Dog days for TV stox | GOP non-event | 60-69 bids on hold

August 7, 2000

Broadcast & Cable

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Northpoint execs (l-r) Toni Cook Bush, Sophia Collier and Katherine Reynolds

Triple Threat

Why little-known Northpoint scares DirecTV and EchoStar — and should scare cable
AMERICA IS SOLD ON BILL COSBY.

1999
People's Choice - All-Time Favorite Male TV Performer
NAACP Image Award - Best Comedy Series - COSBY
Kennedy Center Honoree

1996
People's Choice - Best Actor/TV Series
NAACP Image Award - Best Comedy Series - COSBY

1994
Author - New York Times Bestseller List

1991
NAACP Image Award - Best Actor/Comedy Series
Author - New York Times Bestseller List

1988
People's Choice - All-Time Favorite TV Star
People's Choice - Favorite All-Around Male Entertainer
People's Choice - Favorite Male TV Performer
Author - New York Times Bestseller List

1987
People's Choice - Favorite Male TV Performer
People's Choice - Favorite All-Around Male Entertainer

1986
Golden Globe - Best Performance/TV Series
People's Choice - Favorite Male TV Performer
People's Choice - Favorite All-Around Male Entertainer
NAACP Image Award - Medgar Evers Medal of Honor
Grammy - Best Comedy Recording

1985
Emmy - THE COSBY SHOW
Outstanding Comedy Series

1984
Golden Globe - Best Actor/Comedy Series
People's Choice - Favorite Male Performer - New TV Program

1978
Emmy - Outstanding Children's Special

1969
Grammy - Best Comedy Recording

1968
Emmy - Best Actor/Dramatic Series
Grammy - Best Comedy Recording

1967
Emmy - Best Actor/Dramatic Series
Grammy - Best Comedy Recording

1966
Emmy - Best Actor/Dramatic Series
Grammy - Best Comedy Performance

1965
Grammy - Best Comedy Performance

1964
Grammy - Best Comedy Performance

AND NOW...
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Media’s millennium malaise

Granite is hit hard, but 2000 has been tough year for stagnating stocks on Wall Street

By Steve McClellan

The second quarter was particularly tough for Granite Broadcasting. At a time when WB stations around the country have been realizing double-digit revenue growth, Granite’s WB stations showed a 1% decline in revenue.

Same-station broadcast cash flow dropped 17%. The day after releasing results on Monday, July 31, Granite’s stock dipped to a yearly low of just under $4.72 per share, where it continued to trade for much of last week.

It has been a tough time in media-land this year for cable and broadcast sectors; last week, it was just Granite’s turn.

Company executives knew there would be some rough questions from analysts on a conference call to discuss results. But they had to be surprised when Omega Advisors’ Lee Cooperman asked pointedly if Granite executives would just sell the company so that investors could get some return on their shares and take advantage of the huge discrepancy between Granite’s public and private valuations. Granite’s breakup value is estimated by analysts to be $20 a share or greater.

The question, coming from such a widely respected investment-funds manager—known for buying long term—in such a public setting was clearly a slap at Granite’s management. “It was more than a rude guest at a wedding,” quipped one analyst on the conference call. “It’s rare for an investor to ask a sensitive question like that on the earnings call. Usually, those kinds of discussions are held off-line.”

Cooperman was clearly expressing his frustration at what he feels is a less than adequate return on his stock in Granite, which he first purchased in 1992 when the company went public. Neither Cooperman nor Granite TV Chairman Don Curnow could be reached for comment at deadline last week.

But frustration sums up the feelings of many media company executives and investors with respect to non-network TV stock prices, which have been in the slow lane for more than 18 months. And the outlook for the next 12 to 18 months isn’t any rosier because investors just don’t see from where future revenue growth is going to come.

“We’ve only participated in TV when we’ve absolutely had to,” says Larry Haverty, the entertainment and media analyst at State Street Research, the Boston-based investment concern. The best example of that is Viacom and CBS, in which State Street has owned shares for several years. “We were really more interested in the radio aspects of CBS,” he says. “The TV turnaround was a bonus.”

Hearst Argyle issued what most analysts said were pretty solid second-quarter numbers two weeks ago, including a 10% gain in broadcast cash flow, to $98.5 million, on a 6% climb in revenue, to $196.5 million. Pro forma revenue was up 6.5% for the first six months while broadcast cash flow was up 13.5%. Not bad, but yet its stock price is trading at about $19, just above its 52-week low of $18.75. The stock has dropped about $10 since January.

“We think we have a pretty good story to tell, but the stock just isn’t moving,” says a company source. “It’s very frustrating.”

Executives at Tribune and Gannett, two of the biggest TV-station owners have also watched their stocks hover near 52-week lows, despite fairly positive earnings growth this year. Tribune was trading around $33 last week, just above its yearly low of $30.81, despite posting double-digit revenues and profits in its broadcasting sector in the second quarter.

Gannett’s stock has been on a steady decline since March and last week traded at $53.75, not far from its yearly low of $52.87. Last December, the stock was trading at $83.75. The company’s newspaper results have far outshone its broadcasting operations so far this year. In the first half, broadcast operating income was up just 2% to $168 million on revenues of $372 million, up 4.6%. Newspaper income is up 19%, to $677 million, on revenues of $1.8 billion, up 21%.

Belo watched its stock drop from $20.50 last September to $12.31 on Feb. 25, and executives there have been obsessed with raising it ever since. (February was a down month for a lot of TV stocks: That’s when Granite agreed to pay NBC $362 million for a 10-year affiliation deal for KNTV San Jose.)

Belo’s stock had been stalled between $16 and $17 for most of the spring and summer but recently popped to more than $19, after its board approved a 25 million share buyback authorization that could cost $430 million.

Sinclair Broadcast Group’s stock price is about 50% below its 52-week high of $21.87, largely because its operating results continue to underwhelm Wall Street.

Cable’s been sliding since late January, when investors got anxious about the pace of operators’ cash flow growth. Those fears were realized two weeks ago when usually-steady Cox Communications missed its cash flow targets and the simply-massive AT&T Broadband posted a sharp decline. Cable stocks dropped 10% to 15% on that news, recovering only slightly last week.

Radio stocks remain in relatively good shape, as sales stay robust and its share of the overall advertising pie continues to grow. Paul Sweeney, broadcasting ana-
Big-Time Sportscaster Involved In A Series Of Terrifying Incidents. All Caught On Tape!
Ahmad Rashad
Is The New Host Of Real TV.

Sensational! That's the word that best describes how we feel about Real TV as it enters its fifth season. Start with a host who's equally popular with men and women. Add a new high-tech set. A bigger video library. More sources than ever before. More video-gathering bureaus around the world. Plus special internet relationships for even faster access to the world's wildest video clips. Then sit back and watch the tape roll! And keep right on rolling to our most successful season yet!
lyst with Credit Suisse First Boston says radio's share of the overall U.S. advertising pie grew from 7.5% to 8.2% in 1999.

Analysts say that the TV station sector as a whole probably isn't going to show major revenue and profit growth over the next 12 to 18 months.

"TV results so far this year are generally in line with expectations, but the growth has not been spectacular," Sweeney notes. "That's really what is driving the stocks. The perception is the TV stocks have not [been] and are unlikely to be particularly strong growth stories going forward. Radio is where the growth is."

A recent forecast by Veronis Suhler & Associates, the New York media investment banker, supports that view. VS&A projects significantly slower growth for the TV industry between now and 2003, when annual growth will average about 5.3%, almost two percentage points slower than the 7% yearly growth achieved from 1993 to 1997.

The national spot market remains a key culprit in local TV's slow-growth story. "National spot just isn't growing," says Sweeney. "And if you're not No. 1 or No. 2 in your market, those dollars are even harder to come by." Greater competition from cable is hurting spot, and some advertisers are shifting more dollars into the hot network marketplace away from national spot, says Sweeney.

Political advertising and the Olympics will give the national spot segment a bump in the second half of the year, analysts say. But 2001 should be another down year. Lee Westerfield, broadcasting analyst at PaineWebber, predicts a flat year at best for local TV advertising next year, with a 2% drop for national spot and a 2% gain for local spot sales.

The problem with national spot, says Westerfield, is there are simply too many alternatives, including cable and radio. The solution, he says, is size. And broadcasters that don't bulk up and cover 10% or more of the U.S. are at risk. Over the next three years, he sees many smaller broadcasters bailing out.

"It's really become a bifurcated market," he says, where major players like Tribune and Hearst have mustered size and leverage to address changing business conditions. Meanwhile, he adds, smaller broadcasters lack the clout they need to compete successfully.

State Street's Haverty says investors also worry about the continuing steady fractionalization of television. Emerging technologies—like streaming media over the Internet and handheld wireless devices—present additional competitive threats. And while the switch to digital broadcasting presents the potential for new business opportunities, the TV sector hasn't demonstrated to Wall Street that it knows how to exploit those opportunities successfully.

Long-term, TV is simply "an unattractive business," Haverty says. "As an investor you tread in television at your own risk."

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The Street still loves the networks

Wall Street isn't crazy about local TV, but it's wild about network TV. Both ABC parent Disney and CBS parent Viacom issued strong quarterly earnings for the quarter ended June 30, and The Street was pleased, driving Viacom up $2.18 to close at $71.56 and Disney up $1.75 to $41.87 last Thursday. In midday trading Friday, Viacom was up another $3 to $74.68, while Disney held its previous day's gain.

Largely on the strength of ABC and the Disney theme parks, net income at Disney rose 79%, to $440 million, on a 9% revenue gain, to $5.96 billion. The broadcasting segment—consisting of ABC-TV, the owned TV stations, TV production, and syndication and radio—posted a 101% gain in operating income, to $421 million, on a 24% gain in revenue, to $1.5 billion. Disney's cable networks (primarily Disney Channel and ESPN) posted a 13% drop in operating income, to $241 million, on a 13% revenue gain, to $761 million. The profit drop was attributed to higher programming costs at ESPN and startup costs for SoapNet and several international channels.

At Viacom, reporting for the first time since closing the CBS acquisition in May, pro forma revenues for the quarter were up 13%, to $5.7 billion, on an 18% gain in pretax operating profit, to $1.2 billion. The television segment (CBS network, stations, King World and Paramount TV Group) posted a 48% pro forma profit gain, to $346.7 million, on a 7% pro forma revenue gain, to $1.8 billion. Viacom President and Chief Operating Officer Mel Karmazin told analysts that all the TV units but the Paramount stations posted double-digit profit gains. The Paramount Stations posted single-digit gains. Infinity, the radio and outdoor advertising group, showed a 24% increase in profit, to $457.6 million, on a 22% jump in revenue, to $975 million. The cable networks' profit was up 22%, to $353.3 million, on a 16% hike in revenue, to $860 million.

The company, however, did post a net second-quarter loss of $496 million, as a result of a $698 million charge against earnings related to closing the CBS acquisition. In addition, the company said it took a one-time $754 million charge against the first six-month earnings due to the adoption of new accounting standards at the motion picture division. Thus, net loss for the first six months was $880 million.

—Steve McClellan

President Mel Karmazin boasted double-digit operating profit increases for almost all Viacom's TV units.

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Market mixed on radio stocks

By Elizabeth A. Rathbun

As the hot market for radio stocks cools, one broadcaster last week abandoned plans to go public while another, with Hispanic roots, found Wall Street hungry for its offering.

Nassau Broadcasting Partners LP not only withdrew its initial public offering last Tuesday (Aug. 1), but the next day said it would hire Salomon Smith Barney “to explore strategic alternatives.” That usually indicates a company is for sale. Nassau is the nation’s 21st-largest radio group by estimated 1999 revenue, according to BIA Research.

On the other hand, No. 19 radio group Entravision Communications’ IPO last Wednesday generated such strong interest that its offering price was increased from about $14 per share to $16.50. That raised nearly 17.9% more than expected—$759 million, as opposed to $644 million. The stock closed at $19 last Wednesday and traded up to $18.75 last Thursday.

Entravision had several advantages over Nassau when it came to going public, Wall Street analysts say. Princeton, N.J.-based Nassau owns or operates 32 radio stations in the suburbs of the low-growth Northeastern suburbs.

Entravision, which is headquartered in Santa Monica, Calif., owns or operates 60 radio stations, most in major Hispanic markets including Los Angeles and Miami, and 17 Univision-affiliated TV stations.

The backing of Univision Communications, which now owns 26% of Entravision, is “a fantastic endorsement to have,” says Vinton A. Vickers, a media analyst who covers the former for Chase H&Q. Univision has “the best cash-flow results of any broadcaster, radio or TV. That is a fact not lost upon investors.”

And Hispanics currently account for more than 11% of the U.S. population, a number that is growing six times faster than that of the non-Hispanic population, according to Entravision’s July 26 filing with the SEC. Hispanics are expected to become the nation’s largest minority group by 2005.

Entravision also is the only media company that owns both Spanish-language TV and radio stations, Vickers says. It is “clearly a different type of play.” Entravision officials were not available for comment.

Entravision’s public success also is different, given the stock market’s current chilliness toward all radio stocks, Vickers says. While the first half of this year saw “perhaps the best growth we’ve seen in the last 30 years, [radio companies] stock prices have continued to decline. Investors are obviously concerned that in a slowing economy, radio growth is going to slow down.”

The kind of growth that radio has enjoyed cannot be sustained, analysts agree. The industry still is expected to accumulate plenty of revenue; it just won’t be the “ridiculously strong growth” that has been experienced recently, according to one analyst.

That factor probably helped convince Nassau to cancel its IPO, says the analyst, who asked not to be identified. Also, while Nassau has “great numbers and management ... it was less clear how they were going to replicate that in other parts of the country,” this analyst notes.

According to a statement from Nassau President Louis F. Mercatanti Jr., the offering was canceled “in light of ... recent volatility in the market.” As Nasdaq has faltered recently, so has radio, which “generally trades in sympathy with the technology stocks,” Mercatanti said in the statement. He could not be reached for comment.

Nassau’s withdrawal and subsequent “calls from the media, from bankers, from institutional investors and more” sparked plans “to move into the next phase of our corporate development,” Mercatanti said in a second release.

Nassau had hoped to sell 12.425 million shares of stock at $16 to $19 each, according to company documents filed with the SEC on July 10.

The net proceeds, expected to be about $201 million, had been intended to finance certain station acquisitions.

The proceeds of Entravision’s offering will be used mostly to finance the company’s $475 million acquisition of radio group Z-Spanish Media and refinance the $252 million buy of radio company, Latin Communications Group.
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Thanks to our partners, Food Network is now serving 50 million households with our unique blend of celebrity chefs and appetizing programming.

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NBC, Tribune feed broadband need

Station groups invest in FeedRoom, will begin adding video content to local Web sites

By Ken Kerschbaumer

The FeedRoom, which offers its own broadband-delivered content site and also helps other Web sites get into the game, is working with NBC owned-and-operated stations and Tribune Co. to help them offer broadband content. Both NBC and Tribune have also made undisclosed investments in The FeedRoom.

During the next six months, FeedRoom will work with the 13 NBC stations and 16 Tribune stations to design co-branded video areas for their Web sites that will deliver personalized newscasts and other localized news content. Preliminary plans call for the KNSD San Diego and KNBC Los Angeles to be up and running by Labor Day, with the other O&O stations to add broadband content in the following months. Details on the Tribune rollout were unavailable.

“The broadband aspect of The FeedRoom made this interesting,” says Jay Ireland, president of NBC television stations. “Broadband isn’t widely distributed, and, as a result, we have a dichotomy of providing two services: a broadband service and then also through the narrowband.”

The FeedRoom solves the problem of offering a compelling video experience via broadband, according to President and CEO Jon Klein. “The problem [broadcasters] face is that the narrowband Web site of a TV station cuts the legs out from under its supposed strength,” he says. “There’s no video, and it’s text heavy. It doesn’t replicate the experience of watching TV. And it doesn’t help much to put up postage-size video.”

Ireland says the localized content will be repackaged for the broadband audience. “We aren’t interested in throwing on the whole newscast for somebody to watch on the computer instead of television. We’re going to provide the value by allowing them to pick pieces of the newscast they’ll want to watch, typically after the newscast.”

The investment in FeedRoom isn’t major, Ireland says, adding that NBC thought the company provided great functionality and tools for local stations. “They have good technology, and we felt we wanted to be a part of it.”

The FeedRoom will put employees in the stations, Klein says, to help with encoding the video, storing and tagging it on a database-management system, built by Artesia Technologies, before the content gets “spit out” to the viewer in a custom-designed newscast.

Television stations President Jay Ireland sees tools for local stations in The FeedRoom’s offerings.

Information please

FCC wants more data before making new rules

By Bill McConnell

Although regulators are pleased with the rollout of high-speed services, they want more data from cable and telephone providers before deciding whether more government rules are needed to keep the momentum going.

“The lack of deployment in some areas of our country has become somewhat of a bugaboo,” FCC Chairman William Knessard said as the agency unveiled its second annual report on the status of broadband availability at its Aug. 3 meeting.

Many communications companies warn that the rollout of advanced services will be hampered if they don’t get favorable regulatory treatment and the absence of specific details about deployment makes it hard to judge their requests. “We cannot allow this issue to be used for scare tactics,” he said.

Agency staffers said it is likely that broadband providers will be asked to provide substantially more information in the twice-yearly deployment reports that the FCC mandated last year. To improve the reports, the commissioners suggested data detailing demographics.

Also, they want differentiation between residential and small-business subscribers, data from systems serving fewer than 250 broadband customers and from systems serving U.S. territories. The industry will get a chance to comment on proposed changes to the report when the FCC launches its 2001 broadband inquiry early next year.

U.S. businesses and households were subscribing to 2.8 million high-speed and advanced lines at the end of 1999, according to the FCC’s analysis, the first that tallied data supplied by broadband companies in government-mandated reports. Cable accounted for 1.4 million, telephone digital subscriber lines 400,000, and wireless and other services 1 million. Residential and small business customers subscribed to 1.8 million of the lines. Among households, the penetration rate was 1.6% at the end of 1999.
Radio Groups

Regis lives, and reigns

By Susanne Ault

It's so far so good for Live with Regis—the talk show, now officially sans Kathie Lee, scored a 5.1 national metered-market average in its first three days.

While a far cry from the 10.4 rating grabbed in the metered markets for the day of Lee's final farewell, Live's performance for Monday, Tuesday and Wednesday of last week outpaced its July 1999 showing (3.6) by 42%.

Live nipped at the heels of current talk leader Oprah, who for the week ended July 23 posted a 5.7 household rating. For the period, Live (with Regis and Kathie) snagged a 3.6.

Live also invigorated top market stations in its first shot out of the gate. On WABC-TV New York, the show (6.2) soared 51% from its numbers in July of last year. Likewise for KABC-TV Los Angeles, Live climbed 58% from its July 1999 outing.

Also getting bumps were WPVI-TV Philadelphia (8.7, up 64%), WHDH-TV Boston (4.2, up 20%) WXYZ-TV Detroit (5.9, up 34%) and WSJ-TV Atlanta (6.2, up 24%).

"A lot is going on at Live," said a Buena Vista representative. "Regis has never been hotter."

True, considering that Regis Philbin's Millionaire has been typically winning its time periods this summer. It hasn't gotten lost in shuffle among the season's other heavy hitters Survivor and Big Brother.

There is also that little hunt for a new partner. Recent players stepping up to bat include Philbin's wife, Joy, and Roseanne, looking for a new gig having laid to rest her own talk series.

"While we search for a new host, we expect viewer levels to stay high," added the representative. "I think viewers will maintain their interest in the show."
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\[ 12-17 (+150\%) \]


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TOP OF THE WEEK

Maybe GOP needed life line

Newsless Philly convention coverage hits airwaves like bag of wet cement

By Dan Trigoboff and Deborah McAdams

A nation of television viewers was riveted last week as a select group representing America came together for the next step in the selection process determining which candidate would emerge victorious.

But enough about Survivor.

For the 2000 Republican National Convention in Philadelphia, viewers on broadcast and cable networks, to paraphrase American philosopher Lawrence Berra, stayed away in droves.

Maybe what the convention needed was a life line. Not even segments like the appearance of WWF star "The Rock" could pump up combined ratings beyond an average night of Who Wants to Be a Millionaire?

Wednesday night's coverage peaked with a total of 12.6 million households on seven networks. Millionaire averaged nearly 14 million per episode the previous week, according to Nielsen Media Research. Thursday night's numbers were not available at press time, but a spokeswoman at Nielsen said they expected figures similar to Wednesday's.

The bulk of the audience went to broadcast networks during the 10 o'clock news. The rest gave cable news networks a boost, but nothing compared to a plane crash or a bombing. CNN, MSNBC and Fox News Channel all doubled their audiences from recent weeks, but only Fox News Channel maintained at least some momentum throughout the coverage, moving from a 0.9 on Monday to a 1.0 on both Tuesday and Wednesday, and up slightly in household numbers, (525,000 Tuesday versus 528,000 Wednesday).

Viewers abandoned MSNBC, despite the star presence of Tom Brokaw and Tim Russert. The NBC cable network did a 0.3/271,000 on Wednesday, down 9% in households from Tuesday, and 28% from Monday, and third among the three cable news networks.

Fox News Channel was jubilant with its solid second-place finish to perennial cable news leader CNN, and credited its year-round political programming slate for its performance.

Rival MSNBC did not disagree, dismissing notions of disappointment. The ratings, said MSNBC spokesman Mark O'Connor, "are exactly what we expected. Everybody's down across the board. It's the nature of the story; there's no news coming out of here. We are not a political talk channel, like Fox News. That is not what we do primarily."

Similarly, CNN said it knew the numbers would be down from 1996, but was pleased with the bounce over its regular ratings—which are also down. "We never said we thought the convention would be exciting," said a spokesman, "but that doesn't mean the coverage has to be boring. We said we could make our coverage newsworthy and I think we did."

Gains were clear at some networks. C-SPAN documented its status as the network of record with its own daily tallies comparing the time spent by networks covering the official proceedings. Not surprisingly, C-SPAN—which kept cameras on the podium at all times—easily outscored the other networks, which spent much of its coverage time analyzing convention business, what there was of it.

"Every news organization has its own agenda," said C-SPAN's Ellenwood. "Ours is to be the network of record. For the first time at a convention, C-SPAN ran the pool feeds, spreading more than a dozen cameras around the convention hall, including one over Ellenwood's shoulder that showed viewers some of the C-SPAN operation.

The convention may have lacked the suspense of Survivor, Big Brother, or even Who Wants to be a Millionaire?, but it ran with a precision that would embarrass by contrast the reportedly less-disciplined Democrats. "The Republican National Committee is very good at being scripted and at following the script," said Gary Ellenwood, director of C-SPAN field operations. "We go over line by line of the script with them," he said.

"The Republicans have been pretty good for a number of cycles," said Fox News Channel executive producer for politics Marty Ryan. "If somebody's supposed to speak for 10 minutes."

Trying to squeeze political programming into network schedules proved occasionally problematic. At ABC, the network left Colin Powell's Monday speech early in order to sign off at 11 p.m. ET. Sen. John McCain, the follow-
ing night, was through by 11, but when vice presidential candidate Dick Cheney ran over the next night, ABC stayed with the speech. And CBS, having pre-empted Laura Bush’s speech Monday night for a repeat of a 48 Hours medical story, said it would revise its coverage for the Democrats, and the network’s non-convention prime time programming will be more compatible with the convention theme.

Anchor Dan Rather, political correspondent Bob Schieffer, and others were critical of the network for not carrying enough of Bush’s speech.

TV seemed to follow the scripts as well. Monday night, when the then-presumptive candidate’s wife, Laura Bush spoke about education, cameras at several networks seemed to find every child in the large hall—including one who was sleeping. And when retired General Colin Powell spoke about a more inclusive party, the faces that appeared on screen suggested that Powell’s dream was already a reality. Even though an Associated Press survey revealed that only 4% of the delegates were black.

“We like to get a diversity of faces in the audience,” said a network director. “And we look for good reactions. We want as interesting cutaways as possible.”

The epitaph on W.C. Fields’ grave (“All things considered, I’d rather be in Philadelphia”) might have sized up the media attitude about the newsless convention there. ABC took Fields’ joke to the next level: The network controlled its coverage from New York, not Philly, an approach enabled by fiber optic technology.

The decision saved hundreds of thousands of dollars in transportation, housing and related costs, said ABC executive producer for special events Marc Burstein, and was “cheaper, quicker and more efficient,” according to executive director Roger Goodman.

ABC also departed from conventional convention coverage by putting Peter Jennings on a floor-level studio in front of a chroma-key screen with a convention view instead of a real view from a skybox. The move, which the network disclosed to viewers daily, allowed Jennings and producers to be closer to the floor and gain greater mobility and flexibility.

At Comedy Central, ratings for The Daily Show were up about 50% with Jon Stewart and his team of crack faux journalists mining the convention for satire. Some of Stewart’s scores included an interview with Sen. McCain, which started seriously but quickly dissolved into voice-overs of Stewart congratulating himself on his savvy and McCain marveling at Stewart’s idiocy. Bob Dole played too, posing as a Comedy pundit Wednesday night when Stewart interrupted him for breaking news from the floor. It was Vance DeGeneres with Elizabeth Dole, telling her husband to have the bags packed and in front of the hotel by midnight, “and not a minute later.”

In an unseen moment, Presidential parents George and Barbara Bush blew off Nickelodeon’s reporter when he tried to get an interview with the former first couple. Josh Peck, 13-year-old star of the network’s original movie, Snow Day, waited for two hours in the press area to meet the couple while nearby Secret Service agents encouraged him, according to observers. When the Bushes finally came out and Peck asked for an interview, the senior George Bush asked where Peck was from. When the youngster said Nickelodeon, observers say Bush shook his head waved the youngster off.

Dole, the reputed curmudgeon among politicians, paused for Peck’s questions, which included what advice Dole had for kids who wanted to get into politics.

“Start early,” he said.

* * *

**Pseudo gets real in Philly**

The traditional broadcast media spent much of the convention grumbling about the lack of news inside the hall (once again succumbing to reporting on how the media covers a non-story) but that was just fine for Pseudo.com, which found itself in its own spotlight.

Pseudo.com, which along with AOL had a skybox—the only two dot-coms that did—found itself the flag-bearer of the Internet revolution, inundated with visitors, both media and politicians, interested in getting a Web presence. The company even found a place in immortality as the Smithsonian requested the Pseudo.com 360-degree Web cam that was located near the Texas delegation.

“We wanted to do interesting coverage, we wanted to have great guests, and we wanted to demonstrate what it was that we were and weren’t, and we blew away all of our expectations,” says Jeanne Meyer, Senior Vice President for Pseudo.com, “Our booth was sardine city and it was just a parade of people.”

More important than the attention was the reaction of Web site visitors. Meyer says the last time Pseudo.com carried a live event was the Mars Polar landing in December. “On Monday alone we doubled the aggregate number of viewers we had during that three-day event,” adds Meyer.

And like for the big networks, it’s no rest for the weary as Pseudo.com readies for its coverage of the Democratic convention. The equipment is now en route and two producers were already on their way to Los Angeles on Friday.

—Ken Kerschbaumer
AN EVIL FORCE UNLEASHES A GAS INTO THE AIR OF MEDIAVILLE CREATING A DASTARDLY INCREASE OF MEDIA CHOICES, A CONTINUED ELUSIVENESS OF TV VIEWERS, AND THE NEED TO INCREASE ADVERTISING REVENUES. IT SEEMS LIKE THE WHOLE TOWN IS IN PERIL FROM THE MEDIA FRAGMENTATION EXPRESS...

OF NO! I'M TIED TO THE TRACKS AT THE JUNCTION OF HIGHER SALES DEMANDS AND MORE MEDIA COMPETITION.

THE ADS PLATFORM MAKES ME SO POWERFUL, I DON'T EVEN NEED THIS CAPE... IT JUST HAS A SLIMMING EFFECT!

JUST AS MARGO MEDIA MAVEN THINKS ALL IS LOST... LOOK IT'S MEDIAMAN... ONLY HE CAN GENERATE MEDIA PACKAGES FASTER THAN A SPEEDING TRAIN, MAKE ALL MEDIA SALES PROFESSIONALS MORE POWERFUL THAN A 60-SECOND SUPER BOWL SPOT, AND...

HELP, HELP... I'M IN THE WAY OF THE MEDIA FRAGMENTATION EXPRESS!

...BRING BUYERS TO YOUR MEDIA OPPORTUNITIES BY PARTICIPATING IN THEIR TARGET-SPECIFIC SEARCHES IN A SINGLE BOLT!
ONCE AGAIN MEDIAMAN SAVES THE DAY. HE'S GOT THE POWER, HE GIVES YOU REACH. HE'S GOT THE HAIR, HE'S REALLY NEAT.

YOU'RE SAFE NOW AND ONCE YOU VISIT THE ADS PLATFORM... YOU'LL BE A SUPER MEDIA PROFESSIONAL, TOO!

HE FLIES, HAS X-RAY VISION, AND GIVES ME TOTAL CONTROL OF ALL MY INVENTORY AND PRICING.

SEE YA' IN THE FUNNY PAGES!

HEY KIDS: YOU CAN BE LIKE MEDIAMAN, TOO. JUST REMEMBER: DRINK MILK, NEVER GET INVOLVED IN A DRAMATIC SERIES STARRING ANYONE FROM THE CAST OF GILLIGAN'S ISLAND, AND GET YOUR MEDIA DEPARTMENT SUPER POWERED BY ADOUTLET'S ADS PLATFORM.

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ADOUTLET - SUPER POWERS MEDIA PROFESSIONALS IN A SINGLE BOUND.
FCC delays 60-69 auction

Wireless bidders say they need better idea of what spectrum will cost

By Bill McConnell

The race to turn a valuable swath of TV spectrum into the home of the next generation of mobile communications services is slowing to a crawl.

Last week, the FCC said it will delay for the second time a federal auction of frequencies now used for TV channels 60 to 69. The bidders are expected to be among the country’s largest wireless providers, including Verizon, AT&T, Nextel and Qwest. The winners are being counted on to develop the so-called third generation of wireless services, including broadband applications.

The tough question for broadcasters now occupying the band is whether the delay will result in eager bidders and higher prices for their vacating the spectrum early or lead to a backlash that strips stations of their leverage to negotiate high-priced buyouts.

“What’s troubling is, we’re getting blamed by wireless users and even the press for being obstructionist in the rollout of 3G technology,” said Jeff Baumann, regulatory counsel for the National Association of Broadcasters. “But we’ve done everything we agreed to when the auctions were first ordered. Yet the new delay gives the wireless guys more time to paint us as evil.”

The wireless providers prodded the FCC to postpone the auction by six months—a move they say will give the FCC time to write spectrum-clearing rules that give bidders a better idea of how much it will cost to get the 138 broadcasters off the band. Without that knowledge, they maintain, wireless companies will be reluctant to bid the high prices the government hopes for.

“It is undisputed that factors surrounding this spectrum, including the incumbency of the UHF television broadcasters in this band, make bidder planning for this auction unusually complex,” FCC Chairman William Kennard said in announcing the delay.

Wireless providers were quick to congratulate Kennard. “The problems we have seen in this process can hopefully be avoided in the future by adopting a long-term, comprehensive spectrum-management policy,” said Verizon Wireless President Denny Strigl.

To carry out the auction on the new March 6 date, the FCC is considering several proposals, including ways to allow bidders to share the costs of clearing broadcasters from the band and whether it has authority to implement stand-clearing contracts. Comments on the proposals are due Aug. 16, replies Sept. 15.

It’s unclear, though, whether the FCC can delay the bidding without congressional approval. Congress set a Sept. 30, 2000, deadline for depositing the proceeds. Although several lawmakers have asked the FCC to delay the auction, some broadcasters say Congress still must put the delay into law. (Originally, the auction was set for last May.)

Paxson Communications Chairman Lowell “Bud” Paxson, who has 19 stations operating in the 700 MHz band, wants a less drastic delay. “I will fight like crazy to get this auction moved back into this year.”

He worries that further delays are likely unless the bidding is conducted before the next presidential administration remakes the FCC. “The next FCC will say, ‘We’ve got a mess, and we need another postponement,’ ” he said.

Another delay is bad, Paxson said, because a slow transition to digital signals would quash his plan to switch from analog signals on the band to digital signals located at lower portions of the TV spectrum without a costly transition period offering both. “If I had a deal to turn off those analog stations before 2002, I would not build a second signal,” he pointed out, “and it would save me legal fees, construction costs, financing—a tremendous amount of money.”

Not all broadcasters operating on ch. 60-69 share Paxson’s concern about the March date. “This gives the wireless companies additional time to put some order where there may be chaos and possibly could lead to higher prices,” said Kent Lillie, president of Shop at Home, which has stations in Boston, Houston and Cleveland on the band.

But the broadcasters complain that they are getting a bum rap when they are painted as greedy and holding the wireless industry hostage. They cite House Commerce Committee Chairman Thomas Biliey’s comments two weeks ago when he said it would be “pure nonsense” and a mockery of Congress if broadcasters timed their exit from the spectrum to leverage a big financial gain.

In reality, broadcasters say, they have made several overtures to potential bidders, but all have refused to negotiate. “Nobody who is a potential bidder has contacted us,” said Mark Hyman, government affairs chief for Sinclair Broadcasting, which has a big presence on the band.

Paxson acknowledged that his company, Sinclair and others stand to reap billions from the buyout negotiations and makes no apologies if the windfall detracts from the government’s auction proceeds. “I went out and created an oasis in the desert of the UHF band. Now it’s worth billions, and some say this is terrible and that broadcasters shouldn’t get the money.”

He noted that some analysts predict the spectrum could be worth $30 billion to wireless companies, even though the budget prediction calls for only $6 billion going to the government. If broadcasters can negotiate buyouts at half what the spectrum is worth, however, the government could still make more than double its projected take. “If you hand broadcasters $15 billion,” Paxson said, “you will see the spectrum cleared so fast the FCC won’t be able to handle it.”

But the wireless providers insist they aren’t trying to rob broadcasters of a fair price. “Broadcasters have a legitimate issue,” said AT&T Wireless spokesman Ken Woo. “The FCC and Congress really need to think about how to meet the needs of all sides.”
Padden promises Disney won’t abandon its crusade against AOL Time Warner.

Trust me, not them

How much are corporate promises worth? Depends on the company, apparently.

Although Disney executive Preston Padden is urging the government to ignore America Online and Time Warner’s promises to promote competition, he can’t resist making a pledge of his own. In a letter to FCC Chairman William Kennard last week, Padden promised that Disney would not abandon its crusade against the AOL and Time Warner merger. Following up to questions raised by FCC commissioners in a hearing last week, Padden said Disney is “absolutely aligned” with consumer groups asking federal regulators to either bar AOL-Time Warner from discriminating against rival content providers or to simply block the merger.

Disney has already secured long-term carriage agreements with Time Warner and isn’t using the fight to gain negotiating leverage, he asserted. “The commercial deal is done! What are left unresolved are public policy issues.”

Solons worry about AOL-TW merger

Several members of Congress have warned Federal Trade Commission Chairman Robert Pitofsky and FCC Chairman William Kennard of the dangers of letting AOL and Time Warner merge unfettered by conditions.

Late last month, Sen. Edward Kennedy (D-Mass.) sent letters to the heads of each agency, asking them to consider the concerns of “technology firms, content providers, consumer groups and labor unions. The potential for the new AOL Time Warner to discriminate against unaffiliated Internet service and content providers raises fundamental questions about whether AOL Time Warner will safeguard competition and consumer choice,” Kennedy wrote.

Kennedy also asked the chairmen to evaluate the instant-messaging industry to see whether AOL dominates that market. Sen. Max Cleland (D-Ga.) asked Kennard to pay particular attention to “the effect of instant messaging on the competitive marketplace.”

Sens. Conrad Burns (R-Mont.), Ted Stevens (R-Alaska), Olympia Snowe (R-Maine), Harry Reid (D-Nev.) and Max Baucus (D-Mont.) wrote both men about instant messaging, emphasizing “how critical it is that competing IM systems standardize their interoperability—and just as our nation’s telephone and e-mail providers do today.”

LPFM fight goes on

Friends and foes of the FCC’s low-power radio plan are continuing to do battle.

Senate Commerce Committee Chairman John McCain (R-Ariz.) and Sen. Bob Kerrey (D-Neb.) have introduced a bill that would allow the FCC to go ahead, while also ensuring that full-power broadcasters could appeal to the FCC should interference occur.

“This legislation strikes a fair balance by allowing non-interfering low-power FM stations to operate without further delay, while affecting only those low-power stations that the FCC finds to be causing harmful interference in their actual, everyday operations,” McCain said. He introduced a similar bill in support of the FCC’s LPFM effort earlier this summer.

The NAB kept up its staunch opposition, saying that, “if these senators listened to their constituents, they would know that the FCC can’t handle the interference already out there, let alone the new interference that hundreds or thousands of new LPFM stations will cause.”

As proof, NAB offered up a letter from a minority broadcaster in McCain’s home state. “For five long years, my company fought unsuccessfully for relief from the FCC to remove an interfering low-power translator,” wrote Arthur Mobley, president of Eight Chiefs Inc., which runs KMUK-FM Phoenix. “The commission finally took action and shut the offending translator down after my station and company suffered irreversible harm.”

A bipartisan group of congressmen and senators also is working to stop the effort, telling the FCC “it would be imprudent for the commission to move forward … at this time.”


FCC eyes impact of ownership changes

The FCC wants to know how changes in broadcast and cable ownership rules have affected the competitive landscape for local TV markets, the agency said last week. The answers will be used in the agency’s seventh annual status report on video competition. The agency also is asking stations, cable systems and DBS providers to identify their local competitors, point out any barriers to entry, evaluate the amount of horizontal and vertical concentration, name the most significant market developments in the past year, and project future market developments.
The next big thing?

In some ways, it’s hard to take Northpoint Technology seriously. The startup’s vision of a sprawling wireless TV network combining the advantages of cable and direct broadcast satellite is a grand one. But Northpoint is controlled by neophytes in the television business, and their service, if rolled out nationally, would cost at least $1.5 billion. Moreover, it would be, at best, the fourth multichannel video competitor in every market it enters.

But dismissing Northpoint would be much easier if so many giant companies weren’t trying to keep the fledgling company out of the business. DirecTV, EchoStar, Pegasus, Boeing and Alcatel are attacking Northpoint, all weighing in to keep regulators from approving even its first step toward developing a potentially powerful rival to cable and DBS.

More important, the company has been well-received among key legislators and regulators lured by Northpoint’s pitch of creating another formidable competitor to cable.

Northpoint is looking to launch DBS without the “S”: Instead of satellites, Northpoint would use transmitters on the ground. Half the capacity would be devoted to offering 96 channels of ESPN, MTV, HBO and the like for $20 a month. The other half would be used for high-speed Internet access. The system would use the same 12 GHz microwave band as DBS but in a way, Northpoint executives contend, that would not materially interfere with DBS services.

The DBS companies—DirecTV and EchoStar—harshly disagree, warning that the Northpoint system could leave their 15 million customers plagued by frequent outages. Boeing and Alcatel-backed Skybridge want the spectrum for themselves, primarily for high-speed data. Pegasus, a major rural reseller of DirecTV service, also wants a shot at it.

After six years of review, the FCC faces a Nov. 29 deadline to determine whether Northpoint should get the licenses for the spectrum. Both sides have tested the system; they disagree on what the tests show. It’s a multibillion-dollar showdown.

Northpoint would compete with cable and DBS. All it needs is a little help from the FCC.

By John M. Higgins

Northpoint could get a slice of valuable spectrum and compete directly with DirecTV and EchoStar. A loss of even a million subscribers would cut $3 billion to $5 billion in value from cable or DBS companies.

FCC insiders say Northpoint—which is not related to DSL telephone provider Northpoint Communications—has a fair shot at approval.

If so, it would be a product of Northpoint's surprising political clout. Controled by two women—a "socially responsible" money manager and an heir of a renowned, wealthy Texas ranch family—Northpoint and its operating affiliate Broadwave USA have had a warm reception in Congress and at the FCC.

That reception is fueled in part by Northpoint's ownership structure, which would essentially franchise markets to individual operators. So most of the first 66 proposed systems would be owned by 48 "affiliates," mostly local businesspeople and professionals, who generally are also politically connected and many of whom are minorities or women.

It is those affiliates—in a 51%-49% partnership with Northpoint's Broadwave—that are applying for the licenses. A few—such as Don Barden, former owner of Detroit's cable system—have experience in cable or broadcasting. What stands out more are those with obvious political credentials: an ex-aide from Bill Clinton's Arkansas

Northpointedly political

To win the licenses they need from the FCC, Northpoint Technology has to overcome fierce opposition from the rich and powerful satellite industry, led by General Motors' DirecTV and EchoStar.

But Northpoint comes to the battle well-armed.

And well-fed. When CEO Sophia Collier decided to run Northpoint in 1998, she already was a substantial player in the Democratic party. She had struck it rich by selling her business, SoHo Natural Soda, to Seagram for $25 million and used the money to buy an investment company that became Citizens Funds, a socially responsible mutual fund that now manages more than $2 billion in assets.

While building Citizens Funds, Collier became active in New Hampshire's Democratic party, which has not historically been strong in the predominantly Republican state. By the mid '90s, Collier was a strong force in New Hampshire, helping to get a Democratic governor elected to two terms and to bring in a Democrat-controlled Senate for the first time in 80 years.

A personal party contributor to the tune of $60,000 in the past two years, Collier also has become a big enough player that she and fellow Northpoint principal Katherine "Chula" Reynolds were invited to a White House state dinner earlier this summer.

"She has the Midas touch in business and in politics," says Raymond Buckley, vice chair of the state party and New Hampshire's House minority whip.

Northpoint's connections only start at Collier.

Executive Vice President Toni Cook Bush was a partner at Skadden Arps Slate Meagher & Flom, Northpoint's Washington law firm. She was a senior counsel with the Senate Commerce Committee, and is the stepdaughter of Clinton pal and Washington super lawyer Vernon Jordan. She was near to being named FCC chairman in 1993. Over the past four years, she has personally donated $41,500—mostly to Democratic lawmakers.

Northpoint also has a strong Republican link in founder Bonnie Newman, a close friend of Collier's. Newman was a key staffer to President George Bush and is just getting ready to take a top slot at Harvard University's Kennedy School. Newman, who was Sen. Judd Gregg's (R-N.H.) chief of staff when he was in the U.S. House of Representatives, introduced Collier and company to many Republicans on Capitol Hill.

The company also has been working its connections to House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), who may ascend to full committee chairmanship. The company's two PACs, set up in May, have given only to Tauzin and House Majority Whip Tom Delay (R-Texas). Tauzin was an early supporter of Northpoint.

But what gives Northpoint real political juice is its affiliate network, Broadwave USA: 48 individuals who have signed on to build systems in 66 cities and who have grass-roots clout. Mitchell A. Johnson has recruited many of them, of whom 65% are women or minorities and 30% are African-Americans.

The company is politically diverse as well, although its affiliates largely skew Democratic. Stephen Dickson is a former executive director of the Mississippi Republican Party. Terry Childers is a Republican and is close with House Republican Conference Chairman J.C. Watts (R-Okla.). And Norwood Davis is former chair of Virginia's Henrico County Republican Party.

The list also is heavy with former government officials, lawyers, lobbyists and political consultants. Recruiter Johnson once worked for the government-mandated Student Loan Mortgage Association, and many of his recruits come from there. Johnson is on the board of Collier's Citizen's Funds, with about $1 million invested in Sallie Mae stock as of 1999.

Edward Fox is Sallie Mae's chairman; William Arce- neaux is a former Sallie Mae chairman; and Oliver Sockwell was executive vice president.

Most politically recognizable is Betsey Wright, Bill Clinton's chief of staff when he was governor of Arkansas. She could not be reached for this story.

Sara Jones Biden, sister-in-law of Sen. Joe Biden Jr. (D-Del.), and his son, Hunter Biden, are on board.

Ernest Green, an investment banker at Lehman Bros. in Washington, was one of the first nine black students to integrate a Little Rock high school in 1957. And Azie Taylor Morton was one of the first African-Americans to serve as U.S. Treasurer during the Carter administration. —Paige Albinia
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Interesting. Now, how does it work?

In the early 1990s, Texas consulting engineer Saleem Tawil was trying to figure out a way to make each-and-every TV station available to subscribers of DirecTV and EchoStar. And he came up with what he thought was a pretty elegant solution: broadcast the TV signals from local, terrestrial transmitters using the same 500 MHz of spectrum (12.2 GHz-12.7 GHz) as the DBS companies. The terrestrial signals wouldn’t interfere with the satellite signals because the terrestrial ones would be beamed from the north and bounce harmlessly off the back and sides of the southwest-oriented satellite dishes. To receive the terrestrial signals, Northpoint subscribers would point their dishes north. In 1996, he and his wife Carmen, another RF engineer, founded Northpoint with investors Sophia Collier and Katherine Reynolds. Ever since, they have been working hard to turn his idea of DBS on the ground into the equal of DBS in the sky.

Northpoint takes advantage of the highly directional nature of the DBS frequencies and the ability of the familiar dish antennas to ignore signals that don’t strike it more or less straight on. These attributes permit satellites to reuse the same spectrum even though they are parked in orbit only 9 degrees apart. In most cases, Northpoint says, its signals will hit DBS dishes at least 90 degrees off center.

Unlike DBS, which covers the entire nation from its orbiting transmitters, Northpoint would be a local service. To serve a city, Northpoint would set up a network of low-power (less than one-half watt) transmitters—a primary one that originates the programming and as many repeaters as necessary to insure coverage of most on the city’s TV homes. With a range of 8-10 miles, the transmitters and repeaters would be mounted on towers or buildings and carefully located so their signals wouldn’t interfere with DBS reception or with each other. In Washington, a transmitter and 23 repeaters would cost about $10 million and reach 1.3 million homes.

Initially, a Northpoint system would have just half the channel capacity of its DBS rivals. That’s because the DBS companies effectively double their spectrum using dual polarization. To maximize coverage in the early going, Northpoint has decided not to forego dual polarization. But even at that, Northpoint would have plenty of capacity. With the help of digital compression, its 500 MHz would yield between 64 and 160 channels. Current plans are to broadcast about 90 TV channels, the best of cable and local broadcast stations, and use what’s left for high-speed Internet access.

—Harry A. Jessell

days; the son and sister-in-law of a Democratic senator; and a sizable cadre of lawyers, lobbyists and other political consultants (see page 24).

That’s bolstered by the recent hiring of Toni Cook Bush as executive vice president. A communications lawyer, Bush was formerly senior counsel to the Senate Communications Subcommittee and is stepdaughter of Democratic political heavyweight Vernon Jordan.

Collier contends that Northpoint’s political progress comes from the power of its argument for cheap, superior service that would be another competitive check against cable operators—and DBS. “We have gotten unrelenting opposition from the satellite industry,” said Collier, who is chairman of both Northpoint and mutual-fund company Citizens Fund.

DBS executives counter that they’re worried not about the competition but about the interference. “It’s disingenuous for them to tout that this a viable business and get the FCC to look the other way,” said DirecTV Chairman Eddy Hartenstein. He’s worried that Northpoint’s political prowess has the issue being “railroaded” through.

“This is basically a bunch of people who want to get spectrum for free, wrap it in a business plan, and sell it,” Hartenstein said. He compared Northpoint’s plan to that of wireless cable operators’ microwave multipoint distribution systems in the early ’90s, which made similar promises and ended in financial free-fall. “This is the son of MMDS. We all know how successful that was.”

He and EchoStar Chairman Charlie Ergen are calling for independent testing.

Northpoint says the tests have been conducted to the FCC’s satisfaction and point out that DirecTV parent Hughes Electronics also has two applications to secure the part of the spectrum—for free—for high-speed data.

There’s some elegance in Northpoint’s plan. Signals sent in the 12 GHz spectrum allocated to DBS are highly directional, more like a laser than a flashlight. DirecTV and EchoStar customers dishes must be precisely aligned to just the right spot in the southern sky to get the service. A dish misaligned by just a few inches won’t catch a signal.

That allows the spectrum to be “reused.” For decades, the FCC has intended that the 12 GHz slot be shared between DBS and ground-based systems, likely for narrowly targeted point-to-point microwave traffic. What a husband-and-wife of broadcast engineers
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The local connection

Northpoint has recruited prominent individuals to use its technology and DBS spectrum to offer wireless broadband TV service in 66 markets. The so-called affiliates own 51% of the local companies. Northpoint's operating unit, BroadwaveUSA, the other 49%.

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<th>DMA</th>
<th>CITY</th>
<th>AFFILIATE</th>
<th>BACKGROUND</th>
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<td>New York</td>
<td>Sophia Collier</td>
<td>Chair, Citizens Advisers; president, Northpoint Technology; investor and venture capitalist; co-founder, American Natural Beverage Corp.; trustee, The New England Circle</td>
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<td>2</td>
<td>Los Angeles</td>
<td>David Salzman, Sonia Salzman</td>
<td>David Salzman: president, David Salzman Enterprises; former partner, Quincy Jones-David Salzman Entertainment; Sonia Salzman: board, Congressional Hispanic Caucus Inst. Also the affiliate for Atlanta (10), New Orleans (41), Kansas City (31) and Louisville (46)</td>
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<td>Don Barden</td>
<td>Chairman &amp; CEO, Barden Companies; casino owner; former owner, Barden Cablevision. Also the affiliate for Detroit (5) and South Bend (87)</td>
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<td>San Francisco</td>
<td>Michael Calhoun</td>
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<td>Ronald Homer</td>
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<td>Mitchell Johnson</td>
<td>President, MAJ Capital Management; former senior VP of corporate finance, Student Loan Market Association</td>
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<td>Houston</td>
<td>Sen. Rodney Ellis</td>
<td>State senator; attorney</td>
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<td>Tampa, FL</td>
<td>Lisa Brannock</td>
<td>President, Penguin Communications Inc.; former CEO, Quarter Communications. Also the affiliate for Orlando (22)</td>
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<td>Betti Lidsky</td>
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<td>Executive recruiter, Heidrick &amp; Struggles; former president and CEO, Bank One of Cleveland</td>
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<td>Denver</td>
<td>Michael Stratton</td>
<td>Owner, Stratton Companies; former owner and operator, Taurus Communication, a cable television system</td>
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<td>Baltimore</td>
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<td>Executive-in-residence, Columbia University, Graduate School of Business; former CEO, Connie Lee</td>
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<td>Phillip Nelson Lee</td>
<td>Partner, Preston Gates &amp; Ellis; chairman, Business Roundtable of the NABCO. Also the affiliate for Santa Barbara (113)</td>
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<td>Jose Perez</td>
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<td>Charlotte, NC</td>
<td>Samuel Foster</td>
<td>President, Tower Security Services LLC and Tower Real Estate Services; former president, S.R. Foster Const. Co. Also the affiliate for Florence (116)</td>
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<td>President, Campaign Connections; former daily newspaper publisher</td>
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<td>President and CEO, Tom Sawyer Prod., former TV anchor. Also the affiliate for Columbia (86)</td>
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<td>Roger Perez</td>
<td>Attorney in private practice; representative, San Antonio City Council District One. Also the affiliate for El Paso (96)</td>
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<td>38</td>
<td>Grand Rapids, MI</td>
<td>Rajkumar Biwi</td>
<td>Partner, Wiener &amp; Associates</td>
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<td>38</td>
<td>Birmingham, AL</td>
<td>H.E. Cauthen Jr.</td>
<td>President and CEO, Cauthen &amp; Associates</td>
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(continued on page 30)

realized in the early 1990s is that there is way to use the frequency for video. Carmen and Saleem Tawil determined that the frequencies could be used to essentially replicate the program slate offered by cable TV and DBS services without dramatically interfering with signals bouncing off DirecTV's and EchoStar's satellites hovering over the equator.

"They came up with the very simple but non-obvious realization that all satellite dishes point south, so the spectrum could be used by pointing north," Collier said. Hence: Northpoint, although it works from the east and west as well.

The Tawils approached Katherine "Chula" Reynolds, a member of the family behind King Ranch, the fabled South Texas ranching, oil and agriculture empire. It was she who roped in Collier, who as chairman of Citizens Funds invests only in "socially responsible" companies: no arms manufacturers or tobacco companies.

Collier and Reynolds teamed up to fund the project because they see two primary advantages. First, unlike DBS, Northpoint would be local and could carry all nearby broadcast stations and tailoring program lineups to local tastes. Second, unlike cable, the service would be cheap to transmit and cheap to receive.

The low-powered Northpoint would require one small antenna mounted on a tall building or mast. Because buildings, trees and hills would keep many homes from having a direct line of sight to the antenna, Northpoint would need a series of small repeaters serving parts of a city, much like a cellular phone system.

Collier estimates that the gear to cover a relatively flat, 2 million-home market like Dallas, for example, would cost around $10 million. That excludes operating and marketing costs, but, even so, starting up would be far less than the $1.5 billion it would take to build the Dallas market with a new cable system. Collier says it would take that for Northpoint to blanket the entire country.

Certainly, Northpoint won't achieve the 65% penetration that cable systems average, but, with costs that low, it won't have to. Collier says Northpoint can make money with less than 2% of a market.

The receivers would be relatively inexpensive, using largely the same components as those in DirecTV receivers already stocked on the shelves of Circuit City. Collier and Reynolds believe that consumers are conditioned to buy the receivers, though with heavy subsidies, rather than lease them as cable subscribers.
"HDCAM is an evergreen format."

-Dean Johnson, Creator/Producer of "Hometime"

What keeps TV programming "evergreen"? The nature of the subject, the value of the content — and the decision to acquire in HD. That's why Dean Johnson, creator and producer of "Hometime," began using Sony HDCAM® equipment.

“Our type of show is home improvement TV, and it has a long shelf life. In fact, we’re still selling programming that’s over ten years old. So we want to make sure that with the effort we put in, we can go forward and mine our programming years from now. That’s why we made the decision to go HD. We wanted to provide the highest quality SD video today and also be ready when HD broadcasting goes mainstream.”

"Hometime" made the switch to Sony HDCAM camcorders in December 1999.

"HDCAM was a breeze to use from the start. Our crew could take it and run with it. Our only learning experience was blocking for the 16:9 format — making sure that the video crew and light stands were out of the widescreen frame. And the camcorder lets us set up a 4:3 safe area in the viewfinder, so we always know what we’ve got.

“We really believe in HDCAM. We’re not broadcasting in HD yet, but HD is where everybody is going. Years down the road, when we want to stream video, we’ll have HD to offer. Shooting in HD is just another extension of how we can reach out and better serve our viewers. Whatever is happening in the industry, we want to be right there.”
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<th>AFFILIATE</th>
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<td>Memphis, TN</td>
<td>Katy Varney</td>
<td>Partner, McNeely, Pigott &amp; Fox Public Relations. Also the affiliate for Chattanooga (84)</td>
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<td>CEO, Curtex Construction Corp.</td>
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<td>West Palm Beach, FL</td>
<td>Jane Fox</td>
<td>President, Jane Fox &amp; Associates; consultant with non-profit organizations and trade associations</td>
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<td>Terry Chiders</td>
<td>CEO, Childers Corp; chairman, First National Bank of Edmond, Okla.; former city manager, Oklahoma City</td>
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<td>Nelson Diaz</td>
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<td>Greensboro, NC</td>
<td>Andrew Demmon</td>
<td>Owner, Century 21 Demmon Properties; works on projects with local developers; majority whip, N.C. House</td>
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<td>48</td>
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<td>George Finley</td>
<td>President, Finley Associates; partner Meridian Worldwide, an international public affairs organization</td>
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<td>51</td>
<td>Wilkes Barre-Scranton, PA</td>
<td>Hunter Biden</td>
<td>Attorney; former bank official; son of Sen. Joe Biden Jr.</td>
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<td>54</td>
<td>Fresno, CA</td>
<td>Bryn Forhan</td>
<td>Hospital administrator, Community Hospital; spent nine years as a Congressional staffer</td>
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<td>55</td>
<td>Albany, NY</td>
<td>Earl Andrews</td>
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<td>Little Rock, AR</td>
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<td>John Ghostbear</td>
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<td>Former chairman and CEO, Trigon Healthcare Inc.</td>
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<td>61</td>
<td>Austin, TX</td>
<td>Azie Taylor Morton</td>
<td>Director of marketing, GRW Capital Corp.; former Treasurer of the United States, Carter Administration</td>
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<td>Mobile, AL</td>
<td>Stephen Dickson</td>
<td>Partner, Corporate Relations Management Inc.; former executive director of the Mississippi Republican Party; Also the affiliate for Biloxi-Gulfport (158) and Jackson (89)</td>
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<td>Knoxville, TN</td>
<td>Carol Clark</td>
<td>Associate professor, computer information systems, Middle Tennessee State University. Also the affiliate for Jackson, Tenn. (184) and Tri-Cities (92)</td>
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<td>Flint, MI</td>
<td>Richard Wiener</td>
<td>President, Wiener &amp; Associates; adjunct faculty member, Detroit School of Law</td>
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<td>Des Moines, IA</td>
<td>Joe Shannahnan</td>
<td>Director of public policy, Iowa Housing Corp.; former advertising agency representative</td>
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<td>72</td>
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<td>Katy Varney</td>
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<td>Baton Rouge, LA</td>
<td>William Arceneaux</td>
<td>President, Louisiana Association of Independent Colleges and Universities; board, Louisiana Educational Television Authority</td>
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<td>100</td>
<td>Savannah, GA</td>
<td>Loren Carlson</td>
<td>Investment banker, William R. Hough &amp; Co.; former New York City investment banker. Also the affiliate for Charleston (104)</td>
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<td>118</td>
<td>Fort Smith, AR</td>
<td>Betsey Wright</td>
<td>Chief of staff when Bill Clinton was Ark. governor</td>
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<td>Eric Carmichael</td>
<td>Investment banker and partner, Pryor, McClinton, Counts &amp; Co.</td>
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<td>Erie, PA</td>
<td>Debra Sanko</td>
<td>Executive director, Lake Erie Consortium for Osteopathic Medical Training</td>
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<td>158</td>
<td>Biloxi-Gulfport</td>
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<td>184</td>
<td>Jackson, TN</td>
<td>See Knoxville (63)</td>
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Do. However, a national system will not be cheaper than DBS. Analysts say the $1.5 billion Collier says it will take to build out nationwide is roughly triple what it would cost to launch two DBS satellites. In addition, Broadwave would likely face the same $500-per-subscriber marketing cost DirecTV and EchoStar face.

The big game here is getting the real estate. Northpoint and its affiliates must persuade the FCC to give them the spectrum—for free.

The idea of sharing the 12 GHz band dates back almost 20 years, when the FCC initially began licensing it out to abortive DBS services. Northpoint has been pitching the commission since 1994; the current proceeding started in 1998.

That’s where affiliates help. The plan calls for affiliates to raise 75% of the money for their local operations. Broadwave would contribute 25%. The locals would own 51% of their system’s equity. Broadwave gets an outsized role for piecing the operation together, establishing a national customer service center, packaging cable networks, and advertising nationally.

By structuring itself like a franchise operation, Northpoint presents itself not as single company but as a group of small businesses scattered around the country. That lets Northpoint bring to Congress groups of constituents—often active political donors—to push Northpoint’s cause. “It gives them a bigger voice in the process than if it were just one little company,” said one satellite executive.

All sides in the Northpoint debate have heavily lobbied the FCC. A central issue is whether Northpoint would be harmful to DBS services and a set of planned satellite data providers.

With broadcast TV, interference generates ghosts or snow. With DBS, too much interference of digital signals means TV screens go black; subscribers already suffer outages during heavy rain storms, about 15 hours a year on average.

No one charges that the Northpoint would have the kind of catastrophic effect as, say, two nearby FM radio stations transmitting on the same frequency. But DBS companies charge that it makes their customers’ receivers more susceptible to rain fade.

Collier counters that, in live tests of the system around Washington, D.C., and Austin, Texas, DirecTV and EchoStar can’t point to a single customer who lost service.

—Bill McConnell contributed to this article.
Sears drops radio doc

Will no longer sponsor radio show, but little impact seen on 97%-cleared TV show that’s on track for September debut

By Susanne Ault

Gay-rights groups were high-flying last week at Sears’ decision to yank its sponsorship of Dr. Laura Schlessinger’s national radio program. But it’s questionable whether Sears’ decision will have much effect on the groups’ real point of contention: Schlessinger’s planned fall TV series, Dr. Laura.

For one, Sears had no plans to advertise on the Paramount-distributed talk strip in the first place. Also, Procter & Gamble’s arguably more high-profile decision not to advertise in Paramount’s planned TV series has so far failed to influence other large advertisers to follow suit.

While Paramount, as policy, doesn’t reveal its show advertisers, it continues to trumpet excellent upfront sales. Dr. Laura is scheduled to air in 97% of the country starting Sept. 11.

Yet Schlessinger has felt the advertising strikes against her, posting on her Web site a plea for her radio listeners to support the advertisers that do buy spots on her radio program.

“I have come to understand how difficult it is for sponsors to be accosted by a few people with an agenda,” writes Schlessinger. “They don’t want to hurt so much as one relationship with a customer and thus are vulnerable to this kind of pressure. ... Therefore, for the first time in this program’s six-year history, I am making a point of directing your attention to who these [supporting] sponsors are. I am encouraging—no, insisting—that you support these loyal sponsors.”

Online ticket and reservation seller Priceline.com is one such frequent radio advertiser.

Among other companies recently rejecting Schlessinger’s radio program are United Airlines’ in-flight magazine Hemisphere (which stopped accepting ads hyping her show), Xerox, AT&T, Toys ‘R’ Us, Skynet and Kraft.

But it’s hard to tell whether ad fallout on her radio show will translate to her TV show.

“The studio is nervous. They have to be,” says one syndication insider. “They knew she’d be controversial but didn’t know she’d be this controversial.”

Certain advocacy groups, such as the Gay & Lesbian Alliance Against Defamation, have been staging protests at TV stations set to carry Dr. Laura for months. Most recently, GLAAD organized a rally outside KARE(TV) Minneapolis that attracted 300-plus people.

Sears’ about-face with Schlessinger’s radio program could “call into question whether others want to be involved in a controversial show,” notes Katz TV’s Bill Carroll. “It doesn’t necessarily mean that they will pull their advertising, but it will only be prudent for them to look at their options.”

In a statement, Sears explained its move: “Sears supports both diversity and culture throughout our customer base and with our associate networks. We will no longer advertise on Dr. Laura as a result of recent comments.”

At this point, Dr. Laura is still in the clear. However, it would be different, Carroll observes, “if there were an overall lack of advertiser support—if advertisers were jumping into life boats en masse rather than just an individual advertiser.”

‘X-Files’ accident investigated

OSHA and union join Fox in seeking answers in power-line incident that leaves one crew member dead, others injured

By Joe Schlosser

Three separate investigations of a fatal accident last week on the The X-Files set are under way.

One production crew member was killed and six others injured Monday, July 31, after scaffolding on the set of the veteran Fox series came in contact with a power line.

Thirty-eight-year-old crew member Jim Engh was killed in the accident, and another staffer remains in fair condition in a Los Angeles-area hospital. Five other crew members on the scaffolding suffered minor injuries and were released from hospitals by Tuesday morning.

The Twentieth Century Fox series was filming on location in a West Los Angeles neighborhood just a few blocks from the studio’s Los Angeles headquarters. The series had just begun taping episodes for its eighth season on Fox.

“We are conducting an intensive investigation into the accident, and families of the crew members have been notified,” a studio release said Tuesday. “Our heartfelt condolences and deepest sympathies go out to Jim’s family, friends and colleagues, and we wish the injured crew members a full and rapid recovery.” Conducting their own investigations are Cal/OSHA (the California Occupational Safety and Health Administration) and members of the IATSE Grips Local 80 union.

Chris Carter, the executive producer of The X-Files, said in a statement, “All of us are deeply saddened by the tragic loss of our friend and colleague Jim Engh. Our hearts go out to his family and friends. He will be deeply missed by all who have known him and worked with him. Our thoughts and prayers are with the other crew members who were injured. We wish them a speedy recovery.”
Miller Time on ‘MNF’

Game’s a blowout, ratings tank, but comic breeds buzz

By Joe Schlosser

When Don Ohlmeyer returned to Monday Night Football as producer earlier this year, he wanted to make the ABC telecast the buzz around the water cooler.

He got his wish, thanks to the addition of comedian Dennis Miller to the Monday Night booth. Even if the ratings were down, the July 31 opener featuring the San Francisco 49ers and New England Patriots was front-page news and the lead story on sportscasts.

Of course, no one was talking about the game—a meaningless preseason blowout—just about Miller.

“A year ago, people were not talking Monday Night Football, now they are,” says Paul Schulman of Schulman & Schulman in New York. “People tuned in Monday to see Dennis Miller because it’s a different twist. It’s show business that Don Ohlmeyer is bringing back to the show, and I think that’s what he was hired to do. If they would have brought in one more former jock or one more analyst, I don’t think it would have meant anything. There is no doubt that the Monday Night telecasts have been given an additional dimension with Dennis.”

Neal Pilson, former CBS Sports president, now a TV sports consultant, says the show needs just that kind of lift.

“The game had slipped into a Sunday-afternoon presentation, which works fine when you are talking to a football audience, but for Monday Night Football to be successful, it has to reach out to the casual sports fan and the viewer who is normally watching entertainment programming,” he says. “If I’m an advertiser who has purchased Monday Night Football inventory, I’m really happy with the renewed attention this series is getting, from both ABC and the media.”

“I was really pleased with our announcers for the first game. … and the trio in the booth has a chance to be something special,” Ohlmeyer says.

The ratings, at least for the kick-off, are another story. Monday’s game drew the telecasts’ second-worst preseason ratings ever, according to Nielsen Media Research. In its defense, the telecast did start at 4 p.m. PT, was a 20-0 blowout victory by the Patriots and faced competition from the start of the Republican National Convention.

Regardless, Miller, who still hosts his own comedy series on HBO and is a regular in a number of national advertising campaigns, stole the show. The comedian managed to get in lines about NAFTA, the Republican National Convention, the Tigris and Euphrates rivers, and Ouija boards.

When he talked of Patriots’ running back J.R. Redmond’s absence from the game because of a minor groin surgery, Miller quipped, “I’m not sure there’s such a thing as minor groin surgery. Anyone has a sharp instrument around my genitalia, I’m thinking it’s major.”

Dennis, anyone?

“Dennis Miller’s debut in the Monday Night Football booth was a lot like the opening night of the Republican National Convention. The true believers cheered the performance, but he probably didn’t sway the philosophically opposed.”

Mike Dodd, USA Today

“Miller tried to sound authoritative in talking serious football. But every time he put on his analyst cap, the feeling was, why am I listening to this guy? Your buddy Joe knows as much or more.”

Ed Sherman, Chicago Tribune

“Our weekly football treasure will never be the same. … It will be better. For nearly three hours Monday in his first appearance in one of the most risky moves in television history, Miller transformed what should be sports’ highest form of entertainment back into entertainment.”

Bill Plaschke, Los Angeles Times

“Chuckling during nearly every comment, Miller often sounded like an overenthusiastic fan who had won a ‘Who wants to be an MNF analyst?’ contest. To his credit, he made more than a few good points about the action on the field.”

Joe Lago, ESPN.com

In a USA Today poll, 55% of 376 voters in the first half gave Miller the thumbs up.

Compiled by Beth Shapouri
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WMAQ says so long

Pioneering Chicago station is gone: sports format WSCR grabs its frequency

By Elizabeth A. Rathbun

WMAQ(AM) is dead! Long live WMAQ! Chicago's oldest radio station retired its call letters last Monday after more than 78 years, but its archives will live on at the Museum of Broadcast Communications in Chicago.

WMAQ owner Infinity Broadcasting Corp. had to sell an AM in Chicago to win federal approval of parent CBS Corp.'s recent merger into Viacom Inc. The natural target was WSCR(AM) at 1160 kHz, with its weak nighttime signal. But rather than sell off WSCR completely, Infinity decided to move WSCR's call letters and potentially popular sports talk format to its WMAQ, which at 670 kHz has the strongest AM signal available. (Infinity is looking for a buyer for the 1160 frequency.)

Ratings also came into play in Infinity's decision: WMAQ tied for 21st place in the spring Arbitron book. Although WSCR was tied for 26th, Infinity is hoping to duplicate the success of its sports/talk WPAN(AM) New York. WFAN has been the top-billing radio station not just in New York but in the entire country since 1995, according to BIA Research.

While WMAQ billed some $20 million in 1999, it "was not functioning as a successful station," CBS spokesman Gil Schwartz says. Meanwhile, the sports format is a "successful franchise," he continues, although WSCR reportedly billed just $10 million last year.

WMAQ employees had a rough couple of weeks before the change, says Mike Krauser, formerly news director of WMAQ and now news director of Infinity's all-news WBBM Chicago. About a dozen WMAQ employees have moved to WBBM, the No. 6 station in the market; the other 40 or so are looking for jobs.

WMAQ, which went on the air on April 12, 1922, was the birthplace of radio's first serial, Amos 'n' Andy, in 1928, and originated "more soap operas than you can begin to name." Chicago broadcast historian Rich Samuels says. The station also hosted Fibber McGee & Molly and personalities including Red Skelton and Don Ameche. WMAQ also lays claim to the first play-by-play sports broadcast, in 1925, and the first transocean news broadcast, in 1928.

The station was started by the Chicago Daily News and a local department store, the Fair Store. NBC bought WMAQ in 1931 and owned it until 1988, when the station was sold to Westinghouse Electric Co. Westinghouse bought Infinity in 1996, the year after it bought CBS.

Gifford goodbye is a ratings grabber

Kathie Lee Gifford's farewell episode scored a ratings coup for Live With Regis and Kathie Lee, grabbing a 10.4/33 household average in the metered markets, the best rating for any talk show this season, according to Nielsen Media Research. Buena Vista's talk series (now titled Live With Regis) shot up 149% on Friday (July 28) from its average May marks (4.1/16).

The teary farewell fared well in New York (where the show is taped), netting a 13/37. In Los Angeles, it rang up a 12.7/37. To compare, during the most recent ratings period (week ended July 16), talk-show queen Oprah posted a 5.8 in national households. For that week, Live snagged a 3.6.

NBC takes 18-49

NBC eked out a victory in adults 18-49, while ABC narrowly took home the prize for most viewers for the week ended July 30.

Carried by strong ratings for reruns of Friends and Will & Grace, along with a good start by new series Mysterious Ways, NBC averaged a network-best 3.5 rating for the week, according to Nielsen Media Research. With Who Wants to Be a Millionaire? and Survivor still pulling their weight, ABC and CBS tied for second place in the 18-49 race, averaging a 3.4 rating. In total viewers, ABC topped CBS with a 9.7 million-viewer average to CBS' 9.6 million. NBC finished third with 8.9 million viewers.

The top-rated show for the week was CBS' Survivor, which averaged an 11.9 rating/36 share in adults 18-49 and 27.2 million viewers.

Mysterious Ways, which is sharing a window with co-owned network Pax TV, brought in a surprising 12 million viewers on Monday night. Fox finished the week in fourth place in both adults 18-49 (2.7 rating) and in total viewers (5.9 million), but the network was No. 1 among all nets in adults 18-34 and men 18-34.

UPN topped The WB once again in both categories, averaging a 1.3 rating in adults 18-49 and 3.2 million viewers. The WB scored a 1.0 rating in adults 18-49 and 2.4 million viewers.

'Will & Grace' rerun earned strong ratings.
It's the highway for Shumway

WBNS-TV Columbus, Ohio weatherman Chris Shumway has accused the station of firing him for openly questioning editorial practices, in particular, he says, "a peculiar editorial arrangement between WBNS and Huntington Bank under which the bank gets direct editorial control over a 'news' segment called Your Money in exchange for a big payoff to the station. This is clearly a case of an advertiser buying control of the news."

In an essay posted on his own Web site examining "News Media, Corporate Power and Democracy," he concludes that increasing corporate power has caused media to "behave not like watchdogs but lapdogs."

Citing prohibitions in his own contract against making derogatory statements about his employer, he accuses media organizations of hypocrisy in using freedom to broadcast provided by the First Amendment while allegedly curbing the free-speech rights of employees.

Shumway said his firing included a scolding by General Manager Tom Griesdorn and an escort out of the building. "Ironically," he told Broadcasting & Cable, "since my exit, people all over are reading an essay that was only posted on my rinky-dink personal Web site. I'm getting amazing support from journalists and broadcasters all over the country. It's been overwhelmimg."

Griesdorn would not comment on a personnel matter but took issue with Shumway's characterization of the relationship with Huntington Bank. Griesdorn said that the bank provides business expertise in a report from its location and the station maintains editorial control.

The business reports are no different from sole-sponsored segments done at stations around the country, Griesdorn asserted. "Chris is commenting on his perception" of the spots, he said.

**Taking a plea**

KMSP-TV Minneapolis reporter Tom Lyden pleaded guilty last week to tampering with a motor vehicle in May when he took a videotape from an unlocked car belonging to a former boxing champion charged with dog fighting. Lyden used the tape in preparing a story on dog fighting and a related police investigation and then turned it in to Baldwin Township authorities.

His actions created a stir and were roundly condemned by local members of the Society of Professional Journalists. A 90-day sentence was suspended with a year's probation, and Lyden will actually perform only 15 hours of community service.

Various theft charges were dropped against Lyden, who issued an on-air apology to his journalism peers and to the public several weeks ago.

Although Lyden initially felt that taking the tape was simply aggressive reporting, he says he soon realized that "I crossed a line. I would never cross that line again." He says his station has been supportive and he hopes the incident will not adversely affect his career.

**Moves over Miami**

WTVJ Miami last week began broadcasting from its new, digital facility in Miramar, Fla.

**Station launches in San Antonio**

San Antonio saw the rare launch of a new VHF station last week. Local ch. 2 had been dormant, but after an LMA between Cordillor Ltd. and A.H. Belo, which owns local CBS affiliate KENS-TV, KBEJ-TV signed on with a mix of syndicated and UPN programming. KBEJ-TV will be the UPN affiliate for San Antonio and in 90 days will be UPN affiliate for nearby Austin as well. UPN's popular wrestling Smackdown! will move from local NBC outlet KMOL-TV, and Dallas-based co-owned station WFIA-TV will provide morning show Good Morning Texas. Bob McGann, who will run both stations, will be looking for cable carriage in both cities.

Aiding in the launch will be a contract for the rights to San Antonio Spurs NBA games. New station KBEJ-TV will carry 31 Spurs games; KENS-TV will carry 10 games.

**New newscast in Des Moines**

Start spreading the résumés. KSMD-TV Des Moines, Iowa, plans to launch a 35-minute prime time newscast beginning in December. The seven-day-a-week 9 p.m. newscast will be co-produced by KSMD-TV and co-owned Sinclair Broadcast Group station KGAN-TV Cedar Rapids. Sinclair says it will be Central Iowa's only prime time local newscast.

“Our prime time newscast will be formatted in the tradition of the Fox brand, aimed at a younger audience and at a faster pace than the traditional late local newscasts,” said KSMD-TV General Manager Ted Stephens.
'Blind Date' finds true happiness

Rookie relationship/game strip Blind Date scored its all-time ratings high of a 2.4 for the week ended July 23, according to Nielsen Media Research.

During a week of repeats, Blind Date's repeat surpassed its season-to-date number (1.8) by 33%. Its 15% climb from the previous ratings period was also the biggest upswing for any of the major syndicated strips. Blind Date's performance is also impressive considering that the show debuted last fall with a 1.3.

Blind Date's boost could be attributed to its attractiveness to the younger demos, who can cram more TV watching while school is out. Youth-skewing talk show Maury Povich (up 5% to a 4.1) also fared well, bumping Jerry Springer (down 2% to a 4.0) from his usual second place among the chat crowd. Also, slightly older-targeted Rosie O'Donnell is feeling the heat—dropping to 9th place among 11 returning talk series but rising 4% for the week to a 2.7.

In other Blind Date stats, the show beamed up its male 18-34 audience (1.9) by 36% compared with last week. It was also the top-rated first-run strip in that demo.

"Summer has proven to be an opportunity for more men and teens to sample the show," notes Matt Cooperstein, senior VP, domestic television, for Universal Worldwide Television, which produces and syndicates the show. "[Blind Date's guerrilla dating concept] is a new format, and it's taken audiences a while to find it. So this is validation that audiences are really starting to embrace the show."

As for other game developments, syndication's overall winner Wheel of Fortune fell 1% to a 9.1, and runner-up Jeopardy rose 1% to a 7.7; followed by Hollywood Squares (flat at a 3.8), Family Feud (up 4% to a 2.5) and Change of Heart (down 8% to a 2.3).

—Susanne Ault
DTV Guide

July 2000

ON THE ROAD to DTV

The resource for information on the analog to digital transition

A joint production by

CEA

Supplement to

TWICE

Broadcasting & Cable
Experience the Digital Theater of Tomorrow in Your Home Today.

Your Runco Digital Home Theater will rival even the best Cineplex. Why? Because Runco Reflection Series DLP™ projectors combine revolutionary Digital Light Processing™ technology from Texas Instruments with Runco’s own Virtual High Definition™ (VHD™) controller. The result is a brilliant detailed screen image with the richest color display you’ve ever seen.

Elegantly styled and versatile enough to fit into virtually any home theater environment, Reflection Series projectors and controllers deliver true digital picture quality now—the same digital quality that commercial theaters are just beginning to use.

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...and we put this incredible offer in writing.

We see the skeptic in you thinking, "They’ve got to be kidding."

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Here is the offer that promises the Mitsubishi HD-Upgradeable TV you buy today will continue to provide unparalleled performance even as your children grow to have families of their own. Think of it as a legacy. Think of it as your permanent pass to the best home theater experience you could ever imagine.

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Welcome

DIGITAL TELEVISION – THE NEXT CHALLENGE

After 75 years of good ole NTSC, it hasn’t been easy shifting to a new television standard. Thankfully, the sheer “oh my gosh” beauty of digital television (DTV) will ensure its success even though so many established forces work to delay or derail it.

The biggest threat today to DTV comes from the very industry that was an early advocate. Hungry for free new spectrum and rightfully concerned about losing market share to cable, DBS and prerecorded media, broadcasters fought for DTV spectrum and even (reluctantly) committed to a timetable for a DTV signal.

But now that they are being asked to meet the timetable they agreed upon, some broadcasters are clamoring for delay. Even as responsible broadcasters like CBS move forward aggressively with DTV, others are badmouthing this exciting new technology at the same time they hold tightly on to their free new spectrum.

And, unfortunately, some broadcasters believe delay is in their interest, as they don’t have to return spectrum until 85 percent of viewers in their area have digital reception.

Fortunately, the cable and satellite industries hunger for digital television. They see new revenue opportunities and quality programming with enthusiastic consumers.

Just around the corner is prerecorded DTV programming and, soon, broadband will allow Internet and maybe even videogame, DTV.

In this issue of DTV Guide, we have the latest report on DTV programming from cable, satellite and broadcast sources – and news about some broadcasters’ plans to deliver data and other services to consumers. You’ll find the latest market-by-market list of local DTV stations and detailed charts of available DTV products.

Introductory sales have been great, despite limited programming availability. Consumers are excited about the technology and many are buying it. As you’ll read in three testimonials from DTV retailers, those who’ve invested in the technology are having no regrets.

Our industry’s challenge is to deliver on DTV and build consumer confidence even while others are pushing for delay. The good news is that DTV offers such a phenomenally improved experience that it will win on its own in the marketplace. Do your best to keep the pressure on local broadcasters—and reward those that are helping, rather than hurting, our momentum.

Thanks to TWICE and Broadcasting & Cable for partnering with CEA on this issue of DTV Guide, and helping us keep the industry up-to-date on the digital transition. ■

Gary Shapiro
President & CEO
Consumer Electronics Association

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DTV Guide July 2000

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www.CE.org
cea@ce.org

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Consumer Electronics Association
A sector of EIA

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Consumer Electronics Association July 2000
LOS ANGELES — Rarely in the 51 years that Ken Crane has sold consumer electronics products has a new category produced the excitement level that we are seeing from high-definition television today.

Thanks to the entrepreneurial spirit of company founder Ken Crane and his son, vice president Casey Crane, Ken Crane’s Home Entertainment City has become a leading destination point for digital televisions in the Greater Los Angeles area.

Although it may seem like a no-brainer now, the decision to take on the first digital TVs two years ago had some risks. In 1998, no one really knew for sure that the public would consider investing in a new class of digital televisions costing hundreds or thousands of dollars more than comparably sized analog models, which continue to sell very well.

If we brought these new sets onto the sales floor, would they confuse and confound the public so much that the current healthy TV business would be adversely impacted? Ken Crane bit the bullet, and brought in a small HDTV assortment to test the waters. He was amazed at the reaction.

I’m pleased to report the benefits of HDTV have far outweighed the risks. Consumers are showing a lot of interest in HDTV. The feedback has been very positive, and we have seen double-digit sales increases in digital-upgradeable televisions every month since the first month we began selling them.

Some 68 percent of our overall television business today is done in HDTV upgradeable models, and 20% of the customers who bought one of those models also purchased a digital set-top decoder box to watch off-air digital broadcasts (and sometimes digital satellite programs in high-definition). These decoders make the HDTV upgradeable TVs a fully functioning digital TV system and give broadcasters a living, breathing audience.

We carry a broad selection of digital televisions from Mitsubishi, Panasonic, Pioneer and Sony, and we carry the set-top decoders from Mitsubishi, Panasonic and RCA.

In addition, HDTV has created a renewed interest in the total home theater concept. Ken Crane has enjoyed increased business in home theater audio products, DVD players and other high-performance system components, as a result of consumers’ seeing the breath-taking clarity of this new class of big-screen television combined with a Dolby Digital surround sound presentation. In fact, I believe the key reason a customer buys an HDTV upgradeable set today is to watch standard DVDs in enhanced picture quality, often with a filled widescreen picture.

I also believe we have been helped by the availability of digital television broadcasts in our market. There are seven broadcasters transmitting digital over-the-air programming in the Greater Los Angeles area. This generates con-...
DIGITAL TELEVISION: A TECHNOLOGY YOU CAN BANK ON

By Noah Herschman, Vice President, Marketing<br>Tweeter Home Entertainment Group

Even though Digital Television feels like it is currently waylaid in some sort of purgatory, we have already experienced the first ripple of the impending storm. Since the advent of HDTV-compatible (HDTV-C) sets two years ago, Tweeter Home Entertainment Group’s projection television sales have more than doubled. Currently HDTV-compatible sets account for more than 60% of our projection television (PJTV) sets in units and over 80 percent in dollars.

This is not inconceivable given the fact that the early adopter is one of our primary customers. What has been a pleasant surprise is that the lower tiers of customers on the enthusiasm curve are also embracing high-definition technology.

Instead of seeing sales of HDTV-compatible sets slow down after the initial early adopter pipeline was filled, sales have increased and we’re selling more of these sets than ever.

Perhaps this is due to the fact that these sets, with their exemplary displays and line-doubling technology deliver by far, the best analog pictures we have ever seen. But the amazing sales growth is also due to today’s customer’s savvy with regard to the future.

Our customers (whom we maintain are smarter than our competition) have been burned by the obsolescence flame before. They have purchased 64,000 computers and DIVX players only to see those products replaced by faster and better-performing ones. They understand the value of upward-compatibility and are willing to pay a premium to insure that their new purchase has legs. It is actually an easy sell if you think about it: you can pay $1,500 for an analog PJTV or $2,500 for an HDTV-compatible one.

The question of programming is now at the forefront of the debate. But we have confidence that programmers who are committed to high quality will prevail in this arena. We applaud HBO and DirecTV for taking a stand and delivering premium programming and pay-per-view movies in high-definition, and we look forward to being able to demonstrate this programming in our stores. (HBO: Please make sure you run some G and PG-rated movies during regular business hours).

The future looks bright for AV retailers who have become comfortable selling DTV. Although all of the forces still need to be aligned, especially where programming is concerned, look at the ramifications: When the CD player was introducing in the mid-80’s, hi-fi stores saw an unprecedented boom in sales. Not only did we sell the CD player itself, but because of its superior fidelity (mid-fi anyway), it initiated a domino effect.

Customers felt the urge to upgrade their entire system – receiver, speakers, cassette recorder, speaker wire – everything had to be “digital-ready.” Multiply what happened in the 80’s by a factor of five and you’ll come close to the phenomenon we are about to witness in ‘00.

A 1080i HDTV picture is six times more detailed than an analog one. And Dolby Digital is immeasurably better than the sound from a regular TV set. The upgrade possibilities are astounding.

Besides the TV itself, customers are compelled to replace their VCR with TiVo or Replay; and purchase a progressive scan or HD D V D player, a surround sound receiver, and at least six speakers. We’re up to almost $2,000 over and above the price of the TV! Do the math, if now is not the time to be a hi-fi salesman, I don’t know when will be.
**BEST BUY TAKES DTV LEAD**

By Lee Simonson, Best Buy

MINNEAPOLIS, Minn. – As a company, Best Buy is very pleased with the progress of our digital television business.

According to NPD Intelect market research data, we hold the No. 1 market share position in digital television sales. That means, we are selling digital televisions better than anyone in the country. This can be attributed to the organization's commitment to building the category from its inception.

In November 1998, Best Buy became the first retail chain to advertise the digital television system and products nationally. This has helped to spark the imaginations of American consumers, drawing thousands of people to local Best Buy stores to see high definition television up close. Today, we struggle to get enough inventory to meet the demands of our customers.

Although the early activity was encouraging, it wasn't until last April that digital television sales became what I would call truly robust. That was when Sony began deliveries of its current generation of Hi-Scan digital-compatible rear projection televisions. This was an important milestone for two reasons, it alleviated the product shortage conditions that have limited the sales volume of digital compatible televisions for Best Buy and the consumer electronics industry. Previously, the availability of digital-capable televisions and set-top digital decoder boxes had been so limited that digital sets weren't shown in some locations.

The second reason: Some say Sony's newly expanded assortment also validated the category, and encouraged other manufacturers to market their digital television lines more aggressively. The industry has done a wonderful job in bringing the price of digital-ready 4:3 (conventional square-screen) televisions.

---

**RETAILERS CARRYING DIGITAL TELEVISION PRODUCTS**

| ATLANTA MARKET | Audio Forest | Atlanta |
| Circuit City Enterprises | Smyrna |
| Georgia Music | Macon |
| Best Buy | Athens |
| Circuit City | Atlanta |
| Hi-Fi Boys | Atlanta |
| Mundy's Audio Video | Gainesville |
| Roberts | Decatur |
| Sears | Atlanta |

| BALTIMORE MARKET | Best Buy | Columbia |
| Bryn Mawr Stereo | Glen Burnie |
| The Big Screen Store | Lutherville |
| Circuit City | Catonsville |
| Gramophone | Lutherville |
| Sears | Baltimore |
| White Marsh TV Sales | White Marsh |

| BOSTON MARKET | Best Buy | Cambridge |
| Cambridge Soundworks | Cambridge |
| Circuit City | Somerville |
| Doyons TV & Appliance | Reading |
| Goodwin's High End Audio | Watertown |
| Huntington TV | Chestnut Hill |
| Natural Sound | Framingham |
| Percy of Worcester | Worcester |
| Sears | Cambridge |
| Stereo Shop | Boston |
| Tweeter | Boston |

| CHARLOTTE MARKET | ABS Electronics | Morten Grove |
| Audio Video Systems | Charlotte |
| Best Buy | Charlotte |
| Circuit City | Charlotte |
| Queen City TV | Charlotte |
| Sound Systems | Charlotte |
| Stereo Showcase | Charlotte |

| CHICAGO MARKET | Abt Electronics | Morton Grove |
| Absolute Audio Video | Rockford |
| Barretts Audio Video | Elmhurst |
| Best Buy | Addison |
| Columbia Audio Video | Highland Park |
| Dan's TV | Aurora |
| Douglas TV | Chicago |
| Plass Appliance & Electronics | Oak Lawn |
| Quintessence | Naperville |
| Sears | Chicago |
| Steger TV | So. Chicago |
| Trage Bros | Forest Park |
| United Audio Centers | Chicago |

| CINCINNATI MARKET | Alamo Electronics | Cincinnati |
| Best Buy | Cincinnati |
| Circuit City | Cincinnati |
| Marvine's TV | Franklin |
| Roberts | Springfield |
| Sears | Cincinnati |

| CLEVELAND MARKET | Audio Craft | Cleveland |
| B & B Appliance | Middleburg Hts. |
| Best Buy | Cleveland |
| Circuit City | Cleveland |
| Mentor TV | Cleveland |
| Sears | Cleveland |

| DALLAS/FORT WORTH MARKET | Best Buy | Dallas |
| Circuit City | Plano |
| Consumer Electronics | Arlington |
| Dillard's | Dallas |
| Ed Kellem & Son | Dallas |
| Fry's | Dallas |
| Hillcrest High Fidelity | Dallas |
| Home Entertainment | Dallas |
| Goodman Radio | Dallas |
| Jim Gunter TV & VCR | Fort Worth |
| Home Theater Store | Dallas |
| Kryptal Clear Audio Video | Dallas |
| Marvin Electronics | Fort Worth |
| Sears | Dallas |
| Sound Ideas | Arlington |
| Star Power Home Theater | Dallas |
| Stereo East | Dallas |

| DENVER MARKET | Best Buy | Denver |
| Circuit City | Denver |

continued on page 10
How do you get people to like you? Seek to understand them. No brand does that better than RCA. And the more we get to know your customers, the more digital innovations they inspire. In fact, this year we’ll be offering our broadest product line ever. And we’ll be promoting it more in the months ahead. Because once you really get to know people, they’ll want to know you, too.
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Kacey's Fine Furniture
Laserland
Listen Up
Soundtrack
Vallas TV

**DETOlN Market**
- ABC Warehouse: Dearborn
- EMJ Electronics: Grand Pointe
- Aina's Hi-Fi Stereo: Dearborn
- Audio Video Alternatives: Royal Oak
- Bekins Audio Video: Grand Rapids
- Best Buy: Dearborn
- Circuit City: Detroit
- The Gramophone: Birmingham
- Listening Room: Saginaw
- MTS Electronics: Dearborn
- Northern Television & Video: Royal Oak
- Pecar Electronics: Detroit
- Sears: Lakeside

**HARTFORD/New Haven Market**
- Cambridge Soundworks: Farmington
- Circuit City: Manchester
- Sears: Hartford
- The Stereo Shop: Hartford
- Tweeter: Newington

**Houston Market**
- Audio Concepts: Houston
- Best Buy: Houston
- Circuit City: Houston
- Conn Appliance: Houston
- Dillard's: Houston
- Home Entertainment: Houston
- Sears: Houston
- Video Land: Houston

**IndianaPols Market**
- Best Buy: Indianapolis
- Circuit City: Indianapolis
- H.H. Gregg: Indianapolis
- Lytton Audio Video: Indianapolis
- Sears: Indianapolis
- Sound Pro: Indianapolis

**Los Angeles Market**
- Ahead Stereo: Los Angeles
- Allen's TV: Oxnard
- Amazon Audio Video: Los Angeles
- Audio Video City: Los Angeles
- Audio Video Today: Westminster
- Azusa Sales Audio Video: Azusa
- Best Buy: Los Angeles
- Century Video & Appliance: Newhall
- Circuit City: Glendale
- Cosmo's: Los Angeles
- Dearden's: Los Angeles
- Fry's: Los Angeles
- Hollytron: Los Angeles
- Howard's Appliances: Laguna Hills
- Good Guys: Glendale
- Ken Cranes Home Ent. Haithorne
- LA Audio Video: Los Angeles
- Marconi Radio TV Hi-Fi: Glendale
- Paul's TV: Los Angeles
- Sears: Los Angeles
- Shelly's Stereo: Woodland
- Star Club: Los Angeles
- Superior Vision: Los Angeles
- Wilshire TV & Stereo: Thousand Oaks

**Miami Market**
- Appliance TV Depot: Gables
- Best Buy: Miami
- Brandsmart: Miami
- Circuit City: Miami
- Sears: Miami
- Sound Advice: Gables
- Sound Components: Coral Gables

**Minneapolis/St. Paul Market**
- Audio King: Minneapolis
- Audio Perfection: Minneapolis
- Best Buy: Richfield

**New York Market**
- 6th Avenue Electronics: SpringField
- AVI: Little Falls
- Best Buy: Princeton
- Capital Audio Electric: New York
- Circuit City: Manhattan
- Freethread Stereo & Video: Freehold
- Harvey Electronics: New York
- Lyric Hi-Fi: New York
- MTI Electronics: Mont Vernon
- Nationwide: Edison
- Nobody Beats the Wiz: New York
- Robson's Audio Video: Paramus
- Sears: Jersey City
- Sound by Singer: New York
- Stereo Effects: Great Neck
- Stereo Exchange: New York
- Stuarts Audio: Westfield
- Tops: Edison
- Ultra Hi-Fi: Flush thinner
- Woodbridge Stereo Video: Woodbridge

**Orlando Market**
- Absolute Sound: Orlando
- Best Buy: Orlando
- Circuit City: Orlando
- Sears: Orlando
- Sound Advice: Orlando

**Philadelphia Market**
- Audio Images: Whitehall
- American Appliance: Montgomery
- Audio Video Concepts: Cherry Hill
- Best Buy: Oxford Valley
- Bryn Mawr Stereo: Bryn Mawr
- Circuit City: Philadelphia
- Danby Radio: Ardmore
- Hi-Fi House: Broomall
- Hi-Fi Sales: Cherry Hill
- Sears: Philadelphia
- Smith & Son: Medford
- Soundex High End A/V: Willow Grove

**Phoenix Market**
- Best Buy: Phoenix
- Buzz Jenner's Sound Advice: Phoenix
- Circuit City: Phoenix
- Dennis Sage Home Ent.: Mesa
- Denny's TV & Appliance: Sun City
- Fry's: Tempe
- Jerry's AV: Phoenix
- Hi-Fi Sales: Phoenix
- Romano's TV & Appliance: Scottsdale
- Sears: Scottsdale
- Sound Advice: Phoenix
- Sounds Like Music: Phoenix
- Walt's AV & Appliance: Tempe

**Pittsburgh Market**
- Best Buy: Pittsburgh
- Circuit City: Pittsburgh
- Daniel's: Pittsburgh
- Don's Appliance: Pittsburgh
- Pat's Stereo Center: Greensburg
- Stereo Outlet: Washington
- Stereo Shop: Greensburg
- Triangle Radio & Television: Pittsburgh
- Voss TV & Appliance: Pittsburgh

**Portland Market**
- Captain Video: Lake Oswego
- Chelsea Audio Video: Portland
- Circuit City: Tigard
- Fry's: Portland
- The Good Guys: Portland
- Home Video Library: Portland
- Magnolia Hi-Fi: Beaverton
- Northwest Home Electronics: Lake Oswego
- Standard TV & Appliance: Portland

**Raleigh/Durham Market**
- Best Buy: Raleigh
- Circuit City: Raleigh
- Garner TV & Appliance: Garner
- Kelly's: Fayetteville
- New Audio Video: Raleigh
- Sears: Raleigh

**Sacramento Market**
- Circuit City: Sacramento
- Good Guys: Citrus Heights

**San Diego Market**
- Big Screen City: La Jolla
- Circuit City: San Diego
- Convoy Audio Video: San Diego
- Dow Stereo: San Diego
- Encinitas Television: San Diego
- Fry's: San Diego
- Tommy's TV: San Diego
- The Good Guys: San Diego
- Main Street Electronics: San Diego
- Sound Source: St. Cajon
- Stereo Unlimited: San Diego

**San Francisco Market**
- Audio Excellence: San Francisco
- Anderson TV & Stereo: Redwood City
- Best Buy: San Francisco
- Century Stereo: San Jose
- Circuit City: San Francisco
- Eber Electronic Supply: San Francisco
- Eyer's: San Jose
- The Good Guys!: San Francisco
- Laser Land Home Video: San Jose
- Laser City: San Jose
- Performance Audio: San Francisco
- Sears: Santa Rosa
- Sound Systems: Santa Clara
- Stereo Plus: San Francisco
- Telecenter Appliances: San Francisco
- Wong's Audio Visual: San Francisco

**Seattle Market**
- Circuit City: Seattle
- Definitive Audio: Seattle
- Bresco: Seattle
- The Good Guys!: Seattle
- Magnolia Hi-Fi: Seattle
- Sears: Seattle

**St. Louis Market**
- Best Buy: St. Louis
- Circuit City: St. Louis
- Cohen Appliance & TV: St. Louis
- Hi-Fi-Fi Fum: St. Louis
- Sears: St. Louis
- The Sound Room: St. Louis

**Tampa Market**
- Best Buy: Tampa
- Circuit City: Tampa
- Miami Audio Video: Tampa
- Rex TV: St. Pete.
- Roberds: Tampa
- Sears: Tampa
- Sound Advice: Tampa

**Washington D.C. Market**
- Audio Video Interiors: Reston
- Belmont TV: Silver Spring
- Best Buy: Reston
- Big Screen Store: Rockville
- Circuit City: Rockville
- Infinitus: Chesapeake
- Goyo Electronics: Lorton
- Graffiti Audio Video: Washington
- Mayer-Emco: Washington
- Multimedia Solutions: Crownville
- Murdock Televisions: Washington
- Paul's Audio Video Center: Vienna
- Pro Video: Washington
- Sears: Washington
- Soundtracks Audio/Video: Kensington
- Theater Vision: Rockville

Television is a trip.
You’re the driver.
Zenith is the top down.

Your customers pile up the miles, exploring the diverse world of television. For them, Zenith’s extraordinarily clear, bright projection HDTV sets are zero to sixty in five seconds flat. Zenith’s HDTV is but one more demonstration of our commitment to finding ever more innovative, evocative, involving ways to guide your customers into the endlessly entertaining landscape of today’s television.

Together, we can help your customers flat out enjoy the view.

zenith

Enjoy the view.

For more information on television with the top down, contact your Zenith representatives. Visit our website www.zenith.com
DTV Programming

BROADCASTERS PROMISE MORE HDTV TO COME

By Glen Dickson

If 1999 was the year HDTV rocketed to prominence, the year 2000 has seen the new medium remain in a holding pattern. Unlike last spring, when CBS and ABC announced innovative subsidy deals with TV set makers to support weekly HDTV programming, this year has passed with no significant HDTV programming announcements.

To be fair, 2000 has seen some new HDTV programs, mainly in the form of sporting events. ABC produced the NHL All-Star Game in HDTV in February, after showing Monday Night Football and the Super Bowl in hi-def with help from Panasonic. In addition to its Mitsubishi-sponsored prime-time fare, CBS showed high-definition broadcasts of the NCAA Men's Basketball Tournament and the Masters golf tournament in April (the NCAA Final Four was subsidized by Thomson Consumer Electronics, while the Masters was indirectly supported by Sony, which supplied gear to tournament host Augusta National). NBC showed the NBA All-Star Game in HDTV in February, its first hi-def sports production.

But neither Mitsubishi nor Panasonic have agreed to renew their respective subsidy deals with CBS and ABC, and so far neither network has announced its HDTV programming lineup for this fall. Mitsubishi has indicated it will focus on sports and other event programming with its sponsorship dollars, while Panasonic has sold the $6 million 720P production truck it built for Monday Night Football to The Ackerley Group, a Seattle-based station owner. NBC, which has been showing The Tonight With Jay Leno in HDTV since May 1999, hasn't announced any new HDTV plans, although the network has previously indicated it would broadcast Titanic in 1080I this year.

CBS continues to broadcast 15 hours of HDTV a week and is still pursuing HDTV subsidy deals for the upcoming season, says spokesman Dana McClintock. "We have a similar model on the table with various manufacturers, and we do expect announcements in the coming weeks," says McClintock, who says that CBS is considering more big-event HDTV programming (industry sources suggest it will be NFL football). He says it's "unlikely" that CBS would air HDTV programming without it being subsidized.

Mitsubishi director of marketing Bob Perry emphasizes that his company will continue to work with CBS. "We have not severed our relationship with CBS," says Perry. "However, we will not renew our exclusive primetime deal. We're just changing our strategy."

After being unable to close another agreement with Panasonic to sponsor Monday Night Football in hi-def, ABC is considering other options for this fall. But they don't include Monday Night Football.

ABC decided in late June to call off talks with The Ackerley Group about renting its 720P production truck for the 2000 season of MNF. Since there aren't any other 720p trucks in existence, says ABC President of Broadcast Operations and Engineering Preston Davis, "at this point, it does not look like we will be doing MNF in HDTV." He adds that ABC will increase the number of HDTV movies it broadcasts. The network is also considering some HDTV primetime series for the fall, which may be subsidized by consumer electronics manufacturers.

"I don't think that will drive the decision one way or the other, but we are in discussions with c.e. companies," says Davis.

NBC will continue to broadcast Tonight and occasional special events in HDTV, says Steve Pair, vice president of engineering for NBC's station group. The costs of delivering a separate high-definition satellite feed have made doing more prohibitive, he says.

"We're in the process of planning and implementing a new delivery system," says Pair. "Right now, we have to book special [satellite] time for HDTV. We're currently looking at a year or two rollout to digital delivery, then we'll do as much HDTV as we can."

While Fox doesn't broadcast any
HDTV, the network has been pumping out an all-digital primetime feed since November 1998, as well as the 480p widescreen Fox News Sunday. All of Fox's primetime film content is produced in 480p, while reality-based programming shot on videotape is converted from 480I to 480p for transmission. About three hours of Fox's primetime schedule are in widescreen, including shows such as Ally McBeal and The X-Files, and the network expects to broadcast up to eight hours of widescreen per week this fall.

Rounding out the commercial networks, neither UPN nor The WB has announced any HDTV plans. PBS, on the other hand, is showing several HDTV and widescreen SDTV productions each month in primetime. The rest of the time, the public television network is using its DTV spectrum to multicast four SDTV streams, including east and West Coast feeds of its primary programming, a children's channel, and adult education channel. PBS has also experimented with enhanced broadcasting, transmitting associated data with children's programming and documentaries.

John Tollefson, Chief Technology Officer for PBS, says the network will do more HDTV when it becomes cheaper to produce or when producers see a demand.

"The basic strategy hasn't changed any, but we have taken a more realistic view of what can be done," says Tollefson. "There's not a whole lot of high-definition sets at home. But we still look forward to the day when most of the schedule will be in high-definition. Clearly, there are some events that benefit greatly from [it]."

Among cable networks, MSG Network and HBO are the clear leaders in HDTV. MSG, a regional sports network primarily carried on cable systems in the New York area, is currently producing its second season of New York Yankees and Mets baseball in 1080I HDTV (in the winter, it produces the New York Knicks and Rangers and New Jersey Nets and Devils in HDTV). HBO has been airing HDTV movies since March 1999, and is being carried by cable operators Time Warner and Cablevision as well as DirecTV and EchoStar.

"We're chugging away, and there have been no changes in our course at all," says Bob Zitter, senior vice president of technology operations for HBO. Zitter adds that HBO has been showing over 60 percent of its movie titles in HDTV for the past few months, and offered its first HD title with 5.1-channel Dolby Digital sound in June.

HBO hasn't started to produce any of its original programming such as The Sopranos in HDTV, and Zitter doesn't see that changing any time soon. Zitter says the major difficulty is that HDTV post-production equipment necessary for original production hasn't been widely available. But with new 1080p/24-frame gear being rapidly accepted in Hollywood, says Zitter, "12 months from now there could be a very different answer to that."

Zitter acknowledges that HDTV set penetration has been slow, primarily due to interface issues with cable set-tops and the relatively limited flow of programming. But he doesn't see any major stumbling blocks to the new format.

"We knew when we started we were going way ahead of the curve in terms of accessibility to our subscribers," says Zitter. He expects more major MSOs to start distributing HBO's hi-def service in late 2000 or early 2001.

EchoStar and Time Warner are also carrying HDTV movies from Showtime, which launched its hi-def service in January. Showtime is showing close to 50 percent of its primetime movies in HDTV, says Glenn Oakley, Showtime senior vice president of corporate strategy. The network is also augmenting that HDTV content by procuring widescreen SDTV masters (with Dolby Digital sound) of movies and original programming and up converting them to 1080I for transmission. That means that about 75 percent of Showtime's programming is available in widescreen DTV.

"We've been very explicit in telling people it's not high-definition," says Oakley of the widescreen SDTV programming. "But those people that have seen it, say it's virtually indistinguishable."
DTV MARKET OUTLOOK

By Todd Thibodeaux

Sales of DTV display devices (with or without an integrated decoder) are expected to total 425,000 units in 2000, up more than 250 percent from total display shipments in 1999. Rear projection displays should account for roughly 75 percent of all sales this year with the remainder coming from direct-view devices. The majority (57 percent) of projection units will have screens 55" and larger (including sets with a 16:9 or 4:3 aspect ratio). The DTV projection display market is decidedly more “big screen” than its analog sister market. Among analog projection displays, only 30 percent of sets sold in 2000 will have screens 55" and over. Virtually all DTV projection displays to be sold in 2000 will be capable of displaying programming at HDTV 720p or 1080i, up from only about 50 percent for sales made during 1999. The balance of 4:3 projection displays and 16:9 models will tip in favor of the wider screen format by the end of 2000. A trend likely to continue to gain more momentum as DVD owners look to get the most from their home theater systems.

Going forward, the DTV market really has three paths it can follow depending on how programming and interactive services are deployed. If the market sees stepped up efforts from broadcast-

ers to accelerate the rollout of digital programming, and two-way interactive data services finally get on track, the prospects for digital TV display penetration are greatly enhanced. Compared to a middle of the road forecast, aggressive efforts should push display penetration to 50 percent by 2006 with an installed base of more than 56 million displays. If the market continues to be characterized by trepidation and a lack of commitment to programming, digital TV will not reach its true potential – and consumers may never have full access to this extraordinary technology. Under such a scenario, penetration will rise slowly to only 15 percent and the installed base will total less than 17 million.

The market for digital TV products is complicated, but full of huge potential. Many forces including products, programming, standards, services, and others, are blending together in sometimes odd ways paving the road traveled so far. The prize at the end is worth the trip for consumers and all the industries involved in the transition.

Todd Thibodeaux is CEA’s Vice President of Market Research.

Product Profiles:

Faroudja offers broadcasters the chance broadcast digital TV formats from an video source material in its Digital Format Translator (above). The device will convert any video source into 480p, 720p or 1080i formats, while simultaneously converting the aspect ratio of the input image into the 16:9 ratio of the new cinema-style TV monitors.

Runoco’s VHD-4404 Ultra video processor ($19,995) has been designed to transform today’s analog signal sources into a virtual high definition image. The unit include line doubling/quadrupling, and 3:2 pulldown detection clean conversion of film-based video source material.
Introducing the new Tantus SLK407W 40”. What makes this digital tv so different? It's just 13.7 inches deep and weighs under 60 lbs. Which means your display options can include suspending it from the ceiling. The bottom line: now you can squeeze out bigger profits using your air space instead of using more of your floor space. For more information about the Tantus and how you can get it in front of your customers, call us at 201-229-4013 today.
# DTV Products

The following CEA/TWICE charts contain the most comprehensive source of information on DTV products available in the market. All of the DTV products listed fall into one of the following categories:
- DTV and HDTV monitors, which, with the addition of a digital set-top box, offer a complete DTV system,
- integrated high-definition sets that include a digital receiver and display; or
- digital set-top boxes designed to work with high-definition and digital displays, or current analog displays.

## 1080i and/or 720p-Capable Monitors
(15.7kHz-33.75kHz or better)

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Display Type</th>
<th>Screen Size</th>
<th>HDTV Scan Rate/Display Capability</th>
<th>On-Board Line Doubling/Scaling?</th>
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**Courtesy of TWICE**

*continued on page 17*
<table>
<thead>
<tr>
<th>Brand</th>
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<th>Screen Size</th>
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<th>Number of NTSC Tuners</th>
<th>Interface for DTV Tuner/Decoder</th>
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*Courtesy of TWICE continued on page 20*
For some people, losing their TV would be a real disaster. They’re the ones who designed Pioneer high-definition projection monitors for. Our Automatic Format Converter technology enhances regular TV signals to film-like quality. And, three high-definition/progressive scan inputs ensure these monitors are not only optimized for today’s digital sources, but tomorrow’s too. Just like you, we put the equipment first.
### DTV Products

1080i and/or 720p-Capable Monitors (15.7kHz-33.75kHz or better) — continued from page 17

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Display Type</th>
<th>Screen Size</th>
<th>HDTV Scan Rate Display Capability</th>
<th>On-Board Line Doubling/Scaling?</th>
<th>Number of NTSC Tuners</th>
<th>Interface for DTV Tuner/Decoder</th>
<th>Available Price</th>
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Courtesy of TWICE

continued on page 21
### DTV Products

#### 1080i and/or 720p-Capable Monitors (15.7kHz-33.75kHz or better) — continued from page 20

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Display Type</th>
<th>Screen Size</th>
<th>HDTV Scan Rate</th>
<th>On-Board Line</th>
<th>Number of NTSC Tuners</th>
<th>Interface for DTV Tuner/Decoder</th>
<th>Available Price</th>
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**Courtesy of TWICE**
Solutions for Linking Cable and DTV

Approximately 70 percent of American homes currently receive their TV programming through a cable system. For this reason, it is critical to ensure that the full benefits of digital and high-definition television reach cable subscribers. This requires technical solutions that link digital television sets to cable set-top boxes and government policies that enforce the cable industry's obligation to carry high-definition programming.

Cable Compatibility Agreements Reached

After numerous productive discussions between the Consumer Electronics Association (CEA) and the National Cable Television Association (NCTA) over the past year, the two groups announced in February that they had reached voluntary agreements that allow digital television (DTV) sets and digital cable systems to work together. In May, the industries announced further agreement on labeling of DTV products with regard to cable compatibility. These agreements are important milestones in the U.S. transition to digital television because they will allow consumers to receive DTV programming and services over cable systems.

Specifically, the agreements spell out the technical requirements that permit the direct connection of digital television receivers to cable television systems, and specify the signal levels and quality as well as video formats. They also provide for the carriage of Program and System Information Protocol (PSIP) data on cable systems to support on-screen guide functions in digital receivers. Subject to certain conditions, PSIP data enables features such as on-screen program guides, virtual channel tables, program name and description (for a minimum 12-hour period) and content advisory information.

The May agreement between the cable and consumer electronics industry acknowledged that every digital TV set will need to include a 1394/5C connector allowing reception of the full range of cable interactive services. However, all sets will be packaged with consumer information describing the features and functions of television sets with and without the 1394/5C connector. The descriptive information will appear in consumer electronics product manuals and brochures.

Sets labeled “Digital TV-Cable Connect” - those without the 1394/5C connector - will be capable of receiving analog basic, digital basic and digital premium cable programming from any cable system that offers digital service. “Digital TV-Cable Interactive” sets - those with the 1394/5C connector - will be able to receive those services and other programming, including impulse pay-per-view, video-on-demand, enhanced program guides and data enhanced television services with a digital set top box. CEA and NCTA have agreed to continue discussions and expect to reach an agreement on the labeling of digital set-top boxes that will work with the “Digital TV-Cable Interactive” DTV sets.

CEA estimates that the first digital TV receivers bearing the new labels will reach market by the fourth quarter of 2001.

Copy Protection Update

The transition to digital television requires new solutions for protecting content because the interface between two or more consumer electronics products that carry digital video and audio is a potential target for unauthorized copying. The consumer electronics, cable, motion picture, recording and information technology industries are working to

continued on page 25
TOSHIBA DIGITAL MAKES HOME ENTERTAINMENT NEW ALL OVER AGAIN.

Now, Toshiba brings you the world's first HDTV with PowerFocus™ technology. It's the most stimulating viewing experience since television was first introduced. It's an experience that begins with our PowerFocus™ HD Six-Element Lens System—which means a picture that's 65% sharper—and continues with improved IDSC™, which means that regular TV looks more like high definition. But there's even more that separates Toshiba from the competition: two sets of ColorStream® HD component video inputs, which make it possible for you to connect two high resolution sources. Only Toshiba brings you all of this cutting-edge technology in the widest line of HDTV-Compatible models and a new Set-Top Box. Toshiba Digital HDTV. Without it, you might as well be doing business in 1948.

Toshiba—selected as an EMMY® Award winner for its role in the development of DVD—continues to set new standards in DVD technology. From being the first to introduce a choice of ColorStream Pro™ progressive scan DVD players and HDCD®-equipped models, to providing the convenience options of dual-disc and carousel players, Toshiba alone offers you the optimal selection and best performance value in the industry. This year, we are introducing Super ColorStream Pro™—unequalled color detail, fidelity and picture performance that rivals the Film Master. Toshiba Digital is ready. What are you waiting for?

ARE YOU READY?

TOSHIBA DIGITAL.

THE POWER TO BRING PEOPLE TOGETHER. AGAIN.

TOSHIBA
toshiba.com
## Fully Integrated 1080i Sets

(Digital Decoder included)

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>Display Type</th>
<th>Screen Size</th>
<th>Aspect Ratio</th>
<th>Native Scan Format</th>
<th>Scan Conversion</th>
<th>LIne Doubling</th>
<th>Built-in AC-3 Decoder?</th>
<th>IEEE 1394 Digital Interface</th>
<th>Available</th>
<th>Suggested Retail Price</th>
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<td>DSP-3060N</td>
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<td>30W</td>
<td>16:9</td>
<td>1080i</td>
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<td>1080i</td>
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<td>Yes</td>
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<td>TBA</td>
<td>$3,499.00</td>
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*Also receives DirectTv standard and HD satellite programming.

Courtesy of TWICE
480p CAPABLE MONITORS
(31.5kHz or higher scanning frequency) External DTV-Decoder Required

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<th>Aspect Ratio</th>
<th>DTV Native Scan Format</th>
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<th>Interface for DTV Tuner/Decoder</th>
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<td>RGB via VGA</td>
<td>Now</td>
<td>$3,800.00</td>
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<td>32&quot; (4:3)</td>
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<td>2</td>
<td>RGB via VGA</td>
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<td>Marantz</td>
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<td>0</td>
<td>RGB via VGA, HD Component</td>
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<td>HD Component Video</td>
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<td>Panasonic</td>
<td>CT-30V066</td>
<td>Direct View</td>
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<td>Yes</td>
<td>2</td>
<td>HD Component Video</td>
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<td>480p</td>
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<td>HD Component, VGA 15-pin D-sub</td>
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<td>Philips</td>
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<td>RGB via 15-pin D-sub, HD Component</td>
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<td>Proscan</td>
<td>PSP4200</td>
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<td>40W&quot; (16:9)</td>
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<td>HD Component Video VGA</td>
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<td>27&quot; (4:3)</td>
<td>480p native</td>
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<td>2</td>
<td>HD Component Video</td>
<td>August</td>
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<td>Samsung</td>
<td>TSK3092F</td>
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<td>2</td>
<td>HD Component Video</td>
<td>August</td>
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<td>Sharpvision</td>
<td>XVZ999</td>
<td>LCD Front PTV</td>
<td>Variable</td>
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<td>480p</td>
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<td>0</td>
<td>RGB-H&amp;V HD Component</td>
<td>Now</td>
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<td>0</td>
<td>RGB H&amp;V HD Component</td>
<td>Now</td>
<td>$9,999.00</td>
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</tr>
</tbody>
</table>

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develop copy protection solutions that will defeat copy piracy while promoting compatibility between DTVs, digital VCRs and set-top boxes. The copy protection issue is the subject of a current FCC rule-making proceeding.

To date, the industry has developed a number of legitimate and effective approaches to protect against unauthorized copying of digital broadcast programming and pre-recorded content on consumer electronics devices. One solution, referred to as the “5 C” or “5 Company” proposal, was put forth by Hitachi, Intel, Matsushita, Sony, and Toshiba. Another, called the “Extended Conditional Access (XCA),” was put forth by Thomson and Zenith. Manufacturers and content providers may have additional choices for copy protection as manufacturers continue to develop innovative technologies to provide protection across an array of digital interfaces.

It is important to remember that the copy protection issue has not prevented content providers from offering a variety of digital and high-definition programming. Broadcasters have already aired feature films, major sporting events and documentaries on network television and major satellite providers are distributing a wide array of digital programming from HBO and other programming sources.
BROADCASTERS SEE DATA COMING TO DTV

By Glen Dickson

Beyond delivering the straightforward promise of movie-quality pictures and sound in HDTV programs, broadcasters are exploring additional future opportunities for their new digital spectrum.

As digital compression technology improves rapidly, stations are moving to include interactive entertainment and communications services in addition to HDTV content over their 19.4 Mb/s DTV pipe.

"The digital standard offers tremendous flexibility," says Dick Wiley, former Federal Communications Commission (FCC) chairman and former chairman of the Advisory Committee on Advanced Television Service (ACATS). "While some may want to limit it, there's no reason to. By no means should it be an either-or choice between the various services available. The consumer should have access to all of the services, including high-definition, standard-definition, and a variety of interactive offerings for shadowing the union of the TV set and the personal computer."

Most broadcast engineers feel they can transmit full-quality HDTV pictures, even the bandwidth-intensive 1080-line interlace format, in 12-14 Mb/s. That frees up an additional 5-7 Mb/s for other services, such as standard-definition programming or data services.

"We need to encourage people to think of the DTV channel as a large pipeline to the consumer," says Andy Butler, Senior Director of Engineering for PBS, who says PBS's engineering lab is "getting very good HD" at 7 to 8 Mb/s in its tests of next-generation encoders.

"We're going to get better service-per-bit efficiency on a very accelerated basis," says Butler. "You can't afford to limit your dreaming on what you can get today."

As the demand for Internet access and multimedia content grows at an explosive rate, stations increasingly see DTV as a way to compete with cable operators, phone companies and direct broadcast satellite (DBS) in the broadband race.

In fact, many broadcasters feel they are uniquely positioned to deliver some of the most popular content on the Web, particularly streaming media events that gumble up a lot of bandwidth and need to reach a mass audience. While Internet distribution companies like iBeam and Akamai look to use satellites to bypass Internet bottlenecks until the last mile to the home, broadcasters point out that they can deliver data all the way to the home without ever relying on a landline.

"The Internet backbone is having trouble scaling to broadband use," notes Rick Ducey, president of datacasting firm SpectraRep. He cites the recent Victoria's Secret online fashion show, when five million users flooded the site, as a good example of the Internet's limitations.

"The telephone system is premised on the idea of 1 in 5 people using it, and cable 1 in 10," says Ducey. "Terrestrial networks are not 'multicast-enabled'—they can't broadcast to many users."

Unlike cable modems, the DTV bandwidth dedicated to an individual consumer won't decrease when his neighbors decide to share the broadband experience. And unlike DSL, whose geographic reach is haphazard and limited by distance from upgraded switching centers, every home in a broadcast market that can receive a DTV signal will be able to enjoy high-speed wireless data.

There are a few caveats, of course. The very nature of broadband..."
trust your eyes

Video sources...
Digital projectors...
Film quality images...
DTV.

The common ingredient...

**Faroudja**

Leading edged technical design is where we begin.

Applying the knowledge of human sight and the dynamics of film are where we finish.

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Digital displays can yield film quality images for presentation, E-Cinema, Theater and Screening Room applications as long as Faroudja preprocesses the video.

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## DTV Technology

### Digital TV Set Top Decoders

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>DTV Formats Received</th>
<th>Scan Conversion (peak-output)</th>
<th>HD Interface for DTV Monitor</th>
<th>Includes NTSC Receiver</th>
<th>Includes NTSC Line Doubler/Scaler</th>
<th>Built-in Dolby Digital Decoder</th>
<th>IEEE 1394 Digital Interface</th>
<th>Available</th>
<th>Suggested Retail Price</th>
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<tbody>
<tr>
<td>EchoStar</td>
<td>Adapter module for Dish 5000 **</td>
<td>Core 18 Table 3 Formats</td>
<td>Passes Undecoded HD Signal in Format Received</td>
<td>Connects via RF (R/G/B) To Separate DTV Decoder</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Now</td>
<td>$299.00</td>
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<tr>
<td>EchoStar</td>
<td>6000 **</td>
<td>Core 18 Table 3 Formats</td>
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<td>HD Component: RGB H/V via BNC, RGB via 15-pin D-Sub</td>
<td>Yes</td>
<td>No</td>
<td>Yes (2 Channel)</td>
<td>No</td>
<td>Now</td>
<td>$499.00, optional ATSC tuner module $99</td>
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<td>6100 **</td>
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<td>Yes</td>
<td>Yes (2 Channel)</td>
<td>No</td>
<td>TBA</td>
<td>$1,599.00</td>
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<tr>
<td>General Instruments</td>
<td>HD2020 ** Adapter module for 4/7 TV digital C-Band Decoder</td>
<td>C-Band only: No ATSC tuner included</td>
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<td>HD Component: RGB H/V</td>
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<td>No</td>
<td>No</td>
<td>No</td>
<td>Now</td>
<td>$1,599.00</td>
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<td>Hughes Network Systems</td>
<td>HSHE-4656 Platinum HD *</td>
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<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes (2 Channel)</td>
<td>Late July</td>
<td>TBA</td>
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<td>Imega</td>
<td>iT815SIT Formerly Unity Motion HDR-1000A</td>
<td>Core 18 Table 3 Formats</td>
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<td>Now</td>
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<td>RGB via VGA/HD Component Video</td>
<td>Yes</td>
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<td>No</td>
<td>No</td>
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<td>HD-1000</td>
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<td>480i &gt; 60i, 720p &gt; 1080i, 1080i &gt; 1080i</td>
<td>Proprietary RGB H/V-Sync</td>
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<td>Mitsubishi</td>
<td>SR-HD9500 *</td>
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<td>No</td>
<td>Yes (2 Channel)</td>
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<td>SR-HD9000 *</td>
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<td>Now</td>
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<td>No</td>
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<td>Yes (2 Channel)</td>
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<td>RGB via VGA</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>No</td>
<td>TBA</td>
<td>$649.00</td>
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</table>

*Courtesy of TWICE*
casting is that it is a one-way medium: from a single transmitter to many receivers (also known as point-to-multipoint). Broadcasters will have to partner with other telecommunications providers, such as a consumer's existing Internet Service Provider (ISP), if they require a backchannel for their new datacasting services. And broadcasters don't currently have the billing infrastructure or customer service personnel in place to handle a new subscription business. Speaking of subscription revenues, there is no free lunch with DTV data—the FCC has already said that broadcasters will have to give the government 5% of any new revenues generated by subscription services on their DTV spectrum.

Nonetheless, a good number of broadcasters and technology firms believe the pros of datacasting far outweigh the cons and are vigorously pursuing these new services, which will primarily be aimed at personal computers equipped with DTV receiver cards and small indoor antennas.

Here are the major players:

Geocast Network Systems of Menlo Park, Calif. is a start-up company founded by veterans of both the broadcasting and computer industries. Its aim is to create a national multimedia service, distributed by satellite to local markets and then retransmitted by local DTV stations, that will encompass national content, such as financial information, movie trailers and music videos, as well as local news and information from broadcast stations. The company will place equipment and personnel at the local station to receive the national service, integrate local content, and turn it around for local broadcast.

Geocast hopes to generate advertising revenue and will also pursue transactional revenues by relying on a consumer's existing ISP as a backchannel for e-commerce. For example, Geocast might download an electronic copy of the J. Crew catalog to a consumer in return for a cut of any orders that consumer may place with J. Crew. The company also thinks it can download software programs for a fee: at the NAB 2000 convention in Las Vegas, Geocast demonstrated the complete download of Microsoft Money, a 40 MB personal finance program, in just 15 seconds.

For a company with an unconventional idea, Geocast has amassed a solid financial base in addition to a wealth of strategic partnerships. It has raised over $200 million in funding, mostly from venture capital firms, and is already constructing a satellite uplink facility in California to beam its service across the country. The company has struck content deals with three major broadcast station groups, Hearst-Argyle, A.H. Belo and Allbritton Communications, as well as cable programming powerhouse Liberty Digital and game developer Electronic Arts. All of Geocast's broadcast and content partners have invested between $1 million and $10 million in the firm. More significantly, the station groups have pledged part of their DTV spectrum—a daily average of 6 Mb/s, with a minimum contribution of 2.5 Mb/s—to the venture.

Geocast's receiver model is unique in that it doesn't plan to rely on standard PCs and plug-in DTV receiver cards. Instead, it has designed a PC peripheral device that will include multiple 8-VSB tuners, so as to receive several stations in a market simultaneously, and a large amount of disk storage to cache multimedia content. The $299 box will be manufactured by Thomson Consumer Electronics, which has also invested in Geocast. Thomson showed a prototype of the Geocast receiver at CES this year, and Geocast plans to launch its service in early 2001.

Another aggressive datacasting player, albeit with a completely different business plan, is Los Angeles-based iBlast. The company was formed in early March by 12 major station groups: Tribune Broadcasting, Gannett Broadcasting, Cox Broadcasting, Post-Newsweek Stations, E.W. Scripps, Meredith Broadcasting, Media General Broadcasting, Lee Enterprises, The New York Times Co., McGraw-Hill Broadcasting, Smith Broadcasting and Northwest Broadcasting. Each partner station—143 in all—has committed a daily average of 7 Mb/s of its DTV bandwidth. iBlast's stations will reach 102 markets covering 80% of U.S. homes, and at press time the company said it was negotiating with several more station groups for deals that would significantly increase its national footprint.

iBlast's business plan is simple: it thinks it can generate significant revenues by providing a transport

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I believe demand for HDTV upgradeable monitors, set-top digital decoder boxes and even some fully integrated HDTV sets will continue to produce unseasonably strong sales volume throughout the year and into next year. Rarely have we seen so much momentum for a product category this early in the game. Our only limitation will be getting enough supply to meet our needs, as manufacturers continue to gauge their production to the continued uncertainty over some unsettled standards issues.

I am happy to say, the established standards in the ATSC system have worked well in our market. We rarely have a problem with signal reception when a customer's system is properly installed, and we have not seen any buyer's remorse. The satisfaction rate is second to none.

Tom Campbell is corporate director for Ken Crane's Home Entertainment City Inc. and senior technology director for the 2000 Presidential Debates.

Digital TV Set Top Decoders—continued from page 28

<table>
<thead>
<tr>
<th>Brand</th>
<th>Model</th>
<th>DTV Formats Received</th>
<th>Scan Conversion (input/output)</th>
<th>HD Interface for DTV Monitor</th>
<th>Includes NTSC Receiver</th>
<th>Includes NTSC Line Doubler/Scaler</th>
<th>Built-in HDMI Digital Decoder</th>
<th>IEEE 1394 Digital Interface</th>
<th>Available</th>
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<tr>
<td>Proton</td>
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<td>Core 18 Table 3 Formats</td>
<td>Switchable: All Formats—480i, All Formats in Native Form, 720p—480i, 720p—480p, 1080i—480p, 1080i—480p</td>
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<td>TBA</td>
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<td>RCA</td>
<td>DTC100*</td>
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<td>RGB via VGA</td>
<td>Yes</td>
<td>Yes</td>
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<td>Now</td>
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<td>SIR-1100</td>
<td>Core 18 Table 3 Formats</td>
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<td>HD Component Video</td>
<td>No</td>
<td>Yes</td>
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<td>No</td>
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<td>Samsung</td>
<td>SIR-1150</td>
<td>Core 18 Table 3 Formats</td>
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<td>HD Component Video RGB via VGA</td>
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<td>No</td>
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<td>No</td>
<td>Sept. 2000</td>
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<td>Samsung</td>
<td>SIR-12200*</td>
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<td>No</td>
<td>No</td>
<td>No</td>
<td>Spring 2001</td>
<td>TBA</td>
</tr>
<tr>
<td>SharpVision</td>
<td>TU-DTV1000</td>
<td>Core 18 Table 3 Formats</td>
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<td>HD Component Video RGB &amp; Y/Sync</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>No</td>
<td>Now</td>
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<td>Sony</td>
<td>SAT-HD100*</td>
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<td>HD Component Video</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>1080p compatible</td>
<td>No</td>
<td>August</td>
</tr>
<tr>
<td>Toshiba</td>
<td>DST-3000*</td>
<td>Core 18 Table 3 Formats</td>
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<td>HD Component Video</td>
<td>Yes</td>
<td>No</td>
<td>No</td>
<td>1080p compatible</td>
<td>No</td>
<td>August</td>
</tr>
<tr>
<td>Zenith</td>
<td>IQDTV-1080*</td>
<td>Core 18 Table 3 Formats</td>
<td>All Formats—1080i, 720p, 480p, 480p, All Formats—NTSC</td>
<td>RGB via VGA HD Component Video</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Enhanced</td>
<td>No</td>
<td>04-30</td>
</tr>
</tbody>
</table>

Courtesy of TWICE
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Presenting the flat panel plasma display from Panasonic.

Give your home theater more than just a great picture; give it a compelling work of art. Our plasma display is hang-on-the-wall thin, yet delivers a bright, vibrant, wide-screen display with 16.8 million colors. The Panasonic plasma display... it opens a whole new world of possibilities for any room.

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visions within the consideration band of affordable television. Today, our customers can purchase a true high-quality digital-compatible television set for between $2,000-$3,400.

Clearly, digital television is the wave of the future, and personally, I would like to see more of a focus on HDTV programming from the broadcasters to help us keep the momentum going.

Unfortunately, access to high definition or even standard definition digital television signals is not consistent in all markets across the country. At our Minneapolis headquarters, we still only have one station (PBS) at full power and one (ABC) at test power broadcasting digitally. We are a year behind schedule for all network stations. Obviously, as more content becomes available, more people will be willing to buy digital television products.

Right now, people are buying digital-capable televisions for what they can view today. Many of these new TVs incorporate some form of picture enhancement circuitry that boosts the quality of analog source material to take advantage of the higher scan rates of these new television displays. The result is a picture that looks close in quality to a digital broadcast, but using content that originating from traditional NTSC-based components, such as DVD players, VCRs, home satellite and cable sources.

Consumers also purchase digital television products today to avoid obsolescence. They know that digital TV broadcasting is coming, and they want to be ready for it.

Looking ahead, this Holiday season should generate greater growth of digital and HDTV-compatible products. I have been told that supply shortages should not be an issue, although we know from past experience that today’s word on digital TV does not necessarily result in tomorrow’s delivery.

I look for Best Buy’s sales of projection televisions to be evenly split between digital and analog models in 2001.

I also expect to see increased sales in set-top digital TV tuner/decoders that will enable these digital-capable models to receive off-air standard- and high-definition programming. We should also begin to see more interest in fully integrated HDTV sets that have built-in, off-air digital television tuners.

So far we have sold a relatively small number of fully integrated models, but sales of set-top digital TV decoder boxes have started to grow. Currently, we carry RCA’s DTC100 off-air digital TV decoder box with an integrated DirecTV standard and high-definition TV satellite signal decoder. I expect sales for this type of product to increase as more television stations begin broadcasting high definition and multicast digital TV channels.

Unfortunately, we will not be receiving new fully integrated HDTV sets from Sony this year. But as an industry, I think we might have anticipated that, and should be able to produce enough products to meet the demand. The company’s decision to delay shipment is not surprising, when you consider we have no solid standards in place for digital copy protection to go with a digital IEEE-1394 connection or a protocol language for networked system components. We also face an uncertain status over the current digital broadcasting standard as the Federal Communications Commission fields criticisms over the modulation scheme it had previously approved.

Personally, I don’t know what the industry will do if that standard is revised. I assume some of the fully integrated digital sets and set-top boxes we’ve sold already will be able to receive another modulation standard. If not, there will be significant reworking to do, at the risk of alienating every customer who bought one of these sets over last two years. It could also cause other consumers significant apprehension about buying a digital television of any form in the future.
### Stations Broadcasting Digital Signal

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Date On</th>
<th>Owner</th>
<th>Signal Type</th>
<th>Format</th>
<th>Time of Day</th>
<th>Cable Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCBS (CBS)</td>
<td>New York</td>
<td>Nov. 1, 98</td>
<td>CBS</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>Digital signal carried on Time-Warner system</td>
</tr>
<tr>
<td>WMY (Fox)</td>
<td>New York</td>
<td>Apr. 99</td>
<td>Fox</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KTLA (Fox)</td>
<td>Los Angeles</td>
<td>Oct. 98</td>
<td>Tribune</td>
<td>High definition</td>
<td>480p</td>
<td>12 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KABC (CBS)</td>
<td>Los Angeles</td>
<td>Nov. 98</td>
<td>CBS</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KXZY (Fox)</td>
<td>Los Angeles</td>
<td>Dec. 98</td>
<td>ABC</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
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<td>KT Sullivan (Fox)</td>
<td>Los Angeles</td>
<td>May, 99</td>
<td>Fox</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KCTV (Fox)</td>
<td>Los Angeles</td>
<td>Sept. 99</td>
<td>Young Broadcast</td>
<td>Standard definition</td>
<td>480i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>WUSA (CBS)</td>
<td>May 2000</td>
<td>Public</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
<td>WPX (Fox)</td>
<td>Chicago</td>
<td>Feb. 2000</td>
<td>Paxson</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
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<td>WTXF (Fox)</td>
<td>Philadelphia</td>
<td>Oct. 98</td>
<td>Fox</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>Digital signal carried on Time-Warner system</td>
</tr>
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<td>WCAU (NBC)</td>
<td>Philadelphia</td>
<td>Nov. 98</td>
<td>NBC</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
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<td>WHYY (PBS)</td>
<td>Philadelphia</td>
<td>May 2000</td>
<td>Public</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KGB (ABC)</td>
<td>San Francisco</td>
<td>Nov. 98</td>
<td>ABC</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
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<td>KPIX (CBS)</td>
<td>San Francisco</td>
<td>Nov. 98</td>
<td>CBS</td>
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<td>1080i</td>
<td>24 hours</td>
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<tr>
<td>KTVU (Fox)</td>
<td>San Francisco</td>
<td>Nov. 98</td>
<td>Cox</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
<td>KRON (CBS)</td>
<td>San Francisco</td>
<td>Nov. 98</td>
<td>Chronicle</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KABC (UPN)</td>
<td>June, 99</td>
<td>Chris Craft</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
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<td>March 2000</td>
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<td>July, 99</td>
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<td>WXYZ (ABC)</td>
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<td>Scripps Howard</td>
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<td>WJSM (Fox)</td>
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<td>Fox</td>
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<tr>
<td>WDIV (NBC)</td>
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<td>Apr. 99</td>
<td>Post Newsweek</td>
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<td>1080i</td>
<td>24 hours</td>
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<td>CBS</td>
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<td>24 hours</td>
<td>NA</td>
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<td>Gannett</td>
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<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>WGNX (CBS)</td>
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<td>NA</td>
<td>Tribune/Meredith</td>
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<td>1080i</td>
<td>24 hours</td>
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<td>KHOU (CBS)</td>
<td>Houston</td>
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<td>24 hours</td>
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<tr>
<td>KTV (Fox)</td>
<td>Houston</td>
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<td>Fox</td>
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<td>24 hours</td>
<td>NA</td>
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<td>KPRC (NBC)</td>
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<td>Post Newsweek</td>
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<td>24 hours</td>
<td>NA</td>
</tr>
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<td>ABC</td>
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<td>KOMO (ABC)</td>
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<td>Fisher</td>
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<td>24 hours</td>
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<td>KCTV (PBS)</td>
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<td>24 hours</td>
<td>NA</td>
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<tr>
<td>KING (NBC)</td>
<td>Seattle</td>
<td>Oct. 98</td>
<td>Belo</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>WBOO (CBS)</td>
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<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
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<td>WYBC (ABC)</td>
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<td>Gannett</td>
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<td>NA</td>
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<tr>
<td>WEWS (ABC)</td>
<td>Cleveland</td>
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<td>Scripps-Howard</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>WEUX (Fox)</td>
<td>Cleveland</td>
<td>Oct. 99</td>
<td>Fox</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>WOIO (CBS)</td>
<td>Cleveland</td>
<td>Nov. 99</td>
<td>Raycom</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
<td>WTIA (NBC)</td>
<td>Tampa/St. Pete</td>
<td>Nov. 99</td>
<td>NA</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>WTVT (Fox)</td>
<td>Tampa/St. Pete</td>
<td>March 2000</td>
<td>Fox</td>
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<td>480p</td>
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<td>WFTS (ABC)</td>
<td>Tampa/St. Pete</td>
<td>Apr. 2000</td>
<td>Gannett</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
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<tr>
<td>WBAL (NBC)</td>
<td>Baltimore</td>
<td>Dec. 99</td>
<td>Hearst Argyle</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
</tbody>
</table>
have come on board including Jefferson-Pilot Communications, Lamco Communications and Pegasus Broadcast Television. Each group pledged 4 Mb/s (daily average) out of each station’s 19.4 Mb/s DTV bandwidth to the Cooperative. The group represents 196 stations in 130 markets reaching 85% of U.S. households.

The Cooperative’s corporate structure is much less defined than iBlast, which signed long-term exclusive deals with its member groups. Its aim is simply to aggregate spectrum into a national footprint and then shop it to third parties who are willing to develop applications for the spectrum and pay to access it. Each company will receive an equity stake commensurate with its stations’ coverage and each member of the Cooperative will help select executive staff and financial advisors to run the venture. The Cooperative has just reached an agreement with investment banking firm Salomon Smith Barney to represent the datacasting consortium in deals with wireless data companies.

When looking for potential customers to lease it spectrum, the Cooperative’s first target is likely to be companies who have expressed an interest in the Ch. 60-69 UHF spectrum, which will be auctioned by the FCC to the highest bidders in September. According to the FCC’s DTV rollout plan, the earliest that spectrum will be available is 2006. That’s when the analog television spectrum is due to be returned to the government, provided that DTV has reached 85% penetration.

But the FCC is encouraging incumbent broadcasters and potential bidders to find ways in which the spectrum could be vacated earlier. Since such agreements would obviously make the spectrum much more valuable, the FCC decided to postpone the 60-69 auction from its original June slot until September. In late June, the FCC also clarified some of the auction rules. One major change was to guarantee cable carriage for broadcasters on 60-69 who go digital quickly and give their analog spectrum back ahead of schedule. (The FCC has stated that the carriage rights will initially apply only to a station’s primary digital signal and not to multicasting digital signals.)

Another firm that wants to help broadcasters broker their digital spectrum is SpectraRep, a new company formed by longtime broadcast consulting firm BIA Financial Network. SpectraRep, based in Chantilly, Va., is asking stations to contribute 3 Mb/s of their DTV spectrum to the venture. SpectraRep will then pitch the spectrum to potential clients such as Internet content providers. In return, broadcasters will get a share in revenues and an equity stake in the venture.

“Stations will get compensated by how many people they cover, and how much data they distribute,” says Tom Buono, President and CEO of BIA Financial Network. The company has already signed a deal with satellite capacity provider The Spaceconnection, which gives it a method to distribute data nationwide to local partner stations.

Glen Dickson is associate editor of Broadcasting & Cable, a publication of Cahners Business Information.
### Stations Broadcasting Digital Signal

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Date On</th>
<th>Owner</th>
<th>Signal Type</th>
<th>Format</th>
<th>Time of Day</th>
<th>Cable Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMAR (ABC)</td>
<td>Baltimore</td>
<td>Dec. 99</td>
<td>Scripps-Howard</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
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<td>WSFF (Fox)</td>
<td>Baltimore</td>
<td>April, 2000</td>
<td>Sinclair</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
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<td>WMPR (PBS)</td>
<td>Columbus, OH</td>
<td>Aug. 99</td>
<td>Public</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KTCA (PBS)</td>
<td>Minn./St. Paul</td>
<td>Oct. 99</td>
<td>Hubbard</td>
<td>High &amp; Standard</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>KSTP (ABC)</td>
<td>Minn./St. Paul</td>
<td>Nov. 99</td>
<td>Public</td>
<td>High &amp; Standard</td>
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<td>24 hours</td>
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</tr>
<tr>
<td>WPLG (ABC)</td>
<td>Miami</td>
<td>Nov. 99</td>
<td>Washington Post</td>
<td>Test signal only</td>
<td></td>
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<tr>
<td>WSVN (Fox)</td>
<td>Miami</td>
<td>Nov. 99</td>
<td>Independent</td>
<td>NA</td>
<td></td>
<td></td>
<td>NA</td>
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<tr>
<td>KPHO (CBS)</td>
<td>Phoenix</td>
<td>Nov. 99</td>
<td>Meredith</td>
<td>High &amp; Standard</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
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<td>Phoenix</td>
<td>Nov. 99</td>
<td>NA</td>
<td>NA</td>
<td></td>
<td></td>
<td>NA</td>
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<tr>
<td>KNXV (ABC)</td>
<td>Phoenix</td>
<td>Jan. 00</td>
<td>Scripps-Howard</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KUTP (UPN)</td>
<td>Phoenix</td>
<td>March, 2000</td>
<td>United Television</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KATU (ABC)</td>
<td>Portland</td>
<td>Oct. 98</td>
<td>Fisher</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KDOR (PBS)</td>
<td>Portland</td>
<td>Nov. 98</td>
<td>Public</td>
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<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>480p</td>
<td>24 hours</td>
<td>NA</td>
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<td>KMGI (CBS)</td>
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<td>Lee Enterprises</td>
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<td>NA</td>
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<td>24 hours</td>
<td>NA</td>
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<td>Denver</td>
<td>Nov. 99</td>
<td>McGraw Hill</td>
<td>Test signal only</td>
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<td></td>
<td>NA</td>
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<tr>
<td>KDVR (Fox)</td>
<td>Denver</td>
<td>Oct. 99</td>
<td>Fox</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
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<td>Denver</td>
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<td>1080i</td>
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<td>Jan. 99</td>
<td>Hearst Antle</td>
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<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
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<td>Public</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
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<td>Hearst Angely</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
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<td>Nov. 99</td>
<td>Tribune</td>
<td>Standard definition</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>KTVT (ABC)</td>
<td>Sacramento</td>
<td>Nov. 99</td>
<td>Gannett</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
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<td>KMOV (CBS)</td>
<td>St. Louis</td>
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<td>Belo</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>KTVI (FOX)</td>
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<td>Fox</td>
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<td>480p</td>
<td>24 hours</td>
<td>NA</td>
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<td>KSOL (Fox)</td>
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<td>1080i</td>
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<td>Orlando</td>
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<td>24 hours</td>
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<td>WBIW (CBS)</td>
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<td>Dispatch</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>WSXW (CBS)</td>
<td>Indianapolis</td>
<td>Dec. 98</td>
<td>LIN</td>
<td>High &amp; Standard</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>Tribune</td>
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<td>480p</td>
<td>24 hours</td>
<td>NA</td>
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<td>WBTV (ABC)</td>
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<td>Nov. 99</td>
<td>McGraw Hill</td>
<td>High definition</td>
<td>720p</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
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<td>Nov. 99</td>
<td>McGraw Hill</td>
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<td>720p</td>
<td>24 hours</td>
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<td>Dec. 99</td>
<td>NBC</td>
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<td>San Diego</td>
<td>May, 2000</td>
<td>Midwest Tel.</td>
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<td>Jefferson-Pilot</td>
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<td>Cox</td>
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<td>1080i</td>
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<td>NA</td>
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<td>WCCB (Fox)</td>
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<td>Bayhackle Comm.</td>
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<td>NA</td>
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<td>WLWT (NBC)</td>
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<td>Nov. 98</td>
<td>Gannett</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
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<td>Nov. 98</td>
<td>Scripps Howard</td>
<td>High definition</td>
<td>720p</td>
<td>10-6 (Mon.-Fri.)</td>
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<td>WRKC (CBS)</td>
<td>Cincinnati</td>
<td>Nov. 98</td>
<td>Jacor</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>KSAS (NBC)</td>
<td>Salt Lake City</td>
<td>Nov. 99</td>
<td>Bonneville Int.</td>
<td>High &amp; Standard</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
<td>KTVX (ABC)</td>
<td>Salt Lake City</td>
<td>Nov. 99</td>
<td>United Television</td>
<td>High &amp; Standard</td>
<td>480p</td>
<td>24 hours</td>
<td>NA</td>
</tr>
<tr>
<td>WRAL (CBS)</td>
<td>Raleigh</td>
<td>May, 98</td>
<td>Capitol</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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<td>High definition</td>
<td>720p</td>
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<td>WOSV (CBS)</td>
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<td>Shokey</td>
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<td>Hearst-Angely</td>
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<td>720p</td>
<td>24 hours</td>
<td>NA</td>
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<td>Sep. 99</td>
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<td>1080i</td>
<td>24 hours</td>
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<td>Milwaukee</td>
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<td>1080i</td>
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<td>KKKY (ABC)</td>
<td>Spokane, WA</td>
<td>Sep. 99</td>
<td>Morgan Murphy</td>
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<td>720p</td>
<td>24 hours</td>
<td>NA</td>
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<td>WMPF (ABC)</td>
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<td>Independent</td>
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<td>480p</td>
<td>24 hours</td>
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<td>WCP (CBS)</td>
<td>Louisville, KY</td>
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<td>Public</td>
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<td>1080i</td>
<td>24 hours</td>
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<td>WODI (CBS)</td>
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<td>Lin Television</td>
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<td>1080i</td>
<td>24 hours</td>
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<td>Monterey, CA</td>
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<td>Gray Comm.</td>
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<td>720p</td>
<td>24 hours</td>
<td>NA</td>
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<td>Columbus, SC</td>
<td>Mar, 2000</td>
<td>High &amp; Standard</td>
<td>480p/1080i</td>
<td>24 hours</td>
<td>DMT signal carried on Time-Warner system</td>
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<td>KLAS (CBS)</td>
<td>Las Vegas, NV</td>
<td>April, 2000</td>
<td>Landmark Comm.</td>
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<td>24 hours</td>
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<td>Springfield, MA</td>
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<td>Public</td>
<td>Standard definition</td>
<td>480p/1080</td>
<td>24 hours</td>
<td>NA</td>
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<tr>
<td>KFOR (NBC)</td>
<td>Oklahoma City</td>
<td>May, 2000</td>
<td>New York Times Co</td>
<td>NA</td>
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<td>NA</td>
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<td>WCYB (NBC)</td>
<td>Bristol, TN</td>
<td>May, 2000</td>
<td>Landmark Comm.</td>
<td>High definition</td>
<td>1080i</td>
<td>24 hours</td>
<td>NA</td>
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</tbody>
</table>
"Sencore has set the standard for HDTV Demonstration Tools!"

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The premiere of 'Mysterious Ways' was one of three NBC shows to wind up in Week 45's top 10; the other two were episodes of 'Law & Order.'
Is anybody paying attention?

CAB study of commercials’ retentive power suggests epidemic of short-term memory loss

By Deborah D. McAdams

The results of a recall study commissioned by the Cable Television Advertising Bureau suggest that people forget commercials with equal efficiency on both broadcast and cable networks. Only about 15% of the people contacted who had just watched a commercial break could remember what was in it.

The CAB spent several hundred thousand dollars on the survey, conducted by Nielsen Media Research, to refute a long-standing notion that people are more likely to sit through commercials on broadcast networks and surf through them on cable. What it demonstrated was that, while a majority of viewers hang around for the break, most of them zone out during commercials. Of more than 10,000 people watching TV when contacted for the study, roughly 66% stayed during the commercial breaks on both broadcast and cable networks, but only about 15% of those people could recall what they saw.

Nielsen Vice President of Custom Research Sales and Marketing Paul Lindstrom downplays the significance of the meager recall number. People often remember the product advertised even when they forget the commercial itself, he says.

The point of the study, at least from the CAB perspective, is to convince the ad-buying community that cable spots are just as effective as those on broadcast. CAB President and CEO Joe Ostrow figures the study will add weight to his argument that cable networks deserve the same advertising rates as broadcast networks. He contends that cable gets short shrift to the tune of about $2 billion in prime time advertising revenue.

“We’re making a $2 billion bet,” he says. “We think cable should not only get parity but a premium for targeting.”

Ad buyers agree that cable’s ability to target a specific demographic is one of the keys of a buy. There’s even evidence that people pay more attention to commercials on cable because the cable networks are more topically focused, says Tim Spengler, a buyer with Western Media in Los Angeles.

Yet audience size still dominates when rate negotiations are concerned.

“You must remember, there’s a dramatic difference in the numbers of people you reach,” says Bob Igiel, veteran media buyer with Media-Edge. “When you start getting, on a regular basis, the audience that a broadcast network gets, that’s when you deserve to get parity.”

The study also looked at how recall was affected by ad position, or where a commercial falls during a break, and how many commercials are stuffed into a break, also known as clutter. Recall was nearly obliterated when more than seven ads were squeezed into a break, a wake-up call for networks jamming more and more commercials into their air-time.

Recall for the first and second pod positions was highest, a finding that will have little impact on ad buys since position rotation is part of most deals. That may change with the advent of convergence appliances, on which people can click into an alternative cyberworld during one commercial and miss the next one. Igiel observes.

One factor affecting recall not addressed by the study is passion. People who care about what they’re watching tend to pay attention even during the breaks, says Peter Chrisanthopolis, a buyer with MindShare. “According to the research we’ve done over the years, the more involved the person is with the program, the greater the recall for the commercial.”

Judge sends Yankees’ sports net to the showers

By Steve McClellan

When the New York Yankees told MSG a month ago that the team intended to start its own TV sports network, MSG cried foul and filed suit. Last week, a New York judge sided with the Yankees’ TV rights holder and ordered the Yankees to shelve, at least temporarily, plans for a new network.

Judge Barry Cozier ruled that the Yankees violated its current TV-rights agreement with the Madison Square Garden Network by failing to honor a “right of last refusal” clause in it. That clause requires the Yankees to give MSG the right to match any offer that the Yankees decide to take for the next rights cycle, which begins with the 2001 season.

MSG said it was “gratified by Cozier’s decision” and “looks forward to more productive discussions in the future.”

Harvey Schiller, president of the YankeeNets, the joint-venture company that owns both the Yankees and the New York Nets basketball team, said last week he expects to meet with MSG shortly. “There are still many options available to us” and “many new interested parties,” that want to talk. He did not rule out a resolution that would
Realize the value of convergence

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have the Yankees taking an ownership interest in MSG in exchange for rights. The Yankees argued unsuccessfully that it gave MSG the right to match the terms accepted by New York-based sports program packager Trans World International (TWI). TWI agreed to become a 5% stakeholder in a yet-to-be-formed company called Newco, to which the Yankees intended to assign all TV rights to the team's games. Newco, 95% owned by the Yankees, would then form a TV sports network anchored by Yankees and Nets games and possibly those of the New Jersey Devil hockey team. The Newco plan, the Yankees project, could generate TV-related revenue of close to $1 billion over the next decade.

But under the last-refusal clause, said Cozier, the Yankees management is required to give MSG the opportunity to directly acquire 100% of the TV rights to Yankees telecasts. What the Yankees offered MSG was an opportunity to buy out TWI's 5% stake in Newco. Cozier ruled. Because TWI would not directly own and control Yankees TV rights under the proposed network, he said, that offer was not a bona fide offer under the last-refusal clause.

Therefore, Cozier granted MSG's request for a preliminary injunction barring the Yankees from going ahead with plans for the new network, as currently structured with Newco and TWI. "You can't give half a loaf" when a full loaf has been contracted for, the judge ruled. "Here, the Yankees have attempted to offer 5% of a loaf."

Cozier urged the Yankees to come up with a legal offer for MSG to consider—one that offers full and direct control of Yankee TV rights for the 2001 season and beyond. Only then, he said, would MSG be able to "exercise its proper right of first refusal."

Cozier did say the Yankees could continue to conduct talks with third parties concerning the next rights cycle. He also said it could restructure its network proposal and offer MSG the opportunity to match its terms. In effect, such an offer would have to allow MSG the opportunity to acquire any new network the team comes up with to televise Yankee games.

In the meantime, Cozier told the parties to coordinate dates for the discovery phase of trial. If the two sides can't come to terms, a trial concerning MSG's petition to have the Yankees permanently barred from starting a sports network would be scheduled for the fall.
been in the making for months, from the No. 9 slot in January, to No. 5 through March, April and May, and then No. 3 in June. The network was No. 1 with kids in prime time for July, but its popularity among adult viewers showed substantial growth: While kids 2-11 were up 31% over last year, adults 18-49 were up 40%, and adults 25-54 rose 42%.

The way Cartoon sees it, No. 1 is a matter of time, since USA's hold on the top spot is driven by the WWF, which USA loses this fall. USA, for all its efforts to find an original hit program, slipped 8% in prime time, to a 2.2.

TBS came in No. 3 for July, followed by Nickelodeon, which continues to dominate during the day and registered its most-watched month ever. Lifetime was No. 4 in prime time with its 12th straight month of ratings growth. At No. 6 was TNT, down 11% despite the success of its miniseries Nuremberg, which drew the largest audience of any original miniseries in cable.

MTV continued a slide that started last month after months of posting increases, falling 18% in prime time from a year ago. ESPN also fell 17% on a monthly up-and-down trajectory that reflects sports followings.

History Channel was one of the big winners, with a 33% gain in prime time, and Court TV's roll continued with a 75% gain in prime time for the network's best month ever. Of the 38 cable networks measured, only 11 posted gains from their July 1999 ratings, another 11 were flat, and the rest slipped.

*The Powerpuff Girls' and 'Johnny Bravo' are also powering Cartoon Network's prime time numbers.*

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**Warner Bros. names Lucas cable senior VP**

Gus Lucas is the new senior vice president of Warner Bros. Domestic Cable Distribution. He will be in charge of research, sales and marketing, and inventory management of the division, which manages distribution of Warner Bros. feature films, television series, miniseries, television movies and specials to the pay-television and basic cable markets, as well as feature films to the broadcast networks.

Lucas returns to television from the dot-com world, where he was head of content for FamilyClick.com. Previously, Lucas was president of programming at The Family Channel, which followed a stint as a Viacom executive. Before that, he was an executive at ABC.

He'll be based in Burbank, Calif., and report to Eric Frankel, who will become president of the division when Ed Bleier steps down at the end of this year.

**Juno gains access to TW broadband pipe**

Time Warner Cable made its initial move toward putting its open-access principles into practice on Monday, signing a letter of intent with Juno Online Service to give Juno access to its broadband pipe. That makes it the first Internet service provider aside from Road Runner to gain access, although several other ISPs are expected to follow as Time Warner continues a technical trial in its Columbus, Ohio, system.

Both parties will cooperate on service and marketing, according to a Time Warner Cable spokeswoman, who said each company will separately market and bill customers who elect Juno. That's a likely model for future deals, and the spokeswoman said Time Warner is "working diligently with other third-party ISPs" to hash out terms.

**Comcast adds digital tier**

Comcast is adding a $5, 33-channel tier to its digital offering. Comcast Digital Plus will be rolled out, system-by-system over the remainder of August.

Added channels encompass 13 Encore networks, including WAM! and two channels each of New Encore, Love Stories, Action, Mystery, Westerns and True Stories; Discovery's Wings, Science, Kids, BBC America, Civilization, and Home & Leisure; MTV nets Noggin, Nick GAS, Nick Too, VH1 Classic, VH1 Soul, VH1 Country, MTV 2, MTVX and MTVS; Weatherscan Local from Weather Channel; and two channels each of Sundance and FLIX, both Showtime siblings.

Comcast's existing digital service offers 250 channels for $9.95 a month. Digital Plus will cost $14.95 a month. Comcast digital penetration is at 800,000 subscribers, with a projection of 1.25 million by the end of the year.
Full-resolution video and audio are transmitted in store-and-forward mode.

TW tries Internet for news delivery

Local channels get clips via Telestream ClipMail Pro

By Glen Dickson

Time Warner Cable is relying on the Internet to distribute news programming of national interest to its local cable news channels. Using Telestream's ClipMail Pro Internet video-delivery system, Time Warner can deliver news segments such as The Fortune Business Report, which is produced in New York City at New York 1, to Bay News 9 in Tampa, Fla., or News 8 Austin in Austin, Texas, without having to buy or schedule satellite time.

“We have a limited need,” says Director of Engineering and Technology Harlan Neugeboren. “That’s both the good and bad thing about local news: Not a lot of material needs to be shared. But there are things we do in New York that have life in other stations.”

Telestream’s ClipMail Pro delivers full-resolution video and audio in a store-and-forward mode. Using MPEG-2 compression and IP-based transmission, it allows MPEG files to be sent to FTP file servers for distribution, archiving and downloading to PCs. Time Warner Cable has installed the systems, which cost about $16,000 each, in each of its five 24-hour local news channels: New York 1; Bay News 9; News 8 Austin; R News in Rochester, N.Y.; and Central Florida News 13 in Orlando. Other prominent Telestream users include Paxson, Discovery, Fox News Channel and Oxygen.

“We wanted an easy system, and, for right now, this seemed like the best way to go,” says Neugeboren. “We’ve been sending from New York to Austin for The Fortune Business Report every night, and it works.”

Neugeboren is waiting for Telestream’s next release of software, which should provide more scheduling capability. But he’s happy with ClipMail Pro’s throughput, which he is able to gauge accurately because the two boxes “handshake” as they transmit files from one Time Warner location to another.

He says the Telestream system routinely delivers at rates up to 750 kb/s over a standard T-1 (1.5-Mb/s) connection, even in busy early-evening hours. That allows a three-minute news segment to be delivered in roughly 35 to 40 minutes (the news clips are initially...
Texas station to test DTV interference technology

ADC software is aimed at adjacent-channel problems

By Glen Dickson

On commercial KERA-TV Dallas-Fort Worth is collaborating with Minneapolis-based transmitter manufacturer ADC to test new technology designed to reduce the interference between DTV signals and services on adjacent channels.

ADC's software, called Bandwidth Enhancement Technology, is aimed at the more than 300 DTV assignments that have adjacent NTSC channels either below or above them or have other special interference considerations with cable systems, FM radio, radio astronomy installations, or police and fire department communications. Those DTV channels include 2, 4, 5, 6, 7, 13, 14, 36, 38 and 51, according to ADC Marketing Manager Rich Schwartz.

Bandwidth Enhancement Technology is designed to move information from one part of a 6-MHz DTV channel to another, allowing less than the full 6 MHz to be used. But the system doesn't reduce the 19.4-Mb/s DTV throughput, says Schwartz: “The signal is narrowed by as much as 400 kHz without losing any information.”

North Texas Public Broadcasting, which operates KERA-TV, plans to start testing Bandwidth Enhancement Technology next month when it launches a low-power DTV signal in Dallas. The station has received ch.14 as its digital assignment, which as the lowest channel in the UHF band is immediately adjacent to two-way radio frequencies used by emergency services and businesses. The station will use an ADC transmitter to generate the DTV signal, which will be radiated from its existing NTSC tower.

“When the FCC gave us this channel, we knew it would be difficult to operate it at full power without causing some interference to land mobile users,” says KERA-TV Chief Engineer Rick Owen. “ADC has written custom software for the digital exciter that allows the 8-VSB signal to be attenuated as much as possible at the end of the band, behind the FCC mask of specifications.”

Owen isn't sure that KERA-DT won't lose a slight part of its usable data rate by using Bandwidth Enhancement. But that's what the tests are for.

“We may lose some megabits,” he says. “But our main concern is just to coexist with the land mobile users.”

ADC has performed laboratory tests of Bandwidth Enhancement with both professional and consumer DTV receivers, Schwartz says, noting that all tested so far have had no problem identifying signals run through the system.

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discreet
Whose right is it anyway?

Lawsuits against Scour.com, Napster are a short-term solution to a long-term problem

By Ken Kerschbaumer

ine! Mine! It’s all mine! Music. Movies. Pictures.” That’s the phrase that Scour.com, an Internet search engine that brings users straight to the multimedia file they’re looking to copy, uses to describe its service. It’s also the type of phrase that has copyright owners around the world saying “No, it isn’t.”

The battle between those who own copyrighted music, movies and television content and the Internet tools and sites that make it possible for users to distribute digital copies of music, films and video has heated up in recent weeks. Scour.com has been the target of a lawsuit, and Napster, the infamous but wildly popular file-sharing service, is entangled in a lawsuit that will determine its future.

Most of the current wrangling involves the distribution of digital copies of copyrighted music performances, but distribution of movies and television content isn’t far behind. Jeff Morris, CEO of Yack.com, an Internet program guide, says he’s surprised the video industry hasn’t experienced the problems the audio industry has but cites one reason Internet audio is outpacing Internet video: “Video quality is simply not there until you get to broadband connectivity, and we obviously have some miles to go before it gets there in a ubiquitous fashion. When it does,” he says, “video will be a legitimate content experience via the Web.”

“If the video industry doesn’t think that they face a similar problem, then I think they’re being short-sighted,” says Dave Goodman, CEO of Lockstream, a company that has signed deals to help New Line Cinema, Artemis Records and others secure their Internet-distributed content. “The video industry needs to be [active] about digital distribution. If they aren’t, what happened to the audio industry will happen to them.”

Part of the problem is that companies like Napster and Scour.com acknowledge that their services are used for illegal copying but, they say, they are unable to filter out copyrighted material from non-copyrighted material. As a result, 20 million Napster users can use a Web site like Scour.com to find content, copy it onto their local hard drive, and then share it with others via Napster or a similar service.

“It’s not the technology we’re opposed to,” says Richard Taylor, Motion Picture Association of America vice president of public affairs. “It’s the business built upon the theft. A brick can be used for good things, but, if you use it to smash a window and steal, that action is wrong.”

Morris considers the technology behind Napster brilliant and believes that there will be legitimate companies, including Napster itself, that will eventually work with content producers to help them reach customers. “It’ll work for the distribution company like Napster; it’ll be a win for the content producer and the customer as well,” he says. “There’s going to be a level of pain as all of this gets worked out, but there is an inevitability that it has to happen because the creative community can’t be held hostage and not allowed to monetize their effort.”

What will be the upshot of the current legal proceedings? Howard Weitzman, CEO of Massive Media Group, a technology startup focused on providing digital rights management, believes the lawsuits may hinder financial investment in companies similar to Napster or Scour.com. “People put millions of dollars into these companies to facilitate the theft of copyrighted material,” he says. “So I think the people who create these sites won’t get the financial backing they need to become larger services.”

The current woes do have an upside. For one, it’s clear that there are millions of consumers interested in receiving content via the Internet. It’s this demand that Goodman says the industry misread by not providing legal alternatives for obtaining content. “I think that, if there’s a security solution that is relatively easy to work with, people will pay,” he notes. “But if you don’t give them a [means] to get their content legally, then the result will be this pirated content.”

Changing business models may not be what content distributors want, but the customers definitely seem interested. The question for the industry is how open is it to investigating new revenue streams? “At the end of the day, the people on the top of the food chains for television, music and movies were born, bred and educated for a certain business model,” says Brett Markinson, president and CEO of DES (Digital Entertainment Systems).

“All of a sudden, there’s a shock to the system in the form of a global network that can dismantle the entire business model, and they don’t know what to do. And, as a byproduct, there’s fear, and a byproduct of that is denial that things will change.”
Celebrate 15 Years of CONUS With a Broadcasting & Cable Bonus

Before Hubbard Broadcasting launched CONUS in 1985, news footage wasn’t easy to acquire. CONUS invention of SNG gave hundreds of TV stations access to video footage from around the world, transforming the scope of TV news. The first and largest satellite news gathering service, CONUS offers an all digital, 24/7 continuous news feed, live news coverage, customized coverage from Washington, D.C. and specialty programming including First Business and All News Channel.

On August 28, Broadcasting & Cable will commemorate CONUS’ 15th Anniversary with a very special publication. The CONUS 15th Anniversary Salute will look at the past, present and future of CONUS and examine how this innovative company became a global phenomenon. Reserve your space in The CONUS 15th Anniversary Salute, and reach the industry with some big news of your own.
Looney Tunes due on teeny screens

Warner Bros.' Looney Tune characters were first found on the big screen, then on the little screen, and soon, if Warner Bros. New Media and PacketVideo have their way, on the teeny screens of PDAs and cell phones.

The two companies have signed an equity investment deal and committed to developing content for wireless devices, the first project being four original animated series based on some of the Looney Tune characters.

Warner Bros. New Media Executive Vice President Kevin Tsujihara says there isn't a firm time line for when the service will start hitting a PDA near you, but he does expect the international market to get the first look, given the proliferation of cell phones overseas.

"Consumers will be looking for a much shorter experience, but the quality is there," he says. "That's why we started feeling comfortable building for the platform."

Tsujihara sees PacketVideo as one of the companies in a good position with MPEG-4 technology. "They have some very good proprietary technology, and they also have a number of significant relationships abroad, which we thought was important," he says.

"The initial business model will be more R&D," he explained, "but we feel it's important that we understand where this wireless medium is going to go. We wanted to put our toe in the water with putting out original content for wireless."

PacketVideo's technology enables distribution over wireless networks with bit rates as low as 14.4 kb/s as well as over 2.5-Gb/s and 3.5-Gb/s networks.

Besides the original content, there will be trailers for upcoming Warner Bros. feature films as well as promos for TV shows on The WB network.

The two companies also promise to explore developing other applications, including short video games, video trading cards, and greeting cards.

Talk about convergence

The consumer who wants it all might want to visit ZapMedia.com to check out the ZapStation Universal Media Player. According to the company, the ZapStation will feature an MP3 player and jukebox, a CD/DVD player, and storage for as many as 10,000 songs or 20 hours of digital video, all for $599. The ZapStation plugs into existing TVs, stereos and the Internet, allowing consumers to download, stream, store and manage access to video and music files from the Internet.

AdForce extends EveryWhere base

AdForce, an online provider of centralized, outsourced ad-management and -delivery services, has extended its EveryWhere program to the interactive TV market. The company will help advertisers reach interactive television's subscriber base with viewer-targeting capabilities.

AdForce supports multiple ad formats for the interactive TV medium, including HTML scripts, drop-down menus and I-frames, JavaScript banner ads, Activate.net streaming media, and Java applets.

From the big chill to Showtime

Starship Regulars, an animated comedy series on Icebox.com, will become a live-action, half-hour prime time series for Showtime. The animated shorts that appear on Icebox.com will also simultaneously be shown on Showtime as interstitials during the network's Friday-night science-fiction lineup. Showtime also has the right to order additional original episodes for its Web site.

DEN under investigation

According to a report in The Los Angeles Times, the now defunct Digital Entertainment Network is under investigation for possible fraud concerning the sale of hundreds of thousands of dollars worth of DEN equipment and other assets to company insiders before it filed for bankruptcy in June.

According to the Times, DEN bankruptcy trustee Todd Neilson and his attorney for the DEN case, Richard Diamond, said they are looking into the sales, which included the $90,000 purchase of computers and other assets by associates of DEN Chairman Gary Gersh.

"We are commencing our investigation now," Diamond told the Times, adding that he will examine the Santa Monica, Calif., firm's high salaries as well as the asset sales in the three weeks before the bankruptcy filing.

"Exorbitant salaries and sweetheart deals are fraudulent conveyances if not supported by adequate consideration," he observed.

DEN's bankruptcy lawyer, Ronald Leibow, told the Times that the company's executives checked Internet auction prices on similar equipment to make sure that the sales were at fair prices. "It sounded to me like it was based upon fair value," he said. "If they were paying full value, I don't think anyone could complain."
Well known celebrity gets sizzling new makeover.
New look is slated to be big news of the summer...
THE NEW
BROADCASTING & CABLE
COMING SOON
## PROPOSED STATION TRADES

### THIS WEEK

<table>
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<th>TV/Radio</th>
<th>@500</th>
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### SO FAR IN 2000

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<th>TV/Radio</th>
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### PROPOSED STATION TRADES

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

### CONBOS

**WKRS(AM)-WXLC(FM)**

Chicago/Waukegan, Ill.

Price: $3.4 million

Buyer: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel Weller, president/0.1% owner/co-CEO, radio); owns/is buying 17 other AMs and 26 other FMs, including Chicago-area WTTW(AM)-WTTW(FM) and WTTW(AM)-WTTW(FM) Joliet and WBBV(AM)-WBBV(FM) Coal City/Wilmington, all III., and WLIW(AM)-WLIW(FM) Kenosha and WEXT(AM) Sturtevant/Racine, Wis.

**KCAP:**

Facilities: AM: 1340 kHz, 100 W day, 718 ft.; FM: 95.1 MHz, 250 kW; ant. 597 ft.; FMs, 104.1 MHz, 4.2 kW day, 105.7 MHz, 24.6 kW day, 25 kW ant. 718 ft.

Formats: KCAP: classic country; KWIU: oldies; KRAQ: news/talk; KSUX: classic rock.

**WZZM-FM**


**WMNS(AM)-WIXO(FM)**

Olean, N.Y./Bradford, Pa.

Price: $790,000

Buyer: Vox Radio Group LP, Claremont, N.H. (John Bulmer, Bruce Danziger and Jeffrey Shapiro, principals); owns/is buying nine other AMs and 19 other FMs, including nearby WZYM-FM Corning, WOEO(AM) Dunkirk.

**WCQA(AM) Fredonia, WMML(AM) Glenn Falls, WZAA(AM) South Glenn Falls/Glenn Falls, WENU(AM) and WHTR(AM) Hudson Falls, WSKN(AM)-WVUG(FM) Jamestown and WNYQ(AM) Queensbury, all N.Y. Bulmer, Danziger and Shapiro own Southbridge Radio Corp., which is swapping WMMW(FM) Madison, Fla./Valdosta, Ga. (see FM item, below)

**Seller:** Magnum Broadcasting Inc., Russell, Pa. (Michael M. Stapleford, president); is swapping WRQP(FM) Russell/Jamestown, N.Y. (see FM item, below)

Facilities: AM: 1365 kHz, 1 kW day, 30 W night; FM: 101.5 MHz, 1.55 kW, ant. 405 ft.

Formats: AM: news/talk; FM: AC.

**WDRS(AM) Phoenix/Syracuse, N.Y.**

Price: $3.75 million

Buyer: Galaxy Communications LP, Syracuse (Radio Corp., 92% owner [Edward F. Levine and Robert Raide, principals]); owns/is buying two AMs and seven other FMs, including WTLA(AM)-WKRK-FM North Syracuse/Syracuse.

**Seller:** Short Broadcasting Inc., Syracuse (Robert Short Jr., principal); no other broadcast interests.

Facilities: 102.1 MHz, 6 kW, ant. 220 ft.

Format: Urban.

**WKPO(AM) Evansville/Madison, Wis.**

Price: $2.85 million

Buyer: Good Karma Broadcasting LLC, Beaver Dam, Wis. (Craig Karmazin, owner); owns two AMs and two other FMs.

**Seller:** TDS Communications Ltd., Lake Geneva, Wis. (Thomas Kwiatkowski, president). Kwiatkowski has interest in WLR(AM) Lake Geneva

Facilities: 105.9 MHz, 1.7 kW, ant. 493 ft.

Format: CHR.

**WIMV(AM) Madison, Fla./Valdosta, Ga., and WRLP(AM) Russell, Pa./Jamestown, N.Y.**

Value: $1.8 million

Swapper. **WIMV:** Southbridge Radio Corp., Claremont, N.H. (Bruce Danziger, Jeffrey Shapiro and John Bulmer, principals). Danziger, Shapiro and Bulmer also have interest in Vox Radio Group, which is buying WINS(AM)-WIXO(FM) Olean, N.Y./Bradford, Pa. (see...
CHANGING HANDS

Swapper, WRLP: Magnum Broadcasting; is selling WMS(N)-WMXO(FM) (see Combo item, above)
Facilities: WMS(N): 102.7 MHz, 3 kW, ant. 900 ft.; WRLP: 103.1 MHz, 2.5 kW, ant. 351 ft.
Format: WMS(N): urban; WRLP: classic rock
Broker: Richard A. Foreman Associates (Southbridge)

WGTN(FM) Andrews/Myrtle Beach, S.C.
Price: $800,000
Buyer: BH Media Inc., Narbeth, Pa. (Jerome Bresson, president/co-owner; David Hafler, secretary/treasurer/co-owner). Bresson and Hafler also own WGSN(AM)-WMNB(FM) North Myrtle Beach, S.C., and WNAV(FM) Calabash, N.C./North Myrtle Beach
Seller: Lingcomm Inc, Garden City, S.C. (Charles C. Ling, principal); no other broadcast interests
Facilities: 100.7 MHz, 6 kW, ant. 328 ft.
Format: Country

KAZU(FM) Pacific Grove, Calif.
Price: $150,000
Buyer: Foundation of California State University Monterey Bay, Seaside, Calif. (Peter Smith, president); no other broadcast interests
Seller: Monterey Bay Public Broadcasting Foundation, Pacific Grove (Ken Peterson, president); no other broadcast interests
Facilities: 90.3 MHz, 4.2 kW, ant. 341 ft.
Format: Rock

Construction permit for KHFD(FM)
Hereford, Texas
Price: $150,000
Buyer: Tahoka Radio LLC, Lubbock, Texas (Albert Benavides, president/50% owner). Benavides also owns KAWD(FM) Tahoka/Lubbock, Texas
Seller: Larry C. Formby, Hereford; has interest in KPAP-FM Hereford
Facilities: 103.5 MHz, 50 kW, ant. 492 ft.

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DATEBOOK

Aug. 6-11—The Poynter Institute Producing TV Newscasts Seminar. 801 Third Street South, St. Petersburg, Fla. Contact: Fanu Boroditz (727) 821-9494.

Aug. 6-11—The Poynter Institute Anchors as Newsroom Leaders. 801 Third Street South, St. Petersburg, Fla. Contact: Jeannie Nissenbaum (727) 821-9494.


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


Nov. 28-Dec. 1—California Cable Television Association Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Faddeli (610) 428-2225.


May 21, 2001—George Foster Peabody Awards, 60th annual presentation, luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m., program 12:30 p.m. Contact: Tom Hoover (706) 542-3877.

THIS WEEK

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Aug. 6-11—The Poynter Institute Anchors as Newsroom Leaders. 801 Third Street South, St. Petersburg, Fla. Contact: Jeannie Nissenbaum (727) 821-9494.


SEPTEMBER


OCTOBER


Compiled by Beatrice Williams-Rude (bwilliams@calhners.com)
On August 28, Broadcasting & Cable will feature its exclusive overview of the 25 largest media groups.

By ranking only companies with significant TV and radio holdings in the U.S., Broadcasting & Cable has assembled the only industry-specific review of its kind. Making this one of our most popular issues – and a “must read” report for everyone in the industry.

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ISSUE DATE: August 28, 2000
CLOSING DATE: Friday, August 18
MATERIALS DUE: Tuesday, August 22
The newspaper that will change everything

Announcing Broadband Week
This September, the broadband community will finally have a place to call home

The place is Broadband Week. With industry-spanning readership. A unique perspective. And editorial coverage that reflects the speed and breadth of the business it covers.

As broadband charges communications as we know it, Broadband Week will redefine what it means to cover broadband. A single-source for everything you need to know about broadband networks, applications and content to lead your company into this dynamic, change-filled era.

Broadband Week will be platform and audience neutral. It will cover incumbents and upstarts, wired and wireless, cable, LMDS and satellite—all with the same vigor and objectivity. Simply put, it will be about broadband: what it’s used for, how it’s used, and the technical, business and regulatory happenings that shape this emerging industry.

Broadband Week will serve a highly refined audience of broadband service providers—including public network providers, ISPs and ASPs. Plus decision-makers instrumental in making broadband a reality at site development and hosting companies, software developers, content companies, portal operators, enterprise networks, and more.

The September premier issue will feature next generation broadband wireless deployments, the cable vs. DSL marketing wars, and getting into the content and applications market. Upcoming issues will address interactive broadband satellite platforms, streaming media, security and privacy, the prospects for home-based networks and a reality check on what to expect in 2001.

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Advertisers: To learn more about the unique marketing opportunities available in Broadband Week, contact Paul Audino, Associate Publisher, at 212-337-7111 or email to: paulino@cahners.com.

Advertising reservations for the premier issue close August 16, so act now!
Gwen Ifill is the first African-American and first woman to host PBS’ 31-year-old public-affairs program, Washington Week in Review. She’s also the first black woman to host a major political talk show.

So how’d she get there? “Perseverance and an abiding interest in what I do,” Ifill says. “I’ve never been a coward. I always keep trying new things.”

With regard to race and gender—two questions she likely wouldn’t be asked if she were Tom Brokaw or Sam Donaldson—she says, “There are just as many times when it worked against me as when it worked for me. I can’t look at my career and say I’ve been held back.”

“Gwen is obviously an African-American and a female, and I think that’s helped, but I don’t think those things would have mattered if she weren’t good,” says Everett Marshburn, vice president of news and community affairs at Maryland Public Television. Marshburn worked with Ifill early in her career.

“I wouldn’t have gotten here if I didn’t have the credentials,” Ifill says. “I spent 15 years as a print reporter and five years in TV working for the best news organizations in the country. People can look at my résumé without knowing my gender and race and say, ‘Oh, of course she has that job.’”

“That job” involves keeping an elite group of Washington journalists in line every Friday evening. Ifill knows the drill because she started out as one of those reporters.

She also works as a senior political correspondent for The Newshour With Jim Lehrer, PBS’ highly respected news program. Last week, for example, she covered the Republican National Convention for Newshour and then discussed the events with her fellow reporters on Washington Week.

She enjoys both roles. “It’s nice because, at the end of every week, I get to say what it all means,” Ifill explains. She stresses, though, that she’s not an analyst: “I’m just the moderator. We’re different from other talk shows. In ours, reporters come on and tell you what they have reported, but I don’t encourage my reporters to say what they think.”

Ifill knew she wanted to be a journalist when she entered Simmons College in 1977. She tried several internships just to be sure that newspapering was the career for her, checking out jobs at a TV station, a public relations firm and, of course, newspapers.

After college, she spent three years at the Boston Herald American before moving in 1981 to the now defunct Baltimore Evening Sun.

In Baltimore, Ifill got her first taste of hosting a political-affairs program. She became a reporter on Maryland Public Television’s Sunday-morning political talk show, occasionally filling in for host Neil Friedman.

“She’s a good journalist,” MPT’s Marshburn says. “She’s got a good nose for news, and she knows how to explain stories. She’s tenacious, and she’s intelligent.”

In 1984, Ifill moved over to the Washington Post, covering Maryland’s Prince George’s County. She climbed through the ranks, arriving at the national desk in time to cover the presidential campaign in 1988.

Working for the Post is “high-stakes poker,” she says, but the paper schooled her in her craft. “There’s nothing like working for a political paper through and through to really teach you the nuances and meaning of politics. I give it credit for what I know.”

What she knows is to “ask every question you have in your head. The question you don’t ask is the question you are going to regret.” She also says it’s important to be a reporter people trust.

By 1992, she was working for The New York Times and covering candidate Bill Clinton. That gig got her assigned to the Times’ White House beat.

When she left that job in 1994, she says, all three major broadcast networks were barking on her door. She covered Congress for NBC until last year, when PBS lured her away. “PBS told me I could have my own program plus still be a reporter. I couldn’t turn down the combination.”

Ifill remains true to her journalistic roots and worries that the line between respected news organizations and all the other information outlets in the world is blurring.

“If I think people watch Jay Leno and get as much information about [Republican vice-presidential nominee] Dick Cheney as they do from The New York Times,” she says. “And information is fungible: Once it seeps into the brain, no one knows where they got it.”

—Paige Albinak
CABLE

Appointments at Cox Communications: Hyman Sukienik, manager, business services, Omaha, Neb., named VP, Cox Business Services, there; Lynne Elander, director, product development, Cox Digital Cable, Atlanta, named VP, video product management, there; John Price, national director of sales, AT&T, Atlanta, joins as director, multiple dwelling unit strategy, there.

Roger Terneuzen, GM, California region, USA Media Group LLP, Truckee, Calif., named director of operations and senior marketing officer, Reno, Nev.

Appointments at Starr Encore Group LLC, Victor Z. Perez, director, information technology, named VP, information technology; Julie Bisgard, director of marketing, American Management Association, New York, joins as director of affiliate marketing, Cox Communications Account.

BROADCAST TV

Dave Tillery, VP/GM KODE-TV Joplin, Mo., also named VP/GM KSPR-TV Springfield, Mo.

Lee Armstrong, GM, WHIO-TV Dayton, Ohio, joins WSOC-TV Charlotte, N.C., and waxn(tv) Kannapolis (Charlotte area), N.C., as GM.

Fernando Lopez, assistant news director, KCBS-TV Los Angeles, joins KVEA-TV Los Angeles as VP and GM.

Tina Anderson, administrative assistant, WBKP(tv) Calumet, Mich., named office coordinator, Scanlan Communications Group, there.

Kyle Krebs, GM, WJCL(tv) Savannah, Ga., joins KDFW(tv) Dallas as local sales manager.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments at Millennium Sales & Marketing: Lorri Price, account executive, Dallas, named VP/sales manager, Voyagers team, there; Michael Lawless, Governors team manager, New York, named VP and sales manager, there; James Tremblay, sales manager, New York, named VP/sales manager, Blue team, there.

Appointments at 2g Studios, Santa Monica, Calif.: Robert Fisher, senior art director, Geffen Records, Los Angeles, joins as creative director; Diana Fisher, marketing director, marketing communications division, Ham agami/Carroll & Associates, Los Angeles, joins as director of marketing and new-business development.

Appointments at Continental Television Sales: Andy Stredder, account executive, Chicago, named sales manager, San Francisco; Annette Cannaday, manager, Dallas office, named sales manager, Rangers team, there; Juleann Pasqualini, manager, Stars team, Dallas, named VP, sales manager, there.

PROGRAMMING

Patrick Kennedy, VP, corporate development, Sony Pictures Entertainment, Culver City, Calif., named senior VP, Sony Pictures Digital Entertainment, there.

Howard Homonoff, general counsel, NBC Cable Networks, Fort Lee, N.J., joins CNBC/Dow Jones Business Video, there, as VP and GM.

Larry Bear, afternoon drive time host, WNYN(FM) Briarcliff Manor, N.Y., named host, Stars of Country, Westwood One, there.

Appointments at QVC, West Chester, Pa.: Paul Callaro, director of merchandising home furnishing, named VP, merchandising, jewelry; Doug Rose, marketing director, named VP, merchandising brand development.

Kimberly Schraw, manager, Midwest advertising sales, The WB Network, Chicago, joins Court TV, Chicago, as director, Midwest sales.

Andrew Carl Wilk, executive VP, programming and production, National Geographic Television, Washington, named executive VP, programming and production division, The National Geographic Channel, there.

Appointments at CNN: Keith A. Berkelhammer, director of research, sales and marketing, New York, named VP, research, interactive sales, there; Jon A. Diament, VP, sales, CNN, New York, named senior VP, sales, there; Terry Guitron, Western region sales manager, Turner Interactive, Los Angeles, named VP, interactive sales manager, there; Paul Thenstedt, interactive sales manager, Chicago, named VP, interactive sales manager, there.

Appointments at Court TV: Julie Bar rack, director, West Coast sales, Los Angeles, named VP, West Coast sales; there; Michael Labriola, director, East Coast sales, New York, named VP, East Coast sales; there; Heather Curatolo, account executive, New York, named manager, direct response/paid programming, there.

JOURNALISM


Coleen Marren, news director, WISN-TV
Milwaukee, joins wcwb-tv Boston in the same capacity.

Barbara Pinto, shoreline bureau chief, wfsb(tv) Hartford, Conn., stationed in New Haven, joins cnbc, fort lee, n.j., as reporter for the Wall Street Journal Report.

RADIO

Don Parker, operations manager and program director, kcmg-fm los angeles, joins nextmedia, there, as vp, programming, radio stations.

Terry Hardin, vp and gm, wlit-fm chicago, additionally named gm, wnua(fm) chicago.

Appointments at caballero spanish media, miami: veronica falcon, vp, director of sales, named vp, director for marketing; angela dawson, media director, sanchez & levitan, there, as director of sales.

John Hess, territory sales manager/media consultant, gazette communications, cedar rapids, iowa, joins kuni(fm) and khke(fm) cedar falls, iowa, as development director.

TECHNOLOGY

Appointments at odetics broadcast, anaheim, Calif.: steven l'heureux, vp, sales and marketing, named president; timothy crabtree, gm, broadcast automation system division, named chief technical officer.

Peter Gyenes, chairman, president and ceo, ardent software inc., westborough, mass., joins informix, menlo park, Calif., as ceo.

Appointments at replaytv, los angeles: kerry hunnewell, coo, college broadcast.com, santa monica, Calif., joins as senior vp, strategy and business operations; jim hollingsworth, senior vp, sales, named senior vp, sales and marketing.

David W. Stowe, vp, fiber technology, thomas and betts, northboro mass., joins fons corp., there, as vp, research and development.

INTERNET

Jon F. Danski, executive vp, finance, cendant corp., parsippany, N.J., joins interactive video technologies, New york, as cfo.

Ken Goldstein, senior vp, disney online, north hollywood, Calif., named executive vp and managing director.

Jeff Johnson, account executive, wcnc-tv charlotte, N.C., named Internet sales manager for NBC6.com, there.

Brian Tracey, news editor, wjw.com, new york, joins MSNBC.com, fort lee, N.J., as east coast business editor.

Karen stavisky, director of sales and support systems, A&E Television Network, new york, named director, online technology, AETN Interactive, there.

SATELLITE/WIRELESS

Michael J. Inglese, vp, finance, PanAmSat, greenwich, Conn., named senior vp and chief financial officer.

ASSOCIATIONS/LAW FIRMS

Appointments to board of directors, Development Exchange Inc., Minneapolis: rob gordon, president and gm, Nashville Public Radio, Nashville, Tenn., adds the responsibility of board chair; anne benedict hovland, vp, minnesota Public Radio, St. Paul, adds the responsibility of vice-chair; michael J. schoenfeld, vice chancellor for public affairs, Vanderbilt University, Nashville, Tenn., also takes on the responsibility of board member; frank parsons, principal, Parsons Consulting, Brentwood, Tenn., also takes on the responsibility of board member.

Debbie Manoff, corporate university manager, GMAC Mortgage, horsham, Pa., joins The Society of Cable Telecommunications Engineers, Exton, Pa., as director of training.

ALLIED FIELDS

William lisecky, managing director, communications equity associates, new york, joins CIBC world markets, there, as managing director, media-related investment banking opportunities.

Dana Feinberg, manager of client services, Brad Marks International, los angeles, named director of operations.

DEATHS

Fred H. Porterfield Jr., the first black television news anchor in St. Louis, died Wednesday, July 26, at his home in saginaw, Mich. He was 68.

He began his career as one of the first black reporters at the Detroit Free Press. From 1965 to 1971, he was a news anchor-reporter at Kmox-tv St. Louis. In 1988, he became a news anchor for WRTV Saginaw, Mich. He retired from Saginaw Valley State University, where he was public information director, in 1995.

He is survived by sons Roderick and Chip, daughter Monique and a granddaughter.

Compiled by Beth Shapouri
212/337-7147
bshaouir@cahners.com

OPEN MIKE

Government keeps Hollywood drug depiction factual

Your recent editorial, “Lights, Camera, Government” (B & C, July 17), left your readership with the erroneous perception that there was something new and untoward about the Office of National Drug Control Policy’s work with the film industry. Nothing could be further from the truth.

In fact, our outreach efforts toward the film industry to encourage accurate portrayals on the dangers of drug use focus on providing technical assistance (such as access to experts and research). These efforts are part of a long history across the federal government, to assist the entertainment community in factually depicting drug issues and other complex subjects. We are providing them with the science-based information; they can elect to use it on their own terms.

Hollywood’s creative community is ever increasingly driven to get the facts right—down to the coat button in the box-office hit Patriot. In providing them with the facts about drug abuse, our goal is merely to help them portray reality. And the realities of drug use are enough to turn young people away from drugs: HIV/AIDS, prostitution, overdoses, urban blight, diminished expectations, senseless violence and bright futures wasted away.

Broadcasting & Cable should support our effort to protect children by exposing them to facts.—Barry R. McCaffrey, director, Office of National Drug Control Policy
SPECIAL REPORT
DIGITAL TRANSMISSION

On August 21, Broadcasting & Cable will feature its annual report on digital transmission. With comprehensive coverage of the latest technology, new transmission standards and insight on the best ways to get your digital transmitters up and running, this will be mandatory reading for every television executive.

By providing the industry's most dedicated look at digital transmission, Broadcasting & Cable will ensure a high readership among station executives who are rushing to beat their digital deadlines. In addition, you'll reach more prospective buyers with Broadcasting & Cable than with any other industry publication.

Reserve your space in Broadcasting & Cable's Digital Transmission Report, and send your audience a clear message about your products.

ISSUE DATE: September 4, 2000
AD CLOSE: Friday, August 25
MATERIALS DUE: Wednesday, August 29
**MANAGEMENT CAREERS**

**ASSISTANT DIRECTOR, BROADCAST SERVICES**

Reporting to the Director of Broadcast Services, this individual will promote the activities of the NCAA through television and news media. You will act as the Coordinating Producer for the Women’s Final Four highlight video, NCAA Women’s Final Four Salute Dinner; NCAA Woman of the Year Dinner and the NCAA Honor’s Dinner; license NCAA-owned video footage to NCAA member institutions and outside entities; produce NCAA PSAs and ticket spots; negotiate telecast rights in local markets; assist in transitioning broadcast services unit to the new CBS contract; and oversee the maintenance of the videotape library. Your 4 years experience in a live sports TV/production-related field must demonstrate comprehensive knowledge of the television and media industry. Experience in videotape/broadcast technology as well as in post-production/taping formats is required. Our ideal candidate will have experience in post-production; experience in cultivating local, regional and national network relationships; knowledge of ad agency/production house footage acquisition procedures; familiarity with network advertising traffic procedures and with the structure/function of the NCAA; and related work experience with a collegiate athletic department/conference, sports governing body, sports team or major sporting event. The selected candidate will be required to travel extensively.

Team up with the NCAA and enjoy 100% employer-paid family health insurance, 15 vacation days/year, pension fund, annual personal fitness stipend and a complimentary ticket program (including Final Four tickets). For consideration, please send resume to: NCAA Human Resources, P.O. Box 8222, Indianapolis, IN 46206-8222. Fax: 317-917-6888. The NCAA is an equal opportunity employer and encourages women, minorities and disabled persons to apply.

Visit our website at: www.ncaa.org

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**TELEVISION**

**SUCCESS INSPIRED BY TEAMWORK**

The National Collegiate Athletic Association (NCAA) is dedicated to maintaining the highest standards of quality and professionalism by working together in an environment that promotes respect, communication and teamwork. We are seeking a forward thinking, creative professional to join our National Office team located in Indianapolis.

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**SALES CAREERS**

**ACCOUNT EXECUTIVE WPVI-TV**

WPVI-TV is seeking an experienced salesperson to join our local sales staff. Position requires 3-5 years of media sales experience, preferably in TV, and the ability to work with advertising agency media departments, and corporate marketing personnel. Candidates must demonstrate a thorough knowledge of media, an innovative and successful track record in marketing/new business development, and solid computer skills. Mail or fax resume (no calls) to James Aronow, Sales Manager, WPVI-TV, 4100 City Ave., Suite 400, Philadelphia, Pa 19131. Fax 215-581-4515; email james.aronow@abc.com, EOE.

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**ACCOUNT EXECUTIVE WPVI-TV**

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**LOCAL ACCOUNT EXECUTIVE WBNS-10TV**

(Columbus, Ohio) seeks to hire an experienced broadcast salesperson. Must be a person who will manage existing accounts and also has the desire to develop new business. Prior experience with Marshall Marketing along with strong presentation and computer skills is a plus. Must possess great enthusiasm, energy and creativity. Three plus years in broadcast sales required. Qualified candidates should send cover letter and resume to: Dispatch Broadcast Group, Job #200PR, 770 Twin Rivers Drive, Columbus, OH 43215. WBNS-TV IS AN EQUAL OPPORTUNITY EMPLOYER. WE ARE A SMOKE-FREE AND DRUG-FREE WORKPLACE.

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**EAST COAST NEWS ORGANIZATION**

openings for various Operations Managers for its NY division. Candidates should have strong commitment to quality news product and the ability to manage and provide direction to a team of technical news professionals. Duties include managing budgets, planning and coordinating schedules, supervising 20 and 200 technicians and staff, and advance planning for breaking news. Requirements: the senior most position are 5-10 years news operations management experience, extraordinary motivation, communication and organizational skills and the ability to negotiate and spearhead problem resolution. Collective bargaining experience desirable. Excellent benefit and salary packages. To apply, fax or email your resume and salary history to Human Resources (202) 408-8891, or njiangia@newsworldtv.com.
SALES CAREERS

Manager, Local Ad sales - East Coast

A&E Television Networks has an opportunity for a Manager of Local Ad sales. This individual will be responsible for guiding supporting the affiliate sales teams in the East Coast, ensuring a continued focus on the LAS business. This individual will be responsible for developing a strategic business approach to maximizing local ad sales opportunities, seeking incremental business, implementing promotions and creativity meeting the needs of the advertising community.

The qualified candidate must possess a BA. 5+ years cable experience in Media/Ad Sales. Strong computer and communication skills needed. In-depth knowledge of the cable business, LAS marketing and sales, research, network spot and local ad sales, and promotions. Looking for an ambitious individual with strong external and internal relationships. Presentation skills and relationship management skills required.

For immediate consideration, please forward or fax your resume with salary requirements to:

A&E Television Networks
Attn: Human Resources
Dept. /MgrLASEC
235 East 45th Street
New York, NY 10017
OR
Fax: (212) 907-9402
Email: recruiter2@aetn.com
NO PHONE CALLS PLEASE

EOE M/F/D/V

SALES MARKETING MANAGER WJLA-TV ABC7, a division of Allbritton Communications is searching for a dynamic Sales Marketing Manager. The major focus will be to develop and manage the sale of special projects from traditional, non-traditional and cause related sources. To establish and direct a web sales force. You will work closely with the Sales Management Team in all aspects of sales and help establish direction and goals for the department. A minimum of three years of television experience is preferred. Please send resume to Human Resources Department, WJLA-TV 3007 Tilden Street, NW, Washington, DC 20008; or fax to 202-364-1943. EOE. No phone calls please.

GENERAL SALES MANAGER WDBJ Television, Inc., the CBS affiliate in Roanoke, Virginia is accepting resumes for GSM. Successful candidate must have previous broadcasting sales management experience with a proven track record. Responsibilities include motivating and leading sales staff to maximize national, local and local production revenues. Excellent leadership and communication skills required. NO PHONE CALLS. Send cover letter and resume to Personnel Manager, WDBJ Television, Inc., P.O. Box 7 Roanoke, VA 24022-0007. We do not discriminate on the basis of race, religion, color, sex, age, national origin or disability. Pre-employment drug screen required. Your Hometown Station WDBJ7.

TECHNICAL CAREERS

BROADCAST ENGINEER Duties include maintenance of two TV transmitters and interconnected microwave system. FCC General Radiotelephone License required. Salary Competitive with experience. Contact: Duhamel Broadcasting Enterprises; Attention: Director of Engineering, P.O. Box 1762; Rapid City, SD 57799-1762; Phone 605-342-2000, ext. 600.

BROADCAST MAINTENANCE TECHNICIAN Requires self-starter having experience with Beta, VPR-3, J-5, & other studio equipment maintenance. Experience with microwave, satellite, VHF & UHF transmitters, CADD ability and FCC General Class License preferred. Contact Charles Hofer, Manager of Engineering Maintenance, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

WE PLACE ENGINEERS Employer Paid Fees 20 Years personalized & confidential service. All USA States & Canada MAIL & FAX:

KEYSTONE INT'L., INC.
Dime Bank, 49 S. Main St., Pittston, PA 18640 USA Phone (570) 655-7143 • Fax (570) 654-5765 website: keystoneint.com We respond to all Employee & Employer Inquiries ALAN CORNHILL / MARK KELLY 3po

STUDIO MAINTENANCE ENGINEER Must be able to perform the following duties: Install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Must possess a general computer/networking background. Must also be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification will be helpful. Must be willing to relocate to New York City. Send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

CHIEF ENGINEER KTRU-FM Houston, TX is Hiring a half-time Chief Engineer. This well compensated position includes a benefits package. To view the job posting, please visit: http://dncnet.rice.edu/~hurmes/ Employment/jobdetail. Application and other information is available from http://dncnet.rice.edu/~hurmes/ Employment/. Rice University is an EOE/AA employer.

SATELLITE PROJECT COORDINATOR Associated Press TV News, New York. Seeking part-time workers for vacation relief during the summer and fall months. Applicants should understand domestic satellite booking procedures. Knowledge of international satellite booking is a plus. Must be experienced at trouble shooting live and taped feeds and interested in working with a diverse and international client base. Excellent verbal and written communication skills are required. Contact: June Appell, Production Manager, APTN New York, 1985 Broadway, New York, NY 10023 or fax (212) 496-1269. No phone calls please. EOE.
**TECHNICAL CAREERS**

**Maintenance Technicians**

International Broadcasting Bureau, (U.S. Govt. Agency) seeks technicians to perform preventative maintenance and emergency and routine repair of television broadcast and production equipment to the component level. Must have good working knowledge of current state of the art digital electronics. Must be able to perform the following duties: install and maintain studio and transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras and robotics. Familiarity with automation systems and master control environment. Possess a general computer/networking background.

Interested candidates MUST CALL for copy of vacancy announcement #PA-00-92 in order to address special rating factors. Submit application AND special rating factors to: IBB, Personnel Office, PA/PPO, Room 1543, 330 Independence Ave. SW Washington, D.C. 20237. For information contact Susan King, 202-619-3117.

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**PROMOTIONS CAREERS**

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

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

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

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

KPIX is an equal opportunity employer.

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**RESEARCH CAREERS**

ESPNRESEARCH ANALYST/NY Ideal position for someone currently working with media research, or a recent Communications graduate interested in ratings or programming. College degree in Communications, Marketing or related field preferred with 1 year of related work experience preferred. Experience in TV audience research, analyzing national or local Nielsen data a plus. Computer literacy. Please send your resume to ESPN, Inc. Ad # KP-43 ESPN Plaza, Bristol, CT 06010. E-mail: jobs@espnc.com

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FIELD SERVICE ENGINEER Odetics, Inc. has immediate openings for field service engineers to support its line of sophisticated facility management systems. Qualified applicants will have documented experience working in a technical capacity within the television broadcast or associated industries. Strong video and engineering skills coupled with up-to-date computer and networking skills is a must to succeed in this role. A minimum two-year degree in electronics or equivalent experience is required. This job requires extensive travel, both domestic and internationally, so eligible candidates must be able to spend extended periods of time on the road. A valid U.S. passport is required. Fluency in the Spanish language is highly desirable. Previous customer service experience will add to your eligibility for this position. If you think you have the qualifications to join our team, please contact us immediately. Don't miss this exciting opportunity to see the world and work for one of the 100 Best Companies in America to work for. EOE. Send resume and salary history to Y. Madrid 1515 S. Manchester Ave. Anaheim, CA 92802. Fax: 714-780-7999. E-mail: jobs@odetics.com (word/text documents only).

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**THE WEATHER CHANNEL**

**BROADCAST SYSTEMS ENGINEER - 2 openings!**

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

**BROADCAST PROJECT ENGINEER**

Must have previous TV broadcast engineering training and background. We need a project team leader who can consult, design, execute, and manage multiple projects. Candidates must have skills in design, integration, and documentation of TV production & broadcast systems as well as computer proficiency. Project management skills preferred. Required: Bachelor's in Engineering or 7 years TV broadcast experience; analog, digital, video, audio, and control systems.

Come join our team! Send your resume today to: Jobs@weather.com, or fax to 770-226-2959. *Reference "Engineer BC" in response.

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VP TECHNICAL OPERATIONS Hubbard Media Group, St. Paul, MN. Hubbard Media Group, a subsidiary of Hubbard Broadcasting, Inc. is building its senior team in order to develop and implement its multimedia entertainment strategy, which includes distribution of a new entertainment channel via satellite, cable and Internet. This new position presents a unique opportunity to the highly motivated and qualified individual to build a team responsible for the design, implementation and operation of a new channel origination, production and transmission facility. Experience managing engineering and/or technical operation departments in a television or satellite/cable network is highly desirable. The successful candidate must be able to transition from the design and implementation phase to an operating environment. Technical knowledge and experience with the following systems is required: Broadcast audio/video/data equipment; Satellite, microwave and fiber communications; Local and wide area network management; Digital video compression and data multiplexing and Traffic management. Send resume to: Hubbard Broadcasting Inc., Human Resources Job #141-00, 3415 University Ave., St. Paul, MN 55114.

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**RESEARCH CAREERS**

ESPNRESEARCH ANALYST/NY Ideal position for someone currently working with media research, or a recent Communications graduate interested in ratings or programming. College degree in Communications, Marketing or related field preferred with 1 year of related work experience preferred. Experience in TV audience research, analyzing national or local Nielsen data a plus. Computer literacy. Please send your resume to ESPN, Inc. Ad # KP-43 ESPN Plaza, Bristol, CT 06010. E-mail: jobs@espnc.com

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RESEARCH ANALYST Individual must be self-motivated and able to perform in a fast-paced, detail-oriented environment. Candidate will be responsible for analyzing ratings information and maintaining reports for the Telemundo programming research department. The successful candidate must demonstrate strong math and computer skills (Excel, Power Point). This candidate must possess meticulous attention to detail and demonstrate the ability to think analytically. Knowledge of the broadcast industry and the Nielsen ratings a plus. Telemundo the fastest growing Hispanic broadcast network. We offer an excellent benefits package and a great working environment. EOE. Please send all resumes and salary requirements to: Telemundo Network Group LLC, Attn: Human Resources, 2290 W 8th Ave. Hialeah, FL 33010. Fax (305) 889-7079.
RESEARCH CAREERS

RESEARCH DIRECTOR KTXH-TV UPN 20, seeks a Research Director to be THE source of ratings and market information for one of the top UPN stations in the country! Creativity, ambition, and self-motivation, along with solid writing skills and Internet savvy are qualifications we're looking for. Necessary technical skills include proficiency with TvsScan, Scarborough, Monitor Plus, and CMR. Resume to: KTXH RD, Dept. E/M, 8950 Kirby, Houston, TX 77054. EOE.

RESEARCH MANAGER Candidate will possess knowledge of Nielsen methodologies (NHHI, CODE, IBOPE Service), software systems and strategic marketing systems. Must have good presentation and writing skills. Basic computer skills. Min. 3 yrs. exp. in the television data research. Telemundo, the fastest growing Hispanic broadcast network. We offer an excellent benefits package and a great working environment. EOE. Please send all resumes and salary requirements to: Telemundo Network Group LLC, Attn. Human Resources, 2290 W 8th Avenue Hialeah, FL 33010. Fax (305) 889-7079.

PRODUCTION CAREERS

KJTL-TV is seeking a Commercial Production Manager. Applicant must be very creative and possess good organizational skills. Responsibilities include creating, writing and shooting commercials for local production. Must be able to work well with clients as well as staff. Experience with Avid Editing System a must. Send cover letter that includes information on how you were informed of this job-opening, a non-refundable VHS tape and a resume to: Julie Pruett, Vice President & General Manager, KJTL-TV, P.O. Box 4888, Wichita Falls, TX 76308. No phone calls. KJTL-TV is an Equal Opportunity Employer.

LINE PRODUCER Fox Television Station in New York is seeking a morning show Producer. Responsible for organization, production and execution of the show. Act as liaison between on-air talent, production and technical staff. Supervise staff and oversee segments and remotes. 3 year minimum live television production experience. Must have knowledge and familiarity with day-to-day operations of a live television broadcast. Individual must be detail oriented self-starter, plugged into current events, health, entertainment and lifestyle topics. Must be flexible on hours and days including Sundays.

PRODUCER/WRITER Music Documentary Series - Seeking enthusiastic and talented producer/writer for critically acclaimed documentary series. Minimum five years of documentary and/or news producing experience necessary. Must have strong writing skills (with emphasis on storytelling), extensive interviewing and field producing skills, and familiarity with all aspects of post-production. Please send resume and reels to Reply to Box 01699 Equal Opportunity Employer.

VIDEO PRODUCTION COORD $44,970-$60,778. City of Mesa application req’d. Apps. avail. www.ci.mesa.az.us. Apply by 9/25/00 to City of Mesa Personnel, 20 E. Main St., Ste. 250, P.O. Box 1466, Mesa, AZ 85211-1466. EOE/AAE.

MARKETING CAREERS

MARKETING RESEARCH ASSOCIATE

KGTV-ABC7 is seeking a Marketing Research Associate for its Marketing Research Department. The successful candidate will report to the Director of Marketing. Must be detail-minded with a creative side. Will assist Director with design and analysis of focus group research and custom studies. The position requires 2+ years of experience in local market news and sales research. Responsibilities will include supervision of sales inventory and creation of focus group research and custom studies. Good communication and presentation skills mandatory. A strong knowledge of NSI data is essential as well as experience with local station avail systems. Experience with Windows applications is a must (Excel, Word, PowerPoint). Additional emphasis is placed on knowledge of Donovan, Scarborough, and CMR/BAR data applications and related software.

Please send cover letter and resume to:

KGTV-ABC7
900 Front Street
San Francisco, CA 94111

Attention Human Resources Department NO PHONE CALLS ACCEPTED. KGTV, an owned station of ABC, Inc., is an Equal Opportunity Employer.

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Cahners Business Information, the world’s leading provider of B2B information, has an exciting career opportunity available for a marketing coordinator with our International Television Group. Coordinate marketing materials, promotion pieces, media kits. Some trade show planning. Provide administrative support to sales staff. Work with the creative team in campaign development. College degree and proficiency with Quark and Photoshop required.

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MARKETING CAREERS

SPECIAL EVENTS MARKETING/ PROMOTIONS MANAGER Lee Enterprises, Inc. (www.lee.net, NYSE:LEE), a publicly traded publishing and online media company, is seeking an experienced, hands-on marketing and sales professional to join our corporate headquarters in Davenport, IA as a Special Events Marketing/Promotions Manager. Reporting to the VP of Sales and Marketing, this vital position is responsible for coordinating with Lee's enterprises on marketing and special events promotions in order to drive revenue strategically, help our advertisers grow their business, and position Lee Enterprises, Inc. as an industry leader in this critical element of marketing operations. Qualifications include 5+ years experience in special events marketing or promotions, successful sales experience, able to handle multiple tasks while meeting deadlines, and possess strong writing and organizational skills. Excellent computer skills, particularly in database marketing, are desired. A degree in marketing, sales or related field is required. Candidates will be required to travel. Lee Enterprises, Inc. offers a competitive compensation package including one of the best benefit packages in the media industry. This is a unique and excellent opportunity for an experienced marketing/sales professional that seeks new challenges, wants to grow, and develop, and make a difference within a national media company. Interested individuals may send fax or e-mail a cover letter and resume with salary history to: Lee Enterprises, Inc., 215 N. Main Street, Davenport, IA 52801. Attn: Special Events Marketing/Promotions Mgr. Fax: (319) 323-9609, E-mail jobs@lee.net.

MARKETING DIRECTOR Sister ABC affiliates, KSPI (Springfield, MO.) and KODE (Joplin, MO.) are looking for the marketing professional who can make 1+1=3. Exciting opportunity to spearhead marketing efforts for two stations in adjoining markets. Staff support at both stations so you can concentrate on the big picture. You excel in station branding and news promotion. You can motivate your on-air producers. You understand the importance of sales and station promotions in building ratings and revenues. Work in a beautiful city with a great quality of life. Send tape and resume to Terry Segal, GOCOM Communications, 1580 Warsaw Rd., Roswell, GA 30076. No phone call, please. EOE.

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

CREATIVE SERVICES CAREERS

CREATIVE SERVICES DIRECTOR Want to get on the fast track and join the broadcast group of the future? Network TV affiliate in Mississippi's capital city is looking for a creative, marketing/market player who knows how to command attention. Excellent PC and organizational skills a must. Responsible for design and implementing marketing/sales promotions, scriptwriting, production coordination and hands on editing. Experience with media planning and community events a plus. Forward resumes and/or non-returnable reel to WDBD, Personnel Department, P.O. Box 10886, Jackson, MS 39289. No phone calls. EOE/Drug Free.

RESEARCH TAPES

REEL REVIEW VIDEOGRAPHERS AND TALENT Have your tapes and writing samples reviewed and critiqued by network videographer and producer. Get written feedback and tips on improvement. For info E-mail Reel Review@AOL.com.

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BIG MARKET P-B-P PRO Available for upcoming college or pro football and basketball seasons. All inquiries welcome. Call (518) 716-5911.

NEWS CAREERS

WEEKEND METEOROLOGIST/WEATHER REPORTER Forecast, report and go live for the fastest-growing news operation in New England. We have the best weather forecasting equipment in the market. If you love the great outdoors, living in the Northeast and challenging weather conditions, this job is for you. Send non-returnable VHS tape and resume to Ken Schreiner, News Director, WNNY/ABC22 News, 530 Shilbume Rd., Burlington VT 05401.

REPORTER WHIO-TV, DAYTON, OHIO. Dominate Cox station is looking for an aggressive general assignment reporter. The team at WHIO-TV is relentless, and we need someone who can keep up with the pace. Must be able to enterprise and show exceptional live ability and strong writing experience. Two to three years experience and a college degree is required. Send resume, tape and references to Julie Weindel, News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. No phone calls will be accepted and tapes will not be returned.

REPORTER We're looking for an experienced journalist who can recognize a great story before it hits the newspaper with the energy and enthusiasm to overcome obstacles and break it first. Ability to be part of a team, and be a collaborative partner with our producers and photojournalists, is important. Another key for this position: the skills to build contacts and connections in the community. Send resume, tape and news philosophy to: Margie Candela, Human Resources, WMWM-TV, 590 West Maple Street, Kalamazoo, MI 49008-1 Freedom Communications station-MAB's Television Station of the year in Michigan.

NEWS CAREERS

10:00 PM CO-ANCHOR AND MEDICAL REPORTER KCRG-TV. Eastern Iowa's 24-hour News Source, is looking for a 10:00 PM co-anchor and medical reporter. If you're looking to work with the best television news team at the best television station in America, send your resume and non-returnable tape to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, Iowa, 52406. EOE. Drug testing required.

ANCHOR WPTV-Fox, Inc. is looking for a polished, experienced anchor with strong reporting skills to co-anchor the market's number-one rated 11:00pm newscast. This is not a job for beginners. Five years experience on the anchor desk is required. This position also requires responsibility for consulting with Lee's enterprises, events, and enterprises, growing and responsible for consulting with Lee's enterprises. Candidates must have a demonstrated ability to develop an effective team for the television news environment. Bachelor's degree in Journalism or related field, or equivalent experience, and a minimum of five years management experience in a competitive newsmarket a must. Candidates must also have a comprehensive understanding of journalistic standards as they apply to on-air presentation of news. EOE. Send your resume to JOB#AA007, WPTV-TV, 300 E Rock Road, Allentown, PA 18103. EOE.

ASSISTANT NEWS DIRECTOR KXAS TV, NBC 5 in Dallas/Fort Worth is searching for a dynamic, Second-in-command, Assistant News Director, to work with the Vice-President, News to develop vision and strategies aimed at increasing ratings and upholding high journalistic standards in a diverse newsmarket. Qualified candidates must have a demonstrated ability to develop an effective team for the television news environment. Bachelor's degree in Journalism or related field, or equivalent experience, and a minimum of five years management experience in a competitive newsmarket a must. Candidates must also have a comprehensive understanding of journalistic standards as they apply to on-air presentation of news. EOE. Send your resume to NBC5/KXAS TV, 3900 Barnett St., Fort Worth, TX 76103, Attention: Employee Relations.

EVENING ANCHOR WBTB News 3 in beautiful Charlotte, NC is looking for an evening anchor. To qualify for this rare opportunity, you must anchor and report from the field with equal skill and enthusiasm. We want someone who loves meeting people and getting out in the community. WBTB 3 is a strong CBS affiliate in a dynamic region. We have great resources, great people, and a great place to live. Send tape and references to WBTB, Human Resources, One Julian Price Place, Charlotte NC 28208. Show us your anchor aircheck, live reporting, plus a sample of how you handle breaking news. No beginners. No phone calls. Jefferson-Pilot Communications is an equal opportunity employer.

KCAL 9 the news and sports leader in Los Angeles, has the following opportunity available: "Vice President - Human Resources *Director - Adv. & Mkgt *Manager - news, sports & Production. For qualification and application information, call the Jobline at (323) 950-3770 or fax resume & salary history to (323) 460-5019. AAE/EOE."
NEWS CAREERS

EXECUTIVE PRODUCER WHIO-TV, DAYTON, OHIO. WHIO-TV is looking for an experienced Executive Producer to be a hands-on leader in the daily execution of our newscasts. The ideal candidate must be an aggressive, take-charge leader with excellent writing skills, sound news judgement and proven supervisory experience. Should also have a college degree in an appropriate field, five years experience, have excellent communication skills, be a team player, and have a sincere desire to be the best. Send resumes to: Julie Weindel/News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. No phone calls will be accepted.

INVESTMENTS REPORTER We’re looking for an on-air reporter who can help us bring the Internet to television. We’re StockJungle.com and we’re working with major cable networks to deliver live investor reports on air. If you have some experience, understand investing, and have a desire for network exposure, please send a resume and tape to: M. White, Chief Marketing Officer, StockJungle.com, 5750 Wilshire Blvd., Ste. 560, L.A., CA, 90036.

NEWS ANCHOR/REPORTER: WESH, Orlando’s Hearst-Argyle and NBC station is seeking an experienced anchor/reporter. Ideal candidate will have five years reporting experience with at least two years experience anchoring. College degree required. Send resume and tape to Russ Kilgore, News Director, WESH-TV, 1021 N. Wymore Rd. Winter Park, FL 32789. An equal opportunity employer.

SPORTS DIRECTOR Dominant small market leader seeks M-F Sports Anchor. You’ll have three universities, some of the best high school sports in the nation plus a host of outdoor and recreational activities to report. Looking for someone who can relate sports to both the fan and non-fan. We need an enthusiastic anchor/reporter, not a scoreboard reader. Minimum two years broadcast TV experience and college degree required. Non-returnable VHS tape and resume to News Director, KNOE-TV, P.O. Box 4067, Monroe, LA 71211. No phone calls. KNOE is an EOE.

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PHOTOJOURNALIST do you love the excitement of breaking news, chasing hurricanes, traveling, flying in helicopters and setting up live shots? Great benefits and competitive salaries all in a tropical paradise. Must have experience in news. Send resume to: WPEC NEWS 12, P.O. Box 198512, West Palm Beach, FL 33419-8512, Christine Briscoe, Human Resources Manager.

NEWS DIRECTOR KJCT-TV, the ABC affiliate in beautiful Western Colorado, is seeking a News Director. Qualified candidates must have at least 2 years newsroom management experience. We need a leader who can effectively recruit, hire, train, mentor, and critique our #1 news crew. Strong communication and organizational skills are a must. KJCT is a state-of-the-art facility and Grand Junction offers a great lifestyle. EEO. Send cover letter, news philosophy, resume and salary requirements to EEO Officer, 8 Foresight Circle, Grand Junction, CO 81505.

TV NEWS REPORTERWRITER University of Missouri seeks TV news reporter with news writing skills and good on-camera presence. We produce agricultural, science, health, and good consumer stories for statewide and national distribution. Requires an appropriate college degree, occasional travel, and a commitment to excellence. Three years full-time experience required. NO CALLS. AA/EOE. Send resume, 3 references, non-returnable tape, and letter describing your role in each piece on the tape to: Frank Filho, 9 Clark Hall, University of Missouri, Columbia, MO 65211.

PROGRAMMING CAREERS

PROGRAM MANAGER NEW HAMPSHIRE PUBLIC RADIO, INC. New Hampshire Public Radio, Inc. (NHPR) is seeking an experienced public radio professional with strong news and production experience for Program Manager position. This is an award winning news station with an aggressive and rapidly growing statewide network. The successful applicant will have demonstrated successful management experience and have the ability to lead the daily operations of the station while developing close, cooperative working relationships with both the programming and development departments. The Program Manager will develop new program production and acquisition proposals, schedule specials, simulcasts and other programs, and integrate news, information, arts and cultural programming into NHPR’s total schedule. The Program Manager will work closely with the Membership Director to assist in developing dynamic round-the-air fundraising messages and with the Underwriting Director to monitor on-air staff delivery of underwriting messages. The Program Manager will also assist in the development of program related grant proposals and take responsibility for the implementation of such projects. NHPR is engaged in cooperative ventures with neighboring public radio stations, and in other ways is aggressively working to position ourselves to take advantage of emerging technologies and meet the challenge of increased competition. We are in the process of expanding our coverage to the northernmost part of the state to complete statewide coverage of New Hampshire. We are excited about what we are doing. And, lucky to be doing it in one of the most beautiful areas of the country. This is a terrific opportunity for the right person to really make a difference in an exciting organization. If you think you would enjoy the challenge of working in this kind of environment, send a letter of interest with your resume, a tape of some recent work, and names of three references to: Personnel Director, NHPR, 207 N. Main St., Concord, NH 03301. EOE. Women and minorities are encouraged to apply.

“Send blind box responses to: Box_________ Broadcasting & Cable 245 W. 17th St., 7th Fl. New York, NY 10011”

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AUGUST 7, 2000 / BROADCASTING & CABLE
FOR SALE STATIONS

FOR SALE 300 feet guyed tower with 2 feet face. Guy cables included, Make offer. As is, where is. Contact: Duhamel Broadcasting Enterprises; Attn: Director of Engineering; P.O. Box 1760; Rapid City, SD 57709-1760; Phone 605-342-2000, ext. 600.

FOR SALE 640 feet of RCA 3 1/8 inch, $1.5 OHM transmission line; good condition. $5,000 or best offer. As is, where is. Contact: Duhamel Broadcasting Enterprises; Attn: Director of Engineering; P.O. Box 1760; Rapid City, SD 57709-1760; Phone 605-342-2000, ext. 600.

WANT TO BUY EQUIPMENT

LOCAL BROADCASTER wants to buy broadcast equip. Cameras, switchers, terminal, sat trucks, etc. for new facility. Prefer digital, may consider late model analog. Fax items to 915-580-8010 OR call Jim at 915-580-5672.

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CAPTIONMAX

MANAGER OF TECHNICAL SERVICES - LIBRARIAN IV
Reference #KG-00442040300
Salary Range: $35,279-$53,808
Required: 43/00
(until filled)
The Lee County Library System in Fort Myers, on Florida’s beautiful gulf coast, seeks applicants for a Manager of Technical Services - Librarian IV position. The Lee County Library System serves a county population of 423,873 through 3 regions, (a fourth to open in FY2000), eight branches, a Bookmobile and a Talking Books library in one of the fastest-growing areas of the southeastern United States. REQUIREMENTS: Any combination of training and experience equivalent to: Masters degree in library science from a graduate library school program accredited by the American Library Association. Four years of progressively responsible public library experience, including two years of supervisory experience. Possession of a valid Florida driver’s license with acceptable driving record/ability to obtain within 30 days of employment. This is a professional and supervisory library work. Incumbent oversees operation of all library technical support services to include selection, acquisition, cataloging, and delivery of materials to all library system locations, and performs general administrative duties for entire library system; gathers data and prepares reports and statistics; Supervises staff of professional, technical, and clerical library personnel, and serves as a member of an administrative team. Apply online: http://www.lee-county.com/humanresources/online.htm. OR Download application from website: http://www.lee-county.com/HumanResources/download.htm. Mail/fax application to: Lee County Human Resources, PO Box 398, Fort Myers, FL 33902-0398 / FAX (941) 335-2677. Please include reference number and Position Title for which you are applying.

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INTERNET/New MEDIA

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CBS' summer reality series 'Survivor' is alive and healthy, very healthy. The series posted its strongest ratings to date on Wednesday night (Aug. 2), attracting 27.4 million viewers. The series dominated the ratings, averaging a 16.7 rating/30 share in households, an 11.9/38 in adults 18-49 and a 12.5/36 in adults 25-54, according to Nielsen Media Research. 'Survivor,' which saw contestant Gervase get booted off the island Wednesday, actually had 30.3 million people watching during the second half-hour of the show. CBS' other summer reality special followed 'Survivor's' big Wednesday night with one of its own. 'Big Brother' put together its biggest numbers since it debuted on July 5. The series attracted 17.4 million viewers and an 8.4/24 in adults 18-49.

It may or may not be a bargain, but they won't give it away—XFL inventory that is. WWF executives say ad agency estimates in Broadcasting & Cable's cover story on the XFL July 31 are offside. Those sources said that a 30-second unit in the XFL on NBC next year would cost between $17,000 and $20,000. Sources at the WWF who will sell the XFL inventory weren't talking then. But now they say spots in the three national games on NBC, UPN and TNN will be sold as a package. They estimate the combined value of a spot that airs in the three games will average about $145,000. They expect to name a group of charter advertisers in the next week or two.

The New York Post reports that NBC has been sued by several employees charging racial and sexual harassment, seeking damages totaling $800 million. Director Gilbert Muro filed a suit claiming that during his years on the 'Today' show in the 1980s he heard a senior news director make racist remarks about then 'Today' host Bryant Gumbel. What standing Muro has to file suit, or why he waited so long to file wasn't explained. Dateline Producer Liz Gross filed a separate suit claiming she was denied promotions and pay raises given to less competent male counterparts. An NBC spokeswoman said the claims were investigat-ed and found to be 'completely untrue.'

Ice-T and Dick Wolf are teaming up once again. The rap star/actor is joining Wolf's series Law & Order: Special Victims Unit for its second season on NBC. Ice-T will play a street-smart detective named Odafin Tutuola who will be teamed up with Richard Belzer's character John Munch. Ice-T is working with Wolf for the fourth time, having previously starred in Wolf's former NBC series Players, which he helped develop. The two have also worked together on the telefilm Exiled: A Law & Order Movie and Ice-T also had a recurring guest star role on Wolf's former series New York Undercover.

'Everybody Loves Raymond' was named best comedy and 'The West Wing' top drama at the 2nd Annual Family Television Awards. The event, which celebrates programming that is deemed positive for the whole family, took place Aug. 3 in Los Angeles and will be televised on Aug. 10 on CBS from 9-10 p.m. ET/PT. Other winners included Michael J. Fox as best actor and Della Reese as top actress. ABC's Wonderful World of Disney was the winner of the Lifetime Achievement award and the network's game show Who Wants to Be a Millionaire? was named top alternative program of the year.

Radio personality and former MTV host Ed Lover has been added as an on-air commentator for Columbia TriStar's sports/entertainment hybrid series Battledome. For the past year, Lover and his partner Doctor Dre have been hosting Ed Lover & Doctor Dre: The Morning Show on KKBV-FM in Los Angeles. Lover and Dre previously teamed up as co-stars of MTV's Yo MTV Raps, which ran 1989-1990. Other TV credits for Lover include contributing weekly segments on cable series The Daily Show and USA Live. Battledome, hosted by Steve Albert, is currently cleared in 99% of the country. The show is executive produced by Stephen Brown and Mark Waxman.

Studies USA has teamed with 3D animator Brilliant Digital Entertainment to distribute syndicated content over local TV station Web sites. Programming includes "Webisodes" of Studios USA weekly action series Xena: Warrior Princess. The first Xena online short debuted July 14 on Scif.com, USANetwork.com and StudiosUSA.com. The three companies will share

NCTA complains WHDT abusing must-carry laws

The cable industry last week criticized a Florida digital TV station's attempt to gain carriage on the basic tier of the local cable system. WHDT West Palm Beach, which will broadcast only in digital, wants the local Comcast franchise to carry its signal to the widest audience possible and has offered to "down-convert" its signal to analog to make that possible.

But the National Cable Television Association Friday said the station is trying to abuse federal must-carry rules, which were created to make sure people continue to get free over-the-air television. "The ruling requested by the petitioner would do absolutely nothing to promote this objective," NCTA told the FCC. NCTA said it would be wrong to bump cable networks such as Oxygen, Noggin, and Biography from the basic tier in favor of a TV station with over-the-air reception available only to a handful of viewers with digital sets. "The ruling sought by [WHDT] would validate a gimmick of obtaining a digital license for a service received over the air by virtually nobody, in order to jump to the head of the programming line with a right to analog placement."

The National Association of Broadcasters is backing WHDT on the grounds that it is the only station to win approval to broadcast digital-only and is an isolated case.

—Bill McConnell
advertising revenue generated from Xena and other Brilliant Digital programming placed on any third party (i.e. local station) broadcast site. Already, the three share ad revenue placed on their own USA Entertainment-related sites. "This is something we've talked about for some time," said Studios USA Domestic Television President Steve Rosenberg. "We see it as a great opportunity to take syndication in a new direction and broaden our brands." Arthur Hasson, Brilliant Digital's executive VP of sales and new business said, "I'm excited about expanding our syndication business into the online world. Broadcasters have invested large amounts of money in building their brands online and will no doubt look for fresh content for their Web sites."

Lockheed Martin's takeover of Comsat won FCC approval, the last federal nod needed to close the deal. Comsat is the U.S. signatory to the international satellite consortium, Intelsat, which TV networks use to transmit programming across the country. Since September, Lockheed has held a 49% stake in Comsat. In March, Congress eliminated restrictions barring Martin from acquiring all of Comsat.

Walters ‘close to closing ABC deal’

Barbara Walters is close to signing a new multiyear contract—worth an estimated $12 million a year, according to a story in last Wednesday's New York Post. Barbara Walters' spokeswoman Cindy Berger would neither confirm nor deny the report. But she did tell the Post that the negotiating process between ABC and Walters has "been going very well."

ABC sources confirmed that the ABC News star has "come closer" to terms with the network in the last month. An ABC News spokeswoman declined to comment on the situation. Earlier this summer, Walters issued a statement confirming some interest by an outside party (widely believed to be CBS).

Sources say Walters is privately denying the $12 million figure, although it was unclear how far off that number is. And it was not clear that Walters had given a verbal agreement to stay at ABC as the Post reported. What is clear is that a deal has not yet been signed.

Walters' agent Ron Konnecki could not be reached for comment. Walters is on vacation for the next two to three weeks.

—Steve McClellan

A double breaker

Dale Hatfield has what former FCC Commissioner Jim Quello would call a "tough palt." The chief of the FCC Office of Engineering and Technology must decide whether a plan by Northpoint Technology to reuse DBS spectrum for a terrestrial wireless cable service interferes significantly with DBS reception.

It won't be easy because Northpoint, desperate to win approval, and the DBS operators DirecTV and EchoStar, determined to block it, have been turning up the political heat. And right about now, he (along with everybody on the eighth floor) must be starting to feel it.

That heat notwithstanding, he's got to stick to the numbers—that is, the physics of Northpoint's proposal. If, in reviewing the testing by Northpoint and the DBS opposition—unfortunately, the FCC can't afford its own real-world tests—Hatfield finds that it would not significantly increase outages for DBS subscribers as the DBS operators claim, he must say so loud and clear in his recommendation to the FCC commissioners.

If, on the other hand, that analysis concludes Northpoint would disrupt service to the extent the DBS operators contend, he must say so equally loud and clearly. Any equivocation only opens the door wide for a purely political decision on the eighth floor.

We say all this knowing this is not a black-and-white decision and that the truth about the interference probably lies somewhere between where Northpoint and the DBS operators say it is and that how much interference can be tolerated is something of a subjective matter. That's why it's a tough put.

Here are a couple related matters for the FCC to mull if it ultimately approves terrestrial reuse of DBS spectrum. First: Why should 500 MHz of prime spectrum in every TV market go to Northpoint and its affiliates? Northpoint claims that the procedural window for DBS spectrum reuse applications opened and closed long ago and everybody else is simply out of luck. But shouldn't this diversity-conscious FCC give others a chance to apply? Second: We thought the FCC was no longer giving spectrum away for free, even to clever engineers like Northpoint's Saleem Tawil, who discovered it.

Hitting their marks

When we first heard that the networks were all cutting back their convention coverage, we were tempted to write something about how they were abdicating a traditional and important function. In hindsight, we're glad we didn't. They actually got it just right. With Webcasts and cable networks to cater to political junkies, and PBS' NewsHour devoting several hours a night to coverage, the commercial broadcast networks' coverage of just the highlights was a smart move, given that the convention had all the suspense of a coronation. Not surprisingly, voting Gervase out on Survivor drew far more viewers than voting Bush in.

We don't know what that says about the public's interest in the political process, but it may provide a cautionary tale to Republicans already booking their flights on Air Force One—Gervase, remember, had lately been the odds-on favorite.

Perhaps because the networks were only giving Republicans the 10-11 hour each night—and NBC not even that—it was the most made-for-TV convention in anyone's memory, with events timed to coincide with returns from commercial breaks and some speakers even cutting off their own applause to try to finish on time.

Or perhaps the networks cut back their coverage because they already knew how scripted it would be. The stroke suffered by former President Gerald Ford was a reminder, however, that life does not follow a script.

On a side note, in the interests of full disclosure, we liked ABC's consistent and high-profile announcements that Peter Jennings was anchoring ABC's coverage in front of a chroma-keyed background of the convention floor, although it seemed strange to take him all the way to the convention hall only to have to fake the last few feet to the skybox. But then, given the made-for character of the whole proceeding, maybe that's as close as he needed to be.
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At Globix, we make streaming media easy. Our total solution approach to streaming media means we can provide you with a complete end-to-end solution, including access to global markets. One vendor. One place for all the answers. That's because the Globix total solution combines the infrastructure of our high-speed global network and our world-class Internet Data Centers with our proven technical experience in on-site production, Webcasting, encoding, hosting, signal acquisition and diverse media-on-demand services. The result is a reliable high-performance streaming media solution for your Web site or e-business application – the way you want it, when you want it.
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But the other station airs it
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A) Yell, scream and have a fit.
B) Go Panasonic.

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