

Must-carry for all? | ENG dealing | Refiguring cable's No. 1

July 10, 2000

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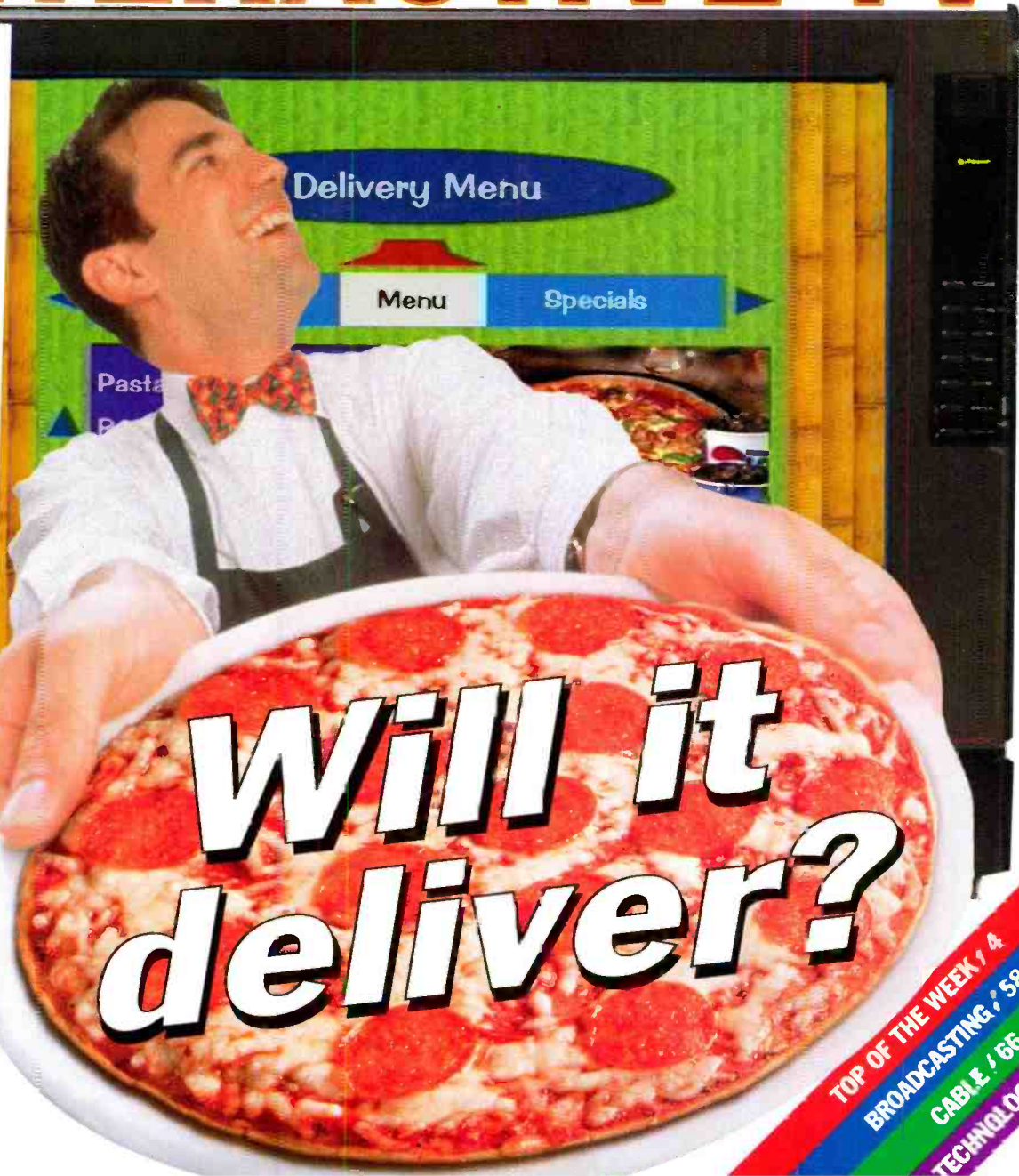
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Promo's 'peek' event

CBS wall-to-wall marketing blitz makes 'Big Brother' and 'Survivor' hard to avoid

By Steve McClellan

Island Shocker," screams the headline on the story at one Web site. A volcano, you may be thinking. Perhaps a tidal wave wreaking havoc on some remote isle.

But no, it's even more shocking than that: Joel has been voted off the desert isle off the coast of Borneo that is the setting for the smash CBS summer hit *Survivor*.

And the "Island Shocker" headline appeared last Thursday on CBS' own *Survivor* Web site after contestant Joel Klug, seen as the potential grand-prize winner in some viewer polls, got the hook.

The Web site is just one part of a ubiquitous publicity, promotion and marketing blitz that CBS began 10 months ago, six months before the show even hit the air.

By design, it's difficult for consumers to go a day without being exposed to one of the myriad promotional impressions being generated by the campaign itself and by the press—both inside and outside CBS.

The cost of generating all the positive buzz has been surprisingly low. (At least in dollars—word is, the public relations staff assigned to the show has been working 14-hour days seven days a week for the past three months). CBS officials declined to comment on the program's ad budget, but sources say the network spent about \$1.5 million on advertising to launch *Survivor*, while the total value of the advertising and on-air promotion is estimated at \$5 million.

By comparison, CBS sold the adver-



If CBS has its way, you'll be seeing the 'Big Brother' roomies from hidden cameras, and then on CBS local and network news shows.



tising in the show to eight sponsors and is now selling additional spots at roughly \$300,000 per 30-second unit. The network expects those rates to double for the final episode.

"It is a brilliant strategy,"

says Jack Myers, the New York-based media and marketing consultant.

Clearly, corporate synergy within Viacom was critical in promoting the launch of *Survivor* six weeks ago. And *Survivor*, in turn, is the main vehicle being used to launch CBS' second summer voyeuristic series, *Big Brother*, which debuted last week to big numbers.

During the last week to 10 days leading up to the launch of *Survivor* in June, almost one of every two network promotion spots was used to hype *Survivor*, says George Schweitzer, executive vice president, marketing and communications, CBS Television.

But it wasn't just the network that promoted the show. All of the 165 Infinity radio stations have aired promotions and or advertising for *Survivor*, as have all the owned-and-operated TV stations and MTV and VH-1, the two Viacom-owned music channels. Infinity's huge outdoor-advertising division has also been used to get out the word about the show.

"We had a carefully crafted media plan within all the properties," says Schweitzer. "Everything clicked in for this, and it was great to see the result."

Schweitzer says the effort is a "classic example of synergy success." And while observers outside the company can't help believing that the synergy was directed from on high, Schweitzer insists that "nobody was ordered to do it. Everyone thought this was a great product to get involved with."

And with ratings like *Survivor* and *Big Brother* are getting, that's not too hard to believe. There's even some built-in synergy to the show itself: *Survivor* host Jeff

"If the coming days and nights inside CBS' Big Brother house are even one-fiftieth as boring as last night's one-hour premiere, the ten contestants are going to be in need of serious psychological counseling when they get out."

—Eric Mink, *New York Daily News*

"It was part circus and part loony newscast."—Monica Collins, *Boston Herald*

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*source: Beta study of Cable Subscribers, 11/99. among ad-supported emerging cable networks.

Probst is also the host of VH-1's *Rock 'n' Roll Jeopardy* game show.

It is also CBS' biggest summer promotional platform for the new season. All the new shows will get promoted in *Survivor* and *Big Brother*. "Our share of [audience] is so much further than the other guys," says Schweitzer. "They're doing 5 ratings, and we're doing 15s." (Of course, NBC has its own huge platform coming up, closer to the start of the new season: the Sydney Olympics.)

Says Schweitzer: "The ripple effect is enormous. Letterman was promoted in *Big Brother* and *Survivor* and he does his best [ratings] weeks."

He adds that all of the owned TV stations and many of the affiliates are tying into *Survivor* with promotions, or news stories. And dozens of radio stations are staging their own scaled-down *Survivor*-type contests, where the stakes range from \$1,000 to a new car.

On the TV side, the approaches vary widely. KPIX-TV, the owned station in San Francisco has hired *Survivor* contestant Stacy Stillman (voted off in the early going) to serve as an-air "commentator" two nights a week for the duration of the show's summer run.

Stillman appears on Wednesday's 5 p.m. and 11 p.m. newscasts as well as the Thursday edition of *Evening Magazine* on the station.

WBBM-TV Chicago has opted for different approach. Carol Marin, who took over WBBM-TV's late news earlier this year determined to be cross-promo- and plug-free, and says her newscast has not done any pieces that might be characterized as promotional toward CBS' new reality programs.

"Not one," she stresses. "We did one story, weeks before *Survivor* aired, that was a critical analysis of this trend toward voyeurism—on other networks [as well as on CBS]. We discussed whether this is healthy, sociologically, or whether it's not. We did not provide any programming details. And there have been no local tie-ins." (It could be tempting: One of the housemates on *Big Brother* is a roofer from Rockford, Ill., an hour's drive from Chicago.)

Despite overlap between news and entertainment at the network level, Ted Canova, news director at CBS-owned WCCO-TV Minneapolis says he received no edicts or guidelines from the network to promote the new series.

But these shows don't need any extra promotion," says Canova, noting that the front page of the *Minneapolis Star-Tribune* addressed the new TV phenomenon.

Indeed, the network's press blitz launched back in October is credited with creating just about all the early buzz



on the show. The show made the covers of *Time*, *Newsweek*, *Entertainment Weekly*, and *TV Guide* (twice), among others.

Survivor contestants granted CBS the right to approve and coordinate all of their press and promotional appearances concerning the program.

And the network has set up a process where each contestant, once voted off the island, does his or her first interview the following day (Thursday) on CBS' *The Early Show*. Last Thursday, for example, Klug spent six minutes being debriefed by Jane Clayson at 8:20 a.m. and then fielded e-mail queries from viewers for another five minutes after a break. He also did interviews with *Entertainment Tonight*, *Access Hollywood*, VH-1, *E!*, WCBS-TV, *Inside Edition*, MSNBC, 30 to 40 CBS affiliates and a dozen or so radio stations. Later in

the show, a psychologist discussed the weirdness that awaits the inhabitants of the *Big Brother* house.

Klug also did an appearance on *David Letterman*. In all cases, *Letterman* gets the first late-night appearance. "Essentially, these people have now become celebrities," says Ender. "And you never want the stars of the network to pop up on competing networks."

Radio has also been a big promotion factor. Ender estimates that *Survivor* host Probst, executive producer Burnett and various CBS executives have done some 700 radio interviews since October. On the day of launch, Leslie Moonves, president of CBS Television, went on the *Howard Stern Show* to talk about *Survivor*.

The network has taken some flack for crossing the line—however one defines that line—between good journalism and journalism that serves as huckster for entertainment shows.

Last Wednesday, *48 Hours* did a show on fame and what some people will do to achieve it. Prominently featured in the story were interviews with two *Survivor* contestants.

There are *Early Show* tie-ins to both *Survivor* and *Big Brother*. *Early Show* news anchor Julie Chen serves as the host of the Thursday-night edition of *Big Brother*, where the goings-on in the house are discussed.

"It's was as if some internal memo went out to all department heads within CBS: 'Make sure you mention *Big Brother* on Wednesday, or else!'" wrote the *New York Post*'s Adam Buckman, who called CBS' promotion on news shows "sickening." Writing about Chen's role on *Big Brother*, *The New York Times* critic Julie Salamon opined, "Her credibility may never recover from this."

While some purists don't like the tie-ins, Myers says, "it's a valid news story," being covered by CNN, MSNBC, Fox News and other news outlets. "If other news organizations are legitimizing it as a news story why shouldn't their own news operation have the right to take it a step further? This is not just a TV phenomenon; it's a cultural phenomenon in many ways, and it's defining a lot about society." ■

"Big Brother, the latest thing in crank prank programming from CBS, stars 10 supposedly ordinary people who agree to ... give up all contact with the outside world. No phones, no computers, no television. So there is a bright side for them. At least they won't have to watch CBS."—Tom Shales, *The Washington Post*

"Well, at least it's good fun."—Andrea Peyser, *New York Post*

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A war for bragging rights

With USA losing wrestling, a new network may climb to the top of the ratings heap

By John M. Higgins

With top-rated cable network USA Network losing the huge Nielsen boost from World Wrestling Federation programming, several networks suddenly see an opportunity to seize the bragging rights to the No. 1 prime time slot.

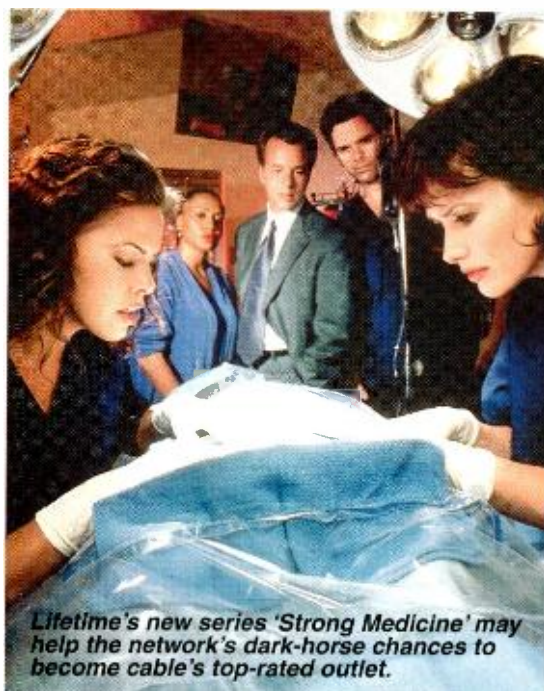
Except during football season when ESPN dominates, USA Network has, for the past two years, generally maintained a comfortable lead over its closest cable contenders in the Nielsen Media Research rankings, fueled by two weekly prime time hours of body slams and cursing. *WWF Raw Is War* scores a 6-8 rating each Monday night, or about 4.5 million to 6 million households. That's a giant number in the world of cable, where a 2 average rating is enough to make a network No. 1.

Two weeks ago, USA lost a critical court case to keep World Wrestling Federation Entertainment from moving its four weekly shows over to Viacom's TNN and MTV networks, with TNN getting the ratings magic of *Raw Is War*. USA Cable President Stephen Chao is countering the loss by filling the Monday-night slot with the strongest movies on his slate, originals and the first-broadcast run of theatrical releases. He's beefing up other nights by consolidating original series on what had been a mix of movies and series.

Still, researchers estimate that if USA replaces wrestling with programming that averages the rest of its schedule, the network will lose about 0.4 rating points. For the second quarter, that would have dropped USA from a 2.2 back into a pack of five other networks that now could bounce up on slight audience shifts.

"Statistically, it's pretty clear," said Lifetime Executive Vice President of Research Tim Brooks. "There's a whole cluster around the 2 level, 1.7 to 1.9. That's three- to four-tenths of a point among this howling pack of competitors."

The "howling pack" includes Turner Broadcasting Systems' TBS and TNT networks, each averaging 1.9, and the combined Nickelodeon and Nick-At-Nite, which is averaging 1.8.



Lifetime's new series 'Strong Medicine' may help the network's dark-horse chances to become cable's top-rated outlet.

Even Lifetime and TBS' Cartoon Network, whose ratings are running 1.7, have a shot at the top slot if they can maintain their ratings momentum of the past several months. Researchers consider Lifetime a dark horse because it is the only one of the top-rated cable nets not heavily chasing men. TNN, where the WWF is heading, is starting with a 0.6 average household rating, so it won't jump to the top anytime soon.

USA smackdown?

USA Network's loss of wrestling could allow a new cable network to claim the top spot in Nielsen household ratings. Below are second-quarter household ratings for the top 10.

	Cable rating	Avg HH*
TBS	1.9	1505
TNT	1.9	1440
NICK	1.8	1380
Lifetime	1.7	1292
Cartoon	1.7	1093
A&E	1.3	973
Discovery	1.2	924
ESPN	1.1	890
MTV	0.9	677

*In thousands
Source: Nielsen Media Research

Household ratings don't directly affect ad sales because advertisers buy time based on demographics. But that doesn't keep networks—including USA—from bragging mightily in trade ads and other pitches to advertisers and affiliates when they hit the top slot. Momentum helps woo affiliates, producers and talent, too. "This is always an argument, who was the highest rated for the quarter, for the year," said Horizon Media's Brad Adgate.

The big question is how important the WWF is to the rest of USA's schedule. Chao contends that wrestling has been "a beast into itself," with little lead-in or lead-out effect. But

networks always use high-rated shows to promote the rest of their schedule, and, in court papers, USA argued that the "halo" effect was substantial. A research executive at a rival programmer said that the WWF shows had "great promotional tentacles."

WWF's most direct rival is TBS' *World Championship Wrestling*, which runs on TNT Monday nights against *Raw Is War* on USA. TNT General Manager Steve Koonin contended that WCW won't alter its programming at all in response to the WWF's relocation.

But he did say TNT is refiguring its schedule generally, in part to take a swipe at USA's misfortune. The network will move its strongest product—theatrical movies getting their broadcast premieres on TNT—from Sundays to Fridays, a night Koonin contends "all other networks have basically abandoned."

TNT's latest attempt to launch original series will be scheduled on a single night, Tuesdays, which had been home to National Basketball Association games in the fall and winter. Those will move to Wednesday and Thursday nights. WCW will remain on Mondays.

ESPN 2

1997

53
MILLION
HOMES

ESPN 2

1998

62
MILLION
HOMES

ESPN 2

1999

67
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HOMES

ESPN 2

2000

70
MILLION
HOMES

ESPN 2

1993

8
MILLION
HOMES

ESPN 2

1994

15
MILLION
HOMES

ESPN 2

1995

27
MILLION
HOMES

ESPN 2

1996

40
MILLION
HOMES

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iBlast adds 85 more stations

Datacaster's footprint now makes mark in 143 markets, will roll out by year's end

By Ken Kerschbaumer
and Richard Tedesco

Iblast Networks signed datacasting agreements with 85 additional stations last week, including Cosmos Broadcasting and Gray Communications, two groups that had been considering joining the Broadcasters Digital Cooperative (BDC).

The other new members include Bahakal Communications, Bonneville International, Emmis Communications, Evening Post Publishing Co. and Raycom Media.

Stuart Beck, Granite Broadcasting president and head of the BDC, says, "There's really no competition [with iBlast]. There could be, but I don't want it. The issue isn't membership but whether the technology partners are ready to play."

A commitment to iBlast, Beck said, doesn't make a deal with the BDC out of the question. "But," he says, "I do think that, when you start putting in the network's interest, there may not be room for two."

Jim Keelor, president of Cosmos Broadcasting, says the iBlast concept was the best of its options and uses the digital spectrum the way Congress had in mind. "The datacasting service is free to the consumer, controlled by the local broadcaster, and provides a national digital broadband pipe that can compete with cable and telephony," he explains.

iBlast Networks, like BDC, will use a small portion of the member station's digital television spectrum to broadcast data directly to digital tuner cards in PCs or other devices. But by tying up more stations, iBlast hopes to lock up the market, in a sense, before the market even exists.

According to iBlast President Ken Solomon, with the new additions, iBlast now boasts 225 member stations from 19 station groups in 143 markets committing a daily average of 7 Mb/s of digital spectrum. Solomon called it an "unbelievable footprint" that establishes iBlast as the "Coca-Cola of the business." He said he expects content deals ranging from music companies to game manufacturers by year's end.

"We have no advantage to tipping our hand right now," he says.

The service will roll out to approximately 20 stations by the end of the year, followed by a top-30-market launch in the second quarter of 2001. Testing of the iBlast system is currently taking place at KICU-TV San Jose, KTLA-TV Los Angeles, and KGTV-TV San Diego, as well as in the iBlast laboratory.

The group includes 40 ABC affiliates, 56 NBC affiliates, 59 CBS affiliates, 33 Fox affiliates, 19 WB affiliates

and 13 UPN affiliates.

Solomon says the member stations will not offer national data distribution from any other source. "For example, if ABC were to come in and say they've gotten their act together and have thought about a data-distribution network, they'd have to come to us to get it distributed over our stations," he says. "But if they intend on sending out enhanced services directly related to a show, they probably don't have to talk to us." ■

Pax news, in fact

Weblet makes deal to re-broadcast local NBC newscasts, but sources say it has plans to begin offering its own

By Joe Schlosser

Once, Pax TV talked about re-broadcasting *The Nightly News With Tom Brokaw*. Now, the 2-year-old broadcast network is looking to get into the original news business and possibly the local sports broadcasting market as well in the coming months.

Pax, now partially owned by NBC, is expected to add live, original newscasts in several major markets by the end of the summer, sources say. Many of the newscasts will be produced by NBC stations in top-20 markets, the result of recently completed joint sales agreements.

Pax stations in New York City and Washington will likely lead the way, with other markets expected to follow. In Los Angeles and Chicago, local PAX affiliates will be carrying only re-broadcasts of the NBC station's newscasts. But sources say those markets may also move into doing original news down the road.

The newscasts are expected to be produced out of the NBC stations' studios, but it is unclear whether there will be anchors hired just to do the Pax broadcasts or whether NBC O&O talent will pick up the slack.

"We're still trying to figure how it all



KNBC-TV's newscasts will soon be re-broadcast on the Los Angeles Pax station as well.

works out, but there will be some stations announcing original newscasts in the coming weeks," one source says.

Last week, Pax TV President Dean Goodman unveiled JSAs in the top four U.S. markets (WNBC-TV New York, KNBC-TV Los Angeles, WMAQ-TV Chicago and WCAU-TV Philadelphia) and announced that more than a dozen Pax stations will soon be carrying re-broadcasts of local news from either NBC O/O stations or NBC affiliates.

In Chicago, Dick Kay, WMAQ-TV newsman and local AFTRA president, said the union would file a grievance if members aren't paid extra for their work being shown on another station.

Pax now has JSAs with 11 of the 13 NBC owned-and-operated stations. In San Diego and Columbus, Ohio, Pax doesn't have stations. ■



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Comp is prize in ENG package

FCC would require mobile communications firms to bear replacement, retuning costs for broadcasters

By Bill McConnell

With the release last week of the FCC's plan for reallocating some of the ENG spectrum that TV stations use for remote news coverage, broadcasters can now begin negotiating for compensation from new users of the spectrum.

The FCC is reworking the ENG spectrum, located on the 2 GHz band, to make room for new mobile communications services. Under the plan, broadcasters will relinquish 35 MHz (roughly the equivalent of two current ENG channels) of the 120 MHz now reserved for them within the 1990 MHz to 2110 MHz portion of radio spectrum. Because of the spectrum return, the industry must shrink the size of its seven ENG channels from roughly 18 MHz to about 12 MHz.

Mobile communications companies that move into the 2 GHz will compensate broadcasters for the full cost of replacing or retuning their electronic newsgathering equipment.

The compensation plan is generally a victory for broadcasters, who were forced to fend off proposals by mobile communications companies to pay only enough to cover the depreciated value of equipment that must be replaced. The FCC is requiring the new licensees and the broadcasters to enter negotiations to determine the total compensation package, including such thorny issues as which equipment can be retuned and which must be replaced.

A simple retuning could save the new entrants plenty. The typical station, with three live trucks and two receive sites, could be due \$75,000 for equipment alone, according to an esti-

mate by the Radio-Television News Directors Association.

The FCC will step in if the agency decides any side is negotiating in bad faith.

Broadcasters last week were still boning up on the complicated procedures and said it is too soon to say



A station with three live trucks (and two receive sites) could be due \$75,000 for equipment alone.

whether they have any problems with the new rules. But broadcast-industry trade groups didn't get all they wanted. For instance, they pushed for a national, rather than a market-by-market phase-in, and wanted more than the decade allotted before compensation obligations are sunset.

"This is going to be a major undertaking," said Victor Tawil, senior vice president at the Association for Maximum Service Television. Tawil worried that many broadcasters may lose their compensation rights if too few mobile servicers line up for licenses.

Most potential new licensees supported the FCC's compensation plan, which is based on procedures used to clear other portions of the radio spectrum for innovative uses.

A complicated phase-in period calls for the first changes to be implemented on a channel-by-channel basis, first in

the top 30 markets, followed by the next 70 markets, and finally in rural markets.

In top-30 markets, the initial mobile communications licensees to use the spectrum in each market must bear the cost of moving broadcasters off 18 MHz of spectrum (the equivalent of today's ENG channel 1) before they begin operations. Subsequent licensees will reimburse the initial entrant as they move into the band. In the next 70 markets, the initial new entrants will have three years after beginning operations to complete the relocation of broadcasters. In this first phase, the broadcasters' ENG channels will be shrunk to 14 MHz each.

When that first 18 MHz of relinquished spectrum becomes crowded, a second phase of the reallocation will require broadcasters to give up another 15 MHz and shrink the seven ENG channels again to their final 12 MHz configuration. All of the mobile licensees in a market must chip in to compensate stations for the second reconfiguration of equipment.

As in the first phase, the new users must relocate all broadcasters in top-30 markets before using the 15 MHz block and will have three years after beginning operations to clear the remaining top 100 markets and five years to move stations in rural

markets.

To figure out how much new licensees owe broadcasters for relocation, both sides are mandated to enter negotiations. A two-year countdown for the first 18 MHz block begins ticking in top-30 markets as soon as the new rules are published in the *Federal Register*, which is expected shortly.

For other markets, the window opens when a mobile licensee informs broadcasters in writing it wants to negotiate. A second two-year window will open for the 15 MHz block when a mobile operator informs stations it is ready to begin the next round of talks.

The new licensees' relocation obligations will end 10 years after the first relocation negotiations begin. Any broadcasters remaining at that time will be required to vacate the band within six months of a written demand of a mobile licensee. ■

DTV-only station wants cable slot

Florida start-up asks FCC to mandate carriage on basic

By Bill McConnell

A Florida TV station that will launch digital-only operations has thrown a new twist into the fight over the cable industry's carriage of local broadcast signals.

WHDT, a new station which will operate on ch. 59 in the West Palm Beach market and only broadcast in digital, wants the local Comcast franchise to carry the station's signal in its basic tier. Station officials say that carriage on the analog tier is necessary for survival and they are entitled just like other local broadcasters that happen to have an analog allotment.

Comcast is refusing to carry WHDT's signal, say attorneys for the station's owner, Guenter Marksteiner, so the station is asking the FCC to issue a declaratory ruling in their favor. Comcast says it hasn't decided one way or the other.

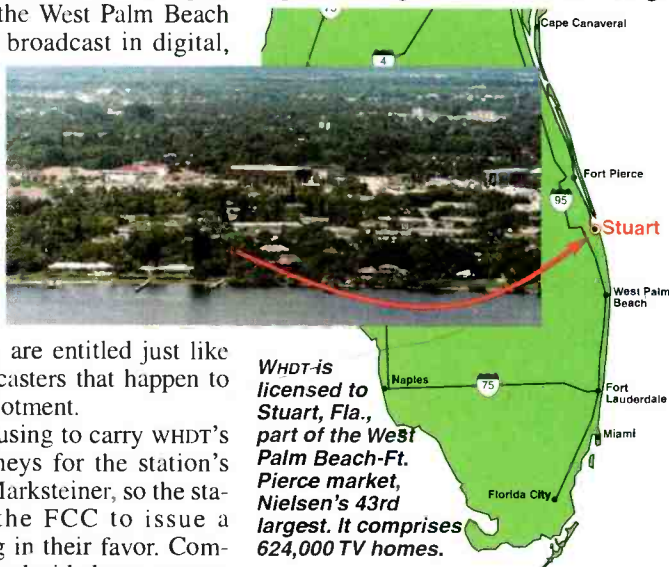
Last week the FCC asked for industry comment on the dispute. Comments are due Aug. 4; replies Aug. 18.

Cable industry officials oppose WHDT's request, deriding it as a niche programmer's attempt to force its way into an already crowded analog tier. "To us it seems pretty crazy for a channel that will not have popular programming to get in line in front of networks like Oxygen that have been trying to get on analog for two years," says Daniel Brenner, general counsel for the National Cable Television Association.

But WHDT's attorney says the station, while it will offer international news from the German network Deutsche Welle, is more than a niche service. "WHDT is going to be a standard TV station with local programming, international-based programming, syndicated programming, and movies," says Paul Feldman, WHDT's Washington

lawyer. "That's far from a one-dimensional cable channel."

WHDT desperately wants to avoid having its request get sucked up into the long-running fight to decide whether cable operators must carry both a broadcaster's digital and analog signals during the transition to all-digi-



WHDT is licensed to Stuart, Fla., part of the West Palm Beach-Ft. Pierce market, Nielsen's 43rd largest. It comprises 624,000 TV homes.

tal signals and whether they must offer all the signals of DTV stations that plan to multicast several channels.

But WHDT may be indulging in wishful thinking about avoiding the the high-stakes must-carry debate. Although it's true that WHDT so far is the only station to win approval to broadcast digital-only and just one similar application is pending (for KIDN ch. 54 in Los Angeles), more than 30 new licensees were granted single-channel allotments last summer.

These stations, like WHDT, were granted single channel allotments because their licenses were granted after the April 3, 1997, cut-off date for dual analog/digital allotment eligibility. Although these 30-plus stations have the right to launch service in either analog or digital, many may never actually offer an analog signal because of the lag time in constructing facilities and a government mandate to go digital no later than 2002. ■



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Week of July 3-7

WINNERS

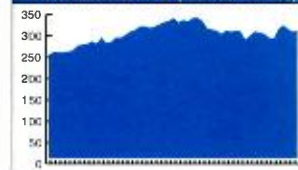
	7/07	% change
Young Bcst	\$30.00	25.33
Sinclair Bcst	\$12.81	12.64
Motorola Inc	\$32.94	12.37
Unitedglobalcom	\$50.13	11.08
Time Warner	\$82.94	10.58

LOSERS

	7/07	% change
Spanish Bcst	\$13.31	(39.14)
Classic Comm	\$7.88	(13.70)
Insight Comm	\$16.44	(13.50)
Valuevision Intl	\$21.25	(12.37)
Shop at Home	\$4.00	(11.11)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

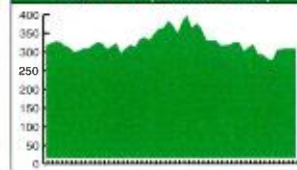
BROADCAST TV (7/07/99-7/07/00)



Week ending 7/07	
Close	301.36
High	302.43
Low	301.36



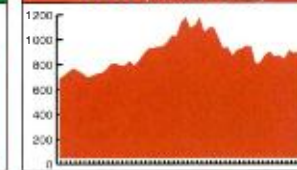
CABLE TV (7/07/99-7/07/00)



Week ending 7/07	
Close	289.34
High	302.19
Low	289.34



RADIO (7/07/99-7/07/00)



Week ending 7/07	
Close	813.63
High	830.58
Low	813.63



DOW JONES

Week ending 7/07	
Close	10636.30
High	10636.30
Low	10481.50



NASDAQ

Week ending 7/07	
Close	4023.23
High	4023.23
Low	3863.10



S&P 500

Week ending 7/07	
Close	1479.03
High	1479.03
Low	1446.23



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CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Time running out for Ness

FCC Commissioner Susan Ness is watching the clock run out on her term. A spokesman for Sen. Conrad Burns (R-Mont.) says Senate Commerce Committee Chairman John McCain (R-Ariz.) has made it clear that he does not plan to bring Ness' nomination up for a committee vote. No McCain staffers were available to comment.

It is theoretically possible that Ness could get reconfirmed as part of a larger deal in which Republicans would trade their desired appointments for Democratic appointments, but even a Senate Democrat says that is an unlikely scenario. Several Washington sources said that Ness lacks champions both in the Senate and in the Clinton administration, and add that Vice President Al Gore doesn't seem inclined to keep her in place if he wins the presidency. "Basically, I think the sins of the FCC are being visited upon her," said one Senate staffer.

Memphis alarm bell

Add the Memphis, Tenn., power and water utility to the list of private companies trying to gum up the America Online-Time Warner merger.

Memphis, Light, Gas & Water, which co-owns a venture trying to establish a broadband network that would compete with the Time Warner cable franchise there, told FCC Cable Bureau staffers on June 26 that Time Warner has long aimed to thwart competition. As evidence, they accused the company of trying to stop MLG&W's Memphis Networx from establishing a broadband network by derailing the venture's applications to state and city regulators and even the Tennessee legislature.

Memphis Networx's chief executive argued that the future AOL Time Warner should be barred from lobbying against new entrants in Time Warner markets and should be required to let competitors connect to its broadband network.

HOLLYWOOD

Latifah upgrades

Queen Latifah has locked up a couple of time slot upgrades—in Indianapolis and Raleigh, N.C.—starting Aug. 7. The moves buttress Telepictures' somewhat surprising decision to renew the ratings-challenged series for a second season.

In Indianapolis, *Queen Latifah* will move to a 9 a.m. slot on Fox affiliate WXIN(TV), departing her 12:30 a.m. graveyard shift on ABC's WRTV(TV). The show has also been picked up for a double run on Fox station WRZA(TV) Raleigh, N.C., bumping rival *Ricki Lake* at 5 p.m. in the process.

Also contributing to the fortunes of the freshman talker, *Queen Latifah*'s 1.4 rating among women 18-34 during the May sweeps was up 75% compared to her performance in the same period last year, according to Nielsen Media Research. She also improved 50% (at a 1.2) among women 18-49. For the week ending June 18, the show was up 9% to 1.2 in the national household ratings, matching its season-to-date number. *Queen Latifah* is produced by Flavor Unit Television in association with Telepictures Productions.

PASADENA

Cindy-less Synditel

Cindy Margolis was a no-show at the syndicated portion of the Television Critics Association tour (Synditel) in Pasadena last Friday (July 7). The online diva, who is hosting her own syndicated late-night show, had been scheduled for a meet-and-greet with the critics. But, according to Andi Sporkin of King World, which distributes the show, Margolis had been filming into the wee hours of the night before in Miami's South Beach, where her show originates, and was unable to get a flight out in time to make the tour. The show, which is cleared in 91% of the country, debuts Saturday, Aug. 19.

Fastv.com slows to a full stop

By Ken Kerschbaumer

Entertainment-related Internet companies continue to feel the venture-capital pinch, with Fastv.com becoming the latest victim. Last week, the company released 79 of its 80 employees and told them it was ceasing operation after an unsuccessful attempt at financing.

Fastv.com's original business plan was to offer a destination portal where Web surfers could search for video content from Fastv.com partners. But Tim Winter, Fastv.com president, says the company found it was too expensive to drive traffic to the site and that a better business would be to enable video-content partners' own Web sites. "We were shifting from an ad-inventory model to a fee-based model when the plug was pulled," says Winter.

Winter has been talking to potential buyers, including competitors, traditional-media companies and new-media companies. "We're trying to make a deal happen as quickly as possible, and if we can't get something done soon, we're going to consider a bankruptcy filing."

A skeleton crew is working alongside Winter maintaining the site as well as partners' Web sites including WNBC-TV New York.

Jeff Morris, president and CEO of Yack.com., which defines itself as an Internet program guide, says the companies having the most trouble are those that will work best in the broadband environment—and by and large, broadband still hasn't arrived at the party.

"And what's happened is that, if your business model is contingent on the deployment of broadband," he notes, "then you better have really deep pockets while you wait for it."

But Winter believes Fastv.com may have suffocated on its opportunities. The ability to expand the range of topics and offerings simply overwhelmed the company. "We probably should have focused on one or two areas," he now says. ■

Mergers and musical chairs

Media combos, budget cutbacks shake up networks' D.C. lobbying offices

By Paige Albiniak

Drastic changes in media companies are being mirrored in the offices of their Washington lobbyists.

Both newcomers and industry veterans alike are facing hard choices in a world of mega-mergers and network cutbacks. The result: Only one network, NBC, still has a dedicated representative. Other network lobbyists represent a host of media interests as part of larger entertainment conglomerates.

"In some ways, it is healthy for integrated telecommunications players to start competing with each other on all levels," says one industry source. "That's the place we want to be."

Two veteran players—Viacom's Marty Franks and Time Warner's Timothy Boggs—recently had to face career decisions when their employers were acquired.

Franks, who had headed CBS' Washington operations for more than a decade, found himself edged out of the Washington scene in May after Viacom's purchase of CBS became final. Although the Viacom and CBS merger was made possible largely through Franks' work persuading the FCC to scrap a rule that prevents companies from owning TV and radio stations in the same market, Viacom brass decided to consolidate control of the Washington office in the hands of Viacom Senior Vice President Carol Melton.

Melton now heads an office that includes congressional lobbyists Dede Farrell and Gail MacKinnon and FCC lobbyist Anne Lucey. Farrell is the only person Melton recruited personally, taking her away from the National Association of Broadcasters 2½ years ago. Lucey transferred to Viacom's Washington office from corporate headquarters in New York for personal reasons. And MacKinnon moved over to Viacom after the company closed CBS' Washington office, where she used to work with John Orlando.

Orlando, formerly chief of staff for Rep. John Dingell (D-Mich.) and a lobbyist with Timmons & Co., is leaving CBS.

Meanwhile, although Franks has been taken off the Washington beat, he remains Karmazin's chief lieutenant and has been named senior vice president of Viacom Corp. and executive vice president of CBS Television.

Boggs announced his decision to leave Time Warner June 23, the same day AOL and Time Warner's stockholders voted to approve the two companies' mega-merger. Boggs had survived two Time Inc. mergers—the first with Warner Inc. in 1990, the second with Turner Broadcasting in 1996.



"After 18 years and three mergers, who can blame Tim [Boggs] for moving on? He's done his job brilliantly, and Time Warner ought to be plenty grateful."

Carol Melton, Viacom

"After 18 years and three mergers, who can blame Tim for moving on?" asks Melton, who worked for Boggs for 10 years before winning the job as head of Viacom's Washington office three years ago. "He's done his job brilliantly, and Time Warner ought to be plenty grateful."

While Boggs says this latest merger presented him with a needed opportunity to make some life changes, sources say that, once AOL Chairman Steve Case and Time Warner CEO Jerry Levin announced in May that AOL Executive Vice President George Vradenberg would take the top spot in Washington, it wasn't long before Boggs decided to leave the company rather than stay on in the No. 2 slot.

Up on Capitol Hill, News Corp.'s Washington office is down to one person: FCC lobbyist Maureen O'Connell. Former News Corp. head lobbyist Peggy Binzel and her lieutenant, Steve Vest, both have moved to the National Cable Television Association. Vest announced his departure from News Corp. at the end of June, starting as

vice president of congressional affairs for NCTA last week. Vest reports to NCTA Senior Vice President Pam Turner, who in turn reports to new Executive Vice President Binzel.

Sources say Binzel and Vest, like Boggs, left when a new executive was tapped to head the Washington office.

Last January, News Corp. dubbed Bob Quicksilver, Fox president of network distribution. Quicksilver started at Fox as executive vice president of network distribution last July, reporting to then-Fox Television President Larry Jacobson. Jacobson left Fox to head USA's Ticketmaster unit late last year, and Quicksilver was promptly named president and put in charge of D.C., as well as other areas.

At Disney, change came slowly. Disney Vice President Billy Pitts eventually left his job after Preston Padden was named to head the company's Washington office after being reassigned from his job as president of ABC Television in July 1998. Pitts chafed under Padden, having run the office on his own for several years.

Pitts is taking time off to decide his future, while Padden has hired Mitch Rose, former chief of staff for Senate Appropriations Committee Chairman Ted Stevens (R-Alaska), to replace him. Padden snatched Rose from MCI WorldCom's Washington office, where he had worked for all of two weeks.

Padden just hired Marsha MacBride away from FCC Commissioner Michael Powell to replace departing Diane Davidson, Disney's FCC counsel.

That leaves NBC, which is owned by General Electric. But unlike its growing media brethren, NBC seems to be retrenching. Two years ago, it cut its Washington office down to only VP Bob Okun, dropping 15-year-veteran Terry Mahony, who has since died. ■

THIS WEEK IN

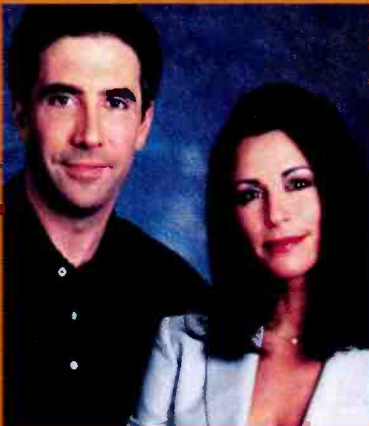
1965

**TV SHOW "GET SMART"
PREMIERES.**

1979

**WOMEN IN CABLE
IS FORMED.**

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**ANCHORED BY JOSH BINSWANGER
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THIS WEEK IN HISTORY™

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WASHINGTON WATCH

By Paige Albinak and Bill McConnell

Neel to help Gore

Starting Sept. 1, U.S. Telephone Association President Roy Neel will join former boss Vice President Al Gore's campaign for the presidency. Neel, who will serve as a general campaign adviser, will take a temporary leave of absence from USTA until the end of the campaign in November.

No interim president



Roy Neel will be on the VP's campaign trail.

has been named, although one might be considered, said USTA spokesman David Bolger.

Neel was Gore's White House chief of staff and a top aide during the veep's days as a U.S. senator. He then briefly served as President Clinton's deputy chief of staff, leaving to head USTA in 1993.

Precursor severed from Legg Mason

Washington telecommunications analyst Scott Cleland and the other eight members of the Precursor Group policy-research team ended their association with investment bank Legg Mason and went independent June 28.

Cleland said he wanted

to head off potential conflicts of interest, real or perceived, between Precursor research and the other traditional Wall Street businesses, such as investment banking, proprietary trading and stock picking.

"Clients would rather not have to worry about researchers' having ulterior or financial motives for their reports," he said.

Cleland hastened to add that Legg Mason never pressured Precursor researchers to tout company investments. But, he said, his team was unhappy with allegations of conflicts raised by the National Cable Television Association, which last summer charged that Cleland's support for open-access rules on cable Internet operations was motivated in part by Legg Mason investments in America Online. At the time, AOL was a leading proponent of open-access rules.

Hollings condemns foreign ownership

Foreign governments would be prohibited from taking big stakes in U.S. telecommunications companies, under a bill introduced by Sen. Fritz Hollings (D-S.C.). The bill is a reaction to press reports that German-owned Deutsche Telekom AG is weighing an offer for Sprint, now that Sprint's merger with MCI WorldCom is all but dead.

The bill, which has eight co-sponsors, would strip the FCC's power to waive a prohibition that keeps companies that are more

than 25% foreign-government-owned from acquiring U.S. telecom companies. "To allow a foreign-government-owned corporation to purchase a U.S. telecommunications company would be putting domestic competitors at the mercy of a foreign government," Hollings and 29 other senators wrote in a letter to FCC Chairman William Kennard.

Massachusetts' open-access truce

A truce in the open-access fight has been called in Massachusetts. AT&T and the Massachusetts Coalition for Consumer Choice and Competition on the Internet last week announced a deal requiring AT&T to provide state broadband customers a choice of unaffiliated Internet providers—first under a three-town pilot program and later on a statewide basis.

The deal also calls for the coalition to cease its campaign to put ISP choice on the state ballot in November.

LMDS open to local cable ops

An FCC ban on cable companies investing in local multipoint distribution service operators in their market expired June 30. The ban, adopted in 1997, was created because regulators thought cable would buy up the licenses to thwart competition.

At the time, one of the products expected to be delivered by LMDS was

multichannel video. But in the past three years, the FCC discovered that LMDS wasn't being used for video delivery anyway, but for broadband data. The feds also reason that the technology's use probably would be expanded if more cable operators invested in the service.

More bickering over DTV

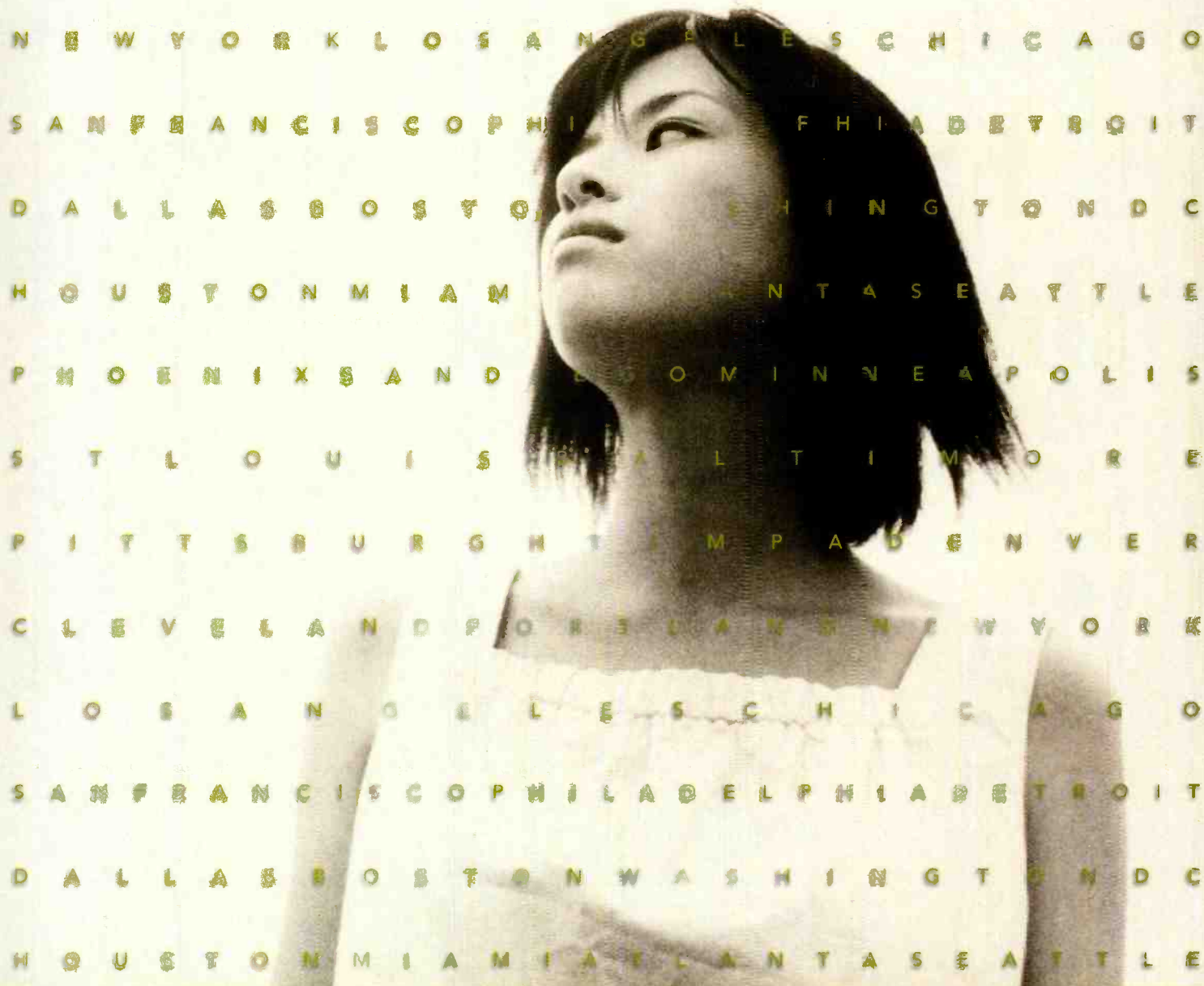
Trade groups for broadcasters and equipment makers are going back and forth over field tests the TV industry will conduct to compare the performance of rival digital transmission technologies.

The Consumer Electronics Association has urged the National Association of Broadcasters and the Association for Maximum Service Television to rethink the way they will carry out side-by-side tests using the current DTV modulation method, 8-VSB, and Europe's COFDM.

"As drafted, the procedures suggest a bias in favor of COFDM," CEA complained in a June 23 letter to NAB and MSTV. CEA said the planned data rates, power levels, antennas and other parameters being contemplated all would boost COFDM's performance compared with 8-VSB.

But "nothing could be further from the truth," the broadcasters countered in a June 29 response. "We have gone to great lengths to ensure that the project tests are conducted in an absolutely neutral and scientific fashion."

Broadcasters are worried that 8-VSB is unsuitable for indoor reception and are hoping for a standard that works better and can be used for mobile devices. CEA is fighting to stick with 8-VSB.



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Interactive Television

Fulfilling the promise

The cable industry is poised to capitalize on the concept's long-awaited potential

By Ken Kerschbaumer

Whatever happened to just watching TV? If the interactive service providers and cable MSOs are to be believed, many cable subscribers may be asking themselves that question next year, as video-on-demand and other interactive services make the jump from the trade-show floor to the living room.

"The industry is going to see some real interactive services going to trial with MSOs," says Mitchell Kertzman, president and CEO of Liberate Technologies, a provider of software platforms for set-tops and AOLTV.

The range of services expected to be available with the help of digital set-top boxes in the home and content servers in the headend is extensive. And VOD, e-mail, TV-based commerce (t-commerce), Internet access, PVR functionality, programming-related content, and electronic couponing are just the beginning.

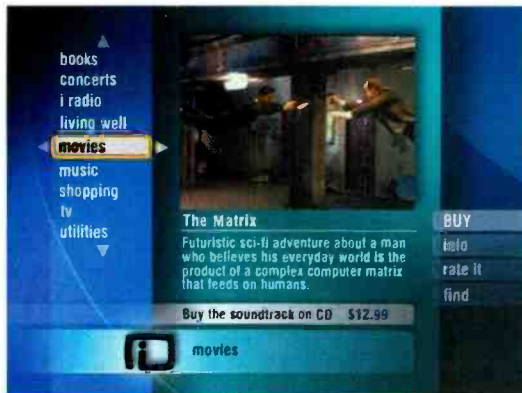
Analysts are predicting big things for interactive television. The Myers Group predicts that interactive television will generate annual revenues of more than \$25 billion by 2005.

Some cable operators—Insight Communications, Time Warner, and Charter among them—have already found that VOD and interactive services can drive revenue increases and make customers happy at the

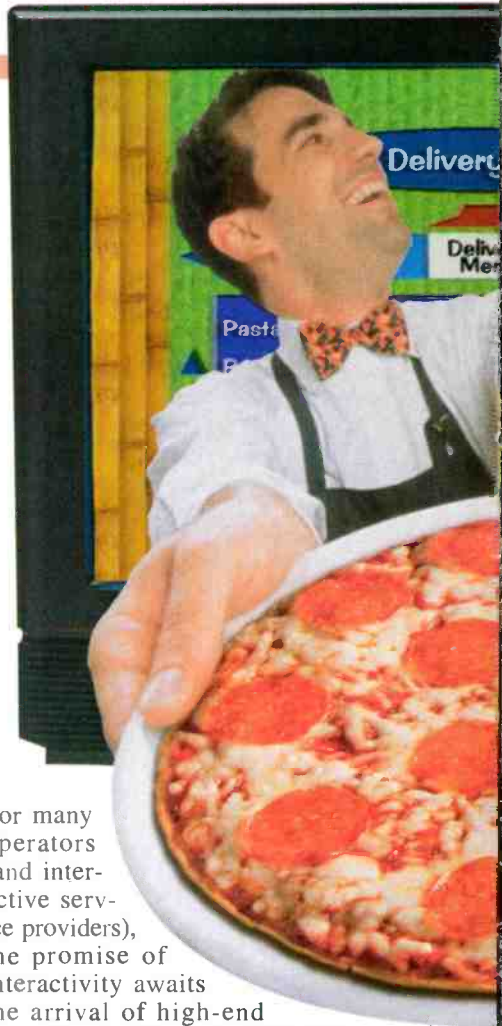
same time, something for which the cable industry isn't well-known. And all the top MSOs believe that interactive services hold promise for 2001.

The keys to advanced interactive services are the digital set-top boxes cable operators have been deploying to add new tiers of programming. The latest digital set-tops, which closely resemble mini-PCs, offer enough storage capacity to allow for feature and graphic-rich interactive services.

Despite a promised flood of new suppliers, Motorola Broadband (formerly General Instrument) and Scientific-Atlanta continue to dominate the set-top business. Motorola Broadband has its traditional lion's share of the digital set-top market, shipping 7 million units, and Scientific-Atlanta ranks second, having shipped 1.5 million. But those are mostly relatively low-end boxes.



Interactive TV service provider Intertainer offers films like 'The Matrix' before their pay-TV release.



For many operators (and interactive service providers), the promise of interactivity awaits the arrival of high-end boxes like the Motorola DCT-5000.

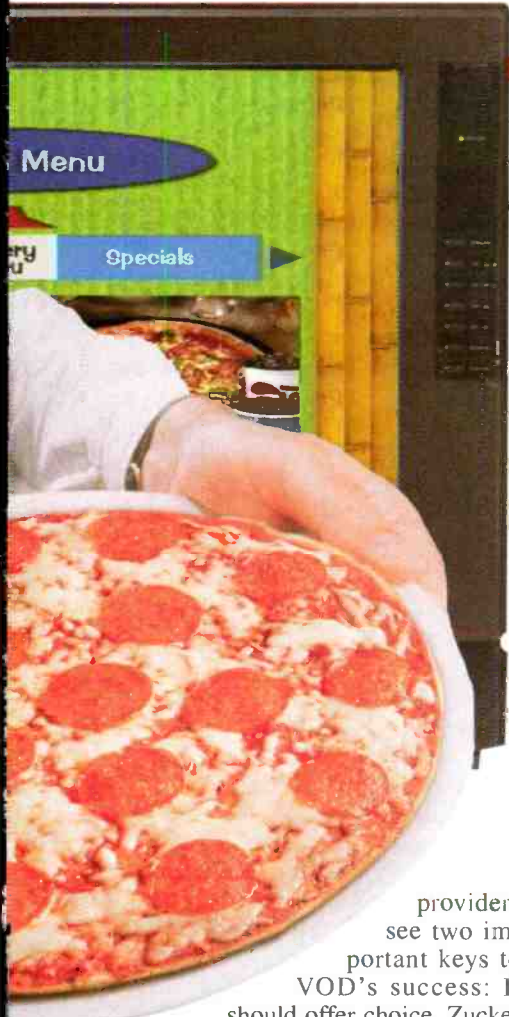
Once the set-tops are in place the cable operator needs to choose a platform and services. The platform acts as an operating system on the set-top, and current players in that market are Liberate, Microsoft, OpenTV, and PowerTV. The services options include companies like Intertainer, Diva, ICTV, Wink, or RespondTV.

First up: VOD

One of the benefits of digital cable for cable operators has been the ability to offer more pay-per-view channels, and one of the first interactive services, VOD, will extend this ability even further.

"I think you're going to see all of the top eight cable operators deploying or testing VOD by the end of this year," says David F. Zucker, Diva Systems president and chief executive officer. "Just from movies alone, they're looking at \$12 to \$14 a month on incremental top-line revenue, and that's one of the reasons VOD will be one of the killer apps of digital cable. It's a high-revenue, high-return service."

VOD hardware and service



Respond TV lets subscribers order fast food from the comfort of their couch.

servers, the core of the VOD system, have dropped 90% during the past decade.

But the big reason VOD will be popular with operators is that it easily allows cable to differentiate itself from DBS. "Some of the other interactive ideas seem very interesting and will probably eventually be successful, but they're not a no-brainer," Nussrallah notes. "Movie rental is a no-brainer."

And both Zucker and Nussrallah point out that VOD will mean more than just movies.

"The on-demand platform allows us to do everything: subscription VOD, music videos, a host of services that generate revenue," says Zucker.

One service Concurrent is working on is what Nussrallah calls a personal video channel. The personal video channel, offering functionality similar to a TiVo or Replay PVR, will allow the viewer to access an electronic program guide and watch television programs that already aired. For example, a cable operator offer access to the last 8 hours of programming on 50 channels, stored on a VOD server.

"One of our servers has the capacity for about 400 video streams and 400 hours of storage," he explains. "That 400 hours of storage can be eight hours

of storage on 50 channels. You can put 50 encoders in the box and keep the last eight hours of programming on those channels available on the server."

Concurrent is working with a customer to define the user interface for that personal video channel, so that the cable operator can easily allocate storage to the channels, Nussrallah says. He expects to test the system at the end of this year or early next year.

Zucker agrees with Nussrallah that services like the personalized video channel will be an important VOD offering. Diva Systems offered a demonstration of its time-shifting capabilities at the NCTA conference in May. "We're working with two major cable operators, one in the U.S. and one overseas, to roll out a time-shifting service," says Zucker. Diva will be testing the service later this year.

Beyond VOD

VOD, while promising on the revenue front, barely taps into the true potential of interactive services. Viewers will soon have the means to drill deeper into TV content with for statistics, information on cast members, or even the means to buy products related to the programming. In addition, computer features like e-mail, personal calendars, and chat rooms will also find their way to the TV screen.

"The idea is for viewers to get what they want when they want it," says Richard Baskin, chairman of Intertainer, a provider of interactive television applications. "And within a given program, it isn't simply a lean-back, passive experience." For example, a viewer watching a sporting event could access statistics, box scores and other information.

There are a number of decisions to be made before rolling out interactive services. The first is what services will be offered. Functions like e-mail, personal calendars, and program guides require a different level of set-top power than the ability to surf the Web or engage in t-commerce. The services to be offered will give the operator a better idea of what set-top boxes and operating platforms can be used.

Mitchell Berman, OpenTV senior vice president, worldwide marketing, describes three types of services. The first is an overlay on the broadcast-channel content. "That will be free to customers and will be all about eyeballs. The producers of the programs will use tools like ours to create

providers see two important keys to VOD's success: It should offer choice. Zucker

says that Diva's sales results show that the more movies offered, the greater the number of sales. And it should provide the viewer the means to pause, fast-forward or rewind.

"The thing that qualifies VOD as interactive is that you buy it asynchronously and you get your own personal session, and you have full control of that session, which makes it interactive," explains Steve Nussrallah, Concurrent Computer president and CEO, a VOD server manufacturer.

Concurrent Computer, Diva, and SeaChange are the three principal competitors in VOD market. Nussrallah, says there are six cable systems offering VOD: Cox San Diego; Cox Phoenix; Time Warner Tampa Bay, Fla.; and Time Warner Oceanic Cable, Honolulu are deploying Concurrent VOD systems; Time Warner Austin, Texas, has tapped SeaChange; and Charter has tapped Diva for deployments in Los Angeles and (Charter has also signed on with Diva for an Atlanta deployment).

And making VOD even more attractive is that the cost of video



Warner Bros.' Web site is designed for both the Internet and interactive TV applications.

Interactive Television

interactive content that looks like the television content.”

The second is a virtual channel, as provided by Intertainer or ICTV. This is where much of the t-commerce activities will take place, along with access to e-mail or other services. Berman describes it as an electronic mall specifically for TV. It could also offer access to some-

thing Baskin believes will be a hit: gaming.

“There are subscription models where people are spending \$10 a month and spending up to 30 hours a month on these games,” he says. “We think it’s another way to engage the customer and another revenue stream for the cable operator.”

The third type of service will allow the user to access Internet content through TV.

Once a cable operator decides what types of services it wants to offer, it’s time to select a platform (such as OpenTV, Liberate, MicrosoftTV or PowerTV, all the equivalent of a computer operating system) to run on the set-top box. The services run on top of that platform.

PowerTV CEO Steve Necessary says

CABLE STRATEGIES



Basic subscribers: 16,400,000
Digital subscribers: 1,856,000
High-speed Internet subscribers: 420,000

When AT&T starts rolling out its interactive services later this year, there will be one definite star in the show.

“For us, the basic platform starts with the Motorola DCT5000,” says Rich Fickle, senior vice president,

program director, AT&T Broadband, interactive television. “It has higher-end graphics, more processing and an embedded cable modem.”

Fickle says the Microsoft TV platform will be placed in the set-top as the operating system and navigation shell, but it will be highly customized for AT&T. “It’ll have our own look and feel and an AT&T-designed user interface.”

He also makes it clear that the selection of Microsoft TV doesn’t mean it will be the only platform used; Liberate also may find its way into AT&T systems. “Liberate and Microsoft are different. But they’re using Internet standard technology, things that are not proprietary or exotic, and

that’s the good news,” he says. “All back-end applications should interface with both.”

The key, however, is the DCT5000. “It allows you to have that kind of luxury because it has more horsepower,” he says. “You don’t have to have the unique software that only fits into very small set-tops. It can accommodate more-standardized technologies, and that’s what makes a big difference.”

Fickle can’t say what specific applications will be running on the platform, but he can say what type of applications. “We’ll offer access to educational and lifestyle sites that are interactive,” he explains. “We’ll use Internet technologies, but they won’t look like Web pages because television isn’t very good for that.”

Beyond Web-type services, AT&T will offer e-mail, personal calendars, and an e-wallet to make transactions easy to complete, Fickle says.

The key to any content is that it be very “open-market.” AT&T’s plan also calls for @Home to provide the high-speed transport and IP provisioning. “It’s all high-speed,” Fickle adds. “It’s being done with an integrated cable modem. With television, people expect to see things fast, they want to see things move. So high speed is important to us.” ■



Basic subscribers: 12,700,000
Digital subscribers: 613,000
High-speed Internet subscribers: 447,000

Hawaii is known for its beautiful natural beauty and perfect climate. But when your local cable system begins offering delivery from Pizza Hut and karaoke access using the TV, why leave the comfort of your living room?

Since December, more than 5,000 Time Warner Oceanic Cable System subscribers have been testing the interactive waters. And, according to Marketing Director Alan Akamine, the results have been improving each week.

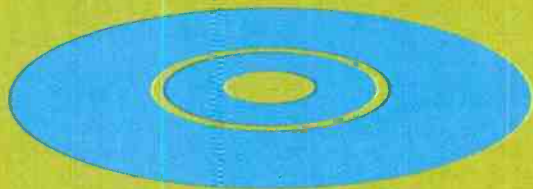
“We’re the only cable system to mess around with t-commerce applications, and our VOD is increasing every

week. So we’re very happy with the numbers,” he says. “Regarding Pizza Hut, I can tell you that the average sale on our service is around \$24 while a phone order averages around \$17.”

Akamine says one unforeseen benefit is that Oceanic is partnering with restaurants to expand their business relationships. “Before, we were just a simple cable company. But now, we can be a pipe and conduit to allow them to present their products to customers,” he explains. “We’re also working with one of the larger banks here in Hawaii to develop a banking application for our customers.”

Karaoke, which has been in demonstration trials, will also be officially rolled out within the month. The challenge, Akamine says, was obtaining the rights to the content. But about 100 locally produced songs have been secured.

“We’re also working with Power TV. We recently loaded a new version of the operating system, and the e-mail application has to be updated. But we should be offering that in a month as well,” he says. “We have about 1,500 keyboards in our warehouse so we’re anxious to offer that application.” ■



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Interactive Television



the ease with which the system can be integrated needs to be considered. "[An easily integrated system] takes a lot of burden off the cable operator. There are plenty of challenges in marketing VOD, so [cable operators will] want to take those problems off their plate."

New services also should be easy to integrate. Kertzman says it's important that the platform be standards-based, which will increase the level of content available. In addition, the technology must be manageable, scalable and reli-

able: "You don't want consumers having to reboot their set-top box or television."

The platform decision can be a tricky one. Platforms like MicrosoftTV and Liberate require a large amount of storage capacity, and, as a result, their launch into the market hinges on the introduction of set-top boxes like the DCT-5000. Today's set-tops can offer interactive services but, because of storage limitations, can handle only "thin" applications.

OpenTV, for example, can run on the

Motorola DCT-2000. "For more than two years, we've been telling the cable guys in the U.S. that it's not about the DCT-5000 set-top box," Berman says. "We all know that Microsoft and Liberate are waiting for it because their software is so fat that it needs that kind of processing power."

He believes cable operators should offer interactive services today with the DCT-2000 instead of waiting for the DCT-5000. "If you want to run VOD or proxy-based Internet services or overlays on the Tonight Show," he notes, "you can do multiple applications in the DCT-2000 while waiting for the DCT-5000."

Both Liberate and Microsoft, how-

CABLE STRATEGIES



Basic subscribers: 6,138,000
Digital subscribers: 155,000
High-speed Internet subscribers: 66,000

St. Louis-based Charter Communications is going forward with large-scale VOD deployments in the greater-Atlanta and -Los Angeles areas using DIVA Systems' VOD platform. According to Senior Vice President of Advanced Technology Tom Jokerst, the company will be using a mix of Scientific-Atlanta's Explorer 3000s—which have slightly faster processing speed and memory—and the Explorer 2000s now available to the 120,000 Charter customers in the Los Angeles system. Motorola Broadband Communications Sector DCT2000's are deployed in the Atlanta area, where Charter has an estimated 60,000 customers.

"VOD is a logical evolution of our core products. We believe strongly in it. We are just waiting to see how this model will work. And we are awaiting the final testing of some of the VOD-related back-office systems as well," says Senior Vice President of Corporate Development and Technology Steve Silva.

Beyond movies-on-demand, Silva says, several VOD products might emerge soon, including affordable kids and ethnic programming and corporate-sponsored community-based programming, which might be offered free to customers.

Wink and Worldgate services are already deployed in a number of Charter systems, and Broadband Partners Inc.'s Digeo services will launch in the fall in St. Louis. Broadband Partners is a joint venture of Paul Allen's Vulcan Ventures, Go2Net, Charter and High Speed Access Corp. (HSA).

Jokerst indicates that Digeo is a TV broadband portal, which will let customers tap into e-mail, streaming media, t-commerce and on-demand services, among others, with their TVs hooked up to DTC5000 and soon Explorer 6000 series STBs. ■



Basic subscribers: 6,100,000
Digital subscribers: 450,000
High-speed Internet subscribers: 260,000

When it comes to interactive television and Cox Enterprise, it's the San Diego market that is leading edge. Cox is currently testing VOD and Internet-related TV services at employees' homes before offering such services to customers, which it expects to do by the end of the year. The Internet TV services will be ready for deployment in early 2001. Movies on-demand will be offered first to subscribers, followed by on-demand video content and then Internet-style TV services.

"There's real customer demand for these services," says Braxton Jaret, Cox director of product strategy for interactive TV. "And if you look at the page views generated

by an EPG and compare that with the page views generated by, for example, Yahoo, you find you could have astonishing levels of ad inventories within the TV interface. And the EPG is just a part of it."

Cox tapped Concurrent Computer Corp.'s MediaHawk VOD hardware and software for its initial deployment of VOD for residential customers in San Diego. The other interactive services will use the Liberate platform.

"Liberate's advantage is its cross-platform, open-standards based, and has a solution for [General Instrument] and [Scientific Atlanta] set-top boxes," says Jaret. "[The company's] recent acquisition of Source Media also allows us to offer services on low-end set-top boxes like the S.A. Explorer 2000 and Motorola DTC2000."

But Jaret says Cox may have a deal with more than a single vendor for interactive TV software and services. "Those services will include the "walled garden" concept, e-mail, chat services, and enhanced TV capability like responding to commercials and coupons." ■

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ever, contend that using OpenTV will lock a cable operator into proprietary technology. Berman dismisses that idea.

"That claim is just a way of scaring the operator," he bristles. "All our APIs [application programming interfaces] are public and out on the Web. We have more than 300 independent developers from around the world using OpenTV authoring tools to create content on their own, and we have 29 set-top box manufacturers porting our software. So how is that closed? That's just a typical, competitive slowdown method."

And OpenTV has found a U.S. customer. Looking to emulate its success in

the UK, where 3.4 million BSKyB subscribers currently receive OpenTV interactive content via satellite, the company has signed an agreement with the DISH Network. Currently, 50,000 out of almost 4 million DISH subscribers receive an interactive program guide and interactive weather service from OpenTV.

"We're growing at about 100,000 subscribers a month," Berman says. "If you bought a DISH network 4900 Series set-top box, it has OpenTV software inside. And the 3 million existing boxes can receive a 15-minute Flash download of our software. We expect to be in 1 million boxes by the end of the year."

The rollout of digital cable set-top boxes will continue to provide increased processing speed and the ability to add computing power to the television. As the capability for more-complex services within the set-top grows, interactive content will likely grow.

"Our main theme is the idea that, if you're watching a program and there are other areas of interest around or behind a subject matter, you should be able to click through the program and go into those other areas," says Intertainer's Baskin. "You can pause the video and access the audio, text or graphics behind the program."

The information and services of which Baskin speaks will be driven from two places—the set-top box and the headend. ICTV CEO and Chair-

CABLE STRATEGIES

@ COMCAST

Basic subscribers: 5,719,800
Digital subscribers: 515,000
High-speed Internet subscribers: 141,900

Steve Heeb, senior director of new business development at Philadelphia-based Comcast Cable, indicates that a number of distribution and equity-related deals are unfolding which will reshape Comcast's future in terms of interactive services. Comcast has equity stakes in Liberate Technologies, @Home, Intertainer, as well as Replay and TiVo.

"We're very bullish on interactive services," says Heeb. "People should be very willing to pay for VOD services. At the same time we want to explore interactive advertising,

and a number of non-subscription services which do not burden the customer."

Besides VOD trial deployments which Heeb would not discuss in detail, Comcast is looking at Internet access over TV. Heeb says that much still needs to be done in terms of the overall presentation of Internet content on the TV.

"Due primarily to design differences, Internet content which looks fantastic on a high-resolution, progressive scan PC screen simply does not look good on the low-resolution, interlaced scan TV screen," he says. "At least not yet."

Heeb says that a huge marketing task lies ahead. "The customer has to be educated, and we have some evangelizing to do," he explains. "With respect to being first to market with interactive services, timing is everything, but at the same point, just doing it first does not mean that it is going to be successful. Among other things, we have to have the ability to make changes to these services on the fly." ■

Adelphia

Basic subscribers: 4,990,092
Digital subscribers: 233,949
High-speed Internet subscribers: 37,495

According to Tim Rigas, Adelphia executive vice president, chief financial officer, the new wave of customer services starts at the digital set-top box. The company is currently deploying 20,000 digital set-top boxes a month and Rigas says that, by the end of the year, that number will reach 100,000.


"Those set-tops are rolling out from our largest systems out in Los Angeles to some of our smallest in Vermont," he adds. "We'll have a very strong approach throughout the whole country."

The 3 million set-tops to be placed in service will be about a 50/50 mix of Scientific-Atlanta and Motorola boxes.

One of the challenges Rigas points out is that pressure from DBS is requiring cable operators to offer digital set-tops and services today. Even if a cable operator wanted to wait for the 5000 set-tops they can't. As a result, the industry will have a large embedded base of 2000-level set-top boxes when the high-end 5000 set-tops enter the market, requiring cable operators to figure out what services will be offered on which box.

One solution is to keep as much of the computing power required to handle these services in the head-end. "There are advantages to having more computing power in the home, but part of the plan is obviously to make it so that you don't have to constantly upgrade what's in the home," he adds.

Adelphia also recently made an investment in ICTV, an interactive services provider. "We have a great deal of confidence in their management and the products they're working on," says Rigas. "The investment is really about us showing our support and saying that it's very important to the cable industry to have those products come along." ■



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man Robert Clasen says that the approach taken by his company, which caches Internet material on a server at the headend, can offer the viewer a high-quality media environment free of the Internet's speed bumps. "Our real strength is, if an operator cached something like MTV at the Web site, viewers could call up the videos cached in the walled garden, and they'd be broadcast quality."

To Clasen, cached content is the same as VOD, and you charge for the access to the material. In addition, it's

refreshed every 30 seconds, which means that the content is current.

Relying on the headend to provide some of the computing power is a good idea, says Kertzman. "With the software in both the headend and set-top, you can deliver higher levels of interactivity, commerce and scale to millions of subscribers with a reliability and quality people expect."

Says Zucker, "One advantage of headend-based storage is, you need only one copy to serve the entire universe. So you eliminate the need for the

local hard drive in the home."

One major challenge for the cable community, Clasen points out, will be figuring out the impact that return paths will have on infrastructure. "Interactivity will require the sending of return signals, whether for VOD, cable modems or IP telephony," he explains. "Cable operators will need to know how much capacity to allocate for return path. The cable guys are learning this by trial and error."

The goal is not necessarily to re-create a PC experience on the TV, says Kertzman. "We never felt that what we're doing is trying to replace PCs. We do a good job of enabling Web surfing, but we think that people will still

CABLE STRATEGIES

CABLEVISION

Basic subscribers: 3,135,370
Digital subscribers: year-end launch
High-speed Internet subscribers: 52,100

If being different is what will drive success, then Cablevision, which will be using Sony set-top boxes instead of one from a more traditional set-top maker, may be worth a closer look in the digital future.

Cablevision is already testing the set-top boxes but, in the next six months, will begin a more advanced pilot program, rolling out the Sony set-tops and related interactive services in early 2001.

"The basis of that program was to build a very advanced platform or gateway," says Senior Vice President, Engineering and Technology, Wilt Hildenbrand. The

set-top is an end to a means, he adds, suggesting that Sony, being a services and consumer electronics company, has a better instinctual understanding of services than traditional set-top makers.

"We're certainly entering a new age in terms of these services, and we wanted to start with a clean sheet of paper," he explains. "Our digital strategy was to build the right kind of platform and network and what we lacked was a digital box that could fulfill that strategy." The Sony box answers that need.

The key to success, Hildenbrand says, is building off the experience customers will have when ordering VOD. "It's fine if you think VOD is about just movies. But think about that interaction. It could be shopping. It's sort of a metaphor for anything you could do. But it certainly isn't Web surfing."

Another important factor is making sure the services developed work around the TV metaphor instead of trying to port over the Internet or PC experience. "At the end of the day," he says, "the TV is a much simpler device." ■

INSIGHT COMMUNICATIONS

Basic subscribers: 1,435,000
Digital subscribers: 109,000
High-speed Internet subscribers: 18,000

Looking for a palatable way to raise rates? Michael Willner, Insight Communication president and CEO, believes the easiest way is to raise revenues, not rates. With the help of digital interactive and VOD services Willner says the average bill increase of digital subscribers is \$26, and with the subscriber rate approaching 30 percent that works out to a \$6.50 rate increase across all customers.

"It lets us leapfrog satellite and makes us a more high-tech solutions, plus I don't have to get complaints from mayors," he adds. Willner says the company is currently offering complete interactive video products to subscribers in Rockford, Ill., Columbus, Ohio, and Evansville, Ind., and

is committed to rolling out to virtually all of its subscribers by the end of the year or in early 2001.

Insight customers are offered different tiers of digital services, beginning with a server-based program guide, Diva-based VOD, and an Internet-style information service called Local Source. Local Source is a product of Source Media and offers cinema guides, entertainment information, and both local and national news, as well as other information. It runs on the Liberate platform and on Motorola DCT-2000 set-top boxes.

"Local source isn't PC-centric and it's created for each individual market," adds Willner. "And our VOD system has been running flawlessly."

Willner says Insight will roll out DCT-5000 set-tops, so it's important that the Liberate platform can port to both the 2000 and 5000 set-tops. "We're looking for vertical integration of content so we can develop a higher-end digital product that may provide access to the Internet, and that would be through the 5000 set-top. But we don't want to ignore the millions of homes with 2000 set-tops." ■



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Interactive Television



have PCs and use the broadband connection from their cable company, which will be another revenue stream for the cable operator.”

Anyone who wants simply to put the PC experience on the TV, he adds, “will ruin the TV experience.”

Even so, Baskin predicts, “Five to 10 years out, there won’t be a difference between a television and a PC. You’ll have intelligence, network and display,

the digital arena, but we want to make sure there’s one voice.”

Like Baskin, Tsujihara believes that the line between what is interactive television and what is the Internet is going to blur. “When you’re watching a television show and you have the ability to send e-mail, what are you doing?” he says. “Time Warner made an investment in OpenTV, and we’ve been

going to be the people who want to just watch the game, but there will be others who will want to watch the game, chat, do all sorts of things.”

It’s very likely that the business model for the Internet, broadband distribution and interactive television, he believes, will be a combination of micro-transactions, subscriptions pay-per-play and advertising. “People are paying for some services on the Internet. If there’s value to the consumer and there’s a utility they need, then there’s a model that works.”



PowerTV’s e-mail application, called SofaMAIL, offers subscribers access to electronic messaging without a PC.

and it will be all over your house, and you’ll watch some things on the TV, some on the PC.”

The relationship between content for the Internet and content for interactive TV will be a work in progress during the early days of interactivity, but there most definitely will be a relationship. The “create once, publish everywhere” philosophy will have companies looking to leverage the same content across multiple platforms. The Internet has proved that it can extend branding and provide new information; bringing that to TV screens will only help extend branding that much further.

“When we looked at creating our new-media strategy,” says Time Warner’s New Media Executive Vice President Kevin Tsujihara, “we wanted to put the interactive together with what we’ve been doing on the Internet because there’s going to be a convergence. There’s also some cross-purpose utilization of some of the output you’re creating. We’re doing business development in a number of places in

working on some applications for delivery through set-top boxes. You’re going to see the ability to change camera angles or access stats.”

The key to the medium is that a lot of the functionality provided through the computer will be available through the remote control. “That’s a lot easier for a number of people because, while we’ve had incredible penetration of the PC, there’s still 30% to 40% of population without a PC,” notes Tsujihara. “So if you can unleash some of that power through interactive services or t-commerce through the television, that’s important.”

Tsujihara, who supervised the redesign of Warner Bros. new Web site and Entertain.com, believes that those who create content for the Internet will want to cross-purpose it for interactive television applications. “The convergence is going to happen for a number of people. There are still



Open TV can run on DCT 2000 set-top boxes and, with its DISH deal, is primed for the U.S. market.



ICTV features cached Internet content.

In the end, Kertzman maintains, it’s compelling content that will determine the winner.

“Technology doesn’t matter at all,” he says. “Consumers care about what experience they get and what programming they get. And delivering a high-level of interactivity is important to make sure MSOs get more revenue-per-subscriber, reduce churn and increase loyalty.”

Baskin concurs. “People don’t adopt a technology, they adopt media and content. They’re going to go where the content is.”



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Interactive Television



PVRs: Content control

With personal video recorders hitting the market, how to regulate viewing becomes a major concern

By Peter J. Brown

Anyone who has passed by a consumer electronics store lately has undoubtedly noticed the latest video equipment on the market: personal video recorders (PVRs), the new digital replacement for the old analog VCR.

With retail prices for PVRs now well within reach of most consumers, there's even more concern about the new video recorders' ability to give viewers increased control over television content and, thus, adversely affect TV ad revenue.

So far, two personal video recorder manufacturers are ahead of the pack: San Jose, Calif.-based TiVo Inc. has Philips and Sony as its hardware partners, and ReplayTV Inc., in Mountain View, Calif., started selling its Panasonic-built ShowStopper units within the past two months. Sharp Electronics agreed to produce ReplayTV hard-drive-equipped units, but none are currently available.

More than 100,000 satellite TV dish owners—customers of Colorado-

based EchoStar's DISH Network—have purchased hybrid satellite-receiver PVRs, called DISHPlayers, that were jointly created by EchoStar and Microsoft Corp.'s WebTV. EchoStar also holds a small stake in ReplayTV.

Sony reports that sales of its new SVR-2000 Digital Network Recorder with TiVo technology, which went on the market in May, have far exceeded expectations. A 30-GB, dual-tuner TiVo/DirecTV Digital Network Recorder will be introduced by Sony later this year.

"We are drawing lots of satellite subscribers in particular," says Michael Fidler, Sony senior vice president of home video/digital media marketing. "We see this product as the first of many gateway products that integrate with all sources. Later on, I anticipate that this hard-disk technology and recording capability will be added to TV sets and cable set-top boxes."

Charley Humbar, senior vice president and general manager for digital networks and advanced TV at Maryland-based Discovery Networks Inc., which has a \$7.5 million stake in TiVo, also owns a TiVo-powered PVR and "loves it." Humbar says that learning how to set up and operate his personal video recorder has been much simpler and easier than any VCR.

"Everyone understands that PVR technology allows the viewer more access to content and spurs more TV watching," says Humbar. "The user interface is great. With PVRs, viewers will spend the majority of their time in their own walled gardens."



ReplayTV organizes TV content into specific categories called ReplayZones.

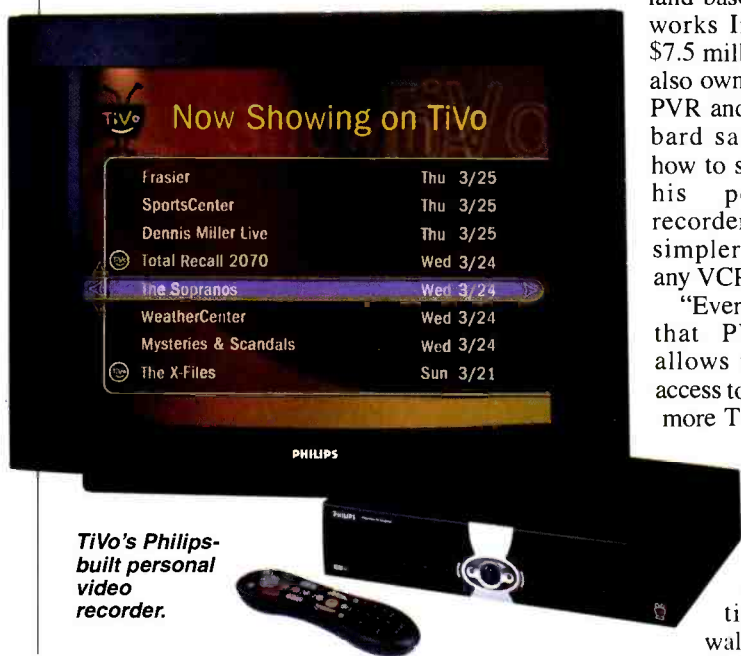
"Studies have shown that people watch more TV with PVRs. And in their minds, the quality of the TV they are watching is vastly improved. PVRs offer a fairly elegant out-of-the-box experience," says Jonathan Boltax, director of the enhanced broadcast group at NBC, which has equity stakes in both TiVo and ReplayTV. "This technology will continue to evolve, as will our involvement in it."

Like NBC, The Walt Disney Co. acquired equity stakes in both ReplayTV and TiVo last year.

"The early adopters in particular will be heavy users, and already we detect that people with PVRs love the control," says Mark Greenberg, executive vice president, corporate strategy and communications for New York City-based Showtime Networks Inc., which has a stake in both TiVo and ReplayTV.

TiVo offers network showcases where TV-content partners can highlight upcoming shows or special events. TiVo's Ipreview, currently being used by Showtime Networks, lets TiVo users select a program by using their remote controls to click on an icon that appears on their TV screens during promos. The TiVo unit will automatically record this pre-selected show at the time it airs.

ReplayTV has adopted a slightly dif-



TiVo's Philips-built personal video recorder.



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ferent approach with its ReplayZones, which organizes TV content into specific categories.

"These devices are very powerful from our standpoint as well as in terms of the way that they enable us to position our original and theatrical content in particular," says Greenberg. Showtime has been very aggressive in this space, using TiVo's Ipreview and ReplayZones to alert its subscribers to its programming, he adds. "This adds value to the subscription, while it gives us the ability to break through the clutter."

"Until PVRs and TiVo's Network Showcase came along, we were not able to showcase our product in this fashion," says NBC's Boltax.

Blockbuster deal

As part of its relationship with TiVo, Dallas-based Blockbuster Inc. is considering promoting the PVR, along



ReplayTV recently began selling its Panasonic-built ShowStopper PVR units.

with DirecTV's DBS service, in its 4,000 stores. Starting in early 2001, the two companies plan to separately offer a Blockbuster-TiVo-branded movie channel in a manner similar to the existing TiVo Network showcases but accessed directly and apart from the showcases themselves on the TiVo electronic programming guide (EPG).

"There will be a general user interface that will be Blockbuster-branded, and it will let consumers know that they are watching movies brought to them by Blockbuster," says Randy Hargrove, a Blockbuster representative.

The PVR user interface or EPG is

unusual in the sense that viewers have probably not encountered a device that acts on their behalf, sweeping over program listings to lock onto specific categories or types of programming that might interest them.

"The PVRs with their artificial-intelligence-driven programming-search mechanisms, which are based on viewing patterns, will seem cool to many people, while others may find them a bit intrusive," says Showtime's Greenberg.

But Discovery's Humbard looks forward to the next generation of PVRs, which will be equipped with more than

More PVRs on the way

Keeping track of this fast-growing category is no easy task. For example, news spread this spring that a PAL- and NTSC-compatible personal video recorder with analog composite video and audio inputs was on the market from an electronics company in China, Shenzhen Kaiser Electronic Co. Ltd.

This device, equipped with only a single disk drive, generates MPEG-1 and MPEG-2 recordings—maximum bit rate is 2.5 Mb/s—of video content onto CD-R media. Although it has no digital inputs or outputs, it has attracted considerable attention, but it is by no means alone on the growing list of PVR products.

In mid June, PVR activity began to heat up considerably, with myriad announcements.

Indianapolis-based Thomson Consumer Electronics (TCE) will roll out a dual-tuner PVR unit at the end of the year, which combines an enhanced version of Microsoft Corp.'s WebTV, known as Ultimate TV, with DBS service from El Segundo, Calif.-based DirecTV Inc. Both Microsoft and DirecTV hold equity stakes in TCE. "This will be the most advanced satellite receiver we have ever built," says TCE spokesman David Arland. "With DirecTV's ability to offer local-into-local TV content, this will be a very compelling product."

USB inputs will enable users to record data and still images but not analog video.

DiracTV spokesman Robert Marsocci says that both the TiVo/DiracTV PVR and this latest PVR will find their own niche and that any overlap between the two will be minimal. "Our announcement with Microsoft really has no impact on our relationship with TiVo. It really is business as usual with TiVo. While both platforms offer digital

video recording and the ability to pause, fast forward and replay live TV, each has distinct features and services."

Another joint PVR-related announcement followed quickly from San Carlos, Calif.-based Liberate Technologies and UK-based NDS Group PLC. This involves a multilevel agreement to integrate NDS' PVR technologies, including the XTV meta-data-driven personalized TV software system and NDS Open VideoGuard conditional access, into the Liberate TV platform in set-top boxes.

NDS Vice President of Consumer Devices Jas Saini says XTV was created with the interests of the viewer, broadcaster and advertiser in mind. XTV supports several advertising-playout scenarios, including a way to play out a substitute, pre-stored and shortened version offering only the branding message of an ad if the viewer pushes the fast-forward button.

"XTV is able to support advertising models that the industry will develop as it adopts time-shifted viewing," Saini says. "Our goal with XTV is to enable the broadcaster to remain in control, and to maintain both current and future business models."

On June 14, Dulles, Va.-based America Online Inc. and TiVo unveiled a three-year strategic agreement involving a TiVo Personal TV-equipped set-top box for AOLTV. The pair had initially united last August. In this latest deal, TiVo has been designated an AOLTV programming partner, and AOL will invest up to \$200 million in TiVo as well.

Last year, AOL also invested \$1.5 billion in Hughes Electronics and announced that Germantown, Md.-based Hughes Network Systems, a unit of Hughes Electronics, will produce a combination DirecTV/AOLTV set-top receiver, too.—P.B.

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one tuner. The stand-alone PVR platforms today are somewhat limited by a single tuner that prevents users from watching one channel while recording another channel. Dual-tuner-equipped TiVo-DirectTV combination set-top boxes from Philips and Sony, for example, are scheduled to be out later this year and will feature this option.

"For now, they want to keep the costs down and gain household penetration. As hard-drive costs continue to drop, PVR manufacturers will be able to hold their prices steady, while adding another tuner," says Humbard, who indicates that Discovery has a branded area in the TiVo Network showcases, although he would not disclose the terms of the arrangement.

Fast-forward the ads

Personal video recorders have made the TV industry a bit uncertain about what lies ahead as the TV viewer is handed the means not only to create a single-channel viewing experience, but also to skip along at 30-second intervals, in the case of ReplayTV.

A recent KPMG Consulting survey, "Personal Video Recorder Outlook," pinpoints some industry concerns about PVR technology. The survey of media executives, which was conducted at this year's NAB convention,

revealed that fully 64% of those surveyed believe that one in four viewers will own PVRs in the next three years. Asked when PVRs will have automatic commercial-suppression capability, 35% believe that will happen within a year, and 47% think it will happen in three years. According to the survey, most industry executives believe advertisers will have to improve the entertainment value of commercials. A significant number (29%) felt that advertisers will have to make deals with PVR manufacturers to keep commercials in the playback process. And 25% think that advertisers will have to appeal directly to consumers by offering



The TiVo Central menu allows users to select from among network services.

incentives to view commercials.

So what sort of signals are advertisers sending to the content providers and TV networks? Thus far, there appears to be no consistent response from advertisers.

"I am detecting no signs of resistance to PVRs in general, and no sense that advertisers are unhappy with this technology," Boltax says.

"With the most robust upfronts in TV history, we are detecting no negative signals from advertisers whatsoever regarding PVRs at this point," says Dana McClintock, a representative of CBS, which has an equity stake in TiVo. "We are moving forward, and PVRs are not altering our plans one bit."

Says Humbard, "The majority of advertisers have concerns about how advertising fits into this delivery technology."

Controlling copying

Another issue confronting the PVR sector—and the entire consumer electronics industry in general—is digital copy protection. For example, consider the footnote filed on June 8 in response



ReplayTV lets viewers select and record shows without commercials.

to a recent FCC Notice of Proposed Rule Making by the Digital Transmission Licensing Administrator (DTLA), which oversees the implementation of Digital Transmission Copy Protection (DTCP)—also referred to as the "5C" solution because of the five companies that created it.

This footnote underscores the enormous uncertainty surrounding the implementation of digital copy protection in PVRs and other digital consumer electronics products, which are increasingly interconnected or networked together.

"MPAA members have suggested that broadcast TV could be encrypted and encoded in a manner that indicates that copy control is not asserted, but that no retransmission of the content is permitted outside the home. Instituting such a change (i.e. encrypting all content but encoding broadcast TV content in a fashion that does not prevent copying) would require a significant revision to the DTCP technical specifications.

"This change, if implemented, would render digital recorders currently on the market and in consumers' homes (e.g. DVHS recorders) unable to recognize the new copy-control state and, thus, unable to make legitimate copies of broadcast TV (e.g. for time shifting). Similarly, DTV receivers would not recognize that incoming content was encrypted and so would be incapable of displaying broadcast television via an IEEE 1394 interface. Silicon chips currently being manufactured and sold by companies that are implementing DTCP would also be rendered useless."

Without some resolution of the digital copy protection issue, personal video recorder technology remains vulnerable. ■



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Interactive Television



Media matchmaker

DigitalConvergence.com has high hopes of tapping a multitasking audience by marrying TV and the PC

By Steve Sullivan

Talk about your multiple marriages. Television and the personal computer are getting hitched again. Performing the ceremony this time is DigitalConvergence.com, a Dallas company that is counting on the growing trend of multitasking to make for a happy union.

The number of people in the U.S. using a television and computer in the same room now exceeds 44 million, according to a report issued by research firm Gartner Group. The report predicts that the number will grow to 52 million by 2001. DigitalConvergence.com is among a number of companies looking to tap into that TV-PC audience by offering broadcasters, advertisers, retailers and others a chance to deliver enhanced content from one device to the other—in this case, from television to the PC.

While other companies such as Wink and ACTV are offering programming and commercial enhancements via digital set-top boxes, DigitalConvergence.com's technology is available to anyone with a television and computer within 20 feet of each other. The company's proprietary technology—:CRQ, a phonetic acronym for "See Our Cue"—is based on an audio cue that is encoded into the vertical blanking interval of the broadcast signal. This allows the system to work with video delivered over the air, cable or satellite. It will even work with recorded video.

Activating the system requires little more than loading software into a PC and plugging in a couple of cables. Once the software and hardware are installed, the system will respond to the 0.3-second audio cues. The user can program the software to go directly to the particular Web page or to store the information for later use.



Viewers watching 'Good Morning, Texas' on Belo's WFAA-TV will be able to access the Web through their remote control.

"This isn't about us vs. Wink or ACTV," says Scott Carlin, a former Warner Bros. syndication executive who is president of DigitalConvergence.com's Media Group. Because the audio cue is in-band and can't be stripped out, the system works with other enhanced services, he explains. "Our technology actually makes those services work more efficiently and effectively.

"On the electronic side, no one is really doing what we're doing, because we're using technology that has 100% penetration: basic free television," says Carlin. "Anyone using a computer is capable of using our technology. We don't require anybody to put special cards in their computers or have a digital set-top box. The only limitation to our installation base is the [number] of people with PCs that have Internet connections, which is now about half of all America."

DigitalConvergence.com has also developed a print application—:CAT (keystroke automation technology)—based on the same concept as :CRQ. A scanning device, built to look like a cat and to split off the cable running into the PC's mouse portal, reads a code on a printed page and delivers Internet

addresses to the computer. Once installed, the :CAT will read codes from practically anything—from newspapers and magazines to bar codes on soup cans or cereal boxes.

The initial installation for :CRQ will require users to tether the computer and television with a 20-foot cable. However, RadioShack Corp. is developing a version that will ultimately work via "wall warts," devices that plug into the

TV and PC that allow wireless signals to be sent between the two.

RadioShack is one of an impressive group of equity and strategic partners backing DigitalConvergence.com. The group, which spans several industries, includes NBC, Belo Interactive, Young & Rubicam and Forbes.

The company has raised a reported \$165 million in private backing and, in late April, filed with the Securities and Exchange Commission for a \$100 million initial public stock offering

planned for October.

The IPO corresponds to a massive deployment of DigitalConvergence.com's technology. Carlin says that, beginning in late summer, the company and several partners will start to distribute up to 10 million of the :CRQ cables and :CAT devices without charge, while making free software available via downloads and CDs. This distribution will come in advance of significant content launches featuring the technology in early fall.

A.H. Belo Corp.'s Internet subsidiary, which owns a 7% stake in DigitalConvergence.com, is planning to roll out the technology in its home base of Dallas, where it owns WFAA-TV and *The Dallas Morning News*. "The first commercial deployment for us will come in August, with a launch of the content right after that in September," says Belo Interactive President Jim Moroney. "We will be distributing at least a half million of the :CATs and accompanying software.

"There are two things we're planning to do," he continues. "We want to take the content in our newspapers and the news content on our television stations and enhance it so the viewer or reader can go directly to an Internet page on our related media site for extended information on the story

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The :CAT scanner device reads codes on printed material and inputs an internet address to a PC, which can be connected to a TV.

they're interested in.

"The other application is for commercials. If I'm a computer company and I want someone to go to my site and buy a specific computer, I can fire-off the exact page from my television commercial and store it on the viewer's computer."

The appeal to an advertiser is easy to understand, says Carlin. "If I'm a dot-com company or somebody who's very interested in getting people to my site and I have an opportunity to buy time on a TV station that is now going to give me the ability to put a percentage of those viewers, who are watching my spot on my Web page, wherever I want to take them—whether a transaction page, a product page, an application page or what have you—I'm going to do that."

"I think what they're onto here is something that's very compelling," says Tim Hanlon, who tracks technological developments for Starcom Worldwide, part of the BCom3 advertising group. "Marketers and media agencies are desperate to find more accountability or measurability for the money that they're placing. Anything that helps bridge the gap between impression and action is the Holy Grail of marketing."

In perhaps the highest-profile showcase for the technology, NBC, an equity investor in DigitalConvergence.com, plans to use :CRQ nationally and locally during its fall schedule. NBC Stations President Jay Ireland says the deal was made too late for the technology to be included in the network's Olympics programming in September. However, viewers should begin to notice :CRQ tones on NBC stations

sometime in October.

"In our newscasts, we'll be able to use the prompt and key it into one of our Web pages that drills down to a specific piece of the story we're telling. On a more commercial view, we plan to run two enhanced spots every half-hour."

The two enhanced spots per half-hour is the limit set by DigitalConvergence.com. The number of enhanced spots a station can sell in any one day is based on the non-network half-hours the station controls between 5 a.m. and 1 a.m. "If a station controls 10 hours of time periods a day, it would have the ability to license 40 enhanced spots," says Carlin. He adds that stations will have unlimited use of cues for content and promotion.

Another limitation DigitalConvergence.com is imposing is that only two stations within any local market can license the technology. "This is a historical moment of differentiation for local television stations," says Carlin. "It gives the local television station the ability to become micro-local, which until now only the newspaper has been able to do."

Although there is tremendous enthusiasm about the potential of DigitalConvergence.com, there are a few issues to be dealt with before the marriage can be considered a success.

"I think what the hurdle is going to be is getting people to use it," says Valerie Pearcy, senior editor for the technology

group at Hoover's Online, a business research firm. "The most compelling risk factor [DigitalConvergence.com] listed in its prospectus is the part the consumers are going to have to play to actually make the system work."

Pearcy points out that the system is dependent on users' installing software, plugging in cables, having the PC and TV on at the same time, and/or reading the printed materials within reach of the :CAT. And if they do all that, it still means nothing unless they decide to follow the cues to the desired Web pages.

Another issue revolves around the delicate issue of privacy. The technology allows for gathering demographic profile information that DigitalConvergence.com or its licensees can provide—for a fee—to advertisers looking to target their messages.

"When a user downloads the software, you obviously know who they are," says Belo's Moroney. "With some very fanatically adhered-to privacy policies, there will be some information they will be asked to provide. We can use that information to intelligently select different types of commercials and content to go to the users."

The other unanswered question is whether, even

with their enthusiasm for the concept, advertisers will pay a premium for interactive commercials before there is a measurable and significant threshold of homes actually using the technology.

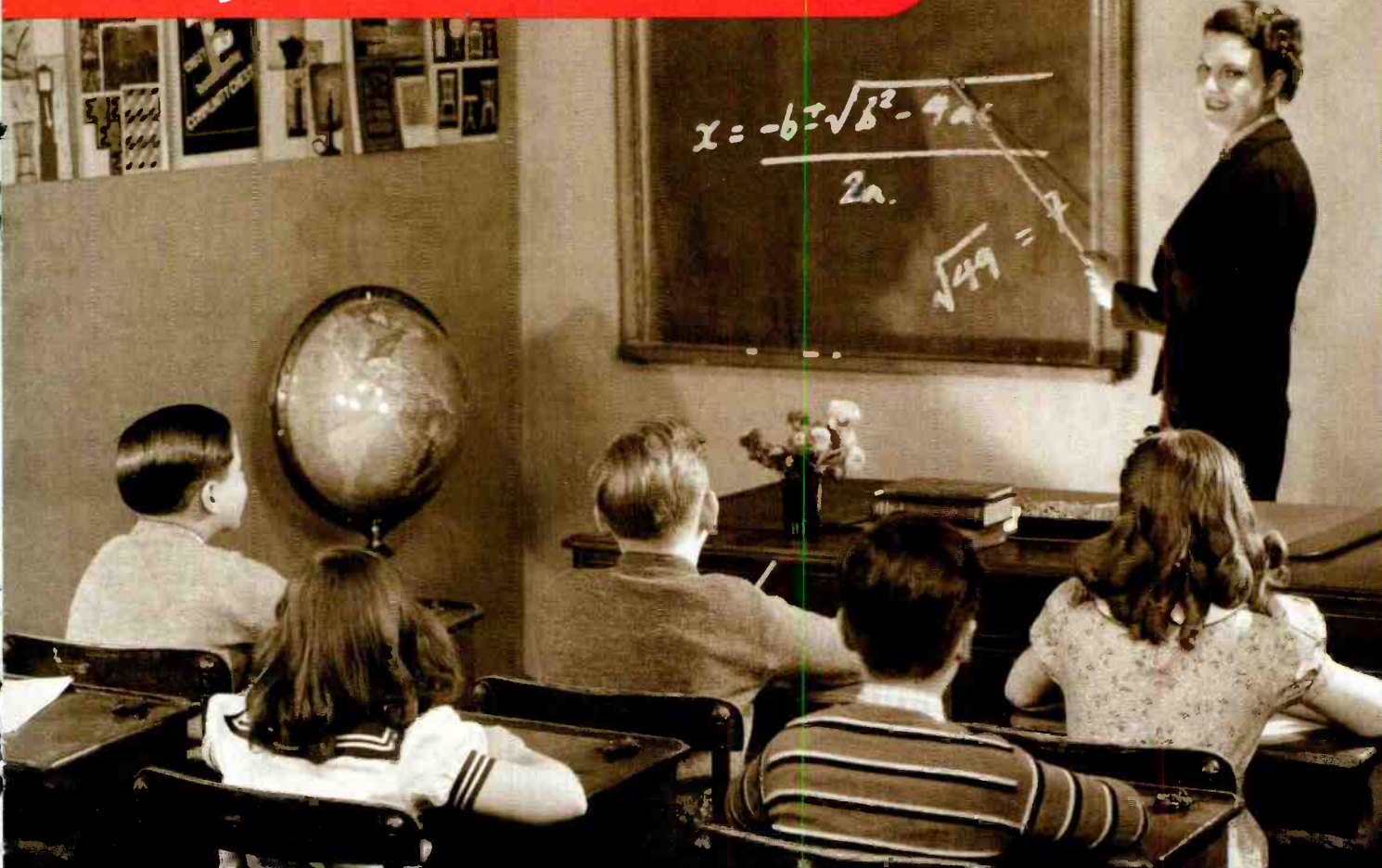
"There will be a large group of people, both agencies and clients alike, who will say, 'Come back to me when you've got an installed base of x. Show me that it's part of the culture, and we'll get serious about it,'" notes Starcom Worldwide's Hanlon. "I would argue that, if you believe media is changing, then you will take some initial steps to be ready for it. Even if the number of users is initially low, to learn now in front of tens or hundreds of people is a far better scenario than to make mistakes in front of millions."

Carlin expects the adoption will be much better than tens or hundreds. But even if the initial payoff is small, it's still a payoff. "Quite frankly, if only 10 people go to your Web site, that's still 10 people who weren't there 30 seconds ago." ■



DigitalConvergence's Carlin sees interactive commercials as way for local TV stations to become 'micro-local.'

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Interactive Television



A blueprint for broadband

The Forum hopes to shape the architecture of high-speed delivery and content

By Dan Luzadder

Since its launch two months ago, the Broadband Content Delivery Forum—a non-profit consortium of communications industry leaders—has been hard at work building its own internal infrastructure.

In three months, the 80 member corporations have formed a board of directors, built a Web site and divvied up the forum's agenda, which amounts to deciding how best to deliver high-speed data, voice and video to individual subscribers around the world. Currently, systems experts are looking for a blueprint that will help visualize the future of light-speed communications.

Forum members—which include infrastructure vendors, content creators and networking specialists—say their goal is to accelerate the use of broadband services and tap a market with an estimated \$2.8 billion in music and videogame downloads alone.

Nortel Networks' David Ginsburg, elected chairman of the forum board, promised at the group's first conference in May that it would do more than explore new industry standards.

"The board of directors represents major players in the broadband value chain," Ginsburg says. "Their leadership will be critical in driving the ambitious agenda we have to create an architecture that delivers a true broadband user experience and, more important, enables the broadband business case."

The forum plans eventually to develop potential business plans and business modules based on an examination of where technology has gone and where it is likely to go in the near future.



Forum members like NBCi aim to tap a market with \$2.8 billion in music and videogame downloads.

Ginsburg was at the forefront in bringing the industry experts together, attracting other service providers drawn to a set of initiatives on content-delivery architecture that Nortel developed.

Others on the forum board include Lucent Technologies' Laurie Shook, the BBC's Judy Nunn, NetActive's Norman Ritchie, Akamai's Will Biedrom, BT's Nick Rose and Williams Communications' Greg Onyszczuk. According to Shook, the forum proposal drew Lucent's attention even though its executives "already participate in some 100 standards-setting organizations.

"The forum attracted us," she says, "because there appeared to be a good smattering of content-delivery companies involved, like NBCi. And our perspective is that we need to get closer to content companies to understand what kind of architecture they need."

Shook was named secretary of the board at the group's inaugural meeting last month in Las Vegas. "We felt that

the best way to have an influence on the board and to make sure it remained an active body was to get directly involved," she says.

Although administrative setup has occupied most of the forum's first few weeks, members will take their first steps toward strategic recommendations on broadband development at their second conference in Boston, where they will meet July 9-11.

Forum Project Manager Cynthia Krekel says four 20-member subcommittees, now being assembled, will

each address one area of mutual concern: legal and regulatory matters; content and applications; infrastructure; and business and marketing. Their recommendations will eventually take shape as a proposed industry-wide business plan. The plan will analyze how to integrate existing technologies to allow subscribers on-demand entertainment and information options.

All this cheerful industry cooperation is predicated on the belief that subscribers in large numbers will abandon already ponderous dial-up modems and purchase broadband access instead. Broadband promises light-speed delivery of "packets" of information, which carry headers or encryptions that allow the sorting and delivery of multimedia at millions of bits per second.

New technology allows broadband subscribers to select from a panoply of communications options, all of which provide high-speed, high-quality access to news, movies, music, videogames, and data and voice communications.

One potential application, says Krekel, would let subscribers visually scan their homes from halfway around the world, using their laptop computer. Such technology, she predicts, will open the door to changes in the way people use information, which in turn will affect how consumers access goods and services, conduct business, and select entertainment.

Broadband has gained momentum and a host of new advocates over the past year. Earlier-than-predicted technology advances in two-way data transmission using a combination of fiber-optic cable, wireless and telephone lines, have produced a sense of urgency within the industry to find and develop markets for big-pipe delivery systems.

Although many broadband advocates predict an avalanche of interest from Internet users in new high-speed data transmission, the rush hasn't started yet.

"The need [for broadband] is clearly real to me," says Shook, adding that she often works from home using a T-1 line. "But I meet people on airplanes who say they are not even on the Internet. They don't understand the need."

According to the forum, surveys indicate that consumers are frustrated with the snail's pace of dial-up access and favor development of high-speed data systems.

"But," acknowledges Shook, "they also say 70% of those surveyed have no plans to buy broadband. And the 30% who do want it don't want to pay any more for it."



"Our perspective is that we need to get closer to content companies to understand what kind of architecture they need."

—Laurie Shook, Lucent Technologies and Forum board secretary

That is one of the challenges the forum will tackle.

No deadlines have been set for taking the group's recommendations to the public, Shook says, though, the industry realizes it will be better served by coming up with proposals sooner rather than later.

"We need to show that people can make money from the new media, or else they are going to fight [broadband]," Shook says. "We need to be able to show where the potential revenues are, where the profits are located, and demonstrate that you can make money in this industry." ■

Security in the digital world

For many operators, cable modems and broadband services are viewed as new services for their subscribers. But these services also introduce a number of potential liabilities and security concerns.

The "Love Bug" virus, Napster, and the online theft of Stephen King's *Riding the Bullet* illustrate the need for protection in the digital world.

But one of the problems is that delivery mechanisms involving large-scale server farms provide opportunities to compromise content and data through various access points. Among the access points that a persistent hacker can infiltrate are modems, cabling, amplifiers, nodes, headend gateways, originating Internet protocol and local networks, satellite links, service-distribution hubs, and partner company digital servers. Compounding the situation is that the increased bandwidth of cable modems can make the Denial of Service (DoS) attacks that have plagued the Internet much easier.

Yahoo, a leader in IT-infrastructure design, experienced major service outages because of an overload of more than 1 gigabyte per second in page requests. It takes more than 300,000 users with 56K modems to send that amount of data, but fewer than 1,000 users with cable modems.

Another security risk is the collection of personal data allowing subscribers easier access to pay-per-view and other pay services. The relative ease with which a hacker can obtain credit-card information for public release from CD Universe—holding the company hostage—is alarming. Privacy regulations being enacted to protect user data will require that mechanisms be in place to ensure compliance and maintain brand image.

For cable operators that offer modem services, it's important to understand that cable modems give hackers a particularly vulnerable point of entry. And with

24/7 operating mode and a limited number of operator-supplied IP addresses, hackers can easily breach security via random dialing to data- and content-traversing broadband lines.

One solution is to install firewalls, but they are becoming increasingly easier to penetrate. Firewalls are also of no use if a hacker is a subscriber to cable services conducting scans from within the cable operator-provided firewall protection.

The problem is that data traveling through cable modems into cable lines can be read by anyone connected to the same local hub, which, in effect, creates a local-area network of users connected to cable modems in the same neighborhood.

This quasi-local-area network also allows for relative anonymity for the hacker. Ease of access in a cable neighborhood provides entry into poorly secured internal systems for launching attacks on other sites in complete anonymity. Cable operators whose systems are compromised can be perceived as participants in attacks, however unwilling, causing legal and economic consequences.

How can cable operators limit liability and increase security? Enterprisewide policies and procedures, system-access controls, and implementation of security software are essential to minimizing security risks. Network architecture reviews, and vigilant event monitoring can uncover holes in security configurations that require attention.

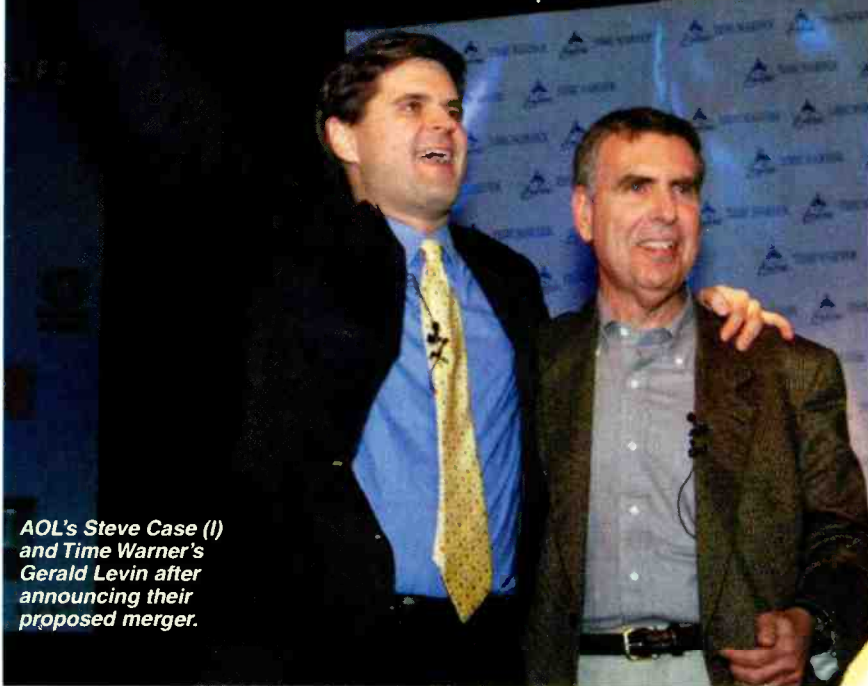
Starting early, cable operators should consider what is important to secure, the potential effects on business of not securing it, the security needs relative to its brand and speed to market, and the next steps to take in securing their digital businesses. At stake is not only asset protection, but also brand image and reputation.—Julius Adams is principal of the Media & Entertainment Markets at Ifsec, LLC, a New York City-based security consulting company.

Interactive Television



Ties that bind?

Mega-deals between new media and old raise concerns about interactivity and access



AOL's Steve Case (l) and Time Warner's Gerald Levin after announcing their proposed merger.

By Bill McConnell

The mergers of America Online-Time Warner and Seagram-Vivendi are the first in a likely wave of giant amalgamations of the top TV, movie and other content producers and the owners of the digital-ready distribution infrastructure.

The question for the U.S. and European regulators reviewing these deals is whether the time is right to lay the ground rules for the day—quite possibly, not far off—when a handful of international corporations control both the production of the most-popular media titles and the distribution links necessary to bring them to consumers.

Today, it's not just the usual band of public advocates who say some government intervention might be necessary. Some of the most familiar companies in the media and Internet business are already asking U.S. regulators to step in. Among them: Excite@Home, a host of TV station groups, The Walt Disney

Co., SBC, Microsoft and upstart Internet services like iCast and Tribal Voice.

The worries are getting no small amount of attention from the FCC and the Federal Trade Commission. A hearing on the merger is scheduled for Thursday, July 27. As a sign of the intense scrutiny the FCC is giving the AOL-Time Warner deal, the five commissioners will conduct the hearing rather than the Cable Services Bureau staff. "This merger is going to require a lot of work," says Cable Bureau chief Deborah Lathen.

Both the FCC and the FTC have asked the companies to answer questions about the merged companies' ties to other major industry players and about allegations of unfair business practices.

The FCC asked officials from the merging companies, for instance, whether AOL and Time Warner will have exclusive contacts with Internet content providers. The agency also wants to know the identity of all companies in which either AOL or Time Warn-

er holds a 5% or greater ownership interest, as well as all corporate partnerships.

In spite of the attention from the feds, AOL and Time Warner officials insist that the deal ultimately will face no conditions because the new company won't violate any ownership limits or other specific rules. But FCC officials insist that the commission's broad authority to act in the public interest provides enough muscle to order the company to restructure investments or alter business practices.

Critics of these gigantic vertical mergers are particularly worried that the new behemoths will get a chokehold on interactive TV and Internet services that will be critical in the digital age.

"A lot of broadcasters and others fear that what's really going on is an effort to gain new bottlenecks," says broadband industry consultant Blair Levin, whose clients include Excite@Home and Internet content provider iCast.

It may seem ironic that Levin has strongly opposed open-access rules that would prevent cable companies from discriminating against outside ISPs. But he insists that the two situations are different because cable-system operators have only a small portion of their investments in programming, whereas the merged AOL-Time Warner will count content as a major part of its business.

"They have a lot of incentive to favor their own content," he says, "and, wherever they can, they are going to try and get away with that."

But the big players in the budding digital age maintain that such fears are overblown. All broadband distributors in the digital age, they say, know that consumers will demand access to any content they want, no matter who owns it, and companies that try to wall themselves off will get run out of business.

Furthermore, they have publicly committed themselves to open systems and will soon prove their words with deeds. AOL Time Warner has promised to allow a "significant" number of unaffiliated Internet providers on its broadband pipe, and, having acquired MediaOne, AT&T is ramping up a pilot program for its multiple-ISP service, too.

Many worry that content providers lacking their own cable or other broadband distribution infrastructure will be squeezed out of the high-speed digital world if regulators don't prohibit dis-

criminary practices that make it harder for subscribers to get new types of services from third parties.

Disney Washington chief Preston Padden argues that companies that control both content and broadband distribution should be barred from:

- Interfering with the "return path" communication link needed for viewers to utilize interactive TV;

- "Force-feeding" programming by promoting only affiliated shows on electronic program guides;

- "Local caching" of affiliated content on servers around the country so that it can be accessed by subscribers more quickly than unaffiliated content;

- Streaming third-party video content at slower bit rates than affiliated programming.

Going further, Padden says regulators should think about applying conditions to any major broadband distributor that owns its own programming. "This technology can be

the servant of customer choice or the enemy of consumer choice. It's all about what rules of the road are established."

Voicing agreement with that sentiment, Ross Bagully, chief executive of instant-e-mail company Tribal Voice, says regulators would be wrong to hold off on regulation, because AOL and other big companies are trying to establish the architecture of the broadband world right now.

It will be extremely difficult to unwind their structure several years down the road. "The wait-and-see attitude is very dangerous," he says.

BellSouth officials have asked the FCC to prevent the roughly half dozen "mega-carriers" (including AT&T and Bell Atlantic-GTE) from having interlocking business relationships. For instance, BellSouth wants to bar any contract that would give AT&T long-distance customers a rate break on AOL's Internet service in return for giving Time Warner's cable telephony customers a bargain deal on long-distance service.

"Collusive or other marketing relationships that divide markets and reduce competition ... will remove incentives to invest or develop a full range of capabilities, especially expensive infrastructure, and must be elimi-

nated," BellSouth says in its filing.

Demands for additional government action are rolling in from other industry players as well. Bolstered by a June 22 court ruling that they say obliges federal regulators to order carriage of unaffiliated Internet providers over cable companies' broadband networks, public advocacy groups say vertically integrated giants like AOL-Time Warner should be forced to carry all ISPs on the same financial terms.

And, they say, AOL-Time Warner should be forced to sell its investment in multichannel competitor DirecTV, held through a \$1.5 billion stake in General Motors. The National Association of Broadcasters used the passing bandwagon as an opportunity to demand that the FCC—as a condition for approving the AOL-Time Warner merger—force Time Warner cable systems to carry free over-the-air signals

of local stations, both digital and analog. The NAB also wants AOL Time Warner to be barred from blocking electronic program guides and other supplemental services that broadcasters offer without charge.

AOL and Time Warner say that government anti-discrimination conditions won't be needed and cite their Feb. 29 agreement to carry unaffiliated ISPs on their broadband pipe as proof. Officials for both also contend it would be

unfair for the government to single out their company with unprecedented dictates that would interfere with subscriber and business relationships.

"The whole broadband marketplace is such a nascent area. It would be premature to impose conditions and certainly to impose conditions on just one player," says Art Harding, an attorney with Fleischman and Walsh, representing Time Warner in Washington.

But public advocates complain that the agreement offers little in the way of concrete promises, such as how many ISPs will be given access and whether all will have equally efficient connections. They also say that past FTC and FCC decisions provide plenty of precedent to hinder the type of vertical concentration between content suppliers and distributors that this deal creates. ■



Consultant Levin:
Broadcasters fear that mega-mergers are an 'effort to gain new bottlenecks.'



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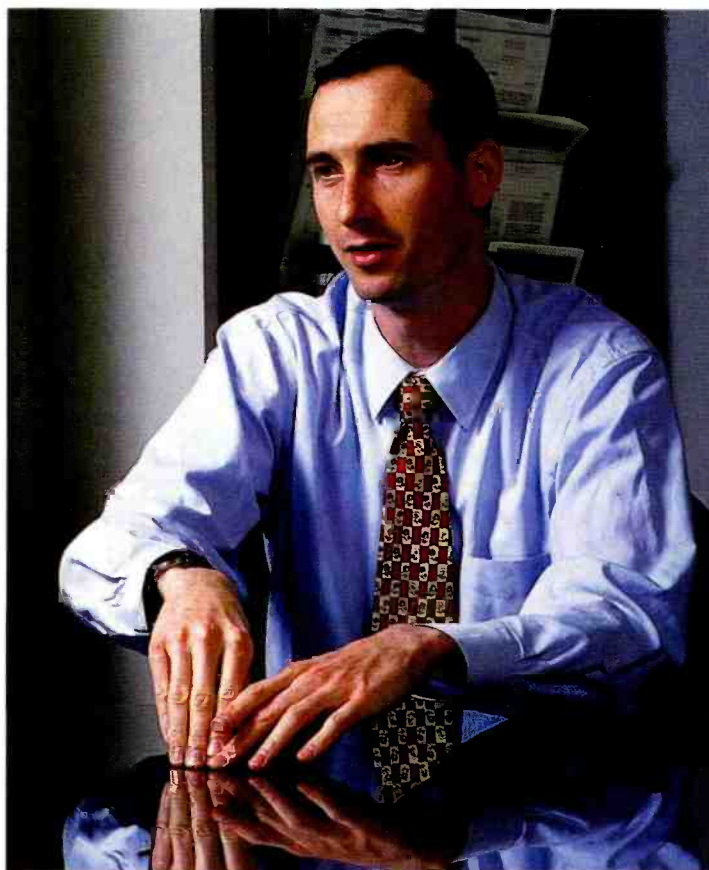


For Lieberman, it's all about perspective

A little perspective, especially in the overhyped world we live in where every Internet start-up promises to revolutionize the world, can be a good thing. And for Gary Lieberman, broadband technology/interactive television analyst at Morgan Stanley Dean Witter (MSDW), his job is all about perspective. Tracking the players in a wide and varied field, Lieberman keeps his eye on set-tops, PVRs and interactive television, constantly separating the good from the bad in the quest for finding tomorrow's winners today.

Before joining MSDW, Lieberman worked with Richard Bilotti, beginning in 1996, covering cable television and entertainment companies. A graduate of the University of Delaware with a dual concentration in finance and operations management and a minor in management-information systems, he received his CFA designation in 1998.

BROADCASTING & CABLE's Ken Kerschbaumer talked with Lieberman about the advent of interactive television.



Tom Sobolik/Blackstar

Many analysts are saying the interactive television market will be larger than \$5 billion a year within five years. What's your take on these predictions?

I'm extremely bullish. The average person watches more than four hours of TV a day, so the audience is huge. The one critical thing that's missing is that you need to give viewers the tools and the applications so they can interact, and today viewers are somewhat limited in what they can do.

What makes you bullish on it?

It's a natural evolution. For example, for QVC or Home Shopping Network, it'd be great if viewers could just click

the button and have the purchase billed to their credit card. So, from that perspective, I think the opportunity's huge.

From a technical standpoint, the set-top box is going to play a pivotal role, but there seems to be some differing opinions over how much computing capability those boxes need. Some operators are waiting for the delivery of next-generation set-tops, while others are moving ahead with existing set-tops. What's your take on how much power those boxes need?

Technically, they are computers, but they're much less powerful computers than anything you can get from Dell or Gateway. And it doesn't need to be as powerful as a PC, because there's a very powerful cable network behind it. The trick is for the operators to learn how to manage an interactive serv-

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Interactive Television



“That killer app may very well come from some 20-year-old in his dorm room.”

ice that does some processing on the set-top box and more processing on the cable network.

Another thing is the cost. The sweet spot for the cable operator is around the \$300 price point. So the goal for the various providers of set-top boxes, like Motorola and Scientific-Atlanta, is to get a box that they can sell to the cable operators around the \$300 price point.

It sounds like figuring out how to manage the system between the set-top and the system could be a complex undertaking.

So far, it's been pretty complex. I mean, the one fly in the ointment is that you're always going to have new generations of set-top boxes. And, in any given system, you're going to have newer boxes and older boxes, with different levels of processing power. So the question for a cable operator is going to be, can you offer the same applications both to someone with a legacy box and to someone that's got the new, state-of-the-art box? And how does that evolve?

It's a complicated solution, and there are probably a lot of different answers. The cable operators are willing to spend money, but they don't want to have to replace set-top boxes every year or two years. But, at the same time, they want to offer new services. There are a lot of issues that I think these guys will have to deal with in order to find the right solution.

What are the top three or four issues?

I think the first one is just how often are they going to replace set-top boxes? Historically, the typical life of a set-top box is probably six years or greater. But what's the useful life of a PC? It's a lot less than that. So they may have to replace their set-top boxes more often, or they'll develop some sort of solution that uses the network as effectively as possible, in order to prolong the life of those set-tops.

But odds are, if they need to replace them, it's because their services are generating enough revenue to warrant adding new services.

Absolutely. If take rates on new services blow through the roof, then they'll probably be happy to do whatever it takes in order to get those services out there.

What's the next step?

They need to sort through the software issues in terms of what client software is going to be in the box: How fat vs. how thin can it be? I think it will come down to their wanting to offer the largest number of applications to the largest number of consumers.

For example, on a high-end box, maybe they can have a fatter client and do more processing in the box. But, on a legacy box, the network may have to do more of it. So I think the key is for the cable network and the solution to be as flexible as possible.

The thing to remember is, if you have the processing power in the box, you can go ahead with the fatter client. But what's going to happen over time is you're always going to be chasing the carrot. Because a high-end box today won't be the state-of-the-art box in a year or two.

Where do personal video recorders fit in?

I think that viewers are going to become used to the PVR technology very quickly. The best analogy that I can come up with is that it will be like the first time you got a car with power windows. From that point on, you need power windows. That's how powerful the PVR technology is.

Will the interactive-TV experience give way to a personalized-TV experience, in which people download and store information and programming?

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Interactive Television



“The high-end box today won’t be the state-of-the-art box in a year or two.”



Tom Sobolik/Blackstar

I think it will come down to bandwidth at some point. It also will come down to where you want to offer personalized services. People today don’t think of downloading stuff to their television set, but, in the future, they might. I think the first step, obviously, will be video-on-demand. A lot of the cable operators are talking about that as the next incremental product that they’ll offer on the cable platform.

Is there a killer application out there?

I don’t know the answer to that. It’s probably going to be something that people don’t expect. People didn’t expect that *Who Wants to Be a Millionaire?* was going to be as big a hit as it was. So the killer interactive application will probably be something that takes people a little bit by surprise.

From a platform perspective, I think the goal for the cable industry is to open the platform to as many interactive developers as possible. That killer app may very well come from some 20-year-old in his dorm room. So you want to invite that kind of creativity by opening the platform and giving different developers the tool set to do that.

Do you think the convergence of the TV and PC will happen? Or will the changes be subtle?

I think that the Internet is certainly going to have implications on the TV. Consumers are now more used to actively interacting with content. The Internet has gotten people more used to driving the experience.

I think interactive TV will fall somewhere in the middle of the PC and TV experience. You’re not going to lean back quite as much as you once did, but I don’t think you’re going to lean as far forward as you do with your PC. It’s also going to be entertainment-based, and you’re still going to want to watch your favorite shows and sporting events and content.

But the ability to interact and to get more information will

certainly be attractive. And, hopefully, it will be something that the content providers and the network providers can use to their advantage to increase ratings and get more eyeballs.

So how can an interactive-service provider become a winner in this new market?

There are a couple of things. One is that brands are very important. Someone who has an established brand has a leg up—especially on television. On the technology side, the one that anticipates the need for a solution and develops it first has a window. It takes a year to develop a product, and it’ll take someone else, maybe not a year, but a length of time [to catch up]. So that gives a technology company a window.

The second thing is a company needs to integrate its service or technology with all the existing components. It needs to work on Motorola and Scientific-Atlanta equipment and other pieces of the network. And third, and even more importantly, you need to sell it to the cable operators and the content providers, because those are the guys that get you in front of the viewers. And then, probably, finally, it will become a game of staying ahead of new entrants that try to create a better solution and take market away from you.

I think a lot of companies have probably done the first two of those things. Only some of them have actually sold the products to either the network providers or the content providers.

So, in the long run, the winner is going to be whoever stays one or two steps ahead of what’s coming down the pipe. They’ll need to continually anticipate how things are going to change. In the next year or two, we’ll be able to see who has done steps one, two and maybe even three. But those who take step four, which is probably the most important, are still to be determined. ■

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Realizing USA's destiny

Kissinger expands network TV production; studio succeeds without network alliance

By Joe Schlosser

When David Kissinger was named president of Studios USA Programming last April, the studio was facing a lot of tough questions in Hollywood.

Was Barry Diller serious about being a supplier of network television? Could the studio produce anything other than Dick Wolf series for the broadcast networks? How would an independent studio survive in the network TV business? And what did the future hold for Studios USA and its parent company USA Networks?

Almost a year and half later, three of the four questions have been answered, and the final one has become a bit clearer in recent weeks.

Diller, the chairman of Studio USA's parent company USA Networks, has shown that he wants to be a serious supplier of prime time network fare and the studio has landed two shows that don't have *Law & Order* in their moniker. Studios USA got the OK for three new series this fall and has two more prime time programs that could wind up midseason at two of the Big Four networks.

Yes, one of the three new series coming out of the studio is produced by *Law & Order's* Wolf (NBC's upcoming drama, *Deadline*), but the other two have nothing to do with the Emmy-winning director/producer. Last fall, Studios USA only had two shows on the air, Wolf's veteran drama *Law & Order* and spin-off, *Law & Order: Special Victims Unit*.

As for fall 2000, CBS picked up two Studios USA projects: comedy *Welcome to New York* (which is a co-production with CBS and Worldwide Pants) and drama *The District*, which stars former *Coach* star Craig T. Nelson as the chief of police in Washington. CBS may put the studio's drama *Hopewell* in its midseason lineup, and NBC is reportedly high on the studio's



'I do think there were some doubts about whether this company was going to be a relevant player in a quickly changing TV industry.'

other drama for midseason, *This Life*.

In fact, Studios USA came out of the spring upfronts with the most hours of programming of any independent studio in all of Hollywood. With the two returning *Law & Order* series at NBC, Studios USA will have 4.5 hours of prime time fare at the networks this fall.

"I do think there were some doubts about whether this company was going to be a dynamic and relevant player in a very quickly changing TV industry," says Kissinger,

former Secretary of State Henry Kissinger's son. "And part of that had to do with the fact that we weren't associated with a broadcast network.

"I think a lot of people thought that was an obstacle that couldn't be overcome. And the other aspect of it was that we were so completely dominated by Dick Wolf's shows a year ago that people

had some basis for wondering if there was any productivity independent of him.

"While we are thrilled to have him and all of the shows he oversees, it was important for us to get some shows going that demonstrated he wasn't the only presence for this studio."

Outside of Kissinger's control right now is the future of the studio. Diller's desire to own a network, particularly NBC, is no secret.

Last month, Diller's hands may have become untied when French media giant Vivendi agreed to acquire Seagrams. Seagrams, which owns 43% of USA Networks, has not allowed Diller to acquire a broadcast network since taking an ownership stake in his company. Under Vivendi though, analysts believe NBC may be attainable by the two companies. Studios USA Programming may some day be a part of NBC Studios.

"We have obviously been very much been in the news of late, but nothing that is going on represents any kind of threat to the work that we are doing," says Kissinger. ■

WB's Coke with serial

'Young Americans' hopes to satisfy thirst for summer fare

By Susanne Ault

Nothing's better than the real thing, baby" is the summer tune for many in TV, including The WB. But in its case, the network is not talking about a reality show, but the July 12 launch of its Coca-Cola-sponsored drama, *Young Americans*.

Staying true to its counterprogramming roots, The WB will not fire up another *Survivor* or *Millionaire* this summer. But, with the help of Coke, the network will instead back an alternative and probably more pricey option to reality-driven shows—a teen serial about star-crossed lovers.

"Traditionally, reality programming has been the answer for summer because it's cheaper. But *Young Ameri-*

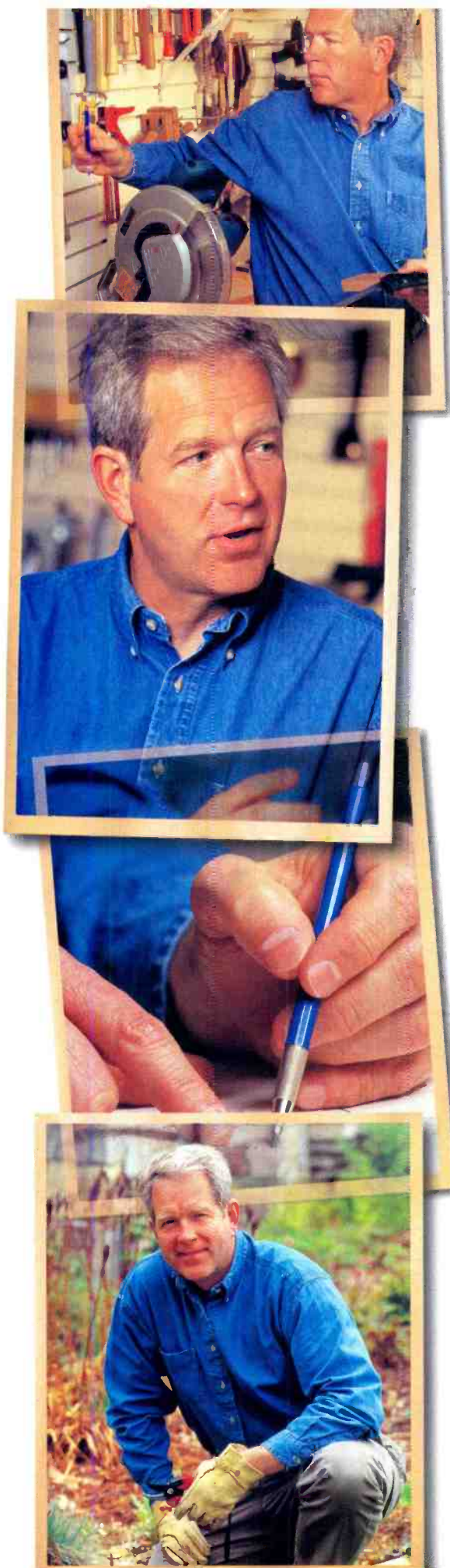
cans is an attempt on our part to do something that's not being done—putting a show into production specifically for summer, with no guarantee of a longer run," notes Jordan Levin, The WB's executive vice president.

Crafting a scripted series for a run of just a few months is a rarity. Networks usually only get their first glimpse of real profits when their shows are in their second and third repeats—when advertising money flows and production costs temporarily stop.

Although sponsorships conjure up visions of strong-armed product placements, Coke's involvement was refreshing, network heads and show producers agree.

"One of the things that people fail to recognize is that producers want real

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

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

“We really believe in HDCAM. We’re not broadcasting in HD yet, but HD is where everybody is going. Years down the road, when we want to stream video, we’ll have HD to offer. Shooting in HD is just another extension of how we can reach out and better serve our viewers. Whatever is happening in the industry, we want to be right there.”



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products in their shows. They can't stand having the fake beer or fake cola can," Levin insists. "If anything, we had to pull [the writers] back [from writing Coke placements into scenes]. I mean sometimes they really overshot things."

Take the pilot's critical boy-meets-girl opening sequence, when one of the characters, Scout (played by Mark Famiglietti), offers charming girl Bella (played by Kate Bosworth) a Coke. That was a tip of the hat from show creators to sponsor, not the other way around.

"I wrote the opening as like a 'Hey, thanks, guys,'" says Steven Antin, the creator and executive producer of *Young Americans*. "The first time I wrote it [Scout] was putting air into his bike tire ... and one thing led to another, and I thought he should toast [Bella] and she should toast him. Then I thought, 'Oh my God, this looks like a Coke commercial.'"

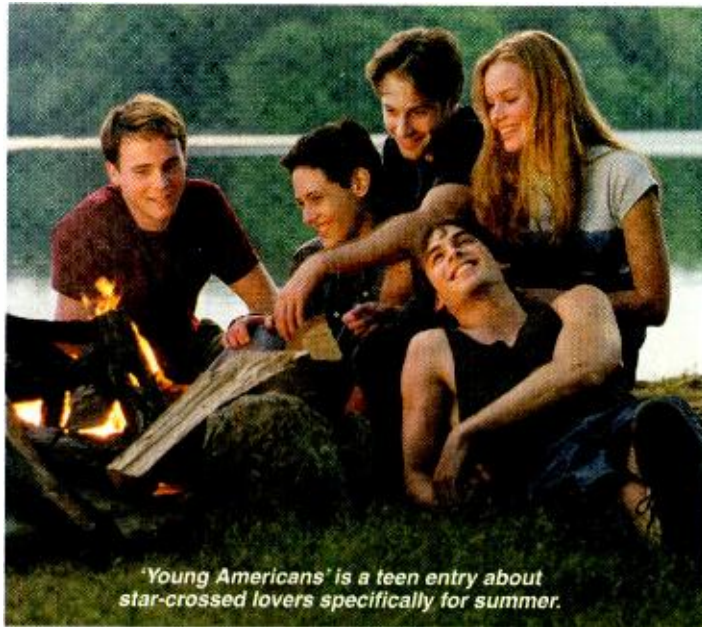
But "in no way has the sponsorship insinuated any sort of opinions about anything we're doing," claims Antin. There were no more Coke sightings in the pilot, although there was that Pepsi machine originally in the pilot tape that didn't make it to the final cut (B&C, July 3).

Coke and The WB's partnership agreement was similar to Procter & Gamble's helpful but largely hands-off policy in the development of The WB's fall entry, *Gilmore Girls*. P&G was one of several advertisers to ante up \$1 million to The WB last season for the creation of family-friendly programming.

"Coke never imposed any sense of dictating what should or what should not be done," stresses Levin, who "would love to continue this pattern of finding sponsors for shows."

For that to happen, though, "it's got to be a show that we believed in," he adds. "We would never take an opportunity of having a sponsor offer to do something for us just to get some product on TV."

Young Americans' limited run does not foreclose the possibility of a longer stint. It is set as a summer show, but if it is successful, The WB will plug it into either its mid-season or summer lineup next year.



'Young Americans' is a teen entry about star-crossed lovers specifically for summer.

Young Americans will air on the same night as CBS' *Survivor*, but not in direct competition, so Levin is upbeat about the slotting.

"If anything, we believe *Survivor* is bringing more people to Wednesday nights, and our show is on at 9 p.m. [directly following *Survivor*]," he says. "Yes, *Survivor* is CBS' youngest-skewing show, and yes they're doing better 18-34 [presenting the possibility that CBS could hold onto some of that crowd]. But our audience is different

from CBS."

Young Americans, also executive-produced by Joe Voci and Scott Sanders, is pure WB. Joining romantically challenged Scout and Bella in a cozy New England boarding-school setting are several other troubled but just as easy on-the-eyes characters. One student, Will Krudski (Rodney Scott), previously appeared in several episodes of *Dawson's Creek*.

Also boosting *Young Americans'* renewal chances is the fact that several teen-oriented dramas have folded over

the last season. Recent cancellations have included *Beverly Hills 90210*, *Party of Five*, *Time of Your Life* and *Freaks and Geeks*.

"At the same time last year, everybody was bringing out teen shows. But with people now retreating, that allows us a clean shot at the demographic we go after: the 12-34 audience," says Levin.

Young Americans is produced by Mandalay Television with Columbia TriStar. ■

Public TV profit ploy

Criticized for marketing deal with kids online service

By Elizabeth A. Rathbun

In an eyebrow-raising partnership, several public TV stations have agreed to market a private online service in classrooms. The goal is for students to go home and ask their parents to pony up \$9.95 a month to subscribe to the service, called JuniorNet, a company official says.

The deal angers some public-TV activists. "In effect, JuniorNet is buying public-broadcasting airtime. This is not cricket," says Peggy Charren, founder of Action for Children's Television and a visiting scholar at Harvard University's School of Education.

The stations involved in the deal are aware of the apparent conflict of "doing a noncommercial venture with a

for-profit company," says Rod Bates, general manager of the participating nine-station Nebraska Education Telecommunications. However, with public dollars declining every year, "we have to look for innovative new ways to increase programs and services as we move into a multicasting world."

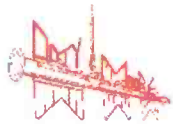
The other partners in the limited-liability corporation that was formed to do the deal are six-station Maryland Public Broadcasting Foundation Inc. and seven-station South Carolina Educational Communications Inc.

Under the agreement, which was announced June 27, the stations will pipe the online service and a to-be-developed JuniorNet-based TV show into classrooms along with the educational fare that they already offer. The



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show, to debut early next year, will be provided free to the stations and the schools. In return, the stations get a stake in JuniorNet that depends on how many people in their markets agree to subscribe.

Boston-based JuniorNet is hoping that kids who are exposed to the service at school will want to buy it at home, says Cecily Truett, president of JuniorNet subsidiary Lancit Media Entertainment Ltd., which will develop the TV show. Or they might have to, if they have Internet access at home: She cites a scenario in which a teacher assigns homework that requires the use of JuniorNet. (Lancit produces Reading Rainbow, which is the most-used show in the nation's schools. JuniorNet is controlled by overbuilder RCN Corp.)

Commercial-free JuniorNet does not

allow access to the Internet. The system comprises a CD-ROM updated every six months and a private online connection updated daily.

As for those who might look askance at the public-private partnership, "we are not concerned about people who criticize that," Truett says. With public stations needy for funds, "you can't have it both ways."

In efforts to fund conversion to digital, "this partnership highlights the tightrope that a lot of [public broadcasters] are walking right now," says Tony Wilhelm, program director of the communications policy program at the Benton Foundation, a private, nonpartisan public-interest group based in Washington. But "the ultimate goal [of this deal] is to have parents pay for this service. That is

not the goal that I would want to send as a public entity."

Tom Epstein, a spokesman for PBS, which provides programming to the nation's public TV stations, declined to take a position. "We're a membership organization, and stations are at liberty to make decisions for their own stations."

The partners hope that the venture will go nationwide by the end of the year. More shows are expected to stem from the deal.

In other recent public-TV news, Hasbro Inc.'s Playskool brand has signed on as an underwriter for PBS' first Saturday-morning kids' block.

In return for its undisclosed investment, Hasbro gets six 15-second "underwriting spots" during the three-hour block, slated to start this fall. ■



GET WITH THE PROGRAM

By Joe Schlosser and Susanne Ault

ABC Saturday morning 'Buzz'

The fourth season of Disney's One Saturday Morning lineup on ABC will include two new series, one of which will be *Buzz Lightyear of Star Command*.



'Teacher's Pet' will be an addition to ABC's kids lineup this fall.

The network's new children's lineup for the 2000-2001 season will kick off Sept. 9 and will remain a five-hour block.

Buzz Lightyear, based on the character from the

popular *Toy Story* franchise, will feature the voices of *Seinfeld* veterans Patrick Warburton as Buzz and Wayne Knight as The Evil Emperor Zurg. *Buzz Lightyear* will debut in its 10:30 a.m. time slot on Oct. 14.

Also joining the Saturday morning lineup is Disney's *Teacher's Pet*, an animated series that features the voice of Tony Award-winning actor Nathan Lane.

Teacher's Pet, which fits the FCC's requirements for an educational series, is about a boy and his dog, Spot.

Henson pair succeed Perth

Less than a week after Rod Perth resigned, The Jim Henson Co. named two executives to head its TV division. Angus Fletcher and Juliet Blake have been named executive VPs and co-heads of

The Jim Henson Television Group Worldwide.

Fletcher, who will continue to be based in London, has been senior VP of international production and distribution at the studio.

Blake has been senior VP of creative affairs at Henson's Los Angeles headquarters.

Perth abruptly resigned last week after serving 15 months as president of Henson's TV division.

Hip-hop hosts

Rap artist Busta Rhymes and *The Parkers'* co-star Mo'Nique have been tapped to host the second annual *The Source Hip-Hop Music Awards*.

The special will air at 8-10 p.m. ET/PT Aug. 29 on UPN.

Last year's Hip-Hop Music Awards telecast brought UPN its highest ratings ever for a Friday night.

Marriages of convenience

The WB 100+ Station Group has enlisted the sales departments of five more stations, all affiliated with competing networks, to sell ad time for the cable channels programmed as WB affiliates in those markets.

The sales teams are from WLAJ-TV Lansing, Mich.; KTKA-TV Topeka, Kan.; KAIT-TV Jonesboro, Ark.; KYOU-TV Ottumwa, Iowa-Kirksville, Mo.; and WAOW-TV Wausau-Rhineland, Wis.

NBC's big bang

NBC's special Fourth of July programming helped the network capture the night in the key adults 18-49 demographic.

Its first-ever coverage of Macy's 4th of July Fireworks Spectacular averaged a 2.8 rating/11 share in adults 18-49 and 9.2 million viewers on Tuesday night, according to Nielsen Media Research. It was the highest 18-49 numbers posted by any network on July 4 since 1996. *Dateline NBC* also held strong in leading the network to a 2.8/12 in adults 18-49.

JUNE 26-JULY 2

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC took seven top-10 slots and won Week 41, thanks in part to strong numbers from Monday's 'Peter Jennings Reporting: The Search for Jesus.'

Week 41	abc	CBS	NBC	FOX	UPIN	WB
	9.7/16	7.4/13	6.1/10	3.7/6	1.9/3	2.0/3
MONDAY	8:00 33. Vanished 5.7/10	35. King of Queens 6.2/12	31. Dateline NBC 6.4/12	70. That '70s Show 4.0/8	100. The Parkers 1.9/4	93. 7th Heaven 2.6/5
		29. King of Queens 6.6/12		74. Titus 3.8/7	96. The Parkers 2.0/3	
	3. Peter Jennings Reporting: The Search for Jesus 11.4/19	12. Ev Lvs Raymnd 8.2/13	33. Law & Order 6.3/10	84. Ally McBeal 3.5/6	100. Grown-Ups 1.9/3	114. Roswell 1.5/2
		17. Becker 7.8/12	46. Third Watch 5.6/9		106. Malcolm & Eddie 1.9/3	
		16. 48 Hours 7.9/13				
TUESDAY	8.2/14	7.2/13	5.7/10	3.9/7	0.9/2	2.0/3
	2. Who Wants to Be a Millionaire? 12.9/24	31. JAG 6.4/12	84. Suddenly Susan 3.5/7	63. Family Guy 4.3/8	124. Shasta 1.0/2	100. Buffy the Vampire Slayer 1.9/3
	23. Dharma & Greg 7.2/12	15. 60 Minutes II 8.0/14	79. Veronica's Closet 3.6/6	79. The PJs 3.6/6	127. Dilbert 0.9/2	
	38. Two Guys, a Girl 5.9/10		41. Will & Grace 5.8/10	70. Family Guy 4.0/7	127. I Dare You! 0.9/2	96. Angel 2.1/4
	53. NYPD Blue 5.0/9	20. Judging Amy 7.4/13	54. M.Y.O.B. 4.8/8	79. The PJs 3.6/6		
WEDNESDAY	5.5/10	9.1/16	7.3/13	3.7/6	1.8/3	1.7/3
	59. Drew Carey 4.5/8	1. Survivor 15.3/27	44. Dateline NBC 5.7/10	91. TV Guide: Truth Behind the Sitcoms 3.0/5	109. 7 Days 1.6/3	109. Dawson's Creek 1.6/3
	68. Whose Line Is It 4.1/7	7. Ev Lvs Raymnd 9.3/16	25. West Wing 7.1/12	63. World's Incredible Animal Rescues 4.3/7	96. Star Trek: Voyager 2.0/3	100. Dawson's Creek 1.9/3
	47. Drew Carey 5.5/9	19. King of Queens 7.6/13	9. Law & Order 9.1/16			
	51. Spin City 5.1/8	84. Falcone 3.5/6				
THURSDAY	8.0/14	5.9/11	7.1/13	4.7/8	4.6/8	1.9/3
	56. Whose Line Is It 4.7/9	28. Diagnosis Murder 6.8/13	20. Friends 7.4/14	56. Fox Thursday Night Movie—Kiss of Death 4.7/8	58. WWF Smackdown! 4.6/8	109. Popular 1.6/3
	41. Whose Line Is It 5.8/11	44. Diagnosis Murder 5.7/10	38. 3rd Rock fr/Sun 5.9/11			95. Charmed 2.2/4
	6. Who/Millionaire 9.6/17		25. Frasier 7.1/12			
	4. Who/Millionaire 11.3/19	49. 48 Hours 5.3/9	37. Just Shoot Me 6.1/10			
FRIDAY	4.9/10	4.2/9	6.2/13	4.0/8	1.1/2	2.0/4
	79. Sabrina/Witch 3.6/8	77. Shania Twain: Come on Over 3.7/8	54. Providence 4.8/11	74. Beyond Belief: Fact or Fiction? 3.8/8	124. The Strip 1.0/2	108. Jamie Foxx 1.7/4
	84. Boy Meets World 3.5/8		30. Dateline NBC 6.5/13	66. Greed 4.2/8	118. Secret Agent Man 1.3/3	98. Steve Harvey 2.0/4
	79. Making the Band 3.6/7	59. CBS Special Movie—Dukes of Hazzard: Reunion! 4.5/9	22. Law & Order: Special Victims Unit 7.3/14			94. Steve Harvey 2.3/5
	66. Making/Band 4.2/8					100. For Your Love 1.9/4
SATURDAY	5.1/11	5.1/12	3.8/8	3.8/9	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	
	48. ABC Saturday Night Movie—Tidal Wave: No Escape 5.4/12	50. Pepsi 400: NASCAR Winston Cup 5.2/12	77. NBC Saturday Night Movies—Ace Ventura, Pet Detective 3.7/8	84. Cops 3.5/9		
				74. Cops 3.8/9		
	59. NYPD Blue 4.5/9		73.Profiler 3.9/8	70. AMW: America Fights Back 4.0/9		
SUNDAY	7.1/15	6.4/13	5.2/11	3.6/7	1.6/3	
	51. ABC Original—To Brave Alaska 5.1/11	18. 60 Minutes 7.7/18	68. Dateline NBC 4.1/9	92. Futurama 2.8/7	106. 7th Heaven Beginnings 1.8/4	
		35. Touched by an Angel 6.2/13		89. King of the Hill 3.2/7	114. Steve Harvey 1.4/3	
	8. Who/Millionaire 9.2/18		41. NBC Sunday Night Movie—Stargate 5.8/11	59. The Simpsons 4.5/10	112. For Your Love 1.5/3	
	5. Who/Millionaire 11.1/20	38. CBS Sunday Movie—Best Friends for Life 5.9/11		63. Malcolm/Middle 4.3/9	100. Jamie Foxx 1.9/4	
11. The Practice 8.3/16			89. The X-Files 3.2/6	122. Mission Hill 1.2/2		
WEEK AVG	6.9/12	6.5/13	5.9/11	3.9/7	2.1/4	1.8/3
S-T-D AVG	9.0/15	8.4/14	8.3/14	5.7/9	2.6/4	2.5/4



By Dan Trigoboff

Noncompete cloud looms over Topeka

There's a noncompete-battle brewing in Topeka, Kan., involving the contract between Benedek Broadcasting's WIBW-TV and popular meteorologist Dave Relihan. Benedek sought an injunction to prevent Relihan from moving to KTKA there after his resignation, citing a six-month non-compete period.

Relihan would have had his contract renewed automatically, but he gave a few weeks notice and quit. According to his attorney, K. Gary Sebelius, the "circumstances which would trigger the noncompete clause do not exist." Sebelius said that, because Relihan terminated the contract without cause, both Relihan "and the station are free to go forward."

The injunction sought by the station was not necessary, since the weatherman agreed not to begin at his new station until there is some legal resolution. Efforts toward that will begin this week, when parties will meet in court to determine first whether the matter will be settled in court or in arbitration.

Relihan's new contract at KTKA will also have a noncompete clause.

Weigel recovering, ready for action

WBBM-TV sportscaster Tim Weigel says he's making an excellent recovery from last month's brain surgery and will interrupt his daily round of



Chicago sportscaster Tim Weigel is returning to the air following brain surgery.

golf to return to the air Sunday, July 9. "We've got Mike Ditka on our Sunday-night show [*Face 2 Face*], and I don't want to miss that."

Weigel, who last week began a month of daily follow-up radiation treatments, has already given local fans a look, dropping in on his colleagues on the air, wearing a hat to cover up "the trap door where [surgeons] went in." Weigel isn't sure whether he'll keep the hat when he returns, but describes his head as "a Chicago 16-inch softball with seams."

Weigel, 55, says his surgeons told him they believe they removed all of the tumor and that the radiation is just a precaution. The radiation, he added, has not been wearing him out, and he's anxious to get back on the air. He says he has received thousands of get-well messages and is working to "connect with each friend and viewer. It's incredibly time-consuming, but I'm enjoying it, and I'm grateful."

Weigel is the second

well-known WBBM-TV personality to be struck with brain cancer. Movie critic Gene Siskel died last year of complications following brain surgery. Besides being colleagues, Weigel and Siskel were roommates at Yale, and Siskel's widow, Marlene, was among the well-wishers who sent a card to the sportscaster.

Also at WBBM-TV, the station bade a lengthy farewell to longtime anchor Lester Holt, who is heading to New York, where he will work for MSNBC. He was the station's late-news co-anchor with Linda MacLennan until this year, when WBBM-TV began its late news with Carol Marin, and Holt and MacLennan moved to 5 p.m.

LaMet heads new investigative unit

Mark LaMet, formerly a producer with WLS-TV Chicago and Dateline NBC's Chicago bureau, will be lead producer and manager of WGN-TV Chicago's new investigative unit. At WLS-TV, LaMet helped create and launch the ABC-7 I-Team.

Key moves in Keystone State

The comeback of Frank Andrews, longtime top anchor and former news director at WNEP-TV Scranton-Wilkes-Barre, Pa., now with WYOU(TV) there, continues. Andrews has been promoted from producer to assistant news director. Under WYOU's unusual shared services agreement with WBRE-TV,

this makes Andrews the ranking newsman working exclusively for WYOU. He reports to Al Zobel, news director for both stations.

Andrews joined WYOU in 1999 as an anchor but had to leave later in the year because of the same medical problems that had caused him to give up his position at WNEP-TV, long the dominant station in the market. Andrews suffered hip and back problems from a 1997 car crash and subsequent reinjury in a fall, and had to attend to injuries to other members of his family.

Andrews says his medical issues are under control, and he's having a great time. Because of Andrews' long history as a popular anchor in the market, there was speculation when he returned to WYOU three months ago that he might go back on the air, but that would appear less likely with his added management responsibilities.

California, there they go

KRON-TV San Francisco News Director Dan Rosenheim resigned last week and joined rival KPX-TV, filling the long-vacant news directorship there. Rosenheim, once an editor at the *San Francisco Chronicle*, will take with him his former assistant news director, Lisa White, also a recent resignation. The new, independent KRON-TV under Young Broadcasting will have to remake itself from the top down: General Manager Amy McCombs and Station Manager Al Holzer have also left.

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



TOP 25 MEDIA GROUPS

On August 28, *Broadcasting & Cable* will feature its exclusive overview of the 25 largest media groups.

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TCA's dose of reality, drama

Stories drawn from life turn up all across cable at TCA press event

By Deborah D. McAdams

Cable networks rolled out a cart of reality and dramatic programs at the Television Critics Association press tour in Pasadena last weekend.

At least 10 new series or specials were documentary-style programs, including Discovery Channel's usual multimillion-dollar "Watch With the World" extravaganza. Discovery goes into orbit this year with *Inside the Space Station*, its third WWTW special, but the first shot in high-definition. The process added nearly 20% to the cost of the project, said Mike Quatrone, senior vice president and general manager of Discovery Channel.

"We're future proofing," he said. "You don't want your material, three or four years from now, looking quaint and unusable."

The total costs for *Space Station* are fluid, depending on continued editing and dubbing for each of the 23 countries airing the program, and how the expense will be split with Discovery Channel's sister international division. The network is still recovering some of the \$10 million it and the BBC spent on last year's *Walking With Dinosaurs*.

"This company doesn't look at costs on a per-project basis, thank God, but over the life span of the project. Just make sure you make your numbers at the end of the year," he laughed.

Discovery will spend roughly \$165 million on programming this year, according to Paul Kagan Associates.

Besides cartoons on Nick and Cartoon, only a couple of new shows go for laughs, and tenuously at that. HBO revives *Curb Your Enthusiasm*, with Larry David playing the droll, self-obsessed Larry David. E!'s second-ever original movie, *Becoming Dick*, is also



Discovery's 'Shark Week' series will include three-dimensional programming in 'Shark Week 3-D,' one of three new programs slated for the 13-year-old franchise.

Network and Nickelodeon are predictably not real.

Here's a snapshot of new shows hyped at TCA (available as of press time). When known, its scheduling is noted in parentheses.

SHOWTIME

- *Queer as Folk* is a British, in-your-face portrait of gay life. (4Q)
- *The Chris Isaak Show* is a tentatively titled faux take on the rock-and-roll life of Isaak and his band. (4Q)
- *Things You Can Tell Just by Looking at Her* is a tentative title for five tales of romance starring Glenn Close, Calista Flockhart, Holly Hunter, Cameron Diaz and others, and was originally intended as a theatrical release.
- *The Thin Blue Lie*, a Showtime film about police corruption in Philadelphia in the '70s. (Aug. 13, 8 p.m.)
- *Holiday Heart* is the story of a drag queen turned surrogate mother. (4Q)

HBO

- *One Day in September* documents the 1972 Olympic Games massacre. (September)
- *HATE.COM: Extremists on the Internet* is a documentary examining the link between hate propaganda and terrorism. (October)
- *Arturo Sandoval* is a biography of the Grammy Award winning Cuban trumpet player. (November)
- *Disappearing Acts*, based on the novel by Terry McMillan, is a romantic drama about a singer on the cusp of her big break. (December)
- *Curb Your Enthusiasm* stars Larry David as himself. (October)

purported to be a comedy

Like Discovery, reality is the nature of the programming for Food Network and HGTV. Together, the networks are rolling out at least 15 new series for fall. Nine belong to HGTV, most of them twists on home renovation with a couple of *Cops*-like shaky-cam series thrown in. One, *Going Home*, is a complete departure from the fix-it genre.

"This is part of the prime time evolution we started a couple of years ago, with more lifestyle and story-oriented shows and less do-it-yourself in prime time. *Going Home* is the most unique," said Burton Jablin, general manager of HGTV.

Unlike Discovery, HGTV's programming costs don't even approach multimillions. Prime time shows shot in the field come in at about \$25,000 to \$35,000 per half hour, according to a source at the network. Studio shows run \$8,000 to \$17,000 per half hour. All told, HGTV will spend about \$50 million on programming this year, according to Kagan.

Other shows rolled out at TCA include six *Biography* knockoffs in the form of two movies and four series, each tailored to their specific networks, including BET, ESPN Classic and Romance Classics.

Exceptions to the reality rule include *SpyderWeb*, a new teen-targeted soap from MTV, and new shows on Cartoon

"To uplink 8 video feeds from the White House lawn, we put all our eggs in one basket."



Dudley C. Freeman
President
Taurus
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FOOD NETWORK

(all times Eastern)

- *B. Smith With Style*, an entertaining and lifestyle primer from New York City restaurateur, B. Smith. (beginning Monday, Aug. 28 at noon)
- *Melting Pot* is Food's cavalcade of world cuisine. (beginning Monday, Aug. 28 at 3:30 p.m.)
- *Ming's Quest*, featuring Emmy Award-winning chef Ming Tsai traveling around the country preparing regional cuisine with local ingredients. (beginning Thursday, Aug. 31 at 10 p.m.)
- On *Wolfgang*, celebrity chef Wolfgang Puck shares his secrets.
- *Naked Chef*, a UK import with Brit chef Jamie Oliver stripping cooking down to basics. (October 2000)
- *Sweet Dreams* is what it implies—a definitive dessert show. (October 2000)

HGTV

(all times Eastern; premieres are all the week of Oct. 7)

- In *Designer's Challenge*, three interior designers compete to solve a decorating dilemma. (Thursdays, 9:30 p.m.)
- *Dream Drives* is a vicarious visit via TV to the country's chi-chi neighborhoods. (Fridays, 10 p.m.)
- *Fantasy Open House* takes the cameras inside mansions for sale. (Fridays, 10:30 p.m.)
- *Going Home* is a cinema vérité series following people back to their hometowns. (Tuesdays, 10:30 p.m.)
- In *Help Around the House*, an intrepid handyman arrives to help unsuspecting victims of bad household maintenance. (Saturdays and Sundays, 9 a.m.)



- *World Garden Tour*, narrated by Stockard Channing, visits the world's most famous gardens. (Sundays, 3 p.m.)
- *Our Place* is a decorating tip, studio-based show. (Monday-Friday, 9:30 a.m.)
- *Restore & Restyle* features restoration projects in a newsmagazine format. (Sundays, 6 p.m.; Tuesdays at 7:30 p.m.)
- *Weekend Warriors* is another cinema vérité project, this one about people

doing renovations on the weekend. Think *Cops-plus-This Old House*. (Tuesdays, 10 p.m.)

MTV

- *SpyderWeb* follows a computer-gaming family-dynasty murder mystery in a daily half-hour format. (October)
- *Road Home* follows musicians as they return to their hometowns. The Goo Goo Dolls go first. (beginning Sunday, July 23)
- *MTV's Making the Tour*, a knockoff of *Making the Video*. In this one, boy band 'NSync goes first. (beginning Monday, July 17, 4:30 p.m.)
- *First Listen* features music from yet-to-be released compilations. (beginning Tuesday, Aug. 29)

FOX FAMILY

- *Scariest Places on Earth* takes viewers to where the title implies in five separate one-hour episodes.

DISCOVERY CHANNEL

- *Watch With the World: Inside the Space Station*, Discovery's third global programming event explores the International Space Station, a 16-nation endeavor under construction above the ionosphere. *Inside* was shot and will be aired in high-definition. (4Q)
- *Shark Week* will include Discovery's first crack at three-dimensional programming with *Sharks 3-D*, one of several new programs in the 13-year-old franchise. (Week of Aug. 13)

DISNEY CHANNEL

- In *The Book of Pooh*, the wayward bear is created with Indonesian puppetry and computer-generated sets. (Disney Channel's *Playhouse Disney* programming block, early next year.)
- *In A Heartbeat* is a teen drama based on a real-life volunteer emergency-medical-technician squad staffed by high-school students. (August)

ESPN CLASSIC

- *SportsCentury*, a one-hour biography program; the inaugural episode features Joe DiMaggio. (Beginning July 10, Monday-Friday at 8 p.m.)

CARTOON NETWORK

- *The Intruder*, the online/on-air inter-

active adventures of Tom, the computer-generated host of Cartoon's *Toonami* 4-7 p.m. block, as he battles an alien intruder aboard his spaceship. (September)

E! ENTERTAINMENT TELEVISION



- *Becoming Dick*, a comedy and E!'s second original movie, follows a schmuck who gets noticed when he gets mean. (Beginning Thursday, Aug. 31, 9 p.m.)

A&E



- *Peter Pan* stars Cathy Rigby as the boy who won't grow up.
- *Child Stars: Their Story*, is a special produced by Bill Kurtis looking at the adult lives of former child celebrities.

AMERICAN MOVIE CLASSICS

- *Backstory* is a series combining elements of *Biography* and *Making the Video*, featuring stars, directors and writers slinging dirt behind the scenes.

ROMANCE CLASSICS

- *Cool Women* celebrates women who have defied the imposed limits of the gender.

BET MOVIES

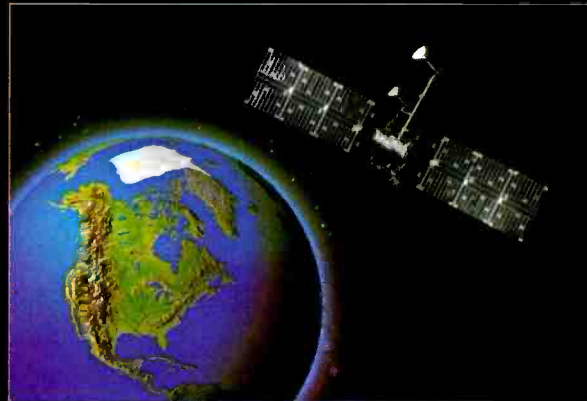
- *A Huey P. Newton Story*, a BET original in conjunction with PBS, examining the life of the Black Panthers co-founder Newton. BET will also roll out 5 more Arabesque films, a Black biography series and a new music show. ■



A brief history of news services...



2000 B.C.



2000 A.D.

Special Report: **News Services**

Issue Date:

August 14, 2000

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Nobody @Home at Cablevision

Little excitement except for lawsuits between MSO and online service it partners with

By John M. Higgins

It's been clear for months that relations between Cablevision Systems and Excite@Home were crumbling, but only now have the companies acknowledged how bad it's been.

Despite its partnership with Excite@Home, Cablevision Systems has tied just 10% of its high-speed data customers to the online service, instead steering customers to its own proprietary Web service.

That's the charge Excite@Home makes in a countersuit filed as part of a separate ownership dispute with Cablevision. While the MSO has rolled out

high-speed Internet service to 65,000 subscribers, just 6,700 of them are hooked up to Excite@Home. The rest are tied in to Cablevision's home-grown Optimum Online service.

Cablevision is giving Excite@Home meager distribution despite receiving warrants for 21.9 million of the company's shares at just 25 cents each. At one point when the high-speed Internet service's stock was soaring, those warrants were worth \$1.8 billion. Today, they're worth \$400 million. Cablevision President James Dolan has publicly criticized Excite@Home service.

The two companies' agreement temporarily "carved" out some of Cablevi-

sion's Long Island and Connecticut systems to stay on Optimum Online. But the Internet company contended Cablevision is going well beyond those exclusions.

Cablevision said that "Excite@Home's counter-claims are a transparent attempt to deflect attention away from its breach of Cablevision's rights as a party to the stockholders' agreement." Cablevision has sued Excite@Home over AT&T's planned deal to secure control of the company in exchange for granting MSO investors Comcast and Cox the option to sell their shares at a fixed price of \$48, 150% more than the current price. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

'Dexter's Laboratory' is helping the Cartoon Network stake a significant claim in the top 25. With a 2.5 rating/4.6 share, Dexter won spot 15, last week for the all-animated network.

Following are the top 25 basic cable programs for the week of June 26-July 2, 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	66	7.0	5.5	5487	11.4
2	WWF Entertainment	USA	Mon	9:00P	60	5.7	4.5	4452	8.7
3	Real World IX	MTV	Tue	10:00P	30	3.3	2.5	2487	5.4
4	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.5	2524	5.6
5	Rugrats	NICK	Sat	9:30A	30	3.1	2.4	2416	10.9
6	MLB/Braves-Mets	TBS	Thu	7:05P	219	2.8	2.2	2232	5.2
6	Spongebob	NICK	Sat	10:00A	30	2.8	2.2	2153	9.8
8	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.7	2.1	2132	6.0
8	Rugrats	NICK	Mon	7:30P	30	2.7	2.1	2066	5.0
10	Rugrats	NICK	Thu	7:30P	30	2.6	2.1	2042	5.2
10	Walker, Texas Ranger	USA	Wed	8:00P	60	2.6	2.0	2025	4.5
10	Rugrats	NICK	Sat	9:00A	30	2.6	2.0	1990	9.4
10	Spongebob	NICK	Sat	10:30A	30	2.6	2.0	1986	9.0
10	South Park	CMDY	Wed	10:00P	30	2.6	1.7	1716	4.1
15	WCW Thunder	TBS	Wed	9:54P	71	2.5	2.0	1994	4.2
15	Rugrats	NICK	Mon	4:30P	30	2.5	1.9	1914	6.5
15	Wild Thornberrys	NICK	Mon	8:00P	30	2.5	1.9	1911	4.4
15	Flintstones	TOON	Mon	10:00P	30	2.5	1.6	1621	4.0
15	Tom & Jerry	TOON	Mon	9:30P	30	2.5	1.6	1576	3.8
15	Dexter's Laboratory	TOON	Fri	9:30P	30	2.5	1.6	1565	4.6
21	WCW Monday Nitro Live!	TNT	Mon	9:00P	62	2.4	1.9	1894	3.7
21	Spongebob	NICK	Sun	10:00A	30	2.4	1.9	1882	8.3
21	Rugrats	NICK	Tue	7:30P	30	2.4	1.9	1873	4.6
21	Rugrats	NICK	Wed	8:30A	30	2.4	1.9	1867	9.9
21	Hey Arnold	NICK	Mon	7:00P	30	2.4	1.9	1860	4.7
21	Rugrats	NICK	Wed	7:30P	30	2.4	1.9	1859	4.5
21	Rocket Power	NICK	Tue	8:00P	30	2.4	1.9	1857	4.3
21	Rugrats	NICK	Sun	9:30A	30	2.4	1.9	1850	8.6

Weather changes

Weather Channel adding first-ever prime time series

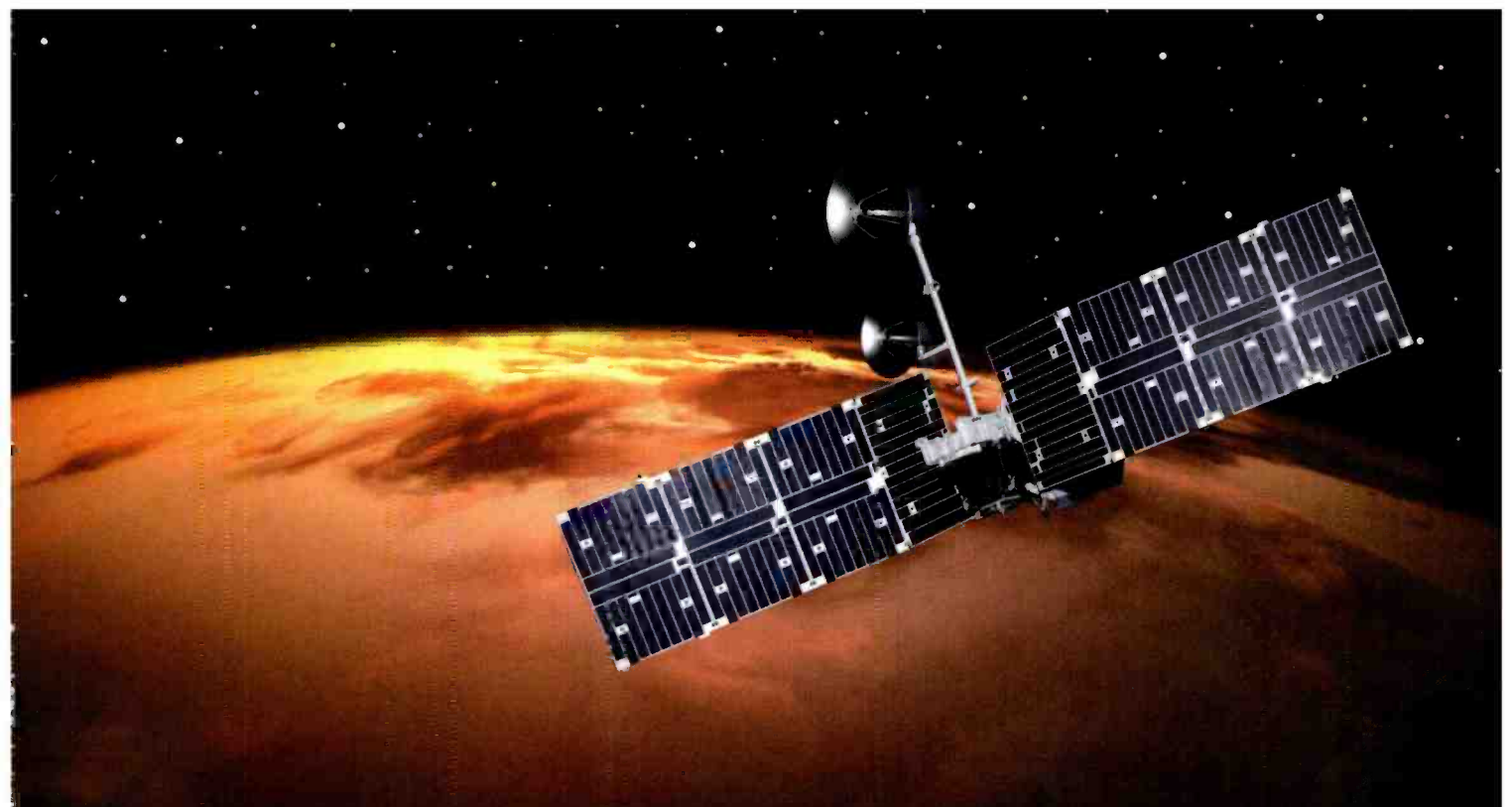
By Deborah D. McAdams

The Weather Channel is interrupting this weather report to bring you entertainment. For the first time in its 18-year history, TWC is adding a series to prime time, according to sources.

The one-hour show, entitled *Atmospheres*, will be formatted like a news-magazine, with 10-minute vignettes of stories on weather phenomena and how people and places are affected by them.

Atmospheres is a departure for TWC, which until recently has been all weather forecasts, all the time. Two morning shows were added earlier this year, but both are essentially programming blocks on current conditions targeted at a certain audience. *Atmospheres*, by contrast, will be more story oriented.

A network spokeswoman said the series will appear in late summer. The Weather Channel averages about a 0.4 in prime time, with approximately 276,000 households. ■



Eat your heart out, Sputnik

Broadcasting & Cable Special Report

SATELLITES

On July 31, *Broadcasting & Cable* will publish an in-depth report on the latest advances in global satellites. We'll examine the state of the satellite market, look at the major players and analyze how satellite companies are meeting the needs of communications executives.

As the industry's highest-circulating publication, *Broadcasting & Cable* is used by more TV and radio executives to learn about satellite technology and services. Placing your ad in this issue ensures that you will reach an audience that is actively seeking more information on your products.

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ISSUE DATE:

JULY 31

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FRIDAY, JULY 21

MATERIALS DUE:

TUESDAY, JULY 25

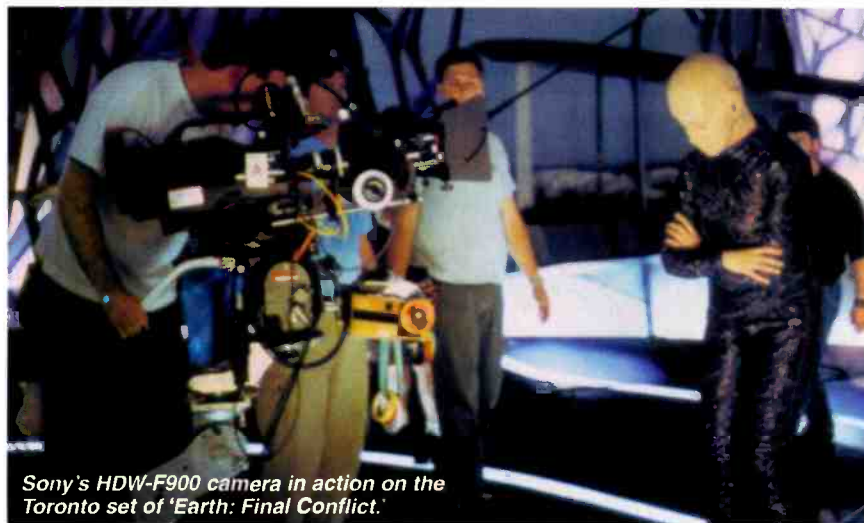
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Sony's HDW-F900 camera in action on the Toronto set of 'Earth: Final Conflict.'

'Conflict' forsakes film for HD tape

By Glen Dickson

Tribune's syndicated show *Gene Roddenberry's Earth: Final Conflict* is the first episodic television program to be produced using Sony's 1080p/24 high-definition tape format, CineAlta, in place of 35 mm film.

The science-fiction show first tested the Sony 24p format in March, and Toronto-based producer Alliance Atlantis began shooting *Earth: Final Conflict*'s fourth season in May using four HDW-F900 camcorders supplied by rental house Simms Video (the \$100,000 cameras were distributed by Sony of Canada). Three of the show's 22 episodes have already been completed.

"I've been along with Sony since they first introduced the concept," says Jim Toten, director of engineering and technology for Tribune Entertainment Co. "I decided to make the jump for a lot of reasons, and it's turning out to be working OK."

In March, Tribune and Alliance Atlantis conducted side-by-side tests of a prototype Sony 24p camera and a 35-mm film camera, shooting the same footage and then making standard-definition Digital Betacam masters from both sources. Toten's criterion was how the 24p material looked on the standard-def master and how a 16:9 standard-def master of the 24p footage appeared after being upconverted to

1080i. Tribune already provides 16:9 widescreen SDTV masters, on Beta SX tape, to Dispatch Broadcast Group for use by their DTV stations.

The footage generated by the CineAlta camera compared very favorably with the film-originated material, particularly after Alliance Atlantis adjusted the camera's settings to generate more of a film look, says Toten. That persuaded him to adopt the HDTV tape system.

The money saved by eliminating film-processing costs has been pumped back into the show, he says. "We took the money out of film stock, processing and telecine and reinvested it in visual effects, characters and sets."

More important, he says, is the time saved by eliminating film processing. By hooking up Sony's 24p tape deck to a Digital Betacam deck, Alliance can immediately generate standard-definition transfers for post-production work. "You put the HDW-F500 right next to a Digi Beta, with one co-ax cable running between the two decks, and it gives you downconverted 601 with a 3:2 pull-down," says Toten. "It's really cool."

Although 24p is also seen by many in Hollywood as the ultimate post-production format, the effects-intensive *Earth: Final Conflict* will continue to be posted on 16:9 Digital Betacam source tapes.

Toten says that, if 24p post equipment becomes more widespread and costs come down, he would consider handling post-production in the format.

Toten believes the instant turnaround of high-def tape should prove very attractive to sitcom producers. "Right now, you've got five film cameras rolling, and you have to wait for the next day to see if you got it or not." ■

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creative moves come from within...



CUTTING EDGE

By Glen Dickson

Eyemark nets uplinker award

Syndicated program distributor Eyemark Video Services has received the "Uplinker of the Year" Gold Award from satellite operator Loral Skynet. Eyemark was one of 10 companies recognized with the award, which is given for 1,001 or more error-free satellite transmissions.

Eyemark, a unit of CBS, delivers 520 hours of syndicated programming each month from CBS Productions, King World, Tribune, Studios USA and other syndicators, including *Wheel of Fortune*, *Martha Stewart Living*, *Jerry Springer* and *Earth: Final Conflict*.

nCUBE, Celerity team on servers

Video server supplier nCUBE Corp., Foster City, Calif., will provide streaming-media systems to set-top and server manufacturer Celerity Systems, Knoxville, Tenn., for integration into end-to-end digital systems. nCUBE will also manufacture on

an OEM basis Celerity's CTL 9500 video server.

The companies expect to integrate Celerity's T 6000 digital set-top with nCUBE streaming servers and Oracle's Video Server software within the next few weeks.

Quantum stays tight with TiVo

Hard-drive supplier Quantum Corp. has renewed its deal to supply disk storage to personal-video-recorder (PVR) firm TiVo for its Personal TV service. The agreement extends the Milpitas, Calif.-based Quantum's preferred-provider relationship with TiVo and its OEMs.

The two companies have been working together since 1997, and TiVo launched its first PVR product using Quantum's QuickView audio/video recording technology, which allows viewers to pause live broadcasts and instantly access pre-recorded programs. Quantum also supplies hard drives to TiVo competitor Replay TV.

Avid acquires another 3-D firm

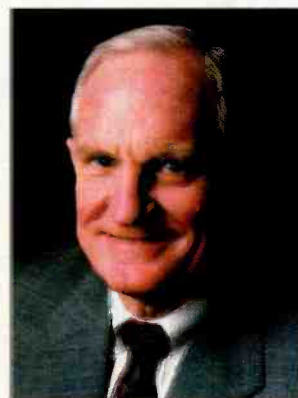
Nonlinear-editing supplier Avid Technology has acquired The Motion Factory Inc., a Fremont, Calif.-based firm specializing in 3-D graphics for interactive games and the Web, to expand its existing Softimage graphics and special-effects subsidiary.

Avid has also named The Motion Factory's former President and CEO David Pritchard general manager of Softimage, which Avid originally acquired from Microsoft in August 1998 for \$285 million.

"Integrating these two technologies will significantly streamline 3-D-content development," says David Krall, Avid president and CEO.

Intel's Barrett to keynote CES

Intel President and CEO Craig Barrett will deliver the technology keynote address at the 2001 Consumer Electronics Show (CES) in Las Vegas next January.



Intel CEO Craig Barrett will speak at CES this year.

Barrett, who joined Intel in 1974 as a technology-development manager and became president in 1997 and CEO in 1998, will deliver his speech Friday, Jan. 5, the night before CES officially opens, from 7:30 to 8:30 p.m. in the Las Vegas Hilton Theater.

Benedek rides with Sundance

Benedek Broadcasting Corp. has selected Sundance Digital's FastBreak automation system for three of its stations: WILX-TV, Lansing, Mich.; WTRF-TV, Wheeling, W.Va.; and WHOI(TV), Peoria, Ill.

The identical systems, which will be installed late this summer, will be used to control Leitch/ASC VR 400 video servers for commercial and program storage and playout.

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CHANGING HANDS

The week's tabulation of station sales

TVS

Construction permit for KPMR(TV) Santa Barbara/Santa Maria/San Luis Obispo, Calif.

Price: \$4.75 million

Buyer: Entravision Communications Co. LLC, Santa Monica, Calif. (Walter A. Ulloa, chairman; Philip C. Wilkinson, president; Univision Communications Inc., to be about 26% owner); owns/is buying 14 other TVs, 17 AMs and 29 FMs

Seller: Coast TV, Santa Barbara (Martha Correa-Garcia, Patricia E. Montemayor, Ruth J. Smith, principals); no other broadcast interests
Facilities: Ch. 38, 2,690 kW visual, ant. 2,877 ft.

KAQS(TV) Shawnee/Oklahoma City, Okla.

Price: \$1.75 million

Buyer: Equity Broadcasting Corp., Little Rock, Ark. (Larry Morton, president); owns/is buying 14 other TVs, eight FMs and five AMs

Seller: OKC-30 Television, Washington (Myoung Hwa Bae and Pete E. Myrl Warren III, each 50% members). Bae owns/has interest in six TVs

Facilities: Ch. 30, 5,000 kW visual, ant. 836 ft.

Affiliation: Independent

Broker: Questcom Media Brokerage Inc.

KVMD(TV) Twentynine Palms/Los Angeles, Calif.

Price: \$900,000

Buyer: KVMD Acquisition Corp., Los Angeles (Ronald L. Ulloa, president/owner). Ulloa owns 36% of KRPA(TV) Rancho Palos Verdes/Los Angeles, Calif. Note: Ulloa is Walter A. Ulloa's brother (see first item)

Seller: Desert 31 Television Inc., Enumclaw, Wash. (Michael L. Parker, president). Parker has interest in three TVs

Facilities: Ch. 31, 12 kW visual, ant. 295 ft.

Affiliation: Independent

COMBOS

WAIT(AM) Crystal Lake, WZSR(FM) Woodstock/Crystal Lake, WJOL(AM)-WLLI-FM and WJTW (FM) Joliet and WBVS(FM) Coal City/Wilmington, all Ill., and WLIP(AM)-WIII(FM) Kenosha and WEXT(FM) Sturtevant/Racine, Wis.

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 ■ \$7,400,000 ■ 3
Combos ■ \$83,150,000 ■ 5
FMs ■ \$632,501 ■ 5
AMs ■ \$6,375,000 ■ 8
Total ■ \$97,557,501 ■ 21

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1
TVs ■ \$1,549,902,139 ■ 37
Combos ■ \$7,294,603,267 ■ 127
FMs ■ \$980,305,098 ■ 162
AMs ■ \$208,787,815 ■ 115
Total ■ \$10,035,731,769 ■ 442

Price: About \$57 million

Buyer: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel Weller, president/0.1% owner/co-COO, radio); owns/is buying 20 other FMs and 13 other AMs
Seller: Pride Communications LLC, Crystal Lake (Jim Hooker, principal); no other broadcast interests

Facilities: WAIT: 850 kHz, 2.5 kW day; WZSR: 105.5 MHz, 3 kW, ant. 429 ft.; WJOL: 1340 kHz, 1 kW; WLLI: 96.7 MHz, 3 kW, ant. 300 ft.; WJTW: 93.5 MHz, 3 kW, ant. 276 ft.; WBVS: 100.7 MHz, 1.4 kW, ant. 482 ft.; WLIP: 1050 kHz, 250 W; WIII: 95.1 MHz, 50 kW, ant. 384 ft.; WEXT: 104.7 MHz, 3 kW, ant. 328 ft.

Formats: WAIT: nostalgia/adult standards; WZSR: AC; WJOL: adult standards/talk; WLLI: rock; WJTW: AC; WBVS: CHR; WLIP: adult rock; WIII: adult classic rock; WEXT: AC

WHTC(AM) Holland/Grand Rapids, Mich., WHBL(AM)-WBFM(FM) Sheboygan and WWJR(FM) Sheboygan Falls/Sheboygan, Wis.

Price: \$10 million

Buyer: Midwest Communications Inc., Green Bay, Wis. (Duey E. Wright, owner); owns six other AMs and 11 other FMs
Seller: Walton LLC/Holland LLC, Milwaukee. (Michael Walton Sr. and Michael Walton Jr., principals); no other broadcast interests

Facilities: WHTC: 1450 kHz, 1 kW; WHBL: 1330 kHz, 5 kW day, 1 kW

night; WBFM: 93.7 MHz, 6 kW, ant. 255 ft.; WWJR: 106.5 MHz, 6 kW, 239 ft.

Formats: WHTC: news/talk; WHBL: full service; WBFM: country; WWJR: AC
Broker: Blackburn & Co. Inc.

KBOM(FM) and KEFE(FM) Los Alamos/Albuquerque/Santa Fe and KTRC(AM) and KVSF(AM) Santa Fe and construction permit for KZXA(FM) Santa Fe, N.M.

Price: \$7 million

Buyer: A.G.M. Nevada LLC, Riderwood, Md. (Charles H. Salisbury, member/50% owner; Anthony S. and L. Rogers Brandon [brothers], both members/25% owners); owns two other AMs and six other FMs including KKIM(AM) Albuquerque, KABG(FM) Los Alamos/Albuquerque/Santa Fe and KMMG(FM) Santa Fe. Salisbury owns six other FMs; Brandon brothers have interest in five other AMs and 15 other FMs

Seller: Withers Broadcasting Co. of New Mexico, Mt. Vernon, Ill. (W. Russell Withers Jr., principal). Withers owns six TVs, six AMs and nine FMs.

Facilities: KBOM: 106.7 MHz, 15.5 kW, ant. 1,948 ft.; KEFE: 107.5 MHz, 100 kW, ant. 298 ft.; KTRC: 1400 kHz, 1 kW; KVSF: 1260 kHz, 5 kW day, 1 kW night; KZXA: 94.7 MHz, 35 kW, ant. 2,916 ft.

Formats: KBOM: oldies; KEFE: hot country; KTRC: nostalgia; KVSF: sports
Broker: Force Communications and Consultants LLC (seller)

KBST-AM-FM and KBTS(FM) Big Spring, KHLB-AM-FM Burnet, KEPS(AM)-KINL(FM) Eagle Pass, KKYN-AM-FM and KVOP-AM-FM Plainview and KVOU(AM), KUVA(FM) and KYUF(FM) Uvalde, all Texas

Price: \$7 million

Buyer: Cornerstone Radio Holdings LLC, Austin, Texas (Jamie Clark, president); no other broadcast interests

Seller: Equicom Inc., Bryan, Texas (Randall B. Hall, chairman); owns one other AMs and six other FMs in Texas

Facilities: KBST(AM): 1490 kHz, 1 kW; KBST-FM: 95.9 MHz, 8 kW, ant. 482 ft.; KBTS: 94.3 MHz, 8.4 kW, ant. 561 ft.; KHLB(AM): 1340 kHz, 1 kW; KHLB-FM: 106.9 MHz, 2 kW, ant. 367 ft.; KEPS: 1270 kHz, 1 kW; KINL: 92.7 MHz, 20 kW, ant. 184 ft.; KKYN(AM): 1090 kHz, 5 kW day, 500 w night; KKYN-FM:

103.9 MHz, 3 kW, ant. 300 ft.;
KVOP(AM): 1400 kHz, 1 kW day; KVOP-FM: 106.9 MHz, 50 kW, ant. 467 ft.;
KVOU: 1400 kHz, 1 kW; KUVA: 102.3 MHz, 3 kW, ant. 280 ft.; KYUF: 104.9 MHz, 3 kW, ant. 263 ft.

Formats: KBST(AM): talk; KBST-FM: country; KBTS: classic rock; KHLB(AM): news; KHLB-FM: country; KEPS: Tejano; KINL: C&W; KKYN(AM): talk; KKYN-FM: country; KVOP(AM): Spanish; KVOP-FM: AC; KVOU: adult standards. KUVA: Spanish; KYUF: country
Broker: Kalil & Co. Inc.

WMFG-AM-FM Hibbing and KMFG(FM) Nashauk/Hibbing, Minn.

Price: \$2.15 million
Buyer: Midwest Radio Network LLC, Hibbing (Thomas L. Bookey, CEO); owns WNMT(AM)-WTBX(FM) Hibbing
Sellers: Al Quarnstrom and Dennis Martin, Hibbing. Quarnstrom owns four AMs and five FMs
Facilities: WMFG(AM): 1240 kHz, 1 kW; WMFG-FM: 106.3 MHz, 600 W, ant. 269 ft.; KMFG: 102.9 MHz, 25 kW, ant. 328 ft.
Formats: WMFG(AM): sports; WMFG-FM: oldies; KMFG: classic rock
Broker: Johnson Communications Properties Inc.

FMS

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., which overlaps 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

WBHL(FM) Florence, Ala.

Price: \$225,000
Buyers: Mark A. and Lisa M. Pyle (spouses) and C. Jeffrey and Lou Ann Chandler (spouses), Florence. Pyles also owns WFIX(FM) Rogersville, Ala.
Sellers: Aaron and Judy Clemmons (spouses) and Harold and Gregory Clemmons (brothers to Aaron Clemmons), Florence; no other broadcast interests
Facilities: 91.3 MHz, 1 kW, ant. 600 ft.
Format: AC

Construction permit for KAWT(FM)

Kapaa, Hawaii
Price: \$110,000

Buyer: Hochman Hawaii-Two Inc., Fayetteville, Ark. (George Hochman, owner). Hochman also owns/has interest in one AM and one other FM

Seller: Cyril E. Vetter, Baton Rouge, La.; no other broadcast interests
Facilities: 98.9 MHz, 100 kW, ant. -270 ft.

Construction permit for new FM in Warsaw, Mo.

Price: \$47,500
Buyer: D&H Media LLC, Warrensburg, Mo. (Vance DeLozier, member/75% owner; Greg Hassler, member/25% owner); no other broadcast interests
Seller: John B. Mahaffey, Springfield, Mo.; owns/has interest in four AMs and 11 FMs
Facilities: 98.5 MHz, 3 kW, ant. 261 ft.

WIRP(FM) Pennsuco/Miami

Price: \$1
Buyer: Centro Internacional Apostolico Inc., Miami (Vincent Valedon, president); no other broadcast interests
Seller: Centro Cristiano de Alabanza, Miami (Valedon [see buyer]); no other broadcast interests
Facilities: 88.3 MHz, 6 kW, ant. 167 ft.

AMS

KATD(AM) Pittsburg/Oakland/San Francisco, Calif.

Price: \$4.5 million
Buyer: Radio Unica Communications Corp., Miami (Joaquin F. Blaya, president); owns/is buying 16 other AMs including KIQI(AM) San Francisco
Seller: People's Radio Inc., San Jose, Calif. (Joe C. Rosa, president); no other broadcast interests
Facilities: 990 kHz, 5 kW
Format: Sports

KGBC(AM) Galveston, Texas

Price: \$745,000
Buyer: Prets/Blum Media Co. Inc., Galveston (Richard Prets, principal); no other broadcast interests
Seller: Harbor Broadcasting Co. Inc., Galveston (Pete S. Miller, president); no other broadcast interests
Facilities: 1540 kHz, 1 kW day, 250 W night
Format: Music memories
Broker: Media Services Group Inc.

WBZK(AM) York, S.C.

Price: \$500,000
Buyer: Carolina Metro Radio LLC, Blacksburg, Va. (Edward A. Baker,

managing member/33.33% owner). Baker also owns/has interest in 19 other AMs and 17 FMs
Seller: York Clover Broadcasting Co., York (C. Curtis Sigmon, president); no other broadcast interests
Facilities: 980 kHz, 3.15 kW
Format: Beach

KDIX(AM) Dickinson, N.D.

Price: \$192,000
Buyer: Starrdak Inc., Dickinson (Lee Leiss, president); no other broadcast interests
Seller: Dickinson Broadcasting Corp., Dickinson (June Deck, principal); no other broadcast interests
Facilities: 1230 kHz, 1 kW
Format: AC

WAMM(AM) Woodstock, Va.

Price: \$185,000
Buyer: Grass Roots Broadcasting LLC, Toms Brook, Va. (Thomas A. Lewis, general manager/51% owner); no other broadcast interests
Seller: Dean-O'Connell Inc., Harrisonburg, Va. (Robert L. Dean, president); no other broadcast interests
Facilities: 1230 kHz, 1 kW
Format: Rock

WANA(AM) Anniston, Ala.

Price: \$175,000
Buyer: Dewey D. Lankford, Anniston; no other broadcast interests
Seller: Anniston Radio Co., Anniston (Joe A. Burney, president); no other broadcast interests
Facilities: 1490 kHz, 1 kW
Format: Southern gospel

WDLK(AM) Dadeville, Ala.

Price: \$45,000
Buyer: Progressive United Communications Inc., Heathrow, Fla. (Frank C. Cummings, chairman); owns three other AMs and one FM
Seller: Little America Business Organization, Brattville, Ala. (Dr. James Nicholls, principal); no other broadcast interests
Facilities: 1450 kHz, 1 kW
Format: News/talk

WMOU(AM) Berlin, N.H.

Price: \$33,000
Buyer: Jericho Broadcasting Co. LLC, Berlin (Arnold P. Hanson Jr. and Steven D. Griffin, both managers/50% owners); no other broadcast interests
Seller: New England Broadcasting Inc., Berlin (Stephen E. Powell, president); no other broadcast interests
Facilities: 1230 kHz, 1 kW
Format: Adult standards

—Compiled by Alisa Holmes

DATEBOOK

MAJOR MEETINGS

July 16-19—Cable & Telecommunications Association for Marketing Summit. Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

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

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

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

Nov. 13—BROADCASTING & CABLE 10th Annual Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

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

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

April 21-26, 2001—National Association of Broadcasters Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527.

May 8-11, 2001—SCTE Cable-Tec Expo 2001. Orange County Convention Center, Orlando, Fla. Contact: Lori Bower (610) 363-6888, ext. 233.

May 21, 2001—George Foster Peabody Awards, 60th annual presentation, luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m., program 12:30 p.m. Contact: Tom Hoover (706) 542-3787.

THIS WEEK

July 16—Cable Positive 4th Annual 3-on-3 Basketball Tournament (prior to CTAM Marketing Summit). Boston. Contact: Gary Johnson (973) 331-1070.

July 16-19—CTAM Summit. Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

ALSO IN JULY

July 18—National Telecommunications and Information Administration Minority Broadcaster Roundtable (host: Assistant Secretary of Commerce Gregory L. Rohde). Commerce Dept. Bldg. Washington. Contact: Art Brodsky (202) 482-00199.

July 19-21—SBCA National Convention and Exposition. Las Vegas Convention Center, Las Vegas. Contact: Amy Miller (703) 549-6990.

July 23-25—North Carolina Association of Broadcasters Annual Convention. Holiday Inn Sunspree, Wrightsville Beach, N.C. Contact: JoAnn Davis (919) 821-7300.

July 27-29—Southwest NRB Annual Convention. Irving Marriott, Irving, Texas. Contact: Barry Thompson (318) 783-1560.

July 31-Aug. 2—National Cable Television Cooperative's 16th Annual Members Meeting. Doubletree Hotel, Newport, R.I. Contact: Caprice Caster (913) 599-5900 ext. 305.

AUGUST

Aug. 1—National Association of Broadcasters Broadcast Research Initiative Seminar. NAB headquarters, 1771 N Street NW, Washington. Contact: David Gunzerath (202) 429-5381.

Aug. 3—Family Friendly Programming Forum Family Program Awards. The Beverly Hilton, Los Angeles. Contact: Meghan Keenan (212) 697-5950.

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

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

Aug. 7-8—Association of National Advertisers Seminar. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

Aug. 9—HRTS Newsmaker Luncheon: Kids' Day. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

Aug. 11-12—Radio and Television News Directors Foundation Newsroom Decision-Making Workshop. Denver. Contact: Mercedes Cooper (202) 467-5252.

Aug. 15-16—Access Conferences International Interactive TV launches USA. Windows on the World, New York City. Contact: Johanna Karmano +44(0) 7840 2700.

Aug. 15-20—The Poynter Institute Advanced TV & Radio Power Reporting for Reporters & Photojournalists Seminar. 801 Third Street South, St. Petersburg, Fla. Contact: Fanua Borodzicz (727) 821-9494.

Aug. 16-18—Nebraska Broadcasters Association 67th Annual Convention. Embassy Suites, Lincoln, Neb. Contact: Dick Palmquist (402) 778-5178.

Aug. 16-18—Texas Association of Broadcasters 47th Annual Convention and Trade Show. Hyatt Regency Riverbank and San Antonio Convention Center, San Antonio. Contact: Beth Bobbitt (512) 322-9944.

Aug. 17-18—Access Conferences International Virtual Studios and Virtual Production. Windows on the World, New York City. Contact: Johanna Karmano +44(0) 7840 2700.

Aug. 19—Television News Center Anchor Training. 1510H Street NW, Washington. Contact: Herb Brubaker (301) 340-6160.

Aug. 20-25—The Poynter Institute TV & Radio Power Reporting for Reporters and Photojournalists Seminar. 801 Third Street South, St. Petersburg, Fla. Contact: Jeannie Nissenbaum (727) 821-9494.

Aug. 26-29—American Women in Radio & Television Association 2000 AWRT Annual Convention. Regal Biltmore Hotel, Los Angeles. Contact: (703) 506-3290.

SEPTEMBER

Sept. 7-8—GAIT 2000 Television & Internet Festival. Hollywood Roosevelt Hotel, Hollywood, Calif. Contact: Dawn Tittiger (818) 501-0700.

Sept. 8-12—IBC 2000 International Broadcasting Convention. Amsterdam, The Netherlands. IBC office: Aldwych House, 81 Aldwych, London WC2B 4EL, UK. Contacts: Robin Lince, Gina Christison, Jarlath O'Connell 44-20-7611-7500.

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

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

Sept. 17-19—NAMIC Urban Markets Conference: Digital Divide or Digital Dividend? Millennium Broadway Hotel, New York City. Contact: Michael Stiver/Lorelei Events (312) 751-9689.

Sept. 18-20—Association of National Advertisers Seminar. Ritz-Carlton, Phoenix. Contact: (212) 697-5950.

Sept. 19—PricewaterhouseCoopers The 2000 Global Entertainment, Media & Communications Summit. Marriott Marquis, New York. Contact: Deborah Scruby (212) 259-2413.

Sept. 20-23—NAB Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.

Sept. 27-29—IEEE Broadcast Technology Society. 50th Annual Broadcast Symposium. Sheraton Premier Hotel, Tysons Corner, Va. Contact: Ted Kuligowski (703) 591-0110.

OCTOBER

Oct. 2-5—NAB Satellite Uplink Operators Seminar. Washington. Contact: Courtenay Brown (202)

429-5346.

Oct. 3-4—Society of Broadcast Engineers National Meeting. Pittsburgh Sheraton North, Pittsburgh, Pa. Contact: John L. Poray (317) 253-1640.

Oct. 3-4—Instinct Services Group (ISG) IMX (interactive music expo). Los Angeles Convention Center, Los Angeles. Contact: Kimberlee Lauer (310) 201-8855.

Oct. 4-5—Iowa Public Television Iowa DTV Symposium 2000. West Des Moines Marriott, West Des Moines, Iowa. Contact: Marcia Wych (515) 242-4139.

Oct. 8-11—Virginia Cable Telecommunications Association 34th Annual Convention. Hyatt Regency Hotel, Reston, Va. Contact: Barbara Davis (804) 780-1776.

Oct. 10-11—Toonz The Developing World of 2D & 3D Technology. Crowne Plaza St. James Court, London. Contact: Johanna Karmano +44 (0) 20 7840 2700.

Oct. 17-19—eMarketWorld.com @d.tech.WorldEurope. RAI Congress Centre, Amsterdam, the Netherlands. Contact: Andrea Lacarsky +1-804-643-8375.

Oct. 18-19—CTAM Broadband Opportunity Conference. Santa Clara Marriott, Santa Clara, Calif. Contact: Seth Morrison (703) 549-4200.

Oct. 26-27—Instinct Services Group (ISG) Film IT—Film Information Technology Conference & Exposition. Sheraton Universal, Los Angeles. Contact: Kimberlee Lauer (310) 201-8855.

Oct. 26-29—Society of Professional Journalists Annual Convention and Conference. Adam's Mark Hotel, Columbus, Ohio. Contact: Tammi Hughes (765) 653-3333.

NOVEMBER

Nov. 5-8—Sportel 11th Annual International Sports Television Convention. Monte Carlo, Monaco. Contact: Lillian Vitale (201) 869-4022.

Nov. 12-14—Canadian Association of Broadcasters Annual Convention. Telus Convention Centre, Calgary, Alberta, Canada. Contact: Marye Ménard-Bos (613) 233-4035.

Nov. 13—BROADCASTING & CABLE 10th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 13-15—Association of National Advertisers Seminar. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

Nov. 16-18—International Council of the National Academy of TV Arts and Sciences International Emmy Nominee Festival. New York. Contact: MJ Sorenson (212) 489-6969.

Nov. 20—International Council of the National Academy of TV Arts and Sciences International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson (212) 489-6969.

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

Radio guy turned Web-head

When Bernard Gershon started his undergraduate studies at New York University in 1974, he was headed to medical school. Along the way, however, he was drawn to radio reporting and traded a stethoscope for a microphone.

He has since made a less dramatic transition, moving to the Internet. As senior vice president of ABCNews.com, he is still devoted to the news business, but his roots are firmly planted in radio.

That goes back to his childhood, when, as he tells it, "I was always a news junkie. As a little kid, my friends were listening to top-40 radio, and I was listening to WINS."

At NYU, besides being a biology major, he maintained a non-academic minor in news writing, working for the campus radio station as a hobby. Then it became a bit more than a hobby. He eventually became the news director for WNYU-FM, and he was off and running—literally. "It became fun. It became addictive," he recalls. "I got the news-radio bug and started chasing fire engines in New York."

He started out in the business in 1976 doing free-lance reports for the Associated Press at \$10 a pop. Besides AP Radio, he worked free-lance for other radio stations in New York, covering an assortment of urban-oriented stories: the New York City blackout in 1977, the hunt for and eventual capture of "Son of Sam" killer David Berkowitz, the New York City transit strike in 1980. "It was just a great time to be a reporter in New York," he says.

Gershon landed a full-time reporting spot at WOR-AM in 1982 and rose to become news director there four years later. He then spent six years at WCBS-AM radio, moving on to ABC News Radio, where his Web career started to take off.

It all began modestly enough in 1995, when, as general manager of ABC News Radio, he helped start ABCRadioNet.com with the assistance of RealNetworks (then RealAudio). "It was primarily network content, so you could get time-shifted news. Occasionally, we would stream live events," he recalls. "It was a novelty."

Like executives at other media companies, Gershon saw this as something ABC News Radio needed to do to protect its own space on the Internet, not necessarily the next big thing. "I thought this was going to be cool," he recalls.

He got his first real inkling of radio's



"Radio was excellent training to be a 24-hour news operation, and it's very much the same online."

Bernard L. Gershon

Senior vice president and general manager, ABCNews.com; b. Dec. 31, 1957, Melbourne, Australia; attended New York University, 1974-78; free-lance reporter, AP Radio, WNEW-AM and WHN-AM, New York, 1976-78; full-time free-lance, AP Radio, Washington, 1978-80; reporter, WHN-AM, New York, 1980-82; reporter, WOR-AM, 1982-85; assistant news director, 1985-86; news director, 1986-87; associate news director, WCBS-AM radio, 1987-93; general manager of news operations, ABC Radio News, 1993-94; general manager 1994-96; vice president, 1996-99; vice president and general manager, ABCNews.com 1999-2000; current position since April 2000; m. Lisa Haber, Sept. 6, 1981

potential on the Web after he persuaded local ABC radio stations to stream their signals on the site in 1997: Web listeners were tuning in via PC for blocks of time as long as 30 minutes or more.

Gershon made the full transition from radio guy to Web-head last year, when he was named vice president and general manager of ABCNews.com. And he's acutely aware of the very different dynamic the news Web site presents: "The thing about this is to tell a story using audio, video and interactive elements and really tell a story in a very deep way. It's a lot more complex."

But he sees his radio background as an apt training ground. "Radio was excellent training to be a 24-hour news operation, and it's very much the same online. You want to produce as much information as humanly possible."

ABCNews.com is accomplishing that with aggressive growth on the editorial side, increasing its New York- and Washington-based staffs by 50% over the past year.

Last September, veteran ABC News anchor and correspondent Sam Donaldson started doing a half-hour interview show three times weekly on ABCNews.com. The show went to a daily format within months as Donaldson enthusiastically embraced it. "I can have a great time because nobody in my shop is watching," he says.

But his presence has millions of Web surfers watching, boosting ABCNews.com traffic. ABC News correspondent Chris Wallace recently started doing monthly features, and Gershon says other ABC News personalities are being considered for new roles on the Web.

Next, ABCNews.com is planning comprehensive coverage of the Democratic and Republican conventions, with Donaldson doing interviews as part of a two-hour nightly package. PC users will be able to pull information on individual delegates and access 360-degree images of the convention halls, according to Gershon.

It's part of the overall effort to take ABC's online news coverage to the next level, in a still undefined segment of cyberspace. "The range of opportunities is huge," says Gershon. "I'm sure we haven't even thought of some of those opportunities yet."

—Richard Tedesco

BROADCAST TV

Eduardo Dominguez, station manager, KVEA(TV) Corona, Calif., joins KSTS(TV) San Jose, Calif., as VP and GM.



Howey

Michael H. Howey, director of engineering, KMGH-TV Denver, joins KDVR(TV) Denver as VP, engineering and operations.

Kath Quinn, director of programming and creative services, WGNO(TV) and WNOL-TV New

Orleans, named director of programming, WATL(TV) Atlanta, WNOL-TV New Orleans and WGNO(TV) New Orleans. She will be based in Atlanta.

Alyson Chin-Kelly, market specialist, Blair Television, New York, joins Fox Television, New York as group research manager, sales.

Paul Dinovitz, president and GM, KCRA-TV Sacramento, Calif., and KQCA(TV), Stockton (Sacramento area) Calif., joins KRON-TV San Francisco as VP and GM.

Theresa Underwood, station manager, WIXT(TV) Syracuse, N.Y., named VP and GM.

Leslie Davis, business manager, KWDT(TV), Muskogee, Okla., named controller.



Roberts

Barbara Roberts, station manager, WUTR(TV) Utica, N.Y., named GM.

David J. Males, general sales manager, WWTI(TV) Watertown, N.Y., named GM.

John Birchall, station manager, WIVT(TV) Binghamton, N.Y., named GM.

Kent Beckwith, general sales manager, WOKR(TV) Rochester, N.Y., named VP and GM.

John F. Carpenter, executive VP and GM, KMPH(TV) Visalia (Fresno area) Calif., joins KPTM(TV) Omaha, Neb., as executive VP and GM.



Pfaff

Charles W. Pfaff, general marketing manager, KMPH(TV) Visalia (Fresno area) Calif., named GM.

Appointments at WRC-TV Washington: **Joe Cottone**, director of finance, named

director, interactive development and new media; **Jackie Bradford**, financial analyst, GE Capital Commercial Real Estate, Washington, joins as finance director.

PROGRAMMING

Appointments at National Geographic Channel International, Washington:

Janet Vissering, VP, international acquisitions, named senior VP, programming and operations; **Mark Green**, director, international acquisitions, named VP, programming; **Stephen L. Kabler**, director of business and legal affairs, named senior VP of business affairs and general counsel; **Paul Durbin**, director of research, named VP, research and editorial.



De Vitre

Mark De Vitre, VP, business and legal affairs, Fox Cable Networks, Los Angeles, named senior VP, operations, FX Networks and GM, Fox Movie Channel.

David Safran, senior VP, advertising sales, Internet TV network,

Pseudo Programs, New York, joins Burly Bear Network, there, as senior VP, advertising sales.

Ken Schwab, senior VP, worldwide program planning and acquisitions, Turner Entertainment Group, Atlanta, named senior VP, programming, acquisitions and new media, Turner Network Television.

Kelly Coogan Swanson, director, consumer marketing, Hallmark Entertainment, New York, named VP, marketing.

Jennifer Raucher, director of develop-

ment, Barwood Films, New York, joins VP, program development, television division, Shooting Gallery, New York.

Appointments at STARZ! Pictures, Beverly Hills, Calif.: **Gus Avila**, development assistant, named story editor; **Jessica Stamen**, director of development for television, Davis Entertainment Television, Los Angeles, joins as director of development.

Amy Zelvin, VP, Ruder Finn public relations, New York, joins CNBC, Fort Lee, N.J., as senior manager of communications.

Peter Gochis, VP, Western region, Turner Broadcasting, San Francisco, joins ZDTV, San Francisco, as VP, affiliate sales.

Appointments at CNN Newsource Sales Inc.: **Jerry DeMink**, director, affiliate sales, Atlanta, named VP, news development; **Doug Jones**, Northeast sales manager, New York, named VP, sales, Northeastern region.

Tony Dunaif, VP, market development, affiliate sales and marketing, MTV Network, New York, named VP, business development, MTV and VH1.

Jennifer Westhoven, correspondent, Reuters Television and Text, New York, joins CNNfn, New York, as senior markets editor.

Appointments at Discovery Channel, Bethesda, Md.: **Mick Kaczorowski**, executive producer, Discovery Channel pictures, named executive producer, prime time programming; **Stephen Reverand**, independent writer and producer, named executive producer, prime time programming; **Jack Smith**, writer/producer, *Anatomy of Crime*, Court TV, Los Angeles, joins as executive producer, prime time programming.

JOURNALISM

Appointments at Fox Sports Net New England, Woburn, Mass.: **Kara Henderson**, host, *Front Row*, Boston, named reporter, *11 P.M. Regional Sports Report*; **John Holt**, rink-side reporter, *Hockey East Game of the Week*, Woburn, named reporter, *11 P.M. Regional Sports Report*.

Appointments at NorthWest Cable News: **Kristine Uyeno**, reporter and fill-in anchor, KTVM(TV) Butte (Boze-

man area), Mont., joins as reporter, Portland, Ore.; **Lisa Myers**, reporter, KCPQ(TV) Tacoma, Wash., joins as reporter, Spokane, Wash.



Martin

Ron Martin, co-anchor, *News 8 at 5:30*, WGAL(TV) Lancaster, Pa., named co-anchor, *News 8 at 5 and 6* and *News 8 at 11*.

Appointments as WRC-TV Washington: **Veronica Johnson**, meteorologist,

WMAR-TV Baltimore, as meteorologist; **Jill Sorenson**, reporter, WDIO-TV Duluth, Minn., and WTIP(FM) Grand Marais, Minn., joins as sports reporter.

RADIO

Appointments at AMFM Inc.: **Steve Smith**, senior VP, programming, Scottsdale, Ariz., named executive VP, programming, western operations; **Tom Poleman**, senior VP, programming, New York, named senior VP, programming, eastern operations.

Judy Bowen, national sales manager, KFMB-FM San Diego, joins KPRZ-FM Fountain Colo., as senior account representative.

CABLE

John G. Pascarelli, VP, marketing, Mediacom Communications Corp., Middletown, N.Y., named senior VP, marketing and consumer services.

Gregg Graff, senior VP and GM, Insight Communications, Columbus, Ohio, named senior VP, western Kentucky region, Louisville, Ky.

Appointments at Comcast Cable: **Scott Weber**, regional director of technical operations, West Palm Beach, Fla., named regional director of engineering, Maryland Delaware region, White Marsh, Md.; **Brian Lynch**, VP and GM, Delmarva area systems, Dover, Del., named area VP; **Sundina Jones**, technical assistant for the fiber optic upgrade, Baltimore metro area, White Marsh, Md., named consumer adviser coordinator, Baltimore metropolitan area.

Patrick McCall, VP and GM, Garden State Cable, Cherry Hill, N.J., joins Insight Communications, New York, as VP, telephony.

TECHNOLOGY

Rick Chessen, senior legal adviser to FCC Commissioner Gloria Tristani, Washington, joins RespondTV, Washington, as VP, policy.



Elliot

Micah G. Elliot, market management director, Lucent Technologies' Wireless Networks Group, Whippany, N.J., joins Tiernan Communications, San Diego, as senior director, business development,

carrier markets.

Appointments at Utah Scientific, Salt Lake City: **Larry Walker**, director of hardware development, Artel Video Systems, Salt Lake City, joins as director of advanced development; **Garn H. Morrell**, senior ASIC design engineer, SONIC innovations, Salt Lake City, joins as director of engineering.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Ron Pomerantz, VP and creative director, TV Guide Networks Inc., Los Angeles, joins Taffetdesign inc., Santa Monica, Calif., as executive VP of strategy.

INTERNET

Appointments at Dreamlife, New York: **Peter Lund**, president, CBS Inc., New York, joins as CEO; **James W. Dauphinee**, senior VP, programming and development, CBS Eyemark

Entertainment, New York, joins as senior VP, content development.

Steven Lewis, executive producer, film and documentary division, Mandalay Media Arts, Los Angeles, joins AntEye.com, there, as executive VP.

Wesley A. Jackson, director, vertical markets, E.W. Scripps Co., Knoxville, Tenn., joins Belo Interactive, Dallas, as VP, sales.

Jeffery Robertson, VP, network services, Cogeco Cable Canada Inc., Toronto, joins Comcast@Home, Silver Spring, Md., as GM, Washington metro/Virginia region.

Jennifer Snell, investigative reporter and anchor, WTXF-TV Philadelphia, joins The FeedRoom Inc., New York, as national anchor.

ALLIED FIELDS

Peter S. Paisley, GM, WHOI(TV) Peoria, Ill., joins AWS Inc., Gaithersburg, Md, as director, convergence sales.

OBITUARIES

Ray Scherer, former NBC News chief White House correspondent and VP of RCA's Washington office, died Saturday, July 1, of cancer in his home in Washington. He was 81.

Scherer, who joined NBC in 1947, gave the first live reports from the White House and from the floor of the presidential nominating conventions. From 1969 to 1973, he served as the network's London correspondent. He joined RCA in 1975 and retired in 1986.

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

OPEN MIKE

In defense of Dr. Laura

EDITOR: I really take issue with your story about the Dr. Laura show at Pro-max. It seemed pretty desperate to include the negative opinions from one small market promotion producer. How relevant is it to read about what he would do if only he had the authority and position to do something about this show? Is this the only way your reporter could slide some anti-Dr. Laura dig in?

Dr. Laura has an 18 million-listener audience and probably represents more of the values and opinions of the average American than any of the LA/NY media/journalism hipsters do.

That story was supposed to be a news story. It seemed more like a GLADD-influenced propaganda swipe dressed up like a news story. Use some editorial control. —*Pete Barnham, a free-lance television producer in Nashville, Tenn.*

Broadcasting & Cable

How to advertise in the CLASSIFIEDS

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BASIC LINE ad - \$2.75 per word net (20 word minimum),
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*Please note: Cable advertisers receive rate of \$163 per
column inch gross w/ art.*

Column inch is equivalent to 2 $\frac{1}{8}$ " wide X 1" deep.
(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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or Brent Newmoyer

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bnewmoyer@cahners.com

TELEVISION

MANAGEMENT CAREERS

ASSIGNMENT MANAGER WREX the NBC affiliate in Rockford, IL thinks like the big guys, and we need an Assignment Manager who does the same. This is a great spot news market, but we need someone to go beyond the headlines to find the stories that make a difference. Must be highly organized a good people person and knowledge of the region a plus. Prior Assignment Desk experience preferred. Send resume to Maggie Hradecky, PO Box 530, Rockford, IL 61105.

ENGINEERING MANAGER Reporting to the Director of Broadcast Operations and Engineering, you will be responsible for the overall short and long term coordination, evaluation, maintaining, and implementation of all station technical broadcast facility needs. You will play an essential role in the decision making process involving the capital budget and the selection of technical equipment. You will directly supervise the Transmitter Supervisor, Maintenance Supervisor, ENG Supervisor, and Information Services Manager. Must be able to work within the contractual rules of local unions and carry out supervisory responsibilities in accordance with the organization's policies and applicable laws. Responsibilities include interviewing, training employees; planning, assigning, and directing; appraising performances; timely communication of employee performance issues; addressing complaints and resolving problems. You must have excellent interpersonal skills and the ability to work with individuals at different levels and from different backgrounds. To perform this job successfully, you must be able to perform each essential duty satisfactorily and have strong organizational skills and the ability to juggle multiple tasks simultaneously. Proven ability to work within budgetary and operational limitations. Extensive RF, maintenance, transmitter, and technical studio production background required. A thorough knowledge of VHF/UHF/RF broadcast theory and operation and a working knowledge of digital broadcast equipment. Hold a valid FCC General Radio Telephone License. Must be computer literate in Microsoft Word, Excel, Access, AutoCad and other applications. Electrical Engineering degree (EEE) from a four-year college or university a plus; or a minimum of 12+ years related engineering experience with SBE certification and/or training; or equivalent combination of education and experience. Send resumes and cover letters to: Chuck deCourt, Director of Broadcast Operations and Engineering, WBBM-TV, 630 N. McClurg Court, Chicago, IL 60611. CBS is an equal opportunity employer.

SALES CAREERS

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.

SALES CAREERS

ACCOUNT EXECUTIVE WQTV, UPN46, Murray State University. Position to begin August 2000. **QUALIFICATIONS:** Bachelor's degree in broadcasting, advertising, marketing or related field with previous electronic media sales experience. Must have superb interpersonal skills, as this is a client-contact position. Must be computer literate, organized, a self-starter who can take initiative, take direction well, be able to handle multiple tasks, and be results-oriented. **RESPONSIBILITIES:** Will service existing WQTV advertisers and work closely with the Station Manager, Production Director and Marketing Director to create new advertising and marketing opportunities. Other duties include but are not limited to preparing sales packages and presenting them to advertisers in the purchase area, making weekly sales projections, keeping abreast of station activities, news and events affecting the purchase area, performing evaluations of potential clients/advertisers needs and customizing specific advertising plans, meeting sales goals and projections. **APPLICATION DEADLINE:** July 31, 2000. **TO APPLY:** Submit cover letter and resume to Stan Marinoff, Search Committee Chair, WQTV, 805 Fine Arts Building, Murray State University, Murray, KY 42071-3342. Women and minorities are encouraged to apply. Equal education and employment opportunity, M/F/D, AA employer.

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.

NATIONAL SALES MANAGER Looking for a growth opportunity in a top 10 market? Are you dynamic, self-motivated, organized and have top communication skills? WDWB/WB20 TV in Detroit has an immediate opening for a National Sales Manager. Must have a solid track record of improving market share, creative selling and developing sales strategies. Working knowledge of assisting in the managing of inventory, and the ability to maintain and build strong relationships with National sales representatives sales offices across the country. We are looking for a team player with a desire to lead, train and motivate. Travel required. Please submit resume and cover letter, no phone calls. WDWB-TV-N.S.M., Human Resources Dept. 27777 Franklin Rd. #1220, Southfield, MI 48034. WDWB, Granite Broadcasting Is An Equal Opportunity Employer.

GENERAL SALES MANAGER South Texas' top rated ABC station is searching for an exceptional General Sales Manager to lead our staff of 9. Inventory control and pricing, presentation skills (Power Point), motivation and stability are all necessary skills. We've got a new state-of-the-art facility and a great place to live year round. Please send resume to Human Resources, KIII-TV, P.O. Box 6669, Corpus Christi, Texas 78466. EOE.

LOCAL SALES MANAGER WCIA CHANNEL 3, is searching for a dynamic Local Sales Manager. The candidates must have a minimum of two years as a Local Sales Manager in a small or medium market or have four years sales experience in a larger market. They must be well-versed in broadcast ratings research and have exceptional skills in making presentations and a track record in new business development. Additionally, a working knowledge of TvWorks, MS Word, Excel, PowerPoint, STAR and a strong understanding of Co-op. WCIA offers you an opportunity to increase your earnings potential and advance your career by working for Nexstar Broadcasting Group, Inc. Send resume to Dick Livesay, General Sales Manager, WCIA P.O. Box 20, Champaign, IL. 61824-0020. fax to 217-373-3673 EOE. No phone calls please.

NATIONAL WEATHER NETWORK www.weathervision.com NWN and weathervision.com, the leading suppliers of remote satellite delivered TV weathercasts to Broadcast Television and streaming on-demand Internet TV weathercasts, is expanding it's sales division. We are seeking to fill two spots. We are presently seeking one National Spot Salesperson with National experience in broadcast TV. You will manage and sell our existing TV barter inventory. You will also sell the streaming TV ads on www.weathervision.com. NWN is also seeking one Manager of TV affiliate and Internet affiliate sales. You will add both broadcast affiliates and internet portals to our growing affiliate base nationwide. NWN currently serves 73 TV affiliates with daily on-air TV weathercasts via satellite and serves a number of major portals like broadcast.com with over 100 on-demand daily streamed custom weathercasts via www.weathervision.com. contact: Edward St. Pe's, 601-948-7018. www.edward@nwnstudios.com.

GENERAL SALES MANAGER WTVT, the FOX O&O in Tampa has an opportunity for an experienced sales manager to manage and coordinate the overall sales efforts of WTVT to achieve the station's financial goals. The successful candidate will maximize the commercial inventory of the station and also oversee the management and direction of the traffic and commercial production departments. A minimum of three to five years sales management experience at a local television station is preferred. Requires knowledge of inventory management systems, pricing strategies, budgeting, forecasting, national and local media negotiation processes, traffic systems, new business development techniques, and overall sales methods. Must have good leadership and organizational skills, and the ability to make decisions and motivate the staff. Send letter of interest and resume to: WTVT-FOX13, HR Dept/BC, 3213 W. Kennedy Blvd., Tampa, FL 33609. No phone calls or faxes please. EOE/M/F/D/V.

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SALES CAREERS

SENIOR ACCOUNTANT ABC7 Los Angeles is seeking a Senior Accountant who will be responsible for day-to-day general accounting functions, financial reporting, fixed asset maintenance and special projects. This position will also assist in budget and forecast preparation. College degree in Accounting or Finance with 2-3 years of accounting experience is required. CPA preferred. Please send your resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, 4151 Prospect Ave., Dept. SRA/BC, Los Angeles, CA 90027. No phone calls please. Equal Opportunity Employer.

MARKETING CAREERS

MARKETING DIRECTOR Looking for the ultimate creative challenge? Imagine leading an award-winning promotion team in the country's fastest growing market! You'll be promoting the market's leading news team with all the toys, including a chopper and a sat truck. You'll use AVID's to build your topicals and image spots! Plus, you'll have the opportunity to help brand a solid 24-hour local news channel. Wait, there's more! If you apply today, you'll also have the chance to live and play in fabulous Las Vegas! To apply, send a tape, resume and references to: DICK FRAM, KLAS-TV, P.O. Box 15047, LAS VEGAS, NV 89114, KLAS-TV is an Equal Opportunity Employer.

TECHNICAL CAREERS

TRANSMITTER ENGINEER KPOM/KFAA-TV, NBC 24/51, has a position available for TRANSMITTER ENGINEER. RF and microwave experience and general FCC Operator's License and SBE certification preferred. Send Resume to: Charles Hoing, KPOM/KFAA, PO Box 4610, Ft Smith, AR 72914. An Equal Opportunity Employer.

STUDIO MAINTENANCE ENGINEER Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVT, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your 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.

STUDIO MAINTENANCE ENGINEER needed for KRDO-TV, an ABC affiliate, in Colorado Springs, CO. Must have broadcast station experience and the ability to repair and maintain VTRs, computers and audio and video switching equipment. Send resume to: Pike Peak Broadcasting, Attn: EEO Officer, P.O. Box 1457, Colorado Springs, CO 80901. Pike Peak Broadcasting is an Equal Opportunity Employer.

NEWS CAREERS

ENG 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.

ASST NEWS DIRECTOR Manage day to day news effort and scheduling of 45 person staff. WFMZ covers the northern tier of the Philadelphia market, producing 4 hours of news per day. 2 years of management experience required. Send resume to JOB# AA005, WFMZ-TV, 300 E Rock Road, Allentown, PA 18103. EOE.

BET NEWS (Black Entertainment Television) is seeking to hire reporters, writers, segment producers, producers and bookers on a contractual basis with a minimum of 3 to 5 years experience in major market television news. Please send resumes and tapes to: BET News, 1900 W Place N.E. Washington, D.C. 20018. No phone calls please.

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.

EXECUTIVE PRODUCER KCPQ-TV-13, a Tribune Station. Tired and Bored of the same old grind, the same old pressed shirt newscast? Come to Seattle and help lead our new live, 3-hour local morning news. We have a hot, new morning show that has incredible people, and as much, if not more staffing than anyone else in the market. It is a three-hour, live, local newscast with every thing from the usual: news, weather and traffic to the unexpected. We have a lot of resources and a lot of creative ideas, now we need someone to bring it all together. You will work with multiple producers and writers to make sure all 3 hours flow. You must have a strong background in all aspects of journalism, including legal issues, writing standards and production techniques. This job will also require overnight hours. You must have at least 2 years supervisor or management experience in broadcasting and/or major-market line producing experience. Equal Opportunity Employer, women and minorities are encouraged to apply. No phone calls please. Please send response to: KCPQ/KTWB TV, Melinda Lawson SPHR, 1813 Westlake Ave N, Seattle, WA 98109. Fax 206-674-1693 email: mlawson@kcpq.com.

METEOROLOGIST/REPORTER FOX19, Cincinnati's hottest station, is looking for a top-notch meteorologist. We have a state-of-the-art weather graphic system and a great team to work with. Your responsibilities include the weekend weather newscast, filling in for M-F meteorologists and news reporting when you are not forecasting. Please send a non-returnable tape to Pat Casey, News Director, WXIX-TV, 635 W. 7th Street, Cincinnati, OH 45203. No phone calls. Pre-employment screening required. EOE. FOX19 is a Raycom Media station.

NEWS ANCHORS A Spanish TV station in a top 25 market located on the beautiful West coast is looking to start up a full time news operation. We are seeking news anchors, sports & weather, and a strong news producer. Our Latino market is exploding and we are looking for strong communicators who can help us build a successful news team. Qualified applicants must have two years experience. Fluency in Spanish and the ability to ad-lib is a must. Send non-returnable tapes, resume and references to Blind Box 01694 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.

NEWS PRODUCER Southwest Florida's news leader has an immediate opening for a News Producer to produce newscast of a main weekday show. We are looking for someone who believes in good journalism, has high production values and wants to produce news that's relevant. Must demonstrate solid news judgement, have strong organizational abilities, have good writing skills and be capable of working with others to produce a fast paced contemporary news program. College degree and a minimum of two years producing experience. Salary based on experience. Please send tape, resume and references to: Liz Combs, News Director, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, Florida 33916. We are an equal opportunity employer.

NEWSWRITER WABC-TV is looking for an outstanding news writer who can also produce news series and special segments. The successful candidate must have excellent news judgement and writing skills. A thorough knowledge of current events, government and financial affairs is necessary. Sports knowledge is helpful. Experience working in a local television newsroom is preferred. This is a demanding, high-pressure position requiring patience, tenacity, and the ability to work exceptionally well without supervision. Show producing experience is helpful, as is an understanding of news feeds. Night and weekend schedules are likely. Please send cover letter, resume, references, writing samples and/or non-returnable beta or VHS tape to: Bill Bouyer, Senior Executive Producer, WABC-TV News, 7 Lincoln Square, New York, NY 10023. No phone calls, faxes, or E-mails. Please mention this ad when replying. We are an equal opportunity employer.

NEWS CAREERS

PHOTOGRAPHER Channel 6 For the Heartland seeks a News Photographer. Must have at least 2-3 years experience in television news, including creative shooting and editing of both hard news and features. Duties include microwave live truck operation and SNG camera and edit duties. Must be capable of carrying heavy equipment up to 60 pounds, have a valid driver's license, and be able to operate a car or van. Must provide tape of applicant's work. Call our job line at (402) 346-6666 (ext.7772) for details. WOWT is a drug-free Company and requires pre-employment drug testing and background check. EOE. Send resume and tape to: WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356 Fax (402) 233-7885 or Email hr@wowt.com.

PHOTOJOURNALIST WANTED! We're looking for the best shooter in the shop. KCRG-TV is looking for a photojournalist who can tell a story with just pictures and sound. You should be creative with video and live presentation, and solid with an editor. Send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406 EOE Drug Testing Required.

PRODUCERS If you can produce daily newscasts with style and substance, send me a tape with examples of your best work. I'm looking for serious players who can produce well under all conditions. Send your tape and resume to: Steve Rollison, News Director, "ABC NewsChannel 27, WtXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312, EOE.

ASSIGNMENT EDITOR/PRODUCTION ASSISTANT Freelance Crew Company based in Phoenix, Arizona seeks phone-friendly Assignment Editor/Production Assistant with local news experience. We crew for the Networks and need help with incoming calls phones and day-to-day production shoots. If interested, please Fax or e-mail resume/work experience to: 480-367-6688 or tvcrews@crewwestinc.com.

SPORTS TALK HOSTS New Western New York radio station seeking morning and afternoon drive sports talk hosts. Individual should have five years experience, have in-depth knowledge of Buffalo based sports teams, possess journalistic instincts, and be an entertainer. Trash talkers need not apply. Tapes and resumes should be sent to: John Demerle, 795 Indian Church Road, West Seneca, New York 14224. NO PHONE CALLS PLEASE.

WRGB the CBS affiliate in Albany, NY has immediate openings for the following positions: **NEWSCAST PRODUCER (2)** -- Must be a smart, aggressive team player with excellent writing skills. Experience as producer preferred. Include a VHS of your latest aircheck. **NEWS ASSISTANT (2)** -- We're looking for the next GIANT newscast producer! Are you a broadcast journalism grad looking for a start in TV news? This entry level opportunity is for a smart, aggressive team player who expects to win. So are you willing to enlist in producer boot camp? Send your resume to: Joseph Coscia, News Director, WCRG, 1400 Balltown Road, Niskayuna, NY 12309. EOE.



Are you human?

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EXECUTIVE PRODUCER

You will review, edit and approve preliminary/final treatments, shooting scripts, production schedules, narration and rough-cuts/final versions of programs; participate in casting and talent auditions; provide editorial direction to program producers; supervise all production phases; assist with production of broadband interactive online components; assure effective oversight of production budgets and problem resolution; select, train and assign direct reports; and evaluate and manage staff performance. Requires a BS/BA in a related field, or equivalent, 5 years' field or studio production experience as a producer or writer, an understanding of multimedia development, broadband and production, a background as a Senior/Executive Producer with strong communications, leadership, interpersonal and motivational skills. Knowledge of production companies in the US and

Europe is preferred. Set your career in motion and enjoy a competitive salary and benefits package. Forward your resume to: Discovery Communications, Inc., HR/EH/BC, 7700 Wisconsin Ave, Bethesda, MD 20814; FAX: (301) 771-3885; e-mail: Explore_Careers@discovery.com. No phone calls, please EOE, M/F/D/V.



TLC is a network of Discovery Communications, Inc.

TELEVISION NEWS PHOTOGRAPHER Top 40 station is looking for a top notch NPPA oriented photographer. If you know how to tell a story that wins viewers and awards, we are interested in seeing your work. We are looking for a creative team player that is not afraid to try something new. Must work well under deadline. If you have at least two years Experience and enjoy clobbering the competition, send tape and resume to: Margie Candela, WWMT Human Resources, 590 W. Maple St., Kalamazoo, MI 49008.

WRDW-TV Augusta, Georgia's top-rated news team, seeks aggressive, level-headed, energetic person to manage Assignment Desk. Must have solid editorial judgment, leadership skills and know how to manage microwave live trucks and digital satellite truck. Journalism or communications degree preferred. Excellent opportunity for reporters, producers or experienced videographers with news management; definitely not a job for recent college grads or beginners. Cover letter and resume to: WRDW-TV Human Resource Officer, P.O. Box 1212, Augusta, GA 30903-1212. Pre-Employment Drug Screening Required. EEO.

SR. WRITER/PRODUCER PAX TV is America's fastest growing network, now reaching 81% of TV households nationwide. And our new partnership with NBC means incredible opportunities for the highly motivated and wildly creative producer who wants to break out ahead of the pack. We're looking for dynamic, experienced senior writer/producer with at least 3 years of network promotion experience, excellent writing skills, and the ability to juggle numerous projects and meet tight deadlines. Qualified candidates please send resume AND REEL to: PAX TV Creative Services, 12001 Ventura Place, Suite 600, Studio City, CA 91604. No phone calls, please. Equal Opportunity Employer.

SPORTS REPORTERS WFMZ needs a Sports Reporter/Fill in Anchor for our Berks Edition Newscast in Reading. Unless you love local high school sports and believe in hard work, don't bother to apply. Lots of live opportunities. Some shooting required. Send non-returnable VHS tape to JOB# AA004, WFMZ-TV, 300 E Rock Road, Allentown, PA 18103. EOE.

FAX YOUR AD:

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PROMOTIONS CAREERS

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: Blind Box 01693 EOE.

SENIOR MANAGER of Sponsorships and Promotions, Latin America. (Miami, Florida location) Requires a bachelor's degree in business, law, communications or humanities field and two years of experience in the job offered or two years of advertising sales trade marketing and promotions experience. Stated experience must include developing, executing and planning of contests, promotions and advertising sales trade marketing for Latin American markets, especially Mexico and Brazil; developing cross-media initiatives with television as the primary medium; and managing marketing staff. Must be fluent in oral and written English, Spanish and Portuguese. Develop, execute and plan innovative contests, sponsorships, promotions, and advertising sales trade marketing initiatives in Spanish and Portuguese for Latin American market (especially Brazil and Mexico) for advertising sales clients. Ensure that contests and promotions are developed in compliance with the host country's legal regulations, in particular in major markets such as Mexico, Brazil and Argentina. Responsible for strategic development and planning of advertising sales trade marketing efforts throughout Latin America. Liaise with other divisions to develop cross-media marketing initiatives, with television as the primary medium, in Spanish and Portuguese for Latin American market. Oversee the planning, design and execution of client events and advertising sales trade shows. Manage trade advertising sales marketing budget for Latin America. Manage marketing staff in Miami, Atlanta and Latin America. 40hrs./wk. 8:30-5:30. Apply with resume to: Turner Broadcasting System Latin America, Inc., c/o Karen Bronzo, 420 Fifth Avenue, 6th Floor, New York, N.Y. 10018.

FINANCE & ACCOUNTING CAREERS

CHIEF FINANCIAL OFFICER KTRV Fox 12 in Boise, Idaho, one of the country's top Fox affiliates, is currently looking for a Chief Financial Officer. The individual must be a certified CPA with a four-year college degree and minimum of four years experience in broadcasting accounting. A working knowledge of cash flow and cash position forecasting, monthly financial statements, annual budgeting, credits and collections, and Human Resource Administration is required of applicants. If you are this person and can work with all departments as well as corporate personnel, please send resume to: KTRV Fox 12, Attn: General Manager, P.O. Box 1212, Nampa, ID 83653.

MISC CAREERS



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Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

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.

PRODUCTION MANAGER Energetic, "Can Do", team player with exceptional writing and editing skills... we're looking for you! WTXL/WBXT-TV in Tallahassee, Florida has an opening for a Commercial Guru who will work directly with sales department and local clients to produce television commercials. Candidate should have working knowledge of VideoSphere, Adobe Premiere, After Effects, DVC Pro and Adobe Photoshop. This is a full time salaried position plus benefits. Send your resume and tape to: Human Resources, WTXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312. WTXL is an equal opportunity employer.

TELEVISION PRODUCER KACT-TV is looking for an experienced Producer/Director. Must be able to handle multiple projects. 3 years experience in single & multi-camera directing. Strong producing, writing, technical & video editing skills. Competitive salary and outstanding benefits. Apply (post marked) by 7/21/00, City of Aurora, Human Resources, 1470 S. Havana St., Aurora, Colorado 80012. Fax: 303-739-7243. www.ci.aurora.co.us.

TELEVISION PRODUCTION ASSOCIATE KACT-TV needs a Production Associate with strong skills in videography, lighting, linear & non-linear editing & computer graphics. Associate's Degree or 2 years related experience required. Equivalent combination of training & experience considered. Competitive salary and outstanding benefits package. Apply (post marked) by 7/21/00, City of Aurora, Human Resources, 1470 S. Havana St., Aurora, Colorado, 80012. Fax: 303-739-7243. www.ci.aurora.co.us.

www.broadcastingcable.com

CREATIVE SERVICES CAREERS

CREATIVE SERVICES DIRECTOR The ABC affiliate in Youngstown, OH, is looking for a creative hands-on manager to lead a 5 person department to the next level of on-air and event promotion. Three years of experience in writing topical/image spots, plus non-linear production a plus. Send resume and VHS tape to Vince Nelson, WyTV, 3800 Shady Run Road, Youngstown, OH 44502. NO PHONE CALLS PLEASE. EOE/M/F.

SENIOR DESIGNER Boston's Number One News Station and NBC affiliate seeks highly creative senior designer with 3 years experience to manage on-air graphics and special projects. Print and television experience including Quantel Paintbox and Hal required. Adobe Photoshop, Illustrator and After Effects experience a plus! Degree preferred. Send resume and tape to: Human Resources BC 710, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. An EOE, M/F/D/V.

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HOST MORNING EDITION Monday-Friday 4am-1pm. Minnesota Public Radio seeks a top-notch host for our regional edition of Morning experienced Edition. We're looking for an experienced host who has a strong, engaging on-air presence, is comfortable in a highly for-matted but dynamic program, and is an excellent interviewer who is knowledgeable about and interested in a wide range of topics. If you're intelligent, energetic, unflappable on the air and a good team player, then we'd like to hear from you. Reqs: BA or equiv; 5 yrs on-air exp; writing and editing exp; familiarity with public radio style; ability to work well w/ prod team, take direction, and meet deadlines. Exp hosting a news magazine format program and digital prod exp pref. More info www.mpr.org. Submit audition tape with examples of interviews and resume to: Minnesota Public Radio, c/o MCG Human Resources (227), 444 Cedar Street, Suite 1900, St. Paul, MN 55101. AA/EEO Employer.

ALLIED FIELDS**MISC CAREERS**

MANAGER OF TECHNICAL SERVICES - LIBRARIAN IV Reference #KG-00442040300 Salary Range: \$35,279-\$53,808. Posted: 4/3/00 (until filled) The Lee County Library System in Fort Meyers, on Florida's beautiful gulf coast, seeks applicants for a Manager of technical Services - Librarian IV position. The Lee County Library System serves a county population of 423,873 through 3 regionals, (a fourth to open in FY2000), eight branches, a Bookmobile and a Talking Books library in one of the fastest-growing areas of the southeastern United States. REQUIREMENTS: Any combination of training and experience equivalent to: Masters degree in library science from a graduate library school program accredited by the American Library Association. Four years of progressively responsible public library experience, including two years of supervisory experience. Possession of a valid Florida driver's license with acceptable driving record/ability to obtain within 30 days of employment. This is professional and supervisory library work. Incumbent oversees operation of all library technical support services to include selection, acquisition, cataloging, and delivery of materials to all library system locations, and performs general administrative duties for entire library system; gathers data and prepares reports and statistics. Supervises staff of professional, technical, and clerical library personnel, and serves as a member of an administrative team. Apply online: <http://www.lee-county.com/HumanResources/online.htm>. OR Download application from website: <http://www.lee-county.com/HumanResources/download.htm>. Mail/fax application to: Lee County Human Resources, PO Box 398, Fort Meyers, FL 33902-0398 / FAX (941) 335-2677. Please include reference number and Position Title for which you are applying.

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FACULTY CAREERS

JOURNALISM PROFESSOR The Donald W. Reynolds School of Journalism at the University of Nevada, Reno is seeking a tenure track assistant professor of broadcasting journalism who can inspire our students to write and produce journalism for broadcast and online distribution. For complete information see: <http://www.unr.edu/journalism>. The University of Nevada is an AA/EEO employer.

FACULTY CAREERS



**KNIGHT CHAIR
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The S.I. Newhouse School of Public Communications at Syracuse University is seeking to fill The Knight Chair in Political

Reporting. This is a full-time, tenured position at the rank of Full Professor. The Chair is supported by a generous grant from the John S. and James L. Knight Foundation.

The school is seeking a veteran print and/or broadcast reporter who has significant experience covering all aspects of the campaign, election, and governance processes at the national, state or local level. National experience is preferred, but journalists who have received national recognition for state or local coverage are encouraged to apply.

The Knight Chair will teach political reporting, media-government relations, and such other courses as will help prepare the next generation of political reporters. To bring attention to new thinking in this area, The Knight Chair will convene conferences and symposia, build bridges to the Maxwell School of Citizenship and Public Affairs at Syracuse University, and disseminate original work. One focus of the teaching and scholarship should be the impact of the Internet on the political process.

In addition to salary and benefits, the position provides clerical assistance and funds for travel, conferences, publications, computer hardware and software, and other technology.

Candidates should send a letter of intent, a professional resume, representative examples of their best work, and the names and addresses of three references to: **David M. Rubin, Dean, S.I. Newhouse School of Public Communications, Syracuse University, 215 University Place, Syracuse, NY 13244-2100.**

Applications will be considered on a rolling basis until the position is filled. The School seeks to fill the Chair following the 2000 Presidential election, either by January 2001 or August 2001. A baccalaureate degree is required, a master's degree is preferred.

The Newhouse School at Syracuse University is regarded as one of the nation's leading professional schools of mass communication in a liberal arts setting, with 1,700 undergraduates, 150 master's students, 15 doctoral students, and a faculty of 57. The city of Syracuse supports a symphony orchestra, an opera company, a repertory theater, minor league baseball and hockey, and a Division One athletics program. It is a half-day's drive to New York City, Philadelphia, Boston and Toronto. For more information about Syracuse University and the Newhouse School please visit the following websites: www.syr.edu or newhouse.syr.edu

Syracuse University is an equal opportunity employer and encourages applications from women and minorities.

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Don't look over your shoulder, ABC

Is ABC feeling the ratings pressure from CBS' summer reality programs? Well, ABC executives and the producers of *Who Wants to Be a Millionaire?* held a press conference last Thursday to discuss the game show's upcoming million-dollar winners. Kim Hunt, of Tennessee, won the million-dollar prize on the July 6 episode of *Millionaire*, and another contestant will win the prize by July 13, ABC executives announced last week.

Trying to quash rumors that the network was pushing easier questions in an effort to raise viewership, *Millionaire* producer Michael Davies went on the defensive at the press conference. "We've had about 2% to 3% of our contestants win the million, and that seems about the right percentage."

Meanwhile, ABC overcame CBS' top-rated series *Survivor* to win the week of June 26-July 2 in both total viewers and adults 18-49. Although *Survivor* was the highest-rated show in both adults 18-49 (9.6 rating) and total viewers (24 million), ABC's dominance with *Who Wants to Be a Millionaire?* and Peter Jennings' special report on Jesus were too much for the rest of the networks.

ABC averaged 10 million viewers and a 3.3 rating/11 share in adults 18-49 for the week, according to Nielsen Media Research. ABC had four of the top five most watched programs of the week, including the network's three *Millionaires* and *Peter Jennings Reporting*, which finished third for the week in total viewers with 16.6 million viewers.

CBS finished the week in second place in total viewers with 9.4 million. NBC finished just behind ABC in the adults 18-49 demo with a 3.2 rating. In total viewers, NBC placed third with an 8.2 million average, followed by Fox with 5.9 million. CBS finished third in adults 18-49 with a 3.0 rating and Fox fourth with a 2.5. UPN managed to beat The WB in both categories once again, averaging a 1.3 rating in adults 18-49 and 3.0 million viewers. The WB scored a 1.0 rating in the demo and 2.5 million viewers.

—Joe Schlosser

A second producer has sued CNN over losing his job in the wake of the Operation Tailwind story in 1998. The network fired Jack Smith and co-producer April Oliver after their story, which alleged that the U.S. used nerve gas on defectors, drew considerable fallout from the military and others who vigorously denied the claims. Smith, who now

teaches in Chicago, claims the network wrongfully terminated him and defamed him. Oliver sued the network last year and settled her case five weeks ago for an undisclosed amount. The legal effect of Internet posting could affect the case: Smith's lawyer told Associated Press they expect to get around a one-year statute of limitations because the network

has continued to post the story on its Website.

AT&T and Charter Communications quit talks late last week on a deal to swap cable systems. Charter had agreed to trade systems serving 632,000 customers to AT&T in exchange for AT&T systems serving 704,000 customers. Talks became snagged when Charter realized that AT&T's systems needed more fixing up than originally thought. Charter was also supposed to buy the Los Angeles system of more than a half million subscribers that AT&T just bought from MediaOne. In March, AT&T changed its mind after a review of the market showed increased profits and subscribership.

After months of difficult negotiations, **Comedy Central has landed a deal for a new comedy series by Robert Smigel. The former head writer for 'Late Night With Conan O'Brien' is best-known for producing popular cartoon shorts on Saturday Night Live and, recently, for performing as Triumph the Comic Insult Dog on Conan.** The show, tentatively titled *TV Funhouse*, will feature new cartoon shorts, live sketches plus cartoons from *SNL* and the short-lived *Dana Carvey Show*, including *The Ambiguously Gay Duo*. The negotiations were especially complicated because Smigel owned some rights to the older product but NBC and Universal Television held certain rights as well.

Pete Belvin, senior counsel to the Senate Commerce Committee, is leaving Capitol Hill

to become a partner at the Washington law firm of Wilkinson, Barker, Knauer LLP. Belvin, former counsel to FCC Commissioner Jim Quello, had planned to leave her post last year but stayed on to help Committee Chairman John McCain (R-Ariz.) run for president.

The cable industry and programmers have reached a draft agreement that would raise the royalty rates cable operators pay to carry distant network signals and superstations. The change would amount to only a small rate hike—about one-tenth of one percent—out of a total royalty pool that ran to about \$150 million last year, says Bill Roberts, senior counsel at the U.S. Copyright Office. The draft agreement must be put out for public comment before the Copyright Office can formally agree to the change. If no one objects, it will adopt the changes for the next five years.

Susan Eid, vice president of federal relations for MediaOne Group, is taking Marsha MacBride's place as mass media adviser to FCC Commissioner Michael Powell.

MacBride recently joined The Walt Disney Co.'s Washington office. Eid has been at MediaOne Group since January 1995.

A federal appeals court in Washington Friday upheld the FCC's decision to deny dual analog/digital allotments to stations that did not have their construction permits approved by April 3, 1997. Pappas Telecasting and a handful of other stations argued that the decision was unfair and

would jeopardize the viability of many new stations during the transition to digital TV. But the court said the FCC rightly tried to balance "the trade-offs among competing interests."

Daniel T. Pecaro, former president and CEO of WGN Continental Broadcasting Co. (now Tribune Broadcasting) died of cancer on June 23 in Maywood, Ill. He was 74. His career began in 1954 as a member of WGN radio traffic department and spanned nearly 30 years until his retirement in 1981.

Nat Ostroff, vice president of new technology for Sinclair Broadcasting, is adding another job to his responsibili-

ties: president and CEO of Acrodyne Communications, a broadcast transmission systems manufacturer in which Sinclair has a 34% stake. He will succeed Robert Mancuso, who resigned last week but will continue as a member of the board.

Sirius Satellite Radio's stock price shot up along with its first satellite, launched from Kazakhstan at 6:08 p.m. ET June 30 aboard a Proton/Block DM launch vehicle, the New York-based company said. Sirius' stock rose from its closing price of \$44.3125 on June 30 to close at \$48.625 July 3. By last Friday, the price had declined to \$46.6875. Sirius hopes to start selling its subscription

service next year after launching two more satellites by November.

Clarification: A "Closed Circuit" item on July 3 described Delaware Chancellor William Chandler's opinion denying USA Network's attempt to block World Wrestling Federation Entertainment's move of its programming to Viacom's TNN network. Chandler questioned testimony by Kerry McCluggage, chairman of Viacom's Paramount Television Group, and Linda McMahon, CEO of the WWFE, about the timing of WWFE's disclosure to Viacom that USA had a right of first refusal to match any rival offer. They said that, between May and October 1999, WWFE had not dis-

closed the refusal clause. The item inaccurately reported that McCluggage never inquired about USA's refusal right or discussed it with McMahon. Trial transcripts show that he did ask WWFE and its agent several times about any contract encumbrances beginning in November 1999 and discussed them with McMahon in January 2000. The discussion was part of an attempt by USA to demonstrate that WWFE and Viacom were acting in bad faith, a contention the judge rejected. On a separate matter, Chandler found that the testimony of McCluggage and McMahon was "persuasive and credible." We regret not contacting McCluggage directly for his comment.

Broadcasters push for decision on editorials

After waiting nearly a year for the FCC to comply with a court order, broadcasters are asking federal judges to give the agency a three-month deadline for justifying its personal attack/political editorial rules or else wipe those regulations off the books.

The Radio-Television News Directors Association and the National Association of Broadcasters last week said the FCC has not lived up to an Aug. 3, 1999, court order to explain why the rules should remain in force. Consequently, the federal appeals court in Washington should vacate the rules immediately or give the FCC an October deadline to provide justification, the groups said.

The rules require stations making political endorsements or airing personal attacks to offer airtime to other candidates or targets of attack. Supporters argue that broadcast outlets are too powerful an influence on public opinion and too scarce a resource to deny victims of on-air attacks the right of reply. Broadcasters, however, say the rules violate the First Amendment and dissuade stations from taking editorial stands.

"Their perverse effects are particularly acute as electronic journalists strive to amplify debate surrounding our national election," said RTNDA President Barbara Cochran.

The FCC has long been split over the rules. Since 1997, the commission has voted three times on repeal,

but each time has been locked in a 2-2 tie.

Agency chairman William Kennard has recused himself from the debate because he was a lawyer at the National Association of Broadcasters in the early 1980s, when the group filed one of the original petitions to repeal the ban.

Under the current lineup of commissioners, Democrats Susan Ness and Gloria Tristani have voted to keep them on the books while Republicans Harold Furchtgott-Roth and Michael Powell have urged their elimination.

Last summer the court decided the rules impinge on stations' First Amendment rights, but allowed them to stay in force pending the FCC's filing.

FCC staffers said the commissioners have spent very little time examining the rule since last year's decision and are a long way from reaching a decision.

Andrew Schwartzman, president of Media Access Project and a supporter of the rules, said that without Kennard's involvement, a court response has been given little priority. "I'm very frustrated that the FCC has been too busy to deal with this unfortunate situation, but with Bill Kennard out that leaves this in limbo," he said. "It would be very easy for the commission to justify the rule, they just haven't done it. Now I hope they will."

— Bill McConnell

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Telesharing* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Chop off these rules

When the FCC threw out the so-called fairness doctrine in 1987, finding it an unconstitutional abridgement of broadcasters' First Amendment rights, this page was confident that the agency would quickly prune away the personal-attack and political-editorializing corollaries—the branches of a diseased tree that had just been felled.

It seemed like a no-brainer. In a 1983 proposal to eliminate the rules, the FCC concluded that the rules, which force broadcasters to seek out the targets of political attacks or editorials and offer them airtime, “afford a right of access for specific individuals to a broadcaster’s facilities, thereby removing from licensees almost all editorial discretion.”

Fourteen years after the doctrine fell and 17 years after that first proceeding, the commission has changed hands several times, the Berlin Wall is now a paperweight, but the political-editorializing and personal-attack rules remain on the books.

The explanation *du jour* is that the issue is at a political stalemate, with the Republicans and Democrats divided and Chairman Kennard out of play because, as a lawyer at NAB, he was involved in making a case against the rules.

Last week, the NAB and RTNDA, tired of beating their heads against a wall, petitioned a court to get the FCC to either throw out the rules or explain why they were being retained. We support that petition and urge the court to force the commission’s hand.

Harvest of shame(ful)

The CBS eye that once represented the foresight of a Paley or the penetrating gaze of a Murrow now belongs to a peeping Tom. We are speaking here chiefly about the CBS Web site, which allows viewers to track *Big Brother*’s participants like lab rats in a video maze, or flies caught in a Web of cameras.

What we saw on the Web site, however, was a lot of people brushing their teeth and cleaning the pool and talking about how powerful the toilet is (we wonder if there is a metaphor there). We also heard some language that CBS had at one point suggested would not be on the Web site or the TV show. We had wondered how it would be possible for the network or producers to keep unscripted people from exercising their vocabularies in video streamed live on the Web. Of course, they can’t.

As we clicked through CBS’ Web site to get to the *Big Brother* real-time video, there was that famous eye leading us to our destination, which wound up being close-ups of people spitting in the sink. We were kind of surprised the Web cams didn’t follow the contents down the drain. We guess it’s only a matter of time.

Hold the anchovies

This time, it’s different. In the past, when cable operators promised interactive TV—a wide array of services including everything from VOD to ordering that elusive pizza—we were disappointed.

In the early 1980s, QUBE and its less celebrated clones turned out to be mechanisms for winning cable franchises. Once the franchises were all gone, so were QUBE and the others.

In the early 1990s, the talk was of full-service networks that would spring from the convergence of the telephone and cable industries. Those networks, however, lost their way on the information superhighway.

But this time, it is different. The interactive services that cable operators are now working on are not clunky add-ons. They are natural outgrowths of other proven technologies, namely the Internet, which has been a hothouse for interactive functionalities, and the digital set-top box, which provides the necessary set-top intelligence. We may never get that pizza, but we are confident that, at the very least, we will soon have a chance to watch *The Sopranos* when it suits our schedule, not HBO’s.

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