West Coast Wing
Inside NBC's strategy to topple ABC and retake prime time

NBC's Scott Sassa (l) and Garth Ancier
SOLD
NOW IN DECADES!

That '70s Show
SM

© 2000 The Family Home Company, LLC
70% THE BEST SHOW

CARSEY WERNER DISTRIBUTION, LLC

visit us at www.that70sshow.com
THE BEST SHOW IS ALWAYS THE BEST DEAL...
TOP OF THE WEEK / 4

Retrans rehash  At NCTA, cable leaders decried Disney/Time Warner spat and called for changes to consent rules. / 4
Under pressure  Disney leads battle to force NAB to weigh in on AOL-Time Warner merger. / 10
Showing off  Broadcast networks promote their next season's wares to advertisers. / 10
School days  Station groups launch training academy for local salespeople. / 10
Initial investment  First financing by broadcasters' fund for minority companies goes to UBO Network. / 13
Just said no  Mitsubishi won't renew its sponsorship of CBS' HDTV programming. / 13

For more late-breaking news, see "In Brief" on pages 72-73

CABLE / 26

If you can't lick 'em...  Blockbuster will sell DirecTV service in its 5,000 video stores worldwide. / 26

SPECIAL REPORT
NCTA 2000
What's driving digital  Movies, Internet, target programming: Everyone has an opinion. / 28

By the numbers  Lifetime Senior Vice President of Research Tim Brooks talks about what's hot in television and why. / 34

TECHNOLOGY / 45

Making rules  ATSC nears approval of specification for datacasting. / 45

Tapeless commercials  Video Networks Inc. will create a network for delivering digital ads to Charter Communications headends. / 45

INTERNET / 50

Click on TV  Microsoft platform begins testing at Rogers Cable in Toronto. / 50

Getting real  Video-on-demand moves out of the concept phase. / 52

BUYING AND SPINNING

Buying and spinning  Emmis will spin off TV group, recently doubled with acquisition of 15 Lee stations. / 38
Stock stats  Financial results at SBS, Big City Radio, Regent and Salem Communications. / 40

West Coast Wing

Inside NBC's strategy to topple ABC and retake prime time / 16

BUYING AND SPINNING

Buying and spinning  Emmis will spin off TV group, recently doubled with acquisition of 15 Lee stations. / 38
Stock stats  Financial results at SBS, Big City Radio, Regent and Salem Communications. / 40

Cover photo: Cynthia Moore Photography

West Coast Wing

Inside NBC's strategy to topple ABC and retake prime time / 16

BUYING AND SPINNING

Buying and spinning  Emmis will spin off TV group, recently doubled with acquisition of 15 Lee stations. / 38
Stock stats  Financial results at SBS, Big City Radio, Regent and Salem Communications. / 40

Cover photo: Cynthia Moore Photography

West Coast Wing

Inside NBC's strategy to topple ABC and retake prime time / 16

BUYING AND SPINNING

Buying and spinning  Emmis will spin off TV group, recently doubled with acquisition of 15 Lee stations. / 38
Stock stats  Financial results at SBS, Big City Radio, Regent and Salem Communications. / 40
**NCTA pans retrans**

*Industry sees public squabbles as Pyrric, but unites in opposing rules it says are hurtful*

By Bill McConnell

Cable chieftains donned masks of bravado and indignation last week at their annual gathering in New Orleans.

But even as they lauded Time Warner for battling a broadcast network just days before, cable's elders warned: too much blood has spilled already and additional fighting could prove costly.

Throughout the NCTA's annual convention in New Orleans, Time Warner's day-and-a-half showdown with ABC-Disney over retransmission contracts was topic No. 1. That was in part because there was little else to fill conversation for the 30,000 attendees—no major deals, no sweeping technology disclosures, no burning network start-ups.

Only parties. The show's home-team cheerleading crescendoed with a prediction by CS First Boston cable analyst Laura Martin of the "death of DBS," which has taken 10 million subscribers away from cable. Even the most bullish cable executives laughed at the comment.

Top executives of the leading systems repeatedly railed against government carriage rules that, they claim, give broadcasters too much power to wring expen-

sive compensation from franchise holders seeking to carry local TV stations.

They also vowed to take their fight to Capitol Hill. "It's bad public policy, and we are going to change it," declared Time Warner Chairman Gerald Levin during the convention's opening session.

Broadcasters said they would vigorously fight attempts to alter the must-carry/retransmission consent rules.

"The National Association of Broadcasters will strenuously support the rules because this provides a modest restraint against the cable cartel's monopolist tendencies," said NAB spokesman Dennis Wharton. "If Gerry Levin thinks he can get rid of retransmission consent, he does not have a sense of where things are going," said one station-group executive, who asked not to be named.

Cable executives are out of sorts over eight-year-old carriage rules that allow a local broadcaster either to demand "must-carry" rights that obligate the hometown cable franchise to add the station to the channel lineup, or to choose "retransmission consent" negotiations in hopes of wringing concessions in return for permission to carry their signals.

The choice of which option to take usually depends on the bargaining position of the station.

Cable operators say the rules are unfair because only the most popular stations choose retransmission consent—generally major network O&Os or affiliates. As Time Warner's aborted decision to cut the ABC signals in seven metro markets demonstrated, system operators don't really have the option of eliminating market-leading stations.

That gives broadcasters tremendous leverage to win valuable compensation packages that include carriage of affiliated cable channels on a system's basic tier, according to operators. Cable subscribers ultimately are the losers, because customers are forced to pay for a lot of programming they don't watch.

In the standoff with ABC, for instance, parent Disney wanted to link carriage of network affiliates to placement of the new SoapNet channel on the Time Warner system and a $1 billion-plus, 10-year compensation package for the Disney Channel.

"The time has come to re-examine whether the current retransmission-consent mechanism really serves consumer interest," asserted National Cable Television Association President Robert Sachs.

Despite the calls for a crusade to Washington, however, Sachs conceded that the distraction of presidential campaigning provides almost no chance for such controversial legislation this year.

Instead, the cable industry will have to settle for "education" efforts aimed at explaining to lawmakers the cable industry's problems with the carriage rules, he said.

Such an outreach would help the NCTA gauge support for a real legislative effort in the next congressional session and could blunt the political fallout if more carriage fights erupt when other retransmission deals come up for negotiation in coming months.

Cable executives frankly acknowledged that it's best to avoid a fight for a variety of reasons, the least important of which may be the public-relations black eye Time Warner suffered for
HELLO!
70 MILLION!

NOW BRINGING MUSIC INTO 70 MILLION HOMES

Source: Nielsen April 2000: Universal Elements
TOP OF THE WEEK

They also risk heavy-handed government regulation of retransmission contracts and, what’s even more ominous, public pressure to reverse the government’s decision to shun access rules for cable Internet services.

Time Warner’s plans to merge with America Online have been dragged into the controversy as well.

FCC Chairman William Kennard warned of the various pitfalls when he addressed an NCTA breakfast gathering and urged the industry to police its own.

“The industry has to insist that its members act responsibly. In the future, I hope disputes can be settled in the boardroom and not on a blank screen,” he said.

If consumers feel they are little more than pawns to corporate giants, he continued, they will demand government intervention, just as they demanded rate regulation in the 1992 Cable Act.

By denying customers’ the ABC signal, he added, Time Warner has rekindled debate over the need for federal rules barring cable firms from discriminating against unaffiliated Internet providers.

“The Time Warner-ABC dispute raises demons of distrust among consumers. And it raises concerns about whether or not the cable industry is capable of being the honest gatekeeper to the Internet,” Kennard said.

Cable industry officials were quick to pick up Kennard’s admonition, and expressed deep regret over Time Warner’s decision to boot ABC off seven systems.

“There is no winner in these kinds of situations; it’s lose-lose,” said Brian Roberts, President of Comcast Corp. “So we should try and privately work these things out. I hope that’s a two-party discussion, not a public discussion.”

If Washington revisits the carriage regime under public pressure—as opposed to cable industry pressure—the result could well be rules dictating channel-tier placements and re-regulating rates. “I don’t think that’s the model any of us want,” Roberts said.

“It can get awfully hot, awfully quick,” said J.D. Derderian, the House Commerce Committee’s Republican staff director. “The time is ripe for someone to try settling a score” against business rivals rather than better laws.

“If there’s a way for business people to figure out how to deal with this, I urge you to do it.”

Cox Communications CEO James Robbins—whose company’s battle with Fox resulted in a six-day loss of Fox’s TV signal earlier this year—said system operators and programmers alike should recognize that they can’t live without each other.

“I certainly am going to appeal to our programming suppliers. We do represent 70 million customers that want that programming. So, let’s not screw it up for everybody by getting it out of whack.”

Even Time Warner Cable Chairman Joseph Collins was indicating contrition, though he continued to lay most of the blame for retransmission disputes on broadcasters’ efforts to “extract” concessions from operators.

“Clearly, our customers are not happy, and the politicians don’t like it either,” he said. “There is much more chance that these issues will be worked out between the companies.”

Already, some fallout has occurred in the nation’s capital. The FCC plans to hold a hearing by early June on the AOL-Time Warner merger, and House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) has one in the works as well. A key focus of those hearings likely will be whether the merged company will have too much control over Internet access and content.

But lawmakers warn there’s no chance of congressional aid anytime soon. Tauzin told conventioneers he “doesn’t see it happening.”

Some cable officials believe a limited strike might succeed. James Cicconi, AT&T’s Washington lobbyist, said lawmakers need to create a retransmission process that allows cable operators separate retransmission compensation for local stations from that of affiliated cable channels.

Does ‘screen bias’ go both ways?

Should ABC be forced to promote The WB’s Buffy, the Vampire Slayer during Who Wants to Be a Millionaire? Or pick up Warner Bros. romantic comedy pilot Fortunate Son this fall season? Or suggest news surfers go to CNN’s Web site, not just ABCnews.com?

You might say no. But that is, in part, the kind of access ABC and its parent Walt Disney are seeking to impose on Time Warner and America Online.

Disney wants to flatten many of the promotional advantages a combination of the Internet and entertainment companies such as AOL-Time Warner, would have in exploiting its portfolio of products.

Those are the same advantages, of course, Disney exploits by using its broadcast stations to carry its ABC network, which carries Touchstone TV-produced shows, which promotes Disney-owned Web sites.

The network fired the latest round in its comments filed last Thursday to the FCC, raising the issue of “screen bias.” That’s AOL-Time Warner’s means to favor its own content on AOL’s home page or Time Warner Cable’s on-screen TV program guides.

Disney/ABC implores the commission to allow outsiders access on a “non-discriminatory” basis.

“The Commission simply cannot run the risk of any one company securing a position as the dominant keeper of the broadband pipe, the guard at the broadband gate, the master of broadband’s content and interactive services and a principal beneficiary of broadband’s economic proceeds,” Disney pleads.

Since CNN presumably won’t have to cut a check to become AOL’s news provider, should the FCC allow the dozens or hundreds of other providers to get access without charge as well? Or allow all of them buttons on the home page? Disney/ABC offers no detailed suggestions.

Eliminating cross-promotion would wound the golden goose. Morgan Stanley Dean Witner media analyst Richard Biolti said that if the FCC somehow could prohibit a movie studio from being promoted on a sister cable network “the entire construct of media conglomerates comes apart.”

Time Warner responds that it will willingly carry a mix of content from all sorts of providers. Doing otherwise, it explained, would repel surfers and viewers from AOL, WB and HBO.

—John M. Higgins
NAB on AOL-TW offensive
Board is considering asking the FCC to set strict conditions on merger

By Bill McConnell

The National Association of Broadcasters this week will consider asking the FCC to impose strict conditions on Time Warner’s merger with America Online, when the organization’s TV Board holds a conference call Wednesday.

Among the ideas under consideration, according to industry sources, are requiring Time Warner cable systems to carry the digital signals of local TV stations. Board member Walt Disney Co., parent of ABC, also is pushing the FCC to prohibit AOL-Time Warner from discriminating against unaffiliated content providers on either the primary cable system or on broadband Internet service.

NAB officials stressed that there has not yet been a decision to weigh in on the merger, much less which specific actions would be recommended. “The whole issue of AOL-Time Warner will be decided by the board, including whether the merger approval should be linked to anything,” said NAB spokesman Dennis Wharon.

The NAB did not file reply comments to the FCC by a May 11 deadline. Disney, BellSouth, the Association for Maximum Service Television and several municipal governments, along with Time Warner itself, did weigh in on the deal last week.

Disney, which two weeks ago called a truce in its fight with Time Warner over carriage of ABC and other channels, is leading a high-profile lobbying battle to prevent AOL-Time Warner from giving preferential treatment to Time Warner networks. Disney officials also warn that merging the world’s largest Internet provider with the second largest cable system in the U.S. would create a company that will control the broadband pipeline.

“Nothing could be more harmful than closed distribution platforms used as vehicles to steer consumers to affiliated content and services,” Disney officials told the FCC. “Only by spelling out what is acceptable and unacceptable conduct in this marriage, is there any hope that it will be a good one for American consumers.”

Many broadcasters may be motivated by old-fashioned dislike for Time Warner—a company with which several have frequently clashed over issues such as retransmission consent and carriage of broadcaster signals for electronic program guides—rather than a sense of threat from AOL.

“There’s a big difference between Time Warner, which has been at the throats of broadcasters for years, and companies like AT&T and Comcast,” said one industry source, who asked not to be named. “There is a lot of sentiment for beating up on Time Warner.”

Cable upfront wins the battle for bucks
Ad buyers set new budget priorities, shaving broadcast while pumping up its rival 25% to 30% ahead of last year

By Steve McClellan

The cable upfront advertising market moved last week, for the first time, well ahead of the broadcast network prime time sales market. Cable executives and ad buyers say cable’s upfront take this year will be in the $4.5 billion to $4.7 billion range, between 25% and 30% ahead of last year.

Cable executives say most of that increase is coming from advertisers shifting pieces of their broadcast budgets to cable. Officials at Turner say their entertainment cable networks—TNT and TBS—are getting double-digit price increases. Many clients are spending 30% to 50% more on the Turner networks this year versus last, said Liz Janneman, executive vice president, Turner Entertainment Sales.

The two Turner networks expect to be about 75% sold by week’s end, Janneman said. “Last week the dam broke. We’re in discussions with or have considered deals with every major agency.”

Lifetime, helped by strong interest in its new City Lights, starring Nancy McKeon and Bonnie Bedelia, also reports big-budget increases from clients (in excess of 30% in some cases) and price increases in the mid-teens. “We started writing a lot of business last week,” said Lynn Picard, executive vice president, sales, Lifetime.

As to why the bulk of the cable money moved first this year, Picard noted, “The value of cable networks has increased so much the past couple of years it’s just a good deal to buy cable.”

Turner’s Janneman said the huge budget increases cable is getting means advertisers are shifting dollars out of broadcast. Clients aren’t boosting their overall budgets by 30%. “More advertisers are shifting dollars from broadcast to cable.” Most of those shifted dollars are targeted to the top tier of cable networks, creating higher demand for the inventory on those networks, she added.

At Turner, advertisers are showing...
TOP OF THE WEEK

Advertisers are particularly interested in TNT's original films package, which includes drama 'Nuremberg.'

particular interest in TNT's new fictional Wall Street series, 'Bull,' and in its original movies package, including 'Nuremberg,' starring Christopher Plummer, Alec Baldwin and Brian Cox.

Cable's brisk upfront doesn't mean the broadcast networks are going to have a down year. Quite the contrary: some analysts predict the broadcast upfront will increase 10% to 15% with a total six-network take between $7.5 billion and $8 billion.

Others see a more modest 5% to 7% gain. NBC President Bob Wright says NBC will do 30% more business this year (see cover story), although that includes advertising for the Olympics, which air in September and are being packaged with prime time sales.

Ad buyers confirm that money shifted from broadcast to cable this year. Tim Spengler, executive vice president, national broadcast, Initiative Media, a Los Angeles-based ad buyer, noted: "Cable is more efficient and it's more targeted. It doesn't necessarily do a better or worse job."

But cable is a clear alternative in the face of ever-increasing costs on the broadcast side, said Spengler. As to the broadcast upfront, expected to break next week, Spengler predicted the amount of new money would be "closer to 5% than 10%.

Cable's price and share of budget gains come despite ratings declines for most cable networks this year—a trick the broadcast networks have pulled off for years. But Chris Rohrs, president of the Television Bureau of Advertising, said it's a sign the upfront selling process is dysfunctional.

Advertisers are getting the short end of the stick, or at least not the value they should be getting. Rohrs' pitch: make national spot advertising part of the upfront, which would give advertisers more choice and geographic targeting opportunities as well.

NEW YORK

Smoothed feathers

Look for a quieter, less contentious NBC affiliate meeting this year, says Alan Frank, outgoing chairman of the NBC affiliate board.

Last year's meeting came right after the network announced a plan to recapture early-morning inventory, and not long after NBC President Bob Wright made remarks (he later said he was misquoted) suggesting that the network was prepared to use cable for distribution in some markets.

This year, the relationship has been strained by NBC's alliance with Paxson, although the network recently soothed affiliate nerves by putting a plan to repurpose the 'Nightly News' on hold. "I think the meeting will go quietly," said Frank.

After a two-year stint, Frank will step down as chairman, and Jack Sander, president of Belo's television group, will succeed him. Frank will stay on in an ex-officio capacity.

Multichannel measurement

A Houston car dealer buying ads on 'La Femme Nikita' might want to check to see how much audience he's getting, the Television Bureau of Advertising suggests.

"The Nielsen numbers reported for cable networks include audiences viewing those programs over ADS [alternative delivery systems such as DBS and microwave]. While ADS subscribers can see the commercials on local broadcast stations, they do not receive local commercials on non-broadcast programming. This hidden factor represents an overstatement of cable's delivery for local advertisers," said TVB President Chris Rohrs.

TVB and NAB have asked for help. "We've been talking to Nielsen about publishing those numbers in component parts: wired cable and alternative delivery systems, which is almost all satellite. It's more important now, as the subscription levels of DBS grow.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Smoothed feathers

Look for a quieter, less contentious NBC affiliate meeting this year, says Alan Frank, outgoing chairman of the NBC affiliate board.

Last year's meeting came right after the network announced a plan to recapture early-morning inventory, and not long after NBC President Bob Wright made remarks (he later said he was misquoted) suggesting that the network was prepared to use cable for distribution in some markets.

This year, the relationship has been strained by NBC's alliance with Paxson, although the network recently soothed affiliate nerves by putting a plan to repurpose the 'Nightly News' on hold. "I think the meeting will go quietly," said Frank.

After a two-year stint, Frank will step down as chairman, and Jack Sander, president of Belo's television group, will succeed him. Frank will stay on in an ex-officio capacity.

Multichannel measurement

A Houston car dealer buying ads on 'La Femme Nikita' might want to check to see how much audience he's getting, the Television Bureau of Advertising suggests.

"The Nielsen numbers reported for cable networks include audiences viewing those programs over ADS [alternative delivery systems such as DBS and microwave]. While ADS subscribers can see the commercials on local broadcast stations, they do not receive local commercials on non-broadcast programming. This hidden factor represents an overstatement of cable's delivery for local advertisers," said TVB President Chris Rohrs.

TVB and NAB have asked for help. "We've been talking to Nielsen about publishing those numbers in component parts: wired cable and alternative delivery systems, which is almost all satellite. It's more important now, as the subscription levels of DBS grow.

The presumption [for local advertisers] is that it's all cable."

"They're right," said Nielsen spokesman Jack Loftus. "We do include a note in local reports that alerts the marketplace to this situation, but advertisers who buy local time do need to be vigilant. Those numbers do include satellite subscribers who don't receive the same commercials on non-broadcast cable programming. We are working to change that as we rewrite our local reporting system software." Nielsen estimates there are as many as 25 markets with 15% or more satellite penetration and 25 markets with 20% or more.

Joe Ostrow, president of the Cabletelevision Advertising Bureau, called the issue "nonsense," saying cable is the real victim of underreporting. "The bigger problem in local audience measurement is the use of diaries that misstate the cable audience by at least 40%.

HOLLYWOOD

Win one for the V.I.P.‘er

Outgoing Columbia TriStar Television Distribution President Barry Thurston didn't play in last year's Ryder Cup, but, earlier this month, he received recognition from U.S. Ryder Cup captain Ben Crenshaw for helping inspire the team to victory

Thurston and one of his studio's top stars, Pamela Anderson Lee, teamed up for a video clip shown to the team the night before their come-from-behind win over the international squad. Anderson Lee and the rest of the cast of Columbia's V.I.P. series taped a comedy-filled message with encouraging messages from others, including President Clinton.

"The video from Pamela Anderson Lee helped put us over the top," Crenshaw said in his letter to Thurston.

Thurston is a top amateur golfer and close friend of PGA Tour star Justin Leonard, who sank the long putt to win the 1999 Ryder Cup match.
Talk to the dead.
Run with aliens.
Disappear.

> (All from the comfort of your couch.)

**John Edward**
Believe in the after death? You will after watching SCI FI's new original tele show.
Premieres in July
Sunday-Thursday at 11 pm ET.

**Farscape**
What TV Guide calls "the best science fiction series of the year!"
Fridays at 9pm ET.

**Invisible Man**
A classic update for the 21st century. He's the best new character you won't see on TV.
Disappearing in June.
Fridays at 8 pm ET.

**Frank Herbert's Dune**
SCI FI's true to the novel epic mini-series features Academy Award-winner William Hurt.
Sun. December 3rd - Tues. December 5th at 9pm ET.

---

Four of this year's new SCI FI ORIGINALS.
Now reaching 60 million households. And that's just here on earth. Are we reaching your households?
Eastern region 212-413-5150, Central region 312-644-5413, Western region 310-201-2300
Hollywood heads East for posh presentations

Nine broadcast networks make pilgrimage to Manhattan to show wares to Madison Ave. advertisers

By Joe Schlosser

Hollywood invades New York City this week as nine broadcast networks show off their fall schedules for Madison Avenue clients.

Faux schedules abounded as development rumors went into the weekend, with network executives locked in screening rooms making their final moves.

NBC will get the week going with a, afternoon song and dance today (May 15) at Lincoln Center (for news about NBC’s schedule see cover story) along with Telemundo at the Sony Imax Theatre. The remainder follow, concluding with UPN and Fox on Thursday.

Industry sources late last week speculated that ABC would run the game show Who Wants to be a Millionaire? five nights a week next season, with 8 p.m. ET/PT showings on Monday, Tuesday and Friday nights. Millionaire is expected to air at 9 p.m. ET/PT on both Thursday and Sunday nights. Sure things for ABC’s lineup include Gideon’s Crossing with Andre Braugher, a comedy with Geena Davis called Lost And Found and The Beast, a drama based on a fictional cable news network à la CNN. ABC was mum.

At CBS, two new series considered locked-in are a remake of The Fugitive, starring former Wings star Tim Daly, and a sitcom starring Bette Midler. A sitcom from David Letterman’s Worldwide Pants called Mr. New York and Yes, Dear, a sitcom from 20th Century Fox TV are also considered favorites.

Fox, with holes to fill, has a deep development bench. Said to be solid is a comedy starring former Roseanne star John Goodman, Teachers from David E. Kelley and drama The Street from Sex and the City creator Darren Star.

Titanic director James Cameron’s drama Dark Angel and Chris Carter’s Lone Gunmen project are also said to be on the inside track.

UPN has a handful of comedies trying to get into its Monday night “ethnic-skewing” lineup, including front-runner Girlfriends from Paramount and Frasier star Kelsey Grammer.

A pair of action dramas and a sketch comedy show in the vein of In Living Color are also considered top contenders. The WB also has sketch comedy show, Hype, that will likely find its way onto the fall schedule as well as a new comedy starring Nikki Cox that is considered a shoe in.

Drama Gilmore Girls is the best of the batch, WB insiders insist, and comedy Grosse Pointe will likely be joining the five-year-old network’s grid.

Sprinking the fall

Here’s where and when broadcast networks will present their new schedules in New York City.

Monday, May 15
NBC, 1 p.m. Metropolitan Opera House at Lincoln Center
Telemundo, 6:30 p.m., Sony Imax Theatre

Tuesday, May 16
The WB, 9 a.m., Sheraton Towers
ABC, 3:30 p.m., Radio City Music Hall

Wednesday, May 17
Pax, 9 a.m., City Center Theater
Univision, 11 a.m., Cipriani’s
CBS, 3:30 p.m., Carnegie Hall

Thursday, May 18
UPN, 11 a.m., The Theater at Madison Square Garden
Fox, 3:30 p.m., Beacon Theater

Selling U: Groups launch TV sales school

By Dan Trigoboff

Increased competition for ads has led Hearst-Argyle, Belo and LIN to create a training academy for local TV-station salespeople.

“Given the explosive growth of media outlets, high-quality training for media salespeople becomes all the more important,” says Tony Vinciquerra, executive VP and COO of Hearst-Argyle Television. He also hopes the training will help the three companies keep good salespeople.

“As the marketplace becomes more complex, it’s more important than ever to make sure our salespeople are as highly trained and as knowledgeable as they can possibly be,” says Paul Karpowicz, vice president, LIN Television.

The Broadcast Sales Academy will run four-and-a-half weeks this summer for 30 to 40 entry-level or new salespeople at Belo’s Dallas campus. The curriculum will include news production, ratings, research, operations of TV stations and ad agencies, field trips to stations and a newspaper plant, and a day of classes at the University of Texas, Austin. Broadcast consultant Ron Steiner will run the academy, with guest lecturers drawn from the industry and from industry organizations, including the National Association of Broadcasters and the Television Bureau of Advertising.

Students will learn the operations of a TV station and an advertising agency, as well as news production, ratings and research, business etiquette and community service. Each of the three partner companies will be permitted to send 10 students.

TVB President Chris Rohrs, who will be among the guest faculty, hopes the idea will spread. “This is the first time I’ve heard of this kind of collaboration and this kind of depth and comprehensiveness. These are three of the best groups in broadcasting, and this is a good expression of leadership.”

The three groups are able to find common ground in part because, despite the more than 60 TV stations among them, they compete in only a few markets. “But even if we had a little more overlap,” says Vinciquerra, “we’re of like minds on this.”
From the network that brought you the Emmy Award-winner for Outstanding Miniseries, Horatio Hornblower, and three-time Golden Globe nominee, Dash & Lilly, comes a new season that brings even more outstanding original movies, including Longitude, Spenser: Thin Air, The Great Gatsby, and new Horatio Hornblower movies.

- A&E Network ranks among the Top Ten Television Brands of the 1990s in overall quality.*
- A&E Network is #1 in mentions among "Five Favorite Channels Carried by System."**

Mira Sorvino in The Great Gatsby

*Source: Total Research Corporation (EquiTrend, Surveys 1990-1999)
**Source: 1999 November Beta Research, Cable Subscriber Study Evaluation of Major Cable Networks. A&E was tied for #1 among viewers of network.
Barry Thurston is a firm go
Syndication exec leaving after 17 years with Columbia TriStar; Mosko due to ascend

By Joe Schlosser

Columbia TriStar Television Distribution executive Barry Thurston is stepping down as president of the Sony-owned company’s syndication division, ending a career that began at the studio more than 17 years ago and ushering in a new era.

Thurston, who was at the studio from Sanford & Son to Seinfeld, will officially leave the Culver City, Calif., unit on July 1. CTTD’s Executive Vice President of Sales Steve Mosko is expected to be named Thurston’s replacement within the month. Mosko has been running Columbia TriStar’s syndication sales division since 1994, and he’s been with the studio since 1992.

Thurston led CTTD since 1992, boom years financially, especially with off-network sitcom sales of shows like Seinfeld. That comedy alone is expected to gross well over $2 billion in syndication revenue in its first two cycles of syndication, and a third cycle of sales will likely follow in a few years. Thurston oversaw both sales efforts on Seinfeld and also the distribution efforts on recent hits Mad About You and Married...With Children.

Thurston’s career reaches back to the days of Embassy Communications and then Coca-Cola’s involvement in Columbia in the mid-80s. But last week, he said, “It was time, my time, to move on. I have been lucky enough to have been surrounded by really good people, and, as a team, we have positioned this company where it is today. My stay here was filled with certain goals and strategies that I think we have helped accomplish. My career has been a lot about timing, and I believe that, for me, this is the right time for a new challenge.”

It may be a little more complicated than that. Thurston had been rumored to be in line for a promotion at the studio for the last several months, possibly into a position overseeing both Columbia TriStar’s syndication and network television efforts. But that possibility was quashed last month when new Sony Pictures Entertainment President and COO Mel Harris hired former UPN executive Len Grossi to oversee Columbia TriStar’s network television efforts.

“Barry has been a major contributor to the television accomplishments at Sony Pictures Entertainment,” says Harris. “His sales and programming skills are renowned throughout the industry, and he leaves a strong and vibrant enterprise. Barry has been a close business associate of mine for 30 years, and I’ll miss his presence.”

Thurston won’t discuss what went down at the studio, but he says that he has no plans to retire, and that he’s looking forward to a new spot, most likely in the television industry. He says he is leaving Columbia TriStar on his own volition, and that the timing was right contractually.

He’s a battler, those who know him are quick to point out. “Barry was just about the most ferocious competitor I have ever come up against, and he’s also a friend and a wonderful person,” says Thurston’s longtime rival Dick Robertson, president of Warner Bros. Domestic Television Distribution. “And there is a piece of me that is happy that I won’t be directly competing against him anymore. But there is also a piece that is sad that we won’t be duking it out like we have for years, because I always felt selfishly that he brought out the best in me, because he was so tough, so aggressive and so smart.”

On the first-run side, CTTD will have 13 original series on broadcast and cable outlets this fall, including three new syndication efforts. The studio is currently preparing to launch weekly series Sheena, court show Judge Hatchett and a talk show based on the bestselling book Men Are From Mars, Women Are From Venus. Other first-run shows that debuted during his tenure include The Ricki Lake Show, Donny and Marie and V.I.P. On cable, Columbia produces TBS’ Ripley’s Believe It Or Not and Showtime’s drama Rude Awakening, and the studio will unveil Whoop Goldberg’s Strong Medicine on Lifetime this fall. Also during Thurston’s watch, the studio created Columbia TriStar Advertiser Sales, which handles all advertising efforts for CTTD programs and those of co-owned The Game Show Network, DirecTV and other syndicated properties.

Mosko has also been a big part of CTTD’s success over the last several years, overseeing the studio’s five regional sales offices. Mosko started at the studio eight years ago as vice president of CTTD’s Western sales region and moved up the ranks into his current position in 1998. Prior to joining the studio, Mosko was vice president and general manager at WPHL-TV Philadelphia. Mosko is also the acting chairman of the National Association of Television Programming Executives (NATPE).
How UBO funds its groove

Broadcaster-supported investment resource for minorities backs Harlem Web site

By Paige Albinia

Urban Box Office Networks is an ultra-hip New Internet company with 250 creators, directors, producers, animators and techno-geeks all working away in a building on 125th Street in Harlem. It's also the first company to reap the benefits of the minority investment pool, the Quetzal Fund, created by broadcasters and Chase Manhattan bank.

The company's main site, www.ubo.com, is an online content aggregator tailored to the urban market.

Funders of Urban Box Office Networks are an interesting combination of old and new media. In addition to Quetzal, its backers are media investment banker Allen & Co., MIT Media Lab founder Nicholas Negroponte and Silicon Valley venture capitalist Flaiton Partners. Jimmy de Castro, president and CEO of AM/FM Radio and AM/FM Interactive, is also a private investor.

Quetzal is a $170-million fund founded by Clear Channel and then-CBS Corp. (now Viacom) and run by Chase Capital Partners (CCP), the private equity unit of Chase Manhattan Corp. Also invested are Belo Corp., Bonneville International, Cox Enterprises, The Walt Disney Co., Cumulus Media, Emmis Broadcasting, Fox Broadcasting, Granite Broadcasting, NBC, Radio One, Susquehanna Radio and Tribune Broadcasting.

CCP hopes to increase the fund's equity to $300 million before the end of year, says Reg Hollinger, Quetzal/CCP's managing member.

"The companies we're investing in are very well-managed and tend to have a leadership position in their relative sectors," Hollinger says. "They tend to be growing fast and are most likely not in the start-up phase. We aren't looking at companies that began in a garage yesterday,"

Broadcasters created the fund to provide capital for minority- and women-owned businesses that wished to enter the telecommunications field. Broadcasters began work on the fund two years ago, when FCC Chairman William Kennard and the Clinton administration were pushing the industry to find ways to increase minority participation in the business.

The fund was announced last November by the National Association of Broadcasters as the Prism Fund but, since that name was already in use, was renamed Quetzal (pronounced kate-zal), a South American bird of many colors that symbolizes the fund's multiethnic interests.

Mitsubishi says no to CBS

Network says it can get new HDTV vendor for this fall

By Ken Kerschbaumer

Mitsubishi has decided not to renew its HDTV sponsorship of CBS prime time programming for next season, but CBS executives remain confident it will find a new sponsor to take Mitsubishi's place.

"There are plenty of other manufacturers out there who want to continue with these types of deals, and it's just a matter of putting the pieces of the puzzle together," says Dana McClintock, CBS spokesman.

CBS and Mitsubishi will work together on other events, particularly sports. The lack of a deal also doesn't mean that Mitsubishi is backing away from HDTV. But Mitsubishi's own research showed that HDTV sponsorship of sporting events was more effective than prime time sponsorship.

Bob Perry, Mitsubishi director of marketing, adds that the prime time advertising did "kick" up sales numbers, but that it was an experiment. "We're not walking away from CBS or HDTV," he explains. "In fact, we introduced more HDTV sets than analog sets at our line show last week in Las Vegas. There's a whole host of events that CBS has, and we're looking at the whole schedule, including regular season NFL games."
McCain: ‘FCC should move on LPFM’…

Sen. John McCain (R-Ariz.) last week introduced his own bill addressing the FCC’s controversial effort to roll out low-power FM stations.

The bill would let the FCC launch the service, which Senate Commerce Committee Chairman McCain supports, as long as it doesn’t cause any “harmful” interference. That fact alone isn’t much to NAB’s liking.

Besides bristling because McCain would allow the FCC’s effort to go forward at all, the NAB has taken the position that “Congress should make sure there is no interference before LPFM licenses are issued,” NAB President Eddie Fritts informed McCain.

The House of Representatives has passed legislation that would stop the FCC’s LPFM effort. Sen. Judd Gregg (R-N.H.) has introduced a similar measure in the Senate.

WASHINGTON WATCH

By Paige Albinak

...while House pushes to kill LPFM

Meanwhile, last week a bipartisan group of representatives from the House Commerce Committee called on FCC Chairman William Kennard to cease its LPFM efforts given that the House of Representatives had passed a law to stop the process last month.

“There is no significant support in the House of Representatives for implementation of the low-power FM rule adopted by the commission on Jan. 20 of this year,” wrote Republicans Mike Oxley of Ohio and Cliff Stearns of Florida, and Democrats Frank Pallone, Jr. of New Jersey and Gene Green of Texas. “Indeed, there is overwhelming opposition.”

The group said a large enough majority exists in the House to override a Clinton administration veto and that legislation reversing the commission’s low-power FM decision is likely to pass this year.

All religion, all the time

After a skirmish that ran along party lines, the House Telecommunications Subcommittee last week passed a bill, 11 to 5, that would keep the FCC from requiring religious broadcasters to meet programming standards to qualify for noncommercial educational broadcast licenses.

“This gives me the eerie feeling that if we don’t legislate in this arena, the FCC once again will try to impose onerous restrictions on religious broadcasters,” said Rep. Billy Tauzin (R-La.), subcommittee chairman.

Ranking member Ed Markey (D-Mass.) tried to amend the measure so that religious broadcasters would have to include an “educational” component in their programming, but Markey’s amendment failed after a testy debate between Republicans and Democrats on the panel.

The vote comes after the FCC in January briefly ruled that WQED Pittsburgh, an owner of two non-commercial stations, would have to adhere to specific content guidelines in order to transfer the non-commercial license of one of its stations, WQEX(r), to religious broadcaster Cornerstone Television.

The FCC remanded the order later that month.

Routing favoritism

A Senate panel is concerned that the new AOL Time Warner could monopolize Internet services by using devices, known as routers, that would purposely direct broadband users to the media giant’s own content.

“In evaluating AOL Time Warner and, indeed, Internet and media competition generally, one of our primary concerns has been ensuring that content is delivered on a nondiscriminatory basis in order to promote the greatest possible diversity of expression and competition in the marketplace of ideas,” wrote Senate Antitrust Subcommittee Chairman Mike DeWine (R-Ohio) and ranking member Herb Kohl (D-Wis.) to FCC Chairman William Kennard and FTC Chairman Robert Pitofsky.

The Senators say a research paper written by router-maker Cisco Systems encourages cable operators to use Cisco’s routers to control the speed with which users access certain Internet sites.

Fending off false fees

In response to a scare generated by an imaginary bill, a House panel last week passed a measure to ensure ISPs can keep charging flat rates.

The bill, passed by the House Commerce Committee, forbids the FCC from levying on ISPs any per-minute charges—a la local and long distance phone service—even though the commission has given no indication it intends to push for such fees. The FCC has said it may consider taxing Internet telephone service, but that issue has not been vetted by either Congress or the FCC.

The “emergency” vote was held in response to a year-old Internet hoax in which a fabricated congressman named Tony Schnell sponsored bill HR-602P. According to that bogus piece of legislation (numbered unlike any other bill before or since), the government would charge users 5 cents for every e-mail sent and then deposit that money with the U.S. Postal Service.

Reports say House leadership pushed for quick action on the bill because Republicans want to pass a stack of Internet legislation in this election year.
COURT TV RULES.
UP 700% IN PRIME TIME RATINGS!

COURT TV is laying down the law in ratings and distribution growth. Prime time ratings are up 700% in just 15 months. And cable operators are jumping on board with launches like Cox San Diego with 440,000 subscribers and Comcast of Philadelphia with 230,000, to name a few.

It's a phenomenon that is, according to the Kagan newsletter, one of the great cable network turnarounds of the year. The key to our ratings explosion? Original, compelling and important prime time programming.

Be part of COURT TV's success story. Call Bob Rose today at 212-973-3348 to launch the fastest growing network in America.
Aiming the missiles of September

When newly-crowned NBC West Coast President Scott Sassa and Entertainment President Garth Ancier took the stage at New York's Lincoln Center last year to unveil the network's 1999-2000 schedule, the two young executives were preaching stability.

They announced a schedule that kept six of NBC's seven nights nearly unchanged, with returning anchor series slated for 8 p.m. and 10 p.m. on each night. The network, which had easily won the last four seasons in the key adults 18-49 demographic, appeared set for another banner season.

A handful of new dramas, West Wing, Third Watch and Law & Order: Special Victims Unit would join veteran series Friends, Frasier, ER and Law & Order in the NBC lineup.

"Viewers want stability, and they will find that at NBC," Sassa told a packed room of advertising executives. They wanted stability. What they got was Who Wants to Be a Millionaire? — the game show that propelled ABC to the top and upset the best-laid plans of all its network rivals.

Millionaire trampled all comers, including nearly everything NBC put in its way. ABC, which got off to a fast start in the May sweeps with a celebrity version of Millionaire, is now only two weeks away from officially winning the season in total viewers and adults 18-49. It will be the first time since the 1994-1995 season that NBC has not won at least one of the two key ratings categories.

"Losing to ABC is not fun," says Sassa. "That was not in any way what I thought would happen this year."

To make sure it doesn't happen again, Sassa and Ancier will unveil for the advertising community in New York today a revamped prime time lineup for the fall that is aimed at fortifying the network's reputation for quality drama and at attracting younger viewers with more laughs and less news.

"Our predecessors did a very good job of creating a brand that was valuable to advertisers," says Ancier. "What we have tried to do in our first full year..."
NBC prepares to attack with four new comedies, three new dramas and 40% less news

By Joe Schlosser

is try to perpetuate that brand while also perhaps bringing down the average age a little bit. With the newsmagazines and just in general, the network was aging up a little bit. We'd love to come down a year or two in median age over the next year if we can." (The median age rose last season from 43 to 45.)

To that end, NBC is cutting back newsmagazine Dateline NBC from five to three nights a week and introducing four new comedies and three new dramas. Last season, the network added five dramas, but only two comedies.

Three of this season's new sitcoms will be part of a Tuesday-night makeover. Former Seinfeld star Michael Richards (Kramer) has been asked to open up the night with his new comedy about a novice detective. He'll be followed by newcomer Tucker, the veteran Frasier, and another new comedy, DAG. Frasier has switched places with Will & Grace, which takes over Frasier's old spot on Thursday.

The other new sitcom, Cursed, is set to air on Thursday at 8:30 p.m., after Friends and before Will & Grace. NBC renewed the NBC-produced Will & Grace for two years, guaranteeing enough episodes for the syndication market. Thursday will once again be capped by the drama ER.

At deadline Friday, there was still some uncertainty about Friends. The cast has been holding out for big raises. Although NBC executives expected to cut a deal and return the show to its slot, it had not yet done so.

NBC is scattering its three new dramas. Dick Wolf's Deadline will debut on Monday at 9 p.m.; Titans, on Wednesday at 8 p.m.; and Ed, on Sunday at 8 p.m.

The schedule has Daddio and 3rd Rock From The Sun leading off Monday, but that could change if Fox moves its new hit series Malcolm in the Middle to Monday.

The network is scrapping its entire Saturday night lineup of action series and instead going back to big-name movies like Ace Ventura: Pet Detective and Jurassic Park.

Other returning dramas include Law & Order, Law and Order: Special Victims Unit, West Wing, Third Watch and Providence. The Law & Order spin-off was given a two-year extension as part of a bigger deal that keeps the mother series on the air through 2004.

On the casualty list: Veronica's Closet, Suddenly Susan, Jesse, Stark Raving Mad, Profiler and The Pretender.

The network ordered three more sitcoms for midseason and a pair of dramas that could also join NBC's lineup later in the year. Steven Spielberg's military drama Semper Fi came in late and had to be pushed back to a midseason pickup. NBC wants to launch a Paramount comedy with Broadway star Kristen Chenoweth after the holidays.

The new schedule represents Sassa's and Ancier's radical new approach to series development—more pilots for less money—and a commitment to owning interest in as much programming as possible and finding new outlets for it. Those outlets include not only syndication, but also Pax TV and...
SELL THIS LITTLE NUMBER.

JUST MAKE SURE THIS LITTLE NUMBER GOES WITH IT.

order number
05029
 If you've run the numbers, then you already know that interactive TV shopping—or t-commerce—is an enormous opportunity. But only if viewers are confident that it will work properly and meet their expectations.

Commerce.TV gives them that confidence, with the only complete t-commerce solution designed to provide thorough, accurate purchase information in real time.

Every transaction includes an instant on-screen confirmation, along with a unique order number. Consumers know immediately that their orders have been received correctly. And our easy-to-use order status screen lets buyers check the status of purchases whenever they want, or even cancel them simply by using their remote controls.

Driven by our unique Commerce Control Network (CCN), orders flash from button to fulfillment in real time, 24 hours a day, seven days a week. Our CCN is an open, distributed database network, and it's the only system built to process the enormous traffic volumes generated by the broad reach of TV.

With Commerce.TV, viewers feel more comfortable shopping on TV, so they buy often, creating lucrative new revenue streams for MSOs. Just as important, real time processing offers you a vehicle for detailed, accurate reporting. So you can more effectively track sales, and fully maximize your t-commerce opportunity.

There's only one more number you need to know. 1-800-992-6424. Or visit www.littlenumber.com for a personal demonstration, and to receive our free guide, "Waiting for t-commerce: How to know when the real thing comes along."

commerce.tv
www.littlenumber.com
the Internet.

Of the seven new series joining NBC's lineup, the network has an ownership stake in five. It also has a financial stake in three of the five series awaiting midseason launches.

**Less is more**

Over the winter, Ancier upset TV producers with its new development plan. Rather than paying $2.5 million or so for each pilot, NBC said it would pay just $1.35 million for abbreviated "presentations." By cutting the payments, NBC nearly doubled the pool of dramas and sitcoms from which it would draw its new shows. This season, the development menu comprised 11 dramas and 16 sitcoms.

"Clearly, you don't get to see the entire cast in there, and the sets aren't as elaborate, but there is no doubt that you can get a real sense that there is a show here, or if there isn't one," says Ancier. "And a lot of the studios went long with their projects anyway, and we got to see many presentations that looked just like regular pilots."

Because NBC gave out the same ration for every presentation, including those from Steven Spielberg, Dick Wolf and the other top names, objections to NBC's low-cost pilot program dissipated quickly.

Ancier says he was teased by rival network executives and studio heads over the last several months for having too many "good projects" in development, and that he was not going to have enough room in the network's fall schedule for all of them. "We'll have to sell the extras on eBay," he jokes. "Buy a really good drama from a really good producer."

Asked if there was an added pressure developing his first lineup for NBC, Ancier says, "Of course there is, but it's not pressure imposed from the outside, rather it's from within. You have the responsibility to reload this engine that NBC has by-and-large been for the last 20 years—the leader of quality series television."

**Do-it-yourself TV**

Rumors, rumors and more rumors. At NBC, executives hear talk all the time about General Electric selling the network or adding a studio partner. In today's world of mega-media alignments—Viacom-CBS, Disney-ABC, Time Warner-AOL and Fox—NBC is the only major broadcast network that has not been able to call on a major Hollywood studio of its own to produce content.

There has been talk of NBC and Barry Diller's Studios USA teaming up, NBC shacking up with Sony's Columbia TriStar and GE selling NBC to Time Warner.

"Everyone hears the same rumors," says Ted Harbert, the new head of NBC Studios. "A few months ago, I probably would have bet something was going to happen. Now, after hearing [NBC President] Bob Wright speak so eloquently to it, I just don't think GE feels any pressure to add another [studio partner]. I think it's now up to our own studio."

Indeed, Wright dismisses any notion of the network being sold and says there are no immediate plans to acquire another studio or construct some sort of partnership with one. "The answer is we do have studio partnerships. We have them with Warner Bros., Para-

---

**What's new for 2000-01**

**DEADLINE:** The latest drama from Law & Order and Law and Order: Special Victims Unit producer Dick Wolf. Produced through Studios USA, Deadline stars Oliver Platt (Bullworth) as a New York City columnist who teams up with students to solve crimes.

**MICHAEL RICHARDS PROJECT:** The yet-to-be-named series puts former Seinfeld co-star Michael Richards (Kramer) in an area where he's most comfortable—physical comedy. Richards plays a bumbling former security guard trying to start his own detective agency in the Castle Rock half-hour.

**DAG:** Former In Living Color co-star David Alan Grier plays a clumsy secret service agent assigned to protect the First Lady. Former Designing Women co-star Delta Burke is the leading lady in the NBC Studios comedy.

**TITANS:** Aaron Spelling is trying his hand again with a Beverly Hills drama, this time it's for grown-ups. Yasmine Bleeth (Baywatch), Casper Van Dien (Starship Troopers) and Perry King (Melrose Place) are some of the pretty people in the prime time soap opera.

**CURSED:** Former Wings co-star Steven Weber plays a man cursed by a woman he jilted on a date. Weber's character is forced into a life of never-ending mishaps in the Artists Television Group sitcom.

**TUCKER:** A family comedy seen through the eyes of a 15-year-old boy (Eli Marienthal) who's dealing with break up of family and living with his aunt, former Married...With Children star Katey Segal. Tucker is an NBC Studios/Regency Television production.

**ED:** Thomas Cavanagh (Providence) plays a frazzled New Yorker who returns to his childhood home and winds up sticking around. The drama is co-produced by David Letterman's Worldwide Pants, Viacom Productions and NBC Studios.
Telemundo
America's Fastest Growing Broadcast Network!

Growth A18-49

Sign-On to Sign-Off 54%
Early Morning 76%
Daytime 50%
Primetime 77%
Late Fringe 68%

Source: Nielsen Media Research, NHTI and NTI, Season-to-Season
1999-2000 season
Adult 18-49 Percent Audience Growth (9/21/98-4/25/99 vs 9/20/99-4/30/00)
`Will & Grace`: Coming out on Thursday night

Paramount’s ‘Frasier’ (l) and NBC Studios’ ‘Will & Grace’ are expected to trade places next fall. Under last Friday’s plan, ‘Frasier’ will move to Tuesday at 9; ‘Will & Grace,’ to Thursday at 9. The switch should boost the syndication value of ‘Will & Grace.’

mount, Fox, Carsey-Werner, Sony,” he says. “I think more and more of the shows that are on the air are co-productions of one sort or another for both parties’ interest. I think, the fact is that studio partnerships plus independent partnerships are what we do. We have a lot of NBC Studios product here, and that’s probably the road that we feel comfortable with and that we will pursue.”

Indeed. NBC Studios—whose recent credits include Will & Grace and Providence—produced or co-produced the biggest batch of pilots ever for NBC this spring—nine dramas and six comedy pilots.

“The studio was never really run like a real business before in terms of just having a senior person who really motivated a team of people to run it,” says Ancier. “I think NBC Studios is now competitive with all of the other studios in town in terms of its ability to execute and make the shows that we need to have made for the network.”

NBC Studios is also developing shows for rival networks. For Fox, it is developing a comedy with producer Nancy Pimental and former NBC entertainment boss Warren Littlefield. And UPN has ordered a midseason sitcom from Married...With Children producer Ron Leavitt.

“I am now amused when people say NBC is the one network without a studio,” says Harbert. “Well, if you count it up, we may not have the same amount of real estate as other people, but we certainly have a lot of shows. It’s about 27 hours a week. There is a ton going on here, and the goal is to put on enough shows to get one returning comedy and one returning drama every year.”

But is the goal to get more out of NBC Studios simply to get more ownership stakes in shows? “We don’t have a quota,” says Sassa. “We don’t have stated goals on that front. We want to have the best schedule. That’s first and most important. And, yes, we want to own more product. We feel owning product more is a necessity, based upon the perceived vertical integration that other companies have or stated that they will undertake. So this is more defensive than offensive.”

Be sure to recycle

NBC has been the leader among the Big Four broadcast networks in looking for outlets for the programming it owns. To the dismay of its broadcast affiliates, NBC has begun funneling some of its programming to PaxTV. NBC owns a 32% share of the upstart network and has contractual oversight of its programming. It also has an option to acquire control in 2002.

NBC began running its game show Twenty One on Saturday nights on Pax earlier this year and decided to put close to 30 hours of Olympic trials coverage on the other network leading up to this summer’s Sydney Olympics.

Paxson Communications President Jeff Sagansky has said that his network is currently developing various other projects and programming initiatives with NBC, including an original magazine show. But it was last month’s announcement that NBC was going to put the NBC Nightly News With Tom Brokaw on PaxTV stations that had NBC affiliates ready to go to war. “They seemed committed to some kamikaze mission,” said Alan Frank, president of Post-Newsweek Stations and chairman of the NBC Affiliates board of governors. “We don’t understand it.”

Less than a week later, NBC executives retreated and opted to postpone their plan until further negotiations with affiliates could take place. But don’t expect the idea to go away altogether, because NBC executives seem committed to making over PaxTV with NBC-branded programming. NBC brass hope to make affiliates partners in PaxTV by
We could have created this hyperlink, but we'd rather just say thank you right here.

A.G. Edwards offers a big thanks to all the companies who made the Media & Entertainment Conference 2000 in Las Vegas, April 10 – 12, a success.

Acne Communications, Inc.
AC Nielsen Corp.
ADVO, Inc.
Bebo
Bebo Interactive, Inc.
CafeLabs
Chartter Communications
Cisco Systems, Inc.
Clear Channel Communications, Inc.
Comcast Corp.
DoubleClick, Inc.
The E.W. Scripps Company
Emmis Communications Corp.
Entercom Communications Corp.
Exce@Home Corporation
Federal Communications Commission
Gaylord Entertainment Company
Geometric Network Systems, Inc.
Go.com
Harte-Hanks, Inc.
Hearts-Argyle Television, Inc.
Internet Advertising Bureau
Internet Broadcasting Systems
Jupiter Communications, Inc.
Literate Technologies, Inc.
LIN Television
McGraw-Hill Companies, Inc.
Meridith Corp.
Metro-Goldwyn-Mayer, Inc.
National Association of Broadcasters
NetRatings, Inc.
Newspaper Association of America
Pivotal Communications
PrimaCorporation
Radio Advertising Bureau
Scientific-Atlanta, Inc.
Sourcebreak.com
Telescan, Inc.
VEIL™ Interactive Technologies
Viacom Inc.
the Yankee Group
**Prime time trilogy: Sassa, Ancier, Harbert**

One enjoys technology, everything from digital cell phones to digital TV channels. Another seems to know everything about the history of television, from Edward R. Murrow to *Chico and the Man*. And the third? Well, he has spent the major part of his career working for the enemy. This is the triumvirate calling the programming shots for NBC from the network’s Burbank, Calif., headquarters.

Scott Sassa, 41, who oversees all of the network’s entertainment businesses as West Coast president, is the techie. Garth Ancier, 42, entertainment president, who is in charge of developing the network’s next batch of *Seinfeld* and *ER*, is the historian. And Ted Harbert, the eldest of the bunch at 44 and president of NBC Studios, learned the business across town at ABC.

“We are all here for the opportunity,” says Sassa. “We think that we can take this network, which is extremely well-positioned in terms of upscale viewers, in terms of professional viewers, in terms of the Internet, to another level.

“Whether it’s building new businesses, improving the ones we already have or owning more product, we think we can actually make a big change here, and that’s what we are setting out to do—all three of us.”

The Hollywood consensus is that the three are up to the task.

“Each of them is perfectly suited for what they do,” says Warner Bros. Television President Peter Roth, who may be a little biased, since his studio produces a number of NBC series, including *ER*. “Scott is an extraordinary businessman. He is a brilliant and true strategist, and he has an overview of the network that I feel is very important for the future of NBC. Garth is arguably one of the best programmers. He’s a student of television, and he really gets the development process from start to finish. And Ted is almost legendary. He has been in the business for over 20 years now. He was weaned on TV, and he’s a great leader and personality.”

“They really do complement each other extraordinarily well,” says Dick Wolf, soon to be the producer of three NBC series (*Law & Order, Law & Order: SVU* and newcomer *Deadline*). “I think Scott knows the numbers better than anybody in terms of pure business numbers. He seems to live for that. And Garth is the kind of guy who has the same love of programming and television as I do. He has an encyclopedic knowledge of what’s been on, what has worked and what hasn’t.

But not everyone is so enamored of the three. “They might all be perfect together, but that won’t mean anything until we start seeing some results,” says one Hollywood executive. “They are in some pretty big shoes, and there is a lot of work to be done. I don’t think anyone should be singing their praises until they do something.”

Sassa was the first of the three to join NBC, coming on board as network president of entertainment in October 1998. He worked for six months with then-NBC West Coast President Don Ohlmeyer before taking that role himself last May. Sassa—who worked his way up the TV ranks starting with a stint at Fox and a nine-year career at Ted Turner’s cable networks—often uses Internet terms like “sticky,” has copies of *Wired* magazine on his desk and is surrounded by various cutting-edge technology toys, including numerous cell phones.

Although this NBC whiz kid attended the University of Southern California, he didn’t graduate. Sassa says he made up for his lack of a formal education by working overtime. He says he didn’t take a weekend off or a vacation until he was 27 for

persuading those located in the same market with Pax stations to help produce and sell time on them through so-called joint sales agreements.

“We believe that more exposure is a good thing. And I think our relationship with Pax was always intended to try and offer our affiliates an opportunity to have a second association in their own community where Pax is around,” says NBC’s Wright. “Our affiliates have first option and first right of negotiation with Pax, and that’s what we have tried to strive for with Pax. It’s been a slow process, and people are skeptical. There are a lot of negotiations going on, but I know we’ll get there.”

This season, NBC also became the first broadcast network to share an original series with a competing cable network. *Law & Order: SVU* debuted last fall on both NBC and USA Network—setting off fireworks with NBC affiliates who were just getting used to seeing promos for CNBC and MSNBC on NBC.

The new NBC thing

Ask Sassa and NBC President Bob Wright what the long-term goals are at NBC and both will come back at you with one answer: the Internet. NBC has gone Internet crazy. Meetings, meetings and more meetings are taking place everyday with producers, publicists, finance people and studio executives in regards to NBC’s Internet plans.

“Wall Street is going to judge people by those who get the Internet and those who don’t,” says Sassa. “Everyone is going to be an Internet company, an e-company, or they are going to be out of business. We are jumping on the bandwagon in a big way, quickly, and getting people up to speed.”

“We have an effort across all of NBC, and the challenge is for every single part of NBC—whether you are in engineering or sports scheduling or entertainment production—to use Web tools,” says Wright. “And show me why you can’t better your productivity and lower your costs and increase your revenues by using Web-related tools,” he continues.

NBC last month unveiled NBCx.
other broadcast networks later, he was given the keys to that very office. "It's a little daunting to be in those offices where I feel I grew up," says Ancier. "This little suite is sort of where I got my entire start in the television business."

After working himself up to vice president of NBC's comedy programming division, Ancier left NBC in 1986 to run network television production at Walt Disney Studios. From there, he moved on to head the programming departments at two upstart networks, Fox and The WB. He is the second programmer in television history—Fred Silverman was the first—to have headed three network entertainment divisions.

"I think Garth is the last person who has been trained at the big, big network level, when the networks were networks with a capital 'N,'" says USA Cable Networks President Steven Chao, who worked with Ancier at Fox. "He still believes in them all with all of their assets and liabilities in the year 2000. In all my years of knowing him, he has displayed nothing short of an absolute childlike love for the TV business."

Ted Harbert is the last person many people in Hollywood would think would be running anything at NBC, let alone the network's revamped studio division. Harbert spent nearly half of his life at rival ABC, trying to beat NBC and CBS.

Harbert joined ABC in 1977 as a feature-film coordinator and rose through the ranks to eventually run the network's programming department. He left ABC in 1997 to become a producer at DreamWorks SKG, where he served as an executive producer on a pair of ABC comedies—"Arsenio and It's Like... You Know."

Shortly after signing on at NBC, Sassa and Ancier began looking for the final piece of their network structure—someone to run NBC Studios. Several other executives were given the once-over, but Sassa says Harbert stunned him with his honesty.

"When Ted came in here, one of the things he told me was, 'Here are all of the mistakes I have made. Here is everything I have done wrong in my career, and this is how I could have done them better,'" Scott recalls of their first meeting. "That blew me away."

After working with writers and producers on a daily basis during his DreamWorks experience, Harbert says he finally learned how to communicate with the creative side. "Here I am, 23 years into this business, and finally now I think I can make a worthwhile contribution to the creative process," says Harbert. "I really feel that way. I was worthless for the first 10 years I was at ABC, not worthless internally, but worthless as someone communicating to the outside world."

A major goal for the three executives, beyond keeping the NBC programming flag flying high, is to ensure that the network will be in good hands after they are gone.

"Our goal, the three of us, is to make sure the pond is well stocked. We are looking for people who will be able to step in at a moment's notice if needed."

"We want to build a machine that works well without us."

—Joe Schlosser

The comedy-driven Web site is going to feature original NBC-produced programming and out-takes from Saturday Night Live, The Tonight Show With Jay Leno and Conan O'Brien skits. NBCx may also incorporate video from NBC-produced comedies like Will & Grace.

NBC already owns stakes in NBCi, CNET, Talk City, iVillage and a handful of other sites.

"We need to use this network to turn this into multiple businesses," says Sassa. "We want to be able to go out there and take these viewers and convert them into consumers and customers. We capture viewers, in time, with our shows. But now we need to get them into more sticky environments and use them in other ways. And it's not only about money. It's also about creating a stronger affinity toward the products that we have—loyalty, care, all of those things. That's what it's about and that's where we are going."

Despite the Millionaire onslaught, NBC is in fairly good shape. It's number two in the key 18-49 demo and in total households and number one in two other categories—NBC executives are talking more and more about: 18-49 with household income over $75,000, and 18-49 with Internet access. Season to date, NBC is averaging a 5.7 national rating in adults 18-49 with the hefty incomes and a 5.9 rating in adults 18-49 that are linked to the Web. ABC is second in both categories with 5.3 and 5.7 ratings in the two respective demographics, according to Nielsen.

NBC executives want to keep those numbers going, but also want to hold up the network's image and brand—something they say is going to be vital in the crowded 500-channel universe—and restore their lead in every Nielsen category.

Today, in New York, advertisers and their agencies will hear a lot from Sassa and Ancier about their aggressive programming strategy. They will hear about the new shows with which they hope to implement it. And they will hear about how NBC is the best way to reach the best people.

But they will hear no more about stability.
**DirecTV linking with Blockbuster**

*Joint venture will include marketing, pay-per-view service*

By Steve McClellan

Viacom-owned Blockbuster Entertainment and DirecTV announced a joint venture last week in which Blockbuster will sell DirecTV service in its 5,000 video stores nationwide. In addition, the two companies will launch a new co-branded pay-per-view service on DirecTV.

Company executives project that the venture could add close to 6 million new DirecTV subscribers in the next few years. DirecTV's subscriber base at the end of April totaled 8.5 million subs. The companies said DirecTV's PPV window will not be affected by the new venture.

Blockbuster Chairman John Antioco told analysts on a conference call last Tuesday that the venture should add between 5% and 15% to the company's earnings by next year. Based on 1999 results, when Blockbuster posted earnings before interest, taxes, depreciation and amortization (EBITDA) of $514 million, that would mean an additional $25 million to $77 million in annual EBITDA.

Antioco said the venture would give Blockbuster three new revenue streams: a share in the PPV revenues generated; a commission on the sales of DirecTV packages sold through Blockbuster retail outlets; and residual payments based on a percentage of the monthly revenue derived from those subscribers.

Antioco said the company projects that 6 million of Blockbuster's 40-million customer base will add satellite service in the next five years. "We plan to sell a DirecTV system to the vast majority of them," he said. "We expect to become the largest distributor of satellite service in the country."

Installation of the Blockbuster-sold DirecTV packages would be handled by DirecTV Home Services Network, said Bill Casamo, president of DirecTV Merchandising sales. Casamo asserted that DirecTV already offers the "premier" PPV service to TV viewers, with more than 50 offerings at any one time. But aligned with Blockbuster, the PPV service will be enhanced he said.

The executives said that the satellite subscriber base is expected to double by 2005, to about 25 million. Satellite PPV revenues should climb from $525 million to over $1 billion in the same time period, they said. Their venture may not accelerate that growth, but it will increase DirecTV's share of new customers and improve PPV buy rates by DirecTV customers, they said. The current buy rate is about one title per month.

This year, Antioco said, Blockbuster will focus primarily on selling DirecTV systems. The co-branded PPV venture will launch early next year, he said. "We want to achieve reasonable penetration before rebranding."

The brand name for the PPV service has not been determined, but Antioco said a name such as Blockbuster DirecTicket is being considered. Antioco said the goal is to double DirecTV's PPV revenues, estimated at close to $300 million, in the first couple of years of the re-branding.

---

**DEAL POINTS**

**What DirecTV does for Blockbuster:**
- If projections prove true, revenue from the DirecTV alliance will increase Blockbuster's earnings from 5% to 15% within a year, adding from $25 million to $77 million.
- Blockbuster expects to get 6 million of its 40 million customers to convert to DBS within the next five years; The video retailer will get a percentage of pay-per-view and monthly subscriber fees from DirecTV.

**What Blockbuster does for DirecTV:**
- Within two years Blockbuster partnership will help DirecTV double its pay-per-view revenue, now estimated at nearly $300 million a year.
- DirecTV will be able to add titles to its PPV service, giving it a competitive and marketing advantage, and add 5,000 video stores where the DBS provider will sell its wares.
INTRODUCING THE NEW WORLDGATE SERVICE.

Now certified on both Motorola and Scientific Atlanta platforms.

TIER 1 THERE'S A LOT GOING ON IN MY TOWN™

Now you can offer your subscribers a one-step-at-a-time path into interactive TV. Start them with My Town — and give them access to local sports and news, local shopping information and more. This tier provides built-in cable promos for Video-on-Demand, telephony and other revenue-generating cable services. And it includes WorldGate™ patented Channel HyperLinking™ capability to give them their first taste of an interactive TV experience.

TIER 2 KEEP CONNECTED WITH MY FRIENDS™

Put your subscribers in touch — with My Friends. This tier gives your subscribers the Internet experiences they've heard about most: e-mail and chat. They can also send electronic greetings, play games on the TV and manage the family calendar from the comfort of their living room. And it includes all the services of the My Town tier.

TIER 3 WELCOME TO MY WORLD™

The Web is waiting in My World. This tier has everything — all the features of the other tiers plus full access to the Internet: search capabilities, surfing, directories and more. It's the total interactive TV experience — and it's full of services to drive healthy revenue for you.

WORLDGATE
internet on EVERY TV

215-354-5100 www.wgate.com

The Channel HyperLinking and WorldGate Service technologies are the property of WorldGate Service, Inc. and are patented under U.S. Patent Nos. 5,961,603 and 5,999,970 with other patents pending.
Digital self-promotion

Movies, Internet, targeted programming—the force driving digital penetration depends on whom you ask

By Deborah D. McAdams

Movies drive digital cable penetration. No, Internet access through the TV set will drive digital penetration.

Au contraire, it’s micro-targeted programming, so the cat-loving demo can watch all cats all the time.

When it comes to envisioning the driving force behind digital penetration, it all depends on whom you ask.

John Sie is a walking reservoir of statistics about how movies drive digital penetration. Sie is president and CEO of Encore Media Group, which has more than a dozen movie channels. His company banners outside the New Orleans Convention Center proclaimed, “STARZ ENCORE Super Pak Drives Full Digital Conversion!”

Sie was one of eight executives at NCTA’s first general session, on May 7. CNN anchor Joie Chen moderated the seminar, entitled “Digi-Hear the Latest?” Ostensibly a panel to examine the opportunities presented in a digital cable environment, “Digi-Hear” became more of a pitchathon for panelists.

When asked what operators could do to drive digital penetration, Sie said: “Look at DBS. A Yankee Group study found 42% of people surveyed said they bought a satellite dish for the movies.”

Sie went on to warn cable operators to ramp up their digital upgrades or eat DBS dust. DBS has approximately 14 million subscribers compared to next to none five or six years ago. Cable, in turn, has about 78 million subscribers with a little less than 4 million of that digital.

“Satellite is 100% digital. Cable is about 5% digital,” Sie noted. “In the next five years, for cable to maintain its subscriber base, it will need to grow 1.5 digital subs for every DBS sub.”

Whomever Sie can’t bring in with movies, Johnathan Rodgers will go after with narrowly targeted niche channels. Rodgers is the president of Discovery Networks, which has already sliced its own content pie into animals, travel, science, kids, airplanes and health. Rodgers made no bones about where he was coming from.

“Our belief is that we target the family from birth until death,” he said. “It’s to our advantage to get as many digital boxes out there [as possible].”

So it is for Larry Wangberg.

Wangberg is chairman and CEO of ZDTV, television for computer geeks, techie neophytes and curious onlookers.

Wangberg’s schtick is that 50% of those watching in his 18 million-household universe also have their computers on. Hence the melding of the media, the confluence for which ZDTV programs.

The reality is that digital boxes are going out faster than some MSOs can deliver them. Collectively, the cable industry is hanging up several thousand households per day.

For digital, the snorting and circling is over. The bull is charging. Sie, Rodgers and Wangberg know that, if they don’t get their content in the queue now, the competition for digital carriage will soon become as bloody as it is for analog today.

Said one major operator, “All the pods are full. I’m struggling to find a place for... networks now.”

Yet the race is not merely to the video. The interactive guys are fixing to bolt from the gate. Bill Samuels is chairman and CEO of ACTV.

“We believe that in five years, digital television will be as hot as the Internet if it focuses on dramatically improving TV and advertising,” he said. Samuels’ solution is ACTV’s specialty: microscopically targeted, or one-way, “individualized TV.”

Hal Krisbergh’s pitch is the impulse click. Krisbergh is chairman and CEO of WorldGate Communications. WorldGate makes the patented Internet hyperlink that works through digital cable boxes. The hyperlinks are primarily tied to ads, for which each click can generate 30 to 40 cents. For cable households, where the TV is on an average of eight hours a day (in Krisbergh’s estimation), a couple of daily clicks can mount up to $20-plus in incremental revenue per sub per month.

Incremental revenue is the war cry in cable these days, when even the smallest rate hike incites people to take up writing utensils and excoriate cable operators in letters to editors.

People will only pay so much for additional channels, but they will shell out a few bucks for convenience. That’s where David Zucker comes in. Zucker is president and CEO of DIVA Systems Corp., purveyor of video-on-demand delivery.

“Twelve to fourteen dollars in incremental revenue per sub per month can pay for video-on-demand in one year,” he said. “We’ve had over 300,000 buys in the field already.”

Even the guide guys are fighting to secure a stronghold in the digital landscape. Peter Boylan is president and COO of TV Guide Inc. Stephen Palley is CEO of Source Media Inc. Both are in the business of program guides. TV Guide, the incumbent, is taking the platform-agnostic route, adapting its electronic program guides to any and all video delivery technology. Source, the challenger, is server-based and can therefore be tailored on the local level.

Electronic program guides will eventually be the portals to T( for television)-commerce, as long as they’re easy to use, Boylan predicted. “The IPG sweet spot is the impulse aspect,” as long as they “keep it simple, stupid.”

As far as driving digital penetration, an AT&T Broadband spokeswoman said the answer lies not in a single service, but in all of them. AT&T Broadband has approximately 1.9 million digital subscribers, the most of any MSO.

“It’s choice. Choice of everything. Choice of premium multiplexes, to a quality niche interest channel.”
BellSouth takes to the sky

**Telco unveils plans to team with GE Americom to go into satellite TV business**

By Richard Tedesco

BellSouth Corp. is breaking into the satellite TV business with a service it plans to launch with GE Americom in selected markets by early next year.

Initially aiming the 160-channel service at its customer base of 14 million households, by 2002, BellSouth intends to build a service of several hundred channels to as many as 50 million households as far west as Texas and along the East Coast.

"We think we're going to have a very competitive offering," said Bob Frame, president of BellSouth Entertainment, citing strong customer demand for BellSouth's Americast digital TV service, which currently reaches 120,000 customers. They pay an average of $54 per month for service, he said.

Reacting to a published projection that the new service could produce annual revenue of $3 billion, Frame said, "Ultimately, we believe we can build a business that has that kind of scale.

The satellite service, to be delivered on a GE Americom satellite launching later this year, will basically mirror the Americast service, which comprises digital basic and pay cable channels. But BellSouth envisions adding interactive TV functions through digital set-top boxes equipped with hard drives and capable of caching movies and Internet content. "It's a fundamental shift," said Frame. "We're going to take the lead in how people watch TV and what they use TV for."

For starters, BellSouth will stick to basics, planning to deliver local TV signals along with the cable signals to approximately 90% of the markets in its service area, according to Frame, who expressed confidence in the telco's ability to negotiate retransmission agreements.

Negotiations with prospective set-top makers and other hardware suppliers are under way, according to Frame. Zenith Electronics and Pace Micro supply the set-tops that BellSouth's Americast customers use. BellSouth satellite customers will also need 30-inch Ku-band dishes to receive the service.

The GE Americom satellite and two birds that will be subsequently launched to support the service will have a national footprint but will use "focused power" to deliver signals to the Southeast and contiguous areas. ■
Facing a squeeze

Industry looks to new services to offset higher cost of cash

By John M. Higgins

Expressing frustration over plunging cable stock prices, cable and Wall Street executives said that accelerating deployment of new services would probably offset financial complications presented by the higher cost of raising cash.

Operators face the combined pinch of cable stocks' 40% to 50% slide and a two-percentage-point rise in interest rates. First, it means that capital will be harder and more expensive to raise. Second, it means that system valuations will be lower because investor demand for returns will rise.

Last year, cable operators raised $11 billion in equity, by going public, pitching secondary stock offerings or creatively "monetizing" assets, such as stock in companies like Sprint PCS. That cash is critical to operators' plans to deploy advanced services, because cash flow doesn't come close to paying for system rebuilds and the cost of digital set-top converters.

"Last year was a terrific year if you were a cable operator in search of equity," said Andrew Tisdale, a media investment banker with Morgan Stanley Dean Witter.

But the collapse of Internet stocks has left investors wary of merely listening to cable operators' stories. They want clear evidence that advanced service plans can be executed. "The market really needs to see that revenue-generating units are being added and being added each quarter," Tisdale said.

After trading for about eight times annual cash flow in 1997, cable stocks zoomed up to 18 times cash flow by May 1999. Today, they're trading at about 15.

Cable stocks started sliding even before the crash of the Nasdaq composite index hammered the market in March. Beginning in January, cable investors became acutely anxious about the threat of competition and operators' ability to sustain cash-flow growth.

CS First Boston media analyst Laura Martin retains her enthusiastic stance on the industry. "I want these companies spending as much money as they can," she said, noting that MSOs can generate 50% to 75% returns on capital spending to deploy new services. "It's 6% for basic cable, and their cost of capital 10%.

Operators contend that they are delivering on their promises. Comcast Corp. Treasurer John Alchin noted that, although telco Bell Atlantic Corp. keeps revising downward its forecast for high-speed phone service, Comcast keeps pushing its budgets up.

The company is looking to increase its Internet customer base to 350,000 by year-end and has revised its digital cable target from 1 million by year-end to 1.25 million.

Alchin said that advanced services are already helping Comcast in its fights against DBS. In markets where digital cable is available, he said, digital penetration has fallen to 5% or less, vs. 10% average DBS penetration.

Martin even finds a sunny side in the millions of cable subscribers who have defected to DBS. About 2.5 million to 3 million of the 10 million DBS subscribers hang on to broadcast basic cable service to get broadcast stations.

Even though "the cable operator went from having a $60-a-month guy to a $10-a-month guy," she argued, keeping the subscriber at all will be valuable when the system launches interactive services and high-speed Internet. "The operator knows that a $60-a-month subscriber is " and can pitch advanced services later.

Martin predicted that, by 2006, there will be only three cable companies: AT&T, AOL Time Warner and one other. With the top 10 operators' already controlling approximately 90% of all subscribers, the top three will be consolidators of the whole industry.

NAMIC builds a bridge

Alliance Project seeks to close 'digital divide'

By John Eggerton

NAMIC (which was formerly known as the National Association of Minorities in Cable) last week unveiled the Digital Bridge Alliance Project, an attempt to close what the Clinton administration has described as the "digital divide."

The project encompasses a two-pronged campaign to "raise awareness about the value of home computers, software and Internet access among people of color."

The target audience includes African-Americans, Hispanics and Asians.

Phase one, which launches June 1, is a bilingual print and on-air PSA campaign—tagline: "Get connected. Our future depends on it!"—that will help educate minorities about where they can buy low-cost computers and get Internet access.

"All communities have a right to be part of the information age," said Joe Lawson, NAMIC president. "Although technology is growing tremendously, equal access for people of color is still an important issue that must be addressed."

Comcast was the first MSO to commit to running the spots.

The second phase of the initiative will be to distribute computers (which have been donated by eMachines) to community centers, wire them for access and provide hands-on training to the recipients.

The first three markets—Los Angeles, Detroit and a third to be named later—are expected to be up and surfing by year-end, according to Nancy Hom, founder of the alliance and regional vice president, HBO.

Washington is said to be a candidate for the third spot.

The other partners in the alliance are BET, Comedy Central, Com21, Ah!planet.com, Fox Family Channel, HBO, Lifetime, MTV, TV Land and ZDTV.
Roberts’ Excite roller coaster

Excite@Home’s stock price soared from $18 to $28, then fell back last Tuesday following a remark by Comcast Chairman Brian Roberts about his recent deal to eventually sell his stake to AT&T.

Roberts defended AT&T’s agreement in March to eventually buy Comcast’s minority stake in Excite@Home at a minimum of $48 per share. The stock promptly fell in the Nasdaq crash.

At an NCTA panel, Roberts said that AT&T didn’t do a stupid deal and that he would happily buy out AT&T’s stake at the same terms, because he believes the high-speed Internet company has strong long-term value. Investors, spurred by a Bloomberg wire report, interpreted a report of his remark as a sign that deal talks were actually under way, which Roberts clearly stated is not the case.

Dolan says no Yankees deal yet

YankeesNets is still weeks away from resolving who will get TV rights to its New York sports teams, Cablevision Systems President James Dolan said.

He would not confirm reports that his MSG Network and Fox Sports New York have bid $110 million a year for the combined New York Yankees and New Jersey Nets rights, up from MSG’s current $51 million Yankees and Fox Sports $3 million deals.

MSG’s deal expires in September, but the teams have combined with the New Jersey Devils hockey team to draw other players into an auction.

However, Dolan expressed frustration over recent reports; first that YankeeNets planned to start its own network, followed by one that the teams wouldn’t. “I’ve heard it from everyone but them,” Dolan said. Sources said that the YankeeNets wants $120 million annually for local basketball and baseball rights.

MBC: Things go better with Coke

MBC, the start-up network looking to fill a niche for African-American family programming, signed a five-year deal with The Coca-Cola Co. The network announced the agreement at NCTA in New Orleans.

The deal will help propel MBC’s struggle to get cable carriage. The network now reaches 1.3 million subscribers, mostly DBS, and has wrangled for more than a year to get cable carriage.

Even though principals include A-list names such as heavy-weight champ Evander Holyfield, Marlon Jackson, son of the famed Jackson family and Detroit Tigers all-star Cecil Fielder, MBC is a network without the power of a massive media company or a broadcast network behind it.

Leveraging carriage has been an uphill climb, but its fortunes will soon change when AT&T launches the network on HITS.

AT&T is in the process of expanding HITS capacity, both from the transponder perspective and on the ground.

AT&T is adding transponders and implementing new technology that allows smaller MSOs to pick up the signal.

AT&T is also advancing technology that will allow MSOs to “cherry-pick” the digital networks they want from HITS rather than simply take a pre-determined package of eight networks.

Health network changing name

The Health Network will change its name to WebMd Television in the fall, according to network chief Patricia Fili-Krushel.

The Fox-controlled network is meshing even more closely with its Internet health property, NebMD.

The network also says it will boost its complement of original series above its current 85% to 90% level of original programming.
MSOs still have the edge
Toughest battle with telcos, overbuilders is for high-speed data business

By John M. Higgins

BS services remain the most formidable competition to cable, with operators holding a fairly strong advantage over insurgent telcos and overbuilders.

That’s the assessment of securities and cable executives appearing on a May 8 NCTA panel focusing on “the race for subscribers.”

“Anyone who comes in and thinks they can take 20% of the cable companies’ customers is in for a tough fight,” said Comcast Vice Chairman Julian Brodsky.

The closest battle is in the high-speed data business, where cable operators and telcos are racing to deploy similar services and lock up customers.

After years of hesitating, MSOs have grown far more aggressive in the past year. But telcos and resellers are equally aggressive in deploying digital subscriber line (DSL) service, which has advantages over cable modem service. SBC Corp., in particular, is spending heavily to upgrade plant and market service in the roughly 25% of the country the telco serves.

But JP Morgan telecom analyst Todd Jacobs said cable has a clear advantage in deployment of high-speed service. Although DSL is being heavily promoted in large markets, the physical limitations of the technology limit the audience. DSL customers still must reside within 12,000 feet of a central office, less than three miles.

Also, telcos that have “upgraded” their networks with digital loop carriers find that they interfere with DSL transmission. “The reality is that only about 50% of the access lines can take it,” Jacobs said.

But that doesn’t mean the local network has been upgraded to deliver service. Add that factor, and telcos can deliver service to 23% of their access lines. Cable operators have upgraded systems that pass 52% of their homes.

Jacobs added a demographic filter that favors cable even more. High-speed-ready cable systems pass 60% of homes with incomes exceeding $75,000, while DSL-ready telephone networks pass just 20% of those homes. MSOs’ lead there is triple telcos’ readiness.

Jacobs predicted that lead would narrow sharply. By 2002, he projected, net-ready cable would pass 76% of homes, while DSL would pass 68%.

Wireless access via old MDDS systems will ostensibly pass 30% of homes. But MDDS still suffers from the same severe reception problems that thwarted wireless cable operators that sold their microwave systems to MCI WorldCom and Sprint in the past two years. Interference by trees and buildings will limit MDDS’ reach to just 50% of the homes those systems pass.

Jacobs is also unexcited by telcos’ chance to deliver full-blown cable and data service over phone lines or VDSL. US West has launched VDSL against Cox Communications in Phoenix, but such services reach only 3,000 feet from the central office, and nationwide deployment would require a $10 billion upgrade on top of the $10 billion that telcos are budgeting for DSL data service.

There’s plenty of other competition in cable’s core video business.

“Always thought that DBS companies would crest, then start to head down,” said Morgan Stanley Managing Director Richard Bilotti. But DirecTV and EchoStar continue to demonstrate strong growth: 25% to 33% gains in the first quarter.
LOCAL CABLE
sales management
CONFERENCE

Three days of new strategies, how-to's and hands-on's for staying ahead of the media revolution and taking your cable ad sales revenues to new heights.

To register, call (212) 508-1229 or get detailed Conference information through CAB OnDemand—the Cabletelevision Advertising Bureau's members-only Web site.
Tim Brooks:

Television's numbers man

Ask Tim Brooks anything about TV and you're in for an education. Senior vice president of research at Lifetime, he has been analyzing shows for almost 30 years, first at NBC, later at USA and Sci Fi, and now at cable's quintessential women's network. Brooks, a co-author of the Complete Directory to Prime Time and Cable TV shows: 1946-Present, talked with Broadcasting & Cable's Deborah D. McAdams about what's hot and what's not in television, why it works that way, and what the future holds.

In your book, there are so many shows that lasted for maybe three or four episodes, like C. Everett Koop, M.D. and Someone Like Me.

The funny thing is that for every show in there, there is somebody who remembers it well. There may be only one person, but we will hear from them. They are so happy that somebody remembers I Married Dora or some obscure show. That's the wonderful thing about television. Even short-run shows have such wide distribution that people remember them forever.

You've been in program testing and research for three decades. Can you predict program trends?

If I could accurately predict the trends, I'd be Rupert Murdoch's boss. Creativity can't be predicted. But there are certain trends and patterns that do recur over time. That lightning in the bottle is truly rare, but it's not as unpredictable as you might think.

What are those lightning-in-the-bottle elements?

The one thing that runs through everything that I have ever seen, with rare exceptions, is that people want to watch people they can relate to or like at some level. With television, you live with the characters. You're literally inviting them into your living room. So it's a very personal medium, and shows that are based on a gimmick or special effects, or worst of all, a show that's based on an interesting but dislikable character, never work.

There are 5,000, 6,000 shows in my book. I can't name one successful show that had a dislikable lead. Even Archie Bunker was not dislikable. He was a teddy bear underneath it all. Ralph Kramden, at the end of the show, would say, "Baby you're the greatest."

If TV viewers don't like the person on some level, if they don't want them in their living room, that show will fail. At least that's one continuing theme that I've seen over the years.

You once told an anecdote about how audience research changed Family Ties.

I was at NBC when the show was developed around the premise of a husband and wife who were children of the '60s, and their '80s kids who had such a different mentality.

Viewers weren't drawn to that particularly. What they were drawn to is that one of the two kids really popped for
then, the Alex Keaton character played by Michael J. Fox. He was originally a supporting member of the ensemble, and he became clearly the star of the show. Here was this youthful, fresh-faced young guy who had the picture of Reagan hanging over his bed. It was a parody on the materialistic '80s.

So the writers changed the show accordingly?
Exactly. They redirected the show.

Was that show tested before it went to air?
Yes.

And it tested fine until it reached the air?
That’s right. It was an OK test, but it wasn’t a breakthrough by any means. It was sufficient to get on the air. Many shows that test moderately or even poorly in some cases get on the air. Family Ties didn’t start particularly strong in the ratings either. NBC was having a very hard time with the ratings in those days and the show wasn’t doing anything to move them.

So Family Ties didn’t catch on for several episodes. Do networks give shows that kind of opportunity today?
In the early '90s, it looked like they had finally learned their lesson and were starting to give shows a little more time. In my opinion, shows need more time now than they did 10 or 20 years ago.

Why?
There are multitudes of examples of shows that easily could have been killed off because of ratings that later became enormous hits, sometimes peaking in their third, fourth, sixth, eighth season. I think Law & Order is still growing, and The X-Files practically rose from the dead. It was a number 105 show in its first season and made it to the top 10 in its third or fourth.

Does cable stick with shows longer than broadcast?
Cable networks pretty much stick with things because they have to; it’s just the economics of it. They pay a lot of money for shows and they have to get their money back no matter what. But failure on a cable network is not as dramatic as on a broadcast network be cause you’re looking for a 1 rating or a 2 rating rather than an 8 or a 9 or a 10.

The whole broadcast model, the trap that they’re in, is that to get those very high CPMs they have to get the big audience all at once. They can’t accumulate it over time like a cable network. That’s going directly against the tide of how viewers watch television today.

Is fragmentation the culprit?
Absolutely. And the fact that the networks that constitute those fragments are getting smarter, better funded and able to produce shows that are on the same level in terms of quality and production as broadcasters. To the viewer, there is no difference. An Any Day Now could run equally on ABC or NBC as on Lifetime. Same kind of show, same kind of stars. That wasn’t true 10 years ago.

Does broadcast ratings erosion drive program turnover?
Yes. Broadcast erosion is a 20-year trend now, and as with any trend, it levels off now and then. In the early '90s, there was a great deal of cheering about the fact that the erosion had finally stopped. That was in 1993. The next year when they went down again, then leveled off in '95. Then in '96 it started again and instead of leveling off, it accelerated. In '98 and '99 they were almost in freefall and nobody knew what to make of it.

This year, erosion has leveled off again. Why?
A combination of two things: Millionaire and dramas. Networks really played the single urban sitcom like Seinfeld to death. This year, several dramas like West Wing and Once and Again did well, and those are hours instead of half-hours, so they take up a lot of the schedule. There are probably six or eight that’ll be coming back next year, which is some indication of success.

Does the pendulum swing between comedy and drama?
Yes. There are clear shifts back and forth over the history of TV. What typically happens is that a show of a certain type becomes popular and everyone rushes to clone it, like westerns in the '50s when Gunsmoke was on.
Now the networks are cloning Millionaire. Is it justifiable for networks to jump on a bandwagon?

Well, it was, for NBC with Twenty One and Fox with Greed. They did very well jumping on the bandwagon, but I think that trend is going to burn itself out pretty quickly.

What's the worst thing you've ever seen that made it to television?

The worst is pretty strong, but I've got to tell you, I didn't like Action at all. I know the critics raved about it, but it seemed to me exploitive and smarmy and full of itself. I don't want to pick on just that show. There are other shows, too, that seem to be almost selfishly creative, like "I'm so much smarter than you, I'm going to show you." Fortunately, the audience doesn't tend to like that either.

How accurate are Nielsen ratings?

Overall, they do quite well, and believe me, I know where all the bodies are buried. It is, in fact, one of the most carefully constructed and executed measurement systems or measurement reporting tools in the entire world, in academia, in commerce.

That's partially because the real emphasis is on making sure the sample is representative, because all research fails with a bad sample. So the most important thing is to make sure that the sample truly represents the American population.

They spend a great deal of effort doing that. There are Nielsen employees who literally walk down the street with a clipboard and a map updating city records to make sure that every housing unit has been accounted for so they don't miss people. They recreate the work that the zoning commission is supposed to do, just to make sure that they have the best possible sample to draw from so that everybody has got an equal chance.

Then once they pick somebody at random, they try very hard to get those people to cooperate. They are very friendly to them and they are very accommodating to their needs rather than just going to people who want to participate in everything.

Of the five biggest cable networks, Lifetime was the only one that didn't drop in prime time in the first quarter. What's happening with TBS, TNT, USA and Nickelodeon?

At least three of those are broad-based entertainment networks without strong identification for who they are. USA can be all kinds of things. So can TBS or TNT. And those are the networks that suffer the most when broadcasters have a relatively good season.

The networks that do best during periods when broadcast networks do well are the ones with a very defined audience. People know exactly what to find there and presumably like what they find. Lifetime has developed a very strong identification of what it is. We hardly have to advertise specific movie titles because viewers come to us expecting to find a certain point of view and they are rarely disappointed. USA might have an Arnold Schwarzenegger movie or Field of Dreams, so they have to sell it every time.

Does this herald the imminent demise of general entertainment cable networks?

They've been written off many times over the years, so they must have been very strong. I think what they have to do, though, is become somewhat less general, and there is some evidence that they are doing that. For a long time, TNT made no bones about the fact that it was really a male network of John Wayne westerns and Clint Eastwood shoot-'em-ups and that kind of stuff.

USA has also become very male-oriented in the last couple of years. Part of it is wrestling, but their movies and series are produced with a male sensibility. So they've become somewhat less broad than they used to be, and I think that's the road to the future for the broadbased entertainment networks.

Does Lifetime lead in women because it's the only game in town? What happens if and when Oxygen becomes a contender?

That's a good point because most of the big niches in cable have been cloned by now. There's the battle of the news networks and the battle of the kids networks. If anything, our bigger competitors are going in the opposite direction toward male viewers. So we have the field fairly clear in terms of a pure women's environment, and I don't think that will last. Whether it's Oxygen or somebody else, that's too big and too valuable a piece of real estate in the consumers' map to leave to one player.

Our job in the next few years is to make sure that we are so strong with that audience—that we bond so well with them and they trust us so much—that it can withstand competition from others because there will be competition from others.

What programming trends do you anticipate for the future?

As I mentioned earlier, I think the proliferation of dramas is the harbinger of several years at least of dramas. And while they will always be around, I think we are seeing a period where sitcoms are going to be the secondary format in prime time. The only thing that restrains dramas, really, from being all over the place is that they are so expensive to make, and the networks are so bottom-line obsessed.

You are going to see the ascendency of dramas. And dramas well done perpetuate themselves. You could have a popularity curve for West Wing that lasts for five or six years, easily.

I think the news magazines fortunately are going to recede. They were the cheap, easy play of the mid-'90s, but there are far too many of them. Some are morphing into something resembling dramas themselves.
The name CNN has become synonymous with news. The world's first 24-hour all-news network, CNN's non-stop coverage transformed how society keeps track of national and international events. In the process, the network carved out a unique niche, fostering a new era for cable operators and program producers alike.

Today, The CNN Networks boast worldwide recognition and feature an array of specialized television and new media vehicles dedicated to headline news, international news, sports, finance and more.

On June 19, Cablevision, Multichannel News and Broadcasting & Cable will commemorate CNN's 20th Anniversary with a very special publication. The CNN 20th Anniversary Tribute will look at the past, present and future of CNN and see how this once-fledgling network has become a global phenomenon.

Distributed with the industry's three leading publications, The CNN 20th Anniversary Tribute will reach every corner of your market, making it a highly-visible forum for your message. Reserve your space in The CNN 20th Anniversary Tribute today, and help make some good news of your own.

**Distribution**

Broadcasting & Cable • Cablevision • Multichannel News

**Issue Date**

June 19, 2000

**Ad Close**

May 24, 2000

**Materials Due**

June 1, 2000
Turned off by Emmis TV

Investors get jitters after Lee TV acquisition; Smulyan now mulls a tracking stock

By Elizabeth A. Rathbun

With the TV industry in distress, Emmis Communications plans to spin off its newly enlarged TV group, probably into a tracking stock, says Chairman Jeffrey Smulyan.

On May 8, Emmis more than doubled the size of its TV holdings, paying $562.5 million for eight Big Three affiliates and seven satellite stations owned by Lee Enterprises. Lee will sell its Telemundo affiliate KMA2(TV) El Paso to someone else, which will put the newspaper publisher out of the TV business. "We see value in television; we understand that others may be concerned," Smulyan said last Monday during a conference call. "Television is lower than it's ever been, and there's good reason for that."

Among those concerned is Emmis investor Liberty Media, which, after Smulyan, is Emmis' largest shareholder. "Liberty was one of the people who suggested so strongly that we have two different operating entities," one for TV stations and the other for the booming radio stations, Smulyan said.

In what appears to be an effort to protect the value of Emmis' more profitable portfolio of 15 radio stations, Smulyan said he is considering taking Emmis' TV holdings private or trading them as a tracking stock. He added that he might put more of his own money into the TV side. "The private value of television operations is higher than the public value. That will be reversed as investors realize the value that digital spectrum will provide," Smulyan predicted. Meanwhile, "the radio business is on fire."

Liberty, itself a tracking stock of AT&T, comes down on the side of creating a tracking stock, Smulyan said. A tracking stock creates a separate market valuation for a parent company's business unit, while the parent continues to control the assets of the business (and the revenue). A decision is expected within 120 days.

That the TV business isn't the best investment these days was underscored by Wall Street's reaction to Emmis' news: The Indianapolis-based company's stock price dove 23.1%, to close last Monday at $33.50 per share. It continued to tumble Tuesday, when it dropped another 10.3%. It closed at $29 last Wednesday, down 3.5% from Tuesday's close and close to its 52-week low of $27.25 on March 7.

Indeed, there is a "generally negative view toward TV stations unless they are major-market stations with greater franchise value and market clout for national advertisers," which Lee's are not, analysts Edward Hatch and Peter Mirsky of SG Cowen wrote last Monday. Spinning off the TV stations is a good idea "as investors do not seem to want to own 'hybrid' companies," added the analysts, who lowered their Emmis price target from $58 to $49.

Wall Street was caught off guard by Emmis' TV deal, which was reported to be in the works in the May 1 edition of Broadcasting & Cable. Traditionally slow-to-acquire, Emmis consistently has proclaimed itself a radio company and has been promising to spend $1 billion over the course of the year to buy radio stations. Emmis is "in the very final stages of [making] several radio deals," Smulyan said.

Smulyan also has been promising to announce an Internet portal partnership since last fall (B&C, Sept. 6).

The Lee deal works out to about 14 times current broadcast cash flow, but is accretive, giving Emmis TV enough "critical mass to be put into a separate entity." By adding Lee's stations to its seven, mostly Fox, network affiliates, Emmis nearly doubles its reach to 6.84% of TV households. Under the FCC's method of accounting, which discounts 50% for UHF stations, a combined Emmis/Lee reaches 6.04% of TV households, compared with the Emmis-only percentage of 2.74. Those percentages account for the fact that Emmis will have to sell either its or Lee's station in Honolulu because of the FCC's duopoly rules.

The deal is subject to FCC and Justice Department approval.

---

### Adding up Emmis

With the purchase of eight stations from Lee Enterprises, Emmis Communications more than doubles its TV holdings. The chart below shows how smoothly Lee's stations slide into Emmis' existing lineup (Lee stations are marked with an asterisk):

<table>
<thead>
<tr>
<th>DMA</th>
<th>Market</th>
<th>Station</th>
<th>Affil.</th>
<th>Channel</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Orlando, Fla.</td>
<td>WKCH(TV)</td>
<td>WB</td>
<td>18</td>
</tr>
<tr>
<td>23</td>
<td>Portland, Ore.</td>
<td>KOM(TV)*</td>
<td>CBS</td>
<td>6</td>
</tr>
<tr>
<td>41</td>
<td>New Orleans</td>
<td>WVLZ(TV)</td>
<td>Fox</td>
<td>8</td>
</tr>
<tr>
<td>59</td>
<td>Albuquerque, N.M.*</td>
<td>KPOD(TV)*</td>
<td>CBS</td>
<td>13</td>
</tr>
<tr>
<td>62</td>
<td>Mobile, Ala./Pensacola, Fla.</td>
<td>WALA-TV</td>
<td>NBC</td>
<td>10</td>
</tr>
<tr>
<td>65</td>
<td>Wichita, Kan.*</td>
<td>KSW(TV)*</td>
<td>NBC</td>
<td>3</td>
</tr>
<tr>
<td>69</td>
<td>Green Bay, Wis.</td>
<td>WLUY(TV)</td>
<td>Fox</td>
<td>11</td>
</tr>
<tr>
<td>71</td>
<td>Honolulu*</td>
<td>KEMB(TV)*</td>
<td>CBS</td>
<td>9</td>
</tr>
<tr>
<td>71</td>
<td>Honolulu</td>
<td>KHON-TV</td>
<td>Fox</td>
<td>2</td>
</tr>
<tr>
<td>72</td>
<td>Tucson, Ariz.</td>
<td>KISN(TV)*</td>
<td>ABC</td>
<td>9</td>
</tr>
<tr>
<td>73</td>
<td>Omaha, Neb.</td>
<td>KMB(TV)*</td>
<td>CBS</td>
<td>3</td>
</tr>
<tr>
<td>81</td>
<td>Fort Myers, Fla.</td>
<td>WFTX(TV)</td>
<td>Fox</td>
<td>36</td>
</tr>
<tr>
<td>138</td>
<td>Toppena, Kan.</td>
<td>KSNT(TV)*</td>
<td>NBC</td>
<td>27</td>
</tr>
<tr>
<td>139</td>
<td>Terre Haute, Ind.</td>
<td>WTHI-TV</td>
<td>CBS</td>
<td>10</td>
</tr>
</tbody>
</table>

*stations bought from Lee

Emmis also owns the following radio stations: WQMI(FM) Los Angeles; WQMI(FM) Chicago; WQMI(FM) WQMI-FM and WQMI-FM/Miami Indianapolis, WQMI(FM) Mediterranean; WQMI-FM/Miami and WQMI-MF(WKMI(WKMI(FM) Santa Clarita, Calif.); WQMI(FM) St. Louis; and WQMI-FM New York.

1. (and stations KQWZ-TV) Durango, Colo.; Farmington, N.M., and KQWZ-AM* Roswell, N.M.
2. (and stations KQWZ(TV) and KQWZ-TV) Great Bend, Kan., and KQWZ(TV) McCook, Neb.
3. (and stations KQWZ-FM) Hilo and KQWZ(TV) Waikiki, Hawaii
The Academy of Television Arts & Sciences proudly congratulates

Stanley Hubbard, Chairman & John Cannon, President and the entire National Academy of Television Arts and Sciences

in recognition of the 27th Annual Daytime Emmy Awards Presentation
Friday, May 19 on ABC

www.emmys.org
A diverse Web site

New online casting site will highlight Latino actors

By Susanne Ault

Pledging wide-ranging diversity programs and appointing senior-level executives to oversee them, network executives seem serious about beefing up minority representation on TV. But just to make sure, two advocacy organizations—the National Association for the Advancement of Latino People (NAALP) and Nosotros—are trying to make it easy to add more Latino faces to the programming mix by launching the online talent service, Castnet Latino.

Created as a separate link within four-year-old casting Web site Castnet.com (founded by former Warner Bros. International TV chief Michael Jay Solomon), Castnet Latino will spotlight veteran and emerging Hispanic actors.

“We’ve all heard about the lack of employment of Latinos in the industry, and last year we fell back,” says Nosotros President and Castnet Latino’s co-director Jerry Velasco. “So we needed to find a way to bring Latin-American artists to the attention of the American producer.”

Castnet Latino, also managed by NAALP partner Frank Aragon, will post actors’ resumes and post online casting, charging extra to stream multimedia video. The service, which will debut this fall, is free to Hollywood’s talent seekers.

So far, Solomon is encouraged by the response to Castnet Latino. In the two days following last week’s announcement, Solomon’s Los Angeles offices fielded 160 phone calls from curious actors and producers.

Big City Radio Inc.

- BCF stayed in the negatives at tiny Big City Radio Inc. The company, based in New York, said last Tuesday that its first-quarter 2000 BCF deficit narrowed to $1.5 million compared with a deficit of $1.9 million in 1Q ’99. The company’s net loss rose from $6.2 million to $8.7 million in the same period, while net revenue grew 38.2%, to $4.6 million.

- Wall Street liked something in what it saw in the results: Big City’s stock price closed last Wednesday up 8.6%, at $4.75 per share.

- Big City, which was formed in August 1994 by Stuart Subotnick and Michael Kakoyiannis, said losses are to be expected, as it is still “in the early stages of development.” Subotnick, who said losses are to be expected, said the company will be focusing on the Internet and religious broadcaster said last Tuesday that its first-quarter 2000 BCF deficit narrowed to $1.5 million compared with a deficit of $1.9 million in 1Q ’99. The company’s net loss rose from $6.2 million to $8.7 million in the same period, while net revenue grew 38.2%, to $4.6 million.

- Wall Street liked something in what it saw in the results: Big City’s stock price closed last Wednesday up 8.6%, at $4.75 per share.

- Big City, which was formed in August 1994 by Stuart Subotnick and Michael Kakoyiannis, said losses are to be expected, as it is still “in the early stages of development.” Subotnick, who with John Kluge owns Metromedia Co., is Big City’s majority shareholder; Kakoyiannis suddenly and quietly left the post of president on Nov. 2, 1999.

- Big City simulcasts FMs in New York, Los Angeles, Chicago and Phoenix.

Regent Communications Inc.

- Net loss also grew at Regent Communications Inc. The Covington, Ky.-based owner/operator of 40 radio stations reported last Monday that its loss went from $1.4 million in the first quarter of 1999 to $3.8 million in 1Q 2000 on revenue that grew 65.4%, to $7.5 million.

- Meanwhile, BCF was up 143%, to $1.7 million. “We remain focused on improving our results and creating market-leading station clusters” in midsize and small markets,” Regent Chairman Terry Jacobs said.

Financials file in

BROADCASTING & CABLE’s recurring round up of stocks;
SBS, Big City Radio, Regent, Salem Communications

By staff reporters

Spanish Broadcasting System

- SBS lost nearly $16.9 million in the six months ended March 26, despite revenue that grew 25.1%, to $53.9 million, and broadcast cash flow (BCF) that rose 31.1%, to $29.1 million, compared with the same period a year earlier.

- The loss was attributed to a one-time severance payment of $10.2 million to buy an annuity for two retired executives, as well as the early retirement of several notes.

- However, the Miami-based radio group reported a profit of $1.5 million on revenue of $24.9 million (up 32.5%) for the three months that ended this past March 26. Broadcast cash flow rose 42.7% in that period, to $12.7 million. Fueling the gains were higher ad rates and results from two of eight radio stations in Puerto Rico that SBS bought on Jan. 14.

- Also last Monday, SBS announced that it had purchased four FMs and two AMs from companies chaired byMarcos Rodriguez.

- The $165.2 million cash-and-stock deal gets SBS into San Francisco and Dallas (the nation’s 10th-largest Hispanic market) for the first time, and increases its station holdings in Los Angeles and San Antonio (for details see “Changing Hands,” page 57).

- Wall Street reacted to the news by bouncing SBS’ stock price up 11.2 last Tuesday to close at $19.875.

Salem Communications

- Losses at Salem Communications grew in the first quarter, from $1.3 million in 1999, to $1.7 million this year, the religious broadcaster said last Tuesday.

- Broadcast revenue grew 10.8%, to $22.6 million, while BCF rose 10%, to $9.9 million.

- However, earnings were hurt by losses at the company’s other media businesses, which include Christian music magazines and e-commerce and Internet search engines for the Christian products industry, Camarillo, Calif.-based Salem owns or operates 70 radio stations.

- BCF stayed in the negatives at tiny Big City Radio Inc. The company, based in New York, said last Tuesday that its first-quarter 2000 BCF deficit narrowed to $1.5 million compared with a deficit of $1.9 million in 1Q ’99. The company’s net loss rose from $6.2 million to $8.7 million in the same period, while net revenue grew 38.2%, to $4.6 million.

- Wall Street liked something in what it saw in the results: Big City’s stock price closed last Wednesday up 8.6%, at $4.75 per share.

- Big City, which was formed in August 1994 by Stuart Subotnick and Michael Kakoyiannis, said losses are to be expected, as it is still “in the early stages of development.” Subotnick, who with John Kluge owns Metromedia Co., is Big City’s majority shareholder; Kakoyiannis suddenly and quietly left the post of president on Nov. 2, 1999.

- Big City simulcasts FMs in New York, Los Angeles, Chicago and Phoenix.

Regent Communications Inc.

- Net loss also grew at Regent Communications Inc. The Covington, Ky.-based owner/operator of 40 radio stations reported last Monday that its loss went from $1.4 million in the first quarter of 1999 to $3.8 million in 1Q 2000 on revenue that grew 65.4%, to $7.5 million.

- Meanwhile, BCF was up 143%, to $1.7 million. “We remain focused on improving our results and creating market-leading station clusters” in midsize and small markets,” Regent Chairman Terry Jacobs said.

- BCF stayed in the negatives at tiny Big City Radio Inc. The company, based in New York, said last Tuesday that its first-quarter 2000 BCF deficit narrowed to $1.5 million compared with a deficit of $1.9 million in 1Q ’99. The company’s net loss rose from $6.2 million to $8.7 million in the same period, while net revenue grew 38.2%, to $4.6 million.

- Wall Street liked something in what it saw in the results: Big City’s stock price closed last Wednesday up 8.6%, at $4.75 per share.

- Big City, which was formed in August 1994 by Stuart Subotnick and Michael Kakoyiannis, said losses are to be expected, as it is still “in the early stages of development.” Subotnick, who with John Kluge owns Metromedia Co., is Big City’s majority shareholder; Kakoyiannis suddenly and quietly left the post of president on Nov. 2, 1999.

- Big City simulcasts FMs in New York, Los Angeles, Chicago and Phoenix.
A real dogfight

A KMSP-TV Minneapolis reporter is under investigation for lifting a videotape from a property under police investigation for evidence of dogfights.

Police have charged former World Junior Flyweight Champion Will Grigsby with staging dogfights.

A tape—which showed a dogfight—was copied, given to police and aired by the station. Sherburne County authorities interviewed reporter Tom Lyden, but no criminal charges were filed as of last week.

Lyden admits that he took a tape from a car parked at the property where 13 pit bulls had been seized. But, he said, the tape was clearly visible, and that the car didn’t have any license plates, possibly having been abandoned. Many in the area’s news community believe Lyden pushed the envelope too far. But the station has been behind its reporter, who has met with lawyers. “I was doing my job,” Lyden said.

There had been three police searches of the property prior to the incident, and police had recovered other dogfighting tapes.

Spring-breaking

WTVF-TV last week caught some criticism from media peers over its sweeps series on the excesses of spring break in Panama City, Fla., despite the warning and obscured body parts. Based on video shot by partiers, it showed drinking and drug use.

One TV competitor compared the station to Jerry Springer, raunch talkmeister and host of MTV’s similarly focused spring break features.

The story showed numerous bare—if scrambled—female breasts and sex acts.

It described students searching through cow pastures to collect—from cowpies—a certain kind of hallucinogenic mushroom.

News Director Mike Cutler noted that few parents of college students are watching MTV, and were unfamiliar with the shocking activities of students away-from-home movies.

The amateur filmmakers, Cutler noted, no Francis Ford Coppolas they, were proud of their debauchery documentary. “But parents really had no idea things were so out of control. There’s no question it was a worthwhile story.”

The story also brought about a two-point ratings boost, and Cutler won’t deny that sweeps played a role in scheduling. He also concedes that the station was wrong in including among indignant parents—presumably providing some of the outrage that justified the story—station employees, unidentified as such.

Walking for office

WCVB-TV has covered Boston Mayor Thomas Menino running for office, and will now cover him walking while in office.

As part of its HealthBeat project, the station will chronicle the mayor’s new walk-for-fitness regimen.

HealthBeat is promoting the notion that even the very busy have time to exercise.

Umansky recalled

Martin Umansky, the founder of Wichita’s KAKE-TV who died this month, was eulogized as the epitome of a broadcaster who lived and breathed his community.

“He was the quintessential local broadcaster,” said his son, Washington lawyer Barry Umansky. “He knew there was a mutually dependent relationship between the viewer and the local station.

“His station grew generations of loyal viewers with tons of local news and programming. And at a time when ABC ran fourth in a three-network race, he was always No. 1.”

Umansky’s philosophy, said Harriet Lange, president and executive director of the Kansas Association of Broadcasters, was “serve the community; the business will follow.”

And the much-honored New York City-born Jew who was once told to change his radio name because the station manager thought Umansky “sounds a little Bolshevik” was honored with the Benemerenti Medal and Knight of St. Sylvester—the highest award given by the Catholic Church to a non-Catholic.

A different objective

KSTP-TV Minneapolis says it’s not sure to what degree its $25,000 reward led to the arrest of three young men last week for the drive-by shooting death of a 17-year-old bicyclist, but the Hubbard family, which owns the station, is ready to pay.

News Director Scott Libin says the reward was not offered because 17-year-old Anthony Basta was related to assistant news director Mark Ginther and to Jon ginther, who works for co-owned Conus, but from a sense of community obligation and because the killing was so senseless.

All news is local.

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

UPN has hired Jim Cahill and Jim Atkinson, the same creative team that helped redefine Fox and NBC's on-air look, to remake UPN's image.

The duo will be creating new network IDs, leads, bumpers, interstitial segments and end-credit transitions for the upcoming season. Cahill and Atkinson created Fox's recent Area 21 on-air branding effort and, before that, NBC's '00 campaign.

Cahill and Atkinson's studio, Heat Seeking Multimedia Corp., has been working with UPN since last November.

ABC sweeps up

As expected, the four celebrity versions of Who Wants to Be a Millionaire? led ABC to a banner week in the national ratings.

ABC drew its second-largest weekly audience of the season behind only its Super Bowl week numbers in January—averaging 18.3 million viewers and a 6.6 rating/19 share in adults 18-49 for the week ending May 7.

ABC won its 19th straight week in total viewers and got back on top of the adults 18-49 race in a large way. Millionaire's special May sweeps editions broke all sorts of records last week, including its most-watched episode to date on May 2, when the game averaged 36.1 million viewers.

The four episodes of Millionaire during the week were the four most-watched programs of the week across all networks.

In the adults 18-49 race, Fox followed NBC's second-place finish with a 3.6 rating, CBS averaged a 3.4, UPN pulled a 1.6 and The WB scored a 1.4 in the demo. In total viewers, CBS finished third with an 11.4 million average, followed by Fox at 7.4 million, UPN averaged 3.8 million and The WB was at 3.3 million.

Rusty (Mike McDonald) is surprised to find that Margo (Susan Sarandon) is his special birthday present on 'MAD TV', Saturday, May 6 (11:00PM-Midnight) on FOX.

Fox re-ups 'Mad TV'

Fox's sketch comedy series, Mad TV, has been picked up for a sixth season. The Saturday night sketch comedy series has climbed 6% in year-to-year growth in total viewers (5.4 million vs. 5.1 million).

Mad TV, created by Fax Bahr and Adam Small and executive produced by David Salzman, Quincy Jones and Dick Blasucci, joins the ranks of other Fox renewals Malcolm in the Middle, That '70s Show, Futurama, King of the Hill, and The Simpsons.

'Homes & Hideaways' and Hanover a go

Hearst Entertainment's new syndicated lifestyle series, Famous Homes & Hideaways, has been declared a firm "go" for fall 2000. Famous, which was cleared in 183 markets on NBC O & O's, covering 85% of the U.S., provides peeks into popular celebrity stomping grounds.

The show, hosted by WNYW-TV's Good Day New York personality Donna Hanover, is a joint production of Hearst Entertainment and Canadian distributor Motion Intl.

'Geppetto' by a nose

The second Sunday night battle of the May sweeps between the Big Three broadcast networks' miniseries and original movies was a close one, with ABC's Geppetto attracting the most viewers of the 9 p.m. PT/ET shows (May 7) and helping ABC win the night with a 6.3 rating in adults 18-49 and a 19.5 million average.

Geppetto averaged 14.5 million viewers and a 4.3 rating in adults 18-49, according to Nielsen Media Research. CBS' Hallmark Hall of Fame film, Cupid and Cate, was close behind with 14.1 million viewers and a 4.2 rating in adults 18-49.

NBC's second miniseries of the sweep, Jason and the Argonauts, averaged 13 million viewers and a 5.4 rating in adults 18-49. Who Wants to Be a Millionaire? (27.3 million viewers) and

Pax PSAs

Pax TV is launching an extensive public service initiative in support of handgun control. The network aired public service announcements (PSAs) last week, leading up to the Million Mom March on Sunday, May 14.

The march is dedicated to educating children on the dangers of guns. The PSAs feature footage of Martin Luther King Jr.'s civil rights speech in 1963 and Vietnam veterans marching on Washington in 1971.

Pax executives are also producing a second set of PSAs to run through 2000.
TOP 20 SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
<th>GAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wheel of Fortune</td>
<td>10.5</td>
<td>10.5</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jeopardy</td>
<td>8.6</td>
<td>8.6</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Judge Judy</td>
<td>8.4</td>
<td>8.4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Oprah Winfrey</td>
<td>6.1</td>
<td>6.2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Entertainment Tonight</td>
<td>5.9</td>
<td>6.0</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Friends</td>
<td>5.7</td>
<td>6.4</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Seinfeld</td>
<td>5.4</td>
<td>5.4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Frasier</td>
<td>5.1</td>
<td>5.7</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Wheel of Fortune (wknd)</td>
<td>4.2</td>
<td>4.2</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Hollywood Squares</td>
<td>4.1</td>
<td>4.1</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Girl Carey</td>
<td>3.9</td>
<td>4.2</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Judge Joe Brown</td>
<td>3.8</td>
<td>5.0</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Jerry Springer</td>
<td>3.8</td>
<td>4.1</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>E/R</td>
<td>3.7</td>
<td>4.3</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>The X-Files</td>
<td>3.6</td>
<td>3.9</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Maury</td>
<td>3.5</td>
<td>3.6</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Live with Regis and Kathie Lee</td>
<td>3.5</td>
<td>3.5</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Rosie O'Donnell</td>
<td>3.5</td>
<td>3.5</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Seinfeld (wknd)</td>
<td>3.5</td>
<td>3.5</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Friends (wknd)</td>
<td>3.4</td>
<td>3.6</td>
<td></td>
</tr>
</tbody>
</table>

TOP FIVE TALK SHOWS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>HH</th>
<th>HH</th>
<th>GAA</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Oprah Winfrey Show</td>
<td>5.1</td>
<td>6.2</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Jerry Springer</td>
<td>3.8</td>
<td>4.1</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Maury</td>
<td>3.5</td>
<td>3.6</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Live With Regis and Kathie Lee</td>
<td>3.5</td>
<td>3.5</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Rosie O'Donnell Show</td>
<td>3.5</td>
<td>3.5</td>
<td></td>
</tr>
</tbody>
</table>

For the first several days of May sweeps, most syndicated series faltered out of the gate, at least as far as the national ratings were concerned.

Even the giants slipped from their pedestals for the week ending April 30, including talk queen Oprah (down 9% to a 6.1) and court maven Jerry Springer (down 3% to a 6.4), according to Nielsen Media Research.

In the court world, Jerry Springer fell 5%, to a 3.8, which landed him in second place. And in a tie for fourth at a 3.5, Rosie O'Donnell dropped 13% and Live with Regis and Kathie Lee was down 3%. No. 3, Maury Povich, stayed flat. Also in a slump were Montel Williams (down 3%, 2.8), Sally (down 3%, to a 2.8) and Ricki (down 4%, to a 2.5).

But given that there was a noticeable absence of sweeps stunting and promotional bells and whistles, the show's performances were nothing to cause panic.

"There have been no specials, no sweepstakes, no celebrity guests," said KATV's Bill Carroll. "So, in that context, being flat or slightly down is actually an encouraging sign."

One bright spot was off-net darling Seinfeld, which rebounded from its all-time low last week, shooting up 10% to a 5.4. First-place off-net sitcom Friends (5.7) and third-place Frasier (5.1) were also slightly up.

As for the court crowd, all the gavelers were down or unchanged from last week. Following Jerry Springer, Joe Brown dipped 7%, to a 3.8, and staying flat were Divorce Court (3.0), People's Court (2.4), Greg Mathis (2.3).

Mills Lane fell 9%, to a 2.1.

—Susanne Ault
<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
<th>Network</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td>ABC</td>
<td>1. Who Wants to Be a Millionaire?</td>
<td>22.6/38</td>
<td>9.2/20</td>
</tr>
<tr>
<td>8:30</td>
<td>ABC</td>
<td>Dharma &amp; Greg</td>
<td>12.9/20</td>
<td>7.4/12</td>
</tr>
<tr>
<td>9:00</td>
<td>ABC</td>
<td>44. Law &amp; Order: Special Victims</td>
<td></td>
<td>5.1/9</td>
</tr>
<tr>
<td>9:30</td>
<td>ABC</td>
<td>55. Chicago Hope</td>
<td></td>
<td>5.8/9</td>
</tr>
<tr>
<td>10:00</td>
<td>ABC</td>
<td>Boy Meets World</td>
<td></td>
<td>6.1/12</td>
</tr>
<tr>
<td>10:30</td>
<td>ABC</td>
<td>Sabrina/Whitney</td>
<td></td>
<td>6.2/11</td>
</tr>
<tr>
<td>11:00</td>
<td>ABC</td>
<td>5.0/10</td>
<td></td>
<td>6.1/12</td>
</tr>
<tr>
<td>11:30</td>
<td>ABC</td>
<td>ABC Saturday Night Movie—Jaws</td>
<td></td>
<td>5.0/10</td>
</tr>
<tr>
<td>12:00</td>
<td>ABC</td>
<td>11.8/20</td>
<td></td>
<td>10.6/18</td>
</tr>
<tr>
<td>12:30</td>
<td>ABC</td>
<td>Wonderful World of Disney—Gepetto</td>
<td></td>
<td>8.0/15</td>
</tr>
<tr>
<td>1:00</td>
<td>ABC</td>
<td>Who Wants to Be a Millionaire?</td>
<td></td>
<td>17.1/27</td>
</tr>
<tr>
<td>1:30</td>
<td>ABC</td>
<td>The Practice</td>
<td></td>
<td>14.1/23</td>
</tr>
<tr>
<td>2:00</td>
<td>ABC</td>
<td>Dateline NBC</td>
<td></td>
<td>9.4/20</td>
</tr>
<tr>
<td>2:30</td>
<td>ABC</td>
<td>Dateline NBC</td>
<td></td>
<td>9.5/15</td>
</tr>
<tr>
<td>3:00</td>
<td>ABC</td>
<td>Dateline NBC</td>
<td></td>
<td>9.7/15</td>
</tr>
<tr>
<td>3:30</td>
<td>ABC</td>
<td>Dateline NBC</td>
<td></td>
<td>9.9/15</td>
</tr>
<tr>
<td>4:00</td>
<td>ABC</td>
<td>Dateline NBC</td>
<td></td>
<td>10.1/15</td>
</tr>
<tr>
<td>4:30</td>
<td>ABC</td>
<td>Dateline NBC</td>
<td></td>
<td>10.3/15</td>
</tr>
</tbody>
</table>

**In a week in which no ABC offering placed lower than 86th, the network grabbed eight of the top 10 slots, including five courtesy of 'Millionaire.'**
Inching to datacast specs

ATSC’s S13 standard specifies structures, protocols for inserting data into TV streams

By Glen Dickson

The Advanced Television Systems Committee is close to formalizing a standard for broadcasting data applications within the digital television spectrum.

The proposed S13 Data Broadcasting standard would establish specific data structures and protocols for inserting data into 19.39-Mb/s digital television streams, allowing different DTV stations to broadcast data applications in a consistent way and giving receiver manufacturers a benchmark for building datacasting-friendly TVs and PCs.

Ratifying such a standard is essential for data-enabled DTV receivers to hit the market in volume and, consequently, for broadcasters’ datacasting dreams to come to fruition.

Although Menlo Park, Calif.-based Geocast plans to broadcast its multimedia content to proprietary DTV data receivers, other datacasting proponents such as iBlast and the Broadcasters’ Digital Cooperative are betting on the mass proliferation of standardized DTV receivers, particularly PCs.

The S13 standard, named after the ATSC technology specialist group that drafted it, has been “out for ballot” to the ATSC’s Technology Group on Distribution (T3) for two months. Those ballots from T3’s roughly 200 members were tallied last week, and a majority were in favor of the proposed standard.

Now the standard will be put out to a vote by the entire ATSC membership. The final letter ballot on an ATSC standard takes six weeks, and two-thirds of the members voting will have to approve of S13 for it to be adopted.

“This is a very important issue, and it’s attracted a great deal of interest,” says ATSC Executive Director Mark Richer. “The broadcast side, the TV set manufacturers and the computer industry are all eager to get it done.

“[S13] is a very comprehensive standard. It’s agnostic to the type of content, but it defines multiple different protocols to allow broadcasters to transmit data in a way that would be more universal and let people develop generic receivers to capture that data.”

Content would be covered by another proposed standard, DASE (DTV Application Software Environment), which is yet to be voted on.

The DASE standard governs a layer of software that would enable datacasting applications to run on different types and brands of DTV receivers. For example, it would allow a programmer to create multimedia content once and be assured that it would work on both a Samsung HDTV set and a Compaq PC.

The specialist group on data broadcasting, which met outside Boston last week, will now spend the next few weeks responding to comments on the S13 standard. The comments related to “mostly very detailed technical issues,” says Richer.

“We’ll look at the comments and address the comments,” he says. “Either way, we’ll now move forward, and it will be balloted to the complete ATSC membership.”

Richer adds that the ATSC task force formed in March to tackle DTV transmission issues is making “a lot of progress.” The full task force, which includes groups focusing on VSB performance, broadcasters’ DTV requirements and field-testing methodology, will meet June 8 in Arlington, Va.

Charter goes tapeless

Buoyed by strong results at MSO’s Wisconsin operation

By Glen Dickson

Cable MSO Charter Communications has selected Atlanta-based Video Networks Inc. (VNI) to create a national network that will digitally deliver commercials to Charter’s 370-plus cable headends.

Under a five-year deal valued at over $10 million, VNI will provide Charter’s headends with MPEG-2 receivers that will receive digital spots transmitted via satellite and then port them to Charter’s existing SeaChange and SkyConnect digital ad insertion systems.

Charter’s idea is to completely eliminate the operational hassles associated with receiving commercials on videotape and delivering them by hand to headends. “We don’t intend to send anybody out to the cable headend again, unless it’s to do regular maintenance of equipment,” says Wes Hart, vice president of St. Louis-based Charter Media. He says Charter’s goal is to use VNI to have the entire network up and running by the third quarter.

VNI’s digital delivery system encapsulates spots as IP packets and transmits them via the GE-1 satellite, then uses the Internet to confirm that the spots have been received. Charter has been using the system since late 1998 in its Wisconsin operations, which are scat-
tered over a wide geographic area. By switching from tape to satellite delivery, Charter’s Wisconsin headends were able to go from inserting different spots once a week to inserting new spots on a daily basis. That doubled Charter’s revenues in Wisconsin, says Hart.

“It’s had a huge impact on revenue,” he says. “Trying to do 42 different headends, you can’t do that on a daily basis effectively. There are too many ways to screw up. By taking the human element out of it and delivering via satellite, I can literally get a spot on the air in 10 minutes 400 miles away.”

Although VNI distributes 10 million cable commercials a year, the Charter deal is a “breakthrough application” because of its national scope, says VNI’s Dana Michaelis. In addition to installing gear past more than 400 Charter headends, VNI will also link with 13 Charter regional operations centers and 22 Charter sales offices.

CINEMATOGRAPHY

Fujinon HD lenses break the ice

Cinematographer Norbert Wu used Fujinon high-definition lenses to capture underwater footage for Under Antarctic Ice, a WNET New York production scheduled for broadcast on PBS stations in fall 2001.

Wu used two Fujinon HA10x5.2ERD lenses on Sony HDTV cameras to shoot all of the production’s underwater footage in the 1080-line interlace format.

Wu and a revolving crew of three to four members worked out of the U.S. base at McMurdo Station under a grant from National Science Foundation Office of Polar Programs Artists and Writers.

INTERNET MOVIE SHOT ON DVCPro

Quantum Project, a direct-to-Internet movie that premiered May 5, was shot using Panasonic’s DVCPro50 progressive-scanning camcorder.

The SightSound.com and Metafilms production, which stars John Cleese, Stephen Dorff and Fay Masterson, uses a combination of live-action footage and extensive CGI and 3-D effects.

SightSound.com Chairman and Chief Technology Officer Art Hair says the 480p Panasonic camera was selected because of Quantum Project’s technical requirements: The material had to be digital to be compressed easily for the Internet and had to be progressive for display on computer monitors.

NxtWave teams with TeraLogic

Chip maker NxtWave Communications has partnered with Teralogic to develop a reference design for DTV-on-the-PC receiver boards.

The Cornerstone reference design from NxtWave and Teralogic is designed to make digital television reception on PCs available to consumers for less than $300. It incorporates NxtWave’s NXT2000 8-VSB receiver chip and TeraLogic’s Janus decoder chip, which decodes all 18 ATSC digital TV formats.

USA Digital Radio raises $41 million

In-band on-channel (IBOC) digital radio proponent USA Digital Radio closed a $41 million private-equity financing round last month.

The new investors: Allbritton New Media; Beasley Broadcast Group; Bonneville International; ComVentures; DB Capital Partners; Flatiron Partners; Grotech Capital Group; Harris Corp.; H & Q Venture Associates; J. & W. Seligman & Co.; Regent Communications; Riggs Capital Partners; Saga Communications; TI Ventures; Waller-Sutton Media Partners; Whitney & Co.; and Williams, Jones & Associates.

Existing USA Digital Radio backers who anted up again: Chase Capital Partners, Gannett and Radio One.

USA Digital Radio has obtained experimental licenses to test the system at eight stations, including WNEW-FM New York and WHFS-FM Washington.

NBC taps Dolby E

According to Dolby Laboratories, NBC will use Dolby E professional audio equipment to distribute multichannel sound with its DTV programming.

Dolby E, designed to provide stations with a broadcast infrastructure to support Dolby Digital sound, was introduced at NAB 1999.

NBC will use Dolby E encoders at the network level to encode DTV audio before distribution to affiliates, and Dolby will provide technical assistance to affiliates as they make the transition to multichannel sound.
WITH PRODUCTS LIKE THESE,
A WORLD OF CONTENT BEGINS TO LOOK LIKE
A UNIVERSE OF POSSIBILITIES.

The future is all about content. Content is a lot about video. And with 40 years of providing the industry's best switchers, digital video platforms, routers and modular products, the Grass Valley Group knows more about video than anybody else.

Especially as it goes digital.

Webcasting. Video on demand. D-cinema. Data-enhanced broadcasting. Streaming Internet transmissions. The world is moving from broadcasting to digicasting — to one of Media Without Bounds™.

And wherever digital content moves, Grass Valley Group will be there, with solutions ranging from our Emmy® award-winning Profile® digital video platform line to new technologies for media-asset management and Web publishing. All the hardware, software and new media technologies necessary to take advantage of the universe of opportunities available through digital content.

So open up a world of content, with complete solutions from the Grass Valley Group. Visit www.grassvalleygroup.com for more information. And expand your universe.

GRASS VALLEY GROUP
Media without bounds™
E-commerce on DTV

Describe the system you’re offering to the broadcasters and compare it with that of other datacasting firms.

The company’s relying on the fact that the Internet, with its bandwidth constrictions, and the digital broadcasting universe, with its essentially unlimited bandwidth, will converge into a new set of opportunities. What we provide is a security environment. If you’re in the content business and you have intellectual property that has value, rather than using the traditional broadcast model, which is [to have] really rich content and charge advertisers to show it, there’s sort of a hybrid opportunity to provide distribution of that material on a pay-per-view, pay-per-license basis. In addition to that, we’ve got a whole set of infrastructure-type technology that we can provide broadcasters.

You get a look and feel like it’s home page, but there are virtually no constrictions on what you can do with the bandwidth. Some of that will be interactive, because there is a backchannel capability.

Who are your existing technology partners, and whom do you need to work with to provide that capability to PC users?

The idea is to feed off the body parts that exist today in the PC industry, not to create proprietary boxes, which is the biggest difference between us and the closest competitor that we have, in my view, which is Geocast. We don’t have boxes. We have a personal computer, a tuner card, and basically that’s it. You obviously need an antenna, too, to capture the digital signal. On top of that we provide all of the integration for the client [the PC] and, from the broadcaster’s point of view, the backroom hardware and software to actually create the transmission.

What card suppliers are you working with?

We’re working with Pinnacle, Creative and Hauppauge. LG [Electronics, which has formed a datacasting firm called Triveni Digital], although it has not announced its intent to be in the consumer business, is providing tuning capability in our test environments.

What testing have you done so far?

The initial alpha testing was with WNIN in New Jersey, the public broadcaster. They already had an existing relationship with Sarnoff, which is our R&D arm for digital television, so we were able to use a GE satellite, transmit at 2 Mb/s up to the satellite, and receive down through the LG [Electronics] tuner card at the local station. We included some of their local content such as news, weather and sports. We added other data types, such as raw data and other pictures, to basically prove that the technology works.

Another technology partner [that participated] is Fantastic Corp. … We have exclusive North American rights to the Fantastic license.

What does Fantastic do?

Once the media exists, it’s got to be tagged for transmission, and it’s got to be scheduled into the 19.4-Mb/s stream, so there’s a graphical user interface that makes it very easy for the broadcaster to do that. Fantastic has a CMC [Channel Management Center] product, which is their server product, and CEC [Channel Editorial Center] product, which is their client product, and we sell a combination of both of those. That sits today on top of an HP server, and we will sell the infrastructure product to the broadcaster. That’s what we’re doing now with our rollout with Capitol Broadcasting and DTV Plus in Raleigh, N.C. That very quickly will be followed up with a second effort in Baltimore with Sinclair and then a third effort in Cincinnati with Clear Channel, both probably in the next six weeks. We will work with public broadcasters in Washington and Oregon.

How does the revenue stream get back to the broadcaster?

As part of the process, on the front end, we tag all the information. So we know who the creator was, what the transmission method was, where it went, how big the information is. Once it comes back through the process, it’s encrypted to the point where it gets in the personal computer, and that’s where the intellectual property exists with Wave Systems. Once it’s requested, there’s a variety of different ways that the transactions could occur.

Think of it as an EZ-Pass. I can come through and just play for 30 seconds, I can buy a license to an MP3 song. The artist can determine whether I can play it once for a fee or have to buy a license, whether I want to play just one song or the entire album. Once that occurs, then there’s going to be a revenue share, because we’ve got a backend contract-management system, [which] can keep track of all of that.
Our Streaming Media issue is overflowing with information

Is streaming media the wave of the future?

On June 12, Broadcasting & Cable takes a comprehensive look at streaming media. You'll learn about the newest applications and opportunities, and how you can utilize them. We'll also look at the major players, so you'll know where to find exactly what you need.

Broadcasting & Cable's Streaming Media Report will reach thousands of media executives eager to learn about streaming technology. In fact, your message will be seen by more content providers than with any other industry publication. Reserve your space today, and watch interest in your company really start to flow.

BONUS DISTRIBUTION:
STREAMING MEDIA EAST 2000, New York
PROMAX & BDA, New Orleans
What do you want to watch today?

Rogers Cable begins field testing Microsoft TV Platform

By Ken Kerschbaumer

Microsoft headed into NCTA's Cable 2000 in the midst of a first-class struggle with the U.S. Justice Department over its future. But that distraction isn't stopping Microsoft from moving ahead with plans for its Microsoft TV platform.

With respect to the cable market, Microsoft has spent more time positioning and investing than delivering in North America. So this month's start of field testing with Rogers Cable in Toronto is an important step for Microsoft's TV platform, first introduced at last year's NCTA convention.

The field testing is part of Microsoft's $400 million investment in Rogers Communications, a deal announced last July. Phil Goldman, general manager Microsoft TV platforms, says the deal with Rogers is a great example of the potential of Microsoft TV, because Rogers will use Microsoft's end-to-end solution for reaching a million customers.

Customers of Rogers Interactive will be able to surf the Web, receive e-mail and even shop and bank online via their TV set and cable connection.

"The big issue is building the interactive market, and that's where our focus is right now," says Goldman. "We have to prove enhanced TV can be successful, and that's tough because the industry has tried it before and failed."

It's also tough for Microsoft because many view the company's forays into the market with a tremendous amount of skepticism. Microsoft speaks as if it is advancing technology to help an entire market segment, even its competitors, but those outside the company wonder "what's the catch?"

On May 9, Microsoft expanded that reach a little further with a 2% investment in SeaChange International, valued at $16 million to $20 million. The deal with Microsoft includes joint development with the Windows Media Technologies group to build a single server platform that can stream MPEG-2 video to TVs and IP video to PCs. Product development will take place during the next six to 12 months.

An interesting side note to the deal is that SeaChange has partnerships with companies like Liberate that are direct competitors to the Microsoft TV Platform. But the 2% investment in a company that offers technology that helps a
competitor is typical in today’s business environment.

“Microsoft is often viewed as threatening by companies that are in new areas where Microsoft has aspirations,” says Alan Yates, Microsoft TV platform group director of marketing. “We’ve struggled early on to determine what the right strategy was to make sure we were viewed as a partner to the industry.”

In recent years, that strategy has resulted in a number of investments in cable companies. Microsoft’s first foray into a cable investment was a $1 billion investment in Comcast in June 1997. That deal focused on Microsoft software enhancing Comcast’s high-speed data and video services delivered via its cable systems.

And last year there were two more investments. The largest was a deal completed in May in which Microsoft sent $5 billion to AT&T. Now, both companies are working on deployment of digital cable services in two to-be-announced cities.

AT&T is using Microsoft’s TV software platform in its set-top devices, and estimates are that a number of set-tops using Microsoft’s Windows CE-based software could be in the 7.5 million to 10 million range from that deal alone. The other deal in 1999 was the one struck with Rogers.

Yates says the AT&T investment, and others like it, will help build the case for enhanced TV. “We were looking for a tight partnership to break the chicken-and-egg problem,” says Yates. “We gained a major partner who was as committed as we were to get advertisers, broadcasters and programmers excited. It was all about creating a close collaboration to bring broadband enhanced TV to the marketplace.”

But for all the money invested by Microsoft, the company’s TV platform has yet to materialize in homes. Charlie Tritschler, vice president of marketing for Liberate Technologies, a competitor to Microsoft in the cable space, says his company has a deal with Comcast as well, and that Liberate’s technology should be up and running with a Comcast system later this year. But he doesn’t see the same thing happening with Microsoft. “In fact, at the Comcast Investor Conference in Philadelphia, which I was a part of, they displayed the technologies they’re deploying this year, and it was ourselves and Worldgate. There was no Microsoft mention, booth or anything,” he adds.

Goldman counters that the decision to roll out enhanced TV is ultimately up to the MSO. “What I can tell you is we’re going to be ready to roll out in the second half of this year and everything that we’re doing is focused on that. But we obviously can’t commit to a month or day, because that would be unfair to those doing the heavy lifting.”

To Tritschler, however, the Comcast deal is money changing hands without technology changing hands. “It’s a classic example of Microsoft buying its way into the market, and it’s because they don’t have the technology today. And because of that, they’re trying to influence the people who are going to make the decisions in the future, by influencing the business today.”

But Goldman says the investments are just that—investments. “What we’re trying to do, generally, with these investments is help make enhanced TV move into the next phase, and those companies are the ones taking the big risk, more so than Liberate or us,” he adds. “And Liberate is focused on competition with us. If I were them, I’d focus on us, too. But our concern is not competition.”

Yates believes Microsoft’s investments, particularly in Comcast, highlight Microsoft’s commitment to the medium. “Early on, we determined to make an investment that was a signal to the marketplace of the value we placed on cable,” he says. “It was a good way to tell the rest of the market that we felt that cable’s long-term assets were undervalued; it’s a great medium for two-way communication and, long term, for interactive services.”

Much of Microsoft’s approach to the Microsoft TV Platform is based on experience with its Web TV product. Yates says that by understanding the hardware and software aspects needed for the Web TV receiver, Microsoft has a greater understanding of what the capability of the software for traditional set-tops needs to be.

“We’ve taken the approach to separate the technology around Web TV into pieces so that cable operators can choose the parts they need,” he explains. “Our competitors, like Liberate for example, have started from the other direction, by developing a browser and then trying to develop a comprehensive solution from that point on. In the marketplace today, you have a set of low-end system software suppliers who started in Europe, and a set of higher-end people focused on browser environment, like Liberate, who have followed our lead in developing an advanced set-top box feature set.”

But Tritschler doesn’t agree with Yates’ assessment. “I don’t know what he means by us coming from a different direction by being browser-focused and then trying to enhance it,” counters Tritschler. “We really did the opposite. We focused on enhancing the TV experience, and used all the technologies of the Internet to do that.”
VOD: Moving from concept to reality

Video-on-demand, interactive services share spotlight with traditional programming

By Ken Kerschbaumer

Video-on-demand ... Interactive ... video-on-demand ... Interactive.

There were so many companies touting a hardware solution, software solution or end-to-end solution to either video on demand or interactive television at NCTA 2000 that it almost could leave one with the impression that good old-fashioned cable television is very last century. And by the end of the year, that statement might be true.

"We're now talking with every major cable operator, and what we're learning is that every one of them will do some level of deployment of VOD over the next six months," says Tim Rea, Diva executive vice president and chief operating officer. "Maybe it'll be the first deployment, or it will be more. And in 2001, there's no doubt that VOD will become pervasive."

To see the inroads that VOD has made from being a concept to becoming a reality, one needs look no further than Diva. It wasn't too long ago that Diva would arrive at trade shows with an 18-wheeler full of equipment and call it a booth. Today, that truckload of equipment has been replaced by a few racks of equipment. And Diva can now claim 20,000 customers in seven deployments, with as many as 2 million Charter Cable customers in the Los Angeles area set to sign up by summer.

"The Charter deal is for 2 million customers, and that's a watershed for the VOD category and the cable industry," says Rea. "We're still talking with them about what hubs we go into."

On top of that announcement came the news last Wednesday that Diva had signed a deal with Time Warner to port Diva's hardware and software to Time Warner's Pegasus VOD platform. The importance of that announcement is that it shows how far Diva has come with its technology. Critics of Diva point to its proprietary aspects, but Rea says the recent deals discount those claims.

"When we were first starting, we had to do a couple of proprietary things, like provide our own box, in order to show that we could do VOD," says Rea. "But when we convinced others that we were real, we were able to do things like make a deal with Motorola and now we're ported to their box. Certainly the Charter deal forever quiets that issue of whether or not we're proprietary."

The technical issues, however, are the least of the difficulties according to one industry expert. "Nobody has had a real market impact because they haven't been able to sell it to consumers," says Adam Goldberg, Harmonic staff engineer, advanced systems development. Harmonic is heavily involved in conditional access, a potential solution to content gatekeepers who feel the new technologies offer a little too much freedom. "Either they charged too much, you needed an extra phone line, or you needed an extra set-top box. The idea of VOD exists, but you need to be able to have something that people actually want to pay for."

Goldberg adds that the trick is not technical. "The technical capability is there, and on the more advanced networks the bandwidth is there," he says. "You can do interesting things with it, but the trick is selling it and coming up with features and pricing that people want."

I am the Intertainer

Diva isn't alone in expecting a big 2000 and an even bigger 2001. Intertainer will be getting its first customers up and run-
Cable operators can insulate their subscribers cable bill becomes more.

First, and to everyone.

revolution, because everyone.

ing, and ti e services. Throw the occasional mishap like Time Warner ticking off millions of viewers (it doesn’t matter who was right, it does matter who gets mad) and the cable industry needs to make sure it offers every advantage it can over its competitors (that means DBS).

That’s where interactivity comes in. First, the cable operator arranges to get some high-quality digital set-top boxes that basically put a computer on top of the television set. Then you offer a slew of VOD services, high-quality interactive content, and Internet access. The subscribers cable bill becomes a little more expensive, and, most importantly, they don’t hit the road, enticed by Direct TV’s “NFL Full Ticket.” Or, maybe they do, but at least the cable operator did everything they could to stop them.

At least that’s the way it’s supposed to happen.

Making it happen

Cable operators can try to attract customers by using words like digital and high speed, but the consensus among insiders is that the difference is going to be content.

For cable operators, the trick is finding out what services to layer on top of that two-way network. Pick the right layers and they might create an enticing package to viewers. Pick the wrong ones and the viewer won’t even notice they’re offered.

Scientific-Atlanta’s Ken Klaer, vice president and general manager, marketing and business development, subscriber networks, says that VOD is a perfect example of a service that should effectively take advantage of the two-way stream. Bandwidth-intensive content flows to the set-top, while low-bandwidth commands, like VCR functionality, and head back from the viewer.

“One of the challenges for the cable operator is taking a server and integrating it with the billing system and making sure the network is properly designed and configured,” he says.

There’s also the question of how many servers will be needed to handle viewer demand. David Greer, senior system consultant with Concurrent Computer Corp., says that a rule of thumb is 10% peak usage. So for 20,000 digital subscribers plan for 2,000 streams to be available at the peak time. At 320 streams handled per server, that would mean seven servers.

But for many cable systems it still comes down to the set-top box. If they deploy the right set-top box they can consider VOD. Scientific-Atlanta, which currently offers the Explorer 2000, 3000 and 5000 digital set-tops introduced three versions of its latest—the Explorer 6000.

“The first one is Internet-centric, with an additional Docsis tuner built in, as well as additional processing speed and memory,” says Klaer. “That’s three tuners in the set-top, with the Docsis tuner offering a way to get high-speed data to the box. What the cable system does with it is up to them.”

The other two models include a video-centric version that uses MPEG-2 for its third tuner (allowing picture-in-picture or feeding of a second television), and the third is an HDTV tuner. The Internet version ships in September with the others shipping in the fourth quarter.

The relationship between server and set-top is also important because the greater the flexibility in the set-top box architecture the more the placing of servers in strategic locations can help create more available bandwidth. “You might want to put high-demand content on the servers at the hub and manage it as a continuous VOD server,” Klaer says.

Greer says that he’s already had experience getting VOD services up and running, with a service for 50,000 Time Warner customers in Tampa Bay beginning in the next week. He’s also working with Cox Communications in San Diego on an installation that will be rolled out later this year.

But again, it might come back to content. And with the tremendous amount of Internet content already out there, the easier it is to tap into that content, the easier it might be to get customers excited.

Taplin adds that every application creator for Intertainer is done in either HTML or Java, and at NCTA they announced that Intertainer will work on Scientific-Atlanta’s Explorer set-tops and the DCT-2000 and DCT-5000 from Motorola as well as a PC with a cable modem.

“All of those products can run off the same database, and that’s important, because we think operators need to stay completely neutral in terms of hardware because there are constant efficiencies in hardware,” he says. “So we also work on Cube, SeaChange, and Concurrent servers.”

So will cable operators get it and not miss the opportunity to tap into interactive? The consensus seems to be yes.

“The DCT5000 and the Sony Cablevision platforms will be showing operators that by not being cheap you actually get advantages,” says Taplin. “Chuck Dolan is willing to spend a little money and he’s getting something cool, and I think AT&T will and Paul Allen will as well. A few people will be leaders and then everyone else will have to follow. If you don’t allow the PC to become the driving entertainment platform in the home.”
You’ve got TV (AOL style)

Challenger to Microsoft’s WebTV, available this summer, make its full-feature debut at NCTA’s Liberate booth

By Ken Kerschbaumer

AOL TV—AOL’s answer to Microsoft’s WebTV—made its debut at NCTA at the Liberate booth. AOL plans to introduce the service this summer. “This is a live system that is now in a lot of beta testers’ homes, and we’re trying to get it ready for launch,” said Carlos Silva, vice president, product studio AOL devices. New members will be able to get the service for $21.95 a month while existing AOL customers will be able to get the service with a slight uptick in their monthly charge, he said.

Users will hook up a Philips set-top box to their TV through the cable set-top box so that AOL TV can interact with the video programming. A list of functions down the left side of the screen includes instant messaging, chat, and e-mail functions.

“AOL TV is all about watching television and creating new e-commerce opportunities,” said Silva. “Things like Shop AOL will be available online, and customers will be able to buy products through their television sets.”

Liberate developed much of the software supporting the service. “We’ve used their middleware hooked up with our AOL technologies to communicate with the existing rooms, chat rooms, buddy lists, and displaying them on the TV,” Silva explained.

Liberate CEO and President Mitchell Kertzman said some are still skeptical about interactivity because attractively packaged content like that of AOL TV hasn’t had a chance to attract an audience yet. “It’s taken a while for the technologies and infrastructure to be more mature, and it’s also required cable companies to build relationships with companies like ours, Cisco and others.”

Kertzman said that, because interactive technology is an in-your-face experience, cable companies have been careful in its rollout. “You can understand that cable companies would be cautious about not doing something that makes the viewing experience worse or risks revenue streams or drives viewers to competitors. “Given that, the evaluation, testing and experimentation with business models and things like that are understandable and appropriate.”

Most important to Liberate is that AOL understands packaging of Internet content. “What our customers want

SPECIAL NCTA 2000 REPORT

AOL TV was demonstrated at NCTA last week.
is to make compelling content available to their customers," he said.

AOL TV's screen is different from its graphics-intensive online service, and, Silva said, that's no accident. "We're doing more than just translating Web site to TV sets. We're trying to create a whole new service that leverages the great things that AOL offers."

What becomes of AOL TV remains to be seen, but, as broadcasters and cable systems begin to wrestle with delivering Internet and interactive content over the television, Kertzman believes, there are some definite dos and don'ts.

"I think consumers are going to want interactivity and enhanced programming, but it's important that it isn't forced on them. It has to be the viewer's choice. The relationship of the TV viewer with the television program is a very special intimate one. And you fool around with that at your peril."

Kertzman said he has heard people complain about the reminders on the Discovery Channel to get more information at the Web site. The frustration is that the viewer doesn't have the means to turn that off.

"If that prompt were sent via an interactive platform, the viewer would have the opportunity to turn that off," he explained.

---

**How integration might look**

**IP, MPEG protocols will co-exist—at least for a while, expert NCTA panel says**

By Ken Kerschbaumer

The NCTA technical session "Technical Screaming Streaming" on Monday, May 8, took a deeper look at the changing definition of convergence and how cable operators will integrate interactive content and IP content into their offerings.

"Where convergence used to mean telephony and video, it now means IP and video and how the cable infrastructures and technologies are going to handle them globally," says Paul Farr, vice president, marketing, for We.jener Communications. "It's not just a small aspect of a particular architecture that has to change."

Harr, who spoke on the issue of IP data over satellite to cable head ends, believes that the evolution to a feature-rich multimedia experience will outgrow the "unicast" infrastructures that send the same information to all customers.

"The model is going to require the storing and forwarding of content to the edge servers," he says, "because the costs of disk-based servers is less than creating a backbone that can handle the demands.

"The unicast model doesn't work with high-bandwidth content and increased demand for that content," Harr added. "What makes most sense is taking that content closer to the edge of the network. And that model follows for video-on-demand as well as IP."

Dr. Eill Wall, Scientific-Atlanta technical director, subscriber networks, added that, for all the talk of technologies, it will be services, not set-tops, that will be bought by consumers. And these services will define the capabilities of tomorrow's set-top boxes. Wall said set-tops will meet a number of demands.

"They'll support both analog and digital video and will also be an Internet appliance," he explained. "They'll also be a communications device for voice and video messaging, and will be a home gateway to the home network."

Dr. Mukta Kar, CableLabs senior member of the technical staff, addressed the issue of whether streaming should be accomplished with MPEG-2, IP or both. His conclusion? "Both will co-exist for a while until one precludes the other," he said. "IP is preferable for subscriber-to-subscriber demands, because it has a variable bit rate and is optimized for non-real-time delivery. In terms of broadcast demands, MPEG-2 is the best because of its fixed packet size and it's optimized for the synchronization of video."

Dr. Kar also mentioned RTP, but added that it has a large overhead.

Chia Li, Lucent Technologies technical manager, cable networks planning and model, says there will be no end to the demand for bandwidth and applications. The cable plant is evolving to a two-way, fiber-deep infrastructure, but quality will be heavily dependent on delay, jitter and packet loss. "Those factors are not independent, and they shouldn't be treated separately," he said.

Another factor in flexibility in future plants could be the use of MPEG-4 compression, according to Jan van der Meer, Philips consumer electronics technology manager. Van der Meer said MPEG-4 is suitable for streaming and is not a replacement for MPEG-2. "It's object-oriented, and that allows for sophisticated multimedia applications."

That's something many of today's interactive services lack. Cable services are primarily focused on video-on-demand, but there are companies like Wink that are engaged in offering icons that the user can click to get more information or buy products.

Wall added that video will increasingly be distributed on demand, some of it over IP and some of it over MPEG-2. There will also be the ability to play video games through the set-top box. "The bandwidth explosion is being driven in a couple of directions," he said.

But Van der Meer says that MPEG-4, which shares some commonality with MPEG-2, offers high coding efficiencies that could allow for object-oriented interactive services to be integrated into programming globally delivered over MPEG-2 or via IP for personal delivery.
## CHANGING HANDS

The week's tabulation of station sales

### PROPOSED STATION TRADES

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

<table>
<thead>
<tr>
<th>TVS</th>
<th>PROPOSED STATION TRADES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KGUN(TV)</strong> Tucson, Ariz.; <strong>KGMB(TV)</strong> Honolulu; <strong>KSN(TV)</strong> Topeka and <strong>KSNW(TV)</strong> Wichita, Kan.; <strong>KMTV(TV)</strong> Omaha, Neb.; <strong>KRQE(TV)</strong> Albuquerque, N.M.; <strong>KOIN(TV)</strong> Portland, Ore.; <strong>WSAZ</strong>-TV Huntington/Charleston, W.Va., and seven satellites</td>
<td></td>
</tr>
<tr>
<td><strong>Seller:</strong> Florida Media Broadcasters Inc., Altamonte Springs, Fla. (Jim McCotter, CEO); no other broadcast interests</td>
<td></td>
</tr>
<tr>
<td><strong>Facilities:</strong> KGUN: ch. 9, 110 kW visual, 21.94 kW aural, ant. 3,722 ft.; KGMB: ch. 9, 209 kW visual, 80.5 kW aural, ant. -50 ft.; KSN: ch. 27, 912 kW visual, 138 kW aural, ant. 1,050 ft.; KSNW: ch. 3, 100 kW visual, 20 kW aural, ant. 1,000 ft.; KMTV: ch. 3, 100 kW visual, 20 kW aural, ant. 1,371 ft.; KRQE: ch. 13, 89.1 kW visual, 9 kW aural, ant. 4,178 ft.; KOIN: ch. 6, 100 kW visual, 15.1 kW aural, ant. 1,760 ft.; WSAZ-TV: ch. 3, 42.7 kW visual, 7 kW aural, ant. 1,273 ft.</td>
<td></td>
</tr>
<tr>
<td>Affiliation: KGUN: ABC; KGMB: CBS; KSN, KSNW: NBC; KMTV, KRQE, KOIN: CBS; WSAZ-TV: NBC</td>
<td></td>
</tr>
<tr>
<td><strong>KUEO(TV)</strong> Fresno/Visalia, Calif.</td>
<td></td>
</tr>
<tr>
<td><strong>Price:</strong> $60 million</td>
<td></td>
</tr>
<tr>
<td><strong>Buyer:</strong> Ackerley Group Inc., Seattle (Barry A. Ackerley, chairman); owns/is buying 14 other TV stations, four AMs and four FMs</td>
<td></td>
</tr>
<tr>
<td><strong>Seller:</strong> Fisher Cos. Inc., (William W. Krippaehne Jr., president); owns 12 TV stations, 10 AMs and 16 FM stations</td>
<td></td>
</tr>
<tr>
<td><strong>Facilities:</strong> Ch. 47, 2,624 kW visual, 529 kW aural, ant. 1,959 ft.</td>
<td></td>
</tr>
<tr>
<td>Affiliation: CBS</td>
<td></td>
</tr>
<tr>
<td><strong>WNTO(TV)</strong> Daytona Beach/Orlando, Fla.</td>
<td></td>
</tr>
<tr>
<td><strong>Price:</strong> $22.85 million</td>
<td></td>
</tr>
<tr>
<td><strong>Buyer:</strong> Entravision Communications Corp., Santa Monica, Calif. (Walter A. Ulloro, chairman); owns/is buying 14 TV stations and 10 radio stations. Note: Entravision is buying Z-Spanish Media Corp., which owns 13 AMs, 19 FMs and has one LMA</td>
<td></td>
</tr>
<tr>
<td><strong>Seller:</strong> Florida Media Broadcasters Inc., Altamonte Springs, Fla. (Jim McCotter, CEO); no other broadcast interests</td>
<td></td>
</tr>
<tr>
<td><strong>Facilities:</strong> Ch. 26, 2,750 kW visual, 2,750 kW aural, ant. 1,063 ft.</td>
<td></td>
</tr>
<tr>
<td>Affiliation: Independent</td>
<td></td>
</tr>
<tr>
<td><strong>Broker:</strong> Media Ventures Partners</td>
<td></td>
</tr>
<tr>
<td><strong>KXVO(TV)</strong> Omaha, Neb.</td>
<td></td>
</tr>
<tr>
<td><strong>Price:</strong> $972,000</td>
<td></td>
</tr>
<tr>
<td><strong>Buyer:</strong> Mits Telecasting Co., Visalia, Calif. (Thomas F. Mitts, president/director). Mitts owns KSVG(TV) Superior/Lincoln, Neb.</td>
<td></td>
</tr>
<tr>
<td><strong>Seller:</strong> Gary M. Coca, Fresno, Calif.; owns KGMC(TV) Clovis/Fresno, Calif.</td>
<td></td>
</tr>
<tr>
<td><strong>Facilities:</strong> Ch. 15, 5,000 kW visual, 500 kW aural, ant. 1,558 ft.</td>
<td></td>
</tr>
<tr>
<td>Affiliation: WB</td>
<td></td>
</tr>
<tr>
<td><strong>Construction permit for KPXX(TV)</strong> Odessa/Midland Texas</td>
<td></td>
</tr>
<tr>
<td><strong>Price:</strong> $135,000</td>
<td></td>
</tr>
<tr>
<td><strong>Buyer:</strong> J.B. Broadcasting Inc., Palm Springs, Calif. (James L. Primm, president). Primm has interest in four FMs</td>
<td></td>
</tr>
<tr>
<td><strong>Seller:</strong> Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. “Bud” Paxson, chairman/owner); owns/is buying 57 other TV stations; owns one AM and one FM</td>
<td></td>
</tr>
<tr>
<td><strong>Facilities:</strong> Ch. 30, 1,530 kW visual, ant. 728 ft.</td>
<td></td>
</tr>
</tbody>
</table>

### THIS WEEK

<table>
<thead>
<tr>
<th>TV/Radio</th>
<th>$0</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Combos:</strong></td>
<td>$2,094,451,000</td>
<td>7</td>
</tr>
<tr>
<td><strong>FMs</strong></td>
<td>$0</td>
<td>0</td>
</tr>
<tr>
<td><strong>AMs</strong></td>
<td>$200,000</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>$2,741,108,000</td>
<td>13</td>
</tr>
</tbody>
</table>

### SO FAR IN 2000

<table>
<thead>
<tr>
<th>TV/Radio</th>
<th>$2,133,450</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Combos:</strong></td>
<td>$6,020,060,717</td>
<td>92</td>
</tr>
<tr>
<td><strong>FMs</strong></td>
<td>$532,529,768</td>
<td>114</td>
</tr>
<tr>
<td><strong>AMs</strong></td>
<td>$175,577,885</td>
<td>87</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
<td>$8,002,838,959</td>
<td>321</td>
</tr>
</tbody>
</table>

### WSMJ(FM) Olive Springs/Knoxville and LMA for WOKI-FM Knoxville, Tenn. |
| **Price:** $300 million |
| **Buyer:** Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 61 other AMs and 138 other FMs |
| **Seller:** Dick Broadcasting Co., Greensboro, N.C. (Allen Dick, president); owns WKRZ(FM) Asheboro/Greensboro and WCKL(FM) Winston-Salem/Greensboro, N.C. |
| **Facilities:** WAPI: 1070 kHz, 50 kW day, 5 kW night; WYSF: 94.5 MHz, 100 kW, ant. 1,214 ft.; WJOX: 690 kHz, 50 kW day, 30 W night; WZRR: 690 kHz, 50 kW day, 30 W night; WRAX: 107.7 MHz, 100 kW, ant. 1,237 ft.; WDFK: 103.3 MHz, 100 kW, ant. 1,233 ft.; WFXV: 104.5 MHz, 49 kW, ant. 1,312 ft.; WNOX(AM): 990 kHz, 10 kW; WIKV-FM: 107.7 MHz, 91 kW, ant. 2,053 ft.; WNOX-FM: 99.1 MHz, 6 kW, ant. 328 ft.; WSMJ: 98.7 MHz, 6 kW, ant. 328 ft.; WOKI-FM: 110.3 MHz, 100 kW, ant. 2,001 ft. |
| **Formats:** WAPI: news/talk; WYSF: hot AC; WJOX: sports; WZRR: classic rock; WRAX: alternative rock; WDFK: country; WFXV: oldies; WNOX(AM): news/talk; WIKV-FM: C&W; WNOX-FM: news/talk; WSMJ: country; WOKI-FM: rock hits of the '70s, '80s and '90s |
| **KTCY(FM)** Pilot Point/Dallas, TX |
| **KKX(BEAM)** Sherman/Dallas and **KSAH(AM)** San Antonio, Texas, and **KREA(AM)** Ontario/Los Angeles, CA |
| **KFOX(FM)** Redondo Beach/Los Angeles and **KKJO(FM)** San Francisco, Calif. |
| **Price:** $165.2 million ($121.7 million cash and $43.5 million worth of stock) |
| **Buyer:** Spanish Broadcasting System Inc., Miami (Raul Alarcon Jr., chairman/president); owns/is buying 19 other FMs, including KLAX-LONG BEACH/LOS ANGELES, Calif., and KLEY-FM Floresville/San Antonio, Texas |
| **Sellers:** KSAH, KREA, KFOX, KKJO: Rodriguez Communications LLC, Dallas (Marcos A. Rodriguez, chairman); owns/is buying three AM stations and six FMs, including KDMC(AM) High Park/Dallas, Texas. Note: Rodriguez is in the process of buying KKJO from Clear Channel Communications Inc. KKXEB, KTCY: New World Broadcasting Corp., Dallas (Marcos A. Rodriguez, chairman); owns/is buying KTAO(TV) Greenville/Dallas/Fort Worth and KZIP(AM) Amarillo, Texas |
Facilities: KTCY: 104.9 MHz, 2.35 kW, ant. 1797 ft.; KXEB: 910 kHz, 1 kW; KSAM: 720 kHz, 10 kW day, 1 kW night; KREA: 93.5 MHz, 3 kW, ant. -65 ft.; KFOX: 93.5 MHz, 3 kW, ant. 175 ft.; KXJO: 92.7 MHz, 1.8 kW, ant. 370 ft.

Formats: KTCY, KXEB, KSAM: Spanish; KREA, KFOX: Korean/to be Spanish.

KSRA-AM-FM Salmon, Idaho
Price: $345,000
Buyer: Salmon River Communications Inc., Idaho Falls, Idaho (James B. Hone, president); no other broadcast interests

Facilities: AM: 960 kHz, 1 kW day; FM: 92.7 MHz, 1.5 kW, ant. -880 ft.
Formats: Both country

Broker: Media Services Group Inc.

—Compiled by Alisa Holmes

**Clear Channel spins, cont'd.**

Federal approval of the merger of AMFM Inc. into Clear Channel Communications Inc. hinged on the divestiture of some 112 radio stations worth about $4.3 billion. Broadcasting & Cable will continue to report on the specifics of the deals as documents are released by the FCC. The first set of contracts, for stations worth about $2.04 billion, was reported in the April 17 issue.

**License only of KCMG(FM) Los Angeles**

Los Angeles; WCGG(AM) Coral Gables/Miami, Fla.; WFXC(FM) Durham/Raleigh, N.C., WQQM(FM) Raleigh/Durham, WNNL(FM) Fuquay-Varina/Raleigh/Durham and WFXK(FM) Tarboro/Raleigh/Durham; WJMO(Am) and WZAK(FM) Cleveland; WJMJ-ZF Anderson/Greenville, S.C., and KBFM(FM) Dallas and KBXX(FM) and KMZ(JF) Houston

Price: About $1.3 billion
Buyer: Radio One Inc., Lanham, Md. (Alfred Liggins, president); owners were(Am)-WENN(FM) Cleveland

**Swap of WJQY(AM)-WSBY-FM, WLWV-FM, WTGM(AM)–WQHO(FM) Salisbury, Md., wosc(FM) Bethany Beach, Del./Salisbury, WLW(BF) Fenwick Island, Del./Salisbury and WFFG(FM) Ocean City/Salisbury; WQBB-FM, WTKA(AM)-WKQL(FM) and WYBN(AM) Annapolis, Md.; WIS(AM) formerly WULS-WLXJ-FM (formerly WXR-FM) Rossville, Ga./Chattanooga, Tenn., and WUSV-FM Cleveland/Chattanooga, WXXJ(FM) Signal Mountain/Chattanooga and WLWF-FM South Pittsburg/Chattanooga, all Tenn.; KTEX(FM) Brownsville/McAllen and KBFM(FM) Edinburg/McAllen, Texas, and WBIZ-AM-FM Eau Claire, WOBE(FM) Bloomer/Eau Claire, WATZ(FM) Chetek/Eau Claire and WME2-AM-FM Menomonie/Eau Claire, Wis., for Clear Channel's WKKR(FM) Raceland/Melbourne, Fla.; KDAT(FM) and KHAK(FM) Cedar Rapids and KRNA(FM) Iowa City/Cedar Rapids, Iowa; KMJJ-FM and KRMD-AM-FM

Shreveport, La., and WNNK-FM and WTCY(AM) Harrisburg, WTPA(FM) Mechanicsburg/Harrisburg and Wnce-FM Palmyra/Harrisburg, Pa.

Note: Cumulus also is acquiring wim3(AM)-WAOA(AM) Miami

Value: About $209.5 million (includes about $36.6 million cash; deal was renegotiated from value of $219.5 million including $147.5 million cash [B&C, May 8])

**KGIG(FM) Riverside, KS0O(AM) San Diego, KFOJ(AM) Walnut Creek/San Francisco, KSJ0(AM) and KURX(FM) San Jose and KCLN(AM) Fremont/San Jose, all Calif.; WPOC(AM) Baltimore; WMYJ(AM) Biloxi and WKNX-FM Pascagoula/Biloxi, Miss.; WRFX(AM) Reading, Pa., and KBRQ(FM) Hillsboro/Waco, Texas

Price: $107.406 million
Buyer: Chase Radio Properties L.L.C., San Antonio, Texas (Anthony R. Chase, operating manager/51% owner). Anthony Chase owns 72% of Faith Broadcasting Corp., which owns 45% of KTJM(AM) Port Arthur, Texas (being sold to Clear Channel)

**WHMP-AM-FM Northampton, Mass.

Price: $12 million

**WIRA(AM) Fort Pierce, Fla.

Price: $200,000 cash
Buyer: Genesis Communications, Atlanta (Bruce Maduri, principal; Starter Enterprises, parent); owns wamt(AM) Melbourne, WJLU(AM) and WFRN(AM) Orlando and WLVU(AM) and WBBM(AM) Tampa, Fla.

FCC documents also disclose that Clear Channel and AMFM are putting some other stations into trust. The companies are worried that the deals for these stations might not close in time for them to consummate their merger. Charles E. Giddens was named the trustee. He will operate the stations pending their being spun off. Note that the contracts for the following deals have not yet been released and the prices for the stations have not been disclosed:

**KXJO(FM) Alameda/San Francisco, Calif., and KVOD(AM) Denver (minority buyer) Rodriguez Communications Inc. plans to buy; Rodriguez already has filed to sell KXJO to Spanish Broadcasting Systems Inc. [see "Changing Hands" item]

**KBCO(AM) Newport Beach/Los Angeles and KACD(AM) Santa Monica/Los Angeles, Calif. (Entertainment Communications Corp., which currently owns LS buying kss(FM) Riverside/Los Angeles and kssz(AM) San Bernardino/Los Angeles and klob(FM) Thousand Palms/Los Angeles, plans to buy)

**WPLR(AM) New Haven, WNLU(AM)-WEFX(AM) Norwalk/Stanford and WSTC(AM)-WHKL(AM) Strand, Conn.; WAPE-FM, WBWL(AM)-WXML(FM) and WOKV(AM) and WKCL(AM) Jacksonville, WNFV-FM Atlantic Beach/Jacksonville and WEDR(AM) Miami, Fla., and WFOX(FM) Gainesville/Atlanta, Ga. (These stations are not part of the Clear Channel/AMFM spinoff. Cox Radio Inc. filed last year to swap its KFI(AM)-KOST(FM) Los Angeles for these stations [B&C, Sept. 20, 1999]. The FCC has approved all the transactions except that of WFOX, which is holding up the entire deal.)

**WMEZ(AM) Pensacola and W XBM-FM Milton/Pensacola, Fla. (Urban Radio Licenses L.L.C. plans to buy)

**KGO(AM) and KHKL(AM) Des Moines (Two Rivers Broadcasting L.P. plans to buy)

**WEEK(AM)-WODE-FM Easton/Allen-town, Pa. (Nassau Broadcasting Partners L.P. plans to buy; broker: Serafin Bros.)

**WQWR-FM Westerly, R.I. (FNX Broadcasting L.L.C. plans to buy)

—Elizabeth A. Rathbun
May 22—George Foster Peabody Awards, 59th annual presentation, luncheon. Waldorf-Astoria, New York. Reception: 11:30 a.m., program: 12:30 p.m. Contact: Tom Hober (706) 542-3787.

June 4-6—SCTE Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Caroline Crole (610) 363-6888, ext. 213.

July 16-19—Cable & Telecommunications Association for Marketing (Cabletec), Hyatt Regency Hotel, Boston. Contact: Seth Morrison (401) 370-5483.


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: (702) 794-4221.

June 18-21—Radio and Television News Directors Foundation TV Producers Workshop for Women and Minority News Professionals. Syracuse University, Syracuse, N.Y. Contact: Michelle Thioulouse (202) 467-5206.

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


August


Aug. 15-16—Access Conferences International Interactive TV Launches USA. Windows on the World, New York City. Contact: Johana Karmano +44(0)7840 2700.


September


October

Oct. 3-4—Instinct Services Group (ISG) INX Interactive music expo. Los Angeles Convention Center, Los Angeles: Kimberly Lauer (310) 201-8865.


When is a human-resources person not a human-resources person? When she’s considering buying eight Big Three network affiliates to double the size of the New York Times Co.’s Broadcast Group.

That was part of the on-the-spot training that Times Senior Vice President for Human Resources Cindy Augustine got before it was announced on April 27 that she would take over as president of Times Co.’s eight TV stations.

Augustine had accompanied then-President C. Frank Roberts to conduct due diligence at eight of the nine stations put on the block by Lee Enterprises. Although the Times’ bid ultimately was unsuccessful, Roberts, for one, predicts success for Augustine in future purchases. (Lee’s stations were bought by Emmis Communications Corp. for $562.5 million [see story, page 8].)

“We’re in a very testing time and facing very serious matters in broadcasting,” says Roberts, who stepped down after very serious matters in the presidency of the Roberts Corp. for $562.5 million. “Augustine will be able to take these issues and put them in place better than I would,” he says. “She’s 10 times smarter than I am.”

And she’ll do it while keeping her human-resources job. It will be a challenge, but Augustine, a lawyer by training, says she’s up to it. “We’ll be fine.”

Human resources, which she has run since February 1998, is sharply focused and has won a lot of respect inside the company, she says. And this is already obvious about the TV side: It’s filled of “very, very good, solid, professional, bright, hardworking operators who know their business very well.”

In the short period since she was named president of the Broadcast Group, Augustine has managed to visit two stations: CBS affiliate WREG-TV Memphis, Tenn., and NBC affiliate KFOR-TV Oklahoma City, in the nation’s 40th- and 45th-largest TV markets, respectively.

St.1 to go (with affiliation, market ranking): WTKR-TV Norfolk, Va. (CBS, 42); WNEP TV Wilkes-Barre/Scranton, Pa. (ABC, 51); WTOV-TV Des Moines, Iowa (NBC, 70); WHIN-TV Huntsville, Ala. (CBS, 82); WQAD-TV Moline, Ill./Davenport, Iowa (ABC, 88); and KSM-TV Fort Smith, Ark. (CBS, 118).

Augustine plans to get together with the general managers next month to brainstorm about where the group is going, she says. (Times Co. also owns Radio Disney affiliate WQEW (AM) and WQXR-FM New York, “the most listened to classical music station in the U.S.”)

Although she expected during her visits to be asked about her lack of direct broadcast experience, Augustine says it didn’t come up. Besides, managing in both fields isn’t that different, she says. In both cases, she has to set goals to ensure that performance standards are met, and no matter what the job, journalism “is very strongly embedded in our culture.”

She notes that six Times stations are ranked No. 1 in their markets, the other two at No. 2.

And Augustine is well known at the Times Co., having worked there off and on for some 10 years and being a member of the Executive Committee.

Augustine says she has no dramatic plans for the Broadcast Group. But, she remarks, with the advent of digital television, “it’s a very, very exciting time to be part of the broadcast industry. ... It is a time of big opportunity. It’s also a time of uncertainty.”

The Times Co. has already gone digital in one big way. All of its TV stations now are linked by a central master-control room, the Digital Operating Center in Norfolk.

But exactly what the stations will do with all their extra digital spectrum is not yet known, she says. In March, the Times joined a dozen other broadcasters to form the iBlaster network, which will use a portion of the digital spectrum to deliver Web content faster than the current connection methods. That service is expected to debut in 102 markets early next year. In the meantime, “we’ve got our eyes open” for other spectrum uses, Augustine says.

And, as indicated by the company’s recent interest in the station acquisitions may be on the horizon. Although the Times hasn’t bought a TV station since 1996, “we do occasionally look,” Augustine says. “We’ll continue to do that in the future. ... The leverage a larger player has is obviously beneficial.”

If it had acquired Lee, the Times would have been the nation’s 23rd-largest TV group. As it is, it reaches just 3.2035% of U.S. TV households (when its two UHF stations are discounted by 50%, per FCC practice), which puts the group at No. 33.

—Elizabeth A. Rathbun

The Times of her life

WANTED

Cynthia Hamilton Augustine


“It’s a very, very exciting time to be part of the broadcast industry.”
BROADCAST TV

Appointments at PBS, Alexandria, Va.: Harry Forbes, director of program press relations, New York, named senior director; Kevin Dando, associate director, education and online communications, named director; Dara Goldberg, associate director, corporate communications, named director; Donna Williams, associate director, program press relations, New York, named director; Chris Walz, senior manager, account services, named director.

Ken Kotara, VP, shared services, Haliburton Co., Houston, joins Belo, Dallas, as VP, finance.

Appointments at Tribune Co., Chicago: Andrew J. Oleszczuk, president, Tribune Ventures, named senior VP, development; Crane H. Kenney, VP and general counsel, named senior VP and general counsel; Luis E. Lewin, VP, human resources, named senior VP.

Vincent Manzi, general sales manager, WLVI-TV Cambridge, Mass. (Boston area), named VP/GM.

Matt Mansi, local sales manager, KWGN-TV Denver, Colo., named general sales manager.

Marci Burdick, news director, KYTV (TV) Springfield, Mo., named GM, WAGT (TV), Augusta, Ga.

Lee Petrik, director, programming and promotion, KPDX (TV) Vancouver, Wash. (Portland, Ore. area), named director, programming and broadcast operations.

Kent Saunders, accounting manager, KPNX (TV) Mesa, Ariz. (Phoenix area), named business manager.

Michael J. Costa, general sales manager, WDSI-TV Chattanooga, Tenn., named station manager.

Appointments at WTVK (TV) Naples, Fla.: David Kaye, national sales manager, named general sales manager; Michelle Scaffide, local saleswoman, named local sales manager.

Chris Danielle, recent graduate Central Washington University, joins KAPP (TV) Yakima, Wash. as news producer.

PROGRAMMING


Robert H. Friedman, VP, cable sales, domestic television division, Paramount Television Group, New York, named senior VP, cable sales manager.

Matthew White, president WPA Film Library, Chicago, named head of the film library, National Geographic Television, Washington.

Appointments at FX, Los Angeles: Eric Shiu, director of marketing, named VP, marketing and advertising; Rebecca Mann, theatrical marketing department, DreamWorks SKG, Los Angeles, named director, promotions; Kelly McGinnis, senior producer/director, TBS, Atlanta, named creative director, on-air.

Tracy Dolgin, COO, Fox Sports Net, Los Angeles, named president.

Appointments at The Weather Channel, Atlanta: Jason Hyde, associate director, research, named brand director, audience research; Mark Richardson, marketing manager, advertising sales, named brand director.

Lolë Aries, VP, production, Film Roman, Los Angeles, joins Nickelodeon as VP, production, animation studios, there.

Stephen Youngwood, director, software, books and new business, consumer products, Nickelodeon, New York, named VP, interactive products and book publishing.

Appointments at TV Guide, Tulsa, Okla.: Steve Notfi, senior VP, affiliate sales and marketing, Spice Networks, New York, joins as VP, sales and marketing for east region, New York; Tonia O'Connor, senior director, affiliate sales, Radnor, Pa., named VP, sales strategy.

Joan Aceste, VP, legal and business affairs, Comedy Central, New York, named senior VP.

Larry W. Jones, senior VP and general manager, TV Land, New York, named executive VP/GM.

Appointments at Lifetime Television, Los Angeles: Tracy Barrett, director, affiliate marketing, Fox Family Channels, Los Angeles, joins as director, affiliate advertising sales and distribution marketing.

Claude Howard, director, marketing, Playboy TV, Beverly Hills, Calif., named VP, satellite and special markets.

Deborah Giles, director, purchasing and travel, Careys-Werner Co. LLC, Studio City, Calif., named VP, administrative services.

Jay Weinman, director, video post production, Warner Bros., Burbank, Calif., joins Sony Pictures, Culver City, Calif. as director, post production.

Appointments at A&E Television Networks, New York: Michael Perez, manager, financial planning, named director, business development; Rosalind Clay Carter, director, employee development, Bristol-Meyers Squibb Company, New York, joins as senior VP.

FATES & FORTUNES

Sheila R. Shayon, VP, Time Warner New Media Consulting, New York, joins Wisdom Television, New York, as VP, programming, production and operations.

Ralph Cerenzie, director, News 12 Networks, New York, named VP, sales.

JOURNALISM

Mary J. Thompson, financial markets reporter, Bloomberg Television and WBBR (AM) New York, joins CNBC, Fort Lee, N.J., as reporter, business news.

Larry Perret, news director, KCBS-TV Los Angeles, joins KCOI (TV) Los Angeles as news director.

Wendy Logsdon, director, programming, WXIN (TV) Indianapolis, joins KDAF (TV) Dallas as director, programming.

Appointments at WFAA-TV Dallas:

Chris Sallus, co-anchor, ICT (TV) Calgary, Alberta, joins as co-anchor, Daybreak and Midday; Tabitha Goodwin, reporter, KTHV (TV) Little Rock, Ark., joins as part-time reporter.

Appointments at WCVB-TV Boston:

David Muir, anchor/reporter WTHV (TV) Syracuse, N.Y., joins as general assignment reporter; Kim Ostrowski Pielia, supervising producer, WHDH-TV Boston I., joins as writer/producer.

John Willing, meteorologist, KVT (TV) Fort Worth, Texas (and Dallas area), named chief meteorologist.

Appointments at KYTV (TV) Springfield, Mo.: Ron Heare, meteorologist, named chief meteorologist; Grant Johnston, meteorologist, KMIZ (TV) Columbia joins as meteorologist, weekend edition.

RADIO

Laurence Kahn, senior director, talk programming and affiliate sales, Westwood One Radio, New York joins Winstar Radio Networks, as VP, programming.

Gina Lewitt, marketing assistant, NBG Radio Network, Portland, Ore., named director, PR/marketing.


Appointments at WLS-FM/WYSS (AM/FA) Fredericksburg, Va.: Frank Hammon, assistant news director; Penny Wack, anchor/reporter, named assistant news director; Judy Boysha, part-time beat reporter, named full-time anchor/reporter.

CABLE

Beth Bryan, account executive, AT&T Media Services, Chicago, joins Arbitron Cable Services, Chicago, as account manager.

Appointments at Cox Communications Inc., Atlanta: Bobbi Hurt, manager, marketing communications, CableRep, named director, marketing, advertising sales, CableRep; Clayton Lia-Braaten, VP, operations, Telepath Systems, Inc., Norman, Okla., joins as VP, customer experience, business services; John Altmura, director, commercial marketing, named regional VP, business services.

Charles R. Schueler, VP, community affairs, Cablevision Systems Corp., Bethpage, N.Y., named media relations and community affairs.

ALLIED FIELDS

Appointments at Carlsen Resources Inc., Grand Junction, Colo.: Kate Hampford, senior VP, Trump, Conn., named executive VP; Anne LaFond, director, Marion, Mass., named VP, candidate outreach.

TECHNOLOGY

Joe Mack, major account manager for television, Harris Corp., Cincinnati, named director, national television accounts for broadcast communications division.

Yvonne B. Mathern, communications manager, American Association of Occupational Health Nurses Inc., Atlanta, joins Crawford Communications Inc., Atlanta, as marketing manager.

Fred McDuffee, VP, Sumitomo Electric Lightwave Corp., Research Triangle Park, N.C., named senior VP.

INTERNET

Appointments at Tribune Co., Chicago: David D. Hiller, senior VP, development, named president, Tribune Interactive; Hilary Schneider, VP, Times Mirror, president/CEO, Times Mirror Interactive, Baltimore, named senior VP and general manager, Tribune Interactive, Chicago.

Mark Rozells, senior VP, finance and treasurer, Starwood Hotels & Resorts Worldwide Inc., Phoenix, joins Liberty Digital Inc., Los Angeles, as executive VP and CFO.

Andreas Combuchenu, executive creative director, FrankFalk Balkind Partners, New York, joins @tomsphere Interactive, New York as creative director.

Appointments at Traffic.com: Pat Sheehan, director, operations, Shadow Broadcast Services, Detroit, named midwest regional director, there; Jere Sullivan, director, operations, Metro Networks, Tampa, Fla., joins as Southeast regional director, Tampa; Tom Corbett, operations manager, Shadow Broadcast Services, Dallas, joins as Southwest regional director, there; Dave Waskiewicz, disc jockey, WZZO (FM) Bethlehem, Pa. (Allentown area) joins as Northeast regional director, Philadelphia.

Alison J. Green, director, business development, GT Interactive Software, New York, joins Gist Communications Inc. as VP, business development.


Theodore Jansen, general manager, The Walt Disney Travel Co., Anaheim, Calif., joins Go.com, as VP, Disney Travel Online, Orlando, Fla.

DEATHS

Lewis Allen, film and television director, died May 3 in a nursing home in Santa Monica, Calif. He was 94.

His television credits include episodes of Bonanza, Perry Mason, The Rifleman, Route 66, Mission Impossible, I Dream of Jeannie, Cannon and Little House on the Prairie. Long before his television career began, he scared audiences and impressed critics with the 1944 film, The Uninvited, starring Ray Milland, Ruth Hussey and Gail Russell, which became almost a cult piece. He was later praised for his direction of Frank Sinatra, who won critical acclaim for his role in Suddenly, a film about three gunmen plotting to assassinate the president.

His first wife, Dorothy Skinner, died in 1969. He later married Trudy Colmar, who survives him. He also leaves a son, Jon Lewis Allen; three brothers; two grandchildren; and five great-grandchildren.

—Compiled by Nancy Catmull
ncatmull@cahners.com
(212)337-7141
 Classified/Help Wanted Rates:

BASIC LINE ad - $2.75 per word net (20 word minimum),
BOXED DISPLAY classified ad - $240 per column inch gross w/ art.

Please note: Cable advertisers receive rate of $163 per column inch gross w/ art.

Column inch is equivalent to 2½" wide X 1" deep.
(1 column width = 2½", 2 column width = 4¼", 3 column width = 6½")

BLIND BOX - $40 extra charge, will forward replies.

Situations Wanted Rates:

BASIC LINE ad - $1.50 per word (20 word minimum);
BOXED DISPLAY ad - $163 per column inch gross w/ art.

Professional Cards Page Rates:

13X contract = $115 per issue, 26X contract = $110 per issue, or 51X contract = $80 per issue.
Size = 1¾" wide X 1" deep

ONLINE BONUS:
Maximize your print ad! For an extra $50.00 flat charge, we will post your ad on our website for 7 days. Get exposure before the print issue comes out. Our web site is updated hourly.

www.broadcastingcable.com

We have a new issue every Monday!

Deadlines: SPACE: Tuesday 4:30 pm EST prior to the following Monday's issue. MATERIALS DUE: Wednesday prior to the following Monday's issue.

Payment: You may pay with a credit card, or we can bill you per issue.

For more information please call
Brent Newmoyer: 212-337-6962 bnewmoyer@cahners.com
Yuki Atsumi: 212-337-6960 yatsumi@cahners.com

Fax: 212-206-8327

Please indicate your preferences:
Industry Category:
☐ Television ☐ Radio
☐ Allied Fields ☐ New Media/ Internet
☐ Sales ☐ Management
☐ Marketing ☐ Technical
☐ News ☐ Programming
☐ Production ☐ Research
☐ Finance & Accounting ☐ Other
☐ 1 Week ☐ 2 Weeks

ORDER BLANK

☐ Check Enclosed ☐ Please Bill me
CREDIT CARD PAYMENT: ☐ American Express ☐ Visa ☐ Mastercard

Cardmember Name: ____________________________
Credit Card Number: __________________________
Card Number Expires: __________________________

Name: ____________________________
Company: ____________________________
Address: ____________________________
City__________________________ State________ Zip:
Telephone________________________ Fax: ____________
E-mail: ____________________________

Please attach a type written copy of your ad to this order form and mail or fax to: Broadcasting & Cable
245 West 17th Street
New York, NY 10011
Attention: Yuki Atsumi or Brent Newmoyer

Fax Number: 212-206-8327
yatsumi@cahners.com
bnewmoyer@cahners.com
ACCOUNT EXECUTIVE. Creative. Energetic! Excellent communicator. Good sense of humor. Persuasive. Results-oriented. Organized, goal-driven. Confident. Does this describe you? If so, KNVA-TV, Austin’s WB affiliate wants to talk to you. As the next KNVA Account Executive, you’ll join the fastest growing station in the market and enjoy unparalleled support, training, and growth opportunities. Previous media sales experience is a plus, but if you bring the talent, attitude, and previous success in another industry, we’ll supply the product knowledge. Send letter and resume to: Local Sales Manager, KNVA-TV, P.O. Box 410, Austin, TX 78701. Email to steve.calkins@lintv.com. No phone calls, please.

ACCOUNT EXECUTIVE WSOC-TV is seeking an energetic, highly motivated sales person to develop and sell television advertising and marketing concepts to area businesses to create new and total annual revenue for the station. A minimum of two years of television, radio, or cable sales experience is required. Preference in proposals, wrtng and design, project organization, computer skills, and prospecting is helpful. College degree preferred. Contact Bill Goodfriend or send resume to: WSOC-TV, Dept. 95, 1901 North Tryon St, Charlotte, NC 28206. EOE M/F.

SALES: MARKETING DIRECTOR WPSP, UPN 57 seek an experienced Marketing Director to create and implement marketing programs that generate revenue from new clients and maximize revenue from existing clients (minimum of 5 years experience in sales or marketing required). Send resumes to: Marketing Director, Box #577, WPSP, 420 N. 20th St, Philadelphia, PA 19130

GENERAL SALES MANAGER WBIR-TV is currently accepting resumes for the position of General Sales Manager. This position requires a professional individual with previous national or local sales management experience. GSM is a contributing member of the station management team. A college degree is preferred but not required. Duties include: Coordinating the overall revenue effort for both local and national sales. Must be accountable for all revenues and expenses, including forecasting quarterly and monthly estimates, and maintaining inventory controls. Works closely with national rep firm, Petry, on resus and forecasting. Develop and train local and national managers and account executives. Work closely and develop relationships with clients and advertisers. Interviews will be by appointment only. Qualified applicants should send resume to: Human Resources, WBIR-TV, 1513 Hutchins on Avenue, Knoxville, TN 37917. EOE

LOCAL A/E Local A/E, min. 3 years broadcast sales exp., Spanish a+, great package for the right candidate. Direct client sales exp. needed. An EEOE. Resume to: GM, KFWD-TV, 3000 W. Story Rd., Irving, TX 75038.

LOCAL SALES MANAGER KOMPKAFA NBC 24/51 First Smith, AR is seeking highly motivated individual with strong leadership and organization ability to oversee local sales staff. Five years of progressively responsible experience in media and or related business area preferred. Knowledge of effective sales strategies (pricing, inventory, forecasting, ratings and research) a must. Please send resume to: KOMPKAFA General Sales Manager, 1821 South 8th Street, Rogers, AR 72756.

DIRECTOR OF SALES PROMOTIONS AND SPECIAL PROJECT SALES Powerful CBS affiliate in top 30 southeastern market is looking for a Director of Sales promotions, special events and non-traditional revenue. This is a rare opportunity to tailor a creative sales and marketing position where you can utilize a dominant TV station and any combination of old and new media that is needed. Our mission is to provide clients with turnkey marketing solutions that can exceed their marketing objectives. If you have the ability to create revenue generating promotions, events, and marketing solutions combined with the skills to present and sell them then we have an exciting and lucrative opportunity. Great working environment and great lifestyle market. TV sales experience is not required. Please send resume to Box 01675 EOE.

ACCOUNT EXECUTIVE WABC-TV seeks an energetic and motivated Account Executive. Must have strong communication skills, and be detail and service oriented. Responsibilities include development of new accounts and expanding existing business. Major market and local television sales experience preferred. Send resumes to: Dan Donovan, WABC-TV, 71 Lincoln Square, 5th floor, New York, NY 10023. No telephone calls please. We are an Equal Opportunity Employer.

ACCOUNT EXECUTIVE WSOC seeks a motivated Account Executive. Must have previous national or local sales experience, and the ability to work with turnkey marketing solutions. Previous media sales experience is required. Resume & letter of interest to: Human Resources, WBIR -TV, 1513 North Tryon St, Charlotte, NC 28206. EOE M/F.

ACCOUNT EXECUTIVE WABC-TV seeks an energetic and motivated Account Executive. Must have strong communication skills, and be detail and service oriented. Responsibilities include development of new accounts and expanding existing business. Major market and local television sales experience preferred. Send resumes to: Dan Donovan, WABC-TV, 71 Lincoln Square, 5th floor, New York, NY 10023. No telephone calls please. We are an Equal Opportunity Employer.

LOCAL SM LSM needed, min. of 5 years broadcast sales exp./must have ability to lead by example. Spanish language a+, agency & direct sales background required. Attractive comp. package for the right candidate. An EEOE. Resume to: GM, KFWD-TV, 3000 W. Story Rd., Irving, TX 75038.

NATIONAL SALES MANAGER WRGB-TV, CBS affiliate in Albany, NY and The World’s First Televisio Station is looking for a National Sales Manager. You must have strong leadership and organizational skills, the ability to create non-traditional revenue, and be able to develop relationships locally. Must have 3-5 years selling experience with large agencies either nationally or regionally. Frequent travel to New York City expected. TVScan, Excel knowledge a plus. 4-year college degree preferred. Submit cover letter and resume to: GSM, Matt Barnes, 1400 Bailliot Rd., Niskayuna, NY 12309. Fax: 518-381-3721. You may email to msames@wrgb.com WRGB-TV is an EOE and encourages women and minorities to apply.

FOX SPORTS NET AND FX are seeking candidates for positions in their New York office in Sales Administration: SALES ADMINISTRATION ASSISTANT. Entry level to one year business experience is preferred for this position which includes duties such as entering sales orders into the traffic system; printing, distributing and filing sales contracts; maintaining contracts and revisions. Position is an excellent way to learn ad sales in a cable network environment. Job code: RMSAA. SALES ADMINISTRATOR: 1-3+ years' business experience preferred for this position which includes checking, entering and maintaining sales orders; working network inventory; processing and devolving reports for sales; handling program schedule changes and providing information to advertising agencies. This position exposes candidate to various aspects of cable ad sales and diverse sales strategies which prepares the candidate to learn and grow in a fast paced environment. Job Code: RMSA. EXECUTIVE ASSISTANT: 2-5+ years’ experience as an administrative assistant or executive assistant, preferably in television, is desired for this position. Position assists the VP of Sales Administration in all functions regarding the development and supervision of the Sales Administration department. Duties include making travel arrangements; doing expense reports; maintaining budgets and organizational charts; coordinating the flow of information to the department; working on projects; inputting sales orders; working on training manuals and assisting with the training program. Candidates must be ambitious, a team player and have good communication and computer skills. Position provides an excellent learning experience and opportunity to learn the ad sales business. Job Code: RM1/EA. We offer competitive salaries and excellent benefits. Interested candidates should fax letter, resume and salary requirements, referencing Job Code: (See Above), to VP Sales Administration at 212-822-8601. No phone calls please. FOX SPORTS NET

MARKETING CAREERS

CHIEF ENGINEER KTIX-TV, an ABC affiliate in Salt Lake City, has an excellent opportunity for an experienced Chief Engineer. Candidates must have three years experience in television engineering management; an understanding of current television technology, including computer systems, studio systems, and server systems; a thorough understanding of mountain top transmitter and studio operations; and a knowledge of FCC rules, regulations, and filing requirements. Certificates not required but desirable. Send resume to: KTIX, 39-J, 2175 West 1700 South, Salt Lake City, Utah 84104, Attn: Wendi Egbert. EOE.

CLASSIFIEDS

SALES CAREERS

TELEVISION

MAY 15, 2000 / BROADCASTING & CABLE 63
DIRECTOR OF VENDOR DEVELOPMENT & CAUSE RELATED MARKETING WGSTV-TV, a dominant CBS affiliate in Charlotte NC needs a dynamic individual who can create vendor programs (where no vendor programs have ever been created before). In addition to standard retail development, we are interested in your ideas in generating new revenues from non-traditional venues. We offer a great deal of support, a vibrant market with huge upside potential and a great working environment! If you can manage others and multiple projects, are comfortable presenting in front of large audiences, and are looking for a challenging and rewarding opportunity, then this is the perfect job for you. Resumes should be forwarded to Human Resources, WGSTV, One Julian Price Place, Charlotte NC 28208. Jefferson-Pilot Communications is an equal opportunity employer.

CHIEF ENGINEER KPTM is currently accepting applications for a Chief Engineer. The successful candidate should have previous Television Chief Engineer or Assistant Chief Engineer experience and must be able to effectively lead a staff of fifteen. The candidate must also be able to effectively coordinate all operations within the stations as well as maintain FCC and Pappas Teletcasting technical standards. Responsibilities include maintaining two UHF transmitters, studio equipment, computers, building equipment and proprietary broadcast hardware and software. We are working with a state of the art broadcasting automation system, controlling multiple television stations. If your experience qualifies you for this opportunity, please send your resume to: KPTM, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. No phone calls please. KPTM is an equal opportunity employer.

CHIEF ENGINEER KPTM is seeking an experienced Video Engineer to contribute to the exceptional quality of all video programming originating from our master control and production facilities in El Cajon.

Responsibilities include: maintenance and repair of all video and electronic equipment, including mobile production units, cameras, video file servers, digital TV and various mobile audio and video equipment. Must be able to design, build and maintain devices necessary for functioning of a multi-channel origination and playback area.

Qualified applicants must have 3-5 years experience in broadcast or cable operations, performing tasks as above. SBE certification a plus. Must be able to work all shifts, including weekends.

To apply for this position, please send your resume, including salary requirements, (by email to: jobs.sd@cox.com; fax: (619) 266-5254; or mail to: 5159 Federal Blvd., San Diego, CA 92105, Attn: Dept. LK. Resumes without salary requirements will not be considered.

Anchorage New England network affiliate is looking for a seasoned anchor for prime newscasts. Must have 3+ years experience on the anchor desk, and be a positive, motivated newsroom leader. Send tape and resume to Box 016760 EOE.

ANCHOR/REPORTER WYFF-TV, the Hearst-Argyle station Greenville, SC is searching for an anchor/reporter for its morning newscast. College degree and one year of experience required. Tapes/resumes to Andy Still, News Director, WYFF-TV. 505 Rutherford Street, Greenville, SC 29605. WYFF is an Equal Opportunity Employer.

ASSOCIATE PRODUCER WYFF-TV, the Hearst-Argyle station in Greenville, SC is searching for an Associate Producer. This is an entry-level position for a recent college grad who wants to learn to produce newscasts. College degree required. Apply to Andy Still, News Director, WYFF-TV. 505 Rutherford Street, Greenville, SC 29609 or on-line to astill@hearst.com EOE.

ASSOCIATE PRODUCER NYC's Government Cable Network seeks highly motivated and creative Associate Producer to assist in the production of public service announcements, promotional spots and short and long form video pieces. Duties include: organizing video shoots, doing research and booking, logging archival footage, making music selections, writing copy and editing. Must have excellent writing, creative and interpersonal skills plus one year of TV producing experience. Send resume and writing samples to: Vocasta Delgado, Director of Administration, Crosswalks Television Network, 1 Centre Street, 28th Floor, New York, NY 10007. Fax: (212) 669-6558. Salary Range: $27,560-$35,381/year based upon experience. Excellent benefits package. EEO.

NEWS DIRECTOR KYTV, #1 rated NBC affiliate, is searching for an experienced leader. Must be able to effectively manage newsroom personnel, oversee day-to-day operations and provide a strategic vision for the News Department. Sound editorial judgement and excellent communication skills required. Three to five years news management experience. Please send resume and news philosophy by 5/31/00 to HR Coordinator, KYTV, 999 W. Sunshine, Springfield, MO 65807. EOE.

REPORTER Media General Broadcast Group www.mbgc.com, WCBD-TV. WCBD-TV in beautiful Charleston, SC is looking for a general assignment reporter to investigate consumer issues. Must be willing to keep digging to get to the bottom of the situation. Candidates must have at least two years of broadcast experience as a news reporter. Broadcast degree or equivalent required. EOE M/F/D. Send resume to HR Dept., 210 West Coleman Blvd., Mt. Pleasant, SC 29464 or fax to (843) 881-3410.
Sports television in a warm climate

Work in a cold environment? In a dead-end opportunity? Want to heat up your career? Come join us in Los Angeles.

FOX SPORTS NET is looking for top notch sports people. Anchors, producers, assignment editors, directors and AD's; in fact, we have just about any job you can think of. We have terrific seats available in our organization. Drive your career forward and put your current situation in the rear view mirror. Send us your resume.

Mail to:
FOX SPORTS NET
10201 W. Pico Blvd
Bld. 101, Dept. 3360
Los Angeles, CA 90035
An equal opportunity employer.

Television News Director - Sports

Do you love and live sports? If you read the sports page before the rest of the news, then we have an opportunity for you.

FOX SPORTS NET is looking for a news director for our National Sports Report. If managing a creative editorial staff combined with producing great television is your mission, then send us your resume.

Make FOX SPORTS the center of your universe.

Mail to:
FOX SPORTS NET
10201 W. Pico Blvd
Bld. 101, Dept. 3360
Los Angeles, CA 90035
An equal opportunity employer.

NEWS REPORTER WNDU-TV is looking for a smart, aggressive, creative general assignment reporter. We're looking for someone who can enterprise and break stories. Two years experience as a reporter is needed, and experience with microwave and satellite lives is a plus. Send resume and non-returnable tape to: WNDU-TV, Position #00278, Attention: Human Resources. P.O. Box 1616, South Bend, IN 46634. Or e-mail your resume to JOBS@WNDU.COM No phone calls, please. WNDU-TV is an Equal Opportunity Employer.

PHOTOJOURNALIST Join the team that placed 1st, 3rd and 8th in the top ten Regional NPPA Photographer of The Year contest for 1999. Join the station where greatvid rules! One year of experience required. Tapes/resumes to Don Jackson, Chief Photographer, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. WYFF is an Equal Opportunity Employer.

PRODUCER Growing NBC affiliate in Flint, Saginaw and Bay City looking for newscasts producer for evening newscast. Must be a strong writer, team player, great communicator and have prior news producing experience. Send non-returnable tape of recently produced newscast and resume to: EEO Officer, Reference Producer, WEYI-TV NBC25, 2225 West Willow Road, Clio, MI 48420. E-mail: squackenbush@wtbc25.net, Fax: 810-687-8869. No phone calls. EOE, M/F, Women and minorities encouraged to apply.

PRODUCER/WRITER Music Documentary Series- Seeking enthusiastic and talented producer/writers for critically acclaimed documentary series. Minimum five years of documentary and/or news producing experience necessary. Must have strong writing skills (with emphasis on storytelling), extensive interviewing and field-producing skills, and familiarity with all aspects of post-production. Please send resume and reels to Box 01673. Equal Opportunity Employer.

News Director

Corpus Christi's #1 News Station is looking for a #1 News Director. Minimum of 3 years management experience and previous ND experience preferred. Be ready to take on special projects, special news programs, budgeting and day to day operations. New studios in March 2000. Send resume and tape of current newscast to:

Human Resources
KIII-TV
5002 S.P.I.D.
Corpus Christi, Texas 78411
No phone calls please. EOE
SPORTS REPORTER/ANCHOR who can do it all needed now in a great sports town. If you can deliver top-notch day-to-day coverage, know what it takes to excel in live "on the road" sports presentations, and possess dynamic on-set skills, then we need to talk! Send your tape and resume to: Steve Rollison, Newchannel 27, WTXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312. No phone calls, please! EOE.

VIDEOGRAPHER Sunny Florida ABC affiliate seeks videographer for night side duties. Candidate will be responsible for shooting, editing, and meeting deadlines for all night side shoots. Candidate should have some experience shooting news. Please send resume and tape to: Dave Teems, Newchannel 27, WTXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312. No phone calls, please! EOE.

REPORTER WYFF-TV, the Hearst-Argyle station in Greenville, SC, is searching for a reporter - a digger and storyteller with exceptional writing and live skills. College degree and at least one year of experience. Tapes/resumes to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

SPORTS PRODUCER Fox 18 in Charlotte is looking for a sports producer. You must have the ability to help with sports videography and produce a compelling 30 minute Sunday night sports program. Please send videocassette and resume to Personnel, Fox 18, One Television Place, Charlotte, NC 28205. EOE.

DIRECTOR OF RESEARCH Minimum two years experience in television sales research. Must be able to create and present effective sales pitches and one-sheets utilizing both quantitative and qualitative resources, including Nielsen and Scarborough. Working knowledge of various research software systems, such as TVScan, QuaTiP and Nielsen Galaxy Navigator required. Metered-market experience preferred. Fluency in Microsoft, Corel or similar office software a plus. Mail, fax or email your resume to: KTVX, 4 UTAH, 2175 West 1700 South, Salt Lake City, Utah 84104. Attn: Paul Rennie, Fax: 801-975-4441, Email: prennie@4utah.com EOE.

RESEARCH COORDINATOR If you're good with numbers, have a talent for finding the real story in a pile of statistics, if you thrive on challenge and a fast pace and are looking for an exciting place to grow a career, then KNVA-TV, Austin's WB would like to talk about a position as our Research Coordinator. The ideal candidate will have strong computer and communication skills, be self-motivated, and determined to contribute to the success of Austin's fastest growing TV station. Familiarity with television related research tools and resources is a big plus. Resume to: Pat Niekamp, GSM, KNVA-TV, P.O. Box 490, Austin, TX 78701, Email: pat.niekamp@linov.com, Fax: 512-478-4831. No phone calls, please.

RESEARCH/MARKETING ANALYST WTN/ABC-10 seeks a Research/Marketing Analyst. Duties include analysis of research and ratings, data retrieval, research consultation, creating marketing pieces and written/verbal presentations. BA degree or equivalent experience required. Must have computer proficiency in Word, Excel, PowerPoint, Photoshop, and Acrobat. EOE. No phone calls. Send resume to: HR, WTN/ABC-10, 341 North Elm Blvd, Albany, NY 12204.

RESEARCH DIRECTOR Fox 5/WTTG, a Fox O&O station has an immediate opportunity for an experienced individual to research, analyze and prepare ratings information and data. Responsibilities include maintenance and maximization of NSI, Scarborough, CMR research, and the TV Scan Avail system. Requires exceptional computer and analytical skills and ability to develop strong presentations and one-sheets. For immediate consideration send cover letter and resume with job code #16066 to:

Attn: Human Resources Dept.
WTTG/Fox 5
5151 Wisconsin Avenue, NW
Washington, DC 20016
Email: wttg-hr@fox.com
(NO ATTACHMENTS)
NO PHONE CALLS
EOE/M/F/D/V

PRODUCER CAREERS

PRODUCTION CAREERS

DUPLICATION EDITOR (Beta, 1" and D2) night shift, Grass Valley switcher experience a plus. Fax resume, salary requirements to Production West, Billing, Montana 406-656-0124. E-Mail allenp@prodwest.com

TELEVISION PRODUCTION ASSISTANT Applicant should have a minimum of one year's professional broadcast television production experience. Experience in operation of studio store, character generator, studio camera and audio console is required. Please send resume to: Jeffrey Hester, Production Manager, WTVV Newschannel 11, ABC, PO Box 20098C, Durham, NC 27702. No phone calls. EOE.
PROMOTIONSD CAREERS

SEEKING EXPERIENCED WRITER/PRODUCER for Ad Sales Promotion to write/produce national ad sales and non-broadcast sales tapes, spots and trade show video presentations for an exciting, lifestyle and entertainment cable network. Must be willing to relocate. Please email resume to TV_Promotions@yahoo.com or fax to 1.800.835.7445.

FUNDRAISING CAREERS

WAMC SEeks A DIRECTOR OF MAJOR GIFTS AND PLANNED GIVING. The successful candidate will research and develop prospects for new major gift(s) and planned giving opportunities. Must be a self-starter, well organized, and have a proven track record. Send resume, cover letter, and references to: WAMC Major Gifts Search, 318 Central Avenue, Albany, NY 12206. EOE. Women and minorities encouraged to apply.

CREATIVE SERVICES CAREERS

CREATIVE SERVICES PRODUCER Writing/Producing Editing TV Commercials & Promos, multi-task, self-starter, full time flexible hours. Shooting a plus. Bachelor Degree preferred or equivalent combination of education or experience. Send resume and tape to Virginia Orzel WBNG-TV PO Box 12, Johnson City, NY 13790 or email at orzel@wbngtv.com EOE

OPERATIONS CAREERS

MASTER CONTROL OPERATOR A large technical production facility on the westside seeks a Master Control Operator for current and future positions. Applicant should have thorough knowledge of Louth Automation systems along with HP and Techtronix server technology. Two years' on-air master control operations include videotape and video switcher experience. Maintains daily program logs assures proper on-air look for program channels. Provides quality control and editing of all incoming programs and commercials. Quality checks assigned air tapes for technical acceptability, segment timing, and programming record. Tracks satellite program feeds. Completes formal paperwork for station traffic. Will be required to work any shifts as assigned, including mornings, evenings, and overnights. Workdays can be any day of the week, including holidays. Broadcast Communication training from an accredited university or technical school, high school diploma or equivalent. Please fax resume to 310-207-4128

OPERATIONS SUPERVISOR A large technical production facility on the westside seeks an Operations Supervisor. Applicant should have thorough understanding of Louth Automation, HP and Techtronix Server technology a must. Knowledge of fiber channel network and data storage systems helpful. Understanding of the satellite and fiber technology, interfacing with local vendors such as VYVX and PACCELL essential. Experienced in management of day-to-day operations, scheduling, and employee development. Ability to assist in screening of applicants and freelancers. Supervise training of new hires. Bachelor's degree in Communications, related field or equivalent. Two years' recent supervision experience and master control experience. Please fax resume to 310-207-4128.

BUSINESS DOMAIN NAMES FOR SALE

Branding
The Most Important Thing You Can Do For Your Station's Future
Prime Cyberspace Real Estate Available:

<table>
<thead>
<tr>
<th>NewsChannels</th>
<th>NewsChannel14.net</th>
<th>NewsChannel19.net</th>
</tr>
</thead>
<tbody>
<tr>
<td>NewsChannel12.com</td>
<td>NewsChannel14.net</td>
<td>NewsChannel19.net</td>
</tr>
<tr>
<td>NewsChannel13.com</td>
<td>NewsChannel15.net</td>
<td>NewsChannel20.net</td>
</tr>
<tr>
<td>NewsChannel18.net</td>
<td>NewsChannel16.net</td>
<td>NewsChannel21.net</td>
</tr>
<tr>
<td>NewsChannel19.net</td>
<td>NewsChannel17.net</td>
<td>NewsChannel22.net</td>
</tr>
</tbody>
</table>

NC6.com NC11.com NC4.net NC9.net
NC7.com NC12.com NC5.net NC10.net
NC8.com NC13.com NC6.net NC11.net
NC9.com NC2.net NC7.net NC12.net
NC10.com NC3.net NC8.net NC13.net

 Reserve The Future, Today! 410-385-3300

JOIN OUR CONNECTICUT TEAM DEDICATED TO BRINGING UNLIMITED ACCESS TO THE NEW ERA OF TELECOMMUNICATIONS & ENTERTAINMENT

CABLEVISION

Cablevision, one of America's fastest growing telecommunications and entertainment companies, is seeking dependable professionals to assist us in our mission to bring state-of-the-art communications services to homes and businesses. If you have a background in any of the following areas, we want to talk to you about starting a great career with our dynamic company.

* PRODUCER/DIRECTOR (Programming)
* PRODUCTION TECHNICIAN (Programming)
* OPERATIONS SUPERVISOR (Programming)
* MASTER CONTROL (Programming) P/T & F/T

We Offer:

* Excellent Benefits Including: Medical, Dental, Pension, Matching 401(k), Tuition Assistance
* Cable TV and Internet Service (Where Available)

Please mail or fax your resume, indicating position of interest, to: Staffing Department, CABLEVISION, 28 Cross Street, Norwalk, CT 06851, Fax: 203-354-0926. Job Hotline: 800-233-5054. EOE

Visit our website at www.cablevision.com
Khwb, a premiere tribune broadcasting station, will launch a prime time newscast in the summer of 2000.

We are currently recruiting for an entire staff of news professional including: News Anchors, Sports Anchors, and Meteorologists (weekday and weekend), Reporters, Producers, Executive Producer, Newscast Directors, Audio, Chief Photographer, News and Sports Photographers, Graphic Artist, Editors, as well as several part-time positions available.

If you want to be a part of an outstanding company in a great market, submit your resume and non-returnable VHS tape to:
Khwb human resources
7700 westpark drive
Houston, tx 77063

EOE and drug free workplace.
No phone calls please.

FOX SPORTS MIDWEST is seeking qualified individuals to fill the following positions: ACCOUNTING - DIRECTOR OF SPORTS FINANCE: Manage staff functions of accounts receivable, accounts payable, payroll, credit and general ledger. Responsible for all financial analysis and reporting. Assist with preparation of annual operational and capital budgets. BS in accounting. CPA preferred. 3 yrs. broadcast/cable industry experience preferred. Excellent management, communication and organizational skills required. JD Edwards and Enterprise Systems experience preferred. Excellent computer skills required. TRAFFIC MANAGER - SPORTS: Oversee traffic operations for the regional sports network. Act as log supervisor, making final preparations, and assuring overall accuracy. Manage spot inventory and maintain avail reports. 10 years prior experience in cable/broadcast traffic, data entry and use of industry software required. 5 years experience in cable/broadcast traffic management required. Experience with internet media sales preferred. College preferred. Must be organized, consistency accurate with details, possess strong staff management and analytical skills, and demonstrate a strong staff management and analytical skills, and demonstrate a strong work ethic. The ability to maximize revenue, think strategically, anticipate programming trends, and maintain quality control required. Send resume and letter to: Fox Sports Midwest, Human Resources Director, 5915 Berthold Avenue, St. Louis, MO 63110. EOE

APPLICATION MANAGER CAREERS

Application Manager for Network News System

Univision Communications Inc. - Miami, FL

Univision Communications Inc. is seeking an application developer with 5+ years of experience to be responsible for the Avstar News System. The ideal candidate will have experience with automated news systems, newroom procedures and policies, strategic planning and vendor management, computer operations, testing, user training and support. Ability to take a leadership role in process improvement is desired. Position reports to Director, Application Systems. Bilingual Spanish-English a plus. Salary commensurate with experience.

Resumes to:
ehubbard@univision.net
or fax to
(212) 455-5224
EOE
## Classifieds

### Director of Local Sales

**Is this a picture of you?**

You are a coach who gets great satisfaction from growing the skills of others. Your former salespeople still call you for important career advice. You are driven to be the very best. You are an activist who makes things happen. You believe in creating mutually productive relationships with clients. You embrace good new ideas. You create plans. You routinely exceed budgets.

If this is you, we have the perfect career opening. Director Of Local Sales at the last independently owned major market radio station.

Show us that you have an outstanding track record in coaching and sales development.
Show us that you know your way around the big agencies and big directs. We'll show you an enjoyable, rewarding career in a people oriented station that's considered the market leader.
We'll show you a terrifically talented staff and the best resources in the industry.

Fax or email resumes to Blaise Howard, Vice President and General Manager.
Ten Presidential Boulevard, Bala Cynwyd.
PA 19004.
Fax: 610/664-3500
Email: Blais@101.fm
Phone: 610/667-8400

**B-101 Philadelphia An Equal Opportunity Employer**

### Selling Station Manager

Selling Station Manager needed for Florence, S.C. radio station. Ideal climate, one hour from Myrtle Beach. Rapidly growing business center. Ideal for someone with good sales skills, aspiring to work in sales/station management. Phone Tom Gentry, 9-5, Mon-Fri, (704) 588-1244. Send resume to PO Box 19614, Charlotte N.C., 28218, at: Tom Gentry.

**www.BroadcastRecruiter.com**

Over 100 radio-tv-cable-internet sales & sales management jobs
75 cities nationwide - Let us help you find your new opportunity free!
303-368-5900
bischof recruitment network

### Allied Fields

#### Product Manager Careers

**SONY is changing the way NEWSROOMS work.**

Are you qualified to help lead the way?

Sony's "Newsbase," newsroom server is a state-of-the art system that combines servers and PC-based edit systems that puts simple editing in the hands of journalists and gives experienced editors a real-time NLE that makes production pieces a dream. "Newsbase" bridges broadcast and broadband, "Live-at-Five," and the Internet.

Join us in the following opportunity:

**PRODUCT MANAGER**

You will report to the Senior Vice President of Sony's Networked Systems Division. You will be responsible for helping to manage Newsbase and its related products in close collaboration with Japan-based engineering and US marketing. The position requires engineering vision, energy, familiarity with both the News Production process and the requirements of running an expanding business.

Requires a BA/BS (technical field is desirable), an MBA or real-world demonstration of management abilities, ability to speak and write effectively, and a minimum of 7-10+ years' experience. Product management and server experience in related field a plus. **Job code: DP-SJBPC5801**

At Sony Electronics Inc., you'll not only have the means to realize your dreams, you'll earn a competitive compensation package and have outstanding opportunities for growth.

Please visit our Web site or send your resume indicating the appropriate job code to: Sony Electronics Inc., 3300 Zanker Road, SJ1G2, San Jose, CA 95134-1901; or fax: 408-955-5166; or e-mail: sj.jobs@am.sony.com (ASCII test only, no attachments) We are an Equal Opportunity Employer. M/F/D/V

### Technical Careers

**Satellite Truck Operations**

Immediate openings for expanding topdrawer company in the Midwest. Cover the big stories with us. If you think "News", know how to put the customer first, and see yourself in charge of a network quality digital uplink truck, we must talk. Send resume to Uplynx, Inc., 22801 Hesper Drive, Novi MI 48375, or fax: 248-585-1371.

### Caption Services

**Digital Captioning and Subtitling**

800-822-3566

**CaptionMAX**

### Send Blind Box Responses To:

**BOX_______**

BROADCASTING & CABLE, 245 W. 17TH ST., 7TH FL. NEW YORK, NY 10011
MANAGING EDITOR CAREERS

IMAGINE THE POSSIBILITIES

Internet Broadcasting Systems, Inc. (www.ibsys.com) is a rapidly growing pre-IPO Internet Company that develops media-centric local Web sites with TV stations across the country. IB is seeking a:

MANAGING EDITOR

For our Minneapolis site, Channel 4000. Responsibilities will include managing the daily life of the Web site, planning and directing major local projects and supervising editorial staff. Also responsible for local coverage and quality of overall site experience, gathering and compiling news from a variety of outlets, including our radio and television news partners, the Internet, wire services as well as traditional news sources.

The job requires a unique ability to integrate compelling and creative text, video-still images, audio and video file components, and links to relevant Internet resources into an appealing and thoughtful online news package. Must have leadership and supervisory experience with excellent communication skills, journalistic track record with clips and/or URLs to prove it, strong writing skills, sound news judgment and knowledge of the AP Stylebook. The applicant should possess online acumen to provide added value to reports initially developed by our broadcast reporters, as well as the drive and skills to create enterprise reports. An ability to work in a team setting, with broadcast partners, and under tight deadlines is key. Background in HTML coding a plus.

Send resume, salary requirements, and three of your best clips or URLs to:

Internet Broadcasting Systems, Inc.
HR/Managing Editor, Channel 4000
1333 Northland Drive
Mendota Heights, MN 55120
Email: jobs@ibsys.com

EOE

SALES CAREERS

INTERNET SALES REPRESENTATIVE WBT

3, a dominant CBS affiliate in Charlotte NC is seeking an individual to lead our internet sales efforts. This is a unique and exciting opportunity with three separate but inter-related web sites to develop and sell. When you combine this diverse opportunity with the power of WBT, the view is extraordinary. This fabulous market offers great climate, lifestyle and potential income. Resumes should be forwarded to Human Resources, WBTV. One Julian Price Place, Charlotte NC 28208. Jefferson-Pilot Communications is an equal opportunity employer.

AD SALES STAR WANTED!

PRN, Pics Retail Networks is seeking an account executive for its NY office. This position will handle all sales activity to various East Coast entertainment clients. Our successful candidate will have sales experience within the entertainment/new media industry and will possess excellent communication/negotiation skills. If you fit the bill and are looking to work within a fast growing company with a solid history and incredible potential, send your resume to 310-264-7201. Attn: Human Resources. For company information, visit our website: www.pm.com
The entertainment industry last year gave nearly $2 million to the committees that work on getting their respective parties elected to Congress, reports the Washington-based Center for Responsive Politics. TV, movies and music gave the Democratic Congressional Campaign Committee—chaired by Rep. Patrick Kennedy (D-R.I.)—$1.5 million, five times more than the industry gave Democrats in 1997. In contrast, it gave the National Republican Congressional Committee $442,736, which is more than $63,000 less than it gave Congressional Republicans in 1997.

Cumulus Media Inc.'s stock price perked up last Tuesday, after the Milwaukee-based radio-station consolidator said it had hired KPMG L.L.P. as its auditor. Its previous auditor, PricewaterhouseCoopers L.L.P. resigned on April 24 after signing off on Cumulus' late 1999 financial report. PwC noted, however, that it had found two "material weaknesses" in Cumulus' accounting system that have been or are being corrected. After PwC's replacement was announced last Monday, Cumulus' stock rose 7.2%, to close the next day at $13 per share. But it dropped again last Wednesday to close at $12.625. Cumulus also is seeking a new chief financial officer.

Has 'Playboy stooped to Conger?' Darva Conger, who married a millionaire comedian she just met on TV and then complained of his attempts at intimacy and her loss of privacy, has made a lucrative deal with another wealthy bachelor: Hugh Hefner. Conger has apparently bared all, not for the man she married, but for the Playboy camera. Rumors of Conger's posing were confirmed by Playboy CEO Christie Hefner at the company's annual shareholder's meeting Wednesday.

Network news veteran Jeff Granick is stepping aside as executive vice president of business news for CNN and producer of the 'Moneyline News Hour,' a year after arriving from ABC. Replacing him is another ABC News veteran, Katherine O'Hearn. O'Hearn, who has been with ABC News for 17 years, most recently produced the network's weekend editions of World News Tonight. She was recently passed over for the executive-producer slot of the weeknight version of World News Tonight in favor of Paul Slavin. Granick, 61, said he is considering a number of other opportunities.

After the cancellation of PBS' conservative-leaning program 'National Desk,' Rep. Billy Tauzin (R-La.) wants the service to make sure it continues to air programs that reflect conservative views. "If I am hopeful that the good intentions of PBS programmers reflected in the 16 National Desk segments aired on public stations will ensure that a suitable replacement is included in future PBS schedules," the chairman of the House Telecommunications Subcommittee wrote to PBS President Pat Mitchell. Tauzin says the Public Broadcasting Act of 1967 requires the Corporation for Public Broadcasting to ensure that public television programming is balanced and objective.

After growing 15% from 1998 to 1999, radio revenue was off to a good start in first quarter 2000 as ad spending improved by 21% over 1Q 1999, according to the Radio Advertising Bureau. National revenue was up a whopping 35%, fueled by a 40% gain in the Southwest and 39% growth each in the East and West, while local ad sales rose 17%, RAB said last Monday. While dotcom spending is considered a major contributor to radio's resurgence, without it, national revenue still would have risen by 19% in the first quarter of this year, RAB President Gary Fries said in a news release.

A St. Louis TV cameraman has sued Missouri Gov. Mel Carnahan and his bodyguard for roughing him up during an interview attempt at Jefferson City Airport in April. Larry Washington seeks at least $75,000 in damages. Washington, who works for KTVI (TV) St. Louis, says the incident injured his back and cost him in lost wages and medical expenses. Carnahan originally claimed he was ambushed by Washington and reporter Elliott Davis, but later changed his story and apologized after the video showed Carnahan and Sgt. Elbert Marshall of the Missouri State Highway Patrol, who was working the governor's security detail, aggressively preventing an interview. Marshall has not apologized, and state police have defended his actions as professional.

Several key members of Congress are "deeply concerned" about Northpoint Technology's plan to launch a terrestrial multichannel service using frequencies dedicated to direct broadcast satellite services. House Majority Leader Dick Armey (R-Texas); House Republican Conference Chairman J.C. Watts (R-Okl.); House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.); House Commerce Committee Vice Chairman Mike Oxley (R-Ohio); Rep. Chris Cox (R-Calif.); Rep. Steven Kuykendall (R-
Paxson Communications Thursday announced its first joint sales agreement with an NBC station not owned by the network. Commercial airtime for Paxson's WPXE (TV) Milwaukee will be sold by salespeople from JornalBroadcast Group-owned NBC affiliate WTMJ-TV.

Under the agreement, Paxson says, a separate sales team will sell WPXE time. Paxson will keep a business manager and traffic manager at WTMJ-TV's site. The NBC affiliate will provide engineering support for both stations and, eventually, their digital broadcasts.

Revenues from the Paxson station are to be split under a formula that was not disclosed. Neither party would comment on layoffs of Paxson's current staff, except to say that Paxson staffers would be interviewed for any openings.

WTMJ-TV's newscasts will also be rebroadcast beginning July 3. The 6 o'clock news will be simulcast, and the 10 o'clock news will be rebroadcast on WPXE at 10:30.

Paxson President and CEO Jeff Sagansky called WTMJ-TV "the dominant station and news leader in the Milwaukee market. This continues our strategy to integrate our NBC affiliate and provide a revenue-enhancing sales and programming structure in this key market."

Jim Prather, president of the Journal Broadcast Group, said the deal will give considerable broadcast flexibility to his station and compared the strategy with the broadcast-cable model used by NBC and its cable arm, MSNBC. "We have to be in more places with our product and provide a different product to serve this fragmented audience. We are already No. 1 in news."

This gives us an opportunity to sell at a different rate to advertisers who can't afford to advertise on WTMJ."

The alliance will also allow the station to run its normally scheduled WTMJ-TV newscasts on WPXE during the summer Olympics without preempting Olympic coverage on WTMJ-TV.

— Dan Trigoboff

Calif.; and Rep. Steve Largent (R-Okl.) asked FCC Chairman William Kennard to instruct the commission to conduct an independent test "to establish whether [such a] service would cause harmful signal interference to existing and proposed satellite users in the DBS spectrum band," the members wrote.

Paxson, Journal do JSA

Calif.; and Rep. Steve Largent (R-Okl.) asked FCC Chairman William Kennard to instruct the commission to conduct an independent test "to establish whether [such a] service would cause harmful signal interference to existing and proposed satellite users in the DBS spectrum band," the members wrote.

A Nasdaq trader Hispanic Broadcasting Corp.—formerly known as HefTel—is moving to the New York Stock Exchange and swapping its "HBCCA" ticker symbol for "HSP." The move "could help increase liquidity and reduce trading volatility" of its stock, HBC President McHenry T. Tichenor Jr. said last Monday in a news release. "Assocation with the world's largest exchange could also provide HBC improved visibility both on Wall Street and [internationally], which could widen our potential investor base." The move is slated to take effect March 25. Dallas-based HBC owns or operates 45 Spanish-language radio stations.

Time Warner Cable Chairman Joe Collins takes over the reins of NCTA's board of directors, replacing Time Warner Vice Chairman Ted Turner, whose term expired. Vice Chairman will be Michael Willner, president of Insight Communications; secretary is Jerald Kent, president and CEO of Charter Communications; and treasurer is John Rigas, president, CEO and chairman of Adelphia Communications Corp.

AT&T's merger with MediaOne Corp. may be approved "within a matter of days," FCC Chairman William Kennard said last week. The merger was removed from the agency's May meeting agenda, which is being held today.

FCC Chairman William Kennard last week predicted that AT&T's merger with MediaOne Corp. would be approved "within a matter of days," but other FCC sources say the commissioners are not close to a resolution. The merger was removed from the agency's May meeting agenda, which is being held today.

A federal judge in Virginia last week threw out a Henrico County law requiring cable companies to offer Internet rivals access to broadband pipelines. The law had been challenged by AT&T on grounds that local governments had no right to require cable firms to open up their networks. "This federal court decision signals that the proponents of forced access have yet to develop a persuasive rationale for their issue," AT&T officials said.

IN BRIEF

Broadcasting & Cable (ISSN 0007-0028) (GST #12393746) is published weekly, except at year's end and when two issues are combined, by Cahners Business Information, 245 West 17th St., New York, NY 10011.

Cahners Business Information is a division of Reed Elsevier Inc. 275 Washington St., Newton, MA 02158-1630; Brian Nalny, Chief Operating Office; John Paulin, Senior Vice President, Finance; Glenn Rogers, Executive Vice President. Broadcasting & Cable copyright 2000 by Reed Elsevier Inc. All rights reserved. Broadcasting & Cable is a registered trademark of Reed Elsevier Properties Inc., used under license. Periodical postage paid at New York, NY and additional mailing offices. Canada Post International Publications Mail Product (Canada Distribution) Sales Agreement No. 0607353. Postmaster, please send address changes to: Broadcasting & Cable, PO Box 15157, N Hollywood, CA 91615-257. Microlot of Broadcasting & Cable is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0060). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Incorporating TheFifth Estate TELEVISION Broadcasting

MAY 15, 2000 / BROADCASTING & CABLE 73
**Unwise bill**

Sen. John McCain, with no more primary battles to fight, appears to have too much time on his hands. The senator has proposed a bill that would insert yet another bureaucratic agency between broadcasters and their audience and would adopt a “shoot now, ask questions later” model for potential interference, with the questions left to the courts.

McCain has introduced legislation that would allow the FCC to roll out its low-power FM stations despite studies suggesting possible interference problems with existing full-power stations. It would give the National Academy of Sciences the job of determining whether interference exists, then allow broadcasters to sue to stop it.

That’s all broadcasters need: the opportunity to spend many years and dollars in court to protect themselves and their listeners. And in the bargain likely see those listeners courted—and perhaps won—by other delivery systems.

The bill sets up a mechanism for dealing with interference after it has occurred. It’s like requiring farmers to keep their barn doors open while creating a mechanism for helping them find their horses. The courts are already crowded enough without adding a whole corps of complainants, and the National Academy of Sciences must have better things to do with its time.

What Congress should concentrate on instead is making sure that there is no interference from low-power FM in the first place. If there is, they should nip the service in the bud, not allow it to grow unchecked. This bill should go the way of the esteemed senator’s presidential campaign.

**Wise Bill**

Time Warner was getting some good PR advice from an unusual source last week: FCC Chairman Bill Kennard. Whether he was playing to the crowd or not, Kennard correctly pointed out that cable needed to make a better case to the public about the increasing costs to them of important channels and the roles that price escalation plays in retrans negotiations.

“You and I agree that underling this consumer perception was, in fact, a legitimate contractual dispute over costs and terms of carriage,” Kennard told an NCTA gathering in New Orleans last week. “There is another side of the story.”

Not telling that side of the story effectively enough was a miscalculation on Time Warner’s part, although we get the idea that even Time Warner’s PR people may have been surprised by the decision to yank ABC.

Last week, we said that, next time, Time Warner shouldn’t pull the plug. To that we add that it also shouldn’t pull punches in explaining an impasse in negotiations.

**Off-base Billy**

Louisiana Congressman Billy Tauzin sounds like he’s angling for a programming job at PBS. That might be OK if he didn’t want to do it while still a member of Congress.

Tauzin wrote PBS’ president saying the service should be looking for something in a conservative vein to replace the right-leaning National Desk segments axed from PBS’ lineup.Tauzin will beat the First Amendment drum as loudly as anyone, and in a number of cases we’ll join in. So it comes as a surprise that he would put pressure on a programmer to carry a particular type of show. The congressman may have simply been expressing a general preference, but no matter how softly he speaks, the office he holds is a big stick that cannot fail to impress.

Not that the government is reluctant to micromanage programming to serve a particular agenda: One need look no further than the script reviews in exchange for PSA dollars in which the Clinton administration and several programmers were involved. But regulators, legislators and administrators should all be reluctant to do so, and must resist the urge to put their thumbs on the scale.
$8.1 BILLION.
MORE MONEY THAN THE
TOP 100 FOUNDATIONS
GAVE AWAY LAST YEAR
COMBINED.

That's the value of community services generated by local radio and television broadcasters in a single year alone.

America's local broadcasters are helping communities care for the homeless, feed the hungry and fight problems like family violence, drug and alcohol abuse. We not only guide communities through natural disasters, we run on-air campaigns to aid their victims. And, of course, we air literally millions of public service announcements year round.

AMERICA'S LOCAL BROADCASTERS
ALWAYS ON. ALWAYS THERE WHEN YOU NEED US.

www.nab.org
ARE YOU LEVERAGING THE FULL POWER OF THE ESPN BRAND?

USE THE POWER OF ESPN to sell cable modems and digital cable

ESPN provides the best sports programming on cable. Now, we also provide you with something else—creative opportunities to help you sell cable modems and digital cable through brand extensions like ESPN.com and ESPN The Magazine. Grow your new business platforms and generate incremental revenue by leveraging the power of the ESPN brand. It's easy and it works.

Let us help you put the power of the ESPN brand to work for you.