

Our Hall of Fame class of 2000 | Baseball's wild pitch

July 3, 2000

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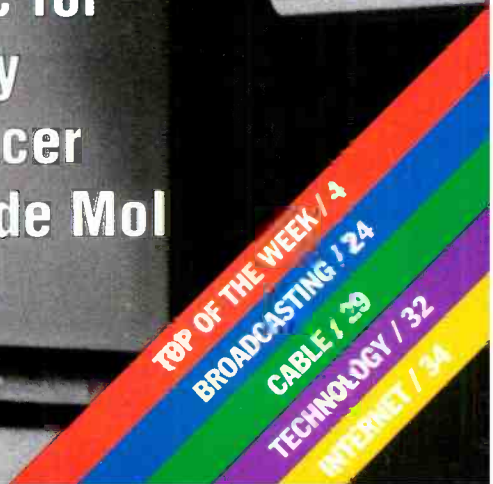


## THE MAN TO WATCH

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John de Mol

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TOP OF THE WEEK / 4  
BROADCASTING / 24  
CABLE / 29  
TECHNOLOGY / 32  
INTERNET / 34



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## TOP OF THE WEEK / 4

**Good news** Women and minority employment in local TV news has risen to record levels. / 4

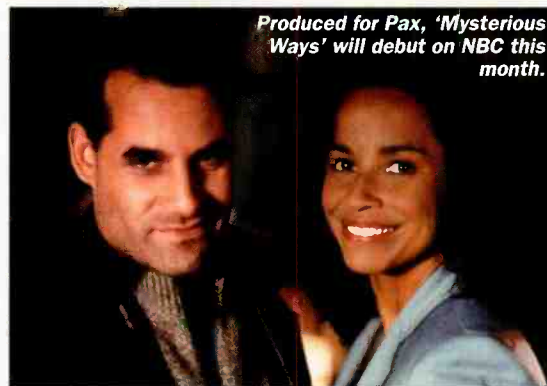
**Making DTV mobile** ATSC considers enhancements to standard to improve 8-VSB reception. / 5

**Baseball's wild pitch** Only CBS seems eager to pursue MLB rights, as NBC and Fox balk at asking price. / 8

**Top level** FCC commissioners will preside at a July 27 hearing on the AOL-Time Warner merger / 8

**Our Hall of Fame class of 2000** Thirteen who have earned distinction in the television, radio and cable. / 12

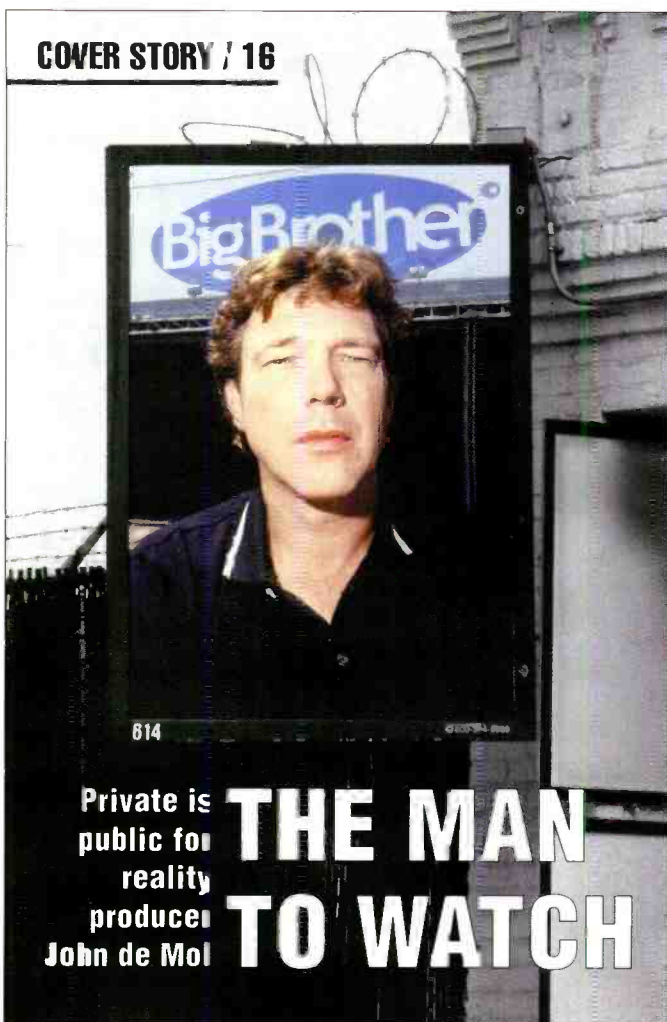
**For more late-breaking news, see "In Brief" on pages 48-49**



Produced for Pax, 'Mysterious Ways' will debut on NBC this month.

**Cross-pollination** Sharing gives NBC original summer programs, boosts Pax fall lineup. / 4

## COVER STORY / 16



Private is public for reality producer  
**John de Mol**  
**THE MAN TO WATCH**

Cover: Cynthia Moore Photography / Todd Gast

## BROADCASTING / 24

**Staying on** "Interim" president of ABC Television Network Alex Wallau makes it permanent. / 24

**Going solo** Acquired by Young Broadcasting and soon to be independent, KRON-TV faces important choices. / 24

## CABLE / 29

**Space squeeze** Start-up networks battle to occupy dwindling basic-channel slots on cable networks. / 29

**Betting on the brand** National Geographic Channel will pay for carriage but asks a lot in return. / 29

**Multitasking** MTV study says PC use may increase TV viewing as people do both at the same time. / 30

**It's a good life** Lifetime network registers the biggest prime time increase of the 10 top-rated networks. / 31

**Pinned** USA loses in lawsuit to prevent WWF programming from moving to Viacom's TNN and MTV. / 31

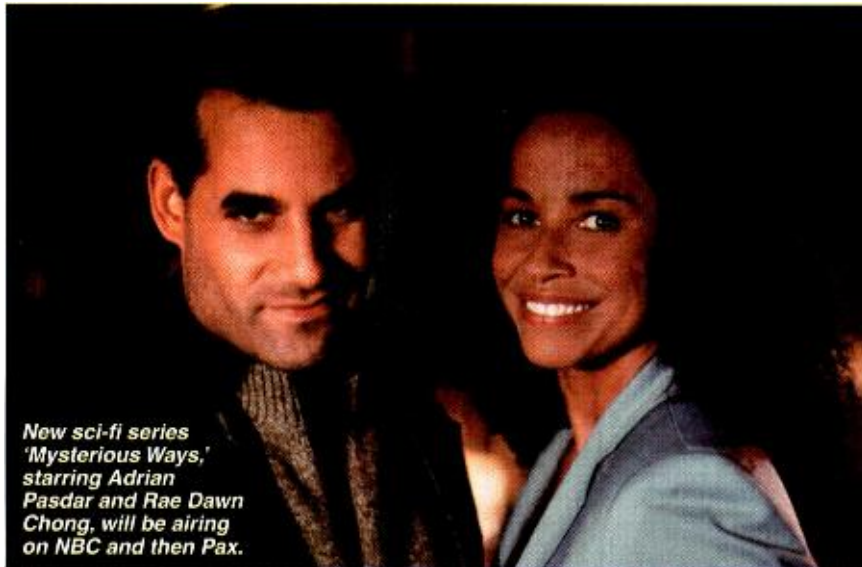
## TECHNOLOGY / 32

**Good news, bad news** Conference sees bright future for datacasting but raises technology, business issues. / 32

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New sci-fi series 'Mysterious Ways,' starring Adrian Pasdar and Rae Dawn Chong, will be airing on NBC and then Pax.

## Learning to share

*NBC and Pax cross-pollinate to mutual advantage*

By Joe Schlosser

**N**BC's relationship with start-up network Pax TV has already come full circle. *Mysterious Ways*, a dark new drama previously slated for Pax TV's fall schedule, will make its national television debut later this month—on NBC. The move is designed to bring more original summertime programming to NBC and also help promote Pax's fledgling lineup.

"This is sort of another step in our partnership," says Paxson Communications President and CEO Jeff Sagansky. "We have been getting programming from them like (canceled NBC game show) *Twenty-One* and movies, which we will continue to do. I'm sure there is more series programming coming from them down the road. But when you are at a network like ours or NBC, you want as many shots as you can."

*Mysterious Ways*, produced by Lions Gate Television, was developed for NBC two years ago, but the network passed on it. NBC, which now owns 32% of Pax TV and has made a number of joint programming moves with the start-up network in recent months, felt the project might have legs at Pax and brought it to Sagansky last year. Returning the favor, after seeing the first two full episodes last month, Sagansky

brought the sci-fi drama *Mysterious Ways* to NBC programmers in early June, and they liked what they saw.

The rest, as they say, is synergy.

The series, starring Rae Dawn Chong and Adrian Pasdar, is made on a Pax TV budget (roughly two-thirds the cost of an NBC show). It will debut on Monday,

July 24 on NBC, which will show six episodes with options to carry more. Pax has ordered a half-season (13 episodes) and will launch it on Tuesday, Aug. 22.

The move to air the series on both networks is just the latest step by NBC to air a prime time series on multiple outlets. Earlier, NBC angered affiliates by agreeing to broadcast new series *Law & Order: Special Victims Unit* on USA Network, too. NBC at one point said it would rebroadcast the *Nightly News With Tom Brokaw* on Pax but backed away from that idea. The network otherwise has encouraged affiliates to set joint sales agreements with (JSAs) with Pax outlets.

But the *Mysterious Ways* joint-custody deal may strike some NBC affiliates oddly. "I think the show is aptly named," said a general manager at an NBC affiliate. "We thought it was interesting that we had not heard about it at all. ... This came from way out in left field.

"We're not too fond of the idea. I make it a habit to avoid purchasing syndicated projects that have cable windows, because I don't think it's good business. But unfortunately I think it's the wave of the future."

Pax also now airs a Saturday-night prime time block of NBC Sports-produced pre-Olympic events. On July 14, 17, 20 and 21, it will carry live coverage of the 2000 U.S. Olympic Team trials from Sacramento—for the first time. ■

## TV news is diversifying

*Survey finds Fox stations, independents most likely to have minorities in top posts, but radio stats decline*

By John Eggerton

**W**omen and minority employment in local TV news is on the rise—and at record levels—according to an annual Ball State/Radio-Television News Directors Association (RTNDA) study released last week.

That finding gives local station news a strong argument that the elimination of the FCC's EEO guidelines in 1998 (they have since adopted new ones) did not negatively impact newsroom hiring practices—and the study concludes as much.

Radio has a tougher case to make, with minorities decreasing as a percentage of the workforce and of the top

posts, although women in radio news posts fared better in both categories.

On the TV side, Fox and independent stations had particular reason to crow. They were singled out in the study for their degree of diversity in management.

According to the study, minorities in 2000 (the study was actually conducted in fourth quarter 1999) hold an all-time high of 21% of "all jobs in television news," up from 19% in the 1999 report (based on a fourth quarter 1998 study). RTNDA was quick to point out that that is almost double the percentage of minority journalists at daily newspapers (11.85%), according to the most recent American Society of



**RTNDA's Cochran sees the employment gains as 'cause for celebration.'**

Newspaper Editors study.

Minorities have also made strong gains in TV news management. In the top station job, 14% of news directors are minorities—again, a record—up from 8% last year.

According to the study, Fox affiliates and independent stations in general account for a large part of the increase in the number of minority news directors. Fox stations are now three or four times as likely to have minority news directors as the three other major networks. Independent stations are four times as likely to employ minorities in the top job. "Our stations take their efforts to create a diverse, highly qualified workforce very seriously. These are key elements of our business philosophy," said Tom Herwitz, president, station operations, Fox Television Stations.

In radio, minorities represent 10% of the total workforce, down from 11% in 1999. Six percent of radio news directors are minorities, down from 8% in the 1999 study.

Women represent 40% of the workforce in TV news, up slightly from 39% in 1999. Twenty-four percent of TV news directors are women, up 4% from last year. Twenty percent of radio news directors are women, the same percentage recorded in 1998.

RTNDA President Barbara Cochran called the employment gains "cause for celebration" but said that there is still need for more training and retention efforts. "It is in the best interest of the industry to support efforts to increase diversity at every level."

The survey was conducted in the fourth quarter of 1999 among all 1,349 non-satellite TV stations (773 responded) and 1,045 radio stations (602 responded). Response rates for both were approximately 57%. ■

# ATSC: DTV will travel

*Standards body seeks portable reception of 8-VSB*

By Glen Dickson

**A**fter hearing broadcasters grumble for months that they want a digital TV system that will allow reception on the go, the Advanced Television Systems Committee last week launched a proceeding to improve the beleaguered 8-VSB transmission standard.

ATSC Executive Director Mark Richer says the decision was based on work done by RF task force.

"Broadcasters have defined terms such as fixed, portable, pedestrian and mobile reception," says Richer. "Clearly mobile is the most challenging and will also take the most tradeoffs."

Chip makers Zenith, Philips and NxtWave Communications are working on VSB systems that permit receivers that users could carry around or even install in their cars. Broadcasters' interest in such receivers has grown along with their interest in datacasting.

The chip makers say the solutions involve a tradeoff, however. To make

reception more "robust," capable of at least portable reception, developers will have to give up part of the 19.7-Mb/s data stream now reserved for TV or other content.

NxtWave President and CEO Matt Miller says that every 1 Mb/s of "robust" transmission costs roughly 2 Mb/s of fixed transmission. "But if you can get 3.5 Mb/s robust and 12.5 normal [in a DTV signal], that's pretty interesting."

Some broadcasters believe 8-VSB cannot be improved and should be replaced with the European COFDM system. One COFDM backer, Sinclair's Nat Ostroff, says he's "grateful" that the ATSC has recognized the need for improved reception. But, he adds, "I am concerned that what they are doing is not just a cynical strategy to sidetrack any efforts to find a true solution."

FCC Chairman Bill Kennard last week warned against any changes in the DTV system that would delay service. "It's important for the broadcast industry to just get on with it." ■

## Who's to blame for DTV woes?

National Cable Television Association President Robert Sachs last week suggested that broadcasters' demand for digital must-carry is just one more example of how they try to shift the blame for DTV troubles to others: cable, the government and receiver manufacturers.



**NCTA's Sachs says broadcasters should blame themselves.**

"If broadcasters want to promote and hasten the digital transition," Sachs told cable executives in New York, "they should figure out how to make their over-the-air digital technology work, and they should develop digital programs that people want to watch."

The DTV implementation is not going well. Broadcasters are still looking for a viable business plan, and most now agree that the DTV transmission standard—8-VSB—does a poor job of delivering signals to mobile receivers or those with indoor antennas.

The National Association of Broadcasters thinks it would help if the must-carry law required cable systems to carry not only analog signals as it now does but also the DTV signals. Cable wants none of it. "A dual-carriage obligation would impose costs on cable operators, unfairly discriminate against ... [cable] networks and diminish the choice of programming available to cable subscribers," Sachs said.

The law should require cable to carry one and only one signal from each local TV station—be it HDTV or SDTV, analog or digital, Sachs said. If broadcasters want dual carriage, they should negotiate with operators for it as some successfully have, he said.

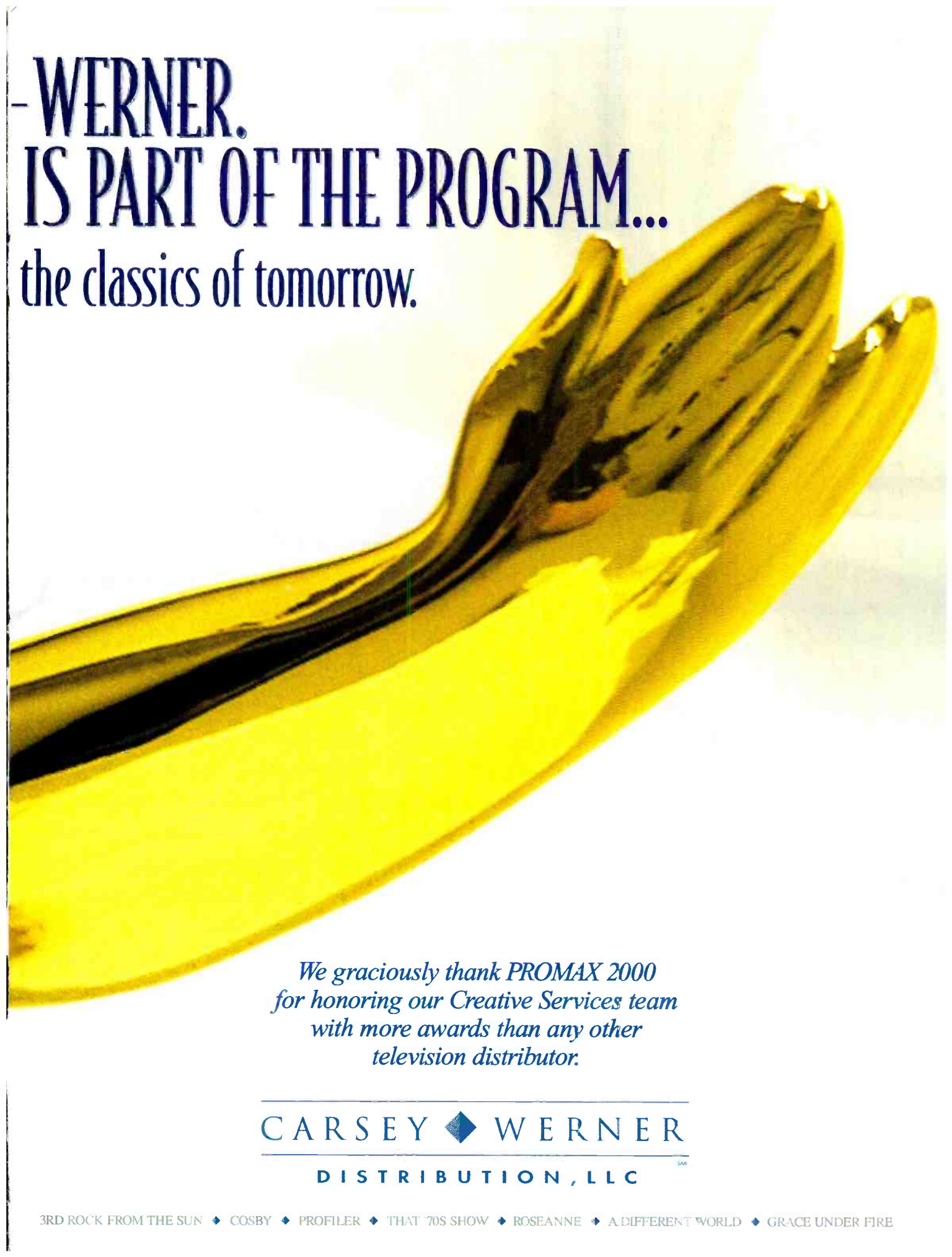
Sachs also tweaked broadcasters for their interest in using DTV spectrum for datacasting rather than HDTV: "It seems that HDTV now stands for Hustling Data to Viewers."

—Harry A. Jessell

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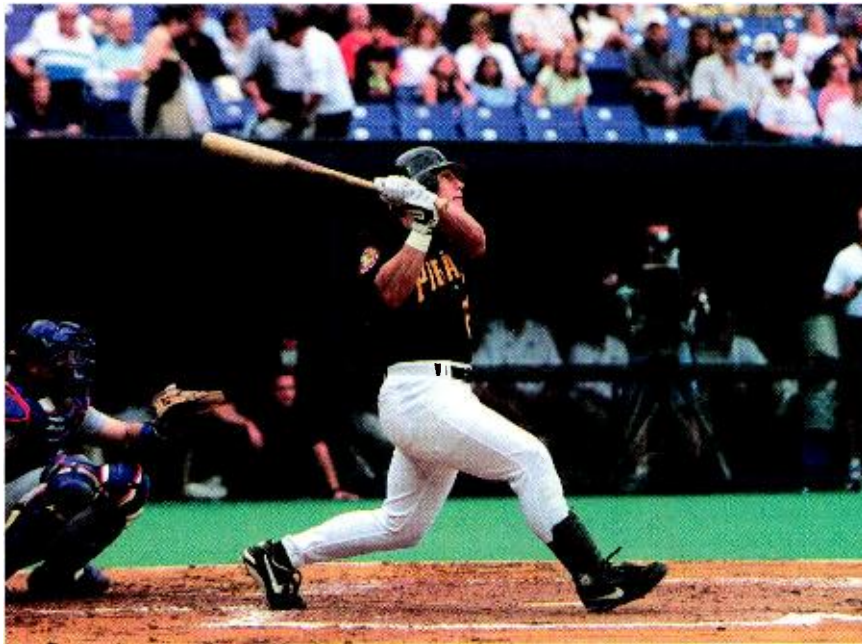
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NBC and Fox have balked at MLB's contract ploy to triple TV rights fees.

## MLB: Who's at bat?

*With rights now available, CBS held likeliest baseball bidder, but major league negotiators are striking out*

By John M. Higgins

**T**V rights to Major League Baseball are now open to all comers because a negotiating lockup with current holders NBC and Fox expired.

MLB is now free to coax fat packages out of CBS and ABC, although only CBS is expected to eagerly pursue a package.

NBC and Fox both balked at an attempt last week to triple the rate of their existing deals, from \$115 million to \$345 million annually for Fox and from \$80 million to \$240 million for NBC. MLB officials are riveted by the recent jumps for TV rights, but network executives are distracted by baseball's soft ratings.

Baseball wants a richer deal in large part because other sports are getting them. In 1997, the NBA agreed to four-year deals with Turner Broadcasting and NBC for a combined \$2.64 billion. The NFL struck it rich in 1998 with a \$17.6 billion, eight-year deal with CBS, Fox and Disney. And last year, CBS agreed to pay \$11 billion for a six-year contract with the NCAA that begins in 2003.

Network executives said the handicapping of the contest hasn't changed

in recent weeks. NBC and Fox are believed to be eager to renew their packages. Long lukewarm on baseball, ABC is seen as even more hesitant because of bigger problems at parent, The Walt Disney Co. And Disney's ESPN already has a place in baseball; it's in the first year of a \$800 million six-year baseball pact.

CBS is the wild card, with CBS Sports President Sean McManus interested, but bosses at Viacom CBS worried about taking big losses on another sports deal.

One Wall Street executive said Viacom CBS has been considering taking a sizable write-off on the network's current National Football League package. CBS Television President Les Moonves is particularly worried about the disrupting his fall prime time schedule with World Series and playoff games.

One network executive predicted the TV negotiations could take two more months to play out.

Competition allows MLB to sell off the game's premier events, like the All-Star game, playoffs and World Series. Until the impasse, NBC and Fox had exclusive negotiating windows for those marquee games. ■

## FCC eyes AOL-TW

*Commission asks for more info, sets July 27 hearing*

By Bill McConnell

**H**ow tight a grip AOL-Time Warner will have on the broadband and cable industries is getting increased scrutiny at the FCC.

The FCC last week announced it will hold a hearing on the deal July 27. And as a sign of the fed's determination to gauge the merger's impact, the five commissioners themselves will run the proceedings, rather than the Cable Services Bureau staffers who have been doing the frontline duty on the merger review.

"This merger is going to require a lot of work," Cable Bureau Chief Deborah Lathen told reporters last week. The \$181 billion merger would create the country's largest media company and one that, critics say, would have power to choke off cable- and Internet-distribution networks to rival programmers and content providers.

Because of that concern, public advocacy groups are stepping up their push for open-access rules that would require cable companies to let rival Internet service providers connect to their broadband networks (see story, page 14).

On a more ominous note for company officials, the agency also asked for detailed information by July 17 on exclusive contacts AOL and Time Warner have with Internet-content providers and the identity of all companies in which AOL or Time Warner hold a 5% or greater ownership interest and all partnerships with other companies.

The FCC hasn't been shy lately about forcing companies to shed their affiliations with rival conglomerates.

In that vein, the agency also has asked company officials to describe the ties their merged company and its AOL-TV will have with Hughes Network Systems' DirecTV and DirecPC. AOL has a large stake in Hughes through a \$1.5 billion investment in General Motors, and consumer groups argue that the merger will lead to less vigorous competition between Time Warner cable systems and rival multichannel provider DirecTV. ■



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## Tristani calls for violence curbs

*Says such programming should be regulated under indecency restrictions*

By Bill McConnell

**C**ongress and state legislatures should enact restrictions protecting children from violent programming, because violence on TV and in other media has no clear First Amendment protection, FCC Commissioner Gloria Tristani said last week.

"The most popular sham objection to protecting children from harmful media influences is the First Amendment," she told the Annenberg Public Policy Center's conference on children and media in Washington. "We do not have to choose between protecting our children and protecting the First Amendment. We can do both."

She suggested that violent TV programming be regulated under the same framework as sexual and other types of objectionable programming, which prohibits broadcast of any obscenity and limits "indecent" programming to 10 p.m.-6 a.m.

Tristani questioned the 1957 Supreme Court decision that limited the definition of obscenity to sexual and excretory activities. History relied on by the court "does not support distinguishing between images of obscene sex and images of obscene violence," she said.

Kids TV advocate Peggy Charren, however, warned that any weakening of First Amendment protections is misguided and more effort should be put into increasing the amount of children's programming. "I think encouraging choice is the way to go," she said during a question-and-answer period following Tristani's speech.

She also said the current restrictions on depictions of sex and bodily functions are questionable.

But Tristani stuck to her position and said the government has a role to play in keeping violent images from children.

Tristani also criticized what she says is the FCC's poor record in enforcing the indecency rules but conceded there is little chance the FCC will toughen its stance any time soon. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### HOLLYWOOD

#### It's the real (gone) thing

A Pepsi vending machine that found its way into the background in the initial episode of the WB's Coca-Cola sponsored *Young Americans* will not be there for its debut July 12. "That's been paint-boxed out [of the scene]," laughed Steven Antin, the show's creator and executive producer. "That wasn't supposed to be there."

The opening scene features one of the star characters, Scout, (played by Mark Famiglietti) handing a beautiful girl, Bella, (Kate Bosworth) a Coke—and sparks fly.

That rather prominent plot device notwithstanding, "if anything, Coke doesn't want us to be too heavy-handed with the product placement," says Antin, a former TV actor, who says he is all for using the real thing when it comes to props. "For me, it's so great to be able to put a Coke in somebody's hand because of the years that I've been in movies or television [*NYPD Blue*] and I'm always drinking 'Mork' soda [or some other non-existent brand]. It's so stupid looking," he said.

*Young Americans*, also executive-produced by Joe Voci and Scott Sanders, is produced by Mandalay Television in association with Columbia TriStar Television.

### WILMINGTON, DEL.

#### To tell the truth

Did Paramount's Kerry McCluggage lie on the stand? A Delaware judge came just short of that accusation in his decision permitting the World Wrestling Federation Entertainment to move from USA Network to Viacom-CBS' TNN.

The trial centered on a key provision in USA's contract for WWFE's hugely popular *Raw Is War* and other wrestling shows: USA's right of first refusal to match any rival's bid. In an attempt to prove that WWF and

Viacom were acting in bad faith, USA's lawyers tried to show that Paramount Television Group President Kerry McCluggage and WWFE CEO Linda McMahon plotted to snatch wrestling away, even though USA still had matching rights to the four weekly shows.

But during a four-day trial last month, McCluggage insisted that he was ignorant of the clause much of the time he was wooing WWFE, that he and McMahon never discussed it, and that he never asked whether there were any restrictions on moving the shows.

McMahon gave the same story. Chancellor William Chandler did not believe them. "I find it incredible," Chandler wrote last week, that, in meetings and 10 phone conversations over three months, "WWFE did not once mention USA's right of first refusal." In addition, Chandler said, "I cannot believe that Viacom failed to inquire as to a contract restriction on the four series."

### WASHINGTON

#### Whither FCC's contrarian?

The term of FCC Commissioner Harold Furchtgott-Roth expired June 30. There's been no word on his political future, but he's allowed to stay on absent a confirmed successor until the current Congress ends in December.

Furchtgott-Roth told reporters several months ago that he would be willing to go for a second term if asked, but staffers last week had no comment on his current plans. It's unlikely he would be renominated by the Clinton administration or if Vice President Gore is elected this fall, because the conservative Republican has been a constant thorn, if only rhetorically, in the Democrats' paw.

He stands a better chance if Bush wins, in no small part because his former Legal Adviser, Kevin Martin, is the Bush campaign's deputy general counsel.

# FINANCIAL WRAP-UP

Week of June 26 - 30

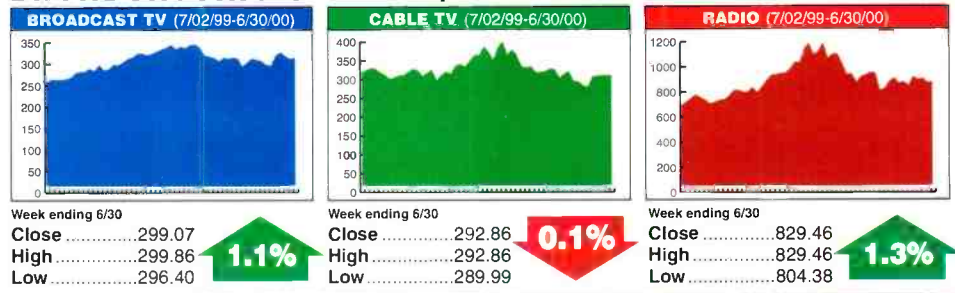
## WINNERS

|                    | 6/30    | % change |
|--------------------|---------|----------|
| Radio One.....     | \$31.00 | 51.68    |
| TV Guide Inc.....  | \$34.94 | 26.76    |
| Mediacom Comm..... | \$15.75 | 21.74    |
| Sinclair Bcst..... | \$11.00 | 20.55    |
| Young Bcst.....    | \$26.50 | 20.11    |

## LOSERS

|                      | 6/30    | % change |
|----------------------|---------|----------|
| Liberty Digital..... | \$29.63 | (17.10)  |
| Echostar Comm.....   | \$32.63 | (14.43)  |
| Gray Comm.....       | \$9.81  | (13.74)  |
| Sprint Corp.....     | \$52.13 | (12.85)  |
| Motorola Inc.....    | \$29.19 | (9.85)   |

## BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES



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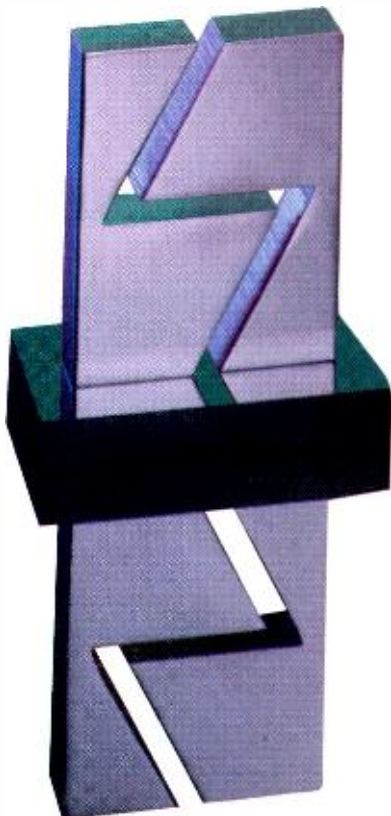
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## B&C Hall of Fame Poised to Induct Class of 2000

By Don West



**T**hirteen individuals who have earned distinction in the television, radio and cable industries and arts will be inducted into the BROADCASTING & CABLE Hall of Fame on Monday, Nov. 13 during the 10th annual dinner and ceremony, hosted by Sam Donaldson of ABC News at New York Marriott Marquis. They bring to 200 the number of honorees named to the Hall of Fame since its inception in 1991 on the 60th anniversary of BROADCASTING magazine.

For reservations call Steve Labunski at 212-337-7158. A portion of the proceeds go to the International Radio & Television Foundation and to the Broadcasters' Foundation.

# A Baker's Dozen of Excellence

Cable pioneer **William J. Bresnan**, now president of Bresnan Communications, built his first system in Rochester, Minn., when he was 25. After that company was purchased by Jack Kent Cooke, he segued to Teleprompter Corp., becoming president of its cable division. Westinghouse Electric purchased Teleprompter in 1981, and Bresnan became chairman and chief executive of Group W Cable Inc.



Bresnan

He has been a board member of the National Cable Television Association for 30 years and a member of its executive committee for 15.

The late **Gabriel Heatter**, who died in 1972, was one of early radio's most distinctive columnists. A newspaperman who had worked for the *Brooklyn Times* and *The New York Evening Journal*, he was hired by WOR(AM) New York after a chance appearance on WMCA(AM) there. He gained national fame for coverage of the Bruno Hauptmann-Lindbergh kidnaping and murder trial.



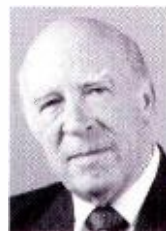
Heatter

His catchphrase during World War II was "Ah, there's good news tonight." It became his trademark and came to mark his reporting style, which always looked for silver linings.

The late **Martin F. Malarkey** was the first president of and chief spokesman for what is now the National Cable Television Association, and was instrumental in helping build cable from a mom-and-pop beginning into the national force it is today.

His roots, and the industry's, track

back to rural Pennsylvania, whose mountainous terrain caused the poor TV reception that was cable's road to fame. Malarkey's father's music store had difficulty selling TV sets because of the poor reception, and the son ended up starting his own CATV system in Pottsville.



Malarkey

He was a primary force during the land rush of cable franchising in the '60s and '70s, working as an expert consultant to both industry and cities.

**Sheila Nevins** has revolutionized original programming for HBO, where she is executive vice president overseeing all documentaries and family programming. She joined the company in 1979 as director of documentary programming, winning 35 CableAce Awards from the NCTA, as well as a Peabody. Altogether, HBO has won 36 Emmys, 13 Peabodys and nine Academy Awards during her tenure.



Nevins

**Charles Osgood**, of course, has set his own style in contemporary radio and television. He continues to anchor and write the daily "Osgood File" commentary on the CBS Radio Network, a stint that has earned him the handle of "poet in residence" at CBS News. Now, serving as anchor of *CBS News Sunday Morning*, he has enlarged his constituency.



Osgood

Osgood is a musician good enough to have played piano and banjo with the

New York and Boston Pops orchestras. He has written five books and has won three Peabody Awards and as many Emmys.

After 36 years in front of the camera, **Regis Philbin** has—as they say—become an overnight success. As host of ABC-TV's runaway hit, *Who Wants to Be a Millionaire?*, he has become one of America's best-known personalities, and his "Is that your final answer?" has come into everyday parlance. *Millionaire* is only his most recent starring role. His daytime talk show, *Live With Regis & Kathie Lee*, now in its 12th season in syndication, began as *The Morning Show* on WABC-TV in 1983. (Kathie Lee joined in 1985.)



Philbin

The late **Gene Rayburn**—described by one of his panelists as "the world's greatest straightman"—was a master of the game show genre. He was most famous for *The Match Game* in various incarnations from 1962 to 1984, but his comic talents also graced *Tic Tac Dough*, *Make the Connection*, *Dough Re Mi*, *Break the Bank* and *To Tell the Truth*.



Rayburn

He was the original announcer of the *Steve Allen Tonight Show* and often appeared as guest host. Quite apart from TV, Rayburn had a successful career on Broadway.

**Cokie Roberts** occupies a position in the front rank of broadcast journalism. She is perhaps most visible as co-anchor of ABC News' Sunday morning *This Week With Sam Donaldson & Cokie Roberts* but also serves as the chief congressional analyst for ABC News. In addition, she is a news analyst for National Public Radio. She is

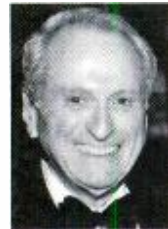


Roberts

the author of a bestseller, *We Are Our Mother's Daughters*, and more recently co-author of *From This Day Forward* with her husband, journalist Steve Roberts, with whom she also shares a

syndicated newspaper column.

**Herbert S. Schlosser's** broadcast career was identified primarily with NBC and its then-parent, RCA, which he served, in toto, for 30 years. He came up the ranks through programming, including six years in Hollywood as vice president, programs—a tenure that saw the introduction of *Laugh-In*, *Flip Wilson*, *Columbo* and *McCloud*.



Schlosser

Schlosser became president of the TV network in 1973 and of NBC itself in 1974, introducing, among other series, *Saturday Night Live* and *Tomorrow*. He later became executive vice president of RCA, responsible for RCA Records and software operations, including home video.

Schlosser has achieved new career eminence on Wall Street as senior adviser and consultant to the global entertainment operations of Salomon Smith Barney.

The late **Jean Shepherd** was the inspiration for a generation of radio storytellers. For 21 years, he spun his tales over WOR(AM) New York, holding weeknight seminars, which Charles Strum described in *The New York Times* as "part Kabuki, part commedia dell'arte, part Uncle Remus. In his flat, nasal Indiana twang, playing all the parts and the occasional kazoo, he oozed into the darkened bedrooms of East Coast America on the battery power of cheap Japanese transistor radios."



Shepherd

The Shepherd talent defied commercial targeting, and he and WOR eventually parted company, but he continued to advance his reputation through books, public television and the holiday classic film *A Christmas Story*, among other venues. He died last year, at 78.

**Barry Thurston** has reached legendary status in television's syndication community. Most recently, as president of Columbia TriStar Television Distribution, he was responsible for the launch of *Seinfeld* as the highest-grossing off-network series ever, a feat nearly equaled with *Mad About You*, which



Thurston

became the highest-rated new strip in syndication, and then by *Just Shoot Me*. Among his first-run launches have been *Beakman's World* and *Ricki Lake*, now in its eighth season. After years as a broadcaster in Philadelphia, Detroit and San Francisco, Thurston joined Embassy Communications, whose ownership trail led to Columbia TriStar.

The late **Vincent T. Wasilewski**, for 17 years president of the National Association of Broadcasters, essentially gave



Wasilewski

his professional life to that organization and the broadcasting industry. He was hired fresh out of the University of Illinois law school (after World War II service in the China-Burma-India theater) and advanced through the ranks to become chief executive.

He was "a friend to man," and his people skills calmed the political waters within and outside the NAB. (His staff at one point included a future chairman of the FCC, Bill Kennard.) Wasilewski's friendships in Washington and among broadcasters were legendary and included this magazine's founder, Sol Taishoff, with whom he lunched almost every week.

**David L. Wolper** ranks as a pre-eminent television producer of the 20th century; 1999 marked his 50th career year. His films have won 50 Emmys, five Peabodys, two Oscars and seven Golden Globes. He also holds the Jean Hersholt Humanitarian Award and the French Legion of Honor. It is difficult to identify the works for which



Wolper

he is best-known, but easy to say they defy enumeration: *Roots*, the seminal miniseries; or *Thorn Birds*; or producing the opening ceremonies of the 1984 Los Angeles Olympics; or serving as chairman and executive producer of Liberty Weekend, celebrating the 100th anniversary of the Statue of Liberty.

# Open-access back in FCC's lap

*After ruling, ISPs think it's time for the agency to order access to some cable systems*

By Bill McConnell

Depending on who is asked, a new court ruling may oblige federal regulators to order carriage of unaffiliated Internet providers over cable companies' broadband networks. Supporters of government open-access rules are hot to test the new waters.

Texas and New York are likely to be among the next battlegrounds in the open-access fight, after a consumer group last week asked the FCC to put cable-modem service in those states under the same open-access obligations faced by telephone companies that provide high-speed digital subscriber lines. A two-year-old fight in Oregon also will continue after a Portland Internet service provider asked AT&T for interconnection with the telecom giant's cable network.

"Not one blade of grass is going to grow before people start asking for access," said Mark Cooper, research director, Consumer Federation of America.

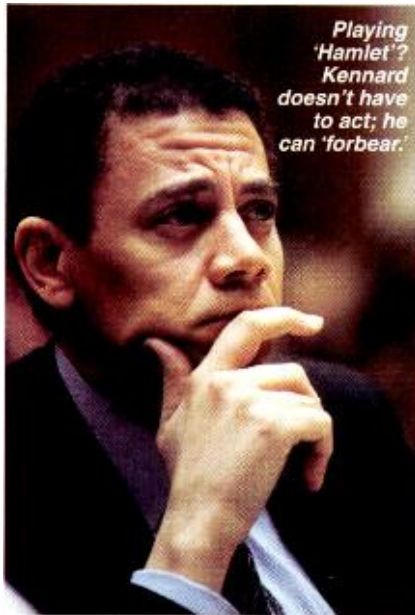
Seeing no reason to wait for a deluge of open-access requests, FCC Chairman William Kennard last week said the agency will launch a formal review of the court decision's impact. "It is clear to me that the FCC will have to address the issues raised by the court," he said.

Open-access proponents concede it's no cinch that the FCC will impose an open-access policy, because the agency has the right to "forbear" or reject the need for regulation. But they predict it will be much tougher for the commission to justify formal forbearance than the current wait-and-see approach.

"The FCC's current policy violates the court's decision that cable broadband and DSL be treated the same," Cooper said. "In Texas, DSL is open and cable is not. How can an FCC attorney stand before a judge and justify that?"

As for the FCC, Kennard still says he doesn't want to set rules while the broadband market is in an infant stage and strongly indicated that he's willing to use the agency's forbearance authority.

On its face, the June 22 decision by the federal appeals court in San Francisco was a victory for the cable industry, because it blocks municipal gov-



Playing 'Hamlet'? Kennard doesn't have to act; he can 'forbear.'

ernments from imposing open-access rules and lays that duty in the lap of federal—and possibly state—regulators. Specifically, the ruling struck down open-access conditions Portland officials imposed on AT&T's acquisition of the local Tele-Communications Inc. franchise in 1998.

The cable industry wants open access to be the domain of federal regulators because the FCC has refused to impose access rules. Even if states are found to have authority, however, that's still a partial victory for the industry because no legislature has been willing to pass open-access legislation.

But open-access proponents are taking heart because the three-judge panel in San Francisco also decided that cable-modem service is a "telecommunications service" under the jurisdiction of the FCC.

That means the agency must ditch its "hands off for now" policy, they say, and, once and for all, rule on the need for open-access conditions—at least in markets where federal regulators have ruled that incumbent telephone companies have opened local networks and high-speed digital subscriber lines to competition.

(On June 13, the Justice Dept. ruled that SBC had opened the Texas market to competition. The FCC has indicated that Bell Atlantic had done the same in

New York.)

"We believe that the FCC must establish broad principles for open access that apply to all advanced service providers," Cooper wrote in a June 27 letter to Kennard. "But in these markets, where DSL service has been irreversibly opened, the need for action is especially urgent."

Whatever the eventual impact of the court's ruling, the decision is binding only in Oregon, California and the other seven states of the U.S. 9th Circuit. In the rest of the country, the decision serves only as guidance.

Internet Partners Inc., an ISP in Portland, last week decided to test the open-access side's interpretation by asking for the right to connect with AT&T's cable network. Consumer groups undoubtedly will also use the court's decision as another reason to demand that the FCC impose open-access conditions on America Online's acquisition of Time Warner.

Although AT&T officials deny they face any obligations to connect, Internet Partners is hoping to keep its request a private business negotiation rather than appealing to the federal government. "It could be that some groups out there are determined to drag this issue into FCC," said Ted Mittlestaedt, systems administrator for Internet Partners. "We are only determined to connect with AT&T."

Cable industry officials say CFA is reading too much into the court decision, which clearly barred local regulators from imposing open-access rules but gave the FCC wide discretion.

The FCC is under no obligation to decide at this point because that duty would apply only if cable operators sold access to their broadband network as a stand-alone product, said Daniel Brenner, general counsel for the National Cable Television Association.

"Neither AT&T nor any other cable operators yet offer that as a service," he said. "You cannot have a regulatory regime for a service nobody offers."

If the FCC finds no action is necessary, Cooper said, the open-access side will try for regulation in the states, which may regulate some telecommunications services if federal regulators have not ordered them to forbear. ■



## WASHINGTON WATCH

By Paige Albinia and Bill McConnell

### House socks the FCC

The House of Representatives used the FCC as a political punching bag last week. First, members cut the budget of one of the agency's key offices as part of a larger spending bill. Then, a Commerce subcommittee passed a bill that would severely restrict the agency's authority to review mergers.

Last Monday, the House passed a measure that sets the budgets of the Commerce, Justice and State Departments and related agencies. Rep. Cliff Stearns (R-Fla.) successfully added language to the bill that reduces the budget of the FCC's Office of Media Relations—which has 17 staffers, according to Stearns' count—to \$640,000 for FY2001, down from 2000's \$1.1 million.

Overall, the House funded the FCC at \$207 million for next year, which is \$29 million less than President Clinton requested. The Senate still has to consider the spending bill.

Last Tuesday, the House Telecommunications Subcommittee passed a bill



Rep. Mike Oxley wants to restrict the commission's lobbying.

that would require the FCC to complete most merger reviews within 90 days. Rep. Mike Oxley (R-Ohio) added language that would limit the FCC's role in lobbying members of Congress, which replicates a stand-alone bill he introduced two weeks ago. Then, Stearns added language that would require any conditions the FCC might append to one merger approval to be applied across the merging companies' entire industry.

Stearns' amendment effectively would keep the FCC from adding any subjective conditions in the name of the public interest and would limit its merger authority to a simple approval or denial, according to a counsel for the House Commerce Committee.

### Tauzin rounds up DSL support

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.)—with the help of Rep. John Dingell (D-Mich.)—has succeeded in persuading a majority of House members to co-sponsor a bill that would allow regional phone companies to offer broadband Internet services across state lines.

Currently, the law forbids regional phone companies from offering any kind of long-distance service until the FCC certifies that their local markets are open to competition. But Tauzin's bill would let the phone companies offer broadband data services,

known as digital subscriber line or DSL, while still forbidding them to offer voice services until their markets are open.

AT&T and others oppose the bill because there is no way to distinguish between digital voice and digital data traffic and because it would allow regional phone companies to skirt the law, they say. House Commerce Committee Chairman Tom Bliley (R-Va.) also opposes the bill and has refused to allow Tauzin to hold a hearing.

"Having 218 co-sponsors on the bill is an implied mandate to move it since that shows there is a majority interest," says Ken Johnson, Tauzin's spokesman. Even if Tauzin gets a hearing, Johnson says, the bill is unlikely to pass this year.

### Boggs to leave Time Warner

Timothy Boggs, Time Warner's senior vice president of global public policy, will leave the company at the end of the year. He broke the news to his bosses on June 23, the day AOL and Time Warner stockholders approved the two companies' merger.

"I know that AOL Time Warner is going to be a phenomenal success, and the combined public policy team will be superb," Boggs wrote in a letter to his colleagues at Time Warner. "Given that confidence, I find this an ideal time for personal change."

AOL Chairman Steve Case said last month that

AOL Executive Vice President George Vradenberg would run AOL Time Warner's combined policy shop, which Boggs had headed for Time Warner. Sources say Boggs was not interested remaining at the company in the No. 2 slot.


Boggs has been at Time Warner for 18 years and was a counsel with the House Judiciary Committee for eight years before that.

### Vest to NCTA

Steve Vest, News Corp.'s VP of government relations, is following his former boss, Peggy Binzel, over to the National Cable Television Association starting July 1. Vest, 40, will be vice president of congressional affairs and report to Senior Vice President Pam Turner, not directly to Executive Vice President Binzel.

Vest's defection from News Corp. leaves that company's Washington office with only one in-house lobbyist, Maureen O'Connell, who handles the FCC. Oversight of News Corp.'s Washington office is being handled at News Corp.'s headquarters in Los Angeles by Robert Quicksilver, president of network distribution at Fox. Quicksilver was hired by former Fox Television President Larry Jacobson, who has since left Fox to become president of USA's Ticketmaster.

Quicksilver was previously general counsel at Sinclair Broadcasting. Sources say Quicksilver has little Washington experience and both Binzel and Vest decided to leave News Corp. once authority was transferred to him. Quicksilver was not available to comment. News Corp. declined to comment.



# The man behind the camera

*John de Mol has reinvigorated the reality format in Europe. His 'Big Brother' aims to do the same in the U.S.*

**By Joe Schlosser**

**I**n 1979, struggling Dutch TV producer John de Mol got his break selling the European broadcast rights to a John Denver concert in Amsterdam to television outlets throughout Europe. Now, 20 years later, de Mol, 45, is the chairman of Endemol Entertainment, one of Europe's top television-production companies and the home of more than 400 television formats, including 60-plus game shows.

This week, de Mol is launching one of his company's most successful European formats, "Big Brother," on CBS, and, if all goes well, de Mol

could quickly become one of the busiest producers in all of Hollywood.

The format has been a smash hit in Holland, Spain and Germany, and, by the end of the year, "Big Brother" clones will have been produced in more than 20 countries. It debuts in the UK July 17.

"Big Brother" is one of more than a half dozen similar reality formats that Endemol has created in the last three years. Although he didn't produce "Survivor," the show's buzz helps Endemol's "Big Brother," which begins July 5 and runs five nights a week through Sept. 30. Endemol is hot property,



and every network from NBC to UPN is looking to get a piece of its next hit. Dutch series like "The Hairdresser" and "The Bus" will likely be on American television screens by midseason.

Six-year-old Endemol Entertainment is in the process of being acquired by Spanish telephone company Telefonica for a reported \$5 billion.

De Mol sat down with *BROADCASTING & CABLE*'s Joe Schlosser to discuss "Big Brother" and everything else that may come with it.

#### How hard has it actually been getting into Hollywood?

I think we started really trying to sell shows here in America five or six years ago. What happened in the beginning, we basically always had a certain level of interest for a couple of our formats, and after a long, long time, when finally the moment would come from someone that had to make a decision, they would ultimately choose to go with what I call talk show number 289 or sitcom 375 or whatever, rather than having the guts to do something new.

On the other hand, I understand why, because this is a big country, and the bigger the country, the smaller the risk they are willing to take.

#### What has changed the tide for your emergence in America? Was it the success of *Who Wants to Be a Millionaire?* at ABC?

I think it has to be *Millionaire*. We should all thank [ABC producer] Michael Davies, because he really opened up the doors for us.

Now I think we have the interest of a lot of stations, including the networks. I've been visiting with ABC, NBC; I'm seeing the Fox people around Fourth of July. I've seen UPN, and I've met with a lot of other people, including syndicators. When I say I'm seeing them, that is a result of the fact that they want to see me.

#### Is there a sense of urgency to act now, while the iron is hot, especially here in America?

Well, I think the irons are extremely warm, I would say. When *Big Brother* becomes a success, I'm confident that they will turn very hot. And that means probably that there is a fair chance a great number of formats will come to America.

#### How many shows do you think will come over here if that's the case?

It's difficult to predict, but I think, if *Big Brother* works, that we will have a fair shot at getting three, four, five, six formats produced by us.

#### CBS has an option to do another *Big Brother* and said it could be up and running again in about two months. How does it work in Holland?

In Holland, the station that broadcast *Big Brother* [it ended Dec. 30] enjoyed a big success and wanted us to keep going on with it in January.

But we refused to do that, because my feeling was that *Big Brother* should be a yearly event, where everybody is waiting for it after eight months off the air. We can see whether I'm right or wrong soon, because *Big Brother* starts in September in Holland again for series two. In terms of other countries, it varies. We'll have to see what transpires in America.

#### How is Endemol doing financially? Will this year be the best ever for the company, and is it because of what is transpiring with *Big Brother*?

Revenue of Endemol this year, our book year ends the end of July, is about \$550 million, and it's going to be the highest ever. Next year will be

substantially higher. We actually said when we went public 3½ years ago, that we would double our turnover and profit in five years. We actually did it in 3½ years. I don't think we are finished yet (smiling).

#### There was an out-and-out bidding war for *Big Brother* here among the networks. How did that go down?

It was not a matter of money in the end. Two weeks before we closed the deal with CBS, the financial levels had been set for *Big Brother*. It was more about the commitments of the station or network in terms of broadcasting guarantees, marketing and those sorts of things.

So, what we found was that a lot of the networks were not fully convinced that the way we scheduled *Big Brother* in Europe was the right way for the American market. We felt a daily version of *Big Brother* was essential for the format. So what we did at NATPE, when nearly every broadcast and cable company was basically chasing us, we said 'OK, we'll turn the situation around. We will make one page with things we felt we needed to have happen in terms of broadcasting schedules, timing and this and that. Here it is; the first one that put his or her signature on the paper has *Big Brother*.' And it was Les Moonves.

#### Do you worry about someone coming out and killing themselves or anything like that on the show?

When we developed this show over the course of two years, we thought about everything—from playing god to people going out of their minds. Every psychiatrist in Holland, whether they were asked to or not, gave their opinions on how dangerous this thing could be. We had a group of psychologists advising us, telling us what to do and what not to do. They helped us oversee our casting on the Dutch version, and we have fol-



'Every psychiatrist in Holland gave their opinions on how dangerous this could be.'



'If "Big Brother" becomes a hit in the U.S., the whole world will hear it.'

lowed the same pattern each time. We take it very seriously and monitor everything as closely as possible.

**Technically, you said, this is the best version of *Big Brother*. How so?**

We have the latest state-of-the-art equipment; we have Sony as our partner. They basically developed two years ago the whole software infrastructure to find out how you tape 28 cameras, how you get your materials together, how you store, it how you edit it, etc., etc. We are improving after every experience. So, after Germany, we found out how we could do a few things better. The setup of the house itself is the best in terms of camera angles and layout.

**How did you get into the reality business?**

Actually, it was three years ago, and it was an accident. Three years ago, we were approached by one of the public broadcasters in Holland who wanted us to create a new kind of show. So I put together a creative team, and we started brainstorming and thinking of different ideas.

After many hours and one long, unfruitful evening, we finished our drinks, and suddenly one of the guys brought up an article that he had read in an American magazine about the Biosphere II. That intrigued me so much that I kept on asking about it. We had already been bouncing around an idea that would be based on a sabbatical year, if you could build a format out of that. That was still in the back of my mind, and then the guy told me about Biosphere II, and we combined that, spent a few years working on the idea, and *Big Brother* was born.

First *Big Brother* was called *The Golden Cage*, and it was for one year. For all kinds of reasons, we decided to bring it back to 100 days—mainly for financial reasons. Then, the basics came about, and it took us two years to develop *Big Brother* to what it is today.

**Is America the most important market for *Big Brother*, for you and the show?**

Absolutely, because if you have a program in Europe, and you have success in Holland, it's fine, but nobody knows about it. If you have success in Spain, well maybe a few more countries will start asking about it. If you have success in Germany, it becomes interesting. But if *Big Brother* becomes a hit in the U.S., then the whole world will hear it. ■

## Television finally gets 'Real'

Ratings have risen every year for 9-year-old 'Real World.'



Mary Ellis-Bunim and John Murray are hot stuff at last. After years of shopping around shows in the style of their MTV hit, *The Real World*, they are signing broadcast and cable deals for two more shows.

One is a reality relationship show and the other a high-stakes game show, both in the spontaneous-taping tradition of *The Real World*, Murray says. The programs are scheduled for a mid-season launch. The deals are expected to close in the next couple of weeks, he says.

Murray declines to say which networks are picking up the shows, but ABC has already reported picking up *Go New York*, a Bunim-Murray reality vehicle about Manhattan socializing captured on a Web site.

Earlier this year, Bunim and Murray sold another reality show to ABC called *Making the Band*. *Band* follows über-producer Lou Perlmán in his quest to create a boy-band phenomenon the likes of Backstreet Boys and N'Sync.

There was a time in the mid '90s when Bunim and Murray couldn't get their ideas beyond the realm of MTV. It didn't matter that the two *Real World* producers were pitching material that costs about a third the price of traditional soaps or sitcoms. Network executives ask for scripts. Bunim and Murray didn't work with scripts: They put real people in staged circumstances and taped the results.

Bunim and Murray were even turned down by Fox when Doug Herzog was in charge last year. Herzog was the one who gave the high sign to *Real World* at MTV in 1992. He says the pair came to him at Fox with a treasure-hunt game show that didn't excite his reality-programming guru, Mike Darnell, who preferred such realities as marrying two strangers on television or watching pets devour each other.

However, Fox having taken a spanking over *Who Wants to Marry a Multi-Millionaire?* and *When Good Pets Go Bad*, Darnell and Fox Entertainment President Gail Berman say they're shopping for more-tasteful reality shows.

Reality is nothing new in television. PBS documented the breakdown of the Loud family in *An American Family* nearly 20 years ago, and Fox briefly ran a Loud knock-off called *American Families* a decade later. Reality is all the rage now, partly because CBS' *Survivor* is kicking tail, even taking out *Who Wants to Be a Millionaire?* in the ratings. Never satisfied to let a trend go by without exploiting it, network executives are salivating for reality shows, and Bunim and Murray are darlings of the genre.

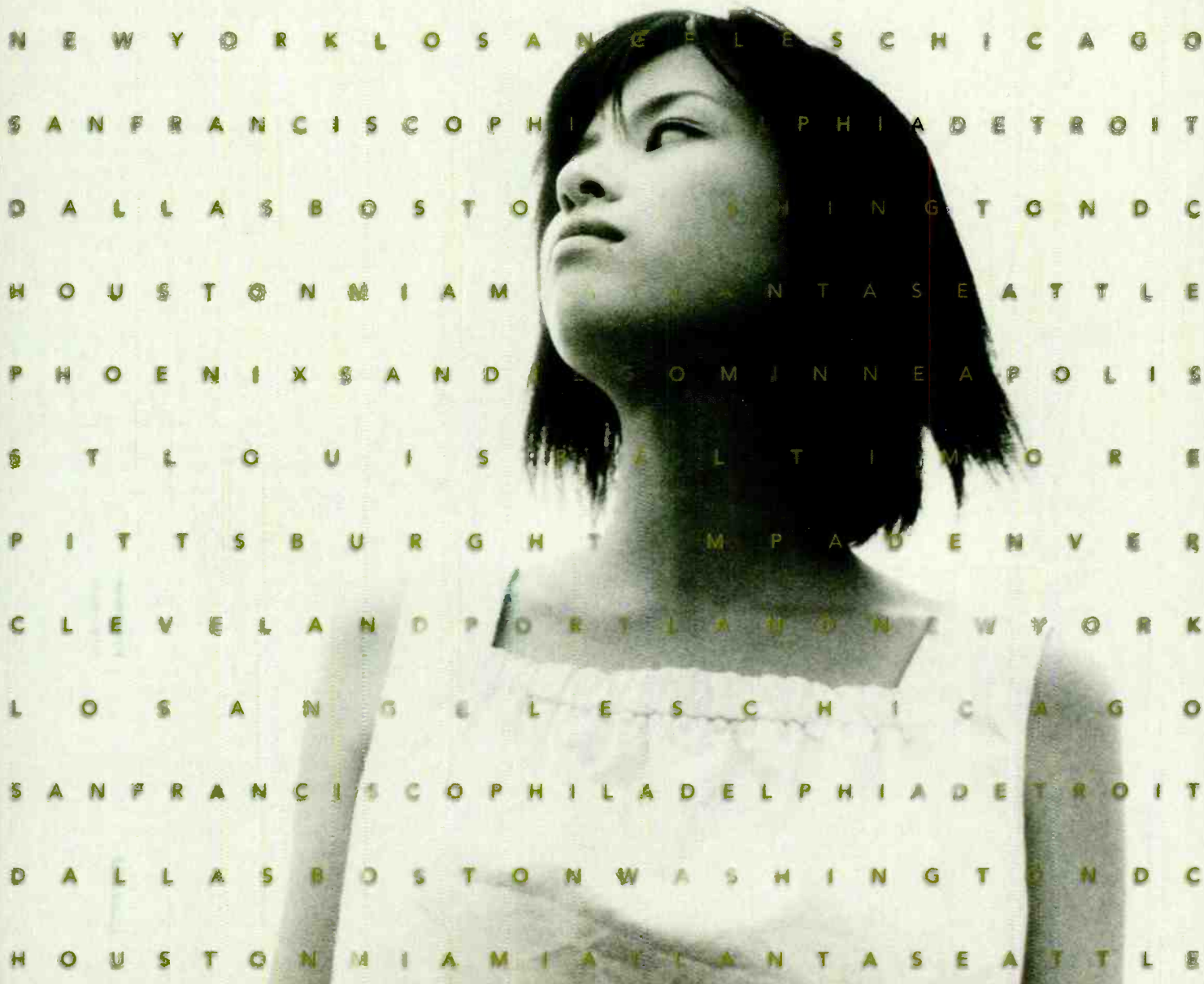
Their *Real World* has been around for eight years, and ratings continue to rise. The show's ninth-season premiere on June 13 was the week's third-highest-rated cable program, pulling in a 4.0 rating with nearly 3 million households.

But successful reality is more than just mixing cameras with strangers. *Making the Band* started strong but is now getting trounced in the ratings. MTV's *Road Rules*, Bunim and Murray's *Real World* on wheels, has never attracted the following of its predecessor.

Even reality needs a hook, says Tim Brooks, senior vice president of research at Lifetime and co-author of *The Complete Directory to PrimeTime Network and Cable TV Shows*. He claims *Real World* has the potential to go for 10 or 20 years because it can reinvent itself each season.

"The trick is, every few years to take it in a totally new direction—maybe a 'celebrity house,' maybe all girls, a live season, whatever. Keeping the same predictable type of mix and types of personalities every year could wear it out," he notes. "Part of its longevity is that, like [*Saturday Night Live*], it was there first and practically defines the genre."

—Deborah D. McAdams



## *The Case For Omnipresence.*

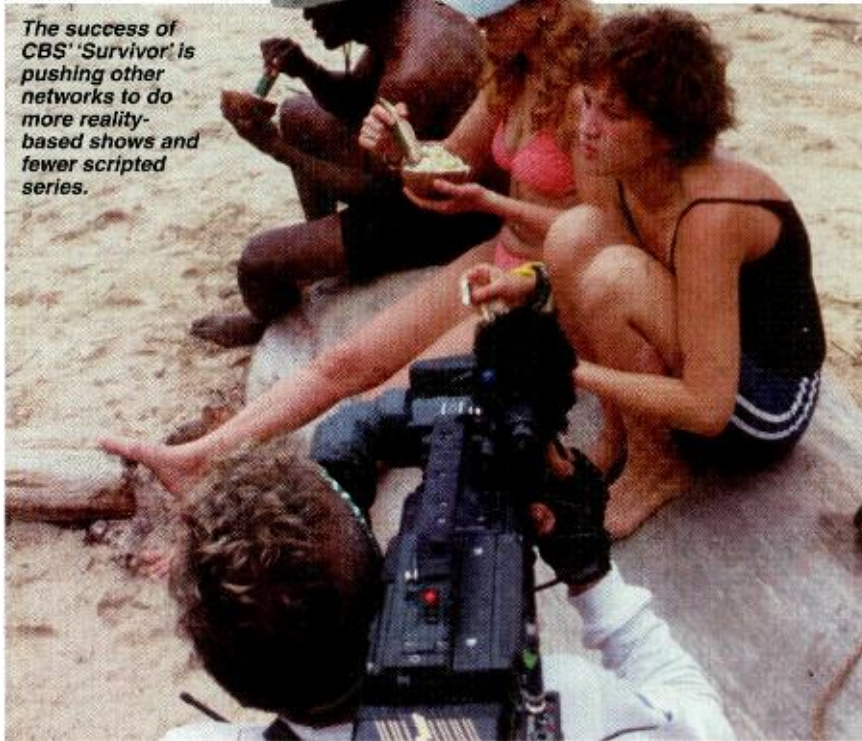
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The success of CBS' *'Survivor'* is pushing other networks to do more reality-based shows and fewer scripted series.



# Surviving 'gimmick TV'

*Comedy-, drama-series producers and writers vexed by the inroads reality programming is making on prime time schedules*

By Joe Schlosser

It was only a few months ago that Fox's top executive on the alternative- and reality-programming front wasn't too sure he that would have a job in the fall.

Mike Darnell, responsible for Fox's reality series such as *When Animals Attack*, had just been through a public-relations nightmare over *Who Wants to Marry a Multi-Millionaire?* and was fending off critics at every corner. But Darnell had actually been the one person who almost single-handedly kept Fox's ratings up with weird reality programming—from secrets of top magicians to car-chase specials—that grabbed view-

ers while Fox's scripted series did not. But after the *Multi-Millionaire* debacle, reality didn't look too good.

Then came ABC's *Who Wants to Be a Millionaire?* and CBS' *Survivor*, and Darnell's parking space on the Fox lot was safe again.

"It's been the most unusual year of my life. These last few weeks since *Survivor* debuted have just been a whirlwind," he says. "Everyone, foreign and domestic, has been trying to bring us the next *Survivor* or the next big hit. We are just going from one meeting to the next."

Darnell says he has ordered six different reality formats within the last month, including several from U.S. producers and others from abroad. And what has been taking place at Fox has also been happening at ABC, NBC, UPN and other Hollywood studios and cable networks.

The rush to get in line for the next *Survivor* or *Big Brother* has sent Hollywood into a tizzy. It's the second time within the past year that the networks have been forced to play catch-up on

the reality front; it was only last August that ABC's *Millionaire* forced all of the other top networks to scramble for their own game shows.

"The face of television has changed dramatically over the last 10 months," says CBS Television President and CEO Les Moonves. "I think what this last year has taught us is that there are no rules in what's going to work and what's not."

So what does that mean for prime time network television? Are the tried-and-true lineups of mainly sitcoms and dramas just a thing of the past? Are comedy and drama writers, producers and actors in serious financial jeopardy?

"It means fewer jobs," says Greg Krizman of the Screen Actors Guild. "The actors are sort of at the mercy of what the networks put on the air. We can only perform in what is written and what is sold. Certainly, there are cyclical programming trends and things that you have to weather and get through. But 12, 18 months from now, are we still going to be watching *Millionaire* and *Survivor*? That's the question."

Shows ordered for midseason will likely be hit the hardest if the broadcast networks really make a push to get reality shows on the air this season, says Studios USA President David Kissinger.

"I think that there is no doubt that all of the networks will be focused on finding their *Survivor* and their *Millionaire*, and that will take up some of the real estate that would have otherwise been available. So, yeah, it will probably be a very tough season," says Kissinger, who oversees such prime time fare as *Law & Order* and NBC's upcoming drama *Deadline*.

Comedies at the Big Four actually have come down from a high of 47 in fall 1996, to just 29 this coming fall. Last season, 40 dramas were scheduled for the start of the season across the Big Six networks (UPN and The WB included), but this fall that number is down to 31. *Millionaire* alone will take up four hours of prime time real estate at ABC this season, where only four series have been added for the fall—the network's fewest ever. The addition of the new XFL football league on Saturdays at NBC next winter, *WWF Smackdown!* on UPN and movie franchises across most of the networks takes away more time from potential new comedies and dramas.

"I don't think there is too much reality programming on the air; I don't think there is any given amount of any given genre," says new ABC Television Network President Alex Wallau. "I was

part of the scheduling process, and we decided to put *Millionaire* on the air four times a week. I think it was the best move for that show."

"With *Millionaire*, if you look at ABC's schedule with four of them on the air next fall, they have replaced what could otherwise be series programming," says CBS Entertainment President Nancy Tellem. "Les [Moonves] likes to say that's 100 people's jobs eliminated. So there is a whole different feel out there. I think people feel very much threatened by this programming. And I know some networks are saying that they want to see more reality programming, and they have kept their midseason production on hold. Well, for a comedy or drama writer or a producer, that's pretty scary."

*Drew Carey* producer Bruce Helford, who has two new shows ready to debut this season (*The Oblongs* and *Nikki*), says he's not worried.

"These things never have a long life span because they are gimmick-oriented," says Helford, who should hope the gimmick lasts awhile, because *Drew Carey* will benefit from *Millionaire*'s lead-in audience at ABC this fall. "So it

## GETTING MORE REAL

As shown in the chart below, movies, reality programming, newsmagazines and game shows (in the form of *Who Wants to Be a Millionaire?*) have gobbled up a lot of prime time real estate on the Big 4's fall schedules since 1996, limiting slots for sitcom and drama producers.

The figures below don't count the XFL, which begins on NBC this winter, or any of the offerings on UPN, The WB or Pax. The figures also omit ABC's *Monday Night Football*.

The only reality shows scheduled for this fall are Fox's *Cops* and *America's Most Wanted*, but with the success of *Survivor* and the buzz surrounding *Big Brother*, networks are hunting new reality formats, possibly for midseason placement.

Hours in: '96 '97 '98 '99 '00

Sitcoms/Dramas\* 57 57 57 55 48

Reality/Newsmags/

Game Shows 10 12 13 14 15

Movies 12 10 10 11 16

\*Category includes animated series and variety shows.

Source: TN Media

## Reality runs rampant

Here are some of the more than 200 reality formats being pitched in Hollywood or that have already been picked up by the broadcast networks:



'The Mole'

**The Mole:** ABC was the first network to officially announce plans for a *Survivor*-like reality special, signing a pact with Stone Stanley last week to produce *The Mole*. Based on a popular Belgian TV format, for nine weeks, *The Mole* will follow 10 contestants working as a team to accomplish a series of "outrageous" tasks. For every task accomplished, contestants will win more money. The unique twist is that one of the 10 contestants is a mole who attempts to sabotage the team's efforts. ABC is expected to air the nine-episode series in midseason. (Stone Stanley)

**The Hairdresser:** Hidden cameras and microphones in a salon monitor everyday conversations collected à la HBO's *Taxi-cab Confessions*. It will air daily in Germany, Holland and Austria. When strung together, the conversations are filled with all the juicy things people apparently blurt out while getting clipped. (Endemol Entertainment)

**The Bus:** This reality format takes place on a 125-foot-long double-decker bus. Contestants live on the top deck; the production team and control room work out of the lower one. The bus drives around the country and puts the contestants into various contests. (Endemol)

**The Runner:** Oscar winners Matt Damon and Ben Affleck serve as executive producers. *The Runner* follows a single contestant attempting to cross the country while trying to avoid being identified by viewers. ABC has ordered 13 episodes and will air it later this season. (Touchstone Television and LivePlanet)

**Chains of Love:** In this Dutch format, five men are literally chained to one woman for five days, and, after each day, she cuts one guy loose. The remaining contestant wins a date with her. Special house and extra-large bed needed for this one. (Endemol)

**The Flat:** Five women, all with ambitions to become entertainment celebrities, live together in one home, and cameras follow as they audition for roles as singers and dancers. The Dutch version allows one male contestant to apply, via the Internet, to be a "houseboy." (Endemol)



'Pop Stars'

**Pop Stars:** Similar to *The Flat* and ABC's current series *Making the Band*, this is a New Zealand/Australian format that follows five young women who want to be the next Spice Girls. The project is under consideration by several networks. (Stone Stanley Entertainment)

**Boot Camp:** Fox is in negotiations for the format that places everyday people—50 men and 50 women—in a specially designed boot camp where they will compete until there is one male and one female winner. The camp will be run by former Special Forces agents, producers say. (LMNO Productions and Granada Media)

**Since You've Been Gone:** The format is somewhat similar to *Big Brother*. Contestants are shut off from society for a week, without access to phones, TV, radio or the Internet. Then they are brought on stage to guess what transpired that week in a comedic setting. Fox is interested. (LMNO Productions/Granada)

—J.S.

## PBS' kinder, gentler approach



Photos: Chris Ridley

'1900 House' shows life of yesteryear.

PBS invented reality programming, according to President Pat Mitchell. In 1973, it aired the controversial account of a family in trouble: *An American Family*, still considered a seminal event in TV documentary filmmaking.

Suddenly, reality programming is red-hot. The unexpected success of CBS' *Survivor* had the Big Three networks obsessed with emulating it. And it's time for PBS to "put [reality programming] to use again," Mitchell says.

By coincidence, PBS is already part of the trend, although its version of reality lacks the voyeuristic tone that seems to be the attraction of the hyper, new reality shows, system officials say.

PBS takes "an educational approach to reality programming," says

Debra Falk, spokeswoman for WNET(TV), which licensed the rights to documentary series *The 1900 House* from Wall to Wall Television, which produced it for Britain's ch. 4.

In *The 1900 House*, which aired to big numbers in Britain last fall, a modern British family was planted in Victorian England. A townhouse near London was configured to exacting 1900-era specifications, and the family agreed to adhere to a Victorian lifestyle.

Unlike the Big Three shows that are on the air or in the works, *The 1900 House* doesn't pit the participants against each other. The producers "weren't out to see the family fail," Falk says.

But the results are similar: U.S. viewers are hooked, tuning in to *The 1900 House* in droves, at least by PBS standards. On the first two Mondays it aired, June 12 and 19, the show garnered an average 3.6 rating (the four-parter concludes July 3). That's "great" compared with PBS' usual prime time average of 2.0, Falk says.

The numbers should be even better when the U.S. version hits the air, perhaps in 2002. Beth Hoppe, executive producer for WNET on *The 1900 House*, and Wall to Wall are currently raising money for *Frontier House*.

This documentary would set two families and several single men in Montana circa 1880, when the West was being settled, Hoppe says. PBS will follow the participants for six months, which will make for a truer experience, she says. It also will make for a more expensive one. Whereas *The 1900 House* cost about \$1 million to make, Hoppe expects *Frontier House* to cost "much more" because of the longer time to spend filming.

Meanwhile, Mitchell is mulling her own version of a reality series. Without specifically updating the Loud family saga of *An American Family*, she said recently, it might be time to take a look at the institution of family in the new millennium.

Mitchell has asked several PBS affiliates to work up tapes examining the American family of today; local stations would produce different segments of the series. For now, though, spokesman Tom Epstein says, the series remains in the idea stage.

—Elizabeth A. Rathbun

means a couple of rough years, maybe a few rough years, but, in the course of the history of television, it has happened many times before. It's cyclical, and nothing is really going to change, not in the long term."

Only the strong will survive. "You know what this all means?" asks Scott Stone, of Stone Stanley Entertainment, which recently sold reality series *The Mole* to ABC. "It means comedies will be funnier and dramas will be better, because there is a finite number of good writers, and they will be more concentrated in the successful shows."

Eric Schotz, the president of LMNO Productions, who is producing Fox's upcoming summer game show *Krypton Factor*, says it's "arrogant" for producers of dramas and comedies to be complaining about "their" space being eaten up by reality series.

"It's not their time or my time for that matter," says Schotz, whose company is currently in negotiations with a handful of networks for other potential reality shows. "This is broadcasting. What are these people complaining about? In the network world, I think there is room for everything."

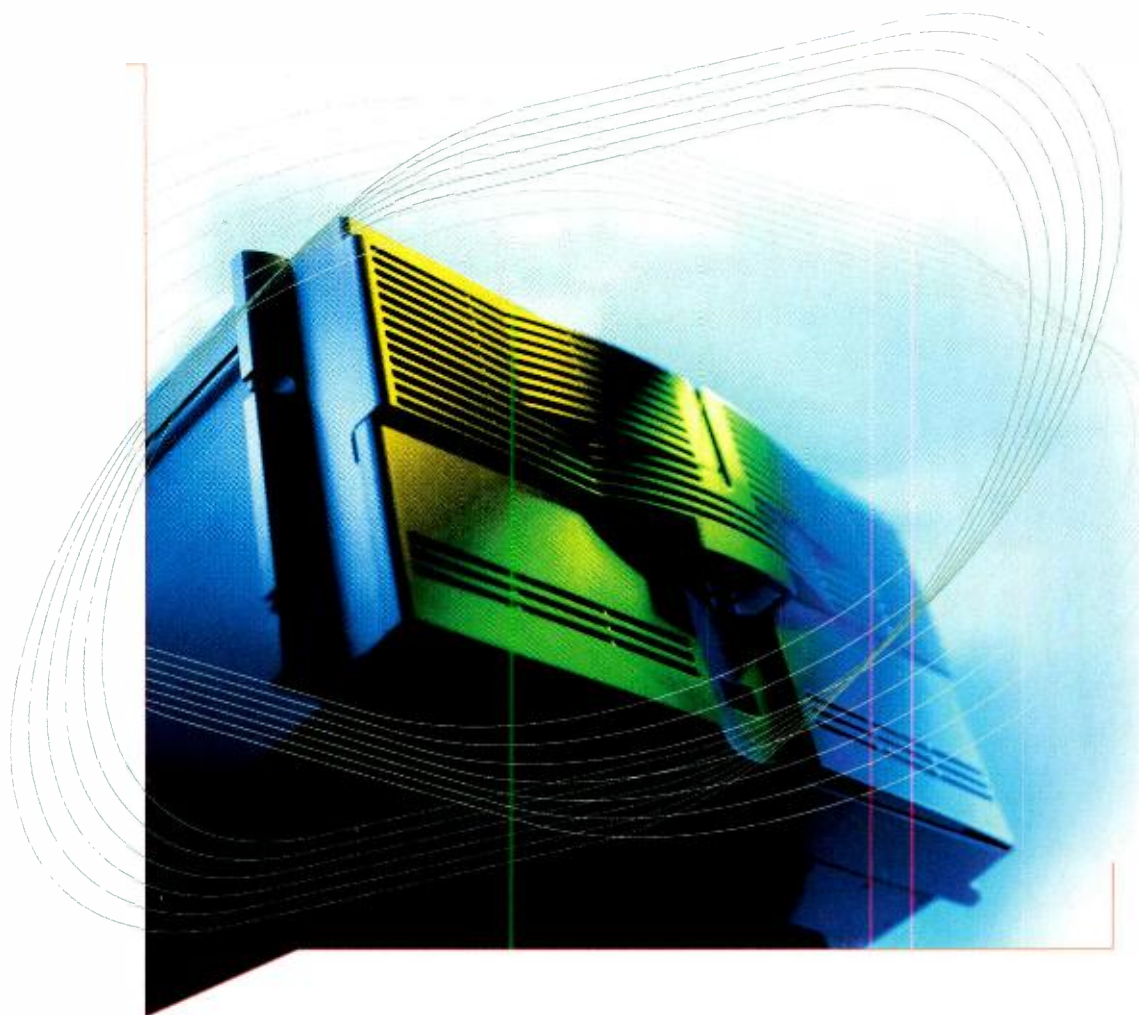
Are the networks planning to radically alter their schedules—filled with sitcoms and dramas—that advertisers have already committed \$8 billion to in the upfront market? No way.

"At the end of the day, NBC has been known for having a primarily story-formed network structure, with shows like *The West Wing*, *ER*, *Frasier*, *Friends* and *Will & Grace*, that are all pretty upscale," says NBC Entertainment President Garth Ancier. "That's primarily what we want our network to be known for. At the same time, to think reality programming shouldn't be a part of the landscape of a network would be foolish," and NBC has plans to offer reality shows at some point this fall and certainly next summer.

But even at CBS, where *Survivor* made the network's summer a wildly improbable success, executives are saying don't look for too much of the reality genre come fall.

"We are not looking to change our network into a reality programming schedule," says CBS' Tellem. "We are still looking at very much a balance of our traditional series programming, our movies, our newsmagazines, our events and some reality stuff thrown into the mix. We are still a broadcaster, and that's indeed what we are offering, a wide spectrum of programming."





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# Wallau keeps the title

*'Interim' no more, ABC TV president will call the network shots, plus the ring action*

By Joe Schlosser

Only a few months ago, veteran ABC executive and on-air boxing analyst Alex Wallau (rhymes with swallow) wasn't particularly keen on becoming the network's next president.

Well, things have changed.

Wallau, who was named interim ABC Television Network president in March—after Pat Fili-Krushel resigned—agreed to stay last week. Wallau, a longtime New Yorker, is moving to Los Angeles.

"I didn't want to be the No. 1 person

at all," says Wallau, who had been president of ABC's operations and administration divisions since August 1998. "I was very comfortable being the No. 2 person, being the behind-the-scenes guy. There were things I didn't feel I was necessarily well suited for, in terms of leadership and

other areas. I thought people would find it difficult to adjust to me being in a different role." But after serving four months in the interim post, and finding that people seemed to be adjusting just fine, Wallau says he was won over.

He certainly has the credentials. He's been at the network since 1976, having started his career as head of on-air promotion at ABC Sports. He moved into programming to become a two-time Emmy-winning producer and director of ABC's sports coverage in 1986.

Then, he moved in front of the cameras as ABC's leading boxing analyst—a position he still holds and says he will continue to hold. He moved into the ABC front office in 1993 as vice president of the ABC Television Network and was named executive vice president in 1996.

"Alex brings terrific intelligence, decisiveness and experience to this

post," says ABC Broadcast Group President Robert Callahan, to whom Wallau will report. "He has the added advantage of knowing the ABC Television Network from both sides of the camera and has excelled in both management and production."

Having overseen the network's operations and engineering divisions, Wallau says he has a good understanding of what ABC will be getting into as television moves into the digital age.

"We just came off a record upfront for prime time, and we're bringing in more revenue than ever, but that doesn't

change the fact that we need to fundamentally change the way we do business in terms of the cost of programming and trying to figure out and rationalize the distribution of programming.

"We need to be very smart about what we do with our traditional-media business, and we also need to be smart about how we migrate that traditional-media business into the new-media platforms. But more than that, we need to figure out, as a content company, how we can find completely new content to reach people on the new distribution systems that technology is going to provide." ■



Wallau: 'We need to fundamentally change the way we do business in terms of the cost of programming.'

## The Young and the netless

*Deal closing prods KRON-TV to prep for life post-NBC*

By Susanne Ault

KRON-TV San Francisco will soon escape NBC's house rules now that Young Broadcasting has officially acquired the station with the intent to turn it into an independent starting in 2002. But without NBC's safety net, KRON-TV has some important choices to make.

Going solo means "you lose a lot of supportive elements—like your daily electronic news feed from the network [and] the promotional support," says Kevin O'Brien, vice president/general manager of Fox's San Francisco affiliate, KTVU(TV). "You're going from a large family into being kind of an orphan. It will be a daunting task."

It's arguably too early to predict how KRON-TV's programming will shape up. "It is so premature, honest injun," says the station's newly appointed vice president/general manager, Paul "Dino" Dinovitz. Dinovitz has been president and general manager of both NBC affiliate KCRA-TV and WB affiliate KQCA-TV in Sacramento, Calif. (owned by Hearst-Argyle Television). Dinovitz replaces Amy McCombs.

But Young has a lot of money sunk into KRON-TV and only a year-and-a-half to transform the station into an inde-

pendent. Young in November agreed to pay a record \$823.6 million for the station along with Chronicle Publishing Co.'s Bay TV cable assets. The value of the deal when it closed last Monday was \$737 million, adjusted because some of the payment is in Young stock. Investors had been jittery about Young's ability to finance the deal, driving the New York-based company's stock price to a 52-week low of \$18.375 on May 24. That was despite repeated assurances by Chairman Vincent Young that the deal was fully funded.

But Wall Street settled down last week; Young was trading at about \$23.11 last Wednesday. Just in case Young's new shareholders from Chronicle had decided to sell off their stock en masse, Young last Monday also announced a \$30 million stock buyback.

Young's stock price also may have perked up because, with KRON-TV under its wing, possible buyers of the 12-station group are even more likely to flock to Young Broadcasting's door. "The phone is more likely to ring now," particularly since "Young now has actual access to the smashing cash-flow growth at KRON," says Victor B. Miller IV, a media analyst with Bear, Stearns & Co. (Vince Young has said that his line is always open.)

One of the most logical possible buy-



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ers? While a combined Viacom-Cris-Craft-United Television would be his first choice, NBC, ironically, "would be ideal," Miller says.

Ironic because NBC and Young officials haven't spoken since Vince Young declined to accept the network's high-priced offer of \$10 million a year for KRON-TV to maintain its NBC affiliation, Miller says. Now that the sale is closed, contact must ensue, at least until 2002.

Or Young may decide to keep going it alone. In that case, it is well positioned to buy second stations in three of its markets: San Francisco, Los Angeles and Nashville, according to Miller.

Speculation about KRON-TV's future as an independent is rife.

"KCAL will probably be their model," KTVU's O'Brien says.

Like KRON-TV, Young's KCAL Los Angeles is an independent in a top competitive market and "has had some success there," O'Brien says.

During the last May sweeps period (sign-on to sign-off), the ABC (5.2 rating/14 share), NBC (5.0/13) and WB (2.9/8) stations all topped KCAL (2.2/6), but the independent respectably tied



Young Broadcasting executives jubilantly visit newly won KRON-TV: (l-r) Deborah McDermott, Vincent Young.

with CBS O&O KCBS and beat UPN station KCOP (1.9/5).

KCAL primarily programs prime time local news and sports mixed with some syndicated series. In the fall, those shows will include Pearson's new game-show entry *To Tell the Truth*, starring *Seinfeld* alum John O'Hurley.

"We know about being independent from KCAL, but we still have a year and a half [to firm up programming plans]"

says Deborah McDermott, Young's executive vice president of operations. "We've learned from L.A. that local news is an effective way to go."

KRON-TV first will look to beef up its internal content and then look to syndicated choices, but "we have no idea yet" if filling one obvious void left by NBC's *Today Show* will mean plugging in local news, sports or a series, McDermott says.

"I am viewing this as an opportunity, just as I'm sure everyone else is," says Matt Cooperstein, Universal Worldwide Television's senior vice president of domestic television. "As we bring in new product, KRON-TV will be one of our first stops."

At this point, Young Broadcasting isn't too worried.

"We're not concerned about losing viewers to KNTV," McDermott says, referring to the Granite Broadcasting station in San Jose, Calif., that scooped up the Bay Area NBC affiliation. "KRON is the No 1-rated station for news in San Francisco, and we'll continue that tradition."

—Elizabeth A. Rathbun contributed to this report.



## GET WITH THE PROGRAM

By Joe Schlosser & Susanne Ault

### 'The People Versus'

The follow-up to ABC's *Who Wants to Be a Millionaire?* will not be *Mas-termind* after all. Sources confirm that Michael Davies, the ABC executive who brought *Millionaire* to the network, is instead focusing on another quiz show from the original producers of *Millionaire*, UK-based Celador Productions.

*The People Versus*, which debuts on Britain's ITV this fall, has been picked up by ABC and will likely land on the network sometime next season. In the interactive game, contestants are quizzed by viewers. If the

contestant is stumped, the viewer is invited to the next day's show.

The show is expected to air five days a week in the UK. ABC executives would say only that they are developing the show but it's "too early to go into details."

### 'Survivor' the fittest

*Survivor* led CBS to a win in total viewers last week (its first since Christmas week 1999), while NBC won its fourth straight adults 18-49 title.

*Survivor* was the most watched program of the week of June 19-25, attracting 24.2 million viewers.

For the week, CBS averaged 9.6 million viewers, according to Nielsen Media Research. CBS also won the week in households 6.9 rating/13 share.

NBC got a big hand from the final game of the NBA Finals and won the week in adults 18-49 with a 3.7 rating average. Game 6 of the NBA Finals on Monday, June 19, averaged a network-best 10.0/29 share in adults 18-49 and 22.4 million viewers. NBC finished the week in second place behind CBS in total viewers with a 9.5 million average.

ABC was second in

adults 18-49 for the week with a 3.0 average and third in total viewers with 8.9 million. Fox finished fourth place in both categories with a 2.4 in adults 18-49 and 5.4 million viewers. UPN topped The WB in both categories, averaging a 1.3 in adults 18-49 and 3.1 million viewers. The WB scored a 1.0 rating/2.5 million viewers.

### Studios USA inks three funnymen

Studios USA has signed multiyear development deals with comedy writers and/or producers Eric Gilliland, Erik Moe and David Zuckerman. Gilliland is producing CBS fall comedy *Welcome to New York*. Moe has worked as a TV and ad writer, and Zuckerman was an executive producer on Fox's *Family Guy*.

## SYNDICATION WRAP-UP

## PEOPLE'S CHOICE

JUNE 12 - 18, 2000

## TOP 20 PROGRAMS

| Rank | Program                      | HH<br>AA | HH<br>GAA |
|------|------------------------------|----------|-----------|
| 1    | Wheel of Fortune             | 8.9      | 8.9       |
| 2    | Jeopardy                     | 7.5      | 7.5       |
| 3    | Judge Judy                   | 5.9      | 7.9       |
| 4    | Oprah Winfrey                | 5.8      | 5.8       |
| 5    | Entertainment Tonight        | 5.5      | 5.7       |
| 6    | Friends                      | 5.0      | 5.6       |
| 7    | Seinfeld                     | 4.8      | 4.8       |
| 8    | Frasier                      | 4.7      | 5.3       |
| 9    | The X-Files                  | 4.2      | 4.4       |
| 10   | Jerry Springer               | 4.0      | 4.4       |
| 11   | Hollywood Squares            | 3.8      | 3.8       |
| 12   | Drew Carey                   | 3.7      | 4.1       |
| 13   | Judge Joe Brown              | 3.6      | 4.7       |
| 14   | Live with Regis & Kathie Lee | 3.6      | 3.8       |
| 15   | Seinfeld (Wknd)              | 3.5      | 3.5       |
| 16   | 3rd Rock From The Sun        | 3.3      | 3.5       |
| 17   | Rosie O'Donnell Show         | 3.3      | 3.3       |
| 18   | Wheel of Fortune (Wknd)      | 3.3      | 3.3       |
| 19   | Maury                        | 3.2      | 3.3       |
| 20   | ER                           | 3.1      | 3.4       |

## TOP NEWS MAGAZINES

| Rank | Program                      | HH<br>AA | HH<br>GAA |
|------|------------------------------|----------|-----------|
| 1    | Entertainment Tonight        | 5.5      | 5.7       |
| 2    | Extra                        | 3.0      | 3.1       |
| 3    | Inside Edition               | 2.7      | 2.8       |
| 4    | Entertainment Tonight (Wknd) | 2.4      | 2.5       |
| 5    | Access Hollywood             | 2.2      | 2.2       |

According to Nielsen Media Research  
Syndication Service Ranking Report  
June 12—June 18, 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

## The hunt for Regis' opposite number

It's an interesting time on the New York set of *Live With Regis & Kathie Lee*.

Although there's less than a month to go before Kathie Lee Gifford exits, Buena Vista Television executives are taking their time finding the show's new co-host.

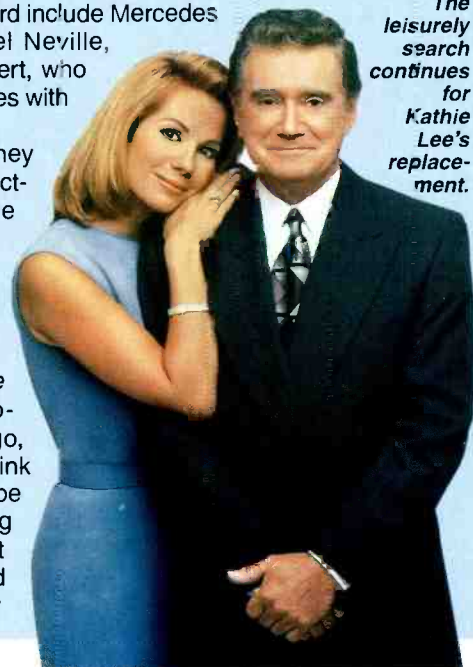
Gifford's final episode will be Friday, July 28, and studio officials say they are planning a big send-off. "We're going to make sure the last few weeks and the final episode of *Live with Kathie Lee* is memorable for the viewers, as well as for *Kathie Lee* herself," says a Buena Vista spokeswoman. "It's going to be good TV."

Gifford has been paired with her *Millionaire* partner Regis Philbin for the last 15 years, including 12 years in syndication with Buena Vista. For the last month, Philbin has appeared with more than a dozen potential co-hosts including Joan Rivers, Pat Sajak and Nathan Lane.

Others who have filled in for Gifford include Mercedes Woods, Jillian Barberie, Arthel Neville, Kathleen Murphy and Roger Ebert, who co-hosts his own syndicated series with the Disney-owned syndicator.

Buena Vista executives say they are going to take their time selecting a new host and say that "we are not going to let the start of the 2000-2001 season dictate our process."

"I think they are handling this in the correct manner," says Petry's Dick Kurlander. "*The Mike Douglas Show* did a co-host of the week 30 years ago, and it did very well for him. I think it's a viable concept, and maybe they are considering just keeping it that way as well at *Live*. It probably wouldn't be a bad idea."  
—Joe Schlosser



The leisurely search continues for Kathie Lee's replacement.

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JUNE 19-25

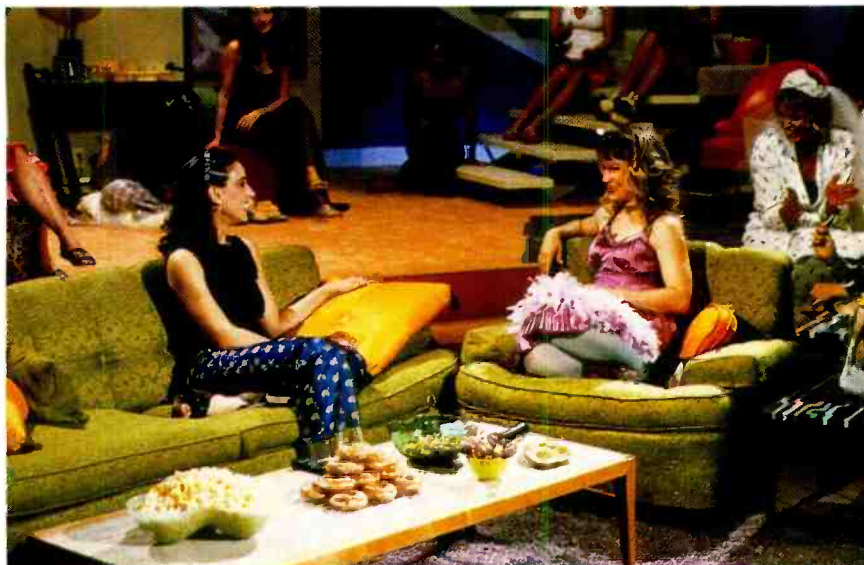
Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

Splitting 'Millionaire' into back-to-back half-hours on Thursday and Sunday gave ABC five of the week's top 10 slots instead of the usual three.

| Week 40   | abc  | CBS   | NBC   | FOX  | UP/N   | WB  |
|-----------|--|---|---|--|--|---|
|           | 5.1/9  | 7.9/13  | 11.0/19   | 3.8/6  | 1.9/3  | 2.0/3   |
| MONDAY    | 8:00 44. ABC Monday Night Movie—The Truth About Cats and Dogs 5.7/10             | 42. King of Queens 5.8/11<br>39. Becker 5.9/10<br>13. Ev Lvs Raymnd 8.5/14<br>15. Becker 8.1/13 | 20. Dateline NBC 7.5/14<br><br><b>2. NBA Finals, Game 6—Indiana Pacers vs. Los Angeles Lakers 14.7/26</b> | 73. That '70s Show 4.0/7<br>77. Titus 3.8/6<br>83. Ally McBeal 3.6/6                                   | 101. Moesha 1.9/4<br>96. The Parkers 2.0/3<br>101. Grown-Ups 1.9/3<br>101. Malcolm & Eddie 1.9/3   | 91. 7th Heaven 2.6/5<br><br>109. Roswell 1.5/2    |
|           | 8:00 76. Once and Again 3.9/6  | 8. 48 Hours 9.5/16  |   |  |  |   |
|           | 8:00 <b>5. Who Wants to Be a Millionaire?</b> 11.0/20                            | 35. JAG 6.4/12  | 64. Suddenly Susan 4.3/8<br>73. Veronica's Closet 4.0/7   | 64. 6th Annual Blockbuster Awards 4.3/8  | 121. Shasta McNasty 1.2/2<br>128. Dilbert 1.0/2  | 95. Buffy the Vampire Slayer 2.3/4                |
|           | 8:30 29. Dharma & Greg 6.8/12<br>9:00 44. Two Guys, a Girl 5.7/10                | 16. 60 Minutes II 7.8/13  | 32. Will & Grace 6.6/11<br>47. M.Y.O.B. 5.2/9   |  | 121. I Dare You! 1.2/2   | 96. Angel 2.0/3                                   |
|           | 9:30 53. NYPD Blue 4.9/9   | 17. Judging Amy 7.7/13  | <b>10. Dateline NBC</b> 9.4/16  |  |  |   |
| TUESDAY   | 8:00 <b>6.2/11</b>   | <b>10.1/18</b>  | <b>5.9/11</b>   | <b>2.4/4</b>   | <b>1.7/3</b>   | <b>1.5/3</b>                                      |
|           | 8:00 71. Drew Carey 4.1/8<br>8:30 71. Whose Line Is It 4.1/7                     | <b>1. Survivor</b> 15.0/28  | 50. Dateline NBC 5.0/9  | 90. TV Guide: Truth Behind the Sitcoms 2.9/5   | 112. 7 Days 1.4/3  | 107. Dawson's Creek 1.6/3                         |
|           | 9:00 21. Drew Carey 7.4/13<br>9:30 30. Spin City 6.7/11                          | 18. CBS Wednesday Movie—True Women, Part 2 7.6/13   | 42. West Wing 5.8/10  | 101. Time of Your Life 1.9/3   | 96. Star Trek: Voyager 2.0/3   | 118. Felicity 1.3/2                               |
|           | 10:00 18. 20/20 7.6/13   |   | 27. Law & Order 7.0/12  |  |  |   |
|           | 10:30  |   |   |  |  |   |
| WEDNESDAY | 8:00 <b>8.6/16</b>   | <b>5.9/11</b>   | <b>6.7/12</b>   | <b>2.8/5</b>   | <b>4.2/8</b>   | <b>1.6/3</b>                                      |
|           | 8:00 55. Whose Line Is It 4.8/10<br>8:30 39. Whose Line Is It 5.9/11             | 38. Diagnosis Murder 6.2/12   | 24. Friends 7.3/15<br>37. 3rd Rock fr/Sun 6.3/12  | 87. Britney in Hawaii 3.2/6  | 68. WWF Smackdown! 4.2/8   | 121. Popular 1.2/2<br>96. Charmed 2.0/4           |
|           | 9:00 <b>6. Who/Millionaire</b> 10.9/19<br>9:30 <b>3. Who/Millionaire</b> 11.7/20 | 39. Diagnosis Murder 5.9/10   | 27. Frasier 7.0/12<br>32. Just Shoot Me 6.6/11  | 93. Mariah Carey's Homecoming 2.4/4  |  |   |
|           | 10:00 12. 20/20 Downtown 9.1/16  | 46. 48 Hours 5.6/10   | 35. ER 6.4/11   |  |  |   |
|           | 10:30  |   |   |  |  |   |
| THURSDAY  | 8:00 <b>5.0/10</b>   | <b>4.5/9</b>  | <b>6.2/12</b>   | <b>3.9/8</b>   | <b>1.2/2</b>   | <b>2.1/4</b>                                      |
|           | 8:00 82. WDW Summer Jam Concert 3.8/8  | 50. Kids/Dardest 5.0/11<br>57. Candid Camera 4.7/10   | 55. Providence 4.8/10   | 84. Beyond Belief: Fact or Fiction? 3.5/8  | 125. The Strip 1.1/2   | 106. Jamie Foxx 1.7/4<br>105. Steve Harvey 1.8/4  |
|           | 9:00 68. Making the Band 4.2/9<br>9:30 49. Making/Band 5.1/10                    | 77. Celine Dion: All the Way 3.8/7  | 24. Dateline NBC 7.3/14   | 64. Greed 4.3/8  | 118. Secret Agent Man 1.3/3  | 93. Steve Harvey 2.4/5<br>91. For Your Love 2.6/5 |
|           | 10:00 30. 20/20 6.7/13   | 50. Nash Bridges 5.0/10   | 34. Law & Order: Special Victims Unit 6.5/12  |  |  |   |
|           | 10:30  |   |   |  |  |   |
| FRIDAY    | 8:00 <b>4.5/9</b>  | <b>4.1/8</b>  | <b>3.9/8</b>  | <b>4.7/10</b>  | 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. ABC Saturday Night Movie—Volcano: Fire on the Mountain 4.5/10           | 73. 48 Hours 4.0/9<br>64. Walker, Texas Ranger 4.3/9  | 68. NBC Saturday Night Movies—Man of the House 4.2/9  | 77. Cops 3.8/9<br>57. Cops 4.7/10<br>47. AMW: America Fights Back 5.2/10                               |  |   |
|           | 9:00 62. NYPD Blue 4.4/9   | 77. Falcone 3.8/8   | 85. Poultry in Motion 3.4/7<br>87. 3rd Rock fr/Sun 3.2/7  |  |  |   |
|           | 10:00  |   |   |  |  |   |
|           | 10:30  |   |   |  |  |   |
| SATURDAY  | 7:00 <b>6.9/12</b>   | <b>8.0/15</b>   | <b>6.7/12</b>   | <b>3.9/7</b>   | <b>1.6/3</b>   |   |
|           | 7:30 59. Wonderful World of Disney—Model Behavior 4.6/9                          | <b>10. 60 Minutes</b> 9.4/19<br>14. Touched by an Angel 8.2/15                                  | 62. World's Most Amazing Videos 4.4/9   | 89. Futurama 3.0/6<br>86. King of the Hill 3.3/7<br>53. The Simpsons 4.9/9<br>59. Malcolm/Middle 4.6/8 | 112. 7th Heaven Beginnings 1.4/3<br>109. Steve Harvey 1.5/3<br>107. For Your Love 1.6/3<br>96. Jamie Foxx 2.0/3<br>112. Mission Hill 1.4/2   |   |
|           | 8:00 <b>7. Who/Millionaire</b> 10.2/17<br>9:00 <b>4. Who/Millionaire</b> 11.5/19 | 26. CBS Sunday Movie—To Dance With Olivia 7.2/12  | 21. NBC Sunday Night Movie—Heat 7.4/13  | 77. The X-Files 3.8/6  |  |   |
|           | 9:30 21. The Practice 7.4/13   |   |   |  |  |   |
|           | 10:00  |   |   |  |  |   |
| 10:30     |  |   |   |  |  |   |
| WEEK AVG  | <b>6.3/12</b>  | <b>6.9/13</b>   | <b>6.7/12</b>   | <b>3.7/7</b>   | <b>2.0/4</b>   | <b>1.8/3</b>                                      |
| S-T-D AVG | <b>9.1/15</b>  | <b>8.4/14</b>   | <b>8.4/14</b>   | <b>5.7/9</b>   | <b>2.6/4</b>   | <b>2.5/4</b>                                      |



Never seen Oxygen's 'Pajama Party'? Analog space for new networks is a tough go.

# Defiantly analog

*New networks vie with phone and data for bandwidth*

By Deborah D. McAdams

**S**tart-up networks are to analog capacity what a school of tuna is to a goldfish bowl, but that isn't dissuading major programmers from continuing to plunge in for scarce basic-channel slots on cable networks.

Last week, E.W. Scripps and Co. joined Oxygen, National Geographic and Discovery Health in the swim for the prime space. Scripps is launching Fine Living, a luxury living channel aimed at the conspicuous consumers of the world, as a companion to its existing HGTV and Food TV nets. Scripps executives boldly insist that they're aiming for analog carriage, despite cable operators' perennial cries that there's no room for more channels on analog tiers.

"The idea sounds great, but where am I going to put it?" said an executive with an MSO. Matt Bond, AT&T's head of programming, concurred, "AT&T fundamentally will be a digital company in the future. Analog launches are off-strategy for us."

But unwilling to settle for the fraction of capable cable subscribers who have bought digitally compressed tiers, programmers believe that they can squeeze onto analog tiers. At the end of

the day, operators have always seemed to find space, particularly if networks put up cash for the carriage. The successes of The History Channel—which didn't pay for carriage—and Discovery Networks' Animal Planet—which did pay—prove it.

"We are finding in our discussions with distributors that there remains capacity for compelling channels with compelling propositions," said Lindsay Gardner, executive vice president affiliate sales and marketing for National Geographic Channel's partner Fox Cable Networks.

Susan Packard, president of Scripps Networks' new-ventures group, avoided saying outright how she does intend to get carriage for Fine Living. She did rule out trying to exploit retransmission consent for Scripps TV stations but not launch fees or equity plays.

"We'll sit down with each distributor and put together partnerships and deals that will work for them," she said.

But another cable industry veteran pointed out that it's still for sale.

"When [cable operators] get flashed money, they'll find analog space if necessary," he said. Discovery came along with \$5 launch fees for Animal Planet, and it was added to analog, he said. "What they say publicly and what they

## Nat Geo's deal

National Geographic Channel is willing to pay for carriage but is asking a lot from operators in return.

Industry executives familiar with the start-up network's rate card say National Geographic Channel, a venture between National Geographic and Fox Cable, is offering launch fees of \$3 to \$5 per subscriber, but wants a 16-cent monthly license fee in return. That's high for a start-up basic cable network, even one paying launch fees.

But in their attack on Discovery Networks' slate of science and adventure channels, Nat Geo officials are betting that their brand and strong legacy in nature and adventure production and publishing will persuade MSOs to pay.

Nat Geo will offer \$5 a subscriber for 2000 roll-out on 70% of an MSO's 2000 subscriber base, \$4 if the roll-out is in 2001 and \$3 for 2002. For 60% of the subscriber base, the price drops a dollar for each year, and for 50%, it drops a dollar again—\$3 in 2000, \$2 in 2001 and \$1 in 2002. The 16-cent license increases 1 cent annually over the life of a 10-year deal.

"That's pretty pricey," said one of several cable executives interviewed. "Some people would rather have the cash, and some would rather have the [license-fee] stability." Start-ups that don't offer launch fees generally don't get any license fee at all. But even other recent start-ups that paid similar launch fees didn't stretch for a 16-cent license fee. HGTV, for example, gets about 5 cents per month. Animal Planet gets around 6 cents.

Nat Geo would not comment on the rates. AT&T, DirecTV and Adelphia have already committed to wide carriage of the network, though on terms different from the current rate card.

—John M. Higgins

do are two different things.”

Certainly, many systems don't have space. Operators have spent billions expanding systems in the past few years, but there are still lots of 400- to 450-MHz cable systems out there that top out at 60 to 75 channels.

But with systems that are being rebuilt to 750 to 860 MHz of capacity, planned high-speed Internet service, telephone, interactivity and digital tiers all need a slice of that analog capacity.

“Everything above 550 MHz is dedicated to digital and telephony until we start recapturing a lot of analog,” said a top-five MSO executive. “Any new capacity we create about 350 MHz, we're using for backlogged deals, like Fox News Channel.”

“Do you launch Fine Living in analog, or do you launch 10 digital pay-per-view channels?” said another cable executive. “The value of the bandwidth has really increased.” ■

## Of time and the media

*TV-PC convergence, by some calculations, creates 30-hour days, says new MTV demographic study*

By Beth Shapouri

If you've been feeling tired lately, it may be because you're living a 30-hour day. That's what MTV Network's leisure-time study—released last week—reports is the length of time the average multitasking American crams into a day.

By using different media simultaneously, consumers are expanding their days, and television viewership may actually be benefiting from PC usage, not suffering as many initially suggested. But in that super-plugged-in environment radio is a harder fit, especially

because Internet music sources are gaining traction.

The bottom line: Past projections have noted the integration of TV and the Internet, but Betsey Frank, executive VP of research and planning for MTV Networks, suggests in the new study that “the media industry may have been looking for convergence in all the wrong places.”

Although TV and the Internet are cohabiting nicely, Frank says radio may be threatened. More Americans, especially younger people, are listening to and downloading music online. While both TV viewing and PC usage increased, the number of people who reported playing the radio stayed flat at 22%, while 13% reported listening to music on the Internet, up 4% from last year.

Because listening to music is passive, viewers can play their favorite songs in the background while they focus their attention on operating their computers. Because television viewing is up and considering the statistics on online music usage, Frank suggested at a press conference, “music may be a better model for convergence than TV.”

The annual study, which has a bit of a reputation for its unusual but insightful view on demographics, was based on 24-hour diaries completed by 4,000 respondents ages 4 (yes, that's 4) to 70, 25% of whom say they watch television while using the Internet.

PC ownership increased 5% to 62% since the previous study, with e-mail and other forms of communication continuing to be the most common activity on the Net. But Americans haven't thrown away their TV sets: Television viewing increased in all ages, except for the over 50 group, with the 12-24 age range leading in growth.

The stats suggest the two media complement each other: 28% of respondents said they visited a Web site they saw advertised on TV.

All this multitasking is responsible for our elongated day. Adults, packing the equivalent of 11.4 hours into 7, combine media more often in their leisure time than non-adults, who reported condensing 10.1 hours into 6.7. ■



**CABLE'S TOP 25 PEOPLE'S CHOICE**

*ESPN finished third place for the week with NASCAR/Save Mart Krage revving up to a 4.6 rating/10.5 share.*

Following are the top 25 basic cable programs for the week of June 19-25, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

| Rank | Program                         | Network | Day | Time   | Duration | Rating | Cable | U.S. | HHs (000) | Cable Share |
|------|---------------------------------|---------|-----|--------|----------|--------|-------|------|-----------|-------------|
| 1    | WWF Entertainment               | USA     | Mon | 10:00P | 65       | 6.3    | 5.0   | 4938 | 10.1      |             |
| 2    | WWF Entertainment               | USA     | Mon | 9:00P  | 60       | 5.2    | 4.1   | 4061 | 8.0       |             |
| 3    | NASCAR/Save Mart Krage 350      | ESPN    | Sun | 4:00P  | 186      | 4.6    | 3.6   | 3573 | 10.5      |             |
| 4    | Real World IX                   | MTV     | Tue | 10:00P | 30       | 3.8    | 2.7   | 2649 | 6.1       |             |
| 5    | Rugrats                         | NICK    | Sat | 9:30A  | 30       | 3.0    | 2.3   | 2335 | 10.7      |             |
| 5    | Rugrats                         | NICK    | Tue | 7:30P  | 30       | 3.0    | 2.3   | 2309 | 5.6       |             |
| 7    | WCW Monday Nitro Live!          | TNT     | Mon | 8:00P  | 60       | 2.9    | 2.3   | 2297 | 5.0       |             |
| 7    | m/ 'Desert Heat'                | USA     | Tue | 9:00P  | 120      | 2.9    | 2.3   | 2267 | 4.7       |             |
| 7    | Hey Arnold                      | NICK    | Tue | 7:00P  | 30       | 2.9    | 2.3   | 2237 | 5.7       |             |
| 7    | Spongebob                       | NICK    | Sat | 10:00A | 30       | 2.9    | 2.2   | 2228 | 10.0      |             |
| 7    | Rocket Power                    | NICK    | Tue | 8:00P  | 30       | 2.9    | 2.2   | 2224 | 5.2       |             |
| 12   | Rugrats                         | NICK    | Sun | 9:30A  | 30       | 2.8    | 2.2   | 2207 | 9.5       |             |
| 12   | m/ 'D. Steels the Ring, Pt. II' | LIF     | Sun | 6:00P  | 120      | 2.8    | 2.2   | 2171 | 5.7       |             |
| 12   | South Park                      | CMDY    | Wed | 10:00P | 30       | 2.8    | 2.2   | 1820 | 4.5       |             |
| 15   | WWF Sunday Night Heat           | USA     | Sun | 7:00P  | 60       | 2.7    | 1.8   | 2087 | 5.1       |             |
| 16   | Rugrats                         | NICK    | Sun | 9:00A  | 30       | 2.6    | 2.1   | 2034 | 9.6       |             |
| 16   | Spongebob                       | NICK    | Sat | 10:30A | 30       | 2.6    | 2.0   | 2015 | 8.8       |             |
| 16   | m/ 'Abduction Of Innocence'     | LIF     | Sat | 6:00P  | 120      | 2.6    | 2.0   | 2007 | 6.3       |             |
| 16   | Rugrats                         | NICK    | Mon | 4:30P  | 30       | 2.6    | 2.0   | 1991 | 7.1       |             |
| 16   | Wild Thornberrys                | NICK    | Mon | 3:30P  | 30       | 2.6    | 2.0   | 1990 | 7.6       |             |
| 21   | WCW Thunder                     | TBS     | Wed | 10:04P | 72       | 2.5    | 2.0   | 1994 | 4.3       |             |
| 21   | Rugrats                         | NICK    | Mon | 4:00P  | 30       | 2.5    | 2.0   | 1977 | 7.4       |             |
| 21   | Rugrats                         | NICK    | Sat | 9:00A  | 30       | 2.5    | 2.0   | 1968 | 9.4       |             |
| 21   | WCW Monday Nitro Live!          | TNT     | Mon | 9:00P  | 67       | 2.5    | 2.0   | 1966 | 3.9       |             |
| 21   | Hey Arnold                      | NICK    | Wed | 8:00P  | 30       | 2.5    | 2.0   | 1958 | 4.5       |             |
| 21   | Catdog                          | NICK    | Sat | 11:00A | 30       | 2.5    | 2.0   | 1944 | 8.6       |             |
| 21   | Rugrats                         | NICK    | Tue | 8:30A  | 30       | 2.5    | 2.0   | 1936 | 10.2      |             |
| 21   | m/ 'Crimes Of Passion'          | LIF     | Sun | 8:00P  | 120      | 2.5    | 1.9   | 1913 | 4.2       |             |



Lifetime's 'Any Day Now': Happy days.

## Lifetime zooms

Women's network posts record second quarter

By Deborah D. McAdams

**L**ifetime emerged the victor in second-quarter ratings, registering the biggest prime time increase of the 10 top-rated networks. Overall, Lifetime came in fifth for prime time, behind USA, TBS, TNT and Nickelodeon, but each of those networks either stalled or slid in the period.

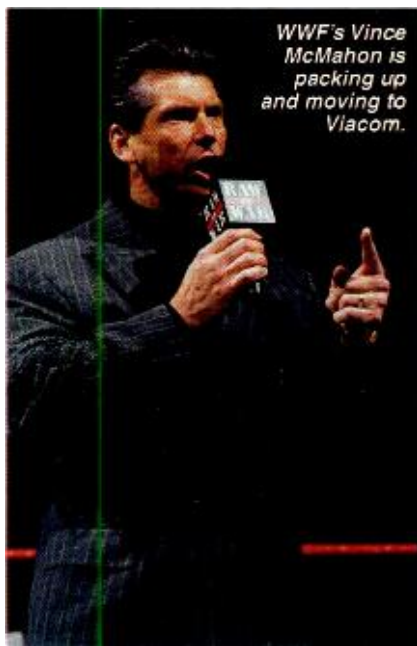
Lifetime's prime time audience increased by 21%, from a 1.4 rating with 1 million households last year to a 1.7 rating/1.3 million households this year. Lifetime was lifted on the strength of its movies featuring embattled women finding their inner Xena. Meanwhile, Nick and TNT both slipped 10%; USA dropped 8%; and TBS stayed flat.

TBS and TNT suffered from drooping viewership of NBA games. USA's pain came from waning interest in cowboy karate. Ratings for *Walker Texas Ranger*, stripped across USA's weeknights at 8 p.m., have dropped, pulling with it the rest of prime time. Also, given USA's lost battle to keep WWF wrestling, it's relevant to note that, in total audience, 26 of the top-rated 27 basic cable programs were WWF's Monday-night spectacles.

The ratings reflect a six-month downward trend in prime time for the big general-entertainment networks, as people turned to niche networks. The History Channel was especially strong, up 29% from last year to a 0.9; FX was up 17%, to a 0.7; and Sci-Fi was up 14%, to a 0.8.

But VH1 fell 33% in prime time, from a 0.6 to a 0.4, despite a ramp-up in original movies and the addition of at least six new series. TNN, BET, TV Land and TLC all fell, while MTV, Comedy Central, HGTV and E! Entertainment remained flat. ■

# Court smacks down USA



By John M. Higgins

**U**SA Network was generally right on the law but is nevertheless losing its top-rated World Wrestling Federation Entertainment programming because it mishandled a response from rival Viacom CBS.

That was the ruling of a Delaware state chancellor in flattening USA's suit to keep the WWF's smash hit shows from moving over to TNN and MTV.

USA will now lose shows that frequently generate Nielsen cable ratings of 6.0 and higher, almost triple the viewership of the rest of USA's schedule. That ratings adrenaline will now go to the moribund TNN, which is starving for strong programming.

USA Cable President Stephen Chao insisted the loss of the WWF would have no material financial effect on USA Network, largely because USA gets only 20% of the ad time from WWF shows. But he also insists that the loss will do no major harm to USA's Nielsen ratings, which is less logical given the WWF's towering ratings and the effort Chao and USA Networks Chairman Barry Diller expended to keep them.

A matching clause in WWFE's deal to license its shows to USA was at the center of the trial.

Under USA Network's existing WWF deal, which expires in Septem-

*McMahons win suit to move WWF programming to Viacom-CBS' TNN*

ber, Diller has the right of first refusal to match any competing offer for the rights. Diller's problem is that Viacom-CBS' deal is wide-ranging, combining cash with bits and pieces plucked from their vast combined media holdings.

Aside from the basic agreement to put WWF's matches on CBS' TNN and moving one show to MTV, the deal includes things like a book deal, a 13-episode commitment by UPN to air a WWF-produced drama, plus promotion on radio and billboards.

USA Network executives countered that all they had to match were terms for licensing of the WWF series themselves. They literally crossed out the parts of the Viacom-CBS offer letter they didn't consider "pertinent" and sent it back to Linda McMahon.

"These properties are beyond the subject matter of our prior agreements and our rights of first refusal. ... USA Network has no obligation to meet those unrelated portions of the CBS-Viacom offer," wrote Richard Lynn, USA Network's senior vice president of business affairs.

Lynn was correct, Chancellor William Chandler ruled, rejecting the Viacom-CBS and WWFE contention that USA had to match the whole package. He said the contract limited matching rights to things directly affecting the TV shows.

But he also ruled that that's where USA executives blew it. Although they matched cash terms of around \$500,000 a week, they didn't match other pertinent elements of the Viacom-CBS deal. TNN agreed to never pre-empt WWF's Monday-night *Raw Is War* show, something USA did to cover U.S. Open tennis and the Westminster Kennel Club show, tremendously annoying the McMahons.

USA didn't match that provision. USA also didn't unconditionally match Viacom-CBS' agreement to distribute the WWF in Canada and the Caribbean or to promote the shows through radio and billboard advertising.

Sounds minor in the scheme of things, but Chandler ruled that USA had to match the pertinent part of the Viacom-CBS deal precisely and unconditionally. ■

# Rosy future but still in the red

*BIA Financial Network symposium highlights datacasting issues*

By Glen Dickson

**T**he prospects for digital datacasting appear bright, but broadcasters shouldn't expect wireless data revenues to come streaming in tomorrow.

That was the message from BIA Financial Network's datacasting conference in Washington, where more than 150 broadcasters and technology executives gathered last month to discuss the new medium.

While the conference's main intent was to pitch SpectraRep, a new division of BIA Financial Network aimed at helping broadcasters lease part of their DTV spectrum for wireless data services, it also highlighted significant technology and business issues that need to be resolved for datacasting to be a success.

PBS Director of Engineering Andy Butler reminded attendees that the datacasting delivery standard, ATSC S13, is still being voted on and its consumer counterpart, DASE (DTV Application Software Environment), remains undefined. Authoring one's own data content, as PBS has done with several "enhanced broadcasts," is a significant undertaking, he said, noting that current broadcast hardware and software aren't equipped to handle ancillary data.

"Having a CD-ROM linked to broadcast automation looks like a terrible idea," said Butler. "But it was the only way we could do *Frank Lloyd Wright*. Scheduling data events is entirely new for automation vendors."

Letting third parties such as Internet-content providers lease part of your



**SpectraRep President Rick Ducey introduces one of many panels at the BIA conference.**

spectrum and program their own service may not be as easy as it seems, Butler cautioned.

He predicts that broadcasters will still need to monitor the data content being distributed within their DTV channels. "We as broadcasters are traditionally expected to be responsible for every piece of content we air," he said.

The debate over the current digital modulation standard grew heated, of course, as executives from Sinclair and Zenith traded barbs (B&C, June 26) over the relative merits of 8-VSB and COFDM. But Robert Pepper, chief of the FCC's Office of Plans and Policy, encouraged broadcasters to move ahead with the standard they have.

"If we were to switch modulation schemes, ... there would be a time delay to market," he said. "You can't delay. We think it's critically important that broadcasters move forward in

developing products and content."

That viewpoint was shared by Intel General Manager of New-Business Development Joe Huseonica, who said he is "frustrated" by DTV's rate of deployment. Huseonica, who runs an in-house venture-capital fund that invests in employees' ideas for new businesses, wants to use the DTV spectrum to create a "virtual viewing" service that would distribute movies and cache them on PC hard drives, allowing consumers to enjoy a simulated video-on-demand experience.

"At this juncture, I'm a bit disappointed," said Huseonica. "I was hoping to invest millions of dollars in an application [based on] the ATSC pipe. But it seems you're 18 to 24 months, at minimum, from broad deployment."

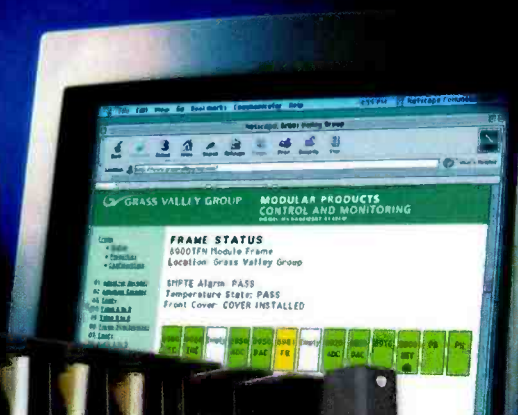
A more bullish outlook for datacasting came from Rob Glidden, broadband and digital media manager for Sun Microsystems. Through his consulting work with Internet companies, Glidden is convinced that an "enormous demand" exists for broadcasters' DTV spectrum.

"You don't have to find the business model. It will find you," he said.

Those wireless opportunities, albeit vague, are what SpectraRep is selling to broadcasters. The company has circulated letters of interest to stations, asking them to sign up and commit 3 Mb/s of their DTV spectrum to the new venture. SpectraRep will then shop that 3 Mb/s to wireless data customers, and in return broadcasters will receive a share of revenues and an equity stake in the firm. ■

GRASS VALLEY GROUP

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## CUTTING EDGE

By Glen Dickson

### Wink interacts with OpenTV, EchoStar

Interactive-software firm Wink Communications has signed deals with DBS operator EchoStar and operating-system supplier OpenTV to deliver Wink's "Enhanced Broadcasting" features to EchoStar subscribers equipped with OpenTV-enabled set-tops.

EchoStar also agreed to offer Wink's "Response Network" as a way for subscribers to pursue "t-commerce" (television-based transactions). The three companies will share in the additional revenues generated by the Wink service, which will be introduced to EchoStar customers next year.

### Comcast taps Pace

Pace Micro Technology has won a three-year contract to provide Comcast Cable with 350,000 digital set-tops that will be deployed with both Motorola- and Scientific-Atlanta-based networks.

The contract includes a minimum of 300,000 Motorola-based set-tops

that will incorporate DigiCipher II conditional access, an integrated DOCSIS cable modem and an optional hard-disk drive. The Motorola-based boxes will support both Liberate and Microsoft TV interactive software and will have optional HDTV capability.

Comcast is also buying "Pegasus-compliant" Pace Di5101 set-tops for use in its Scientific-Atlanta-based networks. Those boxes will include PowerKEY conditional access, the PowerTV operating system, a DAVIC cable modem and a choice of S-A Resident Application or Pioneer Passport electronic program guides.

Pace will develop the Motorola-based box in Boca Raton, Fla., and the UK.

### Plus8Video supports hi-def indie film

Burbank, Calif., rental house Plus8Video supplied a large package of high-definition production equipment for the independent film *The Greatest Adventure of My Life*, a

period drama.

Filmmaker Peridot Pictures used Sony HDW-700 HDCAM camcorders and Fujinon HD lenses to capture footage for the film, which was shot on location this spring in south central Kentucky and Memphis, Tenn.

The HDTV video will be converted to 35mm film for theatrical release.



Period drama *'The Greatest Adventure of My Life'* was photographed with Sony HDTV gear supplied by Plus8Video.

### AP ENPS at WTVE

Philly TV News WTVE(TV), an all-news broadcast and cable network serving the Philadelphia area, has selected AP's Electronic News Production System (ENPS) as its newsroom computer system.

Philly TV News WTVE(TV), launched Jan. 1, delivers 16 hours of daily news to 2.1 million households on 26 cable systems in southeastern Pennsylvania, Delaware and New Jersey. It also covers the heart of the area through its LPTV station.

The network plans to expand to 20 hours of news a day using its Center City, Philadelphia newsroom.

### National Video Center, XYZ team

New York production house National Video Center has partnered with motion-control firm XYZ Pictures Inc.

National has created an animation-stand facility within its New York headquarters that will be used by XYZ's Frank Ferrigno, an expert in computerized animation stand and tabletop shooting, the companies said. The facility includes a modified 13-axis Automation System 1 situated on a 360-square-foot stage.

Associated equipment includes a Sony BVP-570 digital camera, a component digital switcher/DVE, 12-channel dimmer board, digital color correction, a paint/rotoscoping workstation and an Ultimatte 9 blue-screen/green-screen matte system.

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# Selling a good name: Enter new .tv domain

*Clear Channel also in game with .cc Web-site monikers*

By Elizabeth A. Rathbun

**B**roadcasters and other media companies worried that all the good names have been taken have a new source of Web-site names: a domain called .tv.

So far, thousands have signed on, although the broadcast networks are said to be lagging behind. Paxson Communications Corp. has so much faith in the future of the latest Internet twist that it is said to be forgoing the by-now-traditional .com domain altogether.

The .tv domain is being sold by .TV Corp. International, which is painting itself as the obvious choice for broadcasters' Web sites. After all, says compa-

ny CEO Lou Kerner, "TV' is the most recognized two-letter symbol on the planet." (A domain is represented by the period and extension attached to the Web-site name; for example, .com directs users to broadcastingcable.com.)

.TV, based in Pasadena, Calif., is backed by Internet-business "incubator" Idealab. The domain name originated as the Internet country code of Tuvalu, an island of about 11,000 inhabitants located halfway between Hawaii and Australia. .TV will pay Tuvalu \$50 million over the next 10 years for the rights to use the name.

That may sound like a lot, but the company has already taken in enough to cover the entire contract—and more. Though declining to divulge specifics, Kerner says, "We would never have to sell another domain name to be a highly profitable company."

Radio and TV broadcaster Clear Channel Communications Inc. owns a somewhat less intuitive domain, .cc, which it is marketing with SamsDirect Internet, a division of David Sams Industries Inc., a marketing and TV-production company.

"[The name] .cc doesn't mean anything," Kerner says. Clear Channel apparently agrees. The fact that the domain name is the same as two of the company's initials is "merely a coincidence," and the venture is a minor part of the company's business, Clear Channel CFO Randall Mays says. The new .cc domain is registered to the Cocos Islands, pop-

ulation 655, located some 800 miles southwest of Singapore. Neither Beverly Hills, Calif.-based SamsDirect nor San Antonio-based Clear Channel will detail the deal with the Cocos Islands—or with each other—but Mays says, "Every time they sell a domain name, we make money."

Clear Channel's TV and radio stations get the domain name free and promote the domain on the air. "They're the world's largest bullhorn," Chairman David Sams says of the world's largest radio company. Clear Channel receives an undisclosed share of the fee paid for each name registered.

SamsDirect has sold more than 100,000 .cc domain names since February at \$100 a pop (the registration is good for two years). Sams insists that the domain, which is being sold at www.spot.cc, is "extremely memorable [and] brings new significance to the initials." Unlike .TV Corp., SamsDirect concentrates on marketing to families, individuals and hobbyists, Sams says. The other 25% of its business is with major firms protecting their .com brand, including Coca-Cola and Nike.

.TV Corp. is currently giving its domain to broadcasters who pledge to convert their sites from the .com domain to .tv domain by the end of the year. Among those that have taken the company up on the offer, as of last Thursday, is Paxson. Its stations' Web sites can attach themselves to the .tv domain in exchange for dropping the .com domain and promoting .tv on the air.

Interestingly, it was

## The price of a name

### Top successful bids for .tv domain\*

|               |           |
|---------------|-----------|
| China.tv      | \$100,000 |
| Free.tv       | \$100,000 |
| World.tv      | \$51,000  |
| Realestate.tv | \$50,000  |
| Europe.tv     | \$33,000  |
| Arts.tv       | \$30,000  |
| Asia.tv       | \$30,000  |
| 3d.tv         | \$30,000  |
| mobile.tv     | \$30,000  |
| football.tv   | \$30,000  |

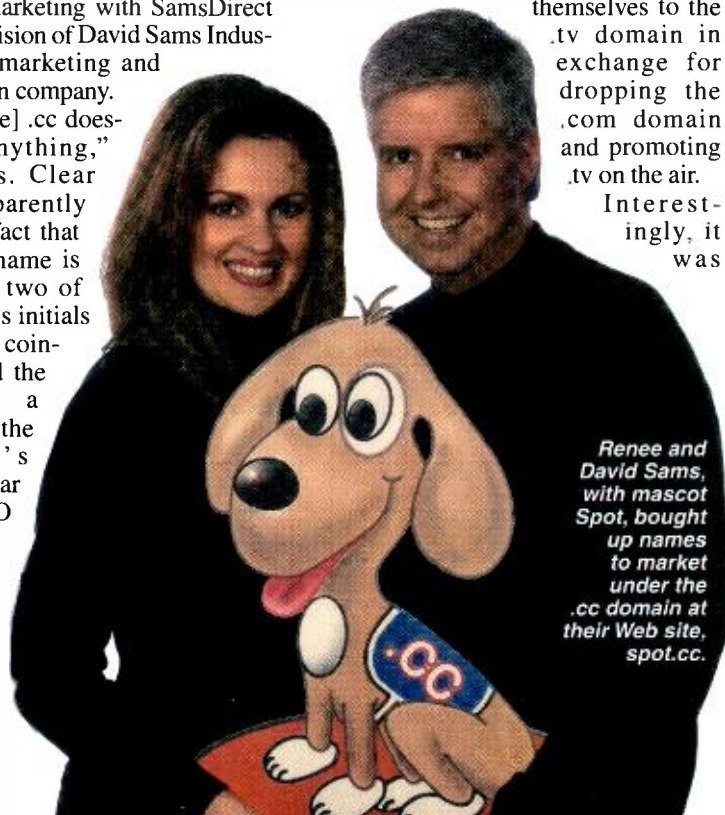
\*(to be paid yearly with annual 5% increases)

Source: .TV Corp. International

### Top asking prices for .cc domain

|                    |               |
|--------------------|---------------|
| Women.cc           | \$1.5 million |
| Vacation.cc        | \$350,000     |
| Cheaphotels.cc     | 300,000       |
| Fitness.cc         | \$250,000     |
| ASAP.cc            | \$150,000     |
| Luggage.cc         | \$150,000     |
| Motels.cc          | \$150,000     |
| Realestateloans.cc | \$100,000     |
| Glamourous.cc      | \$5,000       |
| Gals.cc            | Make offer    |

Source: Greatdomains.com



Renee and David Sams, with mascot Spot, bought up names to market under the .cc domain at their Web site, spot.cc.

Sams who disclosed the Paxson deal. He says .TV Corp. has hired him to market the .tv domain to the nation's non-Clear Channel TV stations. He plans to go after the CBS group next. He is being paid in warrants in .TV Corp., which Kerner says is likely to go public shortly.

.TV Corp., which opened its Web site for business on May 15 (at [www.tv.natch](http://www.tv.natch)), already has "tens of thousands" of names registered, Kerner says. Registrations are coming in at the rate of more than 1,000 a day. The biggest category of seekers is broadcast/entertainment companies, followed by members of the real-estate business.

Among the broadcasters that the .tv domain claims so far are MGM Inc., Sony Pictures Entertainment, Pegasus Communications, KNBC(TV) Los Angeles and BBC UK. .TV Corp. is in negotiations with "major global personalities" and is close to a deal with a major sports league, Kerner says.

One executive with a major broadcast group says his company's brand is strong enough to stay with the .com domain. "I think people are pretty comfortable with .com," he says. He has never heard of .tv.

But .TV Corp. is working with some well-known broadcasters to try to get the word out. Members of its board of advisers include former Universal Studios and Viacom chief Frank Biondi, former CBS President Peter Lund and former E! Entertainment Television Network President Lee Masters. (All three are now involved in the Internet world.)

The most sought-after words are being auctioned off. .TV uses proprietary software to determine the value of a word (details are confidential). Bidding for the most valuable—*business*, *news* and *sports*, all of which were still available last Thursday—starts at \$1,000,000 each, one .TV executive says.

Bidding generally progresses in \$1,000 increments, depending on the value of the word. An auction lasts five business days. The highest price recorded so far was \$100,000 for *China.tv*, bought by China's second-largest Internet service provider, and for *free.tv*, bought by a private entrepreneur, according to Kerner. The winners must pay that amount each year, plus a 5% annual increase. The company says people will accept the high prices and the annual increases because a strong Internet brand is nearly priceless.

Some "non-generic" words, including combinations of words, are available for a mere \$100.

## Media Metrix, Jupiter merge

By Ken Kerschbaumer

**M**edia Metrix and Jupiter Communications, two major consultant and Internet-audience-measurement firms, have merged to launch new business initiatives as Jupiter Media Metrix.

Under the terms of the agreement approved by both boards of directors, Jupiter shareholders will receive 0.946 shares of Media Metrix for each share of Jupiter they own. The merger will be accounted for as a stock swap and will be tax-free to both companies' shareholders.

The merged company will have a combined market value in excess of \$1 billion and 1,700 clients worldwide. Heading the management team will be Chairman and CEO Tod Johnson (formerly chairman and chief executive officer of Media Metrix) and President and Vice Chairman Gene DeRose (formerly chairman and CEO of Jupiter). Media Metrix President Mary Ann Packo and Jupiter President Kurt Abrahamson will be co-chief operating officers of Jupiter Media Metrix and continue to head their respective business units. ■

Among the 1,000 or so "live" .tv sites is *Ibidlive.tv*. The Los Angeles company, funded by European auctioneer *QXL.com*, is testing its TV/online-auction concept on ABC affiliate *KEYT-TV* Santa Barbara, Calif. During a show that airs live at 7 p.m. Saturdays, bids are taken over the telephone and by Internet.

"We believe that [.tv]'s the future," *Ibidlive.tv* CEO Rolfe Auerbach says. He has so much faith, in fact, that the company has shut down its *ibidlive.com* Web site in the U.S. and will also close the European .com domain site.

Sams agrees with those who complain that there are no "good .com" names left to buy. Others also agree. "We're one of the few Internet companies that from day one was profitable," Sams boasts.

Some of the profitability stems from the fact that *SamsDirect*, jointly owned by Sams and his wife, Renee, has bought hundreds of .cc names itself at \$100 each and is reselling them for much more. ■



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# CHANGING HANDS

The week's tabulation of station sales

## COMBOS

**KIHT(FM) and WRTH(AM)-WIL-FM St. Louis, KXOK-FM Florissant/St. Louis, Mo., and KPNT(FM) St. Genevieve/St. Louis, and WVRV(FM) East St. Louis, Ill./St. Louis**  
Price: \$220 million

**Buyer:** Emmis Communications Corp., Indianapolis (Jeffrey H. Smulyan, chairman); owns/is buying/manages 22 TVs, 16 other FMs and four AMs, including KSHE(FM) and WXTM(FM) St. Louis and WKXX(FM) St. Louis (to be swapped away along with three of the stations involved in this deal; see next item)

**Seller:** Sinclair Broadcast Group Inc., Baltimore (David Smith, CEO); owns/manages 61 TV stations, including KDNL-TV St. Louis

**Facilities:** KIHT: 96.3 MHz, 100 kW, ant. 650 ft.; WRTH: 1430 kHz, 5 kW; WIL: 92.3 MHz, 99 kW, ant. 984 ft.; KXOK-FM: 97.1 MHz, 100 kW, ant. 560 ft.; KPNT: 105.7 MHz, 100 kW, ant. 285 ft.; WVRV: 101.1 MHz, 44 kW, ant. 525 ft.

**Formats:** KIHT: classic hits; WRTH: nostalgia/big band; WIL: country; KXOK-FM: classic rock; KPNT: modern rock; WVRV: modern AC

**Swap of KZLA-FM Los Angeles for WKXX(FM) and WRTH(AM)-WIL-FM St. Louis and WVRV(FM) East St. Louis, Ill./St. Louis**

**Value:** Up to \$200 million (estimated)  
**Swapper, KZIA-FM:** Bonneville International Corp., Salt Lake City (Bruce T. Reese, president; Church of Jesus Christ of Latter Day Saints, owner); owns two TVs, 10 other FMs and four other AMs

**Swapper, St. Louis stations:** Emmis (see preceding item); owns KPWR(FM) Los Angeles. Note: Emmis first must close on deal for WRTH-WIL-FM and WVRV (see preceding item)

**Facilities:** KZLA-FM: 93.9 MHz, 18.5 kW, ant. 3,136 ft.; WKXX: 106.5 MHz, 90 kW, ant. 1,027 ft.; WRTH: 1430 kHz, 5 kW; WIL: 92.3 MHz, 99 kW, ant. 984 ft.; WVRV: 101.1 MHz, 44 kW, ant. 525 ft.

**Format:** KZLA-FM, WKXX: country; WRTH: MOR; WIL: contemporary country; WVRV: adult rock

**KXSS(AM) Waite Park/St. Cloud-KLZZ(FM) Waite Park/St. Cloud/part of Minneapolis/St. Paul and KKSJ(FM) St. Cloud/part of Minneapolis/St. Paul, Minn.**

Price: \$5 million (merger)

## 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 ■ \$425,350,000 ■ 4  
FMs ■ \$14,960,000 ■ 4  
AMs ■ \$350,000 ■ 1  
Total ■ \$440,660,000 ■ 9

### SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1  
TVs ■ \$1,542,502,139 ■ 34  
Combos ■ \$7,211,453,267 ■ 122  
FMs ■ \$979,672,597 ■ 157  
AMs ■ \$202,412,815 ■ 107  
Total ■ \$9,938,174,268 ■ 421

**Buyer:** Regent Communications Inc., Covington, Ky. (Terry Jacobs, chairman); owns/is buying 13 AMs and 31 FMs, including WJON(AM)-WWJO(FM) St. Cloud and KMXX(FM) Cold Spring/St. Cloud

**Seller:** Starcom Inc., St. Cloud (Dennis Carpenter, president); is building WCMN(TV) St. Cloud

**Facilities:** KXSS: 1390 kHz, 2.5 kW day, 1 kW night; KLZZ: 103.7 MHz, 3 kW, ant. 328 ft.; KKSJ: 96.7 MHz, 50 kW, ant. 453 ft.

**Formats:** KXSS: Music of Your Life; KLZZ: classic rock; KKSJ: AC

**KOPY(AM) Alice/Corpus Christi, Texas-KOPY-FM Alice**

Price: \$350,000

**Buyer:** Sendero Multimedia Inc., Edinburg, Texas (Alberto A. Muñoz II, president/owner); no other broadcast interests

**Seller:** Alice Broadcasting Co., Alice (J.C. Smith, president); no other broadcast interests

**Facilities:** AM: 1070 kHz, 1 kW; FM: 92.1 MHz, 3 kW, ant. 300 ft.

**Formats:** Both country

**Broker:** Barger Broadcast Brokerage

### FMS

**WJRZ-FM Manahawkin/Jersey Shore area, N.J.**

Price: \$6.5 million

**Buyer:** New Jersey Broadcasting, Morristown, N.J. (E. Burke Ross Jr., principal); owns one AM and two other FMs, including overlapping WRAT(FM) Point Pleasant, N.J.

**Seller:** Jersey Shore Broadcasting

Corp., Manahawkin (Joseph Knox Jr. and Brent McNally, principals); no other broadcast interests

**Facilities:** 100.1 MHz, 3 kW, ant. 499 ft.

**Format:** Country

**Broker:** Patrick Communications

**KXGM-FM Muenster/Gainesville, Texas, to be Dallas/Fort Worth**

Price: \$4.11 million

**Buyer:** First Broadcasting Co. LP, Dallas (Ronald A. Unkefer, principal); no other broadcast interests

**Seller:** Gain-Air Inc., Gainesville (Charley M. Henderson, president); no other broadcast interests

**Facilities:** 106.5 MHz, 6 kW, ant. 328 ft.

**Format:** Oldies

**WOSN(FM) Indian River Shores/Vero Beach/Fort Pierce/Stuart, Fla.**

Price: \$4.1 million

**Buyer:** Vero Beach Partners II, Boca Raton, Fla. (Mitchell Rubenstein, Director); owns/is buying three AMs and three other FMs, including WTTB(AM)-WGYL(FM) (B&C, May 8) and WPAW(FM) Vero Beach/Fort Pierce/Stuart

**Seller:** Centennial Broadcasting LLC, Winston-Salem, N.C. (Allen B. Shaw, president); no other broadcast interests

**Facilities:** 97.1 MHz, 23 kW, ant. 348 ft.

**Format:** Adult standards

**Broker:** Blackburn & Co. Inc.

**WMTK(FM) Littleton, N.H.**

Price: \$250,000

**Buyer:** Vermont Broadcast Associates Inc., Lyndonville, Vt. (Bruce A. James, president); owns WGMT(FM) Lyndon and WSTJ(AM)-WKXH(FM) St. Johnsbury, Vt./overlap with WMTK

**Seller:** White Mountain FM Inc., Littleton (Tom Paccost, CEO); no other broadcast interests

**Facilities:** 106.3 MHz, 390 W, ant. 1,256 ft.

**Format:** Contemporary hits

### AMS

**WCHQ(AM) Camuy, P.R.**

Price: \$350,000

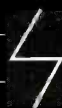
**Buyer:** Spouses Aureo A. Matros and Olga Rosario, Moca, P.R.; own WWNA(AM) (formerly WNOZ) Aguadill and 51% of wxzx(FM) Culebra, P.R.

**Seller:** Del Pueblo Radio Corp., Camuy (Jose Cordero, general manager); no other broadcast interests

**Facilities:** 1360 kHz, 1 kW

**Format:** Hot AC

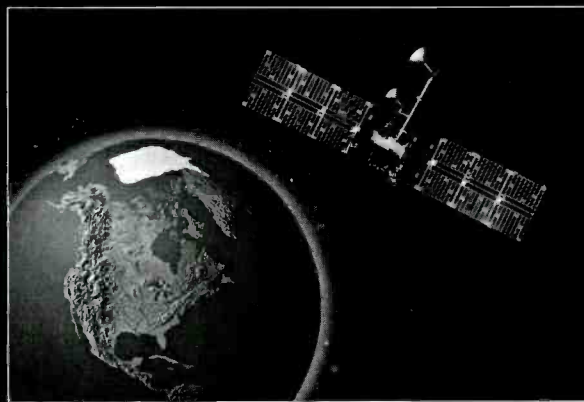
—Compiled by Alisa Holmes



## A brief history of news services...



**2000 B.C.**



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Issue Date:

***August 14, 2000***

Ad Close:

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Materials Due:

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# Doing his own thing

**L**ee Hunt is known for breaking the rules. As head of media and entertainment for new-technologies marketing firm Razorfish, the on-air-promotions veteran is helping to write new ones.

The signs were there early. In college, he painstakingly compared literary classic *Beowulf* with ABC's *The Six-Million Dollar Man* for a college English project, leading his professor at the University of Texas at Austin to suggest, "Maybe you ought to be in the TV department."

He took that advice and, throughout 20-plus years in the TV business, has stayed true to his mantra of breaking the rules.

"[NBC's West Coast President] Scott Sassa once told me when we worked together at TNT, 'Lee, the one thing about you is that you only do what you want to do.' And I asked, 'Well, is that good, Scott?' He said, 'Well, it's good for you,'" laughs Hunt.

But taking the road less traveled does mean encountering some potholes.

When Hunt first got out of college, the only TV-related position he could nab was as a volunteer cameraman at Dallas' public station KERA-TV. Eventually he became the channel's director of on-air promotions, but was turned down for several commercial-TV openings because "public TV was always thought of as an alternative medium, so my experience there was considered irrelevant."

Broadcasters' rejection was a blessing in disguise, however. "Cable was just starting to emerge, and it was also considered an alternative," Hunt recalls. "They welcomed me with open arms."

Hunt moved to New York to head on-air promotions at ABC News Satellite News Channel. Eight months later, after Ted Turner bought the service, Hunt was hired as the director of on-air promotion at Lifetime Television. That was in 1985. Getting in on the cable game early, with few executives in place to look over his shoulder, Hunt had the freedom to do what he pleased.

"I created the whole look and style of Lifetime's branding [when then-president Tom Burchill was repositioning it as television for women], and it was real successful," Hunt says. "I thought, 'God, this is great!'"

He followed that with stints as creative director at VH1 and TNT, the latter hailed by the American Marketing Association as best new-product introduction, thanks to Hunt's 1988 launch campaign.

Those credits on Hunt's résumé led to



*"I saw that our industry was on the verge of some really dramatic changes ... And I saw Razorfish as at the head of the curve."*

## Lee Hunt

**Head of media and entertainment, Razorfish; b. Galveston, Texas, Feb. 11, 1956; B.S., radio/television/film, University of Texas at Austin, 1978; director of on-air promotion, KERA-TV, Dallas, 1980-83; director of on-air promotion, Group W and ABC News Satellite News Channel, New York, 1983-85; creative director, Lifetime Television, New York, 1985-87; creative director, VH1, New York, 1987-88; vice president and creative director, TNT, Atlanta, 1988-89; executive producer, MTV, New York City, 1989-90; founder and president, Lee Hunt Associates, New York, 1990-99; current position since December 1999; m. Marilyn Lue, June 21, 1991; two children: Asia (5) and Austin (5).**

his securing the post of executive producer of program development at MTV in 1989. As always, he viewed the job as an opportunity to take risks but, in doing so, hit his worst speed bump.

He crafted an interactive variety series *The Big Blank Show*, which was envisioned as "Ed Sullivan on acid." Viewers would play games over the phone and decide the program's title each week, but "it was an absolute, complete, total failure," Hunt says.

Nevertheless, he recalls the team that created it as "the greatest collection of talent." Besides meeting his wife, Marilyn, on *Big Blank*, Hunt also worked with Debbie Leibling (*Blank's* producer), now senior vice president of original programming at Comedy Central.

Following that failure, Hunt plunged into forming his own company, Lee Hunt and Associates.

"I didn't really have a big plan. I just wanted to do whatever I wanted to do," says Hunt, who served as the firm's president. "If you can do the things that you're passionate about, you tend to do them well."

His first task was to steer E! Entertainment's launch in 1990, and he later lent a hand to positioning Discovery Network's The Learning Channel, MSNBC and The Disney Channel, among others.

After nine years, though, "I looked around and saw that our industry was on the verge of going through some really dramatic and traumatic changes. And I saw Razorfish as a company that was really at the head of the curve in terms of technology."

In December, new-technologies marketing firm Razorfish acquired Lee Hunt and Associates, aiming to shepherd Hunt's clients' content to the new wave of available platforms. Most recently, Razorfish conveyed PBS content onto a slew of different screens: television, Internet, broadband-enabled TV set-top box, personal digital assistant (Palm Pilot) and cell phone.

Currently, the company is designing Internet portals for two television studios (both under non-disclosure agreements).

Hunt recalls, "[Nickelodeon Online President] Fred Seibert called a while after we did the acquisition and said, 'You did it a month early. You did what AOL and Time Warner did: You were an old-media brand and got yourself acquired by a new-media brand!' That was really flattering."

—Susanne Ault

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**BROADCAST TV**


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**Olivia Cohen-Cutler**, VP, television business affairs, ABC Inc., Los Angeles, named VP, broadcast standards and practices.

**Phil Lane**, GM, WRBL(TV) Columbus, Ga., joins WJBF(TV) Augusta, Ga., as VP and GM.

Appointments at PBS: **Gustavo Sagastume**, GM, WLRN-TV Miami, joins as VP, programming, Miami; **Jacoba Atlas**, VP and supervising producer, CNN Productions, Los Angeles, joins as VP, programming, Los Angeles.



**Mike Zikmund**, VP, sales, WVTM-TV Birmingham, Ala., joins WWL-TV New Orleans as director of sales.

**Larry Eighme**, director of finance, Dynamic Voice, Lenexa, Kan., joins WKAF-TV Kansas City, Mo., as director of finance.

**Michael Rodriguez**, senior account executive, WFOR-TV Miami, named local sales manager.

**Chip Carmody**, local sales manager, WCBS-TV New York, named director of sales.

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**PROGRAMMING**


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**Nina Henderson Moore**, interim president, BET Pictures, Washington, named president and CEO.

**Glen Oakley**, VP, business strategy, Showtime Networks Inc., New York, named senior VP, corporate strategy and international.

**Kristin Peace**, director, development, Game Show Network, Culver City, Calif., named VP, programming.

Appointments at Comedy Central, New York: **Molly Garner**, director, human resources, named VP, workforce strategies; **Peter Risafi**, executive producer and creative director, SoapNet launch, Disney/ABC Cable Networks, New York, joins as senior VP, on-air promotion and off-air creative.

**Mark Fichandler**, development consultant, Court TV, New York, named

director of development.

Appointments at Fox Family Channel and Fox Kids Network, Los Angeles:

**Brian Casentini**, director, programming and development, named VP, current programming; **Jonathan**

**Rosenthal**, director of development, Universal Family Entertainment/Universal Cartoon Studios, Los Angeles, joins as VP, development.

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**JOURNALISM**


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*Bryant*

**Bremante Bryant**, freelance reporter, Fox Sports Net, Chicago, joins Empire Sports Network, Buffalo, N.Y., as anchor and reporter.

**Gabe Spiegel**, anchor, KPTM-TV Omaha, Neb., joins WTTE(TV)

Columbus, Ohio, as anchor.

**Alan Rios**, meteorologist, KSNT(TV) Topeka, Kan., joins WWTV(TV) Cadillac, Mich., and WWUP-TV Sault Sainte Marie, Mich., as meteorologist.

**Steven Lattimore**, reporter, WDJT-TV Milwaukee, joins WBBM-TV Chicago as reporter.

**Derrick Dennis**, broadcast writer/producer, Associated Press, Washington, joins WXMI (TV) Grand Rapids, Mich., as news reporter.

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**RADIO**


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Appointments at ABC Radio Network:

**Traug Keller**, executive VP, advertising sales and marketing, Dallas, named president; **Darryl Brown**, executive VP, affiliate marketing and urban programming, Dallas, named executive VP and GM; **Jennifer L. Puritan**, VP, sales for the Detroit, Los Angeles and San Francisco region, Detroit, named senior VP, sales, New York.

**Fred Buggs**, disc jockey, WTJM(FM) New York, joins WRKS-FM New York as disc jockey.

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**ADVERTISING/MARKETING/  
PUBLIC RELATIONS**


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Appointments at CableRep Advertising: **Mike Miller**, GM, Omaha, named VP and GM; **Mark Kanter**, GM, Okla-

lahoma City, named VP and GM.

**Linda Kalm**, partner, Weissman, Wolff, Bergman, Coleman & Silverman LLP, Beverly Hills, Calif., joins WorldLink LLC, Los Angeles, as executive VP, general counsel.

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**TECHNOLOGY**


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*Bauarschi*

**Richard M. Bauarschi**, director, product management, Logic Innovations, Irvine, Calif., joins Tiernan Communications Inc., San Diego, as VP, marketing.

**Mitch Montgomery**, VP, sales, Dielectric Communications, Raymond, Maine, named regional manager, southeastern states, Atlanta.

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**ALLIED FIELDS**


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**Robert D. Rowlett**, lawyer, Howard, Rice, Nemerovski, Canady, Falk & Rabkin, Newport Beach, Calif., joins Wink Communications Inc., Alameda, Calif., as director, legal affairs.

**David Crawford**, digital artist, Asylum Visual Effects, Santa Monica, Calif., joins Pinnacle Studios, Seattle, as digital artist.

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**OBITUARY**


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**Diane Blair**, long-time board member of the Corporation for Public Broadcasting and its two-term chair, died of cancer last week. Blair and her husband, Jim, were close friends of President and First Lady Bill and Hillary Rodham Clinton; the Clintons recently made time in their schedule to fly down to Arkansas to visit the couple. Blair was diagnosed with the disease in February. Besides her work with CPB, Blair was a professor of political science at the University of Arkansas at Fayetteville. Jim Blair is the retired general counsel of Tyson Foods of Springdale, Ark., and remains a practicing lawyer.

—Compiled by  
**Beth Shapouri**  
212/337-7147  
bshapouri@cahners.com

# Broadcasting & Cable

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(1 column width = 2 $\frac{1}{8}$ ", 2 column width = 4 $\frac{1}{2}$ ",  
3 column width = 6 $\frac{3}{4}$ " )

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

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

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 Allied Fields     New Media/  
Internet

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 Production     Research  
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Accounting     Other

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Attention: Yuki Atsumi  
or Brent Newmoyer

Fax Number: 212-206-8327  
[yatsumi@cahners.com](mailto:yatsumi@cahners.com)  
[bnewmoyer@cahners.com](mailto:bnewmoyer@cahners.com)



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**MANAGER, NATIONAL UNDERWRITING SALES KERA**, Dallas, TX. North Texas Public Broadcasting is seeking an experienced sales and marketing professional to develop and manage corporate accounts for generating production funding. Qualified candidate will have a minimum of three years experience in media sales and/or fundraising from major corporations. B.A. Degree in marketing or related field required. Knowledge of television production a plus. Send your resume with salary history to: KERA, Human Resources, 3000 Harry Hines Blvd., Dallas, TX, 75201 or to: Resume@KERA.org. fax: 214-754-0635. No phone calls please. EOE.

**SOUTHEASTERN ABC AFFILIATE** seeks dynamic motivator to lead it's sales management team. Local and National experience with proven track record in new business development. Strong leadership, organizational and interpersonal skills. Send cover letter, salary history and resume to: Box #01692 EOE.

**SALES MANAGER KTRK-TV**, the ABC, Inc. owned television station in Houston is seeking a dynamic leader as Sales Manager. Successful candidate should have at least 5 years of Local and National Sales experience with a proven track record to business development. Must have strong interpersonal communication and organization skills. Please send your resume to: Jerry Lyles, General Sales Manager, KTRK-TV, 3310 Bissonnet, Houston, Texas 77005. Fax (713) 663-4613. Please no phone calls. Equal Opportunity Employer M/F/V/D.

**LOCAL SALES MANAGER ABC affiliate** in the growing market of Bowling Green, Kentucky, needs energetic, ambitious leader to motivate and train sales team and develop sales marketing solutions. Prior management and sales experience necessary. Great opportunity to join a 22 station group. Benedek Broadcasting, and live in the beautiful Blue Grass State. Please send resume immediately to: GSM, WKBO, Box 13000, Bowling Green, KY 42102. EOE.

**LOCAL SALES MANAGER WMTV** in Madison, WI seeks Local Sales Manager and team leader. In addition to great training and leadership skills, must excel at developing, growing and retaining new business, and be able to set and accomplish sales goals and standards. Send resume to: Personnel, NBC15, 615 Forward Drive, Madison, WI 53711, Email: personnel@nbc15.com, No phone calls, please. NBC15 is an equal opportunity employer.

**LOCAL SALES MANAGER KTVX-TV Salt Lake City** an abc affiliate is seeking a self-motivated, energized Local Sales Manager must have strong people and communication skills. Minimum of three years experience in television sales. Degree in advertising, marketing or related field desired. Please send your resume to KTVX 4Utah Attn: Paul Rennie, 2175 West 1700 South, Salt Lake City, Utah 84104. E-mail prenie@4utah.com.

**ACCOUNT EXECUTIVE KEPR-TV Tri-Cities**, WA is looking for an account executive to join our local sales team. Candidates must be versed in broadcast ratings research, presentation skills and new business development. Applicants should be responsible, organized and self motivated. Send resume to: Station Manager, KEPR-TV, 2807 W. Lewis St., Pasco WA 99301. Women and minorities encouraged to apply. A division of Fisher Broadcasting, an equal opportunity employer.

**NATIONAL SALES MANAGER** for aggressive company, midsize market, top 20 in median income and education. WZDX FOX 54, Huntsville AL seeks an organized, self-motivated individual with a min. of 3 years NSM or Nat'l rep exp. Must possess great communication skills along with strong leadership ability. Requires a strong knowledge of NSM ratings. TVScan, Columbine exp. a plus. Cover letter and resume to HR, WZDX-TV, PO Box 3889, Huntsville AL 35810. Fax 256-533-5521. EOE.

**SALES CAREERS**

**GENERAL SALES MANAGER** WMBD-TV, the CBS affiliate in Peoria, Illinois is looking for a dynamic general sales manager who can teach, lead, and inspire a talented and enthusiastic sales team. The successful candidate will have experience in inventory control and pricing as well as possess strong organizational skills. Creativity, vision and high energy are vital. Responsibilities will include overseeing national sales and the traffic department with direct supervision of local sales. Send resume to: Bill Lamb, General Manager, WMBD-TV, 3131 N. University St., Peoria, IL 61604. EOE. M/F.

**TELEVISION ACCOUNT EXECUTIVE** Aggressive, self motivated person with excellent time management and communication skills and prior sales experience needed. If you fit this description send a resume to: Sales Opening WIFR TV, P.O. Box 123, Rockford, Illinois 61105. EOE.

**TELEVISION: ACCOUNT EXECUTIVE** WPSG, UPN 57 seeks an experienced account executive, with 3-5 years broadcast sales experience preferred, to sell advertising time. Send resume to: Account Executive, Box #578, WPSG, 420 N. 20th St., Phila., PA 19130. EOE.

**MARKETING CAREERS**

**ACCOUNT MANAGER** Scarborough Research, the nation's premier provider in qualitative research, is seeking an Account Mgr for our Dallas & Chicago offices to join our growing & dynamic training team. If you are willing to travel & want to work with television station clients on the applications & bnfts of Scarborough products, then this position is for you. The ideal candidate will have 2+ yrs exp in broadcasting sales, research, or marketing & have the skills to present to small & large groups. We have a competitive bnfts program. If you have the ability to motivate others, feel comfortable contacting RD's, GSM's & GM's, then please send your resume with salary reqs. to: tf203615@psinet.com or fax to: 312-201-8468. EOE M/F.

**TECHNICAL CAREERS**

**AUDIO TECH** Freelance Crew Company based in Phoenix, Arizona seeks experienced ENG audio technician. Minimum two years network news, sports and corporate experience a must. We crew jobs nearly 360 days a year and are open to freelance or staff employment. Interested? Fax or e-mail resume to: 480-367-6688 or tvcrews@crewwestinc.com.

**TECHNICAL CAREERS**

**BROADCAST SERVICE ENGINEER** Our expanding client base requires a Service Engineer to provide technical repair and maintenance services to broadcasters, post production facilities and other A/V clients. This position requires working with clients to provide on-site and/or shop repair services for broadcast equipment. Applicants must be experienced in the component level repair of cameras, video tape recorders and other production equipment. Fax or send resume and salary requirements to: Human Resources, Communications Engineering, 8500 Cinderbed Road Suite 100, Newington, VA 22122. Fax #703-550-5180. Email: shay.martello@commeng.com.

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

**ENGINEERING GENIUS NEEDED FOR POST-PRODUCTION TEAM IN MIAMI** USA Broadcasting Group Promotions is seeking a proactive, go-getter to maintain it's state-of-the-art post-production facility. Must be a team player and love to work hands-on with our creative gurus to support them in the production of their award-winning on-air promos. Candidates must be extremely Mac literate, and must be familiar with traditional as well as non-linear postproduction systems. This fun, cutting edge, South Beach facility boasts five AVID Media Composers, A Prottools 24-Mix PPlus Audio Suite, a complete Sony Linear On-Line Bay, six Macintosh G4 animation stations complete with Media 100s, and an SGI Box with Illusion software. All systems are integrated through Transoft shared storage and housed in a multiformat Technical operations Center, complete with foosball table and gumball machine. Must be able to multitask, prioritize, keep up with current trends, and handle future growth. Previous post-production engineering experience a must. Please e-mail resumes to groupromotions@usabroadcasting.com.

**ENGINEERING TECHNICIANS** KUSA-TV, Denver, Colorado, a leading NBC affiliate, is seeking two experienced operations technicians to join our engineering team. Technicians work in several different areas to include: Master Control, ENG/SNG, Technical Directing, Audio, Video, Tape and Robotic Camera Operations. At least three years of previous television experience preferred. Experience with computers and digital server systems is a plus. Hours are irregular and assignments may include remote outdoor locations. Lifting equipment weighing up to 50 pounds may be required. If you want to be challenged and work for a winning organization, please contact us. We offer an excellent salary and benefits package. Please send your cover letter and resume to Director of Engineering, KUSA-TV, 500 Speer Blvd, Denver, CO 80203-4187; e-mail to careers@9news.com; or fax to (303) 871-1801. We are an equal opportunity employer.

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**TELEVISION ENGINEERING** We are a leader in the design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a number of highly-motivated people to help us grow. Opportunities exist for SENIOR PROJECT MANAGERS, ENGINEERS, APPLICATIONS/PROPOSAL ENGINEER, SUPPORT SPECIALISTS, COMPUTER SYSTEM/NETWORK ENGINEERS with video experience, INSTALLATION PERSONNEL and SUPERVISORS for permanent or freelance positions. If you have experience in television engineering or a related discipline and would like to join a dynamic company, we would like to hear from you. Please send your resume and a letter describing your career interests to: Employment Manager, A.F. Associates, Inc., 100 Stonehurst Court, Northvale, NJ 07647; Fax: 201-784-8637 or email: hr@afassoc.com (no attachments please); No phone calls please. We are an Equal Opportunity Employer.

**BROADCASTING ENGINEERING SUPERVISOR** Excellent opportunity for an experienced Broadcast Engineer at the ABC O&O in New York. Responsibilities include scheduling, purchasing, and supervising maintenance engineers. Also, installation/maintenance of studio, transmitter, and remote site broadcast equipment. Must have extensive experience supporting a large news organization and ENG staff. Should be familiar with a live television production environment. Must possess knowledge of analog/digital systems and a minimum of eight years broadcast television experience. Please send resume and cover letter to: Kurl Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

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## NEWS CAREERS

**ANCHOR/REPORTER** WREX-TV, the NBC station in Rockford, IL is in need of an Anchor/Reporter. We are looking for someone with a reporting and anchoring background. Strong writing skills necessary. Must be able to provide leadership in the newsroom and enjoy being involved in the community. Experience required. EOE/M-F. Send Resumes and tape to: Maggie Hradecky, News Director, P.O. Box 530, Rockford, IL 61105.

**ANCHORS WANTED** ...Immediate openings! Mon-Fri 10pm and weekend positions now open. Good writing & reporting skills, positive attitude, and passion for news a must. ONLY EXPERIENCED NEED TO APPLY. Send resume & non-returnable tape to Randy Tatano, KAIT-TV P.O. Box 790, Jonesboro, AR 72403. EOE. Phone 870-931-8888. E-mail rtatano@kait6.com. Application & Data Forms available on our web site www.kait6.com. Fax both forms to 870-930-9238.

**EXECUTIVE NEWS DIRECTOR** Reports to: Executive V.P./G.M. & TV Station Manager. RESPONSIBILITIES: executive news management of fully integrated TV and Radio computerized newsroom, shape/coordinate news program content for distribution on TV, radio & web properties, manage/train and motivate staff, financial/budget management, identify/develop talent, develop and implement strategic plan, market news division, help identify and work to solve technical problems. QUALIFICATIONS/CHARACTERISTICS: minimum 3-5 years experience, hands on/coaching management style, ability to work efficiently and effectively, ability to successfully work cross-functionally with all departments, ability to effectively communicate with public/ external groups/ customers, creative/progressive, interest/appreciation for all aspects of news/current events, competitive, excellent communicator. Send cover letter, resume, tape, and references before July 15, 2000 to: HUMAN RESOURCES MANAGER, KXLY BROADCAST GROUP, 500 W BOONE AVE, SPOKANE WA 99201. 509-324-4041. KXLY is an Equal Opportunity Employer.

**EXECUTIVE NEWS DIRECTOR** KXLY BROADCAST GROUP in Spokane WA seeking Executive News Director to manage integrated TV/radio newsroom & direct program content for distribution on TV, radio & web properties. If you are competitive, progressive, and an excellent communicator with min 3-5 yrs exp. as News Dir or EP, we want to hear from you. This is a tremendous opportunity to lead a professional, talented team in state of the art facility to growth & success. Send cover letter, resume, tape, and references before July 15, 2000 to: HUMAN RESOURCES MANAGER, KXLY BROADCAST GROUP, 500 W BOONE AVE, SPOKANE WA 99201, 509-324-4041. EOE.

**FT WEEKEND ASSIGNMENT EDITOR** KNXV-TV: Immediate opening for FT Weekend Assignment Editor. Previous news experience and assertive news gathering skills required. Excellent communication & organizational skills and the ability to function effectively under extreme deadline pressure are a must. Fax resume to Human Resources at (602) 685-3020. For more info refer to our website www.phoenix360.com. TELEVISION STATION KNXV-TV IS AN EQUAL OPPORTUNITY EMPLOYER.

**NEWS ANCHOR** Seeking an experienced (3 year minimum) anchor for NBS affiliate in the 74th market. Four-year related degree, excellent writing and editing skills, plus the ability to handle deadlines. Will also do reporting. Send resume and non-returnable VHS tape to: Dan Steele, 100 Television Lane, Paducah, KY 42003. No phone calls please. WPSD-TV is an equal opportunity employer and does not discriminate on the basis of race, religion, color, sex, age, national origin or disability.

**NEWS ANCHOR/REPORTER** Looking for top talent to co-anchor daily newscasts at leading Southeastern ABC affiliate. Men and women encouraged to apply. Requires excellent on-air delivery, compelling broadcast writing ability, plus videotape editing and computer skills. Must have at least five years of on-air TV news experience. Send resume and tape to News Director, WTVC, PO Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

**NEWS ANCHOR/REPORTER** CBS affiliate in La Crosse, WI is looking for an experienced news anchor for our evening newscasts. Candidates must be great communicators on the air, in the community and in our newsroom. To join our team, send resume and non-returnable tape to: Anne Paape, News Director, WKBT TV PO Box 1867 La Crosse, WI 54602. No beta tapes. EOE.

**NEWS PHOTOGRAPHER** Looking for creative videographer to shoot and edit compelling news video for the number one news team in a scenic Southeastern locale. Prefer at least one year of photography experience in a commercial TV news environment. Send tape and resume to News Operations Coordinator, WTVC, PO Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

**NEWS PRODUCER** WJW TV FOX 8, Cleveland's news leader, is looking for a news producer with strong writing skills, creativity and the ability to craft newscasts. Show stackers need not apply. Minimum 2 years experience producing newscasts. Send letter, resume and non-returnable tape of a recent newscast to: WJW TV Human Resources, Attn: Producer Opening, 5800 S Marginal Rd, Cleveland OH 44103. EOE.

**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, WHIO-TV 1414 Wilmington Avenue, Dayton, OH 45420.

**PRODUCTION ASSISTANT** Phone-friendly production assistant needed to help with incoming calls and day-to-day production shoots. We're looking for someone who wants to learn. If interested, please Fax or e-mail resume/work experience to: 480-367-6688 or tvcrews@crewwestinc.com.

**NEWSCAST DIRECTOR** KTVX-TV Salt Lake City an abc affiliate is seeking a Newscast Director. Minimum of five years television production and directing experience. Must have extensive knowledge of all aspects of television. Strong people and communication skills a must. Please send resume to KTVX-TV 4Utah, 2175 West 1700 South, Salt Lake City, Utah 84104. Attn: Mike Spiecha.

**NEWSCAST PRODUCER** Perfect opportunity for a creative, detail-oriented problem solver with 3+ years of line producing experience. We want a great writer with excellent news judgement and people skills to join us at a happy top 10 O&O in a surprisingly nice town. Send tape and resume to: Human Resources (NP6-00), P.O. Box 2000, Southfield 48037 or E-mail us at www.fox2detroit.com. NO PHONE CALLS PLEASE.

**PHOTOGRAPHER** WKRC-TV News has an immediate opening for a full-time Photographer. Candidate should have a minimum of two years shooting and editing experience and the ability to perform well under deadlines. No Phone Calls. SEND RESUME AND TAPE TO: WKRC-TV, ATTN: BUSINESS OFFICE-ph/ft, 1906 HIGHLAND AVENUE, CINCINNATI, OHIO 45219. AN EQUAL OPPORTUNITY EMPLOYER.

**PHOTOGRAPHER/EDITOR X2** Comcast SportsNet, Philadelphia's regional sports network is expanding! We have two Photographer/Editor openings. If you are an NPPA influenced shooter who loves sports and can see a story through to completion, we want to hear from you. For immediate consideration, please send resume and non-returnable tape to: Mark Jordan, Executive Producer of Special Projects, 3601 South Broad Street, Philadelphia, PA 19148-5290. NO PHONE CALLS.

**TV COMMERCIAL PRODUCER** KSAT-TV, a Post-Newsweek Station in San Antonio has an opening for TV Commercial Producer. Responsible for creating & developing sensational client commercials from start to finish. Concept development, script writing, field and post-production. Ideal candidate will have min. 1 yr. exp., preferably at a TV station. Betacam & off-line editing skills a plus. Salary plus bonus. Valid driver's license & transportation required. Send resume & demo tape to Leslie Pangburn, RSM, KSAT-TV, 1408 N. St. Mary's, San Antonio, TX 78125. PLEASE NO PHONE CALLS. Any job offer contingent upon results of pre-employment physical, including drug screen; verification of referenced & education. EOE/M-F/DV/ADA.

**REPORTER** Gulf Coast Fox affiliate with a passion for breaking news. We want you if you've got great live skills, know how to dig and use your video to tell compelling stories. You give us your hard work. We give you a great company and excellent benefits. At least two years experience preferred. Tapes and resumes to Chuck Bark, News Director, WALA-TV, 210 Government Street, Mobile, Alabama, 36602. Emmis Communications is an equal opportunity employer.

**NEWS CAREERS**

**WDSI-TV FOX61 NEWS** seeks a morning producer. Must be strong writer, have solid news judgement with a creative vision for morning show formats. College degree, 2 Years experience preferred, no stackers. Responsibilities include overall execution of the show, booking guests and coordinating content. EOE and drug-free workplace. Please send resume, cover letter and demo tapes to WDSI / Attn: Jenifer Keith, 1101 East Main St., Chattanooga, TN 37408. Please indicate to which position you are applying.

**WEEKNIGHT WEATHER ANCHOR/METEOROLOGIST** Top 75 network affiliate adding position late summer for experienced and aggressive weather anchor / meteorologist. AMS seal preferred. On air experience should include severe storm forecasting, including hurricanes. Work with state of the art graphics equipment. Women and minorities are encouraged to apply. Send resume, references, and non-returnable VHS tape by: August 4, 2000 to: Box # 01690 EOE.

**PRODUCERS/KIDS CLUB COORDINATOR** WVBT-TV, Norfolk, VA, a FOX affiliate and LMA to WAVY TV is in search of a kid at heart who has producing experience. Ideal candidate must be able to coordinate and execute on-site kid's events, maintain membership, on-air promotions and community service efforts, maintain on-air inventory and keep up with an energetic promo department! Send cover letter, tape and resume to Judy Triska, Marketing and Promotion Director, WZVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE.

**CREATIVE SERVICES CAREERS**

**ART DIRECTOR** NBC 10 (WCAU, Philadelphia), NBC O&O in #4 TV Market seeks an ART DIRECTOR who can inspire and lead. We're looking for an experienced and innovative director who can carry the load of defining the look of the station, while leading a team of artists and bringing out the best in each. We're looking for someone who grasps the big picture, and responds with big ideas. We want someone who is relentless, and can bring an enthusiastic energy to the department. NBC 10 is a strong #2 in the market, looking for someone to help us get to #1. As an NBC owned station, we enjoy the benefits & resources of being part of NBC. Strong TV production required, experience with Quantel paintbox, HAL, MAC, 2D & 3D animation preferred. If you're ready to play in the big league, and become part of the NBC family, rush you're resume to: Linda Combs, Employee Relations, NBC 10, 10 Monument Blvd., Bala Cynwyd, PA 19004. FAX: 610-668-7073. e-mail: linda.combs@nbc.com.

**GRAPHIC DESIGNER** 24-hour local news station is seeking a Graphic Designer. Must be proficient on Photoshop. After Effects, Mac and PC platforms. Hands-on experience with Web and print layout is essential. Attention to detail and quality are key in this position. Will consider recent college grad with proper credentials. Send cover letter, resume, and VHS resume tape to: Director of Human Resources, NEWSCHANNEL 8, 7600-D Boston Blvd., Springfield, VA 22153, or fax to 703-912-5436. No phone calls please. EOE.

**CREATIVE SERVICES CAREERS**

**CREATIVE SERVICES DIRECTOR IN PARADISE KITV**, the Hearst-Argyle station in Honolulu is looking for a Creative Services Director who can lead the promotion and branding efforts of Hawaii's top television station. The ideal candidate will possess excellent managerial and interpersonal skills, a strong graphic design sense and have the ability to conceive and execute state-of-the-art television marketing for on-air, print and radio. Responsibilities include budget management and team building, publicity/media relations and market positioning of KITV. If you're interested in joining one of the country's leading ABC affiliates and one of broadcasting's most aggressive companies, send your tape (including samples of image and topical promotion spots) and resume to: Michael Rosenberg-General Manager, KITV, 801 South King Street, Honolulu, HI. 96813. An Equal Opportunity Employer.

**GRAPHIC DESIGNER** Now is your chance to get into live TV! WAVY-TV and FOX43 (LMA) in Portsmouth, VA, is seeking a creative designer for news, print and special projects. Must have design background, strong work ethic and be a team player. Ideal candidate must have Mac skills especially Photoshop and Quark. Liberty a plus. A college degree is required in communication or graphic design. Send your cover letter, resume and VHS tape or samples to Hanan Mitry, Design Director, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. 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 77005. No phone calls please. Equal Opportunity Employer F/M/V/D.

**DESIGN DIRECTOR** Fantastic opportunity for highly skilled graphic designer with a passion for broadcast design. You'll have the tools and resources to lead top-rated WSOC-TV (ABC) and sister station WAXN-TV (IND) to design excellence. Broadcast design experience with news background required. Strong creative and design abilities using Quantel paintbox, photoshop, illustrator, quark and aftereffects and a 4-year degree is also required. If you have a love for broadcast design and the leadership skills to join our top-rated team, send resume and tape to: Roxann Nelson, Creative Services Director, WSOC/WAXN-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. Experienced candidates are encouraged to call (704) 335-4823. EOE M/F.

**PROMOTIONS CAREERS**

**PROMOTION WRITER/PRODUCER/EDITOR** 24-hour local news station is seeking a F/T Promotion Writer/Producer/Editor. Must be excellent videotape editor on the IMIX/Sphere system and have a flair for promotional writing/producing and the use of graphics. You will handle daily/topical/series/sports/episodic promotion/special sales and affiliate spots. Send cover letter, resume, and VHS resume tape to: Director of Human Resources, NEWSCHANNEL 8, 7600-D Boston Blvd., Springfield, VA 22153, or fax to 703-912-5436. No phone calls. EOE.

**PROMOTION/MARKETING/PR ASSISTANT** 24-hour local news station is seeking a Promotion/Marketing/PR Assistant with excellent and outstanding writing/proofing skills. Must have experience writing press releases and thinking on your feet. Good people skills, clerical/computer skills, and ability to take direction well are crucial. This is a fun position that coordinates events, but is heavy on the clerical side. Send your cover letter and resume to: Director of Human Resources, NEWSCHANNEL 8, 7600-D Boston Blvd., Springfield, VA 22153, or fax to 703-912-5436. No phone calls. EOE.

**PROMOTION MANAGER** Midwest affiliate dedicated to a strong News product is accepting resumes. Applicants need to have a 3-5 years experience in the television broadcasting promotion field, as well as possess strong leadership, organization and planning skills. Seeking a team player that will creatively expand the station's News Image, Proof of Performances, and general on-air promotion campaigns. Strong writing and production skills a must, as is non-linear editing. Avid also a plus. This could be the opportunity for a Promotion Producer/Editor to make the transition to management. EOE. Send resume to: Box # 01693 EOE.

**PRODUCTION CAREERS**

**ELECTRONIC MEDIA PRODUCER/VIDEOGRAPHER** Available; September 1, 2000 or until filled. Salary: \$26,690 - \$30,876 plus benefits. Commensurate with education and experience. Minimum qualifications: Bachelors Degree in Telecommunications or equivalent required; Masters Degree is preferred. Television experience working as an Editor/Videographer is required; preferably in Public Broadcasting. Two to five years experience working with Avid, Final Cut Pro and various other non-linear editing systems and Studio, EFP/ENG cameras is required. Duties: To be the primary Editor/Videographer for Telecommunications Center television productions. To supervise and train student support staff in the operation and utilization of non-linear digital editing technology, video animation and studio EFP/ENG cameras. Experience with systems design and implementation desirable. Send application letter, resume, three references and sample videotape to: Paul Witkowski, Associate Director Telecommunications Center, Ohio University, 9 South College Street, Athens, Ohio 45701. DEADLINE: August 1, 2000. Indicate in your letter of application your referral source for this position. After your credentials are on file you'll be sent an official Center Application Form to fill out and return. OHIO UNIVERSITY IS AN AFFIRMATIVE ACTION EQUAL OPPORTUNITY EMPLOYER.



**PRODUCTION CAREERS**

**PRODUCER/WRITER** Music Documentary Series - Seeking enthusiastic and talented producer/writer for critically acclaimed documentary series. Minimum five years of documentary and/or news producing experience necessary. Must have strong writing skills (with emphasis on storytelling), extensive interviewing and field producing skills, and familiarity with all aspects of post-production. Please send resume and reels to Reply to Box# 01689 Equal Opportunity Employer.

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## 'MNF' in HDTV: You're not gonna see it

Football fans won't be able to enjoy new *Monday Night Football* commentator Dennis Miller in 720-line progressive resolution and Dolby Digital sound, because ABC won't be broadcasting *MNF* in HDTV this fall.



**ABC won't be using this 720p truck for 'MNF.' The truck was built by Panasonic but has since been sold to The Ackerley Group.**

According to Preston Davis, ABC president of broadcast operations and engineering, ABC decided last Tuesday to call off talks with The Ackerley Group about renting its 720p truck, which ABC used last year when it was owned by hi-def sponsor Panasonic. Since there aren't any other 720p trucks in existence, says Davis, "at this point, it does not look like we will be doing *MNF* in HDTV."

He adds, however, that ABC will increase the number of movies it broadcasts in HDTV. The network is also considering some HDTV prime time series for the fall, which may be subsidized by consumer electronics manufacturers.

At press time, ABC-owned station KTRK-TV Houston planned to broadcast its local Fourth of July fireworks in 720p HDTV, using a Sony-equipped 1080i truck from National Mobile Television (NMT). NMT recently purchased ABC's mobile production fleet and will be supplying the network with standard trucks for all of its domestic sports production, including *MNF*.

The station planned to take the 1080i output of NMT's "HD-2" truck and convert it to 720p for broadcast, says a Sony source. When asked why ABC couldn't pursue a similar strategy for *MNF*, an ABC representative explained that "ABC is committed to native 720p."

—Glen Dickson

**NBC has gone into the music business.** The network is launching NBC Records and has signed its first artist, singer Jane French. The record label is being run by the network's NBC Enterprises division and will be headed by Kim Niemi, an 11-year music industry executive. The label already has deals with DreamWorks Records for two albums containing never-before-released

musical performances from *Saturday Night Live* and a handful of other pacts for soundtracks to some NBC miniseries. French, an Emmy-nominated singer/songwriter, is the voice behind NBC soap opera *Passions'* theme song, *Breathe*.

**Universal Worldwide Television's syndicated music showcase *Motown Live* has been canceled after two**

**seasons.** Senior Vice President of Domestic Television Matt Cooperstein is telling stations that, "due to economic factors, we won't be bringing the show back." *Motown Live*, produced by Elephant Walk Entertainment, has been airing in 80% of the country.

FCC Chairman William Kennard last week said he has asked the agency's inspector general to investigate how **documents detailing the commission's plan to impose conditions on the ATT/MediaOne merger were leaked to lobbyists and the Wall Street Journal** before the decision was officially released. "That just shouldn't happen," he told reporters. "That was sensitive market information, and [the leak] violates our rules."

**Feature-film producer David Madden has taken over as the head of Fox Television Studios' original movie and miniseries division, Fox TV Pictures.** He replaces Marci Pool, who started the unit with Fox TV Studios President David Grant three years ago. Pool recently joined Fox Broadcasting Co. as the network's top executive on the movie and miniseries front. Madden has produced a number of top Hollywood films, including *Runaway Bride*, *The Hand That Rocks the Cradle* and *The Associate*.

**The FCC Friday said it would give cable companies at least another 45 days before taking action against eight cable companies** that warned they were unable to make available security devices that work with "hybrid" analog/digital channel-surfing boxes by

the government's July 1 deadline. Requests for waivers from the rule began rolling in May 5, and the industry has long warned it would have trouble coming up with "point of deployment" security devices that work with hybrid boxes, but the FCC says it has not had enough time to evaluate the cable companies' complaints. The FCC is expected to reach a final decision on the waiver requests before the reprieve expires Aug. 14. The companies winning relief were Adelphia, AT&T, Cablevision, Charter, Cox, GCI, Insight and MediaOne.

**Advertising revenues are going to be greater this year than originally expected, and spending on the Internet is going to shoot up 75%,** according to Universal McCann Research Director and Senior VP Robert J. Coen. Overall spending should increase 9.4%, to \$235.6 billion, instead of 8.3%, to \$232 billion, as he predicted in December. Advertising on the Internet will skyrocket to \$3.4 billion. The Internet Advertising Bureau, however, has reported \$4.6 billion in Internet advertising in 1999, a disparity due to the different methods used in compiling the information. Cautions Coen, "There's a lot of opportunity for those numbers to go astray." For instance, a company can include self-advertising, bartering or bonus advertising in those figures. But, says PricewaterhouseCoopers' Pete Petrusky, who conducted the IAB report, package deals make up only 1% of the IAB figure, bartering only 4% to 7%.



**The WB executives announced that original summer series *Baby Blues* will debut on Friday, July 28.** The animated series is based on the comic strip of the same name and will be double-run on Fridays from 8 to 9 p.m. ET/PT. The WB's other summer original series, *Young Americans*, set to debut on July 12, will air in repeats on Friday nights at 9 p.m. ET/PT after July 28.

**Rod Perth abruptly resigned as president of Jim Henson Television Group after serving only 15 months on the job.** Perth, who previously was president of entertainment at USA Networks, joined The Jim Henson Company in March of 1999. Perth had reportedly been in a power struggle for control of Henson's Odyssey and Kermit cable networks since Germany's EM-TV bought the company last February. "I have enjoyed my involvement with The Jim Henson Company, and I wish them well now that they are a part of EM-TV's ambitious global expansion plans," Perth said in a statement.

**Radio talk show host Dr. Laura Schlessinger and former presidential candidate and American Values President Gary Bauer last week met with many of Capitol Hill's most prominent conservatives.** The two visited House Whip Tom DeLay (R-Texas) and Senate Majority Leader Trent Lott

(R-Miss.) and then had lunch at the U.S. Capitol hosted by Sen. Sam Brownback (R-Kansas). In the afternoon, they met with House Majority Leader Dick Armey (R-Texas) and the Conservative Action Team. Outside Armey's office, Schlessinger and Bauer said they were spending the day "meeting and greeting" Republican members since they have similar views on issues, particularly those regarding children and families.

**The Senate last week passed a bill that requires schools and libraries that receive federally subsidized Internet service to filter what students can access online.** The Children's Internet Protection Act, sponsored by Sens. John McCain (R-Ariz.) and Fritz Hollings (D-

S.C.), was an amendment to a larger bill that will appropriate spending for the Departments of Labor, Health and Human Services, and Education. A provision sponsored by Sens. Orrin Hatch (R-Utah) and Patrick Leahy (D-Vt.) and included in the McCain-Hollings bill would require large Internet service providers to provide filtering software to their customers free or at cost.

**ESPN will use a new home-run measurement system from production enhancement firm Sportvision for its July 10 coverage of Major League Baseball's *Century 21 Home Run Derby*, which will be televised live by ESPN at 8 pm from Turner Field in Atlanta, the site of the 2000 All-Star Game.** The "ESPN True Track" system, based on Sportvision's sophisticated meas-

urement technology, will rely on on upper-deck cameras equipped with special sensors to follow the path of the ball. Data collected by the sensors will then be fed into a software program to determine the exact location and distance. The system also takes trajectory, drag and gravity into account and can determine how far a ball would have traveled if it hadn't hit a foul pole, scoreboard, etc.

**StreamSearch has a new section called "not in theatres" to its site.** "Not in theaters" is dedicated to online independent-film content, according to StreamSearch CEO Rob Shambro. The company has agreements with 14 companies for content, including iFilm, Showtime Networks, Level13.net, Dotcomix and Mondo Media.

## 'Iron Chef' cooking with gas

*Iron Chef N.Y. Battle* won Food TV its highest rating ever. The second hour of the Sunday, June 25, show pitting New York's Bobby Flay against Japan's reigning Iron Chef, Masaharu Morimoto, pulled in a 2.0 rating/960,000 households for Food, up 33% from a 1.5 for the first hour.

The two-hour special *N.Y. Battle* grew out of the regular hour-long series, *Iron Chef*, an import from Japan's Fuji Television. *Iron Chef* has acquired a word-of-mouth following since Food first put it on the late-night schedule last summer. It combines elements of a quintessential cook-off with the camp of old-fashioned *All Star Wrestling*.

In each episode, a renowned chef goes up against the incumbent Iron Chef in a timed cooking contest in the elaborate Kitchen Stadium to win the title for which the show is named. Judges range from gossip columnists to pop singers to self-proclaimed gourmards who ceremoniously taste each dish and pronounce it adequate, tasty, mushy, too salty, fun, piquant or whatever strikes their fancy.

In the New York version, Flay and Morimoto whipped out rock crab dishes at a makeshift Kitchen Stadium for the likes of publishers Tim and Nina Zagat; actress Donna Hanover (New York Mayor Rudolph Giuliani's estranged wife); and a member of the audience. After suffering a self-inflicted knife injury, Flay stepped on a wet floor and took a few volts of the electricity running through the ovens and surrounding set. Morimoto emerged with his title intact.

—Deborah D. McAdams

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## Misguided

During a conference on children and the media in Washington last week, FCC Commissioner Gloria Tristani expressed her dismay with the disparate treatment of sex and violence in our media culture. We've made the same observation ourselves. But Tristani went beyond cultural observation to suggest that TV violence has no clear First Amendment protection and that children should be protected by censoring—she calls it regulating—violence along the lines of indecency. She encouraged Congress and state governments to get into the act, again all in the name of the children.

Well, since we already oppose indecency regulation, you know where we are on this one. But to her credit, Peggy Charren—arguably the most effective advocate for children's TV—made our job a little easier by taking issue with Tristani in follow-up questions to the commissioner's speech. Charren suggested that any regulations aimed at violence would be a misguided effort to help children and that increasing the types of programming available to them was a better tack to take. Far better, we would agree, than limiting the types of programming available to all.

Like Charren, we don't believe in leaving censorship as a legacy to our children in the name of protecting them. That Tristani does suggests she belongs nowhere near the power to effect such change.

## Read 'im his rights

Criminal suspects were not the only ones to benefit from the Supreme Court's decision last week to uphold Miranda. It was a victory for cultural continuity, too. The 1968 decision, which requires police officers to read suspects their rights, became a staple of TV crime shows, perhaps most notably Jack Webb's *Dragnet*. It was a point not lost on Chief Justice Rehnquist, who referred to the rights' established place in the TV lexicon in delivering his opinion. Next to the pledge of allegiance, the Miranda rights may be the most familiar common litany of the baby-boomer generation, thanks to TV. We've not heard a TV Miranda read in a while, but here goes: "You have the right to remain silent. Anything you say can and will be used against you in a court of law. You have the right to an attorney and to have that attorney present during questioning. If you cannot afford an attorney, one will be provided for you without charge. Do you understand these rights as I've read them to you?" We checked, and that's pretty close. We also remember that the suspect has to acknowledge understanding those rights.

The court has confirmed that Miranda is an important protection of civil rights and a safeguard from police abuse. How many of us know about that right only from television? How many have been read those rights only by Joe Friday, Reed and Malloy, Steve McGarrett, Bobby Hill, Mick Belker and Lennie Briscoe?

We're not suggesting TV can claim cop shows fulfill their educational responsibility, but it does impress on us the important role the medium plays in cultural literacy.

## Where credit is due

An RTNDA study released last week found that, in local TV station news departments in 1999, the first full year following the elimination of the FCC's EEO rules, minority employment increased to record levels both in terms of the general workforce and in the top-management position. So much for requiring the heavy hand of government to do what is right. It just makes good business sense to hire the best people, regardless of color. Broadcasters are nothing if not smart businesspeople.

The study singled out independents and Fox affiliates as leading the way in the effort to diversify the workforce. We think they deserve to be singled out on this page as well.

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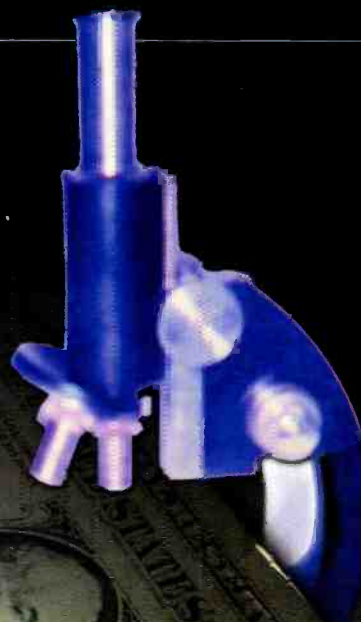


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