No one will forget the horror of Columbine, but it also was...

The day TV news grew up

Network-affil war over DTV looms
Making good on diversity pledge

SPECIAL REPORT
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MAURY -
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In the February sweep, Maury scored a 4.0 — his best-ever national rating. Up an astounding 14% from Feb.'99, Maury now ranks #3 following Oprah and Jerry Springer.

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Battle brews for spectrum

Turf war could be developing between networks and affiliates over digital datacasting

By Ken Kerschbaum

Look out: Those datacasting deals signed by station groups could be the first shots in a technological turf war between networks and affiliates in the next round of affiliate negotiations.

The networks, which have still not announced their plans for datacasting, are nonetheless making it clear that they view carriage of their data services as important as carriage of video services. But at least 27 major broadcast groups already locked into their own datacasting arrangements with Geocast, iBlast and the Broadcaster’s Digital Cooperative, sidestepping the networks with which most are affiliated.

As affiliates renew their network deals, many believe that someday they’ll essentially get an offer they might not be able to refuse: Carry our data services, or else.

“As an FCC matter, the primary signal has the right to the digital spectrum,” says Brandon Burgess, NBC chief financial officer. “The way we view it is that there’s an understanding that the primary signal plus any content-related enhancements will be carried and will, frankly, benefit both affiliates and viewers.”

Bob Seidel, CBS vice president of engineering, offers a similar view. “In the past there has been a partnership between the network and the stations, and that same partnership will carry over to data services,” he explains.

But a possible complication could be the datacasting agreements signed by group owners with third-party datacasters. By committing as much as 7 Mbps of their digital spectrum to third-party datacasting services, station groups may find themselves bandwidth-challenged to carry network HDTV content and datacasting services, according to Seidel.

“Some of these agreements that station groups have signed will preclude them from carrying HDTV,” he says. “The deals require anywhere from 3.7 to 7 Mb/s for data and you just can’t do decent HDTV in the remaining spectrum. If you have rapid moving sports you just can’t do it.”

The upshot? “They may have locked themselves out of doing major events like the Super Bowl in HDTV,” Seidel adds. But others dismiss that possibility.

“We’ve all got a lot to do to make sure that in a multichannel universe our channels are chosen,” notes Alan Bell, president of Freedom Broadcasting. “A priority for me is not having a civil war with the networks, and I hope it’s a priority for them.”

Partnership does appear to be the goal. In what looked like a soft volley, Leslie Moonves, CBS Television president and CEO, last week sent a letter to CBS affiliates explaining that the network wants to talk about digital plans at its May affiliate meeting in Las Vegas.

Moonves said the network’s “natural preference is to partner with CBS affiliates to establish a national digital footprint that, in addition to the television network, can exploit [ancillary] profitable opportunities for affiliates and CBS within our available digital spectrum.”

A CBS source says, “There’s absolutely no question we intend to be in the digital-spectrum business”; Mel Karmazin, CBS Inc. president, has the network studying various multicasting scenarios.

“Nothing they [affiliates] do should preclude them from joining us in perpetuity,” said the source. The source said iBlast was of particular concern because its model uses more spectrum than others and may conflict with CBS’ future multiplexing plans and possibly even its HDTV plans.

“We want them to work with us and we don’t want them to go off the reservation.”

CBS will also try to negotiate specific rights with regard to affiliate spectrum space in affiliate contracts as they come up for renewal. “There’s no single formula,” says a network source familiar with the situation. “It’s definitely a point of negotiation,” the source continues, likening it to the way its position on network compensation payments evolved over the years.

“A couple of years ago, all the networks said comp wouldn’t go up. Then they said it would go down. Then we said we didn’t believe in it and they might even pay us.”

NBC’s plans are also being sharpened, according to Burgess. “We’re trying to take as comprehensive a view of datacasting as possible, and we’ve been moving slowly, deliberately. But in the next couple of months, we’ll develop our vision. We’re wrestling with a fair bit of complexity.”

One question is how much spectrum datacasters can use without harming enhanced television programming. Mike McCarthy, executive vice presi-
In city after city.

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LOS ANGELES
CHICAGO
PHILADELPHIA
BOSTON
DALLAS
WASHINGTON D.C.
DETROIT
HOUSTON
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There hasn't been a show like this in decades!
Execs desert old media for new

By Steve McClellan

At Fili-Krushel admits, a month ago she hadn't even heard of Healtheon/WebMD. Now, she's running its consumer division of Web sites, TV programs and a cable network.

"With traditional media, it's ready, aim, fire," CBS Inc. President Mel Karmazin observed recently. "With new media, it's fire." Indeed, Fili-Krushel's resignation last week from the presidency of the ABC Television Network to join those charting the frontiers of cyberspace, is one indication of just how fast-moving the new-media world is.

But Fili-Krushel's departure also spotlights the growing exodus of old-media executives looking for new challenges and rewards in the world of new media.

It's a trend that experts see growing as the potential of new media is spelled out in specific business plans. Scores of former traditional media executives have already made the leap. Why all the defectors? According to executive recruiter Brad Marks, it's not for the perks. "They're trading in the company cars and the first-class travel for a chance to buy the airplane," he says. But it's more than just greed, he adds. "Many of them have been doing the same old thing for so long, and they've reached a certain level of success and are looking for a new challenge. They get turned on to a new business and develop a real passion for it."

In Fili-Krushel's case, a new opportunity was part of the reason for her move. But she also decided that moving to the West Coast—per a plan to move most of ABC's senior executives there by year's end—was not in the best interests of her or her family.

ABC has targeted some 200 positions—half of them executive slots—to relocate from New York to Burbank, where parent Disney is based, by Sept. 30. Of the 100 executives, 45 have said they will relocate and 55 have decided to leave the company. But the network, and most of its employees, will remain based in New York.

Fili-Krushel is the most senior of those opting out. Last year Alan Wurtzel, the company's senior research and business development executive, jumped to NBC. Earlier this year, David Downs, a senior administrator on Fili-Krushel's staff, left for a New York-based job at Univision. Valerie Schaer, a daytime senior vice president, left for USA Networks.

Disney president Robert Iger named Alex Wallau as acting head of the network until a permanent replacement is found. Sources say Iger will probably name someone to the post of ABC Inc. first and let that executive deal with filling the network vacancy. Iger may also rethink the current structure at ABC, sources say. A reorganization is possible, but that has not been decided yet.

Robert Callahan is said to be high on the list of candidates for the ABC Inc. job, sources say. Another possibility is the return of Steven Bornstein to that post. Bornstein held the post briefly before being named to head Go.com, Disney's Internet portal company. But others say it would take some strong convincing on Iger's part for Disney head Michael Eisner to bless a return of Bornstein to his old post.

"What they said to me was they need some grown-ups over here to run a business," says Fili-Krushel of those approached her. "They've been so busy so quickly putting together things. They've been making one deal after another for the past 18 months, and they really need someone that can run it and execute." Thus, she said, "I decided to bet on myself. I'm excited."
### Fact:

**8 HEAD-TO-HEAD MATCH-UPS • TUESDAY 9:00PM WITHOUT “MILLIONAIRE” LEAD-IN**

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In fact, it's really the 18-34 appeal that makes "Friends" the #1 sitcom in syndication!

And sales are hot! We just passed 50% of the country, Let's face it, the stations, not us, have made "Will & Grace" the valedictorian of the "Sitcom Class of 2002".

Ain't that the truth?!
Xtreme bedfellows

NBC takes a stake in WWF’s XFL; TV rights for wrestling are up for grabs

By Deborah D. McAdams

Grappling over wrestling rights reached a fever pitch last week. First NBC took a 50% stake in the World Wrestling Federation’s embryonic Xtreme Football League. And as the week ended, television rights to the WWF’s Raw Is War and Sunday Night Heat remained up for bids, with speculation at least as rabid as the fans.

One source at the Viacom-CBS conglomeration said the company offered to take a $100 million equity stake in the WWF in exchange for a chance to take Raw and Heat from USA Network, where they have become the highest rated shows on basic cable. CBS would run both on TNN, along with XFL games not picked up by NBC, the source said. But another industry source familiar with the negotiations said Viacom-CBS by no means has a lock on the properties.

CBS had no comment, but sources stressed that no formal offer had been made as of last Friday. WWF Chairman Vince McMahon said last Wednesday that CBS was still very much in the running, and that a deal would be final within 30 days.

USA had the exclusive lease on that property for the last 14 years, but WWF Chairman Vince McMahon let it be known in January that he would consider shifting the rights to a new equity partner. USA Chairman Barry Diller still has first

LOS ANGELES

Minority groups target WB, UPN

The minority coalition that pushed the Big Four networks into groundbreaking diversity agreements is focusing on UPN and The WB, as well as on filling new diversity posts at ABC, CBS and Fox. Leaders from Latino, African-American and Asian-American organizations say that, over the next few months, they will focus on getting the netlets to sign pacts similar to those of the Big Four.

Alex Nogales, president of Los Angeles-based National Hispanic Media Coalition, says they might have to take a different tack with Viacom’s UPN and Time Warner’s The WB. “These are diversified companies that have a lot of networks, cable and broadcast, so we are likely going to look at them as a whole and not just at UPN and The WB,” Nogales says. “It is our expectation that we will be able to meet with the chairs at both corporations. They know that having a diversified workforce creates diversified products, and that in the long-term, it’s just good business.”

Spokesmen for The WB, UPN and their parent companies say they have not been contacted by any of the minority organizations.

Karen Narasaki, of the Washington-based National Asian-Pacific American Legal Consortium, says her organization is looking closely at The WB and UPN. “I think both of these networks are slightly different cases, and I think UPN has been a little better than some of the other networks,” she says. “The WB has obviously gone after African-American viewers, but not much else.”

Coalition members say they are still waiting on three of the Big Four to assign positions of at least vice-president level to oversee the diversity initiatives. NBC early on appointed WNBC-TV executive Paul Madison as vice president, diversity. CBS executives say a vice president will likely be named within the next several weeks.

Upping the ante on the other networks, Fox executives say they are going to make the post a senior vice president and site the magnitude of the position and the size of Fox’s studio and network. Fox has hired East Coast executive search firm Berkhem/Clayton to fill the post.

Minority leaders are concerned that ABC is not appointing a person at the vice-president level to oversee diversity. ABC is the only network that already had an executive overseeing diversity initiatives, a director of diversity, who has been in place for five years. That person is currently Cheeneah Armstrong, who has been in the post two years.

WASHINGTON

Please stand by

TV stations will not be required to provide live captioning of emergency broadcasts but will have to provide on-screen descriptions of essential information so that the hearing-impaired will stay adequately informed during storms and other disasters, under a rule the FCC is expected to approve at its April 13 meeting.

Broadcasters have lobbied against live-captioning mandates during emergency coverage, arguing that stations would shy away from comprehensive disaster coverage if they were required to provide closed captioning of everything broadcast. Instead, the FCC will lay out specific information that must be provided on-screen, such as evacuation routes, shelter locations and other critical information.

NEW YORK

Diamond diversity

NBC is taking its programming diversity mandate to the ballpark this week with a special on Latino Americans’ contributions to baseball. The hour show, from Major League Baseball Productions, will air April 8 at 2:30 p.m. Baseball fan Hector Elizondo (Chicago Hope), who is narrating, will dub English and Spanish versions.
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right of refusal. Losing wrestling knocks at least two-tenths of a rating point from USA's average prime time rating.

NBC passed on wrestling because it wasn't right for the network, said Scott Sassa, NBC's West Coast president. The XFL, billed as "smash-mouth" football, is a different story. NBC is looking to drag in legions of young males to its lonely Saturday night schedule. If anyone knows how to do that, it's McMahon, Sassa said.

NBC took a 3%, $30 million stake in the WWF to cement the deal, paying $13 each for 2.3 million shares. WWF stock was trading at $16.75 Friday afternoon. Until February, when McMahon announced the formation of the XFL, the stock had fallen steadily since the WWF went public last October. After opening at $34, the price hit $9.75 in February, partly due to McMahon's comment at the time that if Wall Street kings didn't like the XFL play, they could "kick my ass." The stock has since recovered some ground.

The XFL will initially consist of eight teams in major cities throughout the U.S. NBC intends to run the first XFL game April 21, 2001.

Neal Pilson, president of Pilson Communications and former president of CBS Sports, said the challenge for NBC is reconciling the theatrics of the WWF with legitimate football.

"They'll have to put a quality product on the field and give it the kind of promotion that's been successful for the WWF," he said.

Pilson was at CBS when it considered starting its own league after losing the NFL in 1994. "I fully understand what Dick [Ebersol] and Ken [Schanzer] are doing at NBC," he said, "risking money on a property in which they have a 50% equity position, instead of losing money on something they have no equity in, which is their assessment of the NFL television deal."

Ebersol said NBC would have lost about $100 million a year on the current NFL contract, which is the estimated amount it will take to start up the XFL.

Cable ekes out small gain

Ratings for 1Q 2000 up slightly despite 'Millionaire' affair

By Deborah D. McAdams

Basic cable whittled out a 2% increase in prime time ratings in first quarter, 2000 compared to the same period last year. All six broadcast networks dropped by the same amount, despite the wild popularity of ABC's Who Wants to Be a Millionaire?

Cable squeaked out a collective 23.7 rating/38 share for the quarter, compared to a 23.2 rating/38 share last year, according to Nielsen Media Research data. The six broadcast networks did a 38.6/62 this year, compared to a 39.3/63 last year.

Court TV was once again the big winner, posting a 200% gain with a 0.6 in prime time, compared to a 0.2 last year. Court's fortunes are the work of Henry Schleiff, the president and CEO, who glamorized the network with acquired dramas and new entertainment series. Schleiff often points out it's not difficult to improve ratings "when you start out with hash marks."

ESPN's peripheral coverage of NBA highlights pulled down its total day rating, according to Artie Bulgrin, vice president of research and sales development for ESPN. Women left, but men 18-34 actually increased by 21%. Bulgrin also pointed out a fundamental qualm many networks have with Nielsen's data, particularly when it doesn't work in their favor. Because Nielsen rounds to the nearest one-tenth of a rating point, ESPN's daytime fell 14%, from a 0.7 to a 0.6. ESPN's day actually went from a .65 to a .64, Bulgrin said.

Bravo, MTV, Sci-Fi and FX were winners in the quarterly ratings race, while the basic cable juggernauts were down. Both TBS and TNT suffered, but TNT took it on the nose with a 27% slip from 1Q '99. Basketball and wrestling were the culprits. NBA ratings were about half what they were last year. Turner's World Championship Wrestling was off by around 35%. TNT still managed to come in fifth among basic cable networks for prime time, with a 1.6 rating on the strength of theatricals.

USA still held the No. 1 position with all but one of 27 top-rated shows for the quarter. USA's WWF programs held 24 of those spots. Two USA movies, The Mary Kay Letourneau Story and Cabin by the Lake came in 25th and 27th. Only a prehistoric beast beat out the cult of the WWF. Discovery's Raising the Mammoth was the highest-rated program of the quarter on basic cable.

Even with USA's ubiquity among top-rated programs, the network slid 8% in prime, from a 2.6 to 2.4. "Five of our 21 prime time hours are Walker Texas Ranger...it's still averaging 2.3, which is great for cable, but last year it was a 2.8. It's still a great number, but it's just not exceptional," said Ray Giacone, vice president of research for USA Cable. Walker gets replaced by Nash Bridges later this year, he said.

CNBC registered the biggest percentage loss in prime time with a 43% drop, from a 0.7 to a 0.4. Other news networks were bolstered by presidential debates. CNBC's business day remained constant at a 0.4.
### FINANCIAL WRAP-UP

**Week of March 20-24**

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<th>WINNERS</th>
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### BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES

#### BROADCAST TV (4/2/99-3/31/00)

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**APRIL 3, 2000 / BROADCASTING & CABLE** 15
More Peabodys than ever

But honors elude commercial radio stations despite efforts of administrators

By Nancy Catmull

The George Foster Peabody Award will go to 36 recipients this year—the highest number of winners in its 59-year history.

But commercial radio was no prize. “It’s very disappointing,” said Neil L. Aronstam, chairman of the National Advisory Board, last week. “We did not award a single radio Peabody to a commercial station.”

The University of Georgia’s Henry W. Grady College of Journalism and Mass Communications, which administers the award, has doubled its efforts to reach out to the commercial radio stations and kept nomination fees at $150, instead of $250, which it charges TV entrants.

Among the winners were NBC’s new drama series, The West Wing and HBO’s The Sopranos. In addition, ABC News won for its 24-hour coverage of the millennial New Year’s Eve from around the world, titled ABC 2000. ESPN’s SportsCentury retrospective on major athletic endeavors and personalities of the 20th century was honored as well.

WCP0-TV Cincinnati was lauded for its investigation into the construction of two new stadiums in the city. WAGA-TV Atlanta got a Peabody for its reports on racial profiling.

This year 1,234 entries were judged by a National Advisory Board made up of 15 members from academic, journalistic and communications backgrounds. Video and radio productions can be entered in seven categories: news, documentary, entertainment, education, programming for children, public service and an individual/institutional/organizational category. Winners are chosen solely on merit.

The awards will be emceed by Matt Lauer, co-anchor of NBC’s Today Show, May 22, at the Waldorf-Astoria in New York. The awards program is co-sponsored by Broadcasting & Cable.

Below is a list of winners:


CBS, Telewest, Columbia TriStar Television in association with Dreyfuss/James Productions for Having Our Say: The Delany Sisters’ First 100 Years; Showtime and Haft Entertainment for Strange Justice; A Yorkshire Television Production for ExxonMobil Masterpiece Theatre: Lost for Words; Home Box Office, a Spanky Pictures Production in association with Ellen M. Krass Productions for A Lesson Before Dying; Thirteen/WNET New York for City Life; Wall to Wall Television, Ltd., BBC, Carlton Television presented on PBS by WGBH-TV Boston for ExxonMobil Masterpiece Theatre: A Rather English Marriage; NBC, John Wells Productions in association with Warner Bros. Television for The West Wing; C-SPAN Washington D.C. for American Presidents: Life Portraits; and Sheila Nevins, Home Box Office for personal award.
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ARREST & TRIAL

A DRAMATIC NEW REALITY FOR ACCESS
AT&T takes control at Excite@Home

Restated MSO support still leaves questions about future

By Richard Tedesco

he MSO partners of Excite@Home presented a unified front with the cable broadband service last week, masking months of tensions as AT&T took charge.

And observers saw plenty of room for rifts to develop in the revamped relationship between the companies.

It was a complex turn of events: AT&T upped its share of Excite@Home stock to 74% from 58%, while Cox Communications and Comcast Corp. gave up their board seats and veto control. But if they don't like AT&T's tack, they can opt to cash in the 30 million shares they each own in Excite@Home at a minimum of $48 per share between January 2001 and June 2002 or trade for AT&T stock.

All three of the MSOs extended their relationships with Excite@Home, with AT&T agreeing to distribute the service through 2008 and Cox and Comcast committing to follow suit through 2006. But Cox and Comcast can opt to end their exclusivity agreements with Excite@Home in June 2002.

Some analysts view the restructuring as the opposite of a ringing endorsement for Excite@Home.

Tom Wolzien, media analyst for Sanford Bernstein & Co., sees the deal as an opportunity for America Online as the exclusivity options come to an end. "It really is a trade of @Home's exclusivity for some sort of long-term agreement that will give it an opportunity to survive with AT&T and others," he said.

"But it opens up the door for AOL at a point when cable's modems will be at their maximum growth."

Joe Laszlo, broadband analyst for Jupiter Communications, said, "There's very little downside to Cox and Comcast. If AT&T doesn't use this to build a stronger service, they do have a lucrative way out."

The MSO executives emphasized their united approach. "It's really a renewed commitment by AT&T, Cox and Comcast to both our broadband business and technology as well as Excite@Home," said C. Michael Armstrong, AT&T chairman and CEO.

"It really streamlines the decision-making for the company," said David Woodrow, Cox senior vice president of business development. "It allows us to be very focused in growing [Excite@Home]."

Comcast and Cox will preserve Excite@Home customers as of 2002, agreeing not to "re-market" them to competing ISPs, according to George Bell, Excite@Home president and CEO. "Through 2008, Excite@Home is going to be there," he said. "But AT&T has freedom to put other portals up in that environment."

Bruce Leichtman, analyst for the Yankee Group, viewed the restructuring as a bald-faced strategy to prop up Excite@Home's sagging stock price, which slumped in the last six months from about $100 to about $30. It closed above $30 last week. "They threw a life preserver out to their investment," said Leichtman.

With the restructuring, Excite@Home has abandoned plans for a tracking stock.

Major strategic issues loom, including AT&T skepticism about the Excite portal—acquired by @Home for $6.7 billion—to @Home's broadband service. "The question is whether owning the Excite piece is still important," said Jupiter's Laszlo. "I do think there's potential for tension."

‘Forgive or Forget’ about it, it’s going

By Melissa Grego

T

wentieth Television's syndicated relationship strip, Forgive or Forget, became the first major strip to be canceled for the fall when it ceased production Friday.

The studio says that episodes will continue to be provided to stations through the end of the current broadcast season, with originals lasting through the May sweeps rating period.

"The economics of such a major enterprise make it impossible to continue beyond its current commitment without gaining higher ratings in a very short period of time. It was a difficult decision to make," said Twentieth in a statement.

The sophomore show was originally hosted by Mother Love, who was replaced midway through this season by Robin Givens in an attempt to inject some life into the ratings and to draw a younger demographic. Forgive or Forget has earned a 1.6 national household average rating season-to-date. In the recently concluded February sweeps, the show earned a 1.4 rating, a 26% drop from last year's 1.9 February sweeps rating.

The cancellation opens up shelf space for the fall on many UPN affiliates across the country. For example, the show currently airs on UPN affiliates wwor-TV New York, at 4 p.m.; k com(TV) Los Angeles, at 10 a.m.; wpwr-TV Chicago, at 1 p.m.; wpsg-TV Philadelphia, at noon; and kphk-TV San Francisco, also at noon.
Uncertainty about the fate of the low-power FM service didn’t stop FCC Chairman Bill Kennard and Commissioner Gloria Tristani from kicking off the LPFM lottery last week to determine which states would get first crack at the new stations.

Low-power FM takes hit on Hill

House Commerce Committee scales back FCC plan

By Bill McConnell

Rather than shoot the FCC’s low-power radio initiative out of the air, Capitol Hill opponents chose to clip its wings.

A late-hour compromise, brokered shortly before the House Commerce Committee’s March 29 vote on legislation intended to kill the agency’s new FM radio service, will instead drastically cut the number of low-power stations the FCC could license. That’s because it would reverse the FCC’s decision to relax channel separation requirements.

What’s more, the panel voted to restrict the commission’s authority to alter interference safeguards in the future. If enacted, the bill would bar the FCC from relaxing existing safeguards requiring the second and third channels adjacent to existing stations to remain clear.

The FCC’s plan would have created up to 400 low-power outlets in the country’s top 60 markets, but the Commerce Committee’s plan could cut that number by 75%, the agency said.

FCC Chairman William Kennard said the compromise will do little more than hurt community groups, schools, churches and other noncommercial outfits that would have been permitted to launch the stations. “The only real interference to low-power FM radio is from high-priced Washington lobbyists,” he said in a written statement.

Though the bill falls short of the broadcast industry’s drive to kill low power, the compromise still gives the National Association of Broadcasters much of what it wants. “I think we should be very happy,” said NAB counsel Jack Goodman.

Enactment is still a long way off. Supporters of the bill, including sponsor Rep. Michael Oxley (R-Ohio), concede that a bruising floor fight would have resulted if the panel voted to kill low power outright. But their effort to dodge a floor fight may not pay off in the Senate, which is generally more reluctant to tramp on the turf of other government branches. Though the Senate bill is backed by powerful lawmakers, such as Banking Chairman Phil Gramm and Budget Chairman Pete Domenici, FCC officials hope the Senate as a whole will be less likely to go along with a plan that would strip the FCC’s traditional authority to set interference standards.

Clinton administration officials and Vice President Al Gore say they support the FCC’s plan, but have not said whether the president would veto the current bill.

With the bill’s fate far from decided, the FCC is moving forward with plans to get stations on the air. Last week, Kennard and Commissioner Gloria Tristani led the FCC lottery to decide which of five state groups would be the first to receive low-power outlets. The winners: Alaska, California, the District of Columbia, Georgia, Indiana, Louisiana, Maine, Mariana Islands, Maryland, Oklahoma, Rhode Island and Utah. Applications for those markets will be accepted in May, and licenses granted by early September. Applications for four other market groups will be accepted in staggered dates.

Under the revised bill, new low-power stations could be created but only under the FCC’s long-standing channel separation requirements. The FCC, to make sure that a substantial number of low-power stations were created in top markets, voted in January to let them locate on third-adjacent channels to existing full-power stations.

The relaxed standards angered many GOP lawmakers, who accused the FCC of rushing the initiative without adequate testing. Kennard counters that the agency has conducted extensive tests and has received a battery of data from industry and low-power proponents.


The Commerce Committee’s bill also would allow the FCC to conduct a nine-city trial using the agency’s relaxed interference standards and to report results by Feb. 1, 2001.

But the FCC’s supporters said low-power stations will have insufficient lobbying clout to convince Congress to relax standards permanently, no matter what the FCC’s results show.
**FCC gets digital earful**

*Public interest wish lists presented; broadcasters balk*

By Bill McConnell

Broadcasters are still trying to figure out how to use their digital spectrum’s vast potential, and interest groups seeking greater civic duties for TV stations in the computer age have plenty of suggestions.

After a half decade of congressional debates and inconclusive haggling within a government-appointed advisory panel, the industry and public advocates last week finally made their cases to the regulators who actually will decide what new public interest obligations, if any, will be imposed on digital TV stations.

Public advocacy groups proffered a litany of requirements for the FCC’s consideration, including free airtime for political candidates, improved closed captioning and other services for the disabled, and specific local programming quotas. Broadcasters oppose any expansion of their public-service obligations.

“Although these proposals are advanced in the name of the ‘public interest,’” in many cases they are little more than recycled versions of the regulatory policies of another era,” wrote CBS.

“Nothing inherent in digital technology requires a different or more expansive public-interest analysis than currently applied to analog television,” said the National Association of Broadcasters.

Supporters of new obligations say the potential for multiple channels and lucrative new business gives stations more flexibility and a duty to beef up their public-service offerings.

“Broadcasters’ abysmal performance providing coverage of issues of local concern exemplifies the need for a rulemaking to clearly define their obligations,” said the Benton Foundation. Benton noted that a five-year-old study of newscasts in 19 cities showed that local newscasts are increasingly relying on breaking news, planned events and out-of-town feeds rather than conducting investigations and special series. The groups urged the FCC to require digital broadcasters to choose between clear requirements for noncommercial public affairs and children’s programming, or to be absolved of public interest obligations by paying into a fund that would support independent commercial programming.

Media Access Project (MAP) also said the FCC should set minimum standards for currently existing obligations that will be transferred to digital stations and called for stations to face expanded requirements for video-description services and stronger equal employment opportunity obligations.

To protect children from online TV shopping services, the Center for Media Education asked the FCC to prohibit links to advertising or sales on Web sites during children’s programming and to prevent broadcasters from collecting information from children.

The State Broadcasters Associations noted that stations would be discouraged from developing new products if ancillary channels were saddled with their own obligations, as MAP wants. CBS added that any justification for imposing duties on pay-per-view and subscription products is negated by the 5% fee on revenue established by the FCC under congressional order.

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**Lawmakers eye pending merger**

The pending merger of Gemstar and TV Guide has the potential to dampen competition among on-screen TV program guides, leaders of the Senate Antitrust Subcommittee warned last week.

Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wisc.), the panel’s chairman and ranking Democrat, urged regulators to “carefully scrutinize” the deal.

Allowing Gemstar, which holds key program-guide patents, to acquire TV Guide, a licensor of program-guide services, could diminish Gemstar’s willingness to license technology to rival program-guide providers, the lawmakers said in letters to Joel Klein, the Justice Department’s antitrust chief, and FCC Chairman William Kennard.
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### MALES 12-34

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Source: Nielsen Telemetric Study, 9/20/09-11/20/09
Prime Time: Monday-Saturday, 8pm-10pm, Sunday 7pm-11pm
All programming, ad insertion available upon request.

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Lessons of Columbine

When Littleton, Colo., officials held a "Take Back Our School" rally to commemorate those who were killed at the Columbine High School, they decided not to name the victims.

But at least one grieving mother, Phyllis Velasquez, whose son, Kyle, was among the victims, wanted to hear her son's name again, KUSA-TV Denver anchor Kim Christiansen recalled. "We ran their names and their pictures that night, on TV," Christiansen said. Later, Velasquez called Christiansen with a message that left the anchor in tears. Around Christmas time, the Velasquez family brought gifts to the station.

Not everyone connected with the tragedy has such kind regard for the news media. But given the scope of the event, television news coverage of Columbine was more careful than crazed. And in live coverage of other outbreaks of mayhem since, TV news seems to be behaving responsibly, making the lives of the threatened, not beats or the sensational story, its top priority.

The murders of a teacher and 12 students by two other Columbine students who eventually killed themselves a year ago this month held a national television audience transfixed and somber. Clearly, it was not the first tragedy covered live, nor was it the first school shooting. But the combination of children in the crossfire, a comfortable suburban venue, vivid and memorable images, and an unpredictable drama played out in real time before local and national network cameras created an indelible image for television.

A new sensitivity?

Today, neither Littleton nor the media are the same. The massacre prompted a new level of debate over the influence of television on such tragedies. But, that day, no one could argue the power of television to bring the tragedy of Columbine into living rooms across the country.

"At the beginning, we were focused on our community," said KCNC-TV Denver News Director Angie Kucharski. "It wasn't until a bit later that we realized the magnitude of the story and its significance around the country and around the world."

Bob Longo remembers watching the Littleton coverage live, while working in Buffalo, and saying to himself, "I can't believe this is actually happening." Now the news director at WTAE-TV Pittsburgh, he had the same feeling six weeks ago, when his own station went live to cover a racially charged rampage and police standoff.

"A lot of communities have been
Assessing responsibility
How journalists decide on coverage of school threats: Advice and warnings

Since the shootings at Columbine High School in Littleton, Colo., a rash of bomb threats at schools has led to early dismissals, dog-sniffing searches and a debate on the role of local media in covering such events. The Poynter Institute's Al Tompkins offers these coverage guidelines:

What is my journalistic duty in reporting this story?
What do our viewers need to know? What is the threat to life or property? What are the consequences of the event itself? How significant is the evacuation and the interruption of normal life in your community? What is the impact this event has on the ability of law enforcement or emergency crews to respond to other calls? What else is this story about? What is the story behind the story? (In some cases, racial slurs and threats have been sprayed on school walls.)

What are the possible consequences of my actions and decisions?
Reporting a false threat could lead to copycat threats, or reporting arrests might discourage such threats by showing the consequences of threatening others. Other consequences might include raising the public’s level of insecurity when it is not warranted. Repeated broadcasting of bomb hoaxes can have the effect of “crying wolf,” and the public becomes less responsive when actual danger arises. But the reporting on the volume and range of threats could inform viewers and listeners about the pressures under which police and school officials labor. It could be important for the public to understand why officials react as they do.

How do you explain your decisions to your staff and to your viewers?
How could you justify your decisions about where and how you play stories about bomb threats in your newscasts? How much discussion have you had in your newsroom about your coverage? Which experts or persons outside your newsroom could you contact to get their perspectives about how you should treat this story?

Be careful about the tone of coverage.
Avoid words like “chaos,” “terror,” and “mayhem.” They are subjective words. Play it straight. Tone down your teases and leads and graphics. The tone of what you report should not contradict the careful reporting of facts you include in your stories. Think carefully before “going live” in covering these stories. You have less editorial control in live situations. The emphasis on live coverage may deflect the attention these stories deserve. A lead story carries different weight from a story that is deeper in the newscast. How can you justify the positioning of your coverage?

Cover the process more than the events.
What thought are you giving to the bigger issues involved in this story? How easy is it for schools, the phone company or cops to track down a threatening caller? How seriously are violators treated? Have you ever followed one of these cases through the legal system to find out what happens? How many bomb threats did police handle last year? How many resulted in prosecution? How many of those prosecuted went to jail or were actually punished? What was the extent of the punishment? Do your schools have caller ID systems in place? Do they or should they record incoming phone calls?

Minimize harm.
We sometimes cause harm in the process of performing our journalistic duty, but it should be only the harm we can justify. Special care should be taken when covering juveniles. You should carefully consider whether placing a prank phone call warrants naming a juvenile. In one instance in upstate New York, a TV station could not talk with the juvenile suspected of placing the prank phone call, so the station interviewed the suspect’s teen-age brother. What harm do we cause by sending a news photographer to a school that has been threatened by a caller?

Thoughtful stations hold these conversations about coverage before they are faced with a crisis. Front-end decision-making that includes many voices in the conversation results in fuller and more thoughtful coverage.
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its gruesomeness,” Steele said, “but the danger that the gunman could be watching television and use that information to shoot at escaping students.”

While Denver’s news organizations were praised for extensive, thoughtful and sensitive reporting, the coverage also came to symbolize some of the problems that accompany technological advances in both newsgathering and personal communication. “Denver coverage is so good,” said Poynter’s Al Tompkins, “their hardware is so good that the possibilities for coverage were endless. Whatever didn’t get on the air was because they chose not to put it on. For the few mistakes they made, which they have admitted, they did a lot of things really well.”

While stations were careful not to reveal tactical police positions when shooting with helicopters and long lenses, they showed escaping students—perhaps most memorably Ireland, hanging from a school window. Calls were taken from students equipped with cell phones, sometimes revealing their locations within the school and potentially exposing them to additional danger. (At least one call was a hoax.)

RTNDA’s crisis-coverage guidelines, written by Steele, begin, “Always assume that the hostage taker, gunman or terrorist has access to the reporting.”

“More important than having guidelines,” said KCNC-TV’s Kucharski, “is living them. You can have a great plan, but executing that plan is a challenge. Each journalist in this newsroom is a better and stronger journalist for having gone through this past year.”

Covering the anniversary

Based on the turnout for a first-anniversary observance in Oklahoma City for the 1995 federal building bombing there, Jefferson County School District officials have said they expect as many as 100,000 people in Littleton on April 20. Local events will include an assembly at the school, a dedication at the state Capitol in Denver, a moment of silence and a candlelight vigil in Clement Park, near Columbine High School.

Local stations say they will be doing some special programming recognizing the anniversary, mostly following the local events.

But in fact, it is apparent that most stations are handling the anniversary delicately. KMGH-TV will air several pieces beginning the Sunday before the Thursday anniversary date, but telling-ly, the stories will run late in the newscast, after the weather, “in case viewers choose not to watch,” said Diane Mul-ligan, the news director.

Network plans range from undetermined as of last week to simple to a story or two to significant efforts from NBC and Fox. NBC was planning to bring crews from several news shows to the area, and Tom Brokaw plans to host a town meeting in nearby Denver on gun violence, to which leaders on all sides of the gun-control wars have been invited.

Fox plans to air Terror in the Rock ies: One Year Later shortly before the anniversary. It also plans a live show from Columbine High focusing on issues raised by the violence there on the anniversary date itself. That assembly of news packages and interviews

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In the weeks following the violence in Littleton, it was the media in the crosshairs of Congress, the White House and various interest groups connecting staged violence to the real violence that unnerved a nation.

Among the would-be fast fixes were legislation, demands from the Rose Garden, calls for boycotts, and a few network schedule changes aimed at reducing the on-air mayhem and the political heat. CBS pitched in, shelving its behind-the-scenes Mafia drama Falcone.

A year later, the rhetoric has quieted, the threatened laws have been tabled, the boycotts are forgotten, and the networks are back to their old ways. CBS will introduce Falcone this week, less than three weeks shy of the Columbine anniversary, airing nine episodes over eight nights.

“Some of the sense of urgency has dissipated,” said Dan Gerstein, an aide to longtime media violence critic Sen. Joseph Lieberman (D-Conn.). “Much of the momentum has been lost.”

Lieberman and other congressional media watchdogs had proposed amendments to last year’s Juvenile Justice bill. They would have authorized the Federal Trade Commission to investigate the marketing of violence to children, directed the National Institutes of Health to study the effects of media violence on children and exempted TV networks from antitrust law so they could collaborate on codes of conduct.

“The media violence provisions passed overwhelmingly [in the Senate], and they would pass again,” said Gerstein. “The problem is that the bill got stuck in conference because of its gun-control provisions.”

Nonetheless, Gerstein said, the patience of Lieberman and like-minded lawmakers is running thin. Although there has been some “quiet progress”—some directors and producers have sworn off gratuitous violence—Lieberman continues to believe regulation is necessary and may try to resurrect the amendments as stand-alone legislation this spring.

—D.T.
Wary of media

The phenomenal attention given the community in its time of deepest tragedy, local broadcasters noted, has made residents wary of the media, particularly the national media. "Network reporters cover a story, and then they leave," said one local reporter. "We're the people who cover their stories every day."

Mass tragedies like Columbine are now huge media events, said victims counselor Robin Finegan, but she doubts that the media retained the lessons they supposedly "learned" from their mistakes covering events like Columbine.

Finegan had just finished a project involving Oklahoma City bombing victims and was home in Denver when she was called in the early moments of the Columbine crisis.

In the hours and days following the shootings, according to Finegan and local reporters, the town was flooded with reporters, and students and their family were inundated with flowers, fruit baskets and good wishes on behalf of famous journalists seeking "the get."

"I saw the media use an assumption of a reciprocal relationship, a friendship" with a network reporter or network celebrity, said Finegan. "And there were bookers who hounded kids on dates, went to people's homes, to funerals."

Networks and network reporters note that all such interviews are conducted with the consent of adults and that people are often eager to talk to reporters. Talking about a loved one and about their loss can be cathartic. Perhaps the best known of the Columbine interviews, Katie Couric's emotional talk with Craig Scott, who lost a sister, and Michael Shoels, who lost a son, was acclaimed locally despite the obvious pain of its participants. "For millions of viewers," wrote Rocky Mountain News TV columnist Dusty Saunders, "it was a compelling interview that thrust into focus both the horrific events and the necessity for a healing process." To others, such interviews seemed too intrusive.

"Any television network has to accept that there is a possibility of exploitation of coverage of these stories," said Steele. "Coverage of these stories can certainly be legitimate. But we should not take advantage of these people. What vulnerable people need most is the care and sympathy of people who are close to them. When the journalists leave, the pain and problems will continue. The national press, the networks have a role to play, but journalists who come from faraway must bring with them a heightened sense of compassion and responsibility."

"Immediately after trauma, our coping mechanisms—how we deal with trauma—help us manage the flow of the trauma we experience cognitively and emotionally," Finegan explained. "That's why some victims forget what they've been through. So when you get someone at the height of their trauma and their coping mechanisms are working, when someone asks them to recall or someone tells them things they may not be ready for and capable of managing, the reporter becomes in charge of our coping mechanisms. The victims lose control again."

"I recognize the needs of the media," said Finegan, a frequent interview subject herself. "I'm not saying there is some evil going on or the intent to hurt people. And when it goes right, a victim can feel that they've taken control back; they've had that opportunity to tell their story, or talk about a loved one."

Many Littleton stories told of those anxious families, waiting to be reunited with their loved ones. In one KMGH-TV report, a young man was waiting for his younger sister when he heard of the shootings, and headed toward Columbine. At the nearby drop-off location, he waited, calling his sister's name with more and more desperation as more and more students were brought there—and as the story cut between his waiting and the other families. KMGH-TV reporter Paul Reinertson knew the outcome when he put the piece together, but Erin Krolnicki's fate wasn't told until the story ended. "She was the last student out of the school," explained Mulligan, the news chief at the station. "[The piece] told the story of Columbine, the desperation and the fact that there were a lot of kids that made it out. It summed up what everyone was feeling. But," he added, "it haunts me to this day."

For NBC's 'Today,' Katie Couric interviewed Craig Scott (I), who lost a sister, and Michael Shoels, who lost a son.

Images of the killers at work became public after tapes from a surveillance camera were incorporated into a public safety film and shown to a crew from KRQE-TV Albuquerque, N.M. The crew shot the images off a screen and released them to CBS and CNN.
Discovery exec sees $5B upfront

McGowan says cable upfront will beat broadcast by 2005; Network offers TV/Internet/retail packages to ad buyers

By Deborah D. McAdams

Cable will surpass broadcasting in upfront spending by 2005. That’s Bill McGowan talking, and, when he talks, the media business tends to listen. McGowan, executive vice president of advertising sales for Discovery Networks, predicts this year’s upfront cable spending will reach $5 billion, a whopping $1.2 billion increase over last year.

One year ago, he said upfront spending would increase by a cool $1 billion. Two years ago, he pegged it at $500 million.

If upfront cable spending grows at 22% annually, it will reach $13.5 billion by 2005, he said. By contrast, if upfront broadcast spending continues to grow at its current rate of about 10%, it will reach $12.9 billion in 2005.

At this year’s upfront presentation, Discovery is offering 30 TV/Internet/retail ad packages for shows or events such as Shark Week 2000. Discovery will glamorize the Internet part of the offer by sinking $500 million into Discovery.com over the next three years and pushing the site some 600 times daily on the Discovery networks.

Highlights of new program offerings for the upcoming season:

2001: A Discovery Space Journey, a quarterly franchise on Discovery Channel beginning with Inside the Space Station, scheduled as a “Watch With the World” (shown worldwide) event for the fourth quarter. Also on the mothership channel, the freeze-dried behemoth returns in first quarter 2001. The Mammoth Revealed will pick up where Raising the Mammoth left off, with scientists probing the proboscis one.

Several specials and three series will be added to Discovery’s Animal Planet, the fastest-growing network in cable distribution. In the channel’s daredevil-animal-expert series tradition, Shark Gordon follows the exploits of a shark expert off the coast of New Zealand. Parklife: Africa documents the world of rangers in South Africa’s Kruger National Park. Both series start in the fourth quarter. Thoroughbred, about raising the spirited beasts, begins second quarter 2001.

Specials dominate TLC’s new offerings, including a three-part miniseries titled Unwrapped: The Mysterious World of Mummies, to appear in the fourth quarter. In first quarter 2001, TLC will go retro with The ’70s: Bell Bottoms to Boogie Shoes.

Travel Channel, the third-fastest-growing channel in cable distribution, is pulling a Sci-Fi by running its most successful franchises back-to-back on a given night instead of stripping them across the week. Hidden Worlds will air Mondays and Tuesdays, World’s Best on Wednesdays, Amazing Destinations on Thursdays and Fun and Sun on Fridays.

New series appearing within those franchises include Girl Meets Hawaii, featuring Samantha Brown with arguably the best job in the industry; Global Treks, featuring people inclined to walk across continents; and Journey to the Ends of the Earth, which follows the odysseys of early travelers, such as Noah, of ark fame.

Discovery’s BBC America rings in its third year stateside with a Friday-night comedy slate gleaned from the best of the BBC’s own $2 billion programming budget. New programming on Discovery Health Channel will start rolling out at the end of the year, when distribution will approach 20 million.
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VH1’s upfront, by extension

Five new series, an annual awards show and a movie anthology are unveiled

By Deborah D. McAdams

VH1 announced coming attractions at its upfront advertising presentation last Wednesday in New York City’s Hammerstein Ballroom. One special event, an original movie and five series made the list, but much of the new product seems to be brand extensions of existing pop programs.

The Fan is a twist on MTV’s Fanat-ic, in which rabid rock-star fans get to meet their heroes. (MTV and VH1 are both Viacom networks.) In Fan, film director Joe Berlinger (Paradise Lost, Brother’s Keeper, Blair Witch Project 2) uncovers those die-hard fans whose lives are shaped by their obsessions.

The series premiere features fans of Metallica and members of the death metal band. Fan premieres in May.

Sound Effects is a weekly half-hour series about people who have been profoundly inspired or affected by songs. It shows up in June.

VH1 Confidential is the music genre’s Unexplained Mysteries. The one-hour series explores hidden messages in recordings, “shock rock” deaths, missing musicians and “bizarre coincidences,” according to VH1. It begins this summer.

Don’t Quote Me is yet another take on Pop Up Video, except that actual quotes from the artists are used. The half-hour show dishes the goods on Cher’s plastic surgery and Jennifer Lopez’s bottom, among other earth-shattering curiosities. Debut date is to be determined.

100 Greatest is an expansion of the franchise that now features 100 Greatest Artists of Rock & Roll and 100 Greatest Songs. The quarterly five-hour specials will apply the countdown to every category of the music business known to man—albums, dance songs, hard rock and rhythm & blues among them.

VH1’s new special event follows in the footsteps of MTV’s Video Music Awards, which pulled in that network’s highest rating last year. VH1 Music of the Year Awards, a two-hour concert and awards show lauding the network’s best, will be live from Los Angeles in December.

The original movie added to the mix is Back in Black, a two-hour anthology in the tradition of Twilight Zone. In Ballroom Blitz, for example, a callow rock star gets his karmic due for trashing a hotel room; in Disco Inferno, aging rockers find themselves trapped eternally in a disco. BinB shows up in the fourth quarter.
Not just cubic zirconium

Home Shopping Network embarks on campaign to hype quality of merchandise

By Deborah D. McAdams

For the first time ever, the juggernaut Home Shopping Network will be cross-promoted on cable networks, including sister cable nets USA and Sci-Fi, in a multimedia campaign valued at $30 million, said Mark Bozek, president and chief executive officer of the network.

The blitz will begin in the third quarter of this year, when the network will officially become known as “HSN,” he said.

Home Shopping is the cash cow behind USA Networks Inc. The dollars behind that statement: HSN raked in an average of $2,500 a minute, 24 hours a day, seven days a week in 1999. Programming involves a host, a simple studio, a product and some phone lines, and costs less than $1,000 an hour. Its viewers are very loyal: Hosts get e-mail when they have bad-hair days.

For the new campaign, there will be no major overhauls other than the minor name change, Bozek said.

The marketing campaign is about bringing in new users (rather than viewers, because these people buy stuff on TV). Bozek wants people to know that HSN is no longer the cubic zirconium channel of old. Electronic equipment, much of it made exclusively for HSN by manufacturers like Sony or JVC, makes up the largest piece of the network’s business. Less than 1% is cubic zirconium. Bozek is particularly hot to get products exclusive to HSN, like Adrienne Arpel cosmetics.

A window of exclusivity can mean a cash avalanche. HSN made $6 million selling the video of Titanic three months before it came out in theaters. Even without cross-promotion, HSN pulled in $127,000 new customers in January, the most in the network’s history.

Disney extends Time Warner deadline

Disney-owned ABC granted Time Warner Cable a 30-day extension, while the two companies continue to negotiate a carriage agreement. April 30 is the new cutoff date for Time Warner to carry ABC’s programming should the two parties not come to an agreement.

Unlike other MSOs that have buckled under the pressure of retransmission leverage, Time Warner has refused ABC’s demand that Disney Channel and Toon Disney be added to its basic lineups in return for permission to carry the signals of ABC affiliates. The standoff started late last year. Talks will resume next week, Time Warner said.

Former TBS chief joins ski network

Bill Burke, former president and CEO of the TBS Superstation with nearly 80 million subscribers, has signed on as president and CEO of Resort Sports Network, a television service devoted to ski resort conditions and activities, with 30 broadcast outlets and a million cable subscribers.

Burke received an undisclosed equity stake in the company, which owns several low-power stations and a group of Internet e-commerce properties related to skiing. Founded in the mid-'80s by Rory Strunk, Resort Sports Net embarked on an aggressive growth strategy last year with a $5 million investment from cable pioneer Amos Hostetter. That money was used to upgrade the broadcast plants with digital hardware and acquire two more ski-related Internet companies. A second round of funding for $25 million is in the works.

Burke, who ran the Superstation for nearly five years, became head of Time Warner Digital Media last October and left the company altogether Jan. 4.

Sources close to Burke say he had tired of the corporate mentality and wanted to return to an entrepreneurial company. He is also a native of Portland, Maine, where RSN is headquartered.

Liberty takes stakes, all over

Liberty Media Corp. aggressively picked off properties last week, taking stakes in Primedia and voice and data company IDT and closing its cash tender on hotel video-on-demand provider Ascent.

Liberty’s Internet division, Liberty Digital (LDIG) also took a piece of electronic convenience store Kozmo.com.

Liberty Media agreed to invest $200 million in print and Internet publisher Primedia in exchange for 800 million newly issued shares totaling a 5% stake in the company. In addition, Liberty Digital will receive an option to take a 12.5% stake in Primedia’s just-formed broadband video unit “at fair market value,” for cash or stock.

Cablevision partners with Primedia

Cablevision and Primedia are teaming up for a content partnership in the New York market. Metromedia Properties, which belong to Cablevision’s Rainbow Media, and New York magazine, Primedia’s flagship property, will be trading content and promotions and creating converged material for broadband delivery.

The resulting Web site, focusing on all things New York, such as where to eat, will be launched this fall. The venture will be equally owned by Primedia and Rainbow.

The three MetroChannels — METRO, Metro Learning and Metro Traffic & Weather — reach 3.8 million subscribers in the New York City area. Primedia’s magazine properties include Seventeen, Horticulture, Modern Bride, American Baby and others. The company also owns and operates more than 215 Web sites.
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By Joe Schlosser

Russion, a series in development at CBS from Sopranos producer Frank Renzulli, is set in a multi-ethnic neighborhood and features a Korean grocer, African-American bar owner, Jewish butcher and Italian beat cop. Now, that's diversity.

Only a few months after signing historic agreements with the NAACP and other minority groups, the major broadcast networks appear to be making good on their promise to make the small screen more diverse, although some minority activists say they will have to see the changes to believe them.

With the development process wrapping up, the Big Four networks and weblets WB and UPN are casting more minorities for roles in potential 2000-01 series.

CBS' pilot American Family, from Latino producer Gregory Nava (Mi Familia) features a predominantly Latino cast; NBC's The Thing About Family is predominantly African-American; and UPN has a handful of minority-led series in the works, including Girlfriends, with four female African-American characters. Asian-Americans have picked up some co-starring roles, although the degree to which they are sharing in the new inclusiveness is a sore spot with some activists.

Behind the camera, CBS is giving Nava a shot at series television, and UPN is working with African-American producers Mara Brock Akil (The Jamie Foxx Show) and Eunetta Boone (The Hughleys).

Marc Hershfeld, executive vice president of casting at NBC, says he has seen a "big change" in casting. "I think producers have made a concerted effort to cast color-blind this season. One of the things I'm most proud of is that our casts are truly diverse and don't feel they have been cobbled together with ethnic actors just for the sake of having diverse casts."

At Fox, casting chief Bob Harbin says he and other casting executives there have been trying for years to get writers and producers to accept more minorities. He believes this year's development slate at Fox will look a lot different. "We are trying to make this open to everybody, not just make it a black-and-white issue but to make it Hispanic and Asian and everything in between."

Jordan Levin, The WB's executive vice president of programming, agrees it is a different landscape. "I do think, in general, we saw more of a variety of choices in the casting area. I think everyone in town has a heightened sense of awareness that this is the right thing to do."

Minority groups aren't ready to hand out the laurels just yet.

Alex Nogales, president and CEO of the National Hispanic Media Coalition, says he'll believe true progress is being made at the networks when he sees it. "What is important to understand is that it wasn't just about signing these agreements. Unless you monitor to make sure your partners are following what you agreed on, it means absolutely nothing."

Karen Narasaki, executive director of an Asian-American activist group in Washington, says she, for one, is not too pleased with the early news. "It's extremely disappointing and unfortunately confirms what we are hearing in the acting community, which is that the networks are not taking seriously any obligation to include Asian-Americans. Clearly, they have done a lot to try to be more inclusive, but there are still a lot of big shows being developed that are pretty monochromatic. When they are still fielding shows based in San Francisco that have no Asian-Americans in them, it's very troubling."

NAACP spokesman John White says his organization talks with network executives weekly to keep tabs on development but it's too early to make any judgments.

CBS has been heralded by some minority groups as the leader among broadcast networks in terms of diverse casting in recent years, with shows like Cosby, Touched by an Angel and City of Angels featuring minority actors in lead roles. Cosby was just canceled, though, and City of Angels might not make it back next season. Still, CBS is stocking up on series with prominent minority cast members.

Nava's American Family, for example, features Latino actors, including Edward James Olmos, Esai Morales and Maria Canals. Drama The District offers Latino and African-American actors, although it stars Craig T. Nelson.

NBC, which has 30 series in development for 2000-01 consideration, has at least one minority cast member in almost every pilot green-lighted. Among them: The Thing About Family with a predominantly African-American cast; comedy DAG, starring David Alan Grier (In Living Color); and Good Guys/Bad Guys from Tom Fontana and Barry Levinson (Homicide), with Jon Seda (Homicide).

UPN is developing sitcom Born in the U.S.A. around Latino comic Freddy...
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WNCT Greenville, NC
WHLT Hattiesburg, MS
KBSH Hays, KS
WJTV Jackson, MS
WJWB Jacksonville, FL
WTVQ Lexington, KY
KIMT Mason City, IA
WKRG Mobile, AL
WMBB Panama City, FL
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Soto. Comedy *Him and Her* from Hollywood studio Greenblatt-Janollari stars Flex (Homeboys in Outer Space) and Kyla Pratt (The Parkers). Off the Hook, produced by Al Haymon (Grown Ups), is a multi-ethnic sketch comedy in the vein of In Living Color and will feature African-American, Latino, Asian and gay actors, UPN executives say.

ABC’s comedy pilot *Wife and Kids* offers actor/comedian Damon Wayans. Former Homicide star Andre Braugher leads drama *Gideon’s Crossing*, which also features Indian actor Ravi Kapoor.

Fox is working on animated sitcom *Lower East Side Shorties*, based on comedian/actor John Leguizamo’s youth in a diverse New York neighborhood. Soap opera star Shemar Moore is one of the leads in drama *Celebrity*, and *Dark Angel* stars Jessica Alba.

The WB has an Asian-American in a leading role: Keiko Agena in drama *Gilmore Girls*, from Warner Bros. And nearly every project has a Latino or African-American face in it.

March, 2000

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**News crew turns rescuer**

*Freelancers pull KTTV-TV chopper crew from crash*

By Melissa Grego

Los Angeles photographer/reporter Aaron Fitzgerald became part of the story last week when he rescued his colleagues from a fiery crash.

Fitzgerald, covering Oscar activities from a helicopter hovering above the Shrine Auditorium in Los Angeles, rescued a pilot and a cameraman from another news helicopter that crashed at a nearby airport.

“It was a really traumatic thing to see, especially because these guys are our friends,” says Fitzgerald.

Pilot Kris Kelley, an employee of leasing company Helinet, was flying KTTV-TV Los Angeles’ SkyFox2 with KTTV photographer Phil Arno above the Shrine when she reported a problem with the hydraulic system. Fitzgerald, a KCBS-TV Los Angeles employee, and KCAL-TV Los Angeles pilot Larry Welk were in KCAL’s helicopter doing freelance work for Entertainment Tonight.

Welk and Fitzgerald escorted Kelley and Arno about 10 air miles back to their home base at Van Nuys Airport, where the helicopter crashed.

Welk landed nearby, dropping off Fitzgerald, who dodged burning jet fuel to help Kelley to safety. Then Welk took the KCAL chopper back up in the air to shine light on the fiery scene, so that Fitzgerald could find and rescue Arno from where he was pinned under rubble in the dark.

Fitzgerald says he and Welk did what anyone in the close-knit broadcast helicopter community would have done.

Jeff Wald, news director of KTLA-TV Los Angeles, whose news helicopter also followed to the airport, concurs that the camaraderie among news
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crews in the sky is particularly evident. Wald says he authorized his crew to also escort SkyFox2 to Van Nuys after hearing Kelley’s report of trouble.

Ironically, by authorizing his news crew to leave the Oscar venue, Wald ended up winning the exclusive coverage of the crash, a story covered widely on local evening news reports. He chose, though, to share the footage with the other stations in the market.

"Although it's a dog-eat-dog, competitive business, when something takes on emergency proportions, there is no hesitation to help," he says. "We weren't concerned about credit."

Coincidentally, Wald's crew was connected to the KTTV crew on another level: The chopper that went down used to be KTLA's news aircraft. About two years ago, Wald upgraded to a craft with more power. "It really hit us hard when we saw that tail number."

Both Kelley and Arno were in stable condition and recuperating from surgery at Northridge Hospital Medical Center, according to a hospital spokeswoman at press time. Each is expected to make a full recovery.

Chopper safety had been challenged

Two weeks before KTTV(TV) Los Angeles' SkyFox2 helicopter crashed last week, the bargaining organization representing on-air KTTV staff notified the station that employees were concerned with its safety.

The American Federation of Television and Radio Artists filed a grievance March 9 saying KTTV reporters were being sent to work in possibly unsafe aircraft. Phil Arno, the photographer injured in the crash, is an AFTRA member.

KTTV released a statement last week saying, "KTTV agrees with AFTRA and the people it represents on the recognition and enforcement of all helicopter safety procedures. To that end, KTTV requested earlier this month that Helinet thoroughly evaluate its ongoing safety policies, while the station also commissioned its own independent review."

Helinet leases two news helicopters to KTTV. According to Vice President Dave Corsello, maintenance is contracted out to Rotor Craft Support.

"Safety is first and foremost to us," he says. "Anybody who knows us, knows we don't cut corners when it comes to safety."

Rotor Craft did not return calls by press time.

AFTRA filed the grievance, says AFTRA Los Angeles Local's Broadcast Department Director Gerry Daley. "To ensure that the ultimate decision of when to fly is not made by news management or helicopter companies with a financial stake in the situation but by those people doing the work."

At KCBS-TV Los Angeles, which employs Aaron Fitzgerald, the photographer/reporter who helped rescue the crash victims, News Director Roger Bell says he relies on the people who fly to determine when it is safe to go up. "Aaron is a pilot himself. If he ever came to me and said I think it's not a good idea to go up, he wouldn't go up."—M.G.
A 300-mile race, 24 hours a day, through some of the toughest terrain in the Andes. Mountain-climbing, kayaking, canoeing, racing on horseback and on foot—a survival test for man, woman, and camcorder. Listen to Angus Yates, Executive Producer for Discovery Channel's Eco-Challenge.

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Nielsen adds Dayton

Nielsen Media Research is adding Dayton, Ohio, as its 52nd metered market starting in October 2001. Nielsen had already announced that it is adding Buffalo, N.Y.; Albuquerque-Santa Fe, N.M.; Austin, Texas; and Fort Myers-Naples, Fla., to its list of metered markets. Nielsen's metered market coverage will now represent 67% of the U.S. Separately, Nielsen has set the start date for the fall TV season on Oct. 2, following the conclusion of the 2000 Summer Olympics, which NBC will broadcast.

Mondale watch

According to industry sources, Eleanor Mondale may be leaving as host of Columbia TriStar Television Distribution's upcoming syndicated strip, Men Are From Mars, Women Are From Venus. Both Columbia and Mondale's rep maintain that Mondale is the show's host and under contract at this time. However, sources close to the production and in the station and syndication communities indicate Columbia is shopping for a new host.

Those '70s clearances

Carsey-Werner Domestic Television Distribution has cleared sitcom That '70s Show in 48% of the country. The second-year Fox sitcom has been sold in syndication in 17 of the top 20 markets for its fall 2002 syndication debut. Clearances include WOR-TV New York, KCOP-TV Los Angeles and WPWR-TV Chicago.

Wake-up call for Dream Team

Dream Team Inc., the company that teamed with Dean Hamilton Entertainment on the syndicated action hour Dream Team, has filed for Chapter 11 bankruptcy protection in Los Angeles. Previously, the Screen Actors Guild had scheduled an auction of the show's assets in order to pay off debts owed to SAG members. Due to the bankruptcy filing, the auction has been indefinitely postponed, and creditors will be paid according to the direction and determination of the court. According to David Tumaroff, one of the show's executive producers, SAG members are owed approximately $1.5 million, and Tumaroff and two other producers, Steve Parry and Bob James, are owed about $1 million, collectively. The show’s distributor, BKS, is also a creditor. Five episodes aired this season in addition to the two-hour premiere. About $18 million was spent on production of seven hours of programming, the show's producers say.

Oscar goes to ABC

The Academy Awards helped ABC dominate the ratings for March 20-26. ABC won its 13th consecutive week in total viewers — the first time ABC has accomplished such a feat since the 1978-79 season — and fifth straight in adults 18-49, according to Nielsen Media Research. ABC averaged 17.7 million viewers and a 6.8 rating/19 share in adults 18-49 for the week. ABC's coverage of the 72nd Annual Academy Awards drew an average audience of 46.3 million viewers and a 19.1/47 among adults 18-49.

Heart-Argyle gives a green light

Heart-Argyle Television Productions has given the green light to all of its new and returning series for fall 2000 and determined that King World Media Sales will handle all domestic ad sales for the series. The returning series: Rebecca's Garden, cleared in 85% of the country; Living Better, cleared in 70%; and SOS in America, cleared at 75%. The new animal-oriented half-hour weekly Wild Moments is cleared in 73%.

Finding Geena Davis

Geena Davis has been cast in the lead of the ABC comedy pilot Lost and Found. Davis, who won an Oscar for 1988’s The Accidental Tourist, will play a New York City party planner who falls in love with a suburban widower with two children. The pilot, from co-owned Touchstone Television, has been given a 22-episode commitment for the 2000-01 season. Davis will also serve as an executive producer.

Personal best for Kids WB

Kids WB beat all of the Saturday-morning competition again and also scored its highest ratings ever on March 18. Kids WB averaged a 6.7 rating/27 share in kids 2-11 and an 8.1/32 in kids 6-11 — both WB's highest ratings for children's programming ever. Pokémon was again the leader of the children's pack, averaging a record-high 8.1/29 in kids 2-11 for both its 9:30 a.m. and 10:30 a.m. ET/PT episodes.
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## Top 10 Shows

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<td>Seinfeld</td>
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<td>5.4</td>
</tr>
<tr>
<td>8</td>
<td>Frasier</td>
<td>5.1</td>
<td>5.9</td>
</tr>
<tr>
<td>8</td>
<td>Dennis the Menace</td>
<td>5.1</td>
<td>5.3</td>
</tr>
<tr>
<td>10</td>
<td>Beverly Hills Cop</td>
<td>4.9</td>
<td>5.2</td>
</tr>
<tr>
<td>10</td>
<td>Wheel of Fortune (wknd.)</td>
<td>4.9</td>
<td>4.9</td>
</tr>
</tbody>
</table>

## Top 5 Game Shows

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>AA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune</td>
<td>10.8</td>
<td>10.8</td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy</td>
<td>9.1</td>
<td>9.1</td>
</tr>
<tr>
<td>3</td>
<td>Wheel of Fortune (wknd.)</td>
<td>4.9</td>
<td>4.9</td>
</tr>
<tr>
<td>4</td>
<td>Hollywood Squares</td>
<td>4.1</td>
<td>4.1</td>
</tr>
<tr>
<td>5</td>
<td>Family Feud</td>
<td>2.2</td>
<td>2.7</td>
</tr>
</tbody>
</table>

Syndicator Byron Allen is headed for the information superhighway and he plans on using syndicated TV to get people to follow him. Allen's Los Angeles-based CF Entertainment, which produces and distributes such syndicated shows as Entertainers and American Athlete, plans to launch an online entertainment network and superstore on April 22. Allen says Entertainmentstudios.com will boast more than 1 million items for sale or auction—from CDs, DVDs and movie tickets to memorabilia, such as furniture from Sylvester Stallone's home. It will also feature downloadable clips from CF shows.

To drive traffic to the site, Allen is offering TV stations a free half-hour syndicated celebrity interview strip. He is also signing up stations to add a link to Entertainmentstudios.com on their Web sites. In exchange, stations get 5% of e-commerce proceeds that can be tracked back to their sites. At least 17 stations have agreed to add the link, including WNDS-TV Boston.

—Melissa Grego

---

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Byron Allen's CF Entertainment will launch an entertainment network and superstore on the Internet.

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212.463.6546 dlevitt@cahnrs.com

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**Broadcast network prime time ratings according to Nielsen Media Research**

**Daily drawings for Palm Pilot VII at NAB booth #L9341**

<table>
<thead>
<tr>
<th>Time</th>
<th>Show</th>
<th>Network</th>
<th>Rating/Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30</td>
<td>Awards</td>
<td>WBB</td>
<td>11.8/20</td>
</tr>
<tr>
<td>10:00</td>
<td>54. CBS Sunday Movie—Passenger 57</td>
<td>29.2/48</td>
<td>7.8/13</td>
</tr>
<tr>
<td></td>
<td>278. UPN Sunday Night Movie—Bulletproof</td>
<td>6.9/11</td>
<td>7.9/13</td>
</tr>
<tr>
<td>10:30</td>
<td>WED RX</td>
<td>11.8/20</td>
<td>7.8/13</td>
</tr>
<tr>
<td></td>
<td>SAT RX</td>
<td>9.3/15</td>
<td>8.8/14</td>
</tr>
</tbody>
</table>

**Top Ten Shows of the Week**

<table>
<thead>
<tr>
<th>Title</th>
<th>Network</th>
<th>Rating/Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Beat*</td>
<td>UPN</td>
<td>2.2/3</td>
</tr>
<tr>
<td>7 Days</td>
<td>UPN</td>
<td>2.4/4</td>
</tr>
<tr>
<td>Star Trek: Voyager</td>
<td>UPN</td>
<td>2.5/4</td>
</tr>
<tr>
<td>Moesha</td>
<td>UPN</td>
<td>2.7/4</td>
</tr>
<tr>
<td>The Parkers</td>
<td>UPN</td>
<td>2.9/4</td>
</tr>
</tbody>
</table>

**4.8/7**  
UPN 103. Popular 2.0/3

**2.6/4**  
UPN 107. Roswell 1.9/3

**2.3/4**  
UPN 107. Roswell 1.9/3

**2.0/4**  
UPN 103. Jamie Foxx 2.0/3

**1.3/2**  
UPN 108. 7th Heaven Beginnings 1.6/3

*Programs with asterisks are season to date.*

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CBS TV news pioneer dies at 86

Sig Mickelson established gavel-to-gavel convention coverage, hired Walter Cronkite

By Steve McClellan

Television news pioneer Siegfried “Sig” Mickelson, the first president of CBS News and one of the founders and one-time president of the Radio-Television News Directors Association, died Friday, March 24, of pneumonia. He was 86 and lived in San Diego.

Mickelson played a major role in developing TV news. He was president of CBS News from 1959 to 1961 but oversaw CBS' TV news department from its infancy in 1951 as the first director of news and public affairs, CBS Television.

In 1954, when the network merged its TV and radio news operations, Mickelson got the nod to run it as vice president and general manager, CBS News. Among his innovations was establishing CBS News as the first network to gather its own worldwide film footage in house.

Mickelson also was a key figure in shaping the concept of gavel-to-gavel coverage of the quadrennial political conventions. He was chairman of the TV networks’ committee arranging coverage of the 1952 political conventions—the first conventions in which television played an important national role.

Mickelson was responsible for bringing the Edward R. Murrow-hosted See It Now to the air and for bringing Fred Friendly to CBS to produce it. The program is remembered most for its exposé of the rabid anti-Communist Sen. Joseph McCarthy.

Mickelson also brought Walter Cronkite to CBS News, hiring him in 1952 to anchor the network’s convention coverage and later naming him to anchor the network’s flagship evening newscast. Indeed, he is credited with coining the term “anchorman” to define the one person to whom all sources of information would flow in a newscast.

In 1955, Mickelson told Broadcasting & Cable that broadcasters had an obligation to avoid distorting the news and to be complete, objective yet interesting in their reporting. But his journalistic ethics evolved over time. Years after the fact, he wrote in his book The Electric Mirror that CBS News staffers hid microphones in the Credentials Committee room at the 1952 Republican Convention. At the time, he said, “such ethical and legal considerations were a matter of slight concern.”


“Sig Mickelson helped create the foundation on which CBS News still stands today,” said Andrew Heyward, president, CBS News.

Mickelson is survived by his second wife, Elena; two children from his first marriage, Ann Mickelson de Brauw and Dr. Alan Mickelson; two stepchildren and seven grandchildren.
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New York anchor remembered

WWOR-TV News Director Will Wright recalls telling Reggie Harris that the day that WCBS-TV New York let Harris go was “a blessed day for me. Harris replied: ‘Well, maybe it is for you, but it’s not so hot for me.’ I told him it was blessed because ‘Now you can come and work for me.’ I promised him we would make him happy here. And, just last week, he told me he was happier than he had ever been in his life.”

Harris, the 46-year-old anchor and reporter who had been with WWOR-TV since 1997, died of a heart attack last week while exercising on a treadmill in his home. Wright said his friends knew that an irregular heartbeat had been found a few years ago but knew of no other heart trouble. “He could have been a role model for fitness. He was a role model for his sense of fairness and balance, and for his work ethic.” Wright said he will remember Harris as a gifted journalist who worked to the last minute on a story for the latest and most accurate information.

Harris was also active outside of work, mentoring and motivating at-risk youths. “He was a personal role model for me, even though he was a few years younger,” Wright said.

“He was, for me, the quintessential African-American professional, a tremendous talent with an uncanny sense of giving back. We’ll miss him very much.”

Labor pains, hunger pangs

Univision Television Group filed two legal actions against the National Association of Broadcast Employees and Technicians (NABET) Local 51 last week, contending that the union was negotiating in bad faith and had unlawfully interfered with the broadcasting activities of Univision’s KFTV(TV) Fresno. In a complaint filed with the National Labor Relations Board, Univision accuses the union of being “dilatory [intentionally delaying] and unprepared for scheduled bargaining sessions,” and said it “left scheduled bargaining sessions in order to conduct media interviews, and made numerous misrepresentations.” Univision also asked the Fresno County Superior Court for an injunction against NABET’s alleged harassing and stalking KFTV employees and becoming a “public nuisance.”

Earlier last week, NABET workers overwhelmingly rejected another contract offer from Univision management. Where the workers had rejected the previous offer unanimously a week before, this time there was one vote for ratification. The vote followed three days of negotiations, and NABET acknowledged that the offer, which includes $1,000 signing bonuses, was an improvement over previous offers. NABET said job security remains an issue, as well as overall compensation.

Meanwhile, the hunger strike nears its 40th day, with reporter Reina Cardenas and master control operator Martin Castellano joined since the beginning by union negotiator Carrie Biggs-Adams. Two more activists, one from the local hotel employees union and another from the Committee of the Poor, have begun fasting in sympathy, according to NABET. Fermín Chavez, who dropped out on medical advice after three weeks, took a medical leave from the station last month, the union said. More negotiations were scheduled for week’s end.

News sharing in West Virginia

WDTV(TV) Weston, W.Va., joined the ranks of stations sharing reporting with local newspapers last week. The station will devote a nightly segment to Marion County news featuring reporters and headlines from that county’s Times West Virginian. “In a market this size [DMA 164], the daily papers cover only a certain area,” said News Director John Dahlia, who added that the new arrangement was grounded in contacts he made while working as a reporter and in public relations in the area. In exchange, the station will provide a few regular columns for the paper, dealing with news, weather and sports. The arrangement was the first in the state, according to Dahlia, and possibly the first such cooperative agreement in a smaller market.

News dropping in Orlando

WESH(TV) Orlando, Fla., will drop its 4:30 p.m. news this week in favor of another run of Judge Joe Brown to compete against Oprah and Rosie. In the fall, the station will be airing Judge Judy and decided to commit to the full hour of court-based programming before the May sweeps ratings period. The move will not lead to layoffs, according to General Manager Bill Bauman.

“This is simply a question of audience flow,” he said. “We’ve had 14 programming changes in the past five years between 4 and 6 o’clock. I’ve spent most of my career in news, and I’ve learned that you can do too much news. We reached the point of critical mass. We did a very good 4:30 newscast; now we’ll do four newscasts instead of five.”

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This is the second of two special reports focusing on new products and technologies that will be shown at the NAB 2000 Convention in Las Vegas April 10-13. This “Road to NAB” report gives a preview of the show floor and highlights new broadcast production products, along with associated automation and monitoring gear. It also includes news of deals and corporate strategies that will be discussed at the show.

Get ready for the big one

NAB promises high-octane technical program

Less than one week stands between you and the monster known as NAB 2000. This year’s National Association of Broadcasters convention in Las Vegas, running April 8-13, promises to be bigger than ever. NAB has added 10,000 net square feet of booth space, primarily in the Sands Expo Center, bringing the total exhibit area to more than 910,000 net square feet.

More than 1,500 exhibitors are expected, compared with 1,427 last year. And 270 of them will be new to NAB, says Director of Media Relations Ann Marie Cumming. And she expects well over 100,000 attendees; last year’s show brought 106,372 through the NAB gates.

The 800-plus exhibits at the Las Vegas Convention Center will cover more than 585,770 net square feet, with television/video/film exhibits in the North and South Halls, radio/audio exhibits in the North Hall, and outdoor exhibits. Next door, the Las Vegas Hilton will play host to the Television Broadcast Sales Exhibit Hall, featuring 22 exhibits and 2,950 net square feet.

The Sands will house 600-plus exhibits covering over 326,908 net square feet. The television/video/film exhibits will include the new Microsoft Partner Pavilion, and the NAB Multimedia World exhibits will encompass the new Adobe Solution Network Pavilion, an expanded multimedia/Internet area at registration level, and the ETV World Broadcast Demonstration Center (B&C, March 27). The Sands will also house the Internet@NAB2000 exhibits, featuring the Microsoft-sponsored Internet/Theater@NAB2000, and satellite and telecommunications booths.

In addition to the exhibition floors, which will be open from 9 a.m. to 6 p.m. on April 10-12 and from 9 a.m. to 4 p.m. on April 13, NAB 2000’s conference schedule will include more than 150 sessions targeting different aspects of the television industry. The official kickoff to the conference is Viacom Chairman Sumner Redstone’s keynote address on Monday morning, April 10, although some of the conferences, such as the NAB Broadcast Engineering Conference and the Television Management Conference, will be held over the weekend (April 8-9).

Technology executives will be particularly interested in the April 8 seminar conducted by the Society of Motion Picture and Television Engineers (SMPTE). The event, which runs from 9 a.m. to 4:30 p.m. in Pavilion 9 of the Las Vegas Hilton, will examine the progress made by studios, networks and post-production houses in HDTV production. It will include speakers from Sony Pictures, Laser Pacific, Warner Bros., ABC, CBS, NBC and HBO.

Dale Hatfield, chief of the FCC’s Office of Engineering and Technology, will give the opening address at the NAB Broadcast Engineering Conference on April 9, and newly appointed FCC Chief Technologist David Farber will deliver the keynote address at the NAB Technology Luncheon on Wednesday, April 12.

NAB will also award its 2000 Engineering Achievement Awards at the Technology Luncheon. This year, the Radio Engineering Achievement Award goes to Dorrough Electronics founder Michael Dorrough, and the Television Engineering Achievement Award goes to former Capital Cities/ABC Vice President of Broadcast Engineering Max Berry.

—Glen Dickson
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Z Technology

Z Technology will introduce its portable DSS-5000 Series test and measurement system at NAB. The swept-spectrum field-strength meter and 8-VSB decoder is controlled by a laptop PC and powered by an ENG camera battery. The system, which is contained in a backpack and battery-belt/PC-tray assembly includes Z Technology's new DTV Analysis software running in Windows 98 for easy integration with other Windows programs. Measurements include graphic displays of the RF spectrum and numeric values for tap energy, tilt, 5-MHz high-low differential, peak power, total in-channel power, and 8-VSB mean squared error and signal-to-noise ratio.

Hitachi Denshi America

Hitachi will have a number of new offerings this year. Topping the list is the SK-777, a 16:9/4:3 switchable broadcast camera with a 12-bit A/D converter and 2/3-inch, 740,000-pixel FIT CCD chip. Horizontal resolution is 850 TV lines; sensitivity is f8 at 2,000 lux; DSP functions include automatic flesh-tone detail. Suggested list price is $42,000. Also new this year is the DK-H3, Hitachi's first 1080i HDTV graphics camera. It includes a newly developed 2.2 million-pixel, 2/3-inch IT CCD chip and, 110-pro line horizontal resolution; DSP functions include six-vector color correction, adjustable detail frequency and flesh-tone detail. Pricing is $14,000. Also to be introduced at NAB is the HV-D5W, a new three 2/3-inch 510,000-pixel CCD color camera featuring a switchable (16:9/4:3) aspect ratio and DSP. According to Hitachi, the camera is suited for use as a graphics camera, in a pan/tilt system, or as a tower camera. It has a sensitivity of f1.4 at 0.5 lux, automatic electronic shutter and a horizontal resolution of 750 TV lines. Pricing is expected to be $4,000.

Tandberg Television

Tandberg Television will introduce the E5100, a 2RU digital ENG system combining MPEG-2 encoding and COFDM modulation, to remove ghosting and multipath problems associated with analog ENG systems in use today. It incorporates a fully integrated COFDM modulator card. Also new this year is the E5500 digital satellite news gathering encoder, which provides all the functionality required for a multitude of outside broadcast applications. The unit housed in a 2RU chassis and features front-panel pushbutton control and LCD indicating low-latency modes, built-in frequency, agile QPSK modulation, SDI and composite video inputs, and high and low-speed data inputs.

JVC

Among JVC's offerings at NAB will be three new camcorders. First up is the DY-70 D-9 1/2-inch CCD camcorder, with 14-bit digital signal processing (DSP), 4:2:2 sampling and 50-Mbs/s data rate. It weighs about 15 pounds and has several high-end features, including four-channel audio sampled at 16 bit, 48kHz. Also new this year will be the DY-90, with three 2/3-inch CCDs and similar features to the DY-70. The DY-90 will be complemented by the 16:9 native aspect ratio DY-90W camcorder.

Fast Multimedia

Fast's focus will again be on the FAST601 editing system with new InTime processor and FAST601 DV, an IEEE 1394 I/O card that allows FAST601 users to input DV footage directly from DV cameras. The new DV card works with all FAST601 systems and will allow batch capture and print to tape.

Videotek

The VTM-400HD multiformat high-definition on-screen monitor provides on-screen measurement cursors for waveform amplitude and time, vector phase, real-time signal-quality alarms with adjustable limits, plus expanded system features. It also has audio display for 5.1 or 7.1 channel applications. It can be used for 720p, 1080i, and 1080p/24sF serial digital input formats.

Inscriber

Inscriber LIVE/Logo is a broadcast-quality 32-bit serial digital logo generator for post-production and live television environments. LIVE/Logo enables users to organize and display any number of logos, clocks, timers, text strings, animations and audio bytes (.wav files). Features include the ability to capture temperature in real time from a standard temperature probe and to create and preview analog clocks. In addition, any Windows TrueType font may be used for the digital clock, text string and temperature, allowing stations to create a unique look and feel for their time and temperature display.

Accom

Accom is introducing a high-definition WSD/HD digital disk recorder that will start at less than $40,000. The standard-definition 601 version uses a single Medea 78-GB VideoRAID/RT; four VideoRAID/RTs are required for high-definition storage. Capacities can range from 78 GB to more than 10 TB. Edit control is via standard
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Sony protocol, with manual control via an HTML/Java applet. Any Web browser on the WSD/HD network can open the GUI panel for control of the machine.

**Advanced Rendering Technology**

ART is introducing its RenderDrive RD5000 3-D rendering appliance. It is based on the AR350, ART’s ray-tracing graphics processor and delivers up to five times the performance of the company’s RenderDrive RD2000 system. Suggested list price is $24,950.

**Itelco**

New from Itelco this year will be two series of DTV transmitters. The KV Series is equipped with an IOT; the WV is liquid-cooled solid state. Both series have Itelco’s own 8-VSB exciter/modulator. The compact KV is suited for installations where space and weight are issues, and the WV offers improved transmitter efficiency and reliability for power levels between 800 watts rms and 40 kW rms.

**Ampex Data Systems**

Ampex’s next-generation quad-density data storage tape (DST) provides uncompressed storage capacity of 660 GB on a single cartridge. The new drive doubles the capacity of the current line of Ampex automated cartridge archive libraries.

**AMS Neve**

Audiophiles will find new Workflow technologies in place at AMS Neve’s booth, integrating the manufacturer’s production consoles and post systems to form seamless environments for rapid project transfer and improved studio flexibility. WorkFlow systems include the manufacturer’s Encore universal console automation system and the StarNet editor network.

**YEM**

YEM will introduce the world’s smallest and lightest portable HD MPEG2 encoder and decoder. Both the HE-1000 encoder and HD-1000 decoder are approximately the size and weight of a small notebook computer, and both offer low power consumption and efficient compression and decompression for on-location as well as studio applications. YEM is also introducing its battery-operated multiformat HD signal generator.

including a heavy-duty New Track-Cam System featuring curved and lattice-type tracks that eliminate vibration and support camera and lens packages up to 110 pounds. Among other introductions are flat-panel LCD touch screens (13-, 14- and 15-inch) for Radamec touch control panels, a Free-d virtual studio tracking system with increased speed, and a virtual 3-D operator interface that allows Free-d and RP2VR users to interface directly with Radamec’s high-quality Virtual Scenario system.

**Peak Broadcast Systems**

Peak is introducing three products at NAB: PilotTicker, Everest NT and GeoNews. PilotTicker, based on Everest real-time graphic software, is available for the SGI NT, O2, and Onyx workstations. In combination with Pilot’s robust database, it provides the facilities to read electronically delivered financial data in a combination of formats, including multiple crawls and non-moving graphic displays. Each crawl can be independently controlled, including such parameters as speed, color, font size, font type and background colors.

Also new from Peak is Everest NT, real-time graphics animation and rendering software for the SGI Windows NT platform. Everest NT offers the identical feature set available on SGI Onyx and O2 platforms, and files are forward-and backward-compatible. Everest NT is particularly suited for in graphics design, live-to-air graphics production, and authoring of 2-D/3-D graphics and virtual sets. In addition, Peak is offering GeoNews, a high-resolution map of the world that operates on the Silicon Graphics Onyx and O2 workstations and will be available shortly for the NT platform.
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Lucent launches fiber net

GeoVideo will utilize local PBS stations as production and distribution hubs

By Ken Kerschbaumer

The 27 public television stations that make up the Community Stations Resource Group (CSRG) Digital LLC will soon serve as hubs for GeoVideo, an international fiber network formed by Lucent Technologies’ New Venture Group.

The network will be capable of handling both contribution- and distribution-quality standard-definition and high-definition video, at rates from 10 Mb/s for SD to 100 Mb/s for HD for contribution and from 1.5 Mb/s for SD to 19.39 Mb/s for HD for distribution. Initial applications will include such business-to-business functions as eCinema, film-production dailies and video conferencing. Plans are to eventually expand on the PBS educational mission by bringing lectures and video to desktops.

“We feel like this is the place we’ve been headed to for years,” says Bill Koby, president of CSRG, which will market and sell the GeoVideo services.

The CSRG stations will also offer production services to customers. “Co-locating the video hub with the production services makes smart business sense,” notes Arthur Salvadore, GeoVideo vice president, networks.

Lucent Digital Video will supply video encoding and gateway equipment at the hub. “Lucent MPEG-2 encoders will be used for both HD and SD alongside a professional video gateway product called LinkRunner and a new product that has the capability to do 4:2:2 HD encoding and decoding for contribution-quality HD,” says Salvadore.

According to GeoVideo co-CEO Cliff Schorer, the network will offer 400 times the capacity of current copper-wire networks.

Another feature of the network is the GeoVideo Browser, the gateway from the desktop to the network. According to Vice President and General Manager Garrett Feinberg, the browser, which runs on Pentium-based PCs, is similar to Netscape or Microsoft Explorer but offers additional functionality allowing the user to take full advantage of the network’s capability. Users will be able to fast-forward or rewind video and share PC files.

The initial plan focuses on “optically wired geographies,” including New York, Chicago, Boston, Los Angeles, San Francisco and Dallas, according to Salvadore.

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Canon field lens offers 86x zoom

Canon Broadcast will arrive at NAB with a couple of industry firsts, the most notable being the Digi Super 86xs (XJ86x9.3B IE), pictured above. The new lens is the longest-field zoom lens ever, according to Canon, and is also the first to incorporate the manufacturer's new optical stabilization technology that can eliminate vibrations at a frequency of up to 10 Hz. Maximum focal length on the lens is 1,600 mm with a 2X extender. The lens also makes use of "xs" technology to keep its weight down, weighing only 1.32 pounds more than the 70x lens.

Also new for NAB is the J11ax4.5B IFxs ENG/EFP production lens, offering the widest angle ever, the company says: 101.14 degrees at diagonal in 4:3. In addition, minimum object distance (MOD) is 0.0. Focal length with 2X extender is 400 mm.

The two other additions to Canon's lineup are the switchable 16:9/4:3 J11ax4.5B WRS/WAS and the J11ax4.5B KRS/KAS (without built-in extender).

For the professional looking for an HDV ENG/EFP lens, the 16 HDxs (HJ16x8B IRS/IAS) is Canon's latest option. Successor to the HJ15x8B, it has a 13-mm shorter lens barrel and is 17% lighter overall. Tele length is 128 mm, wide angle is 8mm and MOD is 0.7 m. Canon also is introducing Digital Drive, a technology that brings lighter weight, advanced specifications and better ergonomic design to lenses. —Ken Korschbaumer
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Grass Valley swallows Vibrint

Acquisition moves manufacturer into low-cost digital editing systems

By Glen Dickson

n an effort to jump-start broadcast newsrooms' conversions from analog to digital technology, Grass Valley Group is acquiring Vibrint Technologies, Bedford, Mass., a manufacturer of low-cost digital editing and recording devices.

Terms of the deal between the two privately held companies were not disclosed. Grass Valley executives say the Vibrint acquisition, which is expected to close this month, will allow them to offer stations more competitively priced disk-based news editing and recording systems to replace analog tape-based gear.

“There is an enormous need for the solutions offered by the Vibrint platform of product,” says Grass Valley Chairman Dr. Terence Gooding.

Vibrint was founded in 1995 and has sold about 100 units overall, with news installations at eight stations in the U.S., according to Vibrint President Peter Tarca. It offers several PC-based software applications, including FeedClip, an interactive feed recording system; NewsEdit, a nonlinear workstation aimed at hard news editing; and NewsQ, a low-cost news playback product.

NewsEdit in particular targets today's two-machine, cuts-only edit bays, a market Grass Valley has previously approached with the combination of its Profile video server and Avid's NewsCutter nonlinear editor. But Grass Valley has had limited success, primarily because of the high cost of the combined Profile/NewsCutter system.

Now the Nevada City, Calif.-based company says it will go after the hard-news market with Vibrint's servers, which use standard off-the-shelf storage and networking. Although the Vibrint systems will interface with Grass Valley's flagship Profile XP server, Vibrint's software applications won't be ported to the Profile. Instead, say Grass Valley executives, the Vibrint server-based systems will be sold as a separate product line, at a price up to 50% cheaper than the Profile/NewsCutter.

Under Grass Valley, Vibrint will also market a low-resolution MPEG-1 browsing tool for journalists' desktops, one that would seem to be in direct competition with MediaBrowser, the low-res browser developed by newsroom computer supplier Avstar, which is owned 50/50 by Grass Valley and Avid.

Grass Valley Director of Product Strategy Mike Cronk says his firm will continue to integrate with NewsCutter and will continue to work with Avid as a partner in Avstar. But he adds that Grass Valley is no longer “planning on offering a hard-news editing application that runs directly on Profile.” Instead, Grass Valley will focus on selling Profiles for feed recording and news playout. Vibrint's beta site, NBC affiliate WHDH-TV Boston, is now using the Profile and Vibrint system together in such a configuration.

“For news editing, the Vibrint solution hits the price point people are looking for,” says Cronk. “Just look at how the cost of record decks has come down. One of the reasons Vibrint has hit that mark is that they haven’t relied on proprietary hardware. To change that and put it on a more expensive platform would be suicide.”
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PanAmSat takes Net plunge
But the company’s stock dives on lower projected earnings

By Glen Dickson

Satellite operator PanAmSat Corp. unveiled its long-awaited Internet strategy last week, announcing that it will invest up to $250 million over the next two years to distribute Internet traffic over its satellites.

The proposed service, NET /36, will rely on PanAmSat’s space capacity to bypass terrestrial Internet bottlenecks, a concept already being pursued by such companies as iBeam, Akamai and Vyvx. NET /36 will launch during the third quarter with US West and RealNetworks as partners.

Wall Street’s enthusiasm for PanAmSat’s IP (Internet Protocol) push was dampened by the Greenwich, Conn., company’s concurrent announcement on projected 2001 earnings. It expects them to be 75 cents to 85 cents a share and cites higher interest rates and depreciation costs. That was a significant drop from analyst projections of $1.49 a share, and the company’s share price tumbled 25% Wednesday, falling 15 1/4 to 47.

“It has nothing to do with their Internet strategy,” said one equity analyst, referring to the stock drop. “It is this type of rapid change in guidance that we thought we were done with. The last two or three quarters have been excellent, and we’ve been given good guidance.”

Rob Bednarek, PanAmSat executive vice president and chief technology officer, said the market was overreacting. “I think it’s a modeling issue as opposed to anything else. There’s no change in the fundamental business.”

But PanAmSat is trying to grow a new business with NET /36. The company has dedicated 24 of its Ku-band transponders worldwide to the service, roughly one gigabit in overall bandwidth. Internet content providers will send content via fiber to PanAmSat’s teleport in Atlanta, which will serve as NET /36’s headquarters (teleports in Napa, Calif., and Homestead, Fla., will also be equipped with IP transmission gear). PanAmSat will uplink the content to its satellites for broadcast. The IP content will be received and cached for quick access on servers at local POPs (points of presence), which could be ISPs, cable companies or telcos.

Most of PanAmSat’s investment in NET /36 will be spent on those servers, says Bednarek. In the U.S. alone, the company plans to buy roughly 1,000 receiver/servers this year for deployment to last-mile Internet providers.

NET /36 will be marketed as an efficient vehicle for distributing Internet content aimed at mass consumption, such as streaming video or popular Web sites. PanAmSat has partnered with RealNetworks to use its RealSystem G2 software to encode streaming media but
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has no deal yet to distribute its content. On the ISP side, it has signed up US West, which will use NET/36 to deliver content for its DSL service, beginning testing in the second quarter.
NET/36 will charge customers on "a bit-delivered basis" using a meter on the local server, Bednarek says. "It's a very young and uneven market, and it's difficult for content providers to make multimillion-dollar transponder commitments."
Several analysts expect PanAmSat to spin off NET/36 to capitalize on the high valuations on Internet companies. Bednarek acknowledged the possibility.
"I think that's a given," says Bear Stearns Managing Director Vijay Jayant.

Worldtrax makes NAB debut
A new exhibitor at NAB 2000, Worldtrax Media, will be pitching a solution to a few old problems: making sure commercials run when (and as long as) they're supposed to and long-form programming runs only when it's paid for.
Worldtrax has licensed Lucent Technologies' MediaTraX technology, which is used to insert tracking data into video content. By encoding an indiscernible "digital watermark" within video and audio content and setting up decoder sites within a broadcast market, Worldtrax can offer a range of content-verification services. The technology can identify the exact broadcaster, transmitted subject matter, date and time, and length of transmission to the second on a 24-hour basis.
The Portland, Ore.-based company is launching receiver sites in New York, Los Angeles, Chicago, San Francisco, Atlanta, Seattle and Portland and aims to have receivers in the top 120 U.S. markets by year-end. The company has also conducted extensive tests in Japan and plans to deploy its equipment in China, Europe and Latin America later this year.
"It's been very effective," says Tribune Vice President, Marketing, Henry Urick. "The encoding cannot be degraded; it really can't be taken out of a spot. Some analog systems can be degraded through the [processing amplifiers] at the station level. So we find this is a very effective system."
—Glen Dickson
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TECHNOLOGY

NBC taps Avid for Olympics
To handle nonlinear post-production for the 2000 Summer Olympic Games in Sydney, Australia, and the 2002 Winter Games in Salt Lake City, NBC has selected Avid Technology’s top-of-the-line editorial finishing system, Symphony, and its networking and storage system, Unity MediaNet. The network has purchased 12 Avid Symphony systems supported by a MediaNet system, which Avid says is the largest deployment of nonlinear editing systems to be used at a live sporting event.

Fox Sports Net buys Tandberg gear
Tandberg Television will supply Fox Sports Net with digital compression gear that the cable sports network will integrate into a national ATM-based (Asynchronous Transfer Mode) program-contribution and -distribution network, the Fox Video Network. FVN will allow Fox Sports Net’s regional production centers to easily distribute content among themselves.

Control of FVN will be handled at Fox’s Network Operations Center in Los Angeles. The Tandberg equipment includes Series E5610 4:2:2 MPEG-2/DVB encoders, ATM network interface cards and switches, Alteia PDU942 MPEG decoders, ATM switches from Fore Systems and Tandberg’s Streams Management and Control Software.

EchoStar gears up for two-way Internet
EchoStar Communications has invested $50 million (equivalent to a 12% stake) in iSKY Inc. as part of the companies’ plan to offer two-way wireless broadband Internet access and hundreds of television channels via satellite. The bundled Internet/multi-channel video service will be received on a single small DBS dish, which will be distributed through EchoStar’s 23,000 retailers nationwide. The iSKY service, expected to launch in late 2001, will be delivered via Ka-band satellite to a 26-inch dish capable of both receiving and sending data, as well as receiving the EchoStar service.

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Getting Agile at NAB

Can you tell us about AgileVision?
AgileVision is a relatively new joint venture, formed last year by Sarnoff Corp. and Mercury Computer Systems. They got together following a successful technology suite demo at NAB last year of a product system concept that fundamentally was built on Sarnoff’s MPEG splicing algorithms. They then formed a joint engineering team, and the company was created in September. The interesting part about it as a start-up is, we’re hitting the ground running because we have this engineering team that has been working on the product for almost a year.

What will you be showing at NAB?
We’ll be demonstrating our initial product. The strengths of the two venture partners are extremely synergistic: Sarnoff has the splicing algorithms, and Mercury Computer System has the hardware platforms that use massively parallel processing architecture that is now becoming the industry standard.

We have the level of computational power we need for processing DTV signals from standard definition to full HD. And the end result is a platform that we’ll be introducing as an integrated, single-box solution to get a broadcaster on the air with the DTV signal. The initial product will accept an incoming compressed ATSC stream and allow the splicing in of local content or spots, compressed logo insertion, PSIP table generation, and capability to handle the Emergency Alert System. It also interfaces with the station’s automation system and has a standard two-hour content cache, in basic configuration, so that local spots or graphics can be stored in the system. It then puts out an encoded ATSC stream.

The other aspect is datacasting. The platform includes a multiplexing capability for datacasting services, and this is looming larger in importance with broadcasters as a way to develop a business model for DTV. It has a data agent that takes the datacast stream, multiplexes the information and inserts it into the null packets of the ATSC stream.

When will it be available and at what cost?
Delivery will be fourth quarter, and the ballpark is about $225,000 list.

Do you have a competitor in this area?
We have competitors with regard to the pieces of the functionality that it can deliver. But there isn’t anyone to our knowledge that has taken a single platform to the level of integration that we’ve taken this platform.

What’s your general take on the DTV market and the opportunities for broadcasters?
There are lots of issues: the 8-VSB vs. COFDM debate, the current lack of penetration of DTV receivers. Clearly, the broadcasters are wrestling struggling with what the business model can really be. I think most broadcasters see with the DTV channel is some unique future capability with regard to services beyond generating a standard-definition TV signal. Broadcasters figure that somewhere there’s a pony in there, and what they need to do is protect the pony. I think the recent emphasis on data services is letting the pony begin to emerge. But broadcasters need ways to minimally enable the transmission of DTV, and we believe that the AgileVision platform does that and addresses some of the capabilities for the current business direction.

So what do you think will be some of the hot topics at NAB?
HDTV has been a hot topic at NAB since 1987 or 1988, and it will continue to be. But I think the datacasting and data services, like the announcements of Geocast and iBlast, will have a heavy emphasis on data opportunities.

What can broadcasters expect from digital technology at NAB?
If you look at the first wave of the digitization of the industry, it was fundamentally a lot of analog boxes replaced by digital boxes, digitizing analog processes. It’s not until the second wave of digital arrives that it changes the way people operate. I believe that the AgileVision platform is an example of that technology: It changes the way broadcasters operate in a facility. There will be other companies with second-generation or second-wave technology at NAB that will change the operation process. It will be the capability of second-wave digital technology that will be interesting at this NAB.

Many stations are still analog. What will drive them to digital?
It boils down to cost-effective solutions. They certainly see that digital technology is here. There are some benefits to it, but, as the technology matures, the benefits improve and efficiencies increase.
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Posting pilots on the Web
New sites seek to generate TV concepts with short-form videos online

By Richard Tedesco

The Internet is becoming a feeder line in the TV production conduit. Two Web start-ups, AntEye and Eveo, are looking to spawn pilot shows by collecting short-form videos by novice directors, exhibiting them online and mining them for TV gems in the rough.

Over the next year, AntEye plans to fund 32 pilots at $100,000 apiece and two feature-length digital films for $250,000 each, according to CEO Matti Leshem. In its first wave, AntEye this week is sending engineers in vans equipped as mobile digital studios to cruise college campuses and other likely locales in Austin, Texas; Atlanta; Kansas City, Kan.; Madison, Wis.; Seattle; and Toronto.

That’s intended to help encourage video submissions in each market, with one winner selected from each to receive AntEye backing for either a pilot effort or a digital movie. The company is staging an event in Seattle to announce the winners on April 15; participants in the six cities will be linked by satellite. “You’ve got to go to where the people are and get real traction,” says Leshem, whose most recent media project was programming USA Broadcasting’s WAMI-TV Miami.

In its second year, Leshem says, AntEye will fund 40 TV plots and four feature-length projects.

“There’s a whole new form, which is short-form, and long-form ideas can come out of it,” he says, adding that he intends to accept any kind of video content five to 20 minutes long, “as long as it’s not illegal.”

It’s an ultimately egalitarian approach, with winners winnowed out according to which videos draw the most action on the AntEye site (www.aente.com). Leshem expects comedy, reality-based videos and extreme sports to be the most watched. AntEye will establish a 50/50 partnership with the creators of the concepts it successfully floats to cable or broadcast networks.

He sees a likely market among cable programmers and says a major studio has already expressed interest in colocating the best of AntEye’s video submissions on its own Web site.

Although he expects 85% of the submissions to be “crap,” he’s banking on the remaining 15% to yield something that will spark the interest of TV programmers “dying for someone to walk through the door with something unique.”

Leshem expects AntEye to start production on pilots next fall.

Eveo’s approach is similar, but without the pilot funding. It has been soliciting short-form videos for its site (www.eveo.com) since January and plans to offer would-be directors 55% of any profit on any content that it licenses and, in turn, sells to television outlets, according to founder and CEO Olivier Zitoun.

“There’s the possibility to turn one of these short videos into a series or a feature film,” he says.

Eveo is already talking to HBO, Showtime, NBC and Fox about use of its short-form content for interstitials. More immediately, it will syndicate its content to @Home and Road Runner, according to Zitoun.

Its site launches this week with 500 videos in such categories as adventure, extreme sports, travel and documentary. Creators will be paid a five-cent royalty for each click on their content. The content that attracts the most hits will be put on other sites as well. “We see a very simple model to syndicate to other portals or more vertical sites,” says Zitoun.

But the ultimate goal, as in AntEye’s model, is to push this fresh-form video into the TV production pipeline.

It’s a strategy that’s already being explored by independent-film sites, most notably AtomFilms, which licenses rights to the films it aggregates on its site for offline after-markets. AtomFilms has already sold some video content to HBO for interstitial airing on The Movie Channel.

Gary Arlen, principal analyst for Bethesda, Md.-based Arlen Communications, believes Web programmers can play a role in the TV production picture.

He believes the concept of gauging audience reaction to short-form content online could assume an increasingly significant place in future television formats. “I do think there’s an opportunity,” he says. “It does occupy a particular niche. But then, I don’t know that the next generation of viewers is ready to watch 30-minute or 60-minute shows as we have for the past 50 years.”

AntEye may take the strategy to another level, with plans to eventually establish its own production studio, according to Leshem. “It’s Internet speed,” he says, “It’s a different way of programming.”

Eveo has no such ambitious plans. But it does plan to make video software available on its site, along with tutorials on video production, according to Zitoun. He says the company also will create an e-commerce component for sales of video production equipment, including digital cameras.

Both AntEye and Eveo are privately funded. Leshem declines to elaborate on his company’s financing. Eveo is in its second round of financing, aiming to raise $10 million to $15 million.
Which Way to DTV?

The fast way or the slow way? Without more content, consumers are forced to go slow.

While cable and satellite providers speed ahead to give viewers more and more digital programming, many broadcasters are applying the brakes when it comes to providing high-quality HDTV content.

Meanwhile, consumers are losing out. Demand for DTV technology increases every day. But until broadcasters come up to speed and present the content the public wants, many Americans are forced to wait for DTV and all it has to offer.

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For more information about the DTV transition, see us at NAB 2000 in the Las Vegas Hilton Pavilion, or contact Ann Saybolt, 480-449-9250, or Jeffrey Joseph, 703-907-7664, or visit www.DTVweb.org
These games won’t stream, but others do

Olympics video highlights won’t hit PC screens, but other events are scoring big among U.S. Web surfers

By Richard Tedesco

NBC has the domestic video rights for the Summer Olympics, on-air and online, but probably won’t be able to wow U.S. Web surfers with replays from the Sydney games.

Apart from the technical limitations of streaming video, NBC’s problem with Sydney is a rights issue: There is no practical way for NBC to segregate video delivered on the Web to U.S. Internet surfers only. The best it will be able to do is deliver clips over cable modem or DSL services.

The network is currently negotiating with @Home, Road Runner and Telco-ity, a DSL service that has a relationship with NBC Internet, according to Gary Zenkel, senior vice president, NBC Olympics. NBC is also talking to companies touting technology that could limit online video transmission on the Internet by geographical location. But it isn’t convinced that any of the technologies is foolproof, according to Zenkel. “If we do any streaming of competition,” he says, “it will be to closed subscriber systems, and it will be where nobody outside a U.S. address can see.”

Given the small audience that would have access through those networks—and the unreliable quality of Web video—NBC isn’t sweating it. “The quality of video that’s being distributed online today is not very good,” Zenkel says, “and, for a universe of a million people, it’s not worth expending the resources.”

In fact, he says, NBC never had any certain plans to stream highlights from Sydney.

That’s a distinctly different tone, however, from the one NBC Sports chairman Dick Ebersol set last year when he enthusiastically described the prospects for the NBC Olympics site: “Our [Internet] guys can show whatever they want once we’re off the air.”

Considering the limited audience with connections fast enough to enjoy Olympics highlights this time around, that’s probably a moot point. But when you consider the $3.55 billion NBC paid for Olympics video rights through 2008, the network will almost certainly want to reach the growing broadband audience in future years.

“The Internet doesn’t observe national borders, and it never will,” says Dan O’Brien, Internet analyst for Cambridge, Mass.-based Forrester Research. “The structure of the deals have to be modified to deal with this.”

He believes sports will be at the forefront of the surging interest in streaming video as broadband connections make it a mass-market phenomenon. “People are interested in big events, but then there are other fans who can’t get enough of a certain sport or a particular athlete.”

The online coverage of the 17th hole of the recent PGA Players Championship proves his point. The hole, surrounded by water, made every approach shot an adventure. And New York City-based start-up Microcast made the most of it, drawing 5 million hits by streaming continuous coverage through the first two days on the PGA Tour site.

Given the results, according to Donna Orender, senior vice president of programming, production and new media for the PGA Tour, the technology will likely be used again on other tour events: “It exceeded our wildest expectations.”

Microcast is also in conversations with Trans World Sports about coverage of the Wimbledon tennis tournament and other tennis events, according to Microcast President and COO Jim Brandhorst, who adds that cricket and soccer are other possibilities.

Non-mainstream sports that simply don’t get TV exposure are prime material for the Web, according to Forrester’s O’Brien: “The Internet provides a way for a lot of content to reach an audience that isn’t well served by the broadcast medium.”

And even audiences that can see their favorite sports on-air are seeking more video of events they crave online. Over the first weekend of the Men’s NCAA Tournament, CBS SportsLine received more than 93 million page views, a “good percentage” of that representing PC users playing game clips, according to CBS SportsLine Vice President of Marketing and Sales Mark Mariani. “That’s just so important right now,” he says. “And moving forward, as the experience is better for the user, video highlights will be a big event.”

The NCAA tournament is already a big event generating big business for CBS SportsLine, which sold $4 million in sponsorships for this year’s coverage.
NFL to audiocast games

Unified league Web plan will put more audio, video online

By Richard Tedesco

The National Football League plans to make live audiocasts of most of its games available on the league Web site next season, as part of an initiative to unify its Internet strategy and boost its presence online.

NFL teams voted to establish the NFL Internet Network to centralize control of all multimedia, commerce and advertising. The initiative is intended to spawn new strategic relationships with Internet and broadcast companies, according to NFL Interactive Senior Vice President Chris Russo.

Audiocasts of the "vast majority" of NFL games will be available on the NFL site (www.nfl.com) each week. The games would probably be available for free, Russo says, depending on whether local radio rights deals permit it. Some team sites had previously audiocast their own games.

The National Basketball Association currently sells a season package of all game audiocasts on its Web site.

The audiocasting, based on local radio coverage, will be handled by the ESPN Internet Group, which currently produces the NFL site. Historic audio and archived replays also will be accessible on the league and team sites.

The NFL will also be distributing more video features from NFL Films to individual team sites as part of an online consolidation of content and assets. NFL Films will double its production of features for exclusive Internet distribution — player and team profiles — to 80 pieces weekly, according to Russo. "A lot of the video will reside on the club sites."

Some revenues from the NFL site and team sites will be pooled, excluding e-commerce revenues that the individual teams realize.

The NFL is actively seeking strategic partnerships with technology providers and other partners, Russo says. "We're taking all the content and assets we have online to be positioned for strategic relationships with third parties in the Internet or broadcasting world."

That could translate into redistribution of video or audio content or the creation of new Web sites.

The amount of video content on the NFL site will increase slightly, with a modest expansion of game highlights posted after all live broadcasts are concluded late Sunday night. The league is also looking to create action-simulation games on the site.

The NFL's consolidation of control over all Internet assets mirrors a similar off-season move by Major League Baseball.

The NFL's experiment with live broadband Webcasts of games overseas will continue next season, with plans to expand into new European venues with other carriers. Last season, selected NFL games were Webcast in The Netherlands and Austria through Celllo Broadband, and in Singapore with Sing Tel Magix, a unit of Singapore Telecommunications.

---

Excite@Home expands TV horizon

It's not quite ready for prime time, but @Home TV is debuting in field tests and will have a commercial launch later this year.

The interactive TV format that Excite@Home is demonstrating opens with a video window dominating the upper right corner of the TV screen, with a menu of options on the left. Options include the TV Guide electronic program guide, shopping and mail, and Excite TV. Final versions of the service will likely employ a variety of program guides.

E-mail, chat, weather and e-commerce functions appear in a window directly below the video window on the TV screen. Alternately, these interactive functions can be overlaid in a full-screen translucent display with video channels appearing behind it.

Internet sites can either share the screen with the video channels in a window or overlay the video.

"It looks and acts and feels like TV, not like the Internet on the TV medium," said Excite@Home Vice President of Engineering Jeff Huber. "We want to keep TV as the primary experience."

The format certainly presents a TV environment, but the overlay creates a murky TV picture under whatever alternate function is in use. It is hard to discern what is on the screen, but the idea, according to Huber, is to let the audio track cue the user to refocusing on the TV image at crucial points during a sports event, for example.

A set of basic interactive services, including e-mail and e-commerce, will be marketed in digital TV packages for $10 a month, according to Huber, with a full-blown service including Internet access for $14.95. Trials are tentatively slated to start following deployment of digital set-tops by Excite@Home's MSO partners, sometime this summer.

Last week's extension of the relationship between AT&T and Excite@Home included a commitment to deliver advanced TV services. Field testing of interactive TV service will probably start within six months, according to Executive Vice President of Business Development Mark Stevens.

A spokeswoman for Cox Communications said Cox still intends to begin trials on interactive TV, probably including the Excite@Home offering, during the second half of the year.

— R.T.
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  - 10 VIP Passes to the 2000 Gracie Allen Awards™ (one full banquet table). A full page ad in the Awards Program. Opportunity to distribute a promotional item at the awards program. Recognition as a sponsor in press releases, marketing collateral and on-site event signage.

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- **Director**: $2,500
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For more information regarding sponsorship, please call AWRT’s Maria Brennan at (703) 506-3290.
CHANGING HANDS
The week's tabulation of station sales

**PROPOSED STATION TRADES**
By dollar volume and number of stations; does not include mergers or acquisitions involving substantial non-station assets

**THIS WEEK**

<table>
<thead>
<tr>
<th>TV/Radio</th>
<th>$0</th>
<th>0</th>
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<tr>
<td>Compos</td>
<td>$196,800,000</td>
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<tr>
<td>FMs</td>
<td>$5,000,000</td>
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<tr>
<td>AMs</td>
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<tr>
<td>Total</td>
<td>$201,800,000</td>
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**SO FAR IN 2000**

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<th>TV/Radio</th>
<th>$2,133,450</th>
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<td>TVs</td>
<td>$556,180,139</td>
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<tr>
<td>Compos</td>
<td>$3,225,567,768</td>
<td>68</td>
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<tr>
<td>FMs</td>
<td>$322,567,768</td>
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<tr>
<td>AMs</td>
<td>$78,824,585</td>
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</tr>
<tr>
<td>Total</td>
<td>$3,808,015,758</td>
<td>212</td>
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**Buyer:** Commonwealth Broadcasting, Glasgow, Ky. Steven Newberry is president and principal owner. He also owns 27 other radio stations, primarily in Kentucky.

**Seller:** Basix Communications, Elizabethtown, Ky.

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**COMBOS**

<table>
<thead>
<tr>
<th>Seller</th>
<th>Buyer</th>
<th>Price</th>
<th>Broker</th>
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<tbody>
<tr>
<td>WICC(AM) Bridgeport, WINE(AM)-</td>
<td>Nassau Broadcasting Partners,</td>
<td>$185 million; $150 million cash</td>
<td>Media Services Group.</td>
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<tr>
<td>WRKI(FM) Brookfield, WEBE(FM) West-</td>
<td></td>
<td>plus $35 million stock.</td>
<td></td>
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<tr>
<td>port, all Conn.; WPJU(AM)-WAXB(FM)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patterson, WFSAS-FM White Plains,</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>WAF determined</td>
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<td></td>
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<tr>
<td>Grotech Partners president and CEO; Spectrum Equity investors.</td>
<td></td>
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**Brokers:** Terry Greenwood 

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**FMS**

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<tbody>
<tr>
<td>WBU(FM) Fort Wayne, Ind.</td>
<td>Artistic Media Partners, Indianapolis, Artistic also owns nine other radio stations in Indiana.</td>
<td>$5 million</td>
<td>Richard A. Foreman Associates</td>
</tr>
</tbody>
</table>

**Brokers:** Terry Greenwood 

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Executive Vice President

**Greg Guy**

**Patrick Communications**

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July 16-19—Cable & Telecommunications Association for Marketing Summit. Hyatt Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.


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


JUNE


June 3-6—CAB presents its 7th annual Local Sales Management Conference. Denver. Contact: Mary L. O'Hearn (703) 501-1612.

June 5-6—NJBA/MDCD Mid-Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 652-3663. (extra digit on phone number correct)


June 16-17—Nevada Broadcasters Association Golf and Tennis Tournament and Awards Luncheon, annual Hall of Fame dinner-dance, Desert Inn Country Club, Las Vegas. Contact: Bob Fisher (702) 794-4994.

June 19-22—New York State Broadcasters Association 39th annual Executive Conference. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jaco (518) 456-8888.


June 27-28—University of Nevada, Las Vegas and Television News Center World Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160 or Chris Schaefer (702) 895-3598.

June 28-30—eMediatainmentWorld Los Angeles Convention Marketplace for Media and Entertainment Internet Content and Technology. Westin Bonaventure Hotel, Los Angeles. Contact: Rebecca Williams (800) 535-1812, ext. 181.

Compiled by Beatrice Williams-Rude (bwilliams@cainers.com)
NAB Midweek Issue

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Just how BIG is our NAB midweek issue? Let us list the ways:

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- **Includes** a special supplement honoring this year's Digital Pioneer Awards recipients
- **Will be mailed** to Broadcasting & Cable's entire circulation PLUS receive in-room and convention floor bonus distribution

**ISSUE DATE: WEDNESDAY APRIL 12, 2000**

Just how crucial is it for you advertise in this issue? Extremely. As the leading source for NAB news, it's what **everyone** will be reading midweek for the inside show scoop.

Get in the middle of the action. Call your representative today to reserve space.
This ‘chick’ heads History

During a casual conversation, Abbe Raven tells a male peer she runs the History Channel. Did she say the History Channel? The channel of America’s fighting men? The Suicide Missions channel? The most manly channel on cable?

“A chick runs that channel?” Raven recalls the response, giggling.

Actually, Raven was put in charge of the channel as executive vice president and general manager only three weeks ago, but she has programmed History from day one.

Raven and her former boss, Dan Davids, were on the same wavelength about programming, she says. They wanted what was accurate, original and real. “Documentaries are the purest form of storytelling,” she says. “We can’t make these stories up.”

Raven rose to the top of History by a convoluted path that started at the John Drew Theater in East Hampton, N.Y. She landed a summer job as a stagehand there at the age of 16. Afterward, she studied theater in college and became the youngest Equity stage manager in New York. Raven actually made a living on theater work alone, but she eventually yearned to reclaim her evenings and weekends. Earning a master’s degree from Hunter College in theater and film in 1977, Raven took a hiatus from entertainment and taught high school. Five years later, she was craving the bright lights. Cable television was just getting its legs, and she set her sights on two targets: CBS Cable and a budding women’s network venture called Daytime.

It so happened that Daytime was throwing a party at Macy’s to recruit new employees. Armed with her résumé, Raven marched down to the merchandise mecca to become a producer for Daytime. She encountered about 100 other women with the same idea. Here she was, a high school teacher with a little theater under her belt, looking to break into TV. Get real, she told herself, and turned to leave. Then the voice that knew best said, “This is your one chance,” she recalls. Raven waited for the throngs to leave, then approached the Daytime executive.

“I asked if they were doing any arts programming for women.” Contact this producer, she was told. The producer took one look at Raven’s résumé and told her she could answer phones.

That was enough. She was in. She answered phones for two weeks before she wormed her way into production. Within a year, she was production manag-

er for Daytime and Arts, a second partial-day cable network owned by Hearst and Capital Cities/ABC. A year later, on Feb. 1, 1984, Daytime and Arts were simultaneously launched as the 24-hour cable networks now known as Lifetime and A&E. Raven went with A&E as director of production. Ten years later, History was made, and Raven was handed the programming reins.

The schoolteacher who broke into television answering phones now has an Emmy Award on her office coffee table. There are also the two Peabody Awards, a Governor’s Award from the Television Academy of Arts & Sciences, and several other prizes scattered around her workspace.

History does have its detractors. One astute cable observer calls it the “Nazi she-wolf channel” for what seems a preponderance of programming about Hitler and World War II. Raven, whose father was wounded in WWII, calls that a misconception. Great American History Quiz asked questions about everything from advertising to zeitgeist, she points out. Modern Marvels is a showcase for technological wonders of the age. Robin Hood, Amazon women and cave men were subjects of History’s Mysteries. The History of Sex was exactly that. Military-related programming accounts for less than 20% of the schedule, she maintains.

“Look, World War II was a huge part of our history,” she notes. For History to ignore World War II would be like “ESPN not doing baseball in the summertime.”

Nielsen numbers testify that History’s mix of storytelling appeals to a growing segment of the TV audience. History’s total-day cable rating increased 25% from 1998 to 1999, from a 0.4/190,000 to a 0.5/275,000. Its prime time rating jumped 33%, from a 0.6/319,000 to a 0.8/450,000. History’s total distribution grew roughly 10% in the same period.

History’s appeal is the stuff of quietly formed trends. It’s the favorite channel of Tony Soprano, the lead character in the wildly popular HBO series. Raven’s whole body smiles when she relates that little marketing bonanza. Marketing and distribution form the core of her first objective as general manager. She will eventually be replacing herself as head of programming, the job that was once perfectly suited to an ex-schoolteacher.

—Deborah D. McAdams
Who Gets a Piece of the Pie?

TV ADVERTISING UPFRONT

Get an upfront look at the 2000 television advertising marketplace in our TV Advertising Upfront Special. On April 24, we’ll speak with executives in television, advertising and brand arenas to find out how sellers and buyers are faring.

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<th>ISSUE DATE</th>
<th>SPACE CLOSING DATE</th>
<th>MATERIAL DUE DATE</th>
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<tr>
<td>April 24, 2000</td>
<td>April 14, 2000</td>
<td>April 18, 2000</td>
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**BROADCAST TV**

Diane Zipursky, senior counsel, NBC, Washington, D.C., named VP, Washington law and policy, there.

Jay Swiss, senior VP, programming, CHUM Television, Toronto, has added senior VP and GM of ChumCity to his duties, there.

Randall Smith, VP and GM, WPHL-TV Philadelphia, resigned.

Michael Zucker, senior VP, creative services, television, MCA, Los Angeles, joins KCOP-TV as director, marketing, there.

Appointments at WMTV-Kalamazoo, Mich.: Julie Lee, account executive, WORV-TV Battle Creek, named account executive; Juli Agacinski, director of community relations and promotions, West Michigan Grand Prix Association, named account executive.

Appointments at KJJB-TV Valley City (Fargo), N.D.: Darin Unterseher, graphic designer, named director, product services; Lynette L. Samuelson, accounting/office manager, Elder’s Radio Communications, there, named business manager.

**PROGRAMMING**

Randy Freer, executive VP, advertising sales, Fox Sports Net, New York, named executive VP, Los Angeles.

Scott Levy, director, international television, NBA Entertainment, New York, named senior director, international television, there.

Appointments at Disney Channel, Burbank, Calif.: Gary Marsh, senior VP, original programming, named executive VP, original programming, there; Tina Treadwell, executive director, talent relations and music specials, named VP, talent and alternative programming; Claire McCabe, manager, original programming, named director, alternative programming; Adam Sanderson, VP, marketing, named senior VP; John Rood, director, promotions and branded foods, Warner Bros., there, named VP, marketing; Hope Wintner, director, promotion marketing, named executive VP, brand management; David Watson, senior producer, online, named director; Todd Hatley, senior manager, promotions, named director, promotions.

Nina T. Henderson, VP, marketing and distribution, BET Pictures, Washington, D.C., named interim COO, BET Pictures II there.

Martha Martin, VP, Internet sales, Playboy Enterprises Inc., New York, named VP, interactive advertising, TV Guide Inc., there.

Sarah Goldstein, VP, media relations, 20th Century Fox Television, Los Angeles, named VP, publicity and media relations, E! Entertainment Television, there.

Darlene Chapman, account director/Eastern region, MTV, New York, joins Nickelodeon, there, as VP, promotions marketing.

**JOURNALISM**

Neil Cavuto, VP and managing editor, Fox News, New York, re-signed his contract.

John Dougherty, anchor, WMTW-TV Poland Spring (Portland), Maine, named managing editor, there.


**RADIO**

Tom Webster, VP, eastern region, New York Broadcast Architecture Inc., Princeton, N.J., stepped down but remains a consultant.

**CABLE**


Appointments at Cox Communications Systems, Atlanta: Thomas Forst, GM, advertising sales, Manchester, Conn., named director, affiliate relations and advertising sales; Jacqui Vines, VP, human resources, San Diego, named VP and GM. She will be based in Baton Rouge, La.; Tina Denicole, director, business operations, Phoenix, named director, finance, advertising sales, Atlanta.

Appointments at Cablevision Systems Corp., Bethpage, N.Y.: Rick Belden, director, call center operations, Oakland, N.J., named area director, there; Howard Witt, director, call center operations, Bridgeport, there; Peter Eliason, VP, operations, Charter Communications, Long Beach, Calif., named VP, operations, Southern California group, Alhambra, Calif.

George Barnard, director, advertising sales, Time Warner Cable, Boston, named regional sales manager, Adelphia Media Services, Northeast region, Plymouth, Mass.

Appointments at Intertainer, Culver City, Calif.: Amy Friedlander, director, legal and business affairs, named VP, business affairs; Lily Yee, controller, named VP, controller.

Doreen Napolitano, executive director, information systems, In Demand, New York, named VP, information systems.

**ADVERTISING/MARKETING/PUBLIC RELATIONS**

Wade Lott, managing director, Chancellor Marketing Group, Orlando, Fla., named managing director, Philadelphia.

Appointments at Cable Television Laboratories Inc., Louisville, Colo.:
It's Cable's Version Of The Fortune 500®

Just in time for the NCTA! It's Broadcasting & Cable's Guide to the Top 25 MSOs.

Representing 90% of U.S. cable households, these MSOs are your keys to success in the cable marketplace. And reaching them—in-print and in-person—is the best way to make your visit to the NCTA a success.

Since this report is crucial to everyone in cable, your message will be seen by thousands of industry executives. We'll even include some photos, making it easier to spot your current (and potential) customers on the exhibition floor. • BROADCASTING & CABLE'S Guide to the Top 25 MSOs is the perfect primer for the NCTA, making it the perfect vehicle for your cable message. Call your sales representative and reserve your advertising space today.

ISSUE DATE:
MONDAY May 1, 2000

AD CLOSING:
FRIDAY APRIL 21, 2000

MATERIALS DUE:
TUESDAY APRIL 25, 2000
Donald P. Dulchinos, senior director, named VP, advanced platforms and services; Diane McGinty, director, network management, named senior director.

Cheryl Lefkowitz, director, on-air promotion, USA Broadcasting, Miami, named president and senior producer, Insane Creative Inc., Ft. Lauderdale, Fla.

FATES & FORTUNES

Ed Knapp, senior VP, engineering and chief technical officer, NextWave Telecom, Hawthorne, N.Y., named senior VP, wireless distribution, PacketVideo, Rochelle Park, N.J.

James McCallum, national spot sales manager, Harrington, Ritter & Parsons, New York, named VP, national sales, Video Networks Inc., there.


David R. Baker, sales manager, KARE(TV) Minneapolis, named senior VP, sales, Digital Cyclone Inc., Minnetonka, Minn.

David Jaworski, CEO, Provident Ventures Inc., Seattle, named VP, site operations and development, Gaylord Digital, Nashville, Tenn.

INTERNET

Jonathan Leess, VP, enhanced television, Go.com, New York, named senior VP and GM.

Dennis Buckman, anchor, ESPN Radio, Bristol, Conn., named communications manager, SiteShell Corp., Shelton, Conn.

ASSOCIATIONS/LAW FIRMS

Bruce Cowie, special advisor to the president, CTV, Toronto, named president, NABA, there.

Don Byer, senior VP and deputy director, operations, Partnership for a Drug-Free America, New York, named director, national media cause-related marketing, there.

Appointments at Consumer Electronics Association, Arlington, Va.: Jayne Dalton, staff director, CES operations, named director, there; Lisa Fasold, staff director, communications, named director, communications; Tim Herbert, senior market analyst, named staff director, market research; Kelly Ricker, manager, industry relations, named staff director, conferences.

DEATHS

Raymond Katz, television producer, died in a Los Angeles hospital March 23. He was 83. Katz, along with his cousin Sandy Gallin, ran a production and management business that produced the NBC mini-series Mussolini: The Untold Story, which starred George C. Scott. Katz began his career as the stage manager of the Capitol Theater on Broadway in New York. In the early 1940s, he became program director with MGM’s New York radio station WBN. Some of his later television hits include Donny and Marie, and Sold Out; the latter starred Lily Tomlin and Kate Smith and won an Emmy. His recent works include the 1988 film I’m Gonna Git You Sucka and 13 episodes of the Family Channel’s The New Original Amateur Hour.

M. Peter Downey, senior vice president of program business affairs at the Public Broadcasting Service, died March 26 of a heart ailment. He was 57. Downey began his career as a volunteer at WGBH-TV Boston in 1963. During his 13 years there, he held several production-related positions, including operations manager for its radio and two television stations. He joined PBS in 1977 as director of operations. There he supervised the transition from terrestrial to satellite program distribution. Prior to being named senior vice president in the mid-'80s, he oversaw such departments as development, program scheduling, research, advertising and public information. Toward the end of his career there, he oversaw the management of contracting with program producers, underwriting guidelines, licensing and distribution.

Compiled by Nancy Catmull

OPEN MIKE

ATG gets to heart of matter

EDITOR: Just a few clarifications relative to your story of 3/17/00 titled “Itelco brings COFDM unit to U.S. market.”

The scarcity of equipment for COFDM testing in the U.S. has been limited to the lack of available commercial receivers. Rohde & Schwarz (note the correct spelling) has, since last year, been marketing and selling globally an exciter/modulator product line that supports all DVB-T COFDM modes of operation for 6, 7 and 8MHz markets. Furthermore, Rohde & Schwarz has sold (commercially) this product series (including its SFQ modulator product line) to almost every major chip and receiver manufacturer. This “SFQ” modulator product has been available since last year as a “selectable” DVB-T and/or ATSC unit, allowing “automatic switching” between formats and different modes within those formats. We have been using one or another of these “SFQ” products since the NAB of last year. Acrodyne has an exclusive agreement for the supply of Rohde & Schwarz transmission products in the U.S.

You may have noted that Sinclair has recently licensed its newly developed IOT product (the “Quantum” line) to Acrodyne. The exciter “heart” of this product is the Rohde & Schwarz exciter for both (or either) ATSC 8VSB and/or DVB-T COFDM. Once again, it is a fully compliant exciter complying with all aspects of the latest ETSI “ETS 300 744” specifications which supports 6, 7 and 8 MHz varieties of 2k (1705 carriers) or 8k (6817 carriers) DVB-T systems with all documented requirements for COFDM, in addition to ATSC. All the technology has been proven for ATSC and DVB.

Just some clarification of the issues.—Mark A. Aitken, Advanced Technology Group, Sinclair Broadcast Group.
SALES CAREERS

DIRECTOR OF SALES Tucson's KMSB, FOX-11 with LMA responsibilities for KTTU, UPN-18, it is an immediate opening for dynamic sales leader. If you're highly motivated, action oriented with strong management skills and knowledge of inventory and pricing give us a call! Your responsibilities are national sales, leading an established local sales team, traffic and new business development. Solid computer and software skills with excellent sales training program are a must. KMSB-TV, a BELO subsidiary is an Equal Opportunity Employer. Phone # (520)770-1123 and Fax # (520)770-5461 Send resumes to: KMSB-TV, Inc., Attn: H.R. Department-D51, 1855 N. 8th Avenue, Tucson, AZ 85705.

GENERAL SALES MANAGER CBS affiliate KTVA Alaska's 11 is looking for a creative and dynamic person to lead our sales efforts. Qualified individuals will have a proven track record of combining enthusiasm, leadership and exceptional people skills resulting in creating a successful sales team. Knowledge of all aspects of broadcast media sales a must. Interested individuals should send resume to: General Manager, KTVA-TV, 1007 W. 32nd Ave., Anchorage, Alaska 99503. KTVA is an EEO Employer.

SALES CAREERS

SALES TELEVISION

SALES PERSON Top NYC video production/post production facility seeks highly motivated, experienced salesperson to help grow our business. Great opportunity to take charge. Salary and commission commensurate with experience. Full benefit package. Fax resume and salary history/requirements to (212)564-1092.

GENERAL SALES MANAGER CBS affiliate KTVA Alaska's 11 is looking for a creative and dynamic person to lead our sales efforts. Qualified individuals will have a proven track record of combining enthusiasm, leadership and exceptional people skills resulting in creating a successful sales team. Knowledge of all aspects of broadcast media sales a must. Interested individuals should send resume to: General Manager, KTVA-TV, 1007 W. 32nd Ave., Anchorage, Alaska 99503. KTVA is an EEO Employer.

SALES TELEVISION

SALES Television, Top 25 Market, East Coast location, unique opportunity for right individual. Looking for a leader who can become part of management team. Reply to Box 01658 EOE.

MARKETING CAREERS

MARKETING ACCOUNT EXECUTIVE Are you an experienced marketing/promotion sales person with qualified experience in new business development? An organized self-starter and creative thinker with good client contacts, good prospecting and presentation skills? (Television and/or Radio experience a plus.) WABC-TV, New York is looking for a Marketing Account Executive that fits this description. If interested, please send resume to Nancy Jordan, WABC-TV, 7 Lincoln Square, New York NY 10023, or e-mail to: Nancy.C.Jordan@abc.com (No phone calls or faxes please) We are an equal opportunity employer.

TECHNICAL CAREERS

BROADCAST MAINTENANCE ENGINEER WOTV is looking for a Broadcast Maintenance Engineer. Candidates must have a minimum of 5 years experience in broadcasting or related industries. This position requires knowledge of equipment installation, maintenance to the component level, and IP networks. Engineering and technical degrees, FCC license and SBE certification will all be considered. Please send resume to: Dave Morse, Chief Engineer, WOTV 41, 5200 West Dickman Road, Battle Creek, MI 49016. WOTV is an Equal Opportunity Employer.

MARKETING ACCOUNT EXECUTIVE Are you an experienced marketing/promotion sales person with qualified experience in new business development? An organized self-starter and creative thinker with good client contacts, good prospecting and presentation skills? (Television and/or Radio experience a plus.) WABC-TV, New York is looking for a Marketing Account Executive that fits this description. If interested, please send resume to Nancy Jordan, WABC-TV, 7 Lincoln Square, New York NY 10023, or e-mail to: Nancy.C.Jordan@abc.com (No phone calls or faxes please) We are an equal opportunity employer.

CHIEF ENGINEER NBC in Mid-Michigan! WEYI-TV in Flint/Saginaw and Bay City, MI seeks an exceptional manager and hands-on leader to grow with this station into the new millennium. Capable of troubleshooting, Studio and ENG systems, developing and supervising our technical staff, overseeing vendor relationships and departmental budget. Experience in maintenance of UHF Transmitters, Audio, Video, Videotape, Microwave and Satellite equipment. Plus knowledge of computer systems and digital technologies. The qualified individual will have five years experience in broadcast facility. Send resume to: BEO Office, Attention: Chief Engineer, Job WEYI-TV NBC25, 2225 West Willard Road, Clio, MI, 48420. Fax 810-687-8989 EOE. M/F. Women and minorities encouraged to apply.
System Engineer

CBS has an excellent opportunity for an experienced Systems Engineer to join our New York team.

The selected candidate must have at least 3 years' project engineering experience. At least 1 year of broadcast equipment design development or broadcasting operating experience preferred. Computer proficiency and AutoCad essential. BS degree in Electrical or Electronics Engineering or related field required; advanced degree preferred.

We offer a competitive compensation package. Please forward your confidential resume and cover letter with salary requirements to: CBS Corporation, Human Resources, Attn: SJ/Eng, 51 West 52nd Street, NY, NY 10019.

An Equal Opportunity Employer.

Maintenance Technician

WORLDNET Television and Film Service seeks a technician to perform preventative maintenance and emergency and routine repair of television broadcast and production equipment to the component level. Must have good working knowledge of current state of the art digital electronics. Must be able to perform the following duties: install and maintain studio and transmission equipment including video switchers, audio consoles, DVE, CC, SS cameras and robotics. Familiarity with automation systems and master control environment. Possess a general computer/networking background.

Interested applicants MUST CALL for copy of vacancy announcement #PA-00-39 in order to address special rating factors. Application must be received or postmarked by 4-21-2000. Submit application AND special rating factors to: IIB, Personnel Office, PA/PO, Room 1543, 330 Independence Ave. SW, Washington, D.C. 20237. For information contact Susan King, 202-619-3117.

NEBRASKA EDUCATIONAL TELECOMMUNICATIONS Chief Engineer Network Operations

Chiefs Engineer Network Operations, manages Network Engineering, scheduling Operations, broadcast and non-broadcast master control operations and Satellite Transmission Center staff. Responsible for operations of broadcast and non-broadcast technical systems and related planning and budgets. Bachelor's in related technical field, BSEE preferred and five years television engineering experience three years of which must be in technical management in broadcast television industry required. Equivalency considered. Experience with satellite transmission systems necessary. FCC General First Class Radio Telephone License preferred. Computer experience and knowledge of computer networks desired. Review of applications will begin April 17, position will remain open until filled. Must complete a State application. You may apply electronically at www.wrk4neb.org. Apply to NE State Personnel, 301 Centennial Mall South, Lincoln, NE 68509 (402) 471-2075. AA/EOE.

DIRECTOR, VIDEO ENGINEERING Utilicom Networks is a growing pre-IPO integrated communications provider (IPC) that manages and operates facilities-based networks. Our facilities are state-of-the-art fiber optic networks that provide voice, video and data services. We partner with progressive utilities that wish to enter deregulated market areas. Responsible for engineering and technical operations related to the video headend equipment and support systems, the IDOC transmission system, cable modem systems and other systems that may be transported over the IDOC network. Duties include determining the hardware and supporting systems required for field operations in video-on-demand (VOD), digital ad insertion and TV production studios. Will also serve as liaison to equipment vendors and as corporate subject matter expert for field technical support in the above areas and on special projects. Will also assist in determining capital and operating budget requirements. Successful candidates will have a minimum of ten years experience in broadcasting or related field with a progressive background in engineering and studio operations. Must also possess expertise in digital video and commercial ad insertion techniques. Position requires good interpersonal skills with excellent verbal and writing abilities. BSEE or equivalent preferred. Excellent compensation package with base salary, stock options and benefits including 401(k) plan. Relocation assistance provided. Position is based in Franklin, MA with travel required. Please send resume and salary history to: Don Dohoue, Utilicom Networks, 124 Grove Street, Suite 220, Franklin, MA 02038; Fax: 508-553-7100; E-mail: ddonohue@utilicom.net. EO/E.

ENGINEERING MANAGER WETA TV 26 & 90.9 FM, a publishing broadcasting station serving the DC Metropolitan area, seeks an Engineering Manager to manage the division's television production staff and technical facility on a project-specific basis. Will supervise production of national broadcast shows like Washington Week in Review and The NewsHour with Jim Lehrer. Requires a bachelor's degree in a relevant field and minimum 7 years experience in a national, network-level TV production operation, including 5 years at management level. Send resume and cover letter with salary requirements to HR Dept., 2775 S. Quincy St., Arlington, VA 22206 or fax to 703-598-2034. http://www.weta.org, for jobs specifications. EO/E/M/F/V.

NEWS TECHNICAL MANAGER WDIV-TV has an opening for a News Technical Manager in the Engineering Department. Responsible for supervising the technical operation of all newsroom operations, news programs, newscast computer systems including non-linear editing, satellite feeds, ENG, SNG, transportation fleet, and the maintenance of all related equipment. Must also participate in establishing technical facility and crew requirements, recommending various technological and operating methods to production units. Must act as liaison between News and Engineering, troubleshooting and solving problems prior to air. Associate Degree or equivalent experience in Engineering or Communications. Significant television technical operations experience and three to five years of management background. Mail resume to Marcus Williams, Chief Engineer, WDIV-TV, 550 W. Lafayette Blvd., Detroit, MI 48226-3140. Equal Opportunity Employer.

CHIEF ENGINEER Paramount Station Group is looking for an experienced Director of Engineering looking to lead the engineering team in Washington, DC. This individual should have experience in UHF transmitter, audio, video, videocassette and satellite equipment maintenance; plus a knowledge of computer systems and digital technology, as well as familiarity with master control operations. Also important are good interpersonal and communications skills and the ability to effectively plan and execute projects. Additionally, this individual must be able to manage the technical affairs of the station consistent with FCC rules and regulations and other applicable policies and laws. We are seeking an individual who has five years experience, has a technical school or college degree, is FCC or SBE certified and possesses a successful track record. Send resume to: John Long, General Manager, WDCA-TV, 5202 River Road, Bethesda, Maryland, 20816. WDCA-TV is an equal opportunity employer.
ENGINEERS

Turner Broadcasting System has career opportunities for experienced television engineers. These career positions demand an extensive background in equipment maintenance, digital video and audio, and knowledge of computer systems and networks. Please mail or fax your resume and cover letter to:

Jim Brown
Assistant Vice President of Engineering Services
Turner Broadcasting System, Inc.
One CNN Center
P.O. Box 105366
Atlanta, GA 30348-5366

Fax: 404-827-1835 • Phone: 404-827-1638
TBS is an equal opportunity employer

WE PLACE ENGINEERS

Employer Paid Fees.
20 Years personalized & confidential service.
All USA States & Canada

MAIL & FAX:
KEystone INTL., INC.
Dime Bank, 49 S. Main St., Pittsfield, PA 18640 USA
Phone (570) 655-7143 • Fax (570) 654-5765
website: keystoneint.com
We respond to all
Employee & Employer Inquiries
ALAN CORNHILL / MARK KELLY

TRANSMITTER TECHNICIAN WXII, a Hearst-Argyle NBC affiliate in Winston-Salem, NC, has an opening for a Transmitter Technician. We are looking for an ambitious, highly motivated individual to maintain our VHF transmitter. Responsibilities include maintenance of transmitter and associated equipment as well as transmitter facilities. Assisting in maintaining FCC compliance and providing technical services to studio and news operation. RF experience needed. Mail resumes to: WXII Human Resources, PO Box 11847, Winston-Salem, NC 27116. Fax to: (336) 773-0702.

CHIEF ENGINEER WHTV Lansing MI, is seeking a Chief Engineer. Must have extensive knowledge of FCC requirements, VHF transmitters, audio, video, microwave, and satellite systems. Experience with project management and strong computer skills, along with education equivalent of AA degree in electronics required. Please send resumes Attn: Bill Chen (323) 965-5411 (fax), or email at bchen@loop.com, EOE.

TELEVISION ENGINEER Min 2 years experience. General FCC or SBE Certificate preferred. Excellent salary and benefits including 401K. Only qualified applicants will be considered. Send resume to Personnel Director, WTVI-TV, P.O. Box 769, Charlottesville, VA 22902 No phone calls or faxes.

SCRIPPS NETWORK recognized for Home & Garden Television, The Food Network and Do It Yourself Television, has an immediate opening for a Maintenance Engineer in our West Knoxville office location. This is an opportunity for the right person to enjoy a superior quality of life in Knoxville, TN, while working for a world class company in a state of the art facility. The qualified candidate will have at least 5 years of television maintenance experience. Will possess superior troubleshooting and repair skills on the following equipment: Sony digital tape machines and editing systems, Avid and Quantel nonlinear edit systems, Quantel and Chyron graphics systems, as well as video servers and broadcast automation systems. Exceptional computer and networking skills are a must as is a strong background in digital video and audio systems. NAB interviews are available. We offer competitive salary and benefits including 401K. To apply, please send a resume and cover letter to: Scripps Networks, Attn: HR Department, P.O. Box 50970, Knoxville, TN 37950 or email your qualifications to engineer@hgtv.com. Scripps Networks is wholly-owned and operated by The E.W. Scripps Company and is an Equal Opportunity Employer.

NEWS CAREERS

WE'RE EXPANDING! Mort Meisner Associates proudly announces that John Sprugel has joined the organization as an agent. John, a long time news executive will represent talent, producers & managers. Because every one of our producers have placed at stations like WPVI, KTRK & WDIV & networks like CNN we need more people who are ready to put our expertise to work for them. Send your tapes & resumes to MMA at 26711 Woodward Ave. #309, Huntington Woods, MI 48070 or call 248-545-2222 or to John Sprugel at 10304 NE 97th Terrance, K.C. MO 64157 or call 816-781-8888.


ANCHOR REPORTER WYFF-TV, the Hearst-Argyle station in Greenville, SC, is searching for an accomplished anchor/reporter. The successful candidate will have significant experience on the desk and in the field. College degree required. Send tapes/resumes to: Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. We ask your cooperation and assistance in our efforts to recruit, hire and promote qualified women and minorities. In this regard, if you know of any individual who might be interested in and qualified for this position we encourage you to refer them to us. WYFF is an Equal Opportunity Employer.

WCCO 4 News
The Hometown Team

The Twin Cities #1 News Station offers rare and exciting positions. Minorities are strongly encouraged to apply as we reflect our growing minority population.

Executive Producer - Special Projects

Executive Producer - Nightside
Help shape winning 10pm newscast by crafting the copy, directing reporters, elevating production, emphasize storytelling, balancing anchor interaction.

Sports Producer
Lead the two highest rated half-hour sports programs. We need an innovator with great production instincts who can interact with major sports franchises. Some weekend sports producing also required.

Reporter
Enterprise hard news, work with great photojournalists, creative techniques to stand out from the pack. Also contribute to Lead Story Team and some long-form stories.

Photojournalists (2)
Work with great reporters, state-of-the-art equipment, commitment to blend YOUR OWN STYLE with NPPA techniques.

Editor
Make raw tape come alive. Make suggestions to producers and reporters.

Send non-returnable tape, resume, references to: News Director, Ted Canova, WCCO-TV, 90 S. 11th Street, Minneapolis, MN 55403.
News Positions

Progressive leader in information and technology is advancing newsgathering division with immediate openings in the following positions:

- **Correspondents**: Openings in Northwest, Mountain and Northeast regions. Responsible for live reporting, writing & operations. Heavy travel.
- **Business Correspondents** (New York): Responsible for daily live reports.
- **Business Production Assistants** (New York): Assist in production of live reports.
- **Producers**: Openings in Northwest, Mountain and East Coast regions. Responsible for live remotes, SNG coordination. Heavy travel.
- **Photographers**: Openings in Northwest, Mountain and East Coast regions. Shoot live remotes, stand-up and lighting. Heavy travel.
- **Editor/Directors**: Openings in Northwest, Mountain and East Coast regions. Responsible for directing and editing live remotes. Heavy travel.
- **Ku-Engineers**: Openings based in Northwest and Mountain regions. Responsible for KU truck remote operations.
- **Senior/Advanced Writers**: Write and edit scripts.
- **Supervising Producer**: Opening in Southeast.
- **National Assignment Editors**: Focus on all aspects of newsgathering in United States.
- **Satellite Coordinators**: Responsible for coordinating SNG and fiber feeds.
- **Futures Editors**: Responsible for futures planning.
- **Photographer/Editor**: Edit and shoot on live remotes.
- **Logistics Manager**: Oversee travel and coordination of field crews.
- **Technology Developer**: Develop and maintain web site and other software systems.
- **Technology Support Specialist**: Support and maintain new and existing computer technologies.

Please forward resume and tape (if appropriate) to:

Box 01660, Broadcasting and Cable, 245 W. 17th Street, 7th Floor, New York, NY 10011.

E.O.E.

**NEWS DIRECTOR** Network affiliate in Mid Atlantic Region seeks News Director to take local news to a new level. Candidate should have 3-5 yrs. in television journalism, college degree, and be willing and able to lead, direct, and teach talented local news operation. Send resume, tape and news philosophy to: Box 01659 Females and minorities are encouraged to apply.

**NEWS DIRECTOR** CBS affiliate KTVA Alaska's 11 is looking for a creative and motivated leader for our news department. Candidate must possess strong organizational skills, sound editorial judgement and the ability to manage and motivate people. Responsibilities will include formulating style, content, personnel and budget for our news efforts. Interested individuals should send resume to: General Manager, KTVA-TV, 1007 W. 32nd Ave., Anchorage, Alaska 99503. KTVA is an EEO Employer.

**NEWS DIRECTOR** NBC affiliate WMBD is seeking an experienced, people-oriented News Director to take us to the next level. If you have 2-3 years experience as a News Director, love a challenging situation and like to work for a great company with first rate resources, this job may be for you. Your ability to manage and motivate will be key. Send tape and resume to: Box 01663 EOE.

**NEWS PRODUCER** For weekend and special projects. We produce six hours of news daily. Supportive and creative environment, plus great benefits. Excellent writing skills with drive to win. College degree and one year newscast experience. Resume and VHS tape to: Julie Buehler, News Director, WLUK-TV, 787 Lombardi Avenue, Green Bay, WI 54304. EOE.

**DIRECTOR/EDITOR** 3-5 years experience in Avid and on-line editing, knowledge of Sony editor, DME & switcher preferred. Experience in Photoshop & After Effects. Ability to switch a live newscast is desirable. Send resume to: Director of Production, WNYT-TV, PO Box 4035, Albany, NY 12204. EOE.

**GOLF NUT - GREAT PROJECT!** If you love golf and want the opportunity to work with some of Chicago's greatest sports legends, then ABC7 Chicago has the job for you! FREELANCE PRODUCER wanted for 3-month project producing a 10-part golf series for broadcast. Job entails all pre-and post-production; setting up the crews and logistics for the All-Star Shootout and post-producing ten half-hour programs on AVID. You will be responsible for the entire project from beginning to end, using the resources of the number one station in the Chicago market. Must be available June, July and August. Send a resume and tape of your sports production experience to Fran Preston, Director of Programming & Special Projects, ABC7 Chicago, 190 N. State St., Chicago, IL 60601. EOE No phone calls, please.

**WRITER/PRODUCER** Interviewing Immediately - If you write great copy, enjoy news promotion, are pro-active and don't mind hard work, WMBD wants you! We are searching for a promotion guru with innovative ideas and excellent writing skills, so bring your degree, experience and Avid expertise to us! Submit resume to: Julie Snell, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE M/F.
VARIOUS CAREERS

FOX 6 in San Diego is expanding their news to mornings and noon!

We are looking for Executive Producers, Producers, Anchors/Reporters, Assignment Editors, Directors, Technical Directors, Photojournalists, Graphic Artists, Promo Producers, High-end Video Effects Editors and Support Personnel, NO PRIMA DONNAS. Only pleasant, computer literate, highly intelligent broadcasters need apply. If you're motivated, ethical, and aren’t afraid to push the envelope this could be the challenge you’ve been waiting for.

Please send resume and non-returnable demo reel along with salary history to:

Alberto Pando
News Director
XETV FOX 6
8253 Ronson Road
San Diego CA 92111

RESEARCH CAREERS

SALES MARKETING & RESEARCH DIRECTOR Wkyc-TV, the Gannett-owned NBC affiliate in Cleveland, Ohio, is seeking a hands-on Research Director to coordinate research and marketing projects within the sales department. Candidate must be familiar with Nielsen ratings analysis and proficient with TV Scan, Quallatap, CMR and Microsoft office applications (Word, Excel, and Powerpoint). Position involves producing compelling sales material for use by the local account executives and working closely with the rep firm’s research department. Send resume and salary history to: Wkyc-TV, 1403 East Sixth St., Cleveland, OH 44114. Attn: Dept. SA, Fax: (216)344-3477. Wkyc-TV is an equal opportunity employer.

OPERATIONS CAREERS

EAST COAST NEWS ORGANIZATION has openings for OPERATIONS MANAGERS for its NY division. Candidates should have a strong commitment to quality news product and the ability to manage and provide direction for a team of technical news professionals. Duties include managing budgets, planning and coordinating schedules, supervising technicians and staff, and advance planning for breaking news. Requirements for this position are 5-10 years news operations management experience, extraordinary motivation, communication and organizational skills and the ability to negotiate and spearhead problem resolution. Collective bargaining experience desirable. Excellent benefit and salary package. To apply, fax your resume and salary history to Human Resources (435) 404-8635.

GENERAL MANAGER of Indiana Public Radio, Ball State University, Muncie, Indiana. Professional position available July 3, 2000. Responsibilities: provide leadership and vision for overall station direction; meld the missions of the university and IPR into the on-air operation; maintain compliance with all FCC and other legal requirements for IPR; prepare long-term plans for station technology and oversee marketing, development, fund-raising, and membership for IPR. Minimum qualifications: bachelor’s degree in broadcasting or related field; at least five years of experience in public radio broadcasting and management; excellent written and oral communication abilities. Preferred qualifications: master’s degree; experience in major donor development. Send letter of application, curriculum vitae, official transcripts, and the names and telephone numbers of three references to: William B. Cahoe; Attn: IPR General Manager Search; Ball State University; Muncie, IN 47306. Review of applications will begin immediately and will continue until the position is filled.

CREATIVE SERVICES CAREERS

Creative Services Director
WISN-TV, the Hearst-Argyle station in Milwaukee, is looking for a Creative Services Director who can lead our promotion and branding efforts. As a key member of our management team, you will oversee the station positioning, image development, on-air promotion, branding and station packaging. You will work very closely with the news department and play a critical role in promotion, social media strategies, community relations and special events. If you’re interested in joining one of the country’s leading ABC affiliates and one of broadcasting’s most aggressive companies, send your resume and salary expectations to: Rich Henry, General Manager WISN-TV 579 N. 19 St. Milwaukee, WI 53233 An Equal Opportunity Employer.

TV NEWS DESIGNER KPIX-TV, San Francisco’s CBS O&O is looking for the best TV News Designer in the country. Minimum two years experience in news graphics production and design in a broadcast station on Quantel Paintbox Express or Hal. Operation of Chyron Infinif, Photoshop/Illustrator a plus. Organization and communication skills are extremely important. Must be able to work under deadlines, handle a variety of projects simultaneously and work as a team player. Graphic design degree or equivalent experience. Send your reel and resume: John Finn, Design Director KPIX-TV 855 Battery St. San Francisco, CA 94111.

MKTG RESEARCH ANALYST

Telemundo Network Group LLC a Spanish Television Network is seeking a Market Research Analyst for their New York office. The position requires a quick learner, detail-oriented and number savvy, and a team player with positive attitude and good communications skills. Responsibilities include daily audience retrieval and analysis of national ratings. Knowledge of Nielsen Navigator and Donovan helpful. Strong writing, Excel and PowerPoint skills a must. Experience with agency/rep/station a plus. EOE

For immediate consideration, please send resume to: Telemundo Network Group LLC Attn: Human Resources Dept. 2290 W. 8th Avenue Hialeah, FL 33010 Fax: 305-889-7079
MASTER CONTROL OPERATOR WTVD-TV, an ABC-owned station is looking for an applicant with three years experience in all phases of television control room operations. Must be able to work any shift: day, night, and weekends. Must know current NCS. Must have excellent people skills and be able to maintain high level of professionalism in high stress environment. Must be able to provide backup for other operators. Send resume to: 411 Liberty Street, Durham, NC 27702BC. No Phone Calls. EOE.

NEWS VIDEO TAPE EDITOR WTVD-TV, an ABC-owned station has an immediate opening for an experienced videotape editor. Candidate must be able to handle a high story count while maintaining attention to detail. Beta format editing experience a plus. No beginners. Send resume and tape (no music pieces) to: Bob Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27702BC. EOE.

POST PRODUCTION SUPERVISOR Dynamic NY-based TV Production company seeks Post-Production whiz to organize & transform our facility. Must have 4+ years experience in scheduling and juggling 5 or more around-the-clock Avid bays, evaluating and hiring editors, and overseeing technical output and quality control for dozens of projects. Are you cool as a cucumber under pressure? Basic Cable/Documentary Series experience a BIG plus. Fax resume asap to Director of Production, 212-714-0240.

PRODUCTION MANAGER Location: Huntsville, AL. Station: WAFF-TV, Job Description: Responsibilities include supervise and direct operations of 26 employees involved in commercial live newscasts and special events production, including organizing live sports specials and a yearly broadcast live food drive. Responsible for hiring, motivation and evaluation of crew, payroll, develop yearly departmental capital and expense budgets, buying supplies and inventory. Responsibilities also include scheduling crews for six newscasts a day Monday through Friday, three newscasts on Saturday and two on Sunday. Oversee a commercial production crew who write, shoot and edit local commercials and promotions through the use of linear and non-linear editing facilities. Familiar with Windows 98, Office 2000 with Microsoft Word and Microsoft Excel, Photoshop 5.5 and Adobe Premiere 5.1. EOE contact: WAFF-TV, P.O. Box 2116, Huntsville, AL 35804, Attn: Dorothy Havens, Email: missismith@Raycommedia.com.

POST PRODUCTION SUPERVISOR Dynamic NY-based TV Production company seeks Post-Production whiz to organize & transform our facility. Must have 4+ years experience in scheduling and juggling 5 or more around-the-clock Avid bays, evaluating and hiring editors, and overseeing technical output and quality control for dozens of projects. Are you cool as a cucumber under pressure? Basic Cable/Documentary Series experience a BIG plus. Fax resume asap to Director of Production, 212-714-0240.

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Host NPR NOW, Satellite Radio
Be part of the future. Anchor and help develop NPR’s brand new morning program for satellite radio. Candidate must be able to conduct superior studio and telephone interviews, write news, essays and commentary, and develop show concepts for this news magazine. Candidate must have tremendous curiosity and appetite for news and ideas. Candidate must have excellent reporting skills. Candidate must work well as part of a team. This person will maintain external relationships with program guests, news sources and the general public. This person will serve as a public representative of NPR, Inc. Bachelor’s degree or equivalent combination of education and experience. Six years of journalism experience, including at least three years radio experience and proven ability to write for a radio audience. A broad range of general news and arts knowledge and demonstrated ability to discuss national and international issues on air required. Job #B&C1041.

Module Producer, Satellite Radio
Produces, writes, and coordinates talent for music modules for Sirius Satellite Radio and Audible.com; ensures that NPR has the right to distribute segments on ancillary distribution platforms; arranges for delivery of content to Sirius and Audible.com; and assists with the daily production needs of the unit. Bachelor’s degree or equivalent experience required. Four years production experience; strong editing, writing, and journalism skills; extensive music production experience; ability to effectively oversee large projects under deadline pressure; and ability to work effectively as a member of a team of diverse individuals required. Job #B&C1037.

Supervising Senior Producer, Satellite Radio
Oversees the daily production of the morning news magazine for Satellite Radio; makes assignments of stories and interviews; supervises content and production of all tapes, sound files, scripts, live feeds, discs, etc.; audit material for the program prior to broadcast to ensure consistency with NPR’s quality and editorial standards; and supervises production and editorial personnel. Bachelor’s degree or equivalent experience required. Five years broadcast journalism experience with an emphasis on news and public affairs; excellent writing and radio production skills; demonstrated understanding of sound management and supervisory principles; and ability to work effectively with a diverse group of individuals required. Supervisory experience preferred. Job #B&C1038.

Send/fax cover letter & resume identifying position by number and title
National Public Radio, Human Resources Department
635 Massachusetts Avenue, N.W.
Washington, D.C. 20001
Fax (202) 414-3047
EOE/AA/M/F/D/V

For more career information, visit our web site at: WWW.NPR.ORG
CURRENT OPPORTUNITIES

Sony Electronics, Inc., a leader and innovator in the consumer electronics industry, currently has the following excellent opportunities available for our Park Ridge, NJ location in our Broadcast and Professional Company.

These positions will work to identify new applications for current available technology and products and identify new technologies that must be developed to meet customer and competitive demands. You should have experience in developing and maintaining alliances with external companies as well as a proven ability to handle diverse responsibilities and work effectively in a high-tech environment.

SENIOR MARKETING MANAGER

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(Two positions)

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Total advertising in the U.S. grew 10.3% in 1999, to almost $87.5 billion, according to figures released last week by Competitive Media Reporting, the New York-based ad tracker. Cable TV was the fastest-growing media segment, showing a 31% gain, to almost $8.8 billion; local television was the only segment measured to show a decline last year, falling 0.6% to $15.4 billion. Network TV was up 10.6%, to just over $18 billion. Syndicated television was up 11%, to $3 billion. Newspaper advertising increased 9.4%, to $17.7 billion.

NBC has cancelled controversial new animated sitcom "God, The Devil and Bob" after only four airings. The Carsey-Werner comedy that featured James Garner as the voice of God, will be replaced by repeats of "Frasier" for the next few weeks, NBC executives say. God had become the center of a growing controversy from religious organizations; and a number of NBC affiliates across the country opted not to air the show from the start last month. By Tuesday's final episode, 22 NBC affiliate stations, representing about 5% of the country, did not air the series. A spokesperson for NBC said that the network was "very proud" of the work that Carsey-Werner did on the show and disapponted that God wasn't able to garner a larger audience. In its three regular Tuesday night episodes, God averaged a 2.8 rating/7 share in adults 18-49 and 6.0 million viewers, according to Nielsen Media Research. A study released by the Parents Television Council found that sexual content, coarse language and violence had tripled on prime time broadcast television since 1989. The non-profit organization's study compared four weeks of programming in the fall of 1989 and four weeks at the outset of the current television season. The study also found that broadcasters have abandoned their responsibilities and abrogated the public trust by abandoning minimum standards for content, says PTC Chairman Brent Bozell. "It also shows that there are precious few shows a parent can turn to if he or she wants to change the channel."

Who wants to win some lunch money? Dick Clark is asking the questions now. He will host a two-hour children's academic tournament special for the Fox network, which Clark's Dick Clark Productions Inc. will produce. Thirty-five kids between the ages of 9 and 12, will compete in science, math, geography, history, literature and spelling. Producer Cindy Clark says that educators, psychologists and MENSA are working with the production to ensure that the competition is fair and "a positive experience for the children."

NBC will launch its new single-camera comedy "M.Y.O.B. [Mind Your Own Business]," on Tuesday, June 6. The series follows a street-smart teen in search of her birth mother. Don Roos (Single White Female) and Ann Donahue (High Incident) are the show's producers.

Hollywood-based Internet company Creative Planet Inc. (www.creativeplanet.com) has acquired TV advertising

Why provide free TV?

Just what can broadcasters do with their digital spectrum? That issue was raised last week, prompted by the push of a pioneer broadcaster to insure that free TV was guaranteed a place at the table. Most broadcasters have been operating on the assumption that with their new digital spectrum they are required to provide free TV service and are allowed to charge for ancillary data or video services that could give them a crack at the vaunted second revenue stream. That line of reasoning flows from the Telecommunications Act revision of 1996, which presupposes the possibility of such pay services when it says that, if the FCC approves them, it must levy a fee on them. In laying down the rules of the road for digital conversion in its 1997 order, the FCC was clear on both the primacy of free TV and the possibility of pay services. It made the provision of free, over-the-air TV a first principle of DTV. It also approved ancillary services for which consumers would have to pay. Broadcasters would pay a 5% fee to the government which the FCC hoped would help drive acceptance of digital, as well as technological innovation.

Sounds clear enough. The sticking point is that the telco act of '96 assumes, but never expressly guarantees, free TV as a baseline of DTV service.

To Hubbard Broadcasting Chairman and President Stanley Hubbard, that is a loophole that needs closing. He has been pushing hard in Washington for an amendment to the communications act that would spell out in no uncertain terms that the delivery of terrestrial digital television service is conditional on the provision of "at least one over-the-air video program signal at no direct charge to viewers."

Among those Hubbard has lobbied is House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). Although the telco act and the FCC rules seem clear on the point of allowing ancillary pay services, says Tauzin spokesman Ken Johnson, "some lawyers claim there is a gray area in the law that raises questions about what broadcasters can and cannot do with the spectrum that has been given to them by the federal government." Not surprisingly, the news (reported on B&C's TV Fax) that the subcommittee was even reviewing—though not advocating—such a reading of the law got some broadcasters exercised, according to Johnson. "We are simply researching the law to try to determine if those assertions are true," says Johnson, who did not identify the scholars beyond saying one is a law professor.

—John Eggerton
**House axes local quota**

House lawmakers gave broadcasters a victory last week by killing a plan to impose local programming quotas on stations that want carriage on satellite systems serving rural areas.

At the urging of Rep. Billy Tauzin (R-La.), the Commerce committee voted 38-8 to eliminate the programming mandate from a bill that would provide up to $1 billion in federal loan guarantees intended to make local TV service available via satellite providers in rural areas.

The provision would have allowed companies using the loan guarantees, such as EchoStar and DirecTV, to deny carriage to local stations that did not provide at least 21 hours weekly of local programming.

The provision would have severely weakened local stations' carriage rights because many independent stations and Fox, UPN, WB, and Paxson affiliates would not meet the local programming threshold.

Tauzin, who chairs the Telecommunications sub-committee that approved the content requirement over his objection last week, said the measure also would have been too difficult to enforce.

"Quantifying a certain amount of hours left us with a lot of subjective questions, such as which programs count toward the local requirement and which stations would be in or out," Tauzin said.

Instead, the panel approved Tauzin's amendment, which would force a satellite provider to carry more than the largest number of local broadcast signals of the biggest cable system in that market.

House leaders, who say they want a full House vote in April, must now work out differences between the Commerce Committee's bill, which covers 80 percent of a loan, and a similar one approved by the Agriculture Committee, which guarantees 100 percent.

The full Senate last week also approved its own loan guarantee plan sponsored by Banking Committee Chairman Phil Gramm (R-Texas). The Gramm bill would provide $1.25 billion and would back up 80 percent of a loan.

Also approved by the Commerce Committee was an amendment offered by Rep. Barbara Cubin (R-Wy.) that would prevent local broadcasters from ruling that satellite subscribers are not eligible for broadcast network signals imported from distant markets just because they receive service from Pegasus and other National Rural Telecommunications Cooperative-affiliated providers. (To receive distant network signals, households must be unable to receive an acceptable or "grade B" signal from the local network affiliate.)

—Bill McConnell

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**Web site** The Source Maythenyl Inc. (www.sourcetv.com). The Source Maythenyl tracks and logs national and regional commercials for more than 1,000 clients. Under terms of the agreement, company President Pam Maythenyl will continue running The Source under the new ownership structure.

**Longtime ABC News executive Neil Patterson died of complications from a stroke last week at St. Vincent's Hospital in New York City. He was 50. Patterson is survived by his wife, Kris Sebastian, and three children, Schuyler, 20, Devon, 16, and Liza, 2. Patterson was a 22-year veteran of ABC News, most recently serving as senior vice president for operations and the executive-in-charge of ABC's Millennium program.**

**The race to deliver interactive TV services on set-tops intensified last week as OpenTV grabbed Spyglass and Liberate Technologies took over Morecom.**

OpenTV is acquiring Web browser maker SpyGlass in a $2.5 billion stock swap to add Internet software capabilities to its portfolio. Liberate is picking up Morecom, another interactive TV developer, in a $561 million stock transaction as a way of boosting its profile on satellite TV systems. In each case, the company being acquired rounds out the technology that the acquiring company can offer," said Jim Penhune, analyst for the Boston-based Yankee Group.

**William J. Lansing, former chairman and CEO of Fingerhut Companies Inc., based in Minnesota, has been appointed CEO of NBC Internet Inc. in San Francisco. He will succeed Chris Kilze, who has been appointed vice chairman there. NBCI is a year-and-a-half old company. Its companies include Snap.com, videoseeker.com and NBCi.com.**

**Arthur Dwyer, chief operating officer, Communication Trends Inc., Atlanta, has been named chairman of the Cable TV Hall Of Fame Committee, Denver. The committee plans an annual dinner to honor TV pioneers and induct them into the Hall of Fame. Dwyer previously served as senior vice president of Cox Communications and was formerly vice president of Turner Broadcasting, where he was instrumental in the development of the TNT cable network.**

**Correction**

The NAB Seller's Guide in the March 13 issue had three references to the Harris line of encoders in which the encoders were described as Lucent encoders. The encoders, which are manufactured by Lucent Digital Video, are marketed by Harris Broadcast Communications Division as the Harris FlexiCoder and UniCoder.
Three chairs for the XFL!

When the NFL was young, players forged in steel-mill towns played both ways on bum legs, because missing a game meant missing a paycheck. They were guys with names like Bronco and noses that zig-zagged down their mugs like a drunk failing a sobriety test. Today, if a player’s not on his cell phone, he’s in his cellblock. And everybody is measured by the size of his contract instead of his heart. And yet, the game has also gotten suddenly fuzzy-duddy, with rules stipulating how players can celebrate and hit each other. Soon, defensive linemen will be forced to ask the quarterback: “One lump or two?” before pounding him into the carpet.

Enter Vince McMahon and the XFL, whose profile was raised last week by NBC’s decision to join the tag team. McMahon is promising some rules changes that will return the game to its grittier roots and distinguish it from its NFL rival. We’re all for it. It’s about time someone really lowered his head and hit the line (although McMahon’s wrestlers are more adept at hitting their marks and learning their lines). Here are our suggestions:

Redefine out-of-bounds: Right now, it’s exciting to see a defensive back scamper with an interception 80 yards down the sideline for a TD. Imagine if, as in wrestling, players on the opposing team’s bench could storm onto the field and body slam the guy into next Tuesday. Teams always brag about the depth of their benches; now they’ll have to prove it.

Loosen those drug rules: Wrestling has a proud tradition of athletes who bulk up chemically. New rules could allow players to experiment not only with steroids but also with chloroform.

Eliminate the face mask: Of course, masks may take on a whole new meaning in the XFL. But putting aside the leather and studs, the NFL’s 15-yard penalty for intentionally grabbing a player’s face mask and snapping him to the ground will have to go. Hey, if a player is afraid of a little neck injury, he should take up bridge.

Allow folding chairs: In the NFL, if an offensive tackle is getting beaten like a drum, there isn’t much he can do about it. But on the XFL gridiron, he’ll be able to run to the sideline, grab a chair, and bludgeon the offending defensive end.

Bring back nicknames: It’s a whole new ball game when your team is led by Stone Cold Steve McNair. The right nickname could spell the difference between a Super Bowl ring and your wide receiver sucking sod a yard short of Disney World.

Move over, Lombardi (and take care, NBC); a new Vince is in town.

A misbegotten get

In January, when Elián Gonzales said something as a plane flew overhead that sounded like a reluctance to return to Cuba, it quickly became national news and a headache that lasted weeks for the TV station that taped it, WPLG Miami. What Elián said became a matter of interpretation, or maybe a matter of interpreter. No one could agree on what the boy actually said, and it didn’t take too long for warring factions to line up behind the interpretation that favored their political position on Elián’s return.

Now ABC News’ Diane Sawyer is taking some heat for her interview with the boy, and rightly so. TV journalists generally don’t and shouldn’t interview young children without the consent, even the presence, of a parent or guardian. But who is Elián’s rightful parent or guardian? Isn’t that the question? For all of ABC’s care to put context to the boy’s words and to avoid politicizing the so-called visit, the interview has itself been cited by the battling factions—including Fidel Castro himself. So, even if one accepts the notion that the interview was not itself exploitative, it has nonetheless fueled additional exploitation. If this 6-year-old boy has come to symbolize the quest for freedom or the importance of the nuclear family, he also symbolizes exploitation—by zealots, by politicians and by the media.
Tracking Trends: White Male

25 years old.
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Watches 9.5 hours of sports a week.
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