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New PBS chief Pat Mitchell wants to make the ratings grow



TOP OF THE WEEK / 4
BROADCASTING / 19
CABLE / 37
TECHNOLOGY / 42
INTERNET / 30



US\$3,700,000,000
Initial Public Offering

November 1999

US\$600,000,000
8.250% Senior Notes due 2007

US\$1,500,000,000
8.625% Senior Notes due 2009

US\$1,475,000,000
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March 1999

Seagram

has acquired

Polygram

March 2000



has agreed to acquire

MediaOne Group

Pending



has agreed to be acquired by

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UNRELENTING THINKING

TOP OF THE WEEK / 4

AT&T: Call waiting The media giant mulls three options in complying with FCC's terms for MediaOne takeover. / 4

Super Bowl spot: \$2.4M That's what CBS is asking for 2001, and it doesn't expect a dotcom bonanza. / 5

No more lazy, hazy Big Four networks launch aggressive effort to attract summer audience. / 8

Sony: HD jitters Engineering problems caused the consumer electronics manufacturer to delay 2000 product. / 11

Box stop Court orders cable industry to quit offering all-in-one decoder boxes. / 13

For more late-breaking news, see "In Brief" on pages 64-65



Apology accepted
Fox waives a planned increase in affiliate fee after a dismal year. / 10

Frankie Muniz stars in Fox hit 'Malcolm in the Middle.'

COVER STORY / 14

Cover: Dennis Brach / Black Star

Too good to be 2.0

New PBS chief Pat Mitchell wants to make the network grow



BROADCASTING / 19

Changing Promax Dotcoms invade this week's gathering; some station groups rethink their participation. / 19

CABLE / 37

Summer bounty At least 30 series are slated to debut on cable in a season traditionally marked by reruns. / 37

Street suit TheStreet.com's James Cramer sues Fox News for the right to take his show elsewhere. / 40

TECHNOLOGY / 42

Up in the air DTV antenna is installed atop Sears Tower, but problems continue to impede digital launch in Chicago. / 42

Digital tape Fox Sports Net adopts Panasonic gear for local news across the network. / 43

INTERNET / 30

Error message The demise of Digital Entertainment Network offers lessons for new- and traditional-media entertainment sites. / 30

Piracy alert Disney's Michael Eisner urges law to prevent online theft of copyrighted material. / 35

Changing Hands.....46	Editorials.....66	Hooked Up.....40
Classifieds.....54	Fates & Fortunes.....52	Nielsen Ratings.....28,38
Closed Circuit.....11	Fifth Estater.....50	Open Mike.....48
Cutting Edge.....44	Financial Wrap Up.....12	Station Break.....24
Dot's New Media Cafe...36	Get w/the Program.....23	Washington Watch.....13

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Decisions, decisions

Most see AT&T complying with FCC by spinning off Liberty to get MediaOne

By John M. Higgins and
Bill McConnell

Let's see, after spending \$100 billion to amass a cable portfolio whose systems own desperately needed links directly to homes, Mike Armstrong now has three choices:

- Dump investments in systems accounting for half the AT&T chairman's subscriber base.
- Sell a 26% stake in the nation's second-biggest cable-system collection, Time Warner Entertainment.
- Or spin off tracking stock subsidiary Liberty Media, an affiliate over which AT&T has zero control and adds nothing but regulatory headaches.

Is this a trick question? Many industry and Wall Street executives think so, contending that Armstrong, AT&T's chairman and chief executive, will most likely comply with last week's FCC terms for approving AT&T's long-delayed takeover of MediaOne Group Inc. by spinning Liberty off to its shareholders.

Handing Liberty over to its chairman and controlling shareholder John Malone wouldn't interfere with Armstrong's ambitions to use cable systems to enter the residential telephone business.

FCC staffers and commissioners worry that the MediaOne-AT&T combination would create an MSO with too much influence over video programming, owning all or part of systems serving 34.4 million subscribers, or 42% of all cable and DBS homes.

The conditions aim to reduce that influence by forcing AT&T to either shrink its holdings or sever any control over programming entities, including Liberty and Cablevision Systems' Rainbow Media unit, which owns American Movie Classics, Bravo and other cable networks.

One option is selling wholly or partly owned systems serving 9.7 million

subscribers, essentially every joint venture and partly owned system operation the AT&T Corp. executive has, including premier investments like a 33% stake in Cablevision.

Option two is to sell off MediaOne's 26% stake in Time Warner Entertainment, which holds 80% of the 12.7 million subscribers served by Time Warner Cable.

Option three is spinning off Liberty Media, which is so insulated from AT&T that not only does "owning" it

"That's why we have all this ridiculous wordplay that they have no intention of a spin-off," said Banc of America media analyst Doug Shapiro.

AT&T has the right, in December, to demand that Time Warner register AT&T's TWE shares to be sold to the public. That dovetails with an FCC deadline.

The company will have until May 19, 2001, to come into compliance with the 30% cap on U.S. video subscriber share, and must declare which of the three options it will choose within 6 months of closing the deal. AT&T also was ordered to comply with safeguards aimed at preventing the company's programming operations from influencing the content decisions of cable systems it controls.

The company's pledge includes giving cable-modem customers a choice of Internet service providers, treating unaffiliated ISPs on fair terms, allowing streaming of online video and limiting AT&T, Liberty Media and Cablevision Systems from influencing each other through interlocked boards of directors for 12 months.

"My continued support for the commission's vigilant restraint policy ultimately depends on how AT&T fulfills its voluntary commitments in the broadband area," says FCC Chairman William Kennard.

The chairman says that, despite "serious concerns" about AT&T's hold over cable subscribers and programming, he supports the deal because of conditions imposed on the company and AT&T's pledge to help the commission meet a long-term FCC goal by increasing local telephone competition by offering telephony over its cable plant. "This decision strikes the appropriate balance between promoting competition in local telephone service and protecting competition in cable and high-speed Internet service."



Given all the options, AT&T Chairman and CEO Mike Armstrong (l) may decide to spin off the company's tracking stock in John Malone's Liberty Media.

offer no benefits, but also Armstrong would get to watch John Malone busily invest in competing telecom companies.

But AT&T executives insist they haven't made a choice. Speaking in careful legalese, they say over and over that they have no "intention" to split off Liberty. That's because of arcane IRS rules that would penalize Liberty shareholders mightily if AT&T bought Tele-Communications Inc. and its Liberty tracking stock unit, with the ulterior plans to spin the tracking stock off entirely within two years. Even if they wait the full two years—ending next March 9—Liberty shareholders could be taxed on a spin-off if AT&T executives had any intention to separate the companies along the way.

AT&T officials were joyously trumpeting the FCC's terms last week. "All of us are delighted by the decision," said AT&T General Counsel James Cicconi. "Our main goal was to be able to have a full range of options for coming into compliance, and, secondly, to have the necessary time to make a decision and implement it."

Cicconi said the company plans to close on the acquisition no later than the first week of August.

Although AT&T officials voiced enthusiasm over the FCC's decision, the company is pursuing a challenge to the 30% cap in federal court. The federal appeals court in Washington on May 19 upheld the 1996 law that provides the underpinning for the rules, but a second suit challenging the FCC's implementation is still pending.

Despite winning a victory by securing a strict divestiture order, consumer groups criticized the decision because it provides a "road map" that could lead the way to domination of the broadband and cable industry by one company. ■

AT&T dials a wrong number

Before the ink dried on the government's order approving AT&T's acquisition of MediaOne, the telecom giant last week blundered into a confrontation with FCC Chairman Kennard and other commissioners over its announcement of new long-distance phone rates.

The dust-up adds a heavy dose of skepticism to some agency officials' views of whether AT&T will stick to a long list of promises aimed at assuaging fears that the company will use its market heft to monopolize high-speed Internet services and unduly influence cable programming.

AT&T may face tougher compliance scrutiny after announcing a phone-rate increase that would have affected tens of millions of customers only days after the FCC unveiled a deal, brokered at the urging of AT&T and other long-distance carriers, to reduce fees they pay to local phone companies.

AT&T quickly postponed the plan after Kennard and others voiced sharp criticism after the increase was reported in *The New York Times*. "I was totally misled by AT&T," said Commissioner Gloria Tristani.

But public advocacy groups pushing for an open-access rule on cable Internet operations said the FCC should not have been blindsided by AT&T's action. "It's a tragedy that it takes a front-page story in *The New York Times* to get the commission to do its job," said Jeff Chester, president of the Center for Media Education.

For their part, AT&T officials maintained that the telephone rate imbroglio won't affect the MediaOne deal. "The two are not related," said a company spokesman.

—Bill McConnell

\$2.4M: That IS Super

That's what CBS wants for 30-second spots in this season's Super Bowl

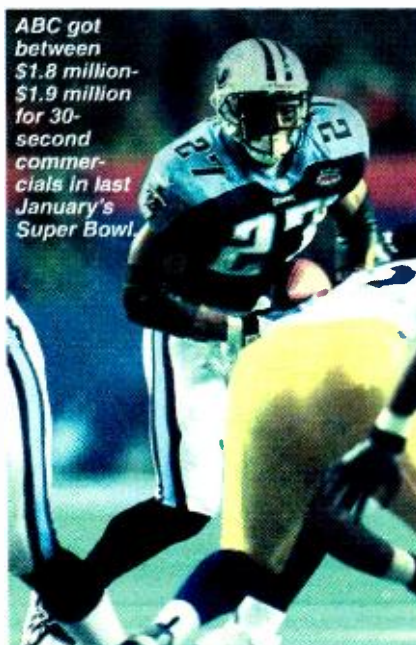
By Steve McClellan

CBS wants \$2.4 million per 30-second ad spot for the 2001 Super Bowl, airing next January. Whether it gets that price remains to be seen.

Agency and network sources say that's the number CBS is throwing out. By comparison, agency executives say, ABC averaged Super Bowl prices of between \$1.8 million and \$1.9 million per-30, despite an 11th-hour flurry of spots that went to dotcom companies for upwards of \$3 million.

But sources at both CBS and ad agencies say the network is not planning on the huge dotcom bonanza next year that ABC reaped this year.

Agency executives also say CBS is packaging the Super Bowl with other sports inventory, including the six-hour Super Bowl pre-game, regular season NFL and even other franchises such as NCAA college basketball, which the network has tied up for another dozen



ABC got between \$1.8 million-\$1.9 million for 30-second commercials in last January's Super Bowl.

years or so. But a network source stressed that, in most cases, the packages contain football product only.

Agency executives say CBS is aggressively packaging the Super Bowl with other product because the Olympics on NBC is a two-fold chal-

lenge: It has created a glut of sports inventory that some advertisers don't like to advertise against it.

"There's not dramatic softness, but there is a need to move some regular season NFL on behalf of Fox and CBS," said one high-ranking agency executive. Depending on how much regular-season NFL an advertiser is willing to buy, "if they're also interested in buying the Super Bowl, at this point, they'll do far better than \$2.4 million."

Another ad executive said CBS recognizes that there was a "real blip in terms of that last-minute dotcom spending last year." That's not likely to happen again, given the shakeout of dotcoms over the past two months.

The network is still early in the process of selling the game—so early, in fact, that CBS sales executives declined to comment for this story.

But the biggest deal to date is believed to be Budweiser, which tends to pay a premium for a slew of spots it wants, where it wants them. Sources say Bud was the only traditional football advertiser to pay \$2 million a spot in last year's game to get premium positioning.

The NFL ad-sales market is expected to shift into full gear in the next week or so and be completed within the next month. ■

Weighing in on the reality wars

Telepictures names executive producer to invigorate development of 'real' programming

By Susanne Ault

Court shows will crowd syndicated slots next fall (with five new and six current series set to bump elbows), but reality stands to become the next genre to beat.

That's the word circulating around the Telepictures Productions camp. The studio recently beefed up its development division by carving out a new position for Lisa Gregorisch-Dempsey, naming her senior executive producer of reality programming.

Formerly a Fox Television Stations Group news consultant and a *Hard Copy* executive producer, Gregorisch-Dempsey will now oversee the creation and development of Telepictures' reality-based programs. She'll start by supervising the studio's soon-to-be seven-seasons-old newsmagazine *Extra*.

Besides CBS' *Survivor*'s opening up the floodgates for all things real, "you can't ignore the popularity of VH1's *Behind the Music* and A&E's *Biography*," said Gregorisch-Dempsey.

Over the years, *Extra* has piled up "a gold-mine library containing footage of people when they were starting out," she explained. "So I want to tap into that and have fun with it. ... There are so many fascinating tangents to reality that haven't been explored yet. And, trust me, at Telepictures, we will explore and exploit them."

Through her present duties as partner in the production company Edge TV, Gregorisch-Dempsey has amassed nine show formats, which she's keeping under wraps for now.

Katz TV's Bill Carroll applauds Telepictures' move. "On the syndicated side, if there's great success with [Studios USA's Dick Wolf-produced] *Arrest and Trial*, that's going to heat up reality programming. I think we're gearing up for that potential."

But Gregorisch-Dempsey's first

order of business is revamping *Extra*, following the announcement that its executive producer Sheila Sitomer will leave the post next year to pursue other opportunities. Among newsmagazines, *Extra* (which posted a 3.3 rating for the recent May sweeps period) places a decent but distant second to *Entertain-*

ment Tonight (which rang up a 5.9 for the month). Also, *Extra*'s sweeps performance was down 8% compared with May 1999. Following *Extra* in the magazine May wars were *Inside Edition* (2.8), *Access Hollywood* (2.4) and *National Enquirer* (1.5).

Already, Gregorisch-Dempsey has snagged *America's Most Wanted* Supervising Producer Neal Freundlich and Managing Editor Steve Longo as *Extra*'s new executive producer and co-executive producer, respectively.

Previously, Freundlich served as senior producer at Boston-based Sunbeam Television. Longo has held several production stints at MTV.

Still, "before we give anybody a run for their money, I want to give viewers great TV. And then I want to kick everyone else's ass," Gregorisch-Dempsey said. ■

CBS, Chris-Craft start talks again

The on-again off-again negotiations for sale of 8-station UPN group are quietly resumed

By Steve McClellan

Three months after Chris-Craft lost its court bid to stop the Viacom-CBS merger, and four months after talks to sell the Chris-Craft station group to CBS abruptly ended, they're talking again, sources confirmed.

Chris-Craft, which has eight UPN affiliates in top 25 markets, was up \$6, to almost \$68, in mid-morning trading last Tuesday when word broke that the talks had resumed. The company's stock held the gain through Thursday.

Sources said that Viacom President Mel Karmazin met with Chris-Craft Chairman Herb Siegel and that talks were going on at lower executive levels as well.

The CBS station group has one year to divest stations covering 6% of the country to put it in compliance with the 35% ownership cap. CBS Stations Group President John Severino said he wants to build duopolies in as many markets as possible while paring down to 35%.

Chris-Craft would give CBS duopolies in six additional markets: New

York, Los Angeles, San Francisco, Minneapolis/St. Paul, Baltimore and Salt Lake City. Earlier talks broke down over price; CBS had offered a per share price in the low \$80s, while Chris-Craft was holding out for roughly \$100 per share.

No comment from CBS or Chris-Craft at deadline. A Viacom spokesman declined to comment on any specific talks that might be ongoing, but did confirm CBS' interest in acquiring stations that add more duopoly markets to its portfolio—but only at prices that are "accretive" to the bottom line.

It wasn't clear who approached whom in this latest round, although one source noted that Chris-Craft, which had the opportunity to buy UPN for \$5 million "shopped everything around to everybody for a long time," without striking a deal. Ultimately, it sold its half of UPN to Viacom.

While one insider said some progress was made in the talks, the source cautioned it was still early and talks could easily break off again without a deal. ■

MTVN remixes its post-CBS management

By John M. Higgins

MTV Networks has shuffled its management ranks, mostly expanding the responsibilities of Viacom veterans in the wake of that company's takeover of CBS.

MTV President Judy McGrath was named president of the MTV Group and chairman of its Interactive Music unit, giving her the added responsibility of the company's Internet operations. The



MTVN Chairman Tom Freston sees 'no losers. It's all winners' in changing responsibilities.

music network's General Manager, Van Toffler, was promoted to MTV president.

The newly acquired CBS Cable operation will be split in two. VH1 President John Sykes will add CBS' country-music service CMT. That's a loss for longtime TNN President David

Hall, who will, however, remain in charge of that Nashville, Tenn.-based operation and report directly to MTVN Chairman Tom Freston.

Viacom also named Bill Roedy president of MTV Networks International, adding Nickelodeon to his portfolio of MTV's and VH1's foreign operations.

"There's no losers, it's all winners this week," Freston said. As for TNN's Hall, "David now is going to focus all his energies on the biggest project for our company, the reinvigoration of TNN."

Hall will get a lot to play with: Viacom has cut a deal to secure TV rights to the Nielsen-boosting WWF for TNN.

A couple of executives lose their direct path to Freston. For example, the MTVi group, which includes music site SonicNet, had been reporting to the MTVN chairman but now go up through McGrath. But Nicholas Butterworth, MTVi president and CEO, remains in place, preparing the unit for an IPO. ■

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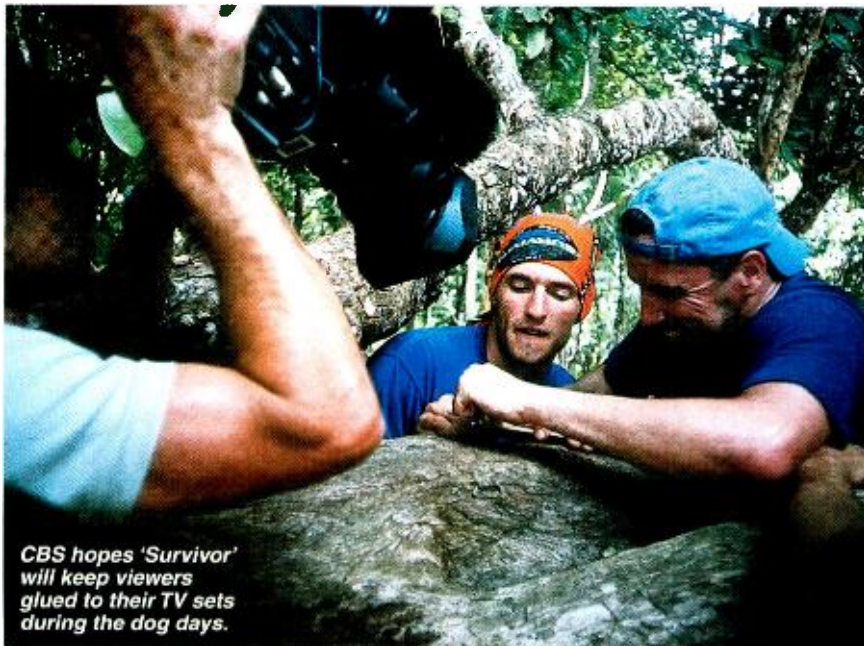


Photo: Monty Brinton (2000 CBS Worldwide Inc.)

CBS hopes 'Survivor' will keep viewers glued to their TV sets during the dog days.

Summer surge is on

'Millionaire,' 'Survivor' lead Big Four's charge into hot-weather programming to stem viewer tide to cable

By Joe Schlosser

Who says the summer months are the dog days of prime time television?

A combination of original series, *Who Wants to Be a Millionaire?* and the new CBS reality-game show *Survivor* has helped the major broadcast networks keep viewers watching during a time of year usually reserved for repeats and beach parties.

All of the Big Four networks are bringing new shows to the small screen this summer, in an effort to stem the audience flow to cable. It seems to be working.

"I think we are seeing somewhat of a trend, one that started with *Millionaire* proving that you could do something original in the summertime that could bring viewers back to network, and it carried them through the season," says TN Media's Stacey Lynn Koerner. "And I think *Survivor* has a lot to do with what's going on right now. I think people had gotten into the habit of not looking to network programming once the season is over and looking over at cable."

The numbers prove it. Compared with the first week last summer, the Big Four (ABC, CBS, NBC and Fox) combined are up 5% in households (25.9 rating/47

share vs. 24.7/45) and 9% in total viewers (37.5 million vs. 34.3 million). Households using television are also up 2% this summer (55.8 million vs. 54.5 million), and the demographic ratings are also showing growth early on.

And to repeat, it's early. "Summer cable ratings may not necessarily jump much, but share goes up," said Brad Adgate, director of research for Horizon Media Inc. Cable's collective share is typically around 35 or 36 in February, compared with about 45 in July. Evidence of the summer jump is already at hand. Based on the cable universe of 79 million households, ad-supported cable networks collectively pulled in a 24 rating with a 43 share for June 1-7, compared with a 22.6 rating and a 39 share for the month of May.

At the broadcast networks, though, a fascinating story line is being written. When the networks announced their fall schedules just a month ago, competing networks whined that they couldn't beat *Millionaire*. Now *Survivor* has tackled ABC's *Millionaire* twice and basically robbed the bank.

In its second outing Wednesday (June 7), *Survivor* toppled *Millionaire* and even NBC's NBA Finals coverage across the board.

Is ABC worried? "No, not at all," a spokesman said. "*Millionaire* is a series. It consistently draws huge audiences. But it's a series up against a stunt. *Survivor* is new, and CBS promoted the hell out of it, and kudos to them." As to the speculation the ABC hit is fading, he said, "The perception, to be honest, is only in the media. Viewers don't think that."

Nonetheless, *Survivor* improved over its first week 14% in household ratings (11.7/21 vs. 10.3/18), 17% in total viewers (18.1 million vs. 15.5 million) and 23% in adults 18-49 (7.5/25 vs. 6.1/20).

But it was an extraordinary moment. For the 8 p.m. time period on Wednesday (June 7), the Big Four networks averaged a whopping 33.5 rating/61 share in households.

Tim Spengler, executive vice president and director of national broadcast at Initiative Media, says advertisers have generally spent a bigger chunk of their dollars on cable programming during the summer because of all the repeats on network television.

Now, he says, "if they run more first-run programming alternatives outside of the normal season, especially shows like *Survivor* and *Millionaire*, you will probably see money coming out of cable accounts and onto broadcast during the summer. But, if these shows start to fade and the other original shows don't work, then I don't know. The big question is how long the trend will last."

Besides CBS, which also has a five-night-a-week reality series, *Big Brother*, debuting in July, the other networks are also getting in on the act.

ABC has fresh editions of *Millionaire* spread throughout the summer, along with new summer animated series *Clerks* and fresh *Making the Band* episodes. NBC's summer comedy *M.Y.O.B.* debuted on June 6 and scored the network's best summer-series premiere numbers since 1993. NBC is also set to debut the animated series *Sammy* from David Spade (*Just Shoot Me*) in mid-July. Fox has a series of game shows and original series, including *Master Game* from reality producer Nash Entertainment. The network will premier new drama *Opposite Sex* at the end of the month. The WB has a co-sponsored Coca-Cola series titled *Young Americans* and an animated series, while UPN has a full summer of original WWF *Smackdown!*. ■

CABLE'S SUMMER SERIES

Page 37

HUMAN Behavior

HUMAN Drama

HUMAN DRIVE

HUMAN Spirit

HUMAN Combustion

HUMAN Error

HUMAN Sacrifice

HUMAN Experience

HUMAN Triumph

HUMAN Weakness

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Fox turns tail

At affiliate meeting, it apologizes for a dismal year that Carey confesses did not 'live up to our expectations'

By Joe Schlosser

It was only last summer that Fox executives extracted a three-year, \$175 million reverse-compensation pact from their affiliate body. The groundbreaking deal placed new economic pressures on station owners and basically showed who was calling the shots in the network-affiliate relationship.



Affiliates in Scottsdale, Ariz., met entertainment chief Gail Berman, part of the new team put in place by Fox's Sandy Grushow.

Oh, how things have changed.

Fox Television Chairman and CEO Chase Carey, who headed the network's efforts a year ago in changing the money flow between the two sides, was apologizing to Fox's 170 or so affiliates last week at Fox's annual summer affiliate

meetings in Scottsdale, Ariz.

And he was also extending an olive branch, in the form of lowered affiliate fees.

The concession was a dollars-and-cents acknowledgement of Fox's less than excellent prime time adventure in the past season.

"The bottom line is that Fox has tried to deal with the changes in network economics, while also keeping an eye toward retaining our competitive advantages," Carey told affiliates. "We have tried to approach issues directly and fairly. I am certain we have handled some things better and individual market-to-market inequities may have emerged. For that I do apologize."

Carey confessed, "Realistically we did not have a year that lived up to our expectations and we have listened and talked to our affiliates. We recognize that, in any relationship, there has to be a spirit of give and take and clearly we have a partnership here. This is a way

to say we recognize that."

Affiliates paid a total of \$50 million in their first year of the reverse-compensation deal, and were due to pay a 10% increase this year. Waiving the increase helps smaller-market Fox affiliates, many of which have struggled financially through the first-year of the compensation deal.

"I think its going to help out a lot because it was unexpected," said Linda Gray, of WXIN-TV Indianapolis and vice chair of Fox's affiliate board.

"We had asked them not to impose the increase, and we pretty much thought the answer was no. They didn't have to do that, and it was really appreciated."

Don't expect anymore Mr. Nice Guy attitudes from Fox, though. "We certainly plan on having a better year, and this is not a longer-term statement," Carey said bluntly.

"This was for this year."

On another key issue—the sluggish Fox Kids daytime programming lineup—network executives created a subcommittee to "explore" various options. At the previous affiliates meeting, Fox said it would "revisit" the children's business in January 2001 if things had not changed dramatically. Some affiliates want to get out of the competitive daytime children's arena, where cable networks such as Nickelodeon are grabbing the majority of the advertising dollars.

"I think the important thing here is that, rather than the Fox network folks going off in a corner and trying to think

of something that will please the stations, we are making this a collaborative effort which makes a lot more sense," says Maureen Smith, general manager, Fox Kids Network.

"It really speaks to the whole partnership nature of this thing. Technically, we could say we're sorry and walk away from this thing. But our partners here on the affiliate side are struggling on the weekdays. Hopefully, we can work together to find a solution that we can all embrace."

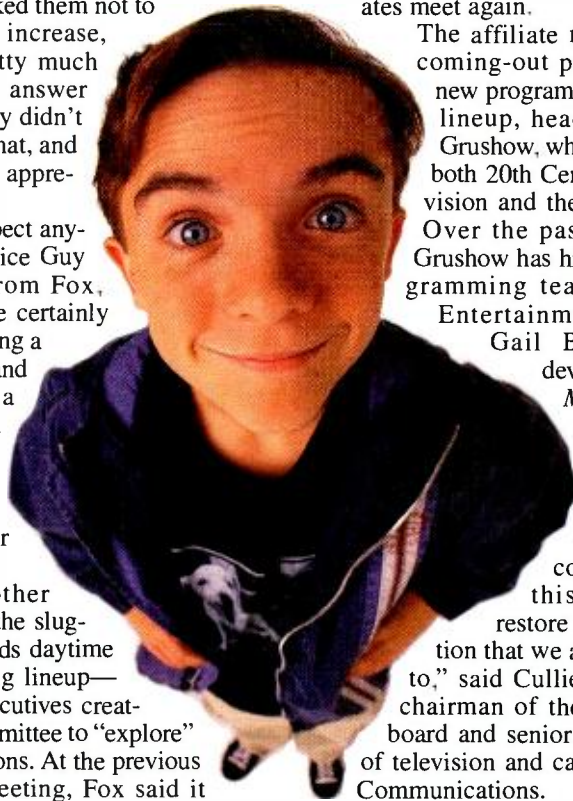
Fox executives also said they still are not ready to openly discuss where the network will be going in terms of digital broadcasting. Again Carey apologized, noting, "I think in some ways we probably have not done enough to move the ball with affiliates, and I think we will in the coming months."

He promised to have more solid digital plans in September when the affiliates meet again.

The affiliate meeting was a coming-out party for Fox's new programming-executive lineup, headed by Sandy Grushow, who now oversees both 20th Century Fox Television and the Fox network. Over the past few weeks, Grushow has hired a new programming team, including Entertainment President Gail Berman, who developed Fox hit *Malcolm in the Middle*.

"I think we liked what we saw, and I have a lot of confidence that this team can restore us to the position that we are accustomed to," said Cullie Tarleton, the chairman of the Fox affiliate board and senior vice president of television and cable at Bahakel Communications.

As for Berman's first public appearance as the network entertainment president, she says she can handle the programming chores, but the speaking engagements are another thing. "The affiliates were fantastic," she joked. "It was the Teleprompter that I had to battle with. It was my first Teleprompter experience, which I'm now happy to report is over."



When Berman headed Regency TV, she developed Fox's hit comedy 'Malcolm in the Middle,' starring Frankie Muniz.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Set-top setback

TV retailers and some set makers are backing away from a deal struck with the cable industry three weeks ago that was intended to remove the last major obstacle to rolling out cable-compatible digital sets.

Continuing disputes over the types of connections DTV sets will use to attach to set-top boxes, what labels should be used to differentiate sets that feature these interactive connections from those that don't, and the extent of copy-protection measures that DTV sets will have are greatly increasing the likelihood the FCC must step in to set rules for DTV-cable interoperability, according to agency sources.

Last week, Circuit City Stores, Sony and others asked the FCC to reject a labeling deal hammered out by the National Cable Television Association and the Consumer Electronics Association, arguing it would help cable systems roll out proprietary digital set-tops quickly and hurt chances for TVs incorporating competing technologies.

Apples and oranges?

There's no inconsistency between large TV affiliates groups' efforts to maintain the 35% cap on audience reach and their fight against broadcast/newspaper crossownership restrictions, says Andy Fisher, Cox's executive VP, TV. "The ownership cap and the crossownership rules could not be more unrelated," Fisher asserts, in response to complaints that Cox and others are trying to have it both ways. Preserving the cap is necessary today to prevent a handful of companies from dominating broadcast outlets nationwide, he says. The crossownership ban was implemented in 1975 to prevent one company from dominating local media, but serves no purpose now that the number of TV stations per market has increased dramatically.

Cox seeks NBC stronghold

Cox Broadcasting wants to buy two more TV stations so it can create a

regional group of NBC affiliates, sources say. Cox is talking to Sunrise Television about buying WJAC-TV Johnstown, Pa., and WTOV-TV Steubenville, Ohio. Both are NBC affiliates close to Pittsburgh, where Cox already owns WPXI(TV). WPXI is the only NBC affiliate owned by Cox, which has 11 other TVs. "We have had conversations with Sunrise," confirms Executive VP, TV, Andy Fisher. But "it would be premature [to comment further]."

NEW YORK

Into the pool

NNS, the unprecedented and somewhat controversial cooperative news venture among CBS, ABC and Fox, makes its debut today (June 12). The pool is based at CBS' Broadcast Center in New York and overseen by Alan Suonen, a former Belo news executive.

Ironically, Belo is among a group that isn't participating in NNS. When the venture was announced last year, Belo Senior VP, News, Marty Haag, "The fact that they can take our on-air material and send it to the world is somewhat disconcerting." CBS News President Andrew Heyward told affiliates two weeks ago that CNN NewsSource does the same thing and broadcasters that sign up for it pay for the privilege.

e-ouch!

Media types are calling it the "Oxygen virus." When Oxygen President Geoff Darby announced via internal e-mail that the startup women's network's had canceled two shows, someone forwarded the e-memo to a well-targeted list of reporters, editors and competitors. An embarrassed Oxygen executive said, "That's the last cancellation notice going out on internal e-mail." For the record, gone are *Trackers*, an afternoon block aimed at teen girls, and *Pure Oxygen*, the primary prime time block. Both are going into repeats for the summer because money's tight. One insider counts 28 people out of work.

Sony pulls HDTV plug

Delays 2000 product, citing software, market concerns

By Glen Dickson

Sony Electronics did a major about-face on its HDTV plans last week, delaying the introduction of new integrated HDTV sets due to an engineering problem, but one executive called it a "blessing in disguise."

Sony has had difficulties developing a chipset to support the "5C" digital encryption standard, a copy-protection scheme it has aggressively promoted, and will be unable to meet its production deadlines for 2000. "It's an unhappy circumstance," said Vic Pacor, president of Sony's Home Network Products Co.

The rollback means that Sony will have no new HDTV set this year. The company had planned to launch six sets, priced at \$4,000 to \$7,000, this year. They were to include integrated ATSC tuners and IEEE 1394 interfaces that would connect to digital cable set-tops to display premium HDTV programming.

However, Pacor said, because of the uncertainties about the DTV transmission standard, "there was almost a sense of relief not to be bringing a product to market with an integrated ATSC tuner in light of the controversy since CES."

Although Pacor doesn't believe that the 8-VSB modulation scheme should be changed to COFDM, he acknowledged a "looming threat" that the standard would be revisited. He considers it alarming to hear that the industry is "thinking about a change to COFDM" when Sony is planning to build millions of HDTV sets.

"The word 'think' itself is inappropriate in [that] context," he said.

Sony will try to get at least one widescreen HDTV display, with or without an integrated ATSC tuner, to market this fall, Pacor said. The company is also due to launch a \$799 combination HDTV/DirecTV set-top. Currently, Sony sells only a \$7,499 34-inch HDTV set and a \$9,999 65-inch set, both of which are a year old and significantly more expensive than competitors' 2000 offerings. ■

FINANCIAL WRAP-UP

Week of June 5-9

WINNERS

Company	6/09	% change
Regent Comm	\$9.25	34.55
Shop At Home	\$6.34	33.99
Unapix Ent.	\$1.38	15.80
Cablevision	\$68.68	7.12
TV Guide Inc.	\$33.50	6.56

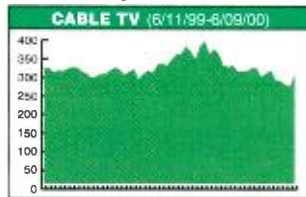
LOSERS

Company	6/09	% change
EchoStar Comm	\$38.13	(18.88)
Pegasus Comm	\$36.31	(18.40)
British Sky Bcst	\$107.88	(16.86)
Citadel Comm	\$37.50	(16.67)
Playboy Ent	\$12.63	(11.40)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Week ending 6/09	
Close	306.52
High	309.12
Low	304.98



Week ending 6/09	
Close	291.90
High	296.28
Low	288.77



Week ending 6/09	
Close	843.15
High	875.79
Low	843.15



DOW JONES	
Week ending 6/09	
Close	10635.60
High	10815.30
Low	10635.60



NASDAQ	
Week ending 6/09	
Close	3849.52
High	3849.52
Low	3756.37



S&P 500	
Week ending 6/09	
Close	1458.04
High	1471.36
Low	1457.84



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Court blocks dual boxes

No integration beyond 2005; cable told to unbundle digital set-top equipment

By Bill McConnell

The cable industry by 2005 must stop offering all-in-one decoder boxes that handle both channel surfing and security, a federal appeals court said last week.

A three-judge panel upheld FCC rules aimed at creating a competitive retail market for set-top boxes, which are expected to provide not only traditional channel surfing but also new digital-age services such as electronic program guides and interactive communication. The rules apply to digital boxes, not to analog-only boxes.

The cable industry and its equipment suppliers, who say subscribers should have the more convenient option of a single, integrated box, had challenged the rules in federal court.

They argued that the FCC unlawfully went beyond the intent of a 1996 law mandating that cable operators allow consumers to use channel-surfing equipment purchased from outside vendors. The law forbids the FCC from issuing regulations that prevent cable operators from offering converter boxes and other equipment.

But the court said the FCC was reasonable when it decided that continued sale of integrated security/channel-

surfing boxes would dissuade consumers from buying equipment at independent retailers and would prevent the development of a competitive market.

Siding with the FCC were retailers such as Circuit City and consumer equipment makers. Cable industry officials said an appeal is unlikely.

Under the rules, cable systems by July 1 must make security "pods" that will work with retail converters and by January 2005 must halt integrated-box sales.

The court rejected cable industry arguments that the separation order would make it easier for thieves to steal cable signals. ■



Dorgan: Exempt N.D. publiccasters

Senator Byron Dorgan (D-N.D.) has asked FCC Chairman William Kennard to allow rural public broadcasters to find unconventional ways to help them make the expensive transition to digital. "I believe that the Commission should recognize the fiscal challenges facing rural stations and that those rules give the Commission discretion to approve unique DTV conversion plans by public TV broadcasters such as Prairie Public."

A Dorgan spokesman says the senator plans no larger effort to change the rules for all public broadcasters. Prairie Public Broadcasting operates a seven-station network in North Dakota and wants to share spectrum with Reiten Television Inc. to bring

commercial and public TV service to 16 counties in North Dakota.

Under current law, Reiten would not be able to advertise on the 49% of spectrum it wants to share with Prairie.

Valenti, Rosen, Fritts team up

Trade association heads are teaming up to talk to Congress about streaming audio and video over the Internet, which all traditional content providers seem to be worrying about these days.

Motion Picture Association of America President Jack Valenti, National Association of Broadcasters President Eddie Fritts and Recording Industry Association of America President Hilary Rosen all will testify this Thursday (June 15).

Presenting a likely counterpoint will be

William Craig, president of iCraveTV.com, who MPAA and NAB member companies earlier this year successfully sued for streaming live broadcast TV signals over the Internet without permission.

Craig says his company plans to announce blocking technology in about six weeks that will allow only Internet users within TV stations' markets to view the signals.

Other witnesses planning to appear before the House Courts and Intellectual Property Subcommittee: Register of Copyrights Mary Beth Peters; Tom Ostertag, Major League Baseball's general counsel; Jonathan Potter, executive director of the Digital Media Association; Peggy Miles, chairman of the International Webcasting Association; Dean Kay, president and

CEO of Lichelle Music, representing copyright organization ASCAP; and Charles Moore, vice president of RadioAmp.com.

Streaming fees or no: Who decides?

The National Association of Broadcasters wants a New York federal district judge to consider whether Web radio broadcasters must pay copyright fees for songs they stream over the Internet.

On May 30, the U.S. District Court for the Southern District of New York heard arguments from NAB and the Recording Industry Association of America. The court plans to determine whether the case will be decided or dismissed in a couple of weeks.

NAB says radio broadcasters who are streaming their signal are exempt from having to pay additional copyright fees for that right. RIAA disagrees, arguing that the court should dismiss the case and let it be handled by the U.S. Copyright Office.



PBS President
Pat Mitchell

Rebranding,
new schedule
may return
PBS to
spotlight,
as first
programming
president
takes charge

Too good to be 2.0

By Elizabeth A. Rathbun

TELEVISION & CABLE / JUNE 12, 2000

It hasn't escaped the notice of viewers, critics or the Public Broadcasting Service itself that the noncommercial service seems to be slowly strangling itself on a diet of aimlessly scheduled science and nature shows.

While the PBS brand is one of the most recognized on television, ratings have been stagnant for years. For the past decade, PBS' average prime time rating has been stuck at 2, give or take a few tenths of a point. Its most popular show ever, Ken Burns' 1990 series *The Civil War*, captured an average 8.8 rating, no better than CBS' May 28 broadcast of the well-worn romantic comedy *Sleepless in Seattle*.

In seeking a replacement for PBS President Ervin Duggan, who left last October, the PBS board made programming a priority. And the board's unanimous choice, former TV talk-show host and Turner programming executive Pat Mitchell, plans to answer the call. Significantly, she is the first programmer to hold the presidency in the public network's 30-year history.

While PBS as a federally funded, nonprofit organization is not dependent on ratings, keeping those they have—and earning new ones—is key, says Mitchell, who was named to the post on Feb. 7 and moved into PBS headquarters in Alexandria, Va., on March 1. "At the end of the day, it really does come down to content. Whether or not we thrive will, in the end, depend on the content we provide."

Of course, as it is in Washington, it also comes down to how PBS relates to Congress, which made hay when news broke that some PBS stations swapped donor lists with political parties.

Mitchell's cable and programming connections weighed in her favor as PBS sought a new president, says W. Wayne Godwin, who co-chaired the search committee that chose Mitchell. The board wanted "a candidate who had a passion for the services that we provide," he says. "Pat Mitchell was by far the best candidate." In fact, "early on in the job, she has demonstrated much more energy and commitment than we could have imagined."

Mitchell, 57, has spent her award-winning career in commercial television, most recently as president of CNN Productions and Time Inc. Television. There, she developed award-winning nonfiction, sought partnerships and ancillary

Photo: 2000 Dennis Brach / Black Star

revenue, created promotions for programs that at first were out of the mainstream (for cable) and juggled schedules to find the best airtimes for those shows.

She'll be doing much the same at PBS. That's what she planned to tell the more than 1,300 representatives of PBS' 346 member stations this past weekend. They were gathered in Nashville for the 2000 PBS Annual Meeting.

Mitchell's first target is the schedule. Programs that, in some cases, have occupied the same prime time slot for decades will be moved to new days and/or times.

The moves are an experiment to be conducted for six to eight months starting this fall at six stations and one network: KPBS(TV) San Diego; WMFE Orlando, Fla.; WVIZ-TV Cleveland; WHYI-TV Philadelphia; WQED(TV) Pittsburgh; KUED(TV) Salt Lake City; and statewide net GPTV Atlanta. If the trial is a success, PBS will roll it out nationwide.

For example, PBS Sunday-night mainstay *Masterpiece Theatre* will move to Mondays. Ratings leader *Antiques Roadshow* will make the flip move from Mondays to Sundays and be repeated three days later. Science stalwart *Nova* will move up an hour on Tuesdays, to 8 p.m. A repeat *Nova* also is scheduled, for 8 p.m. Thursdays, but the repeat will not be of the current week's original.

Even public-affairs stalwarts *Washington Week in Review*, which has anchored the 8 p.m. Friday slot since its debut 34 years ago, and *Wall Street Week*, which has followed *Washington Week* since at least 1974, are not immune. They will be bumped back to 9 and 9:30 p.m., respectively. *Nature* will take over at 8 p.m. Friday, moving from 8 p.m. on Sundays.

And for the first time, PBS will offer a 7 p.m. national feed on Sundays: a history, science or adventure special.

The rescheduling will make for a better natural flow of shows and allow the pairing, for example, of science and nature programs, says John Wilson, senior vice president for programming services. Right now, "the PBS schedule is a real challenge for a viewer to find and develop [as] a habit," he says. "We need to create a schedule that is a schedule," one that is "viewer-driven and research-based."

PBS hopes the test schedule will attract viewers who are a bit younger and more, well, male. PBS' prime time audience now tends to skew older and female. According to TRAC Media Services,



Ken Burns' latest project, 'Jazz,' is set to debut next January.

PBS jazzes up its slate

Jazz isn't taking center stage until January 2001, but this fall PBS is offering a prime time slate of what it hopes will be another series of must-see shows.

The 10-part, 19-hour *Jazz* comes from Ken Burns, who is responsible for PBS' highest ratings ever with his 1990 series *The Civil War*. Literally long-awaited—it has been in the works for at least six years—PBS is hoping for another ratings winner with *Jazz*, which chronicles the history of the music genre in Burns' trademark documentary style.

Meanwhile, PBS is hoping to lure viewers with death. Literally. *On Our Own Terms: Moyers on Death and Dying* is being featured as one of the fall season's most promising offerings. This four-parter, from the meditative Bill Moyers, focuses on more than a dozen dying people, their family members and caregivers. The six hours are scheduled to run Sept. 10-13.

Also coming this fall:

- *Napoleon*, presented by David Grubin Productions, a four-hour chronicle of Napoleon Bonaparte airing Nov. 8 and 15.

- Art critic Robert Hughes casts his eye on his home country in *Australia: Beyond the Fate Shore*. The three-part series, a presentation of WNET New York, examines the history and the culture of Australia and is based on Hughes' book of the same name. *Australia* airs Sept. 5-7.

- Just how do those skyscrapers stay up? *Building Big* from David Macaulay, author of *The Way Things Work*, explores just that over the course of five hours. Produced by WGBH Boston, *BB* takes the engineers' point of view in examining past and present buildings, bridges, tunnels, skyscrapers, domes and dams. The series runs from 8 to 9 p.m. on each Tuesday in October.

- After crodding from critics, PBS will kick off the *American Collection* as part of *ExxonMobil Masterpiece Theatre*. Langston Hughes' *Cora Unashamed*, starring Regina Taylor, launches the new series of American-written dramas on Oct. 25. The series is produced by partners including WGBH and ALT Films. Nine *American* specials are slated to air over the next three years.

- Meanwhile, *Masterpiece Theatre* itself will air its first segment on Oct. 8 with a three-part *Oliver Twist*.

- *Frontline* spends four hours on *The Drug Wars*, running on Oct. 2. The report examines the impact of the 30-year war on U.S. culture. It is produced by Martin Smith and Lowell Bergman, the former *60 Minutes* producer portrayed by Al Pacino in the feature film *The Insider*.

As for holiday specials, PBS presents its first prime-time special from kids' favorite aardvark, Arthur. The character, whose cartoon is stripped weekdays, will star in the hour-long *Arthur's Perfect Christmas*. Producers are CINAR Corp., WGBH and Marc Brown, the author whose children's books inspired the series.

—E.A.R.



Having it all

Pat Mitchell's plate couldn't be piled any higher. On March 1, she took over as president of the Public Broadcasting Service (PBS). Since then, she has been commuting between Atlanta and PBS headquarters in Alexandria, Va., but plans to move into a new home in Washington on Sept. 1. And then there's the wedding to plan.

Mitchell laughs as she recounts the rush of recent events in her life. She has the drive and prodigious energy to handle it all, including her mid-September marriage to Atlanta chemical magnate Scott Seydel (they reportedly were introduced by her old boss's estranged wife, Jane Fonda).

Mitchell comes to PBS from Atlanta, where she had 20 years left on her contract as president of CNN Productions and Time Inc. Television. There she was responsible for developing original nonfiction programming for Time Warner businesses, including CNN and TBS.

Ted Turner had hired her in 1992 as senior vice president for his TBS Productions. Before that, she ran her own TV production company and became the first woman to produce and host a nationally syndicated talk show, the Emmy-winning *Woman to Woman*. Earlier stints saw her at NBC and TV stations in Boston and Washington, as producer and on-air host.

Although she had been looking forward to her future at Time Warner, which now owns Turner, the derailing of plans to start the Women's Network there may have dampened her ardor. The planned venture with Advance Publications was shelved last August, two months after it was announced with great fanfare.

Mitchell intends to keep her hand in production at PBS, which of course is renowned for its documentaries. "It's a contribution I can make, but my mandate as president and CEO is much broader," she notes. "The system is looking for leadership." —E.A.R.

which compiles Nielsen data for PBS, women ages 50 and older generated a 2.6 rating during prime time at 59 PBS affiliates in November 1999. "This core audience continues to grow," TRAC says.

Meanwhile, men ages 18-49 consistently watch PBS affiliates but in much smaller numbers. The rating in that demographic at 63 PBS stations this past February was a mere 0.8. (Reports from the same months were not compiled.) "If we want to increase viewing by this group, we will have to offer more targeted programs," TRAC concludes.

Along with scattershot programming, the lack of a consistent image is hurting PBS, executives say. Research shows that some viewers don't even know that they've tuned into PBS shows. PBS plans to address that by rebranding itself. A new slogan, three new spots and a national print campaign will roll out this fall.

No longer wondering "If PBS doesn't do it, who will?" the new slogan calls on viewers to "Stay curious." Local stations also are being encouraged to run "bugs" in the corner of TV screens that promote both PBS and the local call letters.

Although some of the changes at PBS have been planned for a while, Mitchell already has advanced some ideas. For one, national programming should be more diverse, she says. While local stations' programming does manage to reflect the racial and sexual makeup of their communities, PBS needs some new series that mirror the country's diversity.

In addition, "we need to look at a strong and vital future, and that means building support with the next generation," Mitchell says. That means cementing the perception that PBS is the best children's programmer on TV (see story, page 18).

Behind the scenes

Mitchell is crafting other important changes behind the scenes. Headquarters staff will be restructured into teams so that "business affairs, promotion and marketing, online, and a programming executive ... are on every project from the beginning," Mitchell says. "From the conception and the development of a project, we can follow it through with the same team." Meanwhile, consultants are looking at the best way to structure PBS' revenue-generating businesses. Products such as PBS-related CDs and books currently are not headquartered in the same unit.

On the programming side, the job of senior vice president of communications

and brand management, now vacant, will be divided into four jobs. Each new programming executive will be headquartered in a different region of the country.

The way Mitchell sees it, that will get program executives closer to the local stations, which then can have more of a voice in national programming and a stronger connection to PBS. Locals and independent producers in the regions also will be encouraged to produce more of their own shows that might go national.

"I want to make PBS programming more acceptable," she says, "and open the membership and make sure we are targeting our resources in a way that produces new and better programming."

Wilson has been named to one of the posts. He will continue to be based in Alexandria and lead the service's scheduling efforts. Gustavo Sagastume, general manager of PBS affiliate WLRN-TV Miami, will also take on a regional post based in his city. In Los Angeles, Mitchell is tapping former business partner and TW crony Jacoba Atlas. An executive in the Midwest has yet to be named.


Local stations have long been the bane as well as the beauty of the PBS system. Not only have they squabbled among themselves, but relations between them and the national service have been testy at times. Former FCC member Duggan's tenure was marked by such clashes, as well as by criticism from Congress.

Despite the perception that his reign was a tumultuous one, Duggan's accomplishments at PBS were considerable. In his five-year tenure, one year short of his contract, revenue grew 70%, to \$309 million expected this year, principally because of new ventures such as PBS Records. He was a champion of preschool programming and new media. He launched pbs.org and developed it into one of the nation's premier Web sites. He also spearheaded the creation of the digital PBS Kids Channel.

From the point of view of the Association of America's Public Television Stations (APTS), the local stations' lobbying arm, Duggan didn't pay enough attention to the local stations. Nor could he calm the squabbling between them and PBS. However, "it would be a miracle ... to get 100% acceptance" from PBS member stations, APTS' Nancy Neubauer says. "It's a very disparate group."

Mitchell may have better luck. Reaction from the locals has been "very positive," Neubauer says. "I haven't heard anything negative, which is unusual."

Coming in, Mitchell has pledged to meet all the general managers from

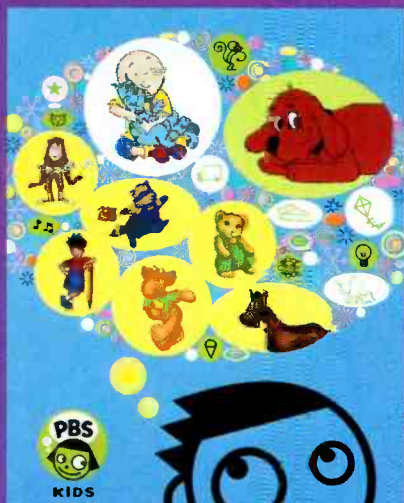


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'PBS Saturday mornings'



The three-hour block will start at 8 a.m. and comprise six new shows.

Already a parental favorite when it comes to children's weekday viewing, PBS is looking to be the provider of choice for preschoolers on Saturday mornings.

At 8 a.m. Sept. 30, the service will debut its first-ever Saturday-morning kids block, called "PBS Kids Bookworm Bunch."

All six brand-new shows that comprise the three-hour block have links to children's books, and all are from Toronto-based producer Nelvana Ltd.

PBS last August agreed

to pay Nelvana \$40 million. As part of the agreement, at least two of the shows later will be stripped on weekdays (PBS committed to 40 new strip episodes for each show chosen).

The PBS/Nelvana lineup looks like this:

- *Seven Little Monsters*, based on a book by the beloved Maurice Sendak. The animated series stars seven 10-foot-tall characters, each with "a distinct gift or quality that children can learn from," a Nelvana press release says.

- *George Shrinks*, created by innovative author/illustrator William Joyce. The animated George must

cope with being 3 inches tall in a much bigger world. Joyce also is responsible for the Disney Channel's computer-generated *Rolie Polie Olie* (likewise produced by Nelvana).

- *Timothy Goes to School*, an animated show based on books about a shy 5-year-old, by author/illustrator Rosemary Wells.

- *Corduroy*, an animated series based on two books by author/illustrator Don Freeman. Corduroy, as just about every parent knows, is a cuddly bear who lives in a big city.

- *Marvin the Tap-Dancing Horse*, from the mother/son author/illustrator team of Betty and Michael Paraskevas. In the animated Marvin, a young boy meets the animal stars at local carnival.

- *Elliot Moose*, where book characters, including Andrea Beck's Elliot Moose, come to life. The show, based on *The Big House*, combines live action, puppetry and animation.

Nelvana also produces *Donkey Kong* for the Fox Family Channel, *Franklin* and *Little Bear* for Nick Jr. and *Babar* for HBO Family.

'Marvin'

'George'



each PBS-member station. So far, she has met more than 100 of them, as well as visited about 20 stations.

To bolster her support for the locals, Mitchell named Godwin executive vice president for member affairs, a post that now reports directly to her.

Criticism from Hill

While PBS technically does not lobby for its members—APTS does that—the president's job is a lightning rod for criticism from Capitol Hill. The service relies on the federal government for about 14% of its budget.

Recently, Rep. Billy Tauzin wrote a letter to Mitchell expressing concern about the reported cancellation of *National Desk*, a series with a conservative outlook that, he said, he thought was designed to balance allegedly liberal-leaning *Frontline*. Last November, segments of *National Desk* were criticized by feminists organized by the group Fairness and Accuracy in Reporting as "relentlessly antiwoman [yet] packaged by PBS as impartial journalism."

The subject came up during a recent courtesy call Mitchell paid on Tauzin, Mitchell says. Tauzin (R.-La.) is key to PBS because he chairs the House Telecommunications Subcommittee, which oversees federal funding for public broadcasting. As for a specific show, "he didn't continue to give me programming advice," Mitchell recounts.

But the congressman warned PBS' new president that, while he thinks the service strives to be apolitical, others on Capitol Hill continue to doubt that, according to Tauzin spokesman Ken Johnson.

That was exacerbated by last summer's brouhaha over the swapping of lists of potential PBS-station donors with Democratic and Republican groups. The swaps were halted (and are now banned by law), but Tauzin reacted by tabling a reauthorization measure for the Corporation for Public Broadcasting. CPB dispenses the money to PBS and other public broadcasters.

PBS will back APTS' efforts this year to get reauthorization back on the table and also to help fight for more federal dollars to convert public stations to digital, Mitchell says.

But to avoid yearly fights over federal funding, PBS must correct the perception that it has liberal leanings and make several other "long overdue reforms," Johnson says.





Paramount Domestic Television will hold workshops for off-net launch of 'Spin City.'

Promax/BDA adds dots; some stations dash

New Orleans plays host to evolving convention as dotcom presence grows; some syndicators cut back

By Susanne Ault

Syndication executives, accustomed to taking center stage at the Promax/BDA convention, are having to share that spotlight this year with the organization's new "in crowd": the dotcom players.

Promax/BDA is just doing its job (Internet-TV convergence is today's media "it" concept), but the group's shifting focus may have contributed to scaled-back attendance by some conference regulars.

Two major station groups, Tribune Broadcasting and the Sinclair Broadcast Group, are significantly reducing the number of people they send to New Orleans for this week's gathering of marketing and design professionals. Tribune confirmed it has invited syndicators to unveil their show-launch campaigns (the traditional core of Promax/BDA) in Los Angeles a few days after the convention.

A spokesman said the station group was not dissatisfied with Promax/BDA's convention but wanted to "speak [with syndicators] about issues specific to Tribune." Sinclair could not be reached for comment, but one executive told a stu-

dio marketing vice president that it was "not financially advantageous" to attend as a group.

With fewer heads to turn, some syndicators don't feel the need to trek to Promax/BDA with their usual fanfare—convention-floor booths or splashy marketing workshops. "It's always good to be able to meet [at Promax/BDA] with our stations face to face," noted Yelena Garofolo, Warner Bros.' senior VP of corporate marketing and advertising services. "But we also have to acknowledge the fact that attendance by the station groups is down."

This year, Warner Bros. will instead host a hospitality suite to generate buzz for its new off-net series *Suddenly Susan* and *The Jamie Foxx Show* and first-run shows *Moral Court* and *Street Smarts*. But as a backup plan, "we've set up meetings/workshops with station groups here in L.A. to get them involved in our promotion activities," said Garofolo.

Matthew Pugliese, Twentieth Television's vice president of advertising and promotion, predicted the problem wouldn't "clear up" on its own.

"I think there will be an advantage to stations in going in order to bone up on

Online buddies

Online players will be looking to catch the eyes of syndicators and station executives at this week's Promax/BDA convention in New Orleans. Among those dotcoms are Zatso, which manages local station newscast Web sites; iwin.com, an Internet gaming site that promotes entertainment content; and Razorfish, which extends programming from the TV to PCs and beyond.

None are new kids on the block. Zatso has partnerships with Scripps, Meredith and Media General. Iwin.com has worked with King World and Studios USA. Razorfish is developing portals for a couple of studios. But all are looking to make new friends.

"We can teach folks in the promotion department how to promote their product on the Internet and fully realize the Web's potential for reinforcing their brand," says Linda Maynard, Zatso's director of marketing and promotions. But holding tight to traditional station talent, bypassing trendy computer-generated cyber-anchors, is crucial, says Maynard. "We have to keep in mind the brand that the television station has built up over decades."

Also looking for some new players is iwin.com. The gaming site most recently helped launch Maury Povich's new Web site and drummed up buzz for *Wheel of Fortune's* May interactive sweepstakes. Syndicators paid for the assistance by buying ads on the site.

Razorfish, which acquired the marketing firm Lee Hunt and Associates last December, can dazzle with its high-tech wizardry. Most recently, it plastered PBS content on a slew of screens: TV, Internet, a personal digital assistant (i.e. Palm Pilot) and cell phone. "Web people often don't speak the same language as TV people," says Hunt, now entertainment and media chief of Razorfish. "But part of our message is 'Hey, look, we're TV people that have moved into this new world, and we're here to help you move into it.'"

—S.A.

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Sesame Workshop, the creators of Sesame Street and Dragon Tales and proud parent of Noggin

technology," he said. "But at the same time, if stations continue to pull out, we're going to have to re-evaluate the purpose of going for ourselves."

Still, Twentieth will be on hand, throwing a party for its station clients to promote the fall launch of its new court entry, *Power of Attorney*, and the second season of *Divorce Court*.

A number of syndicators are looking forward to Promax/BDA's ramped-up online presence (the organization's new full-time president, Glynn Brailsford, has introduced 'e-sessions,' Web-related workshops to be offered at every conference time interval). Studios USA is searching for a new-media sidekick to help promote *Arrest and Trial*. Pearson Television's game entry



To Tell the Truth will sprout an Internet arm, and King World's late-night freshman, *The Cindy Margolis Show*, stars a Web-made celebrity.

"Our biggest leap is in the [Internet arena]. But we're not just chasing new money," Brailsford insisted. "It's staying ahead of the curve of where TV is going. We're not discarding our heritage, but we're enhancing it. Working in the era of enhanced TV, we're putting on an enhanced conference."

As to the decrease in station attendance, some station executives cited the money factor, not the Internet explosion, as the main reason for not going.

"It makes sense that Promax, like NATPE, is evolving [to include new-media companies], but everybody is looking at expense. You have to," said CBS Television Stations Vice President of Programming and

'The Cindy Margolis Show' showcases the convention's pumped up online presence.

Marketing John S. Moczulski.

"A lot of people, I hate to say, in senior management don't see the value of sending their promotions people. [They see the conference as] just one big party," said Carsey-Werner Senior Vice President of Creative Services Dan Weiss.

Another studio executive offered: "There's [also] concern over employees being recruited by rival companies. They're paying them to set up interviews with others."

Even so, "[Promax/BDA] shouldn't forget the core business of how it got started," said Susan Kantor, Studios USA Domestic Television's senior vice president of advertising and promotions. "I think that they need to beef up fresh ways of presenting the basic information."

Both Kantor and Weiss are serving up new Promax/BDA sessions that they hope will reel in stations the "old-fashioned" way.

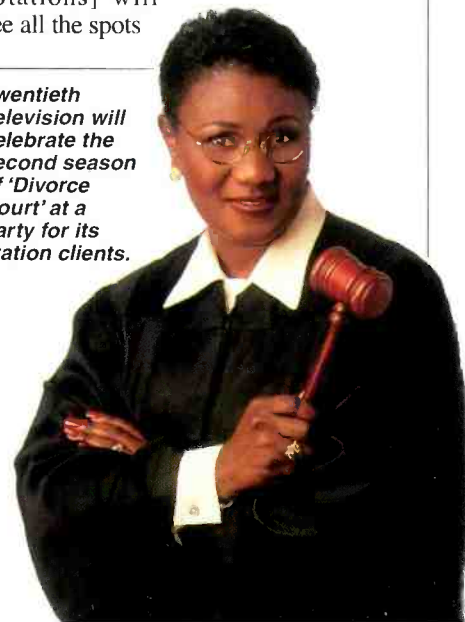
In "Syndication Indication," Kantor will reveal the sales tactics of some programs debuting in the fall, information normally kept from competitors, who'll be colleagues during the workshop.

Carsey-Werner-sponsored "Air Freshener: Keeping Good Programming From Going Bad" will provide stations with tips on how to turn around their ratings-challenged shows.

Tips on how to promote an image-challenged show are likely to come out of Paramount's *Dr. Laura* workshop, the show having been hammered by protests and Procter & Gamble's pullout.

"If [advertising issues are raised], we'd do our best to answer them," said Michael Mischler, Paramount Domestic Television's executive vice president of marketing, adding that "we will unveil how we're going to market the show. [Stations] will see all the spots

Twentieth Television will celebrate the second season of 'Divorce Court' at a party for its station clients.



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and see how we'll pick up new audiences in daytime and early fringe time periods."

In addition to the *Dr. Laura* effort, Mischler will hold workshops for the off-net launch of *Spin City* and third season of *Judge Joe Brown*. "We might be the exception to what everyone else is doing," said Mischler. "If they're scaling back, we're going full bore."

King World is also doing it up big at Promax/BDA, with six marketing sessions slated (a combined one for veter-

ans *Wheel of Fortune* and *Jeopardy*, individual ones for *Oprah*, *Inside Edition*, *Hollywood Squares* and newcomers *The Cindy Margolis Show* and *Cur-tis Court*).

"There's room for both approaches [hospitality suite vs. a formal presentation], but when you have some of the largest shows in syndication, you want to get the community jazzed about what you've developed for the coming year," said CBS Broadcast Enterprises

Executive Vice President Bob Cook.

Promax/BDA, 82 exhibitors/142 booths strong and on track with last year's numbers, will also feature a Universal-led *Blind Date* workshop and a Pearson-steered *To Tell the Truth* workshop. New Line is throwing a bash for *The Lost World* and Columbia TriStar will host a hotel suite for first-timers *Sheena*; talk vehicle *Men Are From Mars, Women Are From Venus*; and court series *Judge Hatchett*. ■



GET WITH THE PROGRAM

By Joe Schlosser & Susanne Ault

Shaq attacks ABC

It took Shaquille O'Neal to take down Regis Philbin and ABC. With its NBA Playoff coverage, NBC overcame ABC's 22-week winning streak atop the ratings charts and won the week ended Sunday, June 4 in total viewers, adults 18-49 and adults 25-54.

NBC averaged 10.7 million viewers, a 4.7 rating/15 share in adults 18-49 and a 5.0/14 in adults 25-54—all network bests for the week. It was the fourth time in six weeks that NBC has claimed victory in the key adults 18-49 demo but the first time since February that ABC was knocked out of the top spot among total viewers, according to Nielsen Media Research figures.

NBC's coverage June 4 of the NBA Western Conference Finals between the Los Angeles Lakers and Portland Trailblazers attracted 19.1 million viewers and a 9.3/25 in adults 18-49. ABC finished in second place in adults 18-49 (3.7/11) and total viewers (10.5 million) and had five of the top 10 shows.

Fox and CBS tied for third in adults 18-49, averaging a 2.9/9. CBS' new reality series, *Survivor*, attracted 15.6 million viewers and a 6.1/20 in adults 18-49. CBS was third in total viewers with 9.8 million, and Fox was fourth with 6.5 million. UPN bested The WB in the battle of the newer networks, averaging a 1.4/4 in adults 18-49 and 3.5 million viewers. The WB recorded a .9/3 in adults 18-49 and 2.2 million viewers.



Regis was ubiquitous in promos for ABC shows during the Super Bowl.

Smile, you're at Promax/BDA

Crossroads Television, the provider of the shoe shine/nail salon booth at last year's Promax/BDA convention, will also be lending its funny bone to this week's gathering.

The team behind ABC's Super Bowl-placed promos

(featuring Regis Philbin jet-setting through various network shows) is adopting a photographic theme this year to entertain attendees. Rob Battles, the company's creative director, says that booth-goers will be able to have their picture taken "in a cheesy, Sears-like setting" with a choice of three characters.

Crossroads will also be hosting a Wednesday Promax/BDA conference session, "What's So Funny," that will critique various local station promos.

The puck drops here

ABC was skating on thin ice during its coverage of the Stanley Cup on Monday (June 5), scoring a 3.3/6 share in households, its lowest national numbers ever for that night. But the network managed to fare worse in its pickup of Saturday's game three of the New Jersey Devils-Dallas Stars series, which posted a 2.3/5 share in households. That performance was ABC's second-lowest rating for a Saturday night. In comparison, last year's game one on Fox drew a 3.4/7 share in households.

Two 'Blue'

NYPD Blue will air twice weekly on ABC this summer. In addition to its Tuesday 10 p.m. airing, *Blue* will add a Saturday 10 p.m. slot, starting June 24.

Sitomer to leave 'Extra' at season end

Extra executive producer Sheila Sitomer will resign at the end of this season. Her replacement will be named within the next several months. Heading into its seventh season, *Extra* (which is produced by Time Telepictures Television) grabbed a 3.5 national rating for the week ended May 21, on par with its season average.

Ed McMahon begins 'Next' search

New York-based Mark Anthony Entertainment will syndicate *Ed McMahon's Next Big Thing*, a first-run series of hour talent-search specials. Available quarterly starting in October, *Next Big Thing* is a new spin on McMahon's *Star Search* series.

The accompanying Web site, NextBigStar.com, will stream the performances. Talent hopefuls can win up to \$1 million. Three *Next Big Thing* specials, available on a 7/7 barter split, will be offered in October 2000 and January and April 2001. The show is produced by Victory Entertainment.



Simon LeGore?

Like Republicans when presidential front-runner George W. Bush was confronted with an impromptu quiz on world leaders, Democrats faced embarrassment when their presumptive nominee was charged with being a slumlord, following reports on Al Gore's absentee landlordism by Nashville's WTVF-TV.

"She had no political agenda," reporter Jennifer Krause said of Tracy Mayberry, who pays \$400 a month to rent a four-bedroom house in the vice president's hometown of Carthage, Tenn., about 50 miles east of Nashville. "She just wanted her plumbing fixed."

The story, Krause found, took on a life of its own, particularly when Gore's opponents tried to use the revelation against him and when Gore's own damage-control machine kicked in.

Mayberry, whose family includes a disabled husband and two disabled children, called the station after she had been threatened with eviction. Apparently, the plumbing damage Mayberry has complained of is so extensive the family will have to leave the house during repairs, and the vice president's damage-control specialists are handling everything, putting the blame on Gore's property managers.

Among the more interesting follow-ups, Krause said, came when an apparent faux Gore called Mayberry and scolded her. The

real, apologetic Gore has called her, promising to have the Mayberrys for dinner—presumably at his house—at a later date. It seems that Mayberry was charmed enough to reportedly revise, favorably, her opinion of Gore.



Longtime WCVB-TV News Director Candy Altman is now group news executive for Hearst-Argyle.

Altman promoted in Boston

Hearst-Argyle has named WCVB-TV Boston News Director Candy Altman group news executive, the second such promotion for the company this year. Brian Bracco, vice president for news at Hearst-Argyle's KMBC-TV, was named news executive in February.

Both appointments were the result of a decision by Hearst-Argyle to substitute in-house consulting for traditional relationships with independent consultants. Hearst-Argyle is expected to hire or promote one more group executive, which—with Vice President for News Fred Young—will put four in that oversight role.

Altman, who was news director in Boston for seven years and is a 17-year veteran of the station, will continue to work out of Boston, but WCVB-TV will not be among the stations she oversees.

The promotion follows one of the typically strong station's lesser sweeps periods. It has not been an easy year at WCVB-TV, with the departure of anchor Brian Leary and the marital breakup of co-anchors Chet Curtis and Natalie Jacobson. Altman's replacement may be looking at making changes at a station usually known for the stability for its news staff.



Raleigh's WNCN-TV is looking to attract a younger demographic with 21-year-old entertainment reporter Larry Pickett.

Raleigh's student franchise

NBC-owned WNCN-TV Raleigh, N.C., has hired entertainment reporter Larry Pickett, a 21-year-old dervish who has his own cable-access show and a radio show and feeds two Web sites on local bands. General Manager Mike Ward says the

move is intended to reach out to the area's many students and that Pickett was the perfect choice.

Ward first saw Pickett last fall when he was interviewed with other volunteers coordinated by the station to help clean flood-damaged homes following Hurricane Floyd. Ward says he was impressed by Pickett's ease in front of the camera, and, when the two met later, Ward encouraged Pickett to apply for a job with the station.

Pickett brings a following—his local band-oriented Web site gets 40,000 hits a month. And the station has launched its own site based on Pickett's entertainment reports.

Mast-accident aftermath

Peter McNaughton, the Iowa City, Iowa, TV news photographer injured last month when the mast on his electronic newsgathering van touched a 115,000-volt power line, is improving after receiving skin grafts late last week, KGAN(TV) reported.

Colleagues who have visited McNaughton said he is able to move about his hospital room and may be transferred to Omaha for further rehabilitation.

■ In Los Angeles, the condition of KABC-TV reporter Adrienne Alpert, who was critically injured in a similar accident a week before, has been upgraded from critical to serious. She continues to undergo a series of surgeries to remove tissue destroyed in the accident.

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TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.0	10.0
2	Jeopardy	8.4	8.4
3	Judge Judy	6.5	9.0
4	Oprah Winfrey Show	6.4	6.5
5	Entertainment Tonight	5.9	6.0
6	Friends	5.7	6.4
7	Seinfeld	5.4	5.4
8	Frasier	4.9	5.5
8	Wheel of Fortune (wknd)	4.9	4.9
10	Hollywood Squares	4.2	4.2
11	Drew Carey	4.0	4.4
12	ER	3.9	4.4
13	Jerry Springer	3.8	4.1
14	Judge Joe Brown	3.7	4.0
14	Rosie O'Donnell Show	3.7	3.8
16	X-Files	3.6	4.0
16	Maury	3.6	3.8
16	Live With Regis and Kathie Lee	3.6	3.6
16	Seinfeld (wknd)	3.6	3.6
20	Entertainment Tonight (wknd)	3.4	3.4

TOP GAME SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.0	10.0
2	Jeopardy	8.4	8.4
3	Wheel of Fortune (wknd)	4.9	4.9
4	Hollywood Squares	4.2	4.2
5	Family Feud	2.2	2.8

According to Nielsen Media Research
Syndication Service Ranking Report
April 27-May 24, 2000

HH/AA= Average Audience Rating (households)

HH/GAA= Gross Aggregate Average

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

N/A= Not available

Going steady with Nielsen

A tentative first date has turned into a lasting relationship. *Blind Date* earned just a 1.3 household rating in its debut week, according to Nielsen Media Research, but has won several upgrades in its sophomore season, including double-runs on WWOR-TV New York, KTWB-TV Seattle and KPLR-TV St. Louis.

And, for the week ended May 28, *Blind Date* earned its best numbers ever for women 18-34, improving 33% to a 2.0. In households, the show also posted a 2.0, an 18% climb from the previous week.

Blind Dates' guerrilla approach to boy-meets-girl is an offbeat take on the time-honored ritual, but its distributor, Universal Worldwide Television, wouldn't have it any other way. "The younger demographic finds it compelling because it's a fresh concept," says Matt Cooperstein, senior vice president of domestic television.

The show also corrals more males than many other syndicated shows. In the week ended May 14, for instance, among men 18-49, *Blind Date* (1.2) topped *Change of Heart* (1.1), *Judge Joe Brown* (1.1), *Judge Mathis* (0.8), *Divorce Court* (0.8) and *Judge Mills Lane* (0.7).

"If you're going to bring men to the party, you need a show that has a component that's attractive to males but isn't alienating to any other demographic group," said Cooperstein.

Cooperstein also sees *Blind Date* in a long-term relationship with stations.

"Voyeurism is big now. You're seeing it becoming popular on the networks with [CBS'] *Survivor* and *Big Brother*," he said.

Blind Date will take several road trips next season, setting up singles in New York, Chicago, Dallas and Miami. The traveling "adds a great creative point of view but also adds great local station exposure," said Vice President of Marketing and Creative Services Lori Shackel.

Blind Date is cleared in 92% of the U.S.

—Susanne Ault

'Blind Date,' hosted
by Roger Lodge,
was up 18% in
households from
the previous
week.



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“Hometime” made the switch to Sony HDCAM camcorders in December 1999. “HDCAM was a breeze to use from the start. Our crew could take it and run with it. Our only learning experience was

blocking for the 16:9 format — making sure that the video crew and light stands were out of the widescreen frame. And the camcorder lets us set up a 4:3 safe area in the viewfinder, so we always know what we’ve got.

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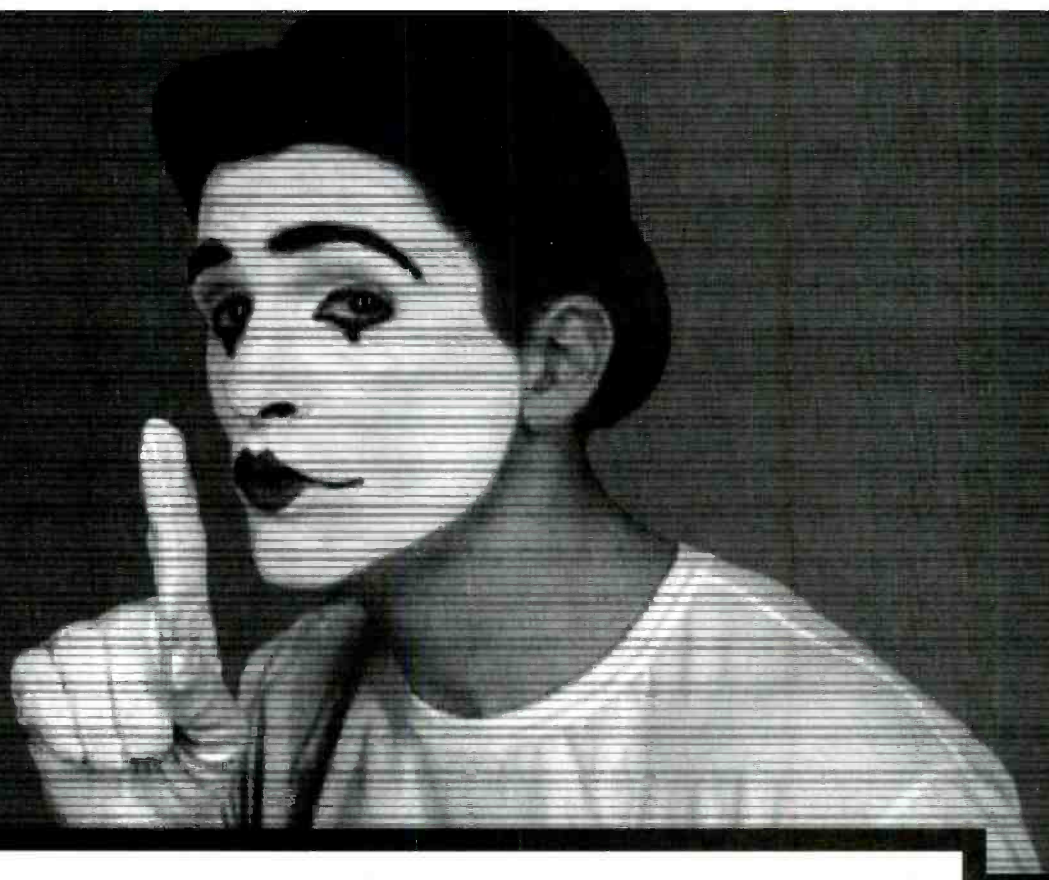
Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

CBS' 'Survivor' might turn out to be aptly named; premiering against a Wednesday installment of 'Millionaire,' it still finished sixth for the week.

Week 37	abc	CBS	NBC	FOX	U/P/N	WB	
	5.5/10	8.0/14	7.0/12	4.8/7	2.1/4	1.8/3	
MONDAY	8:00		40. King of Queens 6.1/11	30. Dateline NBC 6.7/12	61. That '70s Show 4.5/8	94. Moesha 2.0/4	94. 7th Heaven 2.0/4
	8:30	37. World Music Awards 6.3/11	32. King of Queens 6.6/12		71. Titus 4.2/7	89. The Parkers 2.3/4	
	9:00		15. Ev Lvs Raymnd 9.1/15	23. Law & Order 7.7/13	83. Ally McBeal 3.6/6	91. Grown-Ups 2.2/4	102. Roswell 1.6/3
	9:30		18. Becker 8.5/14			93. Malcolm & Eddie 2.1/3	
	10:00	82. Once and Again 3.8/7	17. 48 Hours 8.7/16	35. Third Watch 6.4/11			
10:30							
TUESDAY	9.6/16	8.6/15	6.4/11	4.0/7	1.3/2	1.8/3	
	8:00	2. Who Wants to Be a Millionaire? 15.1/26	27. JAG 7.0/12	76. 3rd Rock fr/Sun 4.1/8	70. That '70s Show 4.3/8	102. Shasta McNasty 1.6/3	97. Buffy the Vampire Slayer 1.8/3
	8:30			61. 3rd Rock fr/Sun 4.5/8	83. The PJs 3.6/6	122. Dilbert 0.9/1	
	9:00	16. Dharma & Greg 8.9/15	8. 60 Minutes II 9.8/16	50. NBA Tipoff 5.3/9	71. Family Guy 4.2/7	113. I Dare You! 1.3/2	96. Angel 1.9/3
	9:30	27. Two Guys, A Girl 7.0/11		19. NBA Playoffs—Portland Trail Blazers vs. L.A. Lakers 8.4/15	79. The PJs 3.9/6		
10:00	45. NYPD Blue 5.7/10	13. Judging Amy 9.2/16					
10:30							
WEDNESDAY	8.7/15	7.7/13	7.1/13	4.3/7	2.0/3	1.6/3	
	8:00	5. Who Wants to Be a Millionaire? 11.8/21	6. Survivor* 10.3/18	42. Dateline NBC 5.9/11	79. The Simpsons 3.9/7	102. 7 Days 1.6/3	102. Dawson's Creek 1.6/3
	8:30				61. The Simpsons 4.5/8		
	9:00	13. Drew Carey 9.2/16		30. NBA Tipoff 6.7/12	66. Supernatural Evening with Santana 4.4/7	88. Star Trek: Voyager 2.4/4	99. Felicity 1.7/3
	9:30	52. Clerks* 5.2/9	35. CBS Wednesday Movie—Species 6.4/11	20. NBA Playoffs—N.Y. Knicks vs. Indianapolis Pacers 8.3/15			
10:00	26. 20/20 7.1/12						
10:30							
THURSDAY	10.5/19	6.5/12	7.3/13	4.2/7	1.6/8	1.7/3	
	8:00	52. Whose Line Is It 5.2/10	25. Diagnosis Murder 7.4/14	21. Friends 8.1/15			113. Popular 1.3/2
	8:30	32. Whose Line Is It 6.6/12		27. 3rd Rock fr/Sun 7.0/13	71. Fox Thursday Night Movie—Scream 4.2/7	59. WWF Smackdown! 4.6/8	
	9:00	1. Who Wants to Be a Millionaire? 16.0/26	40. Diagnosis Murder 6.1/10	24. Frasier 7.7/13			91. Charmed 2.2/4
	9:30	9. 20/20 Downtown 9.7/17	38. 48 Hours 6.2/11	34. Just Shoot Me 6.9/11			
10:00			22. ER 9.0/16				
10:30							
FRIDAY	5.3/10	4.7/9	8.2/16	4.1/8	1.4/3	1.6/3	
	8:00	61. Sabrina/Witch 4.5/9	57. Kids/Darndest 4.9/10	30. NBA Playoffs—Indianapolis Pacers vs. N.Y. Knicks 6.7/15	77. Beyond Belief: Fact or Fiction 4.0/8	119. The Strip 1.1/2	108. Jamie Foxx 1.5/3
	8:30	77. Boy Meets World 4.0/8	52. Candid Camera 5.2/10				102. Steve Harvey 1.6/3
	9:00	66. Making the Band 4.4/8	79. Gloria Estefan & Friends 3.9/7	10. NBA Playoffs—L.A. Lakers vs. Portland Trailblazers 9.3/19	71. Greed 4.2/8	99. Secret Agent Man 1.7/3	97. Steve Harvey 1.8/4
	9:30	56. Making the Band 5.0/9					102. For Your Love 1.6/3
10:00	27. 20/20 7.0/13	52. Nash Bridges 5.2/10					
10:30							
SATURDAY	2.3/5	5.0/10	3.6/7	5.4/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY		
	8:00		61. Early Edition 4.5/10	86. NBC Saturday Night Movie—Little Giants 3.2/7	66. Cops 4.4/10		
	8:30				48. Cops 5.5/12		
	9:00	89. Stanley Cup Finals, Game 3—New Jersey vs. Dallas 4.5/10	58. Walker, Texas Ranger 4.7/9		44. AMW: America Fights Back 5.8/12		
	9:30			66. World's Most Amazing Videos 4.4/9			
10:00		42. Survivor 5.9/12					
10:30							
SUNDAY	8.0/14	8.0/14	10.9/19	4.3/7		1.0/2	
	7:00		49. NBA Showtime 5.4/12	87. Futurama 2.8/5		117. 7th Heaven Beginnings 1.2/2	
	7:30	71. Wonderful World of Disney—D3: The Mighty Ducks 4.2/8	7. 60 Minutes 10.2/20		83. King of the Hill 3.6/7		
	8:00		10. Touched by an Angel 9.3/16	4. NBA Playoffs—Portland Trailblazers vs. L.A. Lakers 12.4/21	46. The Simpsons 5.6/10	125. Jack & Jill 0.8/1	
	8:30				46. Malcolm/Middle 5.6/9		
	9:00	3. Who Wants to Be a Millionaire? 14.4/22			76. The X-Files 4.1/6	117. Movie Stars 1.2/2	
	9:30		38. 54th Annual Tony Awards 6.2/10			122. Zoe 0.9/1	
10:00	10. The Practice 9.3/16		59. 3rd Rock fr/Sun 4.6/8				
10:30							
WEEK AVG	7.2/13	7.0/13	7.4/13	4.3/8	2.3/4	1.6/3	
S-T-D AVG	9.3/15	8.5/14	8.5/14	5.8/10	2.7/4	2.6/4	



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The entertainment challenge

Digital Entertainment Network's demise shows that venture capital can do only so much

By Ken Kerschbaumer

When Digital Entertainment Network (then www.DEN.net) filed for Chapter 11 bankruptcy protection last month, there were reports that the sky was falling on online entertainment. But the DEN failure may just be another example of Internet Darwinism and a poorly run company's meeting its maker—with lessons for both new- and traditional-media companies on the Internet.

Like others, DEN saw the Internet as a potential distribution tool for video content. It produced short-form entertainment targeted at niche audiences—the type of programming not found on television. But its lavish spending and high production values led to troubles.

The sad reality of the Internet is that its greatest strength, the means to serve individual needs, is also its biggest weakness: It's hard to build a business based on offering 30 programs a week aimed at 15-year-old skateboarders who play the cello.

"The folding of DEN is indicative of the inherent problems not only in the Internet-content creation space, but in original-content creation anywhere," says Hollywood.com executive vice president Eric Illowsky. "TV programs fail all the time, so I don't think you can generalize that there won't be successful original content for the Internet. At the same time, it's important to find the middle ground where you aren't spending \$100 million but you still spend enough to give content good production values."

Industry insiders were not surprised at the DEN announcement, given the company's recent troubles. Reports focused on overpaid executives, wildly expensive marketing costs and a product for which the Internet medium wasn't ready.

"DEN has been the whipping boy for all kinds of mistakes that Internet companies are making," says Joanne Meyer, senior vice president, marketing, of Pseudo.com. "The first mistake was, you can't overhype and under-deliver. Save the hype for when the programming is there."

There are, however, lessons to be



▲ Warner Bros. New Media's Kevin Tsujihara believes it will be tough to create successful online content if it can't be leveraged across TV and film.

learned from the DEN experience. Robert Whyte, vice president of Daniels & Associates, a financial services company specializing in the media, Internet and telecommunications industries, believes DEN's problem was that its target audience was too broad. "Sites that aren't focused on a specific market will probably fall to the side," he says. "Companies like TVradio.com, Visionary Media, KnitMedia.com are very focused. For example, Knit Media has picked jazz and alternative music, and they figure that the market is big enough that they can market to those listeners and do well.

"If you don't have a small audience," he adds, "how are you going to market the site?"

Warner Bros. Executive Vice President, New Media, Kevin Tsujihara doesn't quite agree. "There's going to be a million incredible things on the Internet that no one is ever going to

see," he says. "You could post a movie tomorrow, and the only person who would know about it is you."

Tsujihara believes that the winners in Internet entertainment will be the people who find an audience and speak to that audience. "What's going to lead it," he contends, "is the site's content."

AtomFilms Chief Marketing and Online Officer Matt Hulett sees the problem in a lack of patience. "In the traditional entertainment world, it can take six or seven years for a company to be profitable," he says. "In the Internet space, it's like Americans' distaste for long wars: If it isn't quick, they lose interest."

His company, he points out, has built its business around purchasing pre-produced short-form content and then licensing it both online and off-line.

The trick, he claims, is that AtomFilms does not see itself as an Internet company. "We're really an entertainment company. We're structured as a distributor and a brand and soon as a full-functioning studio. We have multiple distribution methods because most people watch content off-line." One example of this approach is a deal AtomFilms signed with DirecTV covering the airing of a number of Oscar-nominated short films on DirecTV's pay-per-view service.

"I think, brandingwise and strategi-

A good name is a good start



▲ Hollywood.com's Eric Illowsky says an easily recalled name can save millions in marketing.

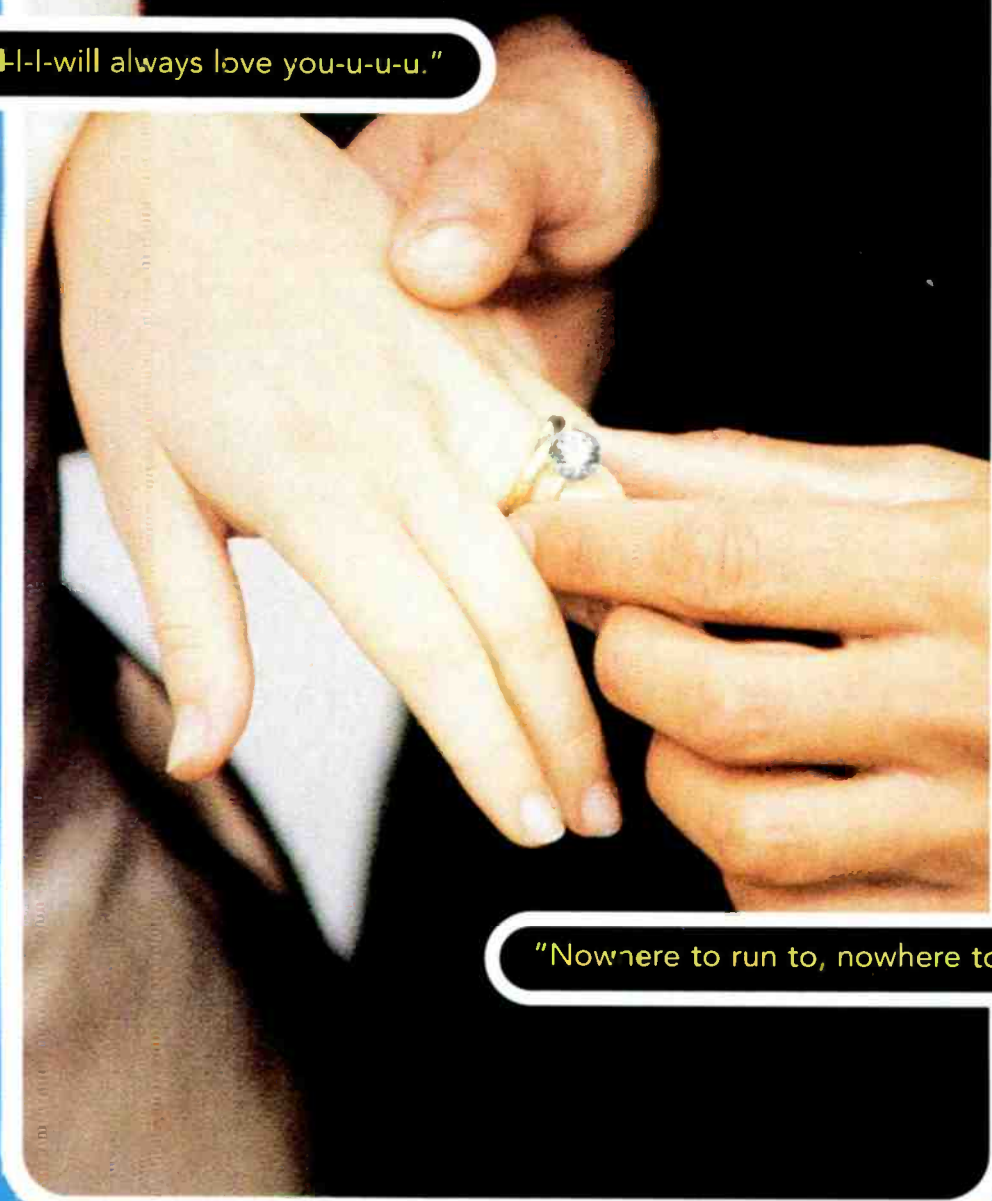
It has happened to everyone. You stumble across an interesting site but forget to write down the URL; you turn off the computer and later spend an hour trying to retrace your steps through a search engine.

It's a perfect demonstration of a key to Internet success: a good name, one that even poor spellers can spell.

"I think an easily recalled name is a huge advantage," says Eric Illowsky, executive vice president of Hollywood.com. "It falls just short of mandatory."

Of course, even with a good name, you still need to advertise, but it can save millions in marketing. "If you don't have the easily recalled name, then you have to do more spending in terms of marketing to get your less-than-optimal name out there. In addition to the great name," he says of Hollywood.com, "we also have Viacom as an equity partner, and CBS is promoting us." —K.K.

"And I-I will always love you-u-u-u."



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▲ AtomFilms' nucleus includes (l-r) Matt Hulett, chief marketing and online officer; Mike Salmi, founder and CEO; and Michael Comish, managing director of Europe. At right are examples of two of its offerings, 'Angry Kid' and 'Plymptonia.' To build its business faster, AtomFilms is looking to brand itself as an entertainment company rather than an Internet company. It sees opportunities to incubate TV series on the Web.



cally, it's very important [to have an off-line presence]," adds Hulett. "We've seen more convergence deals, like USA Networks' buying content for their sci-fi programming as well as for their Web site. And we're seeing properties that might be potential TV properties being incubated on the Internet."

Making a brand isn't easy

Branding may well be the difference between the winners and losers. The challenge facing Internet start-ups competing with Web offerings from traditional television and radio companies is that they don't have the built-in brands, talent and reach in traditional media that the networks have. And the need, or desire, to compete with companies that have the brands, talent and reach has caused a great deal of money to be spent without a guaranteed return.

In fact, it's a lack of fiscal responsibility in the quest for creating brand that can lead companies to burn through capital too quickly.

At SeeltFirst.com, which is not in the entertainment business directly but provides streaming products and services, Chairman and CEO Narayana Ram has kept the head count small to control costs. He says he has seen too many Internet companies that believe making the company bigger will attract more financing. With financing drying up, those companies have to lay off employees, which makes them less attractive to venture capitalists.

Making things even cloudier is that

even the major networks, with well-recognized brands and hooks to pull people into Web sites, are still searching for a business model. For example, CBS continues to wait patiently for a profitable business model to emerge before considering a spin-off of its CBS Internet Group.

"Companies like DEN, Pseudo, AtomFilms are very valuable creative explorations," says ABC.com Vice President and General Manager Brian Bowman. "We as an industry need to find out how consumers want to interact with content. However, it's clear that we're all struggling with finding a profitable business model for online entertainment."

The challenge of finding a business model may very well be the downfall of Internet entertainment networks. If the company that can offer an interactive *Who Wants to Be a Millionaire?* can't find a suitable business model, who can?

AtomFilms' Hulett, though, thinks his company understands the challenge. "The three core competencies that people are going to need to succeed," he says, "are, first, owning rights. If you build a hit, you're going to want to own the rights. Next, you need to have technology know-how that is deeper than knowing how to post Macromedia Flash animations on your site. And third is a brand. Those three things can be expensive, but we can get them."

Wanna buy an ad?

Another problem facing all Internet companies is that many were started in the belief that advertising would lead the

way. Even if the Internet turns out to be a good advertising tool, the revenue is concentrated in the top 20 Web sites, with all the rest sharing the thinly spread leftovers. As a result, the business model is a loser if advertising is the only source of revenue. E-commerce and premium subscription services are now being viewed as a necessity.

"Already the most popular sites are targeting commerce, selling videotapes or scripts of programs," says Illowsky. "And the subscription for premium service will also start to take on new meaning. Can we create a new service that someone will pay \$5 a month for? I

don't know. But we'll certainly try."

Meyer says the Wall Street mania has diminished, but that doesn't mean the window of opportunity has closed on new-media companies with great business plans. "You need to show a good product and real potential."

She may be more optimistic about her own company's future, considering that Pseudo Programs' recent round of financing raised more than \$14 million. The financing was led by LVMH-backed media unit Desfosses International. Other participants in the financing round included FD5 S.A., Intel Capital, Prospect Street Ventures and Tribune Ventures.

"That's a very good sign for them," says Daniels & Associates' Whyte. "It's a sign that they're doing something right and they're obviously a player. And that money will allow them to roll out more of their plans."

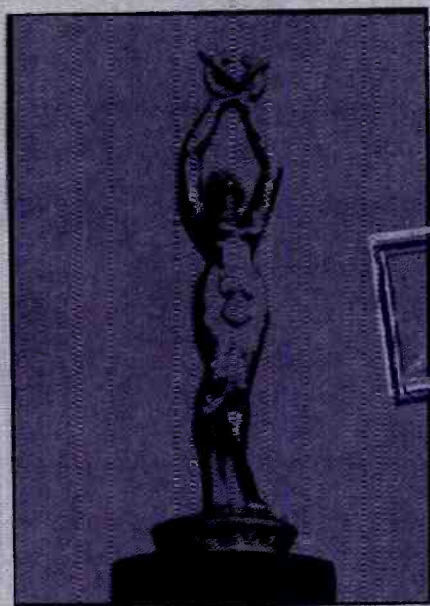
AtomFilms is in its third round of financing, having raised \$20 million in a second round in January. The current round should be completed by the third quarter, according to Hulett.

Guilt by association

Internet companies are hampered by the perception of a market in trouble, which is compounded by published reports that lump dissimilar companies in with DEN to suggest a bigger problem than really exists.

For example, LoadTV.com recently laid off some employees and changed management. But one published report

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pointed to its woes as another example of an online entertainment site in trouble. LoadTV isn't an entertainment site.

"We're a backend infrastructure company that provides delivery services for content and advertising," says CEO Jack Kennedy. "To this point, the content we've delivered was given to us so we could test out the networks for clients."

LoadTV's client list includes print magazines like *gear*, record companies such as Death Row, and movie studios like DreamWorks. "It was never our intention to be a content company, but we needed content to demonstrate the product," he explains. "So we were borrowing content and making it so that people could get an idea of our services. But we are much more akin to an Akamai or Digital Island than an entertainment site."

The frustration Kennedy feels is that the reports can affect company morale. "We have a lot of people who have poured blood, sweat and tears into this," he notes. "It's momentarily demoralizing, but we know what we're doing and the value we're creating."

Make it different

Meyer believes the key clearly is to differentiate the Internet content from that offered on television, something she says DEN didn't do. "They did beautifully produced, slick television, and then they put it on the Internet. There was nothing different from what was on television other than that the shows were shorter."

She points to Pseudo.com's Games Channel, which brings information and, more important, an experience to viewers that they can't get over the TV: "Interactivity wasn't really a part of the consumer's experience at DEN."

Bowman, too, believes the Internet needs to provide a new experience, not a television experience. "The emotional extension of TV in an interactive form is something people want, whether it's a 24/7 game or synchronized enhanced television experience," he says. "To have that extension of television in an emotionally passionate way gives you an advantage."

Another mistake DEN made (and others have made as well) was to



▲ *'Who Wants to Be a Millionaire' is an interactive television hit for ABC.com, but the network is still looking for an Internet business model.*

assemble a talented team of entertainment executives who tried to create a Hollywood-style business on the Internet. "It's sort of like taking an amazingly trained elephant and squeezing him into a keyhole," Bowman says. "It doesn't work. They were an old-media-style and -scale company that was trying to squeeze what they were doing into an Internet economy."

Hulett agrees that traditional-media executives have a hard time jumping into new media. "There's a concern that, if you have people from Hollywood getting involved, there are huge marketing budgets and salaries out of whack with expectations," he says. "We cheer every time an online entertainment company hires somebody from the traditional-media world because it rarely works."

But big names from traditional media do work—names like George Clooney or Jennifer Aniston. Warner New Media's Tsujihara notes that such names drive traffic to the sites. "If you

create something in this medium," he explains, "it's a tough proposition if you can't leverage it across television, film or consumer products."

ABC.com's Bowman concurs, noting the success of *Millionaire*, which has had more than 95 million gameplays, with more than 5.25 million "virtual millionaires." The television success fuels the online success.

"There's no patent on game play, so you can put a game on the Internet that looks just like *Millionaire*," he points out. "But you won't have Regis telling you to log on now for a chance to play while it's on TV."

Whyte believes, though, that entertainment Web sites can compete with the traditional networks, just not today on a one-to-one basis. "Over time, as there is a convergence of electronics, the Internet programmers will be able to compete with the big networks," he says. "But the limitation today is speed and how quickly you can download frames of video."

Traditional broadcasters will continue have an edge in the battle for eyeballs in being able to tap the broadcast pipeline, according to Bowman. "Having access to 160 million homes for promotion gives us an enormous competitive advantage," he explains. "The audiences we can drive online are so much broader than those companies without traditional-media backing. And, in my opinion, you need traditional media to drive Internet awareness. If not, the audiences you talk to are small."

"At the end of the day they need to be driven for a specific reason, and my gut tells me it's television."

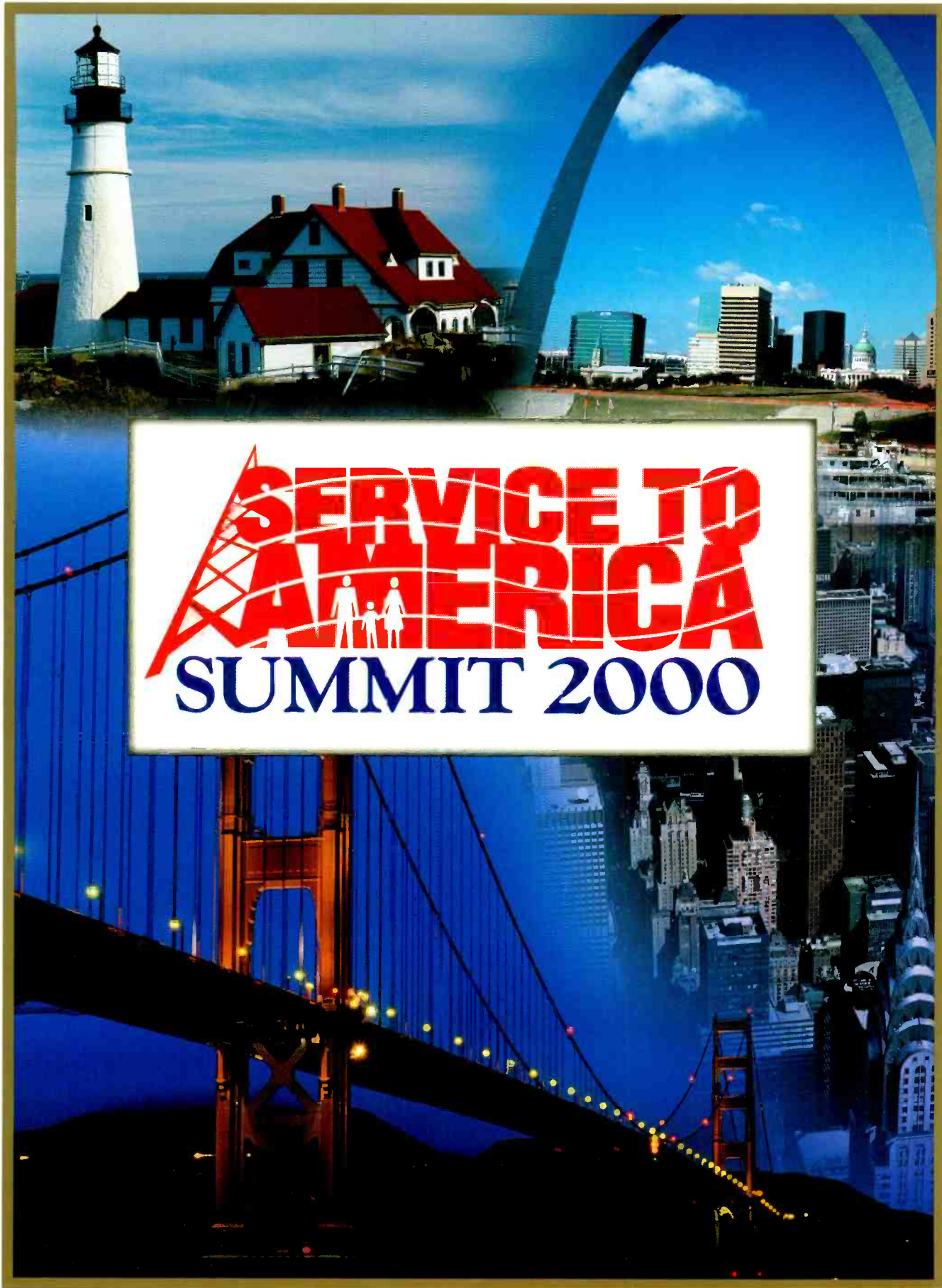
One problem facing entertainment sites is one they have little control over: the quality of the streaming experience.

"All my experience with streaming media on the Internet has been that, at best, it's consistently inconsistent," says Illowsky.

"There are many points of failure, and it's not overgeneralizing to say that anyone involved with streaming media is having continual problems dealing with constant upgrades and ongoing confusion regarding the abilities of various streaming suppliers. But the market is definitely headed in the right direction." ■



▲ *Pseudo.com believes that the more interactive Internet content is, the more it is likely to be successful.*



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2000 A CELEBRATION OF SERVICE TO AMERICA

June 12, 2000
The Ronald Reagan Building and
International Trade Center
Washington, DC

6:00 PM: COCKTAIL RECEPTION

7:00 PM: BANQUET SEATING AND PRESENTATION OF
THE 2000 SERVICE TO AMERICA AWARDS

Welcome and Introductions: Chuck Sherman, President, NABEF

Greetings from Our Sponsors:

Bruce T. Reese, President and CEO, Bonneville International Corporation
Edward O. Fritts, President and CEO, National Association of Broadcasters

Master of Ceremonies: Bob Schieffer, CBS News

Presentation of Award:

Service to Children Television Award — Small Market
Service to America Partnership Awards for Radio and Television

APPETIZER

Presentation of Award:

Service to Children Television Award — Medium Market
Service to America Guardian Award
Friend In Need Awards for Radio and Television

ENTRÉE AND DESSERT

Presentation of Award:

Service to Children Television Award — Large Market
A Special Tribute to the 2000 Winners of NAB's Crystal Radio Awards
Service to America Television Award
Service to America Samaritan Award
Service to America Leadership Award

2000 WELCOME TO THE CELEBRATION



DEAR FRIENDS AND COLLEAGUES:

Welcome to the second annual Celebration of Service to America.

Tonight we once again pay tribute to outstanding community service, and we continue to be impressed by the innovative and varied efforts that broadcasters have undertaken. The true strength of local broadcasters is that they do not simply serve the community; they are part of the community. When crisis erupts, broadcasters are there, providing news, offering assistance, and helping their listeners and viewers understand what has happened. When children are in need, broadcasters are there, joining hands with others to provide all manner of support. Unlike most other mass media, broadcasters do not simply entertain or inform — broadcasters help.



Beyond those efforts by the individual stations that we honor tonight, we will recognize some other familiar faces who have been doing their part to improve the human condition. Children's Miracle Network has harnessed the power of the airwaves to raise millions of dollars in support of children's hospitals all over the country, and we are delighted that Marie Osmond and Jon Schneider join us this evening to accept the Samaritan Award on their behalf. Leeza Gibbons and her colleagues from the Paramount Stations Group are here to accept the Guardian Award for *The Teen Files*, a series of specials addressing the challenging issues confronting our nation's youth. Finally, we are especially pleased that President and Mrs. Jimmy Carter are with us to receive the Leadership Award in recognition of their longstanding and exceptional Service to America and to the world. Their efforts with the Carter Center are helping relieve suffering all over the planet, and we are honored to have them taking part in this ceremony.

In presenting this Service to America Summit, it is our hope that others will be inspired by the efforts we are highlighting. Thank you for joining us to help celebrate these good works.

With kindest regards,

A handwritten signature in black ink, appearing to read "Bruce T. Reese".

Bruce T. Reese
President and CEO
Bonneville International Corporation

A handwritten signature in black ink, appearing to read "Chuck Sherman".

Chuck Sherman
President
NABEF

2000 BRINGING COMMUNITY SERVICE HOME



GOOD EVENING LADIES AND GENTLEMEN:

The National Association of Broadcasters believes strongly that broadcasters are uniquely qualified to serve their local communities. Local radio and television stations are an integral part of their communities, the port-in-the storm during emergencies, the voice of charity and the glue that binds diverse groups together for common community causes.

Recently NAB documented that broadcasters provided \$8.1 billion worth of community service in one year alone. While we're proud of that impressive figure, it is the efforts we honor here tonight that give that number meaning and bring before us the faces of the people who are doing the work in the trenches.

All of us can be proud of broadcasters' record of service. Though each year we can only honor a few, they represent their many fellow broadcasters whose tireless efforts and compassion have made our industry great. No one could better represent the phrase "Service to America" than the honorees with us tonight.

Warmest regards,

A handwritten signature in black ink that reads "Edward O. Fritts". The signature is written in a cursive, flowing style.

Edward O. Fritts
President and CEO
National Association of Broadcasters

2000
SERVICE TO AMERICA
PRESENTERS



Master of Ceremonies

BOB SCHIEFFER



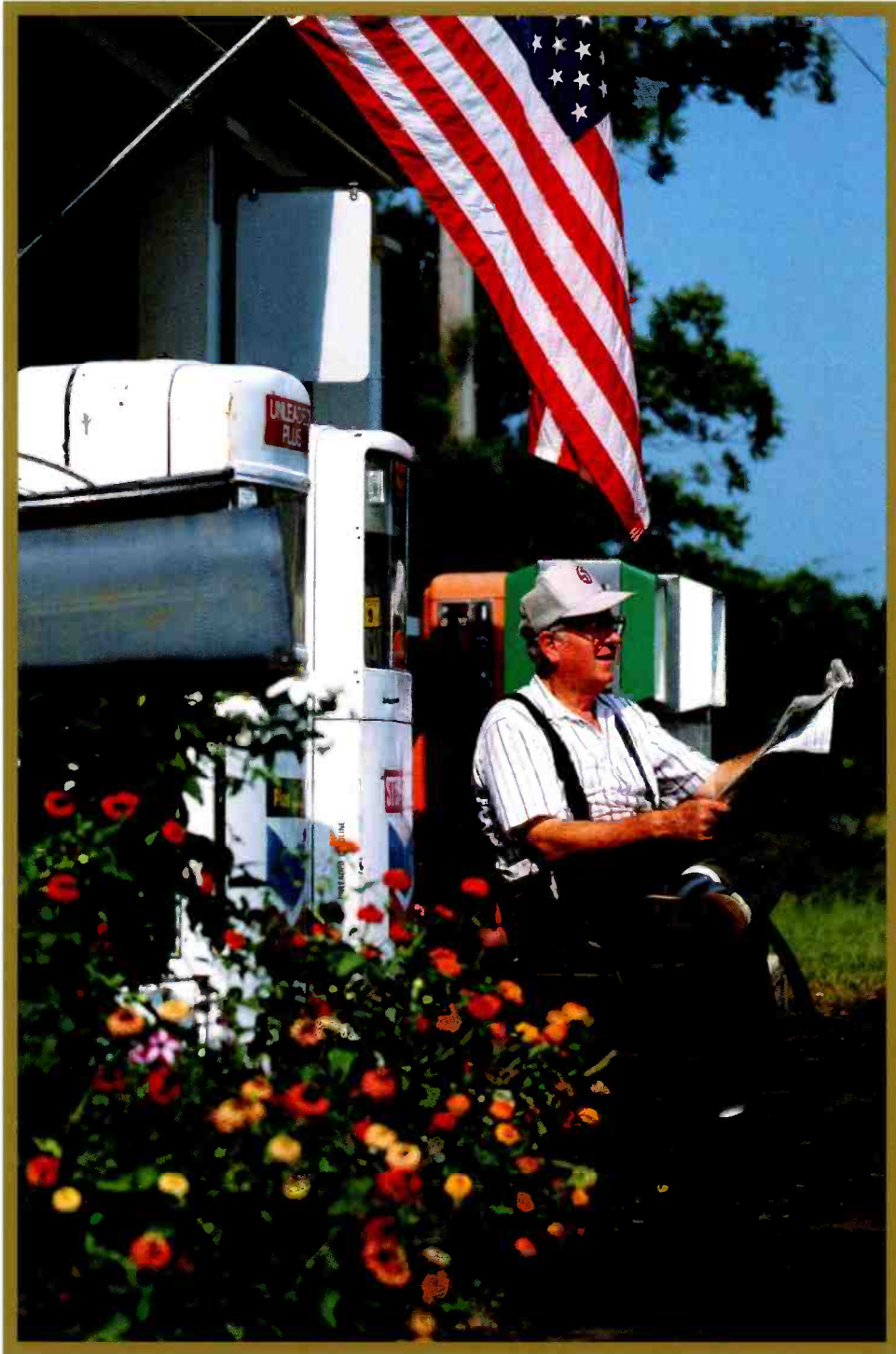
JANE CLAYSON



JUDGE JOE BROWN



CHAIRMAN OF THE
JUDICIARY COMMITTEE
ORRIN G. HATCH



2000 SERVICE TO AMERICA LEADERSHIP AWARD

The **SERVICE TO AMERICA LEADERSHIP AWARD** recognizes an individual or organization, not necessarily involved in broadcasting, for exceptional leadership in bettering the lives of Americans.



FORMER PRESIDENT AND FIRST LADY JIMMY AND ROSALYNN CARTER

Jimmy and Rosalynn Carter have dedicated their lives to improving the human condition. Born in the small farming town of Plains, Georgia, together they rose to become national and international leaders, working to promote peace and provide a better quality of life for people around the world.

Following their service as president and first lady from 1977 to 1981, the couple founded The Carter Center in 1982. The nonpartisan and nonprofit Center located in Atlanta addresses national and international issues of public policy. In partnership with Emory University, the Center strives to resolve conflict, promote democracy, protect human rights and prevent disease and other afflictions. Through the Global 2000 program, the Center advances health and agriculture in the developing world.

The goal of The Carter Center is to help create a world where every man, woman and child has the opportunity to enjoy good health and live in peace. Among its many endeavors:

- The Center is leading a worldwide campaign that has achieved 97% eradication of Guinea worm disease in Africa and parts of Asia.
- For the third year in a row, The Rosalynn Carter Fellowships for Mental Health Journalism were awarded to six recipients to fund individual study on mental health issues.
- The Global 2000 program has demonstrated that improved technology can increase crop yields by as much as 200 to 300 percent in sub-Saharan Africa.
- President Carter signed an agreement between The Carter Center and the Malian government to launch a program to control trachoma, the leading cause of preventable blindness in the world.
- In 1999 the Center monitored voting in Mozambique, East Timor, the Cherokee Nations, Indonesia, Nigeria and Chinese township elections.

President and Mrs. Carter are also regular volunteers for Habitat for Humanity, a nonprofit organization that helps needy people in the United States and in other countries renovate and build homes for themselves.

Together the Carters are a remarkable team whose good works are an inspiration to all. Their unwavering commitment to helping people everywhere is matched only by the respect and gratitude of those whose lives they have touched.

2000 SERVICE TO AMERICA SAMARITAN AWARD

The **SERVICE TO AMERICA SAMARITAN AWARD** pays tribute to an individual or organization involved in broadcasting that has exemplified the industry's commitment to use the airwaves effectively and responsibly to promote the public interest.



CHILDREN'S MIRACLE NETWORK

Since its launch 17 years ago, the Children's Miracle Network (CMN) annual telethon has raised over \$1.5 billion to help support the work of 170 children's hospitals all over the country, including more than \$192 million in 1999 alone.

In 1983, Marie Osmond and actor John Schneider co-founded CMN to help ensure that America's children could receive the healthcare they need. With 100% of the funds staying in the communities in which they are raised, CMN-affiliated hospitals help approximately 14 million children across North America each year. The hospitals associated with CMN treat children with all types of afflictions, including cancer, heart and muscular diseases, birth defects, cerebral palsy, AIDS and accident victims. CMN hospitals pride themselves on treating the whole child, rendering services based on need, not on the ability to pay.



The 1999 broadcast was the 17th Children's Miracle Network telethon and was broadcast on 200 TV stations in the US, Canada and Mexico. With a variety of sports personalities and celebrities joining the 21-hour telecast, the telethon raised record funds. CMN also raises funds through radiothons on 105 local radio stations.

Children's Miracle Network was born of a compelling vision that continues to galvanize broadcasters and generate remarkable support from the public. Like the Good Samaritan of the parable, the people of CMN are always there to help those who need them most.



Broadcasting & Cable is the presenting sponsor of the Samaritan Award

2000 SERVICE TO AMERICA GUARDIAN AWARD

The **SERVICE TO AMERICA GUARDIAN AWARD** was created to honor broadcasters who responded in times of community or personal crisis with vital life-saving information or services.



PARAMOUNT STATIONS GROUP THE TEEN FILES

"Teens want straight talk about topical issues, and that's what *The Teen Files* is all about — the unvarnished truth about the critical choices today's teens are forced to make," says Arnold Shapiro, the show's executive producer.

The Teen Files, a series of seven specials produced in association with Paramount Stations Group, deals with the topics of smoking, drinking, hate, sex, violence, drugs and body image. Hosted by Leeza Gibbons, these no-nonsense programs tackle the issues head on, never talking down to teenagers, but giving them the information they need to make good decisions about their lives. The programs also provide resources and hotline numbers that teens can use to get whatever help they may need, and Paramount also makes this information available online.

Teenagers can be a difficult audience to reach, but *The Teen Files* gets through to them with its intelligent, sensitive and frank approach. The program empowers youth by giving them an understanding of the consequences of their actions. Recognizing that bad choices can kill, Paramount is working to help kids make the right decisions as they approach some dangerous crossroads on the path to adulthood.

2000 SERVICE TO AMERICA PARTNERSHIP AWARD

Partnership Award — Radio

WSYR-AM; Syracuse, NY

Partner: McMahon Ryan Child Advocacy Site



In close affiliation with the McMahon Ryan Child Advocacy Site, WSYR began a program dedicated to preventing child abuse and serving the needs of those victimized. The on-air component culminated in a ten-part series called Protecting the Gift. After extensive research, a WSYR-AM news anchor and assignment editor spoke with professionals who deal with victims and perpetrators of child abuse. The most effective segment consisted of a now-grown victim of sexual abuse who spoke candidly, sometimes graphically, of her experiences. WSYR also produced and sold tickets for *Sounds of the Season*, an evening of holiday entertainment that raised money for the Child Abuse Referral and Evaluation Program (CARE) at University Hospital. The station also compiled and distributed a complimentary publication entitled *Protecting Our Children*, which provided tips, references and referrals for those dealing with many levels of child abuse.

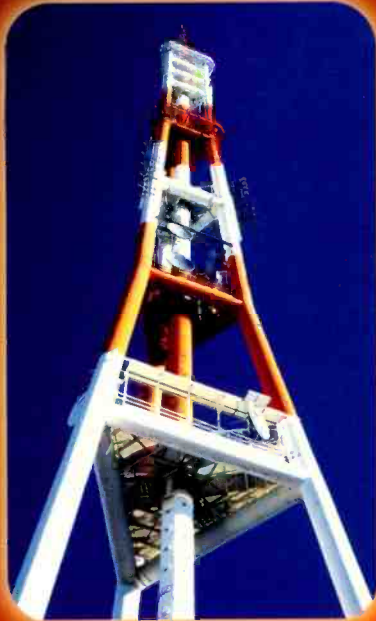
Partnership Award — Television

WTAE-TV; Pittsburgh, PA

Partner: Salvation Army of Southwestern Pennsylvania

Since 1986, WTAE-TV and the Salvation Army of Southwestern Pennsylvania have joined forces to provide new winter outerwear to the region's most needy children and senior citizens through an initiative called Project Bundle-Up. The Salvation Army administers the program, and WTAE-TV promotes awareness throughout its viewing area and raises funds through two broadcasts during the course of the year: a primetime telethon and a live auction. Every October more than 1,500 volunteers at 40 stores shop one-on-one with children to help them pick out their very own new winter outerwear. Employees of WTAE-TV and all three of Pittsburgh's major sports teams participate in the personal shopping trips. Project Bundle-Up has become WTAE-TV's premiere public service campaign, raising \$5.9 million and serving more than 95,000 people.





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2000 SERVICE TO AMERICA FRIEND IN NEED AWARD

Friend in Need Award — Radio



KPWR-FM; Burbank, CA

For over five years KPWR and its non-profit fund, Knowledge Is Power, have had a relationship with Father Greg Boyle, founder of Jobs-Not-Jails/Homeboy Industries. Homeboy Industries' programs lead hundreds of gang-impacted youth into positive situations and in return, help curb the violence on the streets of East Los Angeles. In October 1999, a devastating fire caused Homeboy Bakery, a division of Homeboy Industries, to close its doors. The bakery was operated by ex-gang members who in many other instances would be at war with each other. As a result of KPWR's public service announcements, news stories and fundraisers, over \$400,000 was raised for the rebuilding of the bakery. KPWR also helped place bakery employees in interim jobs and provided the community with turkeys and canned goods for the upcoming holidays.

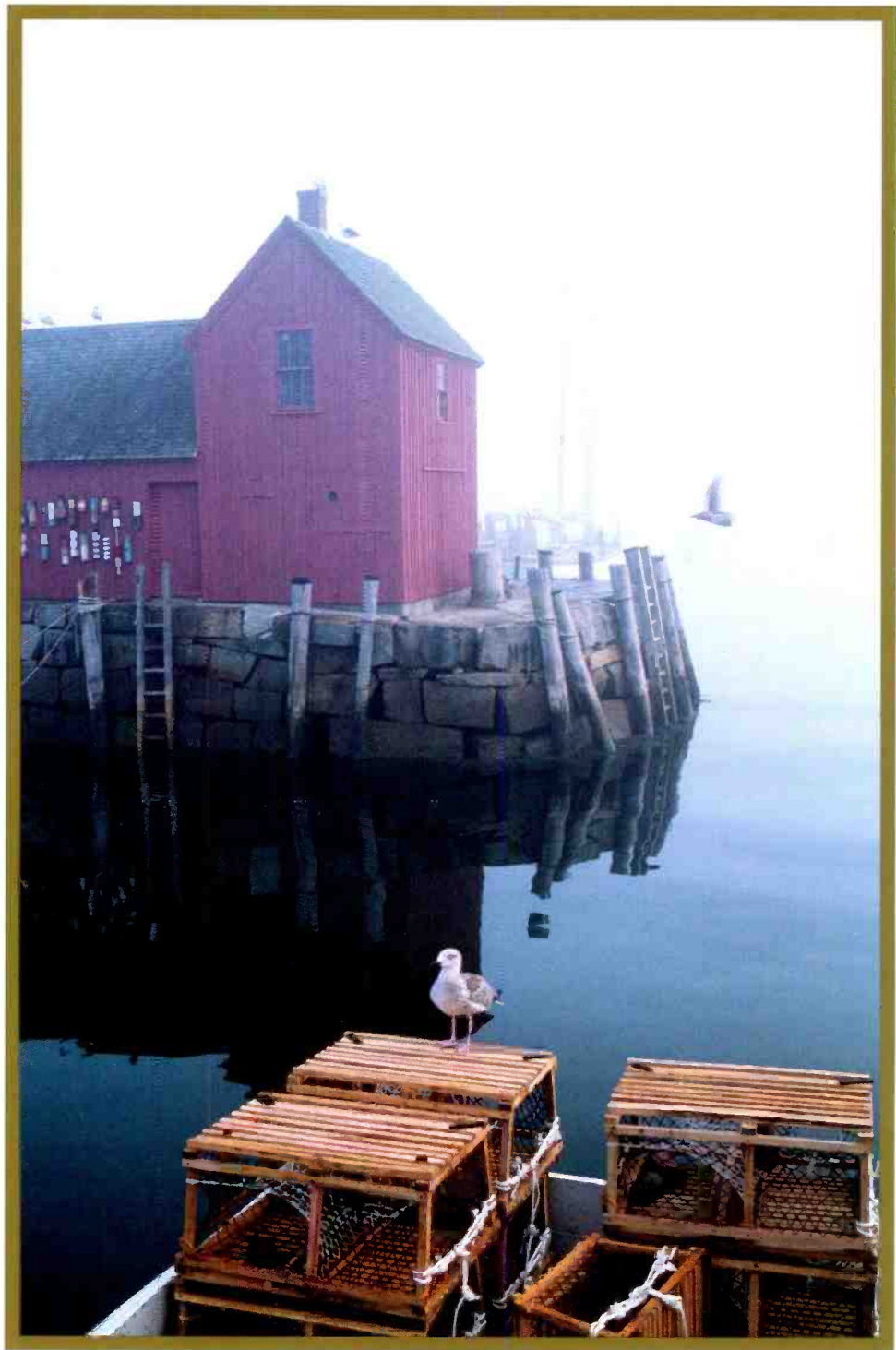
Friend in Need Award — Television



WNCT-TV; Greenville, NC

When Hurricane Floyd made an unexpected turn inland on September 15, 1999, the Carolinas prepared for a direct hit. As the hurricane made contact, WNCT reported on the wind speed, storm surge, damage, high water and death toll. When the storm passed, it appeared the worst was over until water levels began flooding creeks, rivers — and ultimately homes, businesses and entire communities. Stranded, scared and distressed residents with little knowledge of whom to call turned to the WNCT newsroom for help. The station became a crisis center coordinating deliveries of donations, announcing school, business and road closings, providing emergency housing information and rallying the community to action. In the wake of the worst natural disaster in North Carolina's history, the station produced *Flood of the Century*, a documentary depicting stories of loss and survival. Proceeds from area tape sales of the documentary were donated to the Hurricane Relief Fund to help the storm's victims rebuild their homes and their lives.





2000 SERVICE TO AMERICA TELEVISION AWARDS

Service to Children Television Award — Small Market



KLTV-TV; Tyler, TX

KLTV, in conjunction with the Smith County Medical Alliance, implemented a two-day program designed to educate young people on the consequences of alcohol abuse and the impact it can have on friends, classmates and family. As part of the program, *Every 15 Minutes* students were pulled from classes to show how often people die in drunk driving accidents. Obituaries written by their parents were read and posted, and after school the "victims" were isolated from family and friends for the night. Students also witnessed a mock drinking and driving accident that resulted in kids being charged with DWI, critically injured and in some cases killed. *Every 15 Minutes* created a powerful emotional impact by challenging students to think about drinking, personal safety and the responsibility of making mature decisions when their lives and others are involved.

Service to Children Television Award — Medium Market



WXIX-TV; Cincinnati, OH

WXIX-TV created the 1999 Kids Voting Campaign to get children involved in the voting process and encourage them to become informed and active adult voters. Kids Voting, a national non-profit organization, provided school curriculum and actual voting ballots, while WXIX produced PSAs encouraging kids and parents to vote and also created *Kids Voting Reporters*. Students from the viewing area auditioned for WXIX staff, and six were selected to be Election Day reporters. WXIX trained the students in reporting styles and interpersonal communication. On Election Day, the students shared space at the Board of Elections with other local stations and newspapers. As many as 40,000 kids voted and more than 200,000 were exposed to the curriculum.



Paramount is the presenting sponsor of the Service to Children Television Awards

2000 SERVICE TO AMERICA TELEVISION AWARDS

Service to Children Television Award — Large Market



WPWR-TV; Chicago, IL

WPWR-TV's young viewers to the interesting people and activities around them with a light and entertaining approach that makes the audience active witnesses to the experiences encountered. Topics



vary widely, as in the episode called *Kickin' It*, which gives viewers a taste of Irish step dancing, cheerleading, short and long-distance running and double-dutch



jump-roping. On average, 30,000 kids and 20,000 adults watch the series, which has also received praise from educators, researchers and the media.



Service to America Television Award



KMGH-TV; Denver, CO

KMGH-TV believes that television has enormous power and with that power comes responsibility. Because the staff takes that responsibility very seriously, the station supports its 7 Solutions community service projects with over \$3.45 million in airtime, not including the half-hour specials and live news coverage dedicated to various community initiatives. Additional station activities include daily airing of The Community Calendar that details local non-profit events; weekly stories highlighting the 7 Everyday Hero that focuses on an extraordinary community volunteer; and General Manager Cindy Velasquez's offering two editorials per week on issues of importance to the community. This commitment was especially evident in the aftermath of the Columbine tragedy when KMGH-TV produced *Kids in Crisis*, a live television town meeting, and established a station youth advisory task force to recommend enduring community initiatives.

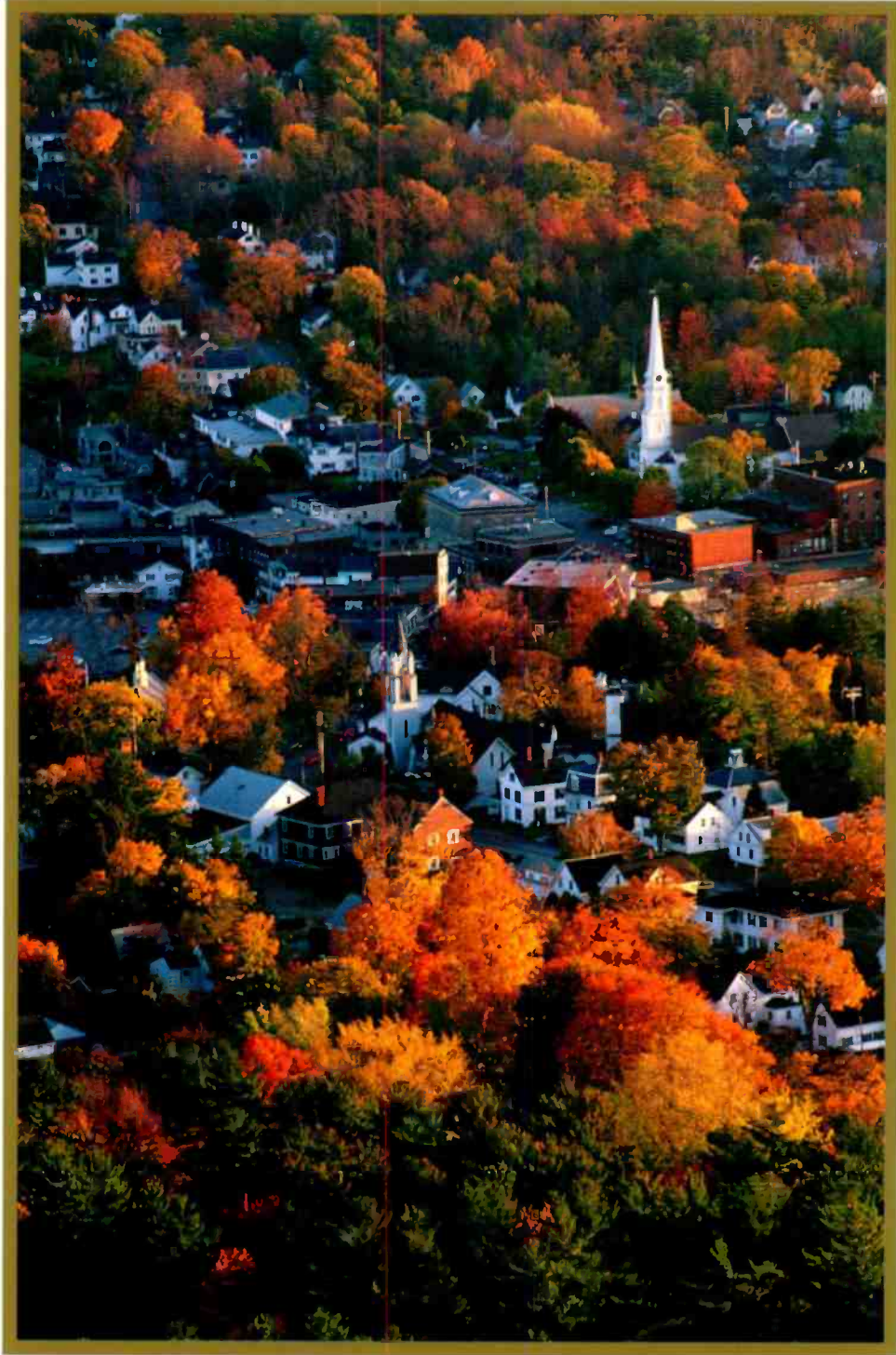


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THE NAB CRYSTAL RADIO AWARDS recognize stations for their year-round commitment to community service. The ten stations listed below were chosen to receive Crystals at an awards ceremony during NAB2000. They represent the very best in our industry. NAB salutes these and all the other stations dedicated to serving their communities.

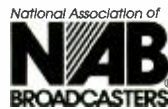


Back Row: KSDR, Watertown, SD (Jim Aesoph, Operations Mgr.); WDSN, DuBois, PA (Jay Philippone, President/GM); WGMS, Washington, DC (Jim Allison, Program Director); WJBC, Bloomington, IL (Red Pitcher, Station Manager). Middle Row: KVFD, Fort Dodge, IA (Bill Grady, GM); WICO, Salisbury, MD (Michael Reath, GM); KDWB, Minneapolis, MN (Marc Kalman, VP/GM); KNOM, Nome, AK (Tom Busch, GM). Front Row: WZZK, Birmingham, AL (Troy Pennington, Chief Engineer); WTMX, Chicago, IL (Drew Horowitz, President).



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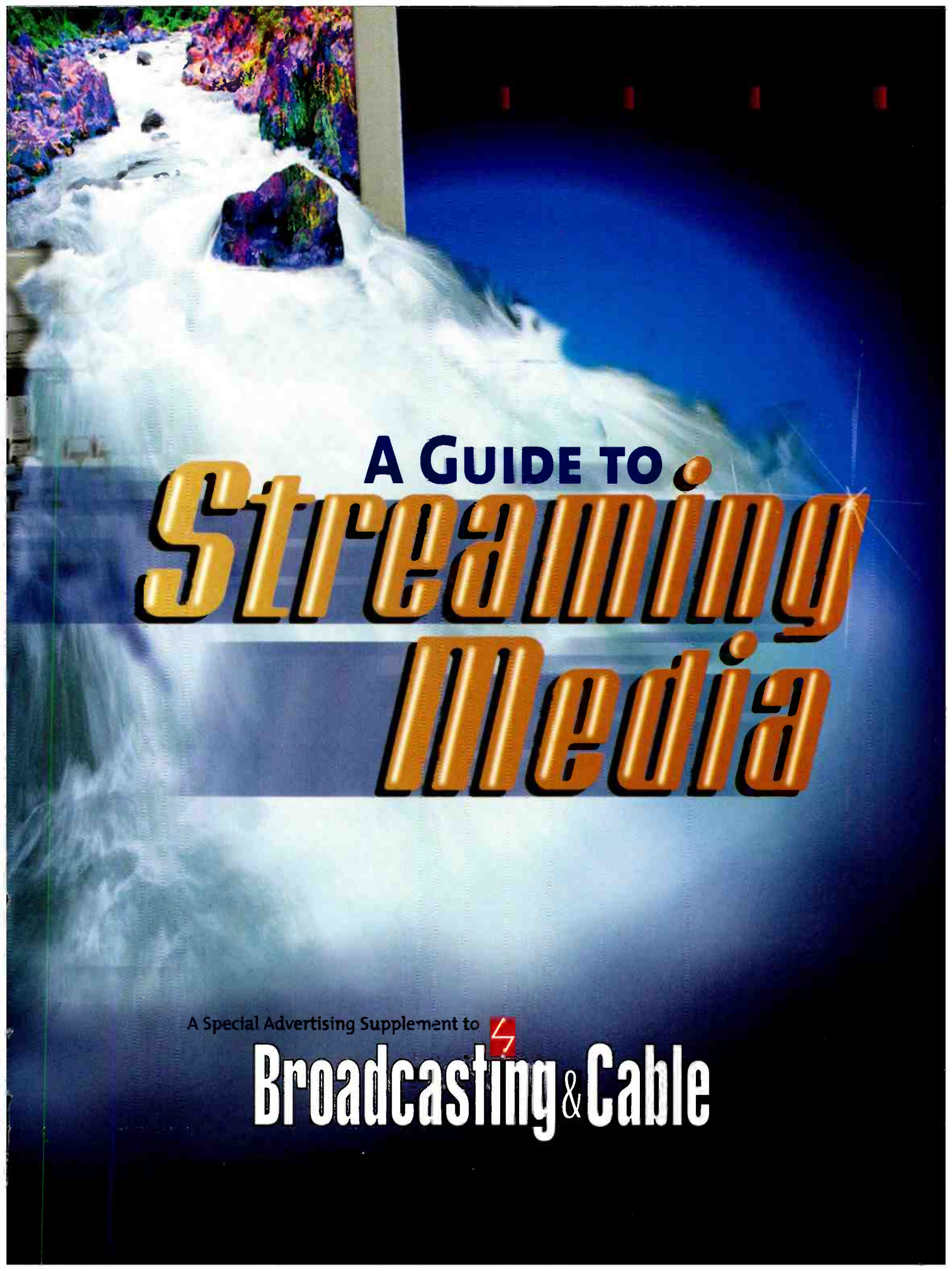


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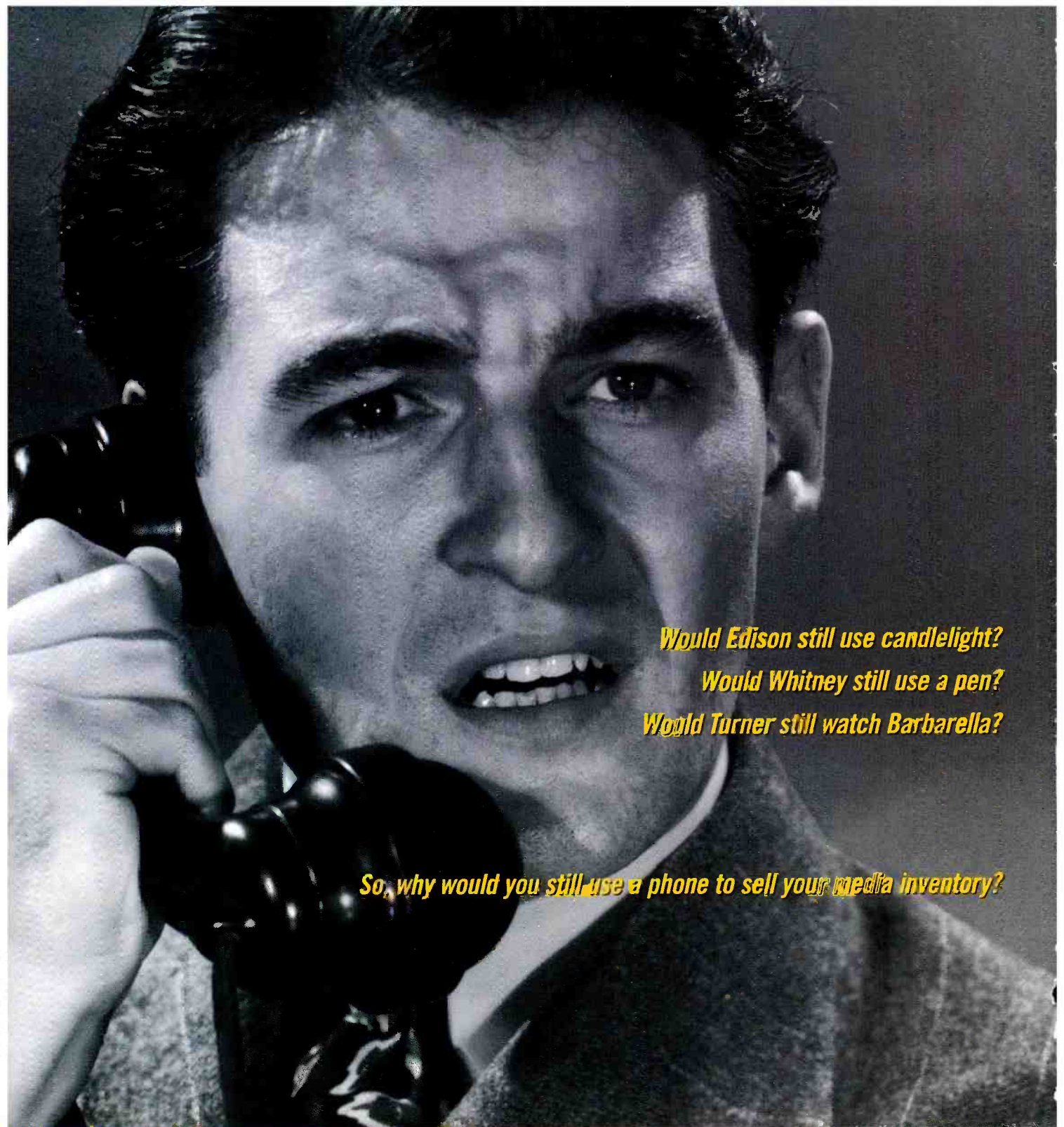
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INTRO duction

Oh how times have changed. What began a few years ago with efforts to send fuzzy, jumpy video and scratchy sound over the Internet is rapidly evolving into a far more robust business of streaming high quality sound and better video to PCs around the globe. The result is a budding revolution in how content companies reach their audience, and it promises to impact both traditional and new media companies, television and radio broadcasters, cable system operators and satellite TV service providers. Earlier this year USA Today reported that consumers have downloaded more than 140 million streaming media players. Even if some are used intermittently, that's an astounding audience base for a business that barely existed two years ago.

That's why we've produced this special section on streaming media. We hope it provides you with some insights on the critical issues that are affecting the development of the streaming media business, a better sense of some of the key players in all areas of the business and an overall understanding of why this is going to have a profound impact on how you do business in the years to come.

TABLE of contents

All Roads Lead to Broadband p.4

It's going to take a fat pipeline to make streaming media a commercial success. And a host of companies are out there laying the groundwork. Plus, Burst Technology aims to speed up content flow.....p.12

Will Broadband Compression Standards Bring Peace? . . . p.14

RealNetworks, Apple, or Microsoft? The big three compete among themselves and a growing number of new competitors to decide how content developers will encode content for delivery over the Internet. And the dark horse candidate is?

Broadcasters Bullish on Streaming Media p.20

Why stop with digital television when there's another revolution in the airwaves? Television broadcasters are set to play a leading role in the delivery of streaming media to the home.

The NFL Tests IP Delivery of Football p.30

Think DirecTV has a monopoly on out-of-market NFL telecasts? A couple of streaming media market tests in Europe and the Pacific Rim suggest that may not always be the case.

Creating the Backbone for Robust Streaming Media . . p.30

A new class of infrastructure providers are building up network capacity, hosting stream-

ing media for content developers and creating the relationships that define the new Internet. Some recent developments suggest they're picking up the pace.

Finding the Revenue in Video Streaming p.34

It's not always easy being first. Pioneering TV broadcasters are finding that out as they pan for incremental revenue gold in their local content streams. Plus, NetVideoNetworks takes the cross platform route to news and other content delivery,.....p. 40.

Movies on the Internet . . . p.42

It's Hollywood's dream scenario and nightmare all rolled into one: Direct streaming of movies to the home over the Internet. It's about to go mainstream and everyone's watching to see how it turns out.

Changes and Opportunities in Internet Streaming p.44

Radio broadcasters face a new series of challenges and opportunities as they take to the Internet. What are the issues, competitive pitfalls and potential revenue models?

Audio Webcasters Expanding the definition of Radio Broadcasters p.46

Is it niche radio gone crazy, or is there a big business in VERY narrowly targeted audio Webcasting. A few companies are determined to find out.

This special section was produced by Digital Technology Consulting (DTC), a market research firm that provides strategic information and analysis about digital consumer products and services.

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All Roads Lead to Broadband: IP Prepares for a Roadtrip

If it seems that half the high tech companies in the U.S. are devoted in some way to streaming media projects, that's not far from reality. An accelerating pace of strategic alliances, product and service development and standards development -- accompanied by a huge influx of development capital -- represents a huge bet that mainstream consumers over time will use the Internet and IP-based content as another means to listen to music, watch video programming and in some way augment their traditional TV viewing experiences.

But while improving-quality video streaming and high-quality audio streaming is already a reality for some cable modem and DSL subscribers, the marketplace is far from the critical mass that will propel it beyond the small population of early enthusiasts. And it's likely to take another three years, at least, before all the pieces are in place for that to happen, even the most vocal proponents of streaming media concede.

That's how long it will take to hook up millions of homes to broadband Internet connections, resolve standards issues surrounding compression and distribution of digital content, correct network congestion problems and develop compelling content services that will convince consumers to use their PCs as an alternative to their TVs and sound systems.

"We're pretty close; something in the three-product cycle

range" to resolving any remaining infrastructure and technology issues, asserts Branko Gerovac, vice president of technology research at SeaChange International, the interactive TV and streaming media platform developer. SeaChange, in early May, entered into a strategic alliance with Microsoft to extend its video-server technology into Internet Protocol-based streaming media.

That's just one of many similar ventures, including Sun Microsystems' Media Central initiative and ongoing efforts by Silicon Graphics, IBM and other major Internet infrastructure players to develop cross-platform solutions for distributing digital content across broadband Internet connections.

Non-PC Industries Welcome the Internet

Streaming media initiatives, in fact, have crossed over the full range of industries likely to play a role here as services move to broadband platforms, including television broadcasters, cable system operators, computer companies and consumer electronics manufacturers. That was evident earlier this year at the National Association of Broadcasters (NAB) show in Las Vegas and the National Cable Television Association (NCTA) show in New Orleans, where a surprising amount of exhibit space was devoted in part or wholly to streaming media companies. In many cases, it was the same com-

panies, all focusing on cross-platform issues.

Equipment designed to link TV and radio broadcasters to the Internet has been a staple of the NAB show for some time, but for the most part, activity has treated the Internet as a separate content pipeline, apart from a broadcaster's existing terrestrial infrastructure. Ironically, the move to cross-platform, server-based content distribution is likely to create a new class of Webcasters -- essentially any content owner with the resources to store and distribute broadband content over the Internet. Still to be determined is the extent to which content owners over time will continue with traditional content licensing agreements or move to proprietary distribution models under which the content owner becomes the primary distributor.

"Certainly, that's one of the things we're targeting," SeaChange's Gerovac says of cross-platform distribution, "so people can put something on a server once and target different platforms. Companies, for at least the last five years on the technology side, have understood that [broadband IP-based content delivery] is the direction everything is going. The technology wasn't there at that time, but I think we have a pretty good handle on what it looks like now."

To a large degree, the emerging technology and business

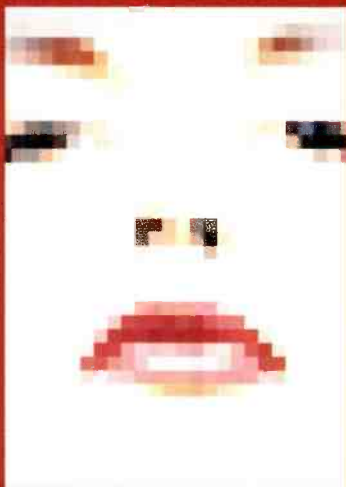


model -- content stored on both centralized and decentralized servers for distribution anywhere anytime -- is driven by the desire of server suppliers to expand their markets. But that model also takes into account the growing importance of non-traditional entertainment media distribution pipelines -- and overarching interest of content owners in controlling distribution of their intellectual property all the way to the end user.

"It's all around this one strategy of transacting content over networks," SGI vice president for broadband and Internet solutions, Greg Estes says. It will take "about two years" to build the necessary infrastructure, he adds, including mass market deployments of broadband Internet access, satellite-based IP streaming, and the deployment of media streaming servers at critical points throughout different wired and wireless networks.

At the NAB show, for example, SGI demonstrated what it dubbed "broadcast to broadband" applications, including the ability to take a broadcast content

Continued on Page 8



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All Roads Lead to Broadband...

Continued from Page 4

stream and scale it to different broadband pipelines, including the Internet. Among the hardware pieces SGI hopes to sell in volume later this year is an SGI Internet Server, what Estes terms an "ISP in a box," priced at about \$4,500, and a streaming media server that initially will support RealNetworks' G2, MPEG and QuickTime media.

Critical to SGI's "media commerce" strategy will be a new generation of servers capable of streaming video at everything from 28.8 dial-up speeds to uncompressed video at "greater than HDTV resolution" for e-cinemas. SGI "has not been as successful as I would have liked" in working with some of the companies developing network server strategies, Estes concedes. "I very much want to be in that space."

That's virtually the same market targeted by SkyStream and its new line of Edge Media routers, which began shipping earlier this month as part of what SkyStream is now touting as an end-to-end solution for streaming media. The "edge" routers, aimed at Internet service providers, are designed to work with the company's head-end source media routers placed at satellite head-ends and an ISP's standard network routers at the other end.

Connecting IP Content with a Variety of Networks

"We're connecting the broadcast spectrum with the transaction network," SkyStream marketing VP Clint Chao says. "You'll have a pipeline which combines MPEG with [Internet

protocol]." The strategy amounts to "television style [content] with Internet connectivity."

That broadband spectrum could come from a variety of networks — in addition to the Internet. Terrestrial broadcasters, cable and satellite operators, to varying degrees, have

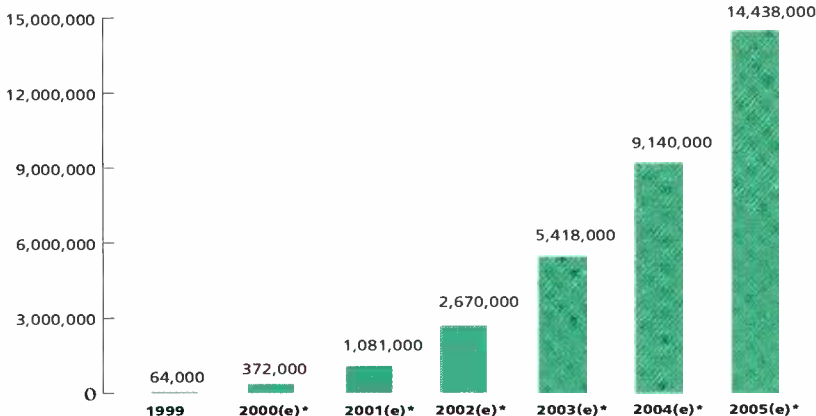
No matter from which network IP content is ultimately viewed by the end user, true broadband deployment will require excellence in five specific areas -- video quality, distribution to the edge, service from the edge, playback software and content, says Sherman Griffin, prod-

tions ranging up to 500 kps.

Content development has been somewhat slowed by the traditional, chicken-and-the-egg scenario, Griffin says. Higher numbers of broadband customers will spur content providers to encode more material, but those higher numbers won't material-

U.S. HOUSEHOLDS RECEIVING DIGITAL TERRESTRIAL TELEVISION SIGNALS

Total Households with set-top box receiver



* Includes Households with PCs equipped to receive digital terrestrial television signals
Source: Digital Technology Consulting and Screen Digest

pipelines that can accommodate IP-based content. Many television broadcasters who are broadcasting on their new digital channels are developing high-speed Internet services or are planning to lease a slice of their digital spectrum to third parties for high-speed data transmissions. Although digital terrestrial service has gotten off to a slow start in the U.S. there will be an estimated 14.4 million connected households by 2005 as hardware prices decrease, more content is made available and more PCs and digital cable and DTH satellite set-top boxes are equipped with digital terrestrial decoders (see chart above)

uct manager for broadband systems at RealNetworks.

"All five of these have to be answered," he says. "With quality, you have to get to a point in video streaming where consumers are willing to pay for it and content providers are willing to encode their best stuff. And after that, you have to efficiently distribute content to and from the edge, and the consumer must have the right software to play the codecs back in a true broadband experience." Although broadband, for example, is currently defined as 100 kps to 2.0 megabits per second, most current technology is focusing on more robust connec-

tion until more content is offered.

"Content is king in all of this," notes Tom Sauer, program manager for RealNetworks' broadband systems group. "[The technology] will be driven by compelling content — that's what will drive the infrastructure quicker. It always has, first through audio and video, and now into broadband. But you have to prove these new models [to content providers] — that there is a compelling reason to encode at these bit rates, and you have to prove to consumers that it's possible to have a good quality experience in the broadband space."

Continued on Page 10



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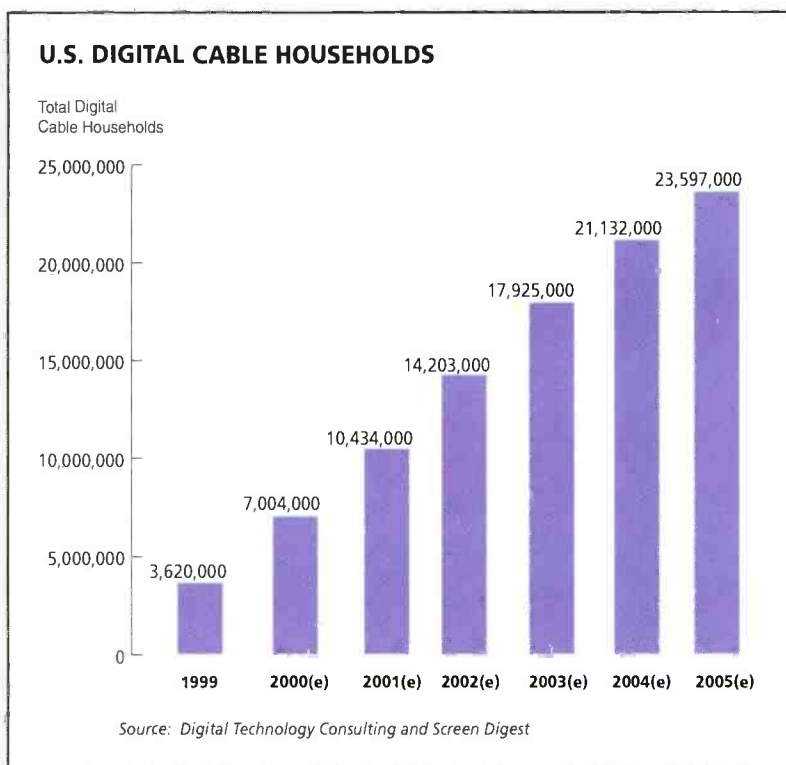
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If current statistics are any indication, consumers already seem hungry for the broadband experience. Digital Technology Consulting estimates that, through the end of April, there were roughly 3.0 million North

Aldridge, product manager for Microsoft's digital media division. Early efforts and music and video streaming -- albeit at low bit rates with resulting limited quality -- whet the public's appetite for the growing flow from broadband streaming media

tive as to how quickly broadband can roll out, one of which is caching content closer to the edge of the network. Not only will that require cache engines able to store large amounts of streaming media, but it will also require new business relationships with content providers.

ent applications, and the strains on the Internet's long haul networks. It all comes down to the same video issues cable operators are confronting with video-on-demand and other advanced interactive services. "[It's all about] the degree to which you can deliver dedicated [video] streams without contention."



American subscribers to high speed Internet services, including both cable modem and Digital Subscriber Line (DSL) households. That number is likely to double by the end of this year and approach 10 million homes by the end of 2001. North American cable operators alone are now installing more than 7,000 new cable modems per day.

"We see digital media as that killer app," driving that subscriber growth, says Michael

services. "The demand is massive out there, and it's clear that we are reaching a critical mass."

If there's a bottleneck, he argues it's not in the underlying technology, but the infrastructure providers' ability to get the public wired. "They're way behind in hooking people up," he says. "They're oversubscribed and limited in their capacity to get it done."

There are other issues, of course, from the cable perspec-

IP-based video streaming is of such poor quality, asserts Cox Communications senior vice president of engineering Alex Best, the only way cable modem subscribers will see a high-quality stream is if the content is cached at the operator's headend. "We have the bandwidth in the last mile, but the Internet backbone and transport mechanism do not have the capacity to support high quality

streaming. The only way to resolve that is to store the content in our headend." And that, he says, will require a series of negotiated business relationships between ISPs and cable operators.

Trying to deliver the kind of video quality you get in a cable plant with IP is very difficult," agrees SeaChange's Gerovac, citing server limitations, unresolved protocol standards for handling data streams for differ-

And the cable industry is intensifying its efforts to create two-way fiber-rich networks that will accommodate broadband media to the PC and to the television. As future iterations of digital cable set-top boxes include high-speed modems, the universe of households subscribing to digital cable services -- estimated to exceed 7 million by year's end -- could be consuming streaming media in the future (see chart on left). Digital Technology Consulting estimates that universe could rise to 23.5 million U.S. households by 2005.

Two-Way Transmissions in DTH Satellite Future

While satellite delivery of broadband is lagging behind cable modems and DSL, it's just a matter of time before that, too, becomes an effective broadband delivery mechanism. Both DirecTV and EchoStar, the two dominant U.S. DBS service operators have made significant commitments to high-speed Internet services -- including DirecTV's sister DirecPC service and EchoStar's planned two-way service applying technology licensed from an Israeli high tech start-up.

EchoStar will roll out its first

Continued on Page 12



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All Roads Lead to Broadband...

Continued from Page 10

high-speed Internet service in the fourth quarter. "The nice thing about satellite," says Jim Stratigos, vice president of EchoStar Data Networks, "is that while we broadcast content to the consumer, we can combine that with two-way service. Using a satellite channel, we can provide access to the Internet without the congestion."

EchoStar's roadmap to more robust streaming media services includes the company's recently announced DISHLink system, an Intranet appliance that connects a customer's LAN to EchoStar's DISH Network satellite TV system. While currently marketed to companies as a means to distribute large data files and live streaming video to

employee desktops, Stratigos says it's just a matter of time before the technology reaches the home.

And like digital terrestrial and cable networks, those advanced direct-to-home satellite systems will undoubtedly be providing Internet content to consumers. The stakes are high as the cable industry is moving to quickly catch to the DTH industry in the delivery of digital services, which Digital Technology Consulting estimates will reach more than 14 million U.S. households by year-end (see chart below).

"The whole issue right now is quality, quality, quality," Stratigos stresses. "It's all about taking broadcast content away from the Internet structure, which is ill-suited for video

streaming."

He believes media streaming initiatives will spawn a number of new business models to generate revenue, whether it's a consumer paying to watch a movie or paying for a graduate course streamed to the home.

"So far, there have been a lot of missteps," he says. "It's not clear what consumers are willing to pay for. They're not willing to pay for poor quality streamed over the Internet, but that may not be the case for a higher quality stream over a satellite network."

The bottom line, RealNetworks' Sauer says, is that there's "immense value" in the broadband space. "Those who ignore streaming media," he said, "do so at their own risk." ■

Burst Technology Boosts Video Quality

Just because bandwidth is becoming more plentiful doesn't mean network operators can afford to waste it.

That is the underlying principle behind the patented technology from Burst.com, a company that licenses video transmission software designed to deliver high-quality video images over the Internet (and other networks) using "faster-than-real-time" burst transmissions.

By placing more intelligence in the network with a suite of software products and servers that can manage bandwidth and optimize delivery of data-intensive files, these "faster-than-real-time bursts" can deliver – at the least – VHS-quality video to an end-user's computer. Today's more affordable data storage solutions (increased RAM and high-capacity hard drives) make this feat possible because PC storage can buffer extra video until the video player is ready to display it.

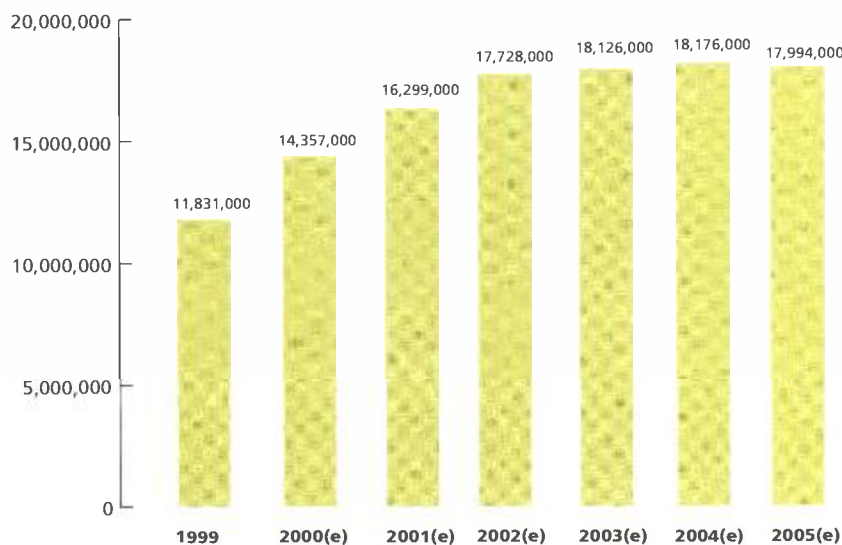
To date, Burst.com has sold its software and expertise mostly to companies that are using it for business-to-business applications, but the technology is equally suited such as VOD to consumer applications, according to Mike Moskowitz, vice president of development.

Moskowitz says that even at dial-up connection speeds, high-quality video can be viewed through a system using the company's technology.

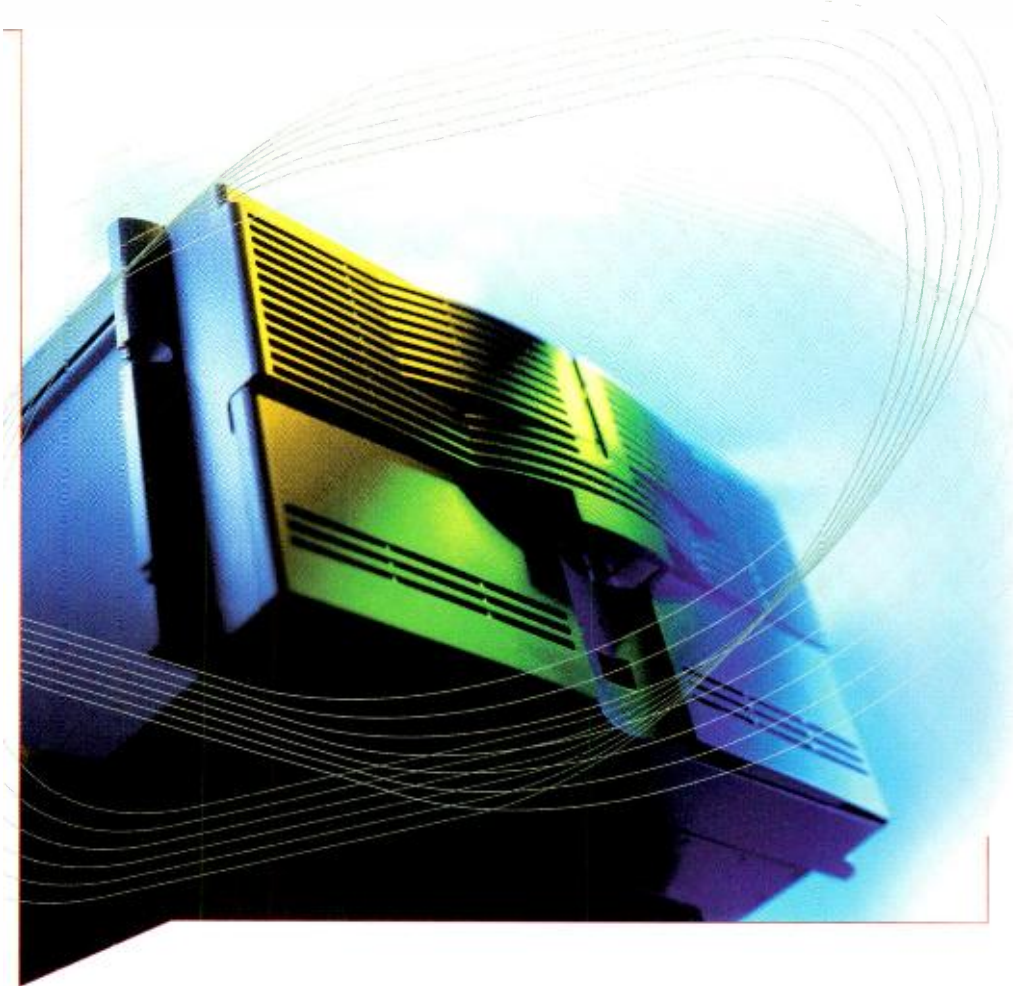
Moskowitz is quick to point out, however, that technology is not necessarily the biggest hurdle. The bigger issue is reaching a critical mass of people who have a high-speed connection. "The people who want to do VOD over the Internet have to wait until there is a critical mass before they can actually get content rights," he states. ■

U.S. DIRECT-TO-HOME SATELLITE HOUSEHOLDS

Total DTH Households



Source: Digital Technology Consulting and Screen Digest



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The Streaming Media Player Battle:

Will Broadband Compression Standards Bring Peace?

Streaming media, already ubiquitous as audio on today's Internet, stands poised to enter a whole new era. As broadband becomes reality, video is becoming increasingly viable on the Internet—and increasingly interactive with new technologies standards like MPEG-4, successor to the widely deployed MPEG-2. Though the three main video streaming platforms, RealNetworks' Real Player, Microsoft's Windows Media Player and Apple Quicktime are intent on retaining their competitive edge through proprietary "enhancements" to any standard, cross-industry support behind MPEG-4 may open the floodgates on what now is a growing trickle of mainstream video content on the Web.

Since RealNetworks (then Progressive Networks) unleashed Real Audio 1.0 five years ago there has been a virtual explosion of audio on the Internet, making sound a staple on today's Web. More than 3,500 internet radio stations are in operation and between the two major platforms, RealNetworks' Real Player and Microsoft's Windows Media Player, there are more than 200



million streaming audio players in circulation, with an additional 50 million Quicktime Video players from Apple.

Though RealNetworks had an early market lead in the streaming media space, Microsoft has effectively used its Windows market dominance to shave away at that lead. RealNetworks cites an Inktomi search statistic which found 85 percent of streamed media sites using Real technology, but other measures place the two companies in a tight match. RealNetworks counts 125 million registered users for instance, while Microsoft has registered 100 million (see chart to the right) Meanwhile, a recent sur-

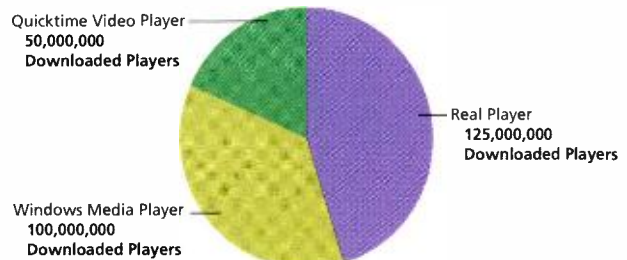
vey conducted by Market Decisions Corp., surveyed 1,200 businesses in April 2000 and

Apple retains a small but notable market position in video with its Quicktime player.

Most of these numbers are strictly academic, however. Because the players can be downloaded off the Internet at no cost to the consumer, there are bound to be thousands of downloaded players not in use, or in very limited use. But, there is no dispute that Real and Microsoft are currently the dominant players and neither can yet declare themselves the "head-and-shoulders above" winner.

This lack of standardization or a clear market leader has most certainly become a problem. While each company can boast the superiority of their product,

MEDIA PLAYER MARKET SHARE



Source: Company reports and Digital Technology Consulting

found that 46 percent of those using streaming media used Microsoft's products while 43 percent used RealNetworks'

content providers are put into the unpleasant position of devel-

Continued on Page 16

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Will Broadband Compression Standards Bring Peace?

Continued from Page 14
 opening for multiple platforms. This means not only encoding for multiple platforms, but also storage space for the additional file capacity, and a general confusion about where to invest resources. This problem could intensify when it comes to video.

While audio is just beginning to flourish on the Net, video is clearly not far behind and moving quickly. Since most non-work listeners are still dial-up users, video is still beyond reach. But this is changing rapidly as there is a convergence between end user access speeds and the software to support lower bit-rate video streams and compressed-file downloads.

Between cable modem and Digital Subscriber Line (DSL) users, Digital Technology Consulting estimates about 3 million high-speed data sub-

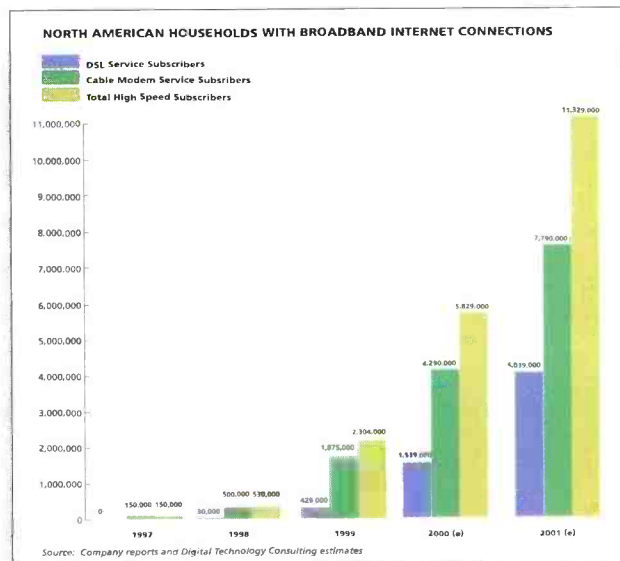
scribers as of April 2000, but this number could double by year end, and approach 10 million by 2001 (see chart below).

picked up steam. Between December of 1999 and March of this year, there have been an estimated 210,000 new DSL sub-

scribers are typically getting speeds in the range of hundreds of kilobits, not megabits, advances in streaming technology embodied in releases just now coming on the market have made these sufficient speeds for MPEG-1/VHS level video quality. That type of market size begins to attract the attention of major content suppliers.

"The sweet spot is in the 200K-300K range," says Ben Rotholz, general manager of products and systems at RealNetworks, "RealPlayer 8 is a breakthrough video offering MPEG-1/VHS quality at this rate."

RealPlayer 8, which was unveiled last month by RealNetworks and Intel, promises to considerably boost video quality through a newly developed set of algorithms which



And the velocity of consumer acceptance for these high-speed Internet services has

scribers and an estimated 585,000 new cable-modem subscribers (see table below).

Continued on Page 18

U.S. Households Feeding **High Speed** Hunger with DSL and Cable Suppliers

	December 1999	March 2000	New Subscribers	Average New Subscriber per Week
DSL Suppliers				
Bell Atlantic subs	30,000	62,000	32,000	2,667
SBC Communications	169,000	301,000	132,000	11,000
Bell South	14,000	301,000	132,000	583
GTE	79,000	88,000	9,000	750
US West	137,000	167,000	30,000	2,500
Total	429,000	639,000	210,000	17,500
Cable Service Suppliers				
Road Runner	550,000	730,000	180,000	15,000
Excite@Home	1,150,000	1,500,000	350,000	29,167
Other	175,000	230,000	55,000	4,583
Total	1,875,000	2,460,000	585,000	48,750
Total High-Speed Subs	2,304,000	3,099,000	795,000	66,250

Source: Company reports and Digital Technology Consulting "2000



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Will Broadband Compression Standards Bring Peace?

Continued from Page 16

compress video more efficiently.

Predictably, this convergence has given rise to several content initiatives around streamed video and digital movie downloads. For instance, in May, Lycos Inc. launched a dozen channels of streaming media in partnership with media aggregator Vidnet.com. Television programming available via Lycos (tv.lycos.com) consists of segments concerning news, extreme sports, music videos, movie trailers and travel information that run three-to-11 minutes. Lycos TV hopes to have as many as 30 channels of programming by mid-July.

In April, Disney's Miramax said they were testing the waters of Internet video delivery by offering 12 titles on a pay-per-download/24-hour view through a partnership with SightSound.com. The pay-per-download provider has already struck similar deals for a variety of independent films and is in discussions with several more studios.

While the lack of a single standard has been frustrating within a narrowband context, within a broadband context it will be even more of an issue. That's one of the reasons why there has been a great degree of support behind MPEG-4 as a next generation alternative for streaming. MPEG-4 is more advanced than MPEG-1 and MPEG-2 and is specially suited for the range of bit rates possible over the Internet. MPEG-4 offers better quality at lower bandwidths utilizing similar, but much improved compression techniques of MPEG-1 and MPEG-2. Further, it is an open standard, allowing broad adoption and applications

in the range of multimedia-enabled devices, such as PCs, set-top-boxes, and mobile devices. Although it is an open standard, there could be proprietary implementations of MPEG-4 by proponents that may not be on the open standards side of the page.

"Our approach is to ensure that we're compatible whether by satellite, terrestrial or cable,"

— Ben Rotholtz,
general manager of products
and systems at RealNetworks

Though RealNetworks, Microsoft and Apple emphasize their proprietary advancements, which can offer even better frame rates and enhanced experience, all support some version of MPEG-4 in their most recent players.

"Our aim is to embrace and extend the standard," says Rotholtz.

Additionally, MPEG-4 received widespread support this year among cable operators and broadcasters. Philips Consumer electronics has been an aggressive proponent of the technology, displaying a range of software-based MPEG-4 encoders and decoders that support bit rates from 10Kbps to 1.5Mbps and frame rates up to 30 frames per second, for applications including VOD and real-time streaming.

Microsoft and cable VOD platform provider SeaChange, meanwhile, announced a strategic partnership in May to deploy Windows media in SeaChange's

future VOD servers, utilizing MPEG-4. The partnership included a strategic investment by Microsoft.

But while MPEG-4 might solve the problem of standardization, there are other obstacles to implementing streaming video, which each platform is looking to put into place as broadband evolves. In terms of broadband infrastructures, software must be able to work in a variety of environments from DSL to cable to satellite.

"Our approach is to ensure that we're compatible whether by satellite, terrestrial or cable," says Real's Rotholtz,

While the lack of a single standard has been frustrating within a narrowband context, within a broadband context it will be even more of an issue

"We're working with all of those."

Further, with broadband access, network congestion becomes much more noticeable, necessitating strategic content management to improve the end user experience. Both RealNetworks and Microsoft are working with a range of streaming content management technologies/services which move broadband content to the "edge" of the Internet, bypassing network congestion.

"We're working with compa-

nies such as iBeam and Akamai who are pioneering new ways of distributing content through and around the Internet to reduce costs for content providers while delivering a better experience for consumers," said Kevin Unangst, group product manager for the digital media division at Microsoft.

Other companies focusing on this area with both satellite, terrestrial and wired solutions include InterVu, Digital Island, Enron Broadband, Globix, Cidera and Panamsat, though the list is growing. Intel was the most recent addition to this field, announcing in May that it will sell streaming media services out of its newly created Internet Media Services group to companies that want to broadcast live or videotaped

coverage of stockholder meetings, training courses or other events over the Web, a market segment they peg at \$2.5 billion industry by 2004.

"We're creating a global, distributed network built to optimize streaming media content," said Mike Witteman, director of service technology at Intel. The company will invest \$200 million into the project to set up broadcasting centers in the United States and Europe and will install servers in key points around the globe. ■

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BROADCASTING
THE STREAMING MEDIA NETWORK

Tuning In To Virtual TV —

Broadcasters Bullish on Streaming Media

TV broadcasters in general are all too familiar with the saying, "Be careful what you wish for." That applies to the advent of digital TV, and the rapid transition from excitement over the standard's approval by the FCC to bewilderment over how to justify the immense cost of equipment upgrades for DTV transmissions.

That issue more than anything else explains the creation of a series of broadcaster alliances and related initiatives all aimed at creating a national infrastructure for Internet-based streaming media services under the general umbrella of DTV datacasting.

All are based on essentially the same premise that devoting a portion of a broadcaster's digital bit stream to Internet-based content represents the best hope broadcasters have for a near-term DTV revenue

stream. Regardless of the business model -- subscription, advertising or a combination -- datacasting services will be able to create a revenue stream from the millions of homes equipped with a PC (PCs will require a relatively low-cost digital terrestrial decoder card or peripheral), rather than the tens of thousands of homes with DTV receivers.

Although the major broadcast networks have been conspicuously absent in any meaningful way, most of the major independent

broadcaster groups have allied themselves with one of a handful of datacasting ventures, chief among them Menlo Park, CA-based Geocast Network Systems (Hearst-Argyle Television and A.H. Belo), iBlast (Tribune Company, Cox, Post-Newsweek Stations, Gannett, E.W. Scripps, Meredith, Media General, Lee Enterprises, The New York Times Company, McGraw Hill, Smith Broadcasting and Northwest) and The Broadcasters Digital Cooperative (Benedek Broadcasting, Capitol Broadcasting, Citadel Communications, Clear Channel television, Cosmos Broadcasting, Morgan Murphy Stations, Granite, Gray Communications Systems, Nexstar Broadcasting, Pappas Telecasting, Paxson Communications and Sunbelt Communications). All three groups expect to have better than a 90 percent footprint capable of delivering anywhere from 4-6 mbs of content over the course of a broadcast day.

On a somewhat smaller scale, Waveexpress, with Wave Systems and Sarnoff Corporation as founding partners, has been working with Capitol Broadcasting, Sinclair and NJN Television on a series of proof-of-concept tests, and it's likely that the field will be crowded with additional competitors over the next year or two. The table below outlines all TV stations broadcasting a digital signal and their plans or affiliations for datacasting.

Continued on Page 28

DATACASTING PLANS FOR DIGITAL TERRESTRIAL BROADCASTERS

Station	City	Owner	Format	Datacasting Activity
WCBS (CBS)	New York	CBS	1080i	NA
WNYW (Fox)	New York	Fox	480p	NA
KTLA (WB)	Los Angeles	Tribune	480p	Member of iBlast initiative
KCBS (CBS)	Los Angeles	CBS	1080i	NA
KNBC (NBC)	Los Angeles	NBC	1080i	NA
KABC (ABC)	Los Angeles	ABC	720p	NA
KCOP (UPN)	Los Angeles	Chris Craft	480p	NA
KTTV (Fox)	Los Angeles	Fox	480p	NA
KCAL (Independent)	Los Angeles	Young Broadcasting	480i	NA
WFLD (Fox)	Chicago	Fox	720p	NA
WCPX (Pax)	Chicago	Paxson	480i	Member of Broadcasters Digital Cooperative
WPVI (ABC)	Philadelphia	ABC	720p	NA
KYW (CBS)	Philadelphia	CBS	1080i	NA
WTFX (FOX)	Philadelphia	Fox	720p	NA

Chart continued on page 22

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DATACASTING PLANS FOR DIGITAL TERRESTRIAL BROADCASTERS

Station	City	Owner	Format	Datacasting Activity
WCAU (NBC)	Philadelphia	NBC	1080i	NA
WNJN (PBS)	Trenton, NJ	NJ Public Broadcasting Authority	1080i	Testing WaveXpress service
WFMZ (Independent)	Philadelphia	Maranatha Broadcasting	NA	NA
KGO (ABC)	San Francisco	ABC	720p	NA
KPIX (CBS)	San Francisco	CBS	1080i	NA
KTVU (Fox)	San Francisco	Cox	720p	Member of iBlast initiative
KRON (NBC)	San Francisco	Chronicle	1080i	NA
KBHK (UPN)	San Francisco	Chris Craft	480p	NA
KICU (Independent)	San Jose	Cox	480i	Member of iBlast initiative
WCVB (ABC)	Boston	Hearst-Argyle	720p	Geocast investor
WMUR (ABC)	Boston	Imes	480i	NA
WHSN (HSN)	Boston	USA Broadcast	480p	NA
WHDH (NBC)	Boston	Sunbeam Tel.	480i	NA
WFXT (Fox)	Boston	Fox	720p	NA
WBZ (CBS)	Boston	CBS	1080i	NA
WFAA (ABC)	Dallas	Belo	1080i	Geocast investor
KDFW (Fox)	Dallas	Fox	720p	NA
KXAS (NBC)	Dallas	NBC	1080i	NA
KTVT (CBS)	Fort Worth	Gaylord	1080i	NA
WJLA (ABC)	Washington	Allbritton	480p	Geocast investor
WUSA (CBS)	Washington	Gannett	1090i	Member of iBlast initiative
WRC (NBC)	Washington	NBC	1080i	NA
WETA (PBS)	Washington	Public	1080i	NA
WTTG (Fox)	Washington	NA	NA	NA
WXYZ (ABC)	Detroit	Scripps Howard	720p	Member of iBlast initiative
WJBK (Fox)	Detroit	Fox	720p	NA
WDIV (NBC)	Detroit	Post-Newsweek	1080i	Member of iBlast initiative
WWJ (CBS)	Detroit	CBS	1080i	NA
WSB (ABC)	Atlanta	Cox	720p	Member of iBlast initiative
WXIA (NBC)	Atlanta	Gannett	1080i	Member of iBlast initiative
WGNX (CBS)	Atlanta	Tribune/Meredith	1080i	Member of iBlast initiative
WAGA (Fox)	Atlanta	Fox	720p	NA
KHOU (CBS)	Houston	Belo	1080i	Geocast investor
KRIV (FOX)	Houston	Fox	720p	NA
KPRC (NBC)	Houston	Post-Newsweek	1080i	Member of iBlast initiative
KTRK (ABC)	Houston	ABC	720p	NA
KOMO (ABC)	Seattle	Fisher	720p	NA
KCTS (PBS)	Seattle	Public	1080i	NA
KING (NBC)	Seattle	Belo	1080i	Geocast investor
KIRO (CBS)	Seattle	Cox	1080i	Member of iBlast initiative
WKYC (NBC)	Cleveland	Gannett	1080i	Member of iBlast initiative
WEWS (ABC)	Cleveland	Scripps-Hcwar	720p	Member of iBlast initiative
WJW (Fox)	Cleveland	Fox	720p	NA
WOIO (CBS)	Cleveland	Raycom	1080i	NA
WFLA (NBC)	Tampa/St. Pete	NA	1080i	NA
WTVT (Fox)	Tampa/St. Pete	Fox	480p	NA
WFTS (ABC)	Tampa/St. Pete	Gannett	NA	NA
WBAL (NBC)	Baltimore	Hearst-Argyle	NA	Geocast investor
WMAR (ABC)	Baltimore	Scripps-Hcwar	720p	Member of iBlast initiative
WBFF (Fox)	Baltimore	Sinclair	480p	Agreement to test WaveXpress service
KTCI (PBS)	Minn./St. Paul	Public	1080i	NA
KSTP (ABC)	Minn./St. Paul	Hubbard	720p	NA
WPLG (ABC)	Miami	Post-Newsweek	NA	Member of iBlast initiative
WSVN (Fox)	Miami	Independent	NA	NA
KPHO (CBS)	Phoenix	Meredith	1080i, 480i	Member of iBlast initiative

Chart continued on page 26



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DATACASTING PLANS FOR DIGITAL TERRESTRIAL BROADCASTERS

Station	City	Owner	Format	Datacasting Activity
KSAZ (Fox)	Phoenix	NA	NA	NA
KNXV (ABC)	Phoenix	Scripps-Howard	720p	Member of iBlast initiative
KATU (ABC)	Portland	Fisher	720p	NA
KOPB (PBS)	Portland	Public	1080i	NA
KPDx (Fox)	Portland	Meredith	480i	Member of iBlast initiative
KOIN (CBS)	Portland	Lee Enterprises	1080i	Member of iBlast initiative
KGW (NBC)	Portland	Belo	108i	Geocast investor
KMGH (ABC)	Denver	McGraw Hill		Member of iBlast initiative
KDVR (Fox)	Denver	Fox	720p	NA
KRMA (PBS)	Denver	Public	1080i	NA
WTAE (ABC)	Pittsburgh	Hearst Argyle	720p	Geocast investor
WPXI (NBC)	Pittsburgh	Cox	1080i	Member of iBlast initiative
KCRA (NBC)	Sacramento	Hearst Argyle	1080i	Geocast investor
KTXL (Fox)	Sacramento	Tribune	480p	Member of iBlast initiative
KXTV (ABC)	Sacramento	Gannett	720p	Member of iBlast initiative
KMOV (CBS)	St. Louis	Belo	1080i	Geocast investor
KTVI (FOX)	St. Louis	Fox	480p	NA
KSDK (NBC)	St. Louis	Gannett	1080i	Member of iBlast initiative
WOFL (Fox)	Orlando	Meredith	480i	Member of iBlast initiative
WTHR (NBC)	Indianapolis	Dispatch	1080i	NA
WISH (CBS)	Indianapolis	LIN	1080i/480i	NA
WXIN (Fox)	Indianapolis	Tribune	480p	Member of iBlast initiative
WRTV (ABC)	Indianapolis	McGraw Hill	720p	Member of iBlast initiative
KGTV (ABC)	San Diego	McGraw Hill	720p	Member of iBlast initiative
KNSD (NBC)	San Diego	NBC	1080i	NA
WBTV (CBS)	Charlotte	Jefferson-Pilot	1080i	NA
WSOC (ABC)	Charlotte	Cox	720p	Member of iBlast initiative
WCNC (NBC)	Charlotte	Belo	1080i	Geocast investor
WCCB (Fox)	Charlotte	Bayhackle Comm.	NA	NA
WLWT (NBC)	Cincinnati	Gannett	1080i	Member of iBlast initiative
WCPO (ABC)	Cincinnati	Scripps Howard	720p	Member of iBlast initiative
WKRC (CBS)	Cincinnati	Jacor	1080i	NA
KSL (NBC)	Salt Lake City	Bonneville Int.	480, 1080i	NA
KTVX (ABC)	Salt Lake City	United Television	NA	NA
WRAL (CBS)	Raleigh	Capitol	1080i	Testing DTVPlus & WaveXpress
WTVD (ABC)	Raleigh	ABC	720p	NA
WBNS (CBS)	Columbus	Dispatch	NA	NA
WKOW (ABC)	Madison	Shockley	720p	NA
KITV (ABC)	Honolulu	Hearst-Argyle	720p	Geocast investor
WITF (PBS)	Harrisburg	Public	1080i	NA
KCPT (PBS)	Kansas City	Public	1080i	NA
WMVT (PBS)	Milwaukee	Public		NA
WMPN (PBS)	Jackson	Public	1080i	NA
WTNH (ABC)	New Haven	LIN	720p	NA
WNOU (NBC)	South Bend	Michiana Telecasting Corp.	1080i	NA
KXLY (ABC)	Spokane, WA	Morgan Murphy	720p	Member of Broadcasters Digital Cooperative
WMFD (Ind.)	Mansfield, OH	Independent	480i	NA
WKPC (PBS)	Louisville, KY	Public	1080i	NA
WOOD (NBC)	Grand Rapids	Lin Television	1080i	NA
WCCB (PBS)	Lewiston, ME	Public	1080i	NA
KNTV (ABC)	Monterey, CA	Granite Broadcasting	720p	Member of Broadcasters Digital Cooperative
WRDW (CBS)	Augusta, GA	Gray Communications	NA	Member of Broadcasters Digital Cooperative
WRLK (PBS)	Columbia, SC	Public	480i/1080i	NA
KLAS (CBS)	Las Vegas	Landmark Communications	1080i	NA

NOTES: NA Not applicable

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Broadcasters Bullish on Streaming Media

Continued from Page 20

Targeting the PC instead of TV

Most, if not all of those ventures will apply essentially the same strategy: stream media-rich Internet Protocol content to receiving hardware — either a standalone unit or add-on card — connected to a PC. Though most content development appears restricted to short-form video — apparently to avoid competing with bread and butter television programming — some broadcasters have talked about using datacasting to create virtual TV channels of highly segmented programming.

"It will probably happen anyway," Stewart Park, Granite Broadcasting senior vice president of digital broadcast development says of longer form streaming video content. "It's just a matter of which pipeline [content developers use]. This is a fractionalized media market. This will only make it more fractionalized."

Granite is a lead player in the Broadcasters Digital Cooperative, an alliance of independent broadcast groups that plans to create a nationwide footprint that in turn will be leased to third-party service providers. The cooperative, the brainchild of Granite Broadcasting president Stuart Beck, plans to work with both stationary and mobile broadband wireless service providers.

The cooperative has not set a firm minimum bandwidth commitment for members, Park says, though the group is

believed to be targeting about 4 mbs. "It's less than the Geocast commitment [of an average of 6 mbs during a 24-hour broadcast day]," Park says. That would leave broadcasters slightly more than 15 mbs for their primary digital program feed.

That will almost certainly become an issue for any of the broadcaster groups that charges a fee for streaming media services, given the FCC rules governing digital television transmissions.

"This is about broadcasters getting together to decide how best to use this valuable asset"

—Stewart Park

Granite Broadcasting senior vice president of digital broadcast development

But that's still a better prospect, say many broadcasters privately, then focusing on digital television programming only. With DTV receiver sales on a relatively slow growth curve, broadcasters won't see any significant advertising revenues from the digital TV broadcasts for several years at least.

Streaming media services should offer a more immediate opportunity to make some money. Both iBlast and Geocast plan to begin service by early next year. If both service providers reach their goal of better than 90 percent nationwide coverage, they will be able to immediately target a potential audience of better than 50 million PC households. Even if that

still requires a streaming media device sale of several hundred dollars, most broadcasters apparently will choose that gamble over consumer DTV receiving equipment still priced at several thousand dollars.

Mixing a Nationwide and Local Presence

As envisioned by Geocast CEO and co-founder Joe Horowitz, services will include both national and local content, including full-motion video and datacasting, delivered initially to PCs connected to Geocast receivers. Content will be cached on hard drives built

Horowitz says. "[But] how much time does a consumer want to spend watching a full-length program in front of a PC?" That could change, he suggests, once Thomson — and presumably other hardware partners — introduce Geocast compatible products either as DTV receiver add-ons or integrated in DTV receivers.

Geocast plans to launch in some markets by the end of next year before starting a national rollout in 2001. Horowitz says the company expects a 24-hour broadcast day average of 6 Mbits/second per broadcaster. An initial field test earlier this year proved the basic concept, and a second field trial planned for this fall will test Geocast's system for combining spectrum from several broadcasters in a given market for an even "fatter" pipeline to the home.

Since most of the streaming media broadcaster groups want multiple partners in key markets, there's going to be a scramble to enlist one or more of the major networks in addition to the larger independent broadcaster groups. Of the four major networks — ABC, CBS, NBC and Fox — at least one, ABC, is believed to be leaning strongly in favor of some partnership with Geocast. "They've got a very compelling concept," a senior network executive concedes.

ABC "possibly, very probably" will reach an agreement with Geocast, another ABC executive adds privately. "They've got a good idea and a good group of people." ABC likely would start by providing content before reaching an agreement to use network owned and operated stations as local portals. ■

into the receivers, which will also include a DTV tuner and a USB port. Consumers will use their own ISP and modem for a return path, though the box will integrate the user's browser with its own navigation software.

The content will be designed to complement regular TV programming coming from each broadcaster partner, and will in many cases include news and other content produced by the broadcaster — but delivered on an on-demand basis by the Geocast service. Virtually all of the content will be relatively short clips to start, rather than any type of full-length programming.

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NFL Tests IP Delivery of Football Outside of U.S.

The National Football League is hoping its test of broadband video streaming in The Netherlands and Singapore will provide some lessons on how games could be similarly streamed in the U.S. at some point in the future.

The NFL streamed the 1999 season, and is hoping to offer the 2000 season, as well, to even

more global markets, although nothing has been finalized except in The Netherlands and Singapore, according to Tola Murphy-Baren, senior vice president of market development for NFL Enterprises, the new media and technology division of the NFL.

She says the league wants to become "very familiar with video
Continued on Page 32

Creating the Backbone for Robust Streaming Media

One of the truisms of content delivery over the Internet has been the unfailing ability of content developers to suck up virtually every last drop of network capacity with more complex and higher quality streaming audio and video. In some of the more well-publicized instances, viewer demand has brought some live streaming media events to a standstill as viewer demand overwhelmed the Internet's infrastructure.

And that has placed a premium on network upgrades and the development of a new class of streaming media hosting companies that, by siting their media servers as far out into the network as possible, are building up a more robust infrastructure developed specifically for streaming media. That infra-

structure building is laying the groundwork for all of the streaming media business initiatives that will define the next stage in the Internet's development as an alternative to off-air, satellite and cable TV systems.

One of the strongest indications that streaming media is moving mainstream is the accelerating series of alliances and other partnerships linking some of the leading streaming media infrastructure providers with the key dial-up and broadband Internet service providers such as Excite@Home and America Online. Companies such as Akami, Activate.net, iBeam Broadcasting, Globix and Microcast have all extended the reach of their services at both edges of the Internet infrastructure as a growing number of traditional and new media compa-

nies prepare for an expected growth spurt in streaming media usage over the next 12 to 18 months.

That was evident earlier this year at the National Association of Broadcasters show in Las Vegas and at the National Cable Television Association's show in New Orleans, where streaming media infrastructure providers for the first time appeared on the show floor in discernable numbers. That "convergence" of industries on trade show exhibit floors suggests that accepted definitions of content delivery are about to change.

Among some of the more notable developments in recent weeks: separate strategic alliances between Excite@Home and Akami and iBeam under which both companies will locate their media servers

throughout Excite@Home's network; an agreement between Akami and Loral Cyberstar under which Akami will be able to use Loral Cyberstar's global satellite network to deliver live audio and video streaming; and an agreement between Activate Canada and Toronto-based interactive media streaming specialist Blue Zone under which Activate will become the "lead streaming services provider" to Blue Zone clients.

"Partnering with Excite@Home brings us one very large step closer to building out our Internet broadcast network," iBeam president and CEO Peter Desnoes said in a statement released just after the agreement. The agreement, he added, is all part of the company's strategy of reaching "the largest broadband customer base on the Internet." ■

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NFL Tests IP Delivery of Football Outside of U.S.

Continued from Page 30
streaming technology — how it performs and how consumers react to it" to determine what applications it will have for the U.S. market.

"Outside of the U.S. is a good place to experiment with broadband streaming as there isn't the same broadcast coverage of the NFL games, so we're not competing with ourselves," she says. "It's also a great business opportunity. There are a lot of expatriates wanting to see these games, as well as those who came to the U.S. to be educated, then became football fans. Working with the international hotel market is a high priority right now."

The NFL games were offered in The Netherlands to subscribers of Chello Broadband n.v., a broadband internet service provider offered through United Pan-Europe Communications N.V. Chello received backhaul feeds of CBS and Fox Sunday afternoon games via satellite directly from the stadiums. It delivered one live game via cable modem to subscribers on Sunday evenings, plus two other games for later broadcast on near-video-on-demand (NVOD).

In Singapore, the games were offered via SingTel Magix, a multimedia service provided by Singapore Telecommunications Ltd., which delivers broadband content to subscribers via ADSL telephone lines. Two games were offered each Sunday via NVOD. In both countries, the games were offered free of charge.

Murphy-Baren says the tests

went well, with about 8 percent of all Chello viewers and 7.5 percent of all SingTel Magix viewers seeing some portion of a game. That translated into 1,750 viewers in Amsterdam and 1,500 viewers in Singapore.

Why were The Netherlands and Singapore selected for the test?

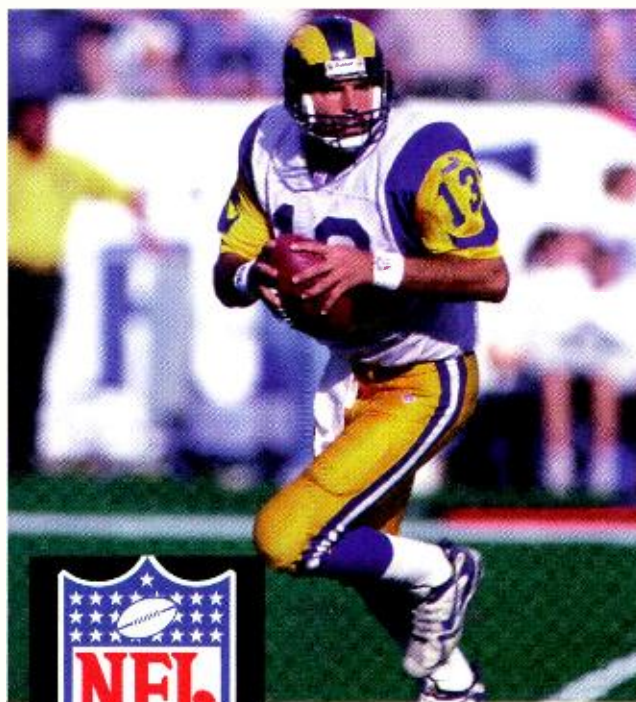
"There was a couple of criteria," Murphy-Baren says. "One was to find two places that were very diverse—that used different technologies and were different cultures on different continents. They also had to have the ability to deliver very bandwidth-heavy product, as live action

"In Singapore, we were able to show the games full-screen in VHS quality and it looked astounding"

—Tola Murphy-Baren
Senior Vice President of market development for NFL Enterprises

football eats up a lot of bandwidth. It made no sense to deliver these games via the Internet as the quality would not have been acceptable. We made sure we delivered the games by satellite in encrypted form in their own systems, which acted as walled gardens where non-subscribers didn't have access."

According to Desmond Ang Ban Seng, spokesman for SingTel, the company decided to stream the games as there was an interest



Week in Review, A Beginner's Guide to American Football, NFL Bloopers and Super Bowl Moments.

in the NFL among Magix subscribers, particularly those who had been educated in the U.S.

"On the average, we had about 500 to 600 subs viewing the games each month," he says, noting that customers expressed a particular interest in seeing the games streamed live in the future. He says there were no technical problems in the transmissions, and sees the 2000 season going just as smoothly.

"Besides streaming the games, we'll conduct online polls related to the 2000 season," he says. "We'll also create chats and forums so that subscribers can talk to each other about the NFL."

Chello declined comment as the company is in a "quite period" due to its filing for an IPO.

In addition to the games, the NFL offered additional streamed programming, such as NFL

"Live action sports like football are bandwidth intensive," Murphy-Baren says. "In Singapore, we were able to show the games full-screen in VHS quality and it looked astounding."

As a contrast, Murphy-Baren points to the NFL Europe League, which transmits its games via the Internet at www.nfleurope.com.

"Those games are on the open Internet worldwide," she says. "It's a narrowband viewing experience, which is very unsatisfactory, as live action sports like football are so bandwidth intensive. Even if you have a T1 line, you won't have the quality because the content is travelling through the narrowband network."

The NFL Europe League has teams in Germany, Spain and Scotland. ■

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Finding the Revenue in Video Streaming

With the existence of a new delivery mechanism for television stations' most valuable asset – locally-produced content – local broadcasters might conclude they received a gift from the incremental-revenue Gods.

Although streaming video news-

casts over the Internet represents the hope of a lucrative new business, its is by no means a divine right. For now, at least, delivery of a real-time or archived newscast on the Internet has added little to the pockets of most local TV stations.

There are some signs that a handful of companies have designed Web sites and business plans that deliver hope for finding that Holy Grail. But, like most promising new ventures, the devil is in the details.

Because the business of video streaming is in its embryonic stages, proponents are trying a trial-and-error mix of applications and business models. Today's most common video streaming activity simply makes a half-hour local news cast available through a Web site. Others include: employing a searchable database that allows users to watch topical news clips; developing a central Web site that offers a personalized news service based on a Web surfer's interests; and producing multimedia sites that combine a mix of graphics, text, audio and video on a single topic.

There are significant hurdles to clear before broadcasters can deliver a compelling experience

for viewing Internet-delivered video, and technology is among the highest of those hurdles. Anyone who has viewed a video clip knows that the quality is far below almost anyone's standards. And high-speed connections don't necessarily solve the problems of slow delivery, jerky motion and pixilated images. Lack of bandwidth, network congestion, firewalls, high-motion images and streaming software not designed for broadband appli-

cations all contribute to the poor quality of most video streaming applications.

"The reality with the Internet is that video just doesn't work very well," said Steve Yelvington, senior editor for Cox Interactive Media, a subsidiary of Cox that manages all of the media company's content for the Internet.

That is, in part, why Cox Interactive Media and some other media outlets use video

streaming sparingly on their Web sites. A recent trend employs a multimedia approach with individual stories covered by text, still photos and – if deemed appropriate – video. "With video it's largely a matter of picking the best images – like a freak snowstorm in Texas," said Yelvington, "You have to use your head when making decisions about what video content to stream."

Many Methods, Many Business Models

Not all streaming proponents are that selective. The streaming video pioneers, such as Yahoo Broadcast (formerly Broadcast.com), typically encode an entire newscast and post local stations' programming on the Yahoo Broadcast site. Viewers can view a station's individual newscast or do a search by topic and view video clips – if available – on the topic.

Continued on Page 36



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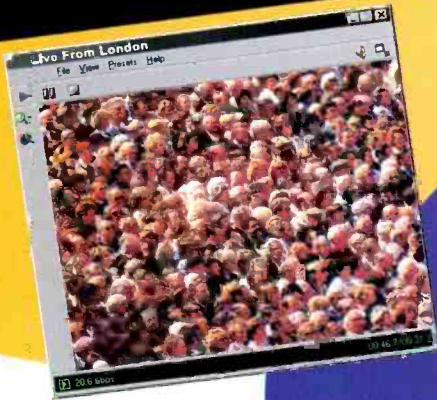
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Finding the Revenue in Video Streaming

Continued from Page 34

Yahoo Broadcast sells advertising space on its Web site, as does the broadcaster for its Web site.

TV stations' Web sites can also feature the content through a co-branded Yahoo link. Local content doesn't necessarily mean

any significant revenue, but it supports an important "value-added" philosophy essential to the station's brand equity. "Our added value is what puts us over the top," he said.

Yahoo Broadcasts sometimes deviates from this business model

company are supplied with a video encoder, a Linux server and a T-1 line. Broadcasters make their content available to Zato, which edits and posts it to the Zato Web site and then sends it back to the broadcaster. The video content, which may be

But when viewers get individual stories driven by their personal-service profiles, a greater percentage of ad inventory is reserved for Zato. Viewers who select the personalized news service may also see network clips from media outlets such as Reuters, Bloomberg, C-Span and the Weather Channel. Until Zato signs up more local-station affiliates, however, there is spotty local coverage as the company has only signed up 36 stations, of which only 24 are currently supplying local programming on the site.

The Zato business model appears to work best for stations that aren't ready to commit the resources – both equipment and personnel – to initiating a video streaming presence. "We set up this service knowing that many TV stations didn't have the resources to commit to streaming their content and developing a service, said Joshua Weinberg, spokesman for Zato. "We set up the operation on their site and remotely manage it and then we have our own journalists adding enhancements everyday to newscasts."

EMERGING BUSINESS MODELS FOR TV BROADCAST STREAMING

Method	Revenue Sources	Business Model
News program streamed on a third party's site and co-branded on station's site	Ad revenue from third party's site and broadcaster's site	Value added for broadcasters and advertising revenue for third party.
Centralized personal news service co-branded with station and third-party provider	Advertising revenue from the third party's Web site	Third party shares advertising revenue with affiliate stations
Multimedia "local channels" branded by individual stations and developed with third party	Advertising and transaction revenue, and "convergence advertising" revenue	Third party takes percentage of profits from station Web site. In some cases, stations have equity stake in third-party developer.
Multimedia "news channels" branded by stations and/or media conglomerates with little or no third-party input	Advertising and transaction revenue driven off Web site(s)	Subsidiaries formed from companies with wide media property ownership. Subsidiaries responsible for unit's profit and loss.

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news programs, however, as some stations also offer recordings of local community, educational and cultural events.

Getting the content on the Web is straightforward for most of the 70 TV stations signed up with Yahoo Broadcast. Most stations send their content via a satellite transmission to Yahoo Broadcasts' technical facilities, where it is encoded and distributed with no money exchanged between either party. Frank Geraty, engineering director at KTLA in Los Angeles, says the arrangement his station has with Yahoo doesn't bring in

as the company cuts individual deals with each broadcaster. "Although there are some stations that pay us a fee or barter with us on advertising inventory, most deals are within our traditional business model," said Marc Montoya, senior director of radio and television for Yahoo Broadcast.

Other business and content models are evolving, however. Newcomer Zato, for example, developed an advertising-supported centralized news Web site that can be personalized. Stations that sign up with the

accompanying text, links, maps and other appropriate material, is enhanced by a team of producers and journalists at Zato's San Francisco offices. The table above illustrates how the centralized news service fits in with other business models emerging in this nascent market.


When viewers select a news story directly from the station link on the Zato Web site, they will view advertising (assuming the available ad space has been sold). The ad inventory available on the link for the station is split between Zato and the station.

Equity Partnerships Between Broadcasters and Web Casters

Yet another approach – developing multimedia Web sites that carry the station's brand – is a partnership model between the third-party developer and the television station (or group-station owner).

Internet Broadcasting Systems (IBS), based in New York and Minneapolis, attracted several group-station owners – Hearst Argyle, Post Newsweek and CanWest Global (in Canada) –

Continued on Page 38



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Finding the Revenue in Video Streaming

Continued from Page 36

as investors in the company that develops station-branded Web sites featuring text, graphics, video and audio.

IBS places a team of journalists and advertising salespeople (typically four journalists and three salespeople) at the television station, which is integrated with the TV station's editorial and sales staff. In addition, IBS has a national sales team that sells advertising across the IBS network of stations. The company has signed up companies such as HotJobs.com and AT&T WorldNet Service for network-wide advertising. And to dispel any notions that the Internet space can't generate significant deals, IBS's CEO Tolman Geffs says "these are significant six- and seven-digit deals."

All revenues driven off the Web site go directly to the station (or group-station owner). IBS is compensated when it and the local station share in the venture's profits. For sharing those profits, the station receives software, systems and technical expertise. Group-station owners that are IBS investors, of course, benefit in any overall success the company achieves.

"Our sites are profitable in a 12-to-18-month time period," said Geffs. "Our first principle is to make money."

Geffs says the company accomplishes this in a variety of ways. The most straight forward is the generation of revenue from selling advertising for individual Web sites and national advertising sold throughout the network (current station count is 14 with a total of 42 stations signed on to



Tolman Geffs, CEO of IBS & Reid Johnson, Founder of IBS

be running their sites by year end). The venture also generates a small percentage of transactional revenue – about 10 percent – from e-commerce driven from



Flory Bramnick, Vice President of business development and strategic alliances for Belo Interactive

merchants. A third revenue source is dubbed by Geffs as "convergence advertising" which combines advertising space on the Web site and on air into a single package for advertisers.

The TV stations engage in a kind of "convergence promotion" where messages designed to get people to tune into the television station are placed on the Web site, rendering the on-air advertising more valuable if the Web site manages to drive traffic to the station. Geffs points to internal research done in Minneapolis where 39 percent of respondents answered yes to the question: Have you seen anything on the Channel4000 Web site that prompted you to tune into the Channel 4?

Although Geffs is bullish on the ability of the TV broadcasting community to make money from this new pipe, he is quick to point out that video – alone – isn't capable of driving surfers to the Web sites. When video helps tell the story, it is included, he says. And when video is featured, it's accompanied by a

heavy dose of other media.

"Video streaming is kind of like 200-proof alcohol," he pointed out. "You need to mix it with something else."

Vertical Integration on the Net

And that same multimedia mantra is being chanted by some large media companies that own properties in television, radio, cable and newspapers. Cox, for example, created a subsidiary, Cox Interactive Media, that melds all content from Cox's media properties onto local Web sites. Cox Interactive Media runs as a single profit and loss center and does not operate as a value-added extension of Cox TV and radio stations, and newspapers.

Although Cox Interactive Media uses streamed video sparingly, that doesn't mean company officials don't see a bright future for video streaming. "Look at the state of audio streaming two or three years ago – it was terrible," said Yelvington. "Audio now delivers a compelling experience and we use it heavily on our sites. It's only a matter of time before video will deliver the same kind of experience."

Belo Interactive – subsidiary of Belo Corp. – which is using three third-party vendors to produce video streaming from its television stations is moving to a similar approach to that of Cox. It is in the process of consolidating all its content into the Belo Data Center (scheduled to be completed at year's end) at its Dallas headquarters. With the

Continued on Page 40

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News All the Time — and On Demand

Television broadcasters aren't the only companies looking to deliver news and other targeted programming over both traditional broadcast platforms and the Internet. North Miami, FL-based NetVideoNetworks is just one example of the growing number of media companies employing both Internet streaming and traditional broadcast TV platforms to deliver the same news and other targeted programming to TVs and PCs.

It's part of an emerging content strategy that is helping define a streaming media business model: "Make it once and distribute it every way," notes NetVideoNetworks vice president of Internet business development, Stuart Volkow. For now, that encompasses several carriage agreements for the company's financial news service, which also runs as a 24-hour Internet feed hosted by iBeam and delivered through 195 ISPs.

The Internet version of the news service includes access to archived news stories and other material "contextual to your portfolio," NetVideoNetworks senior executive vice president

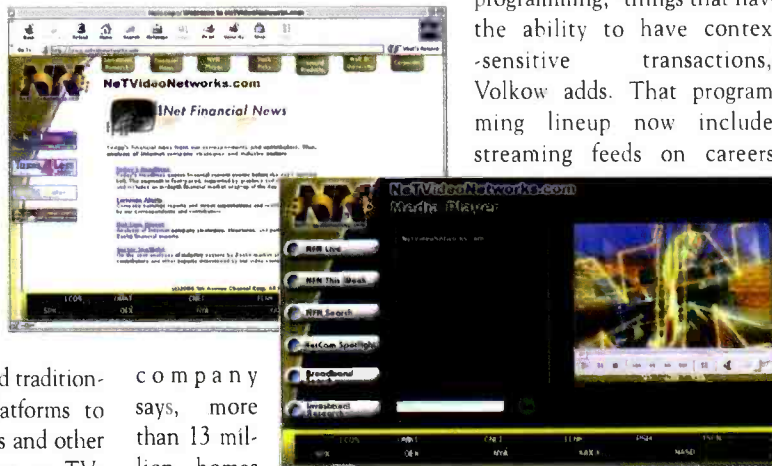
Eric Lefkowitz says. Net Financial News began airing in early March and reaches, the

EchoStar's DISH Network.

That Net Financial News will be followed by other niche programming, "things that have the ability to have context-sensitive transactions," Volkow adds. That programming lineup now includes streaming feeds on careers,

entertainment programming" later this year through a co-production and distribution deal, Lefkowitz says. The first project is a TV game show that will also have an Internet version. "You can play along, play it standalone or just watch it," he says.

All of the programming feeds will employ the same business model based on multiple revenue streams, including targeted electronic billboards around the video feed, title sponsorships, and streaming video commercials and the beginning and end of each segment, all based on the ability to segment viewers. "It's all database-driven," Lefkowitz says. "That's where you make your money." ■



company says, more than 13 million homes over cable, satellite and broadcast TV, including Comcast cable systems and on

movies, fashion and travel. The company will also branch out into "interactive

Finding the Revenue in Video Streaming

Continued from Page 38

central data center, the company will encode and prepare video and other media in one location and distribute it to individual stations and Web sites, thus incorporating costs savings imperative to building a profitable business. Like Cox Interactive Media, Belo Interactive, is also a subsidiary and is accountable for turning a profit.

Flory Bramnick, vice president of businesses development and strategic alliances for Belo Interactive points out that the business of streaming local news content is still evolving and because there is not yet a significant amount of consumer demand, broadcasters have a little time to experiment.

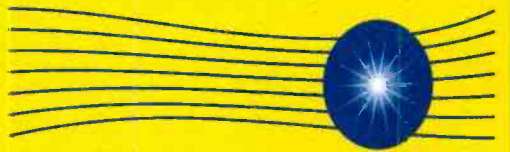
"Now we're starting to learn that people want something different than just watching a newscast on the Web," she said.

"Now we're playing with a searchable database that will find individual video clips.

Like Cox Interactive, Belo Interactive has the raw materials — newspaper, radio, cable and television content — to experiment with delivering multimedia applications.

And building a successful video streaming business on the Internet all comes down to the raw materials — broadcasters most prized possession. ■

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Movies on the Internet

Streaming video services that depend on the Internet to reach a consumer audience have touched just about every type of content that someone might conceivably want to watch: financial news, sports, how-to, movie trailers and music videos. But at the end of that column of generally short-form clips lies the logical candidate to drive widespread acceptance of streaming media -- mainstream Hollywood movies.

An increasing number of Web sites offer a selection of full-length movies on-line, though they rely on independent films and older, public domain titles to fill their libraries. And for the most part, what viewers get is a jerky, partial-frame movie experience that doesn't come close to competing with traditional television.

But the steady growth in broadband Internet connectivity is going to change the rules for Internet content distribution. As some technical and market trials have already shown, broadband

Internet pipelines -- with some additional network enhancements -- are capable of delivering sound and images virtually indistinguishable from a broadcast TV signal. No one is quite sure what happens to the Internet's network backbone if millions of consumers simultaneously start watching movies on-line, but there were also similar concerns

Anticipation, because the Internet will allow them to reach virtually anyone anywhere as consumers from New York to New Delhi go on-line. Fear, because video pirates will be able to send unauthorized copies of Hollywood movies to virtually anyone anywhere. The risk-reward equation for broadcasters, cable system operators and even

The most visible case in point is the move by Blockbuster Entertainment, the number one prerecorded video rental chain, into the movie streaming business, starting later this year. This is through distribution deals with MGM Home Entertainment, the home video arm of the venerable motion picture studio, and AtomFilms, the independent film distributor with a strong Internet presence.

The agreement with MGM is by far the most significant step by a major studio into movie streaming. Apart from releasing movie trailers over the Internet, none of the major studios has agreed to provide any full-length movies up until now.

The two companies have agreed to test streaming full-length movies from MGM's 4,100-title library, using Blockbuster's Web site as the portal to the service. The test will address both technical and business issues, including experiments aimed at developing a viable business model for what amounts to another form of pay-per-view video.

Although Blockbuster has been unable so far to enlist any other studios, the rest of the Hollywood community is expected to watch the tests with more than passing interest, mostly



over the last decade as the Internet evolved from a means to connect professional users to a mass market consumer medium.

The inevitability of movie distribution over the Internet sends simultaneous chills of anticipation and fear down the backs of Hollywood executives.

satellite TV service providers will depend largely on the degree to which they participate in the deployment of streaming media services.

Recent events suggest that even mainstream Hollywood participation is going to develop faster than many expected.

because most major studio executives apparently believe the only questions to be answered here are "when" and "how," not "if."

For Blockbuster the agreement also signals the next step in re-defining the company from the world's leading retailer of prerecorded home video software to a broad-based provider of entertainment services into the home.

Neither company has said much about how they will proceed with the Internet streaming agreement -- in large part, says Blockbuster chief merchandising officer, worldwide, Dean Wilson, because most of the structure of the deal is not in place. Developing a business plan "will take the better part of a year," Wilson says — though both companies have agreed to begin testing options by this summer, initially with theatri-

deal with Blockbuster adding, "We're talking about three to five years before it becomes a meaningful business." That forecast, though, is more conservative than Blockbuster's. Internet streaming will become a significant revenue producer for Blockbuster "sooner" than three to five years, Wilson says.

Initially, consumers will go to Blockbuster's web site, Blockbuster.com, to access movies. Longer-term, though, the service could be extended to involve AOL and even MGM's web site. "We're going to explore how we put all these relationships together," Wilson says.

Although the agreement is non-exclusive, early indications suggest that other studios will probably wait to see the results of the tests before entering into any serious discussions with Blockbuster. "We always have a curiosity," about

The two companies have agreed to test streaming full-length movies from MGM's 4,100-title library, using Blockbuster's Web site as the portal to the service

cal trailers and "movie segments." Those tests will probably come through dial-up connections before Blockbuster expands to broadband connections.

Streaming trials would make it more difficult — but not impossible — for consumers and others to make digital copies of MGM movies, Internet streaming experts have suggested. But both companies are also considering movie downloads as an extension of the initial agreement.

A movie downloading service is "part of the discussions we've been having," MGM Home Entertainment president David Bishop says. "If the streaming trials are successful, both companies could "build up to some type of video on demand environment," though realistically only to consumers with a broadband connection.

Bishop won't speculate on the potential revenue stream that could develop through the

the Internet, one studio executive who requests anonymity says of Internet-based movie distribution. That curiosity, though, is overshadowed by concerns about the potential for unauthorized viewing and copying.

"We're certainly cognizant of that potential problem," Bishop says of possible unauthorized use of MGM titles distributed over the Internet. MGM plans to "proceed slowly. The [content protection] technology and confidence level would have to be in place to take the next step [beyond testing] in any significant way."

Even if the other major studios refuse to participate, at least for now, MGM's agreement with Blockbuster "accelerates the inevitable," says a senior executive with one studio that has investigated alternative distribution platforms. "Distribution by any profitable means is inevitable for any studio." ■



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and, fundamentally, generate new revenues from core content assets. It also brings a whole new set of competitors and business changes, which mean those in the radio industry, must rethink some of their most basic concepts, from who they are to what they do.



The Promise of the Internet

The Internet offers a number of exciting potentials for radio broadcasters. Audience reach can be extended both geographically, and among existing listeners throughout the day. Someone who listens to a given radio station on the way to work, could continue to listen to that station on the Internet, if the RF signal cannot be received within the building, says Rick Ducey, former senior vice president for research and information at the National Association of Broadcasting. This increases the number of hours regular listeners can stay with a station, clearly a boon to local affiliates and programmers alike.

The Internet can also extend audience reach beyond a geographic area. So someone home-sick for their favorite radio station in the place they used to live, could still listen to that station over the Internet.

"Listenership is built over generations, the kids of today interact as much, if not more, with PCs, and they are the future."

— Shelly Morrison,
Vice president of Media & Distribution sales for Real Networks.

"I listen to dedicated bluegrass and traditional New Orleans music stations on the net because the opportunities to hear that kind of music over the air in Seattle are limited," says Geordie Wilson, product manager for Microsoft's Digital Media Division.

Additionally, the Internet offers a variety of new and complimentary revenue streams. Radio stations can offer online tie-ins for contests and coupons in which, for example, participants can enter personal information in return for prizes/awards of various types. This information can then be used to provide a

"premium" level of advertising. Broadcasters can also participate in a variety of commerce activities such as affiliate revenues for links to online retailers like Amazon.com, online auctions and classified advertising.

"The classified advertising market represents \$18 billion alone," says Peter Goldstein, senior account manager for broadcasting and media at Real Networks, "but there are many more [new revenue streams for broadcasters], such as pushing banner ads or our ad replacement system."

Real Networks G2 allows broadcasters to employ "ad

replacement," so they can separately sell advertising spots for PC versus radio. This means an increase in capacity for ad sales at both the affiliate and national levels.

"ABC is currently using the Real system with the Tom Joyner show," says Goldstein, "Even though they've sold out of their regular advertising space, they can use ad replacement to sell additional spots for the PC audience."

But with this promise, new technology also brings a myriad of competitive and systemic changes. Though all of the major radio groups have implemented some type of Internet strategy, many have been hesitant because of this. On a very basic level, the current "system" is not set up to deal with Internet listenership. Ratings, ad sales and programming charges are all based on a market by market

Continued on Page 46

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Changes and Opportunity in Internet Streaming

Continued from Page 44

approach and do not consider Internet listeners. Thus, in today's hard revenue terms—"Internet listeners are worth nothing," says Ducey.

Clearly, new mechanisms must evolve to properly reflect and quantify Internet listenership, and thus extract value, but these are coming.

"We're working with Media Metrix, Neilson, Net ratings & Arbitron at doing a better job of cracking usership," says Shelly Morrison, vice president of media & distribution sales for Real Networks. "Within a year you're going to see pretty specific measurements stations can sell.

Copyright is another issue. Although the more blatant instances of copyright infringement have been dealt with pre-

dictably (such as the Canadian I-Crave which was re-broadcasting American TV over the Internet

Ratings, ad sales and programming charges are all based on a market by market approach and do not consider Internet listeners.

last year—the case was settled out of court and they are no longer broadcasting), more subtle issues still arise. What if a local affiliate broadcasts its signal on the Internet—how does this affect the network/affiliate relationship?

Perhaps most troubling to

broadcasters, though, is the host of new competitors that this new arena brings. Companies like Spinner.com (bought by AOL in 1999), Netradio.com, WebRadio.com and many others have sprung up like weeds as the Internet has become increasingly media rich. Today there are more than 3,500 different stations available on the Internet. Many of these companies like Yahoo Broadcast (formerly Broadcast.com) or WebRadio.com, simply aggregate variety of terrestrial radio content under agreements with radio stations.

But the case of Broadcast.com was a competitive wake up call for broadcasters. The company aggregated the feeds of a variety of stations across the country, then leveraged this into a \$5.7 billion acquisition by Yahoo! Many broadcasters who had

underestimated the value of their content streamed over the Internet felt their content had been stolen out from under them.

To remain viable in the face of these changes, strategies must reflect core businesses, says Ducey. Networks which supply programming need to look at all possibilities for distribution—over the Internet and through traditional affiliate agreements. Local affiliates meanwhile, need to focus on their local markets, competing more effectively for local ad dollars.

Ultimately, all need to pay attention to the Net, though, to ensure future existence. "Listenership is built over generations," says Morrison. "The kids of today interact as much, if not more, with PCs, and they are the future. Radio broadcasters need to remember that." ■

Audio Webcasters Expanding the Definition of Radio Broadcasters

Apart from webcasting traditional broadcast radio stations, the Internet is beginning to spawn a new class of virtual radio stations that combine the scheduled play list structure of radio with some of the personalization capabilities

further by allowing users to further personalize their music channels by is essence "voting" on which performers they want or don't want to hear within a particular genre.

Both TuneTo.com and Incanta have reached licensing deals with ASCAP and BMI for the rights to stream recording artists.

TuneTo.com, for example, has more than 3,000 audio channels it uses to stream very segmented music," TuneTo.com CEO Tim Bratton says. "The idea is to offer people [their idea of] the perfect radio channel and deliver it to multiple platforms." TuneTo.com is targeting users connected to broadband networks, though it has also developed what Bratton describes as a proprietary means of delivering near-CD quality sound at very low bit rates. Eventually, the company hopes to reach listeners anywhere anytime through PC, set-top and even portable con-

sumer electronics device connections.

Assuming TuneTo.com can get carriage deals with existing broadcasters, the company's streaming audio feeds -- running at bit rates as low as 1.0 kbps -- could evolve into a broadcast as well as an Internet alternative to existing radio broadcasters. Rather than downloading music to portable audio devices, Bratton says the more realistic opportunity for the company is to stream content regardless of the platform.

While TuneTo.com is proceeding as a branded service directly targeting a consumer audience, Incanta has developed what company CEO Scott Ryan describes as a turnkey package for broadband network service providers, such as Northpoint and other DSL providers and cable system operators. Road Runner, Excite@Home and AOL "are all potential partners as are the cable MSOs themselves," Ryan says.

Incanta has been running a series of market trials, including one with Akami, and has about 9,000 users so far, primarily in Atlanta, Austin, San Antonio and San Diego. "But we're getting users from all over," mostly by word of mouth, he adds. ■



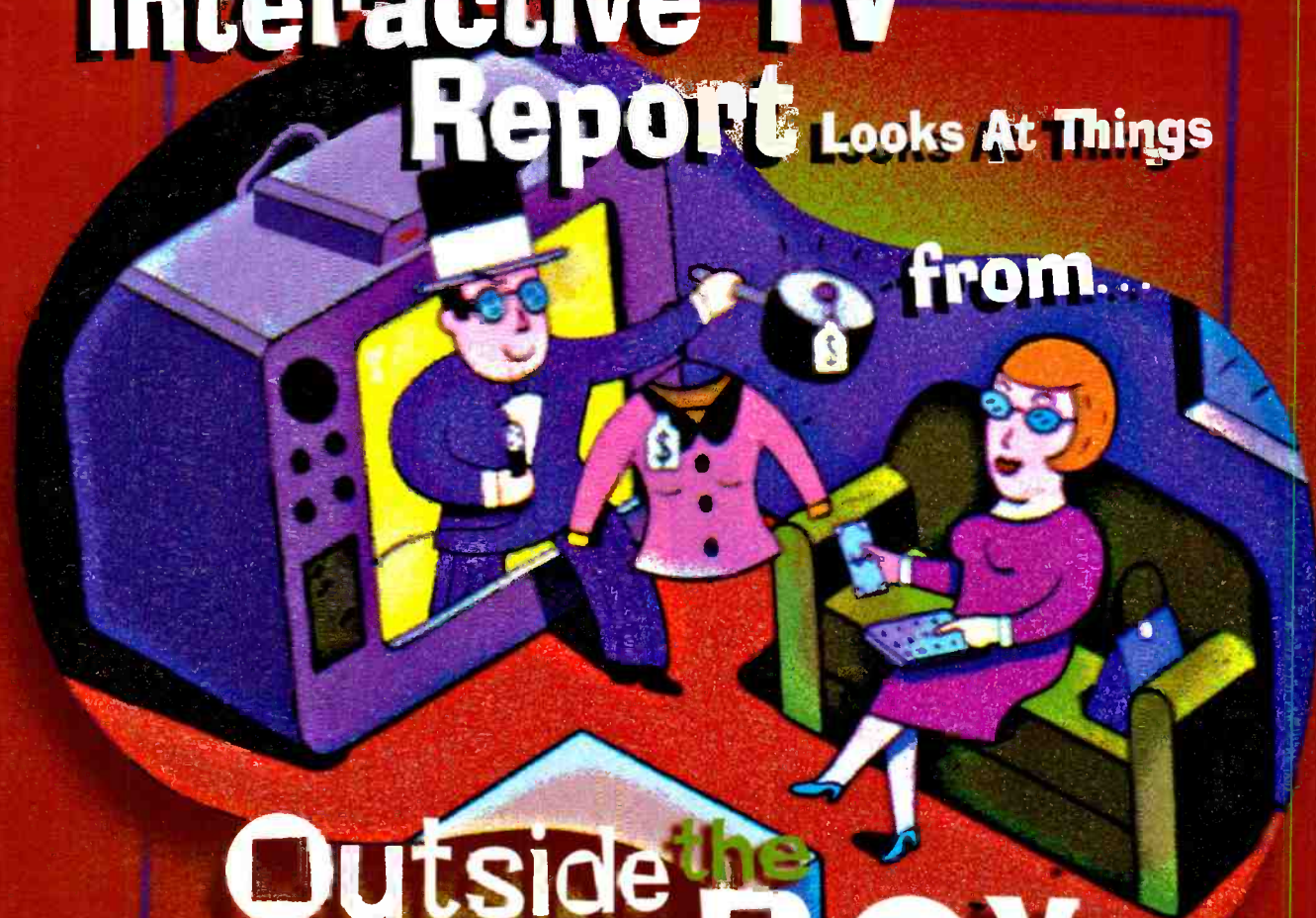
ties that come with an interactive connection to the home. In essence, a new group of companies is creating a series of very targeted Internet radio "stations" based on user feedback.

The concept springs from the satellite and cable TV digital audio services that provide a series of music channels based on segmented music tastes. Companies such as TuneTo.com and Incanta, though, are carrying that concept

Our Interactive TV Report

Looks At Things

from...



Outside ^{the} BOX

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Eisner sees piracy peril for 'Snow White'

Disney chief tells Congress that law is needed to prevent online theft of programming treasures

By Paige Albinak

With Internet users rapidly converting to high-speed access, Disney Chairman Michael Eisner worries that it won't be long before getting a perfect copy of a Disney film will be the modern-day equivalent of waving a magic wand: clicking a mouse and waiting.

To protect Disney's hefty interests in copyrighted material, Eisner wants a law that would require computer and Internet-service providers to recognize an industry-standard mark that would identify copy-protected content and keep it out of the hands of digital thieves.

"This is the most devastating thing that has happened to the entertainment industry in 75 years," Eisner told the House-Senate Joint Economic Committee last Wednesday morning.

He said a new law is needed because computer makers and ISPs have not been eager to incorporate into their products technology that would protect copyrights, arguing that it would slow down computers while increasing costs to consumers.

"We need the cooperation of the computer industry, which has been dragging its feet," Eisner stressed.

But computer makers are not likely to come around soon.

"There's no doubt that piracy is wrong; we all can agree with that," said Jeff Joseph, spokesman for the Consumer Electronics Association. "What Eisner, the Motion Picture Association and the Recording Industry Association fail to recognize is that there's a difference between piracy and fair use. The fair use rights that consumers enjoy in the analog world ... should continue in the digital age."

That is the same stance computer makers took in 1998, when Congress passed the Digital Millennium Copyright Act to protect digital content. That bill does not include any language requiring computer makers to include copyright protection in their products,

although it goes a long way to protect the interests of copyright holders in a digital world. That law also upholds a long tradition of allowing consumers to make one free copy of any work for their own private reference, a practice that is legally referred to as "fair use."

Because it is so easy to make millions of perfect copies of digital products, content providers fear that pirates hiding behind fair-use doctrines will have a field day reselling movies, recordings and other programming without paying royalties.

This is already happening in the case of shared-distribution sites, such as Napster.com, where people can download songs in MP3 formats and share their libraries for free with anyone who is logged in. The music industry has been fighting the site, but Napster.com says its users have the right to one copy of any piece of music under fair-use laws. The courts have yet to decide the matter.

In the same vein, pirates can easily and quickly get one digital copy of a movie, such as Disney's recently released *Dinosaur*, and post it on the Internet where others can download it and share it with still others. Today, it can take hours or even days to download a file as big as a movie, but high-speed Internet access will change that.

Eisner is so worried about the problem that he is considering backtracking on plans to release products like Disney's classic *Snow White* on digital video disk. "If it is heavily pirated, that product—which is one of the backbones of our company—is gone forever," Eisner explained.

Eisner and his Washington lobbying team face a long battle in Washington, starting with educating Congress.

One Congressman who opposed the measure in 1998, Rep. Rick Boucher (D-Va.), said last week that he thought Eisner's plan was a good one, it just "didn't fit the structure" of the 1998 copyright law.

"I am hopeful we can find a way to implement the technology without doing a disservice to computers," Boucher said after Eisner's afternoon presentation to the Congressional Internet Caucus.

Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), who has jurisdiction over such issues, said he plans a series of hearings this summer to look at the issue. "I'd like to keep the Internet as unregulated as possible," Hatch noted, "but we need to look at what regulations may be necessary."

So far, Disney is the only company publicly asking Congress for a new law, but Motion Picture Association of America President Jack Valenti said the matter is so important to his organization that it is creating a "digital strategies" department to look for industry solutions. MPPA this month will hire someone to run that department.

Besides asking for legislation, Eisner also asked Congress not to pass any law that would grant ISPs a compulsory copyright license for streaming. A compulsory copyright would allow ISPs to pay copyright fees into a pool and then stream any content they wanted without direct permission from the copyright holder.

That issue blew up at the end of last year, when language in satellite TV reform legislation was construed to mean that Internet service providers could avail themselves of a compulsory license meant strictly for satellite TV providers. Content companies want to make sure that Internet companies have to pay royalties to them directly before getting access to their content.



Eisner thinks digital theft is 'the most devastating thing that has happened to the entertainment industry in 75 years.'

DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

In and out at CBS Internet Group

CBS Internet Group laid off 24 of its 100 employees earlier this month, replacing half of them with a dozen new hires last week, according to a CBS spokesman.

Among those new hires were Robert Gehorsam, who joins CBS Internet as senior vice president of programming, and Mark Kortekaas, who was named chief technology officer.

Both are former Sony Online colleagues of Lisa Simpson, who was named COO at CBS Internet in April, after serving as president of Sony Online.

"As with all transitions, there comes a time when an organization must endure a certain amount of upheaval," CBS told employees in an internal memo about the layoffs.

Chip brings broadband to MDUs

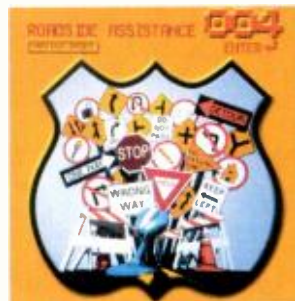
Broadcom has introduced the V-thernet family of products, which it says will enable low-cost, scalable, broadband access within multidwelling units (MDUs) and multitenant units (MTUs).

First out, the BCM6315 can be used with Broadcom's Ethernet or HomePNA 2.0 products to give MDU/MTU broadband equipment vendors a content-delivery and -distribution system. It operates over category 1 through category 5 cabling and supports 10-Mb/s Ethernet on telephone-grade wiring for distances up to 1 km.

Tech-team work at Liberate, Harmonic

Liberate Technologies and Harmonic Inc. have outlined standards for compatibility and interoperability testing between their technologies.

Harmonic has also joined Liberate's PopTV program as an infrastructure partner, and Liberate has joined the Harmonic technology-partner program. The interoperability testing will also ensure that the Liberate Media-cast data-broadcasting server functions smoothly with the Harmonic MPEG-2 multiplexing platform.



PitchTV's newest issue is online, featuring 10 new films.

PitchTV's new issue has Cannes winner

PitchTV (www.pitchtv.com) has launched its latest "issue" on its Web site. Included are 10 new films, among them *L'Interview*, a winner at the recent Cannes film festival.

Also in the new issue is a report on the credibility of search engines, including a "Citizen's Action Kit" that gives users links to privacy-rights resources.

MediaBase 4.0 aimed at Solaris

Kasenna is introducing the MediaBase 4.0 for the Solaris operating environment. "Many Internet ventures are on Solaris, so this will allow them to easily move into the broadband environment," says Vice President, Sales and Marketing, Neil McGowan.

MediaBase is designed to allow integration of broadcast-quality streaming video and audio content over broadband networks.

IBS taps CFN's YouDecide site

Internet Broadcasting Systems will use the Consumer Financial Network's YouDecide.com Web site as exclusive provider of comparison quotes for insurance, loans and personal finance across the IBS national network of local-TV Web sites.

IBS is launching local Web sites in 42 markets in partnership with Hearst-Argyle Television and Post-Newsweek Stations, as well as in Canada with the CanWest Global network.

AOL hoops it up with NBA, WNBA

America Online (AOL) has reached a multiyear deal with the National Basketball Association and the Women's National Basketball Association.

The new agreement covers extensive promotions of NBA.com and WNBA.com on AOL properties as well as on-air promotion of AOL during



The NBA has signed a cross-promotional deal with America Online.

NBA on TNT, NBA on TBS and WNBA game telecasts.

Plans include a basketball fantasy game to be developed by AOL and the use of AOL Instant Messenger by NBA.com and WNBA.com. Terms of the deal were not disclosed.

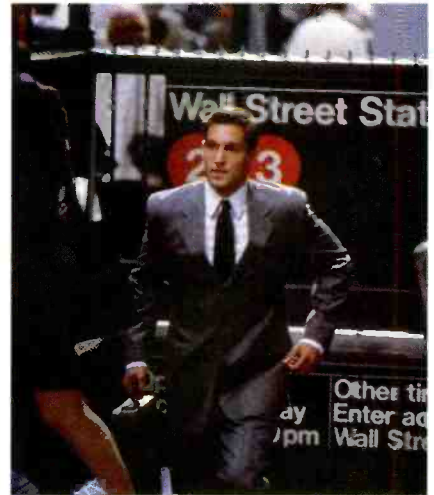
Shots.net signs Digital Island

Shots.net, which allows advertising agencies and other creative organizations to view television commercials and music videos from around the world, is using Digital Island's streaming-on-demand, hosting and network services to serve its online subscribers.

Television.com hits the air in August

Television.com, co-founded earlier this year by Marketvision Direct Inc., Boston, and Steeplechase Media, Santa Monica, Calif., debuts Aug. 16.

The company says the site will provide users access to anything related to television on the Internet. Visitors will be able to view clips and previews of current and past shows and commercials and also watch original and aggregated programming.



'Tenchi Muyo!' (l), a Japanese toon, premieres in Cartoon Network's afternoon Toonami block. TNT has 'Bull' (above), its first original series, about a Wall Street heir. 'Soul Food' (below) is one of two new Showtime series.



Bustin' out all over

New series abound in cable's summer lineup

By Deborah D. McAdams

Summer television is no longer the vast stretch of reruns it once was. Cable networks jumped on the season like lemmings from a cliff, once it was clear there was an appetite for new shows. At least 30 new series will debut on cable this summer, not to mention a laundry list of new cable movies and new episodes of returning series.

The result and, paradoxically, the impetus, is a change in the viewing landscape. More people than ever before watch TV during the summer because there's more new stuff to watch, and there's more new stuff to watch because there are more people watching. In years past, roughly 30% to 40% of the viewing audience went away during the summer, said Tim Brooks, senior vice president of

research at Lifetime. Now the slide has been halved: Only 15% to 20% leave.

"Much of the increase in the overall time people spend watching television comes from the increase in summer viewing," he said. "That's because of original programming on cable."

Collectively, 50 of the largest cable networks will spend more than \$6.3 billion on all programming this year, according to estimates from Paul Kagan Associates. Ten years ago, the same networks spent about \$1.4 billion on programming.

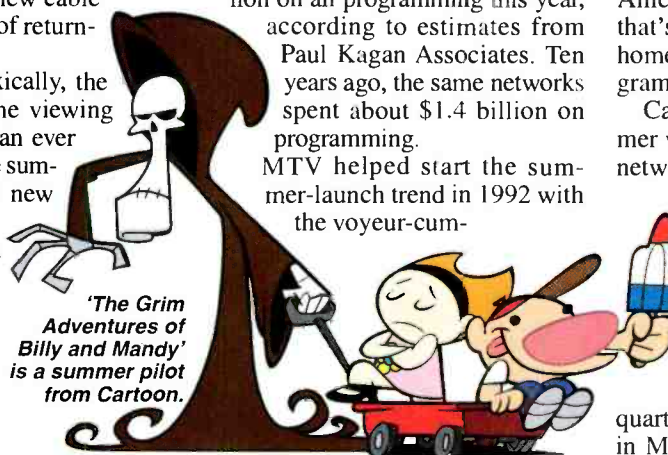
MTV helped start the summer-launch trend in 1992 with the voyeur-cum-

slacker series *Real World*. The show took off. Other networks took note, even broadcasters, who typically take their best shots during sweeps. This year, even CBS and PBS are doing summer launches.

Brooks noted the immensity of the TV audience: "If, in the middle of summer—the dog days of August—50% of America is in front of their TV sets, that's 50 million homes. That's a lot of homes for networks with original programs to divide up."

Catching a viewing wave this summer will be especially crucial for cable networks beat up by May sweeps and *Millionaire* mania. Four of cable's five largest networks slipped in May ratings, according to Nielsen Media Research. Of the 40 cable networks tallied in the monthly measurements, 27 lost ground.

VH1, flat in ratings for the first quarter, slipped 29% in April and 20% in May. Preliminary June numbers are



'The Grim Adventures of Billy and Mandy' is a summer pilot from Cartoon.



Comedy Central presents 'Don't Forget Your Toothbrush!', an American version of a travel-adventure game show.

already looking better, said Jeff Gaspin, executive vice president of VH1. So far, VH1 leads the pack among major basic-cable networks in launching new series. Five new shows were launched earlier this year, and four more are on deck.

"There's definitely an opportunity for us during the summer, especially for VH1 and MTV, because college students come home," he said. Students in college constitute one of those out-of-

home audiences that doesn't show up in Nielsen ratings.

Gaspin is taking the opportunity this summer to shift gears at VH1. Having revived the channel with rock-'n'-roll reality shows, the many transmogrifications of *Behind the Music* have peaked. VH1's primary push this summer is a Wednesday-night movie franchise that started with *It's Only Rock and Roll* on May 31 and bumped up the average rating of its time slot by 240%.

Like VH1, several cable networks have been launching original shows all year. At least two dozen new series on the major cable networks debuted before May sweeps, when cable was characteristically quiet. MTV, Nickelodeon, Animal Planet, History, USA, Sci-Fi and Lifetime all launched new series in the first quarter and have more coming this summer.

Comedy Central saved its new shows for mid-June, and TNT will premiere its first-ever original series, *Bull*, come Aug. 15.

Coming attractions

MTV premiered *Mission Makeover*, similar to E!'s *Fashion Emergency*, on Tuesday, May 30 at 2:30 p.m.

Comedy Central launches its "soapcom" *Strip Mall* on Sunday, June 18 at 10:30 p.m. *Don't Forget Your Toothbrush!* debuts Tuesday, June 20 at 10 p.m. *The League of Gentlemen*, à la Monty Python, debuts Monday, June 19 at 10:30 p.m.

Animal Planet's new addition is *Pet Story*, featuring the real pets of real people, airing weekdays starting Monday, June 26 at 4 p.m.

Travel Channel launches *Travel Channel Secrets*, a look at tourist sites ranging from Wall Street to Alcatraz, on Monday, June 26 at 9 p.m., and continuing Mondays and Tuesdays at 9 p.m. and 10 p.m.

Food Network launches *Food Fantasy* at 9 p.m. on Monday, June 26, followed by *Food Finds* at 10:30 p.m.; *Food Nation* starts Tuesday, June 27 at 9 p.m., followed by *It's a Surprise!* at 10 p.m. and *Inside Scoop*, premiering at 10:30 p.m.

Showtime's new Latino series, *Resurrection Blvd.*, kicks off Monday, June 26 at 10 p.m. *Soul Food* debuts Wednesday, June 28 at 10 p.m.

Lifetime rolls out *Who Knows You Best?*, a girlfriend *Newlywed Game*, on Monday, June 12 at 9:00 and 9:30 a.m., followed by *The Things We Do for Love*, a profile of personal relationships. Both are weekday strips. *Strong Medicine*, a drama about two contentious doctors, premieres Sunday, July 23 at 9 p.m.

VH1's *Sound Affects*, about how songs affect and inspire people, premieres Friday, July 21 at 10 p.m. *Don't Quote Me* is *Pop Up Video* with actual quotes from artists, premiering Monday, July 17 at 7:30 p.m. *VH1 Confidential* begins Monday, Aug. 14 at 9 p.m. *Rock's Greatest*, a 100-countdown show, starts Monday, August 14 at 10 p.m.

Turner South adds *WCW Classics*, a retrospective, starting Saturday, July 15 at 8 p.m.

USA starts *The Huntress*, about a female bounty officer, on Wednesday, July 26 at 10 p.m. *Kill! Kill! Kill!*, about enemy spies who cannot die, begins July 23 at 9 p.m., followed at 9:30 by *Manhattan, AZ*, about a big-city cop gone western.

Cartoon Network adds *Tenchi Muyo!* weekdays at 6 p.m. during Toonami, starting Monday, July 3. *Blue Submarine No. 6*, an innovative anime combining 3-D and cel animation, starts July 8 at 11 a.m.

History launches the descriptively titled *This Week in History* Friday, Aug. 11 at 9 p.m.

Nickelodeon brings kids *Dora the Explorer*, about a 7-year-old girl who lives inside a computer, on Monday, Aug. 14.

TNT's *Bull*, about a rebellious Wall Street wonder boy, starts Tuesday, Aug. 15 at 10 p.m.

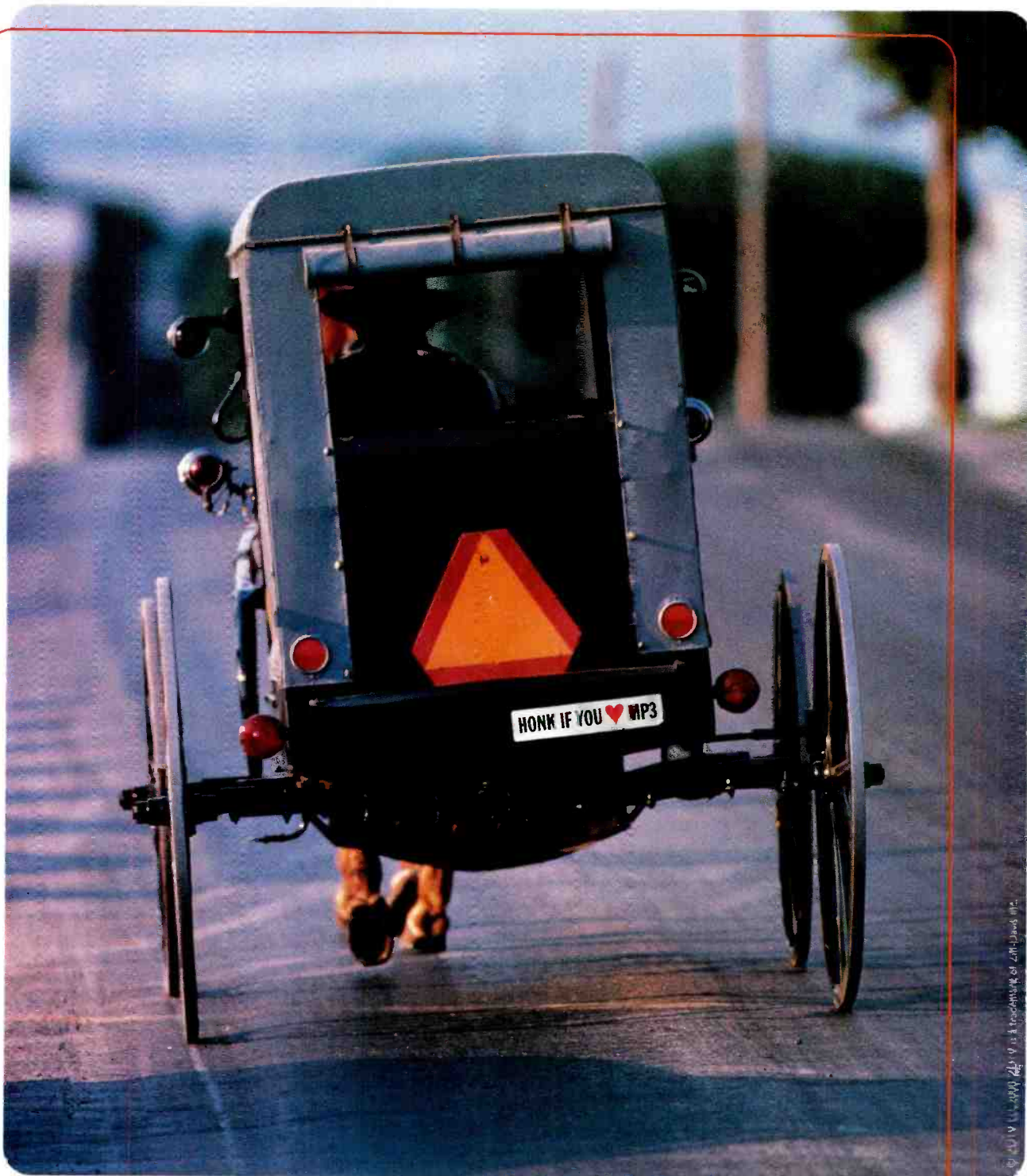


CABLE'S TOP 25 PEOPLE'S CHOICE

'Austin Powers' Number Two, played by Robert Wagner, built a multimillion-dollar evil empire on cable operating systems. The movie was No. 3, with a 4.2 rating/6.6 share.

Following are the top 25 basic cable programs for the week of May 29-June 4, 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		HHs (000)	Cable Share
						Cable	U.S.		
1	WWF Entertainment	USA	Mon	10:00P	65	6.9	5.4	5411	11.9
2	WWF Entertainment	USA	Mon	9:00P	60	5.8	4.6	4523	9.0
3	m/ 'Austin Powers: Man of Mystery'	TBS	Sun	8:00P	128	4.2	3.3	3314	6.6
3	NASCAR/MBNA Platinum 400	TNN	Sun	12:30P	243	4.2	3.2	3205	11.1
5	m/ 'Austin Powers: Man of Mystery'	TBS	Sun	10:08P	127	3.2	2.5	2505	5.9
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.5	2502	5.4
5	m/ 'Secret Cutting'	USA	Tue	9:00P	120	3.2	2.5	2492	5.0
5	Rugrats	NICK	Sun	9:30A	30	3.2	2.5	2475	10.3
9	Rugrats	NICK	Sun	9:00A	30	2.9	2.3	2288	9.9
9	Rugrats	NICK	Sat	9:30A	30	2.9	2.3	2270	10.2
11	WCW Thunder	TBS	Wed	9:06P	66	2.8	2.2	2197	4.4
11	Rugrats	NICK	Sat	9:00A	30	2.8	2.2	2192	10.5
11	m/ 'Sins of Silence'	LIF	Wed	9:00P	120	2.8	2.1	2111	4.4
14	WCW Thunder	TBS	Wed	10:12P	63	2.7	2.2	2185	4.6
14	WCW Monday Nitro Live!	TNT	Mon	9:00P	70	2.7	2.2	2146	4.3
14	m/ 'Selena'	TNT	Sun	8:00P	180	2.7	2.1	2058	4.2
14	m/ 'Passport to Paris'	FAM	Sun	8:00P	120	2.7	2.1	2079	4.1
14	Rugrats	NICK	Fri	4:30P	30	2.7	2.1	2073	7.4
19	Wild Thornberrys	NICK	Fri	3:30P	30	2.6	2.0	2034	8.2
19	Rocket Power	NICK	Tue	8:30P	30	2.6	2.0	2021	4.1
19	Quest for Giant Squid	DISC	Sun	9:00P	60	2.6	2.0	2020	3.8
22	Rugrats	NICK	Tue	7:30P	30	2.5	2.0	1963	4.7
22	m/ 'For Your Eyes Only'	TBS	Sun	5:16P	164	2.5	2.0	1960	5.2
22	Rugrats	NICK	Fri	4:00P	30	2.5	1.9	1929	7.4
22	Hey Arnold	NICK	Wed	8:00P	30	2.5	1.9	1921	4.4
22	Land Before Time Marathon	TOON	Mon	11:00A	120	2.5	1.6	1555	6.7



Our time has come.

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Street fighting: Fox vs. Cramer

Stock guru countersues FNC to nullify contract and for right to work elsewhere

By John M. Higgins

Fearful of losing valuable media exposure, TheStreet.com stock guru and money manager James Cramer countersued Fox News Channel in pursuit of a declaration that his contract with the network is void.

The counterclaim was a response to FNC's suit three weeks ago, when Cramer and TheStreet.com declared they were canceling their weekly Saturday-morning Fox show, *TheStreet.com*. Earlier, Cramer, co-founder, director and major investor in the financial Web site, and other TheStreet.com executives had become disheartened when FNC parent News Corp. expressed no interest in backing more TV shows and international opportunities, and that may have spurred Cramer's action.

FNC's suit ostensibly wants TheStreet.com to continue producing the show under the existing contract. But

what News Corp. executives really seek is to keep TheStreet.com from going to CNN or CNBC for another year and to keep Cramer, who is under a separate contract, from appearing on any other TV outlet until September 2002.

"Our position is that he is a free agent," said Eric Seiler, attorney for Cramer.

Fox executives disagree. "Perhaps Cramer's judgment is clouded at this time of great turmoil at this company," said an FNC spokesman. "He canceled the show and now claims that he doesn't have to perform because his show is canceled. Irrational."

This isn't a money fight for Fox. TheStreet.com's show was pulling a 0.2 cable Nielsen on Saturdays. But Cramer has a cult following with the right demos that made the show worth the bother.

Central to the dispute are Cramer's comments on an April 15 show about the battered price of TheStreet.com. Money managers appearing in media commonly

talk about their positions, touting stocks in the portfolios they run for investors, and CEOs tout the companies they run. It's a major reason they go on the air.

But FNC executives were unhappy to have a commentator actually talking up a company that he helped manage and owned personally. And an FNC spokesman voiced that to the press.

Cramer claimed that the new "policy" seemed to apply to any stock in which he had a financial interest. So, since he gets paid in part by how well his hedge fund performs for his investors, he couldn't talk about any stock in the portfolio. So, Seiler contended, that made it "impossible" for him to continue.

Cramer's counterclaim seeks a declaratory judgment that he can work with other TV outlets. He noted that nobody stopped News Corp. Chairman Rupert Murdoch from recently complaining about his own company's stock price on an FNC show. ■



Hughes sets 3-for-1 stock split

General Motors boosted the outstanding shares of its GM Class H common stock, the tracking stock tied to Hughes Electronics and its DirecTV DBS unit, enabling a declared 3-for-1 stock split and preparing for possible acquisitions.

The stock split will be in the form of a 200% stock dividend, payable on June 30, to GM Class H stockholders of record on June 13.

The split is cosmetic, reducing the ostensible price of each share to make it seem cheaper without changing any

underlying value. But by increasing the number of authorized Hughes shares from 600 million to 3.6 billion, the company is also getting ready for possible acquisitions.

One possible purchase for Hughes would be Pegasus Communications Corp., the largest reseller of DirecTV in U.S. rural regions.

Cablevision knocks Excite buyout plan

Cablevision Systems wants in on the sweet deal MSOs Comcast and Cox got when they sold their stakes in Excite@Home last March. Or it wants to

terminate its agreement to carry the high-speed Internet network.

An Excite@Home SEC filing shows that Cablevision thinks it should get the same terms its partners did: The company wants to extend its carriage agreement with the service but also have the option to sell its shares to major partner AT&T Corp. at \$48 per share.

Excite@Home's stock has plunged to \$20 since Comcast and Cox sold their shares.

The filing also revealed that a class action shareholder suit has been filed over the deal.

NBC saves the music with VH1

VH1 and NBC's *Today* are teaming up for an on-air musical-instrument drive during the week of June 12-16. *VH1 Save the Music Today!* will ask people to bring musical instruments to the *Today* show's studio at Rockefeller Center for collection each weekday from 7 to 9 a.m.

Celebrity guests will help collect instruments, and the drive will culminate with a performance by rock group Bon Jovi on Friday. Nearly 300 Borders Books and Music stores will serve as nationwide drop-off sites.

Since the campaign started in April 1997, 350 school music programs have been started in 30 cities, and \$6 million worth of instruments have been donated to more than 120,000 kids.

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Source: Nielsen Media Research, 3/6/00-3/12/00 vs. December 98, M-Su 8p-11p coverage household ratings. Coverage household ratings for all ad-supported networks with subs above 30 million households. Subject to qualifications upon request. © Courtroom Television Network LLC. The name Court TV is a registered trademark and the Court TV logo is a service mark of Courtroom Television Network LLC.

DTV gets a lift in Chicago

But questions remain over proposed mega-skyscraper



By Glen Dickson

Things are finally looking up—way up—for digital television in Chicago with the installation of a new DTV antenna on the Sears Tower.

The 77-foot Dielectric antenna adds 22 feet to the Sears Tower's height, making it, at 1,730 feet, 2 feet taller than the World Trade Center in New York, according to building owner TrizecHahn Office Properties. But, more important, it means that WLS-TV and WMAQ-TV, the ABC and NBC O&Os in the country's No. 3 market, will finally be able to launch DTV signals.



A Sikorsky Skycrane helicopter was used to place a new DTV antenna atop the Sears Tower. Photo above shows the vehicle refueling.

"It's been a tough road," says WLS-TV Engineering Director Kal Hassan.

So far, Fox O&O WFLD-DT has been the only Chicago digital

broadcaster, relying on a single 29-foot antenna installed on the Sears Tower by Andrew Corp. in March 1999. CBS O&O WBBM-TV launched a digital signal last year from the John Hancock Building, but its ch. 3 DTV assignment created interference with local cable systems.

The station turned the DTV signal off and is still "aggressively seeking a solution," says WBBM-TV Director of Operations and Engineering Chuck DeCourt.

According to WLS-TV's Hassan, remaining work on the new Sears Tower DTV antenna, including transmission-line installation, could be finished in three or four weeks. WMAQ-TV Director of Operations and Engineering Tom Powers hopes the DTV construction on the Sears Tower can be completed within 60 days. "There's quite a bit of transmission line internally in the building that needs to be installed yet," he notes.

The new antenna on the Sears Tower is a Dielectric "triple-stack" antenna design consisting of three separate antenna segments. It was installed in stages on the morning of June 4 by a Sikorsky Skycrane helicopter. Stations WLS-TV, WMAQ-TV and WPWR-TV intermittently signed off the air during the three-hour process, which involved installing a mounting plate, then the bottom third of the antenna, then the top two segments of the antenna at once, with fueling stops for the Sikorsky in between.

The bottom part of the triple stack will serve WMAQ-DT, the middle section will host WLS-TV and the top part will radiate both analog and digital signals for WPWR-TV, an independent on ch. 50 that has received an adjacent ch. 51 DTV assignment.

Although the successful Sears Tower installation means that two more DTV broadcasters should debut this summer, the long-term DTV picture for all of Chicago's stations remains cloudy. The Chicago Digital Broadcast Committee

onscreen | onair | online

creative moves come from within...

(CDBC) has been negotiating for DTV antenna space with a real-estate developer who has proposed building a 2,000-foot skyscraper at 7 S. Dearborn St. in downtown Chicago. But that option seems less certain since the *Chicago Tribune* reported on June 2 that the developer, European American Realty, has been unable to secure financing for the \$500 million project and has turned over the property's deed to a New York bank. The *Tribune* also suggested that developer Donald Trump, who had previously expressed interest in the 7 S. Dearborn St. project, would now swoop in and buy the property.

European American Realty President Scott Toberman didn't return a call for comment.

Dielectric Senior Vice President Dr. Oded Bendov, who has been hired by the CDBC to design an elaborate DTV antenna system for 7 S. Dearborn St., hadn't heard of the *Tribune* story when BROADCASTING & CABLE spoke to him last week. He said he had met with European American Realty representatives at NAB in April and was told that the developer was about to release financial details. But he hadn't heard from the developer since.

WLS-TV has grown so frustrated with the project's uncertainty over the past few months that it pulled out of the CDBC on June 5, although Hassan says the station has reserved the right to rejoin the CDBC if "circumstances change." He says the station had been discussing the move with its lawyers for several weeks, and it was pure coincidence that its departure coincided with the *Tribune* story and the successful Sears Tower installation.

"It's ironic," he says. "We've been looking at pulling out of the endeavor because it didn't look like it was going anywhere." ■



Panasonic's AJ-D960 is a high-end editing VTR with slow-motion capabilities.

Fox Sports Net catches DVCPR050

Adopts 50-Mb/s Panasonic tape gear for local news across the network

By Glen Dickson

Continuing its commitment to 50-Mb/s digital tape formats, Fox Sports Net is buying Panasonic DVCPR050 tape gear to handle local news production for its regional sports networks. Terms of the deal were not disclosed.

Fox first committed to 50-Mb/s digital recording in 1996 when it chose JVC's Digital-S [now called D-9], the only 50-Mb/s format at the time, as the in-house videotape format for Fox News Channel and Fox Sports News and the archive standard for the Fox Network Center. Now Fox Sports Net will rely on Panasonic's new DVCPR050 format, which uses 3:3:1 signal compression and 4:2:2 signal processing, for news acquisition, editing and playback. The

cable sports network will install DVCPR050 AJ-D900 switchable (16:9/4:3) camcorders and AJ-D960 slow-motion studio VTRs in its regional production centers, most of which are currently using analog Beta SP tape.

"That's where we're going," says Andrew G. Setos, executive VP of News Corp.'s News Technology Group. "It's obviously inefficient to buy different formats for the different regions."

The DVCPR050 gear is strictly for local news use, such as studio recording and on-site reporting. Game coverage on Fox Sports Net will continue to be produced using mobile vendor trucks and whatever format they utilize.

"This is our first buildout for the regions," says Setos. "But it's already a standard within the Fox family—not the format but the signal on the tape."

With its existing Digital-S tape machines at Fox News Channel and the Fox Network Center, Fox has already recorded over 100,000 hours of content using 4:2:2 DV compression, he adds. ■

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CUTTING EDGE

By Glen Dickson

NBC Olympics feed to use Motorola

NBC Cable has selected Motorola Broadband Communications to supply it with both analog and digital satellite transmission systems for its Olympics coverage.

For its digital West Coast feeds for MSNBC and CNBC, NBC will use Motorola's DigiCipher II digital encoding and conditional-access system. The analog East Coast feeds will rely on Motorola's VideoCipher II+ analog scrambling and access-control system.

"The availability of both analog and digital systems from Motorola allows us a single point of contact with one company to supply the wide range of satellite systems required to service the complex needs of our diverse customer base," says Mel Weidner, vice president of NBC Cable Affiliate Technical Operations.

Adelphia gives Motorola more biz

Adelphia Communications has placed an order with Motorola worth \$535 million for digital set-tops, cable modems and head-end equipment. The contract is the second large Motorola order in a month from Adelphia, which in early May tapped Motorola to provide it with \$33 million in HFC transmission gear.

Under the current deal, Adelphia will purchase 1.6 million DCT-2000 and

DCT-5000+ digital set-tops, 100 digital headends and 300,000 SURFboard SB4100 cable modems by December 2001. Adelphia began using Motorola [then known as General Instrument] digital set-tops in 1997.



This CGI spot for Six Flags was created by Rhinoceros VFX using a mix of Unix- and NT-based animation software.

Rhinoceros VFX animates Six Flags

New York City-based Rhinoceros Visual Effects and Design has created a 30-second CGI (computer-generated imagery) spot for Six Flags Amusement Parks and ad agency Ackerman McQueen, Oklahoma City.

The commercial, which highlights additions to Six Flags' parks by depicting a roller coaster ride from the riders' point of view, was created by Rhinoceros' effect team using Softimage and Maya (both Unix and NT versions) software.

Cosmos automates with Crispin

Cosmos Broadcasting Group has selected Crispin automation soft-

ware for its 12 stations. The Crispin 2000 automation packages, which include database management, playlist management and device control, will be used to control spot playback as well as the recording and playback of syndicated and network programming. They will be used in conjunction with Cosmos' existing Grass Valley Profile video servers to handle NTSC operations now and DTV multicasting in the future, according to Cosmos VP of Engineering and Technology Steve Smith.

The station group is currently installing System 2000 software at NBC affiliates WFIE-TV Evansville, Ind.; KPLC-TV Lake Charles, La.; and WIS-TV, Columbia, S.C. The group plans to install the Crispin system at three more stations by the end of the year.

MTV listens to Libra

MTV Networks, New York City, has purchased a 48-fader Libra Live Series II digital audio console from AMS Neve. The console will be installed in MTV's Studio B control room and will be used for *Total Request Live* as well as for MTV's New Year's Eve special and live studio performances.

The Libra Live is the first AMS Neve board purchased by MTV. "Our research found it to be the easiest board to reconfigure on a per-show basis, along with offering the ability to build a console



AMS Neve is scheduled to deliver its new Libra Live Series II audio console to MTV in August.

configuration file off-line on an external PC," says Michael Bivona, director of engineering for MTV Production Technologies.

ATSC to honor Lechner annually

Bernard J. Lechner has been named the first recipient of the ATSC Outstanding Contributor Award by the Advanced Television Systems Committee. In addition, the award will be named in his honor.

Lechner, the former staff vice president of advanced video systems at RCA Laboratories, has served as chairman of the ATSC Specialist Group on Data Multiplex/Transport since its inception in 1994. The group's major accomplishment is the creation of the Program and System Information Protocol for Terrestrial Broadcast and Cable Standard. The PSIP standard, also known as A/65, enables electronic program guides as well as new applications such as directed channel change (B&C, June 5).

ATSC Chairman Robert Graves has announced that the Bernard J. Lechner Outstanding Contributor Award will become an annual ATSC honor.



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CHANGING HANDS

The week's tabulation of station sales

COMBOS

The option to buy KMVP(AM) and KTAR(AM)-KKLT(FM) all Phoenix, Ariz.

Value: \$160 million

Buyer: Emmis Communications Corp., Indianapolis (Jeffrey H. Smulyan, chairman; Greg Nathanson, president, TV division); owns/is buying 22 TVs, two other AMs and 13 other FM

Seller: Hearst-Argyle Television Inc., New York (David J. Barrett, president); owns 26 TVs, five other AMs and two other FM

Facilities: KMVP: 860 kHz, 1 kW; KTAR: 620 kHz, 5 kW; KKLT: 98.7 MHz, 100 kW, ant. 1,680 ft.

Formats: KMVP: sports; KTAR: news/talk; KKLT: AC

KJUL(FM), KKLZ(FM) and KSTJ(FM) Las Vegas; KMEZ(FM) Belle Chasse/New Orleans, WBYU(AM) and WRNO-FM New Orleans

Price: \$138 million

Buyer: Beasley Broadcast Group Inc., Naples, Fla. (George G. Beasley, chairman); owns 15 other AMs and 21 other FM

Seller: Centennial Broadcasting LLC, Winston-Salem, N.C. (Allen Shaw, president); owns WOSN(FM) Indian River Shores/Vero Beach, Fla. Shaw will become vice chairman and co-CFO of Beasley.

Facilities: KJUL: 104.3 MHz, 24.5 kW, ant. 3,700 ft.; KKLZ: 96.3 MHz, 100 kW, ant. 1,170 ft.; KSTJ: 105.5 MHz, 3.7 kW, ant. 1,588 ft.; KMEZ: 102.9 MHz, 4.7 kW, ant. 604 ft.; WBYU: 1450 kHz, 1 kW; WRNO-FM: 99.5 MHz, 100 kW, ant. 1,004 ft.

Formats: KJUL: nostalgia; KKLZ: classic rock; KSTJ: hot AC; KMEZ: rhythm & blues; WBYU: nostalgia; WRNO-FM: classic rock

Broker: Bergner & Co.

WSUN(AM) (formerly WSAA) St. Petersburg/Tampa, Fla., WALR-FM Atlanta and KLUP(AM) Terrell Hills/San Antonio and KKHT(FM) Conroe/Houston

Estimated value: \$80 million to \$90 million

Swapper of WSUN, KLUP and WALR: Cox Radio Inc., Atlanta (Robert F. Neil, president); owns/is buying 17 other AMs and 59 other FM including WWRM(FM), WBBY(FM) and WFJO(FM) Tampa/St. Petersburg, WSUN-FM Holiday/Tampa/St. Petersburg, WDUV(FM) New Port

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 ■ \$388,000,000 ■ 3

FMs ■ \$8,805,000 ■ 8

AMs ■ \$570,001 ■ 6

Total ■ \$397,375,001 ■ 17

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$1,291,537,139 ■ 29

Combos ■ \$6,659,165,767 ■ 112

FMs ■ \$736,258,101 ■ 138

AMs ■ \$197,772,815 ■ 103

Total ■ \$8,886,867,272 ■ 383

Richey/Tampa/St. Petersburg and WHPT(FM) Sarasota/Tampa/St. Petersburg; WSB-AM-FM Atlanta, WBTS(FM) Athens/Atlanta, WFOX(FM) Gainesville/Atlanta and WJZF(FM) La Grange/Atlanta; KKYX(AM), KCOY(FM) and KISS-FM San Antonio, KONO-AM-FM Helotes/San Antonio, KSMG(FM) Seguin/San Antonio and KCJZ(FM) Terrell Hills/San Antonio; and KKBQ-FM Pasadena/Houston, KKTL-FM Cleveland/Houston and KLDE(FM) Houston

Swapper of KKHT: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns/is buying 48 other AMs and 21 other FM including WNVV(AM) and WKKA(AM) Atlanta and WLTA(AM) Alpharetta/Atlanta; KENR(AM) Houston, KTEK(AM) Alvin/Houston and KSLR(AM) San Antonio

Facilities: WSUN: 620 kHz, 5 kW day, 5.4 kW night; WALR-FM: 104.7 MHz, 100 kW, ant. 981 ft.; KLUP: 930 kHz, 5 kW day, 1 kW night; KKHT: 106.9 MHz, 95 kW, ant. 1,128 ft.

Formats: WSUN: news; WALR-FM: urban contemporary; KLUP: MOR; KKHT: religious talk

Broker: Media Venture Partners

FMS

WNUC(FM) Wethersfield Township/Bufalo, N.Y.

Price: \$5.625 million

Buyer: Adelphia Communications Corp., Coudersport, Pa. (John J. Rigas, chairman/president). Adelphia owns and operates cable television

systems serving approximately 3,000 communities across the U.S., including western New York
Seller: Casciani Communications Inc., Williamsville, N.Y. (John Casciani, president); no other broadcast interests

Facilities: 107.7 MHz, 18 kW, ant. 800 ft.

Format: Hot country

Broker: Media Venture Partners

Construction permit for new FM in Wrightsville Beach/Wilmington, N.C.

Price: \$1.2 million

Buyer: Sea-Comm Inc., Hattiesburg, Miss. (N. Eric Jorgensen, principal); owns WKXB(FM) Burgaw/Wilmington and wsFM(FM) Southport/Wilmington, N.C. Note: Planned sale of this CP to Cape Fear Radio for \$1,148,628 did not close (B&C, Oct. 11, 1999)

Seller: Wrightsville Beach Radio LP, Bald Head Island, N.C. (James Oliver Carter, receiver); no other broadcast interests

Facilities: 93.7 MHz, 2.4 kW, ant. 456 ft.

WXJC(FM) Crystal Rivers, Fla.

Price: \$650,000

Buyer: Seven Rivers Broadcast Ministry Inc., Lecanto, Fla. (Paul Pratt, president); owns WHGN(FM) Inglis, Fla.

Seller: Wings for Christ Inc., Indianapolis (Dr. P. Gene Hood, principal). Hood has interest in five AMs and two other FM

Facilities: 91.9 MHz, 7.9 kW, ant. 285 ft.

Format: Christian

Construction permit for a new FM in Pocomoke City, Md.

Price: \$425,000

Buyer: Delmarva Broadcasting Co., Wilmington, Del. (William W. Shenk, chairman); owns three AMs and six other FM

Seller: Sound Enterprises Inc., Suitland, Md. (Francis J. DiSalvo, principal); no other broadcast interests

Facilities: 92.5 MHz, 6 kW, ant. 312 ft.

Broker: Satterfield & Perry

33.3% of KAZL(FM) (formerly KESP) and KAJM(FM) (formerly KBZG) Payson, Ariz.

Price: \$380,000 (for stock)

Buyers: Jayson R. Brentlinger and Stephen J. Szalay, Scottsdale, Ariz. At the close of this deal, Brentlinger will own 65% and Szalay 35% of KAZL and KAJM

Seller: Charles J. Brentlinger, Scottsdale; no other broadcast interests.

Note: Charles is the son of Jayson Brentlinger.
Facilities: KAZL: 101.1 MHz, 88 kW, ant. 1,033 ft.; KAJM: 104.3 MHz, 100 kW, ant. 1,023 ft.
Formats: KAZL: oldies; KAJM: classic hits

KMJY-FM Newport, Wash.

Price: \$250,000
Buyer: ALC Communications, Walla Walla, Wash. (Thomas D. Hodgins and Chris Gilbreth, partners). Hodgins also owns 50% of KUJ-AM-FM in Walla Walla
Seller: James and Helen Stargel (spouses), Old Town, Idaho; no other broadcast interests
Facilities: 104.9 MHz, 3 kW, ant. -33 ft.
Format: Modern country
Broker: MCH Enterprises Inc.

WAHD(FM) Wilson, N.C.

Price: \$150,000
Buyer: CSN International, Santa Ana, Calif. (Charles W. Smith, president); owns two AMs and 15 other FMs. Smith is also the director of four other FMs
Seller: Mega Educational Communications, Raleigh, N.C. (Oscar Eatmon, president); no other broadcast interests
Facilities: 90.5 MHz, 3.8 kW, ant. 100 ft.
Format: Dark

Construction permit for KAYI(FM) Princeville, Hawaii

Price: \$125,000
Buyer: Hochman Hawaii-One Inc., Fayetteville, Ark. (George Hochman, owner). Hochman also owns 25% of KUPN(AM) Mission, Kan.
Seller: B&GRS Partnership, Atlanta (Clifton G. Moor, principal); no other broadcast interests
Facilities: 99.9 MHz, 51 kW, ant. -315 ft.

AMS

KKPC(AM) Pueblo, Colo.

Price: \$270,000
Buyer: MK Inc., Loveland, Colo. (Monte L. Spearman, president); owns KEZZ(AM) Estes Park, Colo. Spearman also owns/is buying KFKA(AM) Greeley and KHPN(AM) Loveland, Colo.
Seller: Pueblo Community College, Pueblo (Dan Thomas, general manager); no other broadcast interests
Facilities: 1230 kHz, 1 kW
Format: News/talk
Broker: McCoy Broadcast Brokerage Inc.

KTLD(AM) Alexandria, La.

Price: \$180,000
Buyer: Peoples Broadcast Network LLC, Stamford, Conn. (Otto Miller, manager); no other broadcast interests
Seller: Hill Country Broadcasting Inc., Alexandria (Troy L. DeRamus, president); no other broadcast interests
Facilities: 1110 kHz, 2 kW
Format: News/talk

WNOS(AM) New Bern, N.C.

Price: \$65,000
Buyer: CTC Media Group Inc., Clarksville, Md. (Lee Afflerbach, owner); owns WWNB(AM) New Bern and WWJV(AM) Camp Lejeune/New Bern, N.C.
Seller: RRR Broadcasting of New Bern Inc., New Bern (Lee Thompson, president); no other broadcast interests
Facilities: 1450 kHz, 1 kW
Format: Big band

WTNR(AM) Waynesboro, Tenn.

Price: \$40,000
Buyer: Wayne County Community Radio LLC, Waynesboro, Tenn. (Gerald E. Ditts, managing member); no other broadcast interests
Seller: Malkan Broadcasting Associ-

ates, Corpus Christi, Texas (Mathew and Audrey Malkan [spouses], partners); owns three FMs. The Malkans also own two other FMs
Facilities: 930 kHz, 500 W day
Format: News/talk
Broker: Thorburn Co.

WWNT(AM) Dothan, Ala.

Price: \$15,000
Buyer: WWNT LLC, Dothan (Larry H. Williams, owner); no other broadcast interests
Seller: Dove Broadcasting Inc., Dothan (Lamar Trammell, president); no other broadcast interests
Facilities: 1450 kHz, 1 kW
Format: Talk

WEBO(AM) Owego, N.Y.

Price: \$1
Buyer: Tioga Media Inc., Owego (Mary F. Harrington, president); no other broadcast interests
Seller: WEBO Radio Inc., Vestal, N.Y. (Thomas J. Mollen, president); owns WLTB(FM) Owego
Facilities: 1330 kHz, 5 kW day, 50 W night
Format: Soft AC

—Compiled by Alisa Holmes

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GoodLife: We're not for sale

Editor: Your magazine was deeply disappointing this week (5/1/00). The many false statements in the story "Barry's on the Prowl Again," by Deborah McAdams, leads one to question why your reporter made no attempt to check her facts with anyone at GoodLife TV Network.

Falsehood No. 1: The story states: "According to sources familiar with USA's intentions, there are a handful of networks most likely to become Barry's: GoodLife TV ..." What was your source for this falsehood?

GoodLife has had no conversations—repeat, no—with Barry Diller or anyone representing USA. GTV has made it clear in public filings that we indeed are interested in seeking strategic alliances, but there has never been any interest in selling the network, nor abandoning television's most neglected audience, Boomers and over.

Falsehood No. 2: GoodLife is not "floundering." The network is demonstrating impressive success by every yardstick—increasing subs at over 100,00 per month without paying excessive sums for launch; revenues are up by 18.3%; and industry respect for our program service is at an all-time high.

Falsehood No. 3: With only a modicum of effort your reporter could have checked your sibling publication, *Cablevision*, to learn that GoodLife has over 9.6 million homes, not 8 million. Understating our subscribers by 1.6 million is a very serious matter for a network of our size.

Falsehood No. 4: Setting aside your reporter's motivation for the pejorative, derogatory slur that GoodLife TV is "run by the people known as 'Moonies' or the Reunification Church," the religious beliefs of any of GTV's investors have no more bearing on GoodLife TV's daily programming than Warren Buffett's religious persuasions had on my running of *Good Morning America* when I was at ABC.

At GoodLife TV, no one has ever been quizzed on, nor hired because of, [his/her] religious background. I can attest that my upbringing in the Presbyterian faith and the multi-religious backgrounds of my executive staff were of zero—repeat, zero—consideration in their employment. ...

Looking at [the] array of unique and diverse programming for our primary audience, Boomers and over, one must also reflect upon your reporter's negatively uttered statement that GoodLife TV network "lost about \$21 million in 1999."

Even a small amount of research would have led your reporter to conclude that notwithstanding our significant commitment to original programming, GTV's deficits as an emerging network pale when compared to those of others, from Animal Planet to ZDTV.

BROADCASTING & CABLE has been [a] respected publication in our field. Sloppy, even irresponsible reporting like this article can be terribly harmful if not corrected with appropriate action. In order to assure hundreds of advertisers, MSOs and cable operators that GoodLife TV Network is healthy, growing and not being put up for sale, I would insist, at a minimum, that you take the necessary steps to advise your readers of the facts I have outlined here. To do anything less is beneath the standards of responsible journalism that all of us would expect of you.—*Squire Rushnell, President and CEO, GoodLife Network, Washington.*

Editor's note: *GoodLife is listed as having 8 million subscribers in the Spring-Summer 2000 edition of the National Cable Television Association's Cable Television Developments reference book. A more recent SEC filing claims the higher number Rushnell cites. As a matter of taste, we ought not to have referred to members of the Unification Church as Moonies. Otherwise, we stand by our reporting.*

Satellite radio bashing

Editor: We were happy to see the cover story on satellite radio in the June 5, 2000, issue titled "DJs in Space: Move over AM and FM. Satellite radio is on the way." However, I was disappointed that the article was infused with some skepticism toward our emerging new satellite entertainment service.

Numerous independent studies confirm that people want expanded national radio programming to sup-

plement their local stations, particularly among the 125 million commuters. Lehman Brothers, for example, predicts that 36 million subscribers will be enjoying satellite radio in their cars by 2007, and SMART, a respected research firm with extensive DBS experience, estimates this potential market size at an even higher level of 49 million listeners. Wall Street obviously believes in satellite radio, too: Bullish investors have poured \$2.3 billion into satellite radio to date.

Historically, when new ideas and technologies (like satellite radio) enter established markets, there are always a few Doubting Thomases. We all remember the familiar refrains of the past:

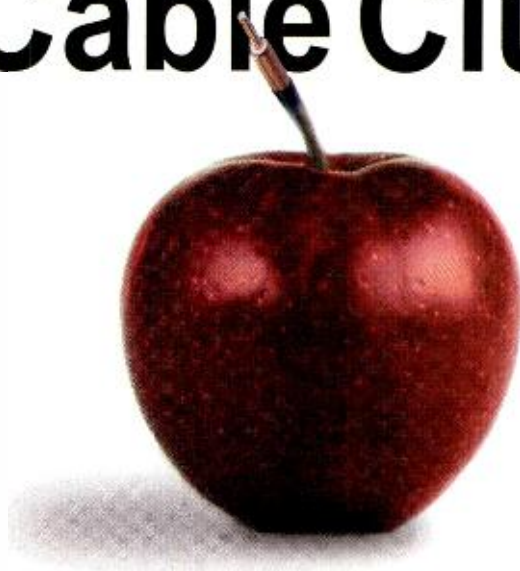
- There will never be a fourth broadcast TV network.
- No one will pay for cable TV.
- No one will pay more for premium services like HBO.
- No one will pay \$50 for a boxing event on PPV.
- DBS will never be a business.
- A game show will never again succeed in prime time.
- BROADCASTING will never add "cable" to its masthead.

To set the record straight, I am president and CEO of XM Radio, not president of Sirius Satellite Radio (page 24). Bear Stearns is not an investor in XM (page 28) but simply one of XM's investment banking firms. Further, (page 19) you list SpaceSystems/Loral as an XM investor. Not so (they are actually building our competitor's satellites); you also incorrectly state that XM will offer 100 music channels only, rather than 50 music and 50 talk channels. All systems are "go" for satellite radio. I hope we can count on BROADCASTING & CABLE for accurate and balanced coverage of this exciting new business.—*Hugh Panero, President and CEO, XM Satellite Radio Inc., Washington*

Editor's note: *We apologize for the editing error that misidentified Panero, but his affiliation is clear from the chart and the profile. We also regret the three factual errors. XM and Sirius can count on us for "accurate and balanced coverage." However, like all companies, they should also count on us to bring "some skepticism" to that coverage.*

SAVE THE DATE

New York Cable Club



The New York Cable Club will hold its next luncheon on Thursday, June 29, 2000 at Tavern on the Green. Stay tuned for further details.

WHEN: Thursday, June 29, 2000
12:00 pm

WHERE: Tavern on the Green
Central Park West & 67th Street
New York City

**GUEST
SPEAKER:** Mr. Robert Sachs
President & CEO
NCTA

For additional information, please contact Dana Levitt at (212)-463-6546, or email dlevitt@cahners.com

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A voice for network affiliates

I think the television industry is going to reinvent the term 'strange bedfellows,'" muses Jim Keelor, president of Cosmos Broadcasting and a leading advocate for network affiliates. "I've been fairly active in industry groups. When you're involved in industry groups, you have to deal with issues in the forefront of the business. The network relationship is one of those."

He sees the affiliate-network business model changing. "The challenge of the group operator is to see if he can make that change in a positive direction. You have to look for other business partners to do what the networks have done in extending the business base: extending the brand."

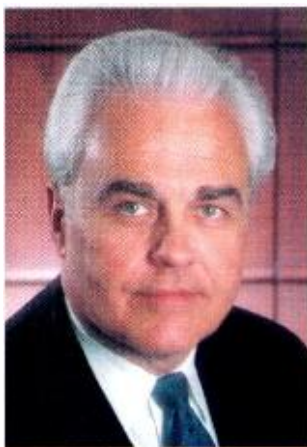
Keelor suggests that, in 10 years, "the network relationship may not be the most important one for local stations. We've enjoyed a lot of success with network partners, and I see that partnership continuing. But the dominant local stations will be looking at spectrum businesses, Internet businesses [and] other programming sources."

In an era of expanding media, he believes, the networks might have done better to maintain the traditional close affiliate-network relationship. "For no more compensation than the networks are currently paying," he says, "they could have enjoyed two additional means of distribution. The networks have been shortsighted in not securing affiliates digital spectrum and affiliate digital Internet services. I think that's a shame."

"Had the network-affiliate relationship been as it should be, they would be each other's primary partners in two or three new and different kinds of businesses [such as] Internet applications and e-commerce." The networks have erred, he maintains, "by not recognizing the affiliates' value when considering compensation. They could have leveraged the most efficient means of distribution."

Keelor has also emerged as a leader in opposing raising the cap on network station ownership. The cap, he says, "is very important if we're going to maintain the importance of local stations for communities; if we're going to maintain a diverse media base. The whole free, over-the-air system is threatened if the networks can cover up to 50% of the nation."

Jim Beloyianis, president of rep firm Katz Television Group, sits with Keelor on the executive board of the Television Bureau of Advertising, and describes his



"I think the television industry is going to reinvent the term 'strange bedfellows.'"

James Mark Keelor

President, Cosmos Broadcasting Corp.; b. Richmond, Ind., July 28, 1942; B.A., radio-telecommunications, Indiana University, 1964; 1st Lt., U.S. Army, Fort Lewis, Wash.; Vietnam, 1964-66; WLWD-TV Dayton, Ohio, reporter, 1966-69; WKYC-TV Cleveland, producer, executive producer, NBC bureau manager, 1969-74; WAVE-TV Louisville, Ky., news director, station manager, general manager, 1974-87; WDSU-TV New Orleans, general manager, 1987-89; Cosmos Broadcasting, vice president of operations, 1989-92; current position since 1992; m. Darlene Hodge, Jan. 26, 1962; three children: Stacy Reichert (36), Kim Keelor Shafer (33), Shelley Keelor (30).

colleague as "one of the class acts in the business. I've known Jim Keelor for well over 20 years, from back when he played more basketball than golf."

When Keelor began in television more than 30 years ago, it was not the big picture for the small screen but the next story that had his attention. Following two years as an Army officer—which included a stint in Vietnam—he started his career as a news reporter and producer.

Before long, he found himself working for a network, NBC, in a major market, Cleveland. But he knew he wanted to run TV stations, so Keelor took an opportunity to become news director at WAVE-TV Louisville, Ky., with the promise of a move into station management. He became general manager there when Cosmos bought station-owner Orion Broadcasting, and later moved to New Orleans to run WDSU-TV. He moved to the Cosmos home office in Greenville, S.C., in 1989 and became company president three years later.

Cosmos is already venturing into non-traditional relationships with other media. The company has set up a subsidiary, Cable-Vantage, to sell advertising for cable operators that don't have their own advertising sales force. Launched in 1998, Cable-Vantage has performed work under contracts with Time Warner and Mediacom.

The company has also acquired franchises of Super Coups, a direct coupon company dealing principally with small businesses. Upon entry into the direct-marketing business, Keelor cited the "great synergy with our television and cable sales operations."

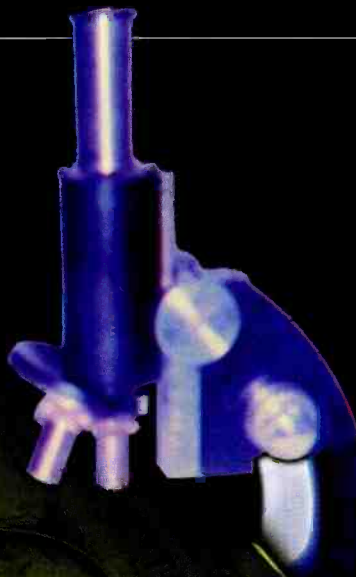
Cosmos could soon gain additional independence to pursue additional business relationships. Parent Liberty Corp. has hinted that a restructuring—likely to split Liberty's broadcasting and insurance subsidiaries—could come this year.

"Everyone has a niche," Keelor says. "Our niche, thus far, is to be the operator of medium to small television stations with a special relationship to the community and advertisers. In any of our markets, our local call letters are much more important than the network brand. Fortunately, in 10 of our 12 markets, we're the dominant station. We have a special relationship with the viewers that other media cannot duplicate. I'm personally very enthusiastic about the future of broadcasting."

—Dan Trigoboff



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BROADCAST TV

Susan Anderson, VP and station manager, KSAX(TV) Alexandria, Minn., and KRWF(TV) Redwood Falls, Minn., named station manager, KVBM-TV Minneapolis.

Michael Rodriguez, senior account executive, WFOR-TV Miami, named local sales manager.

Thomas R. Gresback, general sales manager, Texas State Network, Arlington, Texas, joins Belo Corp., Dallas, as director of sales, marketing solutions.



Walton

Matthew Walton, national sales manager, KRDO-TV Colorado Springs, Colo., joins KDVR(TV) Denver as account executive.

Appointments at KAYU-TV Spokane, Wash.: **Peggy Peterson**, local

sales manager, KREM-TV/KSKN(TV) Spokane, joins as general sales manager/local sales manager; **Becky Martin**, national sales manager, named director of sales.

Bruce Baker, VP/GM, WSOC-TV Kannapolis, N.C., and WAXN-TV Charlotte, N.C., named executive VP, television affiliates, Cox Broadcasting Inc.; he will be based in Atlanta.

Phillip Sutterfield, general sales manager, KRTO(FM) Sand Springs, Okla., joins KWBT(TV) Muskogee, Okla., (Tulsa area) as account executive.

Nancy A. Davis, general sales manager, WICD(TV) Champaign, Ill., and WICS(TV) Springfield, Ill., joins KMID(TV) Midland, Texas, as VP and GM.

Kyle Pees, account executive, Citysearch.com, Columbus, Ohio, joins WTTE (TV) Columbus, as sales staff executive.

PROGRAMMING

Yolanda Parks, supervising producer, *The E! True Hollywood Story*, E! Networks, Los Angeles, named manager, development.

Julian Scott, VP, international produc-

tion and executive producer, international television group, Children's Television Workshop, New York, named VP, creative development.

Appointments at Bravo Networks, Bethpage, N.Y.: **Adam Weinstein**, supervisor, affiliate and trade public relations, named manager, affiliate and trade public relations, Bravo and IFC; **Jennifer Peterson**, junior publicist, Bravo, named supervisor, public relations; **Elektra Gray**, coordinator, publicity and marketing, Broadway Video, New York, named manager, public relations, IFC; **Tara McGuire**, public relations coordinator, AMC, Bethpage, joins as junior publicist.

Tod R. Hullin, senior VP, corporate communications and public policy, The Seagram Co. Ltd., New York, named executive VP of that function.

Dan Thatte, VP, worldwide applications support, Compaq Computer Corp., Boston, joins Lifetime Entertainment Services, New York, as senior VP, information technology.



Iwanowski

Kirk Iwanowski, director of affiliate marketing, Sundance Channel, New York, named VP, affiliate and trade marketing.

Amy Baker, manager, talent relations, Disney Channel, Burbank,

Calif., joins Fox Family Channel, Los Angeles, as manager, talent relations.

William Jenkins, founder, William M. Jenkins Management, Los Angeles, joins Nelvana Ltd., Los Angeles, as VP, development, prime time and kids action-adventure series.

Appointments at Resort Sports Network Inc., San Francisco: **Christina D. Carey**, new-media sales account executive, KPIX-TV San Francisco, joins as West Coast Web sales specialist; **Sigmund Naah**, account executive, National Cable Communications, San Francisco, joins as West Coast television sales specialist.

Jose Prado, principal, Karvelle Development, USA, Miami, joins The Broadcast Video Group, Miami, as VP, strategic planning and development.

JOURNALISM

Appointments at CNN, New York: **Katherine O'Hearn**, executive producer of *World News Tonight Saturday* and *World News Tonight Sunday*, ABC News, New York, joins as VP, business news and executive in charge of *Moneyline News Hour*; **Brian Palmer**, reporter, *Fortune Magazine*, New York, joins as a general news correspondent.

Allan Chernoff, senior correspondent, CNBC, New York, joins CNNfn, New York, as senior correspondent.

Jim Rosenfield, news co-anchor, WCBS-TV New York, joins WNBC(TV) New York as substitute anchor.

Appointments at WDAF-TV Kansas City, Mo.: **Frank Walter**, producer KFVS-TV Cape Girardeau, Mo., joins as producer; **Craig Andres**, part-time associate producer, named dayside associate producer; **Jennifer Nigro**, associate producer, named weekday producer; **Shannon Lawrence**, assignment editor, KSHB-TV Kansas City, joins as associate producer; **Jennifer Sahakian**, producer, KOMU-TV Columbia, Mo., joins as associate producer.



Black

Appointments at KING-TV Seattle: **Meeghan Black**, weekend weather anchor, KIRO-TV Seattle, will join as reporter and meteorologist; **Mimi Jung**, morning anchor, KTNV(TV) Las Vegas, joins as general assignment reporter.

Appointments at KDVR(TV) Denver: **Kevin Bubach**, photojournalist, KDFW(TV) Dallas, joins as photojournalist; **Kolin Lawler**, photojournalist, WPMT(TV) York, Pa., joins as photojournalist; **Kevin Rand**, photojournalist, WAVE(TV) Louisville, Ky., joins as photojournalist.

RADIO

Randy Palmer, securities analyst, USAA Investment Management Co., San Antonio, joins Clear Channel Communications Inc., San Antonio, as VP of investor relations.

Wayne K. Brown, president and gen-

eral manager, WPEG-FM, WBAV-FM and WGIV (FM) Charlotte, N.C., joins Radio One Inc., Atlanta, as VP and regional manager, North Carolina and Atlanta markets, and GM, Atlanta stations.

George Campbell, national sales manager, NBG Radio Network Inc., Portland, Ore., named VP, new media, NBG Solutions Inc.

Herb McCord, president, Granum Communications Corp., Red Bank, N.J., named director, Beasley Broadcast Group, Naples, Fla.

CABLE

Rodney J. Sizemore Jr., VP/GM, central region, Millennium Digital Media, Cincinnati, named VP, national integration, Internet services.

Bill Helmbold, GM, Bowling Green system, Insight Communications, Bowling Green, Ky., named district VP, Evansville, Ind.

**ADVERTISING/MARKETING/
PUBLIC RELATIONS**

Rex Lardner, consultant, Two Win Sports Marketing, Chicago, joins Intersport Inc., Chicago, as director of special projects.

Donald B. Berryman, senior VP of APAC Customer Services, Deerfield, Ind., joins IdentityNow, Kansas City, Mo., as chief executive officer.

TECHNOLOGY

MetaTV, Sausalito, Calif.: The following executives add the additional responsibilities as directors on the board or directors: **William Esrey**, chairman and CEO, Sprint Corp., Kansas City, Mo.; **Doug Carlston**, co-founder, Broderbund, San Francisco; **Allen Beasley**, partner, Redpoint Ventures, Menlo Park, Calif.

INTERNET

Appointments at The Feedroom, New York: **Andrea Amiel**, field producer, 20/20, ABC, New York, joins as senior producer; **Mariana Mensch**, associate producer, 60 Minutes, CBS, New York, joins as manager of content partnerships.

Scott Mitchell, chief technology officer, Tunes.com Inc., Chicago, joins HSN as chief technology officer, HSNi, Tampa, Fla.



Sharockman

Appointments at Internet Broadcasting Systems, Mendota Heights, Minn.: **Mark Sharockman**, business consulting manager, Arthur Andersen, Minneapolis, joins as director of business development, sports, IBS; **Kevin W. Smith**, director of programming, Midwest Sports Channel, Minneapolis, joins as director of sports.

LiveWave Inc., Newport, R.I.: **Peter Mottur**, CEO, also named to the board of directors. The following executives take on additional responsibilities as directors on the board of directors: **Claude Sheer**, chief Internet strategist and president, Ziff Davis Publishing, Newport, R.I.; **James Warner**, president, iballs LLC, New York; **Mark Thaller**, general partner, Zero Stage Capital, Cambridge, Mass.

Brian S. Dean, VP, strategic marketing, Vela LP, Dallas, joins View-Cast.com Inc., Dallas, as VP of marketing.

ASSOCIATIONS/LAW FIRMS

Jim Kuhns, manager, North American

field service and support, Terayon Communications Systems Inc., Clinton Township, Mich., re-elected chairman, Society of Cable Telecommunications Engineers, Exton, Pa.



Boykin

Phil Boykin, assistant secretary of administration for Gov. Jim Gilmore, Richmond, Va., joins Virginia Cable Telecommunications Association, as director, government relations, Richmond, Va.

ALLIED FIELDS



Withey

Richard Withey, engagement partner, PricewaterhouseCooper, Los Angeles, named lead partner, technology, infocom and entertainment, for Southern California.

Steve Scabelo, director, mer-

chandise services, North America, The Coca Cola Co., Atlanta, joins TV Guide Inc., New York, as senior vice president, TV Guide Direct.

Appointments at Paragon Research, Denver: **Michael Henderson**, VP/market-cluster manager, Citadel Communications, Binghamton, N.Y., joins as VP, radio; **Sandy Chlumsky**, operations manager, named VP, operations; **Jay Randall**, systems administrator, named director, music research.

—Compiled by Nancy Catmull
212/337-7141
ncatmull@cahners.com

MAJOR MEETINGS

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. 13—BROADCASTING & CABLE 10th Annual Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

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.

April 21-26, 2001—National Association of Broadcasters Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527.

May 21, 2001—George Foster Peabody Awards, 60th annual presentation, luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m., program 12:30 p.m. Contact: Tom Hoover (706) 542-3787.

May 8-11, 2001—SCTE Cable-Tec Expo 2001. Orange County Convention Center, Orlando, Fla. Contact: Lori Bower (610) 363-6888, ext. 233.

TELEVISION

MANAGEMENT CAREERS

VICE PRESIDENT, CONTENT PLANNING & ADMINISTRATION Requires a master's degree in business administration and five years' experience in the job offered or five years' experience negotiating entertainment contracts in a cable TV or broadcast network environment. In lieu of a master's degree, will accept a juris doctor or equivalent degree. All stated experience must include negotiating agreements with high-level talent and negotiating complex cable television and multi-media programming and production deals with major production houses; and three years of this experience must include performing strategic planning in connection with new business ventures. Negotiate entertainment contracts and other agreements with producers, suppliers and high-level talent for programming, new media and creative services departments for a cable television network. Negotiate complex cable television and multi-media programming and production deals with major production houses. Perform strategic planning in connection with new business ventures. Oversee files and databases that track financial, legal and administrative needs of the departments. 40 hrs./wk. 8:30 a.m.-5:30 p.m. Apply with resume to: Human Resources, Reference #34111, Home and Garden Television, 9701 Madison Ave., Knoxville, TN 37932.

SALES CAREERS

ACCOUNT EXECUTIVE NBC affiliate in Flint, Saginaw, and Bay City, MI (64th Market) seeks an aggressive self starter with passion for winning. List includes agencies and new business prospects. Sales ability over direct broadcast experience is most important. Knowledge or ratings and related research a plus. Excellent income potential and opportunity to grow with one of the industry's leading television groups. Sell the Olympics for the next 10 years! Send resume to: EEO Officer, Reference Job 0601, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI. 48420. E-mail squackenbush@nbc25.net, Fax 810-687-8989 No phone calls please. EOE. M/F. Women and minorities encouraged to apply.

GENERAL SALES MANAGER KMPH FOX 26, one of America's leading Fox affiliates in Fresno, CA is seeking a dynamic sales leader as General Sales Manager. Successful candidate should have local and national experience, with a proven track record in new business development. Must have strong interpersonal and organizational skills. Send resume to: Charlie Pfaff, General Manager, KMPH FOX 26, 5111 E. McKinley Ave., Fresno CA 92727. Applications will be accepted until 6/30/00. No phone calls please. An E.O.E.-M/F/D. Women and minorities are encouraged to apply.

SALES CAREERS

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Your role will encompass many aspects of managing a growing television network at the local, national and international level. Working with the Sales Manager, you will identify new sources of opportunity and help to implement sales goals with internal account executives. Maintaining weekly availability reports, scheduling, distributing ADUs, and managing/enforcing pricing and packaging guidelines for all television sales will be part of this exciting job. Experience in inventory management (i.e. tracking sell-out levels) and 3-5 years in inventory control and pricing will be necessary. Excellent organizational skills and the ability to perform multiple tasks efficiently in a fast-paced environment are necessary for your success.

Please send your resume, indicating position of interest, to: **Bloomberg, 499 Park Avenue, New York, NY 10022. Fax: 917-369-4315. E-mail: emarte@bloomberg.net. No phone calls, please. We are an Equal Opportunity Employer M/F/D/V**

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ADMINISTRATOR, SALES OPERATIONS NBC (National Broadcasting Company), the premier broadcasting and media company, is seeking an ADMINISTRATOR, SALES OPERATIONS to work for its flagship station, WNBC, located in New York City. This person will manage the scheduling of television commercials for the station's broadcast day. Critical to the job is to ensure that advertisers requirements for commercial content, rotation and placement is achieved. The person will also be responsible for the organization and control of the commercial library. The successful candidate will be organized, detail oriented, highly accurate and able to prioritize a heavy daily workload. Effective communication skills are also required. In addition, a bachelor's degree or prior experience in Television Sales Administration/ Customer service is required. Strong computer skills and experience with IBM-AS 400 platform is a plus. Must be flexible and willing to work extended hours when necessary. Send resume: WNBC, Employee Relations Dept, 30 Rockefeller Plaza, NYC, NY 10112, Rm 687 or Fax: 212/664-6449. EEO Employer.

GENERAL SALES MANAGER WETM-TV is looking for an experienced sales management professional who can lead an aggressive revenue generating team to new heights. Expertise in national sales preferred. Must possess solid leadership and communication skills in this second-in-command position. Excellent company, great benefits, tremendous opportunity. Send resume and cover letter and salary history to: General Manager, WETM-TV, 101 E. Water St., Elmira, NY 14901. The Ackerley Group is an EOE.

LOCAL ACCOUNT EXECUTIVE KTVD-TV, Denver's UPN affiliate, is offering an outstanding sales opportunity. Job requirements: previous experience in television, advertising agency or related experience. Working knowledge of Nilesen research and Scarborough required. Strong new business development skills and "out of the box" thinking are essential. Mail resume to Personnel, 11203 E. Peakview Ave., P.O. Box 6522, Englewood, Co 80115-6522, fax resume to (303) 790-4633, or e-mail to personnel@ktvd.com. NO PHONE CALLS. EOE M/F.

Fax Your Ad to
212-206-8327

MARKETING CAREERS

MARKETING DIRECTOR Newschannel 10, in the heart of the Blue Ridge Mountains, is searching for a Marketing Director. You will be a key department head responsible for the creation and implementation of the station's marketing plan. You will also create and implement all advertising and communication that build station image and brand. A successful background in news marketing is essential. Must be well organized with strong management skills. A strong knowledge of all phases of TV, Radio, Outdoor and Print Production is recommended. Send Resume to Human Resources Dept. EOE M/F Drug Screening.

NEWS CAREERS

ASSIGNMENT MANAGER WTVD-TV, and ABC owned station in Raleigh-Durham seeks an assignment manager. The successful candidate will lead our aggressive team of reporters and photographers and manage substantial resources to develop stories for the market's most relevant newscasts. Candidates must understand electronic newsgathering technology; and have excellent organizational skills. At NewsChannel 11 ABC, we put a premium on positively relentless, decisive people who work well together. A Bachelor's degree in Journalism, Communications, or a related field is preferred but not required. 3-5 years experience in a supervisory position is required. Send your resume and a VHS copy of this week's newscast to: Rob Elmore, News Director, WTVD-TV, P.O. Box 2009EM, Durham, NC 27702BC. No phone calls please. EOE.

ASSISTANT NEWS DIRECTOR Energetic leader needed to run a fast paced no holds barred news operation at WHEC-TV in Rochester, New York. This Assistant News Director position has produced News Directors all over the country. Five years television experience is preferred along with a strong producing background. Send resumes to: Kathy Knox, Human Resources Coordinator, WHEC-TV, 191 East Avenue, Rochester, NY 14604. No phone calls please. WHEC-TV is an Equal Opportunity Employer.

ASSOCIATE PRODUCER KTRK-TV's locally produced talk show, Debra Duncan, has an immediate opening for associate producer. Strong computer research, phone interviewing and writing skills a must. Must be able to generate show segment ideas, field produce, and have an attention to detail. Three years television experience preferred. Send resumes to: Wendy Granato KTRK-TV 3310 Bissonnet Houston, TX 77005 No phone calls please. Equal Opportunity Employer M/F/V/D.

GENERAL ASSIGNMENT REPORTER WMJA Television has an immediate opening for a full-time general assignment reporter. Serious candidates must have previous television reporting experience. Strong communication and writing skills a must. Strong live shot reporting skills also a plus. Send tape, resume and cover letter to: Mona Alexander, News Director, WFMJ Television, 101 W. Boardman Street, Youngstown, Ohio, 44503. No phone calls. EOE.

NEWS CAREERS

TRIBUNE BROADCASTING

Tribune Broadcasting (KSWB)

CHIEF METEOROLOGIST – SAN DIEGO – KSWB, the WB Affiliate in America's **FINEST CITY**, San Diego, is looking for a chief meteorologist for an immediate opening. We are looking for that perfect combination of weather enthusiast, skilled graphic-intensive user and an incredible on-air personality! You will be working in a state of the art digital facility with Weather Central Genesis computers. KSWB is a Tribune owned station with a great work environment, benefits and opportunities to grow in your field. You will be doing weathercasts for our M-F Prime Time newscast in a highly competitive and internet savvy market.

Send a non-returnable VHS tape of your work and your resume ASAP to:

I. Sorensen, Human Resources, KSWB-TV
7191 Engineer Rd.
San Diego, CA 92111

Refer to Ad BCCM7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. No telephone calls please. Visit our web site at KSWBTV.com to learn more about KSWB 5/69.

REPORTER KSDK-TV is seeking a general assignment reporter with, at least, 5 years of daily news experience. The ideal candidate never has to work off the assignment desk. Anchor experience will be considered. Send resume and news philosophy to: KSDK-TV, Human Resources Administrator, 1000 Market St., St. Louis, MO 63101. No calls please. EOE.

METEOROLOGIST WFMJ Television has an immediate opening for a weekday meteorologist for the 6&11pm newscasts. AMS, NWA preferred. Serious candidates should have top on air skills and a strong meteorological background. Send tape, resume and cover letter to: Mona Alexander, News Director, WFMJ Television, 101 W. Boardman Street, Youngstown, Ohio, 44053. No phone calls. EOE.

NEWS PROMOTION WRITER/PRODUCER KTRK-TV, ABC/Disney owned and Houston's number one station (and the best place in the world for a promo pro to work) has an immediate opening for an experienced news topical writer/producer. We're looking for someone whose strengths begin with writing, a great attitude, and include the ability to check your ego at the door. We prefer someone with well-developed non-linear editing skills (but we'll teach Avid to the right person). You'll work alongside award-winning producers, with the best post-production editor ever, and a great graphics staff. Plus, we offer an environment that's supportive, creative and energizing. This is an exceptional career opportunity for someone ready to take the step. Please send your reel and resume to: Tom Ash, Creative Services Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77001 No phone calls, please. Equal Opportunity Employer F/M/V/D.

REPORTERS Allentown, PA WFMZ-TV needs reporters with polished live skills. Send non-returnable VHS tape to JOB# AA002, WFMZ-TV, 300 E Rock Road, Allentown, PA 18103. WFMZ serves as the northern tier of the Philadelphia DMA. Streaming video at wfmz.com EOE.

NEWS ANCHOR/REPORTER KESQ-TV, the Southern California desert's news powerhouse, is looking for an experienced news anchor for our main shows. Candidates must be exceptional news writers and presenters. Significant field/live experience and a team-player attitude are a must. Good storytellers will stand out! If you want to join the winning news team in our market, rush tape, resume and references to Gulf California Broadcast Company, 42-650 Melanie PLace, Palm Springs, CA 92211. ATTN: Honey Kaylor, H.R. No phone calls please. EOE.

MORNING NEWS PRODUCER KTRK-TV is looking for an outstanding Morning News Producer. Applicants should have significant experience in newscast producing and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great story ideas, and be able to explain them to others. You must be able to respond well to breaking news, spot news and severe weather. This position may include occasional weekends. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume to: Clay Kirby Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls. Equal Opportunity Employer M/F/V/D.

NEWS CAREERS

PRODUCER WJLA-TV/ABC 7 is seeking an aggressive, seasoned producer. Applicants should have a history of generating original enterprise stories that focus on investigative topics. Excellent research, writing and communication skills are a must as well as ability to work on several projects at once. Must have experience in investigative, special projects and/or line producing. Must have excellent people skills. Please submit resume to Human Resources Dept., WJLA-TV, 3007 Tilden Street NW, Washington, DC 20008. EOE.

FOUR JOBS IN TELEVISION NEWS AT FARGO'S NUMBER ONE STATION WDAY Television in Fargo, N.D. has four job openings. **REPORTER:** We are looking for a General Assignment Reporter. Successful candidate will have excellent writing and communication skills and be able to tell compelling stories--whether at city hall or at a children's program. Must be able to do "Live" Reports. Some Back-Up anchoring a possibility. **PRODUCER:** We are looking for a producer to lead a very fast-paced newscast. Successful applicant will have exceptional organizational and writing skills...and a desire to win and ability to work well with talented staff. **REPORTER/ANCHOR:** We are looking for an exceptional story teller, writer and anchor. Experience a must. **ASSIGNMENTS MANAGER:** A terrific opportunity to move into management. Duties include managing reporting and photography staff...and some light producing responsibility. For further information contact: Al Aamodt, News Director, WDAY Television, 301 8th Street South, Fargo, N.D. 58103. Call (701) 237-6500. E-mail: alaamodt@forumcomm.com (EOE).

NEWS DIRECTOR WABC-TV is seeking a News Director. Successful candidate will be a solid and seasoned television journalist with proven abilities in leadership and administration. Management experience in a large aggressive news operation essential, along with demonstrated strength in planning and creative television news production. Please send resume to: To Kane, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity.

WRITER/PRODUCER Philly's #1 station, WPVI-TV, an ABC owned station has a spot for a top-notch promotion writer/producer who's quick, creative and ready to move to the #4 market. If you've got the talent to generate new ideas and write compelling copy, this position is for you. Early afternoon/evening shift. Experience writing news promotion a must; experiencing using Avid and/or digital on-line edit suite a plus. Send resume and non-returnable VHS or broadcast beta tape (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE.

WEEKEND WEATHERCASTER/ METEOROLOGIST WDAY television in Fargo, North Dakota has an opening for a Week-End Weathercaster or Meteorologist. Duties include preparing and presenting forecasts and weather graphics for Week-End News Broadcasts. Brand new graphic system. This station is committed to weather!!! Some science and environmental reporting a part of the job. For further information contact: Al Aamodt, News Director, WDAY Television, 301 8th Street South, Fargo, North Dakota 58103, or call (701) 237-6500. E-mail: alaamodt@forumcomm.com (EOE).

CREATIVITY

Bloomberg

Bloomberg News is the premier source for financial and business information. Our leadership position in this industry along with our prestigious service have led to phenomenal growth. We offer an environment where creativity and talent are valued; and where a free expression of ideas is encouraged. We invite you to experience the future of business with Bloomberg.

FOREIGN TELEVISION PRODUCER/ANCHORS

Bloomberg's Euro-Channels are seeking a fluent Spanish speaking reporter who will broadcast live to Spain from the NYSE and two fluent German speaking reporters/anchors who will broadcast to Germany from our New York office. The selected candidates will write, produce and report on financial news and related stories. To succeed in this position, you must possess television anchoring/producing/reporting experience, preferably in broadcast news. Knowledge of the financial industry is a plus.

TV BROADCAST DESIGNER

Be part of a high-energy, highly creative graphics team looking for new ways to present financial news. While bringing your conceptual approach to television news design, you will be responsible for creating intriguing and eye-catching animated show openings. The ideal candidate must have two to three years production experience, preferably in TV News production. Proficiency with MAYA 3-D Animator is required. Knowledge of UNIX 0/5, Photoshop, Illustrator and After Effects is essential. You must be able to work in a fast-paced environment and communicate well with editors and producers.

TELEVISION LINE PRODUCERS

In this position, you will oversee the content of a live financial television show as well as write and produce a one-hour show on markets and money. We require at least two years of television line producing experience. Bring to us your ideas, your ability to write for broadcast news, your finesse at pulling the elements of a TV show together and your desire for excellence. An understanding of or interest in financial markets is a plus.

Please send resume, indicating position of interest, to: **Bloomberg, Attn: Broadcast Recruiting, 499 Park Avenue, New York, NY 10022. Fax: 917-369-5021. E-mail: broadcast@bloomberg.com.** No phone calls, please. We are an Equal Opportunity Employer.

www.bloomberg.com

TEAMWORK

NEWS DIRECTOR for Univision's WXTV, New York. Fully bilingual journalist, coach, and executive sought for challenging position at the top of the #2 Hispanic market. Five years of management experience required. NYC knowledge preferred. We seek someone with a passion for story-telling and for making pieces better. Resume and philosophy statement to General Manager, WXTV, 500 Frank W. Burr Blvd., Teaneck, NJ 07666. EOE.

VIDEOTAPE EDITOR WJLA-TV/ABC 7 is looking for an experienced news videotape editor. Candidate must have at least five years experience in a medium to major market. Experience in non-linear editing preferred. Applicants must be able to work quickly under pressure of daily deadline. Must have excellent people skills. Please submit resume to Human Resources Dept., WJLA-TV, 3007 Tilden Street NW, Washington, DC 20008. EOE.

PRODUCERS If you can create television newscasts that attract and keep audiences, we need to talk. If "LIVE, LOCAL, LATEBREAKING" means more to you than just some slogan some consultant said along the way, send us a tape! We're a small market sunbelt station with a medium market mentality and we want to look the part! Send tape and resume to: Box #01685. EOE.

SPORTS REPORTER/ANCHOR NBC O & O in Southern Top-40 market is looking for an experienced weekend sports reporter/anchor to become part of our Sports Team. Duties include preparing and presenting local sports as well as anchoring weekend sports segments. In addition, this person would fill-in on other newscasts. Duties may require some travel. The ideal candidate would have 2 to 3 years experience as on-air sports reporter/anchor. A college degree is preferred. Ability to shoot and edit is a plus. All interested should send a resume and tape to: Human Resource Department, WVTV NBC 13, 1732 Valley View Drive, Birmingham, AL 35209. No phone calls please. EOE.

IMAGINATION

TALENT

ENERGY

NEWS CAREERS

Supervisor, News & Late Night Research New York

The Research Department of the ABC Television Network is seeking an individual to compile, analyze, and forecast TV ratings information for News and Late Night programming.

Candidates must have at least 2-3 years' experience in network or local ratings research and strong analytical, presentation & communication skills. Computer skills (particularly knowledge of Excel, Word & PowerPoint) are essential. College degree preferred.

For immediate consideration, please send resume (which must indicate salary history) to:



ABC, Inc.
Employee Relations Dept. SS/SNLR
77 West 66th Street
New York, NY 10023

We are an equal opportunity employer m/f/d/v.

NEWSCAST PRODUCER WFMJ Television has an immediate opening for a full-time newscast producer for an expanded morning newscast. Strong writing and organizational skills a must. Serious candidates must have previous producing experience. Send tape, resume and cover letter to: Mona Alexander, News Director, WFMJ Television, 101 W. Boardman Street, Youngstown, Ohio, 44503. No phone calls. EOE.

WAPT-TV is searching for a driven and dedicated leader to run our news department. This growing Hearst-Argyle owned ABC affiliate is in the state's progressive capital city—the home of high tech giant WorldCOM—(DMA rank:89) and seeks a hard working news professional with strong journalistic and inter-personal skills. Experience as a news director preferred, but not required. This is a terrific opportunity to work with a strong management team and make your mark in a highly competitive market. Excellent pay and benefits. Send your resume to Stuart Kellogg/President/GM/WAPT-TV/PO Box 10297/Jackson, Ms. 39289. WAPT is an Equal Opportunity Employer.

SPORTS ANCHOR/REPORTER Gulf Coast Fox affiliate. Weekend sports anchor; weekday sports reporter. Local coverage and storytelling are priorities. Keep the highlights video to a minimum. Live skills must be excellent. Prefer at least two years experience as a sports anchor/reporter. Tapes and resumes to Chuck Bark, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. EOE, M/F.

NEWS PRODUCER Dayton area news leader is seeking a News Producer. Candidate must be creative with innovative ways to tell stories. Candidate must also possess the ability to be a leader in the newsroom. College degree and one year line producing experience required. Send tape and resume to Jeff Zeller, Executive Producer, WHIP-TV, 1414 Wilmington Avenue, Dayton, OH 45420.

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TECHNICAL CAREERS

TECHNICAL MANAGER

CableRep Arizona, the advertising sales division of Cox Communications, is seeking an operations manager and engineer. Would be responsible for multiple locations. Individuals should have management experience and some combination of the following engineering skills, video engineering, local area and wide area networking, ad insertion (Digital or Analog), and traffic & billing. Successful candidates should be highly motivated, have a proven record of success and a desire for challenge. Cox Communications offers a motivating competitive wage, outstanding benefits and an excellent environment to succeed. Competitive only need apply to:

CableRep Arizona,
Attn: HR-Engineering,
2020 N. Central Ave. #400
Phoenix, AZ 85004
Fax: (602) 379-2459
No phone calls please. EOE



ENGINEERING Engineering positions open in a progressive broadcast group in Southern California. Positions require experience in component level maintenance of Studio, ENG, EFP, microwave, UHF RF systems, computer, IT and computer networks. Must have the ability to adapt quickly and perform under pressure of time deadlines. Send resume to Gulf California Broadcast Company, 42-650 Melanie Place, Palm Desert, CA 92211 ATTN: Honey Kaylor, H.R. No phone calls please. EOE.

ENG MAINTENANCE ENGINEER/TOC OPERATOR UNIVISION-KTVW seeks a candidate with 3-5 years experience in all areas of broadcast maintenance, including UHF transmitter and ENO truck. Must be familiar with news operation, the Avid News system and a thorough knowledge of test equipment and component level repair. College degree or equivalent industry training required. Send resumes to: Univision, 3019 E. Southern Ave., Phoenix, AZ 85040. EOE.

**ENGINEER,
BROADCAST
OPERATIONS**

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Time Warner Cable, one of the country's most successful providers of in-home entertainment, seeks an experienced Engineer in Broadcast Television or Cable Broadcast with facility design and maintenance. You should be completely familiar with contemporary digital and analog broadcast equipment. Position requires Auto Cad skills for creation of floor plans, facility design, run lists, wire nomenclature, etc. Previous experience working with union staff. Engineering degree or equivalent work experience a must.

We offer competitive salary & comprehensive benefits package.

*Please forward resume/
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120 E. 23rd Street
New York, NY 10010
FAX: 718-888-4006

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EOE M/F/D/V

CHIEF ENGINEER Live and work in the beautiful piney woods of East Texas. Fox/UPN combo is looking for a hands-on Chief to direct our experienced engineering staff as we prepare to move into a new facility. Qualified candidates will have: minimum of three years experience in television management / supervision; thorough understanding of current technology including transmitter, studio and news operations; superior organizational, planning and communication skills; experience in managing computer and network server systems; ability to work within a strong team environment. Competitive salary, excellent benefits. Send resume to: General Manager, KFXX, 701 North Access Road, Longview, TX 75602 or fax to (903) 753-6637 or e-mail fox51.com. EOE.

MASTER CONTROL OPERATIONS KRON-TV is interested in receiving resumes from Qualified Master Control Operators. Duties include: on-air switching, show recording, monitoring transmitter/on-air quality, input material into video server, other duties as needed. Louth experience and SBE certification a plus. Reply to Human Resources, KRON-TV Engineering, PO Box 3412, San Francisco, CA 94119.

FINANCE AND ACCOUNTING CAREERS

BENEFITS AND COORDINATORS Position requires administration of benefits (including new hire orientations and exit interviews), implementation of personal policies, and processing of all related paperwork. Responsibilities also include responding to employee questions, and resolving employee problems. Must act as back-up for the payroll clerk - processing multiple union and non-union payrolls, and for the Benefits and Payroll Manager. Must be proficient in Word and Excel and familiar with human resource database operations. Knowledge of PeopleSoft is a plus. Excellent writing and communication skills are required. Strong organizational skills are a must. Candidate should have the ability to work independently in a hectic environment, where priorities are constantly changing. Ability to maintain confidentiality is essential. Please send resume and cover letter to: Rebecca Ressay, Manager, Payroll & Benefits Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls please. We are an equal opportunity employer.

STUDIO MAINTENANCE ENGINEER KHWB, is looking for a highly qualified, motivated maintenance engineer. Computer skills and software knowledge are required. Applicant should have a technical education or SBE certification. Demonstrated experience with component digital equipment, embedded audio, CODFM microwave, compressed digital Up-Link, Newsbase, ENPS, or Louth GMT systems, is a plus.

Send resumes with references to KHWB, 7700 Westpark DR, Houston, TX 77063 No phone calls please. EOE and A Drug Free Workplace.

PROGRAMMING CAREERS

ASSISTANT PROGRAM MANAGER Wisconsin Public Television is seeking a broadcasting professional to manage and coordinate all aspects of the WPT broadcast schedule. This person also provides analysis of audience data and tracks performance of program dayparts. A bachelor's degree and one year of television broadcast or programming experience is essential. Please see our complete posting including submission requirements at www.wpt.org. Contact: Bendrick@wpt.org. EOE/AA.

OPERATIONS CAREERS

EAST COAST NEWS ORGANIZATION has openings for various 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 between 20 and 200 technicians and staff, and advance planning for breaking news. Requirements for the senior most position are 5-10 years news operations management experience, extraordinary motivation, communication and organizational skills and the ability to negotiate and spearhead problem resolution. Collective bargaining experience desirable. Excellent benefit and salary packages. To apply, fax or email your resume and salary history to Human Resources (202) 408-8891, or nickc@newsworldtv.com.

RESEARCH CAREERS

RESEARCH ANALYST CBS-58's Sales Department has expanded its sales area and is looking for a research analyst. Responsibilities include utilizing Scarborough to optimize share of revenues for station, compile reports so AE's can use for new business presentations. Must be able to utilize various other research tools, i.e., CMR, TV Scan, plus Microsoft Office 2000 and Pagemaker. Ideal candidate will have experience in preparing and analyzing qualitative reports. Send resume to: Director of Human Resources, WDJT-TV CBS-58, 809 S. 60th Street, Milwaukee, WI 53214, EOE.

**Call
212-337-7073**



CNN has two openings in its Atlanta-based Audience and Marketing Research Department. CNN Audience and Marketing Research is responsible for evaluating and proposing strategies for the production, programming, advertising and distribution of CNN News Group subsidiaries, including CNN/USA, CNN Headline News, CNN Interactive, CNN/Sports Illustrated, CNN/fn, CNN Airport Network, CNN International, CNN en Espanol, CNN Radio and CNN Newsource.

SENIOR PROJECT MANAGER, MARKETING RESEARCH

The Senior Project Manager will be responsible for the conceptualization, design execution and analysis of custom primary research projects. BA in related field required, advanced degree strongly preferred. Requires 5+ years experience in broadcast or cable television marketing research, a strong analytical background, the ability to identify and solve problems, excellent verbal and written communication skills and good strategic planning, presentation and management skills. Intimate knowledge of research methodologies, including focus groups, telephone surveys, on-line techniques and advertising effectiveness research required. Ability to use multi-variate statistics and data analysis software (i.e., SPSS, SAS, etc.) also required. Knowledge of new media/Internet industry a plus.

RESEARCH PROJECT MANAGER

This position is responsible for the analysis, interpretation and communication of network audience performances for the CNN cable network. Bachelor's degree in related field (communication, broadcasting, journalism, mathematics) required. Also requires 3-5 years in either television research, media buying/planning, advertising or another related field. Candidate must possess excellent skills in Microsoft Office applications as well as strong working knowledge of Nielsen software systems (StarTrak, Galaxy Navigator, Client Cume System, PNF, CODE, NCAR, etc.). Qualified candidates also possess strong organizational, problem-solving, and written and verbal communication skills.

For consideration, please send resume & salary requirements to:

Del McPherson - CNN Audience & Marketing Research
One CNN Center, Suite NT0612E - Atlanta, GA 30348-5366
Fax: 404-827-3169 - e-mail: del.mcpherson@turner.com

Equal Opportunity Employer. Minorities encouraged to apply.

REASERCH ANALYST Turner Broadcasting Sales, Inc. is the advertising sales and marketing arm of Turner Broadcasting Systems, Inc. A subsidiary of Time Warner Inc., TBS is a major producer of news and entertainment around the world and a leading provider for the basic cable industry in the U.S. Turner's networks include: TBS Superstation, TNT, Cartoon Network, CNN, CNN Headline News, CNNfn, CNN/SI, CNN International, CNN en Espanol and placed-based media like CNN Airport Network. TBS is an Equal Opportunity Employer. Turner Broadcasting Sales, Inc. is looking for a research analyst to work closely with the advertising sales department, creating compelling sales presentations and other support materials which enhance the ad sales effort and effectively position the TNT and TBS cable networks to the advertising community. The position is based in New York. Qualifications: Minimum 2 years experience working in research at a cable or broadcast network, or a syndicator. Strong organizational, analytical and communication skills. Able to work on multiple projects and under tight deadlines. Possess a working knowledge of the following syndicated research systems: Nielsen's-Galaxy Explorer, Personal NAD Facility II, AdViews, Client Cume; and MRI and StarTrak. Proficient in Microsoft EXCEL, WORD and POWERPOINT. Send resumes with salary requirements to V.P., Ad Sales Research: fax: [212] 596-6503 mail: Turner Broadcasting c/o Human Resources 420 Fifth Ave. New York, NY 10018.

RESEARCH MANAGER ZDTV is a 24-hour television network dedicated to providing information about computers and the internet. Due to growth we are currently searching for an experienced Primary Research Manager. Major duties of this position: The successful candidate should have the ability to design and implement focus groups and viewer surveys in order to gain insights as to who are the viewers of ZDTV and how we can better reach them through TV, the internet or other new technologies. They should also be familiar with the internet/television measurement techniques. Experience required: The ideal candidate will have worked for an ad agency, dot com, computer/software or internet measurement company such as Microsoft or Media Metrix. This person would have been primarily responsible for evaluating how effectively their products were reaching or reflecting the user demographics. This candidate should be able to communicate with management as to how ZDTV can reach out to new viewers/users or better reach existing viewers/users to increase the network's overall ratings or Internet usage. Some knowledge of TV ratings would be a substantial plus. Education desired: College graduate, MA in statistics or psychology preferred.

TRAFFIC MANAGER Television Station in Southwest United States, responsible for log, including commercials promotion, public service quota, deadlines, cut-ins, discrepancy reports, and edit list; work with marketing department on utilizing inventory; oversee copy discrepancies or problems; maintain accurate product codes for competitive spending report; responsible for training and supervision of Traffic department personnel; work with programming on avails, break structure program-buy structure; schedule all exceptions, prepare early notification lists and front-load pre-logs as necessary; proof-read final pre-log for positioning, separation, conflicts, etc., and perform other tasks related to the position as assigned. Requirements: Coordinator or TV traffic experience preferred; Ten-key by touch; accurate typing skills; high attention to detail and good organizational skills. Job Available: Immediately. AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY EMPLOYER This employer does not discriminate on the basis of sex, age, race, color, religion, handicap, national origin, marital or veteran's status.

TRAFFIC MANAGER KTVD-TV, Denver's UPN affiliate, is seeking a Traffic Manager to manage all aspects of Traffic Department. Lead and supervise a staff of three people. Knowledgeable in all aspect of traffic operations such as log editing, program entry, AS400 maintenance and new software releases, order entry and reporting. Ability to train and develop personnel. Columbine experience a must. Strong analytical and communication skills required. Excellent benefits. Mail resume to Personnel, 11203 E. Peakview Ave., P.O. Box 6522, Englewood, CO 80115-6522, fax resume to (303) 790-4633, or e-mail to personnel@ktvd.com. NO PHONE CALLS. EOE M/F.

CREATIVE SERVICES CAREERS

CREATIVE SERVICES EDITOR/VIDEOGRAPHER KTXH-TV Creative Services Department seeks a self-motivated Editor/Videographer with a flair for the creative. 2+ years hands on linear and non-linear editing experience required. StrataSphere and CMX experience a plus. Bachelor's Degree preferred. Rush resume and reel to: KTXH Creative Services, 8950 Kirby Drive, Houston, TX 77054. No phone calls please. EOE.

GRAPHIC DESIGN SUPERVISOR Looking for a graphic designer to lead the art department at WPVI-TV. Responsibilities include designing promotional and news projects, as well as supervising other designers. Must have strong organizational skills. 5+ years experience in TV graphic design Quantel paintbox, Hal, MAC, Photoshop. Send non-ret. VT/resume (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV Suite 400, 4100 City Ave., Philadelphia, PA 19131 EOE.

MISC CAREERS

SBG
SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 61 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top – the best people in the business. If you're looking for a position in the broadcast industry at any level, chances are we have the perfect place for you. Some of our current vacancies include:

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- Account Executives
- Photographers
- Producers/Directors
- Master Control Operators
- Sales Managers
- Anchors/Reporters
- Web Masters

Explore your opportunities at:

www.sbg.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

SENIOR MEDIA PROFESSIONAL The International Research & Exchanges Board's ProMedia Program, a USAID-funded project, seeks short and long-term consultants for TV development programs in the Balkans. Ideal candidates are experienced professionals with at least 10 years journalism experience in television journalism and/or business management. Previous experience teaching/consulting helpful; regional and/or language expertise a plus. Send resume with cover letter to: IREX ProMedia, fax (202) 628-8189 or promedia@irex.org.

PRODUCTION CAREERS

PRODUCTION PHOTOGRAPHER/EDITOR Need creative person to work with sales people and commercial clients. Requires creative writing plus videography, videotape editing, and post production skills. Send resume to Personnel, WTVC, P O Box 60028, Chattanooga, TN 37406-6028. Equal Opportunity Employer.

FAX YOUR AD:
212-206-8327

RADIO

MANAGEMENT CAREERS

VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY - WVTF RADIO STATION GENERAL MANAGER Virginia's Premier NPR Station, WVTF, seeks qualified candidates who have experience in management as well as vision for the future. WVTF is an award winning innovative station with emphasis on classical, jazz, public service, and news programming. The manager oversees the overall operation of a station that reaches more than 140,000 listeners in Central and Southwest Virginia with a program mix of NPR/Locally Produced News and Public Affairs and Classical/Jazz music. WVTF has a budget of nearly \$1.5 million. The station ranks among the nation's top 50 in listenership. It enjoys some of the strongest listener support of any NPR member station in the country. Station Manager oversees all operations and programming of a 20 person staff, four FM and one AM transmitter, and a 1.5 million budget. Ensures that station operates in full compliance with all legal guidelines and restrictions for non-commercial FM radio. Required: Masters or significant professional experience. PREFER: Must have at least 10 years of radio experience in progressively more responsible position. Experience in public broadcasting is preferred. Must have working knowledge of FCC regulations regarding radio operations and licensing. Letter of application and resume should be sent to Office of University Relations, Attention: Sandy Gautier, 315 Burruss Hall (0229), Virginia Tech, Blacksburg, VA 24061. Review date will start on June 1, 2000, and applications will be accepted until position is filled. Resumes received by June 30 will receive first consideration. Salary will be commensurate with qualifications. Individuals with disabilities desiring accommodation in the application process should notify Sandy Gautier, Office of University Relations at (540) 231-5396, or 1-800-828-1120 (Virginia Telecommunications Relay Service). Virginia Polytechnic Institute and State University has a strong commitment to the principle of diversity and, in that spirit, seeks a broad spectrum of candidates including women, minorities, and people with disabilities.

PRODUCTION CAREERS

TELEVISION KSTP-TV, Minneapolis/St. Paul, the ABC affiliate in the 14th market is expanding its production department to prepare for the launch of the first duopoly in the market. We are looking for creative, intelligent, hard working production staff to join our team. **DIRECTOR/TECHNICAL DIRECTOR #8-00:** Can you direct a live, fast paced newscast in a state-of-the-art control room for part of your schedule and then T.D. a news-cast with the same high standards you expect from your crew? **TECHNICAL DIRECTOR #7-00:** Can you handle newscasts that are fast-paced with on the fly changes, graphically intense, with four cameras, multiple live shots, in a state-of-the-art control room? **CHYRON OPERATOR #6-00:** Can you handle a high-pressure control room and still play a chyron infinite like a concert pianist? **COMMERCIAL EDITOR #96-00:** Can you take charge of our Sony a/b edit suite? Can you make small-time clients look and feel big-time? If you answered yes to any of these questions then we need to talk. Send your non-returnable VHS tape & resume to: KSTP-TV, Mike Smith, Director of Programming & Production, 3415 University Ave., Minneapolis, MN 55414. EOE Women and minorities are encouraged to apply.

TECHNICAL CAREERS

ASSISTANT CHIEF ENGINEER Plan, develop, conduct tests on broadcasting equipment/related components, solid state vacuum tubes-related components of AM/FM transmitters. Develop computer software & hardware; conduct tests on broadcast equipment and related components. B.Sc. Electrical Engineering, 1yr. Exp. in broadcasting eng. Send resume to Energy-Onix, Inc., attn: Bernard Wise, 1306 River Street, Valatic, New York, 12184.

FINANCE AND ACCOUNTING CAREERS

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Indigo Girls, NAB take opposing stands on LPFM



As Committee Chairman John McCain (R-Ariz.) looks on, Indigo Girls Amy Ray (l) and Emily Saliers tell an enthusiastic audience in the Senate Commerce Committee room why they are fighting for low-power radio. "Our opportunity in radio has shrunk," she said. "We don't enjoy that much commercial support at all."

NAB gathers in Washington this week for its summer board meeting. Top issues on its agenda are low-power FM for radio and maintaining the 35% national ownership cap for TV.

The association considers defeating LPFM a front-burner issue; it has been heating up in the Senate, with a strong effort led by Sens. John McCain (R-Ariz.) and Bob Kerrey (D-Neb.) to allow the FCC to go ahead with its plan to license LPFM stations. Meanwhile, a bill that would shut down the FCC's effort sponsored by Sen. Judd Gregg (R-N.H.) has 36 co-sponsors.

In response to a Fox threat to file suit against the FCC for deciding to maintain an ownership cap that Fox considers "arbitrary and capricious," the board may decide to file its own suit in support of the FCC's recent decision to maintain the cap.

The board also will discuss streaming audio and video over the Internet and delivering local TV stations via satellites in rural markets.

As a result of this summer's election, David Kennedy, president of Susquehanna Radio Corp., is expected to take over as chairman of the radio board and John Dille, president of Federated Media, to become vice chairman. Walter May, president of East Kentucky Broadcasting Corp., also was running for radio board chairman, but, at press time, whether he would be attending this week's meeting was uncertain.

Kennedy would replace Bill McElveen, executive vice president of Bloomington Broadcasting Corp., as chairman. He then would be in good position to become joint board chairman next year, when Benedek Broadcasting President Jim Yager's term expires.

—Paige Albinak

Fox station WNYW(TV) New York has dropped 'Donny & Marie' from its schedule next season. The show's distributor, Columbia TriStar, is actively searching for an alternative station in New York to pick up the talk strip, which is heading into its third season. Normally, a syndicated show can't survive if it isn't cleared in the New York market. Nevertheless, Columbia TriStar "remains passionate about the project and is committed to bringing it back for year three," said a studio spokesperson. In Los Angeles, the show will switch from KTTV(TV) to KCAL(TV) (slated at 4 p.m.) starting in September. Ironically, *Donny & Marie* was one of only two talk shows to post growth between May 1999 and May of this year, rising 7% to a 1.6. *Maury Povich* was the other stand-out, up 16% to a 3.6.

The Internet is taking a bite out of broadcast news audiences.

According to a study released Thursday by the Washington-based Pew Research Center for the People and the Press, 33% of Americans get their news online at least once a week, compared with 20% in 1998. Fifteen percent get news daily from the Internet, compared with 6% in 1998. By contrast, 30% of respondents say they "regularly" watch network news, down from 38% in 1998, and 56% say they watch local TV news, down from 64% in 1998. The study, however, finds "no evidence" that Internet use is depressing cable viewing, daily newspapers or radio.

Dave Boylan, who has been vice president

and general manager of Fox's WTVT(TV) Tampa for three years, has been named vice president and general manager of Fox's KTTV(TV) Los Angeles and Regional Sports New West. "Under his leadership," Fox said in announcing the appointment last week, "WTVT has experienced ratings increases in virtually all time periods as well as in local news, where the station now leads its competitors in most newscasts in the highly competitive Tampa market."

African-Americans are actually over-represented in prime time,

according to a study released Wednesday by the Screen Actors Guild: The group makes up 13% of the U.S. population but 16% of TV's nightly characters. However, African-Americans are mostly concentrated in sitcoms on either UPN (36% of its characters are black) or The WB (22% are black). Interestingly, every show on UPN features an African-American series regular. In contrast, the group is under-represented on Fox (10%) and NBC (11%).

Video clips from **'The NewsHour With Jim Lehrer' will be available for streaming** on local PBS station Web sites starting this week. PBS will make the clips available for both broadband and narrowband Internet users. A constantly updated archive of clips going back to February 2000 will be accessible. Features will also be developed for the Online NewsHour site.

Don Mischer is signed as executive producer of the Primetime Emmy

Awards for a sixth year. The Emmys will be broadcast on Sunday, Sept. 10 on ABC.

NBC will air the three un-aired episodes of canceled series *Freaks and Geeks* in a mini-marathon on Saturday, July 8, at 8-11 p.m.

Twentieth Television has snapped up two more legal eagles for its upcoming court series 'Power of Attorney': Dominic Barbara, who has represented controversial figures Joey Buttafuoco and Jessica Hahn; and Geoffrey Fieger, who has successfully defended assisted-suicide advocate Dr. Jack Kervorkian. Fieger is currently representing two of the families of the Columbine High School shooting victims. Barbara and Fieger will join the rest of *Power's* team—Gloria Allred, Christopher Darden and Erin Brockovich's real-life boss Edward Masry—when the series debuts Aug. 28. *Power of Attorney*, produced by Monet Lane Productions Inc., is cleared in 95% of the country.

Wall Street was only mildly supportive of more restructuring at Cumulus Media Inc. after it was announced last week that the Dickey brothers will take over day-to-day operations. Former Executive Vice Chairman Lewis W. Dickey Jr. was named to the newly created post of president and chief executive officer. On

March 16, Dickey had been named president of Cumulus Broadcasting Inc., another new post that apparently is no more. Dickey's brother John W., formerly director of programming for Cumulus Media and executive vice president of Cumulus Broadcasting, was named executive vice president of the parent. Co-founder Richard Weening continues as executive chairman of Cumulus Media. In a news release, Weening said Dickey is taking over as the company moves from its "acquisition-intensive start-up stage in which I played the lead" to an operational stage. However, Lew Dickey at one time told BROADCASTING & CABLE that he was responsible for engineering the company's deals.

The Justice Department tried to overcome one picture with several thousand words.

More than 50 pages of reports released by Justice last week on the controversial raid that took Elián Gonzales from his Florida family in order to reunite him with his Cuban father asserted that the agents conducting the raid used no profanity, force or threats to take the boy. These conclusions are somewhat in contrast to the Associated Press photo of the raid, which showed a frightened boy in the face of an armed federal agent and instantly became the event's dominant image. They also contrast the conclusions of NBC free-lance camera-



Sony Electronics has donated more than \$100,000 in DVCAM-format broadcast equipment to Queens College, which will deploy the gear in its School of Journalism, Media and Information Studies. Celebrating the donation are (l-r) Ed Grebow, president, Sony Broadcast and Professional Co.; Tom Leahy, dean of the School of Journalism, Media and Information Studies, Queens College; David Speidel, provost, Queens College; and Howard Stringer, chairman and CEO, Sony Corp. of America.

man Tony Zumbado, who said at the time, and repeated last week, that he was knocked down and verbally abused by agents while trying to enter the Gonzales home to shoot the raid.

BellSouth is urging the FCC to impose strict conditions if it approves the merger of America Online and Time Warner. The conditions, included in June 6 filings with the commission, should govern AOL-Time Warner's ability to control customers' access to unaffiliated content and instant messaging and to hinder content providers' access to the AOL-Time Warner network, BellSouth officials say. Also, they demand that exclusive deals with the other broad-

band giant, AT&T/MediaOne, be prohibited.

Qualcomm Inc. last week was awarded a \$125 million bidding credit from the federal government that can be applied to any spectrum auction conducted during the next three years. The FCC dismissed Qualcomm's demand for one of the six licenses being carved out of spectrum now used for TV channels 60-69 that will be auctioned in September. The credit is intended to settle Qualcomm's eight-year battle to win a "pioneer preference," a program that once allowed companies introducing new technology to vie for PCS licenses without being subject to competing applications.

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I can't hear you

We noted recently—and with some surprise—that, last October, the Society of Professional Journalists' awards committee dropped the broadcast editorials category from its national Sigma Delta Chi awards for excellence in journalism. Who can blame them? A year earlier, the winner in that category had been culled from an exhaustive submission list of three.

Thanks in large part to the Fairness Doctrine, broadcasters never developed the kind of vigorous ed/op-ed interplay that print did. Before being finally struck down in 1987, that doctrine had put an affirmative obligation on any broadcaster who aired controversial opinions to provide airtime for opposing viewpoints. Its political-editorializing corollary held that stations that editorialized about candidates had to actively seek out the opposing candidates, inform them an editorial had aired, give them a transcript or tape of the piece, and offer them time for rebuttal. What, no flaming hoop to jump through?

This was a rule that forced action at the threat of license revocation. As a result, broadcasters who did editorialize often confined themselves to hardly controversial topics like decrying potholes and saluting Boy Scouts, with many eventually tiring of going through the motions. Combine the long history of the Fairness Doctrine with the fact that stations are otherwise beholden to the FCC for their licenses, and it comes as no shock that broadcasters are holding their tongues rather than risking offending anybody.

We wish the end of the doctrine had meant the flourishing of broadcast editorials, but it didn't. With the proliferation of megamedia groups whose mandate is to make profits, not controversial points, creating a culture of vigorous editorial debate was at the top of nobody's to-do list, particularly when controversy could offend the government types who control how big and profitable you can be.

Sweep it out

We have some unfinished business from that who-pulled-the-plug fiasco involving Time Warner and Disney last month. As you'll recall, Time Warner decided to play hard ball in its troubled retransmission consent negotiation with Disney by yanking the ABC-owned stations from its cable systems in seven markets. About 3.5 million subscribers lost the privilege of watching Regis and lesser ABC programming for a day and a half before public opinion forced Time Warner to restore the signals. Resumed negotiations yielded a comprehensive agreement a few weeks later.

At the height of the dispute, Disney asked the FCC to enforce an obscure rule that bars cable operators from dropping broadcast signals during a sweeps month. The FCC dutifully complied, effectively siding with Disney in the larger retrans dealmaking.

That rule has got to go. For retransmission consent to work, broadcasters must be free to deny carriage of their signals, and cable operators must be free to drop signals if they cannot come to terms, whether it's sweeps time or not. In other words, the FCC must stay out of retrans negotiations, even if it is invited in by one of the parties. Eliminating the sweeps rule would be a good start to that end.

Sorry, wrong numbers

AT&T gets this month's Time Warner Public Relations Award for its decision to announce—then quickly rescind—a phone rate hike only days after persuading the FCC to reduce the fees that AT&T and other long-distance services pay to local phone companies. With the ink not yet dry on the AT&T/MediaOne deal, which hinged on a host of AT&T promises that it would be a good actor, the move made it look greedy and either arrogant or a few digits shy of an area code. FCC Commissioner Gloria Tristani felt misled, Kennard probably felt used, and AT&T is going to be under a microscope.

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Dan Hart/VICE PRESIDENT, FINANCE
Sol Talschoff/FOUNDER AND EDITOR (1904-1982)

think video, think Leitch



think IP @ Leitch

Video over IP applications are exploding. Leitch is lighting the fuse using our VR™ servers which already run on a fiber channel video storage area network and will now be IP capable for downloading videos and news to the Internet and transporting video content over wide-area networks.

think HDTV @ Leitch

Leitch has stayed the course to bring HDTV within reach of mainstream post and broadcast facilities. We have accelerated our lead by providing the industry with the most complete HDTV infrastructure solutions and expanding our already extensive range of products.

think MPEG @ Leitch

Digital is increasing the use of MPEG-2 technology and Leitch responds with MPEG-2 transport solutions with control, pre-processors, encoders and decoders, including multiplexing and de-multiplexing. Leitch has also expanded the VR MPEG-2 video server line to 4 channels and added 50 gig drives to lower overall storage costs.

think silicon @ Leitch

Leitch is applying video to silicon by taking its current technology assets and selected new video applications into silicon chips using Leitch chip design expertise. By making this silicon available to everyone, Leitch will expand the range and reach of high-quality video.

think news @ Leitch

Leitch dominates the digital newsroom with its NEWSFlash™ non-linear editor built into the VR video servers allowing each editor simultaneous access to all media. By combining edit stations with acquisition and playback channels, we build an integrated all-digital system to meet your time critical needs with streamlined newsroom workflow.

think servers @ Leitch

The Leitch VR video servers offer exceptional reliability and scalability using our VR technology. MPEG versions feature four bi-directional I/O channels in a 4RU frame and can be configurable to more than 40 channels—all with simultaneous access to the video storage area network with a capacity from 250 gigabytes to more than three terabytes.



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