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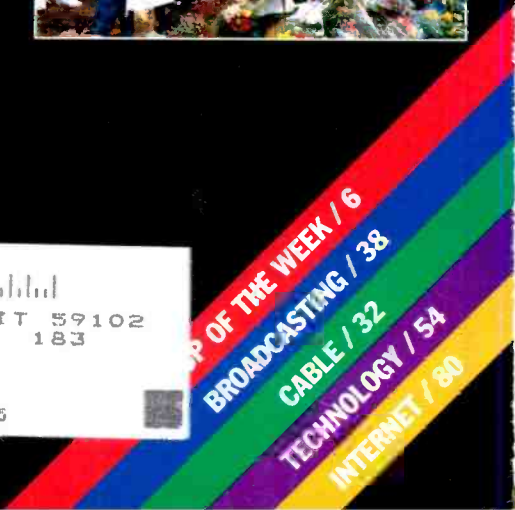
Network-affil war over DTV looms

Making good on diversity pledge

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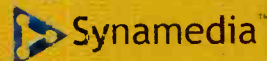
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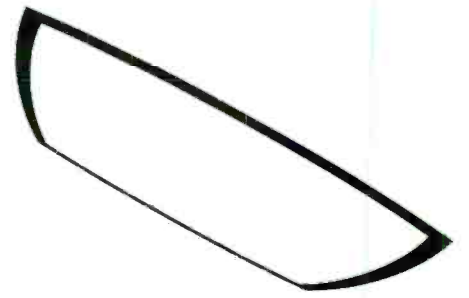


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# The day TV news grew up



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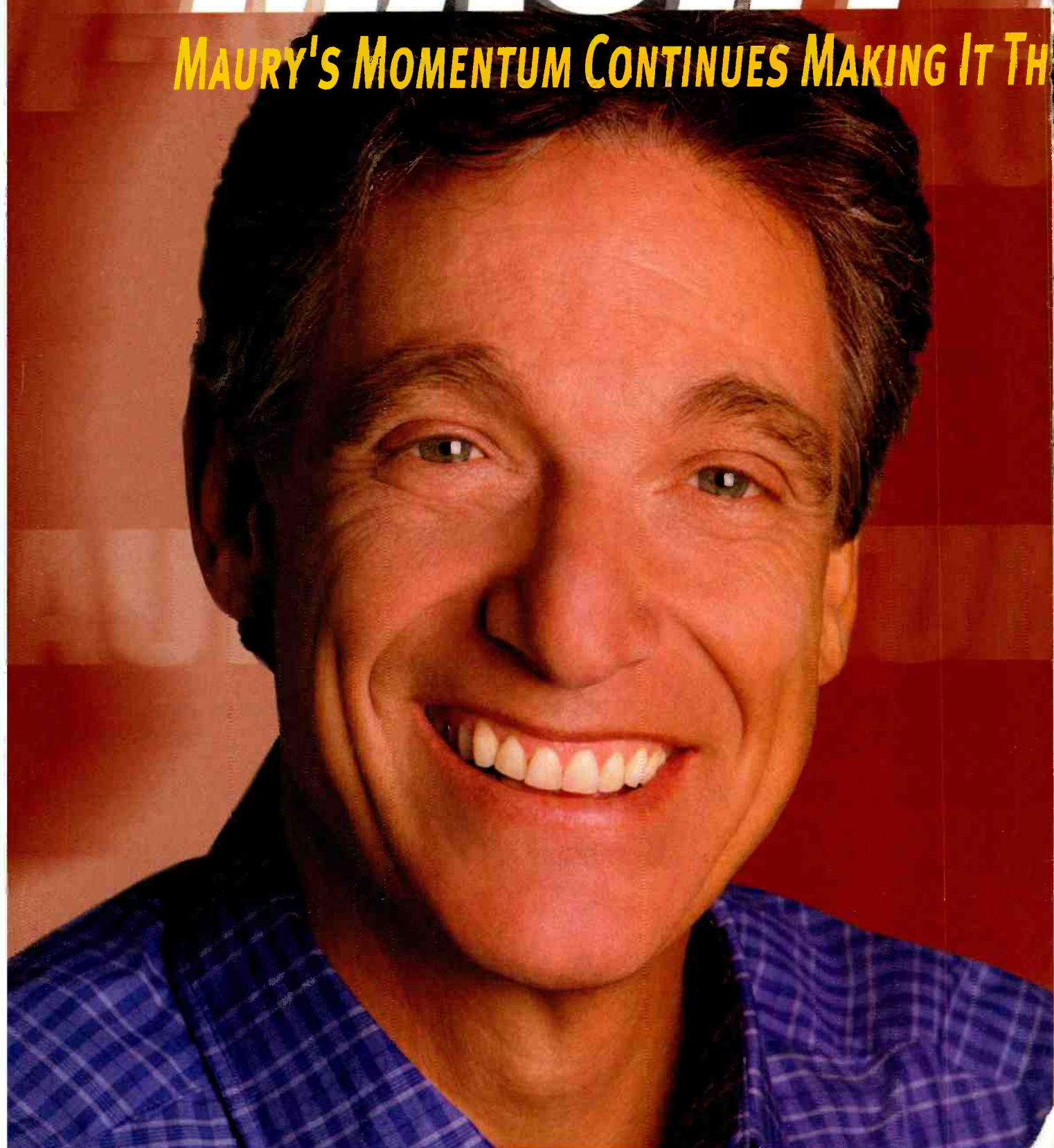
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# Battle brews for spectrum

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

By Ken Kerschbaumer

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

The networks, which have still not announced their plans for datacasting, are nonetheless making it clear that they view carriage of their data services as important as carriage of video services. But at least 27 major broadcast groups already locked into their own data-

casting arrangements with Geocast, iBlast and the Broadcaster's Digital Cooperative, sidestepping the networks with which most are affiliated.

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

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

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

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

"Some of these agreements that station groups have signed will preclude



*Karpowicz: 'We need to know if the stations...are going to go off on their own.'*

them from carrying HDTV," he says. "The deals require anywhere from 3.7 to 7 Mb/s for data and you just can't do decent HDTV in the remaining spectrum. If you have rapid moving sports you just can't do it."

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

"We've all got a lot to do to make sure that in a multichannel universe our channels are chosen," notes Alan Bell, president of Freedom



*Moonves: [The network's] 'natural preference is to partner with CBS affiliates.'*

Broadcasting. "A priority for me is not having a civil war with the networks, and I hope it's a priority for them."

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

Moonves said the network's "natural

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

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

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

"We want them to work with us and we don't want them to go off the reservation."

CBS will also try to negotiate specific rights with regard to affiliate spectrum space in affiliate contracts as they come up for renewal. "There's no single formula," says a network source familiar with the situation. "It's definitely a point of negotiation," the source continues,



*Frank: 'Our goal is to broadcast the main signal and the enhancements that come with that.'*

likening it to the way its position on network compensation payments evolved over the years.

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

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

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



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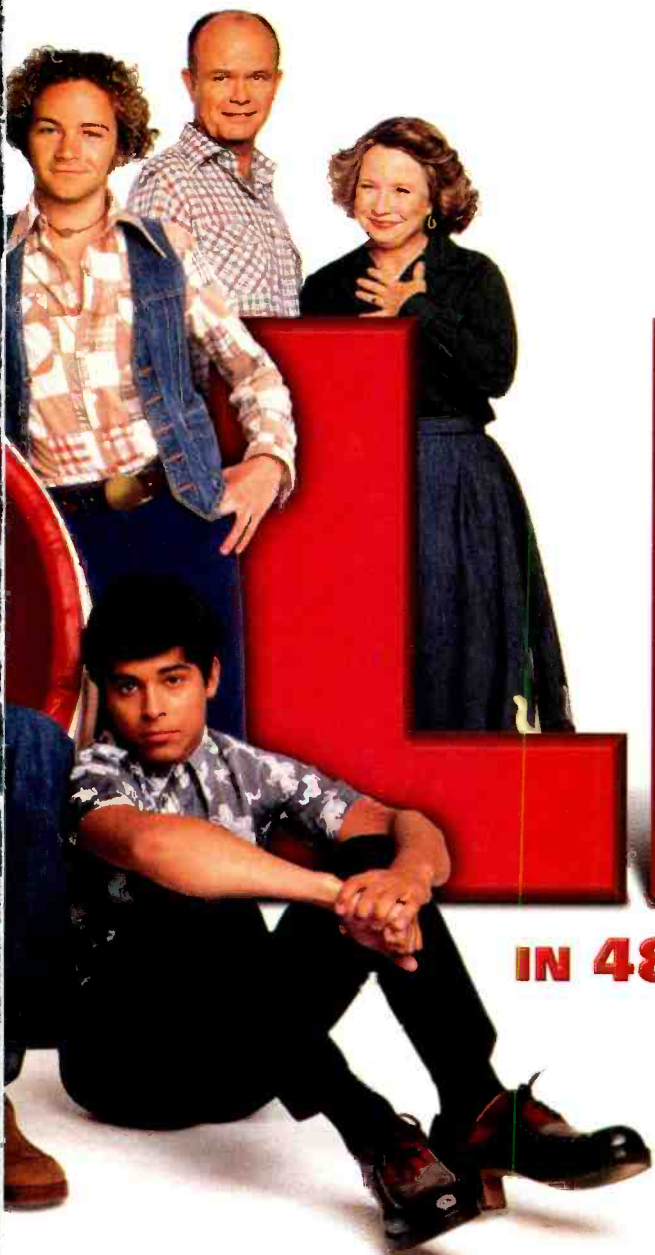
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# Execs desert old media for new

By Steve McClellan

dent and general counsel of A.H. Belo, an investor in Geocast, feels comfortable that the Belo stations have reserved enough spectrum to pass HDTV content onto viewers. "We haven't committed such a large portion of our spectrum that we won't have flexibility," he says.

Adds Bob Marbut, Hearst-Argyle chairman and co-CEO, "There will be certain times when the bandwidth required by Geocast will be very small and we could do HD. All of us want to protect core product lines, and HDTV is part of that mix."

Claims by both sides will be part of what could be an interesting new chapter to affiliate negotiations. "I think it's fair to say that the complexity level of DTV is an order of magnitude greater than it was before and, by definition, things get trickier in terms of negotiations," says Marbut. "The question will be: Are there good business reasons for both sides to talk and work something out?"

John Greene, Capitol Broadcasting vice president, says his company has investigated a number of datacasting options, and also has its own datacasting venture, DTVPlus. One thing is certain: the station groups will have tight control over their digital spectrum. "The stations are going to guard their data stream carefully," he says. "We would like to retain at least some of the bandwidth for local data, because we think there will be some opportunities there and we'll be reluctant to give that up."

Some affiliate agreements have already involved datacasting, albeit vaguely. Burgess adds that recent agreements have been firm in terms of network carriage but include language of good-faith partnering for future business models.

It's this impact on today's affiliate negotiations that makes Paul Karpowicz, head of the CBS TV affiliate board of governors, urge groups to open a dialogue with networks on the issue. "It's going to be important for all the affiliate organizations to get with their networks to try and figure out exactly what plans are being made and to start negotiations," he says. "We need to know if the stations and networks are going to be together on this, or are the stations going to go off on their own."

Alan Frank, Post-Newsweek president and chairman of the NBC affiliate board of governors, is confident of a solution. "I don't know why we couldn't work something out," he says. "We haven't seen network plans, but our goal is to broadcast the main signal and the enhancements that come with that." ■

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

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

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

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

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

ABC has targeted some 200 positions—half of them executive slots—to relocate from New York to Burbank,

where parent Disney is based, by Sept. 30. Of the 100 executives, 45 have said they will relocate and 55 have decided to leave the company. But the network, and most of its employees, will remain based in New York.

Fili-Krushel is the most senior of those opting out. Last year Alan Wurtzel, the company's senior research and business development executive, jumped to NBC. Earlier this year, David Downs, a senior administrator on Fili-Krushel's staff, left for a

New York-based job at Univision. Valerie Schaer, a daytime senior vice president, left for USA Networks.

Disney president Robert Iger named Alex Wallau as acting head of the network until a permanent replacement is found.

Sources say Iger will probably name someone to the post of ABC Inc. first and let that executive deal with filling the network vacancy. Iger may also rethink the current structure at ABC, sources say. A reorganization is possible, but that has not been decided yet.

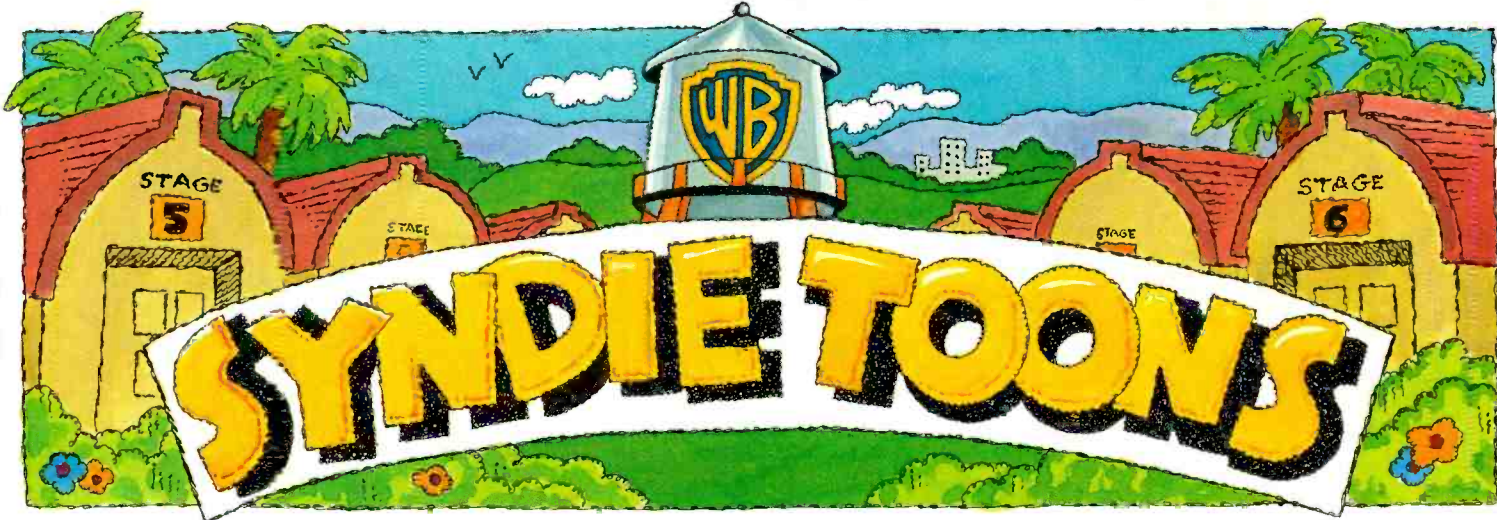
Robert Callahan is said to be high on the list of candidates for the ABC Inc. job, sources say. Another possibility is the return of Steven Bornstein to that post. Bornstein held the post briefly before being named to head Go.com, Disney's Internet portal company. But others say it would take some strong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

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



ABC's Pat Fili-Krushel left the network to head the consumer unit of Healtheon/WebMD.





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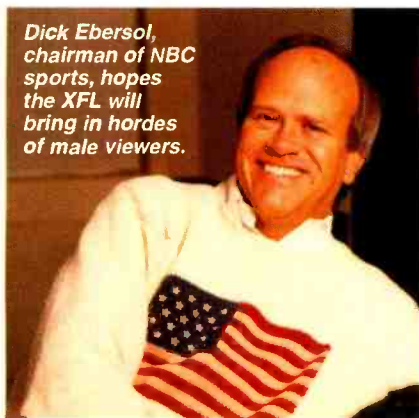
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<b>DHARMA &amp; GREG</b>	7.1	6.7	6.2	6.0	4.7	6.0	5.8	6.0
<b>M 18-34 RATING</b>								
<b>WILL &amp; GRACE</b>	7.8	4.3	5.3	5.0	4.8	5.0	3.9	3.6
<b>DHARMA &amp; GREG</b>	5.1	4.5	3.7	4.5	3.6	4.3	4.3	3.3



Source: NTL Tuesdays as dated (All Demos); NSS season to date ranking report 8/30/99-3/12/00 ©2000 Warner Bros. All Rights Reserved.



Dick Ebersol, chairman of NBC sports, hopes the XFL will bring in hordes of male viewers.



## Xtreme bedfellows

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

By Deborah D. McAdams

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

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

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

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

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### LOS ANGELES

#### Minority groups target WB, UPN

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

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

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

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

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

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

### WASHINGTON

#### Please stand by

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

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

### NEW YORK

#### Diamond diversity

NBC is taking its programming diversity mandate to the ballpark this week with a special on Latino Americans' contributions to baseball. The hour show, from Major League Baseball Productions, will air April 8 at 2:30 p.m. Baseball fan Hector Elizondo (*Chicago Hope*), who is narrating, will dub English and Spanish versions.

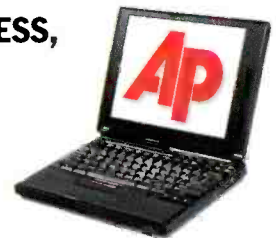


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right of refusal. Losing wrestling knocks at least two-tenths of a rating point from USA's average prime time rating.

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

NBC took a 3%, \$30 million stake in the WWF to cement the deal, paying \$13 each for 2.3 million shares. WWF stock was trading at \$16.75 Friday afternoon. Until February, when McMahon announced the formation of

the XFL, the stock had fallen steadily since the WWF went public last October. After opening at \$34, the price hit \$9.75 in February, partly due to McMahon's comment at the time that if Wall Streeters didn't like the XFL play, they could "kiss my ass." The stock has since recovered some ground.

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

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

"They'll have to put a quality prod-

uct on the field and give it the kind of promotion that's been successful for the WWF," he said.

Pilson was at CBS when it considered starting its own league after losing the NFL in 1994.

"I fully understand what Dick [Ebersol] and Ken [Schanzer] are doing at NBC," he said, "risking money on a property in which they have a 50% equity position, instead of losing money on something they have no equity in, which is their assessment of the NFL television deal."

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

# Cable ekes out small gain

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

By Deborah D. McAdams

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

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

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

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

from a 0.7 to a 0.6. ESPN's day actually went from a .65 to a .64, Bulgrin said.

Bravo, MTV, Sci-Fi and FX were winners in the quarterly ratings race,

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

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

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

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

## Chutes and ladders

Prime time (Mon.-Sun., 8-11p.m.) average total audience ratings for 1Q '00. Biggest percentage increases and losses. Ratings reflect network's universe.

Network	Avg. 1Q rating	% change from 1Q '99
Court TV	0.6	200%
Bravo	0.3	50%
MTV	0.9	29%
SCI-FI	0.9	29%
FX	0.8	14%
CNN	0.8	-20%
TNT	1.6	-27%
TNN	0.7	-30%
WGNC	0.7	-30%
CNBC	0.4	-43%

Mon.-Sun., total day average rating for 1Q '00.

Network	Avg. 1Q rating	% change from 1Q '99
Court TV	0.3	200%
Bravo	0.2	100%
TV Guide Channel	0.3	50%
Food Network	0.3	50%
MTV	0.6	20%
History Channel	0.6	20%
TV Land	0.6	20%
ESPN	0.6	-14%
WGNC	0.5	-17%
TNN	0.4	-20%
TWC	0.3	-25%
CNN	0.4	-33%

Source: Nielsen Media Research



# FINANCIAL WRAP-UP

Week of March 20-24

## WINNERS

3/31 % change

Belo Corp.	.....\$17.86	.....19.67
Sony Corp.	.....\$280.13	.....15.84
Hispanic Bdcst.	.....\$113.25	.....14.54
Radio One	.....\$66.63	.....14.13
TCI Satellite	.....\$19.13	.....13.33

## LOSERS

3/31 % change

TV Guide	.....\$48.06	.....(15.12)
Cumulus Media	.....\$14.38	.....(14.82)
Valuevision	.....\$41.38	.....(14.47)
Motorola	.....\$141.50	.....(13.49)
Unitedglobal.com	.....\$75.06	.....(13.22)

## BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES

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



Week ending 3/31

Close	.....298.61
High	.....298.61
Low	.....289.05

**0.9%**

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



Week ending 3/31

Close	.....311.01
High	.....311.01
Low	.....296.87

**2.5%**

### RADIO (4/2/99-3/31/00)



Week ending 3/31

Close	.....902.71
High	.....902.71
Low	.....854.01

**2.3%**

### DOW JONES

Week ending 3/31

Close	.....10921.90
High	.....11025.80
Low	.....10921.90

**0.8%**

### NASDAQ

Week ending 3/31

Close	.....4572.59
High	.....4958.56
Low	.....4457.89

**7.9%**

### S&P 500

Week ending 3/31

Close	.....1498.58
High	.....1523.86
Low	.....1487.92

**1.9%**

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# More Peabodys than ever

*But honors elude commercial radio stations despite efforts of administrators*

By Nancy Catmull

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

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

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

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

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

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

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

Below is a list of winners:

National Public Radio and The Kitchen Sisters for *Lost & Found*; Smithsonian Productions for *The Mississippi: River of Song*; National Public Radio for *Morning Edition with Bob*



**The lineup (l-r): Barry Sherman, Peabody Awards director; Vincent Pastore, of the 1999 award winner 'The Sopranos'; Matt Lauer, emcee of the awards show; 'Soprano' Dominic Chianese; and Neil Aronstam, chairman of the awards.**

*Edwards*; CBS News; Bob Simon for *International reporting for CBS News*, New York; WAGA-TV Atlanta for *Singled Out*; Manila, Philippines, for *Investigative reporting by GMA Network*; ABC News, New York for *ABC News 20/20: Those Were Our Children*.

MTV Networks, New York for *BIO-rhythm*; Brook Lapping Productions for Channel 4 London for *Playing the China Card*; Public Affairs Television for *Facing the Truth with Bill Moyers*; A TWI/Carlton co-production for ITV, London, for *The Second World War in Colour*; ESPN, Bristol, Conn., for *ESPN SportsCentury*; Florentine Films in association with WETA-TV Washington D.C. for *Not For Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony*; A *Frontline* co-production with 10/20 Productions Presented on PBS for *Frontline: The Lost Children of Rockdale County*; Home Box Office Sports, New York for *Dare to Compete: The Struggle of Women in Sports*; Riverside Films, New York for *Arguing the World*; a Mentorn Barraclough Carey Production for Channel 4, London for *The Valley*.

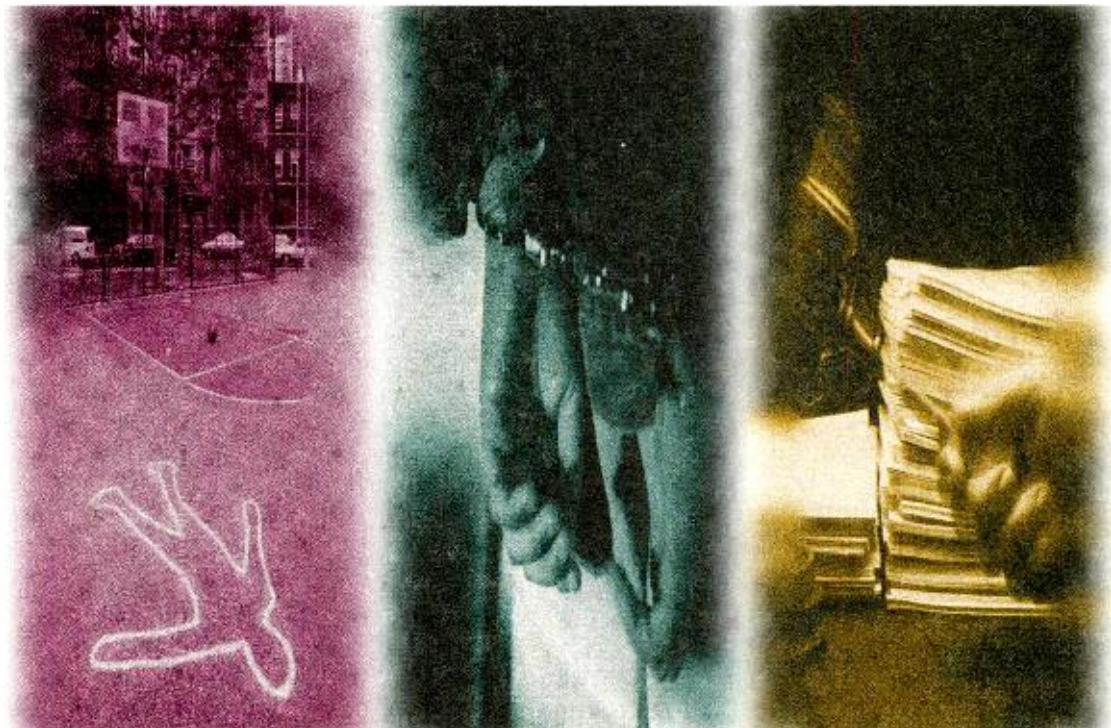
Home Box Office Sports, New York for *Fists of Freedom: The Story of the '68 Summer Games*; BBC News, London for *Murder in Purdah*; Blackside Inc., in association with Thirteen/WNET for *I'll Make Me A World: A*

*Century of African-American Arts*; BBC, London in association with PBS for *The Life of Birds by David Attenborough*; Home Box Office, New York for *Good Night Moon & Other Sleepytime Tales*; ABC, Storyline Entertainment, Columbia TriStar Television Inc. and Chris Montan Productions in association with Walt Disney Television for *Annie*; VH1 Public Affairs for *VH1 Save the Music Campaign*; Home Box Office and Brillstein-Grey Entertainment for *The Sopranos*.

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



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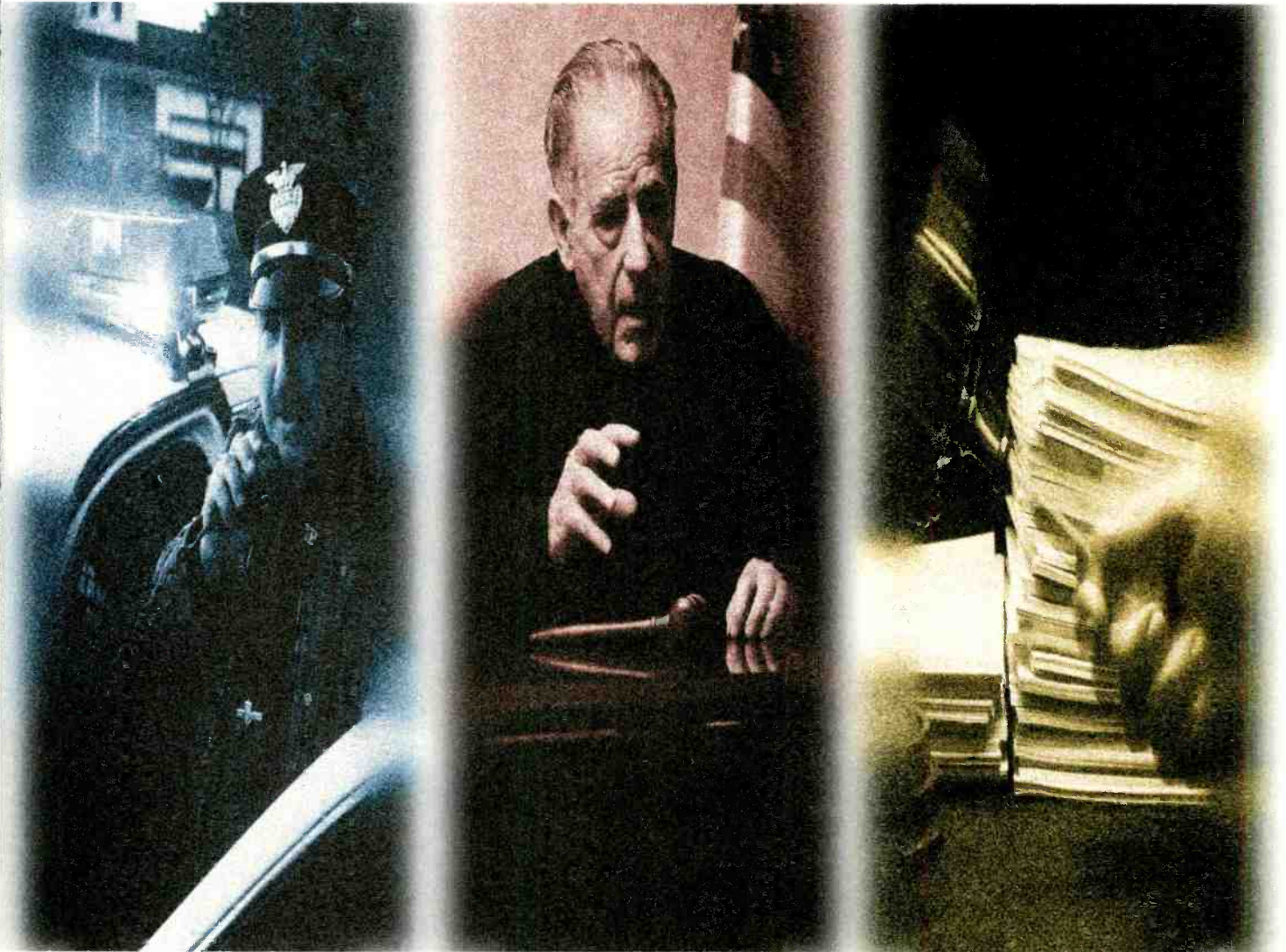
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# AT&T takes control at Excite@Home

*Restated MSO support still leaves questions about future*

By Richard Tedesco

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

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

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

own in Excite@Home at a minimum of \$48 per share between January 2001 and June 2002 or trade for AT&T stock.

All three of the MSOs extended their relationships with Excite@Home, with AT&T agreeing to distribute the service through 2008 and

Cox and Comcast committing to follow suit through 2006. But Cox and Comcast can opt to end their exclusivity agreements with Excite@Home in June 2002.

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

Tom Wolzien, media analyst for Sanford Bernstein & Co., sees the deal as an opportunity for America Online as the exclusivity options come up. "It really is a trade of @Home's exclusivity for some sort of long-term agreement that will give it an opportunity to survive with AT&T and others," he said. "But it opens up the door for AOL at a point when cable's modems will be at their maximum growth."

Joe Laszlo, broadband analyst for Jupiter Communications, said,

"There's very little downside to Cox and Comcast. If AT&T doesn't use this to build a stronger service, they do have a lucrative way out."

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

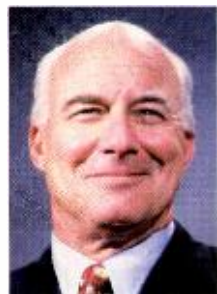
"It really streamlines the decision-making for the company," said David Woodrow, Cox senior vice president of business development. "It allows us to be very focused in growing [Excite@Home]."

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

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

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

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



**Armstrong: 'It's really a renewed commitment by AT&T, Cox and Comcast.'**

## 'Forgive or Forget' about it, it's going

By Melissa Grego

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

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

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

The sophomore show was originally

hosted by Mother Love, who was replaced midway through this season by Robin Givens in an attempt to inject some life into the ratings and to draw a younger demographic. *Forgive or*

*Forget* has earned a 1.6 national household average rating season-to-date. In the recently concluded February sweeps, the show earned a 1.4 rating, a 26% drop from last year's 1.9 February sweeps rating.

The cancellation opens up shelf space for the fall on many UPN affiliates across the country. For example, the show currently airs on UPN affiliates WWOR-TV New York, at 4 p.m.; KCOP(TV) Los Angeles, at 10 a.m.; WPWR-TV Chicago, at 1 p.m.; WPSG-TV Philadel-

phia, at noon; and KPHK-TV San Francisco, also at noon. ■



**Robin Givens, who was brought in to succeed Mother Love, did not draw the desired ratings.**





# GET THE BEST





Photo: Morris Semiatin

**Uncertainty about the fate of the low-power FM service didn't stop FCC Chairman Bill Kennard and Commissioner Gloria Tristani from kicking off the LPFM lottery last week to determine which states would get first crack at the new stations.**

# Low-power FM takes hit on Hill

*House Commerce Committee scales back FCC plan*

By Bill McConnell

**R**ather than shoot the FCC's low-power radio initiative out of the air, Capitol Hill opponents chose to clip its wings.

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

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

The FCC's plan would have created up to 400 low-power outlets in the country's top 60 markets, but the Com-

merce Committee's plan could cut that number by 75%, the agency said.

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

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

Enactment is still a long way off. Supporters of the bill, including sponsor Rep. Michael Oxley (R-Ohio), concede that a bruising floor fight would have resulted if the panel voted to kill low power outright. But their effort to dodge a floor fight may not pay off in the Senate, which is generally more

reluctant to tramp on the turf of other government branches. Though the Senate bill is backed by powerful lawmakers, such as Banking Chairman Phil Gramm and Budget Chairman Pete Domenici, FCC officials hope the Senate as a whole will be less likely to go along with a plan that would strip the FCC's traditional authority to set interference standards.

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

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

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

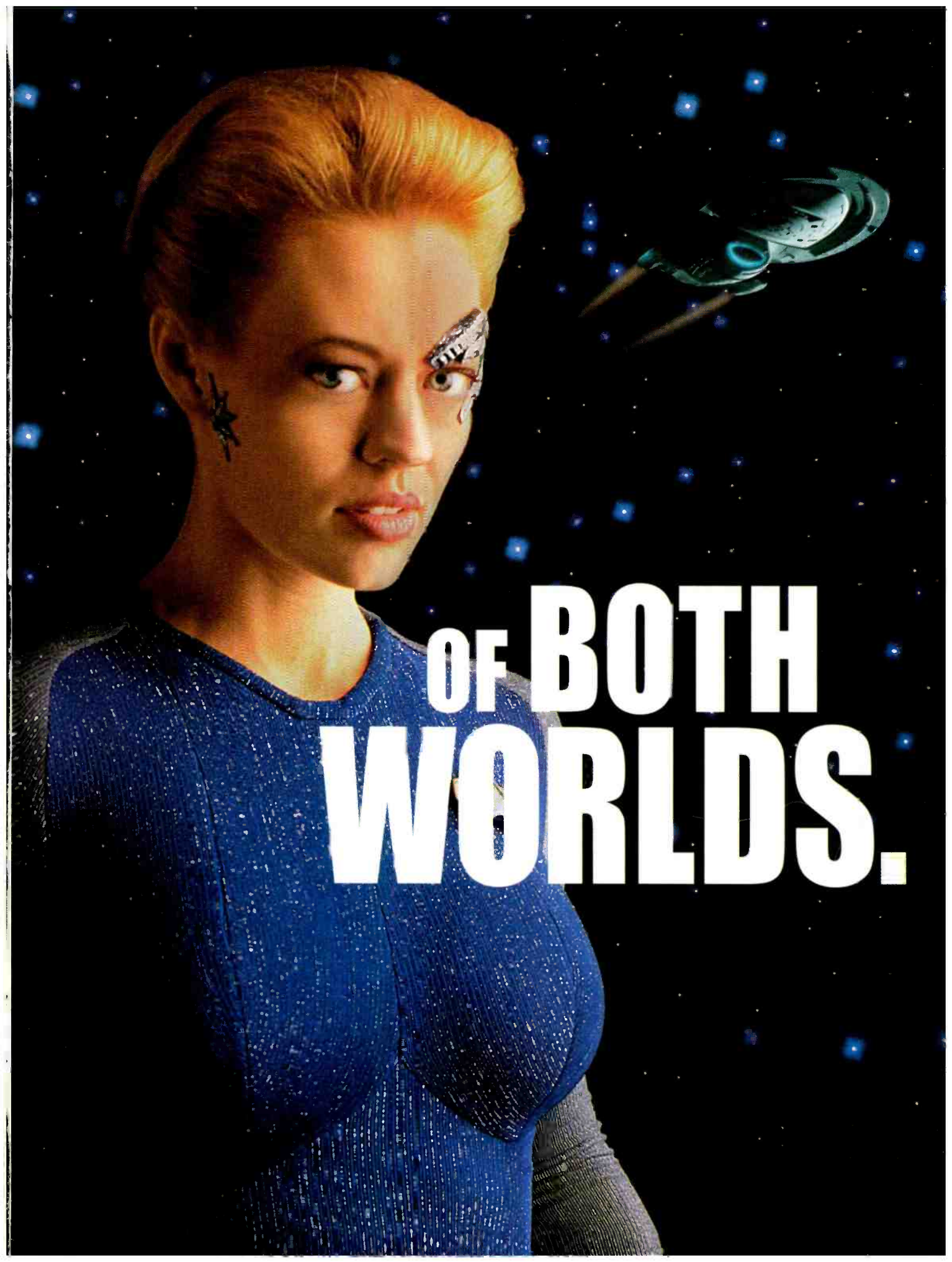
The relaxed standards angered many GOP lawmakers, who accused the FCC of rushing the initiative without adequate testing. Kennard counters that the agency has conducted extensive tests and has received a battery of data from industry and low-power proponents.

But more real-world testing is needed, said Rep. Heather Wilson (R-N.M.), who brokered the compromise with Rep. John Dingell (D-Mich.), the panel's ranking Democrat. "What matters is what happens to a car radio in a 1975 Chevy pickup," she said.

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

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





**OF BOTH  
WORLDS.**

# FCC gets digital earful

*Public interest wish lists presented; broadcasters balk*

By Bill McConnell

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

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

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

"Although these proposals are advanced in the name of the 'public inter-

est,' in many cases they are little more than recycled versions of the regulatory policies of another era," wrote CBS.

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

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

"Broadcasters' abysmal performance providing coverage of issues of local concern exemplifies the need for a rulemaking to clearly define their obligations," said the Benton Foundation. Benton noted that a five-year-old study of newscasts in 19 cities showed that local newscasts are increasingly relying on breaking news, planned events and out-of-town feeds rather than conducting investigations and special series. The groups urged the FCC to require digital broadcasters to

choose between clear requirements for noncommercial public affairs and children's programming, or to be absolved of public interest obligations by paying into a fund that would support independent noncommercial programming.

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

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

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



## WASHINGTON WATCH

By Bill McConnell & John Eggerton

### Hill to examine DTV standards fight

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) plans to hold hearings "sometime this spring" on digital television standards. Tauzin has said the current debate over the DTV modulation standard reminds him of disputes over the DTV display format. "Clearly, Billy has some concerns about a hodgepodge of standards," said Tauzin's spokesman Ken Johnson.

The FCC-approved 8-VSB DTV transmission standard has been called into question by Sinclair

Broadcasting, NBC and others. Sinclair says the European COFDM standard should be an option for U.S. broadcasters. Uncertainty over 8-VSB intensified two weeks ago when the industry's standards-setting committee grudgingly conceded the standard may have to be re-examined.

### Double dipping

The National Association of Broadcasters last week filed suit to stop the recording industry from seeking extra royalties from radio stations' Web simulcasting. "NAB members may face substantial

hardship, in that radio stations may incur considerable copyright liability," the trade association said in a suit filed with the federal court in Manhattan.

The NAB's legal action was meant to head off two federal Copyright Office proceedings launched at the request of the Recording Industry of America. The Copyright Office is considering an RIAA petition asking the agency to rule that copyright liability applies to Webcasts as well as traditional radio broadcasts. Comments to the Copyright Office are due by April 17.


### Lawmakers eye pending merger

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

Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Kohl), the panel's chairman and ranking Democrat, urged regulators to "carefully scrutinize" the deal. Allowing Gemstar, which holds key program-guide patents, to acquire TV Guide, a licensor of program-guide services, could diminish Gemstar's willingness to license technology to rival program-guide providers, the lawmakers said in letters to Joel Klein, the Justice Department's antitrust chief, and FCC Chairman William Kennard.



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## MALES 12-34

	VPH	Rtg
<b>UPN</b>	<b>.355</b>	<b>2.3</b>
CMDY	.430	0.4
MTV	.411	0.6
USA	.302	1.3
VH1	.277	0.2
ESPN2	.271	0.2
ESPN	.270	0.9
TNT	.270	0.8
TBS	.252	0.9
BET	.240	0.2



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# Lessons of Columbine

**W**hen Littleton, Colo., officials held a “Take Back Our School” rally to commemorate those who were killed at the Columbine High School, they decided not to name the victims.

But at least one grieving mother, Phyllis Velasquez, whose son, Kyle, was among the victims, wanted to hear her son’s name again, KUSA-TV Denver anchor Kim Christiansen recalled.

“We ran their names and their pictures that night, on TV,” Christiansen said. Later, Velasquez called Christiansen with a message that left the anchor in tears. Around Christmas time, the Velasquez family brought gifts to the station.

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

**Newspeople, recalling the horrors of Littleton, are learning to put saving lives first**

**By Dan Trigoboff**

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

played out in real time before local and national network cameras created an indelible image for television.

## **A new sensitivity?**

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

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

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

“A lot of communities have been



through something like this," he said. "Littleton was the one that crystallized across the country that news directors had better prepare for something like this."

Similarly, news directors and general managers in Baltimore said that Columbine was on their minds when a gunman held three people hostage for four days last month. Local news there was both criticized and praised for following police recommendations in both reporting and not reporting certain parts of the lengthy crisis for fear of agitating a man believed to have already killed four people.

Clearly, too, Columbine was on the minds of newsmen in San Antonio last November, when shots fired at a school custodian's truck in an apparent episode of road rage was initially reported as another school shooting.

"We cover school shootings more than we ever did, maybe more than we should," said Dennis Murray, executive producer for Fox News Channel daytime programming. "There were school shootings before Littleton, but this was the peak. Without Columbine, there would have been a lot of stories in the past year that would only have been covered locally."

Added Barbara Cochran, president of the Radio-Television News Directors Association, "It was a signal to everybody that this kind of story could happen anywhere, that there were some things news people would have to decide instantaneously. It naturally set off a discussion in newsrooms about what to do. It's led to modifications in the way stations have covered subsequent events. Many stations have used our guidelines [sent out by RTNDA previously and again following Columbine] and have developed their own written plans."

### The danger of live TV

Bob Steele, who specializes in media ethics as well as crisis coverage for broadcasters at the Poynter Institute, notes the grim lessons of the tragedy. "We learn from each of these situations," he pointed out. "We learn about high quality and vigorous coverage, and we learn about the danger of missteps. In Columbine, we confronted the danger of putting on the air live the voices of those trapped within the crisis.

"The story reaffirmed for us the great danger of certain elements of live coverage of a breaking crisis. When [student] Patrick Ireland was seen falling out of that window, my concern was not

# Assessing responsibility

*How journalists decide on coverage of school threats: Advice and warnings*

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

#### **What is my journalistic duty in reporting this story?**

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

#### **What are the possible consequences of my actions and decisions?**

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

#### **How do you explain your decisions to your staff and to your viewers?**

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

#### **Be careful about the tone of coverage.**

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

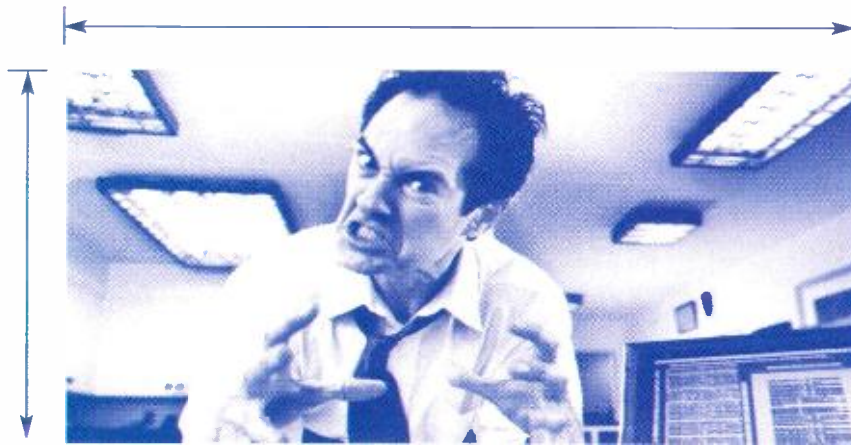
#### **Cover the process more than the events.**

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

#### **Minimize harm.**

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

Thoughtful stations hold these conversations about coverage before they are faced with a crisis. Front-end decision-making that includes many voices in the conversation results in fuller and more thoughtful coverage. ■



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its gruesomeness," Steele said, "but the danger that the gunmen could be watching television and use that information to shoot at escaping students."

While Denver's news organizations were praised for extensive, thoughtful and sensitive reporting, the coverage also came to symbolize some of the problems that accompany technological advances in both newsgathering and

personal communication. "Denver coverage is so good," said Poynter's Al Tompkins, "their hardware is so good that the possibilities for coverage were endless. Whatever didn't get on the air was because they chose not to put it on. For the few mistakes they made, which they have admitted, they did a lot of things really well."

While stations were careful not to

reveal tactical police positions when shooting with helicopters and long lenses, they showed escaping students—perhaps most memorably Ireland, hanging from a school window. Calls were taken from students equipped with cell phones, sometimes revealing their locations within the school and potentially exposing them to additional danger. (At least one call was a hoax.)

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

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

### Covering the anniversary

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

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

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

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

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

## Media violence off the hook

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

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

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

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

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

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

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

—D.T.

Immediately after the killings, lawmakers lined up to blame the media (l-r): Rep. Edward Markey, Sen. John McCain, Sen. Joe Lieberman and Rep. Dan Burton.



Photo: Dennis Brack / Black Star



will be hosted by Fox's Shepard Smith, who reported from Columbine last year.

Local newspeople say many of the survivors and the families of victims will leave town for the anniversary.

## Wary of media

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

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

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

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

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

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

"Any television network has to accept that there is a possibility of exploitation of coverage of these sto-



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

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

"Immediately after trauma, our coping mechanisms—how we deal with trauma—help us manage the flow of the trauma we experience cognitively and emotionally," Finegan explained. "That's why some victims forget what they've been through. So when you get someone at the height of their trauma and their coping mechanisms are working, when someone asks them to recall

or someone tells them things they may not be ready for and capable of managing, the reporter becomes in charge of our coping mechanisms. The victims lose control again.

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

Many Littleton stories told of those anxious families, waiting to be reunited with their loved ones. In one KMGH-TV report, a young man was waiting for his younger sister when he heard of the shootings, and headed toward Columbine. At the nearby drop-off location, he waited, calling his sister's name with more and more desperation as more and more students were brought there—and as the story cut between his waiting and the other families.

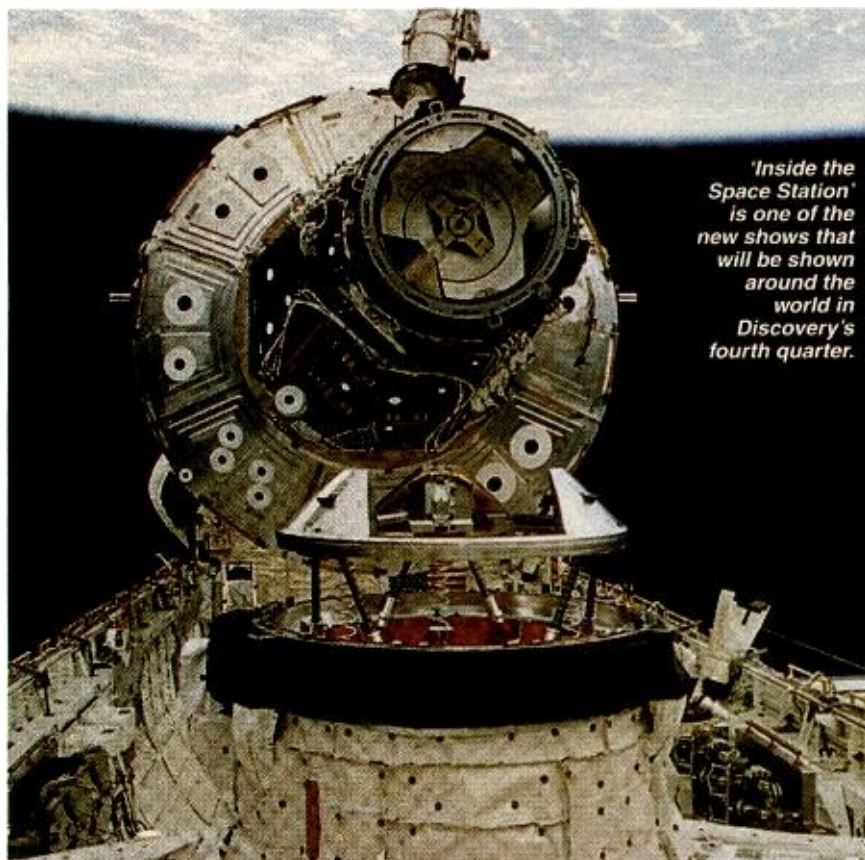
KMGH-TV reporter Paul Reinertson knew the outcome when he put the piece together, but Erin Krolnicki's fate wasn't told until the story ended. "She was the last student out of the school," explained Mulligan, the news chief at the station. "[The piece] told the story of Columbine, the desperation and the fact that there were a lot of kids that made it out. It summed up what everyone was feeling. But," he added, "it haunts me to this day!"



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

Photo: Courtesy NBC

Photo: Reuters / Gary Caskey / Archive Photos



'Inside the Space Station' is one of the new shows that will be shown around the world in Discovery's fourth quarter.

# Discovery exec sees \$5B upfront

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

By Deborah D. McAdams

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

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

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

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

Highlights of new program offerings

for the upcoming season:

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

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

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

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

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

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



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# VH1's upfront, by extension

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

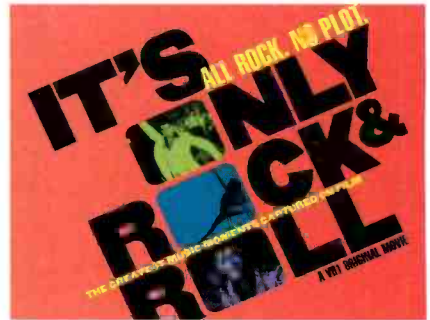
By Deborah D. McAdams

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

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



'The Monkees: Daydream Believers,' an original movie based on the '60s band, and 'It's Only Rock & Roll,' a documentary, are two of the network's new offerings.



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

*Sound Effects* is a weekly half-hour series about people who have been pro-

foundly inspired or affected by songs. It shows up in June.

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

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

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

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

The original movie added to the mix is *Back in Black*, a two-hour anthology in the tradition of *Twilight Zone*. In *Ballroom Blitz*, for example, a callow rock star gets his karmic due for trashing a hotel room; in *Disco Inferno*, aging rockers find themselves trapped eternally in a disco. *BinB* shows up in the fourth quarter. ■



## CABLE'S TOP 25

### PEOPLE'S CHOICE

Joan Rivers and daughter Melissa won big with their 'Academy Awards Pre-Show' on E! last Sunday. The two hours of stargazing ranked fourth for the week with a 3.7 rating/6.6 share.

Following are the top 25 basic cable programs for the week of March 20-26, 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	WWF Entertainment	USA	Mon	10:00P	69	6.4	5.0	4938	10.8
2	WWF Entertainment	USA	Mon	9:00P	60	6.0	4.7	4646	8.7
3	NASCAR/Food City 500	ESPN	Sun	1:00P	210	4.9	3.8	3741	12.4
4	Academy Awards Pre-Show	EN	Sun	6:00P	120	3.7	2.3	2247	6.6
5	Rugrats	NICK	Sun	9:00A	30	3.4	2.7	2644	10.5
5	Rugrats	NICK	Sun	9:30A	30	3.4	2.6	2627	10.4
7	Rugrats	NICK	Wed	7:30P	30	3.2	2.5	2471	5.5
8	Rugrats	NICK	Sat	9:30A	30	3.1	2.4	2364	10.0
8	Caitlin's Way	NICK	Sun	8:00P	30	3.1	2.4	2345	4.4
10	Hey Arnold	NICK	Wed	7:00P	30	3.0	2.3	2285	5.4
11	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.9	2.3	2264	4.4
11	Rugrats	NICK	Sat	11:30A	30	2.9	2.3	2244	9.7
11	Walker, Texas Ranger	USA	Mon	8:00P	60	2.9	2.2	2228	4.3
11	Rugrats	NICK	Sat	12:00P	30	2.9	2.2	2228	9.3
11	Rugrats	NICK	Sat	8:30A	30	2.9	2.2	2223	9.9
11	Rugrats	NICK	Mon	7:30P	30	2.9	2.2	2217	4.6
17	Rugrats	NICK	Sat	11:00A	30	2.8	2.2	2144	9.3
17	Spongebob	NICK	Sun	10:00A	30	2.8	2.2	2141	8.3
17	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.8	2.1	2132	4.3
17	Rugrats	NICK	Sat	9:00A	30	2.8	2.1	2116	9.0
17	Rugrats	NICK	Thu	7:30P	30	2.8	2.1	2114	4.7
17	Spongebob	NICK	Wed	8:00P	30	2.8	2.1	2113	4.4
23	Rugrats	NICK	Sat	10:30A	30	2.7	2.1	2102	9.1
23	Rugrats	NICK	Sat	12:30P	30	2.7	2.1	2077	8.5
23	Rugrats	NICK	Sat	10:00A	30	2.7	2.1	2073	9.0



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# Not just cubic zirconium

*Home Shopping Network embarks on campaign to hype quality of merchandise*

By Deborah D. McAdams

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

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

Home Shopping is the cash cow behind USA Networks Inc. The dollars

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

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

The marketing campaign is about bringing in new users (rather than viewers, because these people *buy* stuff on TV). Bozek wants people to know that HSN is no longer the cubic zirco-

nium channel of old. Electronic equipment, much of it made exclusively for HSN by manufacturers like Sony or JVC, makes up the largest piece of the network's business. Less than 1% is cubic zirconium. Bozek is particularly hot to get products exclusive to HSN, like Adrienne Arpel cosmetics.

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



## Disney extends Time Warner deadline

Disney-owned ABC granted Time Warner Cable a 30-day extension, while the two companies continue to negotiate a carriage agreement. April 30 is the new cutoff date for Time Warner to carry ABC's programming should the two parties not come to an agreement. Unlike other MSOs that have buckled under the pressure of retransmission leverage, Time Warner has refused ABC's demand that Disney Channel and Toon Disney be added to its basic lineups in return for permission to carry the signals of ABC affiliates. The standoff started late last year. Talks will resume next week, Time Warner said.

## Former TBS chief joins ski network

Bill Burke, former presi-

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

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

Burke, who ran the Superstation for nearly five years, became head of Time Warner Digital Media last October and left the company altogether Jan. 4. Sources close to Burke say he had tired of the corporate mentality and wanted to return to an entrepreneurial company. He is also a native of Portland, Maine, where RSN is headquartered.

## Liberty takes stakes, all over

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

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

Liberty Media agreed to invest \$200 million in print and Internet publisher Primedia in exchange for 800 million newly issued shares totaling a 5% stake in the company. In addition, Liberty Digital will receive an option to take a 12.5%

stake in Primedia's just-formed broadband video unit "at fair market value," for cash or stock.

## Cablevision partners with Primedia

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

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

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





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# Nets look to rainbow

*Development offers more diversity in casting, but minority groups are skeptical*

By Joe Schlosser

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

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

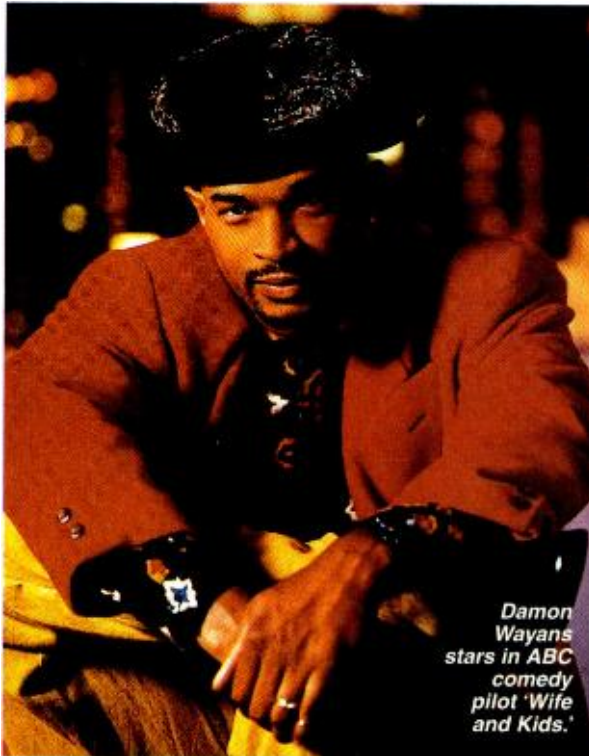
With the development process wrapping up, the Big Four networks and weblets WB and UPN are casting more minorities for roles in potential 2000-01 series.

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

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

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

At Fox, casting chief Bob Harbin says



Damon Wayans stars in ABC comedy pilot 'Wife and Kids.'

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

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

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

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

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

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

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

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

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

UPN is developing sitcom *Born in the U.S.A.* around Latino comic Freddy



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WNEG Toccoa, GA

KWCH Wichita, KS

Soto. Comedy *Him and Her* from Hollywood studio Greenblatt-Janollari stars Flex (*Homeboys in Outer Space*) and Kyla Pratt (*The Parkers*). *Off the Hook*, produced by Al Haymon (*Grown Ups*) is a multi-ethnic sketch comedy in the vein of *In Living Color* and will feature African-American, Latino, Asian and gay actors, UPN executives say.

ABC's comedy pilot *Wife and Kids* offers actor/comedian Damon Wayans. Former *Homicide* star Andre Braugher leads drama *Gideon's Crossing*, which

also features Indian actor Ravi Kapoor.

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

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



## News crew turns rescuer

*Freelancers pull KTTV-TV chopper crew from crash*

By Melissa Grego

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

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

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

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

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

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

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

Jeff Wald, news director of KTLA-TV Los Angeles, whose news helicopter also followed to the airport, concurs that the camaraderie among news

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crews in the sky is particularly evident. Wald says he authorized his crew to also escort SkyFox2 to Van Nuys after hearing Kelley's report of trouble.

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

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

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

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

## Chopper safety had been challenged

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

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

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

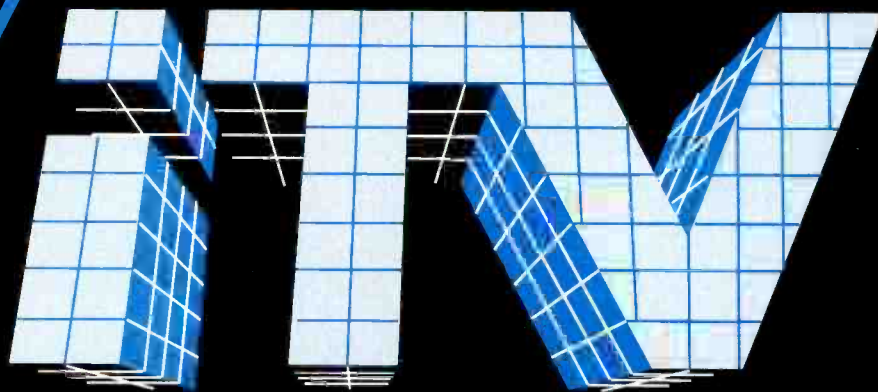
Helinet leases two news helicopters to KTTV. According to Vice President Dave Corsello, maintenance is contracted out to Rotor Craft Support. "Safety is first and foremost to us," he says. "Anybody who knows us, knows we don't cut corners when it comes to safety."

Rotor Craft did not return calls by press time.

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

At KCBS-TV Los Angeles, which employs Aaron Fitzgerald, the photographer/reporter who helped rescue the crash victims, News Director Roger Bell says he relies on the people who fly to determine when it is safe to go up. "Aaron is a pilot himself. If he ever came to me and said I think it's not a good idea to go up, he wouldn't go up."—M.G.

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## GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

### Nielsen adds Dayton

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

### Mondale watch

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



Eleanor Mondale: Is she leaving 'Venus'?

production and in the station and syndication communities indicate Columbia is shopping for a new host.



Sitcom set for 17 top markets and 48% of U.S. Not bad for a sophomore.

### Those '70s clearances

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

### Wake-up call for Dream Team

Dream Team Inc., the company that teamed with Dean Hamilton Entertainment on the syndicated action hour *Dream Team*, has filed for Chapter 11 bankruptcy protection in Los Angeles. Previously, the Screen Actors Guild had scheduled an auction of the show's assets in order to pay off debts owed to SAG members. Due to the bankruptcy fil-

ing, the auction has been indefinitely postponed, and creditors will be paid according to the direction and determination of the court. According to David Tumaroff, one of the show's executive producers, SAG members are owed approximately \$1.5 million, and Tumaroff and two other producers, Steve Parry and Bob James, are owed about \$1 million, collectively. The show's distributor, BKS, is also a creditor. Five episodes aired this season in addition to the two-hour premiere. About \$18 million was spent on production of seven hours of programming, the show's producers say.

### Oscar goes to ABC

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

### Hearst-Argyle gives a green light

Hearst-Argyle Television Productions has given the

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

### Finding Geena Davis

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

### Personal best for Kids WB

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





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## SYNDICATION WRAP-UP

## PEOPLE'S CHOICE

MARCH 13-19, 2000

## TOP 10 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune.	10.8	10.8
2	Jeopardy	9.1	9.1
3	Judge Judy	6.9	9.8
4	Oprah Winfrey Show	6.3	6.4
5	Friends	6.1	6.9
6	Entertainment Tonight	6.0	6.1
7	Seinfeld	5.4	5.4
8	Frasier	5.1	5.9
8	Dennis the Menace	5.1	5.3
10	Beverly Hills Cop 2	4.9	5.2
10	Wheel of Fortune (wknd.)	4.9	4.9

## TOP 5 GAME SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.8	10.8
2	Jeopardy	9.1	9.1
3	Wheel of Fortune (wknd.)	4.9	4.9
4	Hollywood Squares	4.1	4.1
5	Family Feud	2.2	2.7

According to Nielsen Syndication Service Ranking Report 03/13/2000-03/19/2000.

HH/AA = Average Audience Rating (households);

HH/GAA=Gross Aggregate Average (households); 1

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

## Syndication as branding



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

Syndicator Byron Allen is headed for the information superhighway and he plans on using syndicated TV to get people to follow him.

Allen's Los Angeles-based CF Entertainment, which produces and distributes such syndicated shows as *Entertainers* and *American Athlete*, plans to launch an online entertainment network and superstore on April 22. Allen says Entertainmentstudios.com will boast more than 1 million items for sale or auction—from CDs, DVDs and movie

tickets to memorabilia, such as furniture from Sylvester Stallone's home. It will also feature downloadable clips from CF shows.

To drive traffic to the site, Allen is offering TV stations a free half-hour syndicated celebrity interview strip.

He is also signing up stations to add a link to Entertainmentstudios.com on their Web sites. In exchange, stations get 5% of e-commerce proceeds that can be tracked back to their sites. At least 17 stations have agreed to add the link, including WNDU-TV Boston.

—Melissa Grego

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MARCH 20-26

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

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2.6/4		2.9/5	
3. Moesha	2.7/4	83. 7th Heaven	4.1/6
2. The Parkers	2.9/4		
6. Grown-Ups	2.4/4	108. Buffy the Vampire Slayer	1.8/3
6. Malcolm & Eddie	2.4/4		
1.9/3		2.9/5	
0. Secret Agent Man	1.6/2	90. Buffy the Vampire Slayer	3.2/5
1. The Beat*	2.2/3	93. Angel	2.7/4
2.4/4		2.1/3	
6. 7 Days	2.4/4	99. Dawson's Creek	2.3/4
5. Star Trek: Voyager	2.5/4	107. Roswell	1.9/3
4.8/7		2.6/4	
7. WWF Smackdown!	4.8/7	103. Popular	2.0/3
		90. Charmed	3.2/5
2.3/4		2.0/4	
9. Blockbuster Cinema—		103. Jamie Foxx	2.0/4
Striking Distance	2.3/4	103. Jamie Foxx	2.0/3
		102. Steve Harvey	2.1/4
		103. For Your Love	2.0/4
		1.3/2	
		108. 7th Heaven Beginnings	1.8/3
		114. Felicity	1.2/2
		117. Jack & Jill	1.0/1
WEEK AVG		2.8/4	
	11.8/20		2.3/4
S-T-D AVG		2.7/4	
	9.3/15		2.7/4

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 RATING POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW BACKGROUND IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • \*PREMIERE • S-T-D=SEASON TO OATE • PROGRAMS LESS THAN 15 MINUTES LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

9:30	Awards	29.2/48	54. CBS Sunday Movie—	3.7/10	77. NBC Sunday Night	6.9/11		
10:00			Passenger 57		Movie—Bulletproof			
10:30								
WEEK AVG		11.8/20	7.8/13		7.9/13		5.2/8	2.8/4
S-T-D AVG		9.3/15	8.8/14		8.7/14		6.1/10	2.7/4



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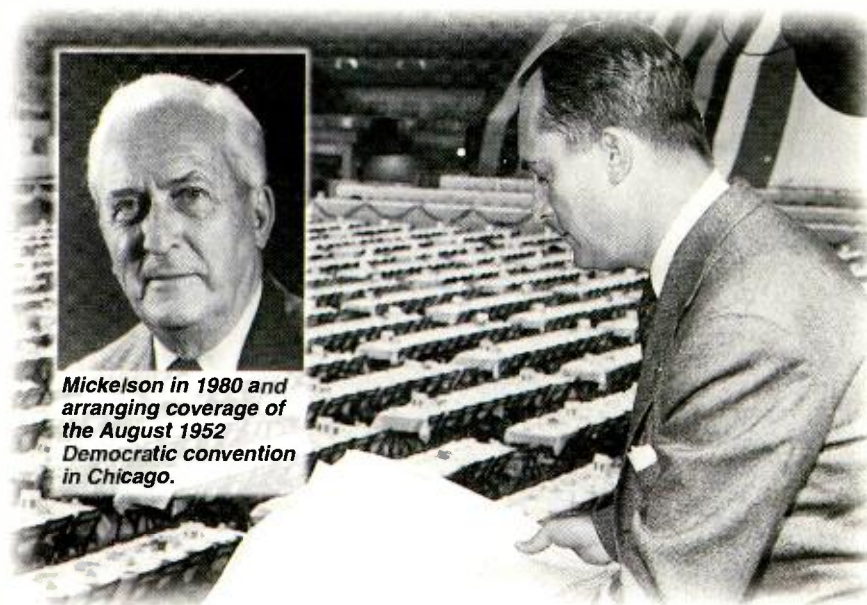
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Mickelson in 1980 and arranging coverage of the August 1952 Democratic convention in Chicago.

# CBS TV news pioneer dies at 86

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

By Steve McClellan

**T**V news pioneer Siegfried "Sig" Mickelson, the first president of CBS News and one of the founders and one-time president of the Radio-Television News Directors Association, died Friday, March 24, of pneumonia.

He was 86 and lived in San Diego.

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

In 1954, when the network merged its

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

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

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

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

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

Mickelson, a native of Minnesota, joined CBS in 1943 as news editor at its owned radio station WCCO(AM) Minneapolis. He moved to New York and the network in 1949 as director of public affairs. He left CBS in 1961 to run Time-Life Broadcasting for nine years and, after that, taught at Northwestern's Medill School of Journalism and Louisiana State University. Mickelson served as head of Radio Free Europe/Radio Liberty from 1975 to 1978.

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

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

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By Dan Trigoboff

## New York anchor remembered

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

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



WWOR-TV New York anchor-reporter Reggie Harris died suddenly last week.

ist who worked to the last minute on a story for the latest and most accurate information.

Harris was also active outside of work, mentoring and motivating at-risk youths. "He was a personal role model for me, even though he was a few years younger," Wright said. "He was, for me, the quintessential African-American professional, a tremendous talent with an uncanny sense of giving back. We'll miss him very much."

## Labor pains, hunger pangs

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

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

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

## News sharing in West Virginia

WDTV(TV) Weston, W.Va., joined the ranks of stations sharing reporting with local newspapers last week. The station will devote a nightly segment to Marion County news featuring reporters and headlines from that coun-

ty's *Times West Virginian*. "In a market this size [DMA 164], the daily papers cover only a certain area," said News Director John Dahlia, who added that the new arrangement was grounded in contacts he made while working as a reporter and in public relations in the area. In exchange, the station will provide a few regular columns for the paper, dealing with news, weather and sports. The arrangement was the first in the state, according to Dahlia, and possibly the first such cooperative agreement in a smaller market.

## News dropping in Orlando

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

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

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



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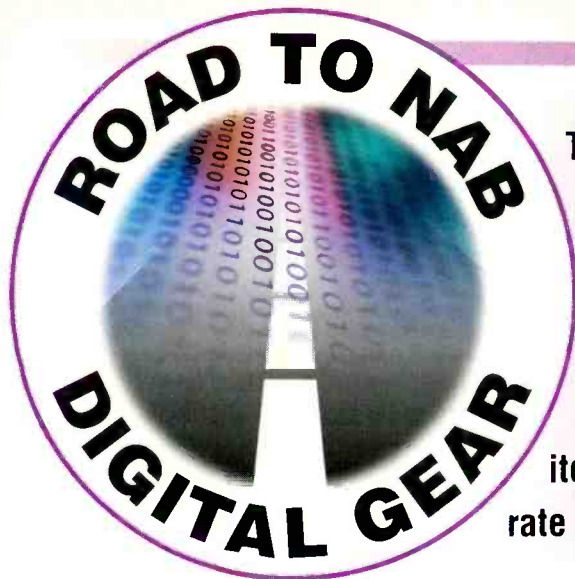


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This is the second of two special reports focusing on new products and technologies that will be shown at the NAB 2000 Convention in Las Vegas April 10-13. This "Road to NAB" report gives a preview of the show floor and highlights new broadcast production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

# Get ready for the big one

*NAB promises high-octane technical program*

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

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

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

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

house the Internet@NAB2000 exhibits, featuring the Microsoft-sponsored Internet.Theater@NAB2000, and satellite and telecommunications booths.

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

Technology executives will be particularly interested in the April 8 seminar conducted by the Society of Motion Picture and Television Engineers (SMPTE). The event, which runs from

9 a.m. to 4:30 p.m. in Pavilion 9 of the Las Vegas Hilton, will examine the progress made by studios, networks and post-production houses in HDTV production. It will include speakers from Sony Pictures, Laser Pacific, Warner Bros., ABC, CBS, NBC and HBO.

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

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

—Glen Dickson





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# Innovations on tap

## Z Technology

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

## Hitachi Denshi America

Hitachi will have a number of new offerings this year. Topping the list is the SK-777, a 16:9/4:3 switchable broadcast camera with a 12-bit A/D converter and 2/3-inch, 740,000-pixel FIT CCD chip. Horizontal resolution is 850 TV lines; sensitivity is f8 at 2,000 lux; DSP functions include automatic flesh-tone detail. Suggested list price is \$42,000. Also new this year is the DK-H3, Hitachi's first 1080i HDTV graphics camera. It includes a newly developed 2.2 million-pixel, 2/3-inch IT CCD chip and 1,100-TV-line horizontal resolution; DSP functions include six-vector color correction, adjustable detail frequency and flesh-tone detail. Pricing is \$14,000. Also to be introduced at NAB is the HV-D5W, a new three 2/3-inch 510,000-pixel CCD color camera featuring a switchable (16:9/4:3) aspect ratio and DSP. According to Hitachi, the camera is suited for use as a graphics camera, in a pan/tilt



Hitachi's DK-H3 is a 1080i HDTV graphics camera.

## By Ken Kerschbaumer

system, or as a tower camera. It has a sensitivity of f1.4 at 0.5 lux, automatic electronic shutter and a horizontal resolution of 750 TV lines. Pricing is expected to be \$4,000.

## Tandberg Television

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

## JVC

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

## Fast Multimedia

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

## Videotek

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



Videotek's VTM-400HD is a multiformat on-screen monitor.

## Inscriber

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

## Accom

Accom is introducing a high-definition WSD/HD digital disk recorder that will start at less than \$40,000. The standard-definition 60i version uses a single Medea 78-GB VideoRAID/RT; four VideoRAID/RTs are required for high-definition storage. Capacities can range from 78 GB to more than 10 TB. Edit control is via standard



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Sony protocol, with manual control via an HTML/Java applet. Any Web browser on the WSD/HD network can open the GUI panel for control of the machine.

### Advanced Rendering Technology

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

### Itelco

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

### Ampex Data Systems

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

### AMS Neve

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

### YEM

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



**FirstWarn Neighborhood NEXRAD is an improved pinpoint storm-tracking system.**

### AccuWeather

FirstWarn Neighborhood NEXRAD is an improved pinpoint storm-tracking system. New features include intuitive browser interface and design, complete control of the levels of radar echoes displayed, archived map improvement, selected storm entry, and Storm Path Analyzer. AccuWeather will also be showing Ultra-Graphix ULTRA software version 2.06.

### Vibrant Technologies

Vibrant will be presenting a new suite of low-resolution video, software-only applications offering desktop video browsing, interactive feed capture, and editing. The new applications are designed to run alongside the existing newsroom computing system on a standard desktop running Windows NT. The suite of MPEG1 tools includes NewsBrowse LR, which provides browsing of video clips; FeedClip LR, an application allowing the viewing and creation of clips on the desktop from incoming feeds without interrupting recording; and NewsEdit, an editing application. Vibrant will also demonstrate NewsLog, a tape-logging station that allows review of field tapes and selection of potential sound bites.

### DVS Digital Video

The HDStationPRO is an uncompressed HDTV I/O single-board PCI for real-time input and output of 8- and 10-bit uncompressed serial digital HD signals for computer workstations and high-end PCs. It supports all HD standards and includes an analog HD monitoring output with overlay as well as a real-time digital color space converter.

### Radamec Broadcast Systems

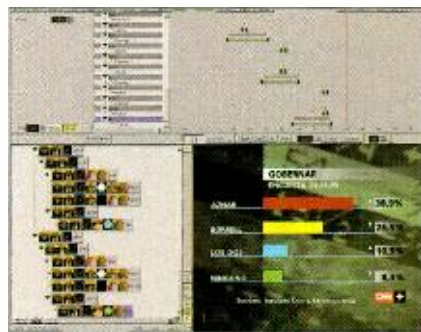
Radamec is introducing four products,

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

### Peak Broadcast Systems

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

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



**Everest NT is a real-time graphics animation and rendering software for Windows NT.**



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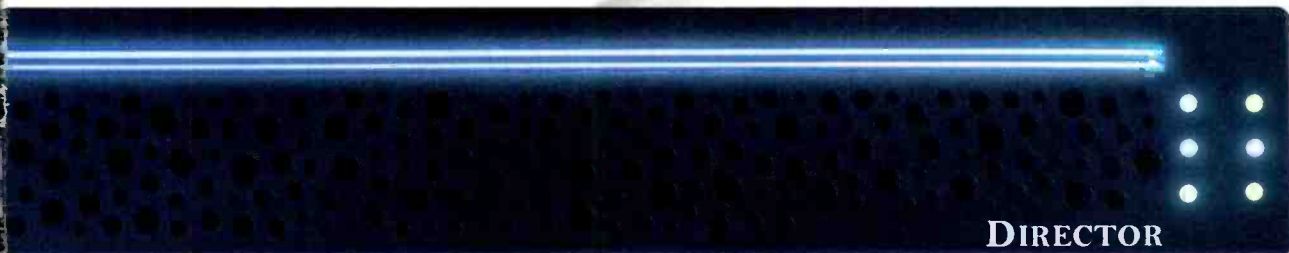
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# Lucent launches fiber net

*GeoVideo will utilize local PBS stations as production and distribution hubs*

By Ken Kerschbaumer

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

The network will be capable of handling both contribution- and distribution-quality standard-definition and high-definition video, at rates from 10 Mb/s for SD to 100 Mb/s for HD for contribution and from 1.5 Mb/s for SD to 19.39 Mb/s for HD for distribution. Initial applica-

tions will include such business-to-business functions as eCinema, film-production dailies and video conferencing. Plans are to eventually expand on the PBS educational mission by bringing lectures and video to desktops.

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

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



**GeoVideo's Arthur Salvatore expects the CSRG stations' ability to offer production services will make GeoVideo more attractive to customers.**

The backbone of the network will be provided by Metromedia Fiber Networks, which will supply both metropolitan and long-haul fiber networking to 67 cities by 2002 or 2003. AboveNet Communications, an MFN subsidiary, will provide hosting capabilities for customers, and

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

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

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

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

The first segment of the GeoVideo network, between New York and Los Angeles, is expected to be up and running by June. ■

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### Canon field lens offers 86x zoom

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

Also new for NAB is the J11ax4.5B IFxs ENG/EFP production lens, offering the widest angle ever, the company says: 101.14 degrees at diagonal in 4:3. In addition, minimum object distance (MOD) is 0.0. Focal length with 2X extender is 100 mm.

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

For the professional looking for an HDTV ENG/EFP lens, the 16 HDxs (HJ16x8B IRS/IAS) is Canon's latest option. Successor to the HJ15x8B, it has a 13-mm shorter lens barrel and is 17% lighter overall. Tele length is 128 mm, wide angle is 8mm and MOD is 0.7 m.

Canon also is introducing Digital Drive, a technology that brings lighter weight, advanced specifications and better ergonomic design to lenses. —Ken Kerschbaumer



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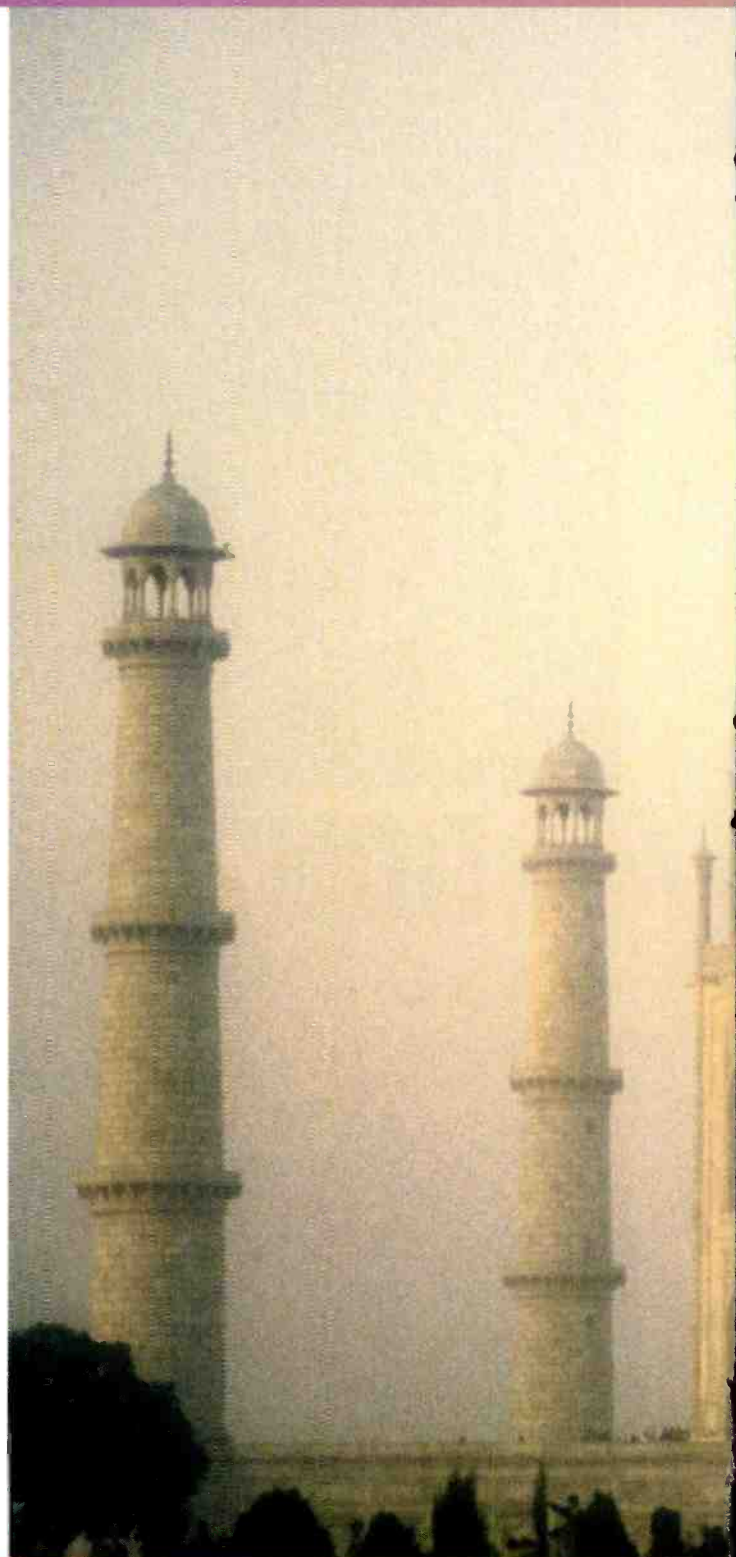
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# Grass Valley swallows Vibrint

Acquisition moves manufacturer into low-cost digital editing systems

By Glen Dickson

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

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

tems to replace analog tape-based gear.

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

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

NewsEdit in particular targets today's

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

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

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

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

"For news editing, the Vibrint solution hits the price point people are looking for," says Cronk. "Just look at how the cost of record decks has come down. One of the reasons Vibrint has hit that mark is that they haven't relied on proprietary hardware. To change that and put it on a more expensive platform would be suicide." ■



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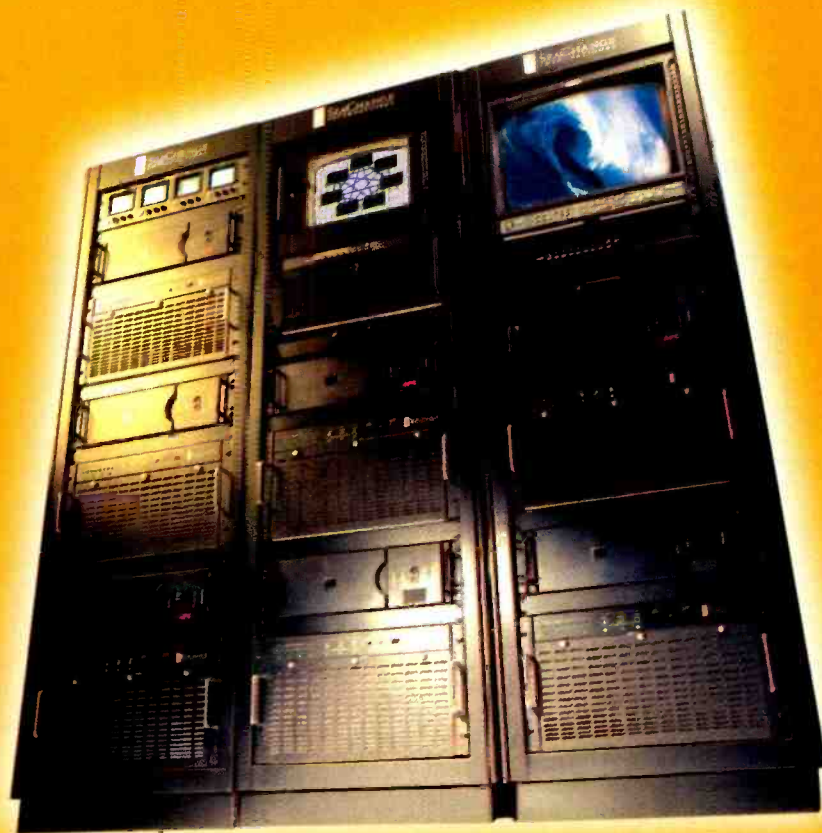
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# PanAmSat takes Net plunge

*But the company's stock dives on lower projected earnings*

By Glen Dickson

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

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

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

"It has nothing to do with their Internet strategy," said one equity analyst, referring to the stock drop. "It is this type of rapid change in guidance that we thought we were done with. The last two



**NET/36 operations will be headquartered at PanAmSat's Atlanta facility.**

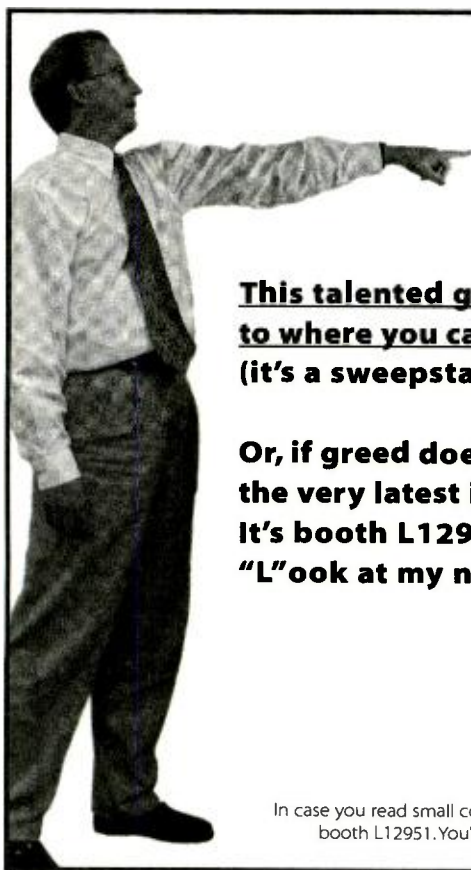
or three quarters have been excellent, and we've been given good guidance."

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

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

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

NET/36 will be marketed as an efficient vehicle for distributing Internet content aimed at mass consumption, such as streaming video or popular Web sites. PanAmSat has partnered with RealNetworks to use its RealSystem G2 software to encode streaming media but



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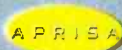
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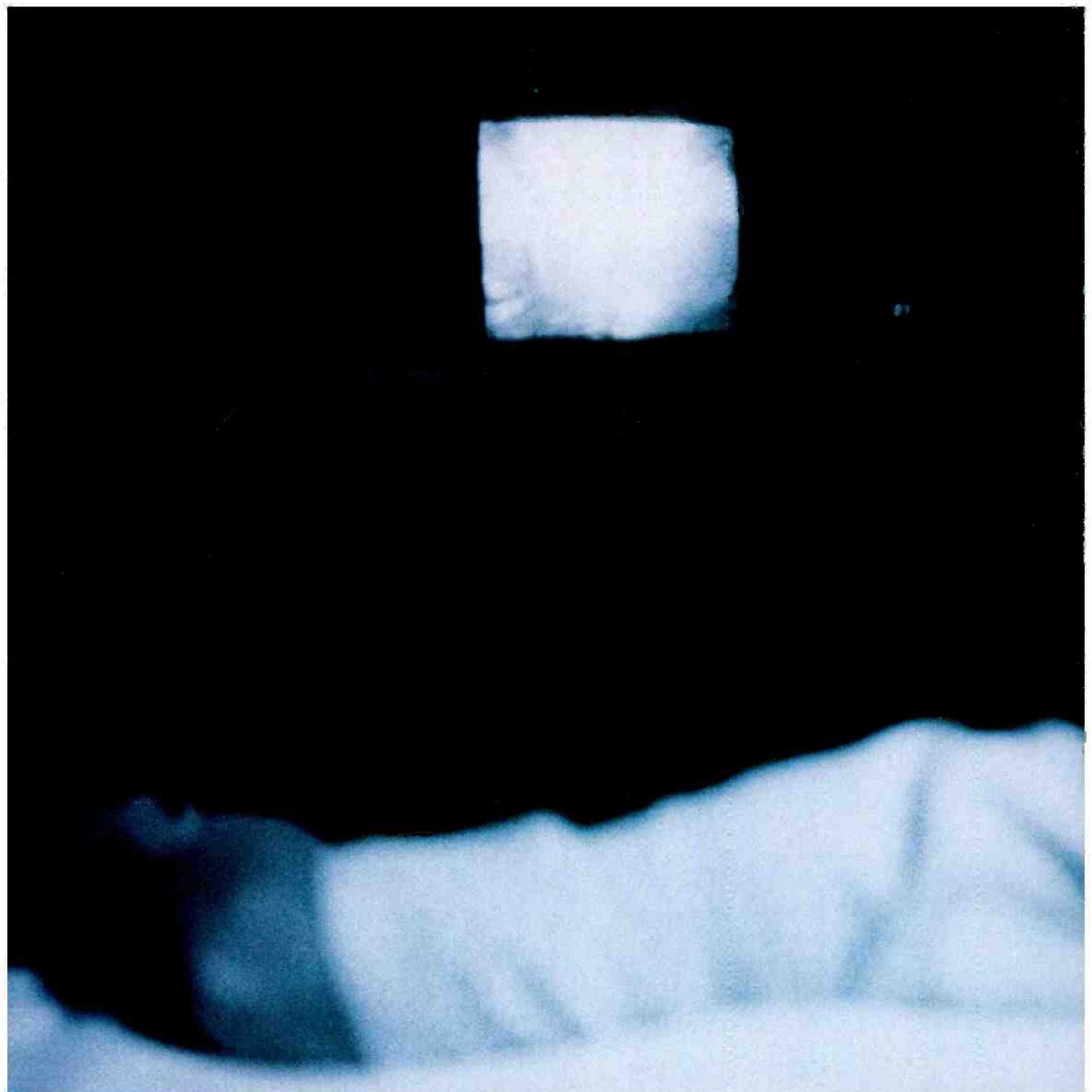
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has no deal yet to distribute its content. On the ISP side, it has signed up US West, which will use NET/36 to deliver content for its DSL service, beginning testing in the second quarter.

NET/36 will charge customers on "a

bit-delivered basis" using a meter on the local server, Bednarek says. "It's a very young and uneven market, and it's difficult for content providers to make multimillion-dollar transponder commitments."

Several analysts expect PanAmSat to

spin off NET/36 to capitalize on the high valuations on Internet companies. Bednarek acknowledged the possibility.

"I think that's a given," says Bear Stearns Managing Director Vijay Jayant. ■



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## Worldtrax makes NAB debut

A new exhibitor at NAB 2000, Worldtrax Media, will be pitching a solution to a few old problems: making sure commercials run when (and as long as) they're supposed to and long-form programming runs only when it's paid for.

Worldtrax has licensed Lucent Technologies' MediaTraX technology, which is used to insert tracking data into video content. By encoding an indiscernible "digital watermark" within video and audio content and setting up decoder sites within a broadcast market, Worldtrax can offer a range of content-verification services. The technology can identify the exact broadcaster, transmitted subject matter, date and time, and length of transmission to the second on a 24-hour basis.

The Portland, Ore.-based company is launching receiver sites in New York, Los Angeles, Chicago, San Francisco, Atlanta, Seattle and Portland and aims to have receivers in the top 120 U.S. markets by year-end. The company has also conducted extensive tests in Japan and plans to deploy its equipment in China, Europe and Latin America later this year.

Early U.S. customers include Tribune Entertainment, Anheuser-Busch, Warner Bros. Domestic Television and Eyemark Entertainment.

"It's been very effective," says Tribune Vice President, Marketing, Henry Urick. "The encoding cannot be degraded; it really can't be taken out of a spot. Some analog systems can be degraded through the [processing amplifiers] at the station level. So we find this is a very effective system." —Glen Dickson



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## CUTTING EDGE

By Glen Dickson

### NBC taps Avid for Olympics

To handle nonlinear post-production for the 2000 Summer Olympic Games in Sydney, Australia, and the 2002 Winter Games in Salt Lake City, NBC has selected Avid Technology's top-of-the-line editorial finishing system, Symphony, and its networking and storage system, Unity MediaNet. The network has purchased 12 Avid Symphony systems supported by a MediaNet system, which Avid says is the

largest deployment of nonlinear editing systems to be used at a live sporting event.

### Fox Sports Net buys Tandberg gear

Tandberg Television will supply Fox Sports Net with digital compression gear that the cable sports network will integrate into a national ATM-based (Asynchronous Transfer Mode) program-contribution and -distribution network, the Fox Video Network. FVN will allow Fox

Sports Net's regional production centers to easily distribute content among themselves.

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

### EchoStar gears up for two-way Internet

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

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## Anthony R. Gargano

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**CAREER:** Sony Electronics, senior vice president, Communications Systems Division; various management positions at RCA Broadcast and General Instrument

**EDUCATION:** B.S. and MBA, St. Joseph's University. He has also attended senior management programs at Dartmouth's Truck school, Babson at Wellesley, The Business School of the University of Michigan and the Tokyo Management Seminar in Japan.

**FAMILY:** Wife, Florence; son, Anthony; daughter, Christina

**WOULD RATHER BE:** On the first hole at Makena North on Maui

**BEST LESSON:** "You don't know what you don't know."

# Getting Agile at NAB

## Can you tell us about AgileVision?

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

## What will you be showing at NAB?

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

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

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

## When will it be available and at what cost?

Delivery will be fourth quarter, and the ballpark is about \$225,000 list.

## Do you have a competitor in this area?

We have competitors with regard to the pieces of the functionality that it can deliver.

But there isn't anyone to our knowledge that has taken a single platform to the level of integration that we've taken this platform.

## What's your general take on the DTV market and the opportunities for broadcasters?

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

## So what do you think will be some of the hot topics at NAB?

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

## What can broadcasters expect from digital technology at NAB?

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

## Many stations are still analog. What will drive them to digital?

It boils down to cost-effective solutions. They certainly see that digital technology is here. There are some benefits to it, but, as the technology matures, the benefits improve and efficiencies increase. ■



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# Posting pilots on the Web

*New sites seek to generate TV concepts with short-form videos online*

By Richard Tedesco

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

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

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

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

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

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

He sees a likely market among cable programmers and says a major studio



**Have video, will travel.** Web start-up AntEye sends out mobile digital studios to find the next great TV concept.

has already expressed interest in collocating the best of AntEye's video submissions on its own Web site.

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

Leshem expects AntEye to start production on pilots next fall.

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

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

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

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

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

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

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

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

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

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

Both AntEye and Eveo are privately funded. Leshem declines to elaborate on his company's financing. Eveo is in its second round of financing, aiming to raise \$10 million to \$15 million. ■



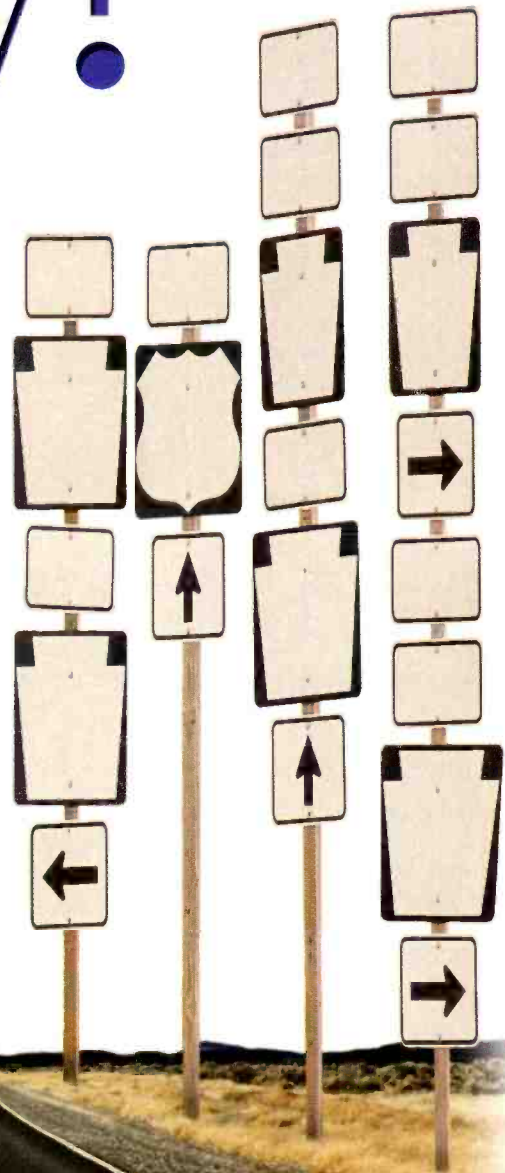
# Which Way to DTV?

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

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

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

It's time for broadcasters to get in the fast lane. Americans want their DTV.



For more information about the DTV transition, see us at NAB 2000 in the Las Vegas Hilton Pavilion, or contact Ann Saybolt, 480-449-9250, or Jeffrey Joseph, 703-907-7664, or visit [www.DTVweb.org](http://www.DTVweb.org)

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The 17th hole: a big on-line event for the PGA Tour and Microcast.

# These games won't stream, but others do

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

By Richard Tedesco

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

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

The network is currently negotiating with @Home, Road Runner and Telocity, a DSL service that has a relationship with NBC Internet, according to Gary Zenkel, senior vice president, NBC Olympics. NBC is also talking to companies touting technology that could limit online video transmission on the Internet by geographical location. But it isn't convinced that any of the technologies is foolproof, according to Zenkel. "If we do any streaming of competition," he says, "it will be to

closed subscriber systems, and it will be where nobody outside a U.S. address can see."

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

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

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

Considering the limited audience with connections fast enough to enjoy Olympics highlights this time around, that's probably a moot point. But when you consider the \$3.55 billion NBC paid for Olympics video rights through

2008, the network will almost certainly want to reach the growing broadband audience in future years.

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

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

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

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

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

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

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

The NCAA tournament is already a big event generating big business for CBS SportsLine, which sold \$4 million in sponsorships for this year's coverage. ■



# NFL to audiocast games

Unified league Web plan will put more audio, video online

By Richard Tedesco

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

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

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

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

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

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

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

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

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

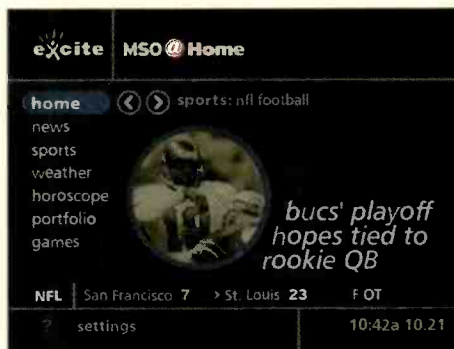
The amount of video content on the

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

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

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

## Excite@Home expands TV horizon



**Excite TV is one of the options available to users of @Home's interactive TV format, which is now being readied for field testing.**

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

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

employ a variety of program guides.

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

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

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

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

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

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

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

—R.T.



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# CHANGING HANDS

The week's tabulation of station sales

## COMBOS

**WICC(AM) Bridgeport, WINE(AM)-WRKI(FM) Brookfield, WEBE(FM) Westport, all Conn.; WPUT(AM)-WAXB(FM) Patterson, WFAS-AM-FM White Plains, WFAF(FM) Mount Kisco, all N.Y.**

**Price:** \$185 million; \$150 million cash plus \$35 million stock.

**Buyer:** Nassau Broadcasting Partners, L.P., Princeton, N.J. Lou Mercatanti, president and CEO; Spectrum Equity Investors, Palo Alto/Boston, 45.4%; Grotech Partners IV LP, 12.3%; Toronto Dominion Capital 12.3%; Mercatanti 25%; various employees, 5%; Nassau also owns 11 FMs and 10 AMs and is purchasing WEEEX(AM)-WODE(FM) Allentown, Pa., from Clear Channel Communications.

**Seller:** Aurora Communications, Bridgeport, Conn.; Bank of America owns 86% (nonattributable) interest; Aurora co-founders Frank Osborn (president and CEO), 7%, and Frank Washington, 2%; Heller Financial, 2%; Union Bank, 2%; and Aurora executive Vince Cremona, 1%.

**Facilities:** Wicc: 600 kHz, 1 kW; WINE: 940 kHz, .68 kW; WRKI: 95.1 MHz, 50 kW, ant. 500 ft.; WEBE: 107.9 MHz, 50 kW, 383 ft.; WPUT: 1510 kHz, 1 kW; WAXB: 105.5 MHz, 1.5 kW, ant. 460 ft.; WFAS: 1230 kHz, 1 kW; WFAS: 103.9 MHz, 60 kW, ant. 669 ft.; WFAF: 106.3 MHz, 1.4 kW, ant. 305 ft.

**Formats:** Wicc: news/talk; WINE: country; WRKI: AOR; WEBE: AC; WPUT: country; WAXB: oldies; WFAS(AM): news/talk; WFAS(FM): AC; WFAF: AC.

**Broker:** Merrill Lynch.

**KAUS-AM-FM Austin, and KEEZ-FM Mancato, both Minn.**

**Price:** \$10 million

**Buyer:** Three Eagles Broadcasting, Lincoln, Neb. Three Eagles is principally owned by Rolland Johnson and also owns 24 radio stations in Iowa, Illinois, Nebraska, South Dakota, Colorado and Minnesota.

**Seller:** Nolan Broadcast Group, Austin, Minn. (Mike Nolan, president). It has no other broadcast interests.

**Facilities:** KAUS-AM: 1480 kHz, 1 kW; KAUS-FM: 99.9 MHz, 100 kW; KEEZ: 99.1, 100 kW, ant. 864 ft.

**Formats:** KAUS-AM: oldies/AC/news-talk; KAUS-FM: country; KEEZ: hot AC

**Broker:** Donald K. Clark Inc.

**WIEL(AM) Elizabethtown; WRZI-FM Vine Grove; WKMO-FM Hodgenville, all Kentucky**

**Price:** \$1.8 million

## PROPOSED STATION TRADES

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

### THIS WEEK

TV/Radio ■ \$0 ■ 0

TVs ■ \$0 ■ 0

Combos ■ \$196,800,000 ■ 3

FMs ■ \$5,000,000 ■ 1

AMs ■ \$0 ■ 0

Total ■ \$201,800,000 ■ 4

### SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$556,180,139 ■ 16

Combos ■ \$848,309,816 ■ 51

FMs ■ \$322,567,768 ■ 85

AMs ■ \$78,824,585 ■ 59

Total ■ \$1,808,015,758 ■ 212

**Buyer:** Commonwealth Broadcasting, Glasgow, Ky. Steven Newberry is president and principal owner. He also owns 27 other radio stations, primarily in Kentucky.

**Seller:** Basix Communications, Eliza-

bethtown, Ky. Ross Becker is president and principal owner. He has no other broadcast interests.

**Facilities:** WIEL: 1400 kHz, 1 kW; WRZI: 101.5 MHz, 6 kW, ant. 328 ft.; WKMO: 106.3 MHz, 3 kW, ant. 400 ft.

**Formats:** WIEL: oldies; WRZI: Hot AC; WKMO: country.

**Broker:** Media Services Group.

## FMS

**WBTU(FM) Fort Wayne, Ind.**

**Price:** \$5 million

**Buyer:** Artistic Media Partners, Indianapolis. Arthur Angotti is president and principal owner. Artistic also owns nine other radio stations in Indiana.

**Seller:** 62nd Street Broadcasting, Troy, Mich. Jock Fritz is managing partner. 62nd Street is principally owned by Bain Capital, Boston.

**Facilities:** 93.3 MHz; 50 kW; ant. 482 ft.

**Format:** Country

**Broker:** Richard A. Foreman Associates.

—Compiled by John Eggerton

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# DATEBOOK

## MAJOR MEETINGS

**April 8-13**—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460. *Television Bureau of Advertising* Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.

**May 7-10**—Cable 2000, 49th annual *National Cable Television Association* Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.

**May 22**—*George Foster Peabody Awards*, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

**July 16-19**—*Cable & Telecommunications Association for Marketing* Summit. Hynes Convention Center, Boston. Contact:

Seth Morrison (703) 837-6546.

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

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

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

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

## THIS WEEK

**April 2-4**—*Association of America's Public Television Stations* Capitol Hill Day. Wyndham Hotel, Washington, D.C. Contact: David Brugger (202) 887-1700.

**April 5**—*Cable Positive* Fourth Annual [AIDS] Benefit Dinner, Marriott Marquis Hotel, New York. Contact: James Griffin (973) 331-1070.

**April 5-7**—*ICM Conferences Inc.* Cable Telephony. Hyatt Regency Hotel, Denver, Colo. Contact: Arlene Soumillac (415) 817-0400.

**April 7-8**—*Texas Associated Press Broadcasters* Annual Convention. Marriott Quorum, Dallas. Contact: Diana Heidgerd (972) 991-2100.

**April 7-8**—*Radio and Television News Directors Foundation* Newsroom Decision-Making Workshop. Hotel Nikko, San Francisco. Contact: Kathleen Graham (202) 467-5216.

**April 7-9**—*Radio and Television News Directors Foundation* Covering the 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.

**April 7-10**—*Broadcast Education Association* 45th Annual Convention & Exhibition, Las Vegas Convention Center. Las Vegas Contact: (202) 429-5354.

**April 8**—*Television News Center* Anchor Training. 1510 H St., NW, Washington. Contact: Herb Brubaker (301) 340-6160.

**April 8-13**—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.

**April 9**—*Association of Maximum Service Television* annual spring board meeting. Desert Inn, Las Vegas. Contact: April Lee (202) 861-0344.

**April 9-11**—*Cable Television Public Affairs Association* Forum 2000. Hyatt Regency on the Riverwalk, San Antonio. Contact: Nancy L. Burdett (301) 206-5393.

## ALSO IN APRIL

**April 10**—*Association of Maximum Service Television* 44th annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: April Lee (202) 861-0344.

**April 10-11**—*Television Bureau of Advertising* Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.

**April 11**—*Association of Maximum Service Television* annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: April Lee (202) 861-0344.

**April 12**—*National Association of Media Brokers* presents The Broadcasters' Foundation's 2000 American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas, Tenn. Contact: (203) 862-8577.

**April 16**—*National Academy of Television Arts & Sciences/New York Chapter* New York Emmy Awards Gala. The Plaza, New York City. Contact: Lisa Benson (212) 768-7050.

**April 17**—*American Women in Radio & Television* 2000 Gracie Allen Awards. Hudson Theatre on Broadway, New York. Contact: (703) 506-3290.

**April 18**—*Illinois Broadcasters Association* annual Silver Dome Conference and Awards. Crown

Plaza Hotel, Springfield, Ill. Contact: (217) 793-2636.

**April 18**—*The James H. and Mary B. Quello Center for Telecommunication Management and Law, Michigan State University and MSU-DCL* Telecommunication Policy and Law Symposium. Hilton Washington and Towers, Washington. Contact: Russ White (517) 432-0923.

**April 21-22**—*Collegiate Broadcasting Group* 22nd Annual Black College Radio Convention. The Renaissance Hotel, Atlanta. Contact: Lo Jekis (404) 523-6136.

**April 26**—*Hollywood Radio and Television Society* Newsmaker Luncheon: Syndication. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

**April 28-29**—*Hawaiian Association of Broadcasters* Annual Convention. Hilton Hawaiian Village, Oahu, Hawaii. Contact: (808) 599-1455.

**April 29**—*Television News Center* Anchor Training. 1510 H St., NW, Washington. Contact: Herb Brubaker (301) 6160.

## MAY

**May 3**—*Connecticut Foundation for Open Government* Walter Cronkite Award to be given to PBS' Jim Lehrer. New Haven Lawn Club, 193 Whitney Ave., New Haven, Conn. Contact: Michael Collins (203) 281-8984.

**May 7-10**—Cable 2000, 49th annual *National Cable Television Association* Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.

**May 7-11**—*CMP Media Inc.* 3D Conference & Expo. Santa Clara Convention Center, 5001 Great America Parkway, Santa Clara, Calif. Contact: Kathleen Sachs (415) 278-5343.

**May 8-10**—*eMarketWorld* @d:tech.San Francisco. San Francisco Hilton & Towers, San Francisco. Contact: Lee Hall (800) 535-1812.

**May 10**—*Quinnipiac College* Fred Friendly First Amendment Award presentation. Metropolitan Club, New York City. Contact: Lou Adler (203) 288-5251.

**May 13**—*Television News Center*. Reporter training. Ventana Productions, 1825 K Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

**May 13-17**—*American Center for Children and Media* Summit 2000. Toronto. Contact: Joe Pereira (416) 515-0466.

**May 15-17**—*DBS Digest* 7th annual Denver DBS Summit. Denver Hilton/Tech Center, Denver. Contact: Jay Rogers (719) 586-9761.

**May 17-18**—*CES Business Solutions* 2000. Hyatt Regency Hotel, Los Angeles. Contact: Lisa Fasold (703) 907-7600.

**May 17-20**—*Broadcast Cable Financial Management Association* 40th Annual Conference. Sheraton Harbor Island, San Diego. Contact: Mary Teister (847) 296-0200.

**May 19-24**—*National Association of Black Owned Broadcasters* annual spring conference. Renaissance Grand Beach Resort, St. Thomas, U.S. Virgin Islands. Contact: Petreannah Acosta-Pelle (212) 370-5483.

**May 22**—*George Foster Peabody Awards*, 59th annual presentation and luncheon, Waldorf-

Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

## JUNE

**June 1-4**—*Foundation World Television Forum Montreux* World TV Forum. Montreux, Switzerland. Contact: George Waters 011-353-1-668-0058 (Ireland).

**June 3-6**—*CAB* presents its 7th annual *Local Sales Management Conference*, Denver. Contact: Nancy Lagos (212) 508-1229.

**June 5-6**—*NJBA/MDDC*. Mid Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 6522-3663. (extra digit on phone number correct)

**June 5-8**—*SCTE* Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 363-6888, ext. 217.

**June 6-8**—*eMarketWorld* @d:tech.Hamburg. The Kempinski, Hamburg, Germany. Contact: Lee Hall (800) 535-1812.

**June 9-11**—*Radio and Television News Directors Foundation and Pew Center Workshop* Civic Journalism 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.

**June 14-17**—*Promax/BDA* annual conference. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 788-7600.

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

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

**June 21-23**—*International Association of Broadcasting (AIR/IAB)* General Assembly. Madrid, Spain. Contact: Dr. Hector Oscar Armeigal 5982-488129 (Montevideo, Uruguay).

**June 22-23**—*Radio and Television News Directors Foundation* Newsroom Decision-Making Workshop. Kansas City, Mo. Contact: Kathleen Graham (202) 467-5216.

**June 25-27**—*SkyLight Satellite Network* Inspo 2000 conference. Northwestern College, St. Paul, Minn. Contact: Dale Davis (651) 631-5032.

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

**June 28**—*International Festival of Arts and Ideas of New Haven* The Commercial Closet. New Haven Gay and Lesbian Community Center, 50 Fitch Street, New Haven, Conn. Contact: Michael Collins (203) 281-8984.

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

—Compiled by Beatrice Williams-Rude  
(bwilliams@cahners.com)





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# This 'chick' heads History

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

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

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

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

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

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

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

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



*"Documentaries are the purest form of storytelling. We can't make these stories up."*

## Abbe L. Raven

**Executive vice president and general manager, The History Channel; b. New York, Nov. 1, 1952; University of Buffalo, N.Y., B.A., theater, 1974; Hunter College, New York, M.A., theater and film, 1977; production stage manager, various off-Broadway productions, New York, 1974-76; high school teacher, English and drama, New York, 1977-81; production manager, Daytime, 1982; production manager, Daytime/Arts, 1983; director of production, A&E, 1984-88; VP, production, A&E, 1988-94; VP, programming and production, The History Channel, VP, production, A&E, 1994; senior VP in 1995; senior VP, programming, History and History International, 1998; present position since March 2000; m., Martin Tackel, June 28, 1981; son, David, 15.**

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

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

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

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

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

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

—Deborah D. McAdams





# Who Gets a Piece of the Pie?



## TV ADVERTISING UPFRONT

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

Place an ad in the magazine industry decision makers turn to first for the latest news and information. With a circulation of over 36,000 media leaders, it's worth your advertising budget. Call your *Broadcasting & Cable* representative today to reserve space.

**ISSUE  
DATE**

**April 24, 2000**

**SPACE  
CLOSING DATE**

**April 14, 2000**

**MATERIAL  
DUE DATE**

**April 18, 2000**

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## BROADCAST TV

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

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

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

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

Appointments at WWMT(TV) Kalamazoo, Mich.: **Julie Lee**, account executive, WOYV(TV) Battle Creek, named account executive; **Juli Agacinski**, director of community relations and promotions, West Michigan Grand Prix Association, named account executive.

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

## PROGRAMMING

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

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



Marsh

Appointments at Disney Channel, Burbank, Calif.: **Gary Marsh**, senior VP, original programming, named executive VP, original programming, there; **Tina Treadwell**, executive director, talent relations and music specials, named VP, talent and alternative programming; **Claire McCabe**, manager, original programming, named director, alternative programming; **Adam Sanderson**, VP, marketing, named senior VP; **John Rood**, director, promotions and branded foods, Warner Bros., there, named VP,

marketing; **Hope Wintner**, director, promotion marketing, named executive VP, brand management; **David Watson**, senior producer, online, named director; **Todd Hatley**, senior manager, promotions, named director, promotions.



Henderson

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

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

**Alan Browdy**, VP and associate research director, Foote, Cone and Belding, New York, named VP, primary research, Lifetime, there.



Goldstein

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

**Darlene Chapman**, account director/

Eastern region, MTV, New York, joins Nickelodeon, there, as VP, promotions marketing.

## JOURNALISM

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

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

Appointments at Hollywood.com, Santa Monica, Calif.: **John Forgetta**, editor-in-chief, editorial and video operations, LA Times.com, Los Angeles, named editor-in-chief, there; **Sandy Kenyon**, entertainment reporter, WINS(AM) New York, named entertainment reporter, based in New York.

## RADIO

**Tom Webster**, VP, eastern region, New York Broadcast Architecture Inc.,

Princeton, N.J., stepped down but remains a consultant.

## CABLE

**Monica Azare**, chief counsel to Rep. W.J. Tauzin (R-La.), Washington, D.C., named VP, government affairs, Insight Communications, New York.

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

Appointments at Cablevision Systems Corp., Bethpage, N.Y.: **Rick Belden**, director, call center operations, Oakland, N.J., named area director, there; **Howard Witt**, director, call center operations, Bridgeport, Conn., named area director, there;

**Peter Eliason**, VP, operations, Charter Communications, Long Beach, Calif., named VP, operations, Southern California group, Alhambra, Calif.

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



Yee

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

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

ADVERTISING/MARKETING/  
PUBLIC RELATIONS

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

Appointments at Cable Television Laboratories Inc., Louisville, Colo.:





It's Cable's Version Of  
The Fortune 500<sup>®</sup>

# TOP 25 MSO'S

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

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

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

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**ISSUE DATE:**

**MONDAY May 1, 2000**

**AD CLOSING:**

**FRIDAY APRIL 21, 2000**

**MATERIALS DUE:**

**TUESDAY APRIL 25, 2000**



**Donald P. Dulchinos**, senior director, named VP, advanced platforms and services; **Diane McGinty**, director, network management, named senior director.

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

**TECHNOLOGY**

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

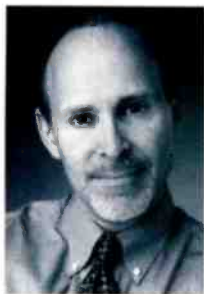
**James McCallum**, national spot sales manager, Harrington, Righter & Parsons, New York, named VP, national sales, Video Networks Inc., there.

**Terri Swartz**, VP, product marketing, MoreCom Inc., Philadelphia, joins Navic Systems, Needham, Mass., as VP, marketing.

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

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

**INTERNET**



Leess

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

**Dennis Buckman**, anchor, ESPN Radio, Bristol, Conn., named communications manager,

SiteShell Corp., Shelton, Conn.

**ASSOCIATIONS/LAW FIRMS**

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

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

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

**DEATHS**

**Raymond Katz**, television producer, died in a Los Angeles hospital March 23. He was 83. Katz, along with his cousin Sandy Gallin, ran a production and management business that produced the NBC miniseries *Mussolini: The Untold Story*, which starred George C. Scott. Katz began his career as the stage manager of the Capitol Theater on Broadway in New York. In the early 1940s, he became program director with MGM's New York radio station WHN. Some of his later television hits include *Donny and Marie*, and *Sold Out*; the latter starred Lily Tomlin and Kate Smith and won an

Emmy. His recent works include the 1988 film *I'm Gonna Get You Sucka* and 13 episodes of the Family Channel's *The New Original Amateur Hour*.

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

—Compiled by Nancy Catmull

**OPEN MIKE**

**ATG gets to heart of matter**

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

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

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

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



# Broadcasting & Cable CLASSIFIEDS

## TELEVISION

### MANAGEMENT CAREERS

**GENERAL MANAGER** Pappas Telecasting Companies is currently accepting applications for the position of General Manager for Omaha, Nebraska, KPTM-TV (FOX), Channel 42 and LMA Station KXVO-TV (WB), Channel 15. The position requires keen leadership and communication skills, superior sales management experience, strategic planning and analytical expertise and team building capabilities. Please mail or fax your resume to: KPTM FOX 42/KXVO WB 15, Attention: Personnel, 4625 Farnam Street, Omaha, Nebraska 68132. Applications will be accepted until the position is filled. No Phone Calls Please. E/O/E.

### SALES CAREERS

**DIRECTOR OF SALES** Tucson's KMSB, FOX-11 with LMA responsibilities for KTTU, UPN-18, has an immediate opening for dynamic sales leader. If you're highly motivated, action oriented with strong management skills and knowledge of inventory and pricing give us a call! Your responsibilities are national sales, leading an established local sales team, traffic and new business development. Solid computer and software skills with excellent sales training program are a must. KMSB-TV, a BELO subsidiary is an Equal Opportunity Employer. Phone # (520)770-1123 and Fax # (520)770-5461 Send resumes to: KMSB-TV, Inc., Attn: H.R. Department-DS1, 1855 N. 6th Avenue, Tucson, AZ 85705.

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

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

**GENERAL SALES MANAGER** KTVD-TV UPN-20, Denver, has a great opportunity available for the position of General Sales Manager. Successful candidate will be responsible for increasing local and national sales, managing a 15-person team, set pricing and inventory control. Minimum 5 years television sales experience necessary. Come to Colorado ready to work hard, but play hard too. Excellent benefits. Mail resume to: Personnel, 11203 E. Peakview Ave., P.O. Box 6522, Englewood, CO 80115-6522, fax to (303)790-4633, or e-mail to personnel@ktvd.com. No phone calls. EOE M/F.

### SALES CAREERS

**GENERAL SALES MANAGER** Dominant, #1 NBC affiliate has an immediate opening for an experienced GSM. KYTV has more local news viewers than the competition combined and when you see our award-winning product, you'll understand why. Candidate must possess strong business development and leadership skills. Prefer local and national background with experience in qualitative research, inventory control and relationship building. Please submit resume by 4/14/00 to HR Coordinator, KYTV, 999 W. Sunshine, Springfield, MO 65807. EOE.

**LOCAL SALES MANAGER** FOX affiliate in top 50 market has an immediate opening for a dynamic Local Sales Manager. Former sales management as well as a successful track record in Non Traditional Revenue and sales promotions required. Must have the ability to lead, plan and execute sales strategies. Strong computer skills with knowledge of TV Scan, Qualitative Software and PowerPoint a MUST. If you are up to the challenge of a tough market and an exciting career change with a dynamic company, rush your resume' and salary history to: Broadcasting and Cable, Box #01661, 245 West 17th Street, 7th Floor, New York, NY 10011, EOE.

**LOCAL SALES MANAGER** Experienced, aggressive leader with strong people skills to train, manage inventory, and develop new business. Strong sales background required. Resume: Station Relations, WLEX-TV, PO Box 1457, Lexington, KY 40588. EOE

**NATIONAL SALES MANAGER** Media General Broadcast Group www.mgbg.com, WJTV-TV, National Sales Manager with a proven track record for #1 rated CBS affiliate in Jackson, MS. Two to Three years prior NSM or Rep experience and BS degree preferred. Self-starter, organized, goal oriented and interested in growth oriented Broadcast Company. Some travel required. EOE M/F Drug Screen. Send resume to HR Dept. 1820 TV Road, Jackson, MS 39204-4148.

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

### MARKETING CAREERS

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

### MARKETING CAREERS

**MEDIAONE GROUP** (NYSE: UMG) is one of the world's largest broadband communications companies, bringing the power of broadband and the Internet to more than seven million customers in the United States, Europe and Asia. **MANAGER, MARKETING COMMUNICATIONS:** This position produces the regional internal communications material in support of the campaigns in Product Marketing and Sales Departments of MediaOne Television Service, High Speed Data and Local Telephone Service. The internal communication materials produced will provide the internal information for product promotions, events, launches, product upgrades and monthly training materials. In addition, this person oversees the development of monthly training materials and will further develop the existing internal communications, internet-based web site to support the growing need for "instant" communication. In addition, this person develops and produces effective sales collateral material in support of sales organization initiatives. This is a highly visible position and this person will be required to work with many areas of MediaOne to communicate the numerous projects of Marketing and Sales in all operational areas. Qualifications include a BA or BS in Communications, Marketing, Business or related area. Five years minimum internal communications experience is required. Demonstrated written and verbal skills and proficiency in Microsoft Word, Excel and PowerPoint a must. Cable industry experience is highly preferred. MediaOne offers a highly competitive compensation package, along with bonuses and incentives, and a generous package including medical, dental, vision and 401(k). Please forward your resume, indicating Job Code: MCBRD/CABL, to: MediaOne, Attn: C.W., 550 N. Continental Blvd., Ste. 250A, El Segundo, CA 90245; or Fax: (310) 606-5632. EOE.

### TECHNICAL CAREERS

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

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

## TECHNICAL CAREERS

## Maintenance Technician

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

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

## Systems Engineer

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

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

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

*An Equal Opportunity Employer.*



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

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

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

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

**ENGINEERING MANAGER** WETA TV 26 & 90.9 FM, a publishing broadcasting station serving the DC Metropolitan area, seeks an Engineering Manager to manage the division's television production staff and technical facility on a project-specific basis. Will supervise production of nationally broadcast shows like *Washington Week in Review* and *The NewsHour with Jim Lehrer*. Requires a bachelor's degree in a relevant field and minimum 7 years experience in a national, network-level TV production operation, including 5 years at management level. Send resume and cover letter with salary requirements to HR Dept, 2775 S. Quincy St., Arlington, VA 22206 or fax to 703-998-2034. [Http://www.weta.org](http://www.weta.org), for jobs specifications. EOE/M/F/V.



## TECHNICAL CAREERS

**ENGINEERS**

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

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

Fax: 404-827-1835 • Phone: 404-827-1638  
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Phone (570) 655-7143 • Fax (570) 654-5765  
website: keystoneint.com

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ALAN CORNISH / MARK KELLY**

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

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

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

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

**NEWS CAREERS**

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

**NEWSWRITER** Write/edit news stories for broadcast. Bach. Deg. Journalism. 1yr. exp. Mail ad/resume H.R. KDLH-TV, 425 W Superior St., Duluth, MN 55802 (no phone calls).

## NEWS CAREERS

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

**WCCO 4 News  
The Hometown Team**

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

**Executive Producer - Special Projects**

Lead nation's top long-form reporting franchise, "DIMENSION". Oversee 10 reporters, photojournalists & producers. Innovator of storytelling techniques, resource juggler, strategist. Proven Special Project EPs preferred.

**Executive Producer - Nightside**

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

**Sports Producer**

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

**Reporter**

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

**Photojournalists (2)**

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

**Editor**

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

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

**WCCO 4 News**  
The Hometown Team

## News Positions

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

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

*Please forward resume and tape (if appropriate) to*  
**Box 01660, Broadcasting and Cable, 245 W. 17th Street, 7th Floor, New York, NY 10011.**  
**E.O.E.**

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

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

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

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

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

### PROMOTIONS CAREERS

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

### PROMOTIONS CAREERS

**PROMOTIONS ASSISTANT** Available May 2000 - Do you want to be part of the fastest growing station in the market? We need a team player who is extremely organized, proactive and hard working. Writing skills, computer expertise and a broadcasting degree, a plus! Submit resume to: Julie Snell, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE M/F.

### PRODUCER CAREERS

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



**VARIOUS CAREERS**

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

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

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

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

**RESEARCH CAREERS**

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

**OPERATIONS CAREERS**

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

**MANAGEMENT CAREERS**

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

**CREATIVE SERVICES CAREERS****Creative Services Director**

WISN TV, the Hearst-Argyle station in Milwaukee, is looking for a Creative Services Director who can lead our promotion and branding efforts. As a key member of our management team, you will oversee the station positioning, image development, on-air promotion, branding and station packaging. You will work very closely with the news department and play a critical role in developing outside media strategies, community relations and special events. If you're interested in joining one of the country's leading ABC affiliates and one of broadcasting's most aggressive companies, send your VHS tape (include samples of image and topical promotional spots) and resume to:

**Rick Henry, General Manager**  
WISN-TV  
759 N. 19 St.  
Milwaukee, WI 53233  
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**TV NEWS DESIGNER** KPIX-TV, San Francisco's CBS O&O is looking for the best TV News Designer in the country. Minimum two years experience in news graphics production and design in a broadcast station on Quantel Paintbox Express or Hal. Operation of Chyron Infnit, Photoshop/Illustrator a plus. Organization and communication skills are extremely important. Must be able to work under deadlines, handle a variety of projects simultaneously and work as a team player. Graphic design degree or equivalent experience. Send your reel and resume: John Finn, Design Director KPIX-TV 855 Battery St. San Francisco, CA 94111.

**RESEARCH CAREERS****ADMINISTRATOR,  
RESEARCH**

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**MARKET RESEARCH ANALYST**

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

**For immediate consideration,  
please send resume to:**

Telemundo Network Group LLC  
Attn: Human Resources Dept.  
2290 W. 8th Avenue  
Hialeah, FL 33010  
Fax: 305-889-7079



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Must know Promotion, Programming &  
Ratings  
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**Send your resume to:  
Broadcasting & Cable, Box 01662, 245 W.  
17th Street, 7th Floor, New York NY 10011**

**PRODUCTION CAREERS**

**MASTER CONTROL OPERATOR** WTVD-TV, an ABC-owned station is looking for an applicant with three years experience in all phases of television control room operations. Must be able to work any shift: day, night, and weekends. Send resume to: Glenn Powell, Master Control Supervisor, 411 Liberty Street, Durham, NC 27702BC. No Phone Calls. EOE.

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

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

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

**RADIO**

**PROGRAMMING CAREERS**

**RADIO**

**VARIOUS CAREERS**

**Host NPR NOW, Satellite Radio**

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

**Module Producer, Satellite Radio**

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

**Supervising Senior Producer, Satellite Radio**

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

*Send/fax cover letter & resume identifying position by number and title*

National Public Radio, Human Resources Department  
635 Massachusetts Avenue, N.W.  
Washington, D.C. 20001  
Fax (202) 414-3047  
EOE/AA/M/F/D/V

For more career information, visit our web site at: [WWW.NPR.ORG](http://WWW.NPR.ORG)



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## ALLIED FIELDS

## INSTRUCTION CAREERS

## VARIOUS CAREERS

## CURRENT OPPORTUNITIES

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

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

## SENIOR MARKETING MANAGER

This position will report to the General Manager of the Automation Transmission Marketing Group and will be responsible for establishing the marketing strategy for the full product line within the Automation and Transmission business group. Product lines include routing switchers, digital signal processors, MPEG 2 codes, and MPEG 2 video file servers. You will work with the respective product marketing managers to create a synergistic marketing strategy to integrate the introduction of new products into the market. Specific responsibilities include managing the alignment of product advertising, public relations and marketing communication associated with the full range of products, and applications in this business. You will also assist in the design of relevant product positioning for the direct & indirect sales forces. The ideal candidate must have 12-15 years of experience as well as experience in developing & managing new target markets, sales channels, budgets, sales promotions, public relations, advertising, third party partner agreements, trade shows, sales meetings, and web development. This position has P & L responsibilities for the entire Automation & Transmission business. A graduate degree in Marketing or equivalent work experience and strong communication skills are a definite plus.

PRODUCT MANAGER, VIDEO STORE  
& PRODUCT MANAGER, SERVERS

(Two positions)

These positions will be responsible for the development, coordination, and introduction of new products to the market and for managing all products through their life cycle. Specific responsibilities include developing product marketing plans and strategies, budgeting, inventory control, public relations, research and competitive analysis. Additional responsibilities include partnering with software development alliance companies to ensure effectiveness of product and maximizing market penetration. You will also be responsible for managing the product forecasting process and developing and managing pricing strategy, product introductions, and product updates. You will work with Marketing management in choosing and developing the distribution channels for the products and promotions to those channels and provide data to the factory for incorporation into the planning and development of future products. You will also train the sales force regarding all areas of product marketing including programs for his/her product category while serving as the key interface for technical matters for product lines to all internal and external contacts, including Sony Japan. The ideal candidates must have 10-12 years of experience in this field, an undergraduate degree in Engineering and a working knowledge of MPEG 2 compression. Wide-area networking experience is a definite plus.

Sony Electronics, Inc. offers competitive benefits including 401(k), profit sharing, educational assistance, and generous compensation. For immediate consideration, forward your resume with salary requirements to: Sony Electronics, 1 Sony Drive, MD 108, Park Ridge, NJ 07656. Fax: 201-930-6065. E-mail: [srjobs@am.sony.com](mailto:srjobs@am.sony.com)

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**BROADCAST JOURNALISM POSITION** at Georgia College & State University. Georgia College & State University invites applications for a ten-month, tenure-track position teaching broadcast journalism. Rank is open depending on qualifications. Appointment begins August 1, 2000. Excellent teaching facilities include audio and video production suites and a fully equipped television studio. Applicants must be qualified to teach broadcast production and broadcast writing classes. Ability to teach mass media law and ethics is a plus. Additional responsibilities include advising students and managing weekly student broadcast. MA and significant broadcast industry experience required. Ph.D. in mass communication or related field preferred. Effective teaching, scholarship, and service are required for promotion and tenure. Review of applications will begin immediately and will continue until position is filled. GC&SU (approx. 5000 students), Georgia's Public Liberal Arts University, is an Equal Opportunity/Affirmative Action institution ([www.gcsu.edu](http://www.gcsu.edu)). Send letter of application, three letters of reference, and vita to Dr. M.J. Land, GC&SU, CBX 44, Milledgeville, GA 31061.

**UNIVERSITY OF WISCONSIN-EAU CLAIRE** Department of Communication and Journalism: Academic Staff Lecturer position available for August 2000, one year appointment. Successful candidate will teach courses in Radio/Television Production, and other areas of the curriculum as needed and oversee operations of the UW-Eau Claire Radio Station, WUEC-FM (affiliated with Wisconsin Public Radio). Five years of relevant professional experience is required as is a Master's degree or other advanced degree. Ph.D. or other terminal degree will be an asset. Screening of completed applications will begin April 17, 2000 and continue until the position is filled. Send inquiry to: Radio/Television Search and Screen Committee, Dept. of Communication and Journalism, University of Wisconsin-Eau Claire, Eau Claire, WI 54702-4004. Phone 715-836-2528. Fax 715-836-3820. The University of Wisconsin-Eau Claire is an EEO/AA employer and actively encourages applications from women and minorities. More information: [www.uwec.edu/Admin/Acadaff/jobs](http://www.uwec.edu/Admin/Acadaff/jobs)

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**NEWS CAREERS**

**The National Institute of Health,  
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 Writer/Producer**

The National Institute of Health, Medical Arts and Photography Branch seeks an innovative person with the ability to serve as an Audiovisual Production Specialist in a very active and progressive Video Section. The responsibilities of the position include: 1) Consulting with clients to assess video presentation requirements, 2) Planning, coordination, and managing all aspects of the video production from beginning to end, 3) Script writing, 4) Operating off-line editing equipment and on-line editing for the video production(s), 5) Advising and directing the rehearsal of actors/requestors.

**The salary range for the position is \$42,724.00 to \$66,564.00** per annum (2000 pay scale inclusive to locality pay for the Washington/Baltimore geographical area.) Consideration is limited to citizens of the United States. Applications must be postmarked by 4/10/2000. Applicants are strongly encouraged to obtain the entire vacancy announcement for this position in order to ensure competitiveness and full consideration. Full text vacancy announcements may be obtained at <http://careerhere.nih.gov/> or <http://www.usajobs.opm.gov/>. Further information, including knowledge, skill, and ability (KSA) factors which candidates must address, is contained in the vacancy announcement. Audiovisual Production Specialist: GS-1071-11/12, Medical Arts and Photography Branch, Division of Intramural Research Services, Office of Research Services.

For further information and qualification requirements, please contact Mrs. Barbara Canada, Human Resources Branch, Office of Research Services, National Institutes of Health, 31 Center Drive MSC 2157, Building 31 Room 4B41, Bethesda, MD 20892-2157. Voice (301) 402-1528; Fax: (301) 402-1057; TTY: (301) 480-5283.

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

**NBC has cancelled controversial new animated sitcom "God, The Devil and Bob" after only four airings. The Carsey-Werner comedy that featured James Garner as the voice of God, will be replaced by repeats of "Frasier" for the next few weeks,**

NBC executives say. *God* had become the center of a growing controversy from religious organizations; and a number of NBC affiliates across the country opted not to air the show from the start last month. By Tuesday's final episode, 22 NBC affiliate stations, representing about 5% of the country, did not air the series. A spokesperson for NBC said that the network was "very proud" of the work that Carsey-Werner did on the show and disappointed that *God* wasn't able to garner a larger audience. In its three regular Tuesday night episodes, *God* averaged a 2.8 rating/7 share in adults 18-49 and 6.0 million viewers, according to Nielsen Media Research.

**A study released by the Parents Television Council found that sexual content, coarse language and violence had tripled on prime time**

**broadcast television since 1989.** The non-profit organization's study compared four weeks of programming in the fall of 1989 and four weeks at the outset of the current television season. The study also found that on a per-hour basis, sexual material was more than three times as frequent in 1999 than it was 10 years ago. "This study finds that broadcasters have abandoned their responsibilities and abrogated the public trust by abandoning minimum standards for content," says PTC Chairman Brent Bozell. "It also shows that there are precious few shows a parent can turn to if he or she wants to change the channel."

**Who wants to win some lunch money?**

Dick Clark is asking the questions now. He will host a two-hour children's academic tournament special for the Fox network, which

Clark's Dick Clark Productions Inc. will produce. Thirty-five kids between the ages of 9 and 12, will compete in science, math, geography, history, literature and spelling. Producer Cindy Clark says that educators, psychologists and MENSA are working with the production to ensure that the competition is fair and "a positive experience for the children."

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

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

## Why provide free TV?

Just what can broadcasters do with their digital spectrum?

That issue was raised last week, prompted by the push of a pioneer broadcaster to insure that free TV was guaranteed a place at the table.

Most broadcasters have been operating on the assumption that with their new digital spectrum they are required to provide free TV service and are allowed to charge for ancillary data or video services that could give them a crack at the vaunted second revenue stream.

That line of reasoning flows from the Telecommunications Act revision of 1996, which presupposes the possibility of such pay services when it says that, if the FCC approves them, it must levy a fee on them. In laying down the rules of the road for digital conversion in its 1997 order, the FCC was clear on both the primacy of free TV and the possibility of pay services. It made the provision of free, over-the-air TV a first principle of DTV. It also approved ancillary services for which consumers would have to pay. Broadcasters would pay a 5% fee to the government which the FCC hoped would help drive acceptance of digital, as well as technological innovation.

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

To Hubbard Broadcasting Chairman and President Stanley Hubbard, that is a loophole that needs closing.

He has been pushing hard in Washington for an amendment to the communications act that would spell out in no uncertain terms that the delivery of terrestrial digital television service is conditional on the provision of "at least one over-the-air video program signal at no direct charge to viewers."

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

—John Eggerton



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

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

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

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

offer," said Jim Penhune, analyst for the Boston-based Yankee Group.

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

**Arthur Dwyer, chief operating officer, Communication Trends Inc., Atlanta, has been named chairman of the Cable TV Hall Of Fame Committee, Denver.**

The committee plans an annual dinner to honor cable TV pioneers and induct them into the Hall of Fame. Dwyer previously served as senior vice president of Cox Communications and was formerly vice president of Turner Broadcasting, where he was instrumental in the development of the TNT cable network.

#### Correction

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

## House axes local quota

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

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

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

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

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

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

Instead, the panel approved Tauzin's amendment, which would force a satellite provider to carry no more than the largest number of local broadcast signals of the biggest cable system in that market.

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

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

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

—Bill McConnell

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## Three chairs for the XFL!

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

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

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

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

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

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

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

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

## A misbegotten get

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

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

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COMMUNICATIONS AND MEDIA GROUP  
Dan Hart/VICE PRESIDENT, FINANCE  
Sol Talschoff/FOUNDER AND EDITOR (1904-1982)



**Tracking Trends:  
White Male**

25 years old.

Loves classic movies  
and westerns.

Watches 9.5 hours of  
sports a week.

Cheated on 3rd grade  
math test.

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