

December 13, 1999

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GlobalCenter**

**Tribune wants
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**Appointment TV
a bust for CNN**

**Cable is hot for
headhunters**

**Net makeovers:
Do they work?**

**Cable's cop is
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Special Report

**Top
25
Television
Networks**



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TOP OF THE WEEK / 4
BROADCASTING / 96
CABLE / 26
TECHNOLOGY / 106
INTERNET / 111

N in 4!

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M 18-34

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M 18-49

PS 1999 vs. 1998

**showed more
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1998 vs. 11/4/99 - 12/1/99. Includes preliminaries. Subject to qualifications furnished upon request.

**November
1999**

UPN



NOVEMBER SWEEP

**Over the 4 weeks of the Fall Sweeps, UPN saw
growth than any other network...IN EVERY**

Source: NII Peoplometer Average Audience Estimates. All Prime Time Programming. 10/29/98 - 11/2

GREAT SWEEPS IN HISTORY:

May '70 - The Bruins in 4

June '89 - The Pistons in 4

Oct. '99 - The Yankees in 4

TOP OF THE WEEK / 4

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Cover photo:
Tom Sobolik /
Black Star



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FCC leans toward CBS/UPN

Commission expected to loosen dual network ownership restrictions

By Bill McConnell

Viacom appears likely to keep its stake in UPN after the media giant acquires CBS.

The FCC early next year is expected to propose elimination of a restriction banning the Big Four networks from owning UPN or The WB, according to several industry sources.

Agency staffers are wrapping up a report on several broadcast ownership rules—including dual network restrictions—and plan to submit their recommendations to the five commissioners by the end of the year. The commission is expected to make the report public in January and issue a proposal on dual network ownership as early as February.

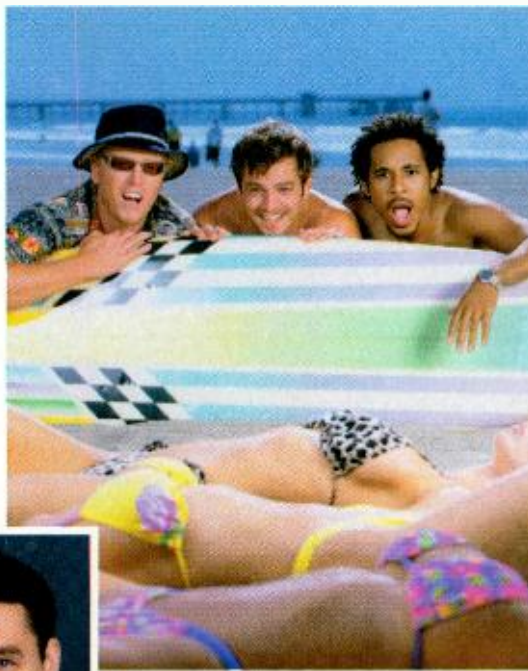
Other recommendations in the report will include holding the broadcast audience reach cap at 35% of U.S. households and possibly some slight relaxation of newspaper/broadcast cross-ownership restrictions.

The report is the result of a biennial review required by the 1996 Telecommunications Act. The review is almost two years behind schedule, but does come on the heels of the agency's August decision to relax the ban on TV duopolies and other longstanding local broadcast ownership restrictions.

FCC officials publicly say only that the Mass Media Bureau will present the review to commissioners by the end of the year, but agency staffers have shared some of their thinking with industry lobbyists, who asked not to be identified.

It is unclear if the FCC will go so far as to let the Big Four nets buy each other. But sources said the agency is loath to take any action that would lead to the demise of UPN and at least recommend lifting restrictions on who can own smaller nets. Consequently, it strongly suggests eliminating the restrictions on who can own UPN or The WB and simply asks for comment on who should be allowed to own ABC, CBS, NBC and Fox.

A 50-50 venture of Viacom and broadcast group Chris-Craft Corp.,



FCC Chairman William Kennard (l) is reluctant to make a merged Viacom/CBS sell UPN, which debuted the teen comedy 'Shasta McNasty' this fall.

UPN has lost more than \$500 million and is expected to lose \$90 million this year. UPN's deep river of red ink makes finding a viable buyer a difficult task, if the FCC forced Viacom to divest the network to win approval for the CBS deal.

Though a rule change would take much longer than Viacom wants to wait on a merger decision, the company has asked for a two-year grace period before being forced to shed assets. That grace period should give sufficient time to ask for comments on a rule change and bring the issue to a vote, says a source familiar with CBS' strategy.

The commission appears less willing to budge on the big networks' request to lift the broadcast audience reach cap, sources say. Although the FCC tweaked cable ownership rules in October and gave system operators a little more room to add subscribers, the agency does not appear willing to follow suit for broadcasters. There are two big reasons for the intransigence: 1. Chairman Kennard doesn't want to add fuel to what he

views as more diversity-killing consolidation; 2. The industry is split over the cap. Although networks want more room to grow their stable of O&Os, independently owned affiliates worry they will lose compensation they receive for airing network programming if the Big Four get more stations.

Fox Television Chairman Chase Carey met with FCC commissioners and staffers Friday in an attempt to change regulators' minds. Fox in mid-November filed an emergency petition asking immediate elimination of the broadcast ownership cap. The company is currently the country's largest station group in terms of audience reach and cannot add to its 23 outlets. Carey is particularly troubled because the company is blocked from taking advantage of the new duopoly opportunities.

The FCC's intent on newspaper/broadcast cross-ownership is unclear. The three Democratic commissioners apparently do not want to cross the White House and public advocacy groups, both vehemently opposed to letting more newspapers own stations in their markets. But the newspaper industry is likely to take the agency to court if the virtual ban on in-market cross-ownership is preserved. To head off a court challenge, the FCC report is expected to ask for more time to consider newspaper/TV ownership issues rather than saying 'no' outright. The report will also suggest that the established process for newspaper/radio waivers be relaxed.

A hard line on newspaper cross-ownership may prompt lawmakers to act, however. "If they fail to take action, we will vigorously pursue legislation next year," said a spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), who along with other Commerce Committee Republicans, asked the FCC to lift the ban in November. ■

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Fox to kick reality 'heroin'

Grushow says it's time to build series, not patch schedule with shock shows

By Joe Schlosser

Sandy Grushow is wasting little time trying to get the Fox network back on track.

The new Fox Television Entertainment Group chairman is looking to bring the struggling network back to its edginess of the early '90s. For one thing, he's putting an end to reality programs like *When Good Pets Go Bad*.

Grushow, who now oversees both Fox's broadcast network and TV studio Twentieth Century Fox Television, says Fox is going to wean itself off the TV version of "heroin," as he puts it, and get back to building first-run dramas and comedies.

"My goal coming in was to do everything we could to salvage what has obviously been a very difficult season," says Grushow, who has run Twentieth Century Fox for the last three years. "We are at a place at this network, where so many of our shows are aging and very few young shows are successful hits, that it's incumbent upon us to try and grow some shows so that we can provide ourselves with building blocks for the future."

Fox has used reality programming to fill prime time holes over the last several years to maintain strong ratings in key demos, but this season the "short-term fix" is sputtering. Through the first 11 weeks of the season, Fox is



Promos are already appearing for new comedy *'Malcom in the Middle.'*

down 16 percent in adults 18-49 (4.3 rating/12 share) and 17 percent in total viewers (9.2 million) compared to its 1998 start. New comedy *Action* and dramas *Ryan Caulfield* and *Harsh Realm* have already been axed.

"We are largely done making the stuff," says Grushow of reality programming. "This network relied too heavily on those hard-edge reality specials. It was a quick fix, something we internally refer to as 'heroin.' Unfortunately it compromised our ability to address our long-term needs and it affected our brand."

Fox may have sworn off making reality shows for the most part, but it is not going "cold turkey."

Grushow says that, for financial reasons, Fox will probably air a number of the reality series that it has on the shelf from producers such as Bruce Nash (*When Animals Attack*) and Paul Stojanovich (*World's Wildest Police Videos*) for the remainder of the season. And the Fox Saturday night combination of *Cops* and *America's Most Wanted* will continue on as a network mainstay. But the network's planned reality sweeps special of a live plane crash in the California desert has been scrapped and viewers shouldn't wait by their television sets for the next Grand Canyon motorcycle jump.

Instead of police chases and biting animals, Grushow and Fox Entertainment President Doug Herzog are turning to the stuff that built Fox in the first place—original series.

With *Beverly Hills 90210* scheduled to end its run at the end of the season and *The X-Files* and *Party of Five* potentially leaving in May, Fox programmers are looking to lock in shows with staying power.

Last week Fox committed to a full-season of new drama *Time of Your Life* from Columbia TriStar Television and earlier signed on for two more seasons of *That '70's Show* from Carsey-Werner. Freshman drama *Get Real* is getting a second chance after the holidays after a slow start, and promos are already appearing for mid-season comedy, *Malcolm in the Middle*.

Herzog says comedies *Family Guy* and *The PJs* are being prepped for mid-season returns. Also on the mid-season horizon is new comedy *Titus* from Twentieth Century Fox.

Fox executive Mike Damell, who has been in charge of the network's reality and special programming for the past few years, has been given a new marching order: "entertainment reality" series. Darnell and Dick Clark Productions quickly got *Greed* on the air for the November sweeps and now Damell and his staff are working on the "genre-breaking formats," says Herzog. But it's all stuff that is not going to send viewers or advertisers or affiliates screaming for the hills because they find it objectionable. ■

B&C at the Western Show



BROADCASTING & CABLE will be well represented at this week's annual Western Show in Los Angeles. In addition to the weekly issue, B&C will produce show dailies on Wednesday and Thursday and the daily *Cableday* fax. The magazine will be headquartered in room 515 of the Western Show's press area at the Los Angeles Convention Center.

On hand from the editorial department will be Dave Borucki, Glen Dickson, John Eggerton, Melissa Grego, John Higgins, Rick Higgs, Harry Jessell, Doris Kelly, Deborah McAdams, Bill McConnell, Mark Miller and Joe Schlosser.

Representing the sales, advertising and production departments will be: Chuck Bolcom, John Caggiano, Sandra Frey, Sandy Friedman, Dana Levitt, Bill McGorry, Denise O'Connor, Larry Oliver, Marcia Orcutt, Rob Payne and Yvonne Pettus. ■

Hindery to head GlobalCenter

Leo Hindery, the high-energy executive who helped transform Tele-Communications Inc. and the cable industry, is setting out on a similar mission in the Internet world.

Hindery last week was named chairman/CEO of GlobalCenter Inc., the Internet services division of Global Crossing Ltd., the fast-growing provider of Internet protocol-based fiber-optic transport services.

Last summer Global Crossing lost out to rival Qwest in a bidding war for Baby Bell US West and has been relatively quiet since. By naming Hindery to head the Internet division, company founder and Chairman Gary Winnick and Global Crossing CEO Robert Annunziata are looking to pump up the firm's fortunes, sources say. Annunziata, like Hindery, is an AT&T alumnus.

"I find it analogous to what I encountered when I walked into TCI in [February] 1997," Hindery says. "It was about taking the network and infrastructure and



"I like the Switzerland nature of it. We don't want to bet on who wins or fails on the Internet; we want to bet on the Internet."

redefining the industry. I like the Switzerland nature of it. We don't want to bet on who wins or fails on the Internet; we want to bet on the Internet."

As the world's second-largest Web-hosting business, GlobalCenter already is a formidable power. Its clients include heavy hitters Yahoo!, eToys, The Motley Fool, MP3.com and Ziff-Davis. Hindery, a die-hard deal-maker, will focus on implementing a fast worldwide expansion of GlobalCenter.

GlobalCenter "runs as an independent company, totally distinct from the transport company," Hindery says. That autonomy will become more pronounced sometime next spring when GlobalCenter goes public via an IPO or tracking stock.

Hindery's compensation at GlobalCenter is based largely on stock options and thus tied to the company's performance. "It's virtually all on the backend," he notes.

—Price Colman

Comp under fire, but surviving

While TV networks seek its elimination, bigger stations can still make then pay

By Steve McClellan

The broadcast TV networks don't like paying compensation, and payments to stations likely will decrease in the future. But despite all the tough talk from the networks, compensation won't be going away anytime soon. That's certainly the case for stations delivering big ratings.

Case in point: Hearst-Argyle Television. Company President David Barrett told analysts at the PaineWebber Media Conference in New York that it just renewed a mid-market ABC affiliation pact for five years, under which the station will take a 20%-25% comp cut.

Barrett and other Hearst-Argyle executives refused to identify the station involved, citing confidentiality clauses, as did ABC officials. But industry sources say the station probably is KOCO-TV Oklahoma City. What's interesting about KOCO-TV is that it's far from being a market leader. In May of this year, the station was third behind the CBS and NBC affiliates in the market.

Barrett said the new agreement

refutes the notion that compensation "is a line item that is going to read zero over the next few years." Others agreed. "I think that is a huge positive," said Alan Frank, president of Post Newsweek Stations and chairman of the NBC affiliate advisory board. "Seventy-five percent is not no compensation," he said.

Nevertheless, retaining compensation will be more difficult, particularly for smaller stations and groups with less clout. There was wide speculation last week that ABC would end compensation to Spartan Communications' stations in Augusta, Ga., and Panama City, Fla. A year ago, ABC made a similar move against WWAY-TV Wilmington, N.C., cutting that station's comp by 50% when it was acquired by Cosmos Broadcasting.

Stations will have to work harder for future compensation. The networks are demanding commitments for far fewer program pre-emptions and are taking a tougher stand on carrying programs in pattern. Station executives also say they hear that both Fox and ABC "have talked about taking digital spectrum as well."

At CBS, the network reportedly is in heated talks with Raycom, Lee Enterprises and Cosmos about drastic compensation reductions at their CBS affiliates. "There is no fixed formula and there is no fixed approach," said Peter Schruth, head of affiliate relations at CBS. "Everybody ought to come to the table and be prepared to negotiate," he added.

One of the more significant negotiations at NBC is with Young Broadcasting over KRON-TV San Francisco. NBC has said it would eliminate compensation from KRON-TV if NBC failed to acquire the station from Chronicle. It did fail and few believe that Young will walk away from the talks empty-handed. Sources say the two sides are talking about a deal that may involve KCAL-TV Los Angeles.

The current KRON-NBC deal still has about two years to run. And TV executives say that most current affiliate contracts run to 2004-06. Some stations executed five-year deals in 1994, after the Fox-New World station alliance triggered a major round of affiliate musical chairs. Those five-year deals are up now. ■

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Four sensational channels. Four singular choices.



Tribune wants to ZAP2IT

Plans to launch electronic program guide to compete with Gemstar/TV Guide

By Price Colman

Tribune Media Services, in a move likely to spark a confrontation with Gemstar/TV Guide, plans to announce an electronic program guide today (Dec. 13) called ZAP2IT.

In turning its attention to TV screens, Tribune Media Services (TMS) intends to leverage its strong presence as a supplier of print television listings along with the relationship it has established with advertisers in those guides.

"One of the things we've heard from cable operators is that not only are they interested in an alternative in the onscreen program guide market, they also want to make the guide more local in nature," says Barbara Needleman,



vice president-entertainment products at Tribune Media Services. As one incentive for cable operators, TMS will hand over local ad sales and branding to them. A passive, scrolling guide will go into late-stage testing in the first quarter of next year and launch commercially in the second quarter, Needleman says. An interactive guide targeting digital cable will launch by year-end.

Cable operators say they're interested in an alternative to Gemstar/TV Guide, the two industry powerhouses that are in the process of merging, but

will require full indemnification from TMS parent Tribune Co. The reason: The high probability of a lawsuit from Gemstar, which has a hammerlock on patents for electronic program guides (EPGs).

Needleman acknowledges the patent challenge, but says ZAP2IT is exploring alternatives, including developing new, unpatented technology or licensing Gemstar's technology.

Still, TMS' move has analysts scratching their heads. "Tribune can try to get around Gemstar's intellectual property however it wants, but Gemstar's patents are hard to get around," says one analyst. "Plus, there's no compulsory license here, so Gemstar doesn't have to license to them." ■

Media General doubles its TVs in \$605 million merger

Media General Inc. becomes the second-largest owner of CBS affiliates after the network itself with its \$605 million purchase last week of Spartan Communications Inc.

Pending FCC and Justice Department approval, Richmond, Va.-based Media General will exactly double the size of its TV group with Spartan's 13 stations: 11 CBS affiliates (that includes an LMA'd station) and two ABC affiliates. The merger includes four CBS affiliates in Wichita, Kan., two of which apparently will have to be divested to conform with FCC rules, and two CBS affiliates along with an LMA with a UPN affiliate in Greenville, S.C./Asheville, N.C., one of which apparently will have to be spun off.

Media General already owns six CBS affiliates, for a grand post-divestiture total of 14 (CBS owns or operates 16 of its affiliates).

Besides its newly won clout with CBS, the deal gives Media General "an increasingly rare opportunity to expand rapidly and effectively in our chosen region," the Southeast, Chairman J. Stewart Bryan, said last Wednesday in a news release. General Media's TV household coverage in that region will grow to 30% from 22%, he said.

The biggest market Media General is buying into is Greenville/Asheville, which Nielsen ranks as No. 35. Spartan's WSPA-TV is the top station in the market, Bryan said. All of Spartan's stations are ranked No. 1 or 2 in their markets, he added.

Media General also is acquiring: WNEG-TV Toccoa, Ga./Greenville/Asheville (and an LMA with WASV-TV

The deal gives Media General "an increasingly rare opportunity to expand rapidly and effectively in our chosen region," the Southeast.

—Media General's J. Stewart Bryan

Asheville); WKRQ-TV Mobile, Ala./Pensacola, Fla. (market No. 62); KWCH-TV Wichita (No. 65), KBSD-TV Ensign/Wichita, KBSL-TV Goodland/Wichita and KBSH-TV Hays/Wichita, Kan.; WJBF(TV) Augusta (No. 115) and WRBL(TV) Columbus (No. 127), Ga.; KIMT(TV) Mason City, Iowa/Rochester, Minn. (No. 153); WMBB(TV) Panama City, Fla. (No. 157), and WBTW(TV) Florence/Myrtle Beach, S.C. (No. 116).

Wall Street wasn't happy with the deal, which will dilute short-term earnings per share: Media General's stock price dropped to \$46.75 last Wednesday. But the price rebounded to trade at nearly \$50 last Friday. In announcing the merger with Spartan, Media General said it will buy back up to \$250 million worth of its stock, which Bryan said is "trading at a substantial discount."

Privately held Spartan Communications, based in of Spartanburg, S.C., is chaired by lawyer Tom Watson Brown, a minority owner of the NFL Atlanta Falcons.

In October Media General closed on the \$1.4 billion sale of its cable systems in Northern Virginia to Cox Communications Inc.

In another TV deal last week, E.W. Scripps Co. said it would buy NBC affiliate KMC1(TV) Lawrence/Topeka, Kan./Kansas City, Mo., to create a duopoly with its KSHB-TV Kansas City, also an NBC affiliate. KMC1 is owned by Monte and Doris Miller's Miller Broadcasting Inc.; a price was not disclosed. Scripps has been operating KMC1 under an LMA (with an option to buy) since March 1996.

—Elizabeth A. Rathbun

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*Nielsen HomeVideo Index. Season to date through 11/99. Basic Cable Daytime: Monday-Friday, 10am-4pm program based average TLC Daytime:
Monday-Friday, 12pm-5pm program based average. Ranking excludes kids' networks (Nickelodeon, Disney, Fox Family, Cartoon Network).

www.americanradiohistory.com

TV vexed by Netcasts

Canadian retransmission of Buffalo stations over Web draws ire; court battle looms

By Paige Albiniak

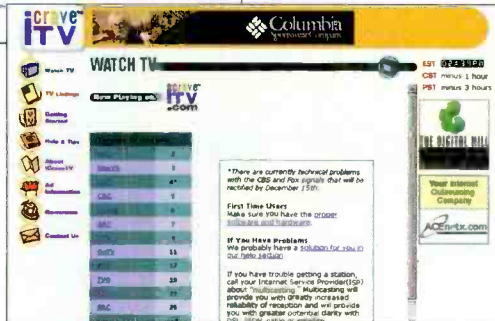
ICraveTV.com might have been more aptly named iCrave-a-lawsuit.com.

Broadcasters and copyright holders last week reacted strongly to the new Canadian Internet service, which streams the signals of 17 TV stations in the Toronto designated market area—including five in Buffalo, N.Y.—over the Internet. The service is intended only for viewers located in Canada, but a would-be viewer can easily penetrate the screening system.

Last Thursday, four out of six Buffalo TV stations sent iCraveTV.com a letter asking the Web site to remove their programming. In addition, TVRadioNow, iCraveTV's parent company, founded



iCraveTV.com is expecting a legal battle for its right to stream signals from five U.S. TV stations over the Internet.



by William Craig, received similar letters from Canadian broadcasters last

week. The National Football League and other copyright holders also informed iCraveTV that they considered the action to be infringing their copyrights and that legal action would follow if the TV signals were not taken down.

Craig says he expected lawsuits when he launched the site. "We're continuing to operate, and we feel that we are operating within the law," says Craig, a 25-year broadcast and cable veteran. "We are merely redistributing broadcast signals live and unaltered."

The legal fight that is sure to follow hinges on two key points. First, Craig argues that under Canadian copyright law, iCraveTV.com would be defined as a "retransmitter." Canadian

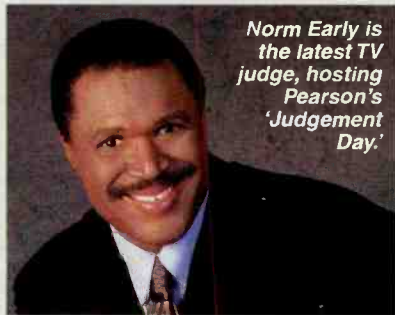
law currently includes cable, satellite and some wireless under that broad definition, which could leave the door open for Internet transmission of TV signals. Canadian law, unlike U.S. law, does not require distributors to get the permission of local broadcasters before retransmitting their signals, so iCraveTV only need jump through the copyright hoop in Canada to continue operating there.

It may not be so simple in the U.S., however, where copyright law much more specifically applies to cable and satellite (see story, Special Report, p. 78), and where any retransmitter must get the local broadcaster's permission. Though iCraveTV.com is trying to keep its program distribution limited to Canada, the plaintiffs in question are American.

The second issue that the courts—and quite possibly the U.S. Congress and Canadian Parliament—will have to address is whether the public interest favors broadcasters' right to protect their local market or whether it favors the public's right to view the content they want to see. Broadcasters argue that if they cannot protect their local markets, they will lose advertising dollars and go out of business, thereby endangering the system of free over-the-air broadcasting.

New technologists, such as Craig and iCraveTV, say the public's interest is best represented by giving them access to all kinds of content from all over the world. ■

So, Pearson thinks its funny



Norm Early is the latest TV judge, hosting Pearson's 'Judgement Day.'

Pearson Television has two new reasons to laugh: The company is considering adding a new comedy game show to its NATPE slate, and *Seinfeld* alum John O'Hurley will join *To Tell the Truth*.

The pilot for half-hour strip *So You Think You're Funny*, from Bud Friedman Entertainment and Team Entertainment, is due to arrive in Pearson's hands this week. Pearson will make a firm decision whether to

take the show out soon after, says Joe Scotti, Pearson's executive vice president of domestic distribution and marketing. The pilot is being shot at the Improv in Las Vegas and pits comedians against one another.

O'Hurley, famous for shouting "Elaine!" as *Seinfeld*'s J. Peterman, has signed on to host Pearson's new syndicated game show *To Tell the Truth*. Like this year's *Family Feud*, the show is based on a format in the Mark Goodson library, which Pearson owns. During the show, contestants try to convince celebrity panelists of a lie or truth about themselves.

"[The host] is the orchestrator, the moderator, the facilitator. He's the guy who will seize the moment and get a laugh," says Scotti. A pilot for *To Tell the Truth* was scheduled to be shot Sunday, Dec. 12. Scotti says the company has accepted some offers from stations, and will continue selling the show going into the NATPE convention in New Orleans in January.

Pearson is also bringing its first court/talk show to the convention, *Judgement Day*. Former Denver District Attorney Norm Early is hosting. A jury of seven peers will be chosen from the audience at each show to decide whether someone has been morally wrong. As part of the promotion for the show—during which people can "settle their beefs"—Pearson is planning on sending out various choice cuts of beef to potential buyers. —Melissa Grego

PREMIERES
FALL 2000!

Hosted by
Jeff Wadlow



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DirecTV makes local deals

By Paige Albinlak

Now that satellite providers can offer local TV signals in local markets, it hasn't taken DirecTV long to announce that it has most of the pieces in place to go full steam ahead with a local plan.

As expected, DirecTV last week announced agreements with ABC and NBC to carry the two networks' owned-and-operated stations. DirecTV signed a carriage agreement for Fox Broadcasting's 22 O&Os in September.

Of the four major networks, only CBS still has not signed a retransmission consent agreement with DirecTV. "We're having very productive conversations," says CBS Senior Vice President Martin Franks. "I see no reason to think that we won't have a very timely agreement."

DirecTV also said it plans to launch a spot-beam satellite into its main orbital slot at 101 degrees west longitude by the end of 2001.

EchoStar also is considering launching a spot-beam satellite, analysts say. Spot-beam satellites, which target a satellite beam to one market, will allow the companies to re-use spectrum and carry more signals. The technology will help satellite companies comply with the law, which requires them to carry all local TV stations in the markets they serve by Jan. 1, 2002.

DirecTV last week announced a "multiyear" deal to carry Disney-owned ABC's television stations, but would not disclose how many years the contract covers. DirecTV also agreed to carry SoapNet, Disney's new 24-hour-a-day soap opera channel.

DirecTV offers local service in New York, Los Angeles, Denver, San Francisco and Washington. It plans to offer service later in 16 more markets. The service consists of ABC, CBS, Fox and NBC affiliates and a national PBS feed for \$5.99 a month.

EchoStar, which has a carriage agreement only with Fox so far, plans to offer the same package for \$4.99 a month. EchoStar already is offering service in 13 markets. Sources say it will soon announce the remaining 20 markets it plans to enter in the next few months. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Packing parachutes

Now, how should Viacom and CBS employees jittery about their jobs interpret this one? A close look at the SEC filings related to Viacom's takeover of the broadcaster shows that Viacom has laid out a detailed severance plan for its executives. Among other things, vice presidents get two years added to the base of a compensation formula used to calculate severance, and senior vice presidents get three years. CBS, however, appears to have done nothing to make any of its ousters more comfortable. Does that mean CBS Chairman Mel Karmazin, who will become president of Viacom, isn't as protective of his employees as Viacom Chairman Sumner Redstone is? Or does it mean that Viacom types should watch carefully how Redstone readily cut loose his two most trusted lieutenants to placate Karmazin? CBS wouldn't comment and Viacom's spokesman couldn't be reached. CBS does, however, have the right to put in a plan similar to Viacom's after Mel completes his takeover.

LOS ANGELES

High speed, high stakes

Now there's a tactic for getting attention. Given that BROADCASTING & CABLE reporter Price Colman filed his final story last week after scoring \$3.8 million, after taxes, in the Colorado Lottery, Internet service High Speed Access apparently wanted to raise the stakes to get people to attend a press conference at next week's Western Cable Show. Stapled to a press release sent to our office was a ticket for last Wednesday's \$8 million Colorado Lotto drawing. (No, it didn't win.)

WASHINGTON

Lucent lags

Lucent Digital Radio last week said it will miss the Dec. 15 deadline for submitting test data on its technology to the National Radio Systems

Committee. The NRSC is coordinating tests by rival companies, and the data will be used to aid the FCC's effort to launch a digital service. The commission started its digital radio rulemaking Nov. 1. Lucent Senior Vice President O.J. Benjamin told NRSC officials last week that a separate information request by the FCC has priority and that the NRSC data will be submitted "as soon as practicable," probably by Jan. 24. NRSC officials and Lucent's rivals at USA Digital Radio and Digital Radio Express are said to be angered by Lucent's delay and to consider last week's announcement a stalling tactic. Lucent has criticized the ongoing tests as invalid for comparative analysis because they are being conducted under varying conditions established by each company. Lucent is pushing for a second round of trials to be conducted under identical conditions in mid-2000.

CEDAR RAPIDS, IOWA

LPDTV

There are 111 digital TV stations on the air, but most are broadcasting at less than a third of their permitted power, according to Decisionmark Inc. The company is closely tracking the rollout of DTV for TitanTV, a database that will allow consumers considering the purchase of a DTV set or PC card to check on how many DTV signals are available in their area and what kind of antenna is needed to bring them in. Decisionmark plans to formally introduce the service at the Consumer Electronics Show on Jan. 6 and promote it heavily at NATPE. It will be accessible over the Internet at www.TitanTV.com.

According to Decisionmark's Jack Perry, DTV stations are running at low power because few consumers now have either sets or PC able to receive the signals. To encourage them, Decisionmark will also try to track every buyer of DTV reception gear that accesses its signal database and make it available to broadcasters.

FINANCIAL WRAP-UP

Week of December 6-10

WINNERS

	12/10	% change
BSkyB	\$95.00	23.38
Echostar	\$91.50	22.31
Radio One	\$82.00	20.59
NTL	\$118.50	16.89
USA Networks	\$48.88	16.02

LOSERS

	12/10	% change
TCI Satellite	\$7.25	(15.64)
ANTEC	\$42.69	(12.88)
Big City Radio	\$4.06	(10.81)
Spanish Bcst	\$32.38	(7.17)
Granite	\$13.00	(6.73)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (12/09/98-12/10/99)



Week ending 12/10
 Close 313.73
 High 314.63
 Low 306.41

1.9%

CABLE TV (12/09/98-12/10/99)



Week ending 12/10
 Close 347.15
 High 350.43
 Low 330.85

4.6%

RADIO (12/09/98-12/10/99)



Week ending 12/10
 Close 984.76
 High 989.08
 Low 965.31

5.7%

DOW JONES

Week ending 12/10
 Close 11224.70
 High 11224.70
 Low 11068.10

0.5%

NASDAQ

Week ending 12/10
 Close 3620.28
 High 3620.28
 Low 3546.01

2.8%

S&P 500

Week ending 12/10
 Close 1417.04
 High 1423.34
 Low 1403.88

1.1%


LEHMAN BROTHERS

Leader in Equity

Selected Transactions

November 1999

\$501,100,000



Initial Public Offering

LEHMAN BROTHERS

October 1999

\$1,129,375,000


MediaOne Group

Premium Income Exchangeable Securities ("PIES"SM)

LEHMAN BROTHERS

August 1999

\$353,625,000




Class A Common Stock

LEHMAN BROTHERS

July 1999

\$268,115,600




CUMULUS

Class A Common Stock

LEHMAN BROTHERS

December 1998

\$3,182,625,000



Initial Public Offering

LEHMAN BROTHERS

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Blind Date

In November '99, Blind Date Has Grow
In The Metered Markets In



New York/WWOR

2.9/5

Up +32% In RTG
Over Nov. '98 TP

Los Angeles/KCOP

3.5/7

Beats Ricki Lake LI

New Orleans/WNOL

4.5/12

#1 In
Time Period

San Antonio/KABB

2.9/14

#1 In
Time Period

St. Louis/KPLR

2.7/13

#2 In
Time Period

Milwaukee/WISN

4.6/13

#2 In
Time Period

blind date



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Heats UP!

**n +29% In HH Rating From October '99
Including All Of The Top Ten.**

Market	Station	Time	Nov. '99 vs. Oct. '99 % Increase	
			HH RTG	HH SHR
New York	WWOR	11P	+16%	+25%
Los Angeles	KCOP	6P	+30%	+40%
Chicago	WPWR	3:30P	+30%	+17%
Philadelphia	WPHL	2:30A	+18%	+14%
San Francisco	KBHK	12:30A	+29%	+25%
Boston	WSBK	11P	+29%	NC
Dallas	KDAF	12:30A	+35%	+22%
Washington DC	WUSA	1:30A	+18%	+17%
Detroit	WDWB	11:30P	+27%	NC
Atlanta	WATL	12M	+14%	+17%

Source: Nielsen, WRAP, % rtg increase = MM Weighted avg (all M-F telecasts) Nov '99 vs. Oct '99, individual market numbers reflect Nov '99 HH rtg/shr

Alliance pushes for airtime

Campaign reform group wants broadcasters to pledge five minutes per day

By Paige Albiniak

The Alliance for Better Campaigns is pressing broadcasters to live up to an agreement the group says broadcasters made last year to provide five minutes of substantive campaign coverage on each of the 30 nights leading up to an election.

"We simply have to take American democracy off the auction block, and this is a way of getting it done," said former CBS anchor Walter Cronkite, honorary co-chairman of the Alliance. The organization also plans to monitor local TV stations' political coverage with the help of 22 state-based civic and academic groups.

The Alliance's premise is that candidates won't need as much money to run for office if they don't have to pay for so much broadcast time, taking some of the emphasis off special-interest contributions. In its former incarnation—Free TV for Straight Talk, headed by ex-*Washington Post* political reporter Paul Taylor—the group pushed broadcasters to offer free airtime to politicians, but dropped that approach last year after it became clear that Republicans on Capitol Hill had no interest in advancing any legislation that included free airtime.

The Alliance's push for more candidate coverage this time around directly follows a recommendation made last year to the FCC by the presidential advisory committee on the public interest obligations of digital broadcasters—known as the Gore Commission.

In that report, a group of 22 presidentially appointed representatives from the broadcast industry, public interest organizations, civil rights groups and the creative community agreed that broadcasters should voluntarily provide five minutes a night of political discourse. The five broadcasters on the commission, including Co-chairman and CBS Entertainment President Leslie Moonves, signed off on that report.

But broadcasters are mostly ignoring advocacy groups' continued call for compliance, said Norm Ornstein, Moonves' co-chairman on the commission. "A year later, I, among others, am profoundly disappointed. The core rec-



Cronkite: 'We simply have to take American democracy off the auction block, and this is a way of getting it done.'

ommendations [of the report] have not been met at all." The National Association of Broadcasters does not oppose stations increasing their coverage. "If stations want to do five minutes a night prior to the election, they should be commended for that," says NAB spokesman Dennis Wharton. "One of the challenges will be getting the candidates to actually appear." In 1996, NAB documented that candidates rejected \$15 million in free airtime offered by local stations, Wharton says.

The Alliance says studies find that while broadcasters are reaping more political advertising dollars than ever, their political coverage is dwindling. A study of last month's mayoral races in Baltimore, Philadelphia and San Francisco showed that in the month leading up to the elections, viewers saw approx-

imately 30 seconds per night of "candidate-centered discourse," although stations aired two to three minutes each night of general election coverage.

Conversely, Taylor says, campaigns, parties and issue groups are expected to spend more than \$600 million on approximately two million political ads in 2000.

Wharton says the FCC requires broadcasters to offer advertising space they could sell to others at full price to politicians at a 30% discount. "So the idea that this is a grand revenue extravaganza for broadcasters is simply wrong," Wharton says.

Last October, the Alliance renewed its call to broadcasters to increase campaign coverage in a letter published in *The New York Times* and *BROADCASTING & CABLE*. The letter was signed by Cronkite and former Presidents Gerald Ford and Jimmy Carter. All three serve as honorary co-chairmen of the Alliance, which is funded by grants from the Open Society Institute and The Pew Charitable Trusts. The Alliance also plans every other year, starting in 2000, to give the network and local station with the best campaign coverage an award named in Cronkite's honor. ■

Full (power) disclosure

Existing full-power TV stations planning to boost their digital signal strength beyond initially allotted coverage areas must inform regulators by Dec. 31.

The notification is required because the FCC needs by the end of the month to certify which low-power TV stations are eligible for new "class A" licenses that will protect them from being bumped off the air by new full-power stations. The LPTV provision was included in an omnibus spending bill passed Nov. 29. Previously, all LPTV stations were considered "secondary" licensees and could have been evicted from their channels when new full-power outlets came on line.

The law stipulated that LPTV stations will not be given protected status if their signals conflict with existing stations' current service areas or any future plans to maximize their coverage.

Full-power stations planning to boost their power to maximum allowable levels must submit detailed applications by May 1.

Meeting the deadlines is particularly critical to UHF stations because the FCC last fall granted them authority to boost the power of their digital signals—initially capped at 200 kW—to 1,000 kW.

Generally the new law mandates that the service area of an existing LPTV station be protected while its class A license is pending, as long as no interference with filed full-power maximization plans is predicted by the FCC's models.

—Bill McConnell

More than a Million Reasons why ABC was #1 in November



- Reach:**
- **#1** in average weekly reach (Viewers 2+).¹
- Primetime:**
- **#1** in Adults 18-49, 25-54, Viewers 2+, Teens and Kids in the November Sweeps.²
 - **#1** in 48% of all primetime half hours season-to-date.³
 - **#1** on four nights of the week (and #2 on the other three) season-to-date.⁴
 - **#1** new drama - *Once and Again*.⁵
 - **#1** movie - *Annie* presented by the *Wonderful World Of Disney*.⁶
 - **73%** of regular programs delivered season-best performances in the November Sweeps.⁷
- Daytime:**
- **#1** in Young Women for 23 consecutive years (Jan-Dec).⁸
 - **#1** daytime drama in Young Women - *General Hospital*.⁹
 - *The View* is up 17% in Women - the highest gain for any network daytime show.¹⁰
- News:**
- *Good Morning America* up 31% over last year in 4th quarter.¹¹
 - **#1** primetime news magazine season-to-date - *20/20 Wednesday*.¹²
- Sports:**
- **#1** show for Men in primetime and **#1** sports franchise - *Monday Night Football*.¹³
 - **#1** in *College Football* (posting advantages over CBS by up to 29% and NBC by up to 107% in Viewers 2+, Adults 18-49 and Men 18-49).¹⁴
- Kids:**
- *Disney's One Saturday Morning* placed 3 half hours in the Top Ten in the November Sweeps.¹⁵
- Late Night:**
- *Politically Incorrect* up 22% in Viewers 2+ and 20% in Adults 18-49.¹⁶

And oh yeah, a little show called *Who Wants to be a Millionaire* was the most watched new program of the year, reaching over **161,000,000** people in **18** days!¹⁷



America's Broadcasting Company

Nielsen Television Index Audience Estimate Sources. 1. Client Cume System - 1 spot per quarter hr. for entire broadcast day for each week from 9/20-11/28/99. 2. Primetime all shows 11/4-12/1/99. 3 & 4. Primetime regular shows only among Adults 18-49 from 9/20-11/28/99 excludes overruns. 5. Adults 18-49 from 9/20-11/28/99. 6. Viewers 2+ from 9/20-12/5/99. 7. Regular show comparison of Adults 18-49 from 11/4-12/1 as compared to 9/20-11/3/99. 8. Women 18-49 Annual Averages, Jan-Dec each year. 9. Women 18-49 from 9/27-11/21/99. 10. Women 18-49 comparison 9/27-11/21/99 vs 9/28-11/22/98. 11. Adults 25-54 comparison 9/27-11/21/99 vs 9/23-11/22/98. 12. Adults 18-49 from 9/20-11/21/99. 13. Men 18-49 from 9/13-11/21/99. 14. 8:30-11/21/98. 15. Kids 2-11 on Sat. AM from 11/4-12/1/99. 16. Viewers 2+, Adults 18-49 comparison Tues. - Fri. telecast only 10/26-11/21/99 vs 9/27-10/24/99. 17. Persons cume Facility one spot per minute 11/7-11/24/99. Qualifications available upon request.



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

No more program access, Sachs says

The cable industry plans to oppose renewal of program access rules in 2002, NCTA President Robert Sachs said at a year-end press briefing last week. Those rules, which expire in October 2002, require cable companies that own both operators and networks to provide programming to all comers at fair prices. The FCC has discretion to renew the rules.

"They were crafted at a time when there was a concern that new and independent programmers wouldn't be able to gain carriers," Sachs said. "There have literally been a couple of hundred networks created since that time, and only a handful of program access complaints. I don't think the same case can be made in 2002 that was made in 1992, so we would oppose efforts to extend program-access requirements."

Sachs also expects Congress to focus next year on providing access to technology to those who don't

have it. Congress plans specifically to look at competitive high-speed data service offerings, satellite TV for households in rural areas and compulsory copyright licenses for online service providers (OSPs). Sachs doesn't expect Congress to pass any legislation on broadband access next year.

Congressional leadership did promise at the end of the session, however, to pass a bill next year that would offer government-backed loans for companies that want to provide satellite TV in rural areas. The cable industry—particularly small and independent cable companies—opposes the measure, calling it a federally backed subsidy for a competitor.

Congress pushes FCC on satellite rules

After taking years to pass a new satellite TV law, several key lawmakers last week urged the FCC to move quickly on two rulemakings the law requires.

Senate Commerce Committee Chairman John McCain (R-Ariz.), House Commerce Committee Chairman Tom Bliley (R-Va.), House Commerce Committee Vice-Chairman Mike Oxley (R-Ohio) and House Telecommunications Subcommittee Ranking Member Ed Markey (D-Mass.) asked FCC Chairman William Kennard to complete within six months a study that would recommend changes to the picture-quality standard used to

evaluate whether households are eligible to receive imported TV feeds.

"This viewability standard, which was first implemented over 40 years ago, may need to be updated to reflect consumers' current expectations of what is acceptable picture quality," the letter said.

Lawmakers also asked the FCC to complete within three months rules that define what "good faith" price negotiations are. The law gives satellite companies six months to carry local TV signals before they have to complete carriage negotiations with broadcasters. The lawmakers are worried that without a clear definition of "good faith," negotiations could fail, which could lead to cut-offs of subscribers' local TV signals.

"We believe the mere possibility of such a scenario is a compelling reason for the Commission to clarify what constitutes 'good-faith negotiations' as quickly as possible," the lawmakers wrote.

Cable asks FCC to keep report short

Regulators last week heard a long list of suggestions for improving a plan to impose broadband deployment reporting requirements on the cable industry and other telecommunications providers. Cable companies generally asked the FCC to keep the mandates to a minimum, but trade groups and companies voiced their ideas separately rather than as a uni-

fied front. The National Cable Television Association said companies should be exempt from reporting requirements unless they have 5,000 broadband data subscribers nationally, or 1,000 in a particular state. The American Cable Association, which represents smaller systems, said the threshold should be 2,500 subscribers nationwide. Reports on cable telephone subscribers should be limited to operators with 50,000 users nationwide or 10,000 in an individual state. Subscriber reports also should only be required annually and should not duplicate data already being submitted, NCTA said. AT&T Corp. opposed any permanent reporting mandate. Instead, the agency should require data only for specific, one-time proceedings. Comments are due Jan. 7, 2000; replies Jan. 27, 2000.

FCC starts DTV public interest review

The FCC at its monthly meeting this week is expected to request suggestions for public interest obligations that should be imposed on digital TV stations. Congress ordered the FCC to come up with DTV obligations as part of the 1996 Telecommunications Act. The inquiry comes roughly a year after the Presidential advisory committee on the public interest obligations of digital broadcasters—also known as the Gore Commission—recommended some obligations, including a voluntary code of conduct and five minutes per night of voluntary political airtime in the 30 nights leading up to an election.



Robert Sachs opposes efforts to extend program-access requirements.

“When it came to upgrading our equipment, Sony’s Betacam SX technology took us into the digital future without making our Court TV archives history.”

-Rob Pumo, VP Operations, Court TV



“Every big trial you can think of, we’ve got it on Betacam SP[®] tape. It’s our lifeblood. So when we upgraded our studio, we needed a digital system that could still play that tape back for us,” says Rob Pumo, VP Operations at Court TV. “Sony Betacam SX[®] technology was exactly what we were looking for. Play back compatibility and improved picture quality were the clinchers.”

Working with Joe Schwinghammer, Director of Engineering at Court TV, Pumo says that Sony Betacam equipment’s

compatibility made the transition from analog smooth—both technologically and physically. “The VTRs fit into our studio racks as if they’d been made for our shelves. It couldn’t have been easier.”

In fact, with over three hours of record time, and less expensive tape stock, even the cost of running

a Betacam SX studio is more efficient. “Before the transition, our

equipment was seven to eight years old. Now we not only save on tape

costs, but our engineers don’t have to spend hours replacing heads and

drums,” according to Pumo. “Instead, they can invest their time

in more important things.” Even better was the knowledge that it

came from Sony. “When you think of broadcast equipment, service

and support, no one has a better reputation than Sony. And

we didn’t need a jury to tell us that Sony Betacam SX

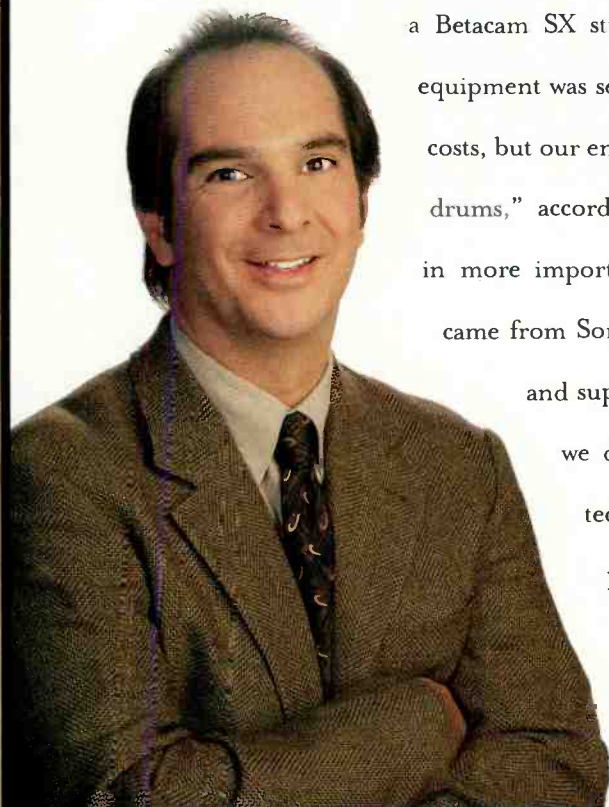
technology would help us keep our archival footage while

positioning us perfectly for the all digital future.”



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SLIME!

Heads up! It's Nickelodeon- the #1 kids' network of the millennium, clocking 50% of all hours kids spend watching TV.*

How did we slime our way to the top? With your ongoing support and the power of our #1 recipe: putting kids first.

We've created a TV community where kids feel connected, respected and occasionally covered in gobs of green goo.

Win or ooze, kids believe in Nick, 'cause Nick believes in kids.

Hey Now!



Click
Nick at
nick.com

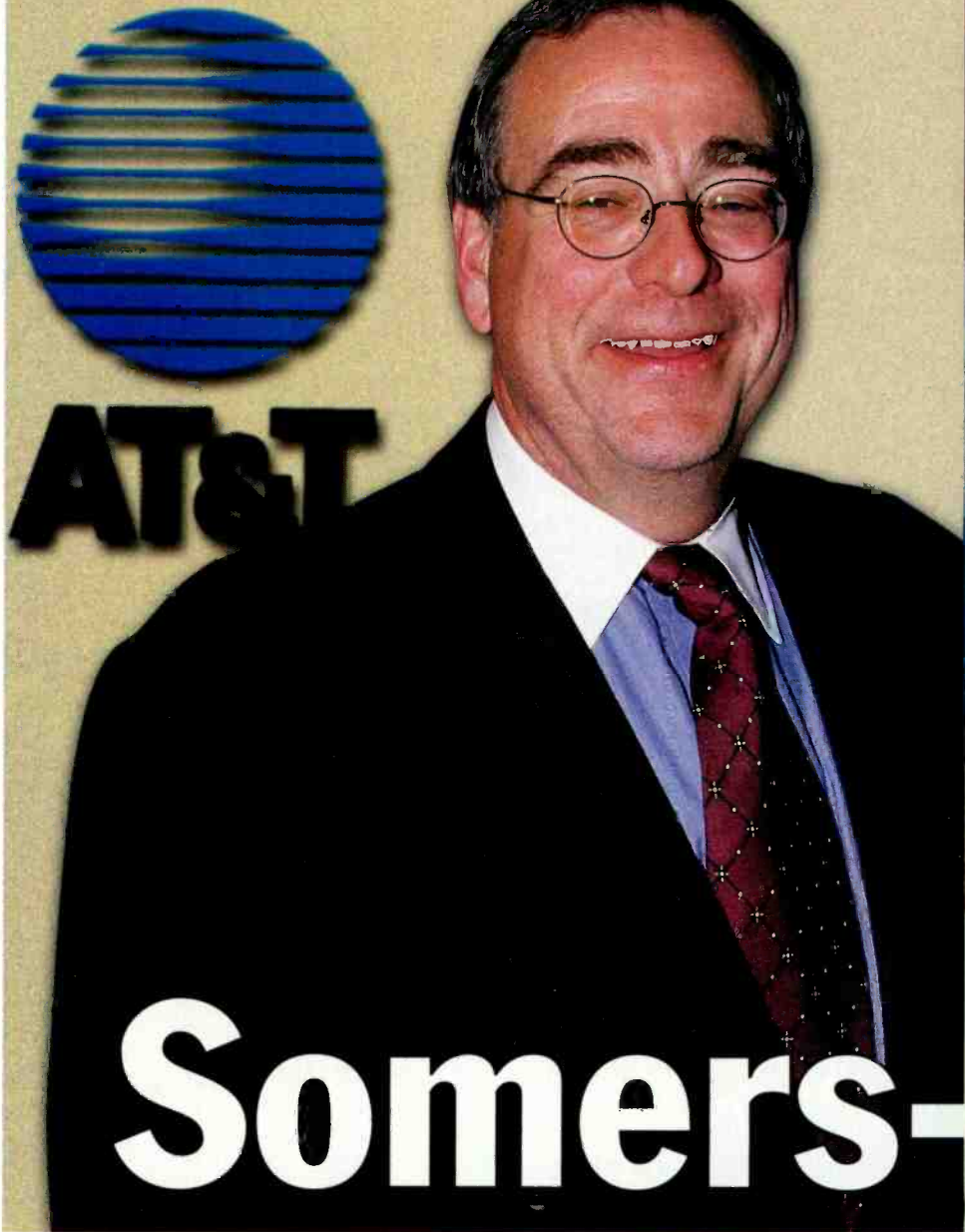
*Source: Nielsen, NTL, NHI and NSS 9/7/98-9/5/99 based on Nick total day; Kids 2-11 share of national kids commercial programming subject to qualifications, which will be supplied upon request.
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This year's cable television conference and exposition starts Tuesday, Dec. 14, at the Los Angeles Convention Center. More than 30,000 are expected to attend, including more than 300 exhibitors. With its theme of "Wired2K," the focus will be on the approaching new era of entertainment and telecommunications services.

- 31 Top 25 TV networks**
The top television networks—satellite, broadcasting and cable—ranked according to revenue.
- 44 Stood up** CNN's strategy of appointment viewing was supposed to bring broadcast savvy to cable news; but is it enough to pump up ratings?
- 50 Filling the top slots**
New media and industry consolidation have made high-profile headhunters hotter than ever.
- 59 Network makeovers**
How three channels—Court TV, Fox Family and Odyssey—repositioned their brands, and how the strategies are working.
- 68 Ground zero** In the battle over open access, Portland, Ore., is on the front lines.
- 76 Access forum** Former FCC chief of staff Blair Levin weighs in on the open access issue.
- 78 Pirates of the Internet?** Copyright issues lag behind video streaming technology.
- 82 Where are they now?** Former ATC head Trygve Myhren left the industry years ago, but still maintains an interest and significant influence in cable.
- 88 Cable cop** Everyone thought the FCC's Deborah Lathen would have little to do after rate regulation ended; they couldn't have been more wrong.
- 92 Who wants to be a game show host?**
Before *Millionaire*, there was Comedy Central's Ben Stein. B&C talks to the man who gives away his money.

Photo: Tom Sobollik / Black Star



For months, Dan Somers and other AT&T executives have bragged about the size of their investment in cable—\$120 billion in acquisitions and system upgrades. Last week, however, the story began to change. Rather than emphasizing how heavily the company is spending on cable, Somers was downplaying the investment.

It's not really \$120 billion, the newly appointed president of AT&T Broadband & Internet Services told analysts and reporters at last week's PaineWebber media conference in New York. It's only

\$56 billion.

Yes, buying Tele-Communications Inc. cost \$50 billion in AT&T stock and assumed debt; and the planned MediaOne Group Inc. deal will run \$60 billion. And a few billion more will go for upgrading systems and deploying equipment for telephone and high-speed Internet service.

But, according to Somers, the investment shouldn't include such things as MediaOne's international portfolio that AT&T is selling for \$18 billion, or TCI's holdings in other operators like Cablevision, or a \$5 billion stake in high-speed Internet service Excite@Home

By John M. Higgins

*And the livin'
won't be easy
for the man
charged with
making AT&T's
\$120 billion—er,
\$56 billion—
cable investment
pay off*

time

Corp. Said Somers: "We didn't pay as much as everybody says."

Chairman Michael Armstrong echoed the sentiment, regretting the higher number "that gets into every newspaper," a number that passed his lips in public just last month.

The Wall Streeters noticed the change in rhetoric. "Suddenly, they cut their figure in half," said one money manager. "It was a pretty startling departure."

Whether Somers is merely mathematically accurate or indeed fairly depicting AT&T's plunge into cable isn't the point. Some Wall Street executives take the new AT&T party line as a reaction to mounting anxiety over

whether the company can get much of a return out of however many billions of dollars are being spent. Somers and Armstrong are almost betting the company that they can use cable to leverage AT&T's core skill in the sagging long-distance business to generate money in the local telephone business.

"Somers dismisses any notion that he's playing games with the numbers. "We're not trying to diminish what we've done," Somers said. "We're trying to get investors to understand what we've bought."

Lehman Bros. media analyst Larry Petrella called AT&T Broadband's operating performance "dreadful." Petrella believes in the company's plan in the long run. But even if the company sticks to it, he doesn't see meaningful new revenues coming out of telephone or Internet services until 2001. "In the meantime you've got a lot of capital spending; there's plan to upgrade."

Petrella also believes AT&T is understating its capital spending. "Strategically in the long run, they're doing the right thing, but in the meantime, there's a lot of execution risk."

AT&T has had its share of good news. America Online and other Internet providers' attack over open access to its high-speed data business has proven difficult, but AT&T so far has kept it from exploding into a federal issue and is winning most rounds with city officials (see story, page 68). After wresting MediaOne away from Comcast Corp., the deal appears on track to close next spring.

Somers has good operating news as well. Sales of digital cable are far better than many industry executives expected, with companywide penetration expected to reach 17% of AT&T's 11.4 million customers. In pockets, the numbers look even stronger. In AT&T's Tacoma system, 30% of subscribers have taken digital. In Dallas and Denver, penetration has passed 25%. The fat packages of basic cable, pay movie and pay-per-view channels are bringing \$12-\$15 per unit in revenue and a cash flow margin of more than 60%. Somers is confident enough to predict that companywide penetration will exceed 25% by the end of 2000, with 2.5 million-3 million customers signed up.

That cash flow will be important because the core basic cable business is expected to be anemic, with subscriber growth of just 1.5%-2%. However, the company plans to enact a rate increase averaging 6% of its customer base.

Upgrades to allow systems to carry both Internet and telephone traffic are on schedule and a bit under budget, with 51% of plants now allowing two-way communications, about double the level a year ago. That's still far lower than other large operators like Cox Communications and Time Warner Inc. are, however.

Internet access is a slower business, with year-end subscribers expected to stand at just 200,000 units. The company, however, has worked through some of the kinks in the complicated installation process and is now adding 1,000 subscribers per day, up from just 250 daily at the beginning of the year.

On the phone side, AT&T still has a mere 200 customers, mostly in Fremont, Calif. ("But those are paying customers," one AT&T executive said effusively.) Trials have been launched in eight areas, but those are generally just slivers of the market.

More good news: The cost of adding a new subscriber is falling. Once the network is upgraded and activated for two-way traffic, it was expected to cost AT&T \$840 per phone subscriber to install a network interface unit, digital terminal and other gear. Vendors, however, have been eager to establish a beachhead as suppliers in what looks like will be a very big game, slicing their prices 30% to \$590.

Somers may try to minimize AT&T's investment, but not the challenge. "Our operating performance is substandard; you don't have to be a wizard" to see it. Part of that is the dislocation from all the system swaps and purchases; part of it is that AT&T is shedding TCI's high-margin rural systems in favor of beefing up in less profitable suburban markets, where potential sales of new services are more promising.

"It's not because people aren't working hard," he said. But he also acknowledged that he has told AT&T Broadband executives that he doesn't "like being last in this industry in terms of operating performance."

The broadband division is burning money quickly, with cash flow dropping 25%-27% compared in the past two quarters. Cash flow margins have sagged from the 45% range to about 27%. Somers has a huge task combining all the various systems the company has bought, swapped other systems for, or will pick up along with MediaOne.

AT&T executives have much work to do on the nuts and bolts of the cable

operation to really deploy the new services. One problem is that even with TCI's reputation for uneven service, cable executives believe that AT&T didn't fully recognize how much in the organization needed to be fixed. That's partly because AT&T agreed to buy TCI after just a few weeks of negotiation and little initial due diligence.

"They didn't really understand how hard it was going to be to operationalize this stuff," said one TCI executive now with AT&T. "They had a general sense what the state of the plant was, but they didn't see how behind things like billing systems are in this world. It's hard."

Somers says AT&T executives had their eyes wide open, but acknowledged there have been disappointments. "Some parts of the operation I might have thought they'd be further along on," particularly at the system level, Somers said. For all the consolidation and clustering, the cable unit has not generated many efficiencies. "That's been retarded by the fact that these systems have been moving in and out" in joint ventures, sales and trades. Still, "I would have thought we would have had a bit more scale efficiency working for us."

The scope of the problem is easy to see. Take the Chicago market. TCI and AT&T's system shopping and swapping spree will leave the telco with about 90% of the subscribers in the metro area, up from about 30% three years ago. But the cluster is a muddle of 87 different systems, each with different channel lineups, rate structures and varying headend equipment. AT&T will be stuck with 56 headends and 11 customer service centers. That's all spread out over a 75-mile radius from Michigan Ave.

To maximize efficiency in that operation, Somers needs to unify all those properties, interconnecting systems with fiber, shrinking down to a couple of headends and consolidating customer service into one or two large centers. That takes time and costs money, so margins will be depressed further before AT&T can generate strong growth.

AT&T has gotten nowhere in coaxing other operators into cable-telephone joint ventures, something that Armstrong has characterized as vital to his goal of creating a nationwide footprint of local phone networks. Deals have been signed only with operators that are partly owned by AT&T. The company continues to rock the industry

Cable telephone's cost slide

AT&T is finding that once a cable system has been upgraded, the hardware and labor needed to hook up a new telephone customer is 30% cheaper than expected.

Item needed	Before upgrade	After upgrade
Network interface unit	\$350	\$250
Host digital terminal	\$115	\$80
Switching and transport	\$170	\$160
Home battery	\$55	\$0
Installation	\$150	\$100
Total	\$840	\$590

"Our markets are dynamite; we've got presence in them, good household formation growth, great demographics."

with the fight it triggered over open access to cable's high-speed Internet networks.

Further, operators see AT&T executives as dispensing with the carrot and picking up a new stick, a cellular-like "fixed wireless" system. A receiver hung on the side of a house is tied into a home's existing wiring, so it acts like conventional phone system, but takes advantage of some of the infrastructure of AT&T's cellular operation.

AT&T executives are now heavily touting fixed wireless as their other way into the home. Initially envisioned merely as a replacement for plain old telephone service, fixed wireless is now able to offer high-speed Internet access as well, thanks to falling costs and advancing technology.

That would leave AT&T competing directly with fellow cable operators' own data and phone networks. Unless, of course, those operators enter into local phone deals with the long-distance carrier. AT&T Wireless President John Zeglis says flat out that he will not deploy fixed wireless in markets where AT&T has systems or alliances with other operators.

Executives at some MSOs see the new emphasis on fixed wireless as a threat—sign a deal or face an overbuild. Asked

about the plans, a senior executive at one MSO asked, "Did you tell them that we're going to bid for spectrum in all of the markets where they have systems? If they're going to overbuild us, we're going to overbuild them."

Zeglis insisted that fixed wireless services "are not a club, are not a threat. It's not a negotiating tactic." However, Armstrong enthusiastically characterized the fixed wireless system as more lucrative than an alliance with another operator. "The returns are very, very much higher."

That, of course, raises the question of whether AT&T really needed to buy cable systems at all to enter the local phone business. Zeglis showed analysts' projections that deploying fixed wireless may require 70%-80% less capital per subscriber than it takes to buy and upgrade a cable system. An AT&T spokeswoman responded that the company wants to have the video and interactive revenue enabled by cable wherever it can.

It's going to take Somers months to get an entire operating team in place. Carl Vogel, who had been tapped to be essentially the COO last summer, is moving over to Liberty Media Corp. and that slot hasn't been filled. Many other TCI holdovers privately say they're looking to get out once their stock options vest more fully.

Somers has set some key positions. TCI holdover Tony Werner remains executive vice president of engineering. Former Teleport Communications Group executive Curt Hockemeier has been tapped to be chief operating officer of telephony operations. Laurie Priddy was brought in from CableLabs to run interactive services.

Somers figures MediaOne executives may fill some senior slots. But they won't be touchable until that acquisition is complete sometime in the second quarter of 2000.

Whatever the outcome, Somers is optimistic. He expects the cable unit to increase revenues 12%-14% next year. He predicts that cash flow will be flat in the beginning of the year, but increase at more than 10% by the fourth quarter.

"Our markets are dynamite; we've got presence in them, good household formation growth, great demographics," Somers said. "I think there's a lot of progress we can make in the 12 months."

Price Colman contributed to this story.

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Somers: 'I'm not a telco geek'

Know your numbers. Hit your budgets. Don't present a problem without offering multiple solutions. Get accustomed to blunt inquiries. Use lots of sports metaphors and clichés. Don't necessarily expect him to be as decisive as Leo.

That's the advice friends, colleagues and underlings of Dan Somers offer to former Tele-Communications Inc. and MediaOne Group Inc. employees who find themselves working for the new president of AT&T Broadband & Internet Services. Somers was formally named to the post last Monday (Dec. 6). He had been filling it on a supposedly temporary basis following the October ouster of former president Leo Hindery.

Somers, 51, comes to the job with a more diverse background than most senior cable executives: Wall Street, fast food (as an executive, not a burger-slinger), banking, consumer products, radio stations and foreign cable. Most notable to cable executives, Somers was responsible for Bell Canada's frustrating 1994 investment in Jones Intercable Inc. that devolved into a feud.

Cable employees are worried that Somers is a Bellhead, the derisive term outsiders have for old-line telco executives. Despite working at Bell Canada from 1992 to 1997 and then moving to AT&T, Somers eschews the label. "I'm not a telco geek," he says. "Most of my seven to eight years were spent in and around the cable business."

With Hindery gone just eight weeks, ex-TCI executives now at AT&T are still sizing Somers up. Although he's been studying the company for 17 months, "He hasn't come out with a vision, a real plan," says an AT&T BIS executive. "He's more like 'Give me all the facts; let me reflect on them.'"

That may not change even when he establishes his own team. "Information is very important to him," says John Wilson, an investment banker for CS First Boston who has worked for Somers at two different companies. "People who aren't on top of their numbers won't survive."

The biggest rap on Somers is the number of times "CFO" appears on his resume rather than "COO," leaving him heavily experienced in mergers and raising money for companies, but not as seasoned in actually operating them. Somers started his career on Wall Street in the 1970s as a restaurant analyst and investment banker at White, Weld & Co. There he got familiar with the Canadian conglomerate Imasco Ltd., which at the time owned Hardee's and tapped him to be the fast food chain's CFO. He eventually became the parent company's CFO.

But Somers argues that his head hasn't been completely buried in the treasury. Former boss Purdy Crawford, chairman of Imasco, confirms that that after moving from Hardee's to the parent company, Somers had direct responsibility for both the fast food chain and the company's Canada Trust banking unit for about two years until he was named CFO of all of Imasco. "I see a lot of executives in my world that are interested in planning, but not interested in getting down-and-dirty in operations," Crawford says. "I would call him a good



down-and-dirty operational CFO."

It got a lot dirtier. Somers left Imasco in 1990 to become president of Radio Atlantic, a Nova Scotia broadcaster and publisher that was founded by his wife's father, Robert Eddy, in 1955. Just as Somers invested in and took control of the company's four radio stations and two small newspapers, Canada enacted a crushing 7% goods and services tax. With provincial sales taxes already as high as 10%, Canadians rushed south of the border to do their shopping, crushing the retailers on whom Radio Atlantic was dependant for advertising.

"I saw 30% of our revenues dry up in nine months," Somers says. After three years of pain, he cashed out and joined Bell Canada.

To start paying for some of his five children's college education, he retreated to bureaucracy, Bell Canada, where he became CFO of its international investment unit. He and took charge of the Bell Cablemedia PLC cable/telephone operation that had secured a franchise for two-thirds of London.

The company had as many problems as every other cable operator in the market. BskyB proved too much competition—and too controlling of the networks it owned. The expected 50% video penetration of homes passed didn't materialize. It was more like 22%, just 200,000 subscribers.

Somers soon got to play CFO again. He helped package the London cable operation with other assets to form Cable & Wireless Communications. Bell Canada then sold its interest in the entity, recording a \$1.3 billion gain on a \$1 billion investment.

The Jones Intercable investment was almost as frustrating. Bell Canada invested \$275 million in the com-

pany in 1994 in the midst of the first hype wave about cable operators carrying phone calls on their wires. Bell Canada executives, including Somers, saw the deal as the first step of a major phone network in the U.S.

But after Somers left for London, the relationship between the two companies' executives soured. Executives involved in the deal said Jones fought with Bell Canada International CFO Siim Vanaselja over acquisitions, spending on technology and how hard to push in the phone business. It eventually became apparent to everyone that the technology to profitably delivering phone service over cable systems was several years away.

Somers was pretty much out of the Jones picture once he moved to London and said he could offer no explanation as to why the investment, though profitable, failed.

Now, after bouncing from Montreal to London and to suburban New Jersey, Somers is leading his family off to suburban Denver, where he has bought a house to demonstrate his commitment. Somers says he's enthusiastic about the new job.

"I'm not nervous, which is usually a good sign. I'm pretty confident that we can do it here." —John M. Higgins

"I'm not nervous, which is usually a good sign. I'm pretty confident that we can do it here."

Special Report

Top 25 Television Networks

Rank	Network	Est. 1999 revenues (millions)
1	ABC	\$3,474
2	NBC	\$3,380
3	CBS	\$3,300
4	QVC	\$2,438
5	ESPN	\$1,868
6	Fox	\$1,721
7	HBO	\$1,658
8	HSN	\$1,139
9	TNT	\$1,056
10	Nickelodeon	\$1,000
11	USA	\$865
12	TBS	\$804
13	CNN	\$784
14	Showtime	\$636
15	MTV	\$590
16	Discovery	\$576
17	Disney Channel	\$570
18	A&E	\$561
19	Lifetime	\$523
20	Cinemax	\$479
21	Starz	\$434
22	CNBC	\$392
23	Univision	\$370
24	TNN	\$360
25	The WB	\$354

When media types refer to the Big Four, they're usually talking about ABC, NBC, CBS and Fox. That's true when it comes to viewership. But when it comes to the most important thing—money—they should toss Fox and substitute QVC. BROADCASTING & CABLE's survey of the top 25 TV networks found that the QVC shopping network not only generates greater revenues than Fox Broadcasting, but also outpaces every other cable network. Fox even lags behind sports giant ESPN.

Operating with just a fraction of the ratings and programming costs of their major broadcast rivals, cable networks are still tallying hundreds of millions of dollars in annual sales. Of course, with broadcast networks either losing money or expected to post only \$100 million-\$200 million in profits, even those cable networks toward the bottom of this list operate with 40% to 50% cash flow margins, generating more money than their more widely viewed peers. The WB just barely made the list. UPN, Pax Net and Telemundo weren't even close.

The survey treats every network the same—be it broadcast, basic cable, pay cable or home shopping. The sole criterion was revenues, however they are generated. Revenues are tallied for individual networks, separating, for example, ESPN from ESPN2, and excluding international operations.

This ranking is based on estimates of 1999 revenues. Although compiled in early December, there's plenty of room for variance. (Figures for the most recent fiscal year were used for Walt Disney Co. and News Corp.-related units.) Also, many network groups don't publicly detail sales of individual channels, so securities filings offer limited information. At many networks, executives either offered their own figures or said they "were comfortable" with the ones we used. The rest were based on information provided by Wall Street analysts, media analyst Paul Kagan Associates, or B&C. To maintain the confidentiality of those networks that cooperated, the list does not specify the source of any particular number.



1

Ownership: Walt Disney Co.
Top executive: Patricia Fili-Krushel, president, ABC Television Network
Programming: General entertainment broadcast network
Projected 1999 revenue: \$3.5 billion
TV homes reached: 99.9%
Total day avg. viewership: NA
Prime time avg. viewership: 8,200,000 homes
▶ Hot property: *Who Wants to Be a Millionaire?*



Ownership: General Electric
Top executive: Robert Wright, president/CEO
Programming: General entertainment broadcast network
Projected 1999 revenue: \$3.4 billion
TV homes reached: 99.9%
Total day avg. viewership: NA
Prime time avg. viewership: 9,870,000 homes
◀ Hot property: *ER*



2



3

Ownership: CBS
Top executive: Leslie Moonves, president/CEO
Programming: General entertainment broadcast network
Projected 1999 revenue: \$3.3 billion
TV homes reached: 99.9%
Total day avg. viewership: NA
Prime time avg. viewership: 9,190,000 homes
▶ Hot property: *Judging Amy*



Ownership: Comcast and Liberty Media
Top executive: Douglas S. Briggs, president
Programming: Retail shopping network
Projected 1999 revenue: \$2.4 billion
TV homes reached: 69%
Total day avg. viewership: NA
Prime time avg. viewership: NA
◀ Hot property: *FFANY Shoes on Sale*



4



5

Ownership: Walt Disney Co.
Top executive: George Bodenheimer, president
Programming: Ad-supported cable sports network
Projected 1999 revenue: \$1.9 billion
TV homes reached: 76.6%
Total day avg. viewership: 551,000 homes
Prime time avg. viewership: 1,194,000 homes
▶ Hot property: *NFL Sunday Night Football (Halftime Report pictured)*



Notes: For broadcast networks, prime time viewership based on season-to-date household data for 9/20/99—11/14/99; for cable networks, total-day and prime time viewership based on year-to-date household data for 12/28/98—11/28/99; For Univision, viewership based only on Spanish-speaking U.S. household data for 12/28/98—11/28/99. Source: Nielsen Media Research.



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6

Ownership: News Corp.
Top executive: Chase Carey, chairman/CEO
Programming: General entertainment broadcast network
Projected 1999 revenue: \$1.7 billion
TV homes avg. reached: 99.9%
Total day avg. viewership: NA
Prime time viewership: 6,150,000 homes
Hot property: *Ally McBeal*



Ownership: Time Warner
Top executive: Jeff Bewkes, chairman & CEO
Programming: General entertainment pay TV network
Projected 1999 revenue: \$1.7 billion
TV homes reached: 31.1%
Total day avg. viewership: 910,000 homes
Prime time avg. viewership: 1,715,000 homes
Hot property: *The Sopranos*

HBO[®]
7



8

Ownership: USA Networks
Top executive: James Held, CEO/president
Programming: Retail shopping channel
Projected 1999 revenue: \$1.1 billion
TV homes reached: 73%
Total day avg. viewership: NA
Prime time avg. viewership: NA
Hot property: *Suzanne Somers Collection*



Ownership: Time Warner
Top executive: Bradley J. Siegel, president, general entertainment networks, Turner Broadcasting
Programming: Ad-supported general entertainment cable network
Projected 1999 revenue: \$1.1 billion
TV homes reached: 76.5%
Total day avg. viewership: 736,000 homes
Prime time avg. viewership: 1,491,000 homes
Hot property: *WCW Monday Nitro Live!*

TNT
9



10

Ownership: Viacom
Top executive: Herb Scannell, president/CEO
Programming: Ad-supported children's cable network
Projected 1999 revenue: \$1 billion
TV homes reached: 75.7%
Total day avg. viewership: 1,140,000 homes
Prime time avg. viewership: 1,419,000 homes
Hot property: *The Amanda Show*



Notes: For broadcast networks, prime time viewership based on season-to-date household data for 9/20/99–11/14/99; for cable networks, total-day and prime time viewership based on year-to-date household data for 12/28/98–11/28/99; For Univision, viewership based only on Spanish-speaking U.S. household data for 12/28/98–11/28/99. Source: Nielsen Media Research.



11

Ownership: USA Networks Inc.
Top executives: Steven Chao and Steve Brenner, co-presidents
Programming: Ad-supported general entertainment cable network
Projected 1999 revenue: \$865 million
TV homes reached: 76.6%
Total day avg. viewership: 750,000 homes
Prime time avg. viewership: 1,794,000 homes
▶ Hot property: *WWF Entertainment*



Ownership: Time Warner
Top executive: Dennis Quinn, executive president and general manager
Programming: Ad-supported general entertainment cable network
Projected 1999 revenue: \$804 million
TV homes reached: 78%
Total day avg. viewership: 897,000 homes
Prime time avg. viewership: 1,489,000 homes
◀ Hot property: *The Wizard of Oz*



12

CNN 13

Ownership: Time Warner
Top executive: Tom Johnson, chairman, president and CEO of CNN News Group
Programming: Ad-supported cable news network
Projected 1999 revenue: \$784 million
TV homes reached: 77.2%
Total day avg. viewership: 379,000 homes
Prime time avg. viewership: 638,000 homes
▶ Hot property: Kosovo coverage



Ownership: Viacom
Top executive: Matthew Blank, chairman/CEO
Programming: General entertainment pay-TV network
Projected 1999 revenue: \$636 million
TV homes reached: 22.1% (includes Showtime, TMC and Flix)
Total day avg. viewership: 228,000 homes
Prime time avg. viewership: 477,000 homes
◀ Hot property: *As Good As It Gets*



14

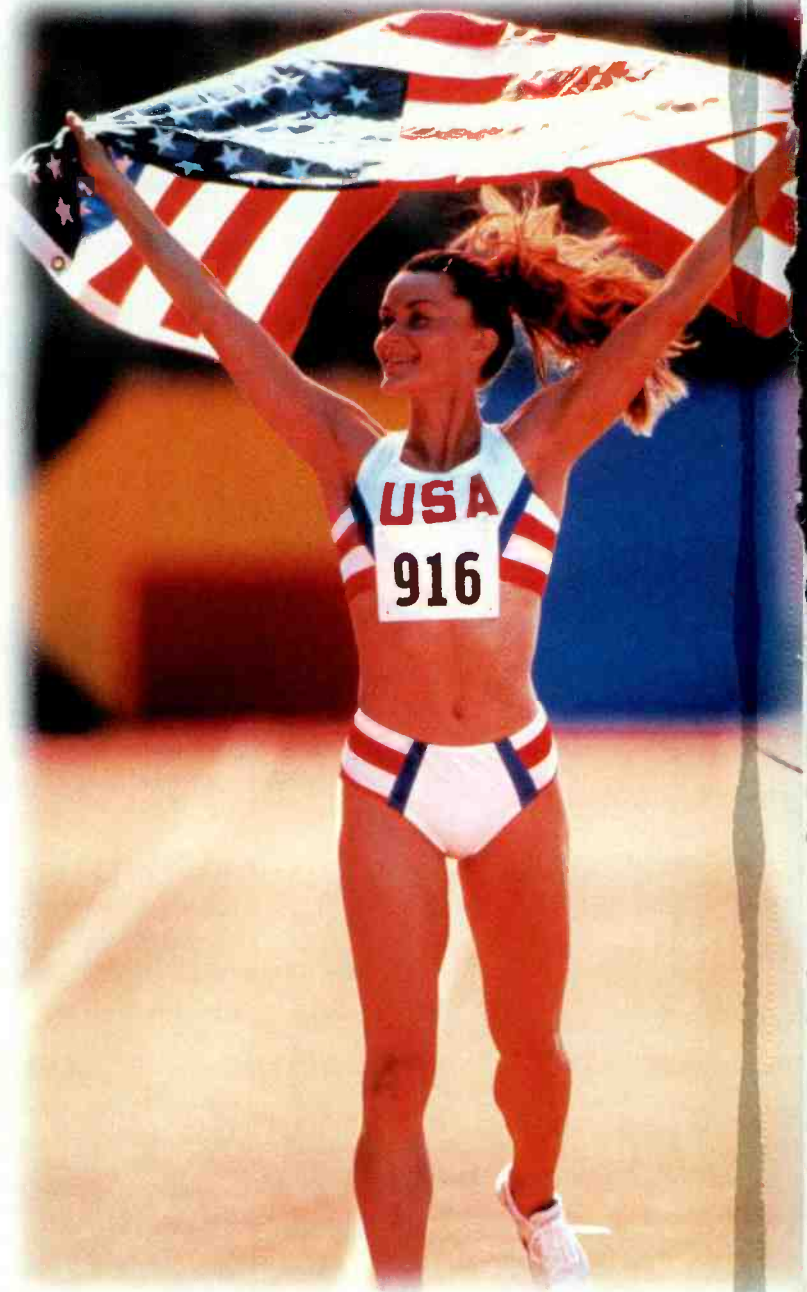
MTV MUSIC TELEVISION 15

Ownership: Viacom
Top executive: Judy McGrath, president
Programming: Music-video cable network
Projected 1999 revenue: \$590 million
TV homes reached: 72.7%
Total day avg. viewership: 432,000 homes
Prime time avg. viewership: 666,000 homes
▶ Hot property: '99 *MTV Video Music Awards*



Notes: For broadcast networks, prime time viewership based on season-to-date household data for 9/20/99—11/14/99; for cable networks, total-day and prime time viewership based on year-to-date household data for 12/28/98—11/28/99; For Univision, viewership based only on Spanish-speaking U.S. household data for 12/28/98—11/28/99. Source: Nielsen Media Research.

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16

Ownership: Discovery Communications
Top executive: Johnathan Rodgers, president
Programming: Ad-supported documentary cable network
Projected 1999 revenue: \$576 million
TV homes reached: 77.2%
Total day avg. viewership: 478,000 homes
Prime time avg. viewership: 876,000 homes
▶ Hot property: *Cleopatra's Palace: In Search of a Legend*



Ownership: Walt Disney
Top executive: Ann Sweeney, president
Programming: Ad-supported family cable network
Projected 1999 revenue: \$570 million
TV homes reached: 57.8%
Total day avg. viewership: 455,000 homes
Prime time avg. viewership: 791,000 homes
◀ Hot property: *The Famous Jett Jackson*



17

A&E 18

Ownership: ABC, NBC and Hearst
Top executive: Nick Davatzes, president/CEO
Programming: Ad-supported documentary cable network
Projected 1999 revenue: \$561 million
TV homes reached: 75.1%
Total day avg. viewership: 678,000 homes
Prime time avg. viewership: 1,004,000 homes
▶ Hot property: *Biography*



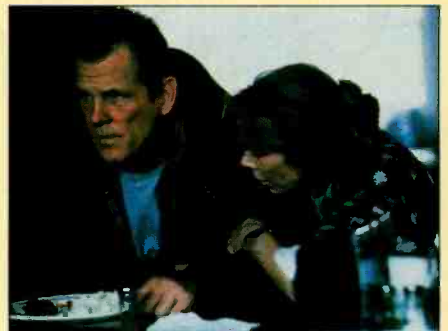
Ownership: Disney and Hearst
Top executive: Carol Black, president/CEO
Programming: Ad-supported general entertainment women's cable network
Projected 1999 revenue: \$523 million
TV homes reached: 74.75%
Total day avg. viewership: 757,000 homes
Prime time avg. viewership: 1,187,000 homes
◀ Hot property: *Any Day Now*

Lifetime Television for Women


19

cine max 20

Ownership: Time Warner
Top executive: Jeff Bewkes, chairman/CEO, Home Box Office
Programming: Pay-TV movie network
Projected 1999 revenue: \$479 million
TV homes reached: 18.9%
Total day viewership: NA
Prime time viewership: NA
▶ Hot property: *Affliction*



Notes: For broadcast networks, prime time viewership based on season-to-date household data for 9/20/99—11/14/99; for cable networks, total-day and prime time viewership based on year-to-date household data for 12/28/98—11/28/99; For Univision, viewership based only on Spanish-speaking U.S. household data for 12/28/98—11/28/99. Source: Nielsen Media Research.



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21

Ownership: Liberty Media
Top executive: John J. Sie, chairman/president/CEO
Programming: General entertainment pay-TV network
Projected 1999 revenue: \$434 million
TV homes reached: 13%
Total day avg. viewership: NA
Prime time avg. viewership: NA
▶ Hot Property: *Enemy of the State*



Ownership: General Electric
Top executive: Bill Bolster, president
Programming: Ad-supported cable news network
Projected 1999 revenue: \$392 million
TV homes reached: 70.5%
Total day avg. viewership: 263,000 homes
Prime time avg. viewership: 359,000 homes
◀ Hot Property: *Squawk Box*



Ownership: Univision Communications
Top executives: Ray Rodriguez, president-CEO, Univision Network; Mario C. Rodriguez, president entertainment, Univision Network
Programming: Spanish-language entertainment network
Projected 1999 revenue: \$370 million
TV homes reached: 92% (Spanish-language homes)
Total day avg. viewership: 747,000 homes
Prime time avg. viewership: 1,909,000 homes
▶ Hot property: *Sabado Gigante*



Ownership: CBS
Top executive: David Hall, president, TNN and CMT
Programming: Ad-supported country music and lifestyle cable network
Projected 1999 revenue: \$360 million
TV homes reached: 74.9%
Total day avg. viewership: 318,000 homes
Prime time avg. viewership: 610,000 homes
◀ Hot property: *PBR Championship Rodeo*



Ownership: Time Warner and Tribune
Top Executive: Jamie Kellner, CEO
Programming: General entertainment broadcast network
Projected 1999 revenue: \$354 million
TV homes reached: 84%
Total day avg. viewership: NA
Prime time avg. viewership: 3,080,000 HHs
▶ Hot property: *7th Heaven*



Notes: For broadcast networks, prime time viewership based on season-to-date household data for 9/20/99—11/14/99; for cable networks, total-day and prime time viewership based on year-to-date household data for 12/28/98—11/28/99; For Univision, viewership based only on Spanish-speaking U.S. household data for 12/28/98—11/28/99. Source: Nielsen Media Research.



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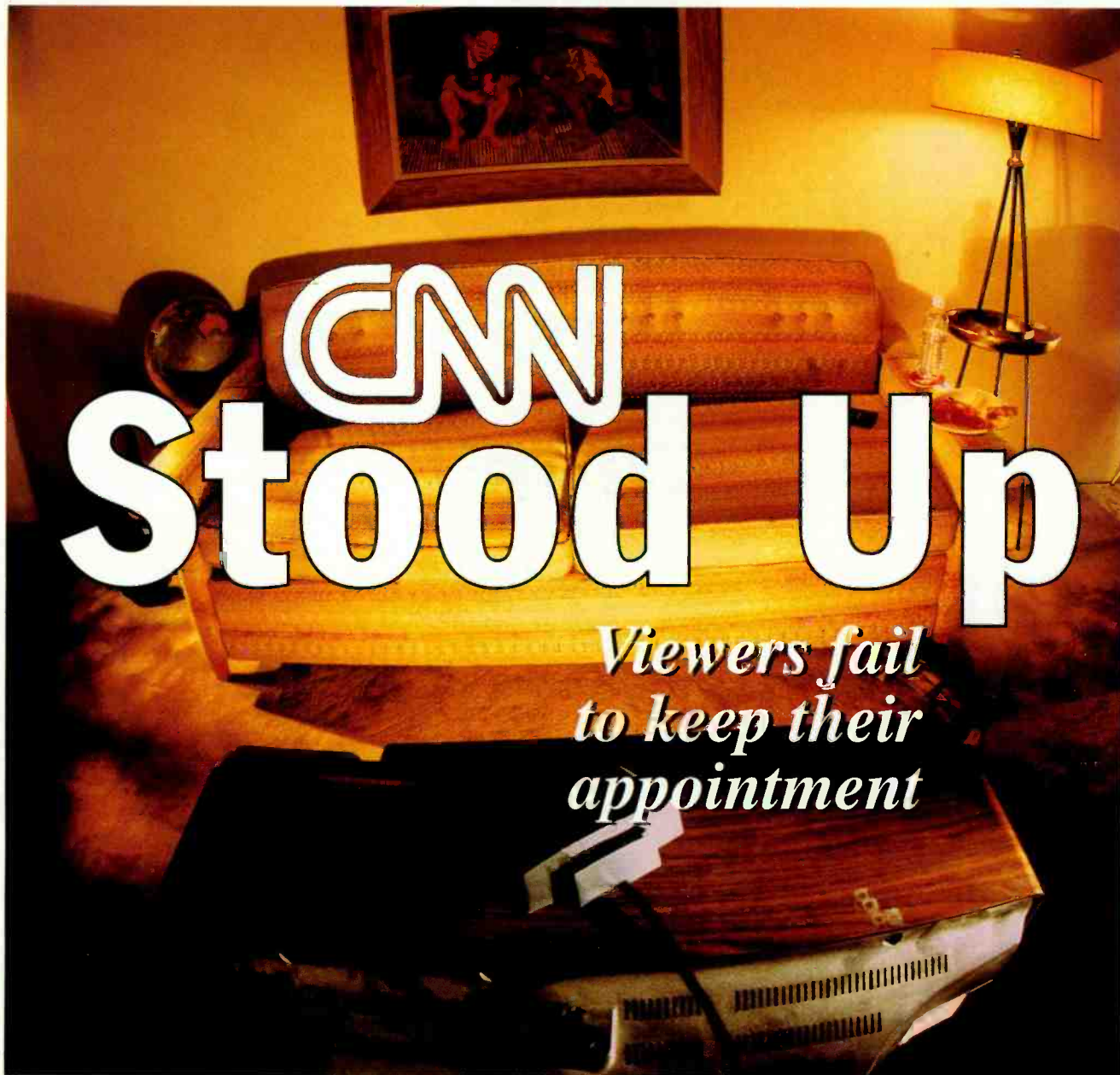
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CNN Stood Up

*Viewers fail
to keep their
appointment*

Rick Kaplan stares at a TV monitor on the observation deck above the New York Stock Exchange. People jostle and squeeze to move through the room, a glassed-in area the size of a catwalk. Kaplan is oblivious. He's watching the first live telecast of CNN's *Street Sweep* from the show's new set—a balcony just below the catwalk, overlooking the Exchange floor.

"We need to move the cameras," he says. The anchors are sitting in front of the aisles on the trading floor. Kaplan wants activity in the shot. Later, when the launch-party crowds leave and the caterers fold their

tables, Kaplan, president of CNN/U.S., will be moving the cameras to get the aisle shots.

Viewers notice, he says, maybe not consciously, but they notice.

Perhaps they do, if they watch. An average of 208,000 households, or 0.2% of CNN's 77 million-household universe, tuned into *Street Sweep*'s debut from the Exchange on Nov. 8. Six days earlier, the show drew 487,000 households between live reports of a shooting rampage in Hawaii. While *Street Sweep* is only a few weeks old and viewership may

grow, the initial numbers reflect the larger conundrum that persists at CNN: *sans catastrophe*, viewers skedaddle.

Two years after uber-newsman Richard Kaplan was brought to CNN to create appointment viewing, i.e. shows that people make a point of seeing, the network's fortunes still rise and fall with breaking news. Kaplan, a 30-year broadcast-news veteran with 34 Emmys, three Peabodys and four duPonts among his collection of awards, launched his strategy by revamping the CNN format, eliminating hourly repeats and doubling story production. He

brought in ABC heavyweight political analyst Jeff Greenfield and *Prime Time Live* correspon-

By Deborah D. McAdams

dent Judd Rose. He redesigned the CNN set to resemble an election-style backdrop and created a uniform CNN logo. He stripped *NewsStand* into prime time, looking to recreate the success he had with *Prime Time Live* at ABC. He peppered the schedule with financial and business news to cash in on the craze for all things Wall Street.

None of it captured the masses.

The 12-year-ratings chart that Kaplan intended to turn into a gently rolling field continues to resemble a cross-section topographical map of the Himalayas. People come to CNN when airplanes plummet, nations clash or disasters strike. When calm prevails, they leave again, despite Kaplan's determined—and some say costly—efforts. *NewsStand*, Kaplan's ballyhooed news magazine franchise that sources say costs the network millions, has yet to establish a substantial following 18 months after launch. Redesigning the newsroom and updating on-air graphics translated into a sharper looking network, but not great throngs of viewers. The network's non-disaster audience remains in the 300,000-500,000 household range, while the competition's numbers are building.

CNBC, MSNBC and Fox News Channel all are going after a piece of CNN's audience, and they're getting it. MSNBC and Fox have made particularly significant gains since both were launched in 1996, now pulling in an average combined audience of 400,000 in prime time. CNBC's audience for business day and prime time regularly exceeds 300,000.

All told, Turner insiders say more than \$200 million has been spent on programming since Kaplan arrived, in addition to the \$250 million newsgathering budget for all the CNN networks. Others say the figures are twice that amount. Appointment viewers still elude the Cable News Network, and with them, projected revenue, according to insiders. CNN missed 1998 revenue targets by "eight figures," or tens of millions, and 1999 looks the same, Turner sources say.

Ted Turner, vice chairman of Time Warner Inc. and founder of the Turner network empire, confirms that CNN's revenue numbers are "a little off" from projections, "but our expectations were too high," he adds. And Tom Johnson, chairman and chief executive officer of the CNN News Group, says those revenue projections don't reflect performance: "Our performance is up and up strongly. We will report our 19th con-

secutive year of revenue growth."

As for additional programming costs, Johnson says it's all part of the long-term objective to make CNN the global news machine of the millennium, with the blessings of Turner and Gerald Levin, chairman of Time Warner.

"We went to Levin and Turner, for hiring Rick and to invest in the future. We invested very strongly in *The World Today*, *NewsStand*, *In the Money*, *Ahead of the Curve* and *Street Sweep*, and these shows will generate more

revenue and more profit than the programs they replaced."

That's probably true with *In the Money*, *Ahead of the Curve* and *Street Sweep*, three financial news programs being simulcast on CNNfn, the network that might've been a contender to CNBC if it had comparable distribution (CNNfn, 12.5 million cable homes; CNBC, 71 million). Financial news programs generate the highest advertising rates of any programming category, nearly 25% higher than typical rates for

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CNN's prime time, according to Paul Kagan Associates. CNN insiders say Kaplan mined the financial news vein to inject revenue into the network after *NewsStand* produced such disappointing results. Critics say the strategy will dilute the audience for *Moneyline*, CNN's strongest financial news franchise and the network's most profitable program along with *Larry King Live*.

Irrespective of whether viewers are lured away from *Moneyline* by additional financial news on CNN, the program definitely is being challenged by CNBC's *Business Center*. The NBC financial network jumped to schedule *Business Center* opposite *Moneyline* immediately after finance newsmeister Lou Dobbs left CNN in June. *Business Center* has been steadily closing its ratings gap with *Moneyline* ever since, and even winning in weekly average ratings. CNNer's dismiss the challenge, saying *Moneyline* still wins regularly.

There also are those who question putting financial news on CNN at all. "They should have left the business programming to CNNfn and left CNN the dominant breaking news force it was. They're losing sight of what CNN used to be," says one former Turner executive.

Kaplan counters that business news is the hot topic of the day: "We don't worry about the Soviet Union launching missiles anymore. Now the issue is finances. It's a part of our lives. The most important issues to voters are the pocketbook issues."

Dobbs, an 18-year Turner veteran, is widely credited with building business news as a category. He made a speedy and conspicuous exit after an altercation with Kaplan over pre-empting *Moneyline* for breaking news. A staff exodus ensued at CNNfn. Many blamed Kaplan. There was "clearly a sense that Rick should leave," one insider says. Others say the fracas was blown out of proportion, and that after interviewing a parade of Internet entrepreneurs for *Moneyline*, Dobbs wanted a piece of the action.

"Lou battled with all kinds of people all the time," a former CNN producer says. "I think the fight with Lou was sexier for copy, but I don't think it had anything to do with his leaving."

Kaplan's two years at CNN have been loaded with heat. His first high-profile programming effort, *NewsStand*, turned into a journalistic boomerang when the inaugural program led to a contentious

retraction. To what degree the story of the U.S. Army using nerve gas on defectors is true remains a mystery, and the dust has yet to settle.

NewsStand survived the initial chaos and even started growing before falling prey to the network's *raison d'être*. Breaking news during the impeachment led to pre-emptions, and ratings slid. The show was then moved from 10 p.m. to 8 p.m. and back again, and then relaunched in mid-September as a mixture of live reports and taped news magazine pieces. The current incarnation bears only a passing resemblance to the original concept that paired each program with one of three Time Warner publications—*Time*, *Fortune* and *Entertainment Weekly*. Now, segments from each are run between live reports from the anchor desk framed by a waving *NewsStand* graphic in the background.

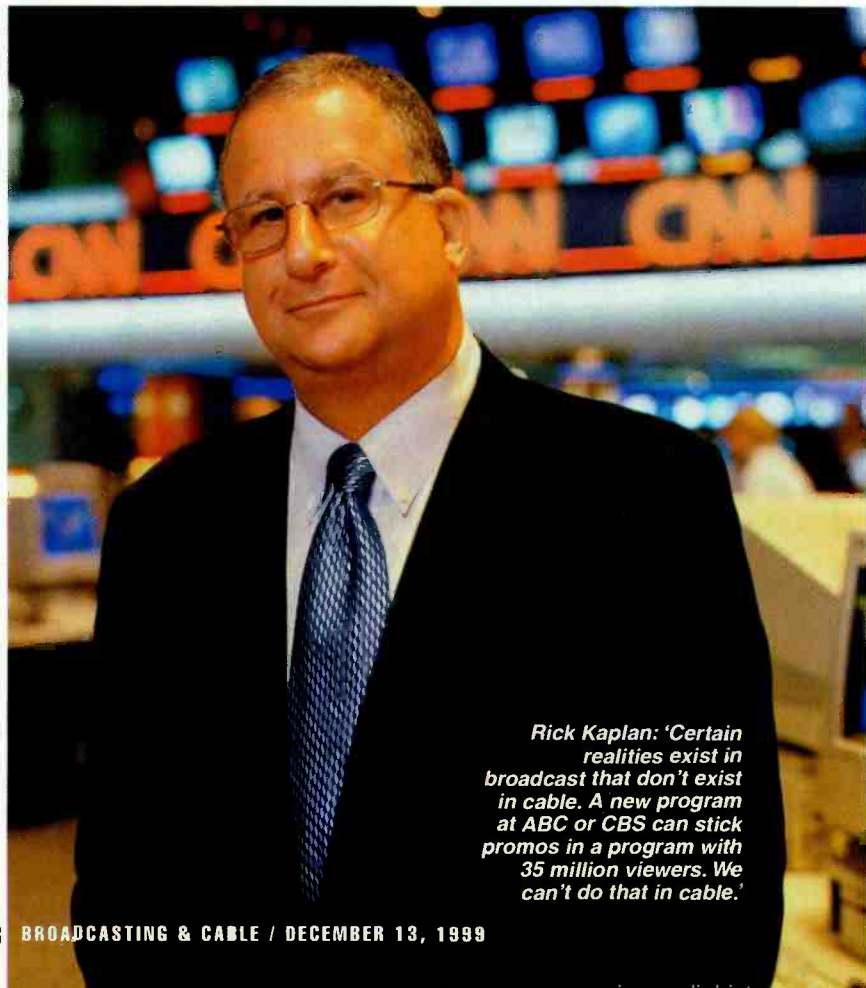
"I thought I could do a monolithic hour," Kaplan says. "With *Entertainment Weekly* and *Fortune* for example, those would have done amazingly well on a broadcast network, but they didn't work with the CNN viewer tuning in for breaking news. We could get away with that with *NewsStand: CNN & Time* because it's more general news, but not with a program that's off the point. This is my error. This is mine. We had to preempt a news program for breaking news. We are breaking news, but we need to do more than that. It's frustrating."

Part of Kaplan's frustration arises from launching shows with what he considers limited fanfare. CNN is just beginning to roll out cross-channel promotions as part of a \$20 million marketing campaign.

"Nothing we do here has adequate promotion, quite frankly," Kaplan says. "Certain realities exist in broadcast that don't exist in cable. A new program at ABC or CBS can stick promos in a program with 35 million viewers. We can't do that in cable."

Promoting *NewsStand* probably would have helped bring in viewers, he says, but it wouldn't have prevented pre-emptions. *NewsStand* was reconstructed to accommodate breaking news, Kaplan explains. Insiders say money was the issue. Several sources, both current and former Turner employees, say *NewsStand* cost CNN up to \$40 million the first year, and it wasn't paying for itself. Cutting up the concept cut costs, they say.

Kaplan says the estimate is absolutely wrong, and nowhere near \$40 million has been spent for all of the *News-*



Rick Kaplan: 'Certain realities exist in broadcast that don't exist in cable. A new program at ABC or CBS can stick promos in a program with 35 million viewers. We can't do that in cable.'

Stands to date. The first three shows, he says, cost less than one episode of *Prime Time Live*, which he executive produced for ABC.

NewsStand lives on despite flagging numbers and mixed reviews. *NewsStand*'s strongest franchise, *CNN&Time*, averaged 483,000 households in third quarter '99. So far in the fourth quarter, the number is 351,000. Opinions inside run from "ongoing nightmare" to a good idea that still deserves a chance.

When asked if *NewsStand* is a failure, Kaplan is at first silent, then emphatically answers no. It's still a work in progress, he says. ABC's *Nightline* took three or four years to catch on, he adds.

Kaplan has been roundly criticized for indulging what insiders describe as broadcast tastes on a cable budget. He sends two or three crews out to a story when one will do, they say. He's sinking millions into programming and getting no tangible results. He fiddles with cameras while he should be minding the money. Yet even some critics concede that Kaplan's touch has elevated CNN's overall quality, with more news, fewer repeats, a dynamic new set and consistent presentation. Few are more outspoken about it than Johnson, who, some say, distanced himself from Kaplan after the *NewsStand* debacle. A typically affable man, Johnson's voice drops to a growl when asked if he's disappointed in Kaplan's decisions.

"Look, I worked for more than two years to recruit Rick from ABC, and in that effort, I was looking for a very creative executive who could look at all hours of the day, including breaking news and all shows, and redesign CNN/U.S. After two years, Rick has done that," he says. "It was never the single goal to ask Rick to create more appointment viewing. We were looking for someone who could take what we were gathering and put it into the best 24-hour programming we could make it. He has exceeded my expectations." Then he adds: "Without Rick Kaplan, we would not be as strong as we are today."

And just how strong is that? If the old saw about strength in numbers applies, CNN isn't power-lifting. Total day ratings (based on household numbers) year-to-date are up only 5% over the same period last year, while prime time is down 11%. A CNN spokesman is quick to point out that the Clinton-Lewinsky scandal buoyed ratings throughout last year, and CNN's household numbers for this year do exceed

the pre-Lewinsky years. However, while the network is capturing more households overall, those account for a shrinking part of its 77-million household universe. For total day, CNN has consistently generated a quarterly average rating of about a 0.5 for the last 16 quarters, compared to approximately 0.8 throughout most of the 1980s. Prime time has fluctuated around a 1.0 for at least 15 years, falling by a tenth of a point each quarter, from a 1.2 in 3Q '98, to a 0.8 in 3Q '99. A single

one-tenth of a point translates into \$40 million-\$50 million in revenue annually, according to Johnson.

"They've had a linear regression over the last 10 years," says Brad Adgate, a ratings analyst and senior vice president and director of research at Horizon Media Inc. in New York City. "They don't do the big numbers that they used to do before MSNBC and Fox News. If the JFK Jr. incident happened five or 10 years ago, they would have gotten a

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bigger number.”

The disappearance of John F. Kennedy Jr.'s plane bumped CNN's ratings into the 5s, with more than 4 million viewers tuning in during much of the coverage. In October 1991, the Clarence Thomas hearings averaged an 8.6 rating. "If that happened again today, it would be too fractionalized. They'd never get that number," Adgate says.

"I think [CNN] underestimated us," says Fox News President, Roger Ailes. Fox News, nonexistent less than five years ago, reaches 43 million subscribers, with an additional 9 million under contract.

"If we were in the same number of homes, we'd beat them today," Ailes claims, and Fox News indeed often gets a greater share of its universe than does CNN of its own.

"I do think you can create appointment television," Ailes says, "but it's the people. It may not make a difference whether or not the network looks better. In the end, you may get better ratings if you just have two people sitting in chairs, if you have the right two people."

"And where are the stars on CNN?" another news executive asks. After the aging Larry King, "Greta [Van Sus-

teren, CNN legal analyst and co-host of *Burden of Proof*] and Wolf [Blitzer] are the next biggest names, and they're not that big," he says. "[Kaplan]'s not building a bench."

Kaplan arguably does have some of the biggest names in news, including Greenfield, Christiane Amanpour and Bernard Shaw among them.

"I think they're in a tough box," the executive continues. "CNN is like the Kleenex of cable news. If you're so heavily branded as breaking news, even with [millions] in promotion, can you ever bring people in other than with breaking news?"

The potential negative impact ratings could have on CNN's revenue is being masked by a red-hot advertising market, he says. "When the bull market ends and the election is over, what is their strategy then? How do you justify to the Time Warner board the continued expenses? They may be avoiding shrinking now, but they will be shrinking." And advertisers will ask where the ratings are, he adds.

For now, 1999 is CNN's best year of the decade for ad dollars and percentage growth, says Larry Goodman, president of sales and marketing for the

Turner news group. As for the competition, Fox News and MSNBC are attracting some "packaged-goods dollars that could be placed on CNN," he says, but that most are "advertisers we don't want. They're too low-priced for CNN to continue to do business with."

The two smaller networks will take in about \$82 million in gross ad revenue in 1999, according to Kagan. CNN and Headline News, combined by Kagan, will rake in more than \$462 million.

Goodman downplays the importance of ratings. "We always sell on [the CNN] brand, and the income profile of our audience," he says. "Ratings have no bearing whatsoever on advertiser renewal and advertising."

Media buyers aren't so sure. "That sounds like a statement people make when they have no ratings to sell," says Aaron Cohen, executive vice president, director of broadcast for Horizon media.

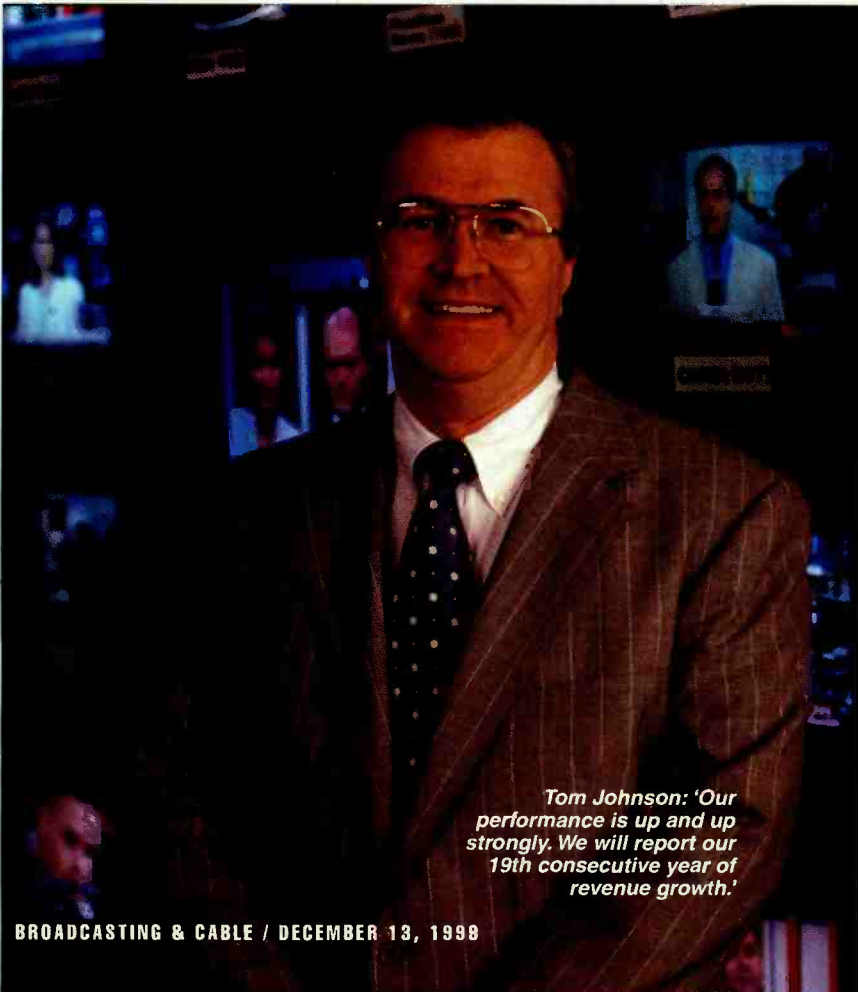
"The first thing we look at is audience profile of any entity we consider," says Peter Chrisanthopolis of Ogilvy & Mather Worldwide, but "ratings are taken into consideration."

Says Bob Igiel with MediaEdge: "If people aren't watching them, they're not as good a buy. The statement that ratings don't count and it's branding is wrong."

CNN still reigns in the news category, all three men agree. "They're still first," Igiel says. "They still have a terrific reputation the others have to catch up with."

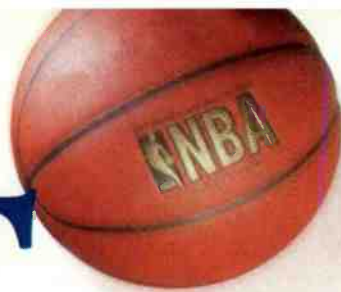
The question of whether CNN will continue to dominate the news category without "appointment viewing" remains. While MSNBC and Fox News are 20 million and 30 million subscribers short of CNN's reach, they are growing rapidly, one tied to retransmission and the 2000 Olympics, the other supported by Rupert Murdoch's deep pockets. CNN is countering by trying to entrench itself in the public perception with multimedia branding plays, including a \$20 million stake in Intervu.com, a Web site doing streaming video, and a new retail-entertainment network in malls.

Kaplan himself acknowledges the obstacles to creating appointment-viewed programs in the age of time-shifting technology and Internet information-on-demand. Time Warner's own chairman was unequivocal when asked if it's possible to change public perception about CNN from breaking news to appointment viewing. "No," says Levin, from the catwalk above the stock exchange. "I think CNN is what it is, and that's the leading source of breaking news." ■



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Media's big game: headhunting

Growing ranks of recruiters help broadcasting and cable companies find the perfect executive

By Dan Trigoboff

Even in the executive suites of show business, one player's exit is followed by another's entrance. So when Fran Shea decided not to stay on as president of E! Entertainment Television after nine months as acting president, headhunter Howard Fischer was brought in by E! partners Comcast Corp. and Liberty Media to find a replacement.

Although selecting the right candidate is always a challenge at the top levels of executive recruiting, Fischer, head of Howard Fischer Associates International, says that finding willing candidates has not been an issue in this search. "This has been a highly sought-after position," he says. And while the current handful of finalists all are in high-level industry positions, Fischer says, the E! opportunity does not require much selling. "Most people are intrigued by the opportunity."

If anything, the publicity surrounding Shea's departure and the search for a replacement has led to more potential successors than usual, but not all have made the cut. "As much as we can, we try to be honest," says Fischer, who does many of Comcast's high-level searches, "and diplomatic."

Diplomacy, confidentiality, resourcefulness and judgment are all part of the service for media companies willing to pay a substantial fee. Just as headhunters such as Don Fitzpatrick or Talent Dynamics' Sandra Connell are tapped to recruit for news and on-air positions, in broadcasting, cable and now new media, corporations have been relying on recruiters to fill their executive needs—often at the expense of competitors.

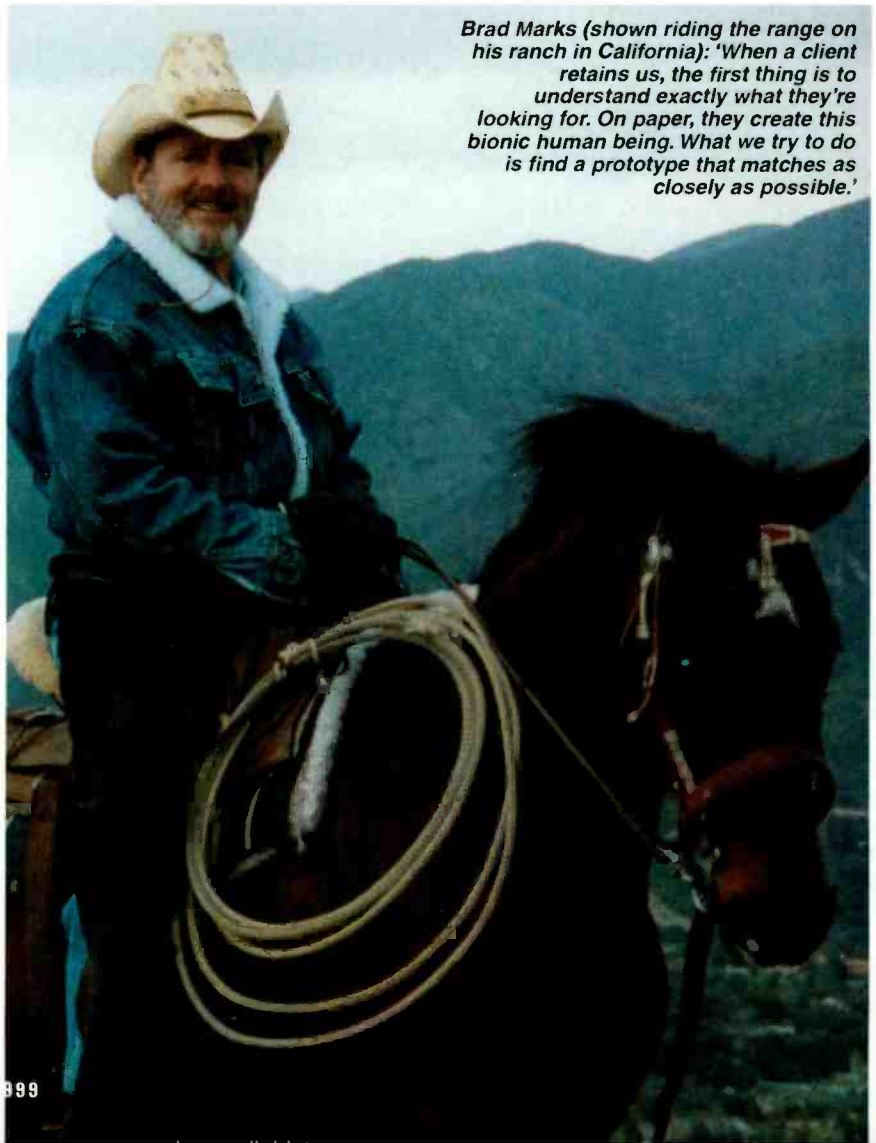
They may be boutique recruiting firms like Fischer, Brad Marks International, Joe Sullivan & Associates, Carlsen Resources and Bishop Partners; or large, international recruiters such as Korn/Ferry, Heidrick & Struggles, Spencer Stuart, Russell Reynolds and TMP Worldwide. And with the growth in new media, start-up cable compa-

nies, traditional media expansion into new media and even new management teams for consolidated companies, recruiters say business is booming.

Boutique firms boast greater industry knowledge of their specialization, and, in some cases like Marks, Sullivan and Anne Carlsen, from direct industry experience. They also claim that fewer

people working on an individual search can cut down on miscues and be more responsive to the client's needs. The large firms say that some of their staff, like Korn Ferry's Bill Simon, have industry backgrounds as well, and that their massive, multi-industry databases are especially useful as traditional media look for professionals from outside their fields, for positions in marketing and branding.

"We've used several," says Ann



Brad Marks (shown riding the range on his ranch in California): 'When a client retains us, the first thing is to understand exactly what they're looking for. On paper, they create this bionic human being. What we try to do is find a prototype that matches as closely as possible.'



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Media wish list

The following sample executive searches were provided by recruiters contacted for this article. Compensation refers to annual salary only. Stock frequently is a significant factor in compensation in upper management.

Key

Line 1—Title

Line 2—■ Employer

Line 3—■ Qualifications

Line 4—■ Compensation

Chief Operating Officer

- Television network
- Relevant experience in a top station group
- \$400K-\$600K

VP, Legal Affairs

- Large Internet company
- Media law and dealmaking experience, in-house or with a firm
- \$200K-\$250K

General Manager

- TV station, market rank 150-175
- Sales background, familiarity with news, promotion and finance
- \$80K-\$90K

General Sales Manager

- Radio network
- Sales background, national and network contacts
- \$100K-\$110K

Chief Financial Officer

- Large broadcaster
- CPA, MBA-preferred, 15 years or more of financial and management experience
- \$250K

Executive VP-Marketing

- Production company
- Track record in marketing; brand management or consumer products advertising background preferred.
- \$300K

President

- Web site for cable network
- Individual with management experience in e-commerce, content
- \$250K

Senior VP-Sales

- Syndicated programs
- Local and national sales experience
- \$200K-\$225K

Manager, Affiliate Sales

- Cable network
- Affiliate sales experience
- \$75K

Director, On-Air Creative

- Satellite company
- Program sales or PPV experience
- \$100K

Sweeney, president of Disney/ABC Cable networks and president of the Disney Channel. "Different recruiters have different strengths. And it takes time. But if you get the right person, it's worth the wait."

"The most important thing we do" in the broadcasting business, says Michael Fiorile, president of the Dispatch Broadcast group, "is hire good people."

As with other business sectors, recruiting at the highest levels of media is done by retained search firms, says Joseph McCool, editor of Kennedy Publishing's *Executive Recruiter News*. Recruiters working on a contingency basis may be competing with other recruiters trying to fill the same position, and only the recruiter providing the successful candidate will earn the fee. But a retained firm works on an exclusive basis with the hiring company and is guaranteed payment regardless of whether one of its recruited candidates is hired. Retained search firms generally won't consider searches involving positions that pay less than six figures for the first year.

The fees, therefore, are also substantial; typically an amount equal to a third of the new hire's cash compensation—salary and bonus—for the first year. The companies that use retained search firms to recruit top management comprise a virtual directory of the top media companies: Disney, Time Warner, Cox Communications, Sony, Fox, Columbia, USA Networks, America Online, CBS, NBC, Gannett, Viacom, Paxson, Fisher Broadcasting and countless others. Stephen Unger, who heads the Media, Entertainment and Interactive Content practice for Heidrick & Struggles and has also worked for major recruiting firms Korn/Ferry, Spencer Stuart and Russell Reynolds, once said that recruiters are not the kingmakers of Hollywood. But certainly, he added, they are consultants to the king.

"If you bring in somebody who's good, nobody minds paying. If you bring in someone who's bad, any payment is too much," Unger says. "Some companies are promiscuous in their use of search firms. We don't want to do all the recruiting, we just want to do the senior level searches. We're constantly counseling clients, although we don't do compensation analysis constantly, we know what people get paid."

(That kind of desirable clientele cuts down on the need for collection agencies, although one recruiter says his

firm has been stiffed twice in its more than a dozen years in business. "I took every good executive out of both of those companies until I got paid," the recruiter says.)

"When a client retains us to do an executive search," Marks says, "the first thing is to understand exactly what they're looking for. On paper, they create this bionic human being. I listen to them, and what we try to do is find a prototype that matches as closely as possible. As the search progresses, that bionic person resembles a police drawing more than anything else. Features change when real people start coming in and we begin to show them options. The client builds a slightly different perspective. By end of the search, those features become clearer to our client and to us."

"A savvy chief executive knows it's a very close partnership," says Joe Sullivan, who brought a long career in broadcasting sales, management and ownership into a small but successful boutique search firm. "A good executive recruiter is a professional human resources consultant; a management consultant. We're taken on as part of the management team. We know when people are being let go before they know. We know when companies are being sold before some of the executives know. It's important for me to effectively represent the company."

Some clients take the retainer approach further. With an annual retainer, Brad Marks International becomes a company's chief scout. Marks likens it to a scout working for a professional sports team. "A company that's looking to boost its bench strength will pay me an annual retainer to bring to their attention a minimum number of candidates for various categories. We'll be paid a premium if they hire any of those folks, and if they need additional, full-blown searches, we get first crack, but at a discounted fee."

Not all searches come with the publicity attendant the E! presidency, or the entreaties of willing candidates. Marks recalls that he had to be persuasive in convincing former ABC president and then-KABC-TV Los Angeles general manager John Severino to consider heading Bill Daniels' Prime Ticket venture in 1988. Marks, then heading Korn/Ferry International's entertainment practice, got the call from Daniels himself. The cable industry pioneer wanted to hire a major player and he wanted to move quickly. Marks was picked up by Daniels' own plane the next day for a

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meeting in Denver. When he approached Severino, Marks remembers, "John said he was happy where he was," said Marks. "But I told him that this could be the opportunity of a lifetime."

Michael Fiorile can recall sitting in his office at KOVR(TV) Sacramento, Calif., six years ago when he got a call from New York-based broadcast headhunter Sullivan about Fiorile becoming the president of the Dispatch Broadcast Group. It would hardly be an overnight process. The next president of Dispatch would be only its third in 50 years, so the company's leaders wanted to be sure of their choice. And Fiorile wasn't eager to leave Sacramento. It was the role of the recruiter to make the best match, and then promote it to both sides.

"I was happy where I was," Fiorile recalls. "But I respected Joe's opinion. Joe convinced me I should at least consider it." The two had known each other since each had worked in sales for Corinthian Broadcasting. But there were

no illusions about the job being a sure thing either. Fiorile knew Sullivan would be looking for a few candidates drawn from a large field, with many possessing some stature in the broadcasting business. The two had a successful meeting in New York, and Fiorile advanced to meet with Dispatch Chairman John Wolfe. Months and more meetings followed. Fiorile made a few trips to Columbus to meet with Dispatch's leaders, and they flew to Sacramento to meet with him. Sullivan arranged all the meetings and followed up by phone. Finally, after about six months of questions and answers and a growing comfort level, Fiorile and Dispatch made the deal.

That a candidate is not looking for a new job is not a bad thing, say recruiter clients. A great recruiter, says Maggie Bellville, who uses recruiters as executive vice president of operations for Cox Communications and got her current position after being contacted by Howard Fischer Associates, "finds the

stars within companies. They should be able to dive deep into an organization and find the people that aren't looking to leave. They're not doing us any favors when they're sending us names that have been on the street. Some recruiters are strapped to their databases. They will go in and find the warm bodies, rather than go out and beat the bushes. High-speed data marketers, telephony marketers, telephony engineers ... are not plentiful. You have to be imaginative."

"We look at three different areas," Unger explains. "There are the usual suspects, whom everybody knows; we look at the unusual suspects; and we look at the impossible dream—the one that the client never thought they could get."

Sometimes it's the candidates who prove to be most imaginative. One television executive recalls that "we got to the offer stage and found out that the candidate was lying about his education." In fact, the executive continues, the candidate's accomplishments were such that he could have gotten the job without the degree, but the company was more concerned over the lie. It was the headhunter that came up with the information, the executive says, "but it should have been done earlier. It put us in an awkward situation."

In-depth evaluation is of prime concern for Fiorile, who was impressed enough by his own evaluation to continue using Sullivan for key hires at Dispatch. "Had I not been as thoroughly researched and checked out," he says, "I probably would not."

Scrutinize—perhaps with a bit of skepticism—is one of the things recruiters need to do as the client's surrogate. "We want someone who is good at checking references, looking someone in the eye," says one hiring executive. "Recruiters may be quick to dismiss someone, sometimes for small reasons—a misstatement on the résumé, [the candidate] took a job outside of the industry. The client might overlook that and just say, 'yeah, but he's a good guy.'"

Susan Bishop, the head of New York City-based boutique Bishop Partners, estimates that more than 20% of high-level candidates at one time misrepresent themselves. When she presses, she says, they'll offer that it was a mistake made long ago, and has remained on the résumé since. "We verify all college degrees," she says. "I'm not as worried about not having a degree as lying about it. And I want to see how they handle it [when confronted]."

Joe Sullivan: 'We know when people are going to be let go before they know. We know when companies are being sold before some of the executives know.'



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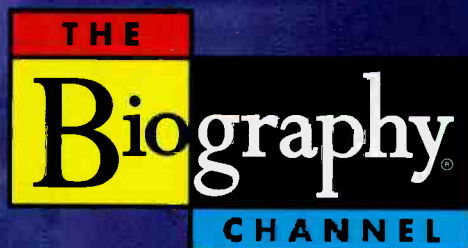
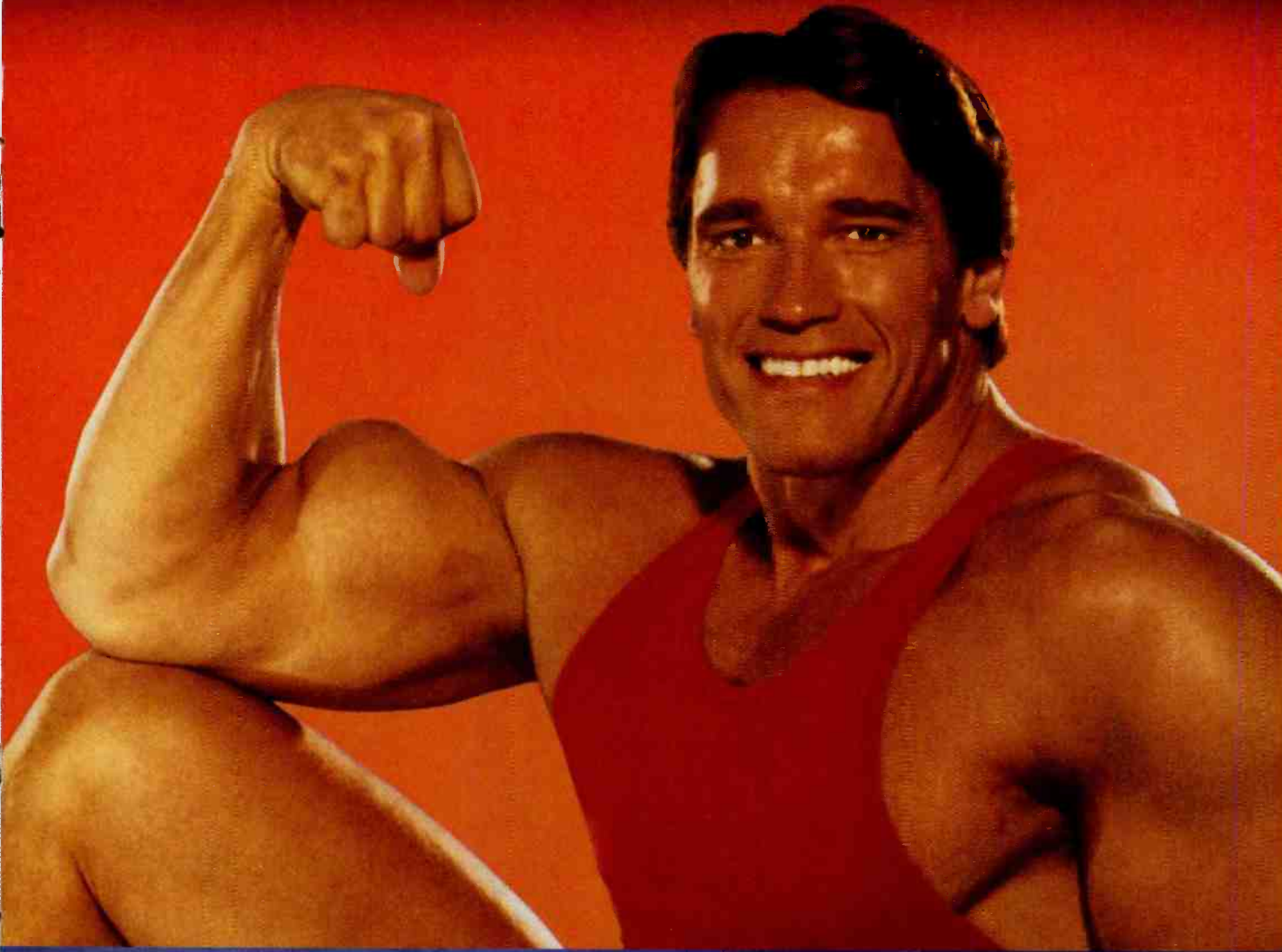
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Some people continue to fudge, or they disappear. They say they'll correct it, and we never hear from them again."

Once a star is found—and verified—what's to stop a recruiter from going back to the same candidate to please another client with the same needs? And what if a client company has highly desirable talent?

Hiring companies believe that headhunters should keep their mitts off recruits for about five years. Some agree; some feel a shorter period is appropriate. Generally, a recruiter guarantees a candidate will stay in the job for a year, or provide a new search without charge or at a reduced rate. "If a candidate leaves or is not performing," says Korn/Ferry's Bill Simon, "we'll replace him. We once had a candidate hired, and he later died. And we replaced him."

Other recruiters contacted say they will generally not go back to the same candidate after placement for at least two years, and not at all if the hiring compa-

ny remains a client—unless the company gives its blessing. Sometimes, however, recruiters say, ownership or management changes negate the client relationship, and the staffer placed may be eager—even encouraged—to move on.

Specializing in serving clients who naturally compete with each other virtually guarantees the potential for conflicts. "The key," says Spencer Stuart's Jim Citrin, "is to be careful not to do the same type of searches for competing companies at the same time." Recruiting firm managers have to be vigilant to avoid the conflicts. "Consultants, investment bankers, all work for clients that are competitors. It's very tricky; you want to help out and serve the client, but you can never use confidential information from another client in any inappropriate way. Our approach is to err on the side of communicating any potential conflict up front. It's better to walk away from an assignment" than to risk a conflict, Citrin says.

The code of ethics published by the National Association of Executive Recruiters, in addition to containing expected requirements of conflict disclosure and confidentiality, and prohibitions against discrediting competitors and misrepresentation, requires that "members shall refrain from soliciting candidates from client companies." Similarly, another organization, the Association of Executive Search Consultants, advises that recruiters "protect client interests when performing assignments."

But, with apologies to the White House, when is a client a client? Not all relationships are continuous. At what point does a client become a former client?

"No one likes to get raided," says Disney's Ann Sweeney. "But no one is raid-proof. There are so many more opportunities today. We have to work extremely hard to retain good employees."

"An ethical search firm will not recruit from its own client," says Unger, "and it won't hide the fact that there are good people at another client company. Our business is not to hide people, but at the same time, we can't eat our young. We won't ever touch someone we've placed."

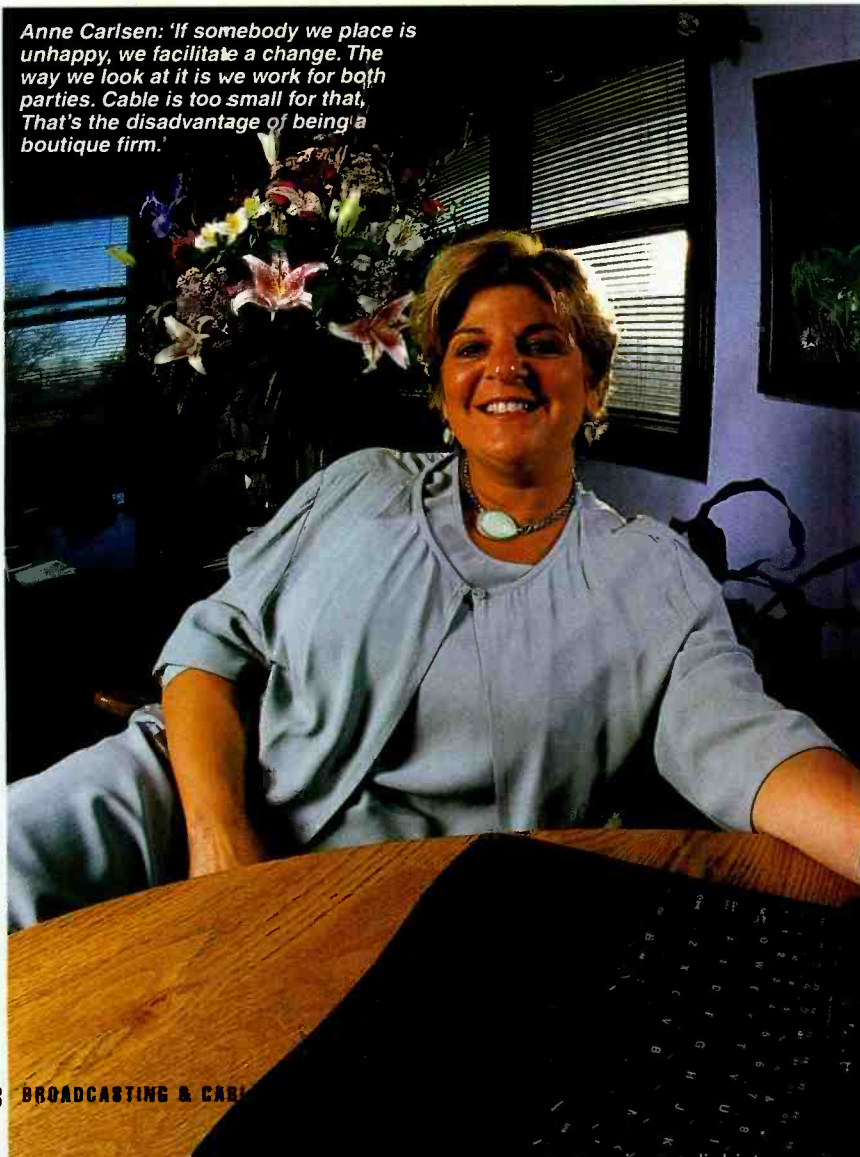
"We never recruit placements," Citrin of Spencer Stuart agrees, "and we don't recruit from a client organization for one year following completion of an assignment."

"Most retained firms have lockout policies where you can't go back and recruit for two years," Carlsen says. "We don't have a lockout policy. We say it up front. If somebody we place is unhappy," she says, "we facilitate a change. The way I look at it is we work for both parties. Cable is too small for that. That's the disadvantage of being a boutique firm."

"There are companies I recruit for," says Marks, "and companies I recruit from. Any company I have recruited for is off limits to me for at least a couple of years after I've worked for them. After that, there's no obligation. A client company is one that utilizes our services for senior level searches at significant numbers." Marks adds however, that he would refrain from recruiting from any company for which he's been working, even on an infrequent basis.

Company, of course, can also have multiple meanings. Unless a recruiter is retained by the overall corporate entity, a large media conglomerate can actually be several separate clients. Or, for that matter, former clients. Or perhaps they're not clients at all; just another talent pool. ■

Anne Carlsen: 'If somebody we place is unhappy, we facilitate a change. The way we look at it is we work for both parties. Cable is too small for that. That's the disadvantage of being a boutique firm.'





33rd ANNUAL
IRIS
AWARDS

1999

Celebrating
Excellence in
Local Television



Broadcasting & Cable

Salutes

the winners of the

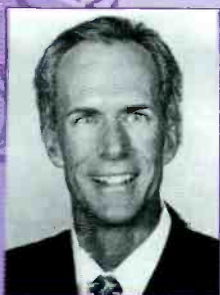
33RD ANNUAL

NATPE

IRIS

Awards





Dear Colleagues:

Without a doubt 1999 has been a very exciting year in local television. We've seen a flurry of changes spurred by revisions in station ownership regulations, the growing importance of the Internet and speculation as to how the new digital age will impact our business, our careers and our lives. And through it all, there continues to be a constant and increasing demand for quality local programming.

This growing demand is evidenced by the unprecedented number of entries, nearly twice as many as last year, submitted for NATPE's 33rd Annual Iris Awards consideration. I believe this is due, in large part, to the fact that NATPE's Iris Awards reflect the changes in the industry it promotes. That industry saw an incredible expansion onto the Internet this year, and, in response, the Iris Awards added the new Local Web Site category. With the advent of video streaming technology, NATPE has also been able to include its entire membership in this year's Iris Awards with the inauguration of its Members' Choice Award. By streaming the nominees in the Current Affairs Programming category on the NATPE Web site, the association was able to provide greater exposure for these fine programs while involving even more people in the award selection process.

And, more than the technology, it's the people involved in the Iris Awards that continue to make the greatest contribution. From the hundreds of people involved in local production who have submitted their work and the industry executives who have generously volunteered hours of their time to review these programs, to the diligent NATPE staff members and numerous sponsors and supporters of local television who have organized and made possible this 33rd annual Iris Awards Ceremony — thank you. Your time, consideration and participation has made my year as Iris Awards Chairman more memorable than I would have imagined.

John Frenzel
Director of Programming, KTTV Los Angeles
1999 Iris Awards Chairman

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Arnold Shapiro, Executive Producer, *The Truth About Violence*

Keynote Speaker

Amassing a number of television firsts with the production of 12 series, five telefilms and more than 50 primetime documentaries and specials, executive producer Arnold Shapiro has also earned an Academy Award, 14 Emmy Awards, a Peabody and three Humanitas Prizes in addition to some 130 other awards. Following in the tradition established with his multiple award-winning documentary *Scared Straight!*, Shapiro's current project is *The Teen Files*, a series of seven poignant teen-issue specials for the UPN Network, hosted by Leeza Gibbons. In fact, Shapiro won a 1999 Emmy Award for Outstanding Children's Program for the series' special on *Drinking*, while the latest installment, *The Truth About Violence*, recently aired to critical acclaim.

His *Scared Straight! 20 Years Later*, hosted by Danny Glover, which also aired on UPN in April, and the subsequent *Scared Straight! '99*, which aired on MTV this past August, garnered impressive ratings and industry praise. Other award-winning documentaries produced by Shapiro include 1994's *Break The Silence: Kids Against Child Abuse*, which was the first primetime network documentary to air without commercials; and 1992's *Scared Silent: Exposing and Ending Child Abuse*, hosted by Oprah Winfrey. The most watched documentary special ever broadcast on American television, *Scared Silent* was the first non-news program to air simultaneously on three networks — NBC, CBS and PBS, followed by ABC.

In the fiction genre, Shapiro produced the CBS holiday classic, *The Story of Santa Claus* in 1996, the 1994 primetime drama telefilm *Kids Killing Kids*, which aired simultaneously on CBS and Fox and 1993's Beau Bridges starrer, *The Man With Three Wives*, among others.

Shapiro's latest reality series, *L.A. Detectives* spotlights the personal stories of the men and women inside the L.A. Country Sheriff's Department in much the same way that his *Rescue 911*, which aired for seven seasons on CBS, brought national attention to the daily heroism of emergency medical technicians.

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THE 1999 NATPE IRIS AWARDS

A NOTE OF THANKS

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Sue Schwartz and Gloria Santa Cruz
KTVK-TV Phoenix, AZ

Joe Garbarino
KTCA-TV St. Paul, MN

Jay Switzer and Donna Hoffman
Emily Murgatroyd, Citytv Toronto, Ontario, CANADA

Paul La Camera and Nancy Allan
WCVB-TV Needham, MA

Fannie Albano
WLTW-Univision Miami, FL

Steve Mosko and Yvette Sapanza
Columbia Tristar Television Culver City, CA

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John Frenzel

Joe Garbarino
Lisa Garibay
Terry O'Reilly

Brigette Parise
Heather Parlato
Cynthia Revesz

SPECIAL CONTRIBUTORS:

Joel Berman, John Wentworth, Michelle Hunt, Kim Conant, Kristy Barrett, and the staff at **Paramount Television Group.**

The producers of *Becker*

Marni Kass and the **Paramount events staff.**

Paramount Pictures Studios for their hospitality and generosity in sponsoring the 1999 Iris Awards Celebration.

Broadcasting and Cable magazine for sponsoring the Iris Awards Program Booklet.

Presenters: **Leeza Gibbons, *Leeza*; Moose the Dog** and his trainer **Mathilde DeCagny, *Frasier*; Jann Carl, *Entertainment Tonight*;** and more.

Susan Davis for putting together the Iris Power Breakfast.

Darrin Kagele, darrinkagele design

Kris Sofley, copywriter extraordinaire

Rich Simitian & Angie Brown, Grant Thornton Accountants & Management Consultants

Gerry Philpott, E-Poll.com for Online Polling Services for Members' Choice awards online voting capabilities.

INTERVU for streaming media technology used during Member's Choice Award voting.

Kelly Bennett & Sean Sankey, P3 Corp.

TiVo Inc. for providing set top boxes to the Iris winners

Dick Lippin, Kate Chester and Eric Abner of The Lippin Group, Iris Awards Public Relations.

EVENT CREDITS:

Iris Program Producer
Shirley Neal

Iris Program Associate Producer
Jeff Eggleston

Iris Awards Supervisors
Beth Braen & Brigette Parise

Iris Program Booklet

Heather Parlato

Iris Event Coordinators

Sharri Davis, Anne Dodd, & Paula Radin

WEB SITE CATEGORY — Blue Ribbon Judges Panel:

Tony Burke
KLCS-TV
Los Angeles, CA

Allen DeBevoise
CREATIVE PLANET
North Hollywood, CA

Richard Farrester
KATV-TV
Little Rock, AR

Stephen Felisan
HOUSE OF BLUES ENTERTAINMENT INC
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Harry West
KMSB-TV/KTTU-TV
Tucson, AZ

Amy Wills
KXAS-TV
Fort Worth, TX

HISTORY OF IRIS

As the only national award to honor quality local programming, NATPE's 33rd Annual Iris Awards are the industry's symbol for programming excellence, coveted by both the creative community as well as television station and cable system management. Recognizing that it takes a little more to deliver good local programming — more patience, more time and usually more creativity to compensate for the limited budgets that are synonymous with local programming — the Iris Awards judges are industry executives who understand what it takes to get the job done.

The Iris Awards' unique judging criteria has assured local producers that, no matter what their budget or market size, their program submission will be judged on its own merits. Each entry is judged against the Iris Awards standard of excellence, not against each other, emphasizing achievement in a program's ability to meet its intended objective. While content, production, artistry and technical ability are important, equal value is placed on responsiveness to the local community. Each judge considers how the producer used available resources to create a program that meets its stated objective most effectively for its community. More importantly, the producer is given an opportunity to state the intended objective of the program as well as the opportunity to provide information in support of how the program met those objectives. This individualized and personalized judging procedure eliminates any inherent bias or inclination to favor larger markets or bigger production budgets and provides every entrant with an equal opportunity for recognition.

In addition to industry recognition, NATPE's Iris Awards also provide local program producers with a career enhancing opportunity to meet key decision makers from the nation's leading television companies. Winners are flown to Los Angeles where, as NATPE's guests of honor, their individual accomplishments are celebrated over numerous events attended by NATPE Board of Directors, Iris Award Committee Members and the television community at large.

Furthering its commitment to local broadcasters and cablecasters, NATPE's Iris Awards encourage community involvement and service among television executives by celebrating the abundance of talented production personnel that are nurtured and cultivated at the local level.

MEMBERS' CHOICE AWARD

Furthering the industry's awareness of quality local programming, this year NATPE's Iris Awards Committee inaugurated the "Members' Choice" Award. Programs nominated in the Current Affairs Programming category were streamed on the NATPE Web site from November 5-15, 1999, during which time, members were invited to view and select the nominee they felt represented the best in Current Affairs Programming.

Christopher

WANE-TV, Fort Wayne IN

a LIN Television Corp. station and CBS affiliate

Writer/Producer: Karen Hensel

Associate Producer: Kim Miser

Vice President & General Manager: Frank Moore

Earning 53% of the online votes, WANE-TV's documentary *Christopher* follows a family's agonizing decision to donate their young son's organs at the time of his unexpected death. Telling the full story while respecting the families privacy, the program presents unbiased coverage of Christopher's parents' painful yet selfless decision, the compassion and support provided by the hospital staff and the unfathomable gratitude of the organ recipients parents. The program, conceived to educate viewers about pediatric organ donations, sparked a dramatic increase in organ donation in Indiana and is currently being used to educate high school students and medical staff about organ donation.

NOMINEES:

Sex TV

Citytv, Toronto, Ontario CANADA

50 Years As The Home Team

KING-TV, Seattle WA

Breast Cancer In Women Of Color

WNET-TV, New York NY

From The Heart: Detroit Traditions

WXYZ-TV, Southfield MI

INDIVIDUAL ACHIEVEMENT: WRITING AND/OR PRODUCING

in recognition of exceptional talent in writing dialogue, character development, story structure or script and/or producing programming in any of the Iris Awards program categories.

Impact: Sterilized By the State

WXYZ-TV Detroit, MI
an E.W. Scripps Co. station and ABC affiliate

Ranked 18th among the top 25 station groups by *Broadcasting & Cable* magazine, E.W. Scripps Co. is comprised of 10 stations covering 9.9% of the nation's television households.

Producer: Dave Manney Reporter: Shellee Smith
Editor: Chris Jones Photographer: Mike Kalush
General Manager: Grace Gilchrist

Uncovering one of Michigan's darkest secrets, WXYZ-TV's documentary exposed the state's efforts to sterilize thousands of men, women and children. Telling one family's tale, the production uncovered numerous documents and records that covered the entire state. Blending historic photos and archival film footage to bring an old story to light, the program has sparked public policy debate among state leaders and is being used as a valuable history lesson in many schools.



Judges' comments:
A compelling story. Well-told with excellent production techniques and editing. Powerful and well produced. Tremendous community impact. Infuriating and powerful, very well done.

NOMINEES:

Director-Producer: Karyl K. Evans; Writers: Jeremy Brecher, Frank Mitchell;
Executive Producers: Bruce Fraser, Larry Rifkin for
African Americans in Connecticut, CPTV (Connecticut Public Television) Hartford, CT

Executive Producer: Rod Porter; Writer/Producer: Neil White for
Our American Heroes Journey, WTHR-TV Indianapolis, IN

Producer-Director-Cinematographer: John Howe; Associate Producer: Jeff Elstad;
Writer: Michael Ghiglieri for *Artists of the West*, KUED-TV/PBS Salt Lake City, UT

Producer: Sandy McPhee; Reporter/Writer: Erik Smith for
From The Heart: Detroit Traditions, WXYZ-TV Detroit, MI

INDIVIDUAL ACHIEVEMENT: ON-CAMERA TALENT

in recognition of exceptional talent by performers who moderate, introduce or link program elements in any of the Iris Awards program categories.

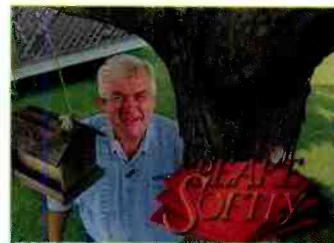
Ken Speake, host of Speake Softly: Minnesota Birding

KARE-TV Minneapolis, MN
a Gannett Broadcasting station and NBC affiliate

Ranked 8th among the top 25 station groups by *Broadcasting & Cable* magazine, Gannett Broadcasting is comprised of 21 stations covering 17.3% of the nation's television households.

Producer/Writer/Reporter: Ken Speake Associate Producer/Photographer/Editor: Dennis Stearns
Post Production: Chuck Ulmer Unit Manager: Jane Helmke
President and General Manager: John Remes

Speake Softly is a collection of KARE-TV's reporter Ken Speake's best work. In this half-hour special, he explores Minnesotan's fascination with birding.



Judges' comments:
Good Charles Kuralt style host. Lovely voice and story telling. Good delivery with a rich voice that adds a positive tone to the program.

NOMINEES:

Barry Kibrick *Between the Lines*,
KLCS-TV Los Angeles, CA

Barry Kibrick, *In Their Own Words*,
KLCS-TV Los Angeles, CA

Barry Kibrick, *More Than A Game*,
KLCS-TV Los Angeles, CA

AWARDING EXCELLENCE IN LOCAL PROGRAMMING

PUBLIC SERVICE ANNOUNCEMENTS

PSAs of 30 seconds or various announcements that comprise a public service campaign that focus on topics of importance and/or of interest or relevance to the local community.

Truancy P.S.A.

KLCS Los Angeles, CA
an L.A. Unified School District station and PBS affiliate



Director of Programming: Sabrina Fair Thomas Writer/Producer/Director/Editor: Brenda Kardock
Camera Operator: Kim Quinones Production Assistants: Meridith Derr & Tobi Pagach
General Manager: Tony Burke

Wanting to inform students of Los Angeles' new truancy policy — which includes hefty fines and a day in court — KLCS wanted to address students in a positive manner. Using the format of a popular commercial, the PSA depicts a carefree group of kids who decide to skip school and go to the beach. The spot then shows school police issuing citations to the truant students and ends with one young girl's day in court escorted by her parents. By showing the actual monetary cost of skipping school, the PSA conveys school policy without preaching or insulting the students' intelligence. Produced in English and Spanish.

Judges' comments:

Clever. Topical and funny. Simple, yet effective. Was happy to see both English and Spanish language versions. Excellent vehicle for getting message across to kids. Well written and effectively conveys serious message with humor.

NOMINEES:

3 Cares - Race for the Cure '98/'99
WKYC-TV Cleveland, OH

Legends and Legacies
WPIX-TV/WB11 New York, NY

Volunteering: Not What You Think!
WPIX-TV/WB11 New York, NY

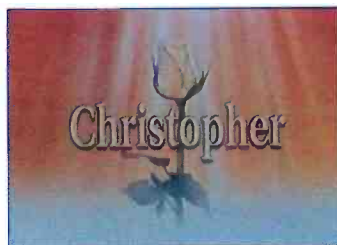
An American Hero's Journey
WTHR-TV Indianapolis, IN

CURRENT AFFAIRS/INFO PROGRAMMING

factual content - informational, reality and documentary specials or series — focusing on informing the local community on relevant issues.

Christopher

WANE-TV Fort Wayne, IN
a Lin Television Corp. station and CBS affiliate



Writer/Producer: Karen Hensel
Associate Producer: Kim Miser
Vice President & General Manager: Frank Moore

Following a family's agonizing decision to donate their young son's organs at the time of his unexpected death, *Christopher* presents an unbiased portrayal of Christopher's parents' painful yet selfless decision, the compassion and support provided by the hospital staff and the unfathomable gratitude of the organ recipient's parents. The program, conceived to educate viewers about pediatric organ donations, sparked a dramatic increase in organ donation in Indiana and is currently being used to educate high school students and medical staff about organ donation.

Judges' comments:

A powerful local production with national impact. We need more of this kind of programming. Impressive in its ability to encapsulate a difficult event. Bravo!

NOMINEES:

Sex TV
Citytv Toronto, Ontario, CANADA

50 Years As The Home Team
KING-TV Seattle, WA

Breast Cancer In Women Of Color
WNET-TV New York, NY

From The Heart: Detroit Traditions
WXYZ-TV Detroit, MI

THE 1999 NATPE IRIS AWARDS

CHILDREN'S PROGRAMMING

fiction or factual content – informational, reality, documentary, music, drama, comedy or variety specials or series – that target children and young adult viewers.

Whatever's On Your Mind

KARE-TV Minneapolis, MN

a Gannett Broadcasting station and NBC affiliate

Ranked 8th among the top 25 station groups by *Broadcasting & Cable* magazine, Gannett Broadcasting is comprised of 21 stations covering 17.3% of the nation's television households.

Producers: Erin Zdechlik and Laura Stokes

President & General Manager: John Remes

A weekly magazine show for teenagers, KARE's *Whatever Show* covers a broad range of topics from entertainment and sports to "whatever" is relevant in the lives of Minneapolis' teenagers. Airing Saturday and Sunday mornings, the program employs 20 teen reporters who share responsibility for suggesting story ideas, helping to guide the content of the show and doing all on-camera interviewing.



Judges' comments:

Good blend of entertainment and thought provoking material. Topics presented in a comfortable environment. Something kids could really relate to and like. Good production values and very topical.

NOMINEES:

How 'Bout That
KOMO-TV Seattle, WA

First Cut
KRON-TV Chronicle Broadcasting San Francisco, CA

WBNS 10TV KidsNews Network
WBNS-TV Columbus, OH

SPORTS PROGRAMMING

factual content – informational, reality, documentary — that focuses on informing or entertaining the local community about sports and/or athletes. This program may be highlights or special features of a sporting event, but the category is not intended for coverage of live sporting events.

Women Outdoors With Kate Mistol

KFSN-TV Fresno, CA

an ABC Owned Television Station

Ranked 6th among the top 25 station groups by *Broadcasting & Cable* magazine, ABC Inc. is comprised of 10 stations covering 24.2% of the nation's television households

Producer/Reporter: Kate Mistol

Photographer/Editor: John Ramos

Post Production/Graphics: Luis Ramentes

Program Director: Fernando Granado

President & General Manager: Valari Staab

Redefining the role of women in the 90s and beyond, California Fish and Game is sponsoring three-day outdoor recreation programs specifically tailored towards women. KFSN's Kate Mistol covered the outdoor tour, following three women as they experienced camping, hunting, fishing and general outdoor survival skills during this unique government program on *Becoming an Outdoor Woman*.



Judges' comments:

Excellent continuity. Exceptional use of music and classic footage. Videography was exceptional. Terrific host and great open.

NOMINEES:

Inside High School Football
KDFW-TV Channel 4 Dallas, TX

Remembering Kim
KTRK-TV Houston, TX

Sports Jam Live At The Lipton
WPLG Miami, FL

Mark McGwire: St. Louis' Home Run Hero
KMOV-TV St. Louis, MO

Before They Were Bucs
WTVT-TV Tampa, FL

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Local station or cable system's Web site which incorporates content, structure and navigation, visual design, functionality with responsiveness to the local community.

www.wral-tv.com

WRAL Raleigh, NC
a Capitol Broadcasting Co., Inc. station and CBS affiliate

Based in Raleigh, Capitol Broadcasting owns four stations in North Carolina.

Director of New Media: John Conway Technical Director: Jason Priebe
Senior Producer: Michelle Singer Graphics Director: Bill Burch
Vice President and General Manager: Bill Peterson

As one of the first local TV stations in the country with a fully functional news and information Web site, WRAL's goal was to provide 24-hour news with a focus on the local community. The site provides breaking news on both a national, regional and local level as well as weather, sports and community news and detailed traffic reports, restaurant sanitation ratings and testing scores from the state Board of Education.



Judges' comments:

Consistently rich content, easy to navigate and loved the virtual station tour. Good looking site with superior navigation and content. Very interactive. Excellent local news site.

NOMINEES:

www.kqed.org

KQED San Francisco, CA

www.newmedianews.com

KRON/SF Gate San Francisco, CA

www.ksee24.com

KSEE-TV(NBC) Channel 24 Fresno, CA

www.week.com

WEEK-TV(NBC) Channel 25 East Peoria, IL

www.newsnet5.com

WEWS-TV (Scripps Howard) Cleveland, OH

ENTERTAINMENT PROGRAMMING

fiction or factual content – music, drama, comedy or performing arts specials or series — focusing on entertaining the local community through cultural events or celebrations, the arts, biographies or distinct individuals, unique travel or tourism opportunities or historical events.

Almost Live's Live New Year's Eve

KING-TV Seattle, WA
an A. H. Belo Corporation station and NBC affiliate

Ranked 14th among the top 25 station groups by *Broadcasting & Cable* magazine, A.H. Belo Corporation is comprised of 22 stations covering 13.6% of the nation's television households.

Executive Producer: Bill Stainton Director: Steve Wilson
Vice President and General Manager: Dennis Williamson

Combining the unique humor of Seattle's weekly half-hour comedy show, *Almost Live!*, with the excitement of New Year's Eve, this one-hour special looks back over the strange and off-beat local events and occurrences that contributed to memorable moments in the Pacific Northwest and Seattle areas during 1998.



Judges' comments:

Terrific! Hilarious! Extremely creative. Incredibly well written. Three thumbs up! Great to see local production delivering on this event and competing with network fare.

NOMINEES:

Almost Live!

KING-TV Seattle, WA

About San Diego

KNSD-TV NBC 7/39 San Diego, CA

NYTV: By The People Who Made It

WNET-TV New York, NY

Nancy Alexander's Out There

WTVT-TV Tampa, FL

THE 1999 NATPE IRIS JAGGS

Elisa Abelleira
HARMONY GOLD
Los Angeles, CA

David Alrorta
WNDS-TV
Derry, NH

Mark Amici
MEDIACAST
New York, NY

David Amico
SJC VIDEO CORP
Valencia, CA

Verne Andru
VIRTUAL ACCESS CORP.
Vancouver, British Columbia

Jeannine Apostle
WESTERN LOCATIONS &
PRODUCTION MGMT INC
Phoenix, AZ

Stephen Axthelm
CROSSROADS TELEVISION
New York, NY

Frank Badami
BADAMI PRODUCTIONS
Los Angeles, CA

Mitchell Banks
M & L BANKS
New York, NY

Kyle Barlett
LAREDO PRODUCTIONS INC
Scottsdale, AZ

Jay Barnett
AFTRA
Los Angeles, CA

Frank Batavick
FILMS FOR THE HUMANITIES
& SCIENCES
Monmouth Junction, NJ

Janet Bescooby
WESTERN INTERNATIONAL
SYNDICATION
Los Angeles, CA

Cynthia Bloom
NBC
Burbank, CA

Shari Bowles
WARNER BROS.
INTERNATIONAL TV
Burbank, CA

Dwayne Bright
FOX BROADCASTING
Los Angeles, CA

Don Brown
PAPPAS TELECASTING
COMPANIES
Reno, NV

Paul Brownstein
PAUL BROWNSTEIN
PRODUCTIONS
Sherman Oaks, CA

Sandra Butler-Jones
WTNH-TV
New Haven, CT

Sharon Byers
SHOWMEOZ PRODUCTIONS
Phoenix, AZ

Dale Casterline
KING WORLD PRODUCTIONS
West Los Angeles, CA

John Cavello
NTS PROGRAM SALES
Port Jefferson, NY

Robert Clemenz
CLEMENZ & JERNIGAN LLC
New Orleans, LA

Susan Cobey
PS WILCO INC
New York, NY

Jerry Condra
KQTV
Saint Joseph, MO

Brian Cotter
SUMMERHILL ENTERTAINMENT
Toronto, ONTARIO

James Eric Covert
CHANNEL ONE NETWORK
Los Angeles, CA

Kevin Culbertson
KTLN-TV
Corte Madera, CA

Brad Dancer
WTTG-TV
Washington, DC

Lisa Day
EARTH COMMUNICATIONS
OFFICE (ECO)
Los Angeles, CA

Jean-Marc Di Battista
PLATTSBURGH STATE
TELEVISION (PSTV)
Plattsburgh, NY

Alice Donenfeld
ALICE ENTERTAINMENT/KIDPIX
Los Angeles, CA

Joanne Donovan
EPHRAIM GROUP INC
Hartsdale, NY

Christopher Egolf
GROUP DYNAMICS INC.
Santa Monica, CA

Rick Eldridge
MAIN STREET
ENTERTAINMENT, INC.
Charlotte, NC

Nancy Epstein
TELEPRODUCTIONS
INTERNATIONAL LTD
Chantilly, VA

Jesse Escochea
STREET HEAT PRODUCTIONS
Torrance, CA

Joe Fab
JOHNSON GROUP
McLean, VA

John Ferriter
WILLIAM MORRIS AGENCY
Beverly Hills, CA

Robert Fiveson
JONES ENTERTAINMENT GROUP
Washington, DC

Marc Giguere
GAYLORD ENTERTAINMENT CO
Nashville, TN

John Gill
TV ONTARIO
Toronto, ONTARIO

James Gordon
SADDLETRAMP PICTURES
Sherman Oaks, CA

Robert Grove
FORBES INC
Burlingame, CA

Maureen Guthman
MTV NETWORKS/VH1
New York, NY

Debra Halberstadt
HALFCITY PRODUCTIONS
Pasadena, CA

Jenny Hayden
PLANET PICTURES
Calabasas, CA

Peggy Hebden
CKVR-TV
Barrie, ONTARIO

Kathleen Held
CELTIC VISION
Boston, MA

Carrie Hickman
PERM-A-PRESS PRODUCTIONS
Grapevine, TX

Jay Isabella
TELEREP INC
New York, NY

Stephen James
WESTERN INTERNATIONAL
SYNDICATION
Los Angeles, CA

Sarah Johnson
MN FILM & TV BOARD
Minneapolis, MN

Paul Kahnert
ENTERTAINMENT MARKETING
Toronto, ONTARIO

Richard Katz
CAREER TELEVISION NETWORK
Los Angeles, CA

John Jerry Kelly
INDEPENDENT TELEVISION
NETWORK INC
Los Angeles, CA

John Kennedy Jr
PRINCETON VIDEO IMAGE
New York, NY

Higgin Kim
CUBIC ENTERPRISES INC
Los Angeles, CA

Larry Kingen
AUDIO PLUS VIDEO/WEST
Burbank, CA

Bryan Klein
INKLEIN ENTERTAINMENT INC
New York, NY

Christopher Kogler
THIRTEEN/WNET NEW YORK
New York, NY

Betty Laskoe
TNT LATIN AMERICA
Atlanta, GA

Eugene Lavelle
HILL TOP ENTERTAINMENT
Marina Del Rey, CA

Klaus Lehmann
CREATIVE INTERNATIONAL
ACTIVITIES
New York, NY

Diane Lennard
PITTARD SULLIVAN
New York, NY

Barrett Lester
MEDIAONE
Lawrence, MA

Luke Lobo
SYSTEMLOGIC INC
Santa Monica, CA

Terri Long
PIPER PRODUCTIONS
Chicago, IL

Garnett Losak
BLAIR TELEVISION
New York, NY

Ken Markman
LANA FILMS
Pacific Palisades, CA

Jason Marks
DON BUCHWALD & ASSOCIATES
New York, NY

Philip Marshall
THIRTEEN/WNET
New York, NY

Carol Martz
KCOP-TV LOS ANGELES
Los Angeles, CA

Bob Matheson
ARMED FORCES RADIO
& TELEVISION SERVICE
March AFB, CA

Eileen Michaels
LISBOA ASSOCIATES INC
Washington, DC

Dick Millais
IVC INTERNATIONAL
VIDEO CONVERSIONS
Burbank, CA

John Martin Mokrenko
WUBBIES WORLD INT'L, INC.
Mississauga, ONTARIO

J. Blair Moody
KOCH INTERNATIONAL
Toronto, ONTARIO

Elena Nachmanoff
NBC NEWS
New York, NY

Blaine Newberger
DTG ENTERTAINMENT
Encino, CA

Daniele Nobbe
ANAGRAM INTERNATIONAL
New York, NY

Bobbi Nye
2000 COMMUNICATIONS
Temple, PA

Tom O'Brien
WVIT-TV
West Hartford, CT

Terry O'Reilly
CONUS COMMUNICATIONS
Minneapolis, MN

Marcia Orcutt
BROADCASTING & CABLE
Los Angeles, CA

Pat Pattison
APPLAUSE, INC
Woodland Hills, CA

Robert Payne
BROADCASTING & CABLE
Newton, MA

Stephen Price
RED GIANT TELEVISION INC
Toronto, ONTARIO

Richard Propper
SOLID ENTERTAINMENT
Los Angeles, CA

Rahmurni Raun
ARIEF INTERNATIONAL
Calabasas, CA

Howard Rosen
ROADHOUSE PRODUCTIONS INC.
Toronto, ONTARIO

Lorgdana Ruscitti
SULLIVAN ENTERTAINMENT
INTERNATIONAL
Toronto, ONTARIO

Seth Saltzman
ASCAP
New York, NY

Rebecca Segal
BBC BROADCAST
Burbank, CA

Marlene Sharp
RENAISSANCE-ATLANTIC FILM
Beverly Hills, CA

Ziv Sidi
MEGA ENTERTAINMENT
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SERVICES
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Boston, MA

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DTG ENTERTAINMENT INC
Encino, CA

Anthony Steiner
CUBIC ENTERPRISES INC
Los Angeles, CA

Jeff Stevens
BLOOMBERG TELEVISION
New York, NY

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Saint Paul, MN

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& MCLENNAN, LLP
Glendale, CA

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MASSACHUSETTS
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Mark Walton
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New York, NY

Ingrid Sunday Wang
HEAVEN ON EARTH
ENTERTAINMENT
Bel Air, CA

Cindy Watanabe
KHET-TV
Honolulu, HI

Colette Watson
ROGERS CABLESYSTEMS LTD.
Toronto, ONTARIO

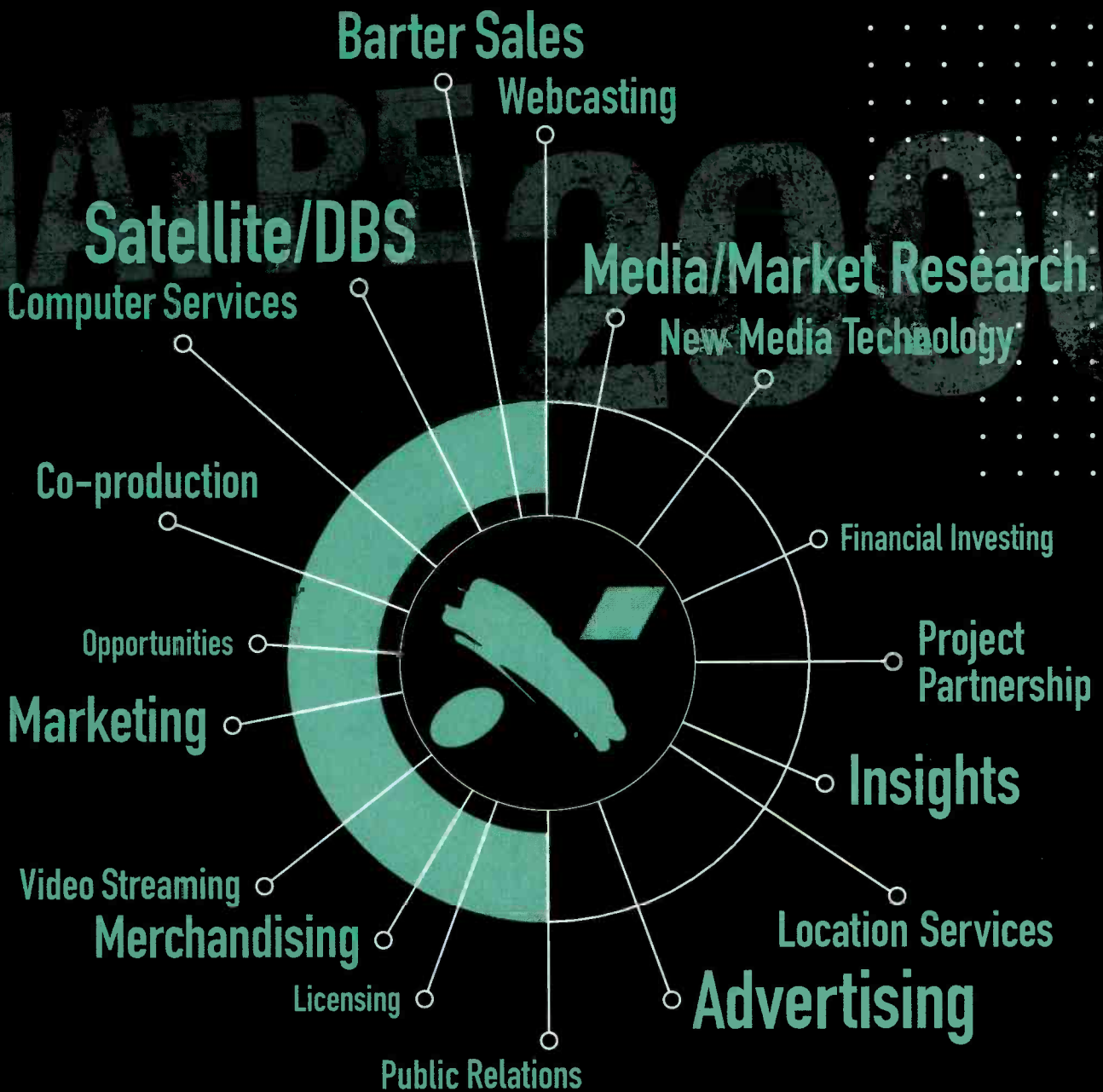
Nancy Weil
CPTV
Hartford, CT

Dewey Wigod
SFM MEDIA LLC
New York, NY

Christopher Wojciechowski
CW ENTERTAINMENT
Los Angeles, CA

John Yang
BLAIR TELEVISION
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NEW and IMPROVED!

The risks of a repo

Odyssey, Court TV, Fox Family get different results from new looks

Changing a channel's genre can be like taking the bottom can from a pyramid of cling peaches in the grocery store. Suddenly, cans are rolling across the floor and you're standing there faced with rebuilding a pyramid.

At least three cable networks changed course in the last 16 months, repositioning their programming genres from religion to families, from information to entertainment. Court TV, a 50-50 Time Warner/Liberty

Media property, started moving beyond the halls of justice and into the halls of Hollywood shortly after Henry Schlieff took over the channel in October 1998. Fox Family abandoned its older-skewing religious programming for general family-friendly entertainment in August 1998, and Odyssey, a Hallmark & Henson network,

By Deborah D. McAdams

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made a similar shift in March 1999.

Each network faced some rebuilding.

Odyssey

Odyssey, for example, lost more than 1 million

Time Warner subscribers shortly after the relaunch was announced. The network is owned by The Jim Henson Co., Hallmark Entertainment and the National Interfaith Cable Coalition (22.5% each) and Liberty Media (32.5%).

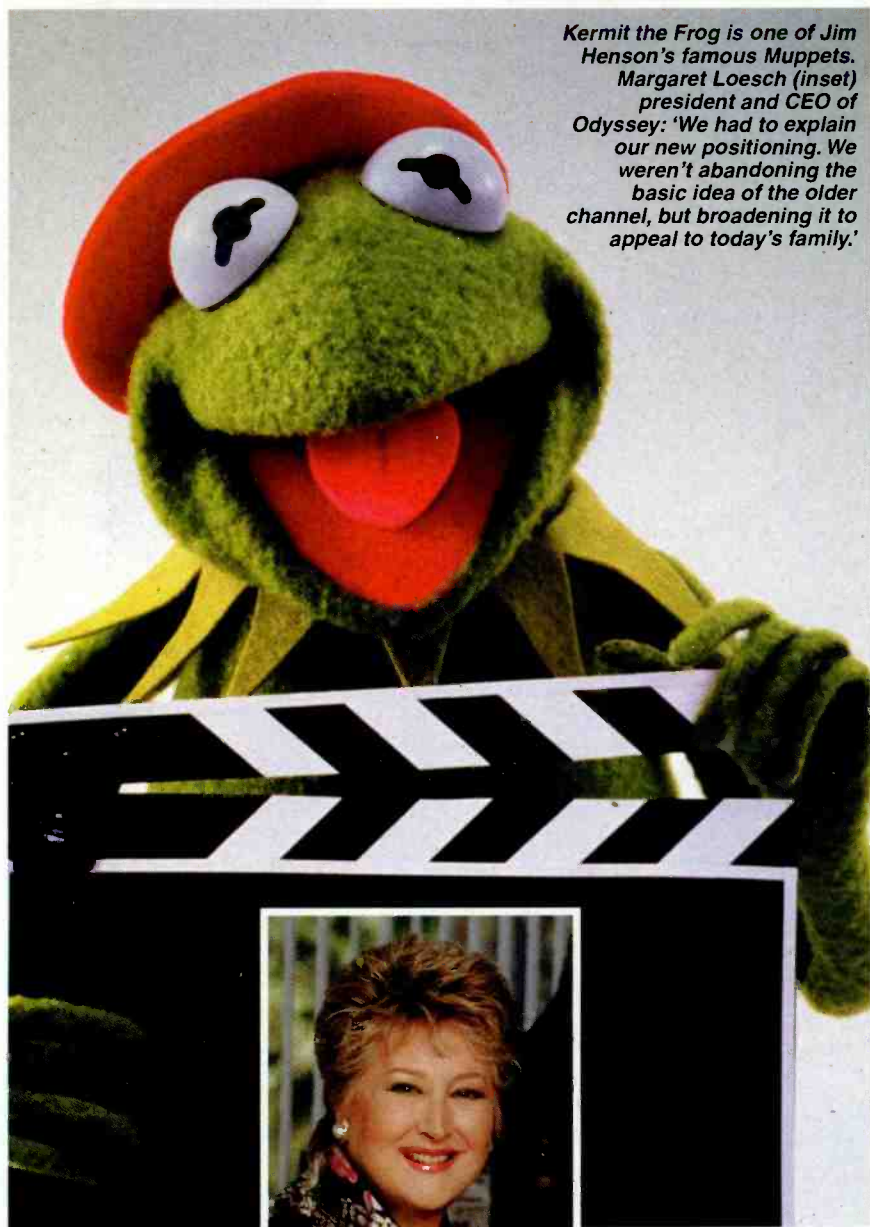
"It was honestly harder than I thought," says Margaret Loesch, president and CEO of Odyssey. "What we faced was...almost all of our major contracts had expired. Operators had an opportunity, and we had to face the cold reality of coming in with money. A lot of operators said: 'You're no longer a religious channel, so we're going to cancel you.' Now that seemed to be about the money. In a few cases, locally, operators said: 'We put this channel on because it provided interfaith programming.' We felt that was legitimate."

Repositioning doesn't automatically cancel a distribution contract, MSO programming executives say. "Most contracts do have specific language about types of programming, so they can be in breach," according to one MSO spokesman.

"That depends on what the contract says and what the repositioning is and how that might impact the offering we are making to the customer," says Matt Bond, executive vice president of programming for AT&T BIS. "We are typically engaged in those discussions from the very beginning with the programmer. That isn't to say we have veto rights, but I think the programmer as a matter of business will always try to talk to their customers before they embark on significant changes."

Loesch brought in two other former Fox affiliate sales veterans to plead Odyssey's case. "We had to explain our new positioning," she says. "We weren't abandoning the basic idea of the older channel, but broadening it to appeal to today's family. It's less of a challenge now, because they've seen it and they like it."

For Bond, Odyssey's biggest carrot is the Hallmark/Henson franchise. When current broadcast and cable con-



Kermit the Frog is one of Jim Henson's famous Muppets. Margaret Loesch (inset) president and CEO of Odyssey: 'We had to explain our new positioning. We weren't abandoning the basic idea of the older channel, but broadening it to appeal to today's family.'

tracts expire, Odyssey will have exclusive rights to 3,000-4,000 hours of Hallmark/Henson productions, including the children's series *Fraggle Rock* and the *Hallmark Hall of Fame* series.

"We're generally supportive of the Odyssey change,"

Bond says. "We think Hallmark and Henson will bring very powerful programming for that network."

Odyssey has subsequently picked up

8.5 million subscribers in the last year, and signed on more than 70 "blue-chip" advertisers, but it was a hard—and expensive—row to hoe, Loesch says: "We came in thinking we'd have to pay \$1 to \$3" in license fees, she says. Rupert Murdoch's \$13-a-sub license fee for

Fox News Channel laid that dream to waste. "We

came in lower than Fox News, when [operators] finally understood that the programming was somewhat unique."

Sources say Odyssey pays \$3-\$5

ODYSSEY



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license fees.

"Clearly we couldn't have done it without the money," she says.

Between programming and license fees, Odyssey will probably spend around \$300 million, "and probably north of that for all we need," Loesch adds.

Fox Family

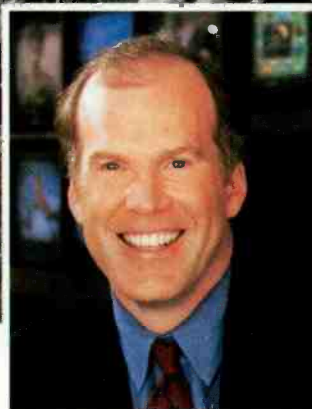
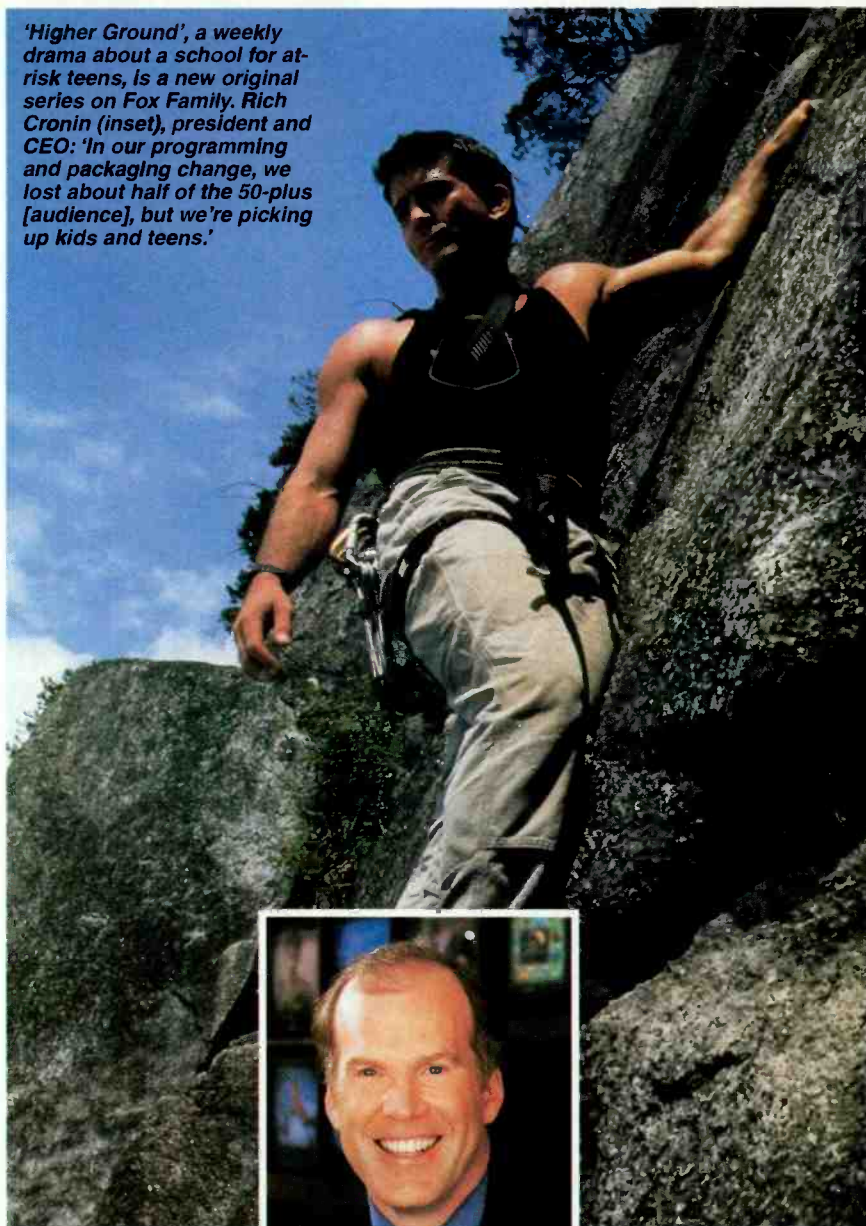
Unlike Odyssey, license fees were not a major concern for Fox Family. Distribution wasn't a problem, since the former Family Channel was among the most widely distributed cable networks. Then, with Fox being Fox the broadcaster, Fox the regional cable sports purveyor and Fox the cable network kingdom, Fox Family had plenty of muscle for any distribution deals that had to be rehashed. None were, says Rich Cronin, president and CEO of Fox Family, now No. 8 in distribution with nearly 76 million households.

Instead, the network had to scramble to pick up viewers after repositioning. Ratings plummeted after the old preach-and-pitch programming was dropped in favor of family entertainment. Along with the Word went the followers, primarily viewers 55-plus. Ratings in the demo fell by nearly 60% after the repositioning.

"The old Family Channel had been around for 19 years," Cronin says. "Fifty percent of the audience was older. In our programming and packaging change, we lost about half of the 50-plus, but we're picking up kids and teens. Now, about 25% are 50-plus. The old Family Channel was becoming a senior channel."

Cronin's first imperative was replacing the religious programming and reruns of *Hawaii 5-0* and *The Waltons* with movies and originals. The vexation of cable originals, however, is that they have little power to pull in new viewers, usually because of their limited marketing resources compared to a broadcast debut. So ratings at Fox Family remain about 30% below a year ago, but there have been bright spots. Some of the network's Saturday daytime originals are boosting their time slots among the 2-11 crowd and are bringing in more kid-targeted advertising. In prime time, the original movie, *Au Pair*, pulled in a cable rating of 4.7, the net-

'Higher Ground', a weekly drama about a school for at-risk teens, is a new original series on Fox Family. Rich Cronin (inset), president and CEO: 'In our programming and packaging change, we lost about half of the 50-plus [audience], but we're picking up kids and teens.'



work's highest. An earlier original biopic about basketball great Michael Jordan also got healthy numbers, even in repeats.

Nonetheless, consistent prime time numbers remain elusive for Fox Family, so Cronin is turning to that old off-network magic that works so well in cable. He's stripping the CBS Saturday series *Early Edition* across next year's weeknight schedule. Fox Family reportedly paid around \$45 million, or about 9% of its two-year

repositioning programming budget, for 90 episodes of the show. Cronin is hoping the investment brings a following that will stay for new Fox Family originals such as *Higher Ground*, a weekly drama about a school for at-risk teens, also scheduled to begin next year.



Court TV

The off-network strategy worked for Henry Schlieff, chairman and CEO of Court TV. Schlieff pulled in NBC's *Homicide* shortly after taking over the

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network and debuted the series in a 1999 New Year's Day marathon that jump-started the network. With the addition of another acquisition—

Cops—prime time viewing has quintupled, from a pre-1999 quarterly average of around 40,000 households to about 200,000 for this quarter-to-date, according to Nielsen figures provided by Horizon Media Inc. Advertising revenue is up more than 80% as well, Schlieff says.

Court's trajectory is positive now, but the reposition was not without an initial collapse. One month after Schlieff signed on, MediaOne dropped the network, depleting Court's 35-million household universe by about 1.14 mil-



lion households.

Schlieff showed them. The ratings rebound convinced MediaOne to bring Court back on six months later, plus the network added another 5.3 million subscribers through several MSO deals. Court now stands at about 39 million households.

The race is not yet to the



'Court TV' cases, like these that included the hip-hop group 2 Live Crew (top left) and publisher Larry Flynt (above) bring in the ratings. Chairman/CEO Henry Schlieff (l) says it's time to brand the network with original programming.



CABLE'S TOP 25

PEOPLE'S CHOICE

The ghost of cable ratings present sees the TNT version of 'A Christmas Carol' as the No. 5 program for the week. The yuletide classic yielded a 5.4 rating/7.3 share.

Following are the top 25 basic cable programs for the week of Nov. 29-Dec. 5, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable U.S.	HHs (000)	Cable Share
1	NFL/Cowboys/Patriots	ESPN	Sun	8:15P	175	10.6	8.3	8204	15.0
2	WWF Entertainment	USA	Mon	10:00P	73	6.7	5.2	5192	10.8
3	NFL/Steelers/Jaguars	ESPN	Thu	8:15P	195	6.6	5.1	5084	10.4
4	WWF Entertainment	USA	Mon	9:00P	60	6.3	4.9	4878	8.7
5	Movie: 'Absolute Power'	TBS	Sun	8:01P	153	5.4	4.3	4253	7.6
5	Movie: 'A Christmas Carol'	TNT	Sun	8:00P	120	5.4	4.2	4177	7.3
7	NFL Prime Time	ESPN	Sun	7:30P	45	4.8	3.8	3731	7.4
8	WWF Sunday Night Heat	USA	Sun	7:00P	60	4.1	3.2	3192	6.3
9	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.8	2.9	2925	5.4
10	NFL Sportscenter	ESPN	Sun	11:10P	75	3.5	2.7	2719	7.2
11	Movie: 'Goldfinger'	TBS	Tue	8:05P	150	3.4	2.7	2673	5.2
11	Rugrats	NICK	Mon	7:30P	30	3.4	2.6	2615	5.2
13	Movie: 'Absolute Power'	TBS	Sun	10:34P	152	3.3	2.6	2627	6.8
14	Rugrats	NICK	Tue	7:30P	30	3.2	2.5	2472	5.1
15	Movie: 'The Living Daylights'	TBS	Sun	5:18P	163	3.1	2.4	2426	5.3
15	Movie: 'Dr. No'	TBS	Fri	8:04P	152	3.1	2.4	2409	5.3
15	Wild Thornberrys	NICK	Mon	8:00P	30	3.1	2.4	2407	4.6
15	Rugrats	NICK	Wed	7:30P	30	3.1	2.4	2357	5.0
19	Rugrats	NICK	Sat	9:30A	30	3.0	2.3	2302	9.3
19	Catdog	NICK	Tue	8:00P	30	3.0	2.3	2258	4.4
21	Movie: 'Goldfinger'	TBS	Sun	2:48P	150	2.9	2.3	2302	6.0
21	Hey Arnold	NICK	Wed	7:00P	30	2.9	2.2	2236	5.0
21	Movie: 'The American President'	TNT	Sun	5:30P	150	2.9	2.2	2233	4.7
21	Rugrats	NICK	Sun	9:30A	30	2.9	2.2	2184	8.3
25	Rugrats	NICK	Thu	7:30P	3	2.8	2.2	2172	4.6

network, however. Some of Court's weeknights rely entirely on *Cops* and *Homicide*. It's time to brand the network with originals, Schlieff says. At least two new series, plus an original movie, already are in place.

In yet another transmogrification of *Biography*, Court is doing a crime version called *Mug Shots*, beginning Jan. 17 and running at 7 p.m., Monday-Thursday. On Friday in the time slot, a few of the million stories endemic to the City of Angels will be the fodder of *Hollywood & Crime*. *Cops* and *Homicide* will be stripped at 8 and 9 p.m., and new episodes of Court original *Crime Stories* will show up at 10 p.m.

The one continuing obstacle is marketing, he says: "We never have sufficient resources marketing-wise. It's so noisy out there, with cable, pay [television], and now you've got the Internet. Not enough people know you're making these changes, but when they're aware of it, they love what we're doing."

Time Warner and Liberty injected \$100 million for programming and \$10 million for marketing, but, says Schlieff, "as any programming executive will tell you, whatever your budget, it's never enough.

"The more we can shout, with the benefit of a high-profile, quality off-network series, or something outside the tent like *Cops*, the more it helps bring people into the network." ■



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Advocates on both sides lined up Nov. 1 for AT&T's challenge of Portland's open access ruling in the federal appeals court there.

AP Photo

The access revolution

Open access has made strange bedfellows in the cable industry

When officials in Portland, Ore., ordered AT&T to open its cable network to competing Internet and online service providers a year ago, few predicted the so-called open access movement would go much further. Even local cable regulators, who are among the industry's most vocal critics, sensed Portland's action was an isolated incident.

Instead, cable access, or unbundling as it's sometimes termed, has emerged as one of the defining issues for the industry in the waning days of the 20th century.

The naysayers were quickly proved wrong as pro-access forces, with big-money backing from telephone companies, America Online and various Internet service providers, executed a grass-roots guerrilla war. Instead of slugging it out with AT&T in Washington, where the world's largest long-distance company is among the most powerful players, access supporters created a Vietnam-like scenario, taking their populist message to cities and towns across the U.S.

While a number of municipalities have followed Portland's lead, they

remain far outnumbered by communities with no access provision. But even though the central issue of whether Portland had the legal authority to act as it did likely will require U.S. Supreme Court action, other communities are pursuing Portland's path.

However the issue is finally resolved, Portland's move clearly dictated terms of the debate. And that was precisely the point, says David Olson, the Portland, Ore., cable regulator who has become something of a guru for pro-access forces.

"Raising the profile of the issue seems to have caused a tectonic shift in a lot of the business plans and scenarios at work on businesses' side, the local government's side and the Federal Communications Commission's side," says Olson. "Even if we come up short in our legal case, the fact that we have raised the issue in the way we did has advanced by a considerable amount the date when this is going to be resolved

one way or another. And that's good."

AT&T's move last week to cut an access deal with MindSpring is one more piece of evidence that Olson and the "open access" forces have achieved their goal.

AT&T's acquisition of Tele-Communications Inc. opened the door on the access issue. In the Oregon municipalities, the strategy was to link cable access—called "open access" by proponents and "forced access" by opponents—with the transfer of TCI's franchise to AT&T. Some municipalities have used a similar carrot-and-stick model. Others have simply made cable access the law of the local land.

Olson and his colleagues in Portland contend that without mandated access, cable operators will be able to monopolize on high-speed Internet traffic, effectively limiting choice, controlling competition and perhaps stunting the growth of the Internet. Cable—with AT&T leading the early charge—has countered that it's too early in the life of the Internet to begin regulating it, even indirectly. Moreover, according to

By Price Colman

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the cable industry's argument, deals for access should be conducted in the business, not the regulatory, arena.

Few issues have illuminated the cable television industry's transformation into a telecommunications power more brightly than the rancorous debate over access.

In the five decades since its birth, cable has been dismissed by its competitors, scorned by the financial community, grudgingly accepted by consumers and harnessed by regulators.

Today, thanks largely to the emergence of the Internet and cable's hefty bandwidth, cable is simultaneously lauded as a path to the future and feared as a potential digital dictator.

For the past year, the tension surrounding that adulation and fear has been played out in the access debate. The impact of an admittedly complex public policy question has rippled through not only the cable industry, but the Internet and other new media businesses, as well as Washington. It has affected capital spending across the

Open-door policy

Who has passed cable-access measures

Portland and Multnomah County, Ore.
Unincorporated Broward County, Fla.
Fairfax, Va.
St. Louis, Mo.
Weymouth, Mass. (action later rescinded)
North Andover, Mass.: 11/10/99
Quincy, Mass.: 11/10/99
Cambridge, Mass.: 11/10/99*
Somerville, Mass.: 11/10/99*

*Denied MediaOne franchise transfers to AT&T, citing access among other issues.

board as operators initially bullish on Internet-over-cable, have instead refocused on the core business—namely digital video.

Access angst has also revealed internal rifts within the cable industry. Such internecine squabbles have long existed in cable, an industry led largely by entre-

preneurial, individualistic executives. But as competition for the hearts, minds and most of all, the dollars of consumers and businesses has intensified, the stakes have risen exponentially, increasing the volatility of internal conflicts.

"There's a huge discord between AT&T and traditional cable operators. And AT&T is acting like the 800-pound gorilla," says one executive of a large cable operator.

The friction between AT&T and others in the industry apparently peaked with Leo Hindery's forced exit from AT&T. Again, the access issue was a contributing factor. Not long before he was shown the door at AT&T, Hindery flatly stated that AT&T and access nemesis America Online weren't talking. A few days later, AT&T Chairman C. Michael Armstrong contradicted Hindery, his top-ranking cable executive, saying AT&T and AOL were talking.

While there were clearly other factors in Hindery's departure from AT&T, the access issue may well have been the last straw. Surprisingly, Hindery's exit may actually help improve AT&T's relations with its cable colleagues.

"It's really unfortunate what happened to Leo. But the silver lining is [AT&T] has to get involved hands on themselves, with various cable companies. And I think they're doing that," says an executive at a top MSO. "There's no question they've had a carrot-and-stick approach....There's a difference in technique and style. They're not used to partners. And the cable guys are not used to a big bureaucracy."

However, AT&T further aggravated industry tensions when Armstrong effectively turned access into a moot point by saying the company's attitude from the start was to honor its exclusive contract with Excite@Home until 2002, then entertain offers from any outside Internet service providers.

"We have never indicated opposition to an open system per se," says James Cicconi, AT&T's general counsel. "But the notion of companies being able to negotiate arrangements on commercial terms and conditions is one thing. The government effectively mandating how private investments of that company can be used is quite another."

Thus far, the Federal Communications Commission stands on the cable industry's side of the fence.

Like an overconfident and poorly conditioned boxer, cable initially was slow to react to the open access

A brief history

Dec. 18, 1998: Portland, Ore., and surrounding Multnomah County become the first U.S. municipalities to require AT&T to open its broadband network to outside Internet service and online service providers. Portland/Multnomah County, establishing the pattern a number of other municipalities will follow, imposes the "non-discriminatory access" provision as a condition to transferring Tele-Communications Inc.'s franchise to AT&T.

Jan. 19, 1999: AT&T sues Portland/Multnomah County over the imposition of a cable-access provision.

Feb. 2, 1999: AOL, GTE, US West, MCI-WorldCom, MindSpring and a host of Internet and online service providers form the OpenNet Coalition to push a cable-access agenda nationwide.

June 4, 1999: U.S. District Court Judge Owen Panner rules that Portland/Multnomah County, Ore., have legal authorization to impose a cable access provision as a condition on the transfer of TCI's cable franchise to AT&T. AT&T promptly appeals to the U.S. Ninth Circuit Court.

July 13, 1999: Unincorporated Broward County, Fla., approves a cable-access ordinance.

July 26, 1999: AT&T and Comcast sue Broward County over the municipality's cable-access ordinance.

Oct. 25, 1999: GTE sues AT&T, Comcast and Excite@Home in federal court in Philadelphia, claiming the companies are violating antitrust laws by depriving consumers of their right to choose Internet service providers.

Oct. 26, 1999: Weymouth, Mass., passes a cable-access measure.

Oct. 29, 1999: St. Louis' Board of Aldermen passes a cable-access measure that's subsequently signed into law by the mayor.

Nov. 1, 1999: A three-judge appellate court panel in the U.S. Ninth Circuit hears oral arguments in AT&T's appeal of U.S. District Court Judge Owen Panner's ruling that Portland/Multnomah County have authority to impose a cable-access provision.

Nov. 9, 1999: Weymouth, Mass., rescinds its cable-access measure.

Nov. 12, 1999: North Andover, Mass., passes a cable-access measure.



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AT&T opens network door

AT&T Corp. tried to douse the simmering feud over access to cable broadband networks last week by unveiling a plan to eventually strike carriage deals with unaffiliated Internet service providers (ISPs).

Although AT&T's efforts received supportive words from the chief of the FCC, consumer groups denounced the move as a thinly veiled attempt to placate local governments that are considering open access requirements

"What AT&T describes . . . IS NOT 'Open Access,'" wrote Media Access Project President Andrew Schwartzman in a letter to FCC Chairman William Kennard on Dec. 6, the day AT&T's plan was announced. Schwartzman said AT&T should be forced to carry unaffiliated ISPs in order to win government approval for its acquisition of MediaOne.

After AT&T's exclusive deals with Excite@Home and other ISPs expire, the company will allow its cable customers to:

- Pick any ISP that has negotiated a deal for carriage on AT&T's high-speed data network.
- Receive content from unaffiliated ISPs without suffering any reduction in data speed.
- Choose ISPs without subscribing to any AT&T-affiliated ISP.
- Customize Internet "start pages."

The plan was endorsed by Mindspring, a leading ISP, and the head of the FCC's local and state advisory group.

To strike a deal with AT&T, ISPs will have to pay for the privilege and must connect at the company's Internet backbone, rather than at a local cable system's headend, as open access proponents demand. ISPs also will be able to bill subscribers directly rather than relying on AT&T.

The FCC's Kennard called AT&T's announcement "a good first step" and said "government regulation now would only slow down broadband deployment."

Although AT&T will one day open his business to ISP competitors, Excite@Home General Counsel David Pine praised the deal: "AT&T made it clear it will have an exclusive relationship [with Excite] for two-and-a-half years. In Internet time, that's forever."

Other cable companies showed no signs of following AT&T's lead. "We're simply trying to roll out new services," said Cox Communications lobbyist Alexander Netchvolodoff, whose company is adding almost 7,500 new Internet, local telephone and digital TV programming customers a month. "We're not focusing on that inside-the-Beltway stuff." Cox will honor its exclusive deal with Excite@Home through 2002, and will evaluate options as the contract expires, he said.

But consumer groups and other open access advocates pilloried AT&T's announcement. For starters, they say AT&T simply wants cover as it builds market share for its affiliated ISPs during the critical early years of cable broadband deployment. The critics point out that AT&T's exclusive deal with Excite@Home doesn't expire until June 2002, and if AT&T acquires MediaOne, a similar deal might extend even longer. "They still want a monopoly for two-and-a-half more years," said Greg Simon, head of the OpenNet Coalition.

Schwartzman, who belongs to the FCC advisory group that included AT&T and MindSpring, refused to sign the letter AT&T sent to Kennard last week explaining the plan. He argued that an open access requirement should bar a cable operator from restricting ISP offerings and should require operators to provide full access to competing ISPs on the same conditions and rates available to affiliated ISPs.

Schwartzman also complained that AT&T is unwilling to let ISPs access its system through the cable headend, instead forcing them to buy transport on the company's Internet backbone.

AT&T's Armstrong played down the consumer groups' objections. "I think they are frustrated" that AT&T's contract with Excite@Home lasts another two-and-a-half years," he said. "We have a valid contract . . . and we intend to honor that contract."

—Bill McConnell

blitzkrieg. "Portland was a surprise," says a source close to the situation.

"I thought we did a poor job of anticipating the outcome. We looked fairly amateurish for a couple of days."

Led by AT&T, the cable industry not only let pro-access forces—spearheaded by the OpenNet Coalition—dictate the terms of the debate, but the opposition also managed to wrest the public relations high ground. In selecting "open access" as its rallying cry, unbundling proponents picked a theme easy to support and awkward to oppose. Cable's "forced access" rebuttal does little except underscore the industry's lukewarm response. But time is on cable's side, industry leaders contend.

"[Access proponents] were fast. They were clever," acknowledges Josie Martin, a National Cable Television Association vice president. "Our side is much more difficult to explain.

"The AOL-phone company side of this depends on a quick win. The minute you get an inch deep into this, they're in trouble. Older people who grew up with a less-than-perfect phone system have a different view. They understand," says Martin

The challenge for cable is that the demand for high-speed Internet access, which is one of cable's key strengths, is coming primarily from businesses and consumers less familiar with the inconsistencies of the old Ma Bell.

Another challenge for cable is determining whether it can wait until the access issue is clarified to aggressively roll out Internet-over-cable service. Consumers and businesses are hungry for bandwidth now and likely to go with the first provider—phone company, wireless, satellite or cable—that can deliver it.

There's also the AT&T agenda factor. While many other cable operators see local telephone service as a potentially attractive business, for Armstrong and AT&T it's the pot of gold. And with its size and scope, AT&T exerts substantial influence not only on its cable industry colleagues, but the larger telecommunications world as well.

The access conflict is filled with incongruities: Telephone companies are arguing for the same kind of access to cable they've sought to block for so long on their own networks, for instance.

In the end, the biggest irony may be that while AT&T continues to spend heavily to fight access, it has already announced a surrender date in 2002. ■

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Regulation lite? No, regulation backwards

A commentary by Blair Levin, former FCC chief of staff

As some in the media business may recall, I am not opposed to all regulation. But I believe those advocating government intervention in the marketplace should meet the burden of demonstrating two things: First, that there is a market failure that justifies government intervention; and second, that the government intervention will make the situation better, not worse.

In the debate over whether the government should regulate how ISPs access cable networks, the proponents of forced access apparently feel no such obligation. In proving a market failure, one generally cites evidence of hyperinflation, lack of competitive investment or decreasing consumer choice. Here, the arrival of cable modems has pushed prices down, spurred billions in investment in new competitors and increased consumer choice.

The nail in the coffin of any market failure argument is the AT&T/Mind-spring agreement. As predicted by both the FCC and Wall Street over the last year, the deal demonstrates that market forces will be sufficient to ensure consumers' multiple choices of broadband ISPs.

So forced access advocates generally skip the market failure issue and instead argue that since phone companies deliver high speed data, cable's data efforts should be subject to the same regulations as phone companies.

This superficial logic, however, ignores the reality of why government regulates. The purpose of regulation is not to regulate a specific offering, but to address a specific market problem. Though both cable and satellites deliver multi-channel video, cable has obligations (such as must-carry, PEG channels and leased access) far greater than those placed on new entrants. CLECs and ILECs each carry telephone traffic, but CLECs face fewer regulatory constraints. RBOCs and Non-RBOC ILECs each serve residential phone markets, but the 1996 Telecommunications Act places obligations on RBOCs prior to non-distance entry that other ILECs don't face.

The reason, in each instance, is that the law does not treat companies with market power the same way it treats new entrants or those without market power. In the market today, 98% of all homes access the Internet through phone lines. The idea that we should regulate cable, with its 2% market share, turns everything we understand about regulation upside down.

Furthermore, if parity is our guiding principle, then we'd have to apply forced access rules to the multiple satellite, broadcast and wireless broadband networks in development. In the words of Wall Street's leading analysts, such



“Forced access advocates present neither a market failure that needs a government correction nor a solution that solves a public policy problem.”

rules “would kill the public equity market for financing” new entries. In short, forced access advocates want us to believe that we have to kill competition in order to save it.

Not only would that be a disaster for the public, it would be a disaster for the content community that would benefit from a robust facilities-based competitive market where network providers compete by offering better content.

Some forced access advocates try to avoid the problems of the parity argument by suggesting we only need to regulate cable because it has a superior technology that might lead to market power. But substituting the government's prediction about technology for market power as a justification of regulation makes no sense. Should the government have regulated Betamax VCRs or Apple's operating system because some thought it superior? And if superior technology alone justifies for regulation, what will that do to incentives to innovate?

Another problem with the parity argument is that experienced regulators would recognize that forced access is nothing less than applying common carrier regulation to the cable industry. As that would have the political appeal of an across-the-board tax hike, forced access advocates have tried to hide behind the suggestion that such regulation doesn't need to be

common carrier regulation; rather, it can be “regulation lite.”

Again, nice rhetoric backed by no reality. In my years at the FCC, the toughest problems we encountered involved forcing companies to make its facilities available to competitors. That's not to say it's never justified. But it is never “lite.” As access inherently involves determinations of pricing, technical standards, interconnection arrangements, equipment coordination, upgrades, provisioning and engineering practices, operational support system interfaces, quality of service standards and thousands of other details, government intervention is inherently a heavy task.

In the end, the arguments don't add up; forced access advocates present neither a market failure that needs a government correction nor a solution that solves a public policy problem. Forced access only solves the business problems of its business proponents; namely that there is a new competitor who might attract their customers. As wisely understood by Chairman Kennard and the FCC, and over 1,500 cities that turned down the opportunity to adopt such regulations, that's the kind of market problem public policy should encourage.

Levin is now a consultant to telecommunications companies, including Excite@Home.

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Now that consumers can get local TV signals over cable and satellite, why not the Internet? The technology is on its way, but the copyright issues are far from settled.

A Canadian company, iCraveTV.com, already is streaming local TV signals (see story, "Top of the Week"). It is offering 17 Toronto TV signals—including six stations from Buffalo, N.Y.—over the Internet. Canadian law doesn't require would-be TV distributors to get permission from local broadcasters to carry their signals, and Canadian copyright law is not as well-defined as U.S. copyright law. If a Canadian court decides the law allows iCraveTV.com to carry the signals, it will have to pay only copyright fees to stream local Toronto TV signals all over the world.

The situation has shaken U.S. broadcasters, who last month finished a lengthy fight in Congress to protect their local markets. In the satellite TV reform bill Congress just passed, broadcasters agreed to grant satellite

By Paige Albinia

TV companies a "compulsory" copyright license to carry local TV signals as long as the law did nothing to compromise broadcasters' local markets. Unlike local cable operators, satellite companies have a national footprint, so satellite companies easily can bring local TV signals from one market into another. Broadcasters fear that such infringements will whittle away their local advertising base, eroding their profits.

In the end, Congress granted satellite companies the license, which allows them to carry local TV programming without clearing the copyrights with each and every program supplier. But Congress severely conditioned the satellite license, requiring satellite companies to carry every local TV station in all the markets they serve by Jan. 1, 2002. The law also forbids them from airing any pro-

gramming on a superstation that duplicates a local affiliate's programming.

Cable, which received a compulsory copyright from Congress in 1976, faces similar conditions with their license.

But restricting the Internet is much more difficult. The nature of the Internet makes it nearly impossible to restrict any Web site from appearing in any market, or from blocking out duplicative programming. Because Canadian law does not require would-be distributors to get retransmission consent, broadcasters do not have full control of where their signal is transmitted.

What iCraveTV.com proves is that content providers are going to have a harder and harder time protecting their creative products. "It will soon be impossible to protect copyrights once things get out on the air and on the Internet," says Sandra Kresch, partner with PriceWaterhouseCoopers entertainment and media strategy

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practice in New York. "Creators need to get the value out of their content very early in the process, because they are not going to be able to protect it longer term."

"Increasingly, you are going to see technologies that are global and national in scope, such as satellite and Internet, encroaching on technologies that are regional and local in scope, such as broadcasting and cable," says Karen Watson, lobbyist for EchoStar Communications Corp. "If technology allows consumers to receive a broadcast signal from New York and Atlanta and Miami, and they can afford to pay for it, they will begin to demand those services, whether they are over satellite or over the Internet."

And iCraveTV is just the first to implement an idea that many already have considered. And when they do, the government will likely have to referee the fight that is sure to follow. "Someone is really going to start to do this over the Internet, and they are going to need to clear the copyrights to the programming," says Bill Roberts, senior attorney at the U.S. Copyright Office, which advises Congress on all copyright and related matters. "As long as cable and satellite have their compulsory license, it's going to be hard to say no to the others."

The magnitude of the coming battle over Internet copyrights became clear after a last-minute brushfire on the subject erupted in Congress last month at the tail end of negotiations on the satellite TV reform bill.

Attempting to make clear who exactly has a right to that copyright license, House staffers altered a couple of words, specifically changing "cable" to "terrestrial." That simple change apparently gave online service providers the idea that they too could qualify for a compulsory copyright license since they, like cable, distribute content terrestrially.

If the OSPs didn't immediately realize the potential effect of the change, Major League Baseball did, and got Senate staffers to insert more clarifying language exempting all "digital online communications services" from any compulsory licenses. House staffers, now nearly finished with the satellite TV bill, agreed the change made sense, cleared it with cable and prepared to move the final conference report to the House floor.

But AOL didn't like the change one

bit. While the company says it was not looking to be included under the cable or satellite compulsory license, it also did not want to be unilaterally excluded. AOL raised hell on Capitol Hill, but on Tuesday, Nov. 9, the House passed a bill including the language. To appease AOL and its allies, House Commerce Committee leadership pressed House Judiciary Committee leadership on the House floor to change the language before a final bill passed.

With the bill stuck in the Senate, which was tied up in other procedural

"As long as cable and satellite have their compulsory license, it's going to be hard to say no to the others."

***—Bill Roberts,
U.S. Copyright Office***

matters, the House had time that weekend to sit down with lobbyists from Internet companies, movie studios, sports leagues, TV broadcasters and cable programmers.

The position of several of Washington's most powerful lobbies—including the Motion Picture Association of America, National Association of Broadcasters, National Cable Television Association, Major League Baseball, National Football League, National Basketball Association, National Hockey League, National Collegiate Athletic Association and Recording Industry Association of America—is summed up in a joint letter they sent to Congress.

"...[T]he scope and reach of online services is neither local nor limited in any meaningful way," the groups wrote. "Because the Internet is inherently global, the retransmission of television and radio programming by an online service based in Virginia is equally accessible to Internet users, not only in Virginia, but also in the Virgin Islands, in Venezuela, in Vladivostok, or anywhere else the Internet reaches.

"And what is delivered to each online recipient is not just a performance that can be watched or heard once or a few times, but a digital transmission that can be downloaded, copied and disseminated without limit,

online or offline, and with the millionth copy as perfect as the first. As the number of Internet users with these technological capabilities grows into the hundreds of millions worldwide, global markets for copyrighted works could be fatally compromised. Moreover, the unlimited distribution of network programming into local stations' markets would jeopardize the entire affiliate system."

A letter from the U.S. Register of Copyrights, Mary Beth Peters, finally made clear that the law was never intended to cover OSPs. "[The language] makes unmistakable what is already true, that the compulsory license for secondary transmissions of television broadcast signals by cable systems does not apply to digital online communications services," Peters wrote the day after the House passed the bill.

With that letter in hand, copyright holders succeeded in persuading AOL and its allies that the language had to come out. The two factions agreed that discussions could begin next year.

After the Senate passed a bill without the offending language, Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) and that committee's ranking member Patrick Leahy (D-Vt.) promised hearings next year. OSPs seemed amenable. "A fair and open debate on this issue would be a good starting point," said a spokesperson for America Online. AOL and other OSPs never told Hill staffers or the press that they expected either the cable or satellite license to cover them, but they also pressed the issue hard in the waning days of Congress.

The House Commerce and Judiciary committees also are sure to hold their own inquiries, especially after House Commerce Committee Chairman Tom Bliley (R-Va.) pushed hard on the House floor to extract a promise from House Judiciary Committee Chairman Henry Hyde (R-Ill.) and House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.) that the language would be cleaned up.

If AOL and other OSPs do push for their own compulsory copyright license, the fight promises to be long and messy. Sports leagues, movie studios and broadcast networks have no interest in putting their content on the Internet for all to download free of charge. ■



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Where are they now?

The first in an occasional series

Pioneer Trygve Myhren opted out of cable, but still manages to keep his foot in the portal

Trygve Myhren's sense of humor says a lot about the perspective he's gained from 25 years in the cable industry.

For a guy who's been through two waves of consolidation and three waves of regulation—creating and amassing substantial wealth in the process—it's easier to maintain an even keel about past battles, victories and defeats.

A decade after the fact, it's easy to laugh about the 1988 head-butting with then Time Inc. President Nick Nicholas over whether Time's cable headquarters should move from Denver to the East Coast.

"I was dead set against it," says Myhren, who at the time was the chairman-CEO of ATC, Time's cable subsidiary. "I thought the entrepreneurial spirit with which we built the company would be lost." He pauses and chuckles quietly. "I eventually lost the argument

By Price Colman

and left the company."

It was a rare loss.

Myhren was the industry point man for the 1984 Cable Act, the first substantial tweaking of the 1932 Telecommunications Act and the legislation that led to eight years of unfettered growth for cable. He was an early articulator of cable market clustering, touting the strategy as a path toward economic efficiency in operations and management, when he was an executive at American Television and Communications in the late 1970s. Twenty years later, in 1996, he helped instigate the current mega-consolidation wave—which uses clustering as a springboard.

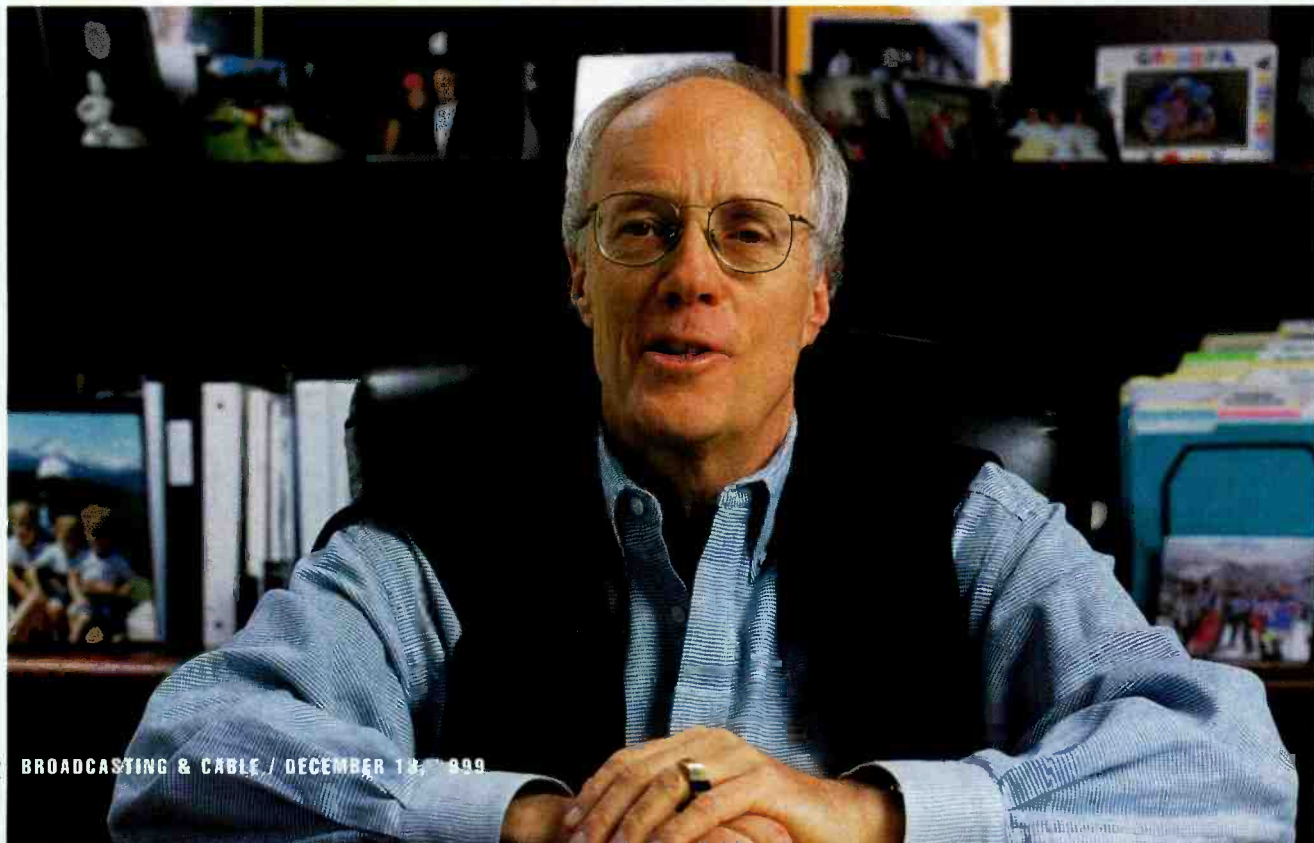
Brought on in late 1990 as president of multimedia player Providence Journal Co., Myhren helped polish, then

spin off the company's broadcast, cable and programming holdings in a series of lucrative deals. During his tenure, the company's stock price quadrupled. He also helped engineer a rare double-bite of the equity apple for ProJo shareholders—the sale of ProJo's cable assets to Continental and Continental's subsequent sale to MediaOne.

In the waning days of 1999, Myhren still remains close to cable by investing in related businesses and as a senior statesman. But in "retiring" from the operational side, he has become a kind of telecom Renaissance man. His involvement includes venture and "angel" investing, advising, lending direction as a board member, while helping to influence the direction of telecommunications and business education.

Myhren's primary role is president of Myhren Media Inc., a private investment firm that focuses on media, telecommunications and Internet companies. Increasingly though, Myhren's focus is on "angel" investing, taking an early stage equity stake and a board seat with stock option compensation.

"Money from venture capital firms often is fairly expensive and the firms are



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A veteran's life

Name: Trygve Myhren

Title: President, Myhren Media Inc.

Age: 62

Corporate activities: A board member/investor in Verio; Peapod; J.D. Edwards; Advanced Marketing Services; Dreyfus Founders Funds; Formus Communications; Cable Television Laboratories; the Scandinavian Channel (non-executive chairman). An investor in Art Technology Group; Ariel Technology (special limited partner); and the Megunticook Fund, targeting Internet, software, media and telecommunications start-ups.

Pro-bono activities: Trustee of the University of Denver (chairman, finance committee and member of the executive committee); board member U.S. Ski & Snowboard Team Foundation; member of the executive committee of the National Cable Television Center and Museum; supporter and adviser National Jewish Center for Immunology and Respiratory Medicine; annual fund-raiser SkiTAM for U.S. Disabled Ski Team.

the son of a chemical engineer. While earning undergrad degrees in political science and philosophy from Dartmouth, he was a stringer for the Associated Press and *The New York Times*. Armed with an MBA from Dartmouth's Amos Tuck Graduate School and nearly four years as a U.S. Navy officer under his belt, Myhren subsequently cut his marketing teeth at Procter & Gamble. In 1965, he joined Westport, Conn.-based Glendenning Co., a marketing consulting firm, helping create promotional games for the oil and supermarket sectors.

In 1975, he joined ATC, founded by cable industry pioneers Bill Daniels and Monroe Rifkin, as vice president-marketing. Following the falling out with Time Inc.'s Nicholas in 1988, Myhren promised his wife, Vicki, that if work forced them to leave Denver, they'd return as soon as possible within five years. By late 1996, after a little over five years at Providence Journal Co., the couple had returned to their beloved Rocky Mountains.

While cable has evolved over the last 30 years, it's also a prime example of "the more things change, the more they stay the same" factor.

While the Internet phenomenon has become a crucial catalyst, digitization and compression technologies cable helped develop are important drivers for Internet over cable, Myhren contends. Technology, regulation and competition remain the core constants for cable, Myhren says.

"The Internet is a technological phenomenon that raises significant regulatory questions," he says. "It knocks down a lot of barriers to entry and consequently is changing the competitive landscape."

Cable's leaders must be willing to adapt their business models to capitalize on the accelerating rate of change, Myhren says: "Stalling legislation and building a moat around the industry doesn't work. You have to be willing to transition the business and redefine the business."

On the personal front, Myhren is seeking to prune certain responsibilities, while continuing to pursue the pro-bono work he clearly enjoys.

"With wealth comes an opportunity to be more reflective, to think about what is important in your life," he says. "Family and friends must become more important. There's also an opportunity to participate more broadly in the community, in particular helping people less fortunate or helping institutions that can benefit from your skills." ■

very demanding in the terms," Myhren says. "An 'angel' investor puts up money on less demanding terms and offers advice. It's more of a mentoring role."

While opportunities frequently arise for Myhren to take on an executive role at many of the companies he knows, he always refuses.

Still, he maintains a demanding pace, as his many business and philanthropic involvements reveal. He's on more than a dozen boards—for-profit and non-profits alike. He's a limited partner in the Boston-based Megunticook Fund, a firm that invests in Internet, software, media and telecommunications start-ups. Oh, and he skis 40-plus days a year.

Throughout his career, Myhren's been outspokenly critical of cable's lack of self-restraint with rates, occasionally earning the ire of colleagues. As price hikes for next year are being announced, he's feeling concern again.

"When you go to the limit of what you're allowed to do, what happens is that what you're allowed to do tends to change," he says. "That's what happened with the '92 Cable Act."

"The industry has a number of regulatory issues it must deal with. To the extent that it is seen as exceeding certain reasonable limits on prices it charges, the chances it gets regulated more aggressively obviously go up."

Despite his free-spirited western sensibility, Myhren grew up in Palmerton, Pa.,

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E.M.R., Philadelphia

much e-mail no. 6,598

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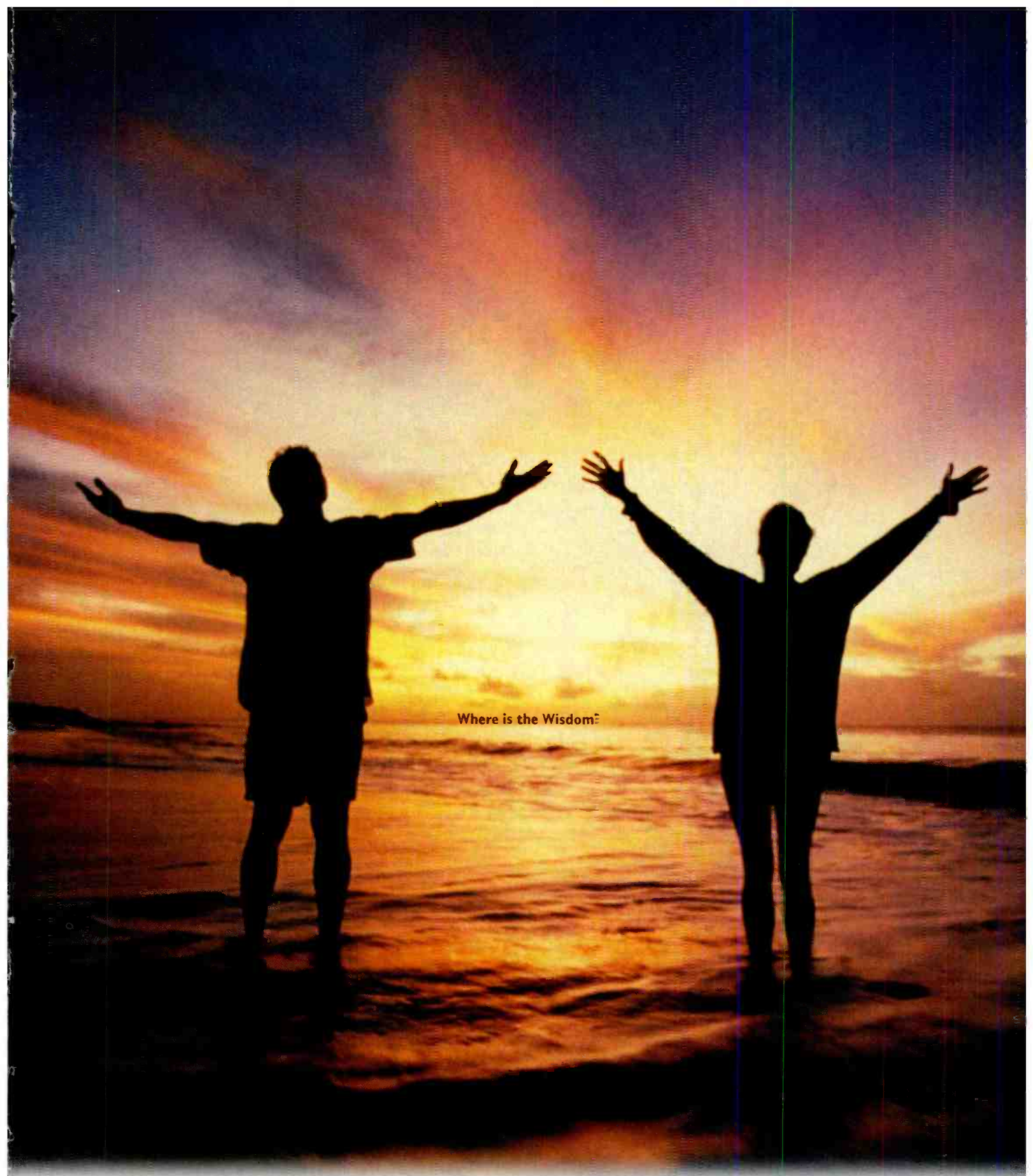
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FCC has its hands full

Commission's Cable Services Bureau enmeshed in media issues

When Deborah Lathen became the FCC's chief cable cop 18 months ago, many in the industry questioned whether she would be the last to head an independent Cable Services Bureau. After all, the bureau's biggest job—regulation of local cable rates—was for the most part phased out in March 1999.

But Lathen doesn't hear questions about the cable bureau's future anymore. Today, a stream of industry mergers, the prospect of local telephone service via cable lines and the contentious issue of broadband deployment have transformed the bureau. Where once green eyeshade-types pored over cable system price and cost data, staffers today find themselves at the center of telecommunications industry convergence and on the frontlines of some of the country's fiercest political debates.

"We're not just the rate bureau anymore," Lathen said in recent interview. "I think we're making history here."

Indeed, in 1999 Lathen and her team were an integral part of the FCC's drive to lay ground rules for digital television carriage, satellite TV competition, cable consolidation and the rollout of advanced communications services. The key issues this year included:

Satellite Home Viewer Act—Signed into law Nov. 29, the legislation requires the FCC to launch 13 separate rulemaking procedues before the end of January. The Cable Services Bureau will take the lead in two of the most crucial. One will set the rules for retransmission consent agreements between local broadcasters and direct broadcast satellite operators who will be forced to phase in carriage of local signals over the next two years. The other will determine how broadcasters can protect exclusive programming from competing cable superstations and will estab-

By Bill McConnell

lish procedures for blackouts of sports programming.

"This has to be at the top of our list, not just because of the statutory deadline but also because this gives us an opportunity to further work started last year to make satellite a viable competitor to cable," Lathen said.

The cable bureau will also work with other FCC offices on such issues as determining when local broadcast reception problems make satellite customers eligible for distant network signals. The commission must complete all of the proceedings by next November.

Digital must carry—The cable bureau is still aiming to make its recommendations to FCC commissioners on the issue that most divides the cable industry and broadcasters. The five commissioners are expected to decide early next year whether cable systems would be required to carry both the

analog and digital signals of local broadcasters during the transition to DTV. Broadcasters are angry that the issue won't be resolved this year and complain that the delay will lengthen the digital transition.

But Lathen says the agency has no choice but to prepare the rules meticulously because no matter which way the agency decides, the order is likely to face a lengthy court challenge. After all, the cable industry has vowed to fight new carriage requirements on First Amendment grounds and broadcasters say denial will be a violation of the 1992 Cable Act.

"This is a very complicated proceeding presenting constitutional issues, statutory issue, all kinds of business relationship issues," she said. "It's really many proceedings bound into one. This is something that has a great likelihood of getting to the Supreme Court. We have to make certain we have established a very, very good record."

But industry sources in Washington say the FCC's unwillingness to spark a political controversy is as much to blame for the tardiness as is the complexity of the ruling. "I can't imagine they see a pressing need to do anything," said lawyer Arthur Harding of Fleischman & Walsh. "That is especially true because the market is already doing so well in reaching transmission deals for carriage." National Association of Broadcasters counsel Jack Goodman counters that the delay is crippling broadcasters' ability to bring digital signals to critical cable customers, who make up 60% of the TV audience.

AT&T/MediaOne merger—AT&T's planned acquisition of MediaOne is getting intense scrutiny by the cable bureau. On Dec. 14, public comments are due on AT&T's assertion that it will be well under the national cable subscriber limit after the merger. AT&T, pushing for a lenient

Lathen: 'This [must-carry proceeding] is something that has a great likelihood of getting to the Supreme Court. We have to make certain we have established a very good record.'



Photo: Morris Semiatin



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reading of new cable ownership rules, says it will be under the 30% cap on national audience reach after merging with MediaOne Group, despite critics' complaints that the new company would reach more than 40% of the country's multichannel subscribers. Replies are due Dec. 21. Consumer Federation of America Research Director Mark Cooper isn't waiting for the comment deadline and recently called AT&T's pledge a "trust-me situation" and added, "the FCC shouldn't buy it."

Broadband access—The deployment of high-speed Internet services and other advanced telecommunications offerings, if not the FCC's first priority, is perhaps the cable issue that has the commission's deepest long-term interest. "This is the big issue," Lathen said. The FCC in early 2000 is expected to ask for a new round of comments on the current state of advanced services deployment. Although Lathen and FCC Chairman William Kennard repeatedly have defended the FCC's decision in speeches across the country, she wouldn't predict whether the next inquiry is likely to change the agency's hands-off-for-now position.

In a related move, the FCC is expected to act on a petition by Internet Ventures Inc. for Internet service providers to have the right to demand leased access on cable systems. The petition, filed in June, is widely opposed by the cable industry.

Industry competition—The FCC in January is expected to issue its latest finding on the state of cable competition. Last year's report found that cable competitors account for 15% of multichannel subscribers and DBS nabs two of every three new subs.

DTV/cable set-top box interoperability—The FCC's Office of Engineering and Technology and Office of Plans and Policy are taking the lead in monitoring industry efforts to settle disputes that will allow cable operators to carry broadcasters' DTV signals. Disagreements over the so-called "firewire" connection that will be used to link DTV sets and set-top boxes are making slow, but steady progress toward resolution, and there is widespread optimism a deal will be reached soon. Hollywood and equipment makers, however, are still bitterly divided over copy protection standards. The FCC is pressing industry players to work out their own deals, but broadcasters say the time has come for the agency to step in. ■

In the cable trenches at the FCC



The 'A' team (l-r): To-Quyen Truong, associate bureau chief; Bill Johnson, deputy bureau chief; and Adonis Hoffman, deputy bureau chief

Cable Bureau Chief Deborah Lathen put the finishing touches on her staff lineup in July with the appointments of Adonis Hoffman and To-Quyen Truong as deputy and associate bureau chiefs, respectively. Along with Deputy Bureau Chief Bill Johnson, Hoffman and Truong are the offices' most senior staffers.

A commission staffer since 1968, **Bill Johnson** is a veteran of nearly all the cable regulatory battles. Today, he spearheads Cable Services Bureau initiatives, which he says, "have a longer history," such as bureau decisions on analog must carry and leased access requests, lingering rate regulation appeals and program access disputes. "Many of these things are a perpetuation of a previous issue; they just come up in different ways," he says. Johnson is also called upon to use his three decades of experience to help the bureau apply past precedents to the office's new digital obligations, such as the ongoing effort to design digital must-carry rules and work out industry agreements over digital set-top boxes.

Johnson was chief of the Cable Bureau before it was merged with the Broadcast Bureau in 1982 to form the Mass Media Bureau. Years of experience have taught Johnson, now one of the Cable Services Bureau's two deputy chiefs, to approach today's policy disputes with a skeptical ear and cool head.

Because cable is entering new businesses such as local telephony and broadband Internet services, **Adonis Hoffman** was tapped to head the bureau's drive to make sure the industry doesn't bypass America's minority, rural and low-income communities—a top issue for agency Chairman William Kennard. Hoffman has spent much of his career focusing on developmental issues both in the United States and abroad. Before joining the Cable Services Bureau he was senior counsel for development policy in the International Bureau.

"It's essential we don't leave the communications have-nots behind," Hoffman says. "As we talk about technology and what broadband has to offer, it's easy to get mired in technical issues and forget about basic issues like, 'who is going to benefit from this?'"

To-Quyen Truong has been behind the scenes of the FCC's most recent high-profile cable decisions, including spearheading the agency's revision of cable ownership limits in October and, before moving to the Cable Services Bureau, serving as the Common Carrier Bureau's chief staffer on the AT&T/TCI merger. Now she's heading the agency's staff work on the AT&T/MediaOne merger review.

Truong also shares broadband deployment oversight with Hoffman. While he is in charge of closing the so-called "digital divide," Truong is responsible for keeping tabs on technical developments by the cable industry, phone companies and wireless providers. She also must stay abreast of new commission policies that may have an impact on broadband deployment.



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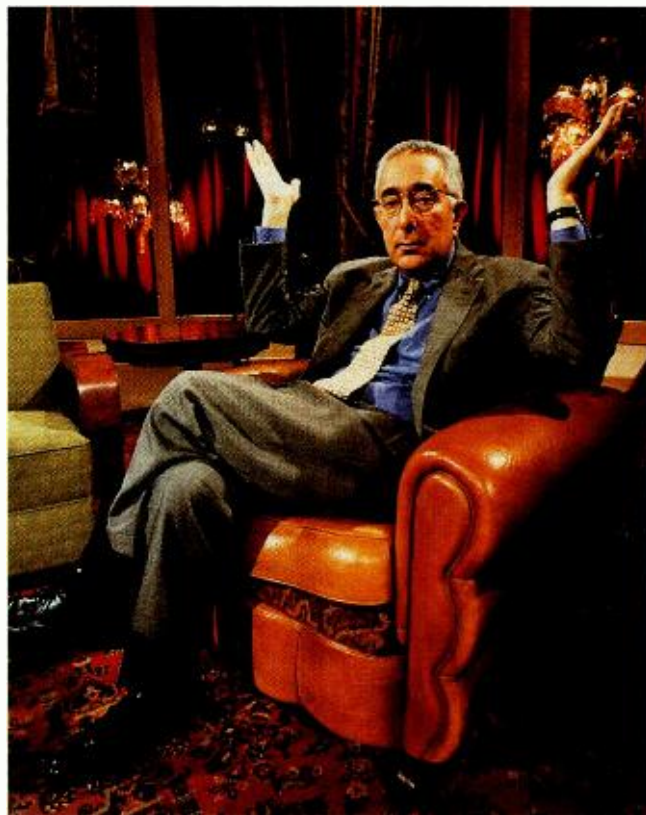


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The poor man's Regis

It would be hard to imagine Regis Philbin as a contestant on 'Who Wants to Be a Millionaire?'—but not Ben Stein. The host of Comedy Central's 'Win Ben Stein's Money' doesn't have game show host looks—which is not necessarily an insult—but he has game show contestant brains. A lawyer, economist, speechwriter for Richard Nixon, author, actor and journalist, he faces off directly against contestants trying to win his money. (He wins or ties about 75% of the time.) He's also launching a new talk show on the cable network, 'Turn Ben Stein On.' As moderator of the Western Show's general session Thursday, Stein is scheduled to face off against Liberty Media Corp. Chairman John Malone, Broadcast.com founder Mark Cuban, Replay Networks President Kim LeMasters and Cisco Systems' Paul Bosco. In an interview with BROADCASTING & CABLE Deputy Editor John M. Higgins, Stein disagrees with most of the core financial principles Malone has used to run his companies. An edited transcript follows:



You're more than a game show host, you're an economist. Do you understand the economics of cable?

I'm starting to. In cable, the numbers only work if it's a regulated monopoly. They don't even always work then. The constant struggle: can pricing produce enough revenue to outpace the incredible cost of innovation. If it can, they make money. If it can't, they don't make money. The struggle with TCI was always that it could produce gigantic amounts of revenue, but it couldn't make any money because it was endlessly spending the money it made on upgrading its systems. I had quite a sharp conversation with Dr. John Malone about that at last year's Western Cable Show. He said we purposely try not to make any money, because we don't want to be taxed on it. We just want to create an ever more valuable company but don't want to be taxed on it. That violates basic models of finance, which value a company based on its future earnings.

What's the advantage of AT&T buying your company? He says, we'll make money because it will make them able to

offer local telephone service over those systems. But they're paying so much for it. Will offering local telephone service in competition with other local telephone service providers generate enough money to pay for that acquisition plus the cost of new capital improvements, labor and creating a brand? I figure it will have to make \$9 billion a year of profit starting the first year to make it worthwhile. It obviously hasn't made 9 cents.

The economics of cable also have a lot to do with wheeling and dealing and making people believe you have a valuable product, even if you don't have a valuable product. TCI numbers always showed gigantic amounts of cash flowing, but in terms of producing actual income, there was nothing to speak of. But Dr. Malone convinced people that he had an incredibly valuable product.

He convinced the world to use measures designed for valuation in a sale when looking at a company's operations.

This shows my age, I'm going to be 55. When I studied corporate finance, we were always told that was a meaningless num-

ber. The only number that counted was income after depreciation, amortization and interest—that earnings before that was a scam. Even very important people, like Warren Buffett, say that's still a scam. You don't have money to do anything.

That means cable is a lousy business?

At some point they're going to have to start making money.

The cable guys would counter that net income is a poor measure of operations, particularly depreciation.

In cable I think there's some evidence that depreciation doesn't adequately estimate the true cost of replacement, because there seems to be a tremendous, bottomless pit of replacement and upgrading of cable equipment.

So what's the endgame? Just the greater fool theory? Sell it to someone else who is dazzled by the business?

The end can be postponed a long, long time by clever salesmanship. That's been shown in the cable business repeatedly. But I defy you to show me busi-

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Do you believe that cable, telephone, Internet will work?

I believe it can all work. Will it increase the earnings of AT&T shareholders? I doubt it. I'm looking forward to getting high-speed Internet access to my computer. So far, the evidence is that it's questionable.

So you're not buying cable stocks?

Funny you should mention it. I'm not buying cable stocks, but I am going to buy Liberty Media. Whatever magic Malone has in terms of the stock market, he's going to perform it with that company. He's got a wizard-like command over the stockholders of America. He's a friend. We like Malone over at Comedy Central. I'd like to have him explain his theories of investing, because I find them very bewildering and hard to follow. I don't think the numbers are convincing. He'll say, "You're an idiot. We don't care about earnings. We invest to build the company." I say, "Where is the company without earnings?"

Do you have cable or a dish?

I have cable. My father [late Nixon economic adviser Herb Stein] had one. As far as I know, he had the only one at the Watergate. He got it just so he could watch me. District Cablevision isn't adding Comedy Central until the end of December.

Do you like the cable network business?

I think the cable network business is a super business because, at least at Comedy Central, they can control their costs. They pay so little to us performers, and I assume to the staff as well, that they can make money eventually—a ton of money. But if somebody bought Comedy Central for \$5 billion, he wouldn't make any money. You correctly identify the amortization of the cost of these acquisitions as the biggest issue facing these companies.

It's very possible that my analysis is totally wrong, because Malone's rich and I'm poor. However, Michael Eisner is also richer than me. As soon as the first word of the ABC deal came out, I wrote him letter after letter as a small shareholder of Walt Disney Co. begging him not to make that deal. He made that deal anyway and it didn't work, because vertical integration is not a viable economic theory.

What about Viacom and Time Warner?

They've all gotten to be bigger companies. The stock price certainly hasn't reflected it. Go back to 1989, Time Inc. was \$200 a share. They split it several times, but given that the market has gone up by a factor of six, it's never recovered.

Now that Malone has sold his cable company, how much different will his perspective be on the cable industry.

Here's what Malone did: He branded his company as a high-growth, high-technology company, then helped AT&T to attempt to change its brand to a high-growth, high-technology brand. He took the beautiful high-technology price-to-earnings ratio and tried to get investors to apply that to the pokey mom-and-pop business of long-distance carriage. It actually worked for a while. It was a super, clever maneuver. That's what the "conglomerateurs" did in the 1960s.

You don't believe that the media business is that important in the economy?

It's been my suspicion for some time that the whole amount of money to be made in the entire media business is small compared to the tire business or the motor oil business.

So what I do for a living is pretty miniscule?

No. Media is a big giant business, but it is worth noting that there are bigger ones.

More important ones?

Not more important to shaping the culture.

Perhaps TV even saps productivity?

It might. But it also makes people hungrier and more ambitious. It does show them a life they'd like to lead.

And your show tries to right that allment with \$5,000 of Ben Stein's money?

We thought we were doing that at a fairly high level. ABC's *Who Wants to Be a Millionaire?* now shows us we're for the welfare mothers of quiz show contestants.

How does it feel to be upstaged and outclassed by Regis Philbin?

I'm not even remotely outclassed by him. He just has more money on the table. I wouldn't consider myself outclassed by Donald Trump either. My game show is by far the classiest, because it's funny and witty and involves having to think very fast. ■



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Diller is ready to deal

Says duopoly play and cable startup are in the works

By Steve McClellan

USA Inc. Chairman Barry Diller says he hopes to complete two major transactions in the next 60-90 days, including a TV station duopoly joint venture and a cable network acquisition or start-up.

As for the duopoly deal, Diller said USA would not buy a group outright, and that he expects to do a joint venture with another broadcaster in the major markets. Talking to reporters after a presentation at the PaineWebber Media Conference in New York last week, Diller said he is talking to "all the usual suspects," which include Chris-Craft, Tribune, Fox, ABC and NBC. He said the deal would be with a company that has a "major sports profile," which led to some speculation that talks with Fox were furthest along. But Diller stressed that all the companies he's talking to have sports profiles.

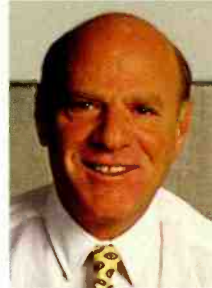
While he's talked to Chris-Craft, Diller acknowledged that a CBS-Chris-Craft deal is a more "natural fit." But he also insisted, "we are not selling our television stations."

With annual free cash flow of \$750 million, Diller said USA has "a lot of

rope" to build a cable network. "I'd like it to be a genuine start-up," he said. "It's the fastest and most creative way." USA could put a start-up cable channel on the air in 18 months, he said. "We're perfectly willing to spend real money to build cable programming assets. There's a bit of a backwards game going on where [some companies] buy distribution, then get an idea and grow into it." But if an opportunity to buy at the right price materializes, he said, "we'll do it."

Diller downplayed speculation that USA would acquire some or all of Cablevision's Rainbow Programming Services. "I think the Dolan's are great. They only sell high. While they have wonderful assets and if we could ever figure out what we would consider a reasonable price, we doubt that they would ever consider it a reasonable price," he said.

Diller said USA was not currently holding talks with NBC about any sort of alliance; the two companies talked last year without making a deal. He also said he has no interest in UPN. "I don't believe that generic networks beyond four have great longevity," he said. "I'm not saying they [UPN, WB, Pax] won't make it, I just don't want to play in that space."



Diller seeks 'major sports profile.'

At the PaineWebber presentation, Diller said the company's objective is too marry national multimedia distribution with the company's electronic retailing operations, such as

Ticketmaster, CitySearch, Home Shopping Network and a host of others. As for skeptics, who see the company's collection of old and new media assets as a hodgepodge that doesn't make sense, Diller said, "I think you have to be blind not to figure this one out."

Diller said a top priority on the production side is to develop shows for other networks that USA gets to use on its own outlets as well, such as the deal this year with *Law and Order: Special Victims Unit*, which airs first on NBC and then, within a week, on USA. Five similar projects are now in development, he said.

Next year, the process of converting USA's TV stations to traditional independents continues with the conversion of the company's stations in Boston, New York and Los Angeles, Diller said. ■

Twentieth names co-presidents

It now takes two to run powerful Twentieth Century Fox Television.

Dana Walden and Gary Newman were named co-presidents of Twentieth Century Fox last week, filling the vacancy left open last month after Sandy Grushow was appointed Fox Television Entertainment Group chairman.

Walden and Newman were formerly executive vice presidents at Twentieth and will both now report to Grushow, who oversees both Fox's TV studio and broadcast network. The two new co-presidents inherit Hollywood's top network prime time programming studio, which has 20 series spread across the major broadcast networks. And last spring, Twentieth set a studio record by selling 22 shows—nine new series and 13 returning—to the broadcast networks for this season.

Ally McBeal, *The Practice*, *Buffy the Vampire Slayer* and *Chicago Hope* are just a few of Twentieth's.



Dana Walden and Gary Newman fill the spot vacated by Sandy Grushow.

"It's going to work pretty much like it has at this company," says Newman, who worked closely with Grushow over the last three years to develop Twentieth into the dominant player it has become. "Even though Sandy was clearly the guy in charge around here, he believed in running an operation where his senior team were all engaged and involved in the majority of big decisions. I think all of us think that it's going to be more of the same around here."

Walden, who formerly oversaw Twentieth's drama development, says she and Newman are going to run the studio as a team. "It's genuinely our goal to run the studio as a partnership and not to draw any hard lines between what my responsibilities are and what Gary's are," she says. "That means we don't really have to be on every phone call together or in every meeting together."

—Joe Schlosser

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Analysts paint rosy ad pix

Coen sees 9% boost for major TV nets in 2000; Poltrack says 14%; cable to grow most

By Steve McClellan

The outlook for advertising spending in 2000 is pretty darn good, Robert Coen, senior vice president, Universal McCann, the New York ad agency formerly known as McCann-Erickson. Total domestic ad spending will be up 8.3% to \$2.33 billion, Coen predicted last week at the PaineWebber Media Conference in New York.

At the conference, Coen, and David Poltrack, executive vice president, Planning and Research, CBS-TV, differed only on just how boffo the year 2000 will be for the major TV networks. Coen predicted a 9% gain—to \$16 billion—for the Big Four next year, with no end in sight for the robust economy. It will be a time when network TV will be the beneficiary of the summer Olympics in Sydney, Aus-



Coen: Total national advertising will rise 9.1% next year.

also predicted a 14% gain for network TV in 2000. Sticking to his guns last week, Poltrack said: "With the networks posting a 15% gain in upfront dollars, with scatter prices up anywhere from 30% to over 70% versus these strong upfront levels, and the networks' experiencing only minimal

Australia, and a presidential election.

Poltrack foresaw a far higher gain—14%—which would be the best growth year for the networks since the bicentennial year of 1976.

A year ago at the same conference, Poltrack

audience deficiency liabilities [read "fewer eyeballs"], I am confident that the networks will meet, or exceed, my forecast for a 14% gain in 2000."

Part of the gain, he noted, will come from advertisers increasing their budgets to position themselves for the new millennium. But much of the growth, he said, is being sustained by a large group of advertisers with growing markets, high profit margins and emerging competition. The financial services sector, for example, is up 51% in ad spending through the third quarter of this year. Prescription drugs are up 21% and computer ad spending is up 30%; telecommunications is up 25%.

"The economy remains strong, and the early returns for the Christmas season suggest that consumers are in a spending mood, so there is nothing on the horizon to discourage these advertisers from continuing to invest in building brand equity through advertising," Poltrack added.

Coen predicted that total national advertising next year will climb 9.1%, to \$139 billion, while local ad spending will be up 7.1%, to \$94 billion.

Of all the national media, Coen foresaw cable tallying the highest growth next year, with a 15% gain to more than \$8 billion. National spot television, radio and syndication will all be up 8%, Coen predicted, to \$11.8 billion, \$4.1 billion and \$3.04 billion respectively.

On the local front, TV stations will see a gain of 8.5% to \$13.6 billion, while radio stations should see a gain of 9%, to \$14.3 billion.

On the radio front, James Duncan, of Duncan's American Radio, cautioned the industry that it may be driving listeners away with advertising clutter. The commercial time per hour on radio stations today averages about 20 minutes, compared to an average of 10-12 minutes per hour during the 1980s, before the major waves of radio consolidation. Duncan said radio listenership is down 12% since 1990. "The effectiveness of those ad messages is being diluted," he continued. "When you throw 20 or 25 commercial minutes per hour at an audience, some of them are going to go away," he noted. ■

Citadel bulks up

Citadel Communications Corp.'s stock price hit a 52-week high of \$58.8125 last Monday after the Las Vegas-based company bought \$145 million worth of radio stations.

Among the stations Citadel said it is buying is one in its largest market to date: Boston. Citadel generally buys stations in mid-sized radio markets, but wxLO(FM) in market No. 110, Worcester, Mass., reaches Boston, the nation's eighth-largest radio market. Citadel's next-largest market is No. 33 Providence, R.I.

However, the deal for wxLO apparently does not signal a shift in Citadel's strategy, says Paul T. Sweeney, media analyst with Salomon Smith Barney Inc. Rather, Citadel sees Worcester as contiguous to its Providence holdings, Sweeney says. Citadel Chairman Larry Wilson could not be reached for comment. But in a news release, he said that the acquisition "supports Citadel's expansion in the New England market and growing presence in the [Northeast]."

Along with wxLO, Citadel acquired WORC-FM Webster/Worcester for \$24.5 million from privately held Montachusett Broadcasting Inc. In a second deal announced last Monday, Citadel paid \$120.5 million (mostly in stock) for seven FMs and two AMs in Flint (market No. 116), Lansing (No. 114) and Saginaw (No. 142), Mich. The seller in that deal was Liggitt Broadcast Inc. (for details on both deals, see "Changing Hands," pages 115-116).

"These are great deals for Citadel, right in the sweet spot where Citadel likes to operate, small and midsized markets," Sweeney says. The company's stock price ballooned because Wall Street is recognizing that Wilson is "doing accretive deals and...that [Citadel's] management team is a long-term, high-quality operation." The company's stock price dropped during the week, but was trading up to \$52.375 last Wednesday.

Once the Massachusetts and Michigan and other pending deals are approved by the FCC and closed, Citadel will own 54 AMs and 123 FMs.

—Elizabeth A. Rathbun

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

NOVEMBER 22-28

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.0	N/A
2	Jeopardy	8.1	N/A
3	Judge Judy	8.0	11.2
4	Oprah Winfrey Show	6.6	6.7
5	Friends	6.1	6.8
5	Entertainment Tonight	6.1	6.3
7	Seinfeld	5.6	N/A
8	Frasier	5.5	6.3
9	Wheel of Fort (weekend)	4.8	N/A
9	Seinfeld (weekend)	4.8	N/A
11	Hollywood Squares	4.6	N/A
12	Judge Joe Brown	4.3	5.4
13	Jerry Springer	4.2	4.6
13	X-Files	4.2	4.6
15	Friends WKND	4.1	4.4
15	Goodfellas	4.1	4.2
16	Drew Carey	4.0	4.3
17	Live/Regis & Kathie	3.8	N/A
17	Maury Povich	3.8	3.8
17	Xena	3.8	3.9
17	ER	3.8	4.2

TOP 10 NEW SHOWS

Rank	Program	HH AA	HH GAA
1	Drew Carey	4.0	4.3
2	3rd Rock from the Sun	3.5	3.6
3	Divorce Court	3.3	4.3
4	Beastmaster	2.8	2.9
4	Drew Carey (weekend)	2.8	2.8
5	Your Big Break	2.4	2.5
5	Relic Hunter	2.4	2.4
5	Profiler	2.4	2.7
6	Judge Mathis	2.1	2.1
6	Battledome	2.1	2.1

(According to Nielsen Syndication Service Ranking Report 11/22/99 through 11/28/99)

* HH = Television Households; AA = Average Audience; GAA = Gross Aggregate Average; 1 Nielsen rating point = 1,008,000 TV Households, which represents 1% of the 100.8 million TV Households in the United States

'Blind Date' goes on the road

In its courtship year, relationship strip *Blind Date* has already found sweethearts in every port.

Well, maybe not every port, but the Los Angeles-based production did travel to three U.S. cities recently to tape episodes that will air during the February sweeps period. A full week of episodes shot in Atlanta will air in February, as will two days of episodes from San Francisco and three from Las Vegas.

Initially, the plan was to begin traveling the show in its second season, but they took a cue from viewers. "The responses we're getting from the Web site blinddate.excite.com (a partnership with Excite.com) and e-mail is that there's a lot of interest in people being on the show outside of Los Angeles," says Matt Cooperstein, Universal Worldwide Television's senior vice president of domestic television syndication.

Although no deals have been announced for *Blind Date's* second season—when the show will likely visit additional cities—Cooperstein says he is "in active conversations and negotiations with the incumbents about renewals."

"Incumbents" in several markets, however, have agreed to

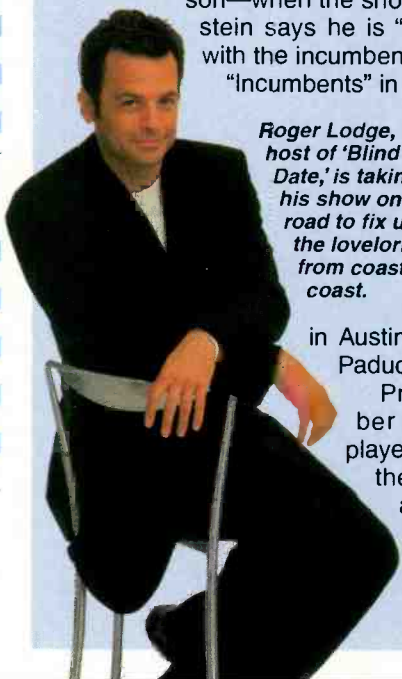
upgrades and/or run additions for this season. In Boston, for example, UPN affiliate WSBK-TV will add a second run, and move the existing run from 11 p.m., so that *Blind Date* runs back-to-back from noon to 1 p.m., starting Jan. 3. Upgrades and/or additional runs are also being added

in Austin, Texas; Denver; Detroit; Knoxville, Tenn.; Paducah, Ky.; and Seattle.

Previous upgrades took effect during October and early November, which may have played a part in the growth of the show between the October ratings book (Sept. 30-Nov. 4) and the November book (Nov. 4-Dec. 1).

On average among the metered market telecasts, household ratings were up 29% from October to November.

—Melissa Grego



Roger Lodge, the host of 'Blind Date,' is taking his show on the road to fix up the lovelorn from coast to coast.

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of **ANY**
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DIVORCE COURT



Source: NSI, WRAP, All syndicated strips. November '99 sweep average vs. November '98 sweep time period average. Weighted household rating.

Down in the mouth in fall '99

Most syndicated talk shows—new as well as returning—find it tougher going

By Joe Schlosser

There's plenty of talk in syndication but, in most cases, fewer people are listening.

With some exceptions, the returning

talk shows in syndication are down in the national ratings; all of the new talkers are averaging less than a 1.5 national number and Richard Simmons is already off the air.

Nine of the 13 returning talk/variety

shows in syndication are off at least 5% from last season, with some as much as 30% down from their year-ago averages. That's not even counting King World's *The Roseanne Show*, which was dropped by all of the NBC owned-

and-operated stations this season and is averaging a .4 national rating—off a whopping 76% from its first season.

"It's ugly, all of the new shows are hemorrhaging and the veterans are down across the board," says Dick Kurlander, vice president and director of programming at



Martin Short's show trailed the other freshman entries with a 1.0 average. It got a time downgrade to 1:30 a.m.

Petry Television. "Increased competition, primarily from court shows like *Judge Judy*, have been playing a big role this season. There are two categories in talk, celebrity-driven and issue-driven, and there are problems with both genres right now."

Oprah continues to sit atop the talk show throne, averaging a genre-best 6.0 national rating so far this season, according to Nielsen Media Research figures through Nov. 21. But the long-time talk show host is down 5% from last year at this time and considerably more from her heyday only a few years back. Winfrey's contract with King World is up after the 2000-2001 season, and many industry execs think she'll quit at that time. Jerry Springer, who last year was battling Winfrey to be the No. 1 talk show—with a 6.5 national rating—is off 32 percent to a 4.4 average so far this season. The *Jerry Springer* show, sans brawls, is not drawing the same kind of audience (both in size and demographic) it did before.

Veteran talkers *Montel Williams*, *Sally Jessy Raphael*, *Ricki Lake* and *Live With Regis and Kathie Lee* are all down from last year, as well. Williams is off 11 percent from his early 1998-1999 average to a 3.3 national rating, tied with *Live With Regis and Kathie Lee*, which has slipped 6% despite Regis Philbin's *Who Wants to*

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Matt S, Spencer, Iowa



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"Much is the ONLY CHANNEL I watch. p.s. I think Rick is cute."

Amy W, Sterling, Illinois




The fresman talk shows of Queen Latifah (above) and Dr. Joy Brown are tied for the season to date with a 1.1 rating.

be a Millionaire fame.

Jenny Jones, who was in the news quite a bit last year with the Michigan lawsuit, is off a daunting 31 percent, to a 2.0 national rating. The talker was averaging a 2.9 rating last season at this time. *Martha Stewart Living* is also not faring so well in the winter of 1999, dipping 22 percent from last year to a 1.4 national average. The only veteran talk/variety show below *Stewart* in the ratings is *The Roseanne Show*, which is expected to be pulled off the air at the

conclusion of this season.

In terms of the new talkers, the early results are not very promising.

Leeza, which ran on NBC for six years and moved into syndication this fall, is leading the four-pack of new talk shows.

Leeza has averaged a 1.3 national rating thus far in her first foray in syndication—well off its NBC numbers when it had *The Today Show* as a lead-in. *Dr. Joy Browne* and *Queen Latifah* are both at identical 1.1 ratings, and *Martin Short* is bringing up the rear among the first-year series with a 1.0 average.

Last week, Short's show saw its first major time period downgrade when WCBS-TV New York moved him from 4 p.m. to 1:35 a.m. *Richard Simmons' Dream Maker* lasted only three months before being canceled by Tribune Entertainment executives during the final week of November. *Dream Maker* averaged a .8 national rating through Nov. 21.

There are a few good stories to tell in the talk business this year. Three talk/variety shows actually saw increases early on, including *The Rosie O'Donnell Show* and *Donny & Marie*. *Rosie* is up 3%, to a 3.5 national rating, and second-year *Donny & Marie* is up 14 percent so far this year to a 1.6 rating. Maury Povich's talker with Studios USA is up 7% over last year at this time, to a 3.1 national average. ■

And the Iris goes to...

KARE-TV Minneapolis won two of the eight honors at the 33rd Annual NATPE Iris Awards in Los Angeles on Wednesday. Ken Speake of KARE-TV won for best on-camera talent and the Minneapolis station was also awarded the top children's programming package of the year for *Whatever's On Your Mind*.

The awards, the only national awards given for locally funded TV and cable programming, were presented at a luncheon on the Paramount lot. NATPE flew the winners to Los Angeles for two days of festivities leading up to the awards ceremony.

Emmy Award and Academy Award winner Arnold Shapiro (*Scared Straight*) delivered the keynote address, and talk show host Leeza Gibbons; actor/businessman Lou Ferrigno; ESPN Sports personality Nick Bakay; and Moose, the dog (*Frasier's* Eddie) presented awards.

Ferrigno, who is in a new drama from TV and Internet producer indieTV.com, offered the comic relief of the luncheon when he handed out the inaugural "best Web site" Iris, joking that he would soon launch an IPO for his new Web site—"Call me the Hulk again and I'll kick your ass dot com."

Other winners: KLCB-TV Los Angeles for the station's PSAs on student truancy; KFSN-TV Fresno, Calif., for best sports programming (*Women Outdoors* with Kate Mistol); WRAL-TV Raleigh, N.C., for best Web site; KING-TV Seattle for best entertainment programming (*Almost Live's Live New Year's Eve*), WANE-TV Fort Wayne, Ind., for top current affairs/informational programming (*Christopher*), and WXYZ-TV Detroit for outstanding writing and producing for *Impact: Sterilized By the State*. *Christopher* also won the members' choice Iris.

—Melissa Grego and Joe Schlosser



STATION BREAK

By Dan Trigoboff

Asking questions first in Tulsa

The first thing that came to mind when she heard about the school shootings in Fort Gibson, said KOTV(TV) Tulsa news director Carolyn Williams, was not the school shooting story from Littleton in April, but the erroneous reports of a school shooting that proved embarrassing to stations in San Antonio. "We confirmed it first," said Williams. "It was not hard to reach authorities. Fort Gibson is a very small town." Unfortunately, unlike San Antonio, a gun-wielding youth had, in fact, shot four other students. But unlike Littleton, there were no fatalities, and the action had concluded before any media were on the scene. "That made it easier to go with live shots," she said, because there were no tactical police or hostages that might be endangered by zealous reporting.

For some, the drama of a school shooting may have diminished. "There was already a backlash when we went into continuous coverage," Williams said.



Paul Serrell and Terry Hood confirmed first, then reported a school shooting in Oklahoma.

Kindness in Tenn.

WKRN-TV Nashville News Director Matthew Zelkind said staffers were listening to scanner reports of a hero who took control at a fire scene, and helped bring a woman and her two children to safety. Only later they found out that the emergency crews were talking about their chief photographer, Joe Gregory. "Joe is so humble he didn't want to tell us about this," said Zelkind. "We learned about it from our reporter" Lilla Marigza.

Marigza and Gregory followed a trail of smoke when they saw a woman in a smoke-filled doorway, covered in soot, who appeared to be returning to the burning building. No fire trucks were on the scene yet. She had apparently carried her 18-month old child to safety, Gregory said, was badly burned and disoriented, possibly looking for her second child. "I don't think she realized her child was behind her." Both the woman and the baby had blistering skin and singed hair, Gregory said.

Only when the paramedics arrived and took over did Gregory pick up his camera and begin shooting. At that point, he said, "I felt a little weird" about not shooting the fire. "But a picture isn't worth a life."

Gregory downplayed his action. "This is Nashville.

There are a lot of folks that will help you when you're in trouble."

Re-Trekking to N.M.

Albuquerque, N.M., fans of *Star Trek Voyager*, *Moesha*, and *WWF Smackdown* didn't have long to wait for their displaced UPN shows to return to the air. UPN dropped its affiliation with KASY-TV when that station was purchased by Warner Bros. Acme station group. The UPN shows will now appear on the local Tele-mundo station, KTEL-TV, ch. 53, UPN said last week. Over at KASY-TV, the affiliation drop brought a quick and unexpected dilemma to the nation's first duopoly. On the day the deal closed between Ramar Communications and Acme, KASY-TV was forced to become an independent. UPN had sought a four-year extension for the affiliation deal, which had two years remaining. Acme declined, citing the uncertainty of the network in light of the merger of its owner, Viacom, with CBS, and UPN pulled out.

John Greenwood, who now runs both of the WB-owned stations, said the station will run a schedule of movies, off-net WWF wrestling shows and *Star Trek Voyager* reruns, for starters. "We can have some fun with this," Greenwood said.

"It's an operator's dream to be an independent in an affiliated world that's becoming less and less profitable for individual station groups."

Fowler succeeds Ramsey in Chicago

WGN-TV Chicago named Assistant News Director Carol Fowler news director. She replaces Steve Ramsey, who became station manager at KTLA-TV Los Angeles; another Tribune station. Fowler has a long history in the Chicago market, and in other parts of Illinois. She came to the station six years ago after six years at WLS-TV. Prior to that, she was an on-air reporter in WCIA-TV Champaign/Peoria. Fowler said she planned to build on the station's "strong tradition of delivering news in a straightforward, balanced manner" with "an increased emphasis on hard news and investigative reporting." WGN-TV is a WB affiliate that produces 27 hours of news weekly.



Carol Fowler becomes news director at WGN-TV.

Ins and outs

- WCBS-TV New York will add a newscast at 4 p.m., moving the struggling *Martin Short Show* to 1:30 a.m.
- Sinclair's KDNL-TV St. Louis will end its 5 p.m. half hour newscast at the beginning of the year. Some layoffs are expected.

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

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GET WITH THE PROGRAM

By Joe Schlosser

Povich's game

Following Regis Philbin's lead, talk show host Maury Povich is joining the game show circuit as host of NBC's remake of *Twenty One*, which network executives say will debut Sunday, Jan. 9. Povich received permission to host the game from Studios USA, the distributor of his nationally syndicated daytime talk show. *Twenty One*, will air four times in January (Jan. 9, 12, 16 and 19) replacing *Dateline NBC* at 8 p.m. each time. With the early January launch, NBC will get a jump on ABC's return of *Who Wants to be a Millionaire?*, which debuts as a regular series Jan. 11. As with the *Twenty One* in the '50s, contestants will face off in soundproof isolation booths racing to earn 21 points by correctly answering questions. Contestants will earn \$10,000 for each point, or a potential \$210,000 per episode.

Short subjects

UPN executives believe the young male viewer's attention span can't handle 30-minute or 60-minute programs, so they're developing a number of potential 15-minute series for next season. The network has three sketch-comedy projects in development,

including one from writer Harris Goldberg (*Deuce Bigalow: Male Gigolo*). Goldberg's project is entitled *The Messenger*, and follows the antics of an accident-prone mail carrier. *Choppy*, is a nerdy character created by *Groundlings* veteran John Crane. A buddy comedy's due from producers Chris Cox and Matt Sloan (*Swingblade*).

No Max deal

Hollywood production company Film Roman, the studio behind *The Simpsons* and *King of the Hill*, has pulled the plug on its first attempt in syndication, Max Degree TV. The \$50 million, hour daily programming block that studio executives announced this past summer, failed to get an international backer, says Film Roman Programming President Mark Lieber, and has been scrapped. Max Degree TV was to combine a pair of half-hour action series, *Mission Extreme* and *Sirens of the Deep*. The project was designed for viewers 12-34 and was scheduled for a fall 2000 launch.

Legal Cleese

ABC has ordered a pilot for a new comedy starring John Cleese from Warner Bros. Television and Granada Entertainment USA. Jeff Reno and

Ron Osborn (*Cupid*) have signed on as the producers for the series set in a cutthroat law firm. Cleese, a Monty Python regular, is writing and will serve as an executive producer on the series.

Independents of the world, unite

Talent scout Brian Nash and former NATPE International chairman Joe Weber are teaming up to launch the Global Association of Independent Television (GAIT). The organization is designed to support and promote independently produced TV programming.

Tiny CTW shows

The Children's Television Workshop is launching a new syndicated short-form show for children called *Tiny Planets*. The science-oriented animated series will consist of 65, five-minute episodes available for domestic and international distribution in the spring of 2001.

Movers and Shakers

Marlaine Selip has been named executive producer of Pax TV's ongoing series, *Treasures in Your Home*. Selip was formerly supervising producer for the five-day-a-week antiques and collectibles series.

NOV. 29-DEC. 5

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC took Week 11's top two slots with 'Oprah Winfrey Presents: Tuesdays With Morrie' (left) and 'Monday Night Football,' respectively.

Week 11	abc	CBS	NBC	FOX	UPN	WB	
	11.5/18	10.0/15	7.9/12	7.0/10	2.4/4	4.5/7	
MONDAY	8:00		24. King of Queens 9.5/15	57. Friends 6.8/10	92. Time of Your Life	105. Moesha 2.6/4	75. 7th Heaven 5.8/9
	8:30	51. 20/20 7.3/12	29. Ladies' Man 8.7/13	67. Veronica's Closet 6.1/9	4.0/6	107. The Parkers 2.5/4	
	9:00	2. Monday Night Football—Green Bay Packers vs. San Francisco 49ers 13.1/21	8. Ev Lvs Raymd 12.0/17	47. Law & Order: Special Victims Unit 8.1/12	21. Ally McBeal 9.9/14	108. Grown-Ups 2.3/3	99. 7th Heaven 3.1/5
	9:30		11. Becker 10.8/16			109. Malcolm & Eddie 2.3/3	
10:00		25. Family Law 9.4/15	26. Dateline NBC 9.0/15				
10:30							
TUESDAY	8:00	8.8/14	11.2/18	7.5/12	5.2/8	2.4/4	3.6/6
	8:30	43. Spin City 7.5/12	4. JAG 12.4/19	57. Just Shoot Me 6.8/11	82. That '70s Show 5.4/9	101. WWF's Greatest Hits 3.0/5	94. Buffy the Vampire Slayer 3.7/6
	8:30	51. Dharma & Greg 7.3/11		53. 3rd Rock fr/Sun 7.2/11	74. That '70s Show 5.9/9		
	9:00	28. Dharma & Greg 8.9/14	20. 60 Minutes II 10.1/16	31. Will & Grace 8.4/13	90. Party of Five 4.7/7	115. The Strip 1.8/3	95. Angel 3.5/5
9:30	33. Spin City 8.2/13		43. Just Shoot Me 7.5/12				
10:00	14. Barbara Walters Presents 10.3/17	10. Judging Amy 11.1/18	39. Dateline NBC 7.7/13				
10:30							
WEDNESDAY	8:30	11.3/19	8.0/14	10.5/16	7.7/12	3.3/5	3.0/5
	8:30	55. Two Guys & Girl 7.0/11	18. Rudolph the Red Nose Reindeer 10.2/16	11. Christmas/Rockefeller Center 10.8/17		105. Star Trek's Greatest Moments 2.6/4	98. Dawson's Creek 3.3/5
	8:30	67. Whose Line Is It 6.1/9					
	9:00	26. Drew Carey 9.0/13	5. CBS Wednesday Movie—The Test of Love 12.3/19	14. Garth Brooks Magic Christmas 10.3/15	39. Fox Movie Special—Jerry Maguire 7.7/12	92. Star Trek: Voyager 4.0/6	102. Roswell 2.8/4
9:30	43. Norm 7.5/11		14. Law & Order 10.3/16				
10:00	31. 20/20 8.4/13						
10:30							
THURSDAY	8:30	6.3/10	6.1/10	10.7/17	5.0/8	4.6/7	3.1/5
	8:30	82. Whose Line Is It 5.4/9	65. The Year Without a Santa Claus 6.2/10	7. Friends 12.1/19	61. Greed 6.6/10		102. Popular 2.8/4
	8:30	84. Whose Line Is It 5.3/8		18. Jesse 10.2/16	47. Greed 7.4/12	91. WWF Smackdown! 4.6/7	95. Charmed 3.5/5
	9:00	79. Out of Control: Vehicles 5.5/9	67. Sports Illustrated 20th Century Awards 6.1/10	5. Frasier 12.3/19	99. Action 3.1/5		
9:30			13. Stark Rvg Mad 10.5/16	102. Action 2.8/4			
10:00	36. 20/20 Downtown 8.0/13		23. ER 9.6/16				
10:30							
FRIDAY	8:00	6.5/11	6.3/11	7.8/14	5.0/9	2.3/4	2.1/4
	8:00	76. Boy Meets Wrlld 5.7/10	41. Ch Brown Xmas 7.6/14	47. Providence 7.4/13			112. Jamie Foxx 2.1/4
	8:30	86. Odd Man Out 5.2/9	62. Snowden Xmas 6.5/11		88. Fox Movie Special—Cliffhanger 5.0/9	108. Blockbuster Cinema—Primal Force 2.3/4	112. Jamie Foxx 2.1/4
	9:00	65. Sabrina/Witch 6.2/11	87. Nuttiest Nutcracker 5.1/9	30. Dateline NBC 8.5/15			108. Steve Harvey 2.3/4
9:30	84. The Hughleys 5.3/9					114. For Your Love 2.0/4	
10:00	33. 20/20 8.2/15	59. Nash Bridges 6.7/12	47. Law & Order 7.4/13				
10:30							
SATURDAY	8:00	7.1/13	6.3/11	6.0/11	5.6/10		
	8:00		78. Amy Grant Christmas Special 5.6/10	63. The Pretender 6.3/11	79. Cops 5.5/10		
	8:30		67. Celine Dion: All the Way 6.1/11	76.Profiler 5.7/10	72. Cops 6.0/11		
	9:00	55. SEC Championship—Florida vs. Alabama 7.0/13	47. Walker, Texas Ranger 7.4/13	72. World's Most Amazing Videos 6.0/11	79. AMW: America Fights Back 5.5/10		
9:30							
10:00							
10:30							
SUNDAY	7:00	11.7/18	9.9/15	6.6/10	6.5/10		1.6/2
	7:30	59. Winnie the Pooh & Christmas Too 6.7/11	3. 60 Minutes 12.6/20	43. Dateline NBC 7.5/12	95. World's Funniest! 3.5/6		118. Safe Harbor 1.5/2
	8:00	22. A Rosie Christmas 9.8/14	14. Touched by an Angel 10.3/15	67. Third Watch 6.1/9	88. King of the Hill 5.0/8		116. Felicity 1.7/2
	8:30				36. The Simpsons 8.0/12		
9:00				54. Futurama 7.1/10			
9:30	1. Oprah Winfrey Presents: Tuesdays With Morrie 15.2/22	41. CBS Sunday Movie—Santa and Pete 7.6/11	63. NBC Sunday Night Movie—Daylight 6.3/9	38. The X-Files 7.9/11			
10:00							
10:30							
WEEK AVG	8.7/14	8.8/14	8.1/13	6.1/10	3.0/5	2.9/4	
S-T-D AVG	8.5/14	9.1/15	9.5/16	6.2/10	2.7/4	3.0/5	

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Geocast nets content, box deals

Will demonstrate an RCA-branded receiver at the 2000 Consumer Electronics Show

By Glen Dickson

DTV datacasting venture Geocast Network Systems traveled to New York last week to announce a new round of partnerships, including content deals with Liberty Media and Electronic Arts and a manufacturing agreement with Thomson Multimedia. The deals signal further programming clout and technical savvy for Geocast, which plans to deliver rich media content to personal computers using broadcasters' digital spectrum (B&C, Nov. 15).

"What we're excited about today is we now have the three pillars [infrastructure, content and manufacturing] that are essential to our company's future success," said Geocast CEO Joe Horowitz in a presentation to media analysts and the press last Monday.

The Liberty and Thomson deals also bring Geocast a significant cash infusion. Both companies will invest \$15 million in Menlo Park, Calif.-based Geocast, and Liberty President and CEO Dobb Bennett and Thomson Multimedia Senior Executive Vice President Jim Meyer will join Geocast's board. Entertainment software leader Electronic Arts, which will now work to develop content for the Geocast service, is already an investor in Geocast and is represented on its board by Don Mat-

[Liberty's investment represents one way to satisfy] 'the explosive consumer and business demand for broadband services.'

—Dobb Bennett



Horowitz: 'What we're excited about today is we now have the three pillars that are essential to our success.'

trick, president of EA's Worldwide Studios. Other Geocast investors include station groups Hearst-Argyle and Belo and venture capital firms Kleiner Perkins Caufield & Byers, Institutional Venture Partners and Mayfield Fund.

While Hearst-Argyle and Belo have agreed to provide Geocast with content such as local news, weather and traffic information, the core value of their deals is giving Geocast access to their stations' DTV spectrum. Geo-

cast's partnerships with Liberty and Electronic Arts, on the other hand, are primarily content plays. Liberty's portfolio includes ownership of Encore Media Group and significant stakes in Discovery, E! Entertainment, USA, TV Guide, BET and Telemundo, while Electronic Arts develops games for personal computers and the Playstation and Nintendo platforms.

Liberty's Bennett, speaking at the annual PaineWebber Media Conference in New York last Tuesday, said Liberty's investment in Geocast represents just one way to satisfy the "explosive consumer and business demand for broadband services" and likened it to Liberty's investments in Sprint PCS and Ka-band satellite venture Astrolink. "There are lots of different ways of getting broad streams of data into the home," he said.

Thomson, the largest seller of color TV sets in the U.S., brings manufacturing know-how, retail distribution and consumer brand recognition to Geocast. For its \$15 million investment, said Thomson's Meyer, Thomson gets a 7% stake in Geocast (putting Geocast's value at about \$215 million) and an exclusive manufacturing arrangement through Christmas 2001.

Meyer, speaking at a Thomson press briefing in New York last Wednesday, said that Thomson will demonstrate an RCA-branded Geocast receiver in Las Vegas next month at the 2000 Consumer Electronics Show. The receiver will include a hard drive and a USB interface to connect to a personal computer.

Meyer said it was undecided as to whether the RCA/Geocast receiver would receive regular DTV programming in addition to the Geocast "rich media" data service. "We've kept the engineering teams separate until now," he said.

While Thomson will be the exclusive consumer electronics manufacturer of the \$299 Geocast box, Geocast's Horowitz said he is also looking to partner with a PC manufacturer to produce a Geocast receiver. Geocast is negotiating with more content partners, he added, and is "in discussion, virtually, with all the [broadcast] networks."

—Glen Dickson

Thomson 38-inch direct view HDTV due

One of the new products Thomson will bring to CES 2000 in Las Vegas next month is a 38-inch direct-view HDTV set, integrated with both DTV and DirecTV tuners. The set, which was unveiled to the press at a Thomson briefing in New York last week, uses Performax picture tubes manufactured at Thomson's Marion, Ind., plant. The 38-inch RCA-branded set will be available in mid-2000; Thomson also plans to introduce a sister set under the ProScan brand and a 34-inch RCA direct-view set.

Thomson demonstrated the 38-inch model at the Carriage House restaurant both by pulling HBO's HD service off a 24-inch DirecTV dish on the roof and by using a \$6.99 set of rabbit ears to capture wCBS-DT's digital broadcast. Thomson used the same rabbit ears to demonstrate that wCBS-TV's ch. 2 analog broadcast was unwatchable at the ground-level location. "VSB is the right solution," said Mike O'Hara, Thomson senior vice president for the Americas, referring to concerns that the 8-VSB digital modulation scheme won't support indoor reception. In a none-too-oblique reference to Sinclair Broadcast Group and its petition to add COFDM modulation to the U.S. DTV standard, O'Hara said that "you have to question the motives of some in the broadcast industry" who don't think 8-VSB is adequate.



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SONY

SkyStream teams with GI

Targets cable market; will demo in-band data broadcasting at Western Show

By Glen Dickson

Datacasting supplier SkyStream Corp. hits the Western Show in Los Angeles this week riding a new partnership with General Instrument. The Mountain View, Calif.-based company, which had targeted the terrestrial DTV and digital satellite markets, now aims to bring its vision of "the broadcast Internet" to cable MSOs.

SkyStream's core technology is a line of media routers that can insert IP data into MPEG-2 streams. The company, which counts EchoStar and Loral Orion as customers, has also developed interfaces to popular conditional access systems and created Null Packet Optimization (NPO) software that opportunistically seeks unused bits in compressed video streams and inserts ancillary data. With General Instrument, SkyStream will be working to use its media routers



SkyStream's media routers will be integrated with GI's digital headend gear to insert IP data into compressed video programming.

to support in-band data broadcasting through digital cable systems.

According to SkyStream Vice President of Marketing Clint Chao, the idea is to take the load off MSO's DOSCIS-compliant point-to-point cable modem paths when sending data suitable for mass consumption. That might include

ancillary programming-related data such as AVTEF content; HTML tags; popular Internet content; or large data file downloads such as updates to digital set-top operating systems. The key to using the SkyStream technology over cable, says Chao, is the hard disk storage that will be included with GI's new DCT-5000+ (ATSC/OpenCable) next-generation set-tops.

"By caching the content, you could deliver at different times during the day, and you could actually reclaim any lost null packets," Chao says. MSOs could update a 10 MB operating system by sending updates at a low data rate of 1 Mb/s, he says. AVTEF-type content would require a much lower data rate.

SkyStream and GI will demonstrate in-band data broadcasting at Western, where SkyStream's DBN-25 media routers will be integrated with GI's digital cable headend system. ■

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CUTTING EDGE

By Glen Dickson

Panasonic, Post Group cut tech deal

Panasonic Broadcast and The Post Group of Hollywood have signed a long-term agreement to collab-



Post Group Chairman Fred Rheinstein (l) and Panasonic Broadcast President Warren Allgyer shake hands on their digital partnership.

orate on new digital post-production processes for television and film. As part of the deal, The Post Group will buy Panasonic HDTV equipment including AJ-HD2700 1080i/720p switchable D-5 HD VTRs, AJ-UFC1800 universal format converters, an AV-HS3100 1080i production switcher with digital effects generator, and the PT-D9500U large-venue DLP XGA projector. The Post Group plans to make D-5 HD its main recording format, and will serve a beta site for



WFAA-TV Dallas engineer Archie Woodard, WFAA operations director John Irvin and WFAA engineer David Hunn chat outside National Mobile Television's HD2 high-definition production truck.

emerging Panasonic technologies for acquisition, recording, projection, display and storage.

WFAA-DT leads hi-def parade

WFAA-TV, the Belo station and ABC affiliate in Dallas, simulcast its analog broadcast of the Adolphus Children's Christmas Parade on Dec. 4 in 1080i high-definition on WFAA-DT, its digital channel. Fifteen stations nationwide picked up the HDTV feed, including KING-DT Seattle; WFMZ-DT Philadelphia; WBNS-DT Columbus, Ohio; and WKOW-DT Madison, Wis. The broadcast was produced by WFAA crews with help from National Mobile Television's HD2 mobile truck, which is equipped with Sony HDTV cameras and VTRs. Reel Effects in Dallas developed graphics for the broadcast using its Discreet HD Inferno.

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Streaming from San Jose...

Microsoft sends video over GI set-tops; Real Networks to integrate 3D video

By Richard Tedesco

Streaming media developments flowed freely from the Streaming Media West '99 conference in San Jose, Calif., last week, with Microsoft leading the way with a demonstration of video streaming via digital set-top boxes.

Microsoft is pushing to expand distribution of its second-place Windows Media streaming technology, with the latest path through General Instrument DCT-5000 digital set-tops to be deployed in cable systems next year. Windows Media is a component of the Microsoft TV software package (which includes broadband connectivity) to be embedded in the set-tops. It's also working toward the same configuration with Scientific-Atlanta set-tops.

"We see the digital media activity on the Internet defining a whole new generation," Microsoft Chairman Bill Gates declared last week in his keynote address to the conference. So far, Microsoft is still meeting considerable resistance from RealNetworks in attempting to

make Windows Media a ubiquitous technology. Real currently claims more than 90 million users of its RealPlayer, most of those the latest-generation G2 player, compared to 50 million downloads of the Windows Media player.

Microsoft isn't saying who will deploy the Windows Media-equipped GI boxes first, but it has a deal in place with AT&T for eventual deployment of 10 million digital set-tops loaded with Microsoft software. Two "showcase" AT&T systems introducing those boxes may be announced at this week's Western Cable Show in Los Angeles.

Microsoft added 35 new content partners to its Broadband Jumpstart initiative—including AtomFilms, FoxNews.com, FoxSports.com, Sony Music's Columbia Records, The Weather Channel and VH1.com—enabling reduced rates on encoding.

RealNetworks demonstrated a 3-D technology from Silicon Alley start-up WebGlide that Real will integrate into its RealSystem G2 next year. Being developed under the code name Utopia, the new player using WebGlide's com-

puter generated video (CGV) technology will enable delivery of three-dimensional video content requiring one-twentieth the bit rate required for conventional streamed video. It can be used to create the illusion of walking through virtual spaces online or examining products in e-commerce applications.

"High quality computer-generated video has become a mainstay in Hollywood special effects for several years. Now, for the first time, Utopia will bring that same fundamental technology into the Internet mainstream," says Rob Glaser, RealNetworks chairman.

RealNetworks is taking a minority stake in WebGlide—the first such investment RealNetworks has made—and Glaser will sit on WebGlide's board of directors.

Instant Video Technologies demonstrated the latest iteration of its Burstware software, enabling more efficient delivery of video streams via broadband networks.

IVT's Burstware software is intended to give content providers a clearer path to sending video streams on broadband networks, assuring MPEG-1 delivery at 1.5 Mb/s. Software cost is based on server capability required, from \$500 per Mb/s for 200 megabits to \$800 per Mb/s for 25 to 49 megabits. Several programmers are testing the technology, with rollouts expected shortly, according to Frank Schwartz, IVT vice president for technical partnerships. "Any content they develop can become instantly broadband-enabled," he says. "What's transmitted is basically what arrives at the destination intact."

IVT's Burstware provides a boost to Windows Media, the only streaming technology it's currently compatible with, although IVT is in discussions with Apple about its QuickTime streaming technology and with RealNetworks.

RealNetworks boosted its own technology last week, with the introduction of RealServer 7.0, which it claims can deliver broadcast quality video clips at 300 kb/s, the approximate throughput rate of many broadband connections. It also introduced RealProducer 7.0, a \$2,000 streaming production tool capable of rendering VHS-quality MPEG-1 video for streaming at 800 kb/s. ■

News Corp.'s robust health deal

News Corp. committed \$1 billion to a 10-year partnership with Healthon/WebMD that puts a reverse Internet-to-TV content pipeline in place.

News Corp. spends \$100 million for a 10.8% stake in Healthon/WebMD and \$62.5 million for syndication rights to daily WebMD broadcast content, which it will spread across its Health Network and other cable outlets. That will primarily be in the form of a co-produced *Health Minutes* segment.

News Corp. also will invest \$100 million in developing an international joint venture with Healthon/WebMD, which gets a 50% stake in Health Network and full ownership of thehealthnetwork.com. The international effort starts with a joint venture in the UK next year, according to Peter Chernin, News Corp. president and COO.

"We think we'll have access to more health care information than anyone in the world," Chernin says. He adds that the wealth of health content will also generate a nutrition/fitness show aimed at children and new health columns in News Corp. newspapers.

Chernin also says that the deal established the basis for a formula News Corp. could apply to developing vertically integrated projects with other Web entities: "It's a template for the combination of new media and traditional media assets."

Domestically, News Corp. sees the deal as an investment, according to Chernin, who says he expects the international partnership to start generating revenue in three or four years.

—Richard Tedesco

SITE OF THE WEEK

www.wfaa.com

WFAA-TV Dallas
ABC, ch. 8

Site features: Live streaming of newscasts weekdays at 5 and 9 a.m., noon, 5, 6 and 10 p.m.; Saturdays at 7 a.m., 5, 6 and 10 p.m.; and Sundays at 8 a.m., 5:30 and 10 p.m.; extensive archive of news and sports stories; weather center with regional Doppler radar; Webcam from atop WFAA's tower; links to local nonprofit community Web sites; links to local Dallas GuideLive entertainment directory; links to ABC.com and CNN Interactive

Site launched: February 1995; relaunched last April

Site director: Johna Neal-Baker, WFAA site manager

Number of employees: 4

Design: In-house

Streaming technology: RealVideo, Windows Media

Traffic generated: Averaging 2 million page views monthly

Advertising: Banner ads

Revenue: N/A

Highlights: Weather and lotto results are consistent big draws on the site, which also supplies PC users an average of 70,000 video streams of newscasts monthly, including streams to displaced Dallas natives domestically and abroad.

—Richard Tedesco

WJLA's Web giveaway

Allbritton station becomes first to offer free Net access

By Richard Tedesco

WJLA-TV, the Washington ABC affiliate owned by Allbritton Communications, began offering free Internet access last week—with an advertising hook. The Allbritton flagship became the first to offer free Net access in a deal with 1stUp.com, the San Francisco-based subsidiary of CMGI Inc. All of the Allbritton stations will follow suit, according to Chris Pike, WJLA-TV vice president and general manager.

1stUp.com acts as facilitator in the deal, with AdSmart selling banners that change every 30 seconds. To maintain access to the service, PC users must click on at least one banner during each hour they are online. Dial-up access is provided through one of five ISPs: PSINet, Splitrock, NaviNet, Ziplink or Level3.

Allbritton chose WJLA-TV because of the high PC penetration in the District of Columbia, according to Pike: "This was the natural market to kick it off."

The move heightens the online profile for the station, which claims it is the first broadcast station to stream its newscasts on the Web.

Eventually, WJLA-TV will sell the



Free Internet access comes with a hook: ads that change every 30 seconds.

banner ads, according to Pike, who said the project is expected to be profitable in the short term, as ad revenues defray the initial infrastructure expenses and the dial-up costs once viewers respond to WJLA-TV spots plugging the offer. PC users will be able to get free access in 90% of the country.

Revenue from the ad banners will increase as the number of users who sign on for the free service rises.

Allbritton's stations, all ABC affiliates, include WCFT Tuscaloosa, Ala.; KATV Little Rock, Ark.; WJXX Orange Park, Fla.; KTUL Tulsa, Okla.; WHTM-TV Harrisburg, Pa.; WCIV Charleston, S.C.; and WSET-TV Lynchburg, Va.

NFL sues; NFLToday may punt

After five seasons of handicapping NFL games, NFLToday.com may forfeit its game.

The National Football League filed suit against the gambling-oriented NFL site last week in U.S. District Court for the southern district of New York, alleging a laundry list of copyright violations. They included use of the trademarked NFL logo and team names, the *NFL Today* name of CBS' weekly pre-game show and links to content on the NFL's Web site without the league's permission.

Ken Miller, proprietor of the site, acknowledged receipt of letters in October from CBS and the NFL requesting changes in the site. "It basically came down to the domain name," he says, claiming that he did comply with some of the requested revisions.

He also claims a 78% accuracy rate in five years of profiting from special premium game picks and ads from online casinos. And last week, Miller said he probably was near the end of his run: "If it's time to give it up, there are other things to do in life."

The NFL suit requests the court force NFLToday.com to give up its illicit use of NFL content, seeks damages for copyright infringement and treble damages for trademark infringement.

—Richard Tedesco



The NFL says the NFLToday Web site is infringing on its copyrights.

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The week's tabulation of station sales

SOLD!

KICU-TV,
San Jose, California
from
KICU-TV, Inc.

Jim Evers
President and
General Manager
to
Cox
Broadcasting, Inc.
Nick Trigony, President

Brian E. Cobb
and
Charles E. Giddens
Brokers

BRIAN E. COBB
202-478-3737

CHARLES E. GIDDENS
941-514-3375

ELLIOT B. EVERS
415-391-4877

RADIO and TELEVISION
BROKERAGE • APPRAISALS



**MEDIA VENTURE
PARTNERS**

*Subject to F.C.C. approval.

TVS

KFBT(TV) Las Vegas

Price: \$33 million (for stock)

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president); owns/is buying/operates four AMs, five FM's and 61 TV's, including KVVW(TV) Las Vegas

Seller: Montecito Broadcasting Corp., Santa Ana, Calif. (Jamie Kellner, CEO; Doug Gealy, president). Principals of Montecito have interest in Acme Communications Inc., which owns nine TV's

Facilities: Ch. 33, 1,350 kW visual, 500 kW aural, ant. 1,906 ft.

Affiliation: Independent

WFTE(TV) Salem, Ind./Louisville, Ky.

Price: \$400,000

Buyer: Blade Communications Inc., Toledo, Ohio (Allan J. Block, chairman; John J. Dorkin, president); owns four TV's, including WDRB(TV) Louisville

Seller: Kentuckiana Broadcasting Inc., Floyd's Knob, Ind. (James T. Ledford, president); no other broadcast interests

Facilities: Ch. 58, 5,000 kW, ant. 1,305 ft.

Affiliation: Independent

COMBOS

WFBE(FM) Flint, WJIM-AM-FM and WITL-FM Lansing, WFMK(FM) and WVFN(AM)-WMMQ(FM) East Lansing/Lansing, WTCF(FM) Saginaw and WHNN(FM) Bay City/Saginaw, all Mich.

Price: \$120.5 million (\$100.075 million in stock and \$20.425 million cash)

Buyer: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 52 other AM's and 114 other FM's, including WSGW(AM)-WGER-FM Saginaw, WIOG(FM) Bay City/Saginaw, WKQZ(FM) Midland/Saginaw and WILZ(FM) and WYLZ(FM) Pinconning/Saginaw (two FM's in Saginaw must be divested to comply with FCC rules). Citadel also is buying WXLO(FM) Fitchburg/Worcester and WORC-FM Webster/Worcester, Mass. (see item below)

Seller: Liggett Broadcast Inc., Lansing (Robert G. Liggett Jr., chairman/owner); no other broadcast interests

Facilities: WFBE: 95.1 MHz, 50 kW, ant. 243 ft.; WJIM(AM): 1240 kHz, 1 kW; WJIM-FM: 97.5 MHz, 28 kW, ant. 440 ft.; WITL: 100.7 MHz, 26.5 kW,

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$33,400,000 ■ 2
Combos ■ \$122,497,000 ■ 2
FMs ■ \$108,000,000 ■ 3
AMs ■ \$415,000 ■ 3
Total ■ \$264,312,000 ■ 10

SO FAR IN 1999

TVs ■ \$3,848,777,005 ■ 69
Combos ■ \$26,772,274,886 ■ 187
FMs ■ \$1,449,254,950 ■ 261
AMs ■ \$227,851,185 ■ 208
Total ■ \$32,298,158,026 ■ 725

ant. 640 ft.; WFMK: 99.1 MHz, 28 kW, ant. 600 ft.; WVFN: 730 kHz, 500 w day, 17.5 w night; WMMQ: 94.9 MHz, 49 kW, ant. 499 ft.; WTCF: 100.5 MHz, 3 kW, ant. 328 ft.; WHNN: 96.1 MHz, 1,020 ft., ant. 100 kW

Formats: WFBE: country; WJIM-AM-FM: news; WITL-FM: country; WFMK: AC; WVFN: sports talk; WMMQ: classic rock; WTCF: CHR; WHNN: oldies

WBHB(AM)-WRDO(FM) Fitzgerald, WKAA(FM) Ocilla/Fitzgerald and construction permit for WKZZ(FM) Douglas, all Ga.

Price: \$1.997 million

Buyer: Southern Broadcasting Group LLC, East Lansing, Mich. (Michael H. Oesterle and G. W. Stover II, managing members); owns/is buying two other AM's and two other FM's. Oesterle and Stover are managing members of company that owns KOEZ(FM) Newton, Kan. Stover owns and Oesterle is president of company that owns WHFB-AM-FM Benton Harbor, Mich.

Seller: M&M Broadcasting Inc., Tifton, Ga. (Tony W. Mooney, president); no other broadcast interests

Facilities: WBHB: 1240 kHz, 1 kW; WRDO: 96.9 MHz, 6 kW, ant. 328 ft.; WKAA: 97.7 MHz, 1.8 kW, ant. 400 ft.; WKZZ: 92.5 MHz, 20.5 kW, ant. 330 ft.

Formats: WBHB: AC; WRDO: soft hits of the '70s, '80s and '90s; WKAA: oldies

FMS

WPLY(FM) Media, Pa./Philadelphia

Price: \$80 million

Buyer: Radio One Inc., Lanham, Md. (Catherine L. Hughes, chairwoman/owner; Alfred Liggins,

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,783
Commercial FM	5,766
Educational FM	2,066
Total Radio	12,615
VHF LPTV	565
UHF LPTV	1,629
Total LPTV	2,194
FM translators & boosters	3,237
VHF translators	2,164
UHF translators	2,750
Total Translators	8,150
Commercial VHF TV	561
Commercial UHF TV	682
Educational VHF TV	125
Educational UHF TV	248
Total TV	1,616

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 100.8 million

Sources: FCC, Nielsen, Paul Kagan Associates

president); owns/is buying seven AMs and 18 other FMs including WPHI(FM) Jenkintown/Philadelphia

Seller: Greater Media Radio Co., Philadelphia (Daniel M. Lerner, president); no other broadcast interests
Facilities: 100.3 MHz, 35 kW, ant. 600 ft.

Format: Modern rock
Broker: Star Media Group Inc.

WXLO(FM) Worcester, Mass./Boston and WORC-FM Webster/Worcester

Price: \$24.5 million
Buyer: Citadel Communications (see \$120.5 million combo item, above)

Seller: Montachusett Broadcasting Inc., Washington (Robin Martin, president); owns WIZN(FM) Burlington, Vt., and WBTZ(FM) Plattsburgh, N.Y./Burlington, Vt.

Facilities: WXLO: 104.5 MHz, 37 kW, ant. 563 ft.; WORC: 98.9 MHz, 3 kW, ant. 410 ft.

Formats: WXLO: AC; WORC: classic rock
Broker: Star Media Group Inc.

WBEA(FM) Montauk/Long Island and WEHM(FM) East Hampton/Long Island, all N.Y.

Price: \$3.5 million

Buyer: Back Bay Broadcasters, North Attleboro, Mass. (Peter H. Ottmar, chairman); owns one AM and three other FMs

Seller: H-Radio Partners LP, Amagansett, N.Y. (Frederic Seegal, principal); no other broadcast interests

Facilities: WBEA: 104.7 MHz, 6 kW, ant. 328 ft.; WEHM: 96.7 MHz, 4.3 kW, ant. 383 ft.

Formats: WBEA: AC; WEHM: progressive adult rock

Broker: Media Services Group Inc.

AMS

KSBQ(AM) Santa Maria/San Luis Obispo, Calif.

Price: \$225,000

Buyer: Lazer Broadcasting Corp., Oxnard, Calif. (Alfredo Plascencia, president/owner); owns two other AMs and five FMs in California

Seller: Padre Serra Communications Inc., Chula Vista, Calif. (Jaime Bonilla Valdez, Principal); owns one AM and one FM and has interest in one other AM and two other FMs, all in California

Facilities: 1480 kHz, 1 kW day, 61 W night

Format: Spanish

WBYE(AM) Calera, Ala.

Price: \$150,000

Buyer: Progressive United Communications Inc., Heathrow, Fla. (Frank C. Cummings, chairman; Paschell C. Mix, president); owns/is buying two other AMs and one FM

Seller: WBYE Broadcasting Co., Alabaster, Ala. (Robert Newman, president); no other broadcast interests

Facilities: 1370 kHz, 1 kW day

Format: Country

Broker: Hadden & Associates

Swap of WWNA(AM) (formerly WNOZ) Aguadilla and WKVN(AM) Quebradillas, both P.R.

Value: \$40,000 (to be paid to swapper of WKVN)

Swapper, WWNA: Concilio Mision Cristiana Fuente De Agus Viva Inc., Carolina, P.R. (Rodolfo F. Ruiz, president); owns WQHA(TV) Aguada, P.R.

Swapper, WKVN: Aureo A. Matos, Moca, P.R.; no other broadcast interests

Facilities: WWNA: 1340 kHz, 1 kW; WKVN: 960 kHz, 1 kW day, 1.7 kW night

Formats: WWNA: Spanish AC; WKVN: Spanish

—Compiled by Alisa Holmes

COX RADIO, INC.

has acquired

KGMZ-AM/FM

KRTR-FM KXME-FM

Honolulu, Hawaii

from

NEW PLANET RADIO

for

\$16,375,000

The undersigned acted as exclusive broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

BCFM's positive Buz

Buz Buzogany never thought about being president of the Broadcast Cable Financial Management Association until someone offered him the job.

A headhunter convinced him to be interviewed for the position. He agreed because the first interview was in Washington, the second in Chicago. As the executive director for NATPE*Net, a computer service for TV syndicators that has since been sold, Buzogany had clients in both towns and thought he might as well check out the opportunity.

But after Chicago, he had a job offer. Soon, he was moving his family of four from Los Angeles to Illinois where he surprised himself by staying six years.

After earning his M.A. in 1974, Buzogany moved every few years until he came to BCFM in 1993. He worked at TV stations in Ohio, San Francisco, Los Angeles and North Carolina. "I've always loved moving," he says. "It's like turning a new page in a book. There is always something new on the other side."

Once he left station work in 1986, he continued to focus on the marketing and advertising side of broadcasting. That year, he returned to Ohio to be closer to his father and ended up working for two years at Manheim Advertising. He then started his own business, Buzogany & Associates, which led him to a job with one of his biggest clients—the National Association of Television Programming Executives in Los Angeles. There he developed NATPE*Net, which was the "first of the broadcast facsimile e-mail services," Buzogany says.

"We gave 1,400 computers to TV executives throughout the country. They would use NATPE*Net's service to connect TV stations with syndicators instead of doing it via fax or hard-copy e-mail. It was quite the avant-garde thing back in the '80s," he notes.

All his broadcast marketing and finance experience finally led him to BCFM. Phil LaGreca, vice president of finance for Lifetime Television and past-chairman of BCFM's board, says Buzogany took on the job with a marketer's eye, allowing him to target what the association's members wanted. BCFM provides research and resources to financial officers at broadcast, cable, radio and Internet companies.

"When Buz came on, BCFM was in the doldrums," LaGreca says. "It didn't provide anything new in the way of services."



"I've always loved moving. It's like turning a new page in a book."

Bruce Lewis Buzogany

President/CEO, Broadcast Cable Financial Management Association, Des Plaines, Ill.; b. Nov. 14, 1949, Alliance, Ohio; B.A., speech education, M.A., radio-TV-film Bowling Green State University, Bowling Green, Ohio, 1972, 1974; producer/director, CTV-3 (cable channel), Finley, Ohio, 1972-74; director, nightly news, WBGU-TV Bowling Green, Ohio, 1973-74; producer, KTVU(TV) San Francisco, 1975-78; promotion director, WKBS-TV Philadelphia, 1978-80; ad/promo director, TLA-TV Los Angeles, 1980-84; programming/promotion director, WLOS-TV Asheville, N.C., 1984-86; creative director, Manheim Advertising, Cleveland, 1986-88; creator, Buzogany & Assocs., Hudson, Ohio, 1988-90; exec director, NATPE*Net, National Assoc. of TV Program Execs., Los Angeles, 1990-92; current position since 1993; m. Elizabeth Caldwell, May 27, 1986; children: Sarah, 12; Charlie, 10

Buzogany ordered outside surveys to learn what BCFM's members wanted, which allowed him to develop conferences and continuing education courses that met members' needs precisely.

"We are trying to reach a group that consists of—in many cases—second- or third-tier executives. This group is extremely underserved," Buzogany notes. "There are things that hopefully improve their careers and increase their value to their employers. We want to make the annual conference big enough that they don't think they are receiving anything less at our conference than what their counterparts are getting at their conferences."

During his tenure Buzogany has taken BCFM from its lowest level of membership to its highest. He attributes the change to BCFM's efforts to help people improve their careers through continuing education they can't get elsewhere. He also has managed to bring in high-level speakers, including Broadcast.com founder Mark Cuban. Next year's conference is May 17-20 in San Diego.

Today, broadcast companies look to BCFM to keep them up-to-date. "My whole company participates in BCFM," says Brooke Sectorsky, president and GM of WKYC-TV Cleveland. "Our business has changed dramatically and our business managers have to know how to deal with it all."

"We are really trying to make a very small association be the little engine that could," Buzogany explains. "We compete for members with NATPE, NAB and ProMax. We don't have as high-profile constituency, but we are trying to give our members the same kind of experience."

Perhaps another reason Buzogany has had success at building and maintaining BCFM's membership is his people skills and sense of humor. Several broadcast and cable executives commented on his warm personality and great wit, combined with an ability to get things done.

"Buz always did everything with a sense of humor," says Tony Cassara, president of Paramount Stations Group, who was Buzogany's boss at KTLA-TV Los Angeles. "You always had fun when you were with Buz."

"His No.1 quality is his ability to have good relationships with people," says Sectorsky. "People like to work for him and work with him." —Paige Albinak

BROADCAST TV

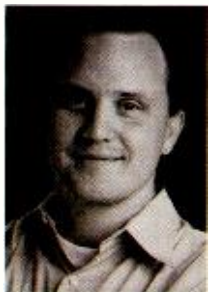


King

Curt King, director, prime time series publicity, NBC Entertainment, Burbank, Calif., named executive director.

Appointments, Broadcast Division, Belo Corp., Dallas: **Cathleen**

A. Creany, senior VP, Television Group, Belo, Dallas, named senior VP; **Richard Keilty**, president and general manager, WCNC-TV Charlotte, N.C., named senior VP, Television Group; **Dennis Williamson**, president and general manager, KING-TV Seattle/Tacoma, named senior VP, Television Group.



Shanks

Eric Shanks, graphics producer, Fox Sports, New York, named VP, enhanced programming, Fox Television Network.

Ed Groves, general manager, WEMT-TV Tri Cities, Tenn., joins WCHS-TV

Charleston, W.Va., as general manager. He will also oversee WVAH-TV Hurricane, W.Va.

Leesa Wilcher, general sales manager, WEMT-TV Tri Cities, Tenn., named general manager.

Appointments, WETA(TV)/(FM), Washington: **Jeff Bieber**, senior producer, named VP, news and public affairs programming; **Jim Corbley**, director, production management, named VP; **David Thompson**, director, cultural programming, named VP.

John Prevedello, assistant station manager, KEZI-TV Eugene, Ore., named general manager.

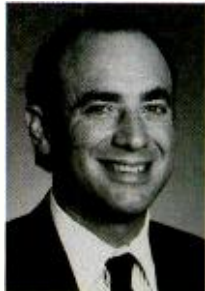
Appointments, KSDK-TV St. Louis: **Regina Fowler**, business manager, named director, research. She will be succeeded by **Julie Heskett**, accounting manager.

Venus Wehle, creative services manager, KTVT-TV Dallas/Fort Worth, named

creative services director.

Mike Mejia, account executive, KPNX-TV Phoenix, named local sales manager.

PROGRAMMING



Cerio

Tom Cerio, senior VP and general sales manager, Eastern division, Buena Vista Television, Burbank, Calif., named executive VP, sales.

Joshua A. Berger, VP, licensing and business develop-

ment, Warner Bros. International Television, Burbank, Calif., named senior VP, international sales and business development, and managing director, Europe, Warner Bros. International Television Distribution. He is based in London.



Nussbaum

Appointments, Children's Television Workshop, New York: **Jodi Nussbaum**, VP, domestic television, named group VP, production; **Terry Fitzpatrick**, VP, finance, television, film and

video, named group VP, business development.



Yen

Greg Yen, executive director, international TV, Twentieth Century Fox International Television, Los Angeles, named VP, international TV, finance and accounting.

Linda Carrasquillo,

director, video production, Lifetime Television, New York, joins Paramount Television Group there as VP, programming, Domestic Television Division.

Anne L. Buettner, VP, corporate taxes, Walt Disney Co., Burbank, Calif., named senior VP.

JOURNALISM

Appointments, Washington bureau, CNN: **Nancy Ambrose**, executive producer, named Washington deputy bureau chief and senior executive producer; **Kate Snow**, national correspondent, CNN Newsource, named general assignment reporter.

Josephine Cheng, general assignment reporter, KOMO(TV) Seattle, joins KING-TV there as reporter/producer, *Evening Magazine*.

Jayne Saffer, general assignment reporter, WTNH-TV New Haven, Conn., named health reporter.

RADIO

Sharon Strange Lewis, director, network operations, BET on Jazz: The Jazz Channel, Washington, named VP.



Landy

Rona Landy, VP and general manager, WLTW-FM New York, joins sister station WTJM-FM there as VP, general manager.

Denise J. Kowalski, manager, sales, promotion and publicity,

WTTW(TV) Chicago, named director, corporate communications, for parent company Window to the World Communications Inc.

Appointments, WMZQ-FM Washington: **Jeffrey Wyatt**, program director, WJMO-FM Washington, named operations manager. He will continue his current duties. **Mark Lapidus**, director, marketing, WTEM-AM Washington, joins in same capacity. He will continue his current duties. **Bennett Zier**, market executive VP, AMFM Inc. Washington station group, joins as VP and general manager. He will continue his current duties.

CABLE

Adam Shapiro, VP, long-form programming, USA Networks, Los Angeles, named senior VP.

Mark Shapiro, coordinating producer, *SportsCentury*, ESPN, Bristol, Conn., named VP and general manager, ESPN Classic.

much e-mail
no. 63,652

“I think that
**Much is a
refreshing
change from
MTV and VH1.**”

Robert, Buffalo, NY

Thousands of
**passionate
emails jam our
servers.**

All from the generation
driving the **digital
revolution.**

They'll do what it takes to
get what they want.

And they want

**Much
Music.**

much e-mail
no. 141,337

“Thank
you
**Very
Much.**”

Jason, Indiana



FATES & FORTUNES

Liz Barron, head, international factual marketing division, BBC Worldwide, London, named VP, programming.



Cerclay

Television there as VP, creative services.

John J. O'Hara, VP and New York sales manager, CNN Sales, New York, joins co-owned Cartoon Network there in same capacity.



Applegate

promotion marketing, Comedy Central, named VP.



Cheeks

named VP.

Kay S. Robinson, human resources operations manager, Cox Communications, Northern Virginia, Fairfax, Va., named VP, human resources.

Peter Cerclay, manager, international advertising sales, ESPN International, New York, named director.

Marilyn McAleer, creator, WOW! Entertainment Inc., New York, joins Lifetime

Television there as VP, creative

Vicki Applegate, VP and assistant general counsel, Viacom Retail Group, Los Angeles, joins Fox Family Worldwide there as VP, business and legal affairs.

Cassie Robbins, director, promotion marketing, Comedy Central, named VP.

George Cheeks, senior counsel, Nickelodeon, New York, named VP, law and business affairs.

CarolAnne Dolan, director, documentary programming and administration, A&E, New York,

George E. Reese, chief financial officer, Crown Castle UK Limited, joins parent company Crown Castle International Corp., Houston, as executive VP, international development.

Appointments, Medialine World-

wide, New York: **Lynn Gardner**, VP, corporate communications, Scholastic Inc., New York, joins as VP, marketing; **Schott Michaeloff**, North American Regional executive, Worldwide Television News, New York, joins as VP, strategic development, Medialink Corporate Television; **Ivan Purdie**, head, sales and operations, Image Bank UK, London, joins as director, sales and marketing, London operations.

Mark J. Jeffers, VP, international sales, NBC, New York, joins Orad Inc., which specializes in development and manufacturing of video and real-time image process technologies, New York, as senior VP, sports sales and development.

Rod Royse, partner and senior executive director, business development, InterMedia Partners, Oakland, Calif., joins MobileForce, Pleasanton, Calif., as executive VP and chief financial officer.

OBITUARIES



Kahn

Madeline Kahn, 57, the acclaimed actress-comedienne who had the rare ability to be sexy and humorous simultaneously, died Dec. 3 of ovarian cancer. Although she is best known for such movies as *Young Frankenstein*, *High Anxiety*, *The Adventures of Sherlock Holmes' Smarter Brother* and *Blazing Saddles*, in which she parodied Marlene Dietrich and was nominated for an Oscar, Kahn also appeared on Broadway in *New Faces of 1968*, *Two by Two*, *On the Twentieth Century* and won a best actress Tony for her work in *The Sisters Rosenweig* in 1993. On the small screen, Kahn received an Emmy for the children's TV entry *Wanted: The Perfect Guy*. She was also a regular on *Comedy Tonight* in 1970; *Oh Madeline* in 1983-84; *Mr. President* in 1988; and *New York News* in 1995, in which she played a gossip columnist. Kahn was a regular on CBS' *Cosby* until this fall, when illness forced her to leave. She is survived by her husband, John Hansbury, and a brother, Jeffrey Kahn.

—Compiled by **Mara Reinstein**
mreinstein@cahners.com

RADIO

HELP WANTED NEWS

Deputy Supervising Senior Producer, Newscast Unit Monitors editorial content, critiques and evaluates on-air product for integrity and quality for NPR's 24-hour/seven-day-a-week newscast service. Locates, develops and maintains contacts with news sources. Monitors other news programs and news feeds. Responsible for units adherence to union contracts and NPR standards. Collaborates with New Media to ensure accurate, well-written online news reports. Bachelor's degree or equivalent combination of education and experience. 10 years broadcast journalism editorial experience required. Five years experience in a national, hourly, newscast service with management experience in supervising editors and producers required. Job Code #B&C1007. Send or fax cover letter and resume identifying position by number and title. National Public Radio, Human Resources Department, 635 Massachusetts Ave. NW, Washington DC 20001-3753, Fax 202-414-3047, EOE/AA/M/F/D/V Also visit our web site at: www.npr.org

SITUATIONS WANTED MANAGEMENT

Radio Station Developer highly skilled in all aspects for startups, turnarounds, or to take you to the next level. Permanent or interim, 813-920-7102. radio35@netscape.net

WANTED TO BUY RECORDS

Buying Radio Station. 45 RPM inventories. Top dollar paid for quality 45's, 1960's/1970's especially Soul/R&B. Will travel. (313) 792-2883.

TELEVISION

HELP WANTED SALES

Media General Broadcast Group www.mgbg.com WNCT-TV, Market 105 seeks Account Executives to represent the station to advertising agencies and direct clients. Heavy emphasis on new business development. Individual must be service and detail oriented, with experience or interest in outside sales. One year sales experience helpful, but not required. Must be professional, computer literate, strong presentation and negotiation skills necessary. Knowledge of ratings and research helpful but not required. Full-time, good compensation and benefits package. EOE M/F Drug Screen. Send resume to HR Dept. 3221 South Evans Street, Greenville, NC 27834

HELP WANTED SALES

Local Account Executive: KTVD-TV, Denver's UPN affiliate, is offering an outstanding sales opportunity. Job requirements: previous experience in television, advertising agency or related experience. Working knowledge of Nielsen research and Scarborough required. Strong new business development skills and "out of the box" thinking are essential. Send resume to Personnel, 11203 E. Peakview Ave., P.O. Box 6522, Englewood, CO 80115-6522, fax resume to (303)790-4633, or E-mail to personnel@ktvd.com. No phone calls. EOE M/F.

General Sales Manager: KGWN-TV, the CBS affiliate in Cheyenne, Wyoming has an immediate opening for an experienced General Sales Manager. Looking for a leader who can aggressively train, motivate, and lead a local sales team. If you have a sense of urgency about you, please send your resume to KGWN-TV5, 2923 E. Lincolnway, Cheyenne, Wyoming 82001. Phone calls welcome at 307-634-7755. KGWN is an EOE.

General Sales Manager - FOX Affiliate - No. 1 Club 3 out of last 4 years - excellent sales team looking for a motivated leader. Must be versed in inventory control, budgeting, ratings and training. Women and minorities are encouraged to apply. EOE. Great family place to live. kidy@fox-sanangelo.com 406 S. Irving, San Angelo, TX 76903

GSM: Southeastern affiliate seeks a strong individual to lead an aggressive sales effort. Candidates must have a track record of out performing the competition and developing quality sales executives. Experience should include the management of revenue/expense budgets, forecasting, and inventory management with an emphasis on local sales. Current GSM status preferred. Experience with Columbine, TV Scan, Ad-Tel/CMR and Excel a plus. Reply to Box 01618 EOE.

Creative. Energetic! Excellent communicator. Good sense of humor. Persuasive. Results-oriented. Organized. Goal-driven. Confident. Does this describe you? If so, KNVA-TV, Austin's WB affiliate wants to talk to you. As the next KNVA Account Executive, you'll join the fastest growing station in the market and enjoy unparalleled support, training, and growth opportunity. Previous media sales experience is a plus, but if you bring the talent, attitude, and previous sales success in another industry, we'll supply the product knowledge. Send letter and resume to Local Sales Manager, KNVA-TV, P.O. Box 490, Austin, TX 78701. Email to steve.calkins@lintv.com. No phone calls, please.

HELP WANTED MARKETING

VP Development/Marketing: Bring your skills to Pennsylvania's beautiful Pocono Mountain region. Oversee a full-time staff of 11 professionals, successfully working membership, major gifts, underwriting, auction and special events. We believe in having fun while doing great public service. If you're an experienced development pro and can guide and grow local revenue, we have...a great job, aggressive compensation and terrific quality of life to offer. See the complete job description at: www.wvia.org Click on Employment Opportunities; if you see your future, tell us about you! WVIA Public Broadcasting

HELP WANTED TECHNICAL

Vyvx Teleport Denver has an opening for a **Satellite Uplink Operator**. Duties include: operating transmission, routing, and monitoring equipment, maintaining quality control and troubleshooting of microwave, satellite, and fiber feeds, and interacting with clients. Qualified applicants should be familiar with broadcast test and monitoring equipment & procedures, have computer skills, and have an understanding of audio, video, and digital transmission services. Prior broadcast transmission experience is preferred, but we will train the right person. For consideration, please send your resume, references, and salary requirements to: Vyvx Teleport Denver, attn: Teleport Recruiter, 9174 S Jamaica Street, Englewood CO 80112, or fax to 303-799-8325. EOE.

The National Digital Television Center-LA is looking for a **HPA Maintenance Engineer**. Job duties include, but are not limited to: maintenance on all HPA & transmission in facilities, and maintaining compression & encoders for satellite transmission of signals. Successful candidate must have: ability to install & wire RF equipment, identify, understand & resolve system problems, and a knowledge of C/ku band satellite & compression techniques. Two years of electronics training is preferred, however equivalent experience will also be considered. Please fax resume including salary requirements to HR, 310-207-4128 or email thih@ndtcla.com. Drug test and background check required for successful candidate. EOE.

TV Broadcast Engineer Needed KJLA, a full power UHF station in Los Angeles needs an experienced broadcast engineer. Job requires both RF & studio background with ability to help station make transition to the digital age. KJLA is an independent station serving the bilingual audience in L.A. Salary commensurate with experience. Fax resume to Personnel Dept @ 818-757-7533 or email KJLA57@aol.com.

Maintenance Engineer: Digital WXIN-TV, a Tribune Broadcasting Station, has an immediate opening for Maintenance Engineer. The successful candidate will have strong hands-on maintenance experience in digital technology, computers, microwave systems, and broadcast-related equipment. Knowledge of FCC rules and regulations. A minimum of three years experience in TV Engineering. Good people and communication skills a must. College degree and SBE certification preferred. Mail resume, salary history and cover letter, noting desired position and referral source, immediately to: Human Resources, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202-2305. EOE.

Director of Engineering: Unique operation with three Television stations and three Radio stations in the same university town. Ramar Communications wants to hire you if you have a passion for Television and Radio. Our company is not for sale, we are debt free and we embrace new technology. We have several projects planned for the next few years and we need your help. Ramar Communications is in Lubbock, Texas. Please fax your resume to Brad Moran at 806-748-9304. Ramar Communications is an equal opportunity employer.

BROADCASTING & CABLE...
68 YEARS OLD...
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HELP WANTED TECHNICAL

Director of Engineering: Tribune Broadcasting's WXIN/WXIN-DT, the FOX affiliate in Indianapolis, is an exceptionally maintained technical facility seeking an exceptional leader to oversee all technical planning, installation, and maintenance of studio and field equipment and NTSC and DTV transmitters. Requirements include functional experience in digital technology, computers, microwave systems, and broadcast related equipment; knowledge of FCC rules and regulations; three or more years of successful supervisory experience; with a college degree and SBE certification preferred. Mail resume, salary history and cover letter, noting desired position and referral source, immediately to: Human Resources, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202-2305. EOE.

Chief Engineer in the New England Area Must be able to lead the engineering staff in the day to day maintenance of studio and transmitter facilities. Knowledge of FCC rules and regulations and the ability to ensure station compliance is mandatory. The ideal candidate must be proficient in cameras, ENG cameras and recorders, BETA and DVCPRO equipment, computer software and hardware, microwave equipment, one inch videotape as well as video switchers and other production equipment. Must possess excellent problem solving ability. We are an EEO employer. Please send resume to Human Resources, P.O. Box 40, Springfield, MA 01102-0040.

Broadcast Engineer: Fox 49 KPDX-TV seeks two experienced full time Maintenance Engineers/Technicians. Minimum of 3 years prior experience in a broadcast, cable or technical facility and 2 year technical school degree required. SBE certification desired and FCC restricted Radiotelephone license a plus. Candidate will work nights, weekends, holidays and periodic on-call duty. Positive customer service oriented personality is a must. Obtain the Required employment application by calling (503)239-4949. Submit application in person or by mail no later December 23, 1999 to: FOX 49 KPDX-TV, 910 NE MLK Jr. BLVD, Portland, OR 97232. EOE. Meredith Broadcasting Group.

Assistant Chief Engineer needed for KRDO-TV, an ABC affiliate, 92nd market, in beautiful Colorado Springs. Must have broadcast station experience and ability to repair and maintain VTR's, computers, audio and video equipment. Also be able to repair various electronic equipment. Send resume to: Pike Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pike Peak Broadcasting is an Equal Opportunity Employer.

HELP WANTED NEWS

Photographers: Hey, Photographers! Want to shake up Christian TV? WSFJ serves the Columbus, OH market and we're looking for visual storytellers who have the skills and experience to create high quality Christian programming. You will work in the field and the studio on a dynamic new music video, daily talk show, commercial spots and many more exciting projects! Non-linear editing exp. & a teamplayer are a must! Send resume and demo tape to: Mike Edwards, VP of Production, WSFJ TV-51, 10077 Jackson-town Rd. SE, Thornville, OH 43076. EOE

LOG ON TO: WWW.BROADCASTINGCABLE.COM

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(NO PASSWORD REQUIRED)

HELP WANTED NEWS

Television

NEWSCAST PRODUCER/ NEWSWRITER

Do you have what it takes to make our weekend newscasts stand out in a crowded market? ABC7 Los Angeles is looking for an experienced Newscast Producer/NewsWriter.

Qualified candidate should have at least 3-5 years of newscast producing experience in a local television market. Outstanding communication, organization and "people" skills are essential.

Please send resume and a non-returnable videotape to: **ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. NPN/BC, 4151 Prospect Avenue, Los Angeles, CA 90027.** No phone calls please. Equal Opportunity Employer.



WHOI-TV, an ABC Midwest affiliate is looking for a full-time meteorologist. Weather is a large part of our news presentation with four different segments in a half hour newscasts. Must have at least one year experience. AMS and NWA Seal is a plus. Send resume and tape to: Pat Livingston, News Director, WHOI-TV, 500 N. Stewart Street, Creve Coeur, IL. 61610. EOE

WFMJ-TV has an immediate opening for two full-time weather anchors. Qualified candidates must have previous on-air experience, strong ability to ad-lib and be able to communicate credible weather forecast information. Meteorology background a plus. Send and resume to, Mona Alexander, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

WFMJ-TV has an immediate opening for a full-time news videographer. Qualified candidates must have experience shooting and editing videotape and proven ability to work under deadline pressure. Non-linear editing experience a plus. We are looking for team players only. If qualified, send tape and resume to Hank Perkins, Chief Videographer, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

WFMJ-TV has an immediate opening for a full-time television news reporter. Strong writing and live shot skills a must. We are looking for someone who likes to cover hard news. This is not an entry level position. If you are qualified, send tape and resume to Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 58 TV stations in 38 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

• **Charleston, WV WCHS/WVAH (ABC/FOX) Traffic Manager**

We are looking for an individual with experience in both Columbine and JDS. If you are a qualified candidate please send your resume. Box #410

• **Dayton, OH WKEF/WRGT (NBC/FOX) News Producer**

Searching for an evening producer. If you can put together a newscast with a well-defined beginning, middle and end with compelling teases and a definite edge, we want to hear from you. One year of line producing experience preferred. NBC and FOX knowledge helpful. Send VHS tape and resume. Box #411

• **Dayton, OH WKEF/WRGT (NBC/FOX) Weekend News Producer/Associate Producer**

Candidate must be able to produce, write and coordinate coverage for weekend newscasts. Provide editorial guidance to reporters and oversee writers. College degree with some producing experience helpful. Excellent writing skills and solid news judgment, good organizational skills, ability to work under constant time pressure deadlines, creative, and strong computer skills. As associate producer you will write news stories. Assist producers in managing scripts, live shots, videotapes, and supers for newscast. Help producer develop graphics. Fill in for show producers as required. Send VHS tape and resume. Box #412

• **Des Moines, IA KDSM (FOX) Promotions Coordinator/Webmaster**

Searching for a motivated individual to develop, coordinate and execute station promotions. Individual must possess strong writing skills, be detail oriented and multi-talented. Qualified applicants must have a working knowledge of website development and the supporting computer skills. Consideration for on air work will be included. Send resume. Box #413

• **Milwaukee, WI WMYX/WEMP/WISS National Sales Manager**

We are looking for an experienced professional with a minimum of 3 years radio sales experience to manage national sales for 3 radio stations, including interaction with national representative firm's 12 offices, and related businesses. Previous management experience preferred. Send resume, references and salary requirements. Box #414

• **Milwaukee, WI WMYX/WEMP/WISS Director of Engineering**

Our Chief is retiring at the end of the year so we need a talented person to handle the supervision and maintenance of all technical facilities for this wonderful new plant. Co-located Class B FM and DA-2 AM with second remote located Class B FM (transmitter only.) Suburban studio/office complex was designed and built just 4 years ago with the best of everything. Great salary and benefits package. A full time Engineering Assistant is already on staff. This is as good as it gets. Send resume, references and salary requirements. Box #415

• **Richmond, VA WRLH (FOX) Account Executive**

Phenomenal opportunity! Looking for an AE with a minimum of 2 years broadcast experience. Candidate must have a proven and verifiable track record with major agency/client negotiations and new business development. Strong presentation skills and TVScan knowledge required. Send resume. Box #416

• **Various Locations Account Executives**

Must be able to handle agency business and develop new business. Strong negotiations and communication skills, thorough knowledge of ratings/research tools and working knowledge of computers a must. Send resume. Box #417

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street,
NY, NY 10011, Attn: Box # _____

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WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

HELP WANTED NEWS

TV News Chief Photographer: Must have professional experience shooting and editing television news tape. Must have microwave live shot experience, technical and aesthetic proficiency. Please fax resume to Telemundo O&O KTM-DV at (713)782-4263. EOE

News Producer: One of America's leading small-market NBC affiliates in the Bluefield-Beckley WV market is looking for an aggressive, self-starter who can produce a fastpaced, local newscast that offers viewer benefit. Incumbent must keep abreast of news events, tell great stories, and be able to restack everything for breaking news. If you have a passion for producing, WVVA offers an excellent fringe benefits package and an opportunity to work in a first-rate organization. Send resume to: News Producer, WVVA-TV, Route 460 Bypass, Bluefield, WV 24701. EOE-M/F.

Reporter/Producer: Tired of 1:20 packages? Seize the opportunity to do in-depth reporting with high production value. Become part of a news magazine show making waves on the East Coast. If you have can do attitude with a desire to win awards, then we want to hear from you. Strong writing skills and a minimum of three years experience required. Must be a good storyteller, have strong journalistic integrity and be able to look beyond the obvious. Women and minorities strongly encouraged to apply. Position description posted at www.lvtempo.org Rush non-returnable VHS tape, res. & refs. to WLVTV, Attn: Rep/Prod Search, 123 Sesame Street, Bethlehem PA 18015. No calls.

Reporter/Anchor. KSNF-TV, the NBC affiliate in Joplin, Missouri, is expanding its Hometown News staff. If you can capture and present a story that truly touches, effects and involves people, forward your resume, references and non-returnable VHS tape to Larry Young, News Director, KSNF-TV, 1502 Cleveland, Joplin, MO 64802. EOE.

Producer: Requirements: You're a producer in a small market and looking to move up. You are a leader in the newsroom and always have story ideas. You have a vision for your broadcast, and bring it alive everyday. You want to work with a group of professionals and continue to develop your craft. Does this describe you? If it does, you're for us. We are the #1 station in the 37th market and we have all the electronics you'll need to put on the best broadcast possible. Contact: Send a tape of today's newscast, resume and references to: Patti McGettigan, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503, No phone calls please. WOOD TV is an Equal Opportunity Employer

Editor: We're looking for skilled personnel who want to change the face of Christian TV! WSFJ in Columbus, OH wants to create high quality Christian programs with teamplayers who have non-linear experience, specifically Avid Media Composer 1000 & Softimage DS. You will have the opportunity to work on a dynamic new music video, daily talk show and many more exciting projects! Send resume and demo tape to: Mike Edwards, VP of Production, WSFJ TV-51, 10077 Jackson Rd. SE, Thornville, OH 43076. EOE

Photographer: Requirements: WOOD TV8 in Grand Rapids, Michigan has an opening for a creative, self-motivated television news photographer. We need a photographer who knows the basics, has good news judgement and possess the technical and creative photographic abilities to do solo live shots. If you have at least one-year experience as a television news photographer, are willing to learn and give us your best effort, send us your resume, references and a current sample of your work to: Mark McIntosh, Chief Photographer, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503, No phone calls please. WOOD TV is an Equal Opportunity Employer

News Producer, KCRG-TV, Eastern Iowa's 24 Hour News Source is searching for a producer to join our news team. If you're creative, and not afraid to try new things this is the job for you. Show stackers need not apply. Send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE.

News Photographer: Requirements: WOTV/ABC 41 has an immediate opening for a news photographer in the 38th market. We are looking for someone who is a team player and can handle deadline pressure. Candidate should have experience as a news photographer. We shoot DVCPRO and edit on Avid Newscutter. Experience with microwave live vans a plus. Contact: Rush a VHS tape, resume and references to: Kent Saunders, Chief Photographer, WOTV/ABC 41, 5200 W. Dickman Road, Battle Creek, MI 49016, No phone calls please. WOTV is an Equal Opportunity Employer

Media General Broadcast Group www.mgbg.com WIAT-TV, CBS affiliate in Top 40 Market is looking for a TV News Anchor. Ideal candidate should be an experienced, creative, self-starter. 2-4 years television anchoring and reporting experience required. Looking for someone with solid news judgement, excellent storytelling abilities and a team player. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: Human Resources, WIAT-TV, P.O. Box 59496, Birmingham, AL 35259. No phone calls please.

KVRR-TV, the Fox station in Fargo is starting a 9pm newscast in July. We're looking for **NewsAnchor/Producers, Weather Anchors, Sports Anchors, News and Sports Reporters, and News and Sports Photographers.** Looking for dynamic, energetic people to work in highly competitive news market. Experience required. Send resume, salary requirements, and nonreturnable VHS tape to: Jim Shaw, News Director, KVRR-TV, Box 9115, Fargo, ND 58106.

Executive Producer: WTVD NewsChannel 11, the ABC-owned station in Raleigh-Durham, North Carolina seeks a highly skilled and focused broadcast journalist to supervise producers, reporters and photographers working on daily newscasts. The Executive Producer will be scheduled to oversee our 11p.m. broadcasts as needed. We are searching for a person who demonstrates the ability to showcase stories and anchors with creative writing and innovative production techniques. Five years experience producing major newscasts is required. Supervisory experience is preferred. Send resumes and non-returnable tapes to Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. No phone calls please. EOE.

KTRK-TV is looking for three outstanding News Producers. Applicants should have significant experience in newscast producing, and be able to build a solid, informative, fast-paced program. You should have a good sense of graphics, and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great story ideas, and be able to explain them to others. You must be able to respond well to breaking news, spot news and severe weather. These positions include weekends and weekday newscasts. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Clay Kirby, Executive Producer, KTRK-TV, 3310 Bissonnet Street, Houston, Texas 77005. No phone calls. Equal Opportunity Employer M/F/N/D

HELP WANTED PROMOTION

Sr. Promotions Producer: Kansas City Station closing in on #1 news is looking for an aggressive senior writer/producer to make big waves on air! Will write and produce image promos and topicals for this Fox O&O. The qualified applicant will have a minimum of 2 years prior news/television promotion experience. College degree and AVID/video editing preferred. Strong writing and producing skills are essential. Send demo reel and resume to WDAF-TV, Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/N/D

Promotion Manager: Great opportunity for current number two to move up to running a full department and grow with a leading group. On the move NBC affiliate in Flint, Saginaw and Bay City, Michigan seeks a creative leader with strong writing and producing skills, particularly news image and topical promos. Responsibilities include overall station look, managing station events, public service, sales promotion and external advertising. At least three years promotion experience and college degree preferred. Attractive compensation package. Send resume and tape to: General Manager, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI, 48420. EOE. M/F. Women and minorities encouraged to apply.

KPIX-TV, San Francisco's CBS O&O is looking for the best Promotion Writer/Producer in the country. Must have outstanding writing ability, Avid editing experience and a killer reel. We offer state of the art editing suites, award winning designers and an office with the coolest view in the business. If you have what it takes, and are ready to be challenged to do the best work you can do, send your reel and resume to Ed Cushing, Promotion Manager KPIX TV 855 Battery St. San Francisco CA 94111.

National Promotions Manager, PAX TV. Immediate opening for creative individual to develop and implement national promotions for PAX television network. Must be detail oriented with strong project management skills. Experience in multi-media promotions, events and sponsorships required. Successful candidate will also understand contest/sweepstakes coordination and fulfillment. LA based. Fax resume and salary requirements to National Promotions, 561-682-4430. EOE.

FAX YOUR AD
212-206-8327

HELP WANTED RESEARCH

KUWB TV, Salt Lake City is looking for a Research/Marketing Director. Must be computer literate with a working knowledge of TV Scan and Nielsen. Scarborough and CMR helpful. If you're a quick learner, organized, and have attention to detail, send resume to: KUWB, Attn: H/R Research position, 6135 S. Stratler Avenue, Murray, UT 84107 or fax 801-281-4503

HELP WANTED CREATIVE SERVICES

SR. GRAPHIC DESIGNER

If you have the talent, we have the tools... 2 Paintbox Bravos, Hal, Mac DDR combo and 7 render boxes just for 3D!

We need a gifted designer to provide still and animated graphics for news, promotion and local programming in a cutting-edge, deadline-driven environment.

Must have knowledge of Desktop computer graphics, including Illustrator, After Effects, Quark and Photoshop. (Lightwave 3D, Print and Web skills a plus).

Get your resume and non-returnable tape to:

Dennis Garcia

Design Director

KPRC-TV

8181 SW Freeway

Houston, TX, 77074



KPRC

POST-NEWSWEEK

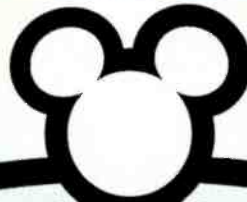
STATIONS, INC.

No phone calls please.
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Sr. Graphic Artist WDAF-TV, a Fox O&O in Kansas City, is looking for a Sr. Graphic Artist Responsibilities include designing 3D animations; news projects and ad print work. Strong background in layout and design, good people skills, and ability to hit deadlines a must. Candidates should have at least 2-4 years of TV news graphic experience. Graphic design degree or related degree needed. Working knowledge of Mac & SGI programs such as Flint, After Effects, Electric Image & Photoshop a definite plus. For consideration, please submit resume and demo tape (VHS) to: WDAF-TV, Human Resources Dept, 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D

News Graphic Artist (Daily Hire): WABC-TV, NY seeks a highly qualified daily hire Graphic Artist for evenings and weekends. Candidate must have 3 to 5 years experience with Quantel Paintbox. News graphics experience and ability to handle tight deadlines is required. Please send resume and video tape examples of your work to: Fronz Jamos, Assistant Art Director, WABC-TV Graphics Department, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

HELP WANTED PRODUCER



Disney

TELEVISION PRODUCER

The Walt Disney World Company is seeking a television producer who will be the key driver of project teams creatively and in production, with responsibility for script and project direction, infield production, brand content, music, graphics, entertainment and all show elements. Will lead and manage project team from segment concept to budget preparation and from shoot through editorial and segment/show delivery. Must be able to lead pre-production planning, budgeting and walk-throughs, as well as interface with key suppliers and negotiate final costs.

Qualified candidates will possess a minimum of five years experience and a proven track record.

The successful candidate will receive competitive compensation and a comprehensive benefits package.

Please send cover letter, salary history and resume on white paper to:

Disney Worldwide Services, Inc.

Professional Recruitment

XADSBCo10

P.O. Box 10,090

Lake Buena Vista, FL 32830

www.disneycareers.com

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BROADCASTING & CABLE

245 W. 17th St. 7th Fl.

New York, NY 10011

HELP WANTED PRODUCTION

Production Manager: Seeking a highly motivated individual to lead a team of broadcast television production and print graphics professionals. Individual will preside over and participate in the production of programs and projects for broadcast and non-broadcast. Must have demonstrated understanding of and capabilities with linear and non-linear editing systems; studio and field production techniques; budgeting; and personnel management including hiring, scheduling, and evaluation. Knowledge of pre-press graphics a plus. Should be familiar with the following hardware and software applications: Panasonic MII format; Ross 630 Video switcher; Media 100 non-linear editing; Adobe Photoshop and After Effects. Highly rewarding position as leader of an award-winning team. Located in the beautiful Shenandoah Valley of Virginia. Send resume and cover letter to Executive Secretary, WVPT-TV, 298 Port Republic Road, Harrisonburg, VA 22801. EOE/AA

Production Manager: Seeking hands-on production manager. Two years minimum experience. Digital SX format. Please fax resume to Telemundo O&O KTMD-TV at (713)782-4263. EOE

C-SPAN is seeking a full-time Linear/Non-Linear Videotape Editor with experience using Grass Valley 241 linear edit systems, Avid Express for NT and Chyron Max required. Experience with Photoshop and AfterEffects a plus. Bachelor's degree in related field with two to three years related experience required. Knowledge of public affairs, the cable industry and C-SPAN preferred. Detail oriented with strong communication skills. Ability to work a flexible schedule including evening and weekend hours. Send cover letter, resume and salary requirements to: C-SPAN, Human Resources/BM, 400 N. Capital Street NW, Suite 650, Washington, DC 20001, Fax 202-737-3323 or e-mail human_resources@c-span.org. EOE

HELP WANTED FINANCE

Controller needed for a 2 station arrangement in a small southern market. Looking for someone who can "take charge" of the department, has a solid accounting background, good communication skills. Duties include monthly closing, financial reporting, budgeting process, overseeing a/r, a/p, payroll, special projects. CPA preferred. Good benefits. Send resume to Box 01619 EOE.

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AFFILIATE RELATIONS**

Comedy Central, the only all comedy network, has an excellent opportunity for an energetic individual with a strong work ethic and excellent sales skills. In exchange for your drive and commitment, we offer an exciting and challenging work environment that emphasizes creativity, diversity, hard work and an entrepreneurial spirit.

The successful candidate will be responsible for all areas of affiliate relations for a specific geographic territory, including distribution of network, marketing, and local ad sales. This will include implementing sales strategies, preparing annual sales forecasts, evaluating market potential, and handling all system level affiliate relations. You will also oversee the execution of launch proposals, promotions, contract renewals and the building/maintaining of the channel's relationships with several regional MSO's.

To qualify, you must have proven sales experience, a min. of 3 years in cable affiliate relations, including sales, marketing and local ad sales. Ideal candidate must be a self starter, have strong oral/written communication skills, industry relationships & possess the ability to deal effectively with people at all levels and across all disciplines. Computer proficiency is a must. Bachelor's degree in business or communications is preferred. Please forward resume and salary requirements.

COMEDY CENTRAL
1775 Broadway
New York, New York 10019
Attn: HR Department/AA
www.comedycentral.com
FAX: (212) 767-4257
(No Phone Calls Please)

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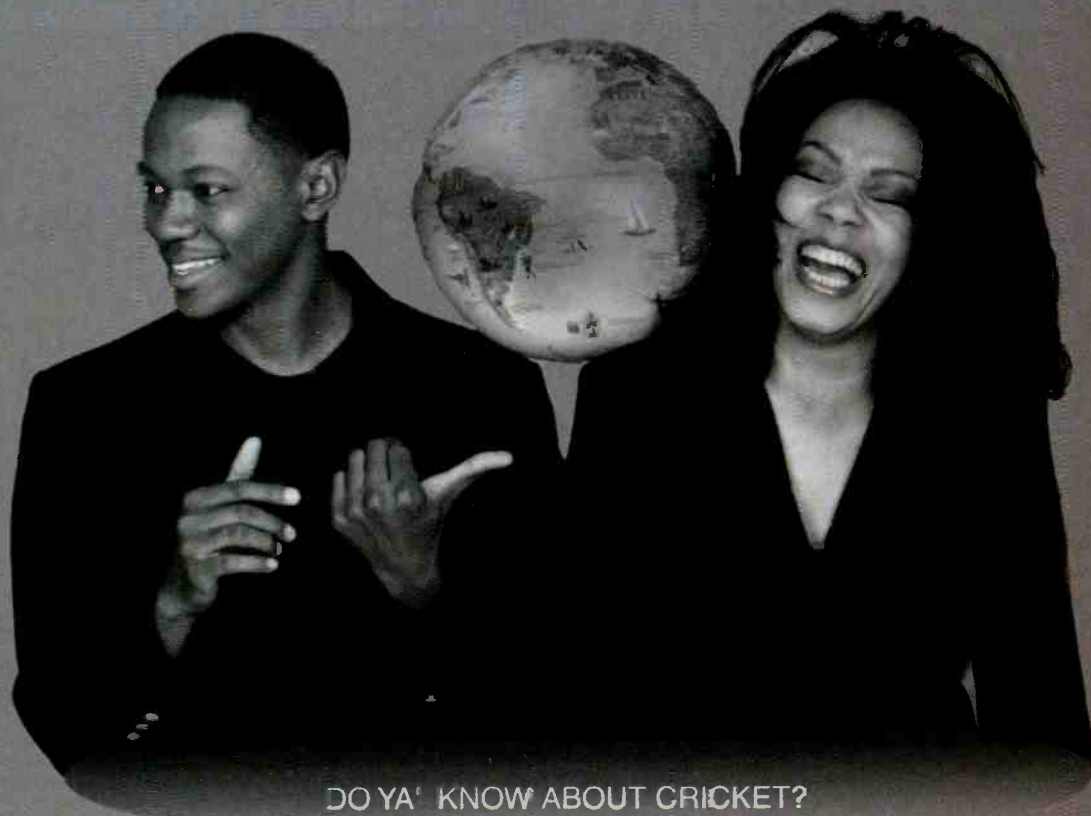
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FOR MORE INFORMATION

(713) 682-5110 Fax (713) 682-2970



Photo by Studio Milano/Morag JAE

HELP WANTED TECHNICAL

Master Control Operator

MSNBC on the Internet is seeking an individual to route and record all Audio/Video sources including satellite downlinks, VVXX (private video network) feeds and the routing of live Audio/Video feeds to the Windows Media streaming encoders. The successful candidate will closely integrate with the News Desk and Live Producer in dealing with incoming news feeds; identify existing feeds of interest and work with the MSNBC Cable "SuperDesk" to obtain information of breaking news; be responsible for occasional audio mixing required for live internet Radio shows.

Qualifications include BS or BA in Communications relating to TV or Video Production, or 2+ years of experience at a Television Station, Television Network facility or Satellite Uplink station. Knowledge of basic television technical specifications; including components of the video signal, ability to read and operate a Waveform monitor and Vectorscope, working knowledge of downlinking satellite signals, experience and conceptual understanding of audio/video routing switchers. Must have the ability to operate a broadcast quality videotape recorder and a basic knowledge of "machine-to-machine" editing; work well with members of other departments and under adverse conditions; work in a fast-paced environment requiring clear communications to identify and solve equipment problems quickly.

Please forward resume/cover letter to: MSNBC Recruiting, Job Code: MCO; B&C12-13, One Microsoft Way, Bldg 25N, Redmond, WA 98052-6399. Email: jobs@msnbc.com (Please reference job code.) MSNBC values diversity in its work place and is committed to equal opportunity.



MSNBC on the Internet

Audio Visual, Assistant Engineer, Multimedia News, Princeton, NJ. Bloomberg L.P. seeks an Assistant Engineer to maintain, install and troubleshoot A/V equipment; assist in the design/evaluation of new systems; and train reporters and producers in the operation of audio, video and news gathering equipment. We require 3-5 year's experience maintaining/installing A/V and broadcast equipment, strong networking skills and strong knowledge of Windows 95/NT. If you are optimistic and refreshed by challenge, then you are answering the right ad. We offer a pleasant suburban working environment plus excellent benefits which include 401K, tuition reimbursement, and company sponsored meals. For consideration, please send resume and cover letter, indicating salary requirements to: Bloomberg L.P., Human Resources Dept BC-AV, 100 Business Park Drive, Princeton, NJ 08542. Fax: 609-279-2028; e-mail: ptoncareers@bloomberg.com. An EOE m/f/d/v. Bloomberg L.P.

HELP WANTED PROMOTION



USA BROADCASTING

ON-AIR PROMOTION DIRECTOR

USA Broadcasting Promotion Hub / WAMI / KSTR / WHOT. You're brilliantly creative. You think outside the box. You have the gift to inspire others. You're organized to a fault. You promote movies, original programming, sitcoms, NBA, etc. You desire to work with one of the best promotion teams in the biz! (We just won 4 Promax Golds and 7 Emmy's) And You Hate the Cold! Sound like anyone you know? Come oversee our on-air promo efforts for WAMI and our new Dallas and Atlanta stations from our brand new, all digital facility in the heart of South Beach. This is one of the most exciting and challenging jobs in all of broadcasting in one of the best promo departments in the business. Minimum: 2 years medium market, management experience.

If you have the right stuff, send your reel, resume, references, and salary requirements to:

USA Broadcasting
Promo Director Search
605 Lincoln Road, 4th Fl.
Miami Beach, Fl 33139

Attn: Chris Sloan, SVP Marketing On-Air Promotion

ALLIED FIELDS

HELP WANTED SALES

GETMEDIA

SR. MARKETING, BUSINESS DEVELOPMENT & SALES MANAGEMENT OPPORTUNITIES

GetMedia is a privately held, venture-backed, high-growth Internet company located in Silicon Valley and is a leading provider of impulse-driven e-commerce solutions to radio stations. It provides the easiest way for consumers to buy the music they hear being broadcast on GetMedia enabled radio stations. GetMedia's technology is a Java-based application that easily embeds in a radio station Web site. It allows stations using the GetMedia service to display and sell what they play on their Web site as they broadcast the music on the air. Included in the GetMedia service is the play list album cover art, full album song lists and selected song samples. Listeners can select a song and purchase the CD in a secure Applet without leaving the station Web site. Future offerings for the GetMedia solution will include concurrent advertising inside the Applet and the introduction of a 1-800 phone number so consumers can purchase music from a touch-tone phone. GetMedia is also enabling streaming media players to feature one button purchasing alongside the CD cover, song title and artist name. The company is looking to hire highly talented, internet savvy individuals at the mid to senior level Sales, Marketing and Business Development roles. *To apply confidentially please visit our web site at www.futurestep.com use ad code TH883*

futurestep™

An executive recruiting service from
KORN/FERRY INTERNATIONAL

HELP WANTED FACULTY

The Communication Department at Georgia State University anticipates hiring an associate/full tenure track professor to serve as Co-Director of its Digital Arts Laboratory effective no later than August 14, 2000. The Co-Director will coordinate research/creative projects which use the lab's facilities, which include a digital production studio, an audience response screening room, a film recorder and scanning system, and state-of-the-art post production tools. The Co-Director will teach courses in digital media and serve as a liaison between the lab's industry partners and research/creative teams of faculty and graduate students. Candidates must have a Ph.D. or M.F.A.; a demonstrated record of external funding; a research and/or creative project agenda that emphasizes digital media; and a history of collaborative project development. Application Procedures: Send application letter, curriculum vita, three reference letters, and evidence of teaching effectiveness. Submit applications to William Evans, Chair, Search Committee, Communication Department, Georgia State University, University Plaza, Atlanta, Georgia 30303. Review process begins 1/20/00; position will remain open until filled. Georgia State University is an EEO/AA employer.

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Larry Jacobson, president of the Fox Television Network, has resigned effective Jan.

10, to become president and chief operating officer at USA Inc.-owned Ticketmaster, which is based in Los Angeles. The nine-year Fox veteran said he was leaving because it is "just too good an opportunity to pass up. The next 12 to 24 months will be the defining moment for the new media." Jacobson will work with Terry Barnes, who moves from president to

chairman of Ticketmaster. At Fox, he will not be replaced, at least for the time being. Most of the executives who reported to Jacobson will now report to Fox Television Group Chairman Chase Carey, including Robert Quicksilver, head of distribution. Research head Giles Lundberg will report to Sandy Grushow, head of programming and production.

ABC is making it just fine without 'Who Wants to be a Millionaire,' thank you. The network won the week of Nov. 29-Dec. 5 in adults 18-49 without the popular game show, and in doing so captured its fifth consecutive week in the key demographic. ABC averaged a 4.8 rating/13 share in adults 18-49 for the week, according to Nielsen

Media Research. NBC and Fox followed with similar 4.4 ratings in adults 18-49. ABC did drop off in the total viewers race, coming in a close second with an average of 12.8 million viewers. CBS was first in the category with 13.3 million viewers, and NBC was third with 11.5 million.

Nielsen Media Research will install 600 electronic peplemeters to measure ratings in the Boston market, DMA #6, next year. While peplemeters are in use in Los Angeles to measure Hispanic viewers' choices, Boston will be the first to use the method over the entire market. The meters are an attempt to address broadcaster criticism that current methods, household meters and diaries, are not as respon-

sive as necessary in a changing environment. As sweeps closed late last month, some local broadcast executives told the *Boston Globe* that the 400 household meters, in addition to several hundred diaries, were insufficient to measure viewership in the 2.2 million-person market. Nielsen said the decision to put peplemeters in Boston was unrelated to those criticisms. Nielsen also said it plans to install the meters in nine more cities over the next three years.

Recent figures detailing the success of women working at TV and radio stations are a ploy by the National Association of Broadcasters to kill strong new minority and female recruiting rules, civil rights attorney David Honig told the FCC last week. "The NAB does not—nor could it—attempt to claim that minorities have reached broadcasting's promised land," Honig wrote in a letter to FCC Chairman William Kennard. "Today's arrival of a few passengers on the freedom train is no reason to blow up the tracks." Broadcasters oppose an FCC plan to reinstate rules that would require stations and cable systems to keep extensive records of their efforts to hire minorities and women. The FCC removed a vote on new broadcast and cable recruiting rules from its monthly meeting Wednesday at the request of Commissioner Harold Furchtgott-Roth.

USA Network was a hotbed of activity last week with internal promotions, program initiatives and the acquisition of a mop-making TV pitch-

FCC hasn't warmed to Sinclair pitch

The FCC continues to balk at Sinclair Broadcasting's petition to alter the digital transmission standard. Despite recent requests from the military, a congressman and the Association for Local Television Stations, FCC staffers say the panel is still wary of asking for public comment on Sinclair's request. The commissioners are apparently worried that the digital transition will be further bogged down if the agency signals it is taking a serious look at changing DTV specifications. Commissioner Susan Ness last week suggested a way out of the dilemma in remarks at the Museum of Television and Radio in New York. She said the FCC should consider asking for comments on the petition as part of a biennial review of DTV rules that is required by Congress. No date has been set for launching a DTV review, but a source familiar with her remarks predicted that a broad, mandated proceeding would not create the same anxiety about the FCC's intentions as one aimed specifically at the transmission standard.

Ness also said critics of the current 8-VSB standard face a high hurdle if they are to convince the agency to make a change.

Sinclair argues that 8-VSB reception is unacceptable for indoor antennas, and broadcasters should be allowed to choose COFDM as an alternative.

Baltimore-based Sinclair got some support from its local congressman last week when Rep. Elijah Cummings (D-Md.) asked the FCC to give the petition "fair and meaningful consideration." A staffer for Cummings acknowledged that Sinclair brought the issue to his attention, but said the lawmaker's request was motivated more by concern for low-income inner city constituents than for the local broadcaster. "Forcing people to buy a new television is a major expense, and he wants to make sure it's done right the first time," the staffer said. Sinclair lobbyist Mark Hyman said he's not responsible for bringing the DTV transmission dispute to the military's attention, even though the Naval reserve officer shares a mapping and intelligence background with the National Imaging and Mapping Agency. NIMA officials expressed concerns about 8-VSB's performance during national emergencies during a meeting with Commissioner Michael Powell two weeks ago.

—Bill McConnell

Baseball rhubarb settled

After negotiating for more than a year, ESPN and Major League Baseball finally resolved their dispute last week just as a jury assembled to hear their arguments. On Dec. 6 at about 10:30 a.m., U.S. District Court Judge Shira Scheindlin called jurors into a nearly empty courtroom to say the trial had been delayed for two hours because more technical preparations were necessary. A settlement was announced within the hour.

When the dust settled, MLB got six more years with ESPN, more coverage on the network and sister net, ESPN2, plus a reported \$800 million over the life of the contract. ESPN, in return, retained its hold on baseball. Bud Selig, MLB commissioner, said he was confident the deal reflected what he would have gotten in the open market.

The network's spat with the sport started soon after ESPN cut a \$600 million deal with the National Football League in 1997 and bumped three late-season baseball games out of the Sunday night slot in favor of football. The MLB cried foul, saying the pre-emptions were a breach of contract, freeing the sport to shop its games around to other networks even though its contract with ESPN went through 2002. No way, countered ESPN, citing a clause in the contract allowing Sunday pre-emptions for "events of

significant viewer interest." ESPN sued MLB in May to prevent it from walking away from the contract.

Observers say baseball's belligerence was a fit of pique over having such a paltry contract compared to what other professional sports are getting. The \$43 million-a-year deal signed by the sport with ESPN shortly after the 1994-95 baseball strike was less than what the network pays for two Sunday night football games.

In MLB's new and sweeter deal, according to the network, ESPN and ESPN2 will air more than 800 hours of regular-season games and studio coverage, compared to about 500 hours in 1999. A large chunk of the increase will take place on ESPN2, which has approximately 11.5 million subscribers. A minimum of 44 Wednesday night games will be cablecast on ESPN2, plus select Sunday night and holiday games, and a new series entitled *Baseball2Day* on Sunday afternoon.

As for Sunday football pre-emptions, ESPN or ESPN2 will run two baseball games for every one pre-empted. At least one will be on a Friday and selected according to its importance to the pennant races. The second will be an early-season game, aired on Sunday on ESPN2.

—Deborah D. McAdams

woman's assets. On Thursday, USA agreed to buy Ingenious Designs Inc., the home of the self-wringing Miracle Mop (with sales of around \$190 million a year). IDI's products will be sold on USA's Home Shopping Network. Wednesday, several promotions and new series were rolled out. New projects in the works for summer 2000 include five new hours of originals in prime time and one hour on the fringe of the time period. Among promotions, Tim Krubsack, Rachel Bendavid and A.J. Morewitz were all bumped up within the original programming division; Krubsack to VP of series development; Bendavid and Morewitz to directors of series development. Tuesday was movie day at USA, with the network closing a

multipicture deal with MGM for the broadcast window for seven films: *The Man in the Iron Mask* and *Hoodlum* will be available in 2000. Available in 2001 will be *At First Sight*, *Dirty Work*, *Disturbing Behavior*, *Mod Squad* and *The Rage: Carrie 2*.

Rainbow Media Holdings took a 10% stake in Salon.com in exchange for \$11.8 million worth of promotion on Rainbow's cable networks. The 10-year deal also includes development of original programming on Bravo, beginning with a weekly series to debut next year. Salon.com reporters and columnists will be featured on Bravo shows and on Rainbow's three MetroChannels covering the New York metropolitan area.

Post-Newsweek Stations will invest \$10 million for 11% equity in Internet Broadcasting Systems, which has more than 40 local Web channels. According to Post-Newsweek parent, The Washington Post Co., the broadcaster will also join the IBS board of directors. The two companies have also agreed to jointly develop Web sites for Post-Newsweek's six TV stations. IBS editorial staffers will join the stations' editorial teams, working in the station newsrooms to update local news and information.

Go.com, Disney's Internet portal, and its other Internet assets, lost more than \$1 billion in 1999, according to an SEC filing by The Walt Disney Co. last week. That

compares to \$990 million last year. Total Disney Internet revenue for the year was approximately \$200 million, compared to \$131 million last year. Speaking at a conference in New York, Steve Wadsworth, Go.com president, attributed the results to the "operational dynamics" of the Disney and Infoseek management teams and the "somewhat diverging objectives" of the two. Disney since has consolidated management of Go.com, and Wadsworth estimated its value at \$3.8 billion.

Correction: In the Dec. 6 "Internet" section story on Film Roman, the name of William Shpall, Film Roman chief operating officer, was misspelled.

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Battle stations

The copyright issues involving the Internet are legion and complicated, but one thing is pretty clear: If Internet companies are allowed to retransmit local broadcast signals without permission, as one Canadian Internet company is doing with some Buffalo TV stations, then the free, over-the-air broadcasting system is in big trouble.

The whole notion of market exclusivity for programming goes out the window when anyone, anywhere can get shows virtually identical to those on his/her local broadcast station. The government spent two years hacking through the thorns of these issues before coming up with a scheme to permit satellite TV operators to carry local TV signals. According to the new satellite law, those who can receive an acceptable local network affiliate signal over the air *cannot* also receive a similar network affiliate signal from another market via satellite (or cable for that matter): to do so would jeopardize the local ad sales model upon which the commercial broadcasting system is based and would render program exclusivity an oxymoron. To allow Internet streaming of local TV stations is equivalent to making distant TV signals available to essentially every market in the country, something the government has taken pains to avoid. Copyright holders should head for the courthouse to try to block iCraveTV.com and its inevitable imitators.

If they don't, they have everything to lose.

Where it's due

Syndicated talk shows took a bit of an uptick in the most recent Nielsen report, but they are generally down this season (sees story, page 100). *Roseanne's* troubles aside, *Jerry Springer's* decline has had the highest profile, since the show had been challenging and sometimes topping *Oprah* as the

top talk show in syndication, thanks to *Springer's* mix of chair tossing, hair pulling and the like. But with its decision to drop the gloves, *Springer* distributor Studios USA, which inherited the show, succeeded in dropping the show's ratings considerably. We're not sure there is precedent for a programmer voluntarily taking steps that will decrease a successful show's ratings by about a third (from a 6.5 Nielsen rating at this time last year to a 4.4). Whether they did it because they felt it was the right thing to do or the politic thing to do is immaterial. Their actions are what count. The show still does well, but not *as* well. The studio and stations still make money, but maybe not quite as much. Good editors—and programmers are editors—have to make hard choices sometimes. Barry Diller and company deserve credit for making this one.

Who's on first

Quick, which are the Big Four TV networks? If you said ABC, CBS, NBC and Fox you would be wrong, at least if you ranked them by revenue, which we have in a list of the Top 25 TV networks on page 31. Our point is not only that identifying the top networks depends on what ranking criteria you use, but also that the pool of potential winners has increased dramatically. Had we chosen viewership, NBC would have headed the list. Reach? The major broadcast networks are in a dead heat. Profit? Perhaps ESPN. What we like about the list is that it encompasses all TV networks, without regard to how they get to the home. Viewers make little distinction between broadcasting and cable, why should a ranking of the top networks, by whatever measure?

This week's revenue ranking will be an annual feature of this magazine. It will be interesting to track the position and name changes over the years. Before very long, we suppose, the Internet will give birth to TV networks that will push their way onto the list. Stay tuned...and logged in.

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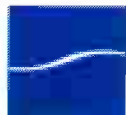
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