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SEPTEMBER 11, 2000
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ON VENUS? SEE CYBILL

Shepherd won't be moonlighting in her new syndie gig.

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TURN UP THE HEAT

CNN Newsource revamps to fight competition.

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ABC'S NEW 'UNLIMITED' FUTURE

Cross-platform strategy for network advertising.

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RTNDA SPECIAL

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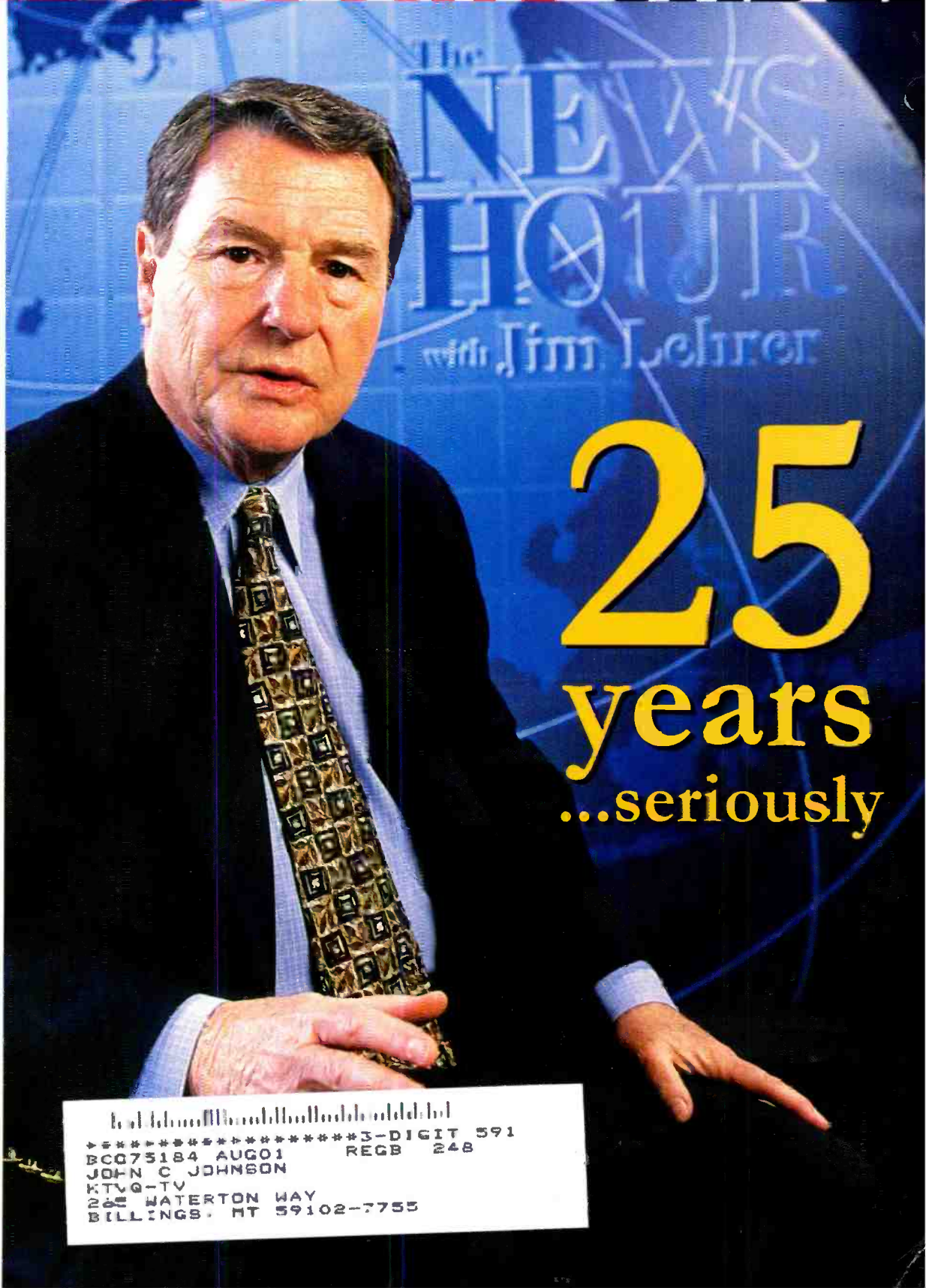
...promote me! News chiefs yearn to move up (but love their jobs)

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3 STATIONS THAT KILL

These news operations dominate their markets.

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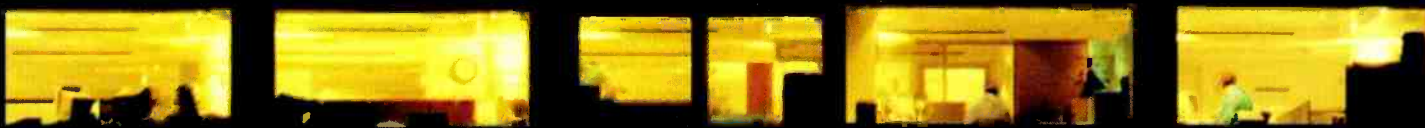


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Top of the Week September 11, 2000

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Photo: AP / Dennis Cook

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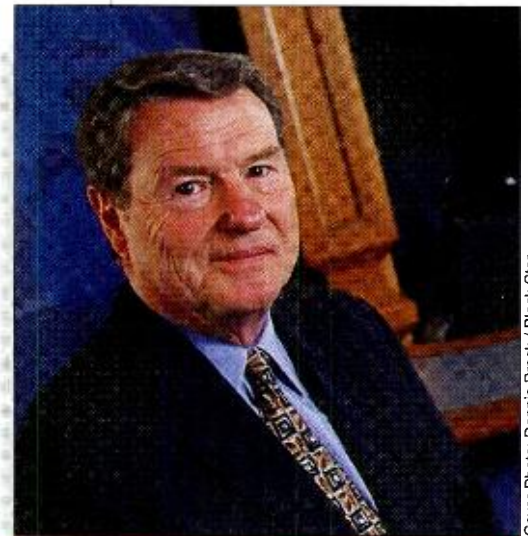
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BC EYE

JOURNALISM

Closest racism



POLITICS

Cap chat

News Corp.'s Rupert Murdoch was in Washington last week to chat up FCC officials about his plans to buy Chris-Craft and its 10 TVs. Murdoch told the Mass Media Bureau staff he plans to file a merger application by the end of this week. News Corp. and the FCC are locking horns over the government's 35% cap on one station group's audience reach. The Chris-Craft deal would give News Corp. a 40% reach. Murdoch has sued the FCC in federal court here, but he told officials that, if he loses his appeal, the company will sell enough stations to fit the cap.

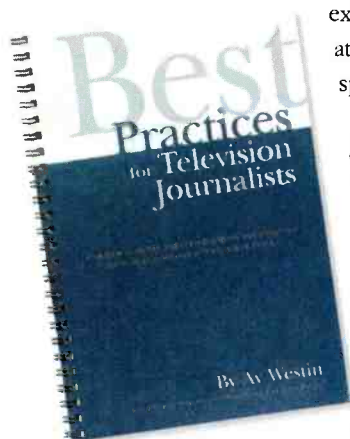
PROGRAMMING

Alternative route to Sydney

So you don't feel like watching NBC's canned coverage of the Olympics. You want the thrill of rhythmic gymnastics live.

There is a way. Go out and buy a satellite dish. No, not one of those dinky ones you get from DirecTV, but one of the old-fashioned C-band jobs that takes up half the backyard. You can get one for about \$1,000.

Once it's installed, point it at Canada's Anik E2 bird. There, you'll be able to watch the Canadian Broadcasting Co.'s extensive coverage of the games. Live coverage of opening ceremonies begin this Friday at 3 a.m. ET. Crack open a Molson and enjoy.



Coming soon to newsrooms and journalism schools is a new handbook penned by broadcast-news veteran Av Westin. It's designed as a primer on how to be fair to the public, but it has some truly startling quotes from a litany of top news executives, all of whom are identified at the back of the book (although the specific quotes aren't attributed).

The chapter on bias contains evidence of what Westin calls the "closet racism" that permeates newsrooms. Said one executive: "My bosses have essentially made it clear: 'We do not feature black people [as on-camera experts].' Period. I mean, it's said. They actually whisper it, 'Is she white?'"

Newsrooms are filled with "preconceived notions about race and ethnicity," writes Westin. "The conventional wisdom among many assignment editors is that white viewers will tune out if blacks or Latinos are featured in segments." Every business has its code words, he adds. "It's not good television" really means: "Don't use members of certain racial or economic groups as subjects."

General agreement

NBC's Rick Cotton sat down with FCC commissioners last Friday to talk about the AOL-Time Warner merger. After a week of news stories on who thought what about the merger, NBC apparently felt it was time to make sure its views were clear. And those views are pretty much the same as Disney's: non-discriminatory access to broadband networks for competitive content providers. In July, when Disney lobbyist Preston Padden heard NBC's position squared with his own, he got on his knees in front of the House Telecommunications Subcommittee and kissed the hand of somewhat flustered NBC lobbyist Bob Okun.

Speaking of Padden, he and Disney Vice Chairman Sandy Litvack also were busy on the AOL-TW front last week, making the rounds on Capitol Hill, the FCC and the FTC. Litvack was head of the Department of Justice's Antitrust Division during the Carter administration.

BIRD FANCIERS

Rupert Murdoch's News Corp. and NBC parent General Electric are among those angling to acquire DirecTV, the leading satellite TV operator, sources says. Murdoch would like to buy the company without having to take on the other satellite assets of DirecTV's immediate parent, Hughes Electronics. GE is willing to swallow Hughes whole. The automaker would like to sell Hughes, a tracking-stock subsidiary of which it owns 30%, for cash so it can pare its own debt.

AFTER YOU. NO, AFTER YOU

Buffeted as we often are by TV spinmeisters, we are encouraged by candor. Two research chiefs, Turner's Bob Sieber and CBS' David Poltrack, have conflicting analyses of how broadcast and cable performed this summer. But the difference is not what you might expect. Both agree that broadcast and cable showed encouraging gains over the summer, with broadcast reversing its traditional summer slide and cable still making strong gains. But the broadcast numbers in Sieber's report are a little better than the ones in Poltrack's, while the CBS executive's cable numbers are a tad higher than Sieber's.

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and **MSNBC** Affiliates!



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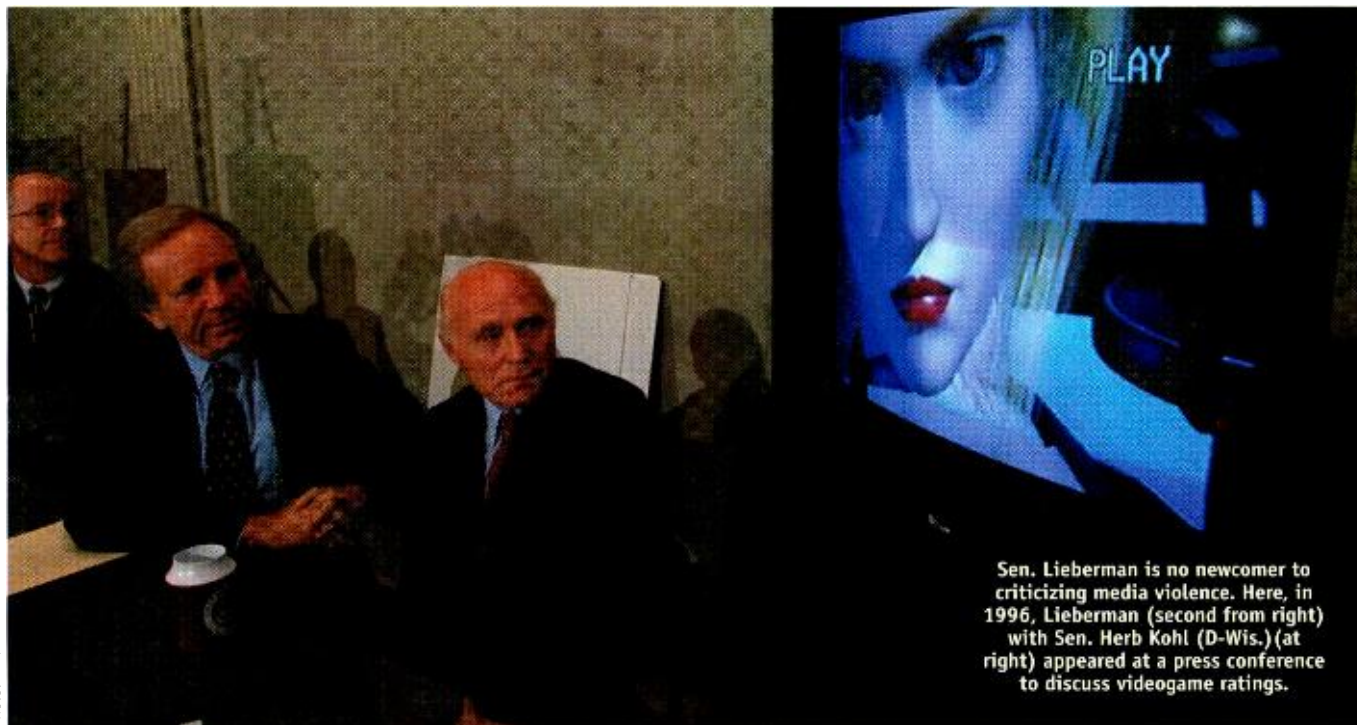


Photo: AP / Dennis Cook

Sen. Lieberman is no newcomer to criticizing media violence. Here, in 1996, Lieberman (second from right) with Sen. Herb Kohl (D-Wis.) (at right) appeared at a press conference to discuss videogame ratings.

Lieberman will be there

Media-violence critic just can't stay away from ally McCain's high-profile hearing

By Paige Albiniak

Sen. Joseph Lieberman will be the star witness at a Senate hearing this week that will examine whether Hollywood purposely markets violence to kids.

Last week, it was questionable whether the Democratic vice-presidential candidate would appear, but the Gore campaign locked in Lieberman when operatives decided it might be politically damaging if it looked as though Lieberman were stepping away from his tough stance on media violence.

When he was a largely unknown senator from Connecticut, Lieberman would have "walked through fire" to testify at such a hearing, Senate staffers said, but once he became a candidate for the White House, the political climate for such a move wasn't as clear.

With Lieberman in attendance, the hearing will almost certainly force the media-violence issue onto the campaign trail. The hearing will be chaired by Senate Commerce Committee Chairman John McCain (R-Ariz.), who, according to press reports last week, is the most popular figure in national politics. McCain and Lieberman often have worked together to press the entertainment industry to be more responsible.

Other witnesses at the hearing will be Jack Valenti, chief of the Motion Picture Association of America, and Robert Pitofsky, FTC chairman. The Senate Commerce Committee also planned last week to invite studio chiefs, but, at press time, invitations had not yet been

sent. Entertainment industry executives typically have declined to appear at such hearings, leaving Valenti to speak for them.

The hearing will focus on a report from the Federal Trade Commission, which was commissioned by the White House last May. That report will be released today during a briefing at the FTC.

Sources said the report shows conclusively that Hollywood aims its marketing efforts squarely at kids by advertising violent movies,

such as *Scream 3*, in such popular series as The WB's *Dawson's Creek* or *Buffy, the Vampire Slayer*. The report also focuses on videogames and music but does not discuss TV programs, except for targeted advertising within TV programs. Finally, it finds

Lieberman would have "walked through fire" to testify.

—Senate staffers

that retailers and theater owners are not adequately enforcing their voluntary ratings systems.

The report is worded strongly enough to force the entertainment industry to take notice, said Senate staffers. Typically, the industry ignores the government's calls for change.

Sources last week said they had not seen a draft copy of the report, but FTC staffers had briefed Senate Commerce Committee attorneys.

Washington lobbyists said they had not worked much with the FTC on gathering materials for the report. The agency worked mostly with studio lawyers to get marketing information, one lobbyist said, then did most of the research in-house. ■

Agencies told to take marbles and scam

Children's advocates plan to demonstrate in New York this week against the Third Annual Golden Marble Awards, which celebrate advertisements targeted at children.

Several university professors worked together to arrange the demonstration because "intensive marketing harms children," says Dr. Susan Linn, a psychologist at Harvard Medical School and associate director of the Judge Baker Media Center. "Advertising harms children's health, harms their safety, harms their creativity, their family life and their sense of well-being. And there's a growing body of evidence, including the FTC report that is coming out, to support what we are saying."

Organizers of the awards say they have not talked to the demonstrators, but "we're on their side," says Shelley Middlebrook, senior vice president and group publisher of Brunico Communications Inc., a Toronto-based magazine publisher. "When we developed the awards, part of the mandate was to judge them on work that educated or informed children. As a whole, the group is trying to raise the bar."

Several New York-based ad agencies are helping put together the awards, including Griffin Bacall, Saatchi & Saatchi, Gepetto Group and Gray Advertising. —P.A.

Dumping on AOL TW

Critics: Tougher conditions; FTC: DirectTV divestiture

By Bill McConnell

Convinced that the Federal Trade Commission will force America Online and Time Warner to open their broadband networks to at least some rival Internet providers as a condition for merging, critics of the pending deal this week will ask federal regulators to demand more concessions.

Walt Disney executives and public advocates are scheduled to meet with FTC and FCC staffers this week to push for rules requiring the merged AOL Time Warner to give equal treatment to unaffiliated content on the company's high-speed data network and interactive TV system.

"Customers should be able to interact with any channel they want," said Preston Padden, head of Disney's Washington office.

Padden and other critics of the AOL-Time Warner deal were alarmed when the two companies told the FCC last week that

their pledge to give customers access to multiple ISPs will not include services offered through the AOLTV set-top box. Disney officials worried they would have to pay AOL a high fee to provide interactive services planned for popular programming and election-night returns.

"AOL and Time Warner want to drop a whole bunch of toll gates across interactive services and extract a fee for any transaction," Padden said. "Our argument is that, once the cable bill is paid and once the ISP is paid, that should be the end of it."

Similarly, public advocates warn that AOL Time Warner will unjustly use its tremendous broadband and conventional dial-up network to corral users and dictate content providers. "There has to be an explicit policy of nondiscrimination that

allows all ISPs to attach to the network," said Jeffrey Chester, president of the Center for Media Education.

AOL and Time Warner officials sent mixed signals last week regarding their will to fight any merger conditions.

Before a contingent led by Time Warner President Richard Parsons faced European regulators in Brussels last week, a company spokeswoman insisted the company had not agreed to any concessions. Also, in a filing to the FCC, the companies noted several recent agency statements indicating there is no need for open-access rules.

Still, sources close to the companies said that nothing suggested by the FTC so far would derail the deal, and wire services reported Friday that the companies had made concessions to

European regulators.

Besides open access, FTC staffers led by Competition Division Director Richard Parker are insisting that AOL sell its \$1.5 billion stake in DirecTV, sever financial ties to the other would-be broadband behe-

"Customers should be able to interact with any channel they want."

—Preston Padden
Walt Disney Co.

@DEADLINE

EMMIS, H-A DEAL

Hearst-Argyle Television has agreed to pay \$185 million for ABC affiliate WMUR-TV Manchester, N.H./Boston. The deal will give H-A a TV duopoly in Boston, where it already owns WCVB-TV, also an ABC affiliate.

Under the terms of the deal, H-A first will swap three radio stations in Phoenix to Emmis Communications. Emmis then will pay the bulk of WMUR-TV's purchase price—\$160 million—to seller Imes Communications, which has owned the station since 1986.

Besides reaching Boston, WMUR-TV covers all of New Hampshire and parts of Maine and Vermont via four signals, two of which carry Fox programming, according to H-A. At ch. 9, WMUR-TV is the state's only VHF station. The deal is expected to close in first quarter 2001.

GROUP SALE

George D. Lilly is the proud buyer of a bouncing baby CBS TV group, with CBS-related stations thrown in. Lilly has agreed to pay \$96 million for CBS affiliates WBNG-TV Binghamton, N.Y.; WTAJ-TV Altoona/Johnstown, Pa.; WOWK-TV Huntington/Charleston, W.Va., and UPN affiliate WLYH-TV Lancaster/Harrisburg, Pa., according to FCC documents released last Wednesday. (CBS parent Viacom owns UPN.) The stations' seller is Gateway Communications Inc., which in February said it wanted to sell the stations to concentrate on its New Jersey newspaper holdings. Lilly already owns NBC affiliates WICU-TV Erie, Pa., and KSBY-TV San Luis Obispo/Santa Barbara, Calif.

moth AT&T and accept some restrictions on fees charged to ISPs carried on AOL Time Warner's high-speed network.

The FTC staff is expected to complete its recommendations in the next two weeks. Chairman Robert Pitofsky and the other four commissioners are expected to reach a decision by mid-October. A separate FCC ruling on the deal is expected soon after.

The FTC's commitment to open-access conditions flies in the face of earlier signals sent by FCC Chairman William Kennard and



FTC Chairman Robert Pitofsky and the other four commissioners are expected to rule on AOL TW by mid-October.

some of his colleagues. They have argued it would be wrong to saddle one company with open-access rules now because the agency plans to launch a separate inquiry into the need for industrywide rules Sept. 14.

The FTC attorneys argue that waiting for industrywide rules will give AOL Time Warner too much time to build a broadband monopoly, and a source familiar

with the FCC said staffers there do not feel the FTC's effort conflicts with the industrywide rulemaking. ■

Pappas' bilingual future

Veteran broadcaster launches third Hispanic TV network

By Steve McClellan

Over the past 30 years, Harry Pappas has grown his company, Pappas Telecasting, from one small California station into a top-25 TV broadcast group. And he has done it largely by buying and turning around underachieving outlets and supporting start-up networks, including Fox, UPN and The WB.

Pappas, president and CEO, is banking on an even more diverse future—and a bilingual one at that. The Visalia, Calif.-based broadcaster, is teaming with Mexico's TV Azteca to shake up the U.S. Hispanic TV market with the launch of a third television network to compete with the leader, Univision, and the distant-second-ranked Telemundo.

Analysts last week said the venture is worth the risk. Bear Stearns' Christopher Recouso called it an "intelligently constructed venture. ... We anticipate the new network could at least match Telemundo's current level of audience and revenue share within three to four years," he said. That would translate to \$270 million in ad revenue by 2004.

Called Azteca America, the new network will

launch formally in second quarter 2001, although it will get a preview in some markets starting this fall. Pappas will own 80% of the new network, and TV Azteca, the second-largest TV broadcaster and producer in Mexico, will own 20%. TV Azteca will supply most of the new network's programming. Plans also call for a cable version of the network in the future.

Pappas is contributing 13 local stations to the venture, including two CBS stations in Yuma, Ariz., and El Paso, Texas, and a WB affiliate in Reno, Nev., that will drop their English-language network affiliations. The rest (in markets including Miami, San Diego, Los Angeles, San Francisco, Houston, Dallas, Phoenix and Tucson, Ariz.) are start-ups or newly acquired stations, and in one case a religious and infomercial station.

Pappas expects the \$1 billion U.S. Hispanic TV market to grow 15% a year for the foreseeable future.

Pappas will serve as president and CEO of the new network, based in Los Angeles. Technical operations will be based in Dallas, where an IBM computer system will automatically feed stations much of the programming,

near 4.50 U.S. cents, its highest level

For Once, Past Performance Is An Indication Of Future Returns.

NEW YORK—The dollar and euro moved sharply higher against the yen in a rally driven by what is otherwise a monetary political scene

The common European currency strengthened against the dollar

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ELECTION STATS

AP has created an election-statistics package for its ENPS newsroom-computer system.

ENPS Stats is an "integrated election module" that will allow stations to collate, view, display and publish election results directly from the ENPS desktop. The system monitors AP election wires and automatically updates vote totals sent to the producer control screen and the character generator.

ENPS Stats can support the output, via the character generator, of election results in full-screen, lower-third and squeeze-back on-air formats. Real-time views can also be automatically published to station Web pages.

ABC WINS WEEK

After the first full week post-*Survivor*, ABC declared itself the fittest. For the week ended Sept. 3, ABC claimed the top spot in adults 18-49 (3.2/10), total viewers (9.4 million) and households (6.5/12), according to Nielsen Media Research. CBS, last week's all-around victor, slipped to third in adults 18-49 (2.8/9), second in total viewers (8.3 million) and second in households (5.9/11).

Fueling ABC's win was *Millionaire's* largest-ever Tuesday-night audience (22.8 million viewers). NBC was second in adults 18-49 (3.0/9), followed by Fox (2.7/9), UPN (1.6/5) and WB (1.1/3). In total viewers, runners up to ABC and CBS, were NBC (7.9 million), Fox (6.2 million), UPN (4.6 million) and WB (2.8 million).

promotion and commercial spots. Automation is key to the company's cost-control plans, says Pappas. It will save millions in overhead that would otherwise be spent on employees.

In exchange for a long-term exclusive licensing deal, TV Azteca gets a fixed percentage of the network's gross revenues, starting at 10% and rising to 15%. That model is similar to that used by Univision and programming partner Televisa, Mexico's top TV producer and broadcaster.

Pappas has "modest expectations" at the



Pappas is banking on the growth of the U.S.'s Hispanic population to fuel his new bilingual network.

start, when the network will reach only 45% of U.S. Hispanic TV households, but he expects 70% within two years. Big holes in distribution include New York and Chicago. Like Paxson, Azteca America intends to own virtually all its distribution.

In the first couple years, he predicts a "single-digit" share of the TV-revenue pie now split by

Telemundo and Univision. But he expects to break even within two years. He told analysts that the new network could get 25% of the U.S. Hispanic TV audience in five years. ■



TNT's *Bull* helped keep cable viewers interested in TV this summer.

Cable shares in summer surge

Basic nets see 4% growth in prime time homes using TV

By John M. Higgins

If the hype over *Survivor* made it sound as if cable were having a bad summer, the final numbers show that basic nets boasting about new programming were not forced to eat either rat or crow.

The bottom line is, because the broadcasters have stopped abandoning summer to cable networks loading up on fresh programming, people simply watch more television,

bolstering both sides of the TV fence. Prime time homes using television (HUTs) increased 4% from May 29 to Sept. 3.

"It was a great summer for television," said Tim Brooks, senior vice president, research, at Lifetime. "Broadcasters got most of the ink and most of the credit, but viewing was up for both sides of the channel divide."

The bad news, however, is that, while the 40 basic cable networks collectively posted gains, the biggest ones saw declines. The top 10 saw their summer household ratings dip 3%.

Nielsen Media Research numbers show that the major broadcast networks reversed their steady audience losses of the past few summers, with household ratings increasing 6% for the Big Three. Throwing in the battered Fox, however, brings the Big Four gain to 3%.

Basic cable networks still posted a 6% gain, about the same level of growth they generated in the same period last year. Instead of the usual share-shifting, *Survivor*, *Regis*, and cable nets' wave of new series, such as TNT's *Bull*, and new episodes of old series simply kept Rollerbladers at home.

"The winner is obviously the viewer. A 3% increase in HUT is significant," says Bob Sieber, vice president, audience development, for Turner Broadcasting Systems. And there were more people in each home watching, so total viewers rose 5%. ■

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TV picture dims in 2001

Modest TV ad yields expected after big presidential returns

By Richard Tedesco

The year after the presidential-election campaign probably won't be a memorable one for broadcast-TV ad sales, industry analysts predict, but cable will be fine and dandy.

However, everyone seems to agree that the current presidential TV-ad season will positively sing, to the tune of \$750 million to \$800 million.

"It's going to be a wild few weeks while it all occurs," said Vinton Vickers, managing director of Chase H&Q, during last week's annual Television Bureau of Advertising forecast forum.

Political ads already represented 5% of the take for TV stations during the third quarter, according to Victor Miller, vice president of Bear Stearns, who said the combination of 15 swing states and tough Congressional races could produce a "big, big number this year."

Maintaining that big-bucks-this-fall theme, Frank Bodenchak, managing director of Morgan Stanley Dean Witter, predicted an NBC Summer Olympics "win" to the tune of \$1 billion. (NBC nearly hit that, reporting its Olympian sales effort at \$900 million.) But Bodenchak doesn't see the games sparking any spillover effect.

Beyond the races for Olympic medals and the White House, financial analysts aren't seeing a golden hue on the immediate TV ad horizon. A consensus of financial analysts surveyed by the TVB project 2001 percentage increases this way: local spot up 3.5%; national spot up a scant 0.5%; net-

work up 7.2%; syndication up 7%; as cable does a double-digit 15.2% jump. TVB reports a consensus of TV reps surveyed see the spot market inching up by just 1.3%.

TVB's own 2001 projections fall in the same range as the analysts' consensus (see chart). Last year, its projections for 2000 were nearly dead on: 7% to 9% growth for

tions and Winter Olympics alternating every two years with the presidential and Summer Olympics run.

David Wyss, chief economist for Standard & Poor's, painted a rosy pastiche of the near economic future, predicting current U.S. prosperity could persist through 2004. He cited lower government spending relative to gross national product, fewer new retirees and a fundamentally different economy as prime factors. "The economy has changed," he said. "It takes a lot of oil to run a factory. It takes almost no oil to run the Internet."

Ad agency executives see dotcoms fueling significant TV ad buys long term. "The dotcoms have moved from emotions to being real businesses," said Charlie Rutman, executive vice president and media director of Carat USA, although he foresees a "serious and steady slowdown" for that market in the near term.

Jonathan Mandel, co-managing director and chief negotiating officer of MediaCom, agreed: "A lot of that advertising wasn't to build traffic. It was to build that IPO."

Both Mandel and Rutman were bullish about the drug category, predicting it would double its TV ad buys over the next two years, fueled by a spate of new products.

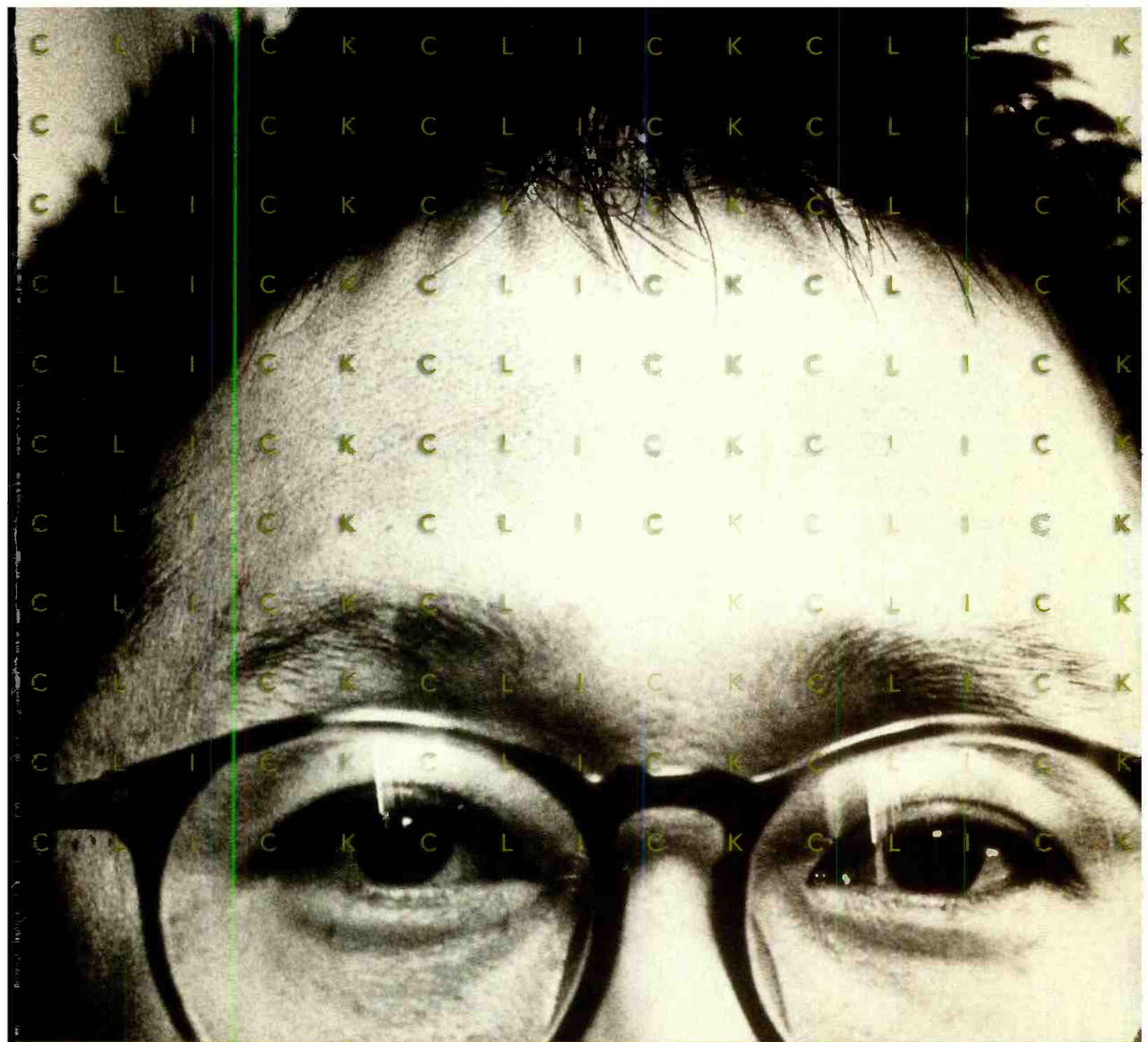
On the automotive front, Robert Maguire, vice chairman of the National Automobile Dealers Association, delivered a mixed message, citing 7% growth in TV ad spending by dealers between 1998 and 1999, to \$872 million, but pointing to the 1% drop that represented a total share of ad dollars. Direct mail and Internet marketing is taking up that slack, he said, hitting \$1 billion last year as 18.8% of that pie. ■

FORECAST 2001

TV industry analysts offer a fairly broad range of projections for ad sales in 2001. The following chart compares percentage growth or loss projections from the Television Bureau of Advertising, with estimates from a cross-section of financial analysts.

Source	Local	Spot	Nets	Synde	Cable
TVB	+3-5	+1-3	+7-9	+6-8	+13-15
McCann Erickson	+2-4	0+2	+2-4	+6-8	+14-16
Veronis Suhler	+2.5	+1	+1	+4.2	+13.4
Bear Stearns	+3-5	-1+1	+10-15	+8-10	+18-20
Chase H&Q	+2	-2	+5	+4	+14
DLJ Corp.	+4.5	+2	+8	+6.5	+12
First Union Sec.	+4	+3	+10	+9	+17
Georgia Advisors	+8	+4	+9	+7	+12
Lazard Freres	+2	-2	+5.5	NA	NA
Merrill Lynch	+2-3	+2	+8-10	+10	+20
Morgan Stanley	+2	0	+8	+6	+16
Paine Webber	+2	-2	+8	+6	+15
Sandler Capital	+3	-1	+2	+2	+12
Wasserstein Perella	+4	+2	+2	+10	+15

local spot, against actual growth of 9.8% to date, and a 12% to 14% projection for national spot, versus an actual 16.5% increase thus far. Casting TV ad sales in a two-year frame, TVB is projecting 2002 numbers this year too: 6% to 8% growth for local spot and 8% to 10% growth for national spot. "It's pretty clear we're in a two-year business cycle now," said Chris Rohrs, TVB president, citing off-year elec-



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CBS TEAMS WITH WEBTV

CBS and Microsoft's WebTV have struck a partnership to deliver interactive content starting with the current season. The deal covers every programming genre, with specific shows to be announced, but *Survivor* has to be at the top of their list. CBS President and CEO Les Moonves cited *Survivor* as an example of "how interactive elements can supplement the television viewing experience."

CBS intends to enhance about 500 hours of programming and plug the service, available on WebTV Plus or UltimateTV service, on its network.

The payoff for Microsoft is a much needed potential boost for WebTV, where growth has been flat. And it's reportedly paying CBS \$20 million for the chance to play with that content. A CBS spokesman declined to confirm the figure.

LPFM DEATH KNELL STILL RINGING

Congress is going to be around only for about another month, but the NAB isn't giving up on killing low-power radio. Late Thursday, Sen. Rod Grams (R-Minn.) introduced a bill that would slow the FCC's efforts. Sen. Judd Gregg (R-N.H.) sponsored a bill that would forbid the service altogether.

Grams' legislation would require the commission to launch tests in nine FM markets and report the results to Congress. If the testing found no interference, the FCC would be allowed to roll out LPFM further. The bill mirrors House legislation passed 274 to 100 last January.

The Peacock wins Ed

NBC feathers its nest with Wilson heading syndicated unit

By Susanne Ault

Get ready for some Must-See syndicated shows ... finally. After kissing off potential syndication riches for several years, NBC is getting into off-net/first-run programming.

The network nabbed former Eyemark Entertainment President Ed Wilson as the new chief of its syndication division and is vowing to bring at least one new offering to NATPE this winter. Hottest prospect: *Guys* (like ABC's daytime *View* but injected with testosterone) to market for fall 2001.

NBC West Coast President Scott Sassa acknowledges that it could have done more with 2002's syndication run of in-house production *Will & Grace*. But lacking a syndication division, NBC left distribution to Warner Bros.

"It did make us really take notice that we should be in the business," says Sassa.

And why did it take NBC years to get into syndication, given that the FCC allowed networks entry into the off-net business in 1996?

"Well, we are doing it now," says Sassa. "The timing is everything. You have to have the right amount of product, the ability to do it—and we're doing it now. And the real dinner bell here is Ed Wilson."

NBC had been eyeing Wilson since Eyemark and King World were consolidated earlier this year, and, just last month, Wilson was let out of his contract. Since 1996, Wilson had served as president of Eyemark, which handled first-run and off-net CBS properties.

He came to CBS in 1996 after the network acquired MaXam Entertainment (a distribution company he founded in 1994). Wilson had been courted by a number of suitors, including Fox's Twentieth Television.

"You've got a network that's attracting the top talent at NBC. So if someone says I'd like



Ex-Eyemark chief is called the "real dinner bell" for new division.

to be in business with someone that can give me syndication, can give me a great network presence—who better than NBC right now?" asks Wilson, president of the newly coined NBC Enterprises and Syndication. "When it came down to what's a great opportunity, this was it."

Don't look for NBC to establish an old-fashioned syndication division.

"Ed and I have talked about this," Sassa says. "The two things about most sales groups is that you need newer thinking and part of that newer thinking [involves] people who really embrace technology."

Over the past year, NBC executives have made a commitment to revamping their daytime lineup, hiring a number of syndication and former daytime producers, Stuart Krasnow (*The Martin Short Show*) and Linda Finnell (*The Today Show*) among them.

Besides the NBC stations, another obvious pipeline for the network's syndicated programming is Pax. ■

McConnell moves up

Bill McConnell, who has covered the Federal Communications Commission since joining BROADCASTING & CABLE in the fall of 1998, has been named an assistant editor, Harry Jessell, B&C's editor, announced.

McConnell joined B&C from *American Banker*, where he reported on Capitol Hill and banking regulators. He also has worked for the *Daily Record* in Baltimore. He received his bachelor's degree in journalism from the University of Tennessee and a master's in economic communication from American University.

FINANCIAL WRAP-UP

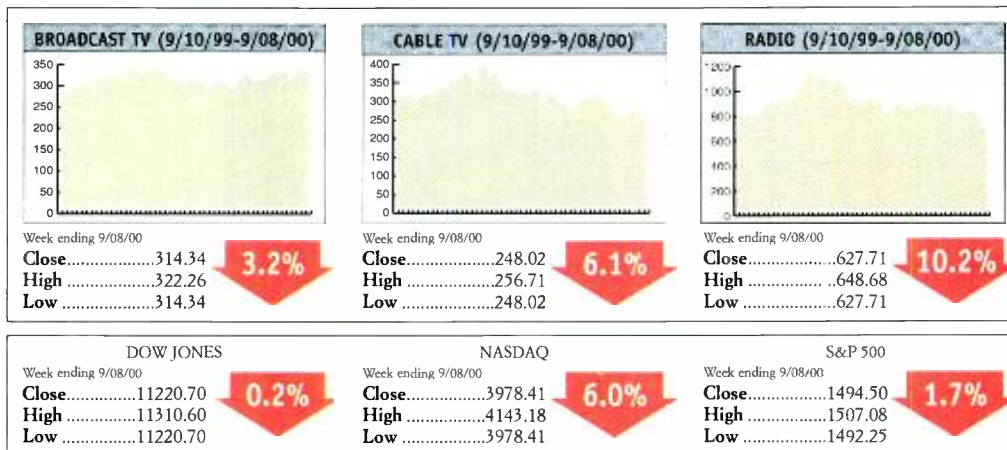
Week of September 4 - 8

WINNERS

	8/25	% change
Clark (Dick) Prod	\$12.75	15.90
Mediacom Comm	\$15.56	9.33
British Sky Best	\$102.00	6.80
Playboy Ent	\$15.38	6.49
Disney	\$40.25	3.32

LOSERS

	8/25	% change
Regent Comm	\$5.75	(34.29)
Univision Comm	\$35.75	(18.98)
Shop at Home	\$3.00	(18.64)
Entercom Comm	\$34.44	(16.64)
Citadel Comm	\$17.38	(15.24)



The tire track

Who broke the story? Houston, L.A. stations vie for credit

By Dan Trigoboff

KHOU-TV Houston has been credited—even on the floor of Congress—with breaking the Firestone tire story. But, to the consternation of the Belo-owned station, KCBS-TV Los Angeles has also taken credit for the story and following investigations.

KHOU-TV's Anna Werner and producer David Raziq reported the story in February. Numerous people, including Rep. Billy Tauzin (D-La.), have cited those reports as the basis for the probes. KCBS-TV said it did its version July 25, shortly before the National Highway Transportation Safety Administration recommended a recall. The station then ran promos contending that it broke the story and that it was this story that led to the investigations.

However, NHTSA has said it began its investigation in May. "We broke the story locally," said Yvette Perez, director of creative services and community affairs for KCBS-TV. That qualification was not necessary for promos within the market, she added. "And the investigation started a few days after ... and it's not unlikely someone saw our report

[prompting the investigation]."

When KHOU-TV reporters in Los Angeles for the Democratic Convention saw the promos, KHOU-TV News Director Mike Devlin called to complain.

"The record is clear," said Devlin. "KCBS-TV called us up and asked us for a tape. We gave it to them because we're a CBS affiliate. They certainly did a story, and they were the first ones in their market to do it. But any suggestion that KCBS-TV was responsible for the federal investigation is absolutely false."

Meanwhile it develops, another Houston station, KPRC-TV, first aired stories on problems with Firestone tires in 1996. Reporter Brette Lea, now with WKRN-TV Nashville, Tenn., first tied problems with Firestone tires to the death of Steve Gauvain, a reporter at another Houston station, KTRK-TV. KPRC-TV News Director Nancy Shaffran said that, when KHOU-TV began its reporting, it had become a bigger story involving many more deaths. She added that federal investigators might be using KPRC-TV's reporting to document Firestone's knowledge of the problems. ■



Pop.com goes bust

Pop.com, the heavily hyped Web project from DreamWorks and Imagine Entertainment, played itself out last week without streaming a single show.

Exact reasons for Pop's premature demise weren't clear. An official statement pointed to market conditions making it "a less viable business." So the DreamWorks and Imagine braintrusts, including Steven Spielberg and Ron Howard, pulled the plug and laid off nearly all of its 80 staffers after unsuccessful talks to sell it to IFilm or AtomFilms.

Industry observers saw it as a case of Hollywood-sized expectations' not fitting the much smaller screen—and audience—for short-form film content. "You can't take existing models and port them over to a new-media venture," said Matt Hulett, AtomFilms chief marketing officer. Hulett said the Pop.com asking price was just too high.

—Richard Tedesco

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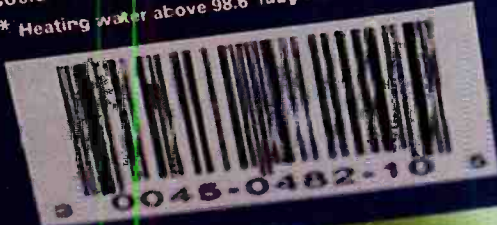
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ing

DIRECTIONS: 1. Remove clone kit from package.
2. Place kit on flat, firm surface. 3. Heat one (1)
cup of distilled water to 98.6°. 4. Slowly pour
water into clone kit receptacle. 5. Place in cool,
dry area for 2-4 hours. 6. Immediately begin
social acclimatization training (see insert).
* Heating water above 98.6° may result in evil clones.



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On reviving a lost art

Five years ago, Peter Kohler figured he'd never get a chance to return to the job he loved best. TV editorial writing seemed as relevant as typewriter repair or turntable manufacturing.

Throughout the 1970s, Kohler cranked out editorials for WCBS-TV New York. But then came the 1980s and the Reagan deregulation revolution. Broadcasters discovered they no longer needed editorials to appease the keepers of the public-interest standard at the FCC. Most dumped their editorial writers, not exactly profit centers. Kohler was forced to find other work, first at CBS, then at Gannett.

So no one is more surprised than Kohler to find he's in the TV-editorial business again, only it's not for a broadcast station or a network. It's for Cablevision Systems, which hired him in 1995 to manage editorials for NewsChannel 12, a cable-news network serving the cable operator's metro-New York subscribers. Kohler now heads a team of five experienced journalists who write and present

two or three editorials a week in each of the four regions NewsChannel 12 serves: New Jersey, the Bronx, Westchester County and Southern Connecticut. The editorials tackle local issues, often too local for the New York TV stations to report on, let alone comment on. Says Kohler: "We stick to home base here."

I wish I could say Kohler and Cablevision are heralds for a big-time revival of editorials on TV and radio stations, but they're probably not. Cablevision is likely to remain the exception. And that's too bad.

Editorials connect stations to their communities in a way that simply sending out the talent to ribbon cuttings and street fairs doesn't. And they can do some

good by swaying opinion or simply by riveting attention on an issue. No one doubts the power of the medium.

Well-written and well-produced editorials delivered by a talented personality might even draw an audience. An editorial is not, by definition, dull. It can be sad or funny, moving or profound, provocative or contemplative.

It can be good television. The commentary of Eric Severeid marked the major events of his time and enthralled a legion of viewers for CBS.

And it's not like there isn't time for editorials. Your average TV newscast is at least 20% fluff. How tough would it be to cut the piece on the new

diet fad or the one on Jennifer Lopez's love life and make room for a little talk about issues that will really affect the lives of your viewers.

I should also note that, while the deregulation of the 1980s removed the incentive for editorials, it also removed one of the obstacles: the fairness doctrine, the rule requiring stations to air all sides of any issue they address. That means stations may say whatever they want



Peter Kohler says editorials thrive at Cablevision because "people at the top" believe in them.

without having to make time available to every person in town who disagrees. Of course, like Cablevision, stations may want to make time available for some dissenting opinions.

The broadcast editorial isn't completely dead. Although only a handful of stations have fulltime editorial writers, some broadcast groups, like Hearst-Argyle, still encourage their

GMs to speak out. Hearst-Argyle COO Tony Vinciguerra says editorials increase the stature of GMs and their stations: "It's an important thing for stations to do."

But, for broadcast editorials to make a real comeback, top management is going to have to put up some dollars and hire some pros. It's a matter of leadership, Kohler says. He wrote editorials at CBS because then-President Frank Stanton believed in them. "The reason we are here [at Cablevision] and growing is because people at the top believe this is important, that this is worthwhile," he says. "If you are going to try to put this down on a budget and ask what revenue does it bring in, I'm not sure you would do it."

Editorials do have some downside beside cost. When Vinciguerra was GM at KYW-TV in Philadelphia, he presented a scolding editorial based on a station story that found that city firefighters on full disability were working fulltime at other jobs. Soon after the broadcast, he recalls, he ran into several of the story's targets in a restaurant bar. "They wanted to talk about it in kind of an aggressive way." ■

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

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Programming

Venus: A Cybill action

CTTD is looking to former sitcom star to give it its first talk hit since 'Ricki'

By Susanne Ault

Dr. Laura may have grabbed the headlines, but another big-name, tell-it-like-it-is celebrity is also taking a shot at talk this season.

Cybill Shepherd, most recently of CBS' *Cybill* and author of her best-selling memoirs, *Cybill Disobedience*, is heading Columbia TriStar's *Men Are From Mars, Women Are From Venus*. The hour, single-topic strip starts full-fledged production Sept. 13 and premieres Oct. 2.

And while Shepherd hasn't exactly been the center of syndication attention this year, that all could change given that *Men, Women* (described as a cross between *Oprah* and *Politically Incorrect*) has a number of things going for it.

The show is bolstered by a comfortable NBC O&O launch pad: it will inherit many of the time periods left vacant by the departing *Roseanne*, another former sitcom star who made the switch to syndicated talker. But CTTD executives are certain to be betting that that's where the similarities end. One source close to the show, pointing to the distinctions between *Cybill* and another star-driven talker, the canceled *Donny & Marie*, said: "This isn't the *Cybill* Shepherd show. It's *Men Are From Mars, Women Are From Venus*. The show isn't solely dependent on her as talent. This is a format-driven show where someone is carrying the format."

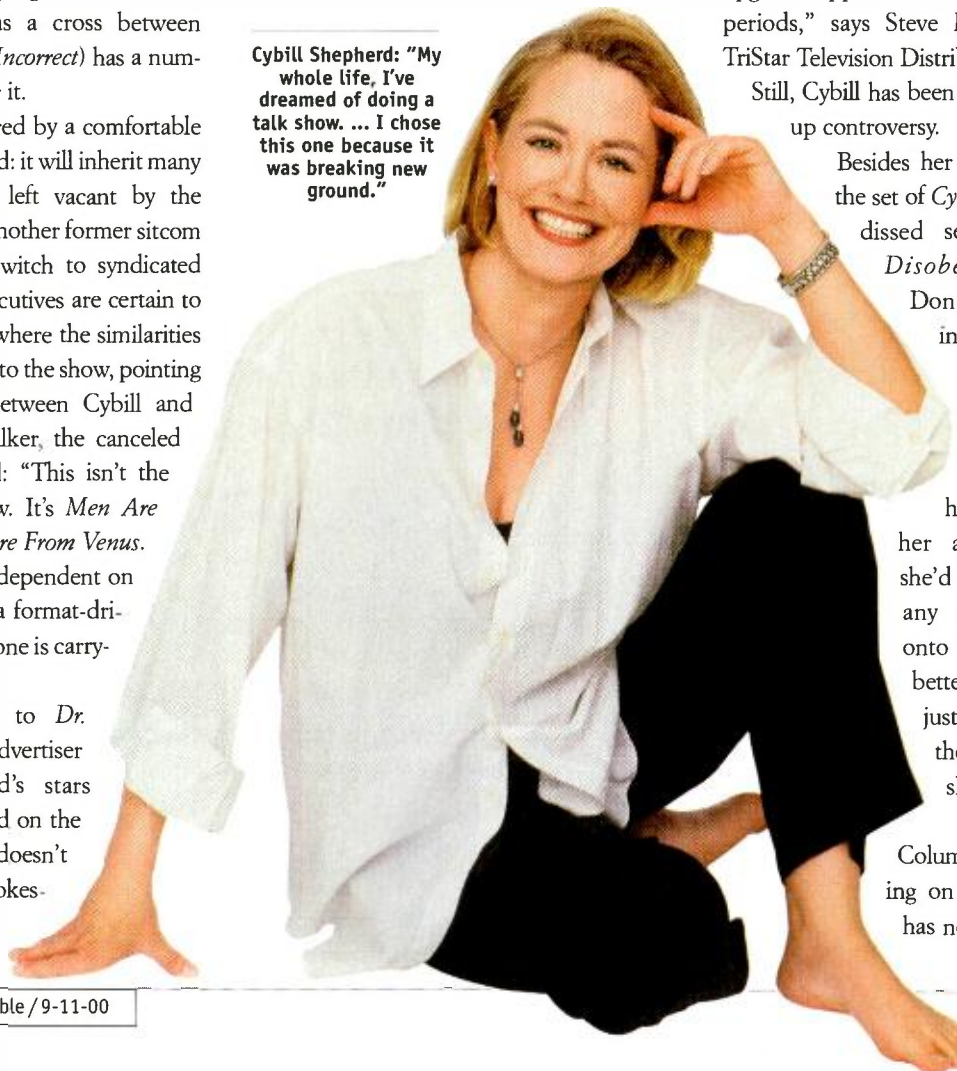
And in contrast to *Dr. Laura*'s very public advertiser defections, Shepherd's stars appeared to be aligned on the advertising side. It doesn't hurt that she is a spokeswoman for both

Mercedes and Revlon.

"The fact that [Mercedes], one of the top advertisers in the world, that only has an association with top-notch people, wants her as their spokesperson says a lot [about] how advertisers view her," says a source close to the project. "Plus, having the NBC station group behind it was a huge draw for the advertisers." It certainly doesn't hurt that *Mars, Venus* will air on "the Olympic stations, after the Olympics," says Katz TV's Bill Carroll.

Carroll also pointed out that the show "will come out of an expanded *Today* show in a lot of markets, so that's

Cybill Shepherd: "My whole life, I've dreamed of doing a talk show. ... I chose this one because it was breaking new ground."



another advantage, having *Today* as your lead-in. This is one of the shows that comes out of the box with most of the advantages and few of the disadvantages."

The hour, single-topic *Mars, Venus* has been cleared in more than 95% of the U.S., mostly in morning time slots, with 25% to 30% of the country running it in the afternoons.

"The beauty about this show, that I've heard from a lot of stations, is that once the show goes on the air, it's something that can run both effectively in the morning or in the afternoon. So, it has immediate upgrade opportunities to afternoon time periods," says Steve Mosko, Columbia TriStar Television Distribution president.

Still, *Cybill* has been known for stirring up controversy.

Besides her reported spats on the set of *Cybill*, she has openly dissed several people in *Disobedience*—calling Don Johnson, for instance, a "five-minute man."

Shepherd (also a *Mars, Venus* producer) hopes to use that to her advantage, saying she'd "absolutely" invite any of the skewered onto her show. "They better come on, or we'll just dish them behind their backs on TV," she adds.

Mosko, and Columbia, have a lot riding on the show. CTTD has not had a breakout,



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IN BRIEF

LAW & ORDER TROIKA

NBC is looking to add a third variation of Dick Wolf's *Law & Order* franchise. Sources confirm the network is in talks to commit to 13 episodes from Studios USA. The project is likely to debut before January.

Studios USA reportedly is seeking a shared broadcast window for the series with its cable partner, USA Networks, similar to the deal it has for *Law & Order* spin-off, *Special Victims Unit*. NBC has locked up *Law & Order* through the 2004-05 season. *Special Victims Unit* has been locked up through 2002.

PARAMOUNT PACTS WITH PILOT, PEASLEE

Judd Pillot and John Peaslee have secured a two-year series-development deal with Paramount Network Television. Currently, Pillot and Peaslee are executive producers on Paramount's mid-season comedy for CBS, *Kiss Me Guido*, which stars Jason Bateman as a gay man opposite a straight character played by Danny Nucci. Previously, the two created and executive produced NBC's *Something So Right* and CBS' sitcom *Payne*. They also served as co-executive producers on ABC's *Coach*.

first-run strip since veteran talker *Ricki*. It will also be Mosko's first high-profile effort as the studio's chief.

As for Shepherd's alleged clashes with her fellow producers, Mosko says, "The door swings both ways. Everything she's done with us, she's been completely professional. And she has said she is willing to do whatever it takes to make this show work, and that's what we've seen from her."

What they are trying to make work is a mix of celebrities, experts and "real people" discussing sometimes racy relationship issues.

"We're not doing John Gray's book," says Shepherd. "But he will come on the show from time to time. I have enormous respect for him. And he's had an enormous impact on people."

How does Shepherd feel about making the switch from network series to syndication?

"My whole life, I've dreamed of doing a talk show. ... I chose this one because it was breaking new ground, where I wasn't sitting behind a desk and doing the typical talk-show thing," she says.

The test shows, which may or may not make it to air, have covered such topics as "Fighting Fair," "Dating After Divorce" and "Rules of Sex." One featured Karen Salmansohn, who served up tips included in her book, "How to Make Your Man Behave in 21 Days or Less Using the Secrets of Dog

Trainers."

"We produced a short video of her out training the men. And it was really funny," recalls Shepherd. "The men had strong reactions, so there's a lot of fun to be had."

Executive-producing *Mars, Venus* (in association with Merv Griffin Productions) will be Charlie Cook, who most recently worked in a similar capacity on CTTD's canceled *Donny & Marie Show*. But Cook isn't discouraged because *Donny & Marie*, another celeb-driven talk entry, never struck ratings gold.

"Every show is different, with its own energy and format," says Cook. "This is such a different animal [from *Donny & Marie*] that I really can't compare the two."

But even with that "things-are-in-order" feeling, you have to lay a little groundwork for the conces-

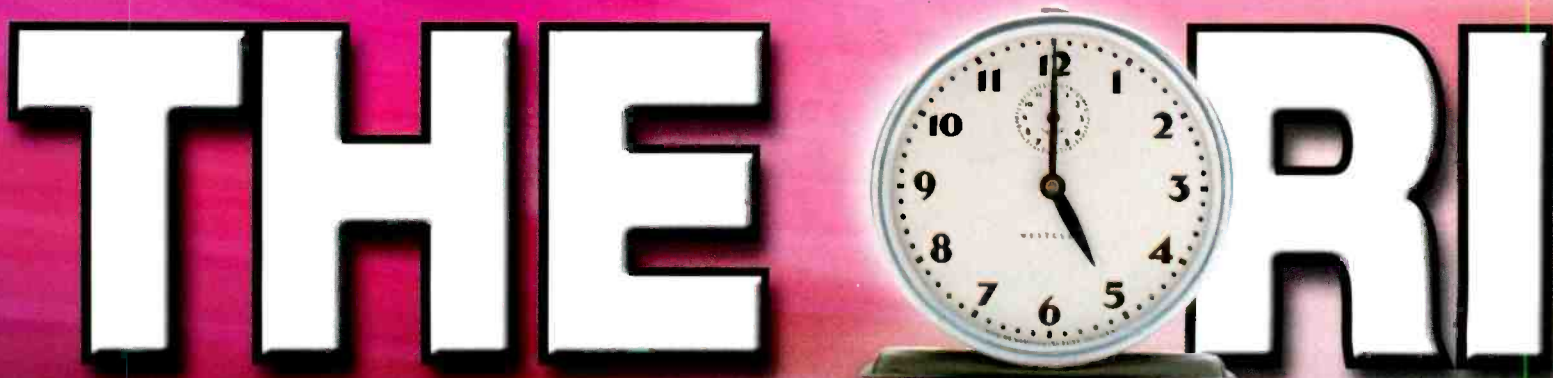
sion speech just in case.

"Daytime right now is a very crowded, competitive environment," acknowledges Mosko. However, "what's great about it—what we've found from our conversations with stations—is that it's a unique property. We have the brand recognition of *Cybill*, whom everybody knows."

"My hopes for this show are no different from the hopes I have for all the other programs on our slate," says Melanie Chilek, CTTD's senior vice president of development. "As I always say, though, it's always up to the viewers." ■

"They better come on, or we'll just dish them behind their backs on TV."

—Cybill Shepherd



King World cuts

Senior VP, marketing services, and some of her staff are out

By Susanne Ault

Full six months after the merger of King World and CBS' syndication division, Eyemark Entertainment, the company cut 4 of the 11 marketing people who had come over from the Eyemark side, out of a total of 30 in the department.

Following the unveiling of the merged CBS/King World last January, a number of sales and other executives exited the two companies, most visibly King World Promotion and Advertising President Don Prijatel.

In the interim, the most high-profile departure was that of Ed Wilson (former Eyemark chief turned King World/CBS Enterprises president), who left last month after his contract expired. At press time, Wilson was all but signed to head NBC's in-house syndication division. Bob Cook, executive VP of marketing, could be another departure if word of his candidacy for Twentieth's top syndication post is on the mark.

Despite suggestions from competitors that the ax had leveled Eyemark's entire marketing division, King World insisted only four people were cut, including the department's vice

president of marketing services, Mary Beth McAdaragh. King World's senior vice president of communications, Andi Sporkin, declines to name the other three, but says they were working under McAdaragh as assistants or as mid-level managers. She later confirms that one of those was Pamela Littky, who worked in the graphics department at Eyemark.

Sporkin calls it "unfortunate that the restructuring had to eliminate a handful of jobs, but it was done in a smart way." She adds that this was not a "purging" of the division.

Sporkin says there is no dust left to settle in the wake of January's merger.

"This was the only department that wasn't addressed since the merger," she says, explaining that King World wanted to wait and see how many programs would get renewed this season and how many would debut, before making any cuts to its marketing department. Shows pulled from the company's slate include *Roseanne* and *The Martin Short Show*. New efforts include the recently premiered *The Cindy Margolis Show* and *Curtis Court*, which debuts Sept. 11. ■

"It's unfortunate that the restructuring had to eliminate a handful of jobs, but it was done in a smart way."

—Andi Sporkin, senior VP, communications

IN BRIEF

BIG BOTHER

CBS calls baseless a copyright suit filed against *Big Brother*. "We believe the lawsuit is meritless, and we will vigorously defend against it," the network said last week. The plaintiff, Marvin Rosenblum, alleges the reality series illegally copied elements of George Orwell's novel, *1984*, to which he had the film and TV rights. In 1985 Rosenblum produced a movie of *1984*. He was also attempting to sell a TV series on the book and noted that the *Big Brother* company called itself Orwell Productions.

POWER PLAYS

Twentieth's *Power of Attorney* has been upgraded in four mid-sized metered markets. On WBRC-TV Birmingham, Ala., the show has been moved from 4:30 a.m. to 3:30 p.m. KPDX-TV Portland, Ore., will shift the court strip from 6 a.m. to 9 a.m. and will add a second run starting at 2 p.m. KSTP-TV Minneapolis has moved *Power* from 12:30 a.m. to 11:30 p.m. WGHP-TV Greensboro, N.C., has moved it to 1 p.m. from 9 a.m. In its first week, *Power* scored a weighted metered average of a 2.1/7 (according to Nielsen Media Research).

GINAL...

Cable Ratings

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

Following are the top 20 Basic Cable programs for the week of Aug. 28 through Sept. 3 ranked by ratings. Cable rating is coverage area rating within each basic cable network's universe. U.S. rating is of 100.6 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	NFL Tennessee at Buffalo	ESPN	Sun	8:28P	203	8.3	6.6	6546	14.6
2	WWF Entertainment	USA	Mon	12:00A	66	5.0	3.9	3918	14.1
3	WWF Entertainment	USA	Mon	11:00P	60	4.9	3.8	3817	9.5
4	NFL Primetime	ESPN	Sun	7:30P	58	4.1	3.3	3257	8.0
5	WCW Monday Nitro Live	TNT	Mon	9P-10P	60	4.0	3.1	3112	6.0
6	Rugrats	NICK	Sun	9:30A	30	3.8	3.0	2997	11.9
6	NFL Sportscenter	ESPN	Sun	11:51P	60	3.6	2.8	2790	8.6
7	Rugrats	NICK	Sat	9:30A	30	3.6	2.8	2782	11.7
8	M/ 'Custody of the Heart'	LIF	Mon	9:00P	120	3.5	2.7	2690	5.5
8	Rugrats	NICK	Sun	9:00A	30	3.2	2.5	2530	11.0
10	Spongebob	NICK	Sat	10:00A	30	3.2	2.5	2475	10.1
10	WCW Monday Nitro Live	TNT	Mon	8:00P	60	3.1	2.4	2408	4.9
10	Rugrats	NICK	Sat	9:00A	30	3.1	2.4	2383	10.4
13	M/ 'Star Wars'	TBS	Sun	8:00P	165	3.0	2.4	2389	5.2
13	Spongebob	NICK	Sun	10:00A	30	2.9	2.3	2263	8.8
13	Rugrats	NICK	Tues	7:30P	30	2.9	2.3	2257	5.1
13	Rugrats	NICK	Mon	4:30P	30	2.9	2.3	2240	7.7
13	M/ 'Abduction of Innocence'	LIF	Sun	4:00P	120	2.9	2.2	2228	6.3
13	Dexter's Laboratory	TOON	Mon	9:00P	30	2.9	1.9	1854	4.3
19	NASCAR/Southern 500	ESPN	Sun	1:00P	236	2.8	2.2	2209	6.4
19	Spongebob	NICK	Sun	10:30A	30	2.8	2.2	2186	8.3
19	NCAA Football/so. Miss./Tenn	ESPN	Sat	7:30P	193	2.8	2.2	2180	5.5
19	M/ "Into the Arms of Danger"	LIF	Sat	4:00P	120	2.8	2.2	2140	6.8
19	M/ "Presumed Innocent"	LIF	Wed	9:00P	150	2.8	2.1	2132	4.6

D E M O T R A C K E R : M E N 2 5 - 5 4

Following are the top 10 Basic Cable programs by demographic for the week of Aug. 28-Sept. 3, ranked by cable rating. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Rating		HHs (000)	Cable Share
						Cable	U.S.		
1	NFL Tennessee at Buffalo	ESPN	Sun	8:28PM	203	9.4	7.5	4346	23.5
2	NFL Primetime	ESPN	Sun	7:30PM	58	4.8	3.8	2237	14.4
3	NFL Sportscenter	ESPN	Sun	11:51PM	60	4.3	3.4	1973	13.8
4	WWF Entertainment	USA	Mon	12:00M	66	4	3.2	1844	18.3
5	WWF Entertainment	USA	Mon	11:00PM	60	3.8	3.1	1777	11.8
6	WCW Monday Nitro Live!	TNT	Mon	9:00PM	60	3.6	2.8	1641	8.5
7	College Football: S. Miss. at Tenn.	ESPN	Sat	7:30PM	193	3.1	2.4	1422	9.8
8	WCW Monday Nitro Live!	TNT	Mon	8:00PM	60	3	2.3	1362	8
9	NASCAR Winston Cup	ESPN2	Sun	6:01PM	85	3	2.2	1268	9
10	M/ 'Star Wars'	TBS	Sun	8:00PM	165	2.9	2.4	1369	7.4

IS STILL THE

StationBreak

BY DAN TRIGOBOFF

HUBBARD'S MINNESOTA TWINS

Hubbard Broadcasting launches its Minneapolis duopoly Sept. 11 with a mix of syndication and local programming and a name change. Hubbard, which already owned KSTP-TV, has changed the call letters for KVBM-TV to KSTC-TV. Ed Piette, general manager for both stations, said the station will relaunch with a two-hour block of news in the morning, using the same KSTP-TV team but with a somewhat different look. There will also be a program at 9 p.m. The stations will share news and engineering departments, but maintain separate sales and creative ser-

vices staffs. KSTC-TV will also have a station manager, Susan Anderson.

In addition to local news, the station will run locally hosted prime time movies and will take a stab at public affairs programming. "We have no networks to encumber us," said Piette.

N.C. STATION SEEKS ACCESS TO TRIAL

WSOC-TV Charlotte, N.C. is hoping to gain access to the murder trial of former Carolina Panthers receiver Rae Carruth, over opposition from Carruth's defense. The former NFL player has been charged with killing a woman who was carrying his child last

November. Doctors were able to save the baby.

Both the local station and Court TV have asked the state court to allow coverage of the trial. WSOC-TV News Director Vicki Montet said that news organizations are not usually turned down by the courts, but that some local jurisdictions are more favorable toward cameras in the courtroom than others, and that Mecklenburg County was not among those favorable. So far the state, which is seeking the death penalty for Carruth, has not taken a position, she says.

NO PIECE OF KAKE

KAKE-TV Wichita last week

claimed a qualified First Amendment right to rebuff a state agency's attempt to subpoena a reporter's unpublished and un-aired notes and video. Reporter Carol Wang had done a report in February on a nightclub called Acapulco Joe's, concluding the club was discriminating on the basis of race. The state's Human Rights Commission, which has since filed a complaint against the club, wants her materials, and has asked Sedgwick County District Court to order the station to surrender her work, including the names of confidential sources.

"The commission wants the identify of her source for its own investigation," said KAKE attorney Lyndon Vix.

Vix said the station was concerned because a local paper was found in contempt earlier this year for refusing to turn over materials to a criminal investigation, and any shield law in Kansas is still in its infancy.

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



News till 11

The expansion of the *Today Show* next month will push WRC-TV Washington's morning news from 9 a.m. to 10 a.m. The team will remain the same (l-r): Joe Krebs, Barbara Harrison and meteorologist Tom Kierein. The station's morning-news block now runs from 5 a.m. to 11 a.m.

THE BEST



BroadcastWatch

AUG. 28-SEPT. 3 Broadcast network prime time ratings according to Nielsen Media Research

Week 50	abc	CBS	NBC	FOX	U/P/N	WB
	7.3/13	6.9/12	7.1/12	3.8/6	2.0/3	2.0/3
MONDAY	8:00 8:30 9:00 9:30 10:00 10:30	12. Lincoln Financial Battle—Woods vs. Garcia 7.6/13	25. Big Brother 6.5/11 30. King of Queens 6.2/10 5. Ev Lvs Raymnd 8.8/14 9. Becker 7.9/13 34. Family Law 6.0/11	25. Mysterious Ways 6.5/11 7. Law & Order 8.4/13 29. Third Watch 6.3/11	80. Ally McBeal 3.6/6 65. Ally McBeal 4.1/6	93. Moesha 2.2/4 90. The Parkers 2.3/4 97. Grown-Ups 1.9/3 105. Malcolm & Eddie 1.6/2 90. 7th Heaven 2.3/4 102. Roswell 1.7/3
TUESDAY	8.5/14	6.2/10	6.3/11	3.8/6	3.3/5	1.7/3
8:00 8:30 9:00 9:30 10:00 10:30	1. Who Wants to Be a Millionaire? 14.6/25 8. Dharma & Greg 8.2/13 45. Norm 5.2/8 62. NYPD Blue 4.3/8	48. Big Brother 5.1/9 83. Ladies Man 3.4/5 16. 60 Minutes II 7.3/12 20. Judging Amy 7.0/12	56. Access Hollywood Prime Time 4.7/8 23. Frasier 6.6/11 20. Just Shoot Me 7.0/11 15. Dateline NBC 7.4/13	63. That '70s Show 4.2/7 69. Titus 4.0/7 73. Family Guy 3.8/6 85. The PJs 3.3/5	85. Source Hip-Hop Awards 3.3/5	107. Buffy the Vampire Slayer 1.5/3 99. Angel 1.8/3
WEDNESDAY	5.2/9	6.7/12	8.0/14	4.6/8	1.8/3	1.8/3
8:00 8:30 9:00 9:30 10:00 10:30	60. Two Guys, A Girl 4.4/8 80. Norm 3.6/6 42. Drew Carey 5.3/9 48. Spin City 5.1/8 30. Hopkins 24/7 6.2/11	11. Big Brother 7.8/14 30. CBS Wednesday Movie—Dear God 6.2/10	12. Dateline NBC 7.6/14 19. West Wing 7.1/12 4. Law & Order 9.2/16	65. King of the Hill 4.1/7 72. Family Guy 3.9/7 45. World's Funniest! 5.2/9	107. 7 Days 1.5/3 94. Star Trek: Voyager 2.1/3	102. Dawson's Creek 1.8/3 99. Young Americans 1.8/3
THURSDAY	9.4/16	5.3/9	6.8/12	2.3/4	5.0/9	2.4/4
8:00 8:30 9:00 9:30 10:00 10:30	54. Whose Line Is It 4.8/9 27. Whose Line Is It 6.4/11 2. Who Wants to Be a Millionaire? 13.7/22 5. Hopkins 24/7 8.8/15	40. Big Brother 5.4/10 42. CBS Thursday Movie—Dave 5.3/9	12. Friends 7.6/14 18. Will & Grace 7.2/13 16. Will & Grace 7.3/12 23. Just Shoot Me 6.6/11 30. ER 6.2/11	90. Fox Thursday Night Movie—Ali: An American Hero 2.3/4	51. WWF Smackdown! 5.0/9	94. Charmed 2.1/4 88. Charmed 2.6/4
FRIDAY	4.4/9	4.6/9	5.5/11	5.5/11	1.1/2	1.5/3
8:00 8:30 9:00 9:30 10:00 10:30	73. Boy Meets World 3.8/8 73. Boy Meets World 3.8/8 83. Making the Band 3.4/7 73. Making the Band 3.8/7 36. John Stossel Special 5.8/11	59. Big Brother 4.5/9 73. Candid Camera 3.8/8 65. JAG 4.1/8 38. Nash Bridges 5.5/10	63. Providence 4.2/9 35. Dateline NBC 5.9/11 27. Law & Order: Special Victims Unit 6.4/12	38. Fox Movie Special—Seven 5.5/11	128. The Strip 1.0/2 122. Secret Agent Man 1.2/2	115. Baby Blues 1.4/3 105. Baby Blues 1.6/3 107. Popular 1.5/3
SATURDAY	4.1/8	4.8/10	3.0/6	5.2/10	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	
8:00 8:30 9:00 9:30 10:00 10:30	56. ABC Saturday Night Movie—A Walk in the Clouds 4.7/9 87. TV Show With John Henson 3.1/6	69. Big Brother 4.0/8 48. The Rockford Files: Friends and Foul Play 5.1/10	68. Olympic Trials 1.6/4 79. NBC Saturday Night Movie—Drop Zone 3.7/7	56. Cops 4.7/10 42. Cops 5.3/11 40. AMW: America Fights Back 5.4/11		
SUNDAY	6.8/13	6.6/12	4.4/8	4.0/7	1.7/3	
7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	65. Wonderful World of Disney—Flipper 4.1/8 3. Who Wants to Be a Millionaire? 11.9/21 20. The Practice 7.0/13	(nr) NFL National 9.9/23 9. 60 Minutes 7.9/15 36. Touched by an Angel 5.8/10 51. CBS Sunday Movie—A Step Toward Tomorrow 5.0/9	80. Geraldo Rivera Reports 3.6/7 51. Dateline NBC 5.0/9 60. NBC Sunday Night Movie—Jack Reed: Death and Vengeance 4.4/8	89. Futurama 2.4/5 69. King of the Hill 4.0/8 45. The Simpsons 5.2/10 54. Malcolm/Middle 4.8/9 73. The X-Files 3.8/7	107. 7th Heaven Beginnings 1.5/3 107. Steve Harvey 1.5/3 102. For Your Love 1.7/3 96. Jamie Foxx 2.0/3 97. For Your Love 1.9/3	
WEEK AVG	6.5/12	5.9/11	5.8/10	4.2/7	2.6/5	1.8/3
S-T-D AVG	8.6/15	8.1/14	7.9/13	5.4/9	2.5/4	2.3/4

Ricki

the **r**
5 pm
franchise



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Syndication Watch

Madonna to wed Elvis' ghost

OK, we made that up. But at least it got you to start reading this item. MGM is looking to revive more of the spirit of the original tabloid with an overhaul of its fledgling magazine strip, *National Enquirer TV*. The makeover includes re-titling it *National Enquirer's Uncovered*, hiring new Executive Producer M.J. Witt and new host Jack Maxwell.

Launching its second season Sept. 11, the show is looking for the breakthrough it failed to

NATIONAL ENQUIRER'S UNCOVERED

make in its rookie year, scoring a 1.7 season-to-date rating (through Aug. 20, according to Nielsen Media Research), good for a distant last among magazine shows behind next-to-last *Access Hollywood's* 2.3. The leaders

are *Entertainment Tonight* (6.0) and *Extra* (3.4).

In adding *Uncovered* to the title and recruiting a more eclectic mix of on-air correspondents (including former MTV veejay John Mattes and stand-up comic Randy Kagan), MGM hopes to pay homage to the show's original inspiration—the popular supermarket tabloid by the same name. The show will also add *National Enquirer* gossip columnist Mike Walker.

"We didn't have a point of view last year," concedes MGM Television Entertainment President Hank Cohen. "People have fun reading the *National Enquirer* magazine, and our show wasn't fun."

To combat that, the show will focus more on entertainment-related stories, aiming to be a cross between *Entertainment Weekly* and Comedy Central's *The Daily Show*.

"This will be smarter, fresher and edgier," promised Cohen. "It's just a whole new show."

New Executive Producer Witt was a founding member of the *Extra* production team. She has also served as producer on *Inside Edition* and *American Journal*. Witt will work closely with Sandy Messick, formerly *National Enquirer* supervising producer, who is now the show's co-executive producer.

New host Maxwell most recently had guest shots on *Beverly Hills 90210*, *Charmed* and *Pacific Blue*.

—Susanne Ault

TOP 20 SHOWS

Rank	Program	HH	
		AA	GAA
1	Wheel of Fortune	9.0	9.0
2	Jeopardy	7.3	7.3
3	Judge Judy	6.3	6.9
4	Entertainment Tonight	5.7	5.8
5	Oprah Winfrey	5.3	5.4
6	Friends	5.1	5.9
7	Seinfeld	4.8	4.8
8	Frasier	4.7	5.2
9	Wheel of Fortune (wknd)	4.1	4.1
10	Judge Joe Brown	3.8	4.9
11	Jerry Springer	3.7	4.1
12	Maury	3.7	3.9
13	Hollywood Squares	3.6	3.6
14	Drew Carey	3.4	3.8
15	Extra	3.4	3.5
16	Montel Williams	3.4	3.4
17	ER	3.3	3.8
18	X-Files	3.3	3.8
19	Entertainment Tonight (wknd)	3.3	3.4
20	3rd Rock From the Sun	3.2	3.4

TOP MAGAZINE SHOWS

Rank	Program	HH	
		AA	GAA
1	Entertainment Tonight	6.7	6.8
2	Extra	3.4	3.5
3	Entertainment Tonight (wknd)	3.3	3.4
4	Inside Edition	2.8	2.9
5	Extra (wknd)	2.4	2.4

According to Nielsen Media Research Syndication Service Ranking Report August 21-27, 2000

HH/AA= Average Audience Rating (households)

HH/GAA= Gross Aggregate Average

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

N/A= Not available

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140%
New York
WNYW
9am

1.0
Donnie & Marie
8/30-9/3/99

2.4
Power Of Attorney
8/28-9/1/00

20th TELEVISION

Washington

TV could get Gored

The VP wants an FCC that looks for 'new ways' to regulate

By Paige Albiniak

Broadcasters beware: If Al Gore is elected president, free airtime will be right back on the table and the fairness doctrine could be back on the books.

During his acceptance speech at the Democratic National Convention, Gore said: "If you entrust me with the presidency ... I promise you that campaign-finance reform will be the very first bill that Joe Lieberman and I send to Congress."

And part of what campaign-finance reform means to Gore is free airtime for politicians.

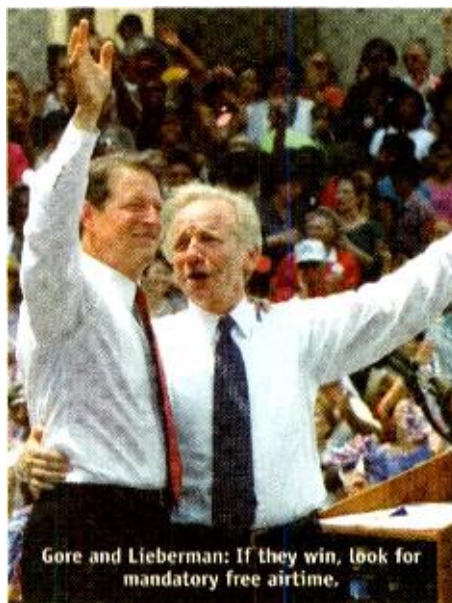
For the past 10 years, Gore has been saying broadcasters' mandate to use their spectrum in the public interest should include giving politicians airtime.

Just how much attention Gore is paying to the issue can be gleaned from a campaign speech he made in Milwaukee last March: "Free TV time can help reduce the demand for [special-interest] money. ... Every broadcaster should give every candidate for federal office five minutes of airtime a night in the last 30 days before the general election," he told the audience at Marquette University.

That idea was conceived by free-TV-time advocate Paul Taylor, who runs the Alliance for Better Campaigns in Washington. And broadcasters are not alone: "Cable operators should work with their content providers to establish a similar practice," Gore said.

Broadcast stations that air independent issue ads also should have to give the same amount of free airtime to "both" candidates in the race, Gore said. To avoid that requirement, broadcasters would have to reject issue ads.

"I will petition the FCC to issue a ruling that recognizes this requirement as a necessary part of broadcasters' obligation to serve the public," Gore said. To back up that pledge, the Democratic platform includes a



Gore and Lieberman: If they win, look for mandatory free airtime.

call for the return of the fairness doctrine, abolished in 1987, which required broadcasters to provide equal time to parties on all sides of a controversial issue.

And, finally, perhaps the most threatening news of all for broadcasters: "I will appoint commissioners who—like some already on the FCC—believe the public interest must be protected in new ways, in light of new threats facing it," Gore said.

In its current incarnation, campaign-finance reform is a fight to get the huge sums of hardly traceable corporate money out of campaigns, or at least make the funds traceable. But broadcasters remember well that campaign-finance reform used to include a plank that would require them to give politicians free airtime. Sens. John McCain (R-Ariz.) and Russell Feingold (D-Wis.) were pushing the idea in early 1997 in a broad campaign-finance-reform bill, but removed the free airtime provision when it became clear that broadcasters had the muscle to keep it from getting through Congress. The Clinton

IN BRIEF

MEDIA ON BOARD

Media types tend to shy away from public appearances about violence in the media, a topic that's big in Washington now. But the board of the National Campaign Against Youth

Violence, created by the White



Case

House last May, is practically a Who's Who of media executives.

Included on the list are

AOL CEO Steve

Case, Univision President and former HUD Secretary Henry Cisneros, GlobalCenter CEO Leo Hindery, Disney President Robert Iger, Viacom President Mel Karmazin, Oxygen Media CEO Geraldine Laybourne, Discovery President Judith McHale, Time Warner President Richard Parsons, Paxson Chairman Bud Paxson, and NBC President Robert Wright.

FCC STAFFERS EXIT TO JOIN GORE TEAM

The FCC is providing a recruiting pool for Al Gore's campaign team. Two top FCC staffers last week announced they are quitting the agency to help with the vice president's bid. Public-relations director Joy Howell and Legislative and Intergovernmental Affairs Director Sheryl Wilkerson will be temporarily replaced by Linda Paris and Jay Heimbach. Paris has been associate public-relations director since March 1998. Heimbach had been legal advisor to Cable Services Bureau Chief Deborah Lathen. Cable bureau spokeswoman Michelle Russo took a temporary leave from the agency three weeks ago to join Gore's campaign.

IN BRIEF

STRANGE BEDFELLOWS

TV networks and civil-rights groups are showing rare unity by endorsing the FCC's plan to ease dual-network restrictions to let the Big 4 networks acquire UPN or the WB.

The rule change is necessary if Viacom is to keep control of UPN now that it has acquired CBS, and Viacom's financial support for UPN is essential because the minority-targeted network will lose roughly \$90 million this year.

The Minority Media Telecommunications Council—which often opposes deregulation—backed the revision because “a duopolized UPN is better than a dead UPN.” Two networks—Fox and The WB—backed the rule change to win support for additional deregulation. Fox wants to eliminate the cap on station ownership, and The WB, owned by Time Warner, wants to eliminate the ban on same-market TV/cable crossownership.

H-A OFFERS AIR TIME

Hearst-Argyle TV stations will offer five minutes of political airtime each night, starting in October and continuing through the Nov. 7 election. “Between 5 p.m. and 11:35 p.m. every night, each of our stations will offer at least five minutes of political coverage,” said Anthony Vinciguerra, Hearst-Argyle's executive VP and COO. Hearst-Argyle's 24 TV stations that carry news will offer candidates time to debate issues. If candidates don't take the company up on that offer, the stations will fill the time with live and taped interviews with candidates, as well as issue-based stories.

administration has promoted the plan several times, to no avail.

But Gore, who is now polling ahead of Texas Governor George W. Bush in the race for the presidency, has never forgotten free airtime. He was gung-ho enough on the idea that the White House formed the Presidential Advisory Commission on the public-interest

obligations of digital broadcasters—a group formed mostly of liberals who strongly supported free airtime.

But, the so-called Gore Commission merely said that broadcasters should be encouraged to voluntarily offer five minutes a night of free airtime in the 30 nights leading up to an election. ■

Lens cap stays for now

Law opening federal courts to cameras unlikely this year

By Paige Albiniak

Legislation that would allow cameras in federal courtrooms, including the Supreme Court, is unlikely to become law this year.

Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) does not support the bill, sponsored by Sens. Charles Grassley (R-Iowa) and Charles Schumer (D-N.Y.), making it unlikely the bill will be approved by Hatch's committee. Hatch agrees with the U.S. Judicial Conference, a policy-making body for the federal courts composed of federal and district judges, which also opposes the bill.

If Hatch blocks the bill from going through his committee, it could still become law if a senator successfully amends it to another bill. Similar legislation passed the House last May and has been referred to the Senate as part of the Federal Courts Improvement Act of 2000. The Senate could also pass that bill, or move Grassley and Schumer's stand-alone bill.

But passing any legislation other than the 13 annual spending bills is going to be tough while Congress is engaged in election-year politics. Republicans have only slim majorities in both Houses and politicians are running home each weekend to campaign, either for themselves or colleagues.

Schumer's enthusiasm for cameras in federal courts comes from his days in the House of Representatives. He and Rep. Steve Chabot (R-Ohio) sponsored the language that eventu-

ally became part of the larger House bill.

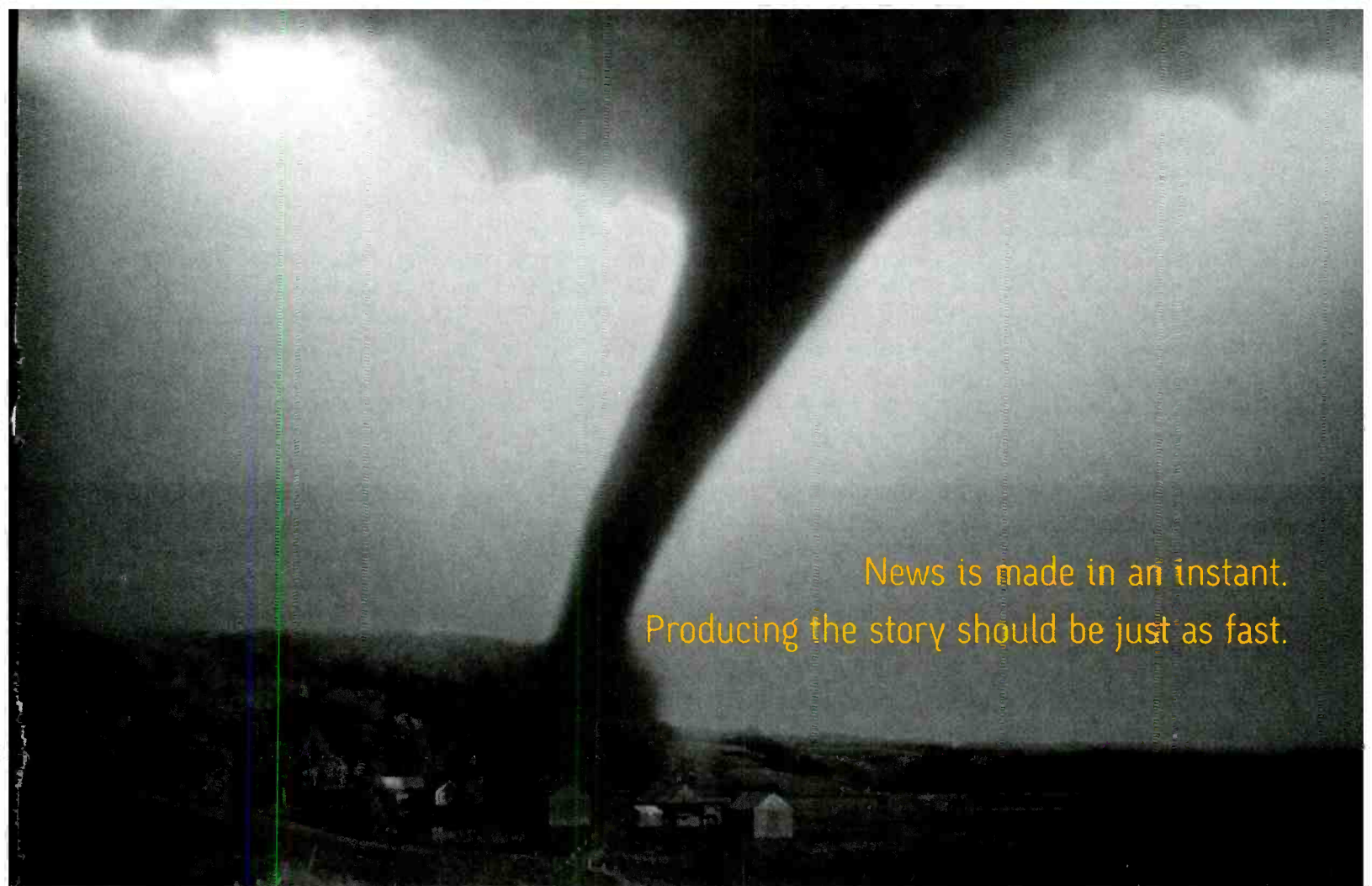
Hatch and the U.S. Judicial Conference share that concern. Edward Becker, chief judge of the 3rd Circuit Court of Appeals, told a hearing of the Senate Subcommittee on Administrative Oversight and the Courts last week that “we must ensure that no level of unfairness creeps into federal proceedings.”

Becker said cameras would be “intimidating” for witnesses; would “interfere with a citizen's right to a fair trial”; would “almost certainly become a potent negotiating tactic”; would create security and privacy concerns; and would not “significantly further public education and understanding of court processes.”

Even though opposition is strong, many senators support the idea. “Public proceedings in the 21st century necessarily mean televised proceedings,” Nancy Gertner, a U.S. District Court judge in Massachusetts and former trial lawyer, told the panel. “Television is the means by which most people get their news.”

Some senators also want oral arguments at the U.S. Supreme Court to be televised. Sen. Arlen Specter (R-Pa.) said he plans to introduce legislation specifically focused on allowing cameras into the Supreme Court.

That would be a significant change for the highest court in the land. Right now, no recording devices are allowed and the justices cannot be taped or photographed. ■



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CNN Newsource defends turf

Gets aggressive, expands and sharpens editorial content in the face of NNS efforts

By Steve McClellan

After months of planning and talking with its big broadcast group clients, CNN Newsource will unveil a series of initiatives at this week's RTNDA conference in Minneapolis to juice up its editorial offerings—including new bureaus and a financial news service.

The new effort comes as three of the four major networks are urging their affiliates to dump Newsource in favor of their own joint-venture newsfeed service NNS.

The CNN-owned syndicated news service is opening two new bureaus—in Seattle and Denver. It's also adding people and resources in its Los Angeles, New York and Washington bureaus. And it will provide coverage of Wall Street 13-hours a day through a new service called CNN Marketsource.

Newsource is also making a new commitment to produce features and news analyses to complement its hard news coverage, according to Jack Womack, executive vice president, CNN Newsource.

In addition, the news service is building a fiber optic/satellite distribution platform to complement its existing network.

Late last year, ABC, CBS and Fox announced a plan to create a joint-venture news service for their affiliates called NNS. It debuted in June, and has been controversial from the start.

The service is seen by many as an attempt by the partner networks to take on CNN Newsource, a news service that the cable network provides to 650-plus mostly network-affiliated stations U.S.-wide.

Newsource has been a burr in the saddle of the major network news operations since it bowed in the '80s. But many affiliates credit Newsource with forcing the net-



CNN Marketsource, a new financial news service based at the New York Stock Exchange, will feature Jane King (left), formerly of WPVI-TV Philadelphia, and Claire Leka, formerly of Reuters.

works to upgrade their newsfeed services.

BROADCASTING & CABLE's annual survey of news directors conducted in mid-August found that more than half of those surveyed don't think NNS is a good idea. News executives are concerned about news homogeneity and the possibility competitors will get access to once-exclusive video.

But a significant number of the news directors surveyed (40%) say they believe NNS is a good idea because it offers greater choice.

Womack says the news service has pinpointed financial news as an area where stations around the country need help. Marketsource, based at the New York Stock Exchange, will give client stations live generic updates from 6 a.m. to 7 p.m. at no added cost. Custom shots will be done for a fee. Jane King (from WPVI-TV Philadelphia) and Claire Leka (from Reuters Television) will serve as Marketsource's two correspondents.

The Seattle and Denver bureaus will open within the next month, complete with SNG trucks and one correspondent

each—Lillian Kim (from KCRA-TV Sacramento) in Seattle and Gina London (from Newsource's Atlanta headquarters) in Denver. The two additions will give Newsource a total of six bureaus staffed by 11 correspondents.

The company is also adding an SNG truck in New York and an additional correspondent to the Washington bureau.

While Newsource is known for its hard news coverage, Womack says it will redouble its efforts to provide solid feature reporting to clients as well.

Womack also says Newsource will try to beef up its news analysis by identifying important news stories and developing "a theme of the week" around them. Such themes will be identified ahead of time so stations can market and plan ahead as well, Womack notes.

Susan Grant, president CNN Newsource Sales, says the service is simply looking for ways to complement local coverage. The question, she says, is "what can we do to augment the coverage that local stations are doing themselves." ■

Changing Hands

COMBOS

WPLX(AM) Memphis, Tenn., and KSUD(AM) West Memphis, Ark./Memphis and KSUD-FM (formerly KAFW[AM]) Turrell, Ark./Memphis

Price: \$2.6 million

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns/is buying two other AMs and 24 other FMs

Seller: William H. Pollack, Memphis; owns two TVs, four AMs and four FMs

Facilities: KSUD(AM): 730 kHz, 250 W; KSUD-FM: 94.7 MHz, 6 kW, ant. 328 ft.; WPLX(AM): 1170 kHz, 1 kW

Formats: WPLX: adult standards; KSUD-AM-FM: Christian

Broker: John W. Saunders

WCLE(AM) Cleveland/Chattanooga-WCLE-FM Calhoun/Cleveland/Chattanooga, Tenn.

Price: \$2.05 million

Buyer: Whitfield Communications Inc., Cleveland (Paul G. Fink, president/50% owner; Gilbert H. Watts Jr., chairman/50% owner): owns WSEV(FM) (formerly WDLY) Gatlinburg and WSEV(AM) Sevierville/Gatlinburg, Tenn.; is buying WOCE(FM) Benton/Cleveland/Chattanooga, Tenn. Fink and Watts also have interest in company is selling two AMs and two FMs

Seller: Randall W. Sliger, Athens, Tenn.; owns WYGO(FM) Madisonville, Tenn.

Facilities: AM: 1570 kHz, 5 kW day, 84 W night; FM: 104.1 MHz, 2.3 kW, ant. 522 ft.

Formats: AM: C&W; FM: country

Broker: Miller-Isbell Media Services

KLDI(AM)-KRQU(FM) Laramie/Cheyenne, Wyo.

Price: \$875,000

Buyer: Laramie Mountain Broadcasting LLC, Cheyenne, Wyo. (Victor A. Michael Jr., 100% member). Michael is president/joint owner of company that owns KMLD(FM), KTRS-FM and KWYY(FM) Casper and KRRR(FM) Cheyenne, Wyo.; is

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	\$0 □ 0
Combos	\$5,525,000 □ 3
FMs	\$1,462,500 □ 5
AMs	\$2,985,000 □ 5
Total	\$9,972,500 □ 13
SO FAR IN 2000	
TV/Radio	\$2,133,450 □ 1
TVs	\$7,086,202,139 □ 44
Combos	\$7,776,408,067 □ 156
FMs	\$1,161,402,598 □ 210
AMs	\$288,015,415 □ 152
Total	\$16,314,161,669 □ 563

general partner in company building three FMs and applying to build two more FMs

Seller: Chaparral Broadcasting Inc., Stamford, Conn. (Jerrold Lundquist, principal); owns/is buying three AMs and four FMs and has applied to build FM in Diamondville, Wyo.

Facilities: AM: 1210 kHz, 10 kW day, 1 kW night; FM: 102.9 MHz, 100 kW, ant. 1,220 ft.

Formats: AM: oldies; FM: classic rock

Broker: McCoy Broadcast Brokerage

FMS

WBJJ(FM) Jackson/Baton Rouge, La.

Price: \$ 1.044 million

Buyer: Guaranty Broadcasting Corp., Baton Rouge (George A. Foster Jr., president); owns/is buying two AMs and nine FMs, including WDGL(FM) and WXCT(FM) Baton Rouge and WTGE(FM) Baker/Baton Rouge, La.

Seller: New Radco LLC, Slidell, La. (Michael F. Starr, 57% owner). Starr has interest in one TV, 10 AMs and 25 FMs

Facilities: 104.5 MHz, 6 kW, ant. 328 ft.

Format: Urban contemporary

Construction permit for KUZN(FM) (formerly KAJG) Centerville (near Huntsville), Texas

Price: \$350,000

Buyer: WITKO Broadcasting LLC, Dallas (Richard E. Witkovski, owner); owns KBNB(AM) (formerly KOFY) Gilmer and KWRD(AM) Henderson, Texas

Seller: Kvct(tv) Inc., Livingston, Texas (Gerald R. Proctor, president). Proctor owns one TV, kkas(am)-kwdx(fm) Silsbee, Texas, and 20% of kvbc-fm Las Vegas

Facilities: 105.9 MHz, 25 kW, ant. 300 ft.

Broker: Dave Garland Media Brokerage KXXQ(FM) (formerly KQEO) Grants/Gallup, N.M.

Price: \$50,000

Buyer: Against the Wind Broadcasting Inc., Laramie, Wyo. (Randy J. Timothy, president/51% owner); no other broadcast interests

Seller: Palmer Radio LLC, Salt Lake City (Gaylen C. Palmer, president); owns KMIN(AM)-KAIU(FM) Grants/Gallup

Facilities: 100.7 MHz, 1.7 kW, ant. 194 ft.

Format: AC

WJIK(FM) Binghamton, N.Y.

Price: \$15,000

Buyer: Jesus is King Communications Inc., Windsor, N.Y. (Muriel McConnon, Gary McCullough and Richard H. Williams, directors); no other broadcast interests

Seller: Arrowhead Ministries Inc., Johnson City, N.Y. (Dave Martin, general manager); no other broadcast interests

Facilities: 90.1 MHz, 100 w, ant. 686 ft.

Format: Christian AC

WPHG-FM Brewton/Atmore, Ala.

Price: \$3,500

Buyer: Gateway Public Radio, Baker, Fla. (Gladys M. Fleming, president); no other broadcast interests

Seller: Marranatha Ministries Foundation Inc., Atmore (John Mathis, president); owns WPHG(AM) Atmore/Brewton

Facilities: 90.9 MHz, 45 kW, ant. 502 ft.

Changing Hands

Format: Religion

AMS

WACA(AM) Wheaton, Md./Washington

Price: \$2.5 million

Buyer: AC Aquisitions LLC, Wheaton (Alejandro Carrasco, president); no other broadcast interests

Seller: Entravision Communications Co. LLC, Santa Monica, Calif. (Walter A. Ulloa, chairman; Philip C. Wilkinson, president; Univision Communications Inc., 26% owner); owns/is buying 15 TVs, 17 AMs and 29 FMs

Facilities: 1540 kHz, 5 kW

Format: Radio America (Spanish)

Broker: Blackburn & Co. Inc.

WQIZ(AM) St. George, S.C.

Price: \$200,000

Buyer: ELM LLC, St. George (Eddie L. Morris, owner); no other broadcast interests

Seller: CAB Inc., Charleston, S.C. (Charles A. Barton, principal); no other broadcast interests

Facilities: 810 kHz, 5 kW day

Format: Gospel

WTRX(AM) Flint/Saginaw, Mich.

Price: \$180,000

Buyer: Citadel Communications Corporation, Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 64 AMs and 146 FMs, including WMJA-FM (formerly WILZ[FM]) Saginaw, WHNN(FM) and WIOG(FM) Bay City/Saginaw, WKQZ(FM) Midland/Saginaw and

WMJK(FM) (formerly WYLZ)

Pinconning/Saginaw

Seller: David Lee Communications Inc., Burton, Mich. (David L. Schuehrer, president); no other broadcast interests

Facilities: 1330 kHz, 5 kW day, 1 kW night

Format: Sports

WEGP(AM) Presque Isle, Maine

Price: \$40,000

Buyer: Decelles/Smith Media, Presque Isle (McDonnell Smith, president/10% owner); no other broadcast interests

Seller: Star Radio Co., Kennebunk, Maine (Elayne Star, president); no other broadcast interests

Facilities: 1390 kHz, 5 kW

Format: Talk

WRIT(AM) Bamberg-Denmark, S.C.

Price: \$40,000

Buyer: Glory Communications Inc., Cayce, S.C. (Alex Snipe, president/owner); owns WTGH(AM) Cayce, WFMV(FM) South Congaree/Cayce and WLJI(FM) Summerton, S.C.

Seller: Gaston Broadcasting Inc., Bamberg (Eddie Gaston, principal); no other broadcast interests

Facilities: 790 kHz, 1 kW day, 100 W night

Format: AC

KCLI(AM) Clinton, Ohio

Price: \$25,000

Buyer: Wright Broadcasting Systems Inc., Weatherford, Okla. (G. Herald Wright Jr., president/owner); owns one other AM and three FMs, including KQMX(FM) Clinton

Seller: Tyler Media Group Inc., Oklahoma City (Ty A. Tyler, president); owns KLCI-FM Clinton and KKNB-AM-FM Newcastle/Oklahoma City, Okla.

Facilities: 1320 kHz, 1 kW day, 108 W night

Format: News/talk

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A bundle of ABC for ad buyers

The future is Unlimited, the name of its new cross-platform sales initiative

By Steve McClellan

ABC is the latest to embrace the cross-platform sales approach, and last week the network, which expects a banner year, restructured the staff to make way for the changes.

Mike Shaw, who has been the No. 2 at ABC Sales and heir apparent to Marvin Goldsmith at the top, has been named president, sales and marketing, ABC Television Network.

Goldsmith was named executive vice president, ABC Broadcast Group. Shaw reports to Alex Wallau, president of ABC Television Network. Goldsmith reports to Bob Callahan, president, ABC Broadcast Group. Shaw had been executive vice president and national sales manager.

Laura Nathanson, who had been executive vice president, prime time sales, has been promoted to Shaw's old job.

At the same, Wallau unveiled the cross-platform sales and marketing unit that he said the network believes will become the new "entry point" for advertisers looking to tap any or all of ABC-parent Disney's advertising media.

The name of the new unit is ABC Unlimited Integrated Sales and Marketing, or ABC Unlimited for short. Bill Bund, senior vice president, integrated sales, ABC-TV, will directly oversee ABC Unlimited. Previously, Bund was manager of Sports sales for the central and western divisions of ABC Sports.

"We want to make a bold statement to the advertising community that the full resources and top management of ABC Inc. are behind this," Wallau said. "And we're not just slapping a brand name on this unit: It's really a whole new approach to doing business.

"This is the beginning of trying to migrate from a purely buy-sell relationship with advertisers to a true partnership where we help plan different ways that advertisers can reach their customers more efficiently."

Integrated sales and marketing is something that all the networks have dabbled in recently. Three years ago, CBS launched CBS-Plus to sell integrated packages of advertising across its network, TV, cable, radio and outdoor units. On the cable side, Turner Broadcasting assembles similar advertiser deals.

What CBS has said consistently and what ABC reinforced last week was that, while the network hopes to get bigger shares of existing media budgets and tap into client promotion budgets as well, it won't discount ad rates to do so.

Wallau said the networks have to "demonstrate the value" of integrated sales-and-marketing packages to advertisers. "If they accept that there's value there, fine. If they don't, we won't have a sale."

But the network is making a big commitment to the new approach and will add 50 new employees to staff the department. Each of the traditional daypart sales units (day time, prime time, news, etc.) will have at least one staff person working for the integrated sales unit.

"This is a huge allocation of resources that we see as something at the core of what we do rather than as an adjunct of what we do," said Wallau.

In some respects, ABC Unlimited is an extension of what the network has already done in the sports area, where it has integrated efforts under a unit headed by Ed Erhardt called ESPN/ABC Sports

Customer Marketing and Sales.

The network has also integrated sales and marketing in children's programming: a unit called Disney Kids Network, headed by Dan Barnathan, that sells Disney-related kids products in the TV, cable, radio, Internet and print fields.

And the network has sold cross-platform sales-and-marketing packages to advertisers for special events in the past. For example, for its Millennium coverage last January, Toyota bought a package that included network TV, local stations and even a big Disney-owned

neon sign in Times Square.

Of course, AT&T has the ultimate integrated marketing-and-sales package—it gets mentioned every time a contestant uses the "call a friend" lifeline on *Who Wants to Be a Millionaire?*

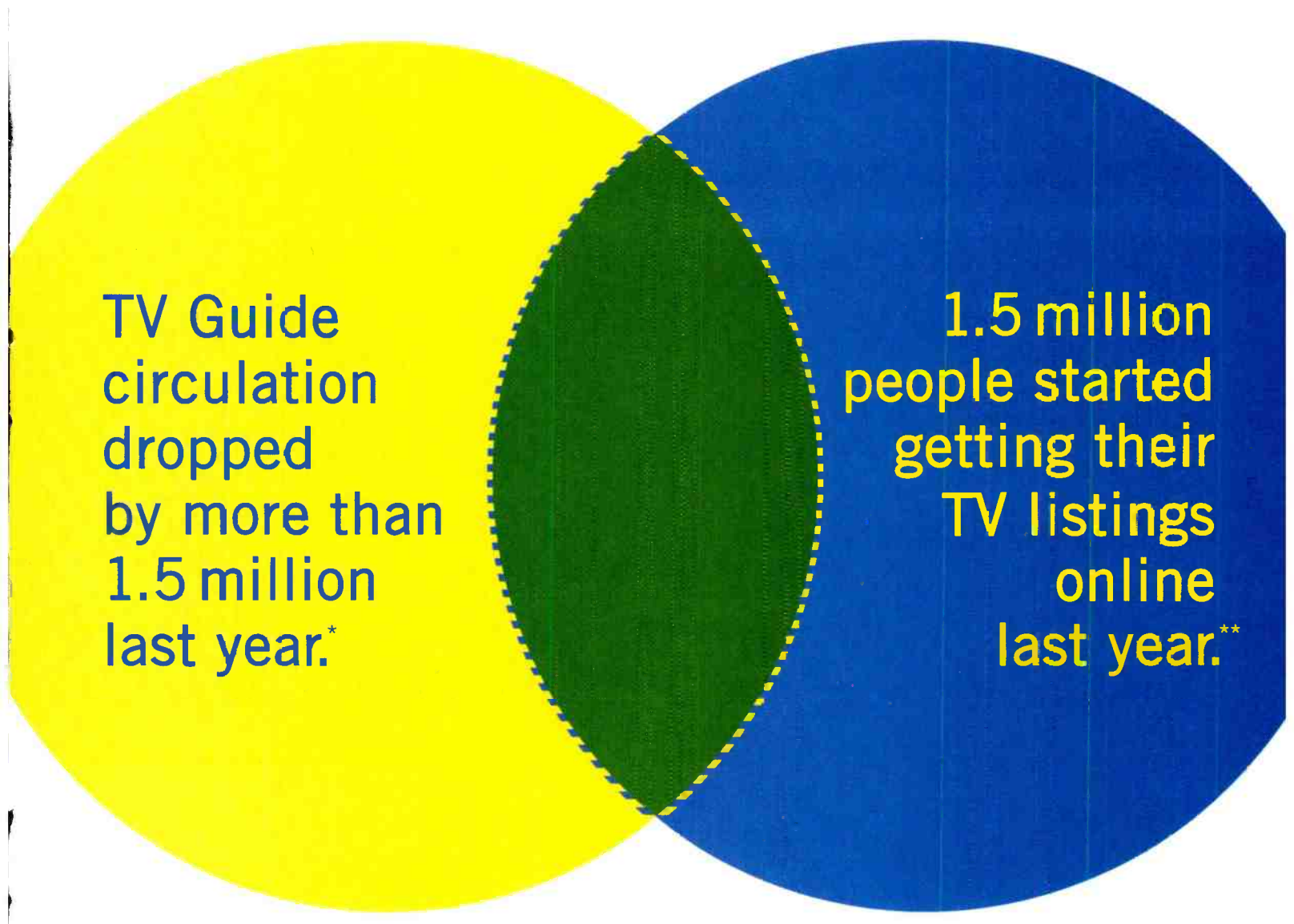
"Branding ABC Unlimited formalizes something we've been doing informally over the past several years," says Wallau. "Namely, selling not only network television time, but connecting clients to all ABC [and co-owned Disney] properties."

ABC Unlimited reps will discuss marketing needs with prospective clients, pitching any and all Disney advertising and marketing vehicles including TV, print, Internet and radio. The Unlimited reps then go back to the various Disney units on the client's wish list to work up a package, and then back to the client for final approval.

"We will approach the client on the ground floor and say 'Here's a blank slate. How can we work with you to accomplish your goals?'" Wallau says. "Then we'll see what properties are appropriate." ■



Bill Bund has been named senior VP, integrated sales, and will oversee the new effort.



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IN BRIEF

LIBERATING BOSTON

Cablevision will use Liberate's software platform to deliver interactive services to approximately 200,000 homes in the Boston area this fall. Subscribers will initially have access to Source Media's SourceGuide interactive program guide through the Motorola DCT 2000 digital set-top box.

BACK TO THE BOOKS FOR FOXSPORTS.COM

FOXSPORTS.com and Student Sports have introduced FOXStudentSports.com, an online destination for high-school sports. It will include regional information on players, teams and recruiting for a variety of sports, including football, basketball and soccer. News Digital Media is also taking a minority share in Student Sports and the two companies are co-developing high-school sports for FOX Sports Net.

NCUBE TAPPED BY BLOCKBUSTER

nCUBE has been selected as the video streaming platform for the Blockbuster/Enron Broadband Services entertainment-on-demand service to be rolled out later this year. nCUBE will provide video-streaming media appliances, software applications, including the nABLE management system, technology consulting and design for the service.

The search is on

NewsHunter.net looks to help networks find the way to profits

By Ken Kerschbaumer

Industry pundits continue to point to news and information as the two big winners on the Internet. If that's the case, NewsHunter.net could lead a charmed life. The small start-up unit, led by CEO Tim Donovan, provides real-time video-search capability to subscribers, and the company believes it will be a boon to broadcasters in two ways: by making it easier for news departments to research news topics and, eventually, making their content searchable by the public.

It's the first use, as a research tool, to which broadcasters are paying attention. NewsHunter.net recently came to the aid of ABC, CNN, CNBC and the Fox News Channel networks at both presidential conventions. Reporters using the NewsHunter.net Web site were able to keyword search transcripts and video within 40 seconds after comments were made. CNBC and CNN are using NewsHunter's indexing technology for internal archive searches.

The key to NewsHunter is that it automates the process of archiving the video quickly. The company wrote its own code and created its own graphical user interface to work with a licensed Virage logging system. The video is received at the company's technical center at Conus' Washington bureau via satellite or cable, and then archived into the server system. "The system is going to be about 28% faster in October, because of the way we wrote the code," says Donovan.

Donovan makes it clear that his company's service is business-to-business, not just a streaming-video company looking to tap into a niche broadcast market.

For example, the site currently offers TV feeds and text news wires that are primarily political in nature—congressional hearings, live floor debates from the Senate and House



Broadcasters see NewsHunter.net as, first of all, a research tool.

of Representatives, as well as Washington pool feeds and White House press briefings. To Donovan, there is a natural audience besides of journalists—other government agencies, lawyers, corporations and educational institutions. Subscribers to the site can pay on a daily basis (\$7), monthly (\$25), or annually (\$200) for access to the content. Upon initial signup the user is given a day to try out the service (at www.newshunter.com) for free.

"We have less than 1,000 subscribers, but we're looking to grow that with strategic sales and alliances," adds Donovan. "We hope to be around 30,000 by the end of 2001, but we also believe the number could be very low."

The business model for NewsHunter will rely heavily upon signing up larger organizations and corporations to subscriptions. There is no advertising, and the sites are "cookie free," meaning that visitors have a degree of privacy.

The potential to offer searchable broadcast-news content to the public could also be a revenue enhancer, for both NewsHunter and the networks. "We aren't Napster; we're in the business of partnering with content owners," Donovan says. Part of that partnering means sharing gross revenues from subscription sales with partners. ■

The local connection

With a little help from academe, ways to fix TV stations' Web sites

I generally don't hold academic studies of real-world broadcast-industry issues in high regard. Much more often than not, these reports seem more concerned with presenting equations and graphs that explain the statistics contained in the work, rather than useful advice that can be gleaned from the numbers.

That said, I am very impressed by "From On-Air To Online World: Examining The Content And Structures of Broadcast TV Stations' Web Sites." published in the Journalism and Mass Communications Quarterly's summer edition, which is a publication of the Association for Education in Journalism and Mass Communication.

The report, by University of Florida associate professor of journalism Sylvia M. Chan-Olmsted and Junk Suk Park, a former journalism candidate at the same school, surveyed 300 such sites.

When I spoke with Chan-Olmsted she told me that station man-

agers and news directors tend to underestimate the online medium, and with some exceptions, don't make their Web sites compelling enough to attract the high number of page views that would attract advertisers and make money.

Chan-Olmsted and Park evaluated each site for numerous characteristics, including home-page content, the percent of sites that contained specific types of news, sports, promotional content and links; plus viewer feedback and production value characteristics for each site.

Let's review five of this extraordinarily comprehensive study's findings and draw conclusions:

The study found that:

About 76% of home pages had at least some opening text for the top news story, but only 16% had an accompanying photo to illustrate the piece.

What this tells us:

This strikes me as counterintuitive. The Web is a visual medium, and, duh, so is television. If you have footage of a police raid on a meth lab, grab a still and post it.

The study found that:

About 26% of home pages had at least some weather text, and 3.3% contained weather-related images (not boilerplate weather graphics, such as drawings of cumulus clouds).

What this tells us:

The forecast is mission is known to be critical for many on-air and online eyeballs, yet

all too many stations air weather updates only during news broadcasts. This information should always be available, front and center on sites.

Do not force the site visitor to hunt for an icon. The home page should list the temperature, a short forecast, and any special weather info. There is no excuse for the lack of weath-

"There is no excuse for the lack of weather-related photos, especially when the skies are about to make news."

er-related photos, especially when the skies are about to make news.

The study found that:

Network logos appeared on 83.9% of surveyed home pages, but links to the affiliated network's Web site were offered on only 61.4% of these main pages.

What this tells us:

At best, the disparity reflects oversight. The network you are affiliated with spends untold millions promoting the identity of its synergized, on-air and online content. If you find it important to wave the network logo, at least give your site visi-

tors a way to get to its site.

The study found that:

While 60% of sites posted professional league sports news, only 24% had local sports news, such as local college or high school scores.

What this tells us:

Offering local sports coverage and scores would be a great loyalty builder. Not only do people like to read about themselves, but about their sons and daughters! If you posted news of winning touchdown receptions and jump shots at the buzzer, families wouldn't only click on such links, they would e-mail them to friends and relatives in other cities.

The study found that:

Only 6.3% of sites had an online news-tips form that could be filled out and sent to the station from that station's Web site.

What this tells us:

Any station will tell you that while news tips are valuable, they can be a nuisance. Putting this function online helps free up valuable phone time spent in explaining to people that no, we are not interested in covering Uncle Elmer's perpetual-motion machine.

All of this is good fodder for conversation at RTNDA this week.

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

Technology

DTV plans level off in Chicago

Funding disappears for Windy City's mega-skyscraper

By Glen Dickson

Chicago's hopes of transmitting the world's tallest DTV signals (terrestrial, at least) appear to be dead for now.

Windy City broadcasters confirm that funding for a new 2,000-foot mega-skyscraper in downtown Chicago, which was to include a community DTV antenna, has evaporated. "The funding did fall through," says Chuck DeCourt, CDDBC Chairman and WBBM-TV director of broadcast operations and engineering, echoing statements made by Chicago planning chief Christopher Hill late last month.

DeCourt adds that it wasn't the fault of developer European American Realty but was simply a case of outside investors not coming through with the money.

European American president Scott Toberman didn't return a call for comment.

The validity of the \$500 million project has been questioned by local officials and real estate developers for more than a year. However, the Chicago Digital Broadcast Committee (CDDBC) was optimistic enough

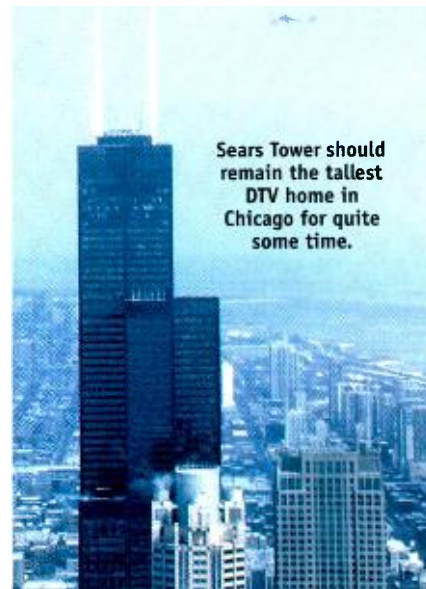
to sign a nonbinding agreement with European American Realty for antenna space on the building.

The CDDBC also commissioned antenna manufacturer Dielectric to design an elaborate DTV antenna system for the proposed building at 7 S. Dearborn St.

DeCourt says he is unaware "of any other opportunity at this time" for a community tower in Chicago. But he says the CDDBC will continue to pursue a unified DTV solution.

In the meantime, NBC O&O WMAQ-TV and ABC O&O WLS-TV are progressing with their DTV antenna installation on Sears Tower, which is also being done by Dielectric [BROADCASTING & CABLE, Jun. 12]. Dielectric Senior Vice President Dr. Oded Bendov says work is going slowly, but the antenna should be installed this month.

WMAQ-TV Director of Operations and Engineering Tom Powers says his station hopes to begin broadcasting DTV in early October. "We're still shooting for that," he notes. "Sears has a tremendous [number]



of transmission lines to be installed for a lot of TV stations that hope to begin broadcasting digital. But we hope to have it finished in two or three weeks."

WBBM-TV, in the meantime, has a digital antenna that lies dormant atop the John Hancock Building. The CBS O&O launched a DTV signal last year but had to turn it off when its ch. 3 DTV assignment created interference with local cable systems. Industry sources have indicated that WBBM-TV is negotiating to switch places with ch. 21, an educational channel operated by the City of Chicago. DeCourt says only that his station is "actively pursuing an alternative channel in the marketplace" and hopes to have a resolution in the next few months.

Currently, only Fox O&O WFLD-DT, Paxson station WCPX-DT and Telemundo station WSNS-DT are broadcasting DTV in the Windy City. ■

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Benedek bands with Wavexpress

Will begin datacast testing in Madison, Wis., this fall

By Glen Dickson

Datacasting proponent Wavexpress has found another broadcast partner in Benedek Broadcasting, which has agreed to use Wavexpress's technology for an 18-month trial at NBC affiliate WMTV in Madison, Wis. The test should begin this fall, when the station becomes the first Benedek station to launch a DTV signal. If successful, Benedek plans to roll out the service to the rest of its stations.

Wavexpress, a joint venture of Sarnoff Corp. and Wave Systems, already has trial agreements with Sinclair Broadcast Group, Clear Channel, Capitol Broadcasting and PBS member stations WETA Washington, WNJN Trenton, N.J., and KOPB Portland, Ore. The New York-based firm supplies "hardware encryption" technology that allows DTV stations to deliver multimedia content, such as streaming video, on a transactional basis to personal computers equipped with special add-on cards.

Stephen Benedek, vice president of planning and development, says the company is interested in using datacasting to develop local channels that would show community events and would be supported by advertising. But he is also "intrigued by the idea of a pay-per-view model with local sports," such as providing streaming coverage of a high-school basketball game.

The station group also wants to use

Wavexpress to leverage the existing e-commerce initiatives it has launched on its stations' Web sites.

"It's very exciting to us, from both a management and operational perspective," he says. "The e-commerce aspect is a lot like the Internet, but it's better than the Internet because you get away from the bandwidth constraints. And it's better than television, because there are so many different streams you can put through the pipe."

Benedek is also a member of the Broadcasters' Digital Cooperative, a consortium of stations that have pledged 4 Mb/s each to pursue datacasting. Benedek says the 2 Mb/s required by Wavexpress would probably be in addition to the BDC commitment. "But I don't see this as in any way contradictory to the BDC," he says. "What the BDC is trying to do could very well merge with what Wavexpress is going to do." Benedek will be able to broadcast HDTV, despite its datacasting commitments.

Wavexpress is conducting tests with Sinclair at WBFF-DT in Baltimore and Clear Channel at WKRC-DT in Cincinnati, says Steve Carrol, Wavexpress vice president of broadcast distribution. The stations are broadcasting national content, including an alternative music channel and a gaming channel produced by Wavexpress and delivered via GE Americom's satellites. It's also working with the stations to repurpose local news. ■

GRASS VALLEY BACKS INEWS BROWSER

Grass Valley Group has decided to support Media Browse 2000, the low-res journalist browser developed by newsroom computer supplier iNEWS, instead of creating its own low-res browser within the Vibrant product line. Grass Valley and iNEWS will showcase an integrated newsroom solution using MediaBrowse 2000 at RTNDA in Minneapolis this week. The demonstration will integrate iNEWS newsroom software and Media Browse with Grass Valley's Profile server, Vibrant NewsEdit editing system and ContentShare software.

Grass Valley's plan to create its own low-res browser after buying Vibrant in April drew industry criticism, particularly from Avid, its 50/50 partner in iNEWS (formerly known as Avstar Systems). iNEWS President and CEO Matt Danilowicz is understandably pleased by the reversal. "It didn't make a lot of sense for these two companies to be engaged in essentially developing a competing product, when the whole purpose of iNEWS since its inception was to help support an end-to-end digital strategy for news and help Grass Valley and Avid."

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One step ahead

The Radio-Television News Directors Association is expecting more than 3,500 electronic journalists for its annual convention that begins a four-day run in Minneapolis this Wednesday.

The show will feature a general session on "Lifting the Cyber-Curtain ...the Mouse, the Remote and the Future of Local News" hosted by ABC's Sam Donaldson; more than 80 educational sessions; and an exhibit hall with 125 vendors.

The keynote address Wednesday night will be given by CNN's Christiane Amanpour. CBS' Ed Bradley will receive the 2000 Paul White Award Saturday night.

Here's a convention-eve look at some of the personalities, issues and technology that will be talked about in the halls and the hallways of the Minneapolis Convention Center.

ETHICAL QUESTIONS

52 Deadline and bottom line pressure shouldn't dictate news coverage. RTNDA updates its journalistic guidelines...

NEWS DIRECTORS SURVEY

56 B&C's annual poll of news chiefs reveals most are happy in their jobs, but many would like to become general managers.

RADIO'S CREDIBILITY GAP

62 An RTNDA consumer survey finds that not everyone believes radio news. Why?

ON TOP OF THE NEWS

64 A look at three TV stations that dominate the news ratings in their markets.

ELECTION TECHNOLOGY

70 Every four years network news organizations pull out all the bells and whistles for the presidential election. A look at what's in store this November.

THE PERFECT STORM

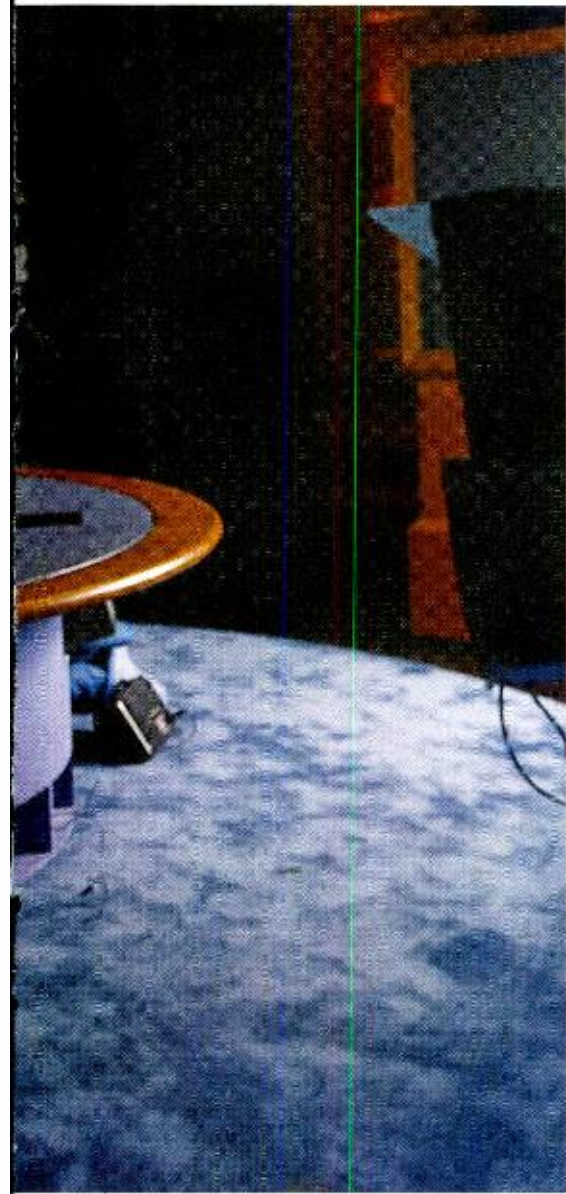
76 In weathercasting, its all in the graphics

Photo: Dennis Brack / Black Star



TV news without compromise

Not having to worry about ratings gives Lehrer and company 'the right to do it our way'



For TV viewers without cable, public broadcasting's *NewsHour with Jim Lehrer* was the only way to watch the Republican and Democratic conventions this summer. While other broadcast networks squeezed political coverage between prime time reruns and stunts, Jim Lehrer was anchoring three hours a night, leading viewers to the podium and to PBS' panels of journalists, historians and pundits.

The *NewsHour* is now celebrating its 25th anniversary, but its roots actually reach back to 1973 when Lehrer teamed with Robert MacNeil to cover the Watergate hearings for the National Public Affairs Center for Television. In 1975, the *Robert*

MacNeil Report, later renamed the *MacNeil Lehrer Report*, made its debut on noncommercial WNET-TV New York. In 1983, the name was changed to the *MacNeil/Lehrer NewsHour* and it stayed that way until MacNeil retired in 1995.

The program, seen on most public TV stations, is underwritten by Salomon Smith Barney, the Travelers Group, Archer Daniels Midland Co. and the Corporation for Public Broadcasting.

Lehrer started his journalism career in 1959, as a reporter for the *Dallas Morning Herald*. He later became a political columnist and city editor there. He moved across town and into public broadcasting as public affairs director and nightly news anchor at KERA-TV.

Over the years, Lehrer has developed a reputation as one of television's steadiest and most thoughtful journalists. And he has formulated his own professional creed, in which he sets forth his views on balance, respect for the viewer and story subjects, privacy, the distinctions between news and analysis or opinion and anonymous sourcing.

"I'm not suggesting I don't make mistakes," Lehrer said. "It's a contract with viewers. If you're a practicing journalist, practice according to your own rules. But the public has a right to know what those are."

Lehrer, who is also a novelist and playwright, shared his thoughts on the practice of journalism for BROADCASTING & CABLE's special RTNDA report with Senior Editor Dan Trigoboff.

You've been a journalist for more than 40 years, and in television for more than 30. Did television do a better job of covering government and politics in the '60s and '70s than today?

I think it's almost an apples and oranges thing. There's more information available and more outlets about the government

now than there ever has been. Back then there were three commercial networks, daily newspapers, a couple of news-magazines and news on the hour on the radio. And that was essentially it.

Compare that with what we have now. There is more information available now to the average American about his or her government than there ever has been. In some places the journalism is superb, and in others it is not. Generally speaking, I think the public is very well served.

PBS devoted more prime time than any other broadcast network to this summer's Democratic and Republican conventions. Are commercial broadcast networks failing in their

public interest duties in the way they cover politics? Or has the public told the networks its just not interested?

The public has not said it's not interested. Look at the

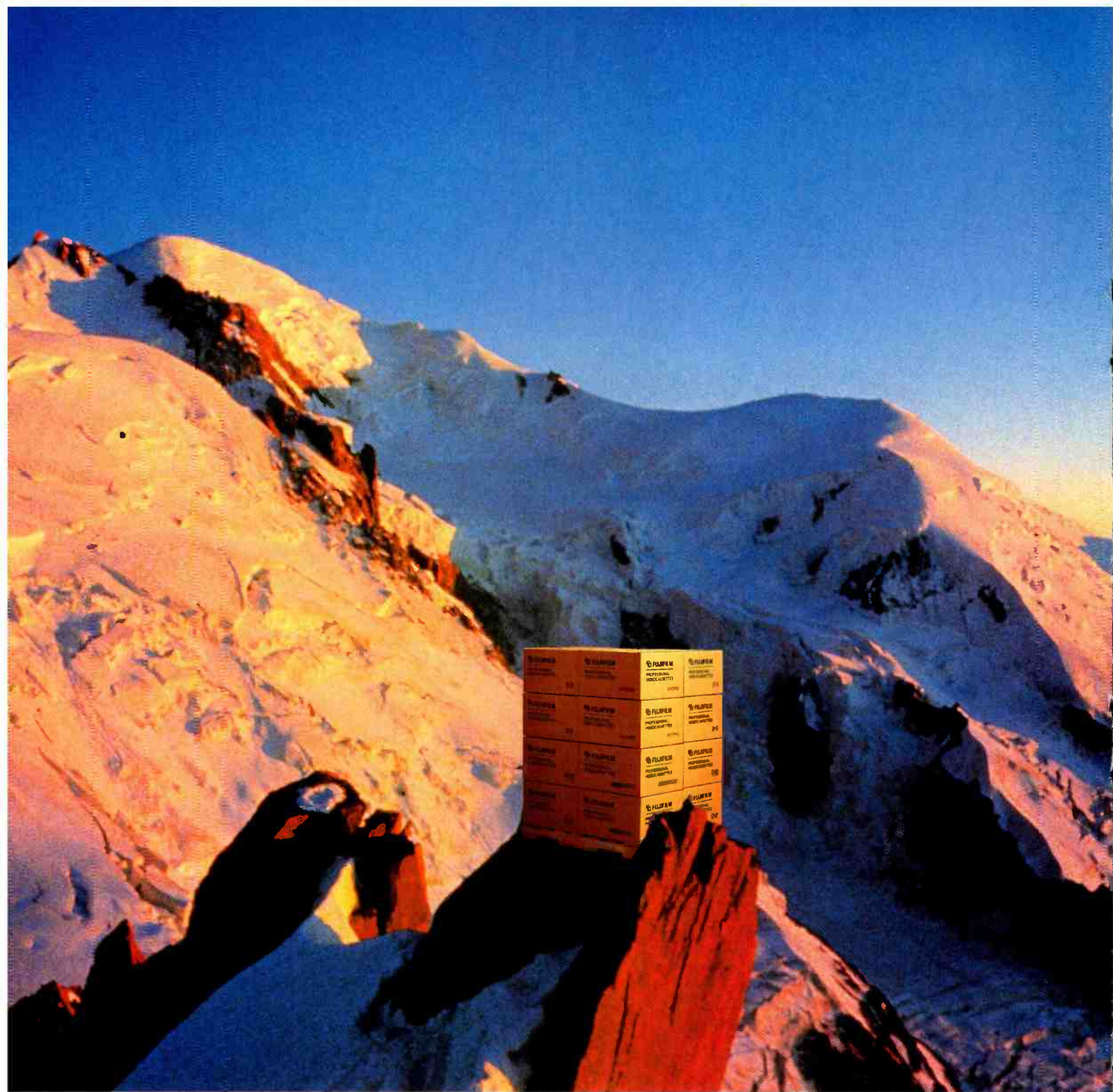
number of people who did watch, read about it in the print media, or did go to the Internet. The decision the television networks made about it is their decision. What drove those decisions, I do not know and I do not presume to know.

What I do know is that every four years we elect a president of the United States. This will be the single most important person on the face of the Earth. As far as I'm concerned, that election and all the steps in that process constitutes not only news, but important news, among the most important news that any of us in the world of journalism has to report.

[The other broadcast networks] clearly didn't see it that way. That's their vision; that's their decision. I just disagree.

Is there some legitimacy to their contention that the conventions are too pre-programmed, too planned? Some of the network executives have referred to

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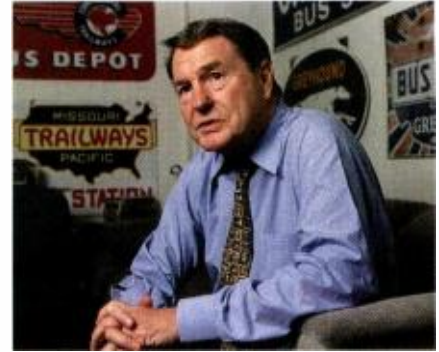
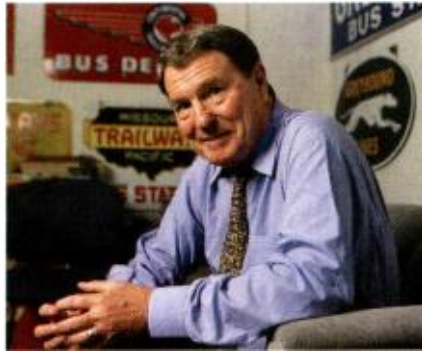
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'We covered the conventions...without one thought of drawing a really sizable audience.'

them as "infomercials."

That is nonsense. We're not in the God business, we're in the journalism business. I don't run the political parties. Political parties want to have a convention, and they want to program it in some exotic way. That's their right. And it is my job as a journalist to report on what this party is doing, why they programmed it that way, what is the message they're trying to put out to the American people?

Who are these people, by the way? Who are these candidates that they're offering? This is a fascinating, interesting election, in addition to being important. There are probably other reasons that they had for doing what they did, that had some validity. They don't want to devote that much time. They don't want to lose a couple of million dollars every four years.

[But if] all of the networks did what we did, as they used to, none of the networks would be bankrupt because of it. They would just make less money.

Given the broader audiences of the commercial broadcast networks, is it possible for cable and PBS to fill the gap?

I don't know. If they are saying that all things that come out of a television set are equal, that their only job is to bring bucks and eyeballs, well then of course their decision makes all the sense in the world. But if they're saying, 'Wait a minute, we also have an additional responsibility, a public responsibility

because we're using the public airwaves,' I think they need slightly different criteria.

If they feel they don't have any other responsibilities, then they're fine. They're off the hook. And if the public goes along with it, then they have nothing to worry about.

I know that we did very well [covering the conventions]. I know a lot of people watched, and read their newspapers and hit their Internet sites. An awful lot of people in this country care about who is going to be the next president of the United States, whether the networks know or care.

But you don't have the same economic pressures. Is that a luxury PBS has?

I know exactly what you mean and I've thought about that. But if you apply a commercial standard to the size of our audience, we would be more than commercially viable. Look at the numbers. [Covering the conventions] we outdrew all of the cable networks combined. And on a nightly basis, we do that all the time.

So if it's commercially viable to spend millions of dollars as those cable news networks did and put hundreds of people there, and get a smaller audience, if you were to take our numbers and our demographics, our program and our approach would be more than commercially viable.

Of course that argument has been used against public funding.

You're exactly right. But there are pressures

that come with money that go beyond paying the bills. Let's be positive about it. We covered the conventions the way we wanted without one thought of drawing a really sizable audience, to raise the numbers and make a lot of money. We made a decision to do certain things. Let's say we had failed miserably, and we had only a tiny audience compared to the cable networks. So be it. We did it our way, and we would have still been there on the next Monday.

But if we had been a commercial operation and that happened, heads would probably be rolling and there would be an awful lot of negative talk. What being noncommercial does, is gives us the right to do it our way going in and let the chips fall where they may. And when the next big event comes along, I feel free to continue doing it our way.

Do you favor free airtime for candidates?

I've always favored that. I believe that anybody who has a right to broadcast on any level on any media has a responsibility in return to give free airtime to candidates at the local, state and national level.

Television itself has become a major story. In the past year we've seen several TV shows receive national attention, aided by both strong public interest and by local and network news departments. Should television separate itself from self-promotion, or does this merely reflect the importance of

Photos: Dennis Brack / Black Star

television in society? Are there lines that network and local anchors and reporters should not cross?

We did a segment on *Survivor*, on why it has been so successful? That's part of news. *Survivor* in and of itself says less about television than about what [interests] people.

Doesn't television influence what people are interested in?

There are an awful lot of flops. What is in the American psyche now wouldn't have worked five or 10 years ago, and it wouldn't work five years from now. That's my guess.

Has corporate underwriting ever created a conflict for you? Do you worry about the influence of underwriters?

There has never been a conflict. We've been doing this program for 25 years, and have taken in millions and millions of dollars from several corporations. There's never been even a hint of an attempt to influence our program.

There are two kinds of influence: there's overt [influence] and then there's the kind you allow to happen on your own. In other words, you sit and say, 'Oh my goodness, XYZ corporation isn't going to like that.' And we have fought against that as well. And I think we have succeeded. I feel very much at ease with that issue.

Should news organizations shape their own standards, or does the public dictate standards and directions?

Every news organization has to have its own standards. And then the public reacts to those standards. If the public over a period of time understands those standards, and accepts them, then that organization is going to continue to flourish. If for some reason they don't, then the news organization either goes out of business or changes its standards.

But if you're going to sit there thinking, 'Does the public really want this story? Does the public really want me to cover it this way?' I don't want to do journalism that way and I can't imagine journalism being done that way.

Some might suggest that it's easier to talk about underestimating the good sense of the people given the viewers, the demographics that you get. You've described yours as a "dream job."

That's a fair statement. And I have to be careful what I say. I do have a dream job. I



'I thought for awhile journalism was going to hell in a handbasket. I'm feeling better about things.'

do have the best situation of anybody practicing journalism. I understand how difficult it is for these folks and I'm not about to make it more difficult for them by jumping on them. I don't know what their situations are so I'm not going to judge them.

Except in the area of covering politics?

Exactly.

You told this magazine once that the *NewsHour* was a dream job because you have the "right to experiment, the right to try things that other people haven't before." Some examples?

Putting poetry on a nightly news program. [U.S. Poet Laureate] Robert Pinsky is a regular contributor. We're the only television news organization with a media-reporting unit. Somebody comes up with an idea, and we try it out. I don't have to worry about somebody coming down on me if it doesn't work. We just don't do it again if it doesn't work.

What would be the purpose of putting poetry on a nightly news program?

Well, that was the question I raised when it was suggested by one of our senior producers. His point was that we all communicate in different ways, and that if the poetry related to events, and to things that were happening in people's lives, let's give it a try. I was skeptical, to tell you the truth, but I said, 'OK, let's try it.' And it's been tremendously successful.

Can you comment on the influence of the Internet?

It's a tremendous tool, when used properly. We're like everyone else; we're still trying to figure out all its uses. I think the need for gatekeepers, people who are there who sift through the news and present it in some coherent fashion is going to grow because of that. But the glory of it is that if [some people] want to

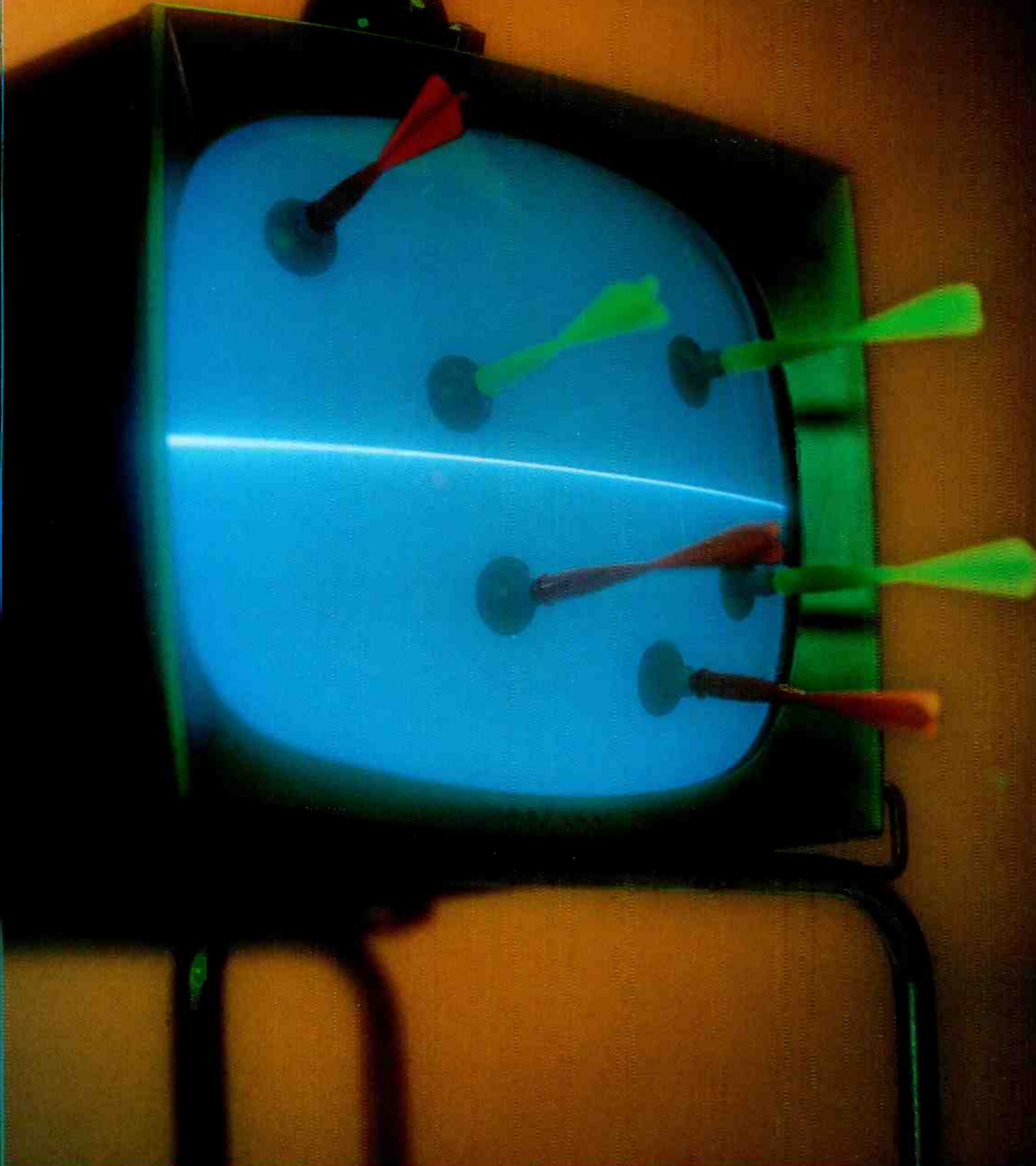
do it themselves, it's out there for them to do it. And that wasn't always the case.

I really do buy into Jefferson's saying that the more information an electorate has, the better the chance they're going to get it right. The medium is not the message when it comes to information. It is the delivery system. The free flow of information is in and of itself worth all the dangers.

I'm not as pessimistic as I once was. I thought for awhile journalism was going to hell in a handbasket. I'm feeling better about things. There have been some breaches here and there, but they've been corrected. I feel good about the flow of information. ■

Photo: Dennis Brack / Black Star

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Tragedies, like the shootings at Columbine High, expose some of the ethical challenges faced in today's news coverage.

News rules

RTNDA is rewriting its ethics code—in tricky times, an updated guide to journalistic integrity in the newsroom

By Dan Trigoboff

It seemed like a simple request, and a favorable answer would certainly have pleased a large, important local business. “We were asked by a theme park to give the weather as ‘mostly sunny’ instead of ‘partly cloudy,’” a news director recalls. “Their thinking was that ‘mostly sunny’ sounds like a good day to go to a theme park. ‘Partly cloudy’ does not. And I could think of no meteorological reason why we say ‘partly cloudy’ instead of ‘mostly sunny’ or even ‘partly sunny.’” But, he added, “we didn’t change it.”

In electronic news, some calls are easy: A Tennessee station that offers local businesses favorable news stories for \$15,000 was wrong. A Los Angeles station that ran an investigative piece on local car dealerships—despite pressure from its heavy advertising community—was right. A Florida radio reporter telephoning a killer who was hold-

ing hostages, was wrong. Baltimore stations cooperating with police during a hostage standoff in that city were right.

But balancing ethics against overly aggressive reporters—aided by unprecedented newsgathering technologies—and overly aggressive sales staff—spurred by unprecedented bottom-line pressures—often presents unprecedented challenges.

“Hardly a week goes by that I don’t get a call from someone in television,” said Poynter Institute ethicist Al Tompkins, “who’s concerned about the business side encroaching on journalism, who wants to know what’s appropriate journalistically. There’s pressure being brought on news directors from general managers. The news directors tell me ‘They keep asking, I keep saying no.’ I don’t want to be against everything.” News directors need a strong statement of principles about what’s appropriate and inappropriate.”

The Internet alone provides a host of unforeseen ethical dilemmas, Tompkins says. “If a story mentions a book,” Tompkins poses, “is it unethical to put a link on your Web site to Barnes & Noble? If ‘N Sync is having a concert in your town, what would be wrong with building a link to Ticketmaster? Would that be serving the viewer, or would that be seen as commercial encroachment?”

“The pressures on the business end have really started resulting in a lot of questions for people on the editorial end,” said Brian Trauring, news director at WATE-TV in Knoxville, Tenn., and chairman of the Radio-Television News Directors Association’s Ethics Task Force. “That’s part of what’s driving the decision to rewrite our ethics code.”

The task force has spent much of this year rewriting the code, which was last revised in 1987. Seeking input from membership earlier this year, RTNDA Chairman and CNN Radio General Manager Robert Garcia said the new code would be “a document that preserves basic principles while offering realistic guidance that can grow and change with the profession.”

News 12 New Jersey News Director and COO Jeff Marks was news director at WCSH(TV) Portland, Maine, and an RTNDA board member in 1987 when the code was last amended. “The first code was written in the 1960s,” Marks, who would become RTNDA chairman a few years later, recalled. “It was lengthy and ponderous—longer than the current draft—and everyone agreed it needed to be updated. So we consulted a number of academics, people who had been involved in writing other codes—like the American Medical Association’s. We wanted a simple, short code of ethics,” he says. “One that could be framed and put on the wall, or carried in a wallet. That was one approach. We went a different way this time.”

A far more exhaustive document than the current, comparatively compact code—

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We love our jobs

B&C's annual survey finds a high degree of job satisfaction among news directors, yet many have eye on boss' office

Despite the intense pressure and the revolving-door nature of the position, news directors say they love their jobs. At the same time, a majority of those polled for BROADCASTING & CABLE's 2000 news director survey also said they were interested in moving up to a general-management position.

Asked to rate their job satisfaction on a scale of one to five—with one being the highest—just over 80% rated their job satisfaction a one or a two. Only 6% rated their job satisfaction level a four or five.

Nevertheless, life isn't just journalism, and 58% of those surveyed said they wanted to move up to the ranks of TV-station general management. And about 75% of the respondents said they believe such advancement is available at their current companies.

Just over 25% of those polled said their stations have plans to expand the amount of news programming they do, in-line with last year's survey results. Most said they expect to get an average 12% budget increase (over two years through 2001) to help facilitate that expansion.

Like last year, roughly 60% said they were targeting early morning or early evening for news expansion.

Most affiliate news directors say they remain satisfied with the quality of the news services provided by their networks.

However, a majority of those polled—53%—said they didn't think the joint-venture news service recently formed by ABC, CBS and Fox (NNS) was a good idea. The reasons: lack of competition, homogenized news and the concern that their own video could end up on competing stations.

But 40% said they thought NNS was a good idea. They said such a venture would provide more video to choose from, more news coverage and that some stations might be getting more information not previously available to them.

Like last year, NBC News was voted the strongest overall news organization by 58% of those surveyed. CNN was a distant second with 19%, followed by ABC (12%), CBS (5%) and Fox (1%). While the percentages varied

slightly, the ranking was the same in last year's survey.

Those favoring NBC cited its generally better news coverage, good affiliate service and multiple outlets with its cable networks.

Finally, when asked who they planned to vote for in November, 23% said Bush, 13% said Gore and 64% said they were undecided. So much for the media's liberal bias. Curiously, while most news directors say they're undecided, *The New York Times* recently cited research that concludes that 90% of those planning to vote have already made up their minds. Maybe the news directors just didn't want to say.

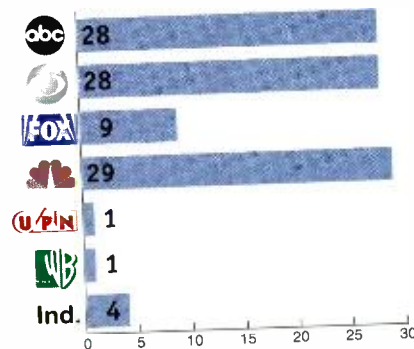
All survey figures are percentages.

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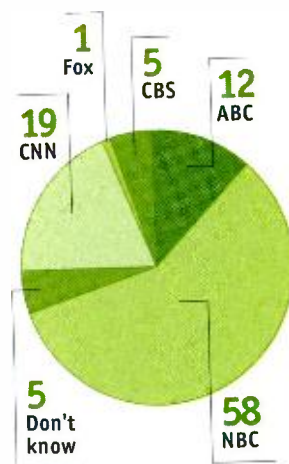
1] What is your job title/function?

News Director.....	93
VP of News	5
VP/News Director.....	2

2] What is your network affiliation?



3a] Which network has the strongest news organization?



3b] Why do you say that?

Top mentioned reasons for news organization being strongest:

ABC (No. of mentions: 16)*:

Provides more in-depth coverage.....	38%
Provides good local coverage.....	19%
Provides strong world coverage.....	19%

NBC (No. of mentions: 79):

Provides better news coverage.....	22%
Provides good service to affiliates.....	24%
Has more cable network outlets.....	22%

CBS (No. of mentions: 7)*:

I'm more familiar with them.....	14%
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CNN (No. of mentions: 26)*:

Has more breaking news coverage27%
 Has more resources42%

Fox (No. of mentions: 1)*:

No reasons mentioned

*Very small base sizes, shown for consistency only.

4) Whom do you consider the best national news anchor?



51 Peter Jennings **35** Tom Brokaw **9** Dan Rather



1 Bernard Shaw **2** Jim Lehrer **2** Don't know

5) Of the big three networks, which has the best newscast?



61 NBC Nightly News **24** ABC World News Tonight **12** CBS Evening News
3 Don't know

6) Please rate the affiliate news service provided by your network.



7) Do you use material from your network news service several times a day, once a day, a couple of times a week or once a week?

Several times a day	88
Once a day	7
Couple of times a week	2
Once a week	0
Don't know	3

8a) CBS, ABC and Fox have formed a news service for their affiliates called NNS. Do you think this new venture is a good idea?

40 Yes **53** No **7** Don't know

8b) Why do you say that?

Top mentioned reasons for being a *good* idea:

More videos to choose from	29
More news coverage	26
Get information not available before	24
Opportunity for more local stations	21

Top mentioned reasons for being a *bad* idea:

Lack of competition	39
Lack of diversity/individuality	22
Competitor controls video coverage	21
Other	18

9) How many people are employed in your station's news department?

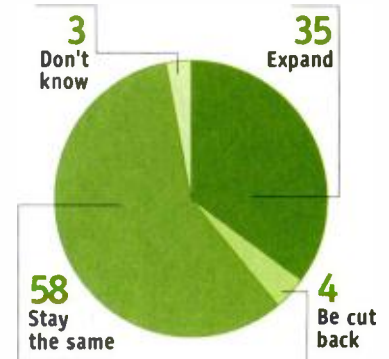
1-49	56
50-99	29
100-149	14
150 or more	0
Don't know	1

Average=54

10) How does that compare with a year ago? Has it increased, decreased or stayed the same?

Increase (average increase = 3.7)	32
Decrease (average decrease = 4.7)	11
Stayed the same	54
Don't know	3

11) Over the next year, will your news department staff expand, be cut back or stay the same?



12) How many hours of news programming does your station air each day?

2 hours or less	18
3 to 5 hours	59
6 hours or more	23

Average=4 hours

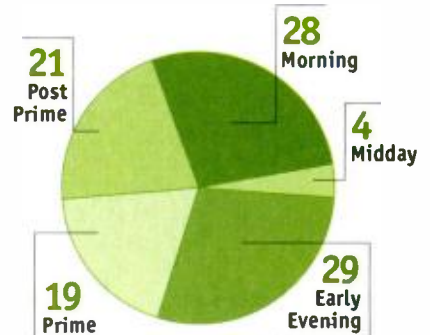
13a) Are there plans to expand the number of local news hours at your station within the next six months?

26 Yes **73** No **1** Don't know

13b) If yes, will you add staff to do that? (Among stations expecting to expand the number of local news hours)

69 Yes **31** No

14) What daypart are you targeting?



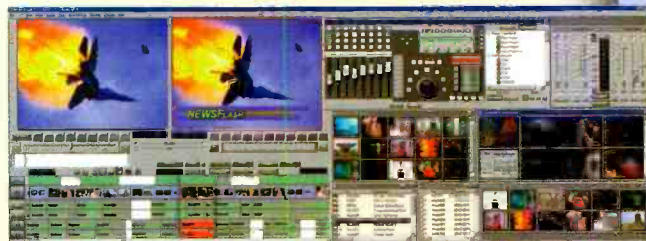


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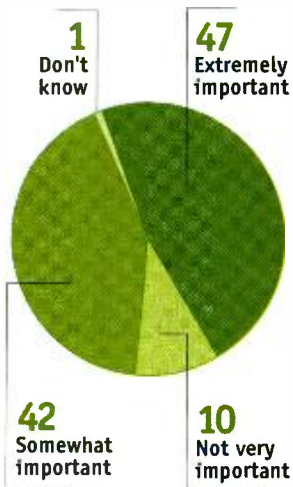


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15] Is your overall 2000 news-department budget up, down or about the same compared with last year?
 Up (average increase=6%).....55
 Down (average decrease=6%)9
 Don't know36

16] Do you expect your budget to increase, decrease or remain the same for 2001?
 Increase (average increase=6%)61
 Decrease (average decrease=6%)8
 Don't know31

17] How important is your station's Web site in terms of enhancing the station's news image in the market?



18] Do you currently produce or plan to produce a newscast (half-hour or longer) for any other broadcast or cable outlet in your market?
 26 Yes 72 No 2 Don't know

19] Are you in the market for a new newsroom system?
 17 Yes 83 No

20] Do you expect to purchase a new weather system in the next two years?
 21 Yes 77 No 2 Don't know

21] Do you have or are you planning to acquire a digital tape format for electronic newsgathering (ENG) equipment?
 77 Yes 20 No 3 Don't know

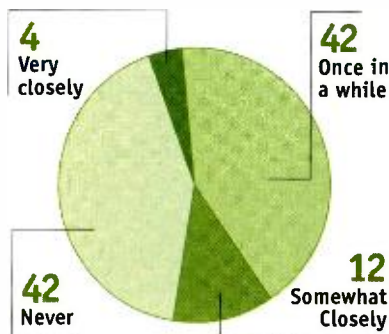
22] How much nonlinear editing do you do?

Less than 25%	74
25% to 49%	11
50% or more	14
Don't know	1

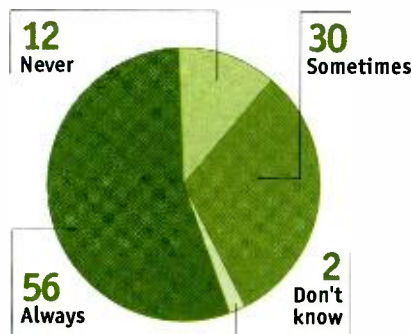
Average=24%

23] Do you plan to test any digital microwave equipment for ENG feeds?
 46 Yes 50 No 4 Don't know

24] How closely do your news and sales departments work on developing special reports, sweeps series and feature stories?



25] Do the station's sales and promotions departments clear related campaigns and promotions with the news department?



26] Is there pressure on your news department to air feature stories about upcoming entertainment programming?
 10 Yes 90 No

27] Do you believe the composition of your newsroom staff adequately reflects the diversity of your market?
 80 Yes 19 No 1 Don't know

28] Have you reduced the amount of time given to sports in your newscast over the past few years?
 37 Yes 61 No 2 Don't know

29] Are you interested in becoming a GM or taking some other non-news-group management job?
 58 Yes 40 No

30] Do you feel that such advancement is open to you at your company?
 74 Yes 23 No 3 Don't know

31] On a scale of 1 to 5, where 1 is extremely satisfied and 5 is not at all satisfied, how would you rate your current job satisfaction?

1 (extremely satisfied)	39
2	42
3 (satisfied)	13
4	5
5 (not at all satisfied)	1

32] Whom will you vote for in November?



13 Al Gore 23 George W. Bush 64 Don't know

Results are based on 137 completed interviews with news directors. Innovative Concepts conducted the interviews the week of Aug. 7.

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A question of credibility?

RTNDF survey sounds cautionary note for radio news, but it still dominates the airwaves

By John Merli

Radio news professionals who already believe their product is too often taken for granted by consumers will probably not take comfort in a new report that provides a very mixed bag of findings.

In a comprehensive survey conducted for the Radio-Television News Directors Foundation (RTNDF), to be released at this week's RTNDA Convention in Minneapolis, radio news takes a few serious hits from listeners, but maintains its dominance as the most easily and heavily used electronic information medium throughout the weekday. Television remains the most influential news venue.

While the survey ranks some aspects of radio news' credibility slightly below the Internet, large segments of the public continue to rely on radio information in their daily lives. Localism in news and information remains what listeners value most. Yet music stations have nothing to fear from the more serious news programmers: The largest percentage of listeners get their news through the headline-type coverage offered by many music outlets.

The survey, by Statistical Research Inc. with support from the Robert R. McCormick Tribune Foundation and the Ford Foundation, was conducted last winter among more than 1,200 adults 18-64.

The study had the added problem of trying to determine typical listener attitudes towards radio journalism—trying to define exactly what "news" is.

While many survey respondents consider routine local traffic and weather reports generally within the definition of news, they also contend that personality-driven talk and music programming offer more trust-

worthy news than even traditional newscasts, including all-news formats.

The haziness about defining what is/is not news does not come as a surprise to Peter Dominowski, president of Market Trends Research. His firm, in association with Public Radio News Directors Inc., recently compiled what may be the first-ever survey of the relevance of local information among non-commercial stations. Dominowski says even *Jerry Springer* is considered "news" to some consumers.

"Today, with everything from *Entertainment Tonight* to CNN going from news to talk to entertainment in daily coverage, the lines clearly are blurred," he observes. "News used to be much more strictly defined."

CNNRadio Vice President Robert Garcia, who is chairman of the RTNDA, says, "Radio is ubiquitous. Whereas a local media market has four or five TV outlets doing news, there may be 20 or more radio stations per market offering one form or another of news. Because there are so many sources for radio news and because the type of news each of those sources provides varies so greatly, it would stand to reason that the standards for the product may also vary greatly," he says.

"The more intense the degree of 'all-news' and 'talk' listening, the better the chances of a positive perception," says Garcia. He points out that 10% of respondents could not differentiate between talk and all-news radio.

Chris Berry, vice president/Radio for ABC News, points out that "radio listening—and especially listening to news—is rarely scheduled in the same manner that someone will regularly read a newspaper over a morning cup of coffee, or faithfully watch the 11 o'clock news. Add in the commentary of a topical talk host and it further confuses the issue of 'what is news' and, depending on the nature of the commen-

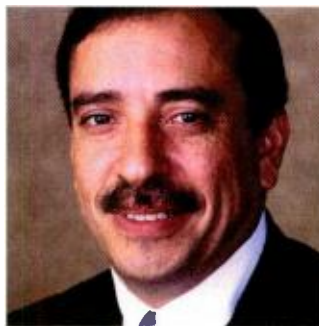
tary, it all can have a negative effect on the credibility of the material heard."

In fact, when it comes to credibility, radio news does poorly among surveyed consumers. According to the new RTNDF survey, although listeners of all-news formats give their local outlets high marks, "in terms of accuracy, credibility, relevance and bias, radio news rated lower than

both local and national television; in terms of perceived relevance and bias, radio rated lower than even the Internet."

However, RTNDA President Barbara Cochran disagrees that the study gives radio news low marks for credibility. "The responses on how much listeners 'trust' radio news are not very different from the responses on how much they trust other forms of news, so I wouldn't make too much of the ranking."

Cochran, a former CBS News Washington bureau chief and NPR news executive, says the survey was designed to "look at some trends that radio news directors should be aware of when making editorial decisions." ■



CNNRadio's Garcia: 'Whereas a local media market has four or five TV outlets doing news, there may be 20 or more radio stations per market offering one form or another of news.'

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Top of the news

Three TV stations that dominate in local news

By Dan Trigoboff

While most TV stations struggle to be competitive in a business where success is measured in overnights or sweeps periods, there are some stations whose market dominance can be measured by the year, and even by the decade.

How do these stations stay on top

despite often-vigorous competition? What factors contribute to such continuing viewer loyalty? Is it all about lead-ins? Weather? Sports? Promotions? Investment in technology or on-air talent? Is it visionary leadership? Is stability the answer, or is it better to continually change and embrace new ideas and faces? How do certain stations rate among their peers? And how can a station maintain a top-quality

staff in a business where successful people are in such demand? And, finally, how does ratings success translate into financial success?

BROADCASTING & CABLE decided to look at some of the top-rated television stations in the country to find out what makes them so successful. We took a look at markets of different size, and we chose three whose newscasts dominate: KUSA-TV Denver, DMA No. 18; WNEP-TV Scranton/Wilkes-Barre, Pa., DMA No. 51; and WBOC-TV Salisbury, Md., DMA No. 162. See what's different, and what's the same, about some of the top news operations in the country. ■

KUSA-TV: The long view

Viewers return at 10 p.m. to Gannett's NBC Denver affiliate, even if 'Survivor' and 'Millionaire' woo them in prime time

By Rich Mates

In Denver, the "Mile High City," Gannett's KUSA-TV is miles ahead of its competitors, not only in news ratings, but also in its ability to translate its substantial ratings lead into advertising revenues.

Dusty Saunders, TV critic for the *Rocky Mountain News*, notes KUSA-TV has long been a powerhouse in the nation's 18th-largest market, particularly when it comes to its 10 p.m. newscast.

KUSA-TV's news draws viewers back to the NBC affiliate, even when many have strayed to CBS for *Survivor* or ABC's *Millionaire*. In the month of July, KUSA-TV had a 17.6 household share for its 5 p.m. newscast, Monday through Friday. McGraw-Hill's KMGH-TV, the ABC affiliate, had a 10.4 share and CBS-owned KCNC-TV scored a 13.1 share. The WB-affiliate, KWGN-TV, owned by Tribune Broadcasting, and Fox-owned KDVR-TV don't compete with an early evening newscast.

But at 10 p.m., Colorado viewers reach for their remotes. In May 1999, KUSA-TV's 10 p.m. telecast, *9News*, recorded a 32 share, making it the highest-rated late-news show in any top-40 market. However, the gap between stations for the 10 p.m. newscast has since narrowed.

In July 2000, KUSA-TV's 10 p.m. news registered a 21.9 share. CBS affiliate KCNC-TV's *News 4 Late Edition*, recorded a 14.3 share at 10 p.m. KMGH-TV, *7 News at 10* notched an 8.5 share in the late-news battle.

Two stations air news at 9 p.m.: The WB's KWGN-TV has a 7.6 share;

and Fox's KDVR-TV, which jumped into the news competition on July 16, had no ratings posted. Former KUSA-TV sportscaster Ron Zappolo is the new co-anchor at KDVR.

Between 5 and 7 a.m., KUSA-TV gets about a quarter of the audience. But there are defections. At noon, KCNC-TV holds onto enough of its *The Price is Right's* audience to win the noon-to-12:30 half hour. KCNC-TV, with *Rosie O'Donnell* as a lead-in, also wins the 4 to 5 p.m. news race. But later in the day, viewers return to Channel 9. At 5 and 6 p.m., it's KUSA-TV *9News* making it the most-watched newscast in that time slot.

In Denver's booming economy, which has a \$59 billion effective buying income, strong ratings bring sales.

BIA Financial Network estimates that KUSA rang up \$90 million in gross revenues in 1999. Among Gannett stations, only WXIA-TV Atlanta, with \$93 million, and KARE-



KUSA-TV's 10 p.m. news team dominates ratings in Denver, the 18th largest market, though recently the victory margin has slipped.



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The newsroom staff at KUSA-TV numbers more than 100, many with more than 20 years experience in the market, giving the station a local edge.

TV Minneapolis-St. Paul with \$92 million had higher estimated earnings than KUSA-TV last year, when Gannett's combined estimated television revenues were \$858.8 million, according to BIA.

In the mid 1970s, Channel 9—then KBTV-TV, an ABC affiliate—made a full-fledged commitment to news as their primary product, says Roger Ogden, who was KBTV news director then. When Gannett bought the station in 1979, it changed the call letters to KUSA—Gannett owns WUSA in Washington and *USA Today*—and changed KUSA's network affiliation in 1995.

"This was back before the conventional wisdom was this was what you needed to do," said Ogden, now KUSA-TV president and general manager. Ogden, who left NBC's Superstation in London to rejoin KUSA-TV last year, credits this move to former General Manager Al Flanagan, who recognized that "local news was really the key to the business."

KUSA-TV's newsroom staff numbers over 100, and several of KUSA-TV news, technical and production staff members have 20 years tenure or more. KUSA-TV photographers have won nine first-place awards from the National Press Photographers

Association in the last two decades. Manny Sotelo, KUSA chief videographer, is the NPPA's immediate past president.

Channel 9's bond with its viewers extends far beyond the camera-to-picture link. KUSA-TV's community outreach encompasses three franchise projects: "9 Health Fair," "9 Cares, Colorado Shares," and "9 Who Care."

The 21-year-old health fair draws over 100,000 each spring for health screenings. Other components air during the rest of the year. Two food drives, in the spring and around Thanksgiving, are components of "9 Cares, Colorado Shares," Ogden said. The "9 Who Care" program honors nine Colorado citizens for their volunteer work with on-air profiles during the news and then a live hour-long telecast of the awards ceremonies.

"This is a multiyear commitment that has been in place for over 20 years," Ogden says. "The focus on the community has very much been a commitment on the part of the station for an extended period of time. It's not the fad-of-the-year where you start something, you stop that and start some-

thing else."

But even long-term commitments end. In June, the 10 p.m. news anchor Ed Sardella retired after more than two decades as the principal face of *9News*. He co-anchored with Mike Landess until 1993's hiring of Adele Arakawa from WBBM-TV Chicago.

Three years before, Sardella relinquished his spot on the 5 and 6 p.m. shows to Jim Benemann, a *9News* reporter who rejoined KUSA-TV in April 1997 after working as prime anchor at KGW-TV Portland, Ore. Benemann replaced Sardella at 10 p.m. at the end of June. Now semiretired, Sardella will be available for fill-in work.

"It's not going to hurt them," Saunders said about Sardella's retirement from the daily anchor grind. But *The Denver Post's* TV critic Joanne Ostrow, believes that with Sardella gone, viewers may be inclined to sample the other stations.

Ostrow said that while Sardella was perceived as a hard-nosed journalist, "Benemann is more of a TV personality." Arakawa gets high marks from both newspaper TV observers.

"Viewing patterns are so unpredictable in the summer that I don't know that we've

been through a pretty good litmus test yet," said Patti Dennis, KUSA-TV's vice president of news. She has spent 20 years at KUSA-TV, the last five as news director.

Looking to the future, KUSA-

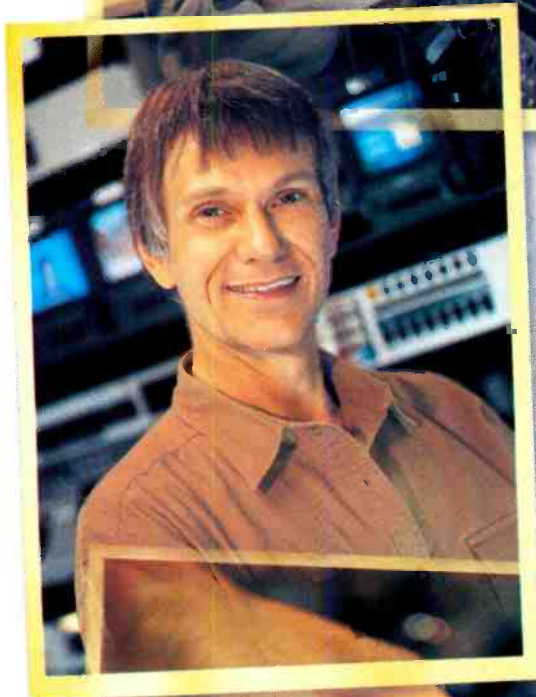
TV operates a popular Web site and has forged a news-sharing alliance with *The Denver Post*.

"The landscape is changing in terms of where people get information, how and when they access it and which news organization do they feel comfortable getting it from," she says. "We are looking at what are opportunities to continue to provide information in a variety of vehicles. I think that's how you're going to continue to stay on top." ■

"Local news was really the key to the business."

—Roger Ogden

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'Newswatch 16 is everywhere' thanks to the company's Skycam 16, the four-seat Bell Jet Ranger helicopter, which gives the news operation quick access to all parts of their market.

High ratings, low rates

WNEP-TV: Tops in Scranton newscasts for more than 20 years

By Rich Mates

At the top of every newscast, announcer Scott Chapin's voiceover tells WNEP-TV viewers that they're tuned into "The News Station." Viewers in northeastern and central Pennsylvania seem to agree. In more than 20 years, no "Newswatch 16" newscast on station WNEP has ever lost its time slot.

In May, Nielsen household ratings for the 6 p.m. edition tallied a remarkable 20.6 rating/42 share in the 17-county Wilkes-Barre/Scranton, Pa., DMA. But that pales in comparison to the February ratings, when WNEP-TV's flagship evening 6 p.m. news was the highest-rated early fringe newscast in the nation's top 100 markets with a 24.8 rating/44 share.

Together, the ratings of rivals WBRE-TV and WYOU(TV) news shows can not match WNEP's numbers. In the May book, WBRE's 28 *Eyewitness News*, received an 8.6 rating/18 share at 6 p.m. and WYOU's 22 *Action News* got a 3.5 rating/7 share. Nexstar Broadcast Group, which owns WBRE, provides WYOU's news under a "shared services agreement," now in its third year. The two

stations share news management and off-air personnel. All on-air talent are Nexstar employees, too, but work exclusively for only one of the stations.

Today, with WNEP's news lead at its highest in a decade, the station is finalizing plans for an all-news cable channel on Adelphia Cable's Northeastern Pennsylvania systems, which reaches nearly 95,000 homes. WNEP account executives have described the channel in terms of combining text and graphics "Bloomberg style" with a squeezed-back replay of the most recent "Newswatch 16" show.

René LaSpina, WNEP-TV president/general manager, who has only spoken to the local press once the last two years, did not respond to a request for an interview.

LaSpina has not released any information about the station's plans, and station manager Craig Jahelka and news director John Wessling refer all inquiries back to LaSpina.

Jahelka is a former WNEP-TV reporter/anchor who was news director of WREG-TV, Memphis. Both WNEP-TV and WREG-TV are owned by The New York Times Co. Wessling was formerly news director of

WBTW(TV), Florence-Myrtle Beach, S.C.

Wessling and Jahelka have recently begun tweaking WNEP-TV's news coverage and have been especially aggressive in the use of the station's helicopter—the only one in the market. One element of every 6 p.m. newscast usually originates from the chopper each weekday. They have assigned two of the station's top anchor/reporters to the Luzerne County beat, which is arch rival WBRE-TV's home base.

"I'm fairly intrigued about what they've done recently to make all of their [news] programming more entertaining," says Mike Yanuzzi, vice president/general manager of Pegasus Broadcast Television's WOLF-TV, a Fox affiliate which has aired the WNEP-TV-produced 10 p.m. newscast since 1991.

Yanuzzi notes that WNEP's 5:30 to 7 a.m. weekday news—which usually has a 50 to 60 share—is more like a morning radio talk show than a traditional newscast. Viewer-participation contests are regular features during the 6 and 11 p.m. shows' sports segments.

"Viewers are usually loyal to programs, not stations. Ch. 16 comes as close as you'll find anywhere in the country for loyalty to a station, similar to what radio stations have," says Phil Condron, who owns Condron & Co., an advertising agency in Scranton.

"You're able to achieve appreciable frequency fairly quickly, because the audience is so repetitive and so loyal," he adds.

Three decades ago, WYOU's predecessor, WDAU-TV, ruled the market, regularly getting 48 shares, the station's longtime news director/anchor Tom Powell told *The Scranton Times* in a recent interview. WNEP-TV was in third place then.

In 1978, Elden Hale Jr., who became news director and later served as general manager, completely turned WNEP-TV's news operations around, according a long-time former station staffer.

"His original concept was, 'Do a story more people-oriented,' and his buzz phrase was 'Tell me why we care,'" notes Frank Andrews, who spent 18 years at WNEP-TV as

a reporter, anchor and news director. Andrews is now executive producer of WYOU's news.

Powell says Hale's aggressive news promotion helped reposition the station as "The News Station." In one case, Hale plastered the market with "Gary is coming" signs—including one on the side of an elephant in Scranton's Nay Aug Park Zoo—to promote the arrival of news anchor Gary Essex, a former major market weathercaster.

"He made it so big that everybody had to watch to see who this Gary Essex guy was and when he finally came on the air, it was: 'What's the big deal?'" Andrews says.

The 1980 acquisition of "Skycam 16" cemented WNEP-TV's news leadership. The original Skycam was a leased, two-seat helicopter. It gave WNEP quick access to all parts of the far-flung DMA, and it was a priceless promotion tool. "Newswatch 16 is everywhere," became a station slogan.

In June 1984, WNEP bought a higher range Bell Jet Ranger from WMAQ-TV Chicago. Right after the new Skycam was outfitted with a new antenna that improved live broadcasts, a mental patient escaped from police, stole a linen-service truck and began driving wildly through Scranton.

News director R. Paul Stueber, serving the first of two tours of duty at the station, ordered Skycam up. Pilot Jack Ruland, reporter Bob Reynolds and photographer Tom Hovey followed the chase live on-air. This was the first chase of its kind broadcast live.

Other WNEP firsts included moving the weather forecasts to an outdoor set.

Although it is the 51st Nielsen market, Wilkes-Barre/Scranton is ranked 77th in revenues by BIA Financial Network, Chantilly, Va. "We're significantly underpriced here, which is great for advertisers," says Condon. A typical 30-second spot on WNEP's 6 p.m. news show sells for \$600 to \$900, he says. BIA estimated WNEP's 1999 revenues at \$20.6 million. ■

Regional hub for news

Tiny WBOC reaps results from its ties to the Eastern Shore

By John Merli

WBOC-TV in Salisbury dominates the local TV news race in a diverse DMA that's situated in eastern Maryland, below Annapolis and near the Delaware state line. The CBS affiliate has been doing news for 46 years in the #162 DMA that covers 110,000 television households in four counties, one in Delaware. Its news audience is split roughly 50-50 between both states. But the station doesn't pay too much attention to official DMA boundaries: Its mindset goes well beyond tiny Salisbury and its DMA to the entire Delmarva Peninsula in an area known as the Eastern Shore.

The station got into local news in 1954, and was the only local newscast until 1980. Today, it produces five daily newscasts and it averages about a 50-share for most of them. It also produces weekend morning news and an hour-long program in the unusual time slot of 7 p.m. on Saturday.

WBOC's newsroom is hardly a revolving door of staffers. Most of its anchor team has been with the station 10 to 20 years, along with its upper management.

"Longevity seems to be a relevant part of the equation for success," says WBOC General Manager Bill Kenton, who has been at the helm of the station for 15 years. "Our commitment to local news is the most major component. Still, we continue to do more, always try to do better.

In fact, WBOC's entire broadcast day enjoys ratings success, with its news product scoring higher than nearly all other programming (including *Oprah*). Kenton says WBOC recently was ranked sixth in the nation from sign-on to sign-off in households, with an overall 8.8 rating/29.6 share.

News Director Marilyn Buerkle says WBOC has always considered itself a region-



News Director Marilyn Buerkle: 'We try to attack things that have a regional perspective.'

al station when it comes to news coverage. Setting priorities between Maryland and Delaware viewers is made easier by the fact that "there are lots of parallel interests and community involvement between both states. Here on the peninsula, the water creates a geographic region. We try to attack things that have a regional perspective."

Buerkle is back at WBOC for the second time. She began her career at the station in 1975, when it was owned by a different company.

WBOC's five daily news shows include two-and-a-half hours on weekday mornings; it uses *The Early Show* for cut-ins, instead of the other way around. The early morning newscast captures a 7 rating/66 share, which Buerkle "finds very remarkable. Morning is proof to me that if you build it, they will come."

During the May ratings book, the 6 p.m. news had an enviable 26 rating/53 share, and the 11 o'clock newscast hovered right around 17/48. WBOC's only main local competition is WMDT(TV), an ABC affiliate, as well as the cable-accessible NBC affiliates WRC(TV) in Washington and WBAL(TV) in Baltimore.

WBOC has a staff of about 40, including part-timers and freelancers, with seven news people and sales staff located about 60 miles away in Dover, Del. ■

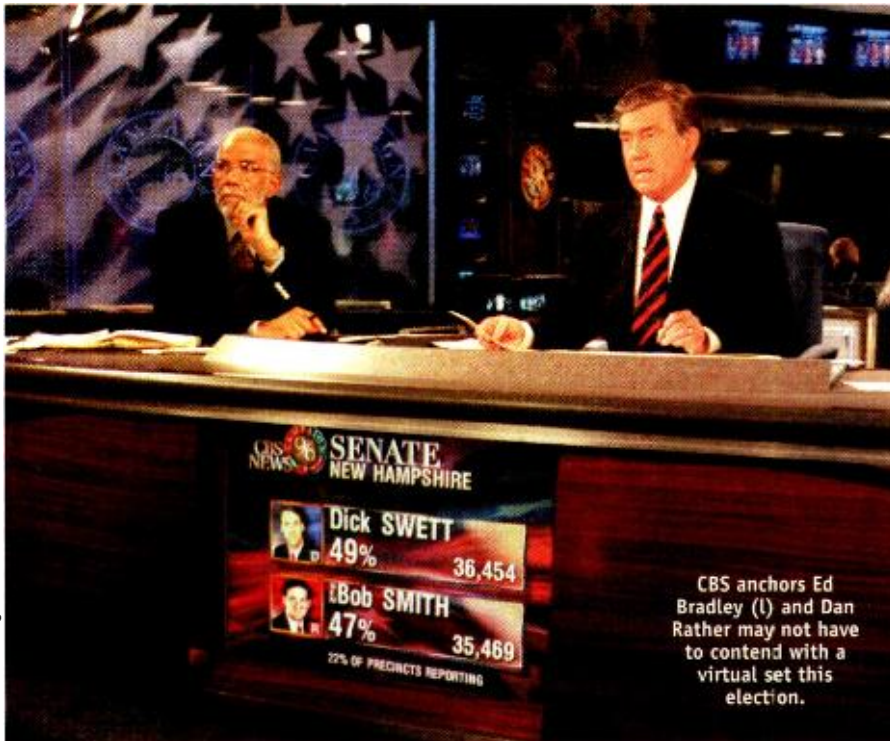


Photo: Patrick Pagnano / CBS

ing the elections will continue to receive their election-returns data primarily from VNS (Voters News Service), which is funded by broadcast and print news organizations. With the high-powered servers and faster processors being used by the networks, this data will quickly be filtered, supplemented and converted into graphics.

At the same time, graphics design has become less labor-intensive, with new software that more easily allows custom redesign. As a result, graphics artists don't have to start from scratch, but can carry over central elements created for the primaries and conventions and even use them for subsequent elections. For the most part, the Election 2000 look for most networks was already in place during the early stages of this year's race.

"We're expanding on what we started two years ago," says Frank Governale, vice president of operations for CBS News. "We generally use the off-year elections to pioneer new ideas." A key change is using one high-powered server—an SGI Origin 200—to ingest data and handle processing, rather than 100 Pentium II PCs that were previously used.

Along with this faster processing server, there are five SGI Onyx servers to receive the numbers from the data server and create graphics. The general formula is to use two for the state-by-state display boards, one for predicting trends, another to store and deliver results of CBS' own polling and finally one for "Mr. Map,"—a map of the U.S., that is finger-activated by Dan Rather and used to break down voting by party in a particular state, for example, California.

All graphics are derived from templates created with Peak Everest software. "The data populates the fields within the templates in real time," Governale points out.

CBS has an intranet for affiliates, offering the latest polling and VNS information. In the November election, it will be updated every minute for all of the 600 races being tracked, all the way down to the county level. All national-election poll data will be

It's elect-tech

For the networks, Campaign 2000 means churning raw votes into meaningful graphics—with or without virtual sets

By Edmond M. Rosenthal

On election night 2000, network anchors will have to share billing with myriad graphics that will provide up-to-the-minute voting results and detailed exit-polling analyses from races across the country. And, while the stamina and accuracy of the anchors will be challenged, as always the graphics will be faster-reacting, more versatile and more foolproof than ever.

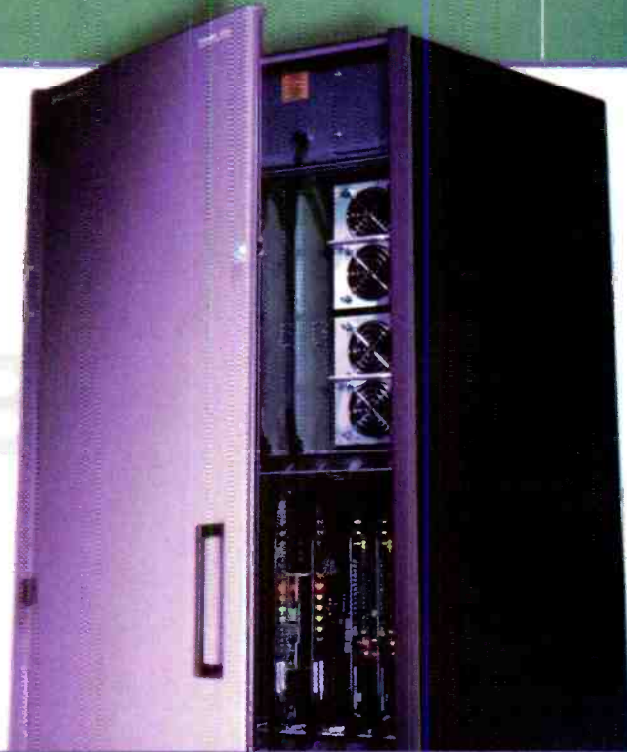
This year's election coverage probably won't see the networks using virtual sets; four years ago, both ABC and CBS used them. But according to Mark Burstein, executive producer, special events for ABC

News, his network won't have a virtual set this time around. "We don't plan on doing it," he says. "We're looking to do things in a new and improved way. We weren't unhappy with what we did, but the technology now is different."

A CBS spokeswoman says the decision about whether to use a virtual set has not yet been made, describing the one used in the '96 election as an "interesting experiment." CBS News was pleased with the on-air look, according to the spokeswoman, "but you have to be careful how you spend every penny. Virtual reality was an extra bell and whistle that we were pleased with, but our priority is the information and the analysis."

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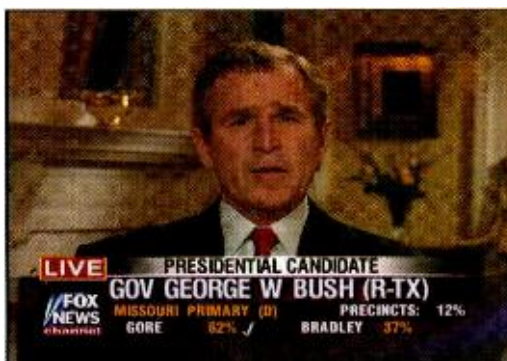


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Fox News will use a new Video Designs systems to disseminate voting information from VNS to its terminals and anchors in New York and Washington. The new system will also drive on-air graphics. Fox uses Discreet Frost for 3-D animation and Chyron for 2-D animation.

updated three times a night for every state.

Ray Lambiase, creative director for CNN USA, says that, for the first time, CNN is using the Discreet Frost real time 3-D graphics rendering system. The real-time data comes into the network's graphics interface and enters a template, where Frost converts the numbers to graphics and renders a 3-D version of the artwork to air in real time.

Producers will create a rundown of templates to be used, employing a Vertigo Payout Manager graphics interface, which runs the graphics to air. With all the graphics existing on Frost awaiting the information that affects them, "It's like artwork waiting to happen," says Lambiase.

He says CNN's animation look was created before the end of last year so that a consistent look would be seen throughout the campaign. "We storyboarded the main open[ing] for next November during last December so that we could build on it," he explains. "Our artwork needs to be simple and interesting—but first and foremost, clear."

"For the first time," he adds, "we've relied heavily on Discreet's Fire for editing and compositing, and its Flame for compositing also. They've enabled us to create a more sophisticated platform. We could take designs from the Republican convention and change them for the Democratic convention with new elements. This saves a lot of time that we can use in creating additional pieces of art."

NBC is reaping similar benefits with the Discreet Frost 3-D animation station, used in conjunction with Vertigo Multimedia's Producer graphical user interface.

"When the '96 election was over, everything had to be redone for '98," says Tony Franquera, associate director of NBC Design Works. "But now we have a system that allows us to model in 3-D, animate in real time and link the 3-D objects to a user-

controllable interface so that we can custom design it later without having to reprogram."

The network has streamlined the process of collecting data from VNS, according to Ron Schiller, director of engineering, studios and graphic operations for NBC. The data now is converted immediately into a Sequel server database. This allows pre-filtering of the VNS data instead of loading in everything that is sent.

Once the data are stored in SGI Onyx workstations, the information can be extracted and attached to the Frost, with Producer allowing the control of 3-D of objects residing in Frost.

"The first time we did real time 3-D to air was the '96 presidential election,"

Franquera says. "That was hard-coded and we used various developers to do it. Then we did only half of our displays in 3-D."

With the new setup, everything can be done in 3-D, using essentially a single-vendor system supplied by Discreet in partnership with Vertigo. With Vertigo's Producer on SGI 320 workstations, VNS projections no longer have to be stripped out by hand and the map is no longer hand-generated.

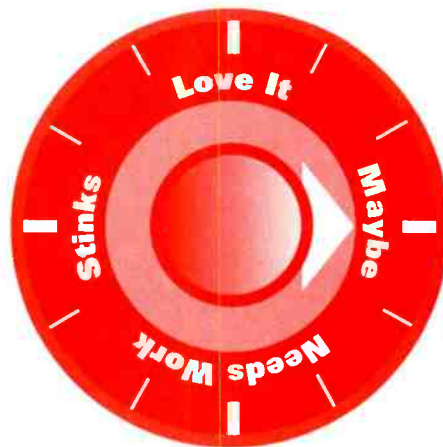
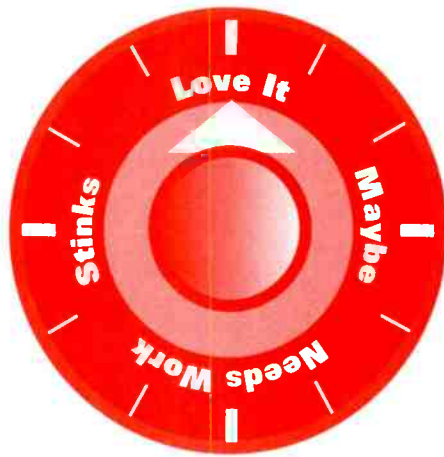
NBC facilities in 30 Rockefeller Center will be set up to serve MSNBC and CNBC as well. According to

Mel Weidner, vice president of technical operations and engineering for MSNBC, "After rolling up all the requirements, it makes sense to create and leverage one system throughout all the entities."

"We all have to make sure we put up the same election results," says Chris Lizza,

'[With Vertigo Payout Manager and Discreet Frost] it's like artwork waiting to happen.'

—Ray Lambiase
Creative director, CNN USA



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MSNBC's director of engineering. "The NBC Decision Desk makes the calls for all of the entities." The data reside in SGI 1400 Series servers that are set up like a triangle for the three networks, says Lizza. There will be T1 lines from each network to each of the two others. This provides redundancy in case there is a failure in one of the lines.

Lizza says MSNBC will use 10 SGI 320 workstations, with a similar complement existing at the other two networks.

Also, all three use an SGI Octane to produce the ticker running across the bottom of the screen. A Chyron Infnit had been used previously, but the Octane was chosen because it better integrates with the SGI hardware and Discreet software throughout the system.

At Fox News, the network is using a new Video Designs system this year that takes

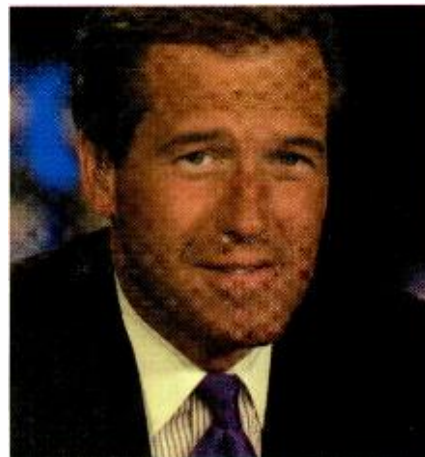
VNS information and sends it to the terminals of people in New York and Washington for viewing as well as driving the on-air graphics systems.

Warren Vandever, vice president of operations and engineering, says the graphics are designed as templates and sent to a Discreet Frost system, which provides the 3-D animation. Chyron Infnit is used for 2-D animation.

Burstein of ABC News says a team of graphics artists and engineers is devising more efficient ways of presenting election data, but declines to specify how this is being done.

ABC will broadcast from its Times Square studios, with its backdrop of "real people." He also says that the network is working on an intranet site for affiliates.

Serving all the major networks and more



On election night, Brian Williams of MSNBC will be connected to the NBC Decision Desk by T1 lines so information will be the same.

than 400 TV stations, AP GraphicsBank has been working for months on new campaign images that are applicable to election night, according to Brad Kalbfeld, deputy director and managing editor of the AP Broadcast Division.

"We try to identify the races that are most in demand and make up our priority lists accordingly," he says.

"This includes most of the major state races. And if a member asks for something, we'll go out and get it. We'll have boards that they can put the candidates' head shots in and put Chyron results over them. We also have maps to use in highlighting results by states or for using in statewide races."

AP is offering an election night service called ElectionWire, delivering vote count updates every five minutes. For most elections, results are available all the way down to the county level.

GraphicsBank, meanwhile, is rolling out in a higher-resolution version that goes up to 2,000 x 1,500 pixels—high-definition resolution. Users can choose such resolutions as PAL, NTSC or HDTV as well as various other resolutions to conform to their own graphics equipment.

A new Speed Search feature puts out a menu of top stories, so that users can click on the menu rather than an inappropriate word in searching. Another new feature is GraphicShare, providing station groups with the mechanism to store images centrally on AP servers and share them. ■

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PR NEWSWIRE

Now, hyper-local weather

Manufacturers move away from virtual sets, focus on pinpointed forecasts

By Karen Anderson Prikios

Over the past few years, weather-graphics suppliers have spruced up their systems by using high-powered SGI O2 and Octane workstations to run their software. The greater processing power of the SGI computers enabled 3-D effects like fly-throughs, giving an added dimension to the flat weather displays of the past. The next SGI-powered weather-presentation technology to hit the map was virtual sets, which could place meteorologists in any 3-D weather environment. Although virtual sets created an initial buzz among meteorologists, the concept quickly died down.

But some stations have found a way to use weather as a major-marketing tool to help boost ratings of their newscasts. And even though most weather segments get as little as two minutes of airtime per newscast, stations have learned how to make the most of them.

To do that, manufacturers of weather-graphics systems are creating products that can help stations gain an edge in their market with exclusive forecasting services.

LOCAL, LOCAL, LOCAL

Today the biggest trend in the weathercast can be summed up in one word—local.



AccuWeather's new product, Ultra Local Cast, offers forecasts even for neighborhoods.

Manufacturers and broadcasters are focusing on providing highly localized information with clear, easy-to-understand graphics.

"We see the trend moving [toward] improving meteorological data, and we think the industry has moved beyond towns to city streets," says Baron Services Executive Vice President of Sales and Marketing Bob Baron Jr.

Jim Brihan, vice president, product marketing at Billerica, Mass.-based Weather Services International (WSI), adds, "Viewers are now not just looking at the sky, they are looking at the sky over their town."

But even the most localized forecast won't mean much to the viewer if it's too complex or the meteorologist can't get the graphics on-air in time. That's why manufacturers perform a constant balancing act between increasing ease of use and enhancing the graphic elements.

"It's a constant battle as a vendor of weather systems," says Bill Schlueter, vice president, broadcast sales for Kavouras in Burnsville, Minn. "Certainly automation and ease of use have made some things possible. But it's a never-ending effort to make the system as user-friendly as possible."

AccuWeather's President Dr. Joel Myers believes the key to a weather-graphics system

is in the user interface. "The system has to be easy to use. It's got to be fast, and you've got to be able to adapt [quickly] to changing weather. It can't be too cumbersome, and it's got to look good on the air."

WSI

WSI, which prides itself on adding entertainment value to the weathercast, is now focusing on "experiential weather" says Brihan. The company's latest offering, SkyCast, gives broadcasters localized minute-by-minute forecasts that include animations designed to show viewers the weather the way they will most likely experience it.

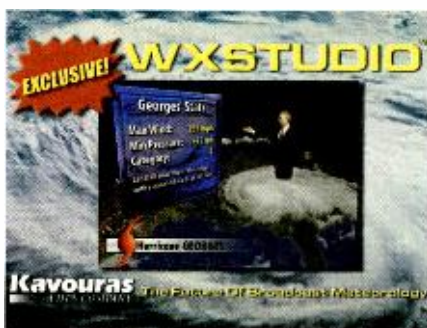
The system can create an image of a recognizable landmark like a beach or a football field and use that as the background for the weather presentation. The weather animations roll over the background, showing the changing weather conditions throughout the day.

Storm tracking is another hot feature with viewers, says Brihan. Although radar companies have been providing stations with more pinpoint storm-tracking tools, the graphics have been inadequate.

WSI's answer is StormTracker, a tool that connects to WSI's WeatherProducer graphics system to give stations a consistent look



Weather Central's WOW lets the weathercaster be a 3-D part of the weather environment.



WXStudio is Kavouras' virtual set that was developed with virtual-studio partner RT Set.

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throughout the weather segment. Using radar data from 157 National Weather Service sites across the country, as well as radar manufacturers like Enterprise Electronics, the system automatically tracks where storms will be in 15 to 20 minutes and can show which cities, towns and individual neighborhoods are in the storm's path.

ACCUWEATHER

In keeping with this year's push toward localization, State College, Pa.-based AccuWeather is traveling to RTNDA with Ultra Local Cast, a new product designed to offer more accurate weather forecasts down to the individual neighborhood.

"Ultra Local Cast allows a station to provide weather for every neighborhood in every point in their DMA," says AccuWeather's Myers. "It really has weather down to street-level detail, with 25 different parameters, and it's all done through automation."

AccuWeather, which offers its exclusive branding and forecast services to about 65 stations, is banking on Ultra Local Cast to be another way to differentiate itself in a competitive weather-graphics market.

"This adds another dimension," Myers explain. "It's an unmatched data model with more detail than has ever been seen. The thing that drives it is the incredible detail and the weather mile by mile."

KAVOURAS

Kavouras is introducing several additions to its Triton RT (Real Time) 2-D and 3-D graphics system and its StormPro storm-analysis system. One new StormPro feature is DopplerCast, which provides real-time Doppler radar information. DopplerCast is based on "some very sophisticated algorithms" from Massachusetts Institute of Technology's Lincoln Lab, says Schlueter, and uses a national server to produce data.

Kavouras has also given StormPro the ability to predict tornadoes by identifying

Where weather tech reigns

"Some days, there is precious little else to talk about," other than the weather, says Mark Antonitis, general manager of CBS O&O KELO-TV in Sioux Falls/Rapid City, S.D.

The station, which covers four cities in four counties of South Dakota, consistently rates No. 1 in news, Antonitis says, with about half of the viewing audience in its DMA. And he believes its weather coverage plays an important part in generating that large viewing audience.

"In the last four years, we've invested heavily in weather technology and presentation," he says. And it's paid off immensely with viewers. "We pride ourselves on having cutting-edge technology and the best resources available."

At the heart of its weather center is Weather Services International's WeatherProducer graphics system and two Baron live Doppler radars with the VIPIR display system. "I believe that Baron understands television, and they are at the cutting edge of technology [turning data] into useful information," Antonitis says.

The station uses its weather technology to develop its brand identity in the market—particularly with its "Doppler 2000" radars. Its storm-chasing van, developed with Baron, also has

become a fixture in the community. It is equipped with Baron's storm-tracking systems, FasTrac for live local radar and NexTrac for NexRad, with street-level mapping capability. "It's a great effect; people love it."

But even more important, he says, is that having good weather technology can help save lives, particularly in an area where severe weather is known to hit with almost no warning.

"Two years ago, we called a tornado that pummeled Comfrey, Minn.," he explains. "We called it, I think, a full 40 minutes before it hit and two minutes off. The tornado was one that held together, and that in itself is unusual."



GM Mark Antonitis, KELO-TV: "In the last four years, we've invested heavily in weather technology. We pride ourselves on having the best resources available."

Technology like this opens up new opportunities for marketing and community involvement. Its two live Doppler radars are sponsored by local organizations: Sioux Valley Hospital and Health Systems and local network-communications provider NorthWestern Corp. It also has established a local radar-network system by placing remote sensors at emergency-management units and at schools, providing detailed information for individual communities within the DMA.

But marketing alone is not enough. Antonitis believes that the station's on-air personalities can also make or break the weathercast.

"When the storm is coming through, you have to explain to [viewers] what you're doing," he says. "If all they have is a myriad of reds and yellows and other scary colors, then you're missing the point." Kelo's on-air meteorologists explain weather in a way that makes "technology meaningful to the viewer."

The bottom line for Antonitis, and the key to success for any station's weathercast, is developing the trust of your viewers. "When our people say take cover, it's important that [viewers] do it."

—K.A.P.

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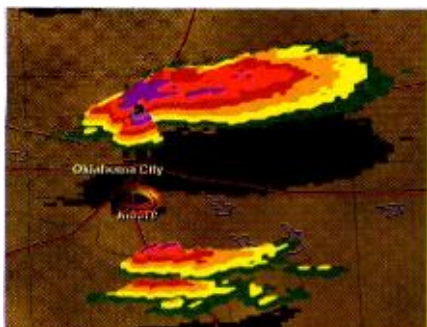
[*Frank N. Magid and Associates, May 2000]

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Baron's VIPIR tracks storms, like this Oklahoma tornado, faster than other systems.



WSI's Skycast can produce weather graphics using landmarks as background.

severe parts of a storm system that could spawn a tornado and displaying an arrow that points to the touch-down point, along with the predicted time of arrival.

Kavouras also is improving localized weather with MetroCast for Triton RT, which now uses the National Weather Service's NexRad radar data enhanced with local forecasts that originate from a national

server at a Norman, Okla., storm laboratory.

WEATHER CENTRAL INC.

At RTNDA, Weather Central will be focusing on its StormSentinel storm-tracking system, which allows meteorologists to zoom in to street level. "It combines the best of live radar with Nexrad radar," says Steve Meyers, marketing direc-

tor at Madison, Wis.-based Weather Central.

"Storm tracking has become a critical component of a television station's weather arsenal," he says. "Providing real-time information about severe weather for viewers saves lives. The problem has been that the weathercaster cannot operate the system and be on-camera at the same time."

Weather Central's solution is MagicTrak, a patented technology that allows the meteorologist to be on-air and simultaneously control all the elements of the presentation with his or her hand.

Weather Central also will be showcasing its WalkOnWeather (WOW) system, which was introduced at NAB 2000. "This technology enables the weathercaster to be in the weather environment and in a 3-D weather map," says Meyers.

BARON SERVICES

Huntsville, Ala.-based Baron Services is known in the weather world for its Doppler radar products and its FasTrac and NexTrac storm-tracking tools. Now Baron is taking its services a step further with its FasTrac and NexTrac Millennium Systems. With its new Cobra processing system, information is "five minutes faster than what all others rely on, and it identifies where a specific threat is," according to Baron.

Using this technology Baron Services is currently testing a new Web-based program, Saf-T-Net. Along with a Web site, Saf-T-Net notifies users of severe weather conditions via cell phone or pager. The services can also be branded for a local station.

But Baron also is focusing heavily on graphic presentations of radar data with its VIPIR (Volumetric Imaging and Processing for Integrated Radar) Doppler radar display product, which is designed to make complex radar data more relevant to viewers.

"VIPIR is about providing instant identifiable information to the viewer," says Baron. "[VIPIR] ... can show you exactly where the dangerous winds are in a way that's instantly understandable to the viewer." ■

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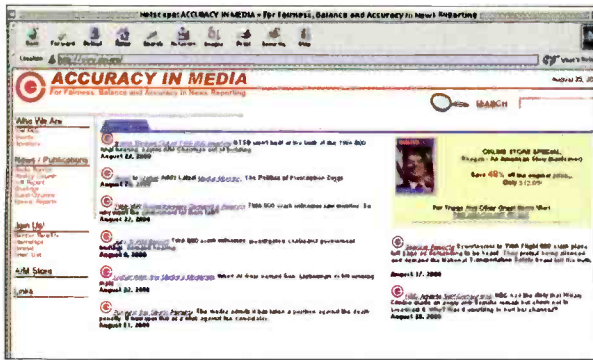


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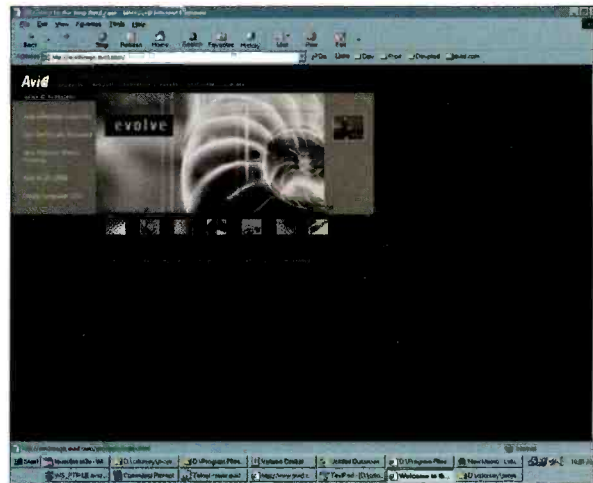
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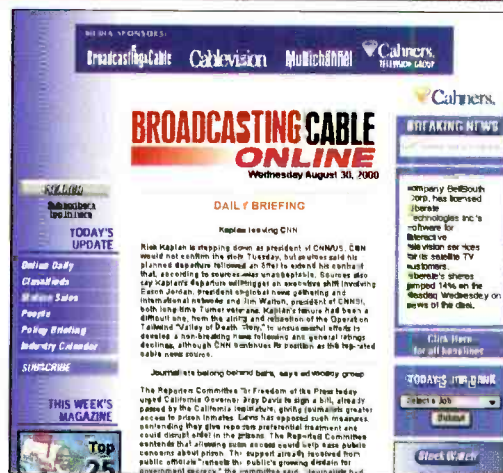
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The home page carries a ticker with the latest breaking news and highlights from stories in Broadcasting & Cable's two daily fax editions. An Online Daily section contains all of the stories from each day's fax editions. Readers can also find the text from articles in each department of the magazine's weekly edition online for convenient access.

Datebook

This Week

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

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

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

Sept. 17-19 *NAMIC* Urban Markets Conference: Digital Divide or Digital Dividend? Millennium Broadway Hotel,

New York City. Contact: Michael Stiver/Lorelei Events (312) 751-9689.

Also in September

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

Sept. 19 *PricewaterhouseCoopers* The 2000 Global Entertainment, Media & Communications Summit. Marriott Marquis, New York. Contact: Deborah Scruby (212) 259-2413.

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

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

Major Meetings

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

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

Nov. 28-Dec.-1 *California Cable Television Association* Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.

Jan. 22-25, 2001 *National Association of TV Program Executives* 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440

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

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

Sept. 20 *New York Chapter of Women in Cable & Telecommunications* Luncheon. The Supper Club, 240 W. 47 St., New York. Phone: (212) 854-0335.

Sept. 20 *Interep* Radio 20:20—A Sound Vision of Radio's Future. The Great Room at The W Hotel, San Francisco. Contact: John Scally or Sandy Berger (212) 725-4500.

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

—Compiled by Beatrice Williams-Rude
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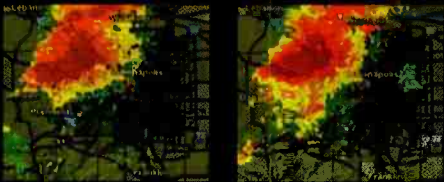


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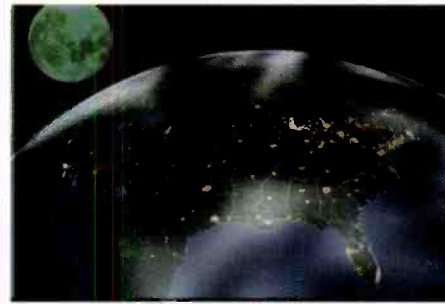
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MAGNETIC MARTHA

In a city with several competitive Spanish-language radio stations, Martha Flores' late-night show on WAQI-AM Miami is a must for Hispanic power brokers.

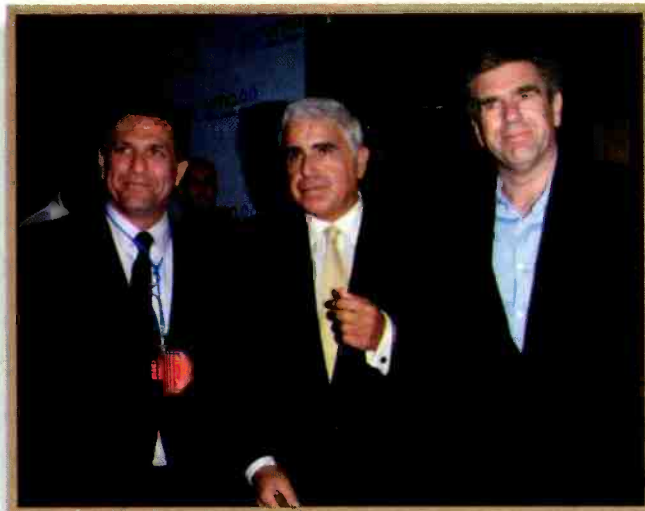
Last week, the *Miami Herald* reported, she inadvertently proved her influence when two politicians who were guests on her show got into a brawl in the parking lot. Over the air, she screamed for help—and so many listeners called Miami's 911 that the emergency system collapsed.

TRICKLE UP THEORY

Those workaholic cops over at *NYPD Blue* are affecting the show's director and producer Steve DePaul. On weekends, he's executive producer of *Digital Duo*, a sort of Siskel & Ebert-do-computer-products-series on public television stations.

So how's all this going? "Very poorly," laughs DePaul. "But I have a real great production team for *Digital Duo* (Massachusetts-based Z Media), who pull a lot of the weight."

Co-creating the series with Dennis Allen, DePaul launched *Digital Duo* because "so many people have computers, but they aren't sure what they're buying. I read ads and still have to scratch my head."



MTV hipsters

Mel Karmazin (c, above) and Les Moonves (l) are enjoying the best part of Viacom's takeover of CBS: They get great access to the MTV Video Music Awards. Viacom President (previously CBS Chairman) Karmazin and CBS Television CEO Moonves hung out with at least one influential music hipster—MTV Networks Chairman Tom Freston (r)—at the show last Thursday, eschewing the opportunity to scalp tickets for up to \$500 to the throngs outside. The scalpers weren't as privileged as British Prime Minister Tony Blair or Mexican President Ernesto Zedillo, who were in New York for the big UN Summit and could simply have their staffs phone ahead for tickets. Howard Stern wasn't calmed by the presence of long-time boss Karmazin. Taping a radio show backstage, Stern reportedly got so drunk that he couldn't complete interviews of award winners like rapper Eminem.



Herrrrrrre's ... Ted

You'll be seeing less of him on the air, but *Nightline* anchor Ted Koppel has re-upped for five more years. Starting in January, Koppel will make a Carson-like cutback from four to three nights a week on the late-night news program, which was conceived 20 years ago to update viewers nightly on the Iran hostage crisis. Koppel wants to do more work on the program's Web endeavors and let ABC have more airtime to nurture an eventual successor. Also re-upping is Tom Bettag, *Nightline's* long-time executive producer. But he'll step back from producing the nightly show. Instead, he'll produce Koppel's multi-part specials and occasional prime time shows. Stepping up to produce the nightly broadcast is Leroy Sievers, who will report to Bettag.

BACKSTORY



As we were entering the last decade of the millennium, viewers were hooked on another kind of survivor: the Americans who fought for the Union and the Confederacy, as recalled in the groundbreaking Public Broadcasting Service documentary *The Civil War*.

The \$3.5 million, 12-hour documentary series aired during the third week of September in 1990 and made a hero out of its filmmaker, the boyish, fifth-Beatle-like Ken Burns (l), who put together the

film using the voices of famous actors and authors, old photos, and the recollections of Civil War diarists.

The Civil War scored record ratings for PBS. About 14 million Americans watched each night, and, in Nielsen overnights from the top 24 markets, it scored a 9 rating and a 13 share over five nights. BROADCASTING & CABLE noted that *The Civil War* made "PBS a force to be reckoned with."

WFAA-TV

ON AIR

WFAA'S NEWS TEAM IS ALWAYS ON.

When a great TV news team is on, they're hard to beat.
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HERE'S TO A JOB WELL DONE.

BELO

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

Broadcast TV

Bruce Evans, director, current series, NBC Entertainment, Burbank, Calif., named VP, current series.

Margaret Evans, defacto sales manager, KGW-TV Portland, Ore., named local sales manager.

Victor Abalos, executive producer, KCAL(TV) Los Angeles, joins KVEA(TV) Corona (Los Angeles area), Calif., as news director.

Allan Lancaster, GM, WLAX(TV) La Crosse, Wis., joins as WSAW-TV Wausau, Wis., named VP/GM.

Derek Criss, local and national sales manager, Media General, Tulsa, Okla., joins KWBT (TV) Muskogee, Okla. (Tulsa area), as local sales manager.

Charlsie Moore, local account executive, WXLV-TV Winston-Salem, N.C., joins WBFX(TV) Lexington (Greensboro area), N.C., as sales manager.

Appointments at WGN-TV Chicago: **Glen Callanan**, account executive, named regional sales manager; **Joanne S. Stern**, manager,

creative services, named director.

Max Robinson, national sales manager, KTVT (TV) Ft. Worth (and Dallas area) joins Fox Sports Net Southwest as general sales manager.

Amy Turner, assistant commissioner for communications, Mountain West Conference, Colorado Springs, Colo., joins Fox Sports Net Rocky Mountain, Denver, as director of public relations.

Jola Harris, director of affiliate marketing, entertainment networks, Fox Channels Group, Los Angeles, named VP, affiliate marketing, entertainment, Fox Cable Networks Group, there.

Tim Link, VP/GM, Wichita operation, AMFM Inc., Wichita, Kan., joins Journal Broadcasting Group, Wichita, Kan., as director of sales.

Cable

Hendrik Hanselaar, general partner, Hamilton Management Partners, a venture-capital firm, named CEO of DIVA Systems Corp., Redwood City, Calif.

Appointments at InSight Telecommunications, Boston:

Marcia Price, international broadcasting coordinator, Major League Baseball, New York, named Northeast regional sales manager, Boston; **Michael Waxman**, Western division sales manager, Raycom Sports, Los Angeles, named Western regional sales manager, there.

Appointments at Cablevision, Bethpage, N.Y.: **Lee Schroeder**, director, government affairs, and regulatory strategy, Cablevision, Bethpage, N.Y., named VP of same; **Victoria Rodriguez**, communications manager, BDO Stoy Hayward International, London, joins as director, media relations, Internet services; **Samantha I. Lugo**, director of media relations, ABC News, New York, joins as director, corporate communications.

Programming

Appointments at Starz Encore Group, Englewood Colo.: **Kathy Schofield**, director, creative services, named group

director, marketing and creative services; **Kirk Dalton**, senior designer, named art director.

Barbara Orchard, accountdirector, Showtime Networks, Atlanta, joins Discovery Networks, Charlotte, N.C., as director, affiliate sales and marketing, Southeast region.

Appointments at Westwood One: **Chris Greene**, senior director, West Coast news networks, Culver City, Calif., named VP, affiliate sales, entertainment; **Kane Biscaya**, director, affiliate sales, 24/7 formats, Valencia, Calif., named VP, affiliate sales, 24/7 formats.

Appointments at National Geographic Channel, Washington: **Christine Kuppens**, director, programming, The Travel Channel, Washington, joins as VP, programming; **Lisa Perl binder**, director, marketing and e-commerce, National Geographic.com, Washington, joins as VP, marketing; **Russell A. Howard**, VP, marketing and communications, TEAM Services Marketing



Evans



Orchard



Rodriguez



Lugo

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Exhibition Categories

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- Editing and Production Equipment
- Electronic Displays ● System Conversion Equipment
- Output Systems ● Relay Systems
- Transmission Systems ● Lighting Equipment
- Measuring Equipment ● Transmission Cables
- Electronic Power Units ● HDTV Systems
- Satellite Broadcasting Systems ● Virtual Systems
- CG Production Systems ● DVD Systems
- Multimedia Systems ● Software
- Multiplex Broadcasting Systems ● Others

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

and Promotions, New York, joins as VP, brand strategies and communications.

Todd Goodman, manager, broadcasting, National Hockey League, New York, joins Westwood One, New York, as director, marketing and communications.

Appointments at USA Television Group, West Hollywood, Calif.: **Neil Strum**, senior VP, business and legal affairs, Studios USA, named executive VP, business and legal affairs, USA Television Group;

Kathy Bartlett, director, business affairs administration, Studios USA Television, named VP, business affairs administration, USA Television Group;

Juliana Carnessale, VP, business and legal affairs, Studios USA Television, named senior VP; **Michael A. Thorn**, manager of series development, Big Ticket Television, Los Angeles, joins as director, drama development and programming, USA Network.

Appointments at Bravo Networks: **Erin Breen**, manager, IFC Marketing,

Bethpage, N.Y., named director, trade and consumer marketing; **Greg Varhely**, program manager, Bethpage, N.Y., named manager, new media; **Hilary McHone**, sales and marketing administrator, Eastern region, New York, named supervisor, digital media; **Libby McNerny**, programming department consultant, AMC Network, Bethpage, N.Y., joins as manager, IFC new media, New York.

Susan Stockton, director of food production, Food Network, New York, named VP, culinary productions department, there.

Radio

Kenneth R. Mayer, director, finance, ABC Radio Networks, Dallas, named VP, finance.

Leslie J. Hartmann, corporate controller, Radio One Inc., Lanham, Md., also named VP, finance.

Ken Beck, operations manager, WWJ(AM) and WXYT(AM) Detroit, joins Entercom, Kansas City, Mo., as director

of news and talk programming.

Appointments at Westwood One: **Chris Greene**, senior director, West Coast news networks, Culver City, Calif., named VP, affiliate sales, entertainment and West Coast news networks; **Kane Biscaya**, director, affiliate sales, 24/7 formats, named VP of same.

Laurie Stroud, general sales manager for Entercom's KKS-FM and KGON (FM) Portland, Ore., named general sales manager Entercom's KBSG AM/FM Seattle area.

Dave Widmer, VP/GM, WHLI(AM) and WKJY(FM) Hempstead, N.Y., named VP/GM, WGSM(AM) Huntington, N.Y., WBZO(FM) Bay Shore, N.Y. and WMJC(FM) Smithtown, N.Y.

Brian Purdy, VP/GM KLOL(FM) and KKRW(FM) Houston, also named VP/GM, KTBZ(FM) Lake Jackson, Texas.

Marc McCoy, VP/GM, KTRH(AM) and KBME(AM) Houston, also named VP/GM, KPRC(AM) Houston.

Manuel Carvajales, senior account executive, WNMA(AM) Miami, named local sales manager.

Guy Prehn, local sales manager, WBEB(FM) Philadelphia, joins Nassau Broadcasting Partners, Newton Pa., as general sales manager, Pennsylvania.

Journalism

Dean Shepherd, anchor, WNBC(TV) New York, joins Bloomberg Television, New York, as anchor, *Moneycast*.

Appointments at CNN: **Deborah Feyerick**, freelance correspondent, named general news correspondent, New York; **Jacque Reid**, anchor and reporter, KPRC-TV Houston, joins CNN Headline News, Atlanta, as weekday anchor, *First Watch*; **Paul Reece**, VP of production and senior producer, KEF Media Associates, Atlanta, joins CNN Newsource, Atlanta, as senior writer.

Brett Winn, writer/producer, Fox Television Network, Los Angeles, joins Studio City, Los Angeles, as writer/producer.



Schofield



Dalton



Strum



Hanselaar

BROADCASTING CABLE

Presents

the 10th Annual

HALL of FAME

**Broadcasting & Cable proudly
welcomes thirteen new media
luminaries into its Hall of Fame.**

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

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

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

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ISSUE DATE: November 13, 2000
AD CLOSING DATE: November 3, 2000



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Charles Osgood



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T H E F I F T H E S T A T E R

On consolidation watch

Jim Bird was handpicked to head FCC's merger-review process

When some of the most powerful members of Congress accused his agency of using merger-review “shake-downs” and “legalized extortion” to saddle consolidating companies with harsh approval conditions, no one would have blamed FCC Chairman William Kennard for seeking a little divine protection.

He may not have received assistance from The Almighty, but Kennard did tap a former divinity student and youth minister to help revamp the FCC's merger oversight. Jim Bird, who traded in his clerical collar for a lawyer's briefcase in 1974, was picked to head the FCC's new transaction-review team last December. He was picked not so much for his spirituality, however, but for his reputation as one of Washington's top practitioners of “administrative law,” a specialty focusing on the government's interaction with citizens and companies.

Bird had little background in telecommunications, but he felt he

could apply lessons learned from 20 years dealing with regulators in general (and antitrust officials in particular) to fulfill his mission at the FCC, which was to design a merger-review process consistent from deal to deal and across the various telecommunications industries. He also was charged with designing a model that could be completed in a predictable time and would be as open as possible.

“Our goal is to make merger reviews more transparent and understandable to the public so they know what we're doing and where we are in the process with any particular merger,” Bird says.

Bird's first task was to help his immediate boss, FCC

General Counsel Christopher Wright, prepare a 180-day timeline that would serve as the template for all agency merger examinations no matter what industry sector—cable, broadcast, telephone or wireless.

Under the timeline unveiled March 1, the FCC would have six months to complete every merger review. Agency officials could, however, stop the clock to demand extra information from an applicant, or if the merging parties significantly revise their application—a solution some in Congress complain is an attempt to preserve the FCC's power to stall mergers and stifle calls for legislation that would reign in the agency's merger-review authority.



James Russell Bird
Senior Counsel, FCC
Transaction Team

B. Huntington, W. Va., June 30, 1947; B.A., Princeton Univ.; M. Divinity, Harvard Univ.; J.D. Univ. Chicago; law clerk, Federal Judge for the D.C. circuit, Skelley Wright, 1977-78; law clerk, Supreme Court Justice William Brennan, 1978-79; attorney, Shea & Gardner, Washington, 1979-99; current position since 1999; divorced; two children, Chelsea, 17; Taylor, 14

Next, Bird's office was charged with helping the FCC's various industry bureaus on specific merger reviews, such as the ongoing America Online/Time Warner deal. His staff, which includes an economist, four lawyers and administrative help, coordinates cross-bureau interaction—a must for today's rapidly converging industries—and checks to

make sure that applications, information requests and conditions are applied consistently from bureau to bureau.

Bird, who left a lucrative partnership at Washington law firm Shea & Gardner, said he wanted to try his hand at public service and felt heading the transaction team was a post tailored for him. “I became interested in telecommunications three to four years ago because of the technology advancement and creation of the Internet,” he says.

Bird gets high marks from Wright: “His breadth of experience and excellent judgment make him the perfect person for this difficult task.”

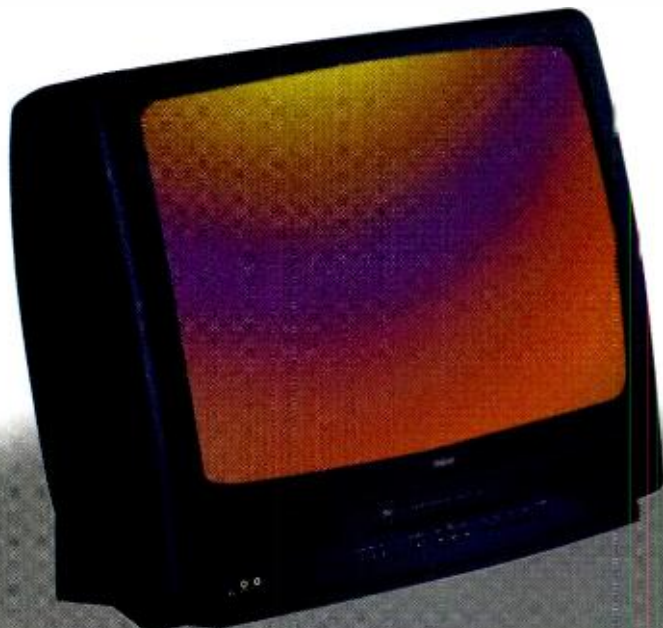
Since graduating from the University of Chicago law school in 1977, Bird has been well-regarded for his appellate skills. Most notably, he served as a clerk for Supreme Court Justice William Brennan from 1978 to 1979. But it was his clerkship the previous term with federal appellate Judge Skelley Wright in Washington, a court brimming with appeals of federal regulatory rulings, that he says sparked an interest in administrative law.

Before turning to a law career, Bird earned a graduate degree in divinity from Harvard University and served a year as a Presbyterian youth minister. He was unsure of his ultimate calling when he entered law school, but by the time he finished the degree, had “decided what path I wanted.” —Bill McConnell



ORIGINAL

CABLE PROGRAMMING



ISSUE DATE:

Monday, October 9, 2000



AD CLOSING DATE:

Friday, September 29



MATERIALS DUE

Friday, October 3

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Nexstar, Midland, Texas, has an outstanding opportunity for a seasoned leader responsible for overseeing all sales for two stations in West Texas. Position requires strong track record, ability to motivate and develop a seasoned team with a high standard of excellence, computer literacy, excellent presentation/communication, broad knowledge of forecasting, budgeting, pricing, special projects, new business development, sports sales, marketing, the internet, and inventory management. Needs strong ability to prioritize and juggle multiple tasks effectively and efficiently. Must be creative and have forethought in developing and implementing revenue opportunities. Send resume to: Nancy Davis, VP/GM, KMID-TV Big 2, 3200 LaForce Blvd., Midland, TX. 79711

Classifieds

Television

MISCCAREERS

SBG

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NEWSCAREERS

IN SEARCH OF...

CREATIVITY. PRODUCER/EDITORS

CBS NEWS Productions, producers of non-fiction and reality programs for many of the major cable networks, is offering an exciting opportunity for creative and experienced AVID editors in our New York offices. Must be talented individuals with strong editorial and storytelling skills for long-form documentaries and special news features. Capacity to conceptualize and direct documentary "re-creations" is a plus. Minimum 3 years of "hands-on" AVID non-linear experience is required. Ability to meet strict deadlines and work under pressure. Will be creative partner with producer. No button pushers, please. Submit tape and confidential resume, including salary requirements, to: CNP Staffing, CBS, 555 West 57th Street, 17th floor, New York, New York 10019. Equal Opportunity Employer.

MORNING ANCHOR

Corpus Christi's # 1 rated news station, and one of the top rated ABC stations in America, is searching for a new morning anchor. The Monday-Friday schedule includes anchoring the one-hour broadcast and reporting. If you can do live shots, write, and deliver hard-hitting reports and love anchoring, this position is for you. Degree in Journalism or Mass Communications is required. A great opportunity at a powerhouse station with a great quality of life, great working conditions, new state-of-the-art facility and excellent benefits. Final candidate will undergo pre-employment screening including drug-screening and driving record check. Send your tape and resume, including references, and a cover letter indicating where you saw this ad. Submit all materials to: Human Resources, KIII-TV, 5002 South Padre Island Drive, Corpus Christi, TX 78411. No phone calls please. EOE

NEWSCAREERS

REPORTERS/TALENT

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WEEKEND ASSIGNMENT EDITOR/ SPECIAL PROJECTS PRODUCER

KFSN-TV, an ABC/Disney owned station is looking for a Weekend Assignment Editor/Special Projects Producer. Must have at least 1-year experience working a television news assignment desk. Qualified candidates will have a 4-year college degree, great communication and writing skills and solid news judgement. The job includes generating great story ideas, assigning and dispatching reporters and photographers, monitoring scanners and answering phones. During the week will work in Special Projects doing research, planning and segment producing. Please send your resume with cover letter and salary requirements to: KFSN-TV, 1777 G Street, Dept. BC, Job #00-23, Fresno, CA 93706. No phone calls please. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

FREELANCE SEGMENT PRODUCER/REPORTER

Brooklyn Community Access TV in is looking for an energetic candidate responsible for reporting, shooting, writing and editing stories for a weekly newsmagazine program. Requires some one-man banding. Candidates must have at least 1-year TV news experience. Send VHS tape, resume, and writing samples to Program Manager, BCAT, 57 Rockwell Pl., 2nd Fl., Brooklyn NY 11217.

EXECUTIVE NEWS PRODUCER

needed for KRDO-TV, an ABC affiliate, in Colorado Springs, Colorado. Must have a journalism or related degree and three years experience in producing newscasts, writing scripts and editing video tape. Must be able to write, edit and visualize news stories, supervise reporters, editors and anchors. Send resume to: Pikes Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pikes Peak Broadcasting is an Equal Opportunity Employer.

NEWS ANCHOR

Dominant small market station seeks strong anchor to complement the female co-anchor on our top-rated 6 and 10 p.m. newscasts. College degree and minimum 5 years professional experience required, minimum two years anchor experience needed. This is a great job for a seasoned pro. Resume and non-returnable VHS tape to: News Director, KNOE-TV, PO Box 4067, Monroe, LA 71211. EOE

PHOTOJOURNALIST

WESH, Orlando's Hearst-Argyle and NBC affiliate, is looking for a top-notch PHOTOJOURNALIST. Thorough technical knowledge of newsgathering tools and techniques is just the beginning. You must be able to combine your personal style, excellent lighting and composition, and high NPPA standards to tell a compelling story. Experience with microwave trucks is critical. Commitment to teamwork is a must, along with a passion for the news business. 5 years experience required. College degree and/or the NPPA workshop preferred. If this sounds like your kind of challenge, and you want to work in one of the nation's fastest-growing and most competitive news markets, send resume and BETA or VHS tape to Pat Gribbin, Chief Photojournalist, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No Phone Calls. An Equal Opportunity Employer.

Classifieds

Television

NEWSCAREERS

ANCHOR

Florida coastal market is looking for a female anchor for our morning news. You must be a morning person with a good news sense. Work as co-producer to ensure a fresh, quality morning newscast. Tape and resume to Broadcasting and Cable, Box 912, 275 Washington St, 4th floor, Newton, MA 02458.

REPORTER

Media General Broadcast Group
www.mgbg.com
WCBD-TV

WCBD-TV2 in beautiful Charleston, SC is looking for a general assignment and special investigative reporter. Must be willing to keep digging to get to the bottom of the story. Broadcast degree or equivalent required. EOE M/F Drug Screen. Send current tape and resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464 or fax to (843)881-3410.

ASSIGNMENT EDITOR

KTRK-TV is looking for an aggressive, motivated Assignment Editor.

The successful applicant will develop story ideas, track follow-ups, dispatch crews, develop sidebars, monitor police and fire agencies, make beat checks and respond to breaking news. This position also involves working closely with producers, photographers, reporters and special units within the News Department. It includes a significant number of research assignments and contact with the public and public agencies.

The candidate should be detail-oriented and able to handle many different responsibilities at the same time. An even temper, patience, and outstanding news judgement are essential. The candidate must be able to take direction, but should also be able to work without supervision. Prior Assignment Desk-experience is preferred.

This position requires excellent time management, organization and people skills. You must have great ideas, and be able to convey them effectively to others. You'll also recognize great ideas from other people, and work to develop them.

Send letter, resume, references and brief news philosophy to:

Chris Hanson
Managing Editor
KTRK-TV
3310 Bissonnet
Houston, TX 77005

No phone calls please.

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PHOTOGRAPHER

REQUIREMENTS: WOTV in the Battle Creek/Kalamazoo/Grand Rapids market needs two NPPA style shooters. Our photographers are journalists in every sense of the word. If you're ready to be a part of a story telling "team" then send your tape today. We need photographers with versatility and energy.

CONTACT: Please send your resume to:

Rick Spaulding
Chief Photographer
WOTV 41
5200 West Dickman Road
Battle Creek, MI 49016

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TRIBUNE BROADCASTING

News Director

San Diego - KSWB 5/69, San Diego's Warner Bros. affiliate and Tribune owned and operated, is seeking a News Director for our 10pm newscast.

This individual will manage day to day operations of the news department, personnel, and financial goals. The ideal candidate must have a minimum 5+ years news senior management experience at the station level, be highly competitive, and possess strong creative/strategic leadership and ability to manage a young dynamic news team. We are looking for a non-traditional individual who knows the latest digital techniques for a fast paced news oriented newscast. A fresh, dynamic presentation of our newscast is wanted, so your tape should reflect this.

Send résumé and non-returnable VHS tape of your news product to: Human Resources, Attn: DGS, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BCND7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. Résumé and tape must be received no later than 10/30/00. Visit our web site at www.kswbtv.com to learn more about KSWB 5/69

SPORTS TALK SHOW HOST

New western New York radio station seeking morning drive sports talk show host. Individual should be an entertainer with in-depth knowledge of Buffalo based sports teams. Five years of talk show experience, strong journalistic instincts and interview skills a must. Send tapes and resumes to: John Demerle, 795 Indian Church Road, West Seneca, New York 14224. No phone calls please.

SPORTS REPORTER/ANCHOR

REQUIREMENTS: A top 40 station in the Midwest is looking for a weekend Sports Reporter/Anchor. We cover major college and the pros. But our emphasis is LOCAL. You'll also have the opportunity to host weekly shows for the nearest division one university. Shooting is a must. Rush your resume to: Broadcasting and Cable, Box 911, 275 Washington St, 4th floor, Newton, MA 02458.

WEEKDAY 5PM CO-ANCHOR

#1 rated ABC station is looking for a #1 anchor for the 5pm weekday newscast. KIII-TV is widely recognized as one of the top news stations in the Southwest. We're looking for a co-anchor who is also a great reporter with excellent skills doing live reports, someone who wants to be more than just an anchor and wants to live in one of the best cities in the Southwest with lots of sand and sun. You should have experience, a degree in Journalism or Mass Communications, and a desire to win. We offer great working conditions, excellent benefits, and a brand new state-of-the-art facility with people you will enjoy. Final candidates will undergo pre-employment screening including drug-screening and driving record check. Send your tape and resume, including references, and a cover letter indicating where you saw this ad. Submit all materials to: Human Resources, KIII-TV, 5002 South Padre Island Drive, Corpus Christi, TX 78411. No phone calls please. EOE

TELEVISION NEWS PHOTOGRAPHER

Top 40 station is looking for a top notch NPPA oriented photographer. If you know how to tell a story that wins viewers and awards, we are interested in seeing your work. We are looking for a creative team player that is not afraid to try something new. Must work well under deadline. If you have at least two years experience and enjoy clobbering the competition, send tape and resume to: Margie Candela, Human Resources, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008.

SPECIAL PROJECTS PRODUCER

WDIV-TV has an opening for a Special Projects Producer in the Programming Department. Responsible for developing and producing a variety of programs including prime-time specials, remotes, documentaries and magazine-style programs. Must have demonstrated experience and success in producing of public affairs, current events and entertainment programming. Have solid field experience and familiarity with state-of-the-art editing techniques. Demonstrate strong writing and conceptual abilities. Minimum three years of producing experience. To apply send your resume to Laurie Oberman, Executive Producer/Assistant Program Manager, WDIV-TV, 550 W.Lafayette Blvd., Detroit, MI 48226-3140. Equal Opportunity Employer

REPORTER

If you are good we will make you better. Spend two years with us and you will be ready for any top 20 market. Live in sunny Florida and work for the New York Times Company. The station is SNN Channel 6, Florida's first 24-hour cable news channel and America's first disk-based newsroom. Rush tape and resume to 801 S. Tamiami Trail, Sarasota, FL 34236

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Television

TECHNICAL CAREERS



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BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

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The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

CHIEF ENGINEER

FOX 61, a Tribune Broadcasting Station, has immediate opening for a Chief Engineer. Seeking resourceful progressive technology leader to take our analog plant into the future world of digital. Must have good leadership and people skills as well as a strong technical background and thorough knowledge of broadcast equipment including RF transmission system. Candidate should have 10 years television broadcast electronics experience with minimum of 5 years supervisory experience. Please forward resume, salary history & cover letter to: Human Resources, WTIC Television, One Corporate Center, Hartford, CT 06103 or fax to: 860-560-3066.

RESEARCH ANALYST

KSTP-TV, the Hubbard Broadcasting Inc. flagship ABC affiliate in Minneapolis/St. Paul has a great research analyst opportunity! Do you have good analytical and presentation skills? Are you proficient with computers and Nielsen numbers? Do you want to work in a growth environment? This position will assist our sales research efforts including, CMR, Nielsen, TV Scan, Internet projects, as well as qualitative research and many proprietary programs exclusive to our station. Do you have at least one year of broadcast traffic or research experience and are you interested in a top 15 market with a rich tradition of arts, good schools and a strong community? If you answered yes to all these questions, this may be the opportunity for you! KSTP-TV is searching for an analyst for our sales research efforts. This position will also work with our newly acquired duopoly, KSTC-TV.

Send your resume and references to

KSTP-TV

Attn: Dan Williams

Research Manager

3415 University Ave.

St. Paul, MN 55114

Fax (651) 642-4314

E-mail: apply@hbi.com

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Director of TV Animation Research

Join the exciting team at Buena Vista Television, the syndicated television division of The Walt Disney Company located in Burbank, CA.

Buena Vista television has an excellent opportunity for a proactive individual to lead an integrated approach to television animation research.

Responsibilities will include planning and execution of a diverse range of primary research studies, compilation and trending of ratings data and overall analysis of animation industry trends and developments. This position also interacts with the management of Walt Disney Studios' TV Animation. Qualified candidates will possess a minimum of 5 years relevant experience in both primary (qualitative) research and broadcast/cable network ratings research. Must have good working knowledge of the television industry, solid analytical and communication skills and proficiency in Nielsen Galaxy Explorer, MS Word, Excel and Powerpoint.

For immediate consideration, please forward resume with salary requirements to: **The Walt Disney Studios, Staffing Services, Attn: CTPBC9TVA, 500 S. Buena Vista Street, Burbank, CA 91521-7466. Fax: (818) 563-3551.** E-mail (No attachments, please): wds.resumes@disney.com Please indicate job code on resume with any of the above response mechanisms.



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CHIEF ENGINEER

WWDP-TV46 Chief Engineering position open in the Boston, MA area. Fax Resume to Robert Heon at 561-833-8616 or call 561-833-1096.

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.

ASSISTANT CHIEF ENGINEER

KNOE-TV has an immediate opening for an Assistant Chief Engineer. Requires a minimum of 4 years experience in the installation and maintenance of all types of broadcast related equipment. Must be able to repair equipment to component level and requires a thorough knowledge of FCC rules and regulations, along with a valid FCC license and/or SBE certification. Computer networking experience is considered a plus. Must be self-motivated, computer literate and able to work flexible hours. Mail resume to Chief Engineer, KNOE-TV, PO Box 4067, Monroe, LA 71211. No phone calls. EOE

TECHNICAL DIRECTOR

CBS-58 News seeks an experienced technical director. Must be able to execute technically clean shows as well as handle fast paced shows with multiple changes. Experience operating GVG 200 switcher, Leitch still store, as well as a GVG DVE, is a plus. Please rush resume and salary history as well as a non-returnable tape to: Director of Human Resources, WDJT-TV, 809 S. 60th Street, Milwaukee, WI 53214. EOE

MAINTENANCE ENGINEER

needed for KRDO-TV, an ABC affiliate, in Colorado Springs, Colorado. Must have broadcast station experience and the ability to repair and maintain VTRs, computers and audio and video switching equipment. Send resume to: Pikes Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pikes Peak Broadcasting is an Equal Opportunity Employer.

Classifieds

Television

TECHNICAL CAREERS

MAINTENANCE ENGINEER

Rare engineering opportunity with Television's best career company, employee-owned Journal Broadcast Group. Seeking a Maintenance Engineer at WTMJ-TV in Milwaukee, WI. A minimum of two years experience as a maintenance engineer in a television broadcast station is required. Maintain and install analog and digital systems. Computers and TV transmitter experience a plus. Learn more about your opportunity for employee ownership at www.journalbroadcastgroup.com. Fax or mail resume to Randy Price, VP Engineering, 414-967-5540, 720 E. Capitol Drive, Milwaukee, WI 53212 or e-mail price@journalbroadcastgroup.com EOE

STUDIO MAINTENANCE ENGINEER

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

MAINTENANCE TECHNICIAN

WJW-TV&DT, a Fox O&O, is seeking a full-time Maintenance Technician. This position will require the installation, troubleshooting, and repair of television broadcast equipment to the component level. Flexible work shifts, including SNG remotes, nights, early mornings and weekends will be required. Must have extensive experience with Sony Betacam, ENG and satellite microwave, analog and digital studio cameras, switchers, monitors and distribution. Needs a good working knowledge of PC's, windows related software and networks. SBE/FCC certification a plus. Send resume to: Human Resources, FOX 8 Television, 5800 So. Marginal Road., Cleveland, Ohio 44103.

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FACULTY CAREERS

DEAN

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Academic

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Elon College is an equal opportunity employer and encourages applications from women and minorities.

Academic

FACULTYCAREERS

FACULTY MEMBER

The School of Communication at the University of Miami is seeking a full-time, non-tenure track faculty member to fill a position in broadcast journalism. Duties include teaching graduate and undergraduate courses in broadcast news writing and production. The successful applicant will also be expected to supervise student newscasts and to develop and maintain contacts with broadcast professionals in the community. Minimum qualifications: a master's degree and substantial experience related to the writing and production of television news. Salary is competitive. Applications will be reviewed starting October 15 and continue until the position is filled. The successful candidate may begin in January or August, 2001. Applicants must provide the following: (1) a letter of application providing specifics regarding their professional and teaching experience; (2) a resume; and (3) names, addresses and current telephone numbers of at least three references. All materials should be sent to Chair, Broadcast Journalism Search Committee, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, Florida 33124-2030. The University of Miami is an Equal Opportunity/Affirmative Action Employer. Women and minorities are encouraged to apply.

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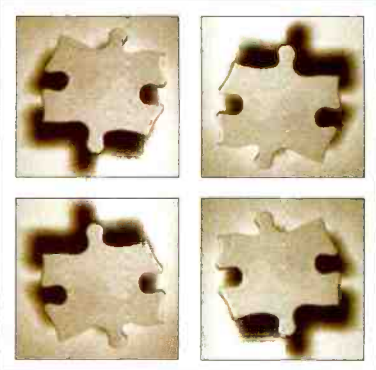
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Voices T W O C E N T S

"What an honor. As a reporter, I'd love to be thought of as a major league A-hole." (Signed) Minor League A-hole

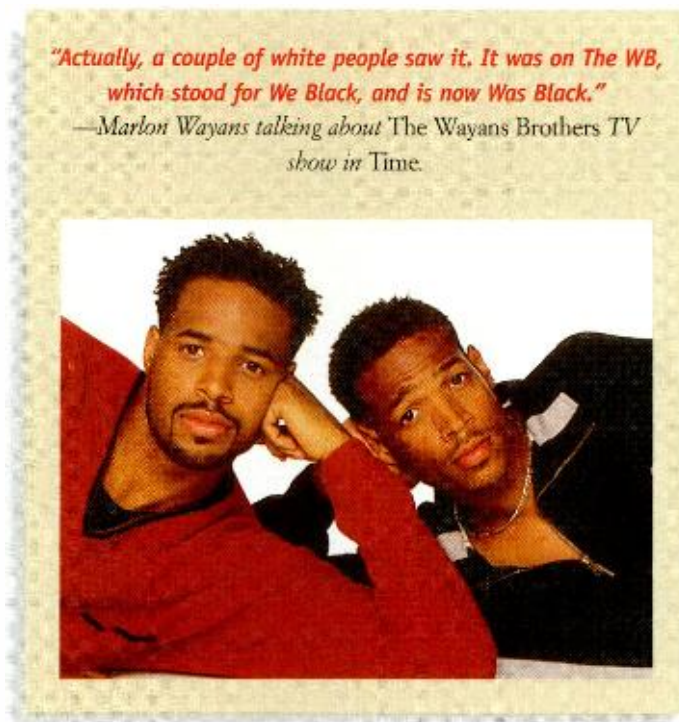
—A posting on *tvspey.com*, a Web site for journalists, a couple of days after a microphone caught George W. Bush referring to a New York Times reporter.

"Journalists like to get irritated. It helps them ask tough questions."

—Ralph Nader, responding to an aide's concern that by running late for an appearance on CNN's *Crossfire* Nader risked irritating hosts Robert Novak and Bill Press. From the September edition of Harper's.

"It's deceitful and overkill—just how perfect do they want us to think it is out there? Why not dub in harp music and rainbows for certain critical holes."

—A bird watcher, angry that CBS Sports dubbed bird sounds into the Buick Open in Michigan. Attentive birders heard the chirping of the canyon wren, never seen east of



Texas. From the Akron Beacon Journal.

"The more I watched [Big Brother], the sicker I felt in my stomach. It's like watching a car wreck in slow motion and then backing up your car to get a closer look at the carnage."

—Jeff Oswald, a Charlotte,

N.C., videographer, who has hired planes to fly over the CBS Big Brother house with banners urging them to "Get out now." From the Los Angeles Daily News.

"Internet users began firing off nasty messages to anyone they thought was involved. The e-

mailers charged that big money was used to subvert the hallowed American voting process and that Rockfordites should be ashamed of themselves, if not banished from the country."

—The Rockford (Ill.) Register-Star, reporting the aftermath of a stunt by a local radio station that paid for residents to call in to Big Brother to influence voting so hometown contestant George Boswell wouldn't be kicked out of the house. The newspaper received 500 e-mails.

"Correspondent Robert Krulwich embarked on this project knowing little to nothing about hip-hop, and even if he didn't point this out at every opportunity, it would be all too clear. He delivers his report in the same folksy and slightly amused tone that newscasters usually reserve for segments on doomed Thanksgiving turkeys."

—Washington Post story by Alona Wartofsky, criticizing Nighline special series about hip-hop.

E X C E R P T

There probably are other Web sites with funny privacy statements, but the only one we know about at the moment belongs to ModernHumorist.com: This is the Modern Humorist web site (the "Site"). Are you with us so far?

The policies below are applicable to Modern Humorist and other sites on the World Wide Web portion of the Internet owned and operated by Modern Humorist. It is not applicable to sites not owned or operated by Modern Humorist. They have their own policies, which they ignore. We would never do that.

Your privacy on the Internet is important to us. Not as important as ending world hunger or saving the rainforest, but more important than funding the arts or fixing the leaky faucet in the back bathroom. As part of the operation of www.ModernHumorist.com and other Modern Humorist sites, we gather certain types of information about Modern Humorist users, and we would like to explain the types of information we gather, what we do with it and how to correct or change the information. This may take a while. Can we offer you a beverage?





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A I R T I M E

The first cybergames

Everything's changed since the last tape-delayed Olympics

By David M. Carter

The Olympics get under way this week in Sydney. And, for the first time ever, they will be shown entirely on tape-delay because of the 15-hour time difference between Australia and the U.S. East Coast. Will the thrill of victory be lost in the agony of the tape?

After all, it is commonly believed in sports business circles that the innate spontaneity and unpredictability of sports is what makes it thrive on television. As one analyst put it, "It's the now-ness and never-again-ness of sports, the notion that attracts audiences to news coverage of brief wars and coups, but with referees and no killing."

Dick Ebersol, president of NBC Sports whose network (along with cable partners CNBC and MSNBC) will be televising 441 hours of Olympic competition over an 18-day period is projecting a 17.5-18.5 rating for NBC's prime time coverage and anticipates collecting \$900 million in ad revenue. At first blush, the economics of the deal pencil out nicely since NBC paid \$705 million for the broadcast rights and has allocated another \$100 million to production.

But the last time the Olympics faced a tape delay in its summer broadcast was 1988, when the Seoul games delivered a 17.9 prime time rating—far short of the 21.2 NBC had promised advertisers. Because NBC delivered a lower rating, 3 million fewer viewers than projected, the network was forced to provide "make-goods" to advertisers.

Significantly, this ratings shortfall occurred prior to the proliferation of 24-hour cable sports networks and the rapid emergence of the Internet. Compounding the issues surrounding this immediacy and

instant gratification now delivered around the clock, the attention span of sports viewers appears to be shrinking.

Tom Brokaw's "Greatest Generation" may be willing to embrace day-old accounts of sporting events. But Generations X and Y are just as likely to channel-surf past such dated accounts in favor of live events. Additionally, hard-core and younger sports fans will be inclined to log on to the Internet should they need an Olympics fix.

Consequently, NBC will have to bridge this generation gap by quickly captivating and engaging younger sports fans without alienating the older audiences that tune into to the Games for the pageantry and entertainment experience.

To accomplish this, the network has created an official Web site, nbcolympics.com. While this site will neatly package and deliver scores, bios and analysis, it will not provide real-time audio or video highlights. Rather, those visiting the site will have to wait until the day after NBC presents its delayed broadcast.

For current highlights and extended event coverage, Web surfers will have to tune into the cable and broadcast coverage of the Games.

This strategy allows NBC to use its Website to whet the appetites of its online audience and encourage it to watch later in the day. For instance, by featuring such sports as mountain biking and beach volleyball online, NBC can gain the attention of younger audiences throughout the day and encourage them to tune in later.

Tom Feuer, the coordinating producer of NBC's Internet coverage, realizes the cross-promotional opportunities provided by the Internet and sees it as a high-tech



Carter teaches *The Business of Sport* at the University of Southern California Graduate School of Business and is a principal of the Sports Business Group in Los Angeles.

carnival barker rather than a medium that threatens to cannibalize TV audiences. "Our No. 1 goal is to complement and enhance the broadcast," Feuer maintains.

Essentially, Feuer's goal is to entice younger and more impatient sports fans to tune in to watch the televised coverage provided over the air. However, Feuer can merely put NBC in position to retain these fickle viewers' interest; from there it will be up to those charged with packaging the coverage to keep them watching.

Personalities, both on the field and in the broadcast studio, that more readily "speak" to the viewing audience by blurring the lines between sports and entertainment will help NBC tell a more hip story and extend the network's reach to a coveted younger audience. By highlighting extreme sports, for example, NBC will go a long way to bridging the generation gap.

The ability to delicately blend sports and entertainment for demanding audiences with varied expectations and access to information is never easy. Doing so via tape-delay on a worldwide stage is even tougher. And, pulling it off during the first ever "Internet Olympics" will be a challenge. ■

O P E N M I K E

COMPLIMENTS CHEERFULLY ACCEPTED

Editor: Like most everyone, I resist change. I flee from innovation, and I'm hostile to any "improvements" by those who would tinker with something of great, fundamental value in my professional or personal life.



Here comes the However: I love your redesign of my beloved BROADCASTING & CABLE. It is absolutely breathtaking ... and I can only observe

that some kind of genius descended on your makeover team ([Todd] Gast, [John] Eggerton, [Susan] Qualtrough, [Bill] McGorry, [Larry] Oliver, [Denise] O'Connor, [Harry] Jessell, [P.J.] Bednarski and the incomparable Don West), which has produced a stunningly attractive new format for the most valuable and relevant of our industry journals.

It doesn't look like a "trade" book anymore ... but rather resembles a dynamic and proper forum for your pronouncements and findings about all the fast-changing developments in the expanding world of electronic communication. —*William O'Shaughnessy, president and editorial director, WVOX(AM) and WRTN(FM) Whitney Radio*

A LOCAL CRY

Editor: The satellite industry is now taking a lesson from the current political election process, as the two parties keep at bay any third-party attempt to gain a foothold to power by just adopting the third-party issues into their own platform.

One notes with interest the remarks being made by the satellite industry of late, which

smack of protectionism. As the FCC is poised to license the re-use of the 12 gig Ku band to pioneers like Northpoint, those who now fear the competition play the interference card as an attempt to stall the inevitable.

The recent Satellite Bill, for the first time, permitted small-dish users to receive local TV channels, which has been a boom to subscriptions. The two primary providers of small-dish TV have decided to only access the most lucrative top 50 of 212 local TV markets. They have abandoned smaller markets as the cost and channel allocation may not be in their best interests.

By making a conscious decision to only carry the top 50 TV local markets of TV stations, the satellite industry has opened the door to a surge of competition. Necessity being the mother of invention, local TV operators are motivated to survive by accessing new distribution technologies. If the satellite industry chooses to kill our business we will do what is instinctive—fight to survive!

Pioneers such as Northpoint and Skybridge should be commended, for they have put forth a remedy to the FCC by re-using the 12 gig Ku band from another angle. Congress recognized the lack of local rural TV distribution and appropriated funding to underwrite new technologies. So let's license it. We now have the new competitive technology, but the two companies that created their own universe now have cried foul. Legislation pending in the Senate, S.2097 and House Bill 3615, will make them do it anyway. ...

Small-market broadcasters need relief now. Audiences are being eroded daily to neighboring large-market TV stations that are being offered on satellite. The problem of local-into-local was all of the satellite industry's own making. License the remedy quickly please, so we can stop the bleeding. —*Bill Varecha, gen-*

eral manager, KKCO-TV, Grand Junction, Colo.

IT TAKES A VILLAGE

Editor: I appreciate BROADCASTING & CABLE's balanced article (Aug. 28) concerning our National Geographic Channel's U.S. launch. The story's sidebar called me the channel's "builder"; I'm tickled, but this isn't the case. Tim Kelly, president of National Geographic Television, has been building toward this moment for more than a decade. John Fahey, now the Society's CEO, greenlit our international launch and has been our senior player since.

Both the Society's and Ventures' boards have strongly supported each step, and our partners (Fox and NBC) have made our explosive growth possible. Sandy McGovern, the channel's first president, gave us a terrific start, and David Haslingden, our international channels' CEO, has led those operations to even greater success.

And, most importantly, an incredible crew of employees and millions of viewers have made us the fastest-growing international channel in history. Now Lauren Ong and her team will bring the world's most compelling television back home. —*C. Richard Allen, president and CEO, National Geographic Ventures*

WE LIKE LETTERS

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Editorials

COMMITTED TO THE FIRST AMENDMENT

We've got trouble

What a difference a few days makes. Last week, the signs and portents suggested the Democrats' dynamic duo of Gore and Lieberman were cutting back on the media bashing, at least during campaign season, a tack that would make them more palatable to First Amendment defenders (and the ticket's Hollywood benefactors) at election time.

Since then, Lieberman has decided to testify at this week's hearings on the marketing of violent media, apparently deciding that move would appease an even larger block of voters. Even more troubling, we have connected the dots between a March campaign speech by Al Gore (see story, page 31) and the party's addition to the platform of a call for the reinstatement of the fairness doctrine. That plank has the candidate's fingerprints all over it.

Although Gore seems most interested in issue advertising and free response time for candidates (surprise, surprise), rather than the doctrine's broad applications to enforce balance in news coverage, the doctrine appears to be his vehicle of choice. It is one that would ride roughshod once again over an independent press (the doctrine was deemed unconstitutional and scrapped by the FCC in 1987). The picture emerging is one of a party increasingly comfortable with micromanaging media content if the perceived ends are laudable. By testifying, Lieberman is staking a claim on media violence as a campaign issue. And by vowing to make campaign-finance reform his first order of business, Gore is putting the fairness doctrine back on the table in a big way.

A Democrat-controlled White House, particularly in concert with a like-minded Congress, could spell trouble for the Fifth Estate and the First Amendment.

Required reading

The Radio-Television News Directors Association is revamping its ethics code. Why? The current code is a wallet-sized creed (a 1980s rewrite of a 1960s code whose ponderousness prompted the revisers to go in the opposite direction). Times have changed, and as some of the examples in our story on page 52 suggest, so have the pressures on broadcast news departments (our favorite is the theme park that wanted the weatherman to report partly cloudy days as "mostly sunny" so attendance would not drop off).

The Internet has altered the way news is gathered and reported. Add the beginningless and endless news cycles, the exponentially increased competition and technologies that turn the planet into a virtual news net powered by e-mails and cell phones and URLs and, well, times have changed.

Rather than their own version of the Hippocratic oath, today's broadcast journalists need a handbook to guide them through a growing minefield of ethical decisions (like when is synergy just another word for sucking up) and a shield to raise against the encroachment of corporate parents increasingly removed from the electron-stained process of broadcast journalism.

Or, as News Director Forrest Carr put it last week: "Many of us are employed by corporations that do not have their roots in journalism. We often report to supervisors who are salesmen or accountants, not journalists, and who, quite frankly, have little or no understanding of journalistic ethics. We need language that speaks directly to these owners and managers."

If this week's RTNDA convention in Minneapolis did nothing more than help find that new voice for the ethics code, it would be worth the price of the plane ticket. ■

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