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## MORALITY

# PLAY

Are they  
 really serious  
 about cleaning  
 up TV?

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## TOP OF THE WEEK / 4

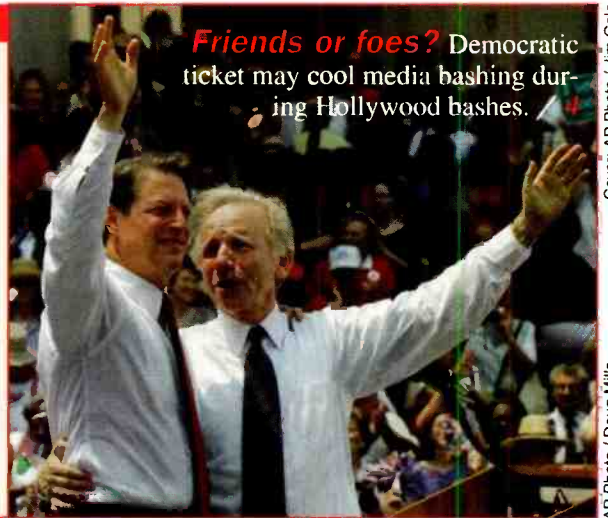
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Cover: AP Photo / Jim Cole  
AP Photo / Doug Mills

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Presumptive-nominee Gore formerly dubs Lieberman his running mate in Nashville.

# Friends or foes?

*Gore, Lieberman knock Hollywood, but Democrats depend on creative community for financial support*

By Paige Albiniaik

**V**ice President Al Gore and running mate Sen. Joseph Lieberman rail against the entertainment industry, frequently and forcefully.

Too powerful, says Gore. Too smutty, says Lieberman.

Which makes the Democratic Convention in Los Angeles a little too strange.

Because at posh parties in glitterland this week, the Democratic Party's standard-bearers will rub elbows and attempt to extract millions of dollars from the very people who create "garbage," as Lieberman (D-Conn.) has referred to many of the television shows he has seen.

They'll be toasted at lavish soirées hosted by the likes of diva Barbra

Streisand, DreamWorks SKG's David Geffen, Universal's Lew Wasserman and Fox's Haim Saban. Presumably, by the time Fox hosts a big party for Democrats at Dodgers Stadium, Rupert Murdoch's honchos will have forgotten that not too long ago Lieberman singled that network out for its "tireless, tasteless and ongoing efforts to drag down network programming standards and for its cutting-edge contribution to the coarsening of our culture."

Industry execs behind the cameras and inside the corporate suites may be jittery as they watch the morality play Gore and Lieberman have been trotting out for the last week. But they also understand the symbiotic relationship with Democrats: The Gore campaign has raised over \$900,000 in direct contributions from the show-biz set so far,

even as Gore and Lieberman leave a paper trail of media-bashing.

That's life. "I don't think there's been anyone who's ever lost a vote trashing Hollywood," mused one industry wag. "You certainly don't lose any votes from the Hollywood liberals. They seem to be masochistic in their support for these Democrats who would be censors."

And these guys have some history. Lieberman has his "Silver Sewer" awards to offending media companies and, last fall, proclaimed that "Hollywood is still going great guns to mass market mass murder." Gore has opposed lifting the 35% ownership cap, pushed for children's television rules and is generally critical of many attempts to consolidate the industry.

And yet ... "I'm not concerned if this talk does continue," says Jack Valenti, president of the Motion Picture Association of America. "Any legislation that might pass the Congress that would have the government intervening would be DOA in the first federal court that looked at it, and everyone knows that. I don't have high-anxiety attacks on this."

Coming to the same conclusion, for different reasons, is L. Brent Bozell, president of the conservative Parents



Television Council, on whose board Lieberman sits.

"Hollywood likes Gore because he's malleable. Eight years of Clinton-Gore proved that," says Bozell. "I think the industry has built up a certain thick skin to what they see as throwaway rhetoric in Washington."

Valenti and other Washington entertainment lobbyists—Democratic and Republican—praised Lieberman. "He's not a political panderer. He doesn't put up a wet finger to the winds to see if he should take a stand on something. I personally can deal with a person like that," Valenti says.

"I think he's a good choice," says Robert Okun, NBC's lobbyist. "The guys like him up there. He's tough on our industry, but it's not just us, it's movies and music too. He's the kind of guy you can disagree with without him being too disagreeable."

"While he has taken the industry to task, he always been open and accessible and is not a grandstander like other people involved in this issue," says one entertainment executive.

A look at the record shows that Lieberman has often pushed the media to change its ways. Most famously, he urged the entertainment industry to adopt a universal-ratings system or operate under a voluntary code of content. That didn't happen. In 1994, prodding from Lieberman combined with Senate hearings convinced video-game makers to rate their products, which even that industry admitted were violent.

But, so far, Lieberman has never pushed through a piece of legislation that required the entertainment industry to do anything.

"And there's a difference between jaw-boning and actually passing legislation," says one Washington lobbyist.

What makes Lieberman not so threatening is that his goal has always been to help parents by providing them tools to monitor what their children are watching and hearing.

"I don't want to get into a lot of governmental regulations," Lieberman said in an interview with *BROADCASTING & CABLE* in May 1999. "I don't want to start having the government decide what's acceptable and what's not acceptable, but there's such a rising chorus of anxiety in our country and anger about this issue, that I'm afraid that people will begin to move toward more intervention in the entertainment marketplace than is really wanted."

"What he says is, 'I want to empow-

er parents to make the choices they want to make,'" says John Nakahata, who worked for Lieberman from 1990 to 1995 and now is a partner at the Washington lobbying firm of Harris, Wiltshire & Grannis.

In contrast to Lieberman's soft touch, however, Gore has actively championed both legislation and regulation actively opposed by the industry:

- Gore opposes lifting an ownership cap that limits broadcasters to owning only as many stations as cover 35% of the national viewing audience, a law the TV networks particularly despise and want to change.

- He opposed local marketing agreements, which allow broadcasters to own one station and run another, although the FCC last year agreed to let LMAs stand.

- He fought allowing broadcasters to own two TV stations, a radio and a TV station or two radio stations in one market, another rule the FCC loosened last year.
- He strongly supports requiring broadcasters to give free airtime to political candidates, which broadcasters say would practically be a taking of corporate property. And he helped put together a presidential advisory panel, referred to as the Gore commission, intended to determine that free airtime should be required by broadcasters once they convert to digital. That effort derailed.

- Gore was one of the strongest voices in the Senate advocating stronger regulation of cable rates. In fact, says one cable attorney, "we could end up with two of the most rabidly anti-cable senators ever winning the White House."

Like Gore, Lieberman also has been hard on cable. He fought to regulate upper-tier cable rates while he was Connecticut's attorney general and then kept on fighting that fight when he was elected to the Senate in 1988. He was one of the Senators most involved in passing the regulatory Cable Act of 1992, even though he has never been a member of either the Senate Commerce or Judiciary Committees.

On the content side, Gore and Lieberman both pressed for the 1996 Telecommunications Act to require new TV sets to include a V-chip that would allow parents to screen programs. They also worked to force the industry to adopt content-based TV ratings, which they did in 1997. And Gore strongly supported the Children's Television Act, sponsored by Rep. Ed Markey (D-Mass.), which requires broadcasters to air three

## LIEBERMAN'S GREATEST HITS



Below is a look back at Sen. Joe Lieberman's activist role in criticizing sex and violence shown on television and other entertainment media:

**OCT. 1995:** Joins former Education Secretary and drug czar William Bennett to pressure advertisers into withdrawing support for "trash talk shows" such as *Jerry Springer*, *Sally Jessy Raphael* and *Jenny Jones*. In the next three months, Procter & Gamble, Kraft and Sears, Roebuck & Co. say they will no longer sponsor the targeted programs.

**FEB. 1997:** Introduces bill with Sen. Sam Brownback (R-Kan.) that would have eased antitrust rules to allow broadcasters to re-establish a "voluntary code of conduct." The NAB dropped its original code in 1982 after the Justice Department ruled it violated antitrust laws. The NAB, however, has in place a voluntary statement of principles similar to the old code.

**MAY 1997:** With Brownback calls on broadcasters to recreate "family hour" by reserving the first hour of prime time for family viewing.

**DEC. 1997:** With Bennett bestows first Silver Sewer award for "cultural pollution" to Seagram for backing *Jerry Springer* and shock-rocker Marilyn Manson. Later awards go to CBS for *60 Minutes* episode featuring Dr. Jack Kevorkian assisting a suicide and to Rupert Murdoch for Fox *Action* and *Get Real* series.

**MARCH 1998:** With Sen. Dan Coats (R-Ind.) urges Education Secretary Richard Riley to cut off public funding for closed captioning of *Jerry Springer*.

**SEPT. 1998:** Marilyn Manson's book proudly quotes Lieberman's description as "the sickest group ever promoted by a mainstream record company."

**MAY 1999:** In wake of Littleton, Colo., school massacre, Lieberman and others convince Senate to pass measure limiting kids' exposure to violent media. Also partners with Sen. John McCain (R-Ariz.) to urge national coalition to study youth violence.

**JUNE 1999:** Introduces bill with McCain that would require labeling of all violent media products, including TV shows.

**MAY 2000:** Lieberman and others urge FCC to tie broadcast-license renewal to type of content stations air. —*Bill McConnell*

hours each week of educational children's TV programming.

With all that behind them, the record shows that the Democratic ticket certainly has a will to push Hollywood around a bit.

If so, Hollywood will push back. As Larry Divney, president of Comedy Central, notes sarcastically, "We have a fresh copy of the First Amendment here."

(Left on their own, Gore and Lieberman have already contributed to one morality-based flap. Last Friday, the vice president publicly disapproved of Rep. Loretta Sanchez's planned fund-raiser at the supposedly naughty Playboy mansion, and top party officials removed her as a speaker at the convention when she wouldn't cancel it.)

Still, no one expects Gore-Lieberman to speak loudly about the evils of media on the campaign trail.

"I suspect they won't make media issues big in the campaign, because the Democrats need Hollywood, both from a standpoint of activism and money," says Bozell.

In perhaps a harbinger of things not to come, Lieberman shied away from taking on media directly when introduced as Gore's running mate in Nashville last week. He merely said

## Platform planks

The Democratic Party Platform calls for a more responsible media industry and for a return of the fairness doctrine. The language:

### ■ Responsible Entertainment.

Parents are struggling to pass on the right values in a culture that sometimes seems to practically scream that chaos and cruelty are cool. Democrats have worked to give parents the tools to have more control over the images to which their children are exposed. Parents and the entertainment industry must accept more responsibility.

Many parents are not aware of the resources available to them, such as the V-chip technology in television sets and Internet filtering devices, which can help them shield children from violent entertainment.

The entertainment industry must accept more responsibility and exercise more self-restraint, by strictly enforcing movie ratings, by taking a close look at violence in its own advertising and by determining whether the ratings systems are allowing too many children to be exposed to too much violence and cruelty.

### ■ Democrats call for the reinstatement of the Fairness Doctrine by the Federal Communications Commission.

that the ticket, with the help of longtime child-advocate and content-watchdog Tipper Gore, wants to help parents bring up "PG kids in an X-rated world."

But Gore's agenda, which is posted on his Web site, and the Democratic platform both specifically push the media to take responsibility for its harmful content.

Valenti says he spoke with Democratic operatives about removing the language from the platform, and they refused. "But the good news is that about four people in the Western Hemisphere will actually read the platform."

—Bill McConnell, Joe Schlosser and Deborah McAdams contributed to this story.

# To Russia with love

*'Survivor' producer setting 'Destination Mir'; rival reality producer says, 'I hope they don't kill anybody'*

By Joe Schlosser

**D**espite the potential danger and high costs, all four major broadcast networks are lining up to get *Survivor* producer Mark Burnett's next big reality series, *Destination Mir*.

Burnett, the producer of CBS' most successful summer series and USA Network's *Eco-Challenge*, is talking to NBC, ABC, CBS and Fox about a reality program that will send one contestant to the Russian space station Mir.

Planned for next fall, *Destination Mir* will follow up to 15 contestants vying for a 10-day trip with two Russian cosmonauts to the aging Mir space station. The weekly series will chronicle the contestants vying for the opportunity at a Russian space training camp, where they will be put through rigorous training and psycho-

logical exams. Each week, Russian space officials will eliminate a contestant until there is only one person standing—the lucky winner of a flight



'Survivor' producer Mark Burnett has a \$30 million Mir idea.

on a Russian-made Soyuz rocket into outer space.

"I hope they don't kill anybody," said one top Hollywood reality producer. "I guess this is the natural progression of the whole reality craze, but it may be a deadly one. It's not a deserted island or a house anymore."

Some network executives say the series could cost upwards of \$30 million to acquire from Burnett, who is fronting the \$20 million cost for the use of the Russian facilities, including the trip to Mir.

Executives at CBS, where *Survivor*'s second incarnation—set in the Australian outback—is due to debut this winter, say they are interested in *Destination Mir*.

"Mark Burnett is a visionary and a good friend to many of us at CBS. We are always interested in what he has to say." A spokeswoman at NBC confirmed the network's interest and said executives there met with Burnett earlier this month to discuss the project. Fox and ABC executives also talked.

"I think it's a great idea," said one network executive. "If done right, can you imagine the ratings?" ■



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# MTV fall slate offers new realities

By Deborah McAdams

**M**TV's new fall schedule comes up with yet another low-budget twist to reality, and really, twisting reality is getting to be television's most competitive game these days.

*Mall Confessions*, among five new series selected for fall and early 2001, takes the candid-cam into shopping centers around the country in a mobile confessional booth. *Confessions* begin spilling Oct. 16 at 11 p.m. *Guess Who's Coming To Dinner* is a *Candid Camera-Real World-FANatic* mixture, where hidden cameras catch the reactions when someone's dinner-party date turns out to be a celebrity of the MTV type. It debuts in the first quarter 2001.

Stepping into documentary-style reality, MTV follows the contorted antics of skateboarders in *Jackass*, coming Oct. 1 at 9 p.m.

From there, MTV departs from reality with a soap opera, which is what the network wanted to create several years ago, but found too expensive and launched the reality craze with *Real World* instead.

*Spydergames* borrows from Agatha Christie, ferreting out potential killers following the death of the richest and most hated man in town, beginning Oct. 16 at 4:30 p.m. and repeating at 11 p.m. Series No. 5 is *The Sausage Factory*, more nonreality, with four innocent-looking teenagers getting into "lurid trouble," as MTV puts it, starting first quarter 2001.

Mixing up all the genres teens and other television viewers apparently love—game shows, reality and abject terror—MTV will ensconce six people in a haunted house and proceed to scare the bejesus out of them in *Fear*, a special scheduled to air Sept. 14.

MTV will spend more than \$200 million on programming this year, nearly twice the average expenditure of the 60 largest cable networks, according to esti-

mates by Paul Kagan and Associates.

In addition to the series, 10 more shows are in various stages of development, with formats ranging from an action-comedy to schlock horror to drama:

■ *Shotgun Love Dolls* is an action-comedy adventure set in the '70s.

■ *This Is How The World Ends* is described by MTV as "Dawson's Creek on acid."

■ *My Life as a Movie* reinterprets viewers' lives as minimovies.

■ *The Andy Dick Show* features the bent comic of the same name.

■ *Robot Wars* features battling robots from the BBC.

■ *Teen Court* is Judge Judy junior.

■ *Wet Suit* follows a group of kids growing up in a surfing town.

■ *Chill-O-Rama* resurrects the cheeseball horror flicks of the '50s.

■ *Big Rock* is a nighttime soap about the music industry, created by Fred Silverman, the only executive to lead CBS, NBC and ABC (not all at once, though).

■ Finally, on the development slate for future use is *Teenline*, a "docu-series" about a teen crisis center. ■



Johnny Knoxville will host 'Jackass,' a documentary-style show about skateboarders.

## Cablevision's conservative path

MSO forgoes more lucrative ideas to create tracking stock for Rainbow Media

By John M. Higgins

**I**n finalizing details to create a tracking stock for its Rainbow Media cable-networks unit, Cablevision Systems Corp. chose the most conservative route possible, rejecting paths that could have had a greater financial impact on the company. Cablevision will partly separate its cable-network subsidiary by issuing a simple stock dividend, giving investors half a share of what will now be called Rainbow Media Group for each Cablevision share they own.

The tracking stock will trade separately from Cablevision but will remain fully under the cable operator's control, with the board primarily responsible to Cablevision shareholders.

Cablevision President James Dolan says that a major benefit of the move is creating a currency for acquisitions to add to its network portfolio, which includes American Movie Classics and Bravo. But the company had been considering more aggressive moves that would have had greater financial effects on Cablevision itself.

For example, Cablevision could have raised cash by working an initial public offering. Or, in what was considered more likely until recently, Cablevision could have required investors to actually trade in some of their shares in the MSO in order to get Rainbow stock. That's the way Liberty Media was created out of Tele-Communications Inc. It could help the parent company by shrinking the

equity base of the MSO, possibly boosting the value of the remaining shares.

Wall Street and industry executives say that one reason Cablevision played it safe is that it doesn't need the cash from an IPO. After selling its systems outside of metro New York, Cablevision's debt will stand around four times cash flow. Most operators celebrate when they get to six times cash flow.

But others see Cablevision executives as lacking confidence in how well Rainbow would play if investors were forced to make a choice between the programmer and the cable systems. Though financially healthy, none of Rainbow's holdings are top-tier cable networks. "They'd have to sell the deal harder," said one media analyst. ■



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# Slow growth for TV ads

But online commercials will rise at a 40% annual clip, the latest study by Veronis Suhler predicts

By Steve McClellan

Look for slower growth in the broadcast and cable television sectors between now and 2004, says Veronis Suhler & Associates, the New York investment banking firm, in a new forecast released last week.

At the same time, online advertising will soar sixfold to \$24.4 billion by 2004, surpassing total cable advertising and growing at a remarkable 39.5% annually. Radio advertising will continue to grow at close to a 10% clip over the next five years.

VS&A says the communications sector will continue to be the fastest-growing sector of the U.S. economy over the next five years (as it was during the previous five years), increasing at an annual 7.8% rate.

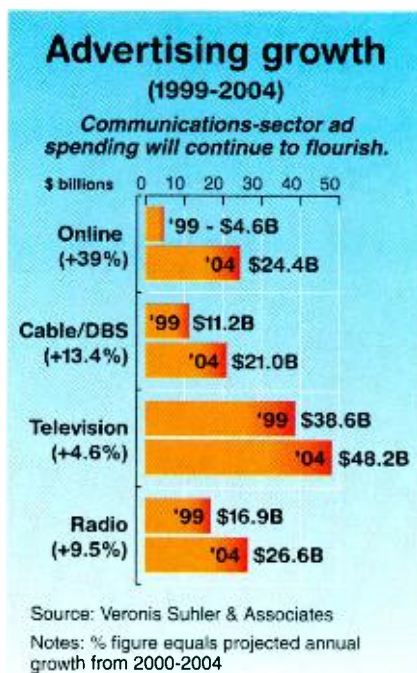
U.S. economic growth will slow over the next five years, as the gross domestic product climbs at an estimated annual rate of 4.7% through 2004, compared to 5.6% from the five-year period of 1994 to 1999.

Ad spending on broadcast TV will climb 25% from the end of 1999 through 2004, realizing only half the growth rate of total U.S. ad spending during the same period, according to the new VS&A forecast.

Total advertiser spending in the U.S. will climb 51% from 1999 to 2004, to \$249 billion. That's a growth rate of 8.6% a year.

Broadcast TV ad spending in the next five years will climb from \$38.6 billion to \$48.2 billion, growing at a rate of 4.6% annually. By comparison, broadcast TV ad spending grew at a rate of 5.6% from 1994 through 1999.

Network TV spending will rise at a faster clip than station spending, VS&A says. Network spending will reach \$19.4 billion by 2004, growing 5.2% annually, while station spending will reach \$28.8 billion with a 4.1% growth rate during the same period.



Cable and direct broadcast satellite growth will slow between now and 2004 to 8.8%, versus 13.1% from the previous five-year period. Nevertheless, the cable/DBS sector will grow at about twice the rate of broadcast TV. VS&A predicts that total spending in the cable/DBS sector (both advertising and subscription fees) will climb 53% to \$86.4 billion.

But both cable advertising and subscriber-fee growth will slow over the next five years. VS&A predicts cable advertising will almost double from 1999 to 2004, to \$21 billion, for an average annual growth rate of 13.4%. That's 6 percentage points less than cable's ad growth rate of 19.3% from 1994 through 1999.

Basic-cable subscriber fees will climb 32% through 2004, to \$8 billion, growing at an annual clip of 8.1%. That's less than half the annual 17.4% growth that basic fees generated from 1994 to 1999.

Radio advertising will climb 37% over the next five years to \$26.6 billion, with an annual growth rate of 9.5% from 1999 through 2004. That's a decrease of just one-half of a percentage point from the medium's 10% annual growth rate from 1994 to 1999.

Local radio will grow 38% over the next five years, to \$20.3 billion, with an annual growth rate of 9.1%, down almost one percentage point from its 10% growth rate from 1994 to 1999. ■

# ABC: Mea culpa

Apologizes for Stossel error; 'New Yorker' piece tough on news chief Westin

By Dan Trigoboff

ABC's Friday-night edition of *20/20* was to include an apology from reporter John Stossel for a February story denigrating the safety of organic foods but based on apparently false research. As environmental activists called for stiffer penalties, Stossel was reprimanded and producer David Fitzpatrick was suspended for a month.

"Mr. Stossel was relying on inaccurate information that had been provided to him," said a statement from ABC. "In response to questions raised by the Environmental Working Group, ABC News examined the report and discovered that no tests for pesticides had been done on produce. We apologize for the error."

(And ABC wasn't the only network apologizing last week. CBS and David Letterman's *Worldwide Pants*, producers of *The Late Late Show*, gave a mea culpa for flashing the words "Sniper Wanted" during a news satire segment about Republican presidential candidate George W. Bush.)

Also making headlines at ABC News last week was a *New Yorker* article that was critical of news chief David Westin and revealed ABC paid an attorney \$25,000 to help clear the way for Barbara Walters' big interview with Monica Lewinsky. But the network says the payment didn't violate its policy against checkbook journalism because Lewinsky herself wasn't paid.

The network called the article by Jane Mayer "filled with old stories ridiculously mangled."

But the magazine article questioned numerous news department flare-ups. Among them:

- Charges, denied by ABC, that a Brian Ross piece about pedophiles being hired at Disneyland was killed in ABC-parent Disney's corporate interest;
- The awkward handling of Diane Sawyer's interview with 6-year-old Elián Gonzáles; and
- Sending teen-film heartthrob Leonardo DiCaprio to discuss the environment with President Clinton. ■



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# FINANCIAL WRAP-UP

Week of August 7 - 11

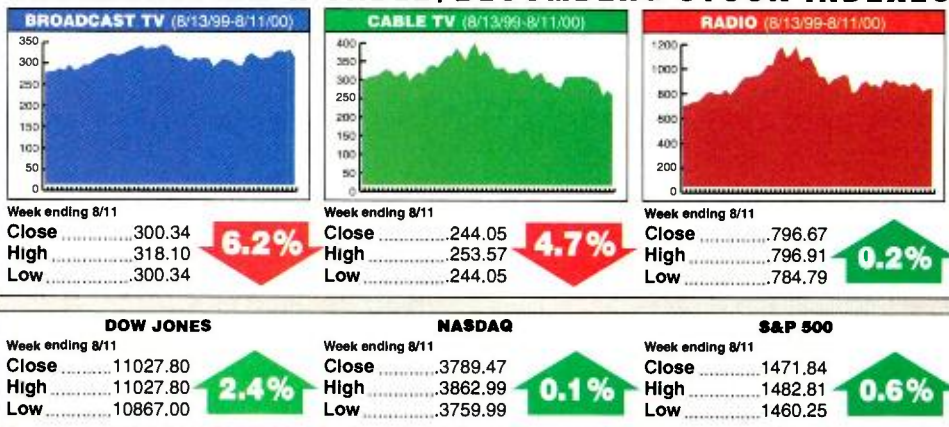
## WINNERS

	8/11	% change
Shop at Home	\$3.93	13.00
USA Networks	\$24.00	10.35
Sinclair Bcst.	\$12.19	7.74
Insight	\$13.19	7.11
Clear Channel	\$83.13	6.41

## LOSERS

	8/11	% change
Classic Comm.	\$4.38	(23.91)
Univision	\$93.93	(22.92)
Adelphia	\$30.25	(18.55)
Mediacom	\$14.88	(16.20)
Chris-Craft	\$62.00	(11.67)

## BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



## IN BRIEF

**Viacom and Chris-Craft broke off merger talks last Friday**, but Chris-Craft said it was in "intensive negotiations with another major media company" about a merger. Chris-Craft's announcement came about two hours after Viacom issued a statement saying its talks had broken off. That statement prompted a sell-off in Chris-Craft's stock, which dropped \$8, to \$62, before trading was halted.

**It was the classic good news/bad news week for Creative Planet as the entertainment-industry portal raised \$38 million** in new equity financing (led by J&W Seligman Funds) and also laid off 30 employees. "The \$38 million raised in this market is a real show of support for what we're doing," says Michael Kumin, executive vice president. "And in a separate issue, there were some redundancies in some of our areas that we needed to cut back on. It's really honing our core focus, which is driving our technology focus, and we'll be doing significant hiring in the next six months."

**The hunt is on within syndication circles to replicate *Blind Date's* success.** Telepictures Productions is readying *E-LIM-I-DATE*, a reality-based show featuring one man or woman accompanied by three other contestants on a date, for a fall 2001 launch. Universal is reported to have *Speed Dating*, which will bring Orthodox Jewish dating rituals to television, in development. Also, Tribune Entertainment is developing *All You Need Is Love*, featuring people receiving how-to advice on solving their relationship problems. Other projects for 2001 are *Guys*, a Martha-Stewart-for-men daytime strip from NBC Studios; *Spartacus*, an action hour from Team Entertainment; and *Zob-mondo*, based on a board game, for Studios USA.

**Fox Broadcasting Co. made good on its promise to hire an executive to oversee diversity** last week, naming Mitsy Wilson as senior vice president of diversity development. Wilson was formerly Times-Mirror Co.'s top diversity executive, having served as vice president of

leadership and organizational development for five years. Fox is the third network of the Big Four to have added a position of vice presidential-level to its staff since groundbreaking diversity agreements were announced earlier this year.

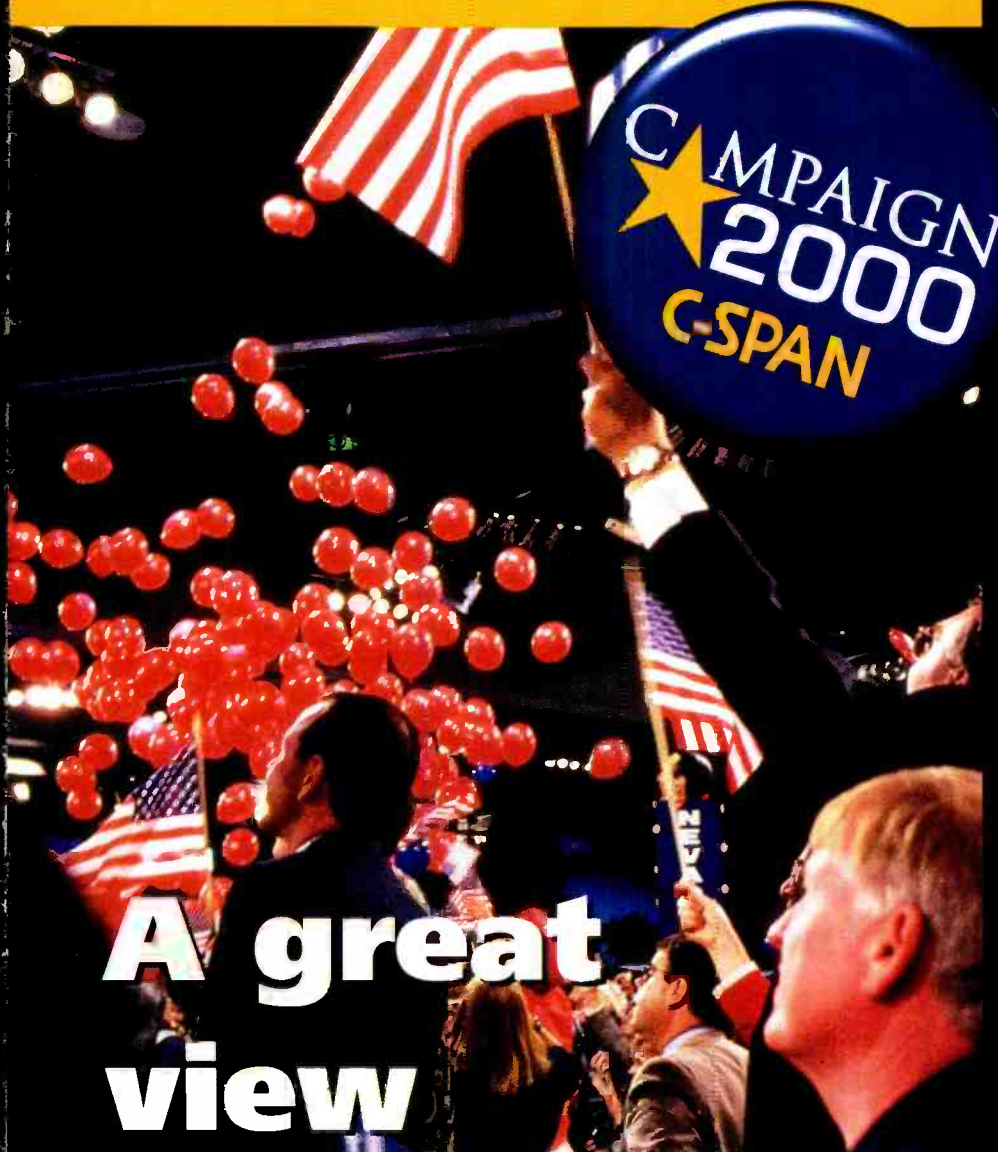
**The Screen Actors Guild has charged media consultants to George W. Bush's presidential campaign with unfair labor practices** for allegedly using nonunion actors in commercials. SAG filed charges with the National Labor Relations Board against Virginia-based Stevens & Schriefer Group, which, the union said, produced two non-union spots. The firm signed an interim agreement with SAG in April on behalf of the Bush campaign, SAG said, but has failed to respond to SAG requests to determine whether that agreement has been violated. Stevens & Schriefer did not return calls.

**Revenues for ABC, CBS and NBC combined were up more than 17% in the second quarter** (ended June 30) to just under \$3 billion, according

to figures compiled by Ernst & Young and released by the Broadcast Cable Financial Management Association. Prime time and sports advertising drove the increases. Prime time was up 17%, to \$1.53 billion, while sports was up 40%, to \$570 million. For the first six months the three-network revenue total was \$5.86 billion, up 19%.

**SBC Communications and Time Warner** settled a complaint alleging that Time Warner Cable and its Road Runner Web service had engaged in anticompetitive and unlawful practices in Texas. Spokesmen for both companies declined to disclose terms of the settlement. SBC had filed complaints with the FCC and the Texas Public Utilities Commission in May, charging that Time Warner Cable had paid employees in its Houston system to order digital subscriber line service from Southwestern Bell—to determine available service areas—and then cancel the service. "We made a mistake at the local level," a Time Warner spokesman said. "We apologized, and we made a settlement."





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## RCN wants fiber in programming diet; FCC demurs

By Bill McConnell

**S**atellite carriers and cable overbuilders complain that a loophole in the program access rules allows cable companies to unjustly deny them access to some local sports coverage. So far, however, the multi-channel upstarts are getting little sympathy from the FCC.

RCN of New York, an overbuilder fighting Cablevision over the right to add Fox Sports Net-New York and the Madison Square Garden Network to its lineup, has asked the agency's five commissioners to overrule three separate rulings by Cable Bureau staffers backing incumbent cable providers that are shielding content from the program-access rules simply by transmitting it to cable systems via terrestrial fiber lines rather than conventional satellite feeds.

Aides to the commissioners won't say how the issue is playing out among their bosses, but staffers in the bureau are likely to urge them to stick with the current policy, according to sources familiar with the issue. The commission may decide in September whether to hold a hearing on RCN's complaint.

In the last two years the cable bureau has rejected RCN's complaints as well as similar protests against Comcast by direct broadcast carriers DirecTV and EchoStar.

At the heart of the issue is the 1992 law forbidding programmers from entering exclusive carriage deals with any affiliated cable systems. The catch, however, is that the prohibition applies only when the programming is transmitted to cable distributors via satellite.

RCN and the DBS providers say there's no good reason to exclude fiber-transmitted programming and that the drafters of the law never guessed that content would be delivered to cable systems in any way other than satellite feeds.

The bureau, on the other hand, says cable systems rarely rely on terrestrial transmission. So, without a widespread threat to the program access rules, there's no reason for the FCC to diverge from a strict reading of the law. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### NEW YORK

#### CBS on the ball

CBS has sold 60% of its Super Bowl inventory and 90% of its regular-season National Football League inventory, sources say. A big chunk of that ground was gained through a \$50 million deal that OMD USA (the media buying arm of ad agency Omnicom) struck on behalf of several clients. The buy includes a dozen in-game Super Bowl units, three pregame sponsorships and a lot of regular season inventory.

Tom McGovern, head of sports buying for OMD, confirmed the overall deal but wouldn't name the clients, although they are believed to include Pepsi, VISA and Federal Express. So far, only one or two dotcoms are said to be in the game, including Monster.com. Anheuser-Busch and M&M Mars have re-upped for the Super Bowl. CBS executives say they have extracted double-digit NFL gains this year. Agency executives say the pricing has ranged between high single-digit and low double-digit gains for the NFL. Fox is said to be 80% to 85% sold on the NFL.

CBS is asking \$2.4 million apiece for its 62 in-game Super Bowl units, up from the \$1.85 million ABC averaged last year.

### WASHINGTON

#### Laying down the law

FCC Chairman William Kennard plans to use the big stick of government rules to settle the seemingly never-ending dispute currently keeping digital television broadcasters from reaching cable subscribers and consumers from purchasing sets.

Kennard plans to bring rules to a vote at the commission's Sept. 14 meeting, and staffers in the FCC plans-and-policy office are working to prepare their recommendations in late August. Kennard aims to tackle two issues. First, he wants labeling standards for differentiating between standard DTV sets

and ones that allow viewers to use interactive services.

Also, he aims to remove one of the major obstacles to consumer demand for DTV—the dearth of high-definition movies—by selecting a copy protection standard that will give Hollywood some assurance that viewers won't cut into profits by making multiple copies of movies. Broadcasters have been begging Kennard to set tough rules, charging that without government standards for cable-ready sets the DTV transition is hopelessly stalled.

Cable and equipment makers in May triumphantly announced they had reached a deal on labeling, but set manufacturers quickly backed away from the agreement. Efforts to reach an industry deal on copying has been even more difficult because Hollywood wants strict limits on the number of times a program can be copied and replayed.

### CYBERSPACE

#### Measuring radio in CC's

There's power in the letter C. The power of consolidation, anyway, when it comes to Clear Channel Communications, the world's largest radio company.

Industry-related Internet message boards are rife with rumors that Clear Channel may get even bigger by taking over two more radio companies, both of which have names that begin with C: Citadel Communications and Cumulus Media. None of the rumors are based in fact, however; analysts and even other posters on the boards say that neither company's holdings would conform well with Clear Channel's current markets. Nor is it true, as one poster reported on July 27 on the radioready.com site, that "Stanford University scientists working on the human genome project announced today that the fully assembled human genome spells out 'Property of Clear Channel Communications.'" At least we think that's not true.





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# AND JUSTICES FOR ALL

Judge shows dominate fall syndication entries; jury still out on whether genre is gaining ground or losing its appeal

By Susanne Ault

**H**ere ye! Here ye! The ramp up to the fall season is now in session, with court shows dominating the docket. All rise? Probably not, but that's not stopping syndicators from trying.

They are bringing out five new court series for fall 2000. To succeed, they must rise not only above the din of their own banging gavels, but also those of the six returning TV judges.

Not surprisingly, all the studios bringing out fresh offerings say they've discovered the best thing that's happened to court, since ... well, *Judge Judy*. And most are quick to distance their shows from the pack. But there is clearly some "imitation as the sincerest form of television" at work as well.

New on the docket for fall: Twentieth Television is following up *Divorce Court* (last season's top-rated freshman syndicated series) with *Power of Attorney*. King World is offering *Curtis Court*. Stu Billett, the creator of the original *People's Court* and its Warner Bros.-distributed revival by the same name, is at it again with *Moral Court*, also for Warner Bros. Columbia TriStar is angling for a piece of the action with *Judge Hatchett*. Red Apple Entertainment, based in Toronto, has *Singles Court*, which will have its work cut out for it with clearance levels of 60%.

## Opening arguments

First up, Blackstone on law.

"What we have to offer on *Power of Attorney* is something that no one else has: the opportunity to be represented by an amazing attorney," says Jill Blackstone, executive producer of both Twentieth's *Power* and *Divorce Court*. "At the end of the day, that's worth a lot."

Arguably Blackstone is telling the whole truth and nothing but the truth. Currently, all the court shows revolve around a judge who wasn't a household name when he or she debuted. The half-hour *Power*, in contrast, focuses



James Curtis of 'Curtis Court': His difference is said to be a 'touchy-feely' dimension.

on attorneys and has the built-in cachet of some big names, most notably former O.J. Simpson prosecutor Christopher Darden and past Jack Kervorkian-defender Geoffrey Fieger.

First out of the blocks (Aug. 28), the show may prove a barometer of whether or not the court genre has reached its saturation point. Boosting its chances for success is that it has been cleared in markets reaching 98% of the viewing audience, the highest clearances of any new court show.

Warner Bros. Domestic Television Distribution Executive Vice President Dan Greenblatt insists, "that the only thing 'court' about [*Moral Court*] is that there is a judge wearing a robe and it's in a set with a bailiff and two people with an issue. It's not grounded in law, it's a court of common sense, compassion."

*Moral Court's* claim to differentiation is that, unlike the current shows, it won't pluck out small-claims cases. Instead, the hour strip, debuting Oct. 2, will present ethical problems that can't be solved by legal precedent.

Columbia TriStar Television Distribution's spin on the genre in the half-

hour *Judge Hatchett* (debuting Sept. 11) is that it is targeted to a younger demo. "We're always wondering, with whatever show we make, is there room for another one," admits Melanie Chilek, CTTD's senior vice president of reality programming. "But I do believe that what we have is different enough; that we will not only be an entertaining show to watch but impactful as well." CTTD is betting that Judge Glenda Hatchett, an expert in juvenile court, will strike a chord with younger viewers. Currently, *Judge Judy's* biggest draw is women 25 to 54 years old.

Mary L. Duffy, the executive producer of *Curtis Court* (cleared in 82% of the country), says: "The difference is going to be James Curtis. He wants to find out why [plaintiffs and defendants] are in court in the first place. There are a lot of emotions in court, and I don't think they are explored all the way in daytime." A key selling point of the half-hour *Curtis*, debuting Sept. 11, is that he'll add a "touchy-feely" dimension to the court circuit, which is presently dominated by the bold and the brash.

Red Apple Managing Partner Tim



O'Brien also says his judge's personality will set it apart. "[*Single Court Judge*] Angela Segal will be a star in 2001. There's nothing out there close to what we're doing."

Not everyone is adding a court show, of course.

"The syndication business is such a business of lemmings, and it's been going on for so long that you just sort of shrug your shoulders. But, they never work as well, because they just don't," asserts one such skeptic, Steve Rosenberg, president of Studios USA Domes-

"The industry thrives on imitation," says Dick Kurlander, longtime executive with Petry TV, who is leaving that post and is thus, arguably, the most impartial judge of all. "It is an irresistible human trait to seize on the success of *Judge Judy* and some of the others."

But in defense of court shows, which are the bulk of syndication's freshman class, Kurlander at least didn't pick on any one show.

"Each of them has a twist. There's no doubt about that. I think all of them have a legitimate shot," he says.

*Mathis* (2.2), which tied for second with Pearson's game show *Family Feud*. And *Judge Judy* is typically among the top three shows in syndication, besting *Oprah*.

"Will some of the new entries have the possibility of achieving success?" asks Katz TV's Bill Carroll. "Yes, I certainly think there's that possibility. Each of them has their own different take."

Carroll's ones to watch: *Power of Attorney* "which will likely get paired [similar to Paramount's one-two punch of *Judy* and *Joe Brown*] with *Divorce*

## COURT-RELATED SHOWS

RETURNING SHOW	STUDIO	LAUNCH	CLEARANCE	BARTER
<i>Judge Judy</i>	Paramount	Sept. 11	99%	1.5/5.5
<i>Joe Brown</i>	Paramount	Sept. 11	96%	1.5/5.5
<i>Divorce Court</i>	Twentieth	Aug. 28	98%	1.5/5.5
<i>People's Court</i>	Warner Bros.	Sept. 4	93%	3.5/10.5
<i>Greg Mathis</i>	Warner Bros.	Sept. 18	88%	3.5/10.5
<i>Mills Lane</i>	Paramount	Sept. 11	92%	1.5/5.5
<b>NEW</b>				
<i>Arrest and Trial</i>	Studios USA	Oct. 2	96%	1.5/5.5
<i>Curtis Court</i>	King World	Sept. 11	82%	1.5/5.5
<i>Judge Hatchett</i>	Columbia TriStar	Sept. 11	92%	1.5/5.5
<i>Moral Court</i>	Warner Bros.	Oct. 2	86%	3.5/10.5
<i>Power of Attorney</i>	Twentieth	Aug. 28	98%	1.5/5.5
<i>Singles Court</i>	Red Apple	Oct. 2	60%	3.5/3.5

tic Television. "I'd rather be in the business of trying to create hits."

Rosenberg is adamant that his *Arrest & Trial*, which fleshes out real crimes (combining re-enactments and real archived footage) from the suspect's arrest to the courtroom verdict is "definitely not a court show," even though it does explore court cases within its half-hour format. "But that's not to say that, if tomorrow we came across a really, really good idea for a court show, that we wouldn't do it. ... The sincerest form of flattery, I guess, is that *Arrest & Trial* works very well, and then next year everyone tries to do something like it."

Larry Little, president of *Judge Judy* and *Judge Joe Brown* production company Big Ticket Television, says he welcomes his new rivals, believing a beefed-up court arena will make the genre more attractive to viewers than talk and game alternatives. "I think the competition is good."

### Witness testimony

But how to judge the new shows? What say rep firm executives, who advise stations on which shows to buy?

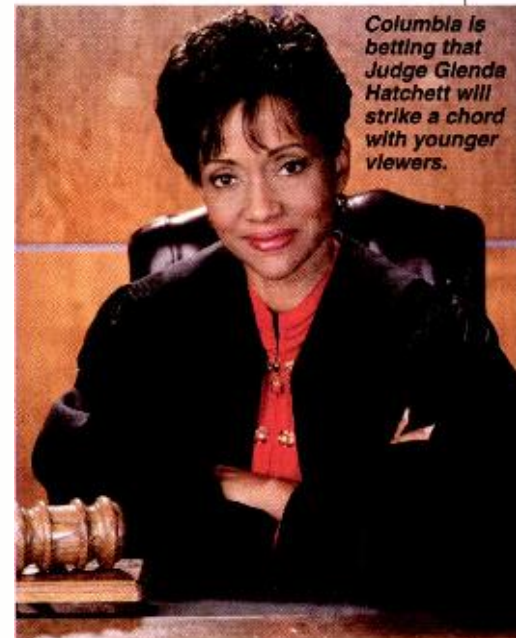
Kurlander threw in a good word for *Moral Court*, "which has a really good judge"; *Power*, with "its easily identifiable attorneys"; *Curtis*, "who is as good a judge as any of the others"; and *Hatchett*, "who will hopefully skew a little younger."

*Singles Court* with its weak clearances, however, "is just not in the league of any of the others," says Kurlander.

That said, "I don't see how all of them can succeed." Plus, Kurlander adds, "The whole genre has the potential of getting dragged down."

It may already be slipping. Only one court series, *Judge Joe Brown* (3.7, up 9%), scored year-to-year gains between the May sweeps and the same period the year before, according to Nielsen Media Research. *Judge Judy* dipped 4% to a 6.5 May to May. Among other returnees, *People's Court* (2.4) was flat and *Judge Mills Lane* (getting touched up next season with a new set) slipped 26% to a 2.0.

Still, the two top-rated new strips of this past season were *Divorce Court* (2.9) and Warner Bros.' *Judge Greg*



Columbia is betting that Judge Glenda Hatchett will strike a chord with younger viewers.

*Court.*" And "the sleeper of the group is *Curtis Court*—it may be able to find its voice as others fall away."

### In summation

It is, "of course, not" the best strategy for every studio to haul out a court series, concedes Billett, executive producer on both *People's Court* and *Moral Court*. "That's what they did with cowboy shows—there were so many of them in the '60s that they killed the genre." Billett laughs, "I'm just glad that no one tried to rip off *People's Court* in its first run. I had 12 years to myself. But you can't stop people from copying, that's what they do."

*Power's* Blackstone says, "my company would like me to say something very confident and promising and powerful. I really think we have a good show, but I can't promise that people will sit here and watch."

So, says Columbia TriStar's Chilek, "We'll let the viewers be the judge." ■

# DARDEN: NEW DAY IN TV COURT

*Why would Christopher Darden, the guy who slammed the media's coverage of the O.J. Simpson trial (including in his 1997 bestseller "In Contempt"), jump on board as co-star of Twentieth Television's fall 2000 court entry "Power of Attorney"? No, the former Simpson-prosecutor-turned-Southwestern University associate professor of law isn't copping an insanity plea. Instead, Darden, relishes his next career move—duking it out with other high-profile lawyers, including feminist Gloria Allred; her daughter, Lisa Bloom; former counsel for Jack Kervorkian, Geoffrey Fieger; real-life boss of Erin Brockovich, Ed Masry; and Dominic Barbara, attorney for Joey Buttafuoco. Darden talked to BROADCASTING and CABLE's Susanne Ault about his new role.*



**First off, why did you want to get involved in *Power of Attorney*?**

I think it's going to be fun, No. 1. And No. 2, I think it's going to be fun. My objective in life, quite frankly, is to have a good time. Every time I do [another taping of the show], I'm a little more intrigued by the whole thing.

**Are you a fan of court TV court shows, either the classic *People's Court* or current leader *Judge Judy*?**

Well, not really. Because as I sit there watching *Judge Judy*, I'm always saying to myself, "that guy needs representation!" So, no, but I've always been a fan of legal drama. Just not that other stuff. It detracts from the seriousness and real artistry of what it means to be a courtroom lawyer.

**Are you looking to catch *Judge Judy*?**

Well, when I'm there doing the show, I'm not concerned about ratings. I'm concerned about winning [the cases]. That's my objective. There'll be other people worrying about that. But I'd like to [catch her].

**Which *Power* lawyers are you having the most fun battling?**

All of them. But I was doing something with Gloria Allred the other day, and she was hammering my client—as she should have. And I was hammering her, too. Gloria was pointing at my client. And I was thinking that there was a time

when, if a lawyer pointed at my client like that, I'd stand up and say "Your honor, tell her to stop pointing or to pull back a nub." The thought ran across my mind, but I didn't act on it.

**You were pretty hard on the media's coverage of the Simpson case. Have you changed your mind now that you're stepping in front of the camera?**

I haven't changed my mind. If I was charged with a felony, I wouldn't want that on television. And I don't think anybody else in their right mind would want that on TV. When you look at television covering heavy felony cases—they all turn out like crap.

These aren't the same kinds of cases on *Power*. And these can realistically be handled in a short period of time. But that's not to say that they aren't important. They're as important as hell to the people involved.

**So you're able to give your all to small-claims cases? They're not the most high-profile problems.**

I have people coming to me to help them

with their small-claims cases. And they want to spend, sometimes \$5,000, to fight a small-claims verdict rendered against them when the verdict was only \$500. It's not that they're litigious, it's just the principle of the thing.

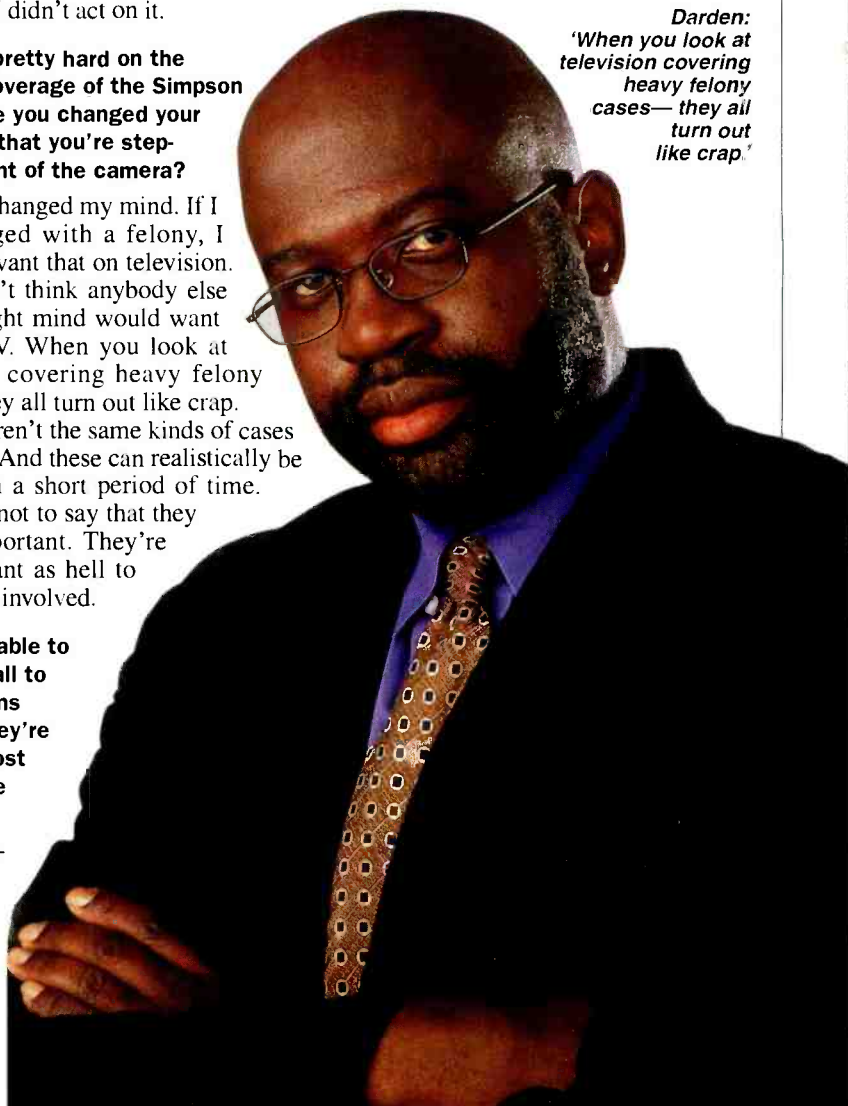
**Did you feel a little déjà vu in terms of media hoopla during last month's syndication curtain-raiser *Synditel*? The TV critics went ballistic when they found out you would be late to *Power*'s session.**

At first I thought, "Ooh they love me." Then reality set in—oh, they're critics. Well, I did show up and was able to talk to a lot of people. But it didn't really all deal with me. It had to do with a number of people not showing up.

**O.J. has been a lot in the news lately. Does it make you cringe a little bit?**

You know what makes me cringe is the idea of [former Los Angeles police detective Mark Fuhrman] debating O.J. Simpson. That makes me cringe. ■

*Darden: 'When you look at television covering heavy felony cases—they all turn out like crap.'*





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# SYNDICATORS IN SEARCH OF ...

*After a dismal 1999 for freshman and sophomore shows, distributors order more court shows, but also seek new vistas*

**By Joe Schlosser**

**O**utside of the court show realm, the 1999-2000 season was nearly a wash for first-run syndicated shows.

Every new and returning sophomore talk and variety show (with one exception) tanked in the national ratings and was canceled. *Roseanne*, *Martin Short*, *Richard Simmons*, *Donny & Marie*, *Dr. Joy Browne*, *Ainsley Harriott*. The exception was Warner Bros.' *Latifah*, which was granted a second season by the distributor despite less-than-stellar ratings.

A number of action hours went south. Off-network sitcoms struggled to get traction, and game shows and relaxation-

ship series tried to hang on. It was ugly everywhere, but the daily daytime race was by far the most brutal battleground.

"It was a very disconcerting year," says Tribune Entertainment President Dick Askin. "It seems with all of television, be it network or syndication, every year the fragmentation takes a little more of a piece out.

"You would certainly hate to see a repeat this fall of what transpired last year, where you had shows debuting at

the low-one rating level and really not climbing much beyond that. If that happens for a second year in a row, where we have this dismal failure rate, then I think most distributors are going to have to reassess the whole daytime marketplace."

"If you produce shows that are similar to other shows, and the rationale to doing that particular show is that it's no worse than what's already on the air, then the probability of success is very limited," says Dan Greenblatt, Executive Vice President, Warner Bros Domestic Television Distribution. "And unfortunately, for the most part, the shows this past season were very similar to shows that already existed."

Welcome to fall 2000, where, with the exception of the Great Court Show Rush, syndicators are looking in new directions.

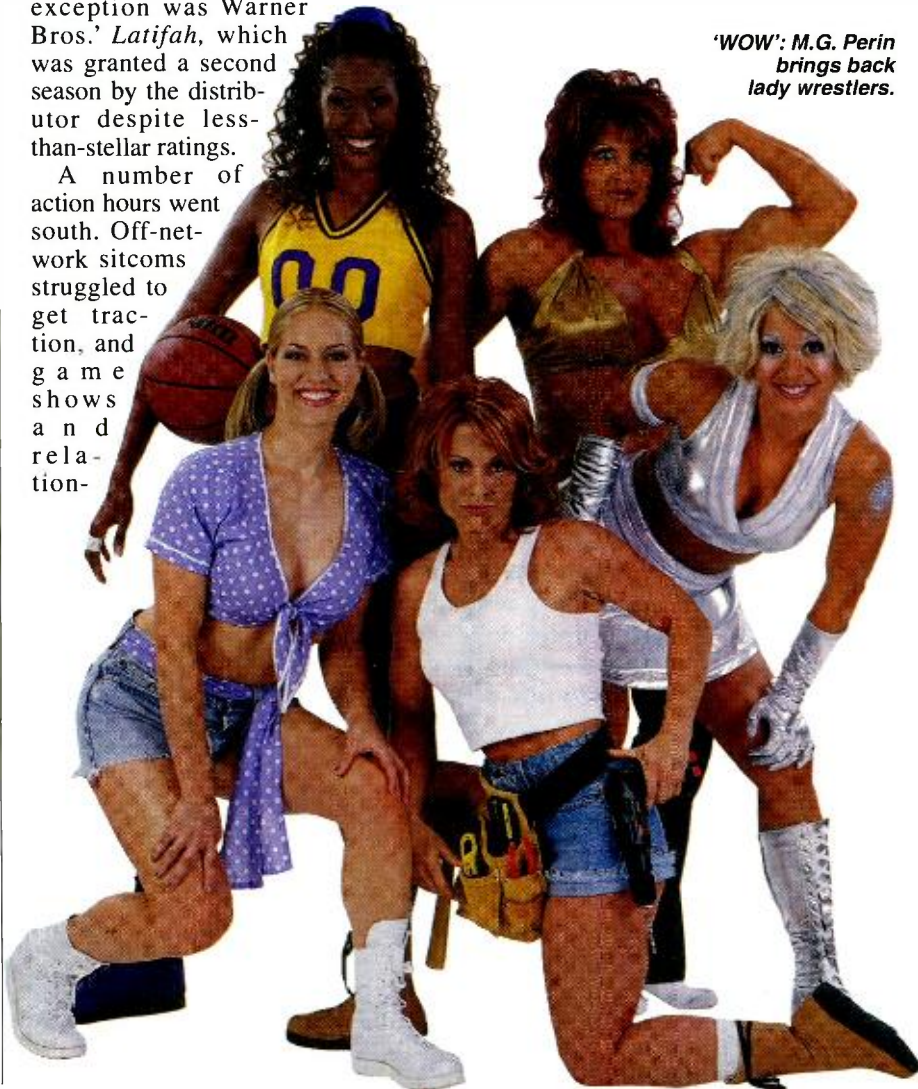
Debuting this fall are shows that include: a therapist who goes (with camera crew in tow) into a patient's house; a weekly wrestling series starring only women and a weekly boxing series that will feature animation and music; a daily talk show based on the book *Men Are From Mars, Women Are From Venus*; a late-night series set on Miami's South Beach and starring Cindy Margolis; and a weekly reality series that uses unused footage collected for veteran syndicated series *Real TV*.

Then there's former *Hercules* star Kevin Sorbo, who is coming back to syndication in a different format. This time Sorbo is the captain of Gene Roddenberry's sci-fi series *Andromeda*.

"It's difficult to categorize the new batch of shows. They are a very divergent group," says Bill Carroll, vice president and director of programming at Katz Television. "I think everybody is looking for that niche. They are all looking for something that is going to differentiate themselves not only from the shows in syndication, but from the offerings that are out there on both network and cable."

Carroll says there is no doubt which of the new syndicated shows is going to get the most sampling this fall: Paramount Domestic Television's talk show

**'WOW': M.G. Perin brings back lady wrestlers.**





## OUT-OF-COURT SYNDICATION



Paramount's 'Queen of Swords' stars newcomer Tessie Santiago.

with Dr. Laura Schlessinger.

*Dr. Laura*, which will debut Sept. 11, has created quite a stir. Gay-rights activists and other protesters have been battling Paramount executives and stations signed on for the show since it was first announced last year, and the national media has been keeping tabs on the production on almost a daily basis.

"I think the whole world might be guilty of trusting everything they read in the press, which is very biased against [Schlessinger]," says Paramount Domestic Television Co-President Joel Berman. "*Dr. Laura* has millions and millions of fans who love what she does."

Paramount has built a new studio for Schlessinger close to her Los Angeles home and radio studio. The daily TV show will have guests, experts, a studio audience, an Internet component and everyday people discussing the day's topic. "The show is coming along really well," says Berman. "[Schlessinger] is proving to be as compelling a host as we thought she would be.

Paramount, which is the home of three of the top court shows in syndication (*Judge Judy*, *Judge Joe Brown* and *Judge Mills Lane*), is going in another direction with its new shows.

*Maximum Exposure* is a weekly hour reality show that came out of Paramount's growing library of video footage compiled for *Real TV*. Each

week, *Maximum Exposure* will feature themed episodes: examples include video of wild weather, sports and animals. There will be no host, Paramount executives say, but there will be voiceovers and lots of music. "We have this great library with *Real TV*, probably the biggest library in the world of video footage," says Berman. "We looked at the ongoing success of video shows in terms of generating ratings,



Kevin Sorbo returns in 'Andromeda.'

and we thought for the weekend this would be a perfect opportunity to provide some real counterprogramming."

Paramount is also distributing action-hour *Queen of Swords*, produced by Canadian-based Fireworks Entertainment. The weekly debuts Oct. 2 and stars newcomer Tessie Santiago as a "Spanish beauty" avenging her father's death in 19th-century California.

Columbia TriStar Television Distribution also has a pair of non-court shows for fall including *Men Are From Mars*, *Women Are From Venus*. Earlier this summer, CTTD signed Cybill Shepherd as host of the hour daily, based on the best-selling book. The series will pit men against women in a format similar to *Politically Incorrect*. It, too, debuts Oct. 2. "A lot of people ask me is this the book on TV and is it a bunch of seminars," says Charles Cook, an executive producer on the show. "No, it's not. It's a talk show that brings men and women together."

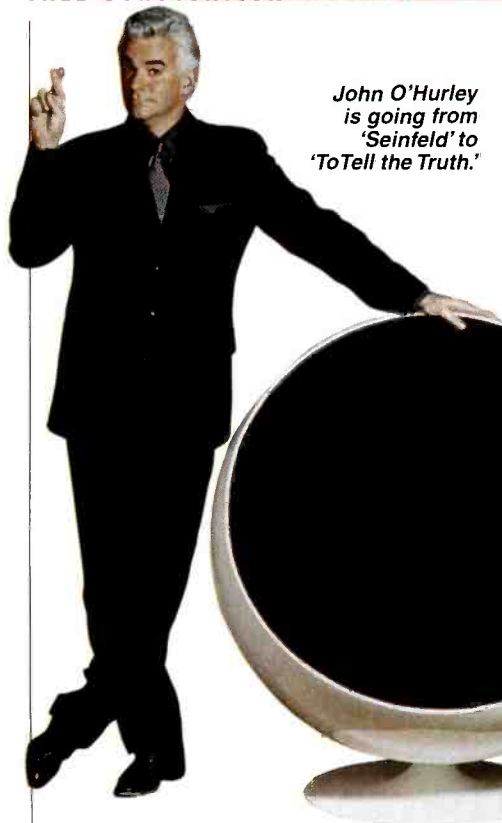
The studio's other first-run fall debut takes another *Baywatch* beauty off the beach and into her own action series. CTTD, which has had success with Pamela Anderson Lee's series, *V.I.P.*, is giving Gena Lee Nolin her shot. Nolin is the star of *Sheena*, a modern version of the comic book and former TV series about a female version of Tarzan.

"It's a show that's very much grounded in a sense of reality," says CTTD Vice President of Prama and Comedy Ron Taylor. "It's set in a mythical African country where the

WEEKLY SERIES	STUDIO	LAUNCH	BARTER (SYND/STATION)	CLEARANCE
<i>G. Roddenberry's Andromeda</i>	Tribune	Oct. 2	8/6	97%
<i>Sheena</i>	Columbia TriStar	Oct. 2	7/7	98%
<i>Queen of Swords</i>	Paramount	Oct. 2	8/7	95%
<i>Thunderbox</i>	Litton	Oct. 2	8/6	85%
<i>Maximum Exposure</i>	Paramount	Oct. 2	7/7	95%
<i>Cindy Margolis</i>	King World	Aug. 19	7/7	91%
<i>Jim Fowler's Life in the Wild</i>	MG Perin	Sept. 11	3.5/3.5	80%
<i>WOW</i>	MG Perin	Oct. 2	7/7	72%

### DAILY SERIES

<i>Dr. Laura</i>	Paramount	Sept. 11	3.5/10.5	97%
<i>Street Smarts</i>	Telepictures	Oct. 2	3.5/3.5	94%
<i>To Tell The Truth</i>	Pearson	Sept. 18	1.5/5.5	93%
<i>Men/Mars, Women/Venus</i>	Columbia TriStar	Oct. 2	4/10.5	90%
<i>Lover or Loser</i>	Studios USA	Aug. 21	4.0/3.0	60%
<i>Sex Wars</i>	MGM	Oct. 2	3.5/3.5	85%
<i>Housecalls</i>	Buena Vista	Sept. 11	N/A	88%



John O'Hurley is going from 'Seinfeld' to 'To Tell the Truth.'

On the game-show front is Telepictures' new series *Street Smarts*. The half-hour series was created by Scott St. John, the producer of the studio's 1999 relationship series *Change of Heart* and pits contestants against each other, betting to see if everyday people will be able to answer pop trivia questions.

Pearson Television is following its 1999 remake of *Family Feud* with another classic game show from the studio's library, *To Tell The Truth*. John O'Hurley, who played J. Peterman on NBC's *Seinfeld*, is host of the game, which features four celebrities trying to find the truth-teller among imposters. Comedian Paula Poundstone and actor Meshach Taylor are regulars.

Chris-Craft/United Television and Buena Vista Television are teaming up on *House Calls*, featuring psychiatrist Dr. Irvin Wolkoff attempting to help couples and families

with everyday problems. Wolkoff goes into people's homes for unrehearsed meetings. Says Chris-Craft Executive Vice President Laurey Barnett, "It allows viewers to peek into the lives of real people struggling with very real issues."

Studios USA is giving its new relationship/talk/game show *Lover or Loser* wide play. The syndicated series will also air weekdays at 5:30 p.m. on co-owned USA Network.

The show gives two men the opportunity to pitch their dating prowess to an audience composed entirely of women, with friends and family invited on to vouch for them or set the women straight. The show debuts on cable and in syndication Aug. 21 and is hosted by newcomer Meredyth Hunt.

"It's kind of a hybrid; a talk show

and relationship show rolled into one," says Studios USA Domestic Television President Steve Rosenberg.

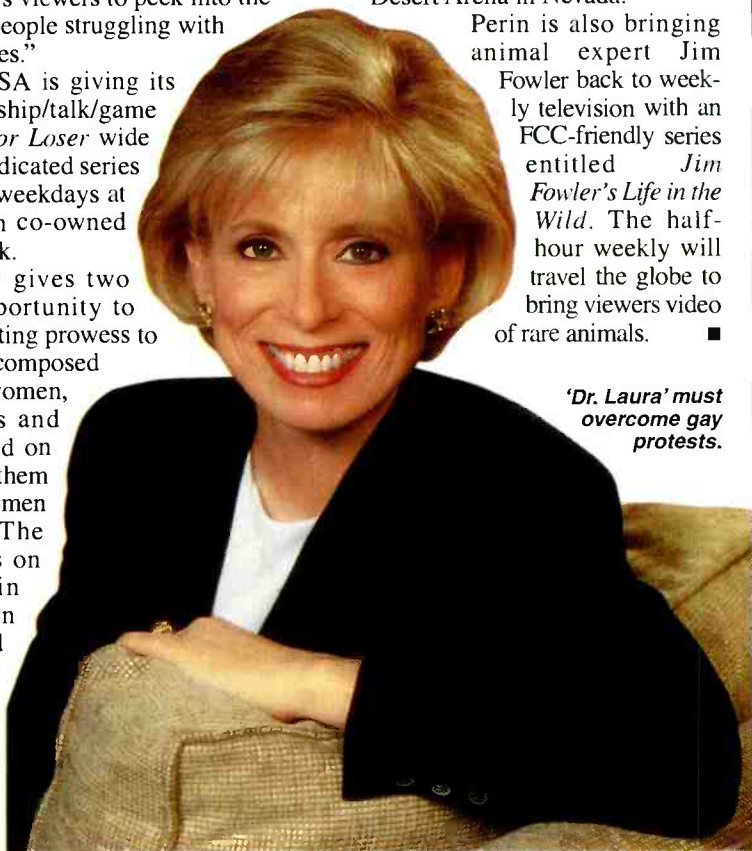
Also on the relationship/game-show front is MGM Television's *Sex Wars*. The half-hour daily will pit three men against three women to determine who knows more about the opposite sex. Veteran relationship show producer Howard Schultz (*Studs!*) is the executive producer, and J.D. Roth and Jennifer Cole handle the hosting chores. The series debuts Oct. 2.

Thanks to Litton Syndication and Big Content, boxing is coming to weekly syndication. *Thunderbox*, an hour block that combines a six-round heavyweight fight, two songs from a top Sony recording artist and animation and digital graphics from videogame makers EA Sports, debuts Oct. 2. The fighters will be battling for a year-end belt and prizes.

MG Perin has a pair of first-run series coming out this fall, including another attempt at female wrestling. The distributor, which first brought out *GLOW* (Gorgeous Ladies Of Wrestling) 15 years ago, is back with *WOW* (Women of Wrestling). Dick Perin, the president of MG Perin, says there will be 48 episodes of *WOW* produced this season from the 6,000-seat Star of the Desert Arena in Nevada.

Perin is also bringing animal expert Jim Fowler back to weekly television with an FCC-friendly series entitled *Jim Fowler's Life in the Wild*. The half-hour weekly will travel the globe to bring viewers video of rare animals. ■

'Dr. Laura' must overcome gay protests.



conditions are certainly reflective of what you might see in modern-day Africa. Sheena is in the midst of this pristine forest that is threatened by outside forces, be they politically or commercially motivated. She's there trying to protect it."

Gene Roddenberry's *Andromeda* is based on a manuscript left by the late *Star Trek* creator and stars Sorbo as the captain of an advanced fleet of starships attempting to defend the Commonwealth.

"Kevin [Sorbo] is an international star who is helping us sell this show both domestically and abroad," says Tribune's Askin. "But I think, most importantly, he is really stepping into this role perfectly. *Andromeda* is cleared in 180 markets covering 97% of the country, Askin says.

Also making a transition into syndication is model/Internet queen Cindy Margolis. Margolis is hosting her own late-night weekend series for King World, *The Cindy Margolis Show*. The hour series is set on the beach at Miami's famed South Beach and is designed to resemble a late-night club scene. "I would say if you are a male who likes to see sexy bodies on women with a lot of skin, dancing up a storm and having a good time, then you are probably going to like this," says Burt Dubrow, the show's executive producer.



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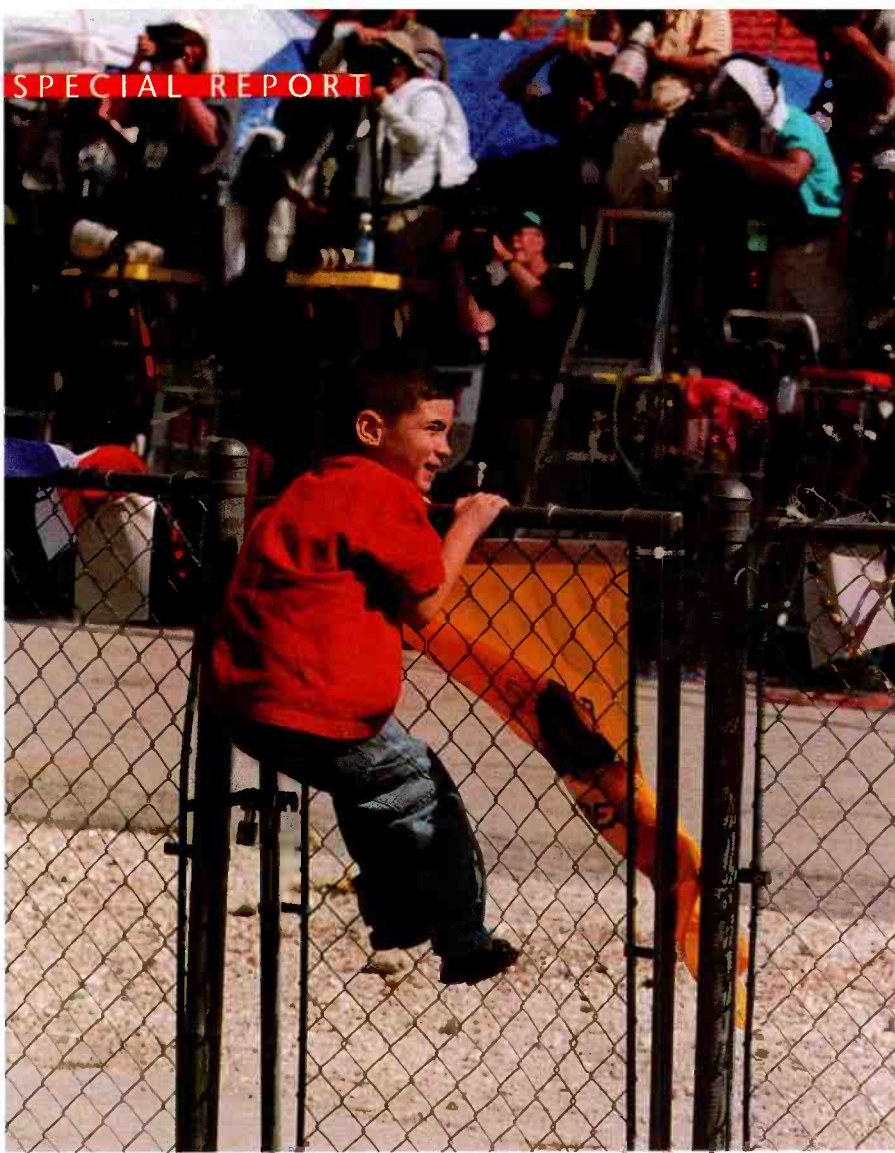
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# Keeping up with the competition

In a year with few breaking stories, news services offer affiliates specialized information, digital distribution

By Kim McAvoy

**I**n the local TV news business, staying ahead of the competition is crucial. That's why broadcast-network affiliate news services like CBS Newspath are arming stations with stories and information that will bolster their presence.

This month, Newspath brought on board VH1 reporter Rebecca Rankin, who is contributing a music and entertainment report three times a week for the service.

It's all part of an effort to appeal to a younger demographic that is tuning in to CBS' *Survivor* and *Big Brother* reality

series. "This is the first of many additions we hope to make to the feeds to give our news directors new tools to try and take advantage of this younger demographic that is watching the network for the first time in a long time," says Bill Mondora, news director for Newspath.

Like Newspath, the other broadcast network news services—ABC NewsOne, NBC News Channel, Fox NewsEdge—and independent services such as CNN Newsource and Conus continue to fine-tune their operations in an effort to satisfy local TV stations' enormous appetite for live news and to

help them stay competitive.

According to CBS, it has made life easier for its affiliates by telling stories the way local television stations tell stories. "Our packages are a minute-thirty, our inserts are a minute-twenty. We try to make the story look like it belongs in a local newscast," says Mondora.

CBS Newspath, which has already converted its news feed to digital, is busy rolling out its broadcast-quality video-on-demand system. The VOD system, called Newspath 2000, should be up and



◀ So far, the plight of 6-year-old Cuban refugee Elián González has been the dominant news story this year. Taken by AP photographer Alan Diaz, still photos of federal agents seizing Elian were telecast to news outlets worldwide.

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**News Services** provide TV and radio stations and cable news networks what they can't provide themselves—on-the-spot coverage of breaking news from around the world and high-quality specialized programming.

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running at every CBS affiliate this fall.

ABC NewsOne also wants to move ahead with its plans to deliver a digital news feed. However, such an undertaking still needs network approval. "I am hopeful we'll get approval," says Don Dunphy Jr., vice president, ABC affiliate news services.

The plan would also include putting file servers and KU downlinks at every ABC affiliate. "We would push out to stations the 20 to 25 major stories of the day that every affiliate would be interested in. That material would be stored in their file server for use on their local newscast. Any other story—we do about 300 a day—they would request from us," says Dunphy.

The biggest area of growth for NewsOne and its affiliates has been the morning time period, says Dunphy. Stations want to have a live presence in the morning, he says. Since January, ABC NewsOne has done about 2,600 live shots, including group live shots that

every affiliate can take and custom live shots for individual stations, for the roughly 200 affiliates using the service, says Dunphy. About 1,200 of those shots were on the Elian Gonzalez story.

The demand for live shots remains "enormous," says Jack Womack, executive vice president, CNN Newsource, the leading independent news service. Stations want as much as we can give them, says Womack. "We've been at over 100 different locations already for live opportunities. It's for us to provide material—as much of it exciting and live—as we can every single day. That's what we've really focused on this year."

The challenges for Newsource are a little different, according to the CNN news executive. "We've got to be smarter about customizing stuff in terms of live. You've got to prove it every day that you're valuable to these stations. You've got to have the same energy every day in covering news that some people have in covering only breaking news."

Just sitting back and waiting for the breaking news is not for Newsource. "If we sat in the firehouse and waited for the breaking news that never came, we'd still be sitting there. So what we've tried to do is go out and cover as many interesting venues for our affiliates as we can. We've particularly focused on the morning time spot, covering interesting live things like the opening of the new rock 'n' roll



ABC NewsOne's Don Dunphy (l) is planning a digital feed. CBS Newspath's Bill Mondora says VOD is almost ready.



museum in Seattle and Dinosaur Sue in Chicago," explains Womack.

At Fox NewsEdge, digital conversion has been a top priority. "We are going digital. It's not going to be a complete conversion until next year," says Dave

Winstrom, director of NewsEdge. "But it's going to be great for us. It adds to our transponder space and the number of live shots we can do for affiliates. We'll be better able to meet their needs for live shots."

As the affiliate demand for news increases, NewsEdge responded by putting out an entertainment package, at least one a day, sometimes more often. And it delivers a business report every day, says Winstrom. Broadcasters really depend on those feeds, he says. The service's sports feed is especially popular. Winstrom says a NewsEdge team works with Fox Sports Net.

NewsEdge, the newest of the network services, continues to grow. It has a staff of 120 and distributes 25 daily news feeds. There's never anybody on the NewsEdge staff that just says no to an affiliate, says Winstrom. "Even if we can't give them the exact live shot they want, we'll bend over backwards to make

it work and give them something else along the way." It's the relationship NewsEdge has with its affiliates that "makes us strong," he says.

Conus News Services is the smallest of the independent news operations with a maximum of 125

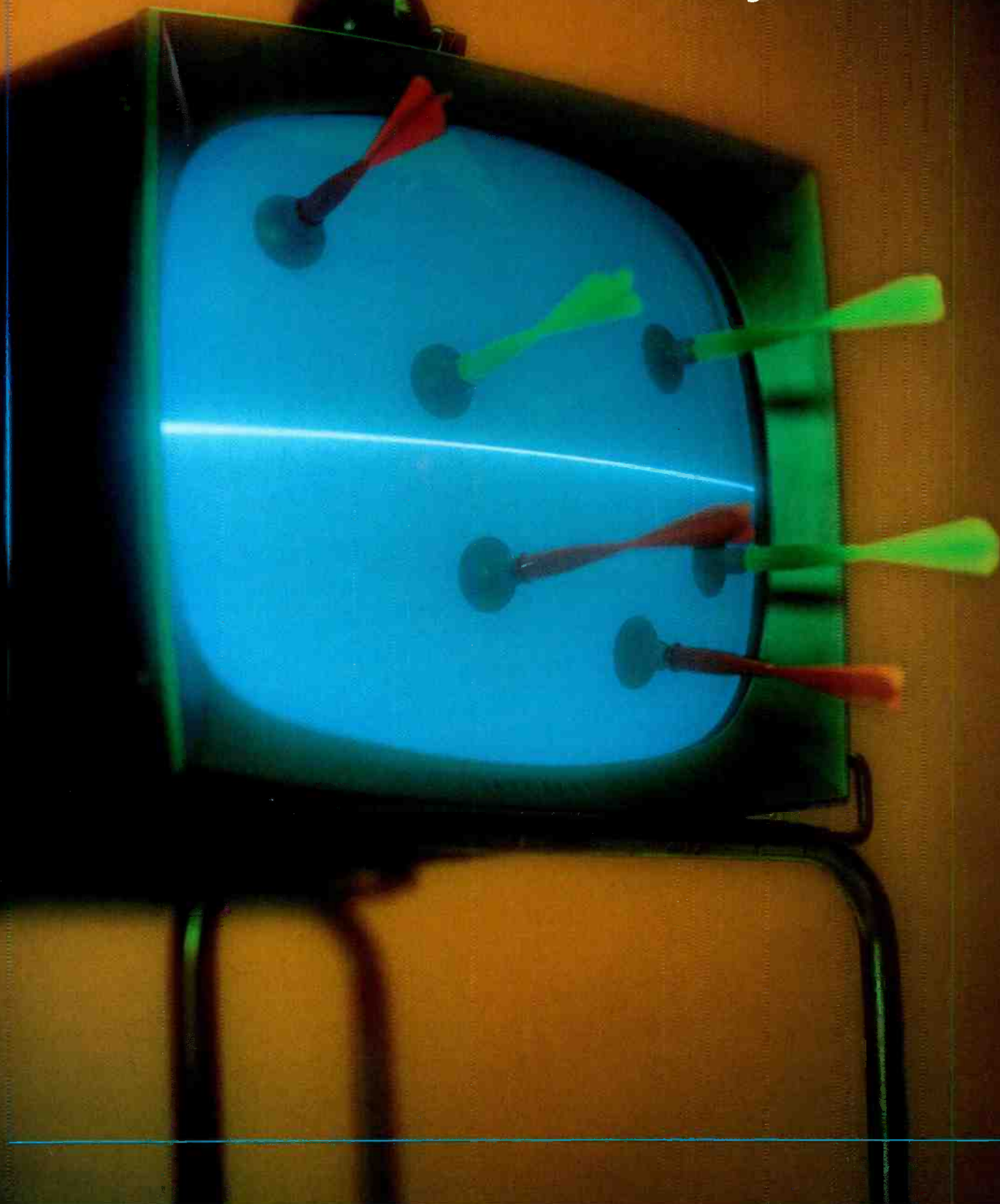


APTN shot footage of the Concorde crash site outside Paris last month—one example of their international news coverage.



APTN covered last week's subway bombing in Moscow and supplied photos to networks and local stations.

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## Olympic-size coverage

stations. Earlier this year, Conus went from an analog service to a fully integrated digital-distribution network. It's running news feeds now 24 hours a day, seven days a week. The company installed 200 satellite dishes and more than 300 satellite receivers around the country, says Conus President Terry O'Reilly.

The digital service gives local TV news producers ultimate flexibility, says Tom Becherer, vice president, Conus News Services. "They have flexibility when it comes to taking a look at what Conus is offering and ultimate flexibility in being able to choose what he or she is looking for for their newscast. And we're putting unique content in that rolling news feed."



Fox News' Winstrom says NewsEdge bends over backwards for its affiliates.

The company is also striving to change its image. Conus has a new logo and has deployed an aggressive marketing team headed by Sara Harrell, vice president, marketing and development. "One of the things I was charged with was to redefine Conus. We needed to create a brand. A brand that would speak of what we wanted Conus to be—a more progressive and cutting-edge group," says Harrell.

For NBC News Channel, launching NewsTracker—its broadcast-quality video-on-demand system—has been a major initiative. There have been some glitches. "We did run into some problems related to software and installation," admits Bob Horner, president, NBC News Channel. "This is a two-way interactive computer network with an awful lot of features. Since no one has ever done this before, it was not as smooth as we had hoped, but we think it is having a happy ending," he says.

The vast majority of NBC affiliates are now using NewsTracker and rely on the system as their primary method of receiving material. For example, he says, in a 24-hour period, 159 affiliates downloaded as many as 3,500 items from News Channel. "We feel we're just on the verge of a very big success here," says Horner.

News Channel has also embarked on a project to speed up the newsgathering process. It has developed a "Newsmail" system that uses enhanced PC's to send

NBC News Channel is going for the gold in its efforts to cover the Olympics this September. Reporting the event is a major undertaking for the affiliate news service, which will deliver 19 days of news, supplying a projected 2,000 live shots for local stations.

"We're looking forward to the Olympics," says NBC News Channel President Bob Horner. "It's our goal to make sure that every single NBC affiliate has the opportunity to have some kind of enhanced coverage, not just taped, but enhanced live coverage," says Horner.

News Channel's operation involves about 150 people; including staff from the news service, a contingent from NBC's owned stations, as well as journalists from Hearst-Argyle Television, Gannett Broadcasting, Belo and LIN Television. News Channel will also assist NBC affiliates from Salt Lake City, Nashville, Boston, Indianapolis and San Francisco, which are sending their own news teams to Sydney.

"This is a much larger, more elaborate operation than many people thought we would be able to launch for an Olympics," says Horner. News Channel's main newsroom is at the International Broadcast Center close to where NBC Sports is actually televising the broadcast. "We have a great live-shot position at the Olympic Plaza area where we can



see the stadium, the Superdome, the Olympic torch, and it's very close to the athletes' village. We think it's a great live-shot location," he says.

Coverage commences Sept. 13, two days before the opening ceremony, and extends through the entire 17 days of competition. News Channel is using five correspondents in Sydney to provide local broadcasters with the custom live material.

Besides providing custom live shots requested by affiliates that won't be in

Sydney, the service plans to constantly update its Olympic material, sending at least 24 items a day to stations. Live shots will be made available almost 24-hours a day, covering a station's 6 a.m. ET newscast to late-night news shows on the West Coast that will be pushed back to midnight.

Individual stations and broadcast groups joining News Channel in Sydney will have access to a huge satellite operation, Horner promises. "They'll have long, extended satellite windows back to the United States. In some cases, some groups have satellite capability 24 hours a day. I don't even know how to estimate the amount of live shots and pieces of tape they will feed over that 19 days."

"The vast majority of NBC affiliates will have some kind of enhanced live local coverage on their local newscasts. Which we think will be quite an accomplishment on a story like this," adds Horner.

And while News Channel will have a lock on Olympic coverage for local broadcasters, when it comes to the sporting events, Associated Press Television News (APTN) plans on offering non-rightsholders a taste of the games, even if it's on the periphery.

"We will have crews following news stories outside the main arena," says Nigel Baker, head of news for APTN. APTN is a major player in providing U.S. broadcasters with customized international news coverage. APTN and its Sports News Television (SNTV), which is a joint venture between APTN and TWI, will offer non-NBC affiliates live-shot facilities and reactive news to the day's events as well as the footage made available to non-rightsholders by the game's organizers.

—K.M.

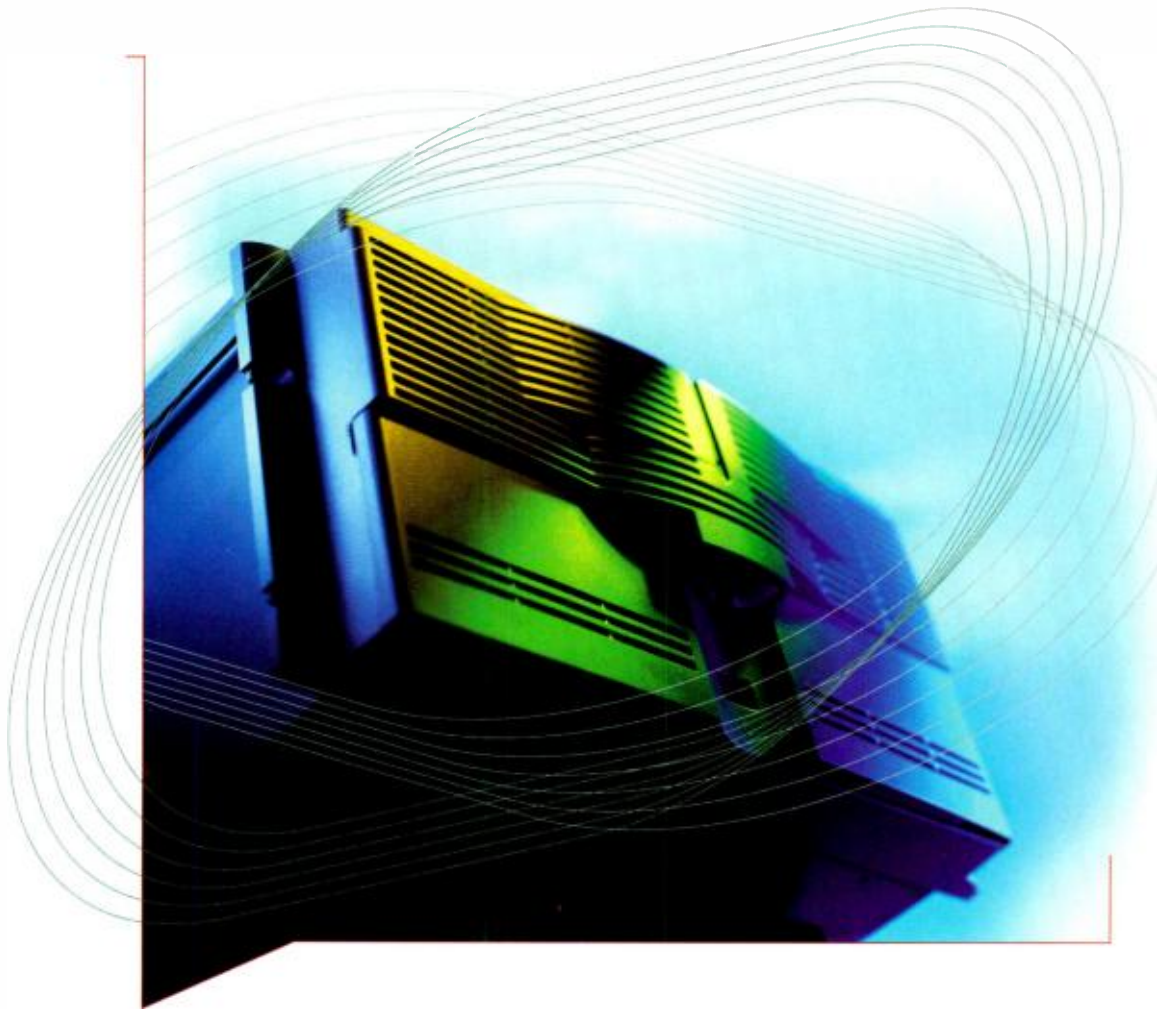
broadcast-quality video over the Internet. "This is working today in 13 cities; we're going to roll it out in more cities as the year goes on," explains Horner. He says News Channel is seeking a patent for its Newsmail system.

"We put it principally in cities where we had no satellite uplink, no easy way to gather the news before. We're going to use the system to help us eliminate any markets where we are unable to

bring in news on a rapid basis," says the NBC executive.

Horner says that once News Channel receives the broadcast-quality material from those stations over the Internet, the service basically decodes it, turns it back into video and then delivers it to all the other NBC affiliates on NewsTracker. "It's a very exciting way to extend our reach and help us be even stronger than we are now as a news organization." ■





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# The battle to be No. 1

**NNS and CNN  
Newsource compete for  
dominance among local  
affiliates**

**By Kim McAvoy**

**W**ith more than 650 affiliates, CNN Newsource is a powerhouse in the news-service business. Local TV stations say the service is essential and that no matter how much broadcasters use their network-affiliate news services, they still rely heavily on Newsource.

But is CNN's dominance being challenged? Could Network News Service (NNS), a news-sharing cooperative comprising ABC, CBS and Fox that debuted in June, actually loosen Newsource's hold on many local markets?

CNN Newsource doesn't see NNS as a threat. At least that's what it says publicly. "No we don't," says Jack Womack, executive vice president of CNN Newsource.

"Frankly, we were the pioneers. We were out there doing custom and generic live shots before anybody else. We were doing instant archive turnaround before anybody else. Not to be arrogant, there's always been competition. If our people ask me what's our competition, I say we are. We are because every year we want to raise the bar of what we're doing," says Womack.

However, affiliates have told BROADCASTING & CABLE that Newsource is on the defensive. It appears that the emergence of NNS may have prompted Newsource to move forward with some technical upgrades to maintain its pre-eminence.

Stations say CNN is making improvements to its service by installing



Video shot by ABC's WPVI(TV) of a violent arrest just before the RNC was distributed by NNS to its stations but embargoed in the local Philadelphia market.



CNN Newsource taped federal marshals removing Elián González from the Miami relatives who had been holding him.

long-haul fiber into their newsrooms. Newsource won't confirm or deny that it has plans for installing more fiber; a company spokeswoman would only say that the service doesn't discuss its conversations with affiliates.

CNN is trying to upgrade its service, says Roger Gadley, news director at KMPH(TV) Fresno, Calif. "They're [Newsource] talking about adding more fiber so they can receive more things from more affiliates," he explains. He thinks the upgrade is in response to NNS, based on conversations he's had with a Newsource official. That official told Gadley that Newsource may have been planning to do this upgrade in the future, but after NNS was announced, those plans were immediately put into action.

Newsource has already started

installing two-way fiber into some of the Gannett Broadcasting stations, according to Dick Mallary, senior vice president at Gannett Broadcasting. "I think NNS has probably had the same effect on them [Newsource] that they have had on CBS and ABC in the past," says Mallary.

"CNN has done a good job responding to NNS," says Peggy Phillip, news director at WMC-TV Memphis. "They've demonstrated their commitment to us. They're planning to put long-haul fiber into the building so that we can give and get easier." WMC-TV is an NBC affiliate and also uses NBC NewsChannel.

As a fledgling service, it's likely to take NNS some time to catch up to Newsource. NNS is overseen by ABC NewsOne, CBS Newspath and Fox NewsEdge, whose affiliates have access to NNS material as well as contribute to the cooperative. Its main objective is to give the networks and local stations a backup on key breaking stories as well as to help reduce duplicate coverage of routine news events. NBC News Channel and CNN Newsource were not invited to participate in the venture. Moreover, NNS' news-gathering ability is limited in some markets because not all affiliates have signed on. Broadcast station groups including Belo, Hearst-Argyle Television, Gannett Broadcasting, Cox Broadcasting and Post-Newsweek Stations have concerns about the news-sharing arrangement and are not currently participating.

That may change as ABC and CBS continue to press their case with those station groups, hoping they'll see the benefits of NNS.

"We came to the conclusion that by cooperating with ABC and Fox on basic coverage, we could free up resources that we could then use to do other things," says John Frazee, vice president of news services, CBS Newspath. For example, Newspath is increasing its correspondents from eight to nine. And, Frazee says, the service will focus more on providing feature material for affiliates that is "distinctive" and not seen in myriad places.

"NNS is a way for CBS News to have access to as wide as possible a range of material for our own broadcast and for our affiliates," says the CBS news executive.

If it weren't for NNS, adds Frazee, CBS and Fox affiliates around the



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country would not have been able to air the video shot by ABC-owned WPVI-TV Philadelphia of the violent arrest of a police-shooting suspect just prior to the Republican National Convention. NNS immediately distributed that story to non-ABC stations, although it was embargoed in the local market. However, the embargo was later broken by some Philadelphia stations, which ran the tape under the fair-use exception to copyright law.

Indeed, one of the reservations broadcasters have with the news-pooling operation is that once they join NNS, they'll lose exclusivity of their own news material except for in the local market. Use of a station's video would be embargoed in the local market. Network executives point out that this is the current arrangement many stations already have with Newsource.

That may be the case, says Gannett's Mallery. "If there is any weakness with Newsource, it's that it's not exclusive." But, he adds, "That doesn't mean we want two services with the

same weakness."

The Gannett group also feels that NNS adds to its ongoing concern about those things that "blur the difference between one station and another," says Mallery. Consequently, the broadcaster is taking a wait-and-see approach. "We just feel that we need to sit back and let it play out its course and see what the pluses and minuses are before we jump on board. We don't see any particular advantage [to joining]. All of our stations have a relationship with CNN."

"We just have some issues about sharing the video in a wider perspective than that which we already share. So we're seeing how NNS goes, we'll continue to assess it regularly," says Fred Young, vice president of news at Hearst-Argyle Television. Young also says Hearst-Argyle Television doesn't view the networks' news pool the same way it does Newsource. "CNN Newsource is a considerably different kind of backup. It's a service that's an alternative to the network service," he says.

There is some conjecture that the

dissatisfaction with NNS may have less to do with the service itself and more to do with the strained relationship that already exists between the networks and their affiliates. And some believe the reason the networks are pursuing such a news-sharing venture is to destroy Newsource.

"This was not set up as a reason to get affiliates to drop CNN," says Don Dunphy, vice president, affiliate news services, ABC News. "It's the affiliates call on what news services they want. That has to be their decision." He says that more than half the ABC affiliates do not have CNN. "This gives those guys an insurance policy. It also gives the network an insurance policy."

Dunphy says feedback on NNS from the ABC affiliates has been "enormously" positive. "They've gotten stories they never would have had before, and they've gotten them earlier than before."

ABC affiliate WEWS(TV) Cleveland says it went into NNS "reluctantly" because of concerns about the embargoes. But now the station is a believer.

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"I've seen it work for us in the few weeks we've been a member," says Lynn Heider, news director at WEWS(TV) Cleveland, whose station is not a Newssource member. "On breaking news, they've offered a lot of options. If it's breaking news of interest to us, but not in our city, we're free to use all the NNS video. They might get some great shots from a Fox affiliate, a CBS affiliate and ABC."

And Fox affiliate KMPH(TV)'s Gadley says NNS has already proven to be of value to his station. "It [NNS] has been very useful; they're pumping out a lot of video. It's a good idea," he says.

"We are a newsgathering machine," says Alan Suhonen, NNS general manager. "Our focus is to provide the best material to the three affiliate services and member stations," he notes. "NNS is a work in progress. This hasn't been done before. We're constantly adjusting and constantly refining what we're doing."

NNS processes the editorial and video information from the affiliates through its 17 regional offices across the country. Regional producers will con-



**CNN's Womack:** 'Frankly, we were the pioneers. We were out there doing custom and ...live shots before anybody else.'

tact the stations and work in conjunction with the news services in identifying NNS material and then move that material into New York. NNS will put the embargoes on it, put it in the server and then the three partners can access it from there.

Certainly taking on NewsSource is a gargantuan task. "NewsOne has improved over the years; they continue to improve," says Ray Carter, news director at ABC affiliate WSB-TV Atlanta. But there have been situations, he says, where he's been glad his station has had CNN as a "backup."

Having more than one service is especially beneficial on those days when there are major breaking stories. Last



**NNS' Suhonen:** 'Our focus is to provide the best material to the three affiliate services and member stations.'

month, for example, WISH-TV Indianapolis was pleased it had both CBS Newspath and NewsSource to rely on. "On a day like today, when you've got the Concorde crash in Paris and the peace talks breaking down, it's nice to be able to choose between the two for the better coverage," says

Ted Linn, assistant news director with the CBS affiliate.

And at Fox affiliate WSVN(TV) Miami nothing can replace NewsSource. NNS is "supplemental," says Alice Jacobs, vice president of news. "We will always rely on CNN. We have a very close relationship with them. We will always rely on them as much as we rely on Fox NewsEdge." ■

## Front-line tragedy

Reporting from the world's danger zones comes with the territory at Associated Press Television News (APTN), a leading supplier of international news for broadcast networks and local stations. The risks that journalists take covering civil wars, international conflicts and violence around the globe was underscored in May by the death of APTN producer and cameraman Miguel Gil Moreno de Mora.

Gil Moreno de Mora, 32, was killed in West Africa by Sierra Leone rebels, who were also responsible for the death of Reuters correspondent Kurt Schork. Both were with a group of journalists that were ambushed by the rebels.



Miguel Gil Moreno de Mora was killed by rebels in Sierra Leone while covering the civil war.

"We probably shall not see his like again," says Nigel Baker, APTN head of news. "Miguel was a man of extraordinary bravery, resourcefulness and talent. His death is a sad loss," says Baker. It also demonstrates, very "graphically," he adds, that the world's broadcasters and newspapers rely on APTN and others to be on the front line and at the "heart of the story."

Gil Moreno de Mora was dedicated to being on the front line. According to Baker, he was the only Western TV cameraman to get into Grosny when the Russians were bombarding the city. Apparently, Gil Moreno de Mora walked overland by night for several days to get into Grosny and repeated the journey to get out. In Kosovo, he was the only international cameraman to remain in Pristina when the NATO bombing began. Those were his images that were used by just about every TV network around the world.

An award-winning cameraman, Gil Moreno de Mora had only been in the business since 1995. He was a corporate lawyer in Spain, who left that profession behind when he joined what was then APTV in Sarajevo. He learned quickly, and it wasn't long before he gained a reputation as an "extremely intelligent and gifted" cameraman, says Baker. —K.M.

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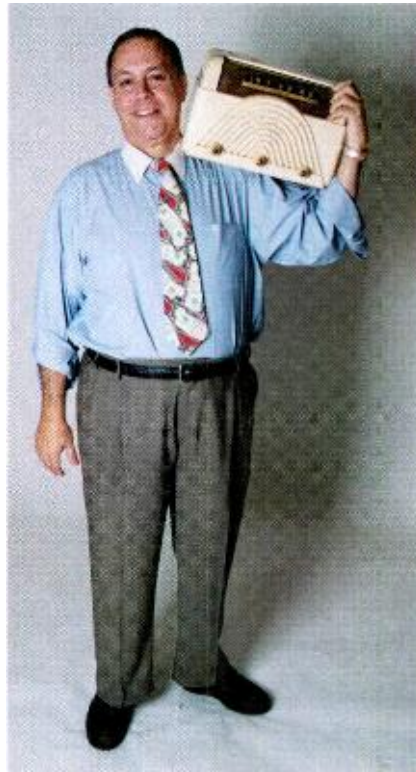
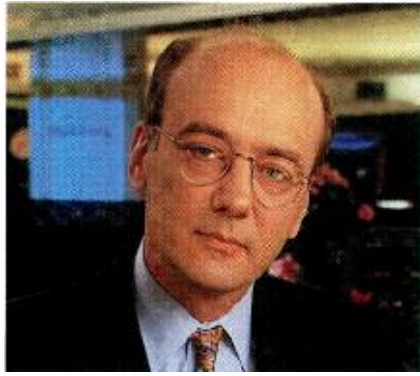
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Clockwise from top left: Doug Krizner, general manager of Bloomberg Radio; Jim Russell, general manager of 'Marketplace,' which airs on Public Radio International; and Mark Hamrick, AP Radio's business editor.

# Radio gets the business—news that is

Now everyone knows who Alan Greenspan is

By John Merli

**W**ho says broadcasters never deliver good news? If the news has been about business or personal finance, in recent years it has usually been upbeat. And the business of providing business news and its cousin, financial advice, has also been good news for radio for nearly a decade.

Thanks to one of the longest and most robust economic booms in U.S. history, the need for immediate business news and money advice by tens of millions of investors is being filled by a host of radio news services. Quite a change consider-

ing that, not too long ago, financial news was largely considered niche programming for the privileged few. But the approach to covering today's so-called business news has changed. The vast majority of local commercial stations reaping the benefits of climbing business and financial advice audiences are on the AM side of the dial.

"Business news has really become the 'front page' of our world today," says Geoff Rich, executive vice president for entertainment & programming, ABC Radio Networks. "It has transcended

politics as the No. 1 topic of discussion among people around the watercooler. Everyone knows who [Federal Reserve Board Chairman] Alan Greenspan is, but they don't necessarily know who their senators are." However, Rich concedes that while there's been huge growth for business news' offshoots like financial talk shows on cable TV, good financial advice is not easy to offer. "It's difficult to find radio hosts who can speak to investors at all levels and make it entertaining and meaningful to listeners."

ABC's Rich and other radio execs agree that the proliferation of the Internet and the immediacy and portability of radio—capturing late news and busy listeners—are both well-suited for the business and financial talk formats. "What we're facing more and more is the business story actually being the big news story of the day, such as the AOL-Time Warner deal," Rich says.

ABC Radio's major programming commitment to financial talk radio is the weekend *MoneyTalk* show with host Bob Brinker. While the program is well-positioned on ABC.com's radio sites, it is not yet able to be heard by audio streaming—which would make the program retrievable worldwide, given the universal nature of online resources. (Exceptions are those local stations that stream the show on their own sites.)

Nonradio financial Web sites that are gaining in popularity, such as *Radio Wall Street* from the Investor Broadcast Network, offer a lot of audio streaming of mostly dry CEO interviews and stockholder meetings. Unlike most radio-oriented programs, the majority of Internet-only business venues appear geared almost entirely to serious capital investors who speak their own Wall Street language.

In contrast, *MoneyTalk* host Bob Brinker, a financial expert based in Santa Fe, N.M., and Henderson, Nev., says his goal is to reach "as broad an audience as possible and appeal to everyone from the first-time listeners curious about finances, to the sophisticated trader." Brinker's three-hour show airs on Saturday and Sunday on nearly 200 stations, almost all of them AM outlets—including mainstays WABC(AM) New York, KABC(AM) Los Angeles, KLS(AM) Chicago and WMAL(AM), Washington.

Geoff Rich says increased listenership and advertiser support for *MoneyTalk* has resulted in a 30% jump in revenue in the past year. ABC Radio



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Networks also provides brief stock-market reports 10 times daily for affiliates.

*Marketplace*, distributed by Public Radio International (PRI) to about 300 stations nationwide and by satellite overseas, has always defied traditional definitions of what is, and is not, business and economic news.

In a world that relies heavily on the up-and-down numbers of the economy and stocks, "Radio is a horrible place for reading numbers!" That assessment comes from *Marketplace* General Manager Jim Russell, who was instrumental in creating the show's concept nearly 12 years ago.

Russell, a veteran reporter, producer and broadcast executive for nearly 35 years, holds no particular love for business news per se and admits he got a "D" in college economics. He does like the idea, however, of reporting the news of the world through the "prism" of the marketplace. "We're not really a business show," he contends, "although we have a tendency to see much of the world from a marketplace perspective."

*Marketplace's* half-hour afternoon show is first fed at 5 p.m. (ET), with updates at 6 p.m. and 6:30 p.m. Since the program originates in Los Angeles, the first program begins at 2 p.m., just as the stock market in New York is shutting down for the day. Russell says about 4 million people listen to the morning and afternoon *Marketplace* reports weekly, which would make it the most listened-to program of its kind in the nation.

Bloomberg Radio, a division of the Bloomberg multimedia financial enterprise, looks upon business and financial news a bit differently from everyone else for one simple reason—nearly everything they cover is business-oriented. Bloomberg believes that its singular focus has benefits: "A lot of what we do is very specialized," says Doug Krizner, general manager of Bloomberg Radio in New York. "One of the things we have that makes us unique is the fact that we're drawing from a large pool of our reporters from bureaus worldwide, and using our

magazine writers for feature pieces. We're just a lot more specialized." And it's paying off in more ways than one: "Ad rates are now at a premium for our [one-hour morning report] and the audience has increased quite dramatically in the past three years."

Bloomberg Radio syndicates business features to more than 100 affiliates—with round-the-clock coverage on its flagship outlet, WBBR(AM) in New York. Its most ambitious product is the one-hour *Bloomberg on the Money*, which is fed at 5 a.m. (ET) on weekdays. The live program is anchored from New York with reports typically airing from its London, Hong Kong, Tokyo and other Bloomberg bureaus.

Bloomberg's syndicated radio services also include two hourly one-minute business reports throughout the business week. Like virtually all broadcasters today, online versions of Bloomberg's on-air product are viewed as complementary to its broadcast services, according to Krizner.

AP Radio's Assistant Managing Editor Wally Hindes, says the economy and overall prosperity have had a "profound impact on our business-news product in the past five years. We used to [segregate] our business news from all the other news, but that just doesn't work any more." Hindes, along with AP Radio and wire-service Business Editor Mark Hamrick, say the Associated Press by its sheer reach must be all things to all people. So AP Radio's "biggest challenge is to offer business information in a form that helps the average guy, Mr. Joe Six-Pack. [Mark] Hamrick's marching order was to broaden our business scope," says Hindes.

On Aug. 1, AP Radio began offering a new weekday feature, the *Personal Finance Minute*, geared both to serious investors and to consumers. The 59-second reports are being produced by Kiplinger, the established and well-known financial publisher.

AP Radio's business content is accessible to Internet users, although the conduits to listeners for the audio streaming are local AP members. "The good thing about audio streaming is that we can reach the widest possible audiences, who can listen when they choose to," says Hindes. "By going to our members' Web sites, they can get the streaming and our members get the online traffic." ■

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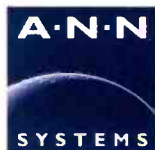
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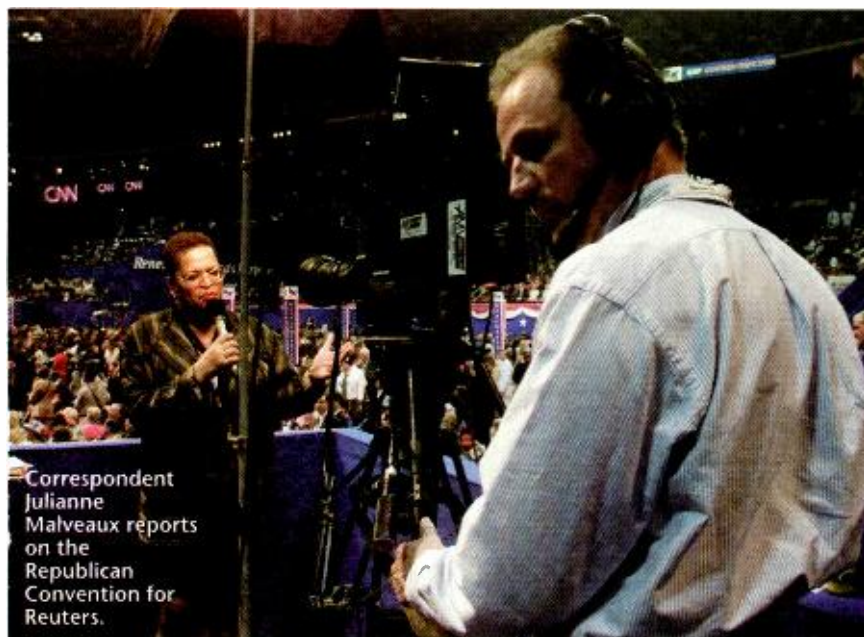


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# The political season

News services provide affiliates with up-to-the-minute convention coverage

By Kim McAvoy

**W**hen it comes to reporting on this summer's political conventions, broadcast network affiliate news services and others in the business are making sure that local TV stations have a steady stream of live news stories. The convention coverage has been mostly nonstop, with the Republicans holding their convention earlier this month and the Democrats meeting this week in Los Angeles.

Stations have been able to count on ABC NewsOne, CBS Newspath, NBC

News Channel, Fox NewsEdge, CNN Newsource and Conus to deliver custom and generic coverage on a daily basis. International news services Associated Press Television News (APTN) and Reuters Television (RTV) have also been doing their part in providing broadcasters around the globe with convention news.

CNN Newsource, the leading independent news service, is offering 22 hours of daily coverage for newscasts in all time zones. Live shots using Newsource and CNN correspondents will be available, as well as daily morning briefings of convention activity by a CNN political correspondent. And for broadcasters attending the conventions, Newsource provides workspace and eight remote setups equipped with staffs, cameras, photographers and Web infrastructures.

Newsource also produced a special feed for stations on the history of the Republican Convention and is doing the

same for the Democratic National Convention. "We're giving stations the complete package," says Jack Womack, executive vice president of CNN Newsource. "We'll have over 30 different entities working there with us, including domestic and international affiliates. This is more than we've ever had. For those who say there's not a lot of interest in it, there's a heck of a lot of interest."

Womack says Newsource affiliates can also expect extensive coverage of election night and the inauguration. "We'll be spread out across the U.S. joining the Gore and Bush campaigns wherever they are. CNN is the network of record on political coverage, and we tag along on the big things as much as we can."

Conus is using its new state-of-the-art mobile satellite truck to ensure its members receive total digital coverage of the conventions. Conus is a small independent news service, which, unlike the others, operates without the backing of a major news operation.

During the Republican convention, the Conus truck transmitted four digital paths: two live feeds, one tape feed and the pool feed from the convention. "Conus was able to accommodate every clients' request for feeds and live-shot windows, because our digital service makes everything easier, faster and more flexible," says Tom Becherer, vice president of Conus News Services.

For ABC NewsOne, the conventions are also a major undertaking. Like its competitors, NewsOne delivered live shots for stations from 5 a.m. until 2 a.m. The service also provided workspace, satellite time and facilities for the 20 ABC affiliates attending the conventions and 10 international clients, including NHK and BBC. "Those ABC affiliates are sending about 100 people, and the international clients are sending about 300. It's the biggest opera-



CBS News Path used 18 live-shot positions and 16 paths to cover the Republican National Convention in Philadelphia.



tion we've ever had at the conventions," says Don Dunphy, vice president, ABC affiliate news services.

The demand for live convention coverage was underscored at the CBS Newspath trailer in Philadelphia. "The first convention I did, we thought we were hot because we had six paths and six or seven live-shot positions," says Bill Mondora, news director of CBS Newspath. For the RNC, Newspath used 18 live-shot positions and 16 paths, he explains.

"We're trying to make good local TV out of what I still believe is a good national story, despite what you read that

nobody cares anymore," says Mondora. Three Newspath correspondents have been handling generic and custom live shots for all dayparts and time zones. During the conventions, Newspath has been working with the CBS-owned stations, Belo, Meredith Broadcasting Group, the EBU (32 EBU affiliates), eight individual CBS affiliates, MTV News and the Telemundo Network.

Fox NewsEdge has also been delivering custom live shots to its affiliates. It sent digital receivers to the 22 Fox affiliates slated to attend the political meetings, giving them digital capability, says Dave Winstrom, director of NewsEdge. At the same time, an analog path will be used to feed generic and live shots for the Fox stations not at the conventions.

NBC News Channel is running two paths to meet the demand of its affiliates. Reporting for local stations has spanned all time zones for custom and generic live shots. All the NBC-owned stations, nine NBC affiliates, CNBC and NTV of Japan are among those that News Channel has been working with at the conventions.

"We detect that political coverage seems to be moving away from the conventions a little bit," says Bob Horner, president of NBC News Channel. Instead, he thinks local stations are re-allocating their political resources to do a better job on the actual campaign trail and on election night.

There is also an appetite for convention news from international broadcasters, says Nigel Baker, head of news for APTN. "We'll be providing a full service out of the conventions. For U.S. broadcasters and online customers, we'll be covering key events ourselves to provide copyright-clear video."

Reuters Television (RTV) says there is more interest in the Republican convention because George W. Bush is not as well known to foreign broadcasters as Al Gore is. "We've had to produce in-depth feature stories about him [Bush], particularly his foreign-policy stands on missile defense, and the U.S. military role in the world and how that might differ from the Democrats," says John Clarke, RTV's news editor for the Americas. ■

## USA Today Live

Gannett's 22 TV stations are filling their news holes with some help from co-owned national newspaper *USA Today*. Indeed, *USA Today Live*, a special TV production unit, now supplies stations with news and features. The unit operates out of *USA Today* headquarters in Arlington, Va., and has been feeding material to the Gannett group since May.

"What we produce is all based on content from *USA Today*," explains Dick Moore, managing editor of *USA Today Live*. A satellite feed goes out every day, but the number of stories varies from day to day, says Moore. Stations pick and choose what, if anything, they want to air. (*USA Today Live* stories can also be found on [USATODAY.com](http://USATODAY.com).)

For example, last month when the Concorde crashed, *USA Today* reporters following the story were also available to do live interviews. Moore says at least six stations interviewed *USA Today* reporters. In addition, two other segments unrelated to the plane crash were fed to Gannett stations for use the next morning. One story was based on a *USA Today* feature about people trained to perform CPR on pets, and another piece was from a multipart article on coastal development.

"We use *USA Today Live* every day. The packages are top notch," says Mark Raines, news director at Gannett's KTHV(TV) Little Rock, Ark. "It serves two purposes: It gives us some new and different material for our newscast. And it helps promote people to *USA Today*. It has been really great for us; this gives us something a whole lot different than what we get from CBS [Newspath] and CNN [NewsSource]."

During the Republican convention, *USA Today Live* provided KTHV(TV) and other Gannett stations with live shots and access to *USA Today* columnists who were there. The same is planned for the Democratic convention.

—K.M.

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**Agence France-Presse:** News, including breaking international stories, business and economic news coverage in six languages; graphics and photo archive in four languages. (202) 289-0700

**American Urban Radio Network:** Hourly newscasts, commentaries, entertainment news, reports from the White House and Capitol Hill, financial news, nightly news, talk shows, special reports on African-American issues. (212) 883-2100

**AMI News:** Ski reports for radio and online publication; year-round camping, travel and fishing programs for radio, phone and Internet distribution. (925) 254-4456

**AP News Service:** Worldwide coverage of news, sports, business news, political news, technology news, entertainment and weather; text stories,

## CNX Media

You may not have heard of CNX Media, but you've probably seen the company's news-you-can-use style reports on TV stations owned by broadcasters such as CBS, FOX, Tribune Broadcasting and Belo. Although its brand stays out of sight, CNX Media's programming is often seen on-air and online.

The content is mostly self-help information, including personal-finance tips, healthcare and travel information. The newest addition to its list of services, weatherplanner.com, a long-range weather-planning system available to TV stations to post on their Web sites, allows travelers to plan a trip up to a year in advance with its ability to predict weather with 80% accuracy, according to CNX claims.

CNX Media works with an Internet partner to develop daily editorial content for television stations to use. When the information is broadcast, the viewer is directed to the partnered Web site for more information, driving traffic to the site. CNX's list of partners include Intuit's Quicken.com, Travelocity.com and HealthCentral.com.

The San Francisco-based company, formerly NewsNet Central, has recently opened offices in New York, Los Angeles and Chicago.

—Beth Shapouri

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**BPI Entertainment News Wire:** Covers all aspects of the entertainment industry, including music, television, movie news and reviews and celebrity profiles. (617) 482-9447

**Broadcast News Ltd.:** General news, live sports and remote broadcasts for radio and TV. (416) 364-3172

**Business News Network:** 24-hour service featuring business news, market reports, financial news, live reports from NYSE, lifestyle talk shows, *Busi-*

*ness Day* (3-hour radio program). (719) 528-7040

**CBS News Radio:** 24-hour daily service providing general news, special reports, newscasts, crisis coverage. (212) 975-3615

**CNX Media** (formerly News Net Central): Daily editorial news reports, financial and health news for Internet and TV; weather-planning service; content tailored for medium. (415) 229-8300

**Consumer Reports TV News:** Monthly service of 90-second news features delivered via satellite; covers product testing and provides background information on products, best buys; syndicated on market-exclusive basis; extra stories for sweeps. (860) 677-0693

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**Dow Jones News Service:** Over 2,000 real-time daily news items on the

stock market, including stock tips and business news (800) 223-2274

**Entertainment News Calendar:** Listing Monday through Friday of celebrity events, parties and court appearances; listed five days in advance; distributed by mail, fax, e-mail or phone.

**ESPN's SportsTicker:** 24-hour breaking sports news, including game times, recaps, statistics and scores. (201) 309-1200

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**Federal News Service:** Transcripts of presidential debates; White House daily briefings; State Department, Defense Department and Justice Department briefings; Congressional Hearings; and Supreme Court actions. (800) 211-4020

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For corporate news, video press releases, electronic press kits, photos or other public-relations materials for the television industry, Medialink is the place to find it.

Its news items are transmitted via the Medialink/AP Express Broadcast Network, a system that pipes video news releases directly into newsroom computers. The daily real-time circuit transmits news alerts, full manuscripts of upcoming satellite-delivered video news releases, electronic press kits, live broadcasts and satellite media tours.

Each video news release on the Medialink/AP Express Broadcast Network is produced by Medialink and provided free for unrestricted use in news programming. Releases can be tailored to the specific newscast with editing, including stripping the piece of narration.

Wirepix, the service's gallery of photo stills, includes shots of business leaders, technological innovations, new products, magazine covers, corporate logos and other graphics, which can be distributed to television stations, newswires and magazines.

Beyond news coverage, the company also produces and distributes short Public Service Announcements to community-service and public-affairs directors at more than 700 television stations. Notification of PSAs are available on the AP Express/Medialink Newswire. —B.S.

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**Medialink:** Breaking business and corporate news, as well as industry news from the fields of entertainment, sports, health and consumer affairs. (212) 682-8300

**The Nasdaq-Amex Market Group:** Daily audio reports; Nasdaq Stock Market and American Stock Exchange reports; hour and half-hour versions of reports available after 4 p.m. ET. (800) 777-Nasdaq

**News Broadcast Network:** Breaking news covering business, financial and general news by satellite and Internet feeds; satellite and radio media tours. (212) 684-8910

**Newsbytes:** Real-time news on computers, networking, telecommunications, the Internet and online services. (800) 296-9832

**Pacifica Network News:** Nightly satellite feeds of national and international news for alternative radio stations. (202) 588-0988

**Planet Production:** Vignettes on environmental issues for television; station handbooks on community outreach programs. (913) 393-4455

**Potomac News Service:** Customized coverage of national news events with a local look and feel; covers major and obscure news. (202) 783-8000 ext. 301

**Reuters:** Breaking national and international news including real-time financial data, collective investment data, numerical, textual, historical and graphical databases, news video and news pictures for broadcast. (212) 603-3300

**Scripps Howard News Service:** Photographs, graphics, paginated feature pages and 150 stories a day for newspapers, online services and television

stations. (202) 408-1484

**Sports Byline USA:** Late-night talk programming for radio, featuring interviews with sports players. (800) 783-7529

**Sports Newsatellite:** Daily sports news, including game highlights and scores; exclusive sports service for NBC NewsChannel. (201) 807-0888, ext. 540

**The Sports Network:** 24-hour sports information via satellite and online transmission for radio, TV and Internet. (215) 942-7890

**SRN News:** 24-hour news service with reports at the top and bottom of the

## ESPN— SportsTicker

ESPN's "Instant Total News Service," called the SportsTicker, distributes breaking sports news, statistics, previews, recaps and features to hundreds of radio and TV stations, broadcast and cable networks, newspapers, wire services, interactive media, online services and paging services.

Featured in its own exhibit at the National Baseball Hall of Fame in Cooperstown, N.Y., the 24-hour service provides real-time scores, game recaps, highlights and other sports news to newsroom computers.

SportsTicker's client list includes many big names like *USA Today*, CNN, Madison Square Garden and Fox Sports Net. It is also the primary sports-information source for America Online, Yahoo!, Fox Sports and MSNBC. It broadcasts to the press box, broadcast booths and club offices of every Major League Baseball club, most NBA and NHL teams and many NFL clubs.

Originally called the Western Union's Baseball Ticker, which was established in 1909, SportsTicker is the leading news service in the country devoted solely to sports. In 1998, SportsTicker secured its top position when it acquired Howe Sportsdata, the official statistician for Arena Football, Minor League Baseball, several independent professional baseball leagues and seven professional minor hockey leagues, among other sports leagues. —B.S.

hour, including sports and business reports. (972) 831-1920

**Talk America:** News programming, national weather, sports and 24-hour talk programming via two satellites. (781) 828-4546

**The Television Syndication Co.:** Talk programming on health care and family finance; *Startalk*; *Quick Tips From the King*. (407) 788-6407

**TV Direct:** Daily news service, including live shots and customized reports; crews, newsroom and studio reports for TV station and Internet companies. (202) 467-5600

**United Press International Inc.:** International and national news text, audio reports and photographs for broadcast, print and online publication. (202) 898-8000

**The Wall Street Radio Network:** Hourly two-minute reports, including business, economic and financial-market information, broadcast via satellite 24-hours a day; includes programs *The Dow Jones Money Report*, *Barron's on Investment* and *The Wall Street Journal Report*. (212) 416-2380

**Washington News Network:** Video news releases and live shots; reporter packages and crews available including editing, studio and satellite facilities from Capitol Hill. (202) 628-4000

**Weather Central Inc.:** Tailors radar content for local geographic region; weather graphics for television stations. (608) 274-5789

**Westwood One:** Produces nationally sponsored radio programs; provides local traffic, news, sports and weather programming for 16 major cities. Owns Shadow Broadcast Services. (212) 641-2000

**Wireless Flash News Service:** Off-beat and pop-culture news items and celebrity datebook for radio, television and newspaper. (619) 220-7191

**WOR Radio Network:** Provides talk programming on health care, public affairs and consumer issues; includes *The Bob Grant Show*. (212) 642-4533

—Compiled by Beth Shapouri





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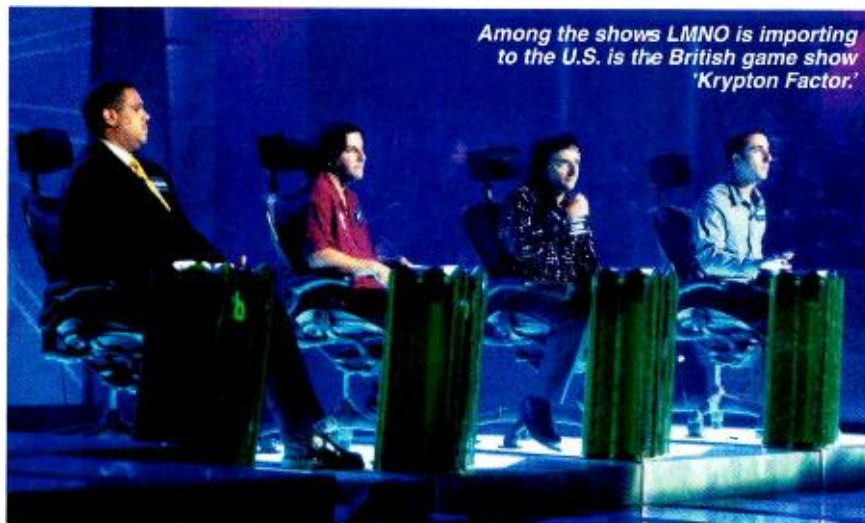
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## LMNO ready for reality

*Producer positioned to ride wave with three projects for Fox and long-term deal with UK's Granada*

By Joe Schlosser

**T**he popularity of *Who Wants to Be a Millionaire?* last fall set off a flurry of activity in Hollywood. Producers at home and abroad pitched their wares to network executives hungry for the next hot format.

One U.S. production company, anticipating the reality gold rush, had already forged relationships with many of the top networks.

Los Angeles-based LMNO Productions (as in Leave My Name Off, rather than the run-together letters before P in a child's recitation of the alphabet) is in its ninth year in the reality business, having produced series such as *Kids Say the Darndest Things* for CBS, *Guinness World Records: Primetime* for Fox and numerous reality series and specials for cable.

LMNO executives already had an important base covered: They had a three-year-old working relationship with UK-based Granada Media, the producer of a number of top British game shows and reality formats. ABC's *Millionaire* is a British knockoff and CBS' *Big Brother* is from Holland, so many of the U.S. networks are suddenly hot for the international format business.

LMNO is currently in negotiations with Granada on a new, possibly long-term, deal that will keep the two com-

panies working together.

"Over the course of the last four years, we have spent quite a bit of time trying to mine a relationship where this concept of shows that were developed in America and England could be sold in both directions," says LMNO Productions President and CEO Eric Schotz. "We had quite a few things in the pipeline when the feeding frenzy began."

Among them are three separate reality projects for Fox and some potential shows elsewhere. The studio just finished a pilot for MTV, *Mall Confessions*, and is shopping a syndicated daily series that would bring online retailer eBay to daily TV.

Between Granada and LMNO, over a dozen game-show or reality formats are available to the U.S. and overseas markets.

"I think the guys at LMNO are clever and also have their own good ideas, but it was nice that they were linked with one of the biggest format companies in the UK, especially now that everybody is buying these foreign concepts," says Fox executive Mike Darnell. "And gen-

erally speaking, everything they have been doing over the last five or so years, has remained on the air."

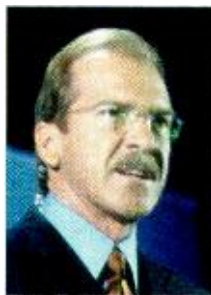
Schotz started LMNO in 1989, when Hollywood's TV writers were on strike and the networks were in need of programming. He stepped in with a couple of reality formats, including *Making of a Model*, and then followed it up with specials such as *Fantastic Facts* and *How'd They Do That?* It was in 1992, on *How'd They Do That?*, that Schotz first teamed with Bill Paolantonio, now LMNO's senior vice president of creative affairs. Paolantonio had worked in England in the early 1980s.

In 1996, executives from London Weekend Television called on Paolantonio and Schotz, looking to forge a relationship between the two TV studios. The two sides agreed to work together, LMNO Productions bringing shows to the UK, LWT doing the same here in the U.S. Granada Media acquired LWT and kept the pact going.

"We spent the beginning part of the relationship consulting with the English, giving them insight into what the world market was doing and listening to what they had to say," says Paolantonio.

It wasn't long before LMNO Productions was bringing U.S. imports over the Atlantic. Granada's first U.S. project with LMNO came a year and a half ago on the CBS reality special, *Surprise, Surprise, Surprise*. And last year, LMNO and Granada executives met for their first-ever brainstorming retreat. "We brought creative folks from [Granada's] side and our side, sat down and brainstormed with absolutely no rules," says Schotz. "We just tried to come up with notions that could work in either market or both. And we had key executives from British and American networks calling into the group confab to tell us exactly what they were looking for, and it seemed to work."

Out of the retreat, LMNO executives identified a handful of Granada formats they wanted to bring to the U.S. LMNO's upcoming Fox game-show special *Krypton Factor* (based on the British game by the same name) and the Fox special *Since You've Been Gone* were created during the brainstorming session. The studio's third reality project in development at Fox, *Boot Camp*, was forged out of a Granada division named The Greenhouse Project. All three Fox shows are expected to air by midseason, according to Darnell. ■



Pat O'Brien will host the U.S. version of 'Krypton' on Fox.



## SYNDICATION WRAP-UP

## PEOPLE'S CHOICE

JULY 24 - 30, 2000

## TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.5	9.5
2	Jeopardy	7.9	7.9
3	Judge Judy	6.6	9.0
4	Oprah Winfrey	6.1	6.1
5	Regis and Kathie Lee	5.9	5.9
6	Friends	5.6	6.4
7	Entertainment Tonight	5.5	5.7
8	Frasier	5.2	5.9
9	Seinfeld	5.0	5.0
10	Wheel of Fortune (wknd)	6.0	5.0
11	Jerry Springer	4.2	4.7
12	Joe Joe Brown	4.0	5.1
13	Mauri	4.0	4.2
14	Drew Carey	3.8	4.2
15	ER	3.7	4.1
16	X-Files	3.7	4.0
17	Hollywood Squares	3.7	3.7
18	Seinfeld (wknd)	3.7	3.7
19	Extra	3.4	3.5
20	Montel Williams	3.4	3.4

## TOP FIVE TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey	6.1	6.1
2	Regis and Kathie Lee	5.9	5.9
3	Jerry Springer	4.2	4.7
4	Mauri	4.0	4.2
5	Montel Williams	3.4	3.4

According to Nielsen Media Research Syndication Service Ranking Report, July 24-30

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

## Regis on a roll

With at least a handful of her producers shaking their heads at the irony of it all, Kathie Lee's last day snagged a 9.1, the best single national rating ever for *Live With Regis and Kathie Lee*.

Truly going out with a bang, Kathie Lee also fueled the Buena Vista chat series' best week ever, according to Nielsen Media Research, posting a 5.9—rocketing up 64% from the previous ratings period and a whopping 90% from the same time last year.

What's even more impressive is *Live* delivered this performance (for the week ending July 30) in most markets at 9 a.m., typically one of the lesser-watched dayparts. Talk's perennial queen, *Oprah*, secured in higher-trafficked afternoon slots, rang up a 6.1 for the period, beating *Live*—but not by much.



Last kiss delivered best-ever ratings.

Bringing *Live* back down to Earth a bit, the show's viewer surge was older-skewing. The show posted a 7.4 in women 55-plus, compared to a 3.1 in the more attractive women 18-49 demo. In contrast, *Oprah* grabbed a 3.9 in women 18-49 and 6.9 in women 55-plus.

But back to the good stuff: *Live* has carried over the Kathie Lee momentum for its first week (July 31-Aug. 4) without her, posting a 5.0/17 share in the averaged metered markets, a 43% ratings climb from last year's comparable period.

That is helpful, considering "it's not etched in stone" when a replacement will be named, says a Buena Vista representative.

An obvious time would be to plug in someone in time for next fall's November sweeps.

"The sense that I get is that there is no rush to make a decision," says Katz TV's Bill Carroll. "Viewers want to be able to say that 'I was there the moment there was chemistry—when Regis looked across his coffee cup and saw that this is someone he would want to spend time with.'"

—Susanne Ault

## Cisneros out at Univision

Stock tumbles despite record upfront ads of \$501 million

By Steve McClellan

Last week was a tough one for Univision. First, the company's high-profile president, Henry Cisneros, resigned.

Just days later, Univision shares tumbled 20% after the company announced what would seem to be the good news of record upfront advertising of \$501 million, up 18% from a year ago. Unfortunately, Wall Street was expecting a 20% gain or better, prompting a major sell-off.

On a hastily arranged conference call

last Wednesday (Aug. 9), Univision executives told financial analysts that the market "dramatically overreacted" to Univision's upfront sales total. Executives also said that the underperformance came as a result of AT&T and MCI pulling about \$30 million in ads for their so-called "dial-around" long-distance telephone services. They said the companies indicated they would spend the money later.

As a result, the telcom category now accounts for 5% of Univision's upfront, compared with 13% in 1999. Nevertheless, company executives said their sales,

outside the telcom sector, were on target and that they did not anticipate lower revenue or profit projections for 2001.

Univision shares dropped as low as \$86 in trading last Wednesday when it revealed its upfront sales figures. Just two weeks ago, Univision shares had reached an all-time high of \$124.25.

That news hit just two days after company President Henry Cisneros announced his resignation in order to form a San Antonio-based company that would build affordable housing in selected cities. Executives told analysts there was no connection between Cisneros' departure and the sales setback.

There's no word on a replacement yet. Univision Chairman Jerrold Perenchio will assume Cisneros' duties for the near term. Cisneros joined the network in 1997. ■



## STATION BREAK

By Dan Trigoboff

### Cleveland host commits suicide

Joel Rose, one of the area's best-known TV personalities, killed himself Aug. 4 after the *Cleveland Plain Dealer* revealed that he was under investigation for allegedly mailing out packages that contained underwear and pornography to women. Regular guests on Rose's longtime show, *Morning Exchange*, are believed to be among the victims.

He hosted the WEWS(TV) staple for the better part of two decades before leaving it in the early 1990s. When the story appeared, Rose directed media calls to his attorney, on whom it fell to tell local media his client had killed himself. WEWS(TV) said it was also working on a story regarding the Rose investigation, but didn't have it well-sourced enough to run.

WEWS(TV) Cleveland did

not allow the circumstances surrounding the suicide to prevent it from paying tribute to Rose. The station offered numerous segments of file footage from Rose's career. "We can't ignore the fact that he had a huge, even glorious, career that spanned decades," said News Director Lynn Heider.

### Anchors away in Pa.

Tapes are flying into WBRE-TV Wilkes-Barre, Pa., with three recent openings. Main anchor Dawn Timmeney left the station after 10 years, right after the station let go weekend anchor Julie Bidwell and sports anchor Tracy Zullo. News Director Al Zobel said the departures were unrelated.

### Salt Lake anchor faces sentencing

Morning host Doug Jardine is no longer employed by KTVX(TV) Salt Lake City, following his guilty plea to two misdemeanors related to the 41-year-old anchor having sex with a 17-year-old girl.

Jardine could be sentenced to up to two years in jail at sentencing Sept. 22. He was originally charged with two felonies, but a plea agreement was reached. The girl, sources said, was someone Jardine met while doing a story.

The station had suspended Jardine pending legal proceedings, and an agreement was negotiated toward his termination, the station said.

KTVX(TV) has already been looking to fill one co-host spot on *Good Morning Utah*, and now will look for a permanent replacement for Jardine.

### Denver news director down shifts

Diane Mulligan, who shepherded the KMGH-TV Denver newsroom during the difficult days of the Columbine story, has resigned the news directorship there. She is looking to cut back, she said, in order to spend more time with her 6-year-old.

Mulligan said she is talking with the station about other roles that will not be as time-consuming. She hopes to stay in Denver. "I've never loved a job as much as this one," said the veteran news-woman. "But I need something that's not as demanding."

### Pittsburgh windbag is big tipper

A KDKA-TV Pittsburgh crew was badly frightened, but came away without injury, when a hot-air balloon got away from the Three Rivers Regatta the crew was covering and ran into KDKA-TV's ENG truck mast.

Executive Producer Jim Scott, reporter Jacque Smith and photographer Brice Lutz were in the truck when Lutz saw the balloon coming and screamed a

warning, Scott said.

"The balloon hit the truck with great force," Scott said, "and the truck tipped. Both wheels on the driver's side came off the ground. We jumped out of the truck and saw the guy in the balloon with a panicked look on his face." Eventually the pilot regained control of the balloon.

Some damage was done to the top of the mast, the station reported, but Scott said he feels fortunate, having also escaped serious injury after a near-collision between a mast and electrical wires while working in Washington a few years back.

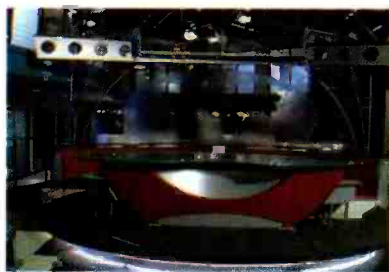
### KCBS-TV shuffles anchor desk

Ann Martin, longtime anchor for KCBS-TV Los Angeles, will be stepping down from the 6 and 11 p.m. news to help the station's *Woman 2 Woman* series. She'll be replaced by Gretchen Carr.

General Manager John Severino, who is a big booster of the women's lifestyle program, says he hopes Martin's popularity and experience—she's hosted *Good Morning America* and did a stint with Regis Philbin—will give the show a better chance. "And it gives Ann a chance to do something other than straight news," said Severino. "Most newscasters are to some degree frustrated performers."

Martin will anchor at noon and at 5 p.m., where Severino hopes her presence and the coming later this month of *Judge Judy* will give a needed boost to ratings there.

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



Fresno's KMPH(TV) put a new look in its newsroom, hiring San Jose set-builder Ron Partridge to help with the design and doing the rest of the work with a combination of outside workers and station staff. News Director Roger Gadley, who says he once built a studio himself in a smaller market, said it wasn't easy putting together a studio without the aid of one of the major design firms, but that the station was able to keep costs to under half a million dollars.



**JULY 31-AUGUST 6**

Broadcast network prime time ratings according to Nielsen Media Research



**PEOPLE'S CHOICE**

'Survivor's viewership continued to build as the number of contestants declined—over 16.8 million households saw Gervase (I) get the boot.

Week 46	abc	CBS	NBC	FOX	U/PIN	WB	
	6.4/11	6.6/11	7.1/12	3.2/5	2.0/3	1.9/3	
MONDAY	8:00	10. AFC-NFC Hall of Fame Game—San Francisco	22. Big Brother 6.3/11	17. Mysterious Ways 6.8/12	84. Opposite Sex 3.0/5	96. The Parkers 2.0/4	90. 7th Heaven 2.4/4
	8:30	49ers vs. New England Patriots 7.3/13	20. King of Queens 6.4/11			93. The Parkers 2.3/4	
	9:00		7. Ev Lys Raymnd 9.0/15	10. Law & Order 7.3/12	78. Ally McBeal 3.3/5	102. Grown-Ups 1.8/3	117. Roswell 1.4/2
	9:30		9. Becker 8.3/14			108. Malcolm & Eddie 1.7/3	
	10:00	52. 2000 Vote: Republican Nat'l Convention 4.3/7	40. 48 Hours 4.7/8	15. Third Watch 7.1/12			
10:30							
TUESDAY	7.8/14	4.9/9	5.2/9	3.8/7	1.5/3	2.0/3	
	8:00	3. Who Wants to Be a Millionaire? 14.3/26	25. Big Brother 5.9/11	56. 3rd Rock fr/Sun 4.1/8	62. That '70s Show 3.9/7	118. Shasta 1.3/2	98. Buffy the Vampire Slayer 1.9/3
	8:30		75. Ladies' Man 3.5/6	55. Just Shoot Me 4.2/7	63. Titus 3.8/7	118. Dilbert 1.3/2	
	9:00	16. Dharma & Greg 6.9/12	29. Judging Amy 5.7/10	23. Frasier 6.1/11	57. Family Guy 4.0/7	108. I Dare You! 1.7/3	96. Angel 2.0/3
	9:30	39. Two Guys, A Girl 4.9/8		25. Just Shoot Me 5.9/10	73. The PJs 3.6/6		
10:00	81. 2000 Vote: Republican Nat'l Convention 3.1/5	48. 60 Minutes II 4.4/8	12. Dateline NBC 7.2/12				
10:30			63. Decision 2000 3.8/7				
WEDNESDAY	3.8/7	10.5/19	5.5/10	2.9/5	1.6/3	1.7/3	
	8:00	75. Two Guys, A Girl 3.5/7	1. Survivor 16.7/30	24. Dateline NBC 6.0/11	84. King of the Hill 3.0/6	118. 7 Days 1.3/2	108. Dawson's Creek 1.7/3
	8:30	81. Norm 3.1/6			81. King of the Hill 3.1/6		
	9:00	32. Drew Carey 5.4/9	5. Big Brother 11.1/19	17. West Wing 6.8/11	86. American High* 2.9/5	98. Star Trek: Voyager 1.9/3	102. Young Americans 1.8/3
	9:30	36. Spin City 5.1/9			88. American High 2.7/5		
10:00	86. 2000 Vote: Republican Nat'l Convention 2.9/5	63. Campaign 2000: Rep. Nat'l Convention 3.8/7	63. Decision 2000: Rep. Nat'l Convention 3.8/7				
10:30							
THURSDAY	7.7/14	3.6/6	5.0/9	4.4/8	4.6/8	2.1/4	
	8:00	4. Who Wants to Be a Millionaire? 12.4/23	38. Big Brother 5.0/10	27. Friends 5.8/11	48. Fox Thursday Night Movie—Set It Off 4.4/8	43. WWF Smackdown! 4.6/8	102. Charmed 1.8/3
	8:30		57. Becker 4.0/7	43. 3rd Rock fr/Sun 4.6/8			90. Charmed 2.4/4
	9:00	31. 2000 Vote: Republican National Convention 5.5/10	78. Campaign 2000: Republican National Convention 3.3/6	12. Will & Grace 7.2/13			
	9:30			52. Decision 2000: Republican National Convention 4.3/8			
10:00							
10:30							
FRIDAY	4.8/10	4.5/9	3.4/7	4.2/9	1.3/3	1.3/3	
	8:00	71. Sabrina/Witch 3.7/8	40. Big Brother 4.7/10	90. NBC Movie of the Week—The 10th Kingdom, Part 1 2.4/5	52. Beyond Belief: Fact or Fiction? 4.3/9	118. The Strip 1.3/3	114. Baby Blues 1.5/3
	8:30	63. Boy Meets World 3.8/8	63. Candid Camera 3.8/8				112. Baby Blues 1.6/3
	9:00	57. Making the Band 4.0/8	45. JAG 4.5/9		57. Guinness World Records 4.0/8	124. Secret Agent Man 1.2/2	128. Young Americans 1.1/2
	9:30	48. Making the Band 4.4/9					
10:00	20. 20/20 6.4/12	40. Nash Bridges 4.7/9	33. Law & Order: Special Victims Unit 5.3/10				
10:30							
SATURDAY	4.5/9	4.3/9	2.7/6	4.7/10	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 • GRAPHIC BY KENNETH RAY		
	8:00	45. ABC Saturday Night Movie—Quarantine 4.5/9	71. Big Brother 3.7/8	93. NBC Saturday Night Movies—The 10th Kingdom, Part 2 2.3/5	63. Cops 3.8/9		
	8:30		57. Walker, Texas Ranger 4.0/8		48. Cops 4.4/9		
	9:00				35. AMW: America Fights Back 5.2/10		
	9:30	45. Best Commercials Never Seen 4.5/9	36. Walker, Texas Ranger 5.1/10	75. The Pretender 3.5/7			
10:00							
10:30							
SUNDAY	8.9/16	7.5/13	2.5/4	4.2/7	1.8/3		
	7:00	27. Wonderful World of Disney—Rudyard Kipling's The Jungle Book 5.8/11	6. 60 Minutes 9.9/19	89. NBC Sunday Night Movie—The 10th Kingdom, Parts 3 & 4 2.5/4	78. Futurama 3.3/7		112. 7th Heaven Beginnings 1.6/3
	7:30		12. Touched by an Angel 7.2/13		63. King of the Hill 3.8/7		108. Steve Harvey 1.7/3
	8:00				30. The Simpsons 5.6/10		98. For Your Love 1.9/3
	8:30				33. Malcolm/Middle 5.3/9		95. Jamie Foxx 2.1/3
9:00	2. Who Wants to Be a Millionaire? 15.4/25	19. CBS Sunday Movie—About Sarah 6.5/11		73. The X-Files 3.6/6		98. For Your Love 1.9/3	
9:30							
10:00	8. The Practice 8.4/14						
10:30							
WEEK AVG	6.4/12	6.0/11	4.4/8	3.9/7	2.2/4	1.8/3	
S-T-D AVG	8.7/15	8.2/14	8.1/14	5.5/9	2.6/4	2.4/4	

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Source: Nielsen Media Research Universe Estimates, Aug. '00.

# Waging war for Health

Discovery and Fox grapple to dominate niche; each now a viable buy for advertisers

By Deborah D. McAdams

**A** little more than a year out of the gate, the two competitors looking to own the definitive health network are running nearly neck-and-neck. Riding in on an expected investment of \$333 million, Discovery Health Channel is in 16 million homes, with agreements for 50 million five years out.

The Health Channel, started by Fox just three weeks before the Discovery launch last August, is at 17.5 million with

agreements for 40 million by 2004. Fox parent, News Corp., subsequently committed \$560 million in cash and support for its health play under a 50-50 partnership agreement with Healtheon/WebMD, consummated last January.

Now that enough distribution is secured to make both networks a viable buy for advertisers, the race is turning to identity. Both networks are predicated on a type of programming that doesn't exactly blow the doors off *Survivor*, or even beat an average episode of *Sponge-*

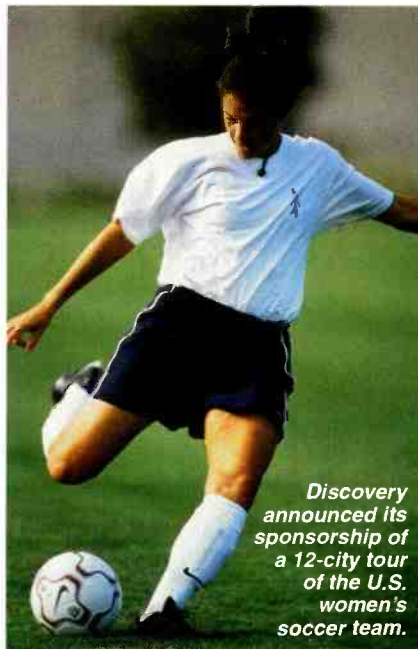
*bob Squarepants*. Both are doing news-magazine, documentary-style medical programming, similar to The Learning Channel's *Trauma—Life in the ER*, that's tracking around a 0.6 rating.

Other shows are the type of exercise and lifestyle stuff that sunk America's Health before Fox bought it and rolled it into its own FitTV to create The Health Network.

Discovery is trying to stand out with celebrity sports figures. Last week the network announced its sponsorship of a 12-city tour of the U.S. women's soccer team to kick off after the 2000 Summer Games in Sydney. Playing off the popularity of World Cup winners Mia Hamm, Julie Foudy and Carla Overbeck, Discovery hopes to raise awareness for Health.

"No sports team is more universally loved than this team. You don't hear about contract disputes and going to jail. They train hard, they play well and they win," said John Ford, president of Discovery Health Channel. He declined to say how much Discovery paid for the sponsorship, but he pegged the promotional value for the network at about \$2 million.

One benefit will be just getting the name of the channel in print, given



Discovery announced its sponsorship of a 12-city tour of the U.S. women's soccer team.



## CABLE'S TOP 25

### PEOPLE'S CHOICE

The broadcast premiere of 'As Good As It Gets' gave TBS the largest audience for a movie (excluding miniseries) with a 6.8 rating/11.2 share.

Following are the top 25 basic cable programs for the week of July 31 - Aug. 6, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HMs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	7.0	5.5	5467	11.4
2	m/ 'As Good As It Gets'	TBS	Sun	8:00P	180	6.8	5.4	5410	11.2
3	m/ 'Pretty Woman'	TBS	Sun	5:30P	150	6.1	4.9	4852	12.4
4	WWF Entertainment	USA	Mon	9:00P	60	5.8	4.5	4517	8.8
5	m/ 'The Jackal'	USA	Tue	9:00P	150	4.7	3.7	3651	7.9
6	m/ 'Ghost'	TBS	Sun	2:46P	164	3.9	3.2	3136	9.6
7	m/ 'Cradle Of Conspiracy'	LIF	Sun	4:00P	120	3.5	2.7	2713	7.9
8	Rugrats	NICK	Mon	3:30P	30	3.4	2.7	2653	9.8
9	Real World IX	MTV	Tue	10:00P	30	3.3	2.5	2510	5.4
9	m/ 'Justice for Annie'	LIF	Sun	2:00P	120	3.3	2.5	2506	8.3
11	Rugrats	NICK	Mon	4:30P	30	3.2	2.5	2525	8.4
11	Rugrats	NICK	Mon	3:00P	30	3.2	2.5	2489	9.6
11	Rugrats	NICK	Mon	4:00P	30	3.2	2.5	2481	8.8
14	Rugrats	NICK	Mon	2:30P	30	3.1	2.4	2400	9.2
15	NFL/Falcons/Cowboys	ESPN	Sat	9:56P	189	3.0	2.4	2371	6.6
15	MLB/Braves/Cards	ESPN	Sun	8:00P	205	3.0	2.4	2358	5.0
15	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.0	2.4	2358	4.9
18	m/ 'As Good As It Gets'	TBS	Sun	11:00P	178	2.9	2.3	2291	7.6
18	Hey Arnold	NICK	Mon	7:00P	30	2.9	2.3	2244	5.3
18	Dexter's Laboratory	TOON	Wed	9:00P	30	2.9	1.9	1854	4.5
21	m/ 'Michael'	TBS	Sun	12:30P	136	2.8	2.3	2252	7.9
21	Rugrats	NICK	Thu	7:30P	30	2.8	2.2	2198	5.4
21	Spongebob	NICK	Sat	10:00A	30	2.8	2.2	2196	9.6
21	Rocket Power	NICK	Tue	3:00P	30	2.8	2.2	2194	8.3
21	Rugrats	NICK	Mon	7:30P	30	2.8	2.2	2192	4.9
21	Rugrats	NICK	Mon	2:00P	30	2.8	2.2	2181	8.4
21	Walker Texas Ranger	USA	Mon	8:00P	30	2.8	2.2	2175	4.5
21	Rocket Power	NICK	Tue	2:30P	30	2.8	2.2	2175	8.2
21	Hey Arnold	NICK	Thu	3:30P	30	2.8	2.2	2148	8.1
21	Tom & Jerry	TOON	Wed	9:30P	30	2.8	1.8	1787	4.3



local sports pages will certainly cover the Discovery Health Channel Women's Soccer Tour. Discovery will no doubt be simultaneously pushing a new show featuring the soccer women throughout the tour. *The FITeam Power Hour* will launch on Discovery Health Sept. 9 at 8 p.m. with Hamm, Foudy, Overbeck and other team members talking teamwork and motivation.

(It also doesn't hurt that Discovery Chairman John Hendricks is the major domo behind the new Women's United Soccer Association, which hopes to get going by next spring.)

The Health Channel itself will be run on arena Jumbotrons during breaks, exposing the program to a potential

audience of 130,000, the number of fans who attended a similar tour last year. Any exposure will help, considering the level of awareness for the channel, which is quite low.

Fox's first step toward differentiation is a name change planned for mid-November. The Health Channel will then officially become WebMD Television, named for the companion Web site created by Healtheon, a medical-information service company that has lost more than \$800 million since launching in 1996. Healtheon/WebMD now manages the network.

Currently, programming is a combination of shows from America's Health and FitTV, but that will start changing

when the network becomes WebMD TV, said Pat Fili-Krushel, the former ABC dynamo who is now president and CEO of WebMD Health.

New shows will target the type of people who search the Web for health information, for example, beleaguered parents trying to get their kids to sleep. There will also be a daily health show that's a cross between *The Today Show* and *20/20*, and WebMD TV is setting up a single-camera studio operation to do breaking medical news, according to Fili-Krushel.

More details will emerge as the "soft" relaunch date approaches, she continued, adding that she will be hiring a general manager for the channel in the next two weeks. ■



By Deborah McAdams

### 'Good' gets better

Movies broke records across cable last week, from TBS to Lifetime to FX. On TBS, the largest of the cable nets, Jack Nicholson's schizophrenic mating dance with Helen Hunt in *As Good As It Gets* pulled in a 6.8 rating with 5.4 million households on Sunday, Aug. 6, making it the highest rated theatrical on cable for the year. The previous winner was TBS' telecast of *Pretty Woman* with a 6.1/4.8.

Lifetime (at No. 11 in size) peaked with *The Truth About Jane* on Monday, Aug. 7. *Jane* scored Lifetime's highest rating yet this summer for an original cable movie with a 4.7/3.6. Lifetime's movies are regularly among the highest rated programs on cable, but *Jane's* rating was a 52% increase over the year-to-date average and also the largest audience for any Lifetime original movie in the last five years.

FX fared well with

*Deliberate Intent*, its first-ever original film. *Intent* aired Sunday, Aug. 6, to an average of 2.4/1.3, the highest yet for any original program for the 6-year-old Fox-owned network.

### Hark, the shark

Discovery will once again reveal everything viewers ever wanted to know about sharks but were too busy watching wrestling to ask. *Shark Week* returns for its 13th season Aug. 13-20,

with another intrepid Brit snorkeling casually about among the world's most efficient carnivores.

*Shark Week* (appended with *Uncaged* this year because the host will offer himself up as bait without the requisite steel-barred box), includes 21 hours of programming (some in 3-D) ending with an eight-hour marathon on Sunday, Aug. 20.

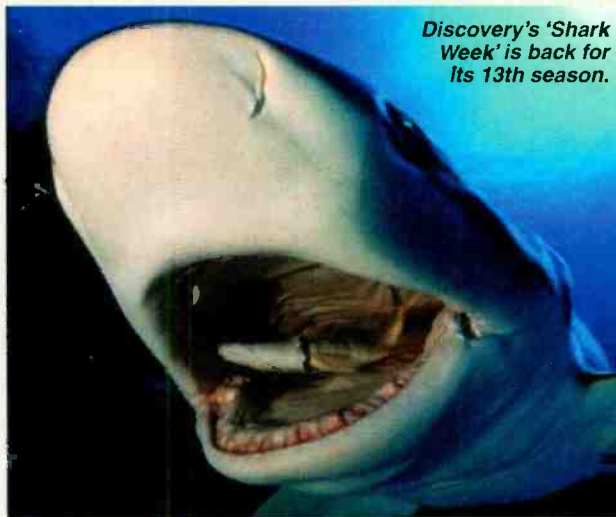
There's also a Saturday morning kids show, *Who Killed Kenny*, featuring a 7-year-old with an unseen, wise-cracking pet shark, plus several shorts that visit such phenomena as SharkBoy the Wrestler, the shark-tooth capital of the world, and a man who cre-

ated a sharkmobile from a 1982 Nissan Sentra. *Shark Weeks* of yore have done solid numbers for Discovery. *Shark Week 1999* averaged 826,000 households over the week for a 1.1 Nielsen rating, compared to a typical total-day average of around a 0.6.

### VH1's people's choice awards

VH1 is creating an awards show from the Web up. *My VH1 Music Awards*, a live event scheduled for Thursday, Nov. 30, at 9 p.m. Eastern, will start with fans creating the award categories on VH1 beginning Aug. 15. VH1 states categories may range from "My Favorite Album" to "Most Over-Exposed Artist," but Web users will likely be far more creative in a year in which "The Thong Song" reigned supreme.

Online nominations for favorite artists in each of the selected categories will begin Sept. 8, and on Oct. 21, VH1 fans start voting for the finalists. Voting will proceed up until the moment the award is announced in front of the always spectacularly dressed music audience at the Shrine Auditorium in Los Angeles.



Discovery's 'Shark Week' is back for its 13th season.

# ABC uses new tech in Philly, Los Angeles

*Employs wireless monitor to move fast at conventions*

By Glen Dickson

**W**hile the political news may have been slow in Philadelphia for the 2000 Republican Convention, ABC managed to make a technology splash with a new wireless monitoring system, affectionately dubbed "Teletubby." This provided greater mobility to ABC correspondents on the convention floor.

"We in engineering were challenged by [ABC News Executive Director] Roger Goodman with figuring out a way to allow the correspondent to wander the convention floor while maintaining the means to see the output of the network and the teleprompter," says Preston Davis, ABC president of broadcast operations and engineering. "[This wireless monitor] was the result."

The device is actually a 15-inch Sharp LCD monitor attached to a Steadicam harness and outfitted with a wireless receiver



*Cokie Roberts gets up close with the 'podium cam,' a Sony consumer camera outfitted with a wireless transmitter.*



*ABC News cameraman Adrian Best and the wireless monitor in action at the RNC.*

from Global Microwave Services. Worn by a cameraman, it displayed the ABC programming output, which was transmitted to it by an RF antenna mounted in the rafters of the convention hall. Teleprompter information was displayed to correspondents on a QTV camera-mounted display of the type typically used in a studio configuration. The system makes for a completely wireless one-cameraman band.

"Spectacular" is how Goodman describes the wireless monitor's operation in Philadelphia, where it was employed by anchor Peter Jennings and other ABC News correspondents. The same system will be used this week in Los Angeles for coverage of the Democratic National Convention.

ABC's other wireless trick was a small Sony consumer-grade camcorder outfitted with a miniature wireless transmitter, dubbed the "podium cam." While ABC correspondents used cameras attached to wireless headsets for capturing podium footage at the 1996 conventions, this year's version was far more compact (convention rules don't allow a full-fledged broadcast camera crew near the podium).

Other technical gadgetry employed by ABC included a floor-level chroma key set, which allowed the network to provide a convention-hall backdrop without sacrificing quick access to the floor (ABC alerted viewers to the virtual background on a daily basis), and a flat-panel monitor in the anchor booth that displayed data.

But the most significant innovation in Philadelphia, according to Davis and Goodman, was using fiber-optic paths to New York to direct coverage from the TV-3 control room at ABC's New York headquarters. ABC will also use fiber to remotely control its 10 cameras in Los Angeles, cutting down significantly on production costs for transportation and housing.

"Twenty years ago, we would have built two control rooms as big as you'd find in any studio," says Goodman. He adds that ABC is subswitching some feeds off an ISDN line, allowing directors a choice of a number of camera feeds from a limited number of fiber paths. ■

## News is made in an instant. Produ



# SeaChange bolsters broadcast servers

*Company introduces 50 Mb/s MediaCluster with 72 GB drives for Amsterdam convention next month*

By Glen Dickson

**A**fter closing its best quarter yet in the broadcast server business, SeaChange International is heading to the International Broadcasting Convention in Amsterdam next month with new capabilities for its flagship Broadcast MediaCluster product and a new low-cost server aimed at caching applications.

For IBC, SeaChange will show MediaCluster with new encoders that support 50 Mb/s, 4:2:2 MPEG-2 streams (the server had previously supported up to 50 Mb/s) and new 72 GB disk drives that dramatically increase storage capability.

With the 72 GB drives, SeaChange can offer fault-resistant program play-out operation at competitive pricing with digital tape decks, says Pittas.

Specifically, he claims that SeaChange can provide 28 hours of storage at an encoding rate of 24 Mb/s, with one input and two outputs, for less than the cost of a fully featured Digital Betacam deck [which run \$47,000, according to a Sony spokesman].

That pricing is not on a stand-alone basis, however, but as part of a large MediaCluster system that could cost \$500,000. Nonetheless, Pittas thinks that price factor will make the MediaCluster attractive to television stations or multi-channel operations that use high-end tape decks to record and play syndicated other long-form programming.

On a smaller scale is the new Broadcast MediaServer 830/50, a stand-alone machine that doesn't have the MediaCluster's fault-resiliency but can deliver 24 hours of 8 Mb/s storage for less



*The 72 GB drives for MediaCluster will be available in September.*

than \$40,000. Pittas expects the 830/50 servers (supporting 30 and 50 Mb/s, respectively) to find their way into caching applications, where larger archive servers, such as a MediaCluster, feed smaller servers with material for play-out.

Pittas says the BMS server line should also play a role in the delivery of commercial and other content via digital-satellite links. SeaChange is currently pursuing that market with its own ad-delivery business called MediaExpress, using a satellite uplink from Microspace Communications in Raleigh, N.C. ■

## **nCUBE, SeaChange head for trial**

SeaChange's patent lawsuit against nCUBE is moving along faster than expected. SeaChange had originally sought to obtain a preliminary injunction from a Delaware judge as part of its case against nCUBE, in which SeaChange alleges nCUBE has infringed on its MediaCluster storage architecture with MediaCube 4 video server.

But in the first hearing in the case late last month, the judge instead scheduled a one-week jury trial starting Sept. 18.

SeaChange Vice President of Research Branko

Gerovac says he is happy to go to trial quickly, that SeaChange had expected prolonged litigation. "That is why we sought the preliminary injunction to begin with," Gerovac explains. "It is not uncommon for cases like this to take a year or 18 months to come to trial."

For its part, nCUBE also applauded the judge's decision to speed things along. "We're very pleased that the judge did not grant SeaChange's request for an injunction, and even more pleased that he set an expedited trial date," says nCUBE President Mike Pohl in a statement.

—Glen Dickson

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# Television.com: Portal with vision

Larry Namer, co-founder of E! Entertainment Television, tops new site

By Ken Kerschbaumer

**B**roadcast.com made its millions with the help of Internet hype and hopes, and this Wednesday a site called television.com, an equally attractive domain name, will look to do the same thing—minus the Internet hype of 1999.

Television.com, majority owned by Steeplechase Media, along with partners Mike O'Connor (the original owner of the domain name) and MarkeTVision Direct, the company that O'Connor tapped to help find someone interested in buying it. Larry Namer, television.com CEO, former president and co-founder of E! Entertainment



**Namer: 'You sell a domain name you get a few million bucks, but by the time ... you buy a house and a Ferrari you're done.'**

Television, says no cash exchanged hands for the rights to the name, with O'Connor and MarkeTVision Direct instead opting for equity.

"You sell a domain name, you get a few million bucks, but by the time Uncle Sam gets done with you and you buy a house and a Ferrari you're done," says Namer.

What exactly will television.com offer visitors? Namer says the site has evolved to become all things television, building on the original idea of making it another content-distribution vehicle.

"The name says convergence, and people expect a lot from the name," he notes. "They want programming, but they also want guides, information on technology, and we'll be reshaping it as



**CEO Namer wants the site to offer all things television, building on the original idea of making it a content-distribution vehicle.**

we go along. We hope to become to the world of television what CNet has become to the world of computing."

One key will be having a site deep in links to outside entities, but another key is the domain name. Television.com has a natural "knee-jerk" surfing quality to it, something that Namer says is an important advantage over other TV-related sites.

Namer says the company has \$4.5 million in financing, but now that the site is up and running, the company can actually go out and complete its first round of financing. More important than the financial backing are some of the content deals that have been reached.

The site has signed on more than 35 broadcast and cable networks that will

offer promos of their programs. Among the pioneers: NBC, USA Network, the Food Network and A&E.

"Our site is somewhere between search engine and guide," adds Namer. "There's a lot of editorial to it, and it has a very distinct attitude. We love television, and what people are looking for is something more than just TV listings."

It will also offer international programming. Namer says the site has signed a deal to carry four television stations from India that will offer sports, news, movies and music. And the site is in the process of negotiating for channels out of Israel, Russia and China. "It's an interesting use of streaming media, and you can point to a large potential audience," he says.

Television.com will be available in a broadband version, and, Namer says, a set-top version that is very "television-centric" is also in the works. Namer says the company has already signed on one major MSO for carriage and is negotiating with a couple of others.

Television-centric is an important phrase to Namer, because the site will look to leverage its relationship with other

television-centric sites to offer advertising sponsorships that can run across its partner sites.

"The problem with many content sites is they're below the radar screen of any advertising agency, so we've signed deals with some of those sites and will sell advertising across the entire base," he adds. "So we can aggregate their audiences while also keeping our content costs controlled."

Sponsorships, rather than banner advertising, will also play a role. "Sponsorship gives you a value added, and it goes back to the early days of cable," says Namer. "You have loads of inventory, but there's no reason to buy. So you get people involved in contests, promotions and sponsorship of whole shows." ■



Well known  
celebrity gets  
sizzling new  
makeover...

# NBCi cuts staff by 20%

*Key to future lies not in head count but in redefining NBCi*

By Ken Kerschbaumer

**N**BCi cut its total staff 20% last week, from 850 to 680, in an effort to pare costs as part of an initiative announced in June to integrate all of its consumer properties under the NBCi.com brand.

"We're in the middle of some cost-cutting initiatives that we publicly said we'd undergo, and some positions have been eliminated, while other employees have been reassigned within the company and others have been let go," says Robert Silverman, an NBCi

spokesman. "We feel the move will help move us to a more competitive cost structure and keep us more healthy."

But the bigger problem is where the company is headed, not how many people are working there. "They're spending bucketloads of money on marketing, and laying off someone in the finance department isn't going to solve that problem," says David Card, Jupiter Communications director of content and programming. "Although they should definitely lay off that poor person, because they shouldn't have that many people working there."

Silverman says the company is still on target for launch of an NBCi portal to coincide with the start of the prime time season this fall (which will be pushed back due to the Olympics), and that the company, with more than \$680 million in both cash and NBC ad credits in the bank (just over \$350 million of that is cash) is financially healthy.

Card, however, says that if NBCi simply rebrands the Snap.com portal as NBCi, it won't succeed against the likes of Yahoo. He thinks NBCi would be better off if it offered a portal for a more specific group of topics or general-purpose topics for a more specific audience. "They haven't said what they're going to do, but if they stay where they are, they're going to die," he says. "There's no business model for a second-tier, general-purpose portal." ■

## DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

### About StreamSearch.com

About.com said it is using StreamSearch's multimedia database to allow visitors to about.com to search for audio and video files from StreamSearch's 700-plus environments. The StreamSearch database will also be integrated within About's Luna Network, which incorporates independent, topic-specific content sites within the About network.

### And the Emmy goes to ...

The Academy of Television Arts and Sciences has agreed to move its Internet home from the dotcom and dotorg domains (as in emmycast.com and emmys.org) to dot.tv (as in emmys.tv). "With entertainment programming increasingly being developed for both the

Internet and television, emmys.tv is the ideal location to honor the most creative and talented individuals in the industry," Academy President Jim Chabin said in a statement last Tuesday.

The dotTV domain has been offered by TV Corp. International since May 15. The domain is free to broadcasters who convert to dotTV by the end of the year (B&C, July 3).

### Let me count the (Internet) ways

The contentious area of Internet audience measurement may be cooling down. Nine groups have agreed to join forces to create the "Radiate Internet Roundtable," which is charged with finding a way to accurately measure the number of "digital consumers" who use HTML-based Web sites, software, wireless

devices and streaming media.

"Devising a way to accurately measure those audiences is challenging not only for the measurement firms, but also for each ... company's internal consumer measurement procedures," according to a news release. There currently are no guidelines about how to measure Internet traffic.

The roundtable, which is being led by software deliverer Radiate, includes companies already known for their "Web counting": Nielsen Media Research, MediaMetrix and Arbitron. Other companies are encouraged to get involved. Recommendations are expected to be issued early this fall.

### It's up, it's good for iBeam

iBeam Broadcasting broadcast an audio stream of the Minnesota Vikings loss to the New Orleans Saints game on Aug. 5, the first NFL game streamed live over the Web. The game kicked off an agreement between iBEAM and the Vikings through which iBEAM,

in conjunction with Bank First e-Business, a division of Bank First, will stream Web broadcasts of all Vikings games during the 2000 NFL season (preseason, regular season and, potentially, playoffs).

The Vikings are also using iBEAM's On-Target ad insertion service to generate revenue through the Internet broadcasts by inserting targeted audio advertisements into the Web broadcasts. The broadcasts will be produced in conjunction with radio station KFAN(AM) Minneapolis/St. Paul.

### Ad companies merging

Mediapassage.com, a Web site for print media buyers and sellers, and broadcastspots.com, which operates similarly for broadcast advertisers, will merge. The new combined entity expects to plan, place, bill, or pay more than \$500 million worth of advertising in media this year. The new merged company will handle print and electronic media and be based in Seattle.



**New look is  
slated to be  
big news of  
the summer...**

# CHANGING HANDS

The week's tabulation of station sales

## TVS

### WTOV-TV Steubenville, Ohio/Wheeling, W.Va.

Price: \$58 million

**Buyer:** Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president; Andrew S. Fisher, executive vice president, TV; Cox Enterprises Inc., parent [David E. Easterly, president]); owns/is buying 13 other TVs, including nearby WJAC-TV Johnstown, Pa., from seller (B&C, June 12) and nearby WPXI(TV) Pittsburgh; has TBA with KAME-TV Reno, Nev. Cox Broadcasting also owns Cox Radio Inc., which owns/is buying 17 AMs and 64 FMs  
**Seller:** Smith Broadcasting Partners LP (to be STC Broadcasting Inc.; Smith Broadcasting Group Inc., general partner/59% owner [Robert N. Smith, 54.2% owner]), St. Petersburg, Fla.; owns/is buying 11 TVs. Smith Broadcasting Group also controls three TVs in Alaska and WFFF-TV Burlington, Vt.

**Facilities:** Ch. 9, 316 kW visual, 31.6 kW aural, ant. 951 ft.

**Affiliations:** NBC/ABC

## COMBOS

### WLOB(AM) Portland and WLLB(AM)-WLOB-FM Rumford/Portland, Maine

Price: \$3.5 million

**Buyer:** Atlantic Coast Radio LLC, Saco, Maine (J.J. Jeffrey, principal); owns WJJB(AM) Brunswick/Portland, WRED(FM) Saco/Portland, WCLZ(FM) (formerly WXGL-FM) Topsham/Portland and WJAE(AM) Westbrook/Portland, Maine

**Seller:** Carter Broadcasting Corp., Boston (Kenneth R. Carter, president); owns four AMs

**Facilities:** WLOB(AM): 1310 kHz, 5 kW; WLLB: 790 kHz, 1 kW day, 50 W night; WLOB-FM: 96.3 MHz, 100 kW, ant. 1,433 ft.

**Formats:** All religion

**Broker:** John Pierce & Co. (seller)

### WRGO(FM) Cedar Key/Gainesville and WRZN(AM) Hernando/Ocala, Fla.

Price: \$1.5 million (\$850,000 for WRGO; \$650,000 for WRZN)

**Buyer:** Pamal Broadcasting Ltd., Latham, N.Y. (James J. Morrell, chairman/owner); owns/is buying five other AMs and 10 other FMs, including WDFL(AM)-WKZY(FM) Cross City/Gainesville, Fla.

**Sellers:** WRZN: Management and Marketing Synergy Inc., Tallahassee, Fla. (Franklin Watson, president); no other broadcast interests  
WRGO: Williams

## PROPOSED 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 ■ \$58,000,000 ■ 1  
Combos ■ \$5,000,000 ■ 2  
FMs ■ \$11,625,000 ■ 4  
AMs ■ \$793,000 ■ 1  
Total ■ \$75,418,000 ■ 8

### SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1  
TVs ■ \$1,695,452,139 ■ 40  
Combos ■ \$7,595,193,267 ■ 144  
FMs ■ \$1,065,000,098 ■ 186  
AMs ■ \$274,850,915 ■ 132  
Total ■ \$10,632,629,869 ■ 503

Broadcasting Co., Cedar Key (R.V. Williams, president); no other broadcast interests

**Facilities:** AM: 720 kHz, 10 kW day 250 W night; FM: 102.7 MHz, 25 kW, ant. 305 ft.

**Formats:** AM: big band; FM: oldies

**Broker:** Hadden & Associates

## FMS

### WPEK(FM) Seneca/Greenville, S.C.

Price: \$7.5 million

**Buyer:** Radio One Inc., Lanham, Md. (Alfred C. Liggins III, president); owns/is buying 12 AMs and 38 other FMs, including WJMZ-FM Anderson/Greenville, S.C.

**Seller:** Alpeak Broadcasting Corp., Greenville (Norman and David Alpert [father and son], principals). Alper's own WAVV(FM) Marco/Naples/Fort Myers, Fla.

**Facilities:** 98.1 MHz, 100 kW, ant. 1,004 ft.

**Format:** Talk

### WLKX-FM Forest Lake/Minneapolis/St. Paul, Minn.

Price: \$1.9 million (for stock)

**Buyer:** Polaris Communications LLC, Salt Lake City (HomeNet Inc., manager [Daniel Peters, president/owner]). Peters has interest in KBGY(FM) Faribault and WQPM(AM)-KLCI(FM) Princeton, Minn.

**Seller:** Lakes Broadcasting Co. Inc., Forest Lake (spouses Eddie S. and Joanne M. Cary, joint 98% owners); no other broadcast interests

**Facilities:** 95.9 MHz, 3 kW, ant. 300 ft.

**Format:** AC

### WSFT(FM) Williamsport, Pa.

Price: \$1.3 million

**Buyer:** Sabre Communications Inc., Williamsport (Paul H. Rothfuss, president); owns six AMs and 10 other FMs, including WHTO(FM), WILQ(FM) and WWPA(AM) Williamsport, WCXR(FM) Lewisburg/Williamsport and WZXR(FM) South Williamsport/Williamsport

**Seller:** Bald Eagle Broadcast Association Inc., Williamsport (N. Clifford Smith Jr., president); no other broadcast interests

**Facilities:** 107.9 MHz, 180 W, ant. 1,292 ft.

**Format:** Soft AC

### WLQE-FM Bedford (between Lynchburg and Roanoke), Va.

Price: \$925,000

**Buyer:** Bedford Radio Partners LLC, Reston, Va. (Stephen J. Garchik, 70% owner; Ronald Walton, 30% owner). Garchik and Walton also have interest in three AMs and five other FMs

**Seller:** JLR Communications Inc., Lynchburg (Diane M. Newman, president); no other broadcast interests

**Facilities:** 106.9 MHz, 1.1 kW, ant. 1,276 ft.

**Format:** AC

## AMS

### WDER(AM) Derry/Manchester, N.H.

Price: \$793,000

**Buyer:** Blount Masscom Inc., Worcester, Mass. (spouses William A. and Deborah C. Blount, owners); owns WVNE(AM) Leicester/Worcester. Blounts also own WFIF(AM) Milford/Bridgeport, Conn.; WBCI(FM) Bath/Portland/Auburn/Bangor, Maine, and WARV(AM) Warwick/Providence, R.I.

**Seller:** Spacetown Communications Corp., Nashua, N.H. (Judith Gureckis-Farrar, president); no other broadcast interests

**Facilities:** 1320 kHz, 5 kW day, 1 kW night

**Format:** Contemporary Christian

## AMPLIFICATION

Media Venture Partners Ltd. brokered the \$57 million sale of WAIT(AM) Crystal Lake, WZSR(FM) Woodstock/Crystal Lake, WJOL(AM)-WLLI-FM and WJTW (FM) Joliet and WBVS(FM) Coal City/Wilmington, all Ill., and WLIP(AM)-WIL(FM) Kenosha and WEXT(FM) Sturtevant/Racine, Wis., to NextMedia Group LLC (B&C, July 10).

—Compiled by Alisa Holmes



**THE NEW**  
**BROADCASTING & CABLE**  
**COMING SOON**

# FATES & FORTUNES

## BROADCAST TV

Appointments at NBC Entertainment, Burbank, Calif.: **Angela Bromstad**, VP, prime time series, NBC Studios, named VP, drama development; **Larry Hancock**, VP, current series, NBC Entertainment, named VP, comedy development.



Bromstad



Hancock

**Susan Rutkofske**, station manager, WGTU-TV Traverse City, Mich., joins as WBKP-TV Calumet, Mich., as GM.

**Andrea Pangliughi**, assistant controller, Granite Broadcasting, New York, named assistant VP, station finance.

**Tim Myers**, regional sales coordinator, WIFR(TV) Freeport, Ill., named sales team leader.

## CABLE

**Gus Lucas**, head of content, Family-Click.com, Los Angeles, joins Warner Bros. Domestic Cable Distribution, Burbank, Calif., as senior VP.

**Michael J. McCarthy**, VP, Belo, Dallas, named senior executive VP.

Appointments at Charter Communications, St. Louis: **Dave Barford**, senior VP, operations, Western division, named executive VP and CEO; **Ken Kalkwarf**, senior VP and CFO, named executive VP and CFO.

## ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments at NCI Advertising, New York: **David Hahn**, assistant controller, Nelson Communications, New York, joins as VP, controller; **Kristin Collins**, VP, account group supervisor, Pharma Consumer Services, Princeton, N.J., named executive VP and managing director, Pharma Consumer Services and Downtown Partners, there. She will split her time between

offices in Princeton, N.J., and New York.

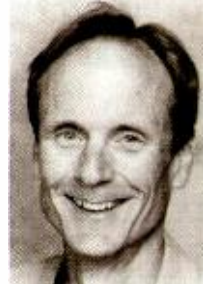
**Ann Cleveland**, VP/associate media director, Saatchi & Saatchi, San Francisco, joins Katsin/Loeb Advertising, San Francisco, as media director.

**Allyson Davis**, director of marketing, Fox Sports Net, Santa Monica, Calif., joins L90 Inc., Los Angeles, as VP, corporate marketing.

## PROGRAMMING

**Robert Rose**, account executive, Univision Television Group, New York, joins Artist and Idea Management, New York, as president.

**Michael Mohamad**, VP, consumer and on-air marketing, A&E Network, New York, named senior VP, marketing.



Branch

**Bradley Branch**, director of on-air promotion, Fox Sports Net, Los Angeles, named VP, on-air promotion, Fox Kids Network, Los Angeles.

**Lisa Braun**, VP, promotion, MTV, New York, named VP, promotion and music marketing.

**Paul Marszalek**, operations manager, KFOG(FM) San Francisco, joins VH1, New York, as VP, music programming.

**Karin Timpone**, VP, communications, Universal Television & Network Group, Universal City, Calif., named senior VP, marketing and communications.

Appointments at Columbia TriStar International Television, Culver City, Calif.: **Martha Eberts**, VP, international networks, named senior VP, international networks and development; **T.C.**



Eberts



Schultz

**Schultz**, VP, international networks, named senior VP, international networks.

**Jeffery Imberman**, president, advertising sales/Eastern region, Speedvision Network, New York, joins Turner Entertainment, New York, as VP, sales.

**Julius Genachowski**, general counsel and senior VP, business development, USA Broadcasting, New York, named senior VP and general counsel, USA Networks Inc., New York.

**Kim McCay**, executive director, event marketing and communications, Discovery Communications Inc., Washington, joins National Geographic International, Washington, as senior VP, marketing and communications.

**Gary M. Robinson**, senior VP, business and legal affairs, Granada Entertainment, Brentwood, Calif., named executive VP, business and legal affairs.

## JOURNALISM

**Eszter Vajda**, reporter and anchor, Media One, Boston, joins WBKP(TV) Calumet, Mich., as 11 p.m. anchor.

**Patti Ann Browne**, anchor/reporter, MSNBC, Secaucus, N.J., joins Fox News, New York, as anchor.

**Jeff Fischel**, weekend sports anchor, KCOY-TV Santa Maria, Calif., joins, CNN/Sports Illustrated, Atlanta, as sports anchor.

**Richelle McGinnis**, main anchor and reporter, KEYC(TV) Mankato, Minn., joins KSTP-TV St. Paul (Minneapolis area), Minn., as reporter.

## RADIO

**Michael Keck**, VP/GM, Rockford station group, Salter Communications, Rockford, Ill., joins Entercom, Madison, Wis., as VP and market manager.

**Steve Summers**, production director, KMLE(FM) Chandler, Ariz., joins NBG Radio Network Inc., Portland, Ore., as director of operations.

**Doug Krizner**, morning anchor, Bloomberg Television, New York, named manager, WBBR(AM) New York.

## TECHNOLOGY

**Cheryl Koll**, VP, sales and marketing, pay TV and airline sales, Sony Pictures, Los Angeles, joins Demand-



Video Corp., Los Angeles, as VP, affiliate and consumer marketing.

**Chris Strong**, field engineer, Bexel Corp., Dallas and Los Angeles, joins Telecast Fiber Systems Inc., Worcester, Mass., as sales/support engineer.

**Mark Howorth**, partner, Brain & Co., Los Angeles, joins National Mobile Television, Los Angeles, as CEO.

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## INTERNET

Appointments at Zap2it.com, Los Angeles: **Clark Bender**, Web site producer, Tribune Media Services, Chicago, joins as executive producer, movie section; **Mike Szymanski**, free-lance writer and author, joins as managing editor, movie section.

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## OBITUARIES

**Don Weis**, award-winning television and film director, died on Friday, July 28, in Santa Fe, N.M. He was 78.

He directed episodes of *The Twilight Zone*, *The Love Boat* and *M\*A\*S\*H*. He was awarded six Directors Guild of America awards.

He is survived by his wife, actress Rebecca Welles, daughters Deborah and Pamela, a stepdaughter and two grandchildren.

**Max Showalter**, stage, television and film character actor sometimes credited as Casey Adams, died Sunday, July 30, in Middletown, Conn. He was 83. A seasoned Broadway actor and composer, Showalter acted in more than 1,000 television shows, including *The Swift Show*.

**Robert MOUNTY**, who was an executive vice president at both NBC and Metromedia, died Sunday, Aug. 6, in Manhattan. He was 71.

In 1971, he was named vice president and general manager of WNEW(FM) New York and later became executive vice president and director of sales for Metromedia Radio.

During his 13-year career with NBC beginning in 1975, Mr. Mounty served as vice president for sales and marketing and executive vice president of the NBC Radio Division.

Mr. Mounty is survived by four children, Judith, Ann, Ian and Jennifer; three grandchildren; and brothers Seymour and Bernard.

—Compiled by **Beth Shapouri**  
212/337-7147  
bshapouri@cahners.com

# OPEN MIKE

## Northpoint counterpoint

EDITOR: After reading the Aug. 7, 2000, issue, I felt it necessary to air a few thoughts and clarify a few points made in your story entitled "The Next Big Thing?"

The bottom line is this: In spite of demonstrated (and admitted) interference, Northpoint is nonetheless asking the FCC to, by Federal government decree, increase the frequency and length-of-service interruptions suffered by satellite-television customers. It would be interesting to see what BROADCASTING & CABLE's position would be if, and probably when, someone devises a spectrum-sharing plan for digital-terrestrial broadcasting. There is no such thing as minimal digital interference, you either have a top-quality picture or you have a blank screen. Would broadcasters stand idly by if someone declared that increased signal outage wasn't meaningful?

DirecTV and EchoStar, under a special temporary license from the FCC, jointly conducted tests that prove that allowing Northpoint to introduce a terrestrial "wireless cable" service into the DBS spectrum band would create harmful interference to DBS customers. In addition, Northpoint has already admitted that it will cause interference to consumers living within a one-square-mile area around each of the 14,000 to 15,000 microwave towers it proposes to build—areas that will include millions of current and future DBS consumers.

In the article, you wrote, "Dismissing Northpoint would be much easier if so many giant companies weren't trying to keep the fledgling company out of business." This is simply not true. The DBS industry's interest in this matter is to protect current and future subscribers from interference from Northpoint or anyone else. An overlooked point is that Northpoint can enter the multichannel video market today simply by utilizing the spectrum that the FCC has already set aside for use by "wireless cable" systems exactly like Northpoint's. If Northpoint were to operate in that "wireless cable" spectrum, we would welcome the challenge of new competition.

We have been arguing that the best way to resolve this issue is with independent testing, under the FCC's supervision, to verify Northpoint interference with DBS signal reception. To protect taxpayers, the DBS industry has agreed to bear its fair share of the costs. Tellingly, Northpoint has fought the idea of independent testing every step of the way and continues to refuse to cooperate. Makes you wonder what they are afraid of.

In the article, you mention that FCC insiders feel Northpoint has a fair shot at approval, and if so, it would be a product of their "surprising political clout." We as an industry will continue to fight for the sake of competition and the millions of consumers who have switched to DBS. The FCC should not compromise its responsibility to consumers in the name of wink-and-nod politics. —*Chuck Hewitt, president, Satellite Broadcasting and Communications Association*

## PBS was at convention, too

EDITOR: I was surprised that PBS was left out of your [Aug. 7] article about the television coverage of the Republican National Convention.

PBS devoted far more hours to the GOP convention than any other broadcast network. Anchored by Jim Lehrer, our coverage ran more than three live prime time hours during each of the four days of the convention. PBS stations were the only place where the one-third of American households without cable could find complete convention coverage.

And while ratings are not PBS' driving motivation, we were gratified that more viewers tuned in to PBS than any cable network. Our coverage drew a cumulative audience of nearly seven million viewers each night.

As the Democratic Convention convenes this week in Los Angeles, PBS will be there every night. We look forward to a week of important political programming, and we invite you to tune in. —*Pat Mitchell, president, Public Broadcasting Service*

# It's a wonderful life

**T**HE BROADCASTING & CABLE NEWSROOM, NEW YORK CITY: Reporter KEN KERSCHBAUMER is sucked through a broadband connection into a PC and finds JONATHAN KLEIN, president/CEO of the FeedRoom, sitting at a table, brow glistening with sweat as the computer's cooling fans struggle to do their job.

He's nervous—his company's site is only days away from making its official launch, delivering personalized video newscasts via broadband to PCs across the country. A number of station groups, including NBC and Tribune have invested in the company. They're believers. But Klein looks perplexed.

**KLEIN:** Ummm...what exactly are we doing here? When you said I'd be profiled in the pages of BROADCASTING & CABLE magazine, I didn't think I'd end up inside a computer.

**KERSCHBAUMER:** Well, this is sort of your idea. You mentioned a link between your passion, screenwriting, and journalism. Care to explain?

**KLEIN:** "As a screenwriter you look at the blank page and say 'What kind of world should there be and what kind of characters?' And in the news and information business there is the chance of being just that creative, if you decide to take it.

For the most part, journalism is black and white, and most journalists aren't comfortable in the gray area. But I guess that's where I'm most comfortable."

**KERSCHBAUMER:** Seems to me right now we're in the gray area, and I think my editors are nervous. But let's continue. Why would you give up the comfort of traditional broadcast journalism for the broadband world?

You were an integral part of creating *48 Hours*, you've won Emmy awards and Peabody awards, you were a producer for *CBS Morning News*, and you've worked with some of the biggest names in news.

On top of that, it's hot in here. So why the FeedRoom?

**KLEIN:** "Well, since 1998 the penetration of broadband is doubled, and we can now tell stories with video on a computer. And I wanted to be part of that because I always envied the pioneers at CBS who had defined the way television journalism would work.

And I wanted to be part of the next wave."



*"I wanted to be part of the next wave."*

## Jonathan Klein

**President and CEO, The Feed Room; b. April 2, 1958, Bronx, New York; A.B., history, Brown University, 1980; news writer, news producer, WLNH-TV Providence, R.I., 1980-1981; writer, weekend producer, WPX-TV New York, 1981-1982; freelance writer, WCBS-TV New York, 1982; writer, 'Newsbreak' (with Douglas Edwards), 'Nightwatch,' fill-in writer, 'CBS Evening News With Dan Rather,' 'CBS News,' New York, 1982; News editor, 'Nightwatch,' CBS, 1983; Producer, 'Nightwatch,' 'CBS Morning News,' CBS, 1984; producer, 'CBS Evening News,' weekend edition, CBS, 1986; producer, '48 Hours,' CBS, New York, 1988-1993; senior producer, 'America Tonight' with Charles Kuralt & Lesley Stahl, 1990; senior producer, Gulf War coverage for CBS, 1991; executive producer, director, writer, 'Before Your Eyes,' CBS. Married to Jennifer Snell, investigative reporter/anchor. Lives in New York City with boxer dog, Ripley, and a baby due in February.**

A BUSY CBS NEWSROOM, CIRCA 1982: KLEIN is working as a writer for CBS *Newsbreak* anchor DOUGLAS EDWARDS, who was also the first anchor of the *CBS Evening News*. That makes him one of the pioneers KLEIN wants to emulate.

**KLEIN VOICEOVER:** "It was so cool to be 23 years old, banging out copy for Douglas Edwards. I couldn't believe he was saying my words. It's a much greater thrill to hear Douglas Edwards or Dan Rather read your script than there is in hoping Danny Glover is going to say something you wrote."

THE KLEIN APARTMENT, DECEMBER 1997: KLEIN's passion, screenwriting, is about to make it to the tube. KLEIN sits in front of his television watching the production of his screenplay *The Buffalo Soldiers* on TNT starring Glover. KLEIN's wife, JENNIFER, and boxer dog, RIPLEY, are at his side. KLEIN heads to the bathroom, and JENNIFER yells out to him.

**JENNIFER:** "That's your line!"

KLEIN runs back, but he's missed it—the one line that wasn't changed by producers.

**KLEIN:** "Damn" [laughs].

CUT TO THE CBS NEWSROOM, PRESENT DAY: ANDREW HEYWARD, CBS News president, discusses KLEIN with a journalist, while RATHER stands at his door, 25 minutes before airtime.

**HEYWARD:** "He's a pusher of boundaries, and, therefore, often an offender of sensibilities. And that's because he's an innovator who's willing to challenge traditions. But I think that's a very good mentality to enter the world of the Internet."

Cut to inside the computer, the heart of the information exchange. KLEIN stands up, looks out of the monitor, into the real world. He sees his employees gearing up for the convergence of broadband technology and the viewer.

**KLEIN:** "You need a core idea you believe in, and in our case it's empowering viewers to make choices about what they watch and when they watch it, to democratize the process so every viewer has the chance to see every piece of video they want to.

Now, how you get there is a matter of tactics, but don't lose sight of the core mission, which is to let viewers into the inner sanctum so they can make choices. That's what the whole information revolution has been about." ■



**TELEVISION**

**SALES CAREERS**

**ACCOUNT EXECUTIVE** FOX O&O in Austin, Texas needs an aggressive self-starter with excellent communication, computer and organizational skills to maintain existing accounts and cultivate new-to-station advertisers through cold-calling and prospecting. New account development and agency negotiation skills a must. Prior television sales experience required. Send resume and cover letter to Human Resources, FOX-7/KVC-13, 119 E. 10th Street, Austin, TX 78701, Ref: position title on envelope. No phone calls, please. EEO Employer.

**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.

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**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.

**RESEARCH ANALYST** Fox Television Sales, New York seeks a research analyst to support the sales effort by tracking the latest program information demographics and sales rationale for large markets. Responsibilities include analyzing Nielsen ratings for sales positioning, developing audience projections and sales promotion materials. Position requires individual to be detail oriented and organized. Familiarity in computers and industry software preferred. College degree and/or relevant job experience required. Send resume and cover letter to: 625 Madison Avenue, New York, NY 10022, Attn: Human Resources or Fax to (212) 527-6225.

**MANAGEMENT CAREERS**

**ASSISTANT DIRECTOR OF ENGINEERING** (Network Operations and Infrastructure Planning) Nebraska Educational Telecommunications Responsible for the overall management of the Nebraska Educational Telecommunications Network Technical Operations, Broadcast and non-broadcast operations, NEB\*SAT and other related satellite and scheduling operations. Responsible for the operational and technical budgets. REQUIREMENTS: Eight years experience in broadcasting electronics, including varied broadcast areas involving operational, maintenance and supervisory experience. Equivalency considered. Bachelor's degree in electrical engineering or related field preferred. Review of applications will begin 8/25. The position will remain open until a suitable candidate is found. Must complete state application. Apply to PO Box 94905, 301 Centennial Mall South, Lincoln, NE 68509; or you may apply on-line at [www.wr4k4neb.org](http://www.wr4k4neb.org). NE State Personnel, Special Accommodations, Under ADA and/or to Apply call: (402) 471-2075, AA/EOE. Hearing Impaired/TDD calls only: (402) 472-4693.

**MORNING NEWS EXECUTIVE PRODUCER** WABC-TV is looking for an outstanding Executive Producer for our morning newscasts. This newsroom manager will be responsible for the look, tone, and growth of the two hour morning news block. Candidates should have excellent news judgement and management skills. Experience as a news room manager or major market newscast producer are necessary. Candidates should have good story ideas and be able to motivate other people. This position requires the ability to work under unyielding deadline pressure with a minimum of outside support or supervision. This will be a difficult schedule requiring a long-term commitment. Please mention this ad in your application. Send cover letter, resume, references, and non-returnable beta or VHS tape to: Bill Bouyer, Senior Executive Producer, WABC-TV News, 7 Lincoln Square, NY, NY 10023. No telephone calls, e-mails or faxes please. We are an equal opportunity employer.

**MARKETING CAREERS**

**TV MARKETING MANAGER** Do you love broadcasting? Want to work on a national level and live in a great place? Eagle Marketing is looking for a TV Marketing Manager to work with TV stations on direct marketing campaigns that build ratings and viewer relationships. We're a 20 year old full-service direct marketing agency whose client include TV, radio, and internet-based companies. Best of all, we're located in Fort Collins, Colorado, just minutes from Denver and the Rocky Mountains. A successful candidate will have 3-5 years experience in managing a creative services department for a local affiliate, excellent oral and written communication skills, and a dynamic out-of-the-box attitude. We offer an exceptional compensation and benefits package. Send resume to Paul Meacham, Eagle Marketing Services, 123 North College, Suite 300, Fort Collins, CO 80524. Or via e-mail to [paul@eagle-marketing.com](mailto:paul@eagle-marketing.com) with subject line TV Marketing Manager.

**MARKETING CAREERS**

**MEDIA MANAGER** PAX-TV needs someone who is energetic and detail-oriented to handle many tasks at once. Must have exceptional communications and organizational skills along with excellent computer skills in Microsoft Excel and Word. Some experience in both buying and planning of radio, cable, and print helpful. 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.

**DIRECTOR OF MARKETING** WVNY, the ABC affiliate in Burlington, VT has an immediate opening for a Director of Marketing. Candidate must be highly creative, have writing skills, and be an exceptional news and station promoter with the ability to lead. 1 yr. non-linear experience with 3 years of TV promotion experience required. Send resume and tape to: ABC 22 Personnel, PO Box 22, Burlington, VT 05402. EOE.

**PROMOTIONS MANAGER** Communications Corporation of America is seeking several energetic, creative marketing maniacs for stations located in Texas and Louisiana. Understanding the overall marketing process of TV, but thinking like radio is your ticket to this opportunity. This is the dream job for the person that wants support from the station's GM to do the offbeat, fun and unpredictable. But, don't think a wild side is all you need. A firm commitment to a focused marketing plan based on solid research is essential. Got what it takes? Send your resume to Communications Corp. of America, 123 N. Easy St., Lafayette, LA 70506.

**TECHNICAL CAREERS**

**ASSISTANT CHIEF ENGINEER** Get in on the ground floor for HDTV. FOX/WB affiliate looking for sharp assistant chief. Responsibilities include maintenance of electronic broadcast equipment, computers and telephone systems for station. Requires 2 years minimum experience in broadcast maintenance including troubleshooting and repair of studio, audio, graphics and computer systems. Knowledge of microwave and satellite transmission systems a plus. Send resume to Human Resources, WZDX-TV Fox 54, 1309 N. Memorial Pkwy, Huntsville, AL 35801. EOE.

**ASSISTANT CHIEF ENGINEER** KBTB NBC 4 in Beaumont Texas has an immediate opening for an Assistant Chief Engineer. Requirements for applicants are: 3-5 years training in Electronics Maintenance or Technical Engineering; studio equipment, microwave and VHF transmitter repair and maintenance; experience in 1", DVC Prp, 3/4 VTR formats; computer hardware repairs and software maintenance are essential. Send resume to: KBTB, Attn: Charlie Ravell, 6155 Eastex Fwy, Suite 300, Beaumont, Texas 77706. EOE.

**TECHNICAL CAREERS**

**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.

**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.

**SUPERVISOR-TECHNICAL OPERATIONS CENTER** PBS is looking for someone with 3+ years of experience supervising production crews or master control staff. This person must motivate and direct technical staff to deliver a superior on-air product. Other requirements include BA or BS in TV production or communications or equivalent work experience. Familiarity with public television desirable. For more information, see [www.pgs.org.positions](http://www.pgs.org.positions). PBS offers a fast-paced work environment, a competitive salary, and an excellent benefits package. Please send resume with salary requirement to: PBS 1320 Braddock Place, Alexandria, VA 2231 or e-mail to [jobs@pbs.org](mailto:jobs@pbs.org).

## ENGINEER, BROADCAST OPERATIONS

*If You Are Committed To Being the Best...  
Then TWC Is The Place To Be*

**Time Warner Cable**, one of the country's most successful providers of in-home entertainment, seeks an experienced Engineer in Broadcast Television or Cable Broadcast with facility design and maintenance. You should be completely familiar with contemporary digital and analog broadcast equipment. Position requires Auto Cad skills for creation of floor plans, facility design, run lists, wire nomenclature, etc. Previous experience working with union staff. Engineering degree or equivalent work experience a must.

**We offer competitive salary & comprehensive benefits package.**

*Please forward resume/  
salary history to HR. Dept.*

**Time Warner Cable**  
120 E. 23rd Street  
New York, NY 10010  
FAX: 718-888-4006

**EOE M/F/D/V**

**new york** **at its best**

**BROADCAST MAINTENANCE TECHNICIAN** Requires self-starter having experience with Beta, VPR-3, PC's and other studio equipment maintenance. Experience with microwave, satellite, VHF & UHF transmitters, CADD ability and FCC General Class License preferred. Contact Charles Hofer, Manager of Engineering Maintenance, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

**DIRECTOR OF ENGINEERING AND OPERATIONS** WIVB-TV the CBS affiliate in Buffalo and a LIN Television Station has an immediate opening for a Director of Engineering and Operations. The studio is a recently converted serial digital facility and a new tower with solid state transmitter and a C.P. antenna is ordered. Candidates need a BSEE or equivalent experience plus at least 5 years experience in technical management, union contract management, developing expense and capital budgets, the ability to complete projects in a timely manner and a good working knowledge of computer systems. The ability to work well with others and placing a high priority on local news is a must. If working in an exciting, challenging and rewarding environment is what makes you want to get to work everyday, please send your resume to: Mr. Lou Verruto, President & General Manager WIVB-TV 2077 Elmwood Avenue, Buffalo NY 14207 No phone calls please. Equal Opportunity Employer.

**SATELLITE PROJECT COORDINATOR** Associated Press TV News, New York. Seeking part-time workers for vacation relief during summer and fall months. Applicants should understand domestic satellite booking procedures. Knowledge of international satellite booking is a plus. Must be experienced at trouble shooting live and taped feeds and interested in working with a diverse and international client base. Excellent verbal and written communication skills are required. Contact: June Appell, Production Manager, APTN New York, 1995 Broadway, New York, NY 10023 or fax (212) 496-1269. No phone calls please. EOE.

**WEEKEND SPORTS ANCHOR** Needed for the Carolina's News Station. Candidate will be responsible for producing, editing and anchoring the weekend sportscast. Must have strong reporting and shooting abilities. Will fill in for Sports Anchor as needed. Must have good driving record and valid driver's license. Media General Broadcasting Group - <http://www.mgbg.com> / [www.mgbg.com](http://www.mgbg.com) Send tape and resume to: HR Department WBTW TV, 3430 N. TV Road, Florence, S.C. 29501.

**RESUME TAPES**

**CAREER VIDEOS** prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

[www.broadcastingcable.com](http://www.broadcastingcable.com)



## NEWS CAREERS

**ASSISTANT NEWS DIRECTOR** WTVD NewsChannel 11, the ABC-owned station in Raleigh-Durham, North Carolina seeks a highly skilled and focused broadcast journalist to supervise newscasts. The assistant news director will work closely with all work groups to ensure relevant content and creative storytelling. We're looking for a "hands on" leader who has a track record of improving the daily. Five years experience producing major newscasts is required. Supervisory experience is preferred. Send resumes and non-returnable tapes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701 BC. No phone calls please. EOE.

**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 non-linear 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.

**DIRECTOR** Go West! KKCO NBC affiliate in Grand Junction CO has an immediate opening for a weekend technical news director. Full time position including benefits. Candidate must have solid TV production knowledge, excellent managerial and interpersonal skills and a strong graphic design sense. Experience with Adobe Photoshop, Illustrator and After Effects preferred. Rush resume, tape and references to: William Varecha, KKCO, 2325 Interstate Avenue, Grand Junction, CO 81505. 970-243-1111 phone 970-243-1770 fax.

**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.

**ETV-WRITER/PRODUCER** The News Department for Mississippi's two statewide Public Broadcasting networks, ETV and PRM, seek someone to work primarily in TV but also in radio. Job duties include writing, producing, reporting, and possibly hosting news and public affairs stories, series, and specials. Entry Salary: \$21,659.28/yr. Req: Bachelor's Degree in English, Journalism, or a directly related field and 2 years of directly related experience; (OR) substitution above high school. Submit: Resume to CONFIDENTIAL-PERSONNEL, ETV, 3825 Ridgewood Road, Jackson, MS 39211 postmarked by August 31, 2000. Resumes not accepted in lieu of applications. EOE M-F.

**INVESTIGATIVE PRODUCER OPENING** Investigative and Consumer Producer: Come to sunny southwest Florida to work with our experienced consumer and investigative reporter. Must be bright, creative, energetic, and passionate about serious journalism. Job requires excellent organizational skills. Must be able to research, conduct interviews, create graphics, and write several consumer stories a week as well as produce periodic investigative pieces. Producer will also interact closely with our Call for Action volunteers. Send resume, tape and references to Liz Combs, News Director, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, Florida, 33916. EOC.

**NEWS ANCHOR** Univision Television Group, Inc.-Chicago-Weekend news anchor for Spanish language newscasts. Reporting duties also required. Write, interview, produce and develop news materials. B.A. in Broadcasting and 2 years experience as an anchor required. Fax resume to C. Gonzalez, 312-494-6496 or E-mail to cgonzalez@univision.net. No calls please.

**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.

**NEWS DIRECTOR** Seeking a leader to manage creative people. We have the largest news team in the market and the latest technology. You must have a passion for journalism, a degree, strong background in news and the drive to succeed. Send resume and salary requirements to: Bill Evans, VP News and Operations, WPSD-TV, 100 Television Lane, Paducah, KY 42003. No phone calls, please. WPSD-TV is an equal opportunity employer and does not discriminate on the basis of race, religion, color, sex, age, national origin or disability.

**PART TIME-SPORTS PRODUCER** We are looking for someone with impeccable people skills, someone who is bright, intuitive & who can work independently. MUST be a Team Player with exceptional organizational skills. Prior TV experience in writing and field producing a plus. Must be willing to be flexible in schedule and have a basic knowledge of the CT area. Send resume, to Noah Finz, Sports Director, 8 Elm St., New Haven, CT 06510. No phone calls. EOE.

**NEWS PRODUCER** Bring your top producing skills to the Northeast and join a top-50 market station. If you have at least two years producing experience, can write conversationally and take charge of your newscast, we want to talk to you. We're looking for someone who can relate to our viewers and handle a fast-paced show. Send your tape, resume & a statement of your news philosophy to: HR, "News Producer," WHP-TV/UPN 15 WLYH, 3300 N 6th St., Harrisburg, PA 17110. EOE/MF.

**NEWS PRODUCER WESH-TV**, Orlando's Hearst-Argyle station and NBC affiliate, is seeking a producer with at least three years experience in line producing, script writing and demonstrated news judgement in the preparation and production of regularly scheduled newscasts. Must be familiar with the internet. Must be able to work flexible hours and under deadline pressure. College degree in broadcast journalism is preferred. Send resume and non-returnable show tape immediately to: Russ Kilgore, News Director, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No Phone Calls. An Equal Opportunity Employer.

**NEWS REPORTER** KTRK-TV is looking for an outstanding News Reporter. Applicants should have significant experience in general assignment reporting, including Live ENG and satellite work. You must be able to develop your own contracts, enterprise good, hard news stories, and respond well to breaking and spot news. The ability to do good features is important as well, although this is primarily a hard news position. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. This position includes mornings and/or weekend mornings. KTRK-TV prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Dave Strickland, News Director KTRK-TV 3310 Bissonnet St. Houston, TX 77005. No telephone calls. Equal Opportunity Employer M/F/V/D.

**PHOTOGRAPHER/EDITOR** KCTS-TV, a non-profit public TV organization, seeks a full-time field Photographer/Editor for a variety of programming, including documentaries, public affairs, cultural affairs, & other educational or promotional programs. Responsibilities: Set up/operate various types of NTSC & HD EFP cameras, video recorders, microphones & lighting instruments in both remote & studio locations. Supervise support personnel (grip, gaffer, etc.). Complete trouble/preventive maintenance reports on video and audio production equipment. Maintain equipment inventory & field production schedules. Set up/operate tape-based & non-linear edit systems. Qualifications: Bachelor's in cinematography/equivalent work experience. Minimum 10 years full-time experience in broadcast EFP production, with emphasis in documentary photography & non-linear editing for broadcast. Working knowledge of a wide variety of lighting instruments, associated grip equipment, filters & diffusion, and of various types of microphones. Strong computer editing skills, including AVID/other non-linear systems & post-production procedures, techniques & standards in a variety of tape formats. Ability to work from storyboards/scripts. Experience with Photoshop & After-Effects a plus. Strong time management and interpersonal/communication skill; can take direction as part of production team. Salary range: \$36,000-\$58,000, plus EXCELLENT benefits. To apply send 2 copies EACH of cover letter & resume to Margaret Feige, ATTN: Photographer/Editor, KCTS, 401 Mercer Street, Seattle, WA 98109. All applications must be postmarked or hand delivered by August 25, 2000. NO TELEPHONE CALLS, PLEASE.

**NEWS CAREERS**

**REPORTER/ANCHOR** Needed for the Carolina's News Station. Must be able to enterprise good story ideas. Must have on-air experience as a reporter. College degree preferred. Be prepared to shoot, report, and edit own stories. Computer knowledge is a plus. Good Communication Skills. Must have good driving record and valid driver's license. Media General Broadcasting Group- <<http://www.mgbg.com>>[www.mgbg.com](http://www.mgbg.com) Send tape and resume to: HR dept. WBTW TV, 3430 N. TV Road, Florence, S.C. 29501.

**NEWS DIRECTOR/ANCHOR** Unique opportunity to manage 12-person small market shop. Produce and anchor M-F 5 & 10P. Tape, resume and news philosophy to: General Manager, KFXB-TV, 744 Main Street, Dubuque, IA 52001. EOE.

**REPORTERS** WFMZ-TV is looking for a hard-working reporter for our Reading, Pa office. Must be good at relationship building and live shots. Send non-returnable VHS tape to JOB#AA008, WFMZ-TV, 300 E. Rock Road, Allentown, PA 18103. EOE.

**TV NEWS VIDEOGRAPHER** WFMZ-TV needs experienced full-time shooter/editor/live truck operator for our Reading, PA office. Send non-returnable VHS tape to JOB# AA009, WFMZ-TV, 300 E. Rock Road, Allentown, PA 18103. EOE.

**VIDEOGRAPHER** Join the Team! Berks County News is looking for a highly motivated and energetic person to join our award winning news team. We are looking for an experienced news photographer who must possess sharp news shooting skills and the ability to edit quickly. Must have valid driver's license and the ability to work flexible hours and shifts. A minimum of two year's experience as well as a college degree is preferred. Please send resume to: AT&T Cable Services Attn. Human Resources, 400 Riverfront Drive Reading, PS 19602. EEO/AA Employer M/F/D/V.

**PRODUCER** KTRK-TV is looking for a creative News Producer. We have all the toys and we are looking for someone who can play with them. Candidates must have the ability to produce a well-paced daily newscast under pressure. They must be a leader but take direction. If you can spend all day producing a show and drop everything for breaking news, then we want to hear from you. Candidates must have experience producing in a large or medium market. Please send a tape and resume to: Dave Stickland, News Director KTRK-TV 3310 Bissonnet St. Houston, TX 77005. No telephone calls. Equal Opportunity Employer M/F/V/D.

**VIDEOGRAPHER/NL EDITOR** Ability to produce broadcast quality video projects from inception to completion without supervision. Operational mastery and administration of AVID NLE systems. Skilled NPPA style videographer familiar with Beta-SP/SX gear. Willing to work irregular hours. Bachelors degree in an appropriate academic area. Minimum of two years experience in a broadcast or post-production facility with one year of NLE system administration. Competitive salary, attractive fringe benefits. Letter of application, resume, three references and non-returnable tape to: Ron Prickel, RM 101 Gillum Hall, Indiana State University, Terre Haute, IN 47809 AA/EOE.

**Freelance Reporters: Come Out And Play!**

RSN, the 14-year-young, Portland, Maine-based leader in outdoor adventure sports information, is seeking several experienced fulltime, freelance reporters to join our nationally distributed Outdoor Reports. If you have a minimum of five years anchoring and/or reporting experience in a medium or major market, we'd like to see your work. In addition to your knowledge of and passion for outdoor adventure sports and on-air expertise, you will have exceptionally strong producing and writing skills and an ability to turn multiple stories every day. Our reporters are assigned regionally and appear on our affiliated cable and broadcast outlets in each region's major markets as well as occasionally on our nationally distributed feeds. This is your chance to create some great stories in some of the most desirable parts of the country, while earning a very competitive salary and becoming a part of RSN, the supplier of programming to The Weather Channel, ESPN, and our own syndication network.

*Please send your tape and resume to:*  
**Human Resources, Resort Sports Network**  
**PO Box 7528, Portland, Maine 04112**  
**fax 207-775-3658, or e-mail [jobs@rsn.com](mailto:jobs@rsn.com).**  
**RSN: EOE, M/F**

**TELEVISION PRODUCERS**

*Our successful news program is seeking the following professionals:*

**EXECUTIVE PRODUCER**

Highly visible position involves supervising producers and reporters and production of newscasts during day and/or eve part as assigned. A minimum of 5 years TV exp highly desired. Management background preferred.

**REF # 08148BC0422PMD**

**PRODUCER**

Position involves ensuring smooth production of editorial and technical aspects of newscasts. Responsibilities include controlling accuracy and quality control of reports. A minimum of 1 year experience as a TV news producer required. Ability to assume responsibility for all aspects of newscast a must.

**REF # 08148BC0419PMD**

Both positions require a dedication to journalistic standards of accuracy. We offer an excellent comprehensive benefits package. For consideration, mail resume, stating REF # in cover letter, to:

**Rainbow Staffing, Dept PMD,**  
**1111 Stewart Ave, Bethpage, NY 11714**  
**or Email to: [careers@cablevision.com](mailto:careers@cablevision.com)**  
 (include REF # in subject line of email)

Equal Opportunity Employer



**SPECIAL PROJECTS PRODUCER** KTRK-TV is looking for someone to plan, coordinate and execute all long-format news programs, segments and special events. Candidate must also plan, coordinate and execute sweeps strategy. The Special Projects Producer will coordinate all breaking news that cuts into regularly scheduled programming. Candidates must have a college degree in journalism or similar education experience. Prior producing experience is a must. Please send a VHS tape and resume to: David Strickland, News Director KTRK-TV 3310 Bissonnet St. Houston, TX 77005. No telephone calls. Equal Opportunity Employer M/F/V/D.

**PRODUCER** Growing NBC affiliate in Flint, Saginaw and Bay City has the position of newscast producer open for the evening newscast. Must be a strong writer, team player, great communicator and have prior news producing experience. Send references to: EEO Officer, Reference Producer, WEYI-TV NBC 25, 2225 West Willard Road, Clio, MI. 48420. E-mail: [squackenbush@nbc25.net](mailto:squackenbush@nbc25.net), Fax 810-687-8989. No phone calls. EOE. M/F. Women and minorities encouraged to apply.

**FINANCING & ACCOUNTING CAREERS**

**POST PRODUCTION EDITOR** WYFF-TV, a top 35 Hearst-Argyle NBC affiliate, is seeking an experienced and motivated editor. A successful applicant will possess the technical and creative skills to support a staff of Producers in our Beta and 1" Ace edit suite. Applicant must have great client skills and be proactive in our future transition to non-linear editing. Send resume and tape to Danny Ross, WYFF-TV, P.O. Box 788, Greenville, SC 29602. EOE.

**2 DIRECTORS** Needed in our Florence and Myrtle Beach Stations. 1-2 years experience directing fast paced newscast. Working knowledge of video switchers, digital effects and graphic generators. Good communication skills. Good leadership qualities. Must be career oriented team player. Must have good driving record and valid driver's license. Send resume to HR dept. WBTW TV, 3430 N. TV Road, Florence, S.C. 29501.

**DIRECTOR OF ACCOUNTING AND FINANCE** San Diego State University, KPBS TV/FM, seeking a highly motivated, accounting professional to lead a dynamic, skilled team in financial management. Must possess demonstrated skills and experience in the following areas: budgeting, accounting, project cost accounting, monthly financial & budget reporting, annual financial statement preparation, CPB AFR preparation, leadership & supervisory experience, effective written and oral communication skills & excellent multitasking skills. Requirements: BA/BS in accounting or related field, MBA preferred, AICPA certified, proficient in all Microsoft applications. Reports to the Associate General Manager for Administration & Finance & has excellent career growth potential. Salary \$55,000-\$65,000, DOE with excellent benefits. Submit letter of interest & resume to SDSU, The Center for Human Resources, (#1389), San Diego, CA 92182-1625. Open until filled. EEO EMPLOYER. Visit <http://bfa.sdsu.edu/ps/>.



## MISC CAREERS



# EXPLORERS NEEDED...

plus a whole lot of other folks  
before we launch in January.

## NEWS & OPERATIONS

(some positions freelance)

Anchor (send tape) - Code: DH/AN  
 Co-Anchor (send tape) - Code: DH/CA  
 Reporters (send tape) - Code: DH/RE  
 Director - Code: DH/D  
 Technical Director - Code: DH/TD  
 Associate Director - Code: DH/AD  
 Writer/Producers - Code: DH/PWP  
 News Writer - Code: DH/NW  
 Assignment Editors - Code: DH/AE  
 Bookers - Code: DH/B  
 Editors - Code: DH/E  
 Research Analysts - Code: DH/RA  
 Clearance Supervisor - Code: DH/CS  
 Stage Manager - Code: DH/SM  
 Audio Operators - Code: DH/AO  
 Camera Operators - Code: DH/CO  
 Videotape Operators - Code: DH/VO  
 Lighting/Cameraman - Code: DH/LC  
 Tape Playback Operator - Code: DH/TPO  
 Dubber - Code: DH/DU  
 Digitizer - Code: DH/DI  
 Make-Up/Hair Stylist - Code: DH/MHS  
 Control Rm Graphics Playback Asst. - Code: DH/CRGPA  
 Control Rm Production Asst. - Code: DH/CRPA  
 Production Assistants - Code: DH/PA  
 Assistants - Code: DH/AA

If you are the very best in your field, we offer competitive salaries and excellent benefits. We are a start up, so only dedicated, hard workers should apply. Rush resume and salary history to:

National Geographic Channel  
 Attention: Human Resources (indicate Job Code)  
 1145 17th St. NW • Washington, DC 20036-4688

- or -

<http://ngc.recruitingcenter.net/publicjobs>

## ON-AIR PROMOTION

Director Communications - Code: DH/DC  
 Assistant Design Director - Code: DH/ADD  
 Graphic Artists - Code: DH/GA  
 Sr. Writer/Producers - Code: DH/SWP  
 Writer/Producers - Code: DH/WP  
 Assistants - Code: DH/AA

## PROGRAMMING

Manager Development & Evaluation - Code: DH/MDE  
 Manager Scheduling - Code: DH/MS  
 Production Coordinator - Code: DH/PC  
 Assistants - Code: DH/AA

## MARKETING & NEW MEDIA

Director New Media - Code: DH/DNM  
 Manager Trade Marketing - Code: DH/MTM  
 Coordinator Consumer Marketing - Code: DH/CCM  
 Assistants - Code: DH/AA

## MIS

Sr. Network Analyst - Code: DH/SNA



NO PHONE CALLS PLEASE. EOE.

MISC CAREERS

# 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:

- Traffic Manager
- Business Manager
- General Sales Manager
- Promotion Writer/Producer
- Meteorologist
- News Director
- Account Executives
- Sports Reporter/Producer

Explore your opportunities at:

[www.sbg.net](http://www.sbg.net)

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

**KTXL FOX40** a Tribune Broadcasting Station, is seeking candidates for the following positions: **NEWS DIRECTOR:** KTXL FOX40, the market's #1 Prime Newscast demographically, seeks an energetic leader to join and direct our highly motivated team. This Tribune-owned station is committed to winning and expanding our product. Qualified candidates should have a minimum of two years newsroom management experience. We need a leader with a passion for news who can take us to the next level. Strong communication and organizational skills a must. **ENPS-based newsroom. SX converted. TRAFFIC MANAGER:** Seeking service-oriented leader with excellent inventory management skills to direct our dedicated team. We need a strong team player with exceptional organization, management and communication skills who is detail-oriented, takes pride in perfectionism and has excellent multi-tasking skills. Enterprise experience preferred; but we've converted and so can you! Minimum of two years previous traffic broadcast experience required. Send responses to HR Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax: 916/733-3145. Please include referral source. EOE.

**KTEN-TV** the NBC affiliate in the Sherman/Ada market has multiple positions available for motivated, team players. The following opportunities are available: **ANCHOR,** 6&10pm newscast - looking for candidate to complement our established female anchor. **CREATIVE SERVICES DIRECTOR,** minimum two years broadcast experience - non-linear editing skills a must, Media-100 preferred. **PRODUCER,** excellent position for a line producer/assignment editor looking for the next step. **NEWS WEBSITE PRODUCER,** basic knowledge of HTML and web editing tools necessary. **ACCOUNT EXECUTIVES,** to fill positions at our two Okalahoma bureaus. Send resume (and tape if applicable) to Station Manager, KTEN-TV, 101 E. Main St., Suite 115, Denison, TX 75020. Drug-Free Workplace. EOE.

CREATIVE SERVICES CAREERS

**CREATIVE SERVICES ASSISTANT** KFWD-TV 52 Telemundo/Dallas has an immediate opening for a Bilingual (Eng./Span.) Creative Services Assistant. The right person will possess strong communication and television production skills. Must be computer literate, work well under pressure and have the ability to turn projects around quickly. Should also have exp. in broadcasting TV and preferably a college degree in an appropriate field. Call Creative Services Director (972.255.5200 Ext. 123). EOE.

CREATIVE SERVICES CAREERS

## SENIOR DESIGNERS

Sunbeam Television is looking for 2 senior designers; WHDH, the NBC affiliate in Boston and WSVN, the FOX affiliate in Miami. We're seeking 2 highly creative designers with 3 years experience to design on-air graphics and special projects. If you have print and television experience including Quantel Paintbox and HAL, we'd like to hear from you! Adobe Photoshop, Illustrator and After Effects a plus. Must be post production savvy with experience building animated news opens. Please send resume and tape for either location to Human Resources, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V.



SUNBEAM PRODUCTIONS

## GRAPHIC DESIGNER

Conceptualize, design and produce on-air promotion graphics for Creative Services Dept. Background & degree in Fine Arts or Design req'd. Candidate must possess a proven ability to create strong, clean, sophisticated design with 5+ yrs exp in broadcast design. Proficiency w/MAC (After Effects, Photo-Shop, Illustrator) products req'd. Must have strong multi-tasking & prioritization skills, strong detail orientation, initiative, and ability to collaborate. Plus have good client relations and communication skills. Please send resume and reel to: Leon Tinker, Design Director, Food Network, 1180 Avenue of the Americas, NYC 10036; or E-mail: ltinker@foodtv.com EOE



Visit us at: [www.foodtv.com](http://www.foodtv.com)

CALL  
212 337-7073  
TO PLACE YOUR AD

FAX YOUR AD:  
212-206-8327



**PROMOTIONS CAREERS**

KPIX TV, San Francisco's CBS Owned and Operated television station is looking for two **PROMOTION WRITER/PRODUCERS**.

**Position one:** if you can take control of sweeps series spots and image shoots, we'll supply award winning graphic support, Avid equipment and the best view in television.

**Position two:** If you can make topical news spots sing, we're looking for you. Work closely with management to identify and capitalize on strategic new opportunities. If you're a prop producer lookin to move up, or the best tease writer in the newroom and want to move into promotion this may be your chance. This is the hardes job we do, and you will be paid accordingly. Outstanding writing ability a must, non-linear editing experience a plus.

**Live and work in the best place on earth! Rush your reel and resume to Ed Cushing, Promotion Manager, KPIX TV 855 Batter St., San Francisco CA 94111**

*KPIX is an equal opportunity employer.*

**PRODUCERS CAREERS**

**LINE PRODUCER** Fox Television Station in New York is seeking a morning show Producer. Responsible for organization, production and execution of the show. Act as a liaison between on-air talent, production and technical staff. Supervise staff and oversee segments and remotes. 3 year minimum live television production experience. Must have knowledge and familiarity with day-to-day operations of a live television broadcast. Individual must be detail oriented self-starter, plugged into currents events, health, entertainment and lifestyle topics. Must be flexible on hours and days including Sundays. Send resumes and cover letter to FOX Television Stations/WNYW, 205 East 67th Street, HRD Dept., New York, NY 10021. E.E.O.

**PHOTOGRAPHER/OFF-LINE EDITOR** There is an immediate opening for a full time photographer/off-line editor in our Production Department. Duties will include editing promos on Avid, assist production department as needed, live studio camera operation. Evening and weekend shift. Two to three years experience in TV production. Spanish fluency required. Bachelor's degree or equivalent training in Broadcast field required. Excellent benefits. Please send resume to: Univision 45, 9440 Kirby Drive, Houston, TX 77054. EOE.

**VIDEO PRODUCTION COORD** \$44,970-\$60,778. City of Mesa application req'd. Apps. avail: [www.ci.mesa.az.us](http://www.ci.mesa.az.us) Apply by 8/25/00 to City of Mesa Personnel, 20 E. Main St., Ste. 250, P.O. Box 1466, Mesa, AZ 85211-1466. EOE/AE.

**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.

**ADMINISTRATION CAREERS**

**EXECUTIVE ASSISTANT TO STATION MANAGER** Fast-paced media environment is seeking an energetic, detail-oriented Executive Assistant. The ideal candidate will be a self-motivated team player. Must be flexible, multi-faceted, possess excellent communication and time management skills as well as a positive attitude. Knowledge of executive operations and workflow are required. Should have at least 5 years experience working as an assistant to Senior Level Manager. Prior experience in a sales environment is a plus. Advanced level skills with MS Office 97, including Outlook a must. Please send letter and resume to Station Manager, WVBT-TV43, 243 Wythe St., Portsmouth, VA 23704. EOE.

**MIS ADMINISTRATOR** KFSN-TV, an ABC/Disney owned station is seeking a professional Manager of Information Technology. Responsibilities will include the installation and configuration of new PC's in a modern LAN/WAN environment and desktop support. Should be proficient with PC hardware, Microsoft desktop operating systems and Microsoft applications. Knowledge of Microsoft server and network architecture is required. Knowledge of IBM AS400 operation and maintenance required. Applicants must possess excellent verbal and documentation skills and interact well with end users. Must be comfortable in a time sensitive broadcast environment and willing to work overtime when required. Weekend and holiday on call required. Please send resume and salary requirements to Chief Engineer, KFSN-TV, Personnel Dept., 1777 G Street, Dept. BC, Job #00-21, Fresno, CA 93706. No phone calls or faxes please. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

**PROGRAMMING CAREERS**

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**In-band/On-channel (IBOC)  
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The National Radio Systems Committee (NRSC) has released a Request for Proposals (RFP) soliciting candidate proposals for consideration as an IBOC DAB standard. The NRSC's goal in releasing this RFP is to give all interested and qualified parties an opportunity to be considered in the standards development process.

For more info, visit the NRSC web page at <http://www.nab.org/SciTech/nrsc.asp> or contact John Marino, VP S&T at NAB (tel 202-429-5391, email [jmarino@nab.org](mailto:jmarino@nab.org)). Proposals accepted until

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**MANAGER OF TECHNICAL SERVICES - LIBRARIAN IV** Reference #KG-00442040300 Salary Range: \$35,279-\$53,808. Posted: 4/3/00 (until filled) The Lee County Library System in Fort Meyers, on Florida's beautiful gulf coast, seeks applicants for a Manager of technical Services - Librarian IV position. The Lee County Library System serves a county population of 423,873 through 3 regionals, (a fourth to open in FY2000), eight branches, a Bookmobile and a Talking Books library in one of the fastest-growing areas of the southeastern United States. REQUIREMENTS: Any combination of training and experience equivalent to: Masters degree in library science from a graduate library school program accredited by the American Library Association. Four years of progressively responsible public library experience, including two years of supervisory experience. Possession of a valid Florida driver's license with acceptable driving record/ability to obtain within 30 days of employment. This is professional and supervisory library work. Incumbent oversees operation of all library technical support services to include selection, acquisition, cataloging, and delivery of materials to all library system locations, and performs general administrative duties for entire library system; gathers data and prepares reports and statistics. Supervises staff of professional, technical, and clerical library personnel, and serves as a member of an administrative team. Apply online: <http://www.lee-county.com/HumanResources/online.htm>. OR Download application from website: <http://www.lee-county.com/HumanResources/download.htm>. Mail/fax application to: Lee County Human Resources, PO Box 398, Fort Meyers, FL 33902-0398 / FAX (941) 335-2677. Please include reference number and Position Title for which you are applying.

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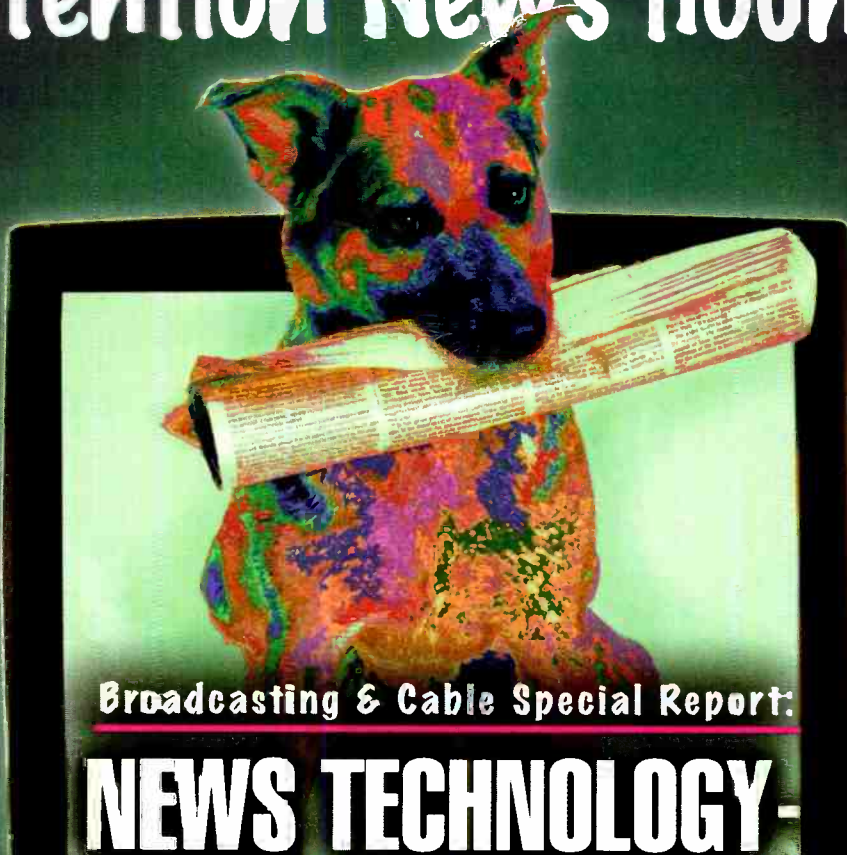
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# Attention News Hounds!



**Broadcasting & Cable Special Report:**

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Just in time for RTNDA, **Broadcasting & Cable's** September 11 issue will include a feature devoted to the latest television news technology. We'll cover the newest innovations and examine the hardware and software needed to bring today's news to the airwaves. It will be the ultimate "shopper's guide" for news directors everywhere.

In addition, this issue will include our *exclusive* **News Directors Survey**, so you can see how your peers are addressing some of today's toughest issues. With extensive bonus distribution at RTNDA, your message will reach thousands of news directors and station managers as they make their buying decisions. Reserve your space in **Broadcasting & Cable's** RTNDA issue, and spread the news about your products.

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**ISSUE DATE:**  
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**AD CLOSE:**  
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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

## A ticket to ride roughshod?

In the aftermath of the high-profile spate of school shootings, many politicians jumped on the blame-the-media bandwagon. Sen. Joseph Lieberman was not one of them. He was already driving it.

Now he is campaigning for a position that would give him plenty of time and opportunity to step up his campaign. Al Gore made fighting pollution a centerpiece of his vice presidency. The prospect of a Vice President Lieberman stumping to stamp out what he brands as cultural pollution is disturbing to those who might not see eye-to-offended eye with him, and even to those who do but think it bad precedent to use the government's big stick to impose its moral standard on others. It is one thing for citizens to lobby for or against types of programming; it is another for government officials to incite them and to suggest the government is on their side.

Hollywood is generally playing down Lieberman's attacks, framing him as a voice calling them to the angels of their better nature rather than a censor ready to damn them with legislation. We hope they are right, but by most accounts he believes deeply in his attacks on popular culture. That's more troublesome than simply a weathervane pointing in the direction of the prevailing political winds.

As a legislator, Lieberman has been more than just talk. Invoking the public-interest standard and the interests of children, he has advocated codes of conduct for TV and suggested tying content to license renewals. Likening media companies to tobacco companies, he voted for a law that would have banned violent TV programming during the day. In short, he is comfortable using his bully pulpit to bully the media into following his lead on content. In combination with the new family-values candidate, Al Gore, this ticket could prove a nightmare for TV and radio programmers.

Talking about political weather vanes, candidate Gore was looking the part last week when he joined the DNC in turning his back on one of his own party, Rep. Loretta Sanchez of California, for hosting a fundraiser at the Playboy mansion. Forget that the media company is run by a smart, savvy woman or that its top executives have never turned a deaf-bunny ear to the party's pleas for money, the Democrats are hanging Sanchez out to dry in their attempt to outmoralize the Moral Majority. Since when did becoming a centrist mean joining with would-be censors from the other side? The Clinton sex scandal was bad, but reacting to it by recasting themselves into finger-wagging puritans makes Democrats look like hypocrites desperate to win an election. If they succeed, the media can only hope this is merely old-fashioned grandstanding and not new-fashion policy.

## The censorship doctrine

The choice of Joe Lieberman for VP was not the only unpleasant surprise that fans of the First Amendment got last week. Another, potentially serious one, could be found in the draft of the Democratic party, which says, without explanation or elaboration: "Democrats call for the reinstatement of the Fairness Doctrine by the Federal Communications Commission."

The discredited doctrine, which forced broadcasters to cover all sides of controversial issues or face the wrath of government, was rightly invalidated by the FCC in 1987 as unconstitutional. Democrats' pledge to exhume it is another example of their willingness to micromanage the media to further social aims. We only hope cooler heads prevail and that that language is excised by the time the balloons starts falling in Los Angeles. If so, it would be in contrast to the hotheads at the Republican National Committee who were playing fairness police last week. Predicated on what it perceives as a liberal bias, the RNC sent letters warning the major broadcast networks not to give more airtime to the Democratic convention than the GOP convention got. The networks, appropriately, gave them the civil version of what could have been a two-word answer (we were thinking "bug off") to the out-of-line request for enforced fairness. Wasn't it Republicans who threw out the fairness doctrine? These days, you can't tell the censors without a scorecard.

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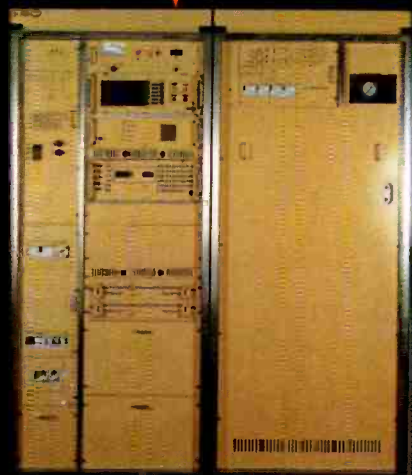
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