

BROADCASTING CABLE

SEPTEMBER 4, 2000

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CNN'S ODD MAN OUT

Kaplan disappears in executive shuffle; also, the legacy of 'Tailwind'

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An inside look at Dr. Laura in action

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ReplayTV/Universal Pictures ad campaign targets personal video recorders

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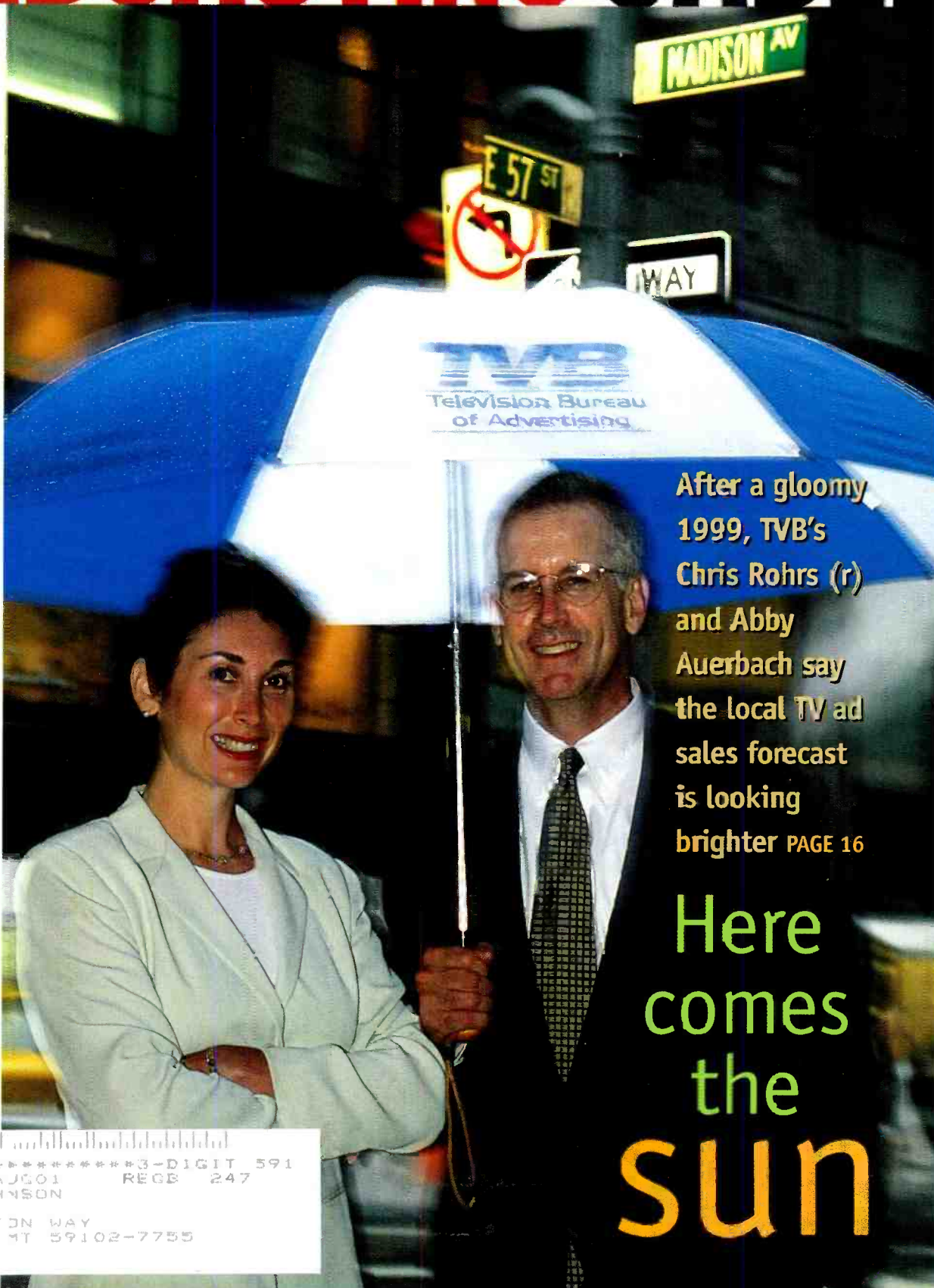
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Broadcasters hit plenty of potholes on the road to digital television

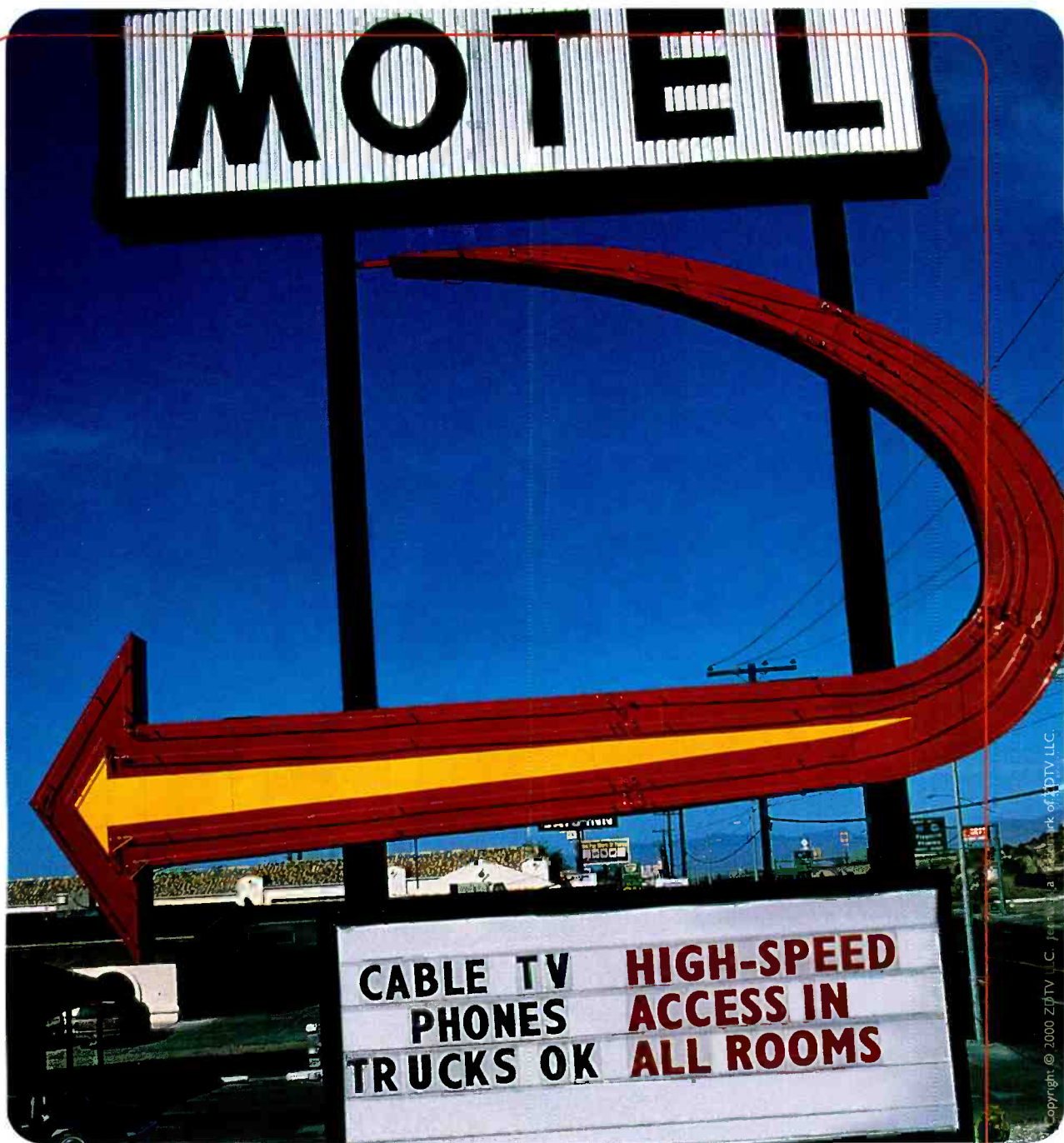
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After a gloomy 1999, TVB's Chris Rohrs (r) and Abby Auerbach say the local TV ad sales forecast is looking brighter PAGE 16

Here comes the sun

*****3-DIGIT 591
BC078184 AJG01 RECB 247
JOHN C JOHNSON
KTVO-TV
265 WATERTON WAY
BILLINGS, MT 59102-7755



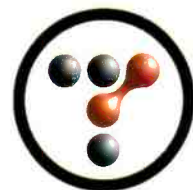
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Top of the Week September 4, 2000



Ex-CNN producers Jack Smith and April Oliver

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Cover Photo: Tom Sobolik / Black Star

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Illustration: Ed Reynolds

THE REGULATORS Democratic drop-in

FCC Chairman William Kennard dropped in on the Democratic National Convention while paying a visit to his family in Los Angeles last month. At the time, FCC folks would not confirm whether the chairman, a card-carrying Democrat, attended the event, saying only that Kennard was "on vacation" and that they didn't know what exactly he was doing. "One time I called him, and he was at the beach," a staffer said. But Gore campaign sources confirm that they gave floor passes to Kennard and his wife, Deborah. As to the whereabouts of other Democratic FCC commissioners: scattered.

BCEYE

POLITICAL AFFAIRS

Frequent flyers

According to a new report by the Center for Public Integrity, a cool \$111 million has been spent by the media since 1996 to lobby politicians and regulators through junkets and other largesse. For example, in 1997, top spenders were Time Warner and Disney, which spent \$4.1 million and \$3.3 million, respectively. Since '97, 118 members of Congress and staffers have been treated to 315 media-funded trips costing more than \$455,000.

Senate and House Commerce Committee chiefs Thomas Bliley and Billy Tauzin and their staffs were the Hill's most frequent corporate flyers, with 61 trips in the past three years.

The center also criticizes FCC employees for taking 1,460 trips since 1995, at a cost of \$1.5 million. The FCC's top flyers: Robert Pepper, head of the policy-and-planning office, with \$78,000 of paid travel.

The center takes great umbrage at the paid travel, but many of the "junkets" are red-eye flights to West Coast conventions, where policymakers give a quick update on the latest Washington developments.

Then again, there's Tauzin's \$19,000, six-day trip to Paris for an industry conference courtesy of Time Warner and Reuters. Tauzin spokesman Ken Johnson defends his boss' trips. "You can't make political decisions that affect billion-dollar companies with your head stuck in the sand in Washington," he said.



Presidential candidate Nixon said yes to RTNDA in 1968.

PRESIDENTIAL POLITICS

Presidential no-shows

What convention will bring together 4,000 highly influential men and women who base their worth on fairness, trust and the ability to clearly articulate the issues of the day? And why don't Al Gore and George W. Bush want to speak to any of them? The answer to the first question is the Radio-Television News Directors Association, which meets in Minneapolis Sept. 13-16. And to the second? Both presidential candidates declined invitations from RTNDA President Barbara Cochran, in large part because the land of liberal politics and frozen food is not exactly a key state. "If Al Gore has to campaign in Minnesota after Labor Day," Cochran quipped, "he's in a lot of trouble." One politician is interested: Minnesota Gov. Jesse Ventura is expected to be there, and to hand an RTNDA award to fellow Minnesotan and broadcast pioneer Stanley Hubbard. For the record, the last presidential candidate to talk to the group in person was that great friend of the press, Richard M. Nixon.

BBQ BEEF

Garry Shandling appears to be angling for some Billy Crystal cachet next weekend at the 52nd Annual Primetime Emmy Awards. Shandling, who is this year's host, has pre-taped several comedy segments that will air during ABC's telecast, including a skit sources coined "The Non-Nominees BBQ." In the skit, Shandling and a number of passed-over actors—Norm Macdonald, Hector Elizondo and cast members from *Baywatch* among them—kibitz about what it would have been like to be nominated.

EMMY, MEET BANDIE

This just in: There has been a call for entries for "The Bandies," billed as North

America's first awards for broadband content (in the interests of disclosure, BROADCASTING & CABLE parent Cahner's TV Group is a sponsor). Categories include Most Likely Killer App and the intriguing Newest New Thing. The awards will be handed out Nov. 29 at the Western Show in Los Angeles.

MEDIA DIVERGENCE

Attendees of the NAB Radio Show in San Francisco (starting Sept. 20) will have an opportunity to check out a new technology from iBeam that allows radio broadcasters to simultaneously broadcast different ads to listeners listening on a Web site and those listening on the radio.



ELECTION2000

Americans Turned to CNN During the Conventions More than the Other Cable News Networks Combined.*

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* Source: Nielsen Media Research: 7/31/00 - 8/3/00 and 8/14/00 - 8/17/00, 8-11PMet versus Fox News and MSNBC; Based on Persons 2+



Don't miss the chance to sell valuable inventory and sponsorships for the 7-part Democracy In America series beginning September 17th.



Rick Kaplan saw the new organizational chart—he wasn't on it.

Absence of Kaplan

CNN's dramatic power shift shows AOL's growing influence

By Deborah D. McAdams

Everything about the CNN renovation project screams AOL. The old structure, dominated by television, gave way last week to a new regime built around content distribution. The scheme includes a news guy, a business guy, a domestic guy and an international guy.

But there was no television guy, a glaring omission that led Rick Kaplan to collect his Emmys and leave CNN last Wednesday.

"McGuirk and Heyer called me up to the office," said Kaplan, now ex-president of CNN/U.S. "McGuirk started reading through the jobs and what they'd be doing, and it occurred to me my name wasn't on that list."

Terry McGuirk, chairman and CEO of Turner Broadcasting Systems, and Steve Heyer, president and COO, then told Kaplan he could stay and produce news programs, a forte for which he's widely considered a maestro.

"If I want to do shows, I want to do it on a network with 20 million viewers, not 20,000," he said.

Kaplan's poke at CNN's ratings refers to the very straw that broke his tenure. A legendary newsman who united P.W. Botha and Desmond Tutu during the boiling point of apartheid, Kaplan was brought to CNN to stabilize ratings. Nielsens peaked in bad times and slipped in good.

Kaplan swept away an archaic set, created a polished look and launched shows designed to attract regular audiences. Among them was *NewsStand*, a sturdy newsmagazine show, but one that got off the ground like the Challenger. In the wake of recriminations over charges in the inaugural episode

that the U.S. Army gassed its own troops, Kaplan's indignity divided loyalties at CNN, according to several former Turner executives. He was henceforth admired by a faction who thought he improved the place, and resented by another who considered him arrogant and tempestuous.

His efforts to improve ratings at CNN were fruitless. Ratings eroded, and he bore the brunt of the blame, perhaps unfairly. Prime time numbers fell 28% from 1995 to 1996, the year Fox News Channel and MSNBC were launched. Kaplan came in '97. Ratings jumped 20% the following year with the messy Clinton affair, then slipped 21% in '99 and 58% so far this year (excluding convention months). During the same period, Fox News and MSNBC grew at more than 10 million subscribers a year.

"This dispersion of audience was pretty predictable," said Tom Wolzien, senior analyst at Sanford C. Bernstein & Co. "I've built it into my models for a long time. I thought [Turner] should sell CNN three years ago. They were a monopoly player, and they were going to get diluted."

CNN's saving grace, he said, is America Online, the massive Internet player swallowing Turner parent Time Warner. CNN and its \$1 billion newsgathering machine can feasibly dominate in broadband news

with AOL's immense distribution capacity, a fact that doesn't escape the executives taking charge of the network.

"We want to have a structure here that can best serve all our platforms," said news guy Eason Jordan, the new chief news executive of CNN News Group, an entity that includes the 33 outlets in television, radio, Internet sites and wire service. "This

was driven largely by CNN and Turner, but clearly we have a medium- to long-term eye on what's going on with AOL."



Philip Kent, former TBS International chief, is the businessman who is now CNN's chief operating officer.

TOP OF THE WEEK

Jordan along with Philip Kent, Jim Walton and Chris Cramer were tapped from inside Turner to run the News Group. Business guy Kent, formerly president of TBS International, became president and COO; Jordan was bumped up from president of global news gathering. Walton was moved from the top of CNNsports Illustrated to run CNN's domestic operations, and Cramer will oversee international operations.

With Jordan taking operational issues to Kent, who in turn reports to Heyer, the new structure cuts Tom Johnson, CNN chairman and CEO—and adamant Kaplan supporter—out of the business loop. That fuels speculation he is next to go. Turner sources say Johnson is among senior executives whose contracts end Dec. 31, 2000, as arranged during the Time Warner takeover of Turner in 1997. Johnson said he's not leaving. McGuirk reportedly concurs. Time Warner officials



Eason Jordan, as the chief news exec, is now part of the new power quartet at CNN.

wouldn't comment on contractual matters.

Executives once said the same thing about Kaplan before his departure—which wasn't even mentioned in last week's restructuring announcement.

"The press release was meant to talk about the future, not the past," said Jordan, who worked under Kaplan.

The future includes more marketing, a fixture on Kaplan's wish list, and a continued commitment to long-form reporting, Jordan said. The future of Kaplan's *NewsStand*, *Ahead of the Curve* and *Street Sweep* is uncertain.

"Nobody has more respect for Rick Kaplan than me, but it's not impossible to raise ratings," Jordan said. "We're evaluating everything."

Kaplan, who will be paid for the remaining 16 months of his estimated \$6 million-plus contract, is going to take some time off before his next move. "I wish them well," he said. ■

Tailwind's ill wind

CNN, fired producers still feeling effects of retracted story

By Dan Trigoboff

Two years ago, Nicholas Schulkin came into a world with more than the usual stress. He was expected in mid-July, two weeks after his mother, April Oliver, was fired by CNN in one of the most publicized and, Oliver contends, least understood controversies in the history of electronic journalism. It was a controversy that would cast a pall over the tenure of CNN Domestic President Rick Kaplan and strike a damaging blow to his attempts to create more appointment TV for the network.

In the midst of April Oliver's vehement

defense of the "Valley of Death" story (on the Army's Operation Tailwind), Nicholas was born (Aug. 14). "He's got all his fingers and toes," Oliver would tell a group of young journalists at the National Press Club, "to the profound relief of CNN's legal team."

Oliver eventually would face CNN's legal team, suing CNN for defamation, fraud, intentional infliction of emotional distress, conspiracy and various contract claims. The suit was settled this May, with CNN apparently paying at least several hundred thousand dollars.

Neither Oliver nor her attorney can reveal its terms. But earlier this summer, Oliver and her

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TWENTIETH EYES COOK

Sources confirm Bob Cook, King World's executive VP of marketing, is in the running for Twentieth Television's top job.

He joins a list that includes his old boss, former King World President Ed Wilson, and Paramount syndication sales executive John Nogawski. The position has been open at the Fox syndication division since Rick Jacobson's death last year.

Sources also say a handful of top King World marketing executives were let go last week, many of them formerly with Eyemark Entertainment. King World and Twentieth executives had no comment.

COMCAST OLYMPICS DEAL

Comcast closed a deal Friday with NBC to carry supplemental cable coverage of the next five Olympic games.

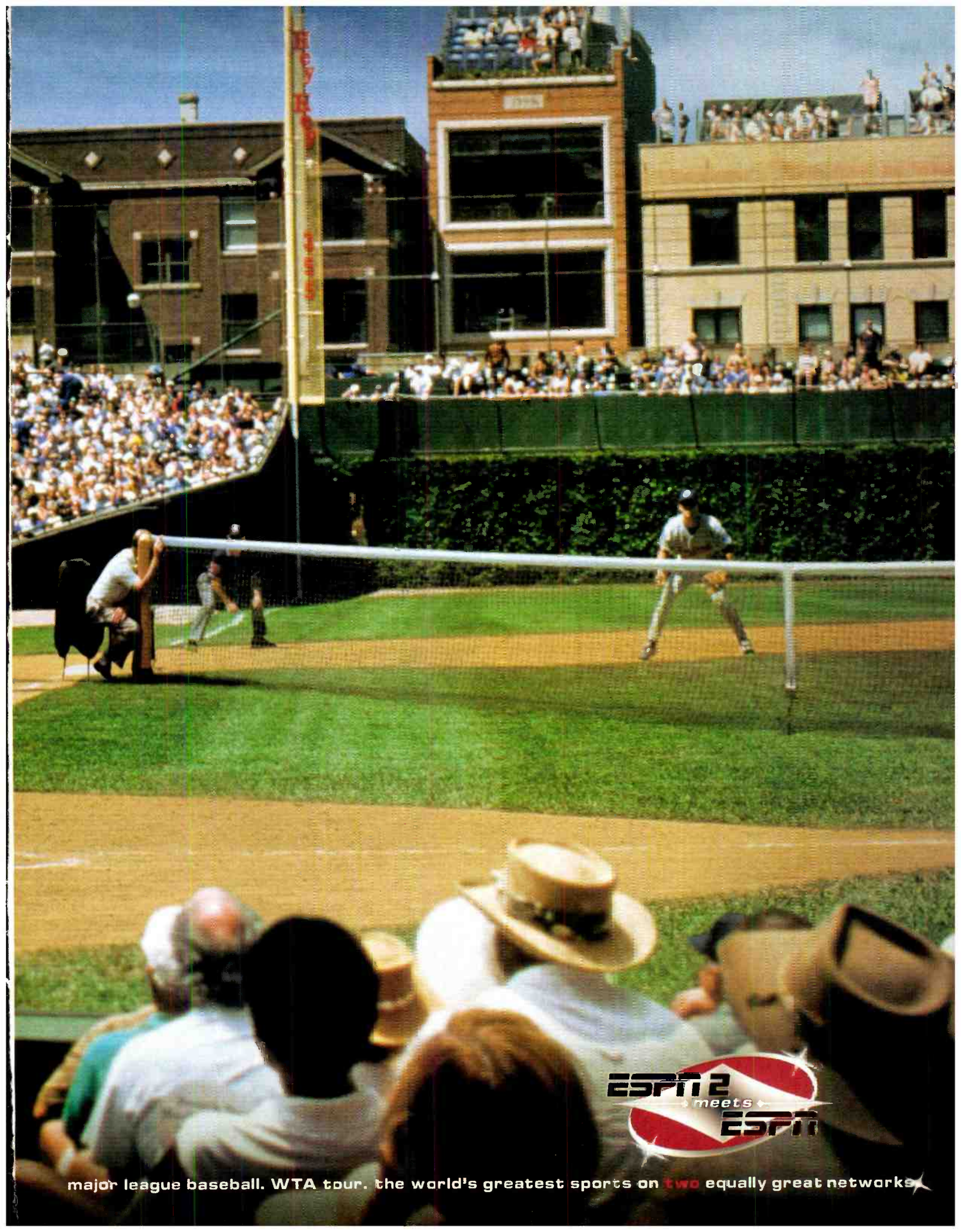
Comcast had been the last major holdout, rejecting the annual \$1 per-subscriber surcharge NBC wanted for the extra coverage—279 hours on CNBC and MSNBC—plus rate hikes for the two cable channels and carriage for its home-shopping network, ValueVision.

Comcast's agreement covers all games through 2008 for all 5.7 million Comcast subscribers.

GORE, BUSH ON WWF?

George W. Bush and Al Gore debating on *WWF Smackdown!* with Minnesota Gov. Jesse Ventura moderating. That's the offer the presidential nominees received last week from the World Wrestling Federation in conjunction with Youth Vote 2000, MTV's Choose or Lose and Project Vote Smart.





ESPN 2
meets
ESPN

major league baseball. WTA tour. the world's greatest sports on **two** equally great networks

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WARNER BROS. SEALS DEAL WITH LORRE

The creator of *Dharma & Greg* and *Grace Under Fire* is coming to NBC, which has green-lit a series from Chuck Lorre and Warner Bros.

The untitled sitcom about an LAPD bomb-squad officer who falls in love with a movie star in rehab will cost an estimated \$900,000 per episode—nearly a quarter of a million dollars more than most new comedies.

The deal is the first for Lorre with Warner Bros. since he moved his production team over from 20th Century Fox last year.

I'VE GOT SOMETHING ABSOLUTELY YOU, BABE

Cher is said to be executive-producing a pilot for a syndicated makeover series for Telepictures. The show looks like Telepictures' first big push for next year's NATPE.

At this point, Cher's not scheduled to go in front of the camera, but she may make featured appearances. It's based on a UK format, *Style Challenge*.

HARVEY ON THE AIR

Steve Harvey's coming back to radio—on Radio One. The comedian with the eponymous show on The WB TV network will take over morning drive at KKBT(FM) Los Angeles next Monday [Sept. 11]. Harvey brings morning-drive experience to his new gig after several years in that slot at WCCF-FM Chicago.

family moved into a high-six-figure house in upscale Bethesda, Md.—more than twice the price of their former home and ordinarily out of reach for a law student unemployed most of the past two years and her researcher spouse.

Sources say the networks often prefer settlement to litigation, and CNN has settled or won dismissal on several of the myriad Tailwind claims. One suit remaining is a recently filed action from the story's co-producer Jack Smith. It is similar to Oliver's and was filed shortly after her settlement. Both Oliver and Smith maintain the story was well reported and accurate, and that CNN's mistake was to retract it. They were, they contend, scapegoats as CNN backed off the story rather than alienate the military, which had been so important to the network's success; they say the network would not allow them to defend the story and call the retraction a whitewash. "CNN did a lot of damage to a reputation I'd spent a lifetime building," says Smith.

Ironically, both Oliver and Smith are likely to testify in cases brought by plaintiffs from the military. CNN's retraction two years ago—which did not say the story was untrue, but that it was not sufficiently supported—makes it unlikely CNN will defend the story's accuracy. But under the law, CNN need only show the story was not produced in bad faith, and Oliver and Smith's continued commitment to the story should be consistent with CNN's defense. Their testimony, however, could also put into evidence criticisms Oliver and Smith have made of CNN and Time-Warner management.

On the exit of CNN/U.S. President Rick Kaplan last week, Oliver commented that "Rick Kaplan is a good newsman who missed his moment of greatness. He could have been another Ben Bradlee," she added, referring to the former *Washington Post's* support for its

Watergate reporting despite intense pressure. Oliver suggests that Tom Johnson was at least equally to blame for the Tailwind debacle, which she obviously defines differently from others.

CNN stands by its past statements and would not discuss Tailwind. Some working for CNN then, however, indicate sympathy for Oliver and Smith because they believed higher-ups should have been fired in addition or instead. CNN wanted a home run to buttress Time-Warner's "synergy" and even made

the story sharper and less balanced, sources said, only to disavow it later with little personal consequence. But those sources lamented that the story did not produce a "smoking gun" for Tailwind, and while they respected the reporters' sincerity, felt they'd oversold the story. "Since when,"

Oliver responded, "has there been a "beyond-a-reasonable-doubt standard in journalism? The story was largely built on sources, and its sources were good."

Oliver says she's ready to move on as she enters her second year at the George Mason University School of Law, where the Princeton graduate is near the top of her class. But she admits she'd like to be reporting again.

Jack Smith and his wife are in Chicago, where they have children and grandchildren, where they've lived before and where they'd planned to live again—but not so soon.

"I was going to work a few more years" at CNN, says Smith, now 64. "I'd rather be covering politics."

Smith will teach political science at Loyola University and politics and the press at DePaul University. Was the name "Jack Smith" generic enough to avoid the issue of Tailwind? "I made it a point to make sure they knew who I was," Smith said. ■



It's school days again for Jack Smith and April Oliver: He's teaching at Chicago's Loyola U., and she's in her second year at George Mason U. School of Law.

Full plate for FCC

Cable open access, kids TV among issues for September meeting

By Bill McConnell

FCC Chairman William Kennard is aiming to clear a backlog of broadcast- and cable-related issues from the agency's workload when the commission holds its next monthly meeting, Sept. 14.

Kennard is pressing his four colleagues to raise the controversial issues of imposing Internet open-access conditions on cable companies and establishing public-interest obligations for digital TV stations.

Extending reporting requirements for kids television programming and reconsideration of several broadcast- and cable-ownership rule changes also are expected to be on the September agenda. Rules for making digital television work with cable are on Kennard's list, too (see Special Report, page 42).

There appears to be no consensus for establishing an open-access rule, and the commission is likely to do little more than ask for comment on the need for a rule and what it might entail.

Kennard was forced to begin an inquiry into whether cable companies must open their Web platforms to unaffiliated Internet providers following a June court decision that, open-access proponents say, required the FCC to regulate cable modems under the same interconnection rules required of telephone companies.

FCC officials say they haven't decided whether they agree with that interpretation.

The FCC also is likely to reignite the controversy over broadcasters' public-interest obligations in the digital era. The commission may indicate a preference for new children's-programming obligations beyond the current requirements of three hours weekly and the

ban on TV characters from a program featured in advertisements aired during that show, one advocate said. "We want to make sure broadcasters do something more for children," said Kathryn Montgomery, president of the Center for Media Education. She said digital stations' interactive capacity should offer more services to kids than simply linking them to marketing portals.

Several sources were uncertain whether the FCC would urge a requirement for free airtime for political candidates. Although Kennard and his predecessor, Reed Hundt, were badly burned when they voiced support

for the idea in years past, Kennard may want to rev up the issue in case Vice President Gore wins the White House and Democrats control Congress, in which case prospects for a free-airtime rule could improve dramatically.

On another children's-TV issue, the FCC is expected to suggest toughening the reporting requirements for stations that preempt kids programming for sports and late-breaking news.

The agency is expected to stand its ground on several industry-ownership rule changes approved in the past year—moves that, depending on the issue, are likely to disappoint public advocates and industry officials alike. TV networks will be disheartened that the 35% limit on a company's U.S. household reach will stand. Similarly, radio-station owners will grouse as the new low-power radio service is upheld. Finally, public advocates will be disheartened to see the agency keep new rules loosening radio/TV crossownership and lifting the ban on TV duopolies. ■

'We want to make sure broadcasters do something more for children.'

—Kathryn Montgomery,
president, Center for Media
Education

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REVAMPING NATIONAL ENQUIRER

Look for a complete overhaul of MGM's syndicated tabloid strip *National Enquirer*, which starts up its second season Sept. 11. Sources close to the series confirmed that it would be "a whole new show ... with a lot of changes to its programming and look." MGM declined to comment.

FALL IN FEBRUARY

Fox has now pushed back the launch of two fall shows to mid-season: Anthology series *Night Visions* joins sitcom *Schimmel*, the latter delayed because of various production problems. Two other new Fox series, *X-Files* spin-off *The Lone Gunmen* and an untitled drama from author Michael Crichton, had been scheduled for midseason launches from the outset.

That makes four of nine new shows not slated until 2001. In place of *Night Visions*, Fox executives have returned reality series *Police Videos* to the schedule for a fourth season, 8 p.m. ET/PT Friday, followed by new series *Freakylinks* at 9. Fox says *Night Visions* will benefit from the mid-season take-off, and *Freakylinks* will get a lift from a *Police* escort. Both debut Friday, Oct. 6.

CORRECTION

A caption in the Aug. 21 Top of the Week story, "Thomson huddles with CBS on hi-def," incorrectly stated that CBS last showed HDTV football during the 1998 season. CBS first showed HDTV football during the 1998-99 season, and also broadcast the 2000 AFC Championship game in HDTV.



HAPPY 395

BIRTHDAY

GREAT, GREAT, GREAT



No one knows the future. Just who'll be reporting it.

The future: Partactical. Farfetched. And most definitely, all yours. That was the thinking behind CNN Newsbeam's Local Connect. It's a new two-way video transmission system that will enable you to send and receive news material station-to-station. Once completed, this extensive digital fiber and uplink network will make it possible for you to share video resources with CNN's vast affiliate base. Whether it's your sister station, regional partner, or the newsroom across the street. An unprecedented investment by CNN, giving you greater control over the news that ultimately defines your station. So together our future will be even stronger. Serious about news? Call 404-827-5032.



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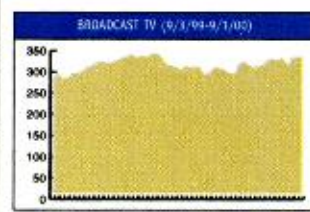
Week of May 8-12

WINNERS

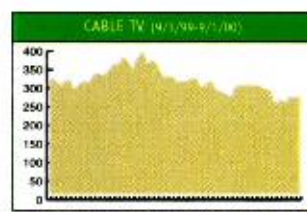
	9/1	% change
Telewest Comm	\$28.50	29.55
Valuevision	\$30.63	26.62
Regent Comm	\$8.50	21.43
Echostar Comm	\$52.94	17.31
Sony Corp	\$115.31	10.08

LOSERS

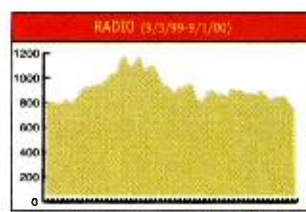
	9/1	% change
Unapix Ent	\$8.69	(26.67)
Citadel Comm	\$20.50	(14.14)
Entercom Comm	\$36.69	(13.42)
Clear Channel	\$68.13	(10.36)
Antec Corp	\$34.63	(7.36)



Week ending 9/1	
Close	322.85
High	322.85
Low	371.60



Week ending 9/1	
Close	264.11
High	264.11
Low	256.01



Week ending 9/1	
Close	696.58
High	742.96
Low	696.58



DOW JONES	
Week ending 9/1	
Close	11290.60
High	11290.60
Low	11103.00



NASDAQ	
Week ending 9/1	
Close	4226.65
High	4226.65
Low	4040.59



S&P 500	
Week ending 9/1	
Close	1521.17
High	1521.17
Low	1502.59



Look who's gonna be talking

Both presidential candidates say they agree to prime time debates, but only Gore signs on

By Paige Albiniak

The returns are in. There will be three, prime time presidential debates. Republican nominee George W. Bush, who has been hemming and hawing, told reporters on his campaign plane last week that he "would welcome all three being in prime time," according to *The New York Times*.

Vice President Al Gore, who has said he will accept any and all debates, last week officially accepted the proposal from the Commission on Presidential Debates, the informal body charged with determining times and places for the debates.

Bush had not signed off on the commission plan at press time, but most observers say he is likely to. "I am confident that this plan is going to be the one that is implemented," says Janet Brown, executive director of the commission, which was scheduled to meet with the Bush campaign last Friday.

The commission has proposed three presidential debates and one vice presidential face-off. The presidential debates will be Oct. 3, 11 and 17 in Boston; Winston-Salem, N.C.; and St. Louis, respectively. The vice presidential debate is scheduled Oct. 5 in Danville, Ky.

'If you don't [accept the debates], you look afraid or arrogant, and Bush can afford to be neither.'

—Larry Sabato, Center for Governmental Studies, University of Virginia

"Bush [had] to accept debates," says Larry Sabato, director of the University of Virginia's Center for Governmental Studies. "If you don't, you look afraid or arrogant, and Bush can afford to be neither."

The Bush camp was specifically balking at the Boston site because Massachusetts is firmly Democratic territory, with no Republican members of Congress and a liberal-leaning Republican governor who fell into the job when William Weld resigned to try to become an ambassador. The debate would be held at the University of Massachusetts, with the John F. Kennedy library nearby.

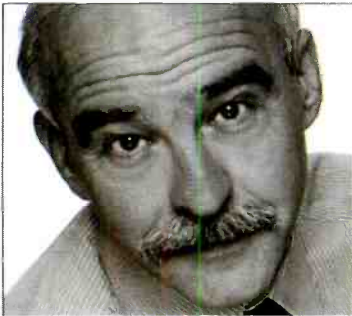
"I can see why the Bush party would object to [Boston]. It would be easy to stack an audience or an auditorium or even the crowds outside the auditorium, which can affect the debate itself," says Sabato.

Presidential debates have been an important part of presidential campaigns since 1960, when they are generally believed to have helped John Kennedy edge out Richard Nixon in the election. The Commission on Presidential Debates has been handling the logistics since 1987.

Observers say the Bush camp is making their man look balky on purpose to lower expectations about his performance. "It reminds me of that old Brer Rabbit story," says Barbara Cochran, president of the Radio-Television News Directors Association. "Don't throw me in that old briar patch." ■

Airtime trackers.

Paul Taylor and the Alliance for Better Campaigns are stepping up the pressure on TV stations to provide free airtime for candidates, Taylor says. The alliance this month will announce a new Web site identifying stations in the top 75 markets making a lot of money on political ads but not providing much free airtime or coverage. The alliance will launch the Web site with ads in *The New York Times*, *Roll Call* and *BROADCASTING & CABLE*.



EXECUTIVE EDITOR

P.J. Bednarski

Hardship for the hell of it

In the 1950s, according to film historians, all those *Godzilla* movies and other B-films in which ordinary-sized things were supersized—from giant ants to 50-foot women—were products of the world's Cold War fear of annihilation from nuclear war, and Russians.

Nothing could stop the nuclear Armageddon, not even Tokyo's perpetually replenished (and quite excitable) police department. Back then, I was going from fallout-shelter drills during school hours to films like *Day of the Triffids* on weekends, and I never connected the experiences. These were just monster movies.

I was thinking about that recently when—and you must continue reading even after I start writing about *Survivor*; just about a line from now—I tried to figure out what turned *S* into such an unpredictable hit. And then it struck me: Maybe it had to do with our own fear of prosperity. Or boredom with it.

The fact is, the only people who actually did any organized complaining about *S* were members of PETA, who were mad that per-

fectly good rats and slimy bugs were being wasted for CBS.

But once, maybe in the Reagan years, somebody would have pointed out the indignity of mythologizing 16 men and women who were playing a pretend game of survivor while “out on the streets, there are millions of starving, out-of-work, out-of-luck Americans engaged in an all-too-real struggle to live day to day” and blah and blah and blah. I could just hear Geraldo saying that, Hugh Downs bobbing his head in shamed agreement.

And it's still true. There are poor people.

But you know what? We're too rich, or at least we're pretty comfortable, to care too much. As a nation, we're fatter than

we've ever been. We're still driving SUVs despite their horrendous consumption of fuel, and we've got just about more phones than we have telephone numbers. To paraphrase the old song by Cameo, we got things we can't even pronounce.

They're just closing down the pumice mine in Arizona that made a fortune in the manufacture of stonewashed jeans made to look worn (because, really, none of us are doing enough hard work to beat up a pair of jeans the old-fashioned way). Native Americans, who hit their own rough patch in the real-life survivor sweepstakes a couple, three hundred years ago, successfully complained that the pumice plant was on sacred ground. But the



One last thought about why millions watched stuff like *Susan* chopping a coconut this summer.

owners pointed out it was just about time to close up shop anyway, because modern science has now discovered how to artificially make jeans look worn, well, artificially.

Modern television has given Americans a way to experience hardship. CBS made deprivation part of the game, kind of a nostalgia thing.

That probably explains *Who Wants to Be a Millionaire?*, too. One of the strategies of the game is giving up when you've got enough. But curiously, losers aren't crushed; they're just kind of wrinkled. There's no desperation in it. There doesn't have to be.

Likewise, with *S*, it's revealing to me that none of the castaways were on the island because they needed the money; no one was pathetically poor or indebted. No one

needed that million for an iron lung for auntie.

But honest, I didn't mind *S* (but it needed a Gordon Lightfoot kind of singer, I think, to turn each episode into a doleful ballad), and I'm not overthinking What It Means. I am saying that, if the economy were bad, the idea of an entertainment show about real men and women battling and conniving to survive and to eat, would be close enough to reality to make a show like *S* really uncomfortable. And a failure.

But these days, there's a chicken in every pot (and on *Big Brother* they raise 'em, though mainly as a visual), jobs for everyone, and initial public offerings that hold out the possibility you'll be a millionaire by the time your voice changes. Life is pretty easy, even if, as it turns out, national prosperity really isn't much fun. That's why thousands of Americans are beckoning to be chosen for three weeks of torture in the Australian outback for *Survivor II*. They've never had it so good, that's why.

P.J. Bednarski is the executive editor of BROADCASTING & CABLE. His column will appear every other week. He can be reached at pbednarski@cabners.com.



The Television Bureau of Advertising's Abby Auerbach, executive vice president, and Chris Rohrs, president, take cover.

Photo: Tom Sobolik / Black Star



A new pattern for spot

Olympics and national elections every other year mean local TV sales will become a roller coaster

By Steve McClellan

When Chris Rohrs took over the Television Bureau of Advertising early this year, he had a tough story to sell. What once was up suddenly was down. In a nutshell: Local ad sales in 1999 were down for only the third time in the medium's 50-year history.

The key culprit in that drop was the stagnant national-spot-advertising market, the very sector that the TVB is dedicated to cheerleading.

National spot was down 2.4% in 1999—admittedly with a tough comparison to 1998, when stations took in upwards of \$500 million in political ad spending. Add that windfall to sales related to the 1998 Winter Olympics.

But the local-spot market wasn't exactly robust last year, climbing just 4% over 1998. National spot and local spot combined (the pieces constituting the total local TV ad market) totaled \$15.8 billion, a half-percentage-point drop from the 1998 total of \$15.65 billion.

The first six months of 2000 showed marked improvement. Total first-half local advertising was up 15% to almost \$8.2 billion, with national spot up 18% and local spot up 8.5%, according to TVB statistics released last week.

The second half of the year should be even better, when the bulk of political spending and summer Olympics is logged. And the fact that advertising-rich Olympics tele-

casts and major political races will now bump into each other on even years means that, for the first time, TVB is moving toward two-year forecasts. Inevitably, what goes way up during even years will drop, at least somewhat, in the odd ones.

Just wait to see what happens after 2000: Many on Wall Street and elsewhere see low-single-digit growth for local TV for the foreseeable future. Indeed, the stock-market experts have been brutally hard on local-television operators.

A new Veronis Suhler & Associates (VS&A) forecast predicts a relatively meager 3.9% annual growth rate for national spot from now through 2004. Total local TV growth won't be much better, the forecast states, with total local TV growing at just 4.1% a year through the same period.

Analysts say that the TV-station sector as a whole probably isn't going to show major revenue and profit growth over the next 12 to 18 months.

Lee Westerfield, broadcasting analyst at PaineWebber, predicts a flat year at best for local advertising in 2001, with a 2% drop in national spot and a 2% gain for local spot. The problem with national spot, he said, is there are simply too many competitors, including cable and radio.

Paul Sweeney, broadcasting analyst with Credit Suisse

How well do you know your brand identifications? Artist Heidi Cody used letters from popular foods and household products to create the special alphabet you see on these pages. Can you identify the products?

First Boston, agrees. Outside of political, “national spot just isn’t growing,” he recently told BROADCASTING & CABLE. “And if you’re not No. 1 or No. 2 in your market, those dollars are even harder to come by.”

And then there are big advertisers like P&G—which is having troubles of its own—that are spending less in spot TV, in favor of other alternatives, like highly targeted print publications. P&G’s national spot spending has dropped from 13.1% of its ad budget in 1995 to just 6.7% in 1999.

It’s against this backdrop that Rohrs, president of TVB, has to lead the company and help re-energize the national spot business.

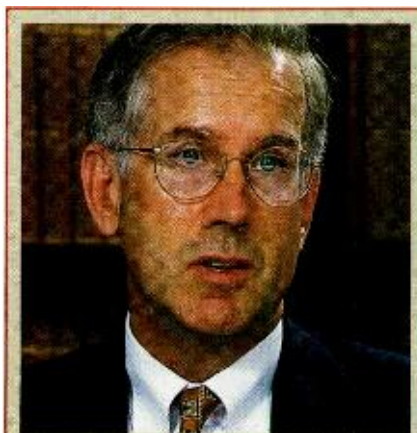
a dmittedly there are problems, Rohrs said. But he also contended that some projections—including the VS&A forecast—are too pessimistic about the outlook for local television and overly optimistic about the prospects for new media. (For example, VS&A says online advertising will grow at an annual clip of almost 40% over the next five years.)

“I don’t think that today it’s an effective advertising medium,” said Rohrs, “and I remain skeptical that it will be an effective advertising medium during the period of the forecast [to 2004].”

Rohrs also thinks there has been a general “overemphasis on national media” on the part of advertisers and agencies. “I think there will be a correction toward local media that will benefit us.”

The improved numbers for the first half of 2000, which TVB released last week, are ad dollars as they might be in any other year. In other words, Rohrs pointed out, the local-station broadcast dollars “aren’t driven by political and Olympics advertising” so, if anything, the second half of the year ought to be better.

But Rohrs said that the structure of the national-spot business has changed dramatically since the Olympics switched to a two-year cycle that coincides with a similar



The Rohrs File

Christopher Rohrs

Title: President, Television Bureau of Advertising

Born: May 5, 1949, New York

Previous Jobs: Vice president, sales, Post-Newsweek Stations, and before that, president and general manager, WFSB-TV Hartford

Residences: New York and Connecticut

Family: Wife, Kathy, and three children

political-spending cycle.

He argues that odd years will now always have a tough comparison with even years, when both the Olympics and political spending kick in.

As a result, TVB’s new two-year ad-sales forecasts will show the ebb and flow of the selling seasons. Next year, TVB predicts low-to middle-single-digit growth in station ad sales; in 2002, when another Olympics and political season heats up, the increases are in the “low double digits,” as Rohrs sees it.

“There’s an every-other-year rhythm now that’s built into the system,” he said. “And we just feel that, in planning and forecasting, we need to start recognizing that and looking at it in two-year cycles.”

And if all politics is local, as the old bro-mide goes, then that’s good for stations, too. “The political people have learned you win elections by buying local TV,” Rohrs said, “not network.”

But national spot has been sluggish, he admits, at a time when network TV advertising has been going through the roof.

Not long ago, a bull market for network advertising would trickle down to spot. Part of the problem now, he said, is that national spot with its market-by-market buying-and-selling process is cumbersome and less efficient from a cost standpoint.

“I think you have to start and say that national spot is suffering because of that trend” toward national media, he says. “Certainly, there is an ease and efficiency on the process side.”



aving said that, Rohrs also contends that it’s not acceptable for local television or national spot sales to grow any less than the rate at which total domestic advertising grows. “We will never be satisfied when our growth is less than the total advertising,” he said. Good luck. According to VS&A, total U.S. ad spending will grow at an 8.8% annual clip through 2004.

The former Post-Newsweek Stations executive has a plan to spur the growth of national spot. With several new initiatives, a key staff hire and a plan to focus more of the organization’s efforts on local spot sales, Rohrs is putting his own stamp on the TVB.

Among the initiatives:

- A proposal now being presented to advertisers and agencies to create an upfront market for national-spot advertising.
- A plan to implement industrywide electronic data invoicing by January 2001.
- A broadening of TVB’s focus that would include research and marketing support for local-TV spot sales, while continuing efforts to generate new national-spot business.

Rohrs, who succeeded Ave Butensky as president of TVB in January, hired Abby Auerbach earlier this year as senior vice president, marketing. This week, TVB will announce that Auerbach is being promoted to executive vice president, with responsibility for all marketing and research, and is “the clear No. 2” at the organization, Rohrs told BROADCASTING & CABLE.

One of the things that TVB was lacking,

Photo: Tom Sobolik / Black Star

ROCK

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there's more to the story



Rohrs believes, was a senior executive from the advertiser/agency side of the business: someone who knew firsthand the needs of advertisers, someone who also knew firsthand the frustrations of buying spot television.

Enter Auerbach, a 17-year veteran of Ogilvy & Mather and the agency's director of local broadcast since 1991.

"A marketing organization like ours has to be very customer-focused and have a good understanding and orientation towards the customer and what they are trying to do," said Rohrs. "We didn't really have that at the TVB in terms of the staff. ... I thought it was important that we have top leadership that was literally from the customer side, whose roots and background orientation and thinking approach were customer-oriented."

Auerbach, he added, "was a customer who bought and used and planned and understood the medium and other media for a long time."

According to Rohrs, the TVB's two top priorities right now are getting advertisers to carve out a piece of their upfront budgets for national spot and getting stations, reps and agencies to fully implement an electronic data invoicing system (EDI) by next January.

Clearly, the lack of a paperless billing environment is "holding us back," said Rohrs.

Currently, agencies accounting for roughly 80% of national-spot billing have EDI systems, as do all the major reps. But only about 40% of the nation's TV stations have such systems. There are also a number of different systems and numerous compatibility issues.

That's why Auerbach is spending almost half of her time working on EDI. "The TVB is committed to facilitating the search for and implementation of end-to-end EDI solutions," she said. "It's



The Auerbach File
Abby Auerbach
Title: Executive vice president, Television Bureau of Advertising
Born: Feb. 19, 1959, New York
Previous Jobs: senior vice president, TVB; before that, senior partner and director of local broadcast, Ogilvy & Mather
Residence: New York
Family: Husband, Michael, and two children

not just about electronic invoicing. It's about the entire transactional process [contracting, revisions, etc.]."

On the upfront battleground, TVB is talking to agencies about dealing national spot into the spring 2001 market.

The idea is to get advertisers to slice a piece off their network upfront ad budgets and spend it on national spot. In theory, that would be in addition to whatever those advertisers are now spending in the traditional national-spot market, which is bought and sold on a quarterly basis, just like local spot.

The pitch to advertisers is that they would get additional options in the upfront—which is always seen as a good thing if it helps play sellers against one another.

And, according to Auerbach, adding national spot would also give advertisers geographic weight to their upfront buys. "The research shows that virtually every product category is geography-driven. But there is no geographic target or emphasis in the upfront."

At the same time, she said, "you could also probably add some continuity to your advertising presence by adding weeks in crucial markets to national exposure."

The upfront market for national spot would also offer advertisers additional day-parts, such as prime time access and morning and evening local newscasts, Rohrs said.

As to how big a national-spot upfront market might be, Rohrs said a "realistic goal" is 5% to 10% of the dollars earmarked for the upfront market, "not in the first year but in the first few years." At the high end of that range, that might add up to \$2 billion.



Executives at ad agencies say they're open-minded about the TVB proposal. "Anything that would give us added leverage in the upfront market is worth taking a look at," said Initiative Media's Michael Lotito.

But network executives said they don't think the plan is workable. "They have less supply and have to be more selective about the pricing they can do," said the head of one major network ad-sales force. In other words, the executive suggested, the networks can offer a better deal on a cost-per-thousand-viewers basis.

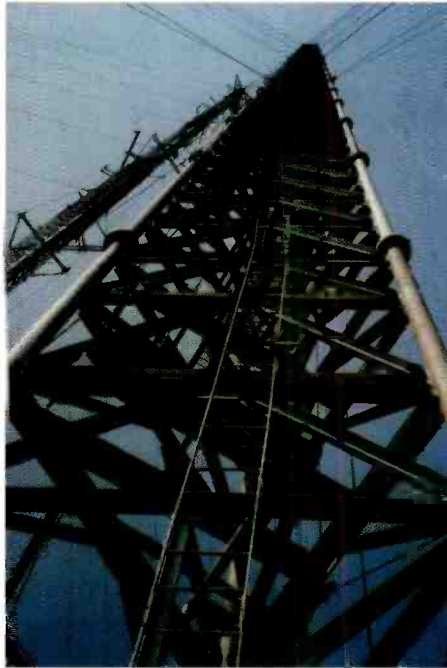
While EDI implementation and an upfront market for spot might spur some sales, some big companies, like P&G and other package-goods companies, are spending less in the medium.

Will Rohrs and the TVB be able to rekindle their faith in local television? "I don't know that we can right now," he said. "At the very least, we think it raises the question, did that [drop in national spot spending] have anything to do with the erosion and sales that they're reporting?"

The TVB has made its case, and Rohrs expects to continue to talk to package-goods companies. "We know they built their brands on television, and I think they'll find their way back." ■

Photo: Tom Sobolik / Black Star

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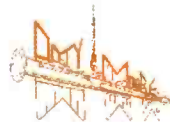
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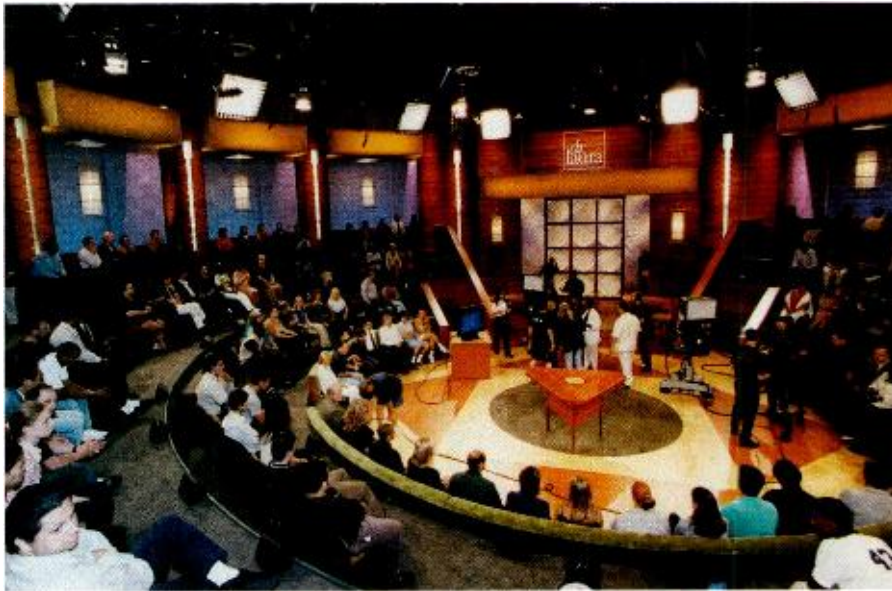
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Programming



The audience waits patiently for the *Dr. Laura* show to begin taping.

Dr. Laura's theme

B&C got a firsthand look at just what's up with the Doc

By Joe Schlosser

It's 8:30 a.m., and 150-plus guests are shuffling through a metal detector and past several burly security guards poring through purses and handbags.

The guests are queuing up for the 9 a.m. taping of Dr. Laura Schlessinger's syndicated talk show at a special studio in a remote area of Los Angeles' San Fernando Valley. Today's episode (No. 12) is titled "When an Affair Is an Affair."

BROADCASTING & CABLE was given exclusive access to behind-the-scenes doings at Paramount Television Group's much anticipated and controversial talk show.

The radio personality whose daily syndicated show has more than 18 million listeners a week, is her usual outgoing self in front of the TV cameras. And because of her daily radio requirements, Schlessinger has been, since the beginning of August, taping episodes of her new TV show early in the morning and then hustling back to



Dr. Laura: "[I'm] using this medium to preach, teach and nag about doing the right thing."

the radio studio some 10 miles away.

On this morning, Schlessinger walks out on to the stage wearing a black pantsuit, a purple turtleneck and a gold Star of David necklace. The setting is forum-like, with three banks of 50 seats in a semicircle facing the set. Schlessinger's stage has wood

floors, dark wood paneling and a small table surrounded by bar-stool seats.

As she walks on to the set, Schlessinger greets a middle-aged couple who will be the show's first guests, then walks into the studio audience to chat with a handful of elderly women. She also has a short conference with the show's executive producer, Velma Cato, who is all smiles.

The audience is a mix of old and young, black, white and Latino. Many say they were bused in by an audience-staffing company and paid \$6.50 an hour. That's common for syndicated talk shows, Paramount executives say.

Producers tell Schlessinger to take her spot in front of a camera, where she will do a "cold open." Schlessinger welcomes viewers to that day's episode and is off on a tear about different kinds of affairs. "Yeah, yeah; it's just lunch; it's just travel; it's just the Internet," she says into the camera. "You wanna know what I have to say to that: Bull." And that's how the show starts; it's not exactly *Martha Stewart Living*.

Schlessinger takes her seat next to the middle-aged couple and a videotape about cybersex rolls for about 30 seconds. "Unfortunately, this is becoming very common," she says as the videotape ends. But she stumbles on a few lines and yells, "I screwed up, let's do that again."

They get it right the next time, and Schlessinger asks the couple, Greg and Kim Levy, which one got hooked on cybersex. To the audience's surprise, Kim raises her hand and admits she moved to Florida to live with a man she met through the Internet. "It was awful, he lived in a one-bedroom apartment, didn't have a job," says Kim, who continued to outline the affair.

"Stop. I don't need all of those details," Schlessinger shouts. "What I want to know is, Greg, why did you take her back?" The segment ends with Schlessinger's handing out advice to the couple and warning them about the "slippery slope" they have started down. A number of top Paramount

executives are on hand for the taping, including Paramount Domestic Television Co-President Joel Berman and some sales executives from the studio.

After a 10-minute break, the second segment starts with a videotape of President Clinton saying, "I did not have sexual relations with that woman." The camera focuses on Schlessinger, who says, "That's the leader of the free world telling me that he can be trusted." A video of Clinton apologizing for his affair with Monica Lewinsky is shown, and Schlessinger jumps right in.

By the end of the hour show, five segments are taped, including one with a computer expert who designed software that allows people to monitor their spouses' e-mails. During another segment, an African-American man tries to defend his late-night cybersex habits to his wife. After about two minutes of arguing, Schlessinger steps in: "I've certainly enjoyed watching this tennis match. But this causes pain, and when you vowed to cherish and love her in marriage, it doesn't matter what it is. If you are causing her pain, you are risking your marriage." Some audience members stand up and applaud as the segment ends.

At the beginning of most of the segments, videos are shown in which people on the street are asked what they think constitutes an affair. Schlessinger also reads a handful of e-mails, including one that details a new chastity belt that signals a spouse's mobile phone if the other is cheating.

Of note: When Schlessinger went into the audience to ask questions, on each occasion, the audience members and Schlessinger were prepped for that Q&A session.

Schlessinger ends the show with a two-minute monologue and advice on affairs. "We are all human here, all right," she starts. "And that means ..." For only the second time all morning, she stumbles on a line. "What we have here is a failure to communicate," she says. She then asks what movie that line is from. "*Cool Hand Luke*," the audience yells back. ■

Doctor, doctor

Ever since Paramount gave its *Dr. Laura* talk vehicle a firm go for fall 2000, people have been buzzing—for better or for worse—about the radio host's signature "let's-not-beat-around-the-bush" brand of advice. Gay-rights groups were incensed by either the perception or reality—depending on whom you ask—of her comments about gays. Procter & Gamble even pulled its sponsorship of the show over the flap.

But a month into production in Los Angeles, the doctor is officially in. Schlessinger talked shop with BROADCASTING & CABLE'S Susanne Ault following the Aug. 29 taping of her show, which launches in syndication Sept. 11.

There was speculation you had butted heads with Paramount over the show's format. Any truth to that?

Who did you hear that from? Had to have been from a competitor, because that would be the only reason for someone to lie. Bobbee Gabelmann [executive vice president of current programming for Paramount Domestic Television] made a joke to my husband just the other day. She said, "This is going so well. Usually by this time, we are at war with the talent and not talking." Meanwhile she [Gabelmann] comes in every morning and jogs while I'm getting my makeup on.

Do you feel like your stand on gays was misrepresented?

Oh, yeah. But I've clarified that a number of times on my radio show and in the July 3 issue of *Time* magazine. So I've made my point clear. [In that interview, she said: "I never called homosexual human beings deviants. I have pointed out that homosexual behavior deviates from the norm of heterosexuality and is forbidden by Scriptures. That is basically the context. ... I stand behind basic civil rights—where someone is able to live, and work at his job—and always have."]

Have you toned down any of your views for TV?

I haven't changed my opinion. I'm not political. I'm an honest person. I don't conform myself to the situation, so I can have something, get something or be something. I'm consistent. That's one of the reasons my audience respects me.

How will the show play out this season? Will it stick to a single-topic format?

Tomorrow we're doing an issue, and we'll have other segments that I call rants and raves. This is when I present something like *60 Minutes'* Andy Rooney, when he curmudgeonly complains about all the stuff on his desk. Then I have a monologue at the end where I give all my reflections. And sometimes I'll do a "People You Want to Know" section ...

And there's going to be a lot of other segments, believe it or not. I do whatever I want to do. The format of the show is whatever Dr. Laura wants to do. I'm 53½, and I'm finally where I ought to be, doing what I ought to be doing.

You're definitely not one to shy away from an opinion—criticizing two of your guests during the taping for "Shacking Up." Do you want to be crowned the *Judge Judy* of talk?

No. I'm not waiting to be crowned anything but myself. As a matter of fact, I'm annoyed at and resist the pigeonholed little titles that the media likes to put on people to try to condense them down to something. And I don't think that I'm easily condensable. That would make the hairs on my neck go up.

Any last selling point for why we should watch your show?

Yes. This is going to be a novel show. We are not going to exploit. We are not going to take people into situations and humiliate them for entertainment. [I'm] using this medium to preach, teach and nag about doing the right thing.

IN BRIEF

PAXING THEM IN

Pax TV took wing in its first week of the season. The launch of the network's third year averaged a 1.1 NTI rating for its 8-9 p.m. original fare—up 38% from the first week of the season last year. Pax also grew from an average 1 million viewers per night during the first week of last season to 1.4 million this year, according to Nielsen Media Research. Pax, which shows original fare at 8-9 p.m. each week-night, also grew 32% in adults 18-49 and 30% in adults 25-54. The season premiere of *It's a Miracle* recorded a 1.2 rating on Thursday, Aug. 24, and *Encounters With the Unexplained* a 1.1 rating Friday, Aug. 25.

PHILADELPHIA PACT FOR PAX, NBC

Add Philadelphia to the growing lists of cities where Pax TV station's are carrying the local NBC affiliate's newscast. Pax's WPPX-TV Philadelphia began carrying NBC-owned WCAU-TV's 6 p.m. and 11 p.m. newscasts on Thursday, Aug. 24, time shifted to 7 p.m. and midnight. Pax and NBC already have a number of similar arrangements in major cities where Pax and NBC own local stations.

MAY WE ASSIST, DOCTOR?

More news on the *Dr. Laura* front (see story page 22), Michael Dimich has been named director and Deborah Alpert supervising producer of the show. Most recently, Dimich directed four seasons of ABC's *Politically Incorrect*. Alpert previously served as supervising producer on *Richard Simmons' Dream Maker* and *Teletpictures' Extra*.

Gold rush for *Moneyline*

Business show looks to find ratings fortune in California

By Joe Schlosser

CNN's *Moneyline* is following the money trail west. The 20-year-old nightly business series is increasing its coverage of the technology and Internet sectors flourishing along the Pacific Coast.

Willow Bay, co-host of *Moneyline* with Stuart Varney, will anchor the show from CNN's Los Angeles bureau starting Sept. 11. Varney remains in New York.

The move is being made for several reasons, but chief among them is ratings.

The show averaged a 0.3 national rating and 228,000 households for second quarter 2000, down 40% in rating and 38% in households from the same quarter last year, according to Nielsen Media Research. Increased competition from CNBC and other cable news outlets and the loss of longtime host/producer Lou Dobbs haven't helped.

But it's also a case of an ebb tide at CNN lowering all boats (see story, Top of the Week). The news network's national rating is off 38% from last year. One positive for *Moneyline* is that its repeat episode at 11:30 p.m. ET scored its highest quarterly results, averaging a 0.3 rating/272,000 households for second quarter 2000.

"This is our opportunity to bring some viewers back, hopefully get some new viewers and keep them with us," explains Katherine O'Hearn, executive vice president of CNN Business News. "This is going to be something different that you

can't get anywhere else."

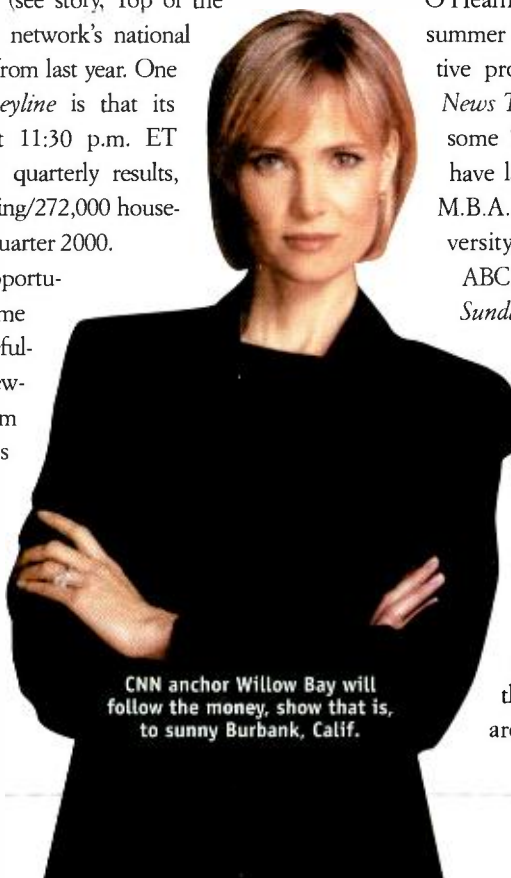
"We have been wrestling with how best to cover the changes in business news and the changes brought about by the new economy for quite some time," says Bay, who also anchors CNN *NewsStand* one night a week. "This will offer viewers broadened and expanded business news coverage."

Moneyline's move is taking place at the same time Bay's husband, ABC Chairman Bob Iger, is moving west. As part of ABC's push to get all of its top executives to its new Burbank, Calif., headquarters, Iger and hundreds of ABC executives and producers are relocating from New York to Los Angeles.

"It pleasantly surprised and delighted me, that [CNN Business News President] Shelby Coffey and [outgoing CNN U.S. head] Rick Kaplan, when they found out about Bob being relocated to California, said, 'You know what, we really need you out there, too.'"

O'Hearn, who joined CNN this summer after serving as an executive producer on ABC's *World News Tonight*, says Bay isn't just some "money honey," as some have labeled her. Bay holds an M.B.A. from New York University, and she co-anchored ABC's *Good Morning America/Sunday* for four years. "We consider her a huge asset."

Bay says a new production team is being added to work just out of Silicon Valley, and O'Hearn says CNN executives are close to signing a full-time correspondent to work out of the San Francisco-San Jose area. ■



CNN anchor Willow Bay will follow the money, show that is, to sunny Burbank, Calif.

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Station Break

BY DAN TRIGOBOFF

NFL TEAM BLOCKS WCPO REPORTER

WCPO-TV Cincinnati chose not to film live inside Paul Brown Stadium for a special on the new football arena, when the Cincinnati Bengals and primary funding authority Hamilton County told the station that reporter Laure Quinlivan would not be welcome. Bengals Public-Relations Director Jack Brennan said that within team management was the feeling that Quinlivan, who has been reporting on cost overruns and other management problems involving construction of the publicly funded stadium, had not treated them fairly.

"This was an exceptional situation," he said. "There's nothing even close" with any other reporter. The county also believes the reporter to have been inaccurate and unfair, although the station says the county has never been able to back up those charges.

"We told them we'd like to be inside, but they had no more right to tell us who to use than we do to tell them who to start at quarterback," said WCPO-TV News Director Scott Diener. He noted that the special was largely positive, with a short piece by Quinlivan on the construction history. Quinlivan, whose reporting on the stadium has brought the station Peabody, AP and Sigma Delta Chi awards, was part of the special but not live in the stadium.

The Bengals position drew criticism from WCPO-TV rival

WXIX-TV, which said in an editorial by General Manager John Lawhead that the team owed WCPO-TV an apology.

WAAYWARD ALABAMA REPORT OF SHOOTING

WAAY-TV Huntsville, Ala., and local police are in disagreement about what caused the station to erroneously report that a police officer had been shot during an arrest. While police say they gave the same information to each station and only WAAY-TV got it wrong, News Director Al Carl said he was sure the police had made a



Stepping up

J.J. Gonzales, the first Latino reporter to work in English-language television in New York City and a 30-year veteran of Big Apple journalism, was named managing editor at WXTV-TV New York last week. Gonzales took a brief turn as a press secretary in city government and most recently was news director at Bronxnet Community Programming.

mistake. The station broke into programming with its first bulletin Thursday morning and corrected it 12 minutes later.

The first correction attributed the mistake to the police's providing wrong information, Carl said, while later corrections referred to a communications mishap. "We even let [the police public-information officer] on the air to blast us. He took his shot, and we took our lumps."

Carl said his assignment editor, Rob Ballard, is a 15-year news veteran, and "I'd put my guy up in a lie-detector test. He's not going to glibly say a cop has been shot unless he thinks it's absolutely true."

SKILLING STAYS PUT

Tom Skilling, arguably Chicago's best-known and best-liked weathercaster, will stay at Tribune-owned WGN-TV, ending months of negotiation and a bidding war with Fox-owned WFLD(TV) there. "It was a heck of a deal Fox offered, and they are a class group of people," Skilling said, "but I'm delighted to be staying. ... You don't take lightly 22 years with a good company like Tribune."

Skilling will get a nice raise—but wouldn't comment on the \$1 million-a-year estimates of his contract. "I told [Tribune executive and former WGN-TV General Manager] Dennis FitzSimons that my dream is to buy some land in Alaska. He said, 'I think you'll be able to do that.'"

HABER HEADS TO NYC

Brett Haber left WTTG(TV) Washington last week, where he had been sports director for three years, to join WCBS-TV New York. Haber, a native New Yorker, will become a weeknight sports anchor, replacing Warner Wolf on late newscasts.

Only a week before, WTTG lost Josh Binswanger, who left to host a show on The History Channel.

WABC-TV TAPS NBC FOR NEWSMAN

WABC-TV New York has hired WNBC-TV Assistant News Director Dan Foreman as its news director. Foreman, who worked for WWOR-TV in the early 1990s and produced Howard Stern's first syndicated television show, replaces Bart Feder, who left in May to join online news organ The Feedroom.

GENERAL MANAGER MAJOR RETIRES

Jim Major, for 15 years the vice president and general manager of WFTS-TV Tampa, Fla., retired last week. Major oversaw the transition of the Tampa station from an independent to a Scripps-owned ABC affiliate.

Scripps said Major, 66, will continue as a consultant through the year.

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

SyndicationWatch

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.0	9.0
2	Jeopardy	7.1	7.1
3	Judge Judy	6.3	8.6
4	Oprah	5.3	5.4
5	Friends	5.2	5.9
6	Frasier	5.0	5.7
7	Entertainment Tonight	4.7	4.8
8	Seinfeld	4.6	4.6
9	Wheel of Fortune (wknd)	4.6	4.6
10	Jerry Springer	4.0	4.4
11	Live With Regis	3.7	3.7
12	Judge Joe Brown	3.6	4.6
13	Drew Carey	3.6	4.0
14	Maury	3.6	3.8
15	3rd Rock From the Sun	3.5	3.8
16	Hollywood Squares	3.4	3.4
17	Montel Williams	3.4	3.4
18	Extra	3.3	3.3
19	Seinfeld (wknd)	3.2	3.2
20	X-Files	3.1	3.4

According to Nielsen Media Research Syndication Service Ranking Report Aug. 14-20, 2000
 HH/AA= Average Audience Rating (households)
 HH/GAA= Gross Aggregate Average
 One Nielsen rating= 1,008,000 households, which represents 1% of the 100.8 million TV households in the United States

Powering up

Power of Attorney got off to a promising start last week, prompting sighs of relief from a few over at Twentieth Television who were anxious about another new court show's entering the already crowded field.

Power's debut episode generated a 2.2 rating/7 share weighted average in the metered markets, according to Nielsen Media Research. That matches the debut numbers of last season's top rookie, Twentieth's *Divorce Court*, and tops by a significant margin the debuts of this fall's other syndicated newcomers, King World's *The Cindy Margolis Show* (1.3/4) and Studios USA's *Lover or Loser* (0.05/1, the average in 20 to 25 metered markets).

Power's premiere held onto 100% of its average lead-in share (2.3/7). "We're off to a really great start. To get out of the gate like this was crucial," said one Twentieth executive.

The show's second day recorded a 1.9/6, down 14%, but still a respectable performance. And *Power* rang up hefty second-day increases on top-market stations including KTTV(TV) Los Angeles (1.7/5, up 42%) and WTTG(TV) Washington (2.9/12 share, up 81%). —Susanne Ault



Twentieth's *Power of Attorney*, with Chris Darden, got off to a strong start.

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CableWatch

C A B L E ' S T O P 2 0

Following are the top 25 Basic Cable programs for the week of Aug. 21-27, ranked by ratings. Cable rating is coverage area rating within each basic cable network's universe. U.S. rating is of 100.6 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	6.6	5.2	5217	10.9
2	WWF Entertainment	USA	Mon	9:00P	60	5.8	4.6	4587	8.9
3	m/ 'Witchblade'	TNT	Sun	8:00P	120	4.5	3.5	3491	6.9
4	m/ 'Love, Lies & Murder, Pt.II'	LIF	Sun	6:00P	120	4.3	3.3	3280	8.0
5	NASCAR/Goracing.com 500	ESPN	Sat	7:30P	210	3.7	2.9	2877	7.0
6	NFL/Rams@Cowboys	ESPN	Thu	8:29P	197	3.5	2.7	2732	6.1
6	Rugrats	NICK	Sun	9:30A	30	3.5	2.7	2691	10.8
6	m/ 'Dangerous Intentions'	LIF	Sun	2:00P	120	3.5	2.7	2662	8.4
9	Rugrats	NICK	Sat	9:30A	30	3.4	2.6	2634	11.0
10	m/ 'Love, Lies & Murder, Pt.I'	LIF	Sun	4:00P	120	3.3	2.6	2563	7.2
11	Rugrats	NICK	Sun	9:00A	30	3.2	2.5	2478	10.9
12	CBS PGA Rain-Live	TNN	Sun	7:00P	98	3.0	2.3	2318	5.2
12	RealWorld IX	MTV	Tue	10:00P	30	3.0	2.3	2300	5.0
14	Rugrats	NICK	Mon	4:30P	30	2.9	2.3	2263	8.0
14	Rugrats	NICK	Sat	9:00A	30	2.9	2.3	2240	9.9
16	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.8	2.2	2215	4.6
16	Rugrats	NICK	Mon	4:00P	30	2.8	2.2	2171	8.4
16	Spongebob	NICK	Sat	10:30A	30	2.8	2.2	2151	9.1
16	m/ 'Nobody Lives Forever!'	LIF	Mon	9:00P	120	2.8	2.1	2124	4.4
20	Spongebob	NICK	Sun	10:00A	30	2.7	2.2	2141	8.3
20	Hey Arnold	NICK	Wed	7:00P	30	2.7	2.1	2115	5.2
20	Rocket Power	NICK	Sun	8:30A	30	2.7	2.1	2076	10.4
20	Spongebob	NICK	Sat	10:00A	30	2.7	2.1	2073	8.8

D E M O T R A C K E R : W 1 8 - 3 4

Following are the top 10 Basic Cable programs by demographic for the week of Aug. 21-27, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	3.7	2.9	892	12.5
1	m/ 'Love, Lies And Murder Pt.II'	LIF	Sun	6:00P	120	3.7	2.9	873	13.7
3	WWF Entertainment	USA	Mon	9:00P	60	3.6	2.8	863	10.5
4	Real World IX	MTV	Tues	10:00P	30	3.5	2.6	799	10.5
5	m/ 'Dangerous Intentions'	LIF	Sun	2:00P	120	2.8	2.1	656	13.4
6	m/ 'Love, Lies And Murder Pt. I'	LIF	Sun	4:00P	120	2.6	2	618	11.7
7	m/ 'The Truth About Jane'	LIF	Sun	12:00P	120	2.5	1.9	591	12.9
8	m/ 'Witchblade'	TNT	Sun	8:00P	120	2.4	1.9	567	6.5
9	Roseanne	TBS	Mon	6:33P	30	2	1.5	472	8.8
9	m/ 'Driving Miss Daisy'	LIF	Sat	2:00P	120	2	1.5	463	11.2

BROADCASTING CABLE

SPECIAL REPORT

**ORIGINAL
CABLE
PROGRAMMING**

Issue Date: October 9, 2000
Ad Close: Friday, September 29
Materials Due: Tuesday, October 3

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BroadcastWatch

COMPILED BY KENNETH RAY

AUGUST 21-27 Broadcast network prime time ratings according to Nielsen Media Research

Week 49	abc	CBS	NBC	FOX	U/P/N	WB
MONDAY	7.7/11 13. NFL Preseason Football—Miami Dolphins vs. Green Bay Packers 7.7/13	8.8/12 21. Big Brother 6.8/12 11. Ev Lvs Raymnd 8.2/13 13. Becker 7.7/12 32. Family Law 5.9/10	7.0/12 24. Mysterious Ways 6.5/11 10. Law & Order 8.3/13 29. Third Watch 6.1/10	1.1/1 83. Opposite Sex 2.6/4 60. Ally McBeal 4.1/7	2.1/4 92. Moesha 1.9/3 86. The Parkers 2.3/4 87. Grown-Ups 2.2/4 89. Malcolm & Eddie 2.0/3	2.1/3 85. 7th Heaven 2.6/4 96. Young Americans 1.6/3
TUESDAY	8.5/15 3. Who Wants to Be a Millionaire? 15.1/26 20. Dharma & Greg 6.9/11 50. Norm 4.7/8 54. NYPD Blue 4.5/8	6.1/11 44. Big Brother 5.3/10 53. King of Queens 4.6/8 18. 60 Minutes II 7.0/12 26. Judging Amy 6.4/11	5.7/12 60. SNL Special 4.1/7 17. Frasier 7.2/12 22. Just Shoot Me 6.7/11 7. Dateline NBC 9.0/16	1.0/1 50. 2000 Teen Choice Awards 4.7/8	2.1/4 88. UPN Special Feature—Hot Boyz 2.1/4	1.1/3 93. Buffy the Vampire Slayer 1.8/3 89. Angel 2.0/3
WEDNESDAY	3.9/6 79. Two Guys, A Girl 3.1/5 82. Norm 2.7/4 70. Drew Carey 3.6/6 77. Spin City 3.2/5 41. 20/20 5.5/9	26.6/42 1. Survivor 28.6/45 2. Survivor: The Reunion 22.5/36	8.5/10 43. Dateline NBC 5.4/9 32. Law & Order: Special Victims Unit 5.9/3 12. Law & Order 8.1/13	2.8/4 81. Fox Movie Special—Star Trek: Generations 2.8/4	1.4/2 106. 7 Days 1.2/2 96. Star Trek: Voyager 1.6/2	1.1/2 106. Dawson's Creek 1.2/2 115. Young Americans 1.1/2
THURSDAY	9.2/16 54. Whose Line Is It 4.5/9 44. Whose Line Is It 5.3/9 5. Who Wants to Be a Millionaire? 13.6/23 7. 20/20 Downtown 9.0/16	4.8/8 29. Big Brother 6.1/11 77. City of Angels 3.2/5 46. 48 Hours 4.9/9	6.1/11 24. Friends 6.5/12 28. Will & Grace 6.2/11 26. Will & Grace 6.4/11 39. Just Shoot Me 5.7/9 35. ER 5.8/10	1.3/1 75. Fox Thursday Night Movie—Kiss Tomorrow Goodbye 3.3/6	4.1/8 58. WWF Smackdown! 4.3/8	1.5/3 101. Popular 1.3/2 95. Charmed 1.7/3
FRIDAY	4.5/9 75. Sabrina/Witch 3.3/7 79. Boy Meets World 3.1/6 70. Making the Band 3.6/7 66. Making the Band 3.9/7 23. 20/20 6.6/13	4.5/9 48. Big Brother 4.8/10 73. Candid Camera 3.5/7 50. JAG 4.7/9 54. Nash Bridges 4.5/9	5.3/10 58. Providence 4.3/9 32. Dateline NBC 5.9/11 39. Law & Order: Special Victims Unit 5.7/11	1.8/8 66. TV's Funniest Game Shows 3.9/8 69. Guinness World Records 3.7/7	1.7/2 106. The Strip 1.2/2 106. Secret Agent Man 1.2/2	1.2/2 101. Baby Blues 1.3/3 101. Baby Blues 1.3/3 115. Popukar 1.1/2
SATURDAY	4.1/8 63. College Football Pigskin Classic—Brigham Young University vs. Florida State 4.0/8	4.8/9 63. Big Brother 4.0/8 46. Miss Teen USA 4.9/9	4.9/9 68. NBC Saturday Night Movie—Free Willy 2 3.8/7 35. The Pretender 5.8/11	5.4/11 54. Cops 4.5/9 41. Cops 5.5/11 35. AMW: America Fights Back 5.8/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/ SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH	
SUNDAY	8.4/15 48. Wonderful World of Disney—Houseguest 4.8/9 4. Who Wants to Be a Millionaire? 14.9/24 7. The Practice 9.0/15	8.0/14 6. 60 Minutes 9.7/19 13. Touched by an Angel 7.7/13 16. CBS Sunday Movie—Echo of Thunder 7.3/12	3.3/6 (nr) US Amateur Golf 1.3/3 83. Dateline NBC 2.6/5 70. NBC Sunday Night Movie—Rob Roy 3.6/6	4.8/3 73. Futurama 3.5/7 63. King of the Hill 4.0/7 35. The Simpsons 5.8/10 31. Malcolm/Middle 6.0/10 60. The X-Files 4.1/6	1.7/3 96. 7th Heaven Beginnings 1.6/3 96. Steve Harvey 1.6/3 100. For Your Love 1.5/2 93. Jamie Foxx 1.8/3 89. For Your Love 2.0/3	
WEEK AVG	6.7/12	8.8/15	5.5/10	4.0/7	2.2/4	1.6/3
S-T-D AVG	8.6/15	8.1/14	7.9/13	5.4/9	2.5/4	2.4/4

MEETINGS

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

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

Nov. 13 BROADCASTING & CABLE 10th Annual Broadcasting & Cable 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.

June 10-13, 2001 National Cable Television Association Annual Convention. Chicago. Contact: Bobbie Boyd (202) 775-3669.

Ready, aim, price war

Offering five months' free phone service will cost AT&T dearly

By John M. Higgins

The pressure's on AT&T. In its rush to placate anxious investors about its \$100 billion bet on cable, AT&T Broadband is starting a cable-telephone price war that other operators have been hoping to avoid for years, and it will cost AT&T dearly, perhaps as much \$50 million to \$70 million in additional costs over the next several months.

AT&T and other industry executives had been hoping to go slowly on discounting telephone service, offering free installation and a few weeks' free service or discounts on bundled cable, telephone and high-speed Internet service. Their goal was to build the product gradually, grab the easiest customers by underpricing local telcos by 10% to 20% for one telephone line, and wait for economies of scale to apply before discounting aggressively. That's the model DBS companies have pursued, waiting three years before offering the heaviest installation and equipment discounts, while pricing monthly programming service above cable rates in many cases.

But AT&T Chairman Michael Armstrong is jumping to the middle of the business plan. Last Friday, customers in 10 of the company's 17 cable-telephone markets received an extraordinary offer: Instead of the free installation and months of local telephone service AT&T had been offering, they could get free local and long-distance service through Jan. 31.

AT&T currently averages \$60 in local and long-distance revenue per phone customer. Local service brings in \$20 to \$26 per month for one phone line, \$22 to \$36 for two phone lines, for an average of about \$33 per customer. Long-distance service is offered in bundles of 180 and 300 minutes per month. The local

package could mean about \$150 in lost revenue per new customer; the long-distance package, an additional \$50 to \$100. And that's plus the \$600 average cost of a new-customer hook-up.

Depending on how liberally AT&T accounts for the costs, the extraordinary offer could cut AT&T Broadband's cash flow by 5% to 7%.

Worse, since many customers will already be AT&T long-distance customers, the company will be sacrificing cold cash in the hands of its already rocky long-distance division to buy cable-telephone customers. The offer expires Nov. 15, so new customers will get at least 2½ months of free service.

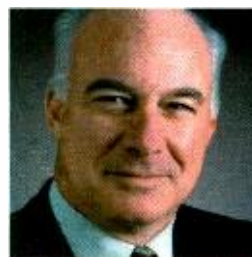
The initial 10 markets will be Chicago; Dallas; Denver; Hartford, Conn.; Pittsburgh; Portland, Ore.; St. Louis; Salt Lake City; San Francisco Bay area; and Seattle.

Industry analysts and executives maintain that Armstrong

was willing to pursue such a costly promotion out of near desperation. He has pledged to secure 500,000 to 650,000 cable-telephone customers by year-end, attempting to justify the acquisitions of Tele-Communications Inc. and MediaOne Group.

AT&T Broadband spokesman Steve Lang disagrees, saying the promotion is simply what it takes to coax customers to drop their long-held reliance on their telephone companies. "Look at the offers the satellite companies have made over the years. Changing people's habits is difficult."

AT&T characterizes the deal as a temporary promotion, not a long-term offer, but industry executives and analysts believe that, once subscribers are conditioned by such huge discounts for a new product, AT&T will have a difficult time retreating. ■



AT&T's Michael Armstrong is jumping to the middle of his business plan.

Changing Hands

TVS

Construction permit for new TV in Logan/Salt Lake City, Utah

Price: \$4 million

Buyer: Equity Broadcasting Corp., Little Rock, Ark. (Larry Morton, president); owns/is buying 15 TVs, eight FMs and five AMs

Seller: Logan 12 Inc., Logan (Paul Uhlmann, president); no other broadcast interests

Facilities: Ch. 12, 275 kW, ant. 659 ft.

Broker: Patrick Communications

COMBOS

WOC(AM)-WLLR-FM and KCQQ(FM) Davenport, Iowa, and the following Davenport-area stations: WLLR(AM) Moline and KUUL(FM) East Moline, Ill., and KMXG(FM) Clinton, Iowa

Price: \$85 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 887 other radio stations, including WJNA(AM), WRLX(FM) and WRMF(FM) West Palm Beach, Fla. (see next item)

Seller: Sconnix Broadcasting Co., Vienna, Va. (Randall T. Odeneal and Scott R. McQueen, partners/principals); owns WEMJ(AM)-WLNH-FM Laconia and WBHG(FM) Meredith, N.H.

Facilities: WOC: 1420 kHz, 5 kW; WLLR-FM: 103.7 MHz, 100 kW, ant. 1,191 ft.; KCQQ: 106.5 MHz, 100 kW, ant. 210 ft.; WLLR: 1230 kHz, 1 kW; KUUL: 101.3 MHz, 50 kW, ant. 500 ft.; KMXG: 96.1 MHz, 100 kW, ant. 980 ft.

Formats: WOC: news/talk; WLLR-FM: country; KCQQ: classic hits; WLLR: country; KUUL: oldies; KMXG: hot AC

WJNA(AM), WRLX(FM) and WRMF(FM) West Palm Beach, Fla.

Price: \$77 million (option to buy)

Buyer: Clear Channel Communications (see preceding item); owns/is buying WBZT(AM), WJNO(AM), WKGR(FM) and WWLV(FM) West Palm Beach, WIRA(AM)-WLDI(FM) and WJNX(AM) Fort Pierce/West

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	\$4,000,000 □ 1
Combos	\$163,750,000 □ 4
FMs	\$68,300,000 □ 6
AMs	\$5,754,500 □ 6
Total	\$241,804,500 □ 17
SO FAR IN 2000	
TV/Radio	\$2,133,450 □ 1
TVs	\$7,086,202,139 □ 44
Combos	\$7,770,883,067 □ 153
FMs	\$1,159,940,098 □ 205
AMs	\$285,030,415 □ 147
Total	\$16,304,189,169 □ 550

Palm Beach and WOLL(FM) Jupiter/West Palm Beach. Note: WRMF and WBZT will be sold to meet FCC radio-station ownership caps

Seller: James Crystal Licenses LLC, West Palm Beach (Jim Hillard Sr., president); owns six AMs, including WFTL(AM) Fort Lauderdale, WDJM(AM) West Palm Beach and WLWJ(AM) Royal Palm Beach/West Palm Beach, Fla.

Facilities: WJNA: 1230 kHz, 1 kW; WRLX: 92.1 MHz, 7.2 kW, ant. 498 ft.; WRMF:

97.9 MHz, 100 kW, ant. 1,350 ft.

Formats: WJNA: nostalgia; WRLX, WRMF: AC

KCLK-AM-FM and KVAB(FM) Clarkston, Wash.

Price: \$1.6 million (for stock)

Buyer: Pacific Empire Holdings Corp., Lewiston, Idaho (Mark Bolland, president); owns/is buying two other AMs and four other FMs

Seller: Julie Benedictson, Clarkston; no other broadcast interests

Facilities: KCLK(AM): 1430 kHz, 5 kW day, 1 kW night; KCLK-FM: 94.1 MHz, 100 kW, ant. 1,233 ft.; KVAB: 102.9 MHz, 440 W, ant. 1,171 ft.

Formats: KCLK(AM): sports; KCLK-FM: mainstream country; KVAB: soft AC

50% of KEUN(AM)-KJJB(FM) Eunice, La.

Price: \$150,000 (for stock)

Buyer: Roger W. Cavaness, Pineville, La.; has interest in KLAA(FM) Alexandria and KHFX(FM) Ball, La.

Sellers: F.J. and Karl DeRouen (brothers) and E. Warner Veillion, Eunice; each will retain 16.66% of KEUN-KJJB

Facilities: AM: 1490 kHz, 1 kW; FM: 105.5 MHz, 3 kW, ant. 300 ft.

Formats: AM: C&W; FM: Pure Gold

FMS

Swap of KDGE(FM) and KLTY(FM)

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Changing Hands

Dallas/Fort Worth

Estimated value: \$63 million

Swapper, KDGE: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns/is buying 48 AMs and 21 other FM, including KSKY(AM) and KWRD-FM Dallas/Fort Worth

Swapper, KLTU: Sunburst Media Corp., Dallas (John M. Borders, president); owns/has interest in eight AMs and 17 other FM
Facilities: KDGE: 94.5 MHz, 100 kW, ant. 1,896 ft.; KLTU: 94.1 MHz, 100 kW, ant. 1,585 ft.
Formats: KDGE: alternative rock; KLTU:

contemporary Christian
Brokers: Peter Handy; Gary Stevens
WKSO(FM) Chillicothe/Peoria and WFXF(FM) Morton/Peoria, Ill.
Price: \$2.75 million
Buyer: AAA Entertainment LLC, Pawtucket, R.I. (Peter Ottmar, CEO); owns/is buying one AM and 13 other FM, including WWCT(FM) and WBGE(FM) Peoria and WJPL(FM) Farmington/Peoria
Seller: Kelly Communications, Peoria (Bob Kelly, principal); owns WTAZ(AM) Peoria and WXCL(FM) Pekin/Peoria

Facilities: WKSO: 94.3 MHz, 3 kW, ant. 300 ft.; WFXF: 102.3 MHz, 6 kW, ant. 300 ft.

Formats: WKSO: AC; WFXF: talk

Brokers: Star Media Group Inc. (buyer); Kempff Communications Co. (seller)

KAHA(FM) (formerly KMKP) Honolulu
Price: \$2.15 million (for stock)

Buyer: Emerald City Radio Partners LLC, Washington (Paul W. Robinson, principal); owns/is buying three other AMs and eight other FM, including KUMU-AM-FM Honolulu

Seller: Kasa Moku Ka Pawa Broadcasting Inc., Kaneohe, Hawaii (Edward F. Tilton Jr., president); no other broadcast interests

Facilities: 105.9 MHz, 97 kW, ant. 1,968 ft.

Format: Hot AC

KBVL(FM) Pawhuska, Okla.
Price: \$225,000

Buyer: Borgen Broadcasting Co., Bartlesville, Okla. (John F. Borgen, president/owner); no other broadcast interests

Seller: Rhema Media Ltd., Pawhuska (Barbara Milleson, president); no other broadcast interests

Facilities: 103.9 MHz, 3 kW, ant. 410 ft.

Format: MOR

Construction permit for WAQD(FM) Alberta, Va.

Price: \$100,000

Buyer: MainQuad Broadcasting Inc., Roanoke Rapids, N.C. (co-owners Daniel Berman, president, and William McCutchen, vice president); owns WZAX(FM) Nashville, N.C. Berman and McCutchen also own two AMs and four other FM

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Seller: Broomfield Broadcasting Inc., Columbia, S.C. (John Broomfield, general manager); no other broadcast interests
Facilities: 103.1 MHz, 1.8 kW, ant. 328 ft.
WMFL(FM) Florida City, Fla.
Price: \$75,000

Buyer: Family Stations Inc., Sacramento, Calif. (Harold Camping, president); owns one TV, seven AMs and 25 other FMs

Seller: South Florida Educational Broadcasters, Deerfield Beach, Fla. (Carl J. Auel and Scott L. Smith, co-owners). Auel and Smith have interests in one TV, five AMs and four FMs

Facilities: 88.5 MHz, 8 kW, ant. 134 ft.
Format: Christian

AMS

KBLE(AM) Seattle

Price: \$2.85 million

Buyer: HHH Broadcasting Inc., Boca Raton, Fla. (Howard Goldsmith, president/93% owner); is buying KARS(AM) Belen/Albuquerque, N.M. (see item, below), and WWG(AM) Rochester, N.Y. (B&C, Aug. 21)

Seller: KBLE(AM) Inc., Seattle (George Wilson, president); no other broadcast interests

Facilities: 1050 kHz, 5 kW day, 440 W night

Format: Religious

Broker: Blackburn & Co Inc.

WLKY(AM) Louisville, Ky.

Price: \$1.75 million

Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president/director); owns 43 other AMs and 18 FMs

Seller: Truth Broadcasting Corp., Winston-Salem, N.C. (Stuart W. Epperson, president); owns/is buying six AMs. Epperson is chairman of buyer

Facilities: 970 kHz, 5 kW

Format: News/talk

KARS(AM) Belen/Albuquerque, N.M.

Price: \$900,000

Buyer: HHH Broadcasting Inc. (see first AM item)

Seller: AGM Nevada LLC, Riderwood,

Md. (Charles H. Salisbury, member/50% owner; brothers Anthony S. and L. Rogers Brandon, each member/25% owner); owns/is buying three AMs and nine FMs. Salisbury owns six other FMs; Brandon brothers have interest in five other AMs and 15 other FMs

Facilities: 860 kHz, 1.3 kW day, 186 W night

Format: Spanish

Broker: Blackburn & Co Inc.

KZZN(AM) Littlefield, Texas

Price: \$100,000

Buyer: Paul R. Beane, Lubbock, Texas; is buying KLVY-AM-FM Levelland, Texas

Seller: Emil Macha, Littlefield; no other broadcast interests

Facilities: 1490 kHz, 1 kW

Format: Country

KIOV(AM) Payette/Boise, Idaho

Price: \$92,500

Buyer: Media Enterprises LLC, Boise (Milt Erhart, owner); no other broadcast interests

Seller: Associates Communications of Idaho Inc., Boise (Richard Kelly, president); no other broadcast interests

Facilities: 1450 kHz, 1 kW

Format: Oldies

KRWB(AM) Roseau, Minn.

Price: \$62,000

Buyer: Border Broadcasting LP, Warroad, Minn. (Mike Pederson, president;

Pederson Broadcasting LLC, general partner); owns KKWQ(FM) Warroad

Seller: Northern Broadcast Group, Langdon, N.D. (Bob Simmons, president);

owns KDNK-FM Langdon

Facilities: 1410 kHz, 1 kW

Format: News/talk

—Compiled by Alisa Holmes

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Ads with a personal touch

Universal teams with ReplayTV to deliver targeted promotions to PVR users

By Glen Dickson

Universal Pictures is partnering with personal video recorder (PVR) supplier ReplayTV to conduct an interactive advertising campaign aimed at users of the free ReplayTV service, the first such pact between a marketer and a personal-television service.

Some of the promotional benefits that Universal will derive from the deal are similar to those enjoyed by ReplayTV programming partners, such as Showtime Networks or its new MSO ally, Time Warner Cable. Beginning in October, Uni-

versal's movies will be promoted in banner ads within ReplayZones, ReplayTV's category listings for different types of programming.

But Universal will also have a dedicated channel within a ReplayZone that it can use to deliver behind-the-scenes footage, clips or other promotional material exclusively to ReplayTV viewers.

"The last channel in the Zone will be dedicated to Universal, for them to create messages, provide information and creative [content]," says Michael Teicher, senior vice president of advertising for ReplayTV. "They completely control that inventory. We're calling that an information button."

While some of the content within the information channel will "absolutely be a

call to action to the consumer," ReplayTV's phone-line-based service will not be providing Universal with any "t-commerce" capability, says Teicher. But that may change as the ReplayTV service becomes more robust, he adds. Integrating ReplayTV's functionality into a cable set-top, for example, would hold "massive" potential for both delivering clips and conducting transactions "because you're not worried about the phone line anymore," he says.

For now, the Mountain View, Calif.-based company will be loading Universal content, such as movie trailers, onto its PVRs' disk storage during manufacturing. "When the consumer loads material on the first night," says Teicher, "there will be on the hard drive trailers and other unique content from Universal."

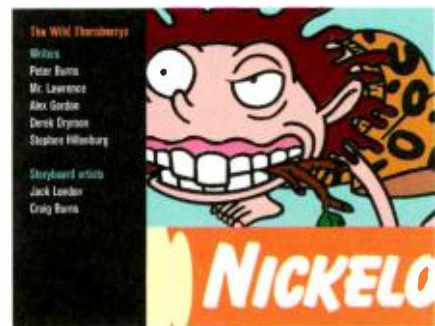
Says Universal Pictures President of Marketing Marc Shmuger, "Working with ReplayTV makes it feasible for us to build and maintain an in-the-home relationship with our consumers by delivering our latest theatrical and home-video previews directly to ReplayTV households."

Some industry analysts have predicted that PVRs, with their ability to rapidly skip through commercials, will significantly erode mass-market advertising and jeopardize the future of major broadcast and cable networks. Others believe that advertisers will simply produce more-creative commercials to combat the push-button deletion of 30- and 60-second spots. For his part, Teicher says, ReplayTV expects several more advertising deals in the near future. Its main competitor, TiVo, is also expected to announce advertising partnerships.

"The big sell at this point is we're in a category where ReplayTV can be fully exploited as a red-hot consumer trend to provide deeper control and personalization of programming," Teicher says. ■

"When the consumer loads material ... there will be unique content from Universal."

—Michael Teicher, ReplayTV



Returning series *The Wild Thornberrys* shows off Nickelodeon's revamped color scheme.

Pastel Nick

Network shows off first new on-air look in 10 years

By Deborah D. McAdams

Nickelodeon is ditching Skittles for wedding mints. In its first on-air redesign in 10 years, the network is trading in hot pink and Bubble Gum blue for black, white, "butter yellow" and mint green to back up the signature orange Nick splat as of Monday, Sept. 4.

The schedule is getting a revamp as well, beginning with *Steven Spielberg Presents Pinky & the Brain*, making its cable debut Sept. 4 and stripped Monday through Saturday at 6 p.m. On Fridays, Nick will stretch the kids fare another hour into the evening with *U Pick Nick*, a new Friday 8 to 10 block created from kids' online selections.

Also, previously announced series:

■ *Noah Knows Best*, about a self-satisfied Manhattan kid, starts Saturday, Oct. 7, at 8:30 p.m.

■ *Pelswick*, featuring a 13-year-old quadriplegic from the irreverent mind of John Callahan, starts Tuesday, Oct. 24, at 8 p.m.

■ *As Told by Ginger*, from the creators of *Rugrats*, *The Wild Thornberrys* and *Rocket Power*, begins Wednesday, Oct. 25, at 8 p.m.

Also this fall, Jonathan Taylor Thomas, (he of *Home Improvement*) will lend his voice to *The Wild Thornberrys* for five episodes starting Monday, Oct. 2, at 6:30 p.m. ■

Washington

Hill targets mayhem

Commerce to hold hearings; Lieberman unlikely to testify

By Paige Albiniak

One month after Al Gore selected media watcher Joe Lieberman as his running mate, the Senate Commerce Committee says it will hold hearings on a long-awaited Federal Trade Commission report that sources say will show that Hollywood long has purposely marketed violence to children.

The report's timing—and FTC officials expect the document to be released during the second week of September—places the issue of media violence squarely in the presidential campaign. “All along, we expected that this would, coincidentally, happen right before the elections,” says an industry executive.

The Clinton administration, and Gore in particular, long has pushed the media to clean up its content. And Lieberman has been one of the Senate's loudest voices on the issue. The FTC's report, ordered by the White House last May, appears right at a pivotal time in the campaign.

Former presidential candidate and Senate Commerce Committee Chairman John McCain (R-Ariz.), no avoider of the press himself, is bringing the matter to center stage. This time, it's Lieberman—and not McCain—who is trying to get into the White House. That could force Lieberman to approach the matter altogether differently. Sen. Lieberman (D-Conn.) often has jumped at the chance to testify at a hearing on this subject. But the Democratic vice presidential nominee may have to make different choices, and a Gore campaign staffer says there are no plans for him to testify.

He has many Hollywood supporters who will be less than pleased if he goes out of his way to make the hearing into front-page campaign news. And, as Lieberman told *Meet the Press* after Gore selected him: “There are cer-

tain things that a vice president doesn't do that a senator can do.” Testifying at controversial hearings against a favored constituent is likely one of them.

Still, the issue plays well with the public, say observers, and it has bipartisan appeal. “The liberals like the ‘no regulation’ approach,” says one lobbyist, “and the conservatives are ready to throw out the First Amendment whenever it doesn't meet their needs.”

Dan Gerstein, Lieberman's Senate spokesman, says Lieberman will wait to see the report before he decides whether to appear on Sept. 13, but the decision will be dictated by his campaign schedule.

With or without Lieberman, Capitol Hill staffers expect the report to make waves.

“Up to this point, what we have heard from the industry is ‘we are acting responsibly because we have these ratings systems,’” says David Crane, a majority counsel on the Senate Commerce Committee. “But if this report reflects to the contrary, as is widely speculated, it fundamentally changes the debate.”

Sources say the FTC report will document for the first time that the entertainment industry—specifically makers of movies, music and videogames—purposely pushes violent products in places where children are sure to look. Fox and The WB, which target younger demographics, are prime media buys for producers of such movies as *Scream* or *I Know What You Did Last Summer*, say sources who have seen a draft report.

One source says the report is particularly damning because of the amount of evidence the FTC gathered.

What also remains in question is who will show up to defend the entertainment industry.

The sure bet is Jack Valenti, chief of the Motion Picture Association of America. He says that he has been invited and is “eager” to testify. ■

IN BRIEF

NESS NETWORKS

FCC Commissioner Susan Ness says “woefully few” women hold top jobs in the media.

To change the status quo, women must network better and insist that females are considered for the highest rungs of the corporate ladder, she told a crowd gathered for the American Women in Radio and Television convention in Los Angeles last week.

“It's hard to believe that it is three decades after the resurgence of the women's movement,” she said, chagrined that none of the media companies in B&C's latest Top 25 Media Groups listing (Aug. 28) are led by women.

Her prescription for change: Tell headhunters and search committees about women qualified for senior posts; insist that trade groups pick female board members; and demand that companies demonstrate strong employment records for women.

WIMMER GOES GLOBAL

Kurt Wimmer, an attorney at the Washington law firm of Covington & Burling who represented CBS and NBC affiliates, has moved to the firm's London office, where he will be focusing on global telecommunications and Internet firms.

Jon Blake, who first represented CBS 25 years ago, will be taking over for Wimmer.

Blake will have help from Covington & Burling attorneys Gerry Waldron and Jennifer Johnson.

IN BRIEF

AOL: EPGs NOT FOR SALE

Elaborating on its pledge not to discriminate against unaffiliated programmers on its interactive television service, AOL last week told regulators that placement on AOLTV's electronic program guide is not for sale.

AOL said it will not give programming partners preferential placement on AOLTV's electronic program guide, nor will the service negotiate fees for better positioning on the guide.

"AOL does not view channel positioning as an appropriate means of generating revenue," AOL officials told FCC staffers reviewing the company's proposed merger with Time Warner.

Instead, programming will be segmented by category, such as music, news, sports, etc. Within each category, programming will be listed in the same order as the local cable franchise's channel assignments.

HOOKEY TO LEAVE CIC

Megan Hookey, managing director of Cable in the Classroom, is leaving the organization Dec. 31. Hookey has been with Cable in the Classroom in Washington since June 1990, when she started as associate director. She became managing director in 1996.

Hookey has won NCTA's Vanguard Award for leadership and CTPAA's President's award.

The board of directors plans to begin looking for her replacement at the board of directors meeting in New York Sept. 19 and to complete the process before Hookey leaves at the end of the year.

Paxson eyes \$46B mark

German spectrum auction has broadcaster seeing gold in 60-69

By Bill McConnell

Pointing to the eye-popping \$46 billion raked in when Germany auctioned a chunk of its airwaves last month, Lowell "Bud" Paxson says he's sitting on a gold mine.

But several analysts say Paxson is being overly optimistic if he thinks the extravagant prices will be duplicated when the U.S. government holds a similar round of bidding next year and permits winners to offer lucrative buyouts to broadcasters now using the spectrum.

Fueled by Germany's bonanza and an earlier \$35 billion auction in the UK, anticipation of big buyouts led to mid-August upticks in the stock prices of several station groups operating on channels the U.S. is reallocating for mobile wireless services.

Paxson Communications, Sinclair Broadcasting, Entravision and Shop At Home all enjoyed at least a small vote of confidence from Wall Street last month for being among the most likely beneficiaries among 138 stations operating on channels 60-69, which the government will put on the block in March.

Broadcasters are entitled to stay on the band, located at the 700 MHz portion of the spectrum, at least until 2006, when stations are slated to begin all-digital transmission on lower channels. But the FCC is eager for the U.S. to keep up with the European rollout of "third-generation" wireless services, such as mobile Internet and video. To prevent delay, regulators are encouraging the winners to negotiate buyouts that will free up the spectrum quickly.

Paxson predicts that wireless providers will

pay the same amount per person for each megahertz of spectrum as Germany's winners. That means a total price of \$35 billion, because the U.S. deal covers more people than the either of the European auctions but a much smaller swath of frequencies.

"Interest is just beginning to develop, but I think it will heat up dramatically," he said. Paxson won't predict how much of that cash broadcasters will get, but whatever the amount, he says, it's a just reward for developing the once barren upper tier of the UHF band.

But analysts say the burden of freeing up the band is too unpredictable and telecom

companies won't be willing to pay the same prices fetched in Europe. Also, the spectrum is more valuable there, some say, because Europe's densely packed population guarantees a better return on investment.

"I don't think the combined auction price and buyout fees will come close," says David Friedman, ana-

lyst with Bear Stearns. "Germany is part of a pan-European strategy, and the auctioned spectrum was allocated commonly across Europe. It's critical for wireless providers to be there."

Paxson, convinced of a forthcoming windfall, is gearing up to protect his stake. He says he already has appointments with more than 20 members of Capitol Hill this month to press them to see things his way. Paxson's message: Broadcasters are entitled to a healthy price for giving up their old analog homes and to strong cable carriage rights for the digital replacements. ■

The Golden Spike

Paxson's stock price rose dramatically in the final days of the German spectrum auction

Aug. 8	9.6875
Aug. 9	10.2500
Aug. 10	10.2500
Aug. 11	13.1875
Aug. 14	13.3750
Aug. 15	13.8125
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Aug. 17	13.0000

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Join us in celebrating their remarkable achievements with a message in the special souvenir program distributed at the induction ceremony on November 13.

The souvenir program will also be included in the November 13th issue of **Broadcasting & Cable**. Don't miss the opportunity to applaud these outstanding professionals along with the entire industry. Call today to reserve space and join us at the event.

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Interactive Media



The site has been up and running since January and now has more than 20,000 pages of content.

Quokka in the blocks

Online producer goes for NBCOlympics.com gold (and green)

By Ken Kerschbaumer

Talk about trust. For most networks, an investment of \$3.6 billion for the rights to an event like the Olympics would result in tight control over every aspect of the operation. For NBC Sports however, the control of the Internet side of its Olympics coverage, at www.NBCOlympics.com, has been turned over to Quokka Sports.

"Everything you see on the site we do," says Tom Newell, general manager, NBC/Quokka Ventures.

For NBC Vice President, Business Development, Kevin Monaghan, the trust is strong: "Quokka produces the best sports coverage on the Web, and that's quickly apparent when you look at the site, which we believe to be the most comprehensive, deepest Olympics site ever."

And how. The site has been up and running since January and now has more than 20,000 pages of content, according to Newell. It will offer bios of more than 1,000 athletes, including every American contender. And along with the deeper information will be results posted as quickly as they're available and other material designed to close the gap of the Pacific Ocean and massive time zone differences for an expected 10 million visitors.

"When they made a presentation to Dick Ebersol four months ago, he was blown away, and he's a tough guy to please when it comes to his passion, Olympic projects," says Monaghan.

Although this might be Quokka's first Olympics as a team, a few of the members have had experience working on Olympic

games. Newell, for one, worked for CBS Sports at the 1992 Albertville Winter Olympics. Like the Olympic team members themselves, Newell understands that his past experiences will help make the challenges in Sydney a little simpler for the team. More than 100 Quokka employees will be on the ground in Sydney covering the action while about 220 employees in San Francisco will take in the information and prepare it for delivery to IBM servers that handle distribution of the main body of the Web site. In comparison, NBC had six people working on its Web site in 1996.

"The principal thing to remember is, it's a marathon, not a sprint," Newell says. "You could work 24 hours straight and still not get done what you wanted to accomplish. So the main thing is, it's going to be long hours and hard work."

Quokka Sports has already made a name for itself in online sports coverage, but the Olympic coverage could pole-vault the company to a new level of awareness and revenues. "The Street and Smith Sports Business Journal [recently] indicated that the NBCOlympics.com site would generate more than \$15 million in revenue, which is amazing for an event-oriented, domestic Internet site," says Monaghan. "Consider that the NFL's SuperBowl.com projects generally drive about \$1 million in revenue and services."

Newell can say only that the advertising for the Internet site will be in excess of \$10 million, with both Quokka and NBC's

MAKE THIRTY SECONDS PERFO

IN BRIEF

Olympics advertising sales forces selling packages that combine both Internet and television. There are currently 10 major advertisers for the site, he says, adding that he hopes to immerse the advertising in the sites as deeply as viewers get immersed.

"We don't have typical banners on the site," he says. "I don't think people look at banners, and the click-through rate is marginal. Part of our process is what we call sponsor immersion, and, during the games, we're going to have sponsor messages integrated throughout the Web site in a way that it is more attractive."

Beyond advertising will be the opportunity for some e-commerce. Quokka signed a revenue-sharing deal with the U.S. Olympic Committee that will allow visitors to buy merchandise related to the team. It's an exclusive relationship and one Newell believes will be successful.

Keeping the site attractive and functional is the major goal of the Quokka team. Because of the time difference between Australia and the U.S. (7 p.m. Sydney time is 4 a.m. ET), morning newspapers won't offer results of events, so Newell expects that visitors will hit the site in the morning. "We won't be holding anything back as far as who has won what or the dramatic stories," he says.

With other sports-related Web sites such as CBS Sportsline.com and FoxSports.com on the Olympics beat, one has to wonder whether NBCOlympics.com won't just fall

into a virtual stew of sites, with one site's coverage similar to the others. But Newell is confident that won't happen.

The NBCOlympics site will be unique, he explains, in that there will be no restriction on pulling still images from NBC's broadcast coverage. This will allow what he calls the "picture show": a series of images that convey a story. "We want to give people an actual sense of what's going on so they'll tune into the actual broadcast to see the competition."



NBC/Quokka's Newell:
"We're going to have sponsor messages integrated throughout the Web site."

It's that relationship, between the broadcast product and the Web site, that will be most interesting to follow in the coming weeks. Newell believes that knowing the results won't destroy the TV experience. He cites TV ratings in 1994 with the Nancy Kerrigan/Tonya Harding skating saga that hit record levels despite most viewers' knowing the results.

He also points out that, although NBC will have 440 hours of TV coverage, there will actually be 3,500 hours of competition, giving the site an opportunity to round out the coverage and extend it to include events that usually would get little, if any, coverage.

"We'll also be spending a lot of time telling people what's coming up on the broadcast," he says, "because we think people are interested in knowing what's on TV and part of our goal is to be sure we're driving people to NBC's programming."

HOOP IT UP

ESPN.com is looking to deepen its online content with the help of HoopsTV.com, a 24-hour online basketball network. Visitors to ESPN.com and HoopsTV.com will have access to basketball coverage from both sites.

WINK, WINK

USA Network is offering those who have Wink a chance to obtain scores of all the matches during the network's 92 hours of coverage of the 2000 U.S. Open Tennis Championships. The live scoring feed is made available by IBM and the United States Tennis Association.

NOW HEAR THIS

An Arbitron/Edison Media Research Internet study says the percentage of Americans who have listened to radio stations online has tripled from 6% in 1998 to 20% in July. The study, called "Arbitron/Edison Internet V: Twenty Startling New Insights About the Internet and Streaming," will be released at the National Association of Broadcasters Conference in San Francisco on Sept. 21.

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RM LIKE TWO MINUTES.



IN BRIEF

UNDER THE HELMET

Snowball.com has launched a Web site related to the Fox NFL program *Under the Helmet*. Among the terms of the two-year deal, both Snowball.com and the NFL will invest in production and marketing resources, with advertising and e-commerce revenues to be split.

QUICK CLIPS

eMadison TV clients will be able to add video clips to advertising sales presentations, thanks to SeeItFirst.com. eMadison offers its clients a secure, Web-based platform for buying and selling traditional media advertising time. Media buyers will be able to see the video clips using an onscreen link in the sales proposal transmitted over eMadison's secure server. Sales information can also be synchronized to the video content.

INTEL GETS SMART

Intel Internet Media Services will incorporate Virage's SmartEncode process and video publishing and syndication services into its global streaming-media distribution network. Virage, for its part, will provide customers with Intel Internet Media Services' streaming services.

MEDIA 100 ON ICE

Media 100 has acquired technology assets and intellectual properties from ICE (integrated Computing Engines), a company that develops compression and distribution products for customers delivering video content for film, video or the Web. The technology is currently used in Media 100's Media Cleaner PowerSuite streaming-media production system.

One challenge will be telling the stories of the games without the use of streaming video (although the site will offer a broadband-delivered highlights package). This is primarily a result of the International Olympic Committee's desire to give its broadcast-rights holders exclusive distribution of video. For many of today's Internet companies, particularly those linked to video content, the means to offer video clips and highlights is often seen as a Holy Grail. But not to Newell.

"If you're hooked up to a 28.8 modem, [it's] a poor user experience at best," he says. "Taking 20 minutes to download a 90-second clip that breaks up is not a good experience. And even if the rules changed and we were allowed to stream the Olympics, the total bandwidth on the Internet would allow for less than 100,000 people to be connected."

More important, Newell and Quokka believe the true promise of the Internet has little to do with streaming video. "Our whole production is predicated on that point, that streaming video isn't the be-all and end-all for the Internet medium,"

Newell notes. "In fact, we very strongly believe that this medium is so fundamentally different from television that you shouldn't just try to put video on the Internet. It's as different from television as television is from radio."

The mistake many television-related Internet sites are making is to try to port one medium to another. Newell likens it to the early days of television when radio actors were put in front of the camera, making television the equivalent of radio with pictures. "Just streaming video is too simplistic," he says. "This medium has too much to offer, and we're trying to take the next step to give people a fundamentally different experience from what they see on TV."

Quokka is, however, going to offer a broadband-delivered 20-minute daily video highlight package to Axient Communications broadband customers signed up on the

OctaneSM ISP. The clips will be accessible a day after events are broadcast by NBC.

"This is the first time anyone will try streaming on a major basis, so we wanted to put a realistic number on the amount of coverage for each day," Newell continues. "One of the advantages of the Axient product is, it's full-screen, full-motion, 30-fps video, which we think is pretty cool and will provide added value to broadband users in the U.S."

The delivery of streaming video via broadband may seem to fly in the face of the IOC's regulations, but the IOC said delivery of video is okay as long as it's limited to the geographic reach of NBC. Thus, broadband delivery that doesn't put the content on the Internet for general access to anyone in the world meets the requirements.

How the convergence of TV and Internet will shake out is anyone's guess, but Newell thinks it will be "video plus something. What will attract people to this medium is that it has something to offer beyond the video, and that's what Quokka Sports and NBC-Olympics is about: What is the

new entertainment value of this new medium?"

The next few months promise to be important ones for Quokka. After the Olympics end, it's only 16 months until the Salt Lake City Winter Games, and NBC/Quokka Ventures was recently chosen by the Salt Lake Olympic Committee to produce www.saltlake2002.com, the official worldwide site of the 2002 Olympics. The company also will complete a deal to buy a controlling interest in Total Sports.com for approximately \$130 million.

All of these moves are making the company more attractive to investors and to NBC, which, if it exercises a number of warrants, could itself own 15% of Quokka.

"NBC has an investment in Golf.com, and, when Total Sports.com indicated they might be interested in adding a new partner, NBC made certain that Quokka Sports was that new partner," says Monaghan. ■

"What will attract people to this medium is that it has something to offer beyond the video."

—Tom Newell

Contraption-conniptions

Is it really that hard to type in a URL?

Imagine reading a World Series preview article in *Sports Illustrated*. On the bottom of the page, you notice a small letter "D" symbol, with green pinwheel markings jutting outward from the letter. You take your Web camera that's hooked up to your PC and wave it at the page.

If you were online, your browser would automatically go, say, to the page on the CNN/SI Web site where more statistics are available than could have possibly been included in the print edition.

Or you are reading an article or ad about a company in *Forbes*. You run something called a :CueCat Reader across a bar code in the story. Assuming that your :CueCat Reader is attached to your computer while you are on the Internet, you could be taken to the a financial news Web site where you can check the profiled company's stock price. On television, a related product works the same magic.

The :CueCat Reader is a project of Belo Interactive, Young & Rubicam and ING Barings to woo advertisers, who'll first see it on

Belo-owned stations. Viewers will download software, provided for free, that, when they are online, will remotely cue their PC to respond to a command embedded in the ad. Their Web browser will then go to the advertiser's Web site, where products shown in the ad can be ordered.

Part of the appeal is eliminating the need for viewers or readers to type in lengthy Web addresses.

Whoa! Although this technology has a lot of supporters, I have my doubts.

For one thing, there's no need for it. Besides, TV-to-Web and print-to-Web convergence technologies seem more designed for marketers hungry for cross-platform (cough) conver-

gence alliances than for consumers.

I don't care what the focus groups say. They don't really matter. Who does? The poor guy who has to rely on :CueCat software to call up a URL or will take the time to find a serial port in the back of his computer to hook up a cable so he can hook up a device he really doesn't need. And I could be wrong, but I don't think he is going to buy this silliness.

"No remembering complex Web addresses or searching endlessly for the right link," Digital: Convergence says of :CueCat. So far, *Forbes* magazine, NBC, RadioShack and several trade magazines have signed on.

"Is this necessary? What great problem is this trying to

solve? How hard is it to type 'ford.com' or 'microsoft.com' into a browser?" asks Ron Hackathorne, technology analyst for Resource Marketing Inc., an e-commerce analyst firm in Columbus, Ohio.

A related product that was announced earlier this year,



:CueCat may change the way you read magazines. Or maybe not.

Digimarc MediaBridge, uses an invisible digital watermark embedded into magazine ads or other printed material. Assuming you've already downloaded and installed the free MediaBridge software, you point your Digimarc-sanctioned Web camera at the magazine page. The software opens your Web browser and sends it to the link embedded in the watermark.

"In real life, you have to have one of the few approved Web

cams installed and operational, [or] you need the right software running and you need to know how to operate it," says Cliff Kurtzman, CEO of The Tenagra Corp., a Houston-based Internet marketing agency.

"It would almost seem easier to me to just type in the URL and go to their site than hook up the device and use it. Expecting executives to re-cable their PCs to add the :CueCat reader doesn't sound rational," says

Jack Powers, director of the International Informatics Institute.

The conference chairman of the popular Internet World convention series and teacher of a popular media-convergence course at New York University, Powers has seen his share of contraptions.

"There's not enough benefit to the reader," he opines. "What's *Forbes*' proposition? 'Jerk around with your computer wiring and learn how to scan like a supermarket clerk so that we can send you more advertising.' No thanks." ■

Russell Shaw is a veteran Internet and broadcast-industry author/journalist based in Portland, Ore., and can be reached by e-mail at russell-shaw@delphi.com. His column appears regularly.

SPECIAL REPORT



Bird's-eye view of WRDW-DT's tower, which was set up in March to broadcast this year's Masters golf tournament in high def.

The DTV waiting game

Smaller-market stations slow down as broadcasters look for a clearer digital picture

By Andrew Bowser

Digital technology is the stuff of revolution, transforming industries—from music to movies—seemingly overnight. But, for many U.S. television stations and group owners, the transition to digital broadcasting is becoming a cold, calculated exercise in compliance that is to be endured, not embraced.

Most major-network stations in the top

30 markets are already broadcasting in digital, in compliance with the FCC's fall 1999 deadline, or at least have good reasons why they haven't been able to do so. In the medium to small markets, however, hundreds of digital stations still need to be built, and, outside of a few early adopters, that isn't happening very quickly.

Many broadcasters are playing the DTV waiting game, hoping for equipment prices

to drop, business plans to materialize and network programming to expand. There are many unresolved issues. Prices for consumer DTV tuners and display units are still too high for most consumers. High-def content is rare at best, and upconverted programming sometimes looks worse than plain old NTSC. Many broadcasters, frustrated that they can't even get an appointment with cable operators to talk about car-

on screen | on air | online

creative moves come from within...

riage, are counting on the FCC to play the heavy. And the ongoing debate over modulation standards, cable interfaces and copy protection has made everyone else at least a little wary of what's to come.

As a result, with 20 months until the FCC's May 1, 2002, deadline, the DTV transition has become a cocktail-party conversation killer for some broadcast execs—precisely at a time when broadcasters should start planning in earnest.

"Whatever enthusiasm station managers once had for DTV seems to be gone," says Stephen Flanagan, vice president of engineering for Post-Newsweek Stations Inc. "It is very difficult getting anyone excited about the transition right now."

Manufacturers claim that the waiting game could actually drive prices higher. "Anything that can be done in an orderly fashion, rather than intense and last minute, can be done in a more cost-effective way," says Dale Mowry, vice president of television systems for Harris Corp. "If we have another four months of nothing happening, it becomes very dicey and very expensive."

It's tempting to dismiss that comment as marketing hype crafted to stoke this quarter's sales. But to meet the mandate, the industrial base serving the broadcast industry will have to yield approximately 50 transmitters per month between now and 2002. Harris Corp.'s main manufacturing facility in Quincy, Ill., described as the world's largest, is currently operating a single shift at less than capacity and, on a good

week, shipping three to five new transmitters.

"We have plans in place to fill out the first shift and go to a second," says Mowry. "But to satisfy market demand over the next 20 months—and this would assume that things pick up in the next week or so—will require us to ramp up faster and harder than we had anticipated."

Meanwhile, NAB's running tally of digital stations creeps upward. Of the 1,600 commercial and public broadcasters in the United States, 151 are known to have a digital signal up and running. NAB representative Dennis Wharton maintains that this digital sliver is encouraging, considering that only 120 stations are currently mandated to be on air.

"It's noteworthy that dozens of these stations are on, despite the fact they are not required to be," says Wharton. "We are meeting our commitment well ahead of schedule. The issue now is whether the FCC will adopt some pro-consumer rules to help jump-start this transition."

Many broadcasters argue that, without must-carry, DTV could end up DOA. "The transition is teed up and ready to go," says Bob Rini, an attorney who represents broadcasters. "If the FCC fails to act in a timely way, it will not move forward on the timetable they envisioned."

Certainly, the finger-pointing between

broadcast and cable concerns is no secret. Neither is the chicken-and-egg viewer situation: Broadcasters complain that retailers aren't stocking DTV products and that manufacturers aren't dropping prices fast enough. Manufacturers counter that the limited HDTV programming available isn't compelling enough to move the market. "If they are simply upconverting analog, my

response is, don't bother, it doesn't matter," says Consumer Electronics Association President Gary Shapiro. "I mean, seeing Rosie [O'Donnell's] face upconverted—give me a break."

Analysts say broadcasters and groups in the small to mid-sized markets are taking a slow-as-possible approach

to building their DTV infrastructure, led in part by Sinclair and other groups that question the reliability of the 8-VSB modulation standard. But the biggest problem is still that nobody knows where the money to pay for DTV is going to come from, says Howard Postley, director of the PricewaterhouseCoopers Technology, Information, Communication and Entertainment (TICE) practice.

"DTV offers no additional revenue in the near term, certainly HD has none, and datacasting is still a big wild card," Postley says. "Broadcasters want to go to packetized delivery of content, but they are hav-



Post-Newsweek's Flanagan:
"It is very difficult getting anyone excited about the transition right now."

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1. Rewiring master control room for digital transmission at WRDW; 2. Channel 31 digital antenna for WRDW; 3. Replacing guy wires; 4. Working aloft on the newly installed digital tower.

ing a lot of trouble developing the business models they need. As we get into smaller and smaller markets, that's going to be exacerbated."

Smaller-market stations already showing DTV have often done so thanks to some combination of manufacturer support and a "we're-first" sense of marketing mission. WRDW-TV North Augusta, S.C., serving the Augusta, Ga., area (DMA 115) signed on March 31 with upconverted NTSC, plus CBS HD when available. Why? The driving forces were CBS' April coverage of the Masters golf tournament (which was itself supported by Sony Electronics) and a multi-million-dollar equipment deal between WRDW and Harris Corp. "We ended up having some attractive deals made to give us the impetus," says WRDW Chief Engineer Kris Anderson. "To get the Masters on-air was the big hurry-up on it, anyway."

Early adoption does not come without a price. Within three months, WRDW acquired a transmitter, strengthened and modified its tower, mounted its permanent antenna, and modified the power coming into the transmitter building—all while a

major SDI studio conversion was under way. Total expenditures on these upgrades for 2000 were approximately \$5 million, according to Anderson.

The DTV station's power consumption is throttled back for now, but it still increases WRDW's electricity bill by approximately \$6,000 per month. "That's a large chunk of change to be feeding the 30 or so sets out there," Anderson says.

But there are no regrets. The upgrades fit with the overall mission of Gray Communications Systems, which owns WRDW and 12 other stations, according to Regional Vice President of Television Wayne Martin. "All of our stations except two are news leaders. And those other two are No. 2 in their markets," he says. "There will be financial opportunities that come with digital distribution. I liken it to the early days of AM-FM radio. There is real value in those stations to distribute local content."

The plans of larger television groups sug-

gest that most commercial broadcasters will in fact make their May 1, 2002, DTV deadline, at least when they don't encounter tower issues. Belo Corp. has all six of its top-30-market, major-network-affiliate stations on the air, leaving 14 left to convert. "Timetables will be staggered in order to distribute the workload, but our goal is to have all stations on the air by the FCC deadline of May 1, 2002," says Bob Turner, vice president of engineering for Belo Corp, Dallas.

Meredith Broadcasting Group has six full-power stations in DMAs 30 and below, from NBC-affiliated WSMV-TV in Nashville, Tenn., to WOGX-TV in Ocala/Gainesville, Fla. "At this point, nothing leads me to believe we won't have ample time to make the deadline," says Joseph Snelson, Meredith's vice president of engineering.

Tribune Broadcasting Co. has several issues to resolve before all 23 of its stations will be broadcasting DTV, according to Ira Goldstone, Tribune Corp. vice president of engineering and technology. In Denver (DMA 18), a group of residents of Lookout Mountain are battling broadcasters over a proposed DTV tower, while, in Boston (DMA 6), city approval is still needed to construct a new tower. In New Orleans (DMA 41), neither of Tribune's two holdings (ABC-affiliated WGNO-TV and WB station WNOL-TV) has a tower robust enough to handle DTV.

"I think every group will run into some obstacles," says Goldstone. "We are not in a perfect world. There are too many interests at stake, from the political to the environmental."

In small markets, competing stations might collaborate to save money. That's what happened in Yakima, Wash. (DMA 124), where the four major network affiliates formed a limited liability company (LLC) to explore sharing costs for



Belo's Turner: "Timetables will be staggered in order to distribute the workload, but our goal is to have all stations on the air by the FCC deadline."

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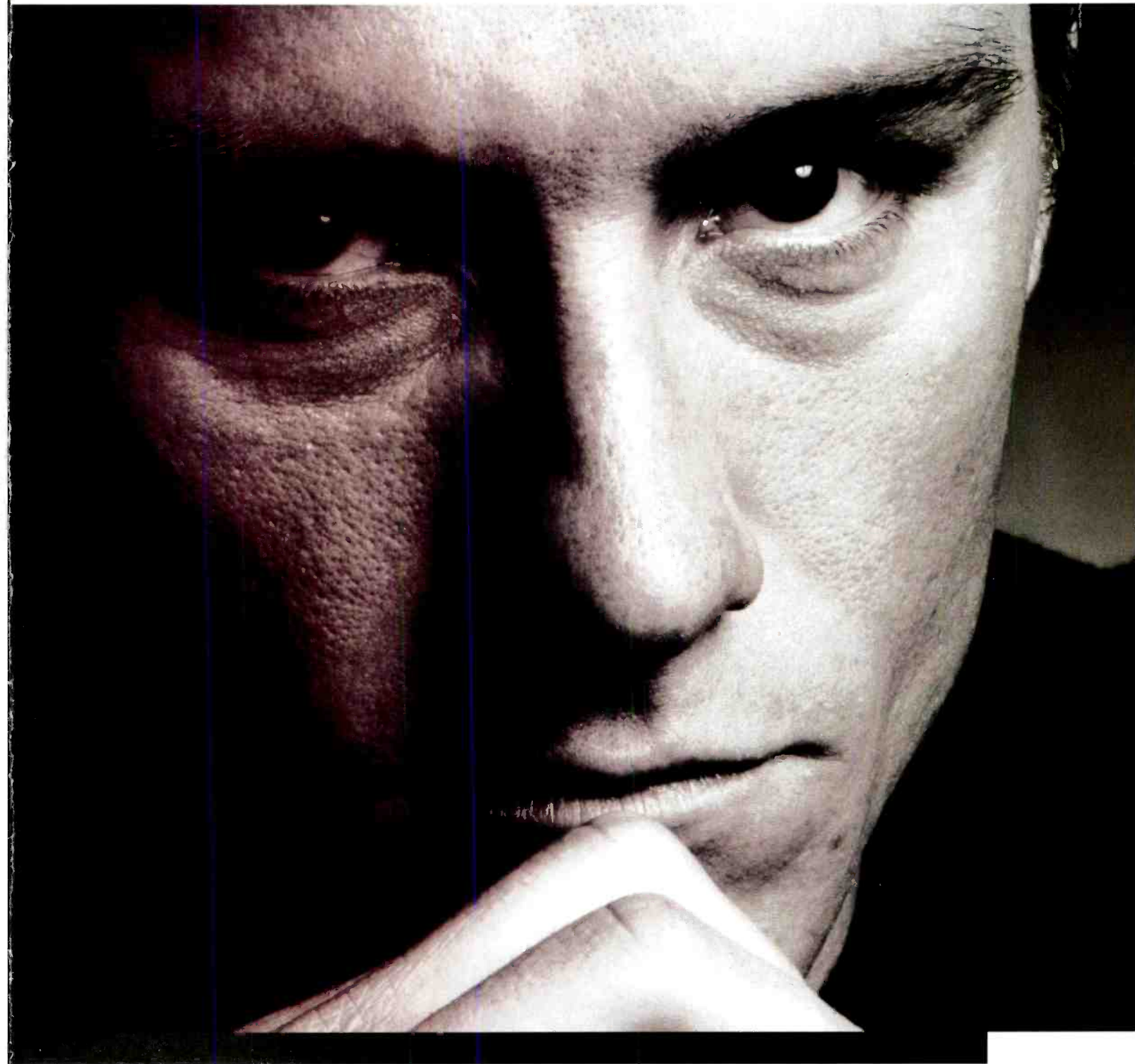
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SPECIAL REPORT

acquiring land, building a candelabra-style tower and installing transmitters at a shared site. "This is a horribly expensive proposition for any station, particularly small-market television," says Ken Messer, general manager of KIMA-TV Yakima, the CBS affiliate.

The cooperative hired an engineering firm to identify a site to replace several analog tower sites on mountaintops along the Ahtanum Ridge. The verdict: Stay where you are. "It failed to produce any results, but it was an exercise well worth doing, because it

got us started thinking about the digital transition," says Darrell Blue, general manager of KAPP-TV, the ABC affiliate.

The Yakima cooperative is now providing technical support and FCC-application assistance to a government-based translator district serving approximately 9,000 homes in rural Kittitas County. But that won't minimize the financial blow of DTV. "As for primary coverage areas, each station will do it on its own, just like they normally would," Messer says.

KAPP is owned by Morgan Murphy Stations, another station group that has already started the digital scramble. "Whether we're talking about digital, high-def or the Internet aspect, we are going to find ourselves with very different alliances and partnerships than we ever had before," says President Elizabeth Burns. "If you think in the traditional vein, you are going to get left behind."

Among the ideas being kicked around are regional master controls in which larger-market stations would serve as hubs to smaller-market stations. "We are certainly looking at that for [KXLY-TV] Spokane and [KAPP-TV] Yakima, Wash., and [WISC-TV] Madison and [WKBT-TV] Lacrosse, Wis.," Burns says.

The smallest market to have a DTV station right now is Quincy, Ill. (DMA 161),

which also happens to be the manufacturing hub for Harris transmitters. WGEM-TV, which launched its digital signal June 16, was also the first analog TV station in the market back in 1953.



Tribune's Goldstone: "There are too many interests at stake, from the political to the environmental."

Most of WGEM-TV's DTV equipment—transmitter, encoders, monitoring equipment and antenna—was purchased through an agreement with Harris. Ralph Oakley, chief operating officer of Quincy Newspapers Inc.'s broadcast division, says the station has a "close relationship" with Harris that goes

back more than 50 years. Community-relations bonus points were certainly not lost on either side, given the fact that Harris is a major employer in the market.

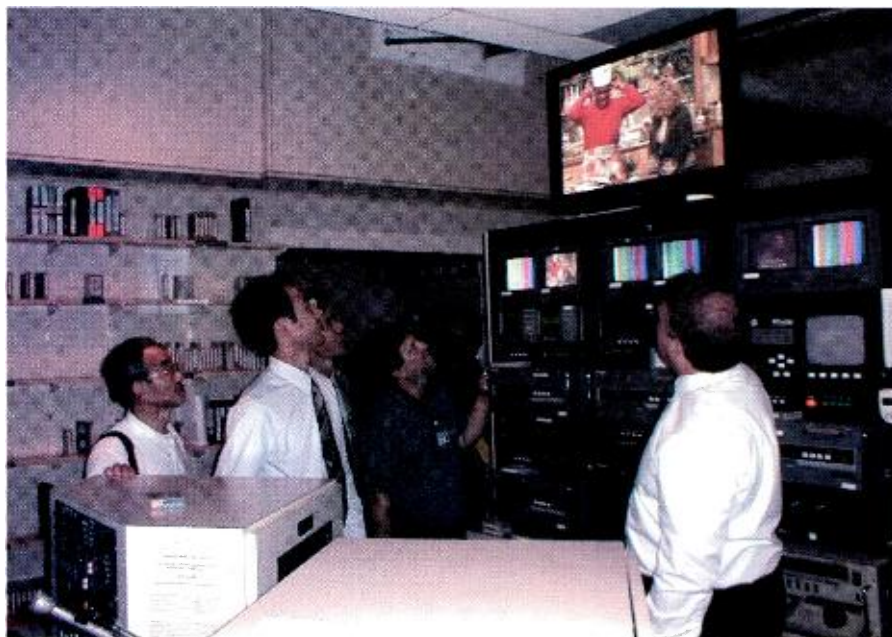
Oakley expects that the six-station Quincy Newspapers group will spend \$25 million to \$35 million on DTV, which is "certainly a significant percent" of the capital value of those stations. "Because we have had some success, we are in a position to time things out. But the investment we

are making is just staggering. Other small-market broadcasters might not be able to manage it."

Indeed, conventional wisdom suggests that, for some stations, the cost of complying with the FCC's DTV deadline may exceed the valuations of the stations themselves. In worst-case scenarios, the owners go bankrupt, the station is forced into a sale, or the station simply goes dark.

"Think of a small-market broadcaster that has to spend millions to duplicate its signal, without the assurance that it's going to reach 70% of the current audience," says Rini, the broadcast attorney. "Some banks are going to be unwilling to finance that, which is why there is so much talk about alternative revenue streams."

Not everyone agrees. "Broadcasters have overplayed the investment aspect, frankly," says Michael Botein, director of the communications media center at New York Law School in Manhattan. "In markets 150 and below, there are some stations that are marginal now, and it's going to be difficult for them. ... But the vast majority are going to pay it off over a period of time. It's not as



Left to right: Massaki Kubo, Masayoshi Hirata, Naohire Mitsunaga (all of RKB Broadcasting Japan); Steve Spradlin (Harris); Brady Dreasler (QNI Broadcast Group) view WGEM's off-air signal.

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if they are going to have to suddenly come up with \$3 million or \$4 million."

If Botein is right, then May 1, 2002, could come and go without incident. Yet there are a number of DTV wild cards that haven't come into play yet, including availability of tower rigging and construction crews.

"Lead-time is rapidly becoming an issue," says John Sinton, vice president of marketing and communications for SpectraSite Broadcast Group. "Only so many towers can be manufactured and erected in a given period of time. And there are only so many erection and rigging crews, and they can only go so fast. Thus, a

"I suspect that a vast majority of the stations due on the air in 2002 will not make the deadline."

—Stephen Flanagan, Post-Newsweek

funnel effect in the demand cycle."

Some analysts say the tower issue is improving. But tower problems have already delayed major-market DTV stations by a year or more. CBS-affiliated WKMG-TV in Orlando, Fla., (DMA 22) has formed an LLC with WESH-TV to construct a 1,600-foot tower in the Orlando antenna farm. As of late August, the transmitter building was about 60% complete, with transmitter delivery scheduled for the first week of October. Tower assembly should be substantially complete by Dec. 21, or about a year from its proposed deadline.

"Given the difficulties with towers and tower crews, I suspect that a vast majority of the stations due on the air in 2002 will not make the deadline," says Post-Newsweek's Flanagan. "The larger-market stations, thanks to their financial situation and history, are generally in much better shape regarding their towers. So if it was hard for the large markets, it will be very hard for some smaller stations." ■

Public TV struggles for digital funding



Commercial broadcasters may be grumbling about the millions spent on going digital without any tangible business plan in hand, but public broadcasters are simply wondering where they'll get the money in the first place.

The FCC mandate gives public broadcasters a little more breathing room—until May 2003—but efforts to coax funds from the federal government have been difficult,

impeded by the political stalemate of an election year and power struggles among PBS supporters and detractors in Congress, Washington insiders say.

Currently, only 18 of PBS' 175 licenses are on-air, covering 26% of viewer households, "if in fact, those households [have digital-capable] TV sets," notes Ed Caleca, PBS senior vice president of technology and operations.

Another 12 to 15 stations are expected to convert before the end of 2000, followed by a roughly equal number in 2001, at which point coverage of TV households will still be only about 50%. "Many stations are pushing the calendar out as far as they can, knowing full well they have to give themselves time not only to design the infrastructure but to get it accomplished," Caleca adds.

Public TV and radio broadcasters will need \$1.7 billion to maintain their educational mission in the digital age. At least that's what the Association of America's Public Television Stations (APTS) told Congress three years ago when it requested approximately 45% of that sum—\$770 million—with the expectation that stations would match that amount through capital campaigns and state grants.



Caleca: "Many stations are pushing the calendar out as far as they can."

In turn, the White House Office of Management and Budget in February 1999 recommended a package of \$450 million over five years, paid out through two sources: Public Telecommunications Facilities Program (PTFP) would pay \$355 million, and the Corporation for Public Broadcasting (CPB) would chip in the remaining \$95 million.

To date, there has been no direct federal funding for public stations for digital TV. Congress has appropriated \$10 million for fiscal year 2000, but only if it's authorized sometime before Sept. 30—once legislators reconvene after Labor Day. Hopes are not high that funding will materialize in this time frame.

"We are certainly working on authorization, but it is a difficult goal, given the fact that this is an election year and there is no public-TV-specific bill being considered at this point," says Marilyn Mohrman-Gillis, vice president of policy and legal affairs for APTS.

One small victory in 2000 was \$26.5 million authorized for public TV and radio, by way of competitive matching grants dispersed through PTFP. But those funds aren't limited to digital conversion projects.

As APTS revises its cost estimates for digital conversion with an eye toward the next administration, some individual stations are hitting up their state legislatures, pushing capital campaigns and pounding the pavement for corporate donations.

—A.B.

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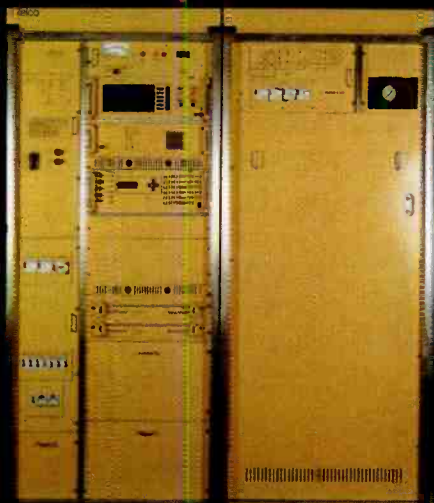
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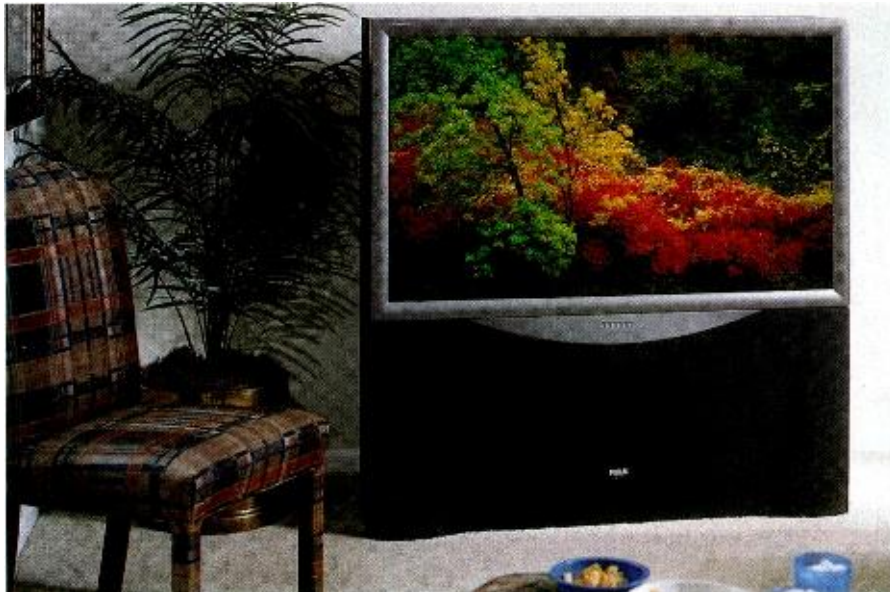
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TV-set makers want HDTV sets to be cable-ready, eliminating the need for a cable set-top box.

The cable standard

Can the problems of interoperability be resolved?

By Bill McConnell

Digital television suffers many plagues, but none afflicts broadcasters more than one simple fact: DTV won't work with cable.

Why is such a clear problem so hard to solve?

The various industry groups bickering over the question offer conflicting answers. But there's one point nobody can argue: Until the 70% of Americans who rely on cable for their TV signals can get DTV through their local MSO, the digital transition will languish on life support.

Frustrated by the logjam created by the stubbornness of TV manufacturers, Hollywood, the cable industry and broadcasters, FCC Chairman William Kennard appears to finally be moving ahead with his long-standing threat to set government rules for cable/DTV interoperability if industry negotiators can't get the job done themselves. Kennard has ordered FCC

staffers to draft proposed interoperability standards and will put the plans to a vote of the commissioners at the agency's next meeting, on Sept. 14.

Setting the rules for cable-ready DTV sets won't fix all the bugs hindering the digital rollout. Big questions will still linger over the ability of the current U.S. digital-transmission standard to offer acceptable indoor reception and the extent to which cable companies are obligated to carry stations' dual analog and digital signals and multicast DTV programming.

Broadcasters' commitment to high-definition and other top-quality digital programming is also in question, as many appear to be neglecting development of DTV programming to gear up for datacasting and other non-video services.

But even without those lingering concerns, cable compatibility will finally give broadcasters access to the bulk of American viewers and offer them a chance

to test what type of digital programming audiences want.

"If the FCC is finally ready to act, it can't act too soon or too strongly," says Lynn Claudy, technology chief for the National Association of Broadcasters. "The marketplace on its own is not solving the problem."

Today, 64% of U.S. TV households are passed by signals from at least one of the 151 stations now transmitting DTV programming. But that statistic is almost meaningless because more than two-thirds of Americans rely on cable for TV reception. What's more, fewer than 50,000 viewers have purchased receivers necessary to watch over-the-air DTV broadcasts.

Even with FCC action this month, Claudy questions whether there is time to get cable-ready sets on the market by the Christmas shopping season.

Despite Kennard's determination to keep his agency out of the standard-setting game, to impatient broadcasters' relief, he has decided that the time for waiting is over. Topping his agenda will be tackling the thorny copy-protection issues that have made Hollywood dead set against letting TV stations and cable programmers offer the high-definition movies deemed essential to drive viewer demand for digital programming.

At the September meeting, the FCC chair is also aiming to:

- Formally establish the interconnection standard required for cable customers to plug sets straight into cable lines without using a set-top box.



The MPAA wants to specify the copy protection provided in cable set-tops.

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■ Spell out how set makers should differentiate between sets that offer advanced interactive services and those that simply offer digital pictures.

The biggest fight right now is over two types of licenses that will be used to control which programs may be copied and how often. The Motion Picture Association of America is fighting to limit which programs may be copied and how many times. Hollywood wants digital basic and extended cable to be copied and watched only once for time-shifting viewers. Pay-per-view and video-on-demand would be permitted no recording other than pauses. Programming offered free over the air would not be subject to restrictions.

To enforce the requirements, MPAA insists that digital sets and recording equipment include the so called 5-C copy-protection equipment, named for the five companies that developed the technology: Sony, Matsushita, Intel, Hitachi and Toshiba.

Equipment makers balk at the 5-C license arrangement pushed by MPAA, because it would require copy equipment to honor reproduction limitations encoded into programming by content owners.

Similarly, retailers led by Circuit City are resisting a separate license that cable systems would issue to equipment makers that sell their own digital set-top boxes. Those licenses also would require manufacturers to honor the same type of restrictions in order to use the interface needed to work with cable-system security modules to block unauthorized access to programming. They say viewers should have the same right to add digital programming to their permanent libraries as they have in analog settings. "Hollywood and the cable industry are arguing that any home taping is a theft of services. That's a revolutionary argument," says Michael Petricone, technology-policy director for the Consumer

Will cable-ready sets ever be ready?

Here's a brief summary of some of the issues that have delayed the rollout of DTV sets:

Copy protection

Dispute: Equipment makers and retailers argue that Hollywood and cable programmers are trying to strip viewers of their home-taping rights.

Policy battle: CEA wants to prohibit copy-protection licenses that force manufacturers to strictly limit the number of times some programs can be copied and replayed.

Interconnection specifications

Dispute: Equipment makers and broadcasters say the cable industry is dragging its feet on completing specifications necessary for retail interactive set-top boxes and DTV sets that connect directly to the cable line.

Policy battle: NAB and CEA want the FCC to spell out the specs so production can begin.

Labeling

Dispute: Broadcasters and retailers say the "cable connect" and "cable interactive" monikers picked for DTV sets will confuse consumers.

Policy battle: NAB demands that all DTV sets be equipped with a fully interactive "firewire" connection.

Electronics Association.

But MPAA officials, who would not speak on the record for this article, counter in their filings to the FCC that "there is no historical precedent for high-definition unprotected programming" and that court rulings shielding analog taping apply only to low-resolution content.

The FCC also will have to settle a few issues some industry groups once thought

were resolved. For instance, a May deal between CableLabs, the cable industry's technology-development arm, and CEA for specifications needed to connect retail set-top boxes and direct-to-cable TVs to cable systems is now in question. Broadcasters condemned the idea immediately, and equipment makers backed away a few weeks later.

CEA officials say their members will be hurt because CableLabs is too slow in developing "middleware" programs necessary if retail interactive set-top boxes are to communicate with cable systems. (Middleware is needed because cable-operating system codes are being kept proprietary.) "Right now, the equipment we can provide is not comparable to what cable systems are providing themselves," Petricone complains.

Cable-industry officials who brokered the deal with CEA are dismayed by the change of heart. "This was meant to be a binding agreement, and we think it should stand," says Daniel Brenner, general counsel for the National Cable Television Association.

Broadcasters argue that the plan doesn't adequately spell out the specifications needed if TVs are to circumvent set-top boxes altogether and connect directly to the cable line. "The delay is keeping cable-ready sets from coming out in the foreseeable future," says the NAB's Claudy.

The NAB is also resisting the CEA/CableLabs deal on labeling for the two types of DTV sets that will be sold: "cable connect," which would offer only the plain service of conventional DTV programming, and "cable interactive," which would feature the so-called firewire connection that allows viewers to use interactive services.

Although officials from the various industry groups say they don't yet have a handle on where the FCC will come down on any of the major disputes, that the FCC is acting at all is a victory for broadcasters. "Without regulatory involvement that unjams the roadblock," says Claudy, "quick production of cable-ready DTV sets is simply not going to happen." ■



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DTV stations progress report

The digital rollout continues but has begun to stall, as smaller markets prepare to come online. Currently, 151 stations are digital, 25 more than were in BROADCASTING & CABLE'S April update.

Rank	Market	DTV Station*	Chan.	DTV Affil.	Owner
1	New York	WCBS-DT	56	CBS	CBS
1	New York	WNYW-DT	44	Fox	Fox
2	Los Angeles	KABC-DT	53	ABC	ABC
2	Los Angeles	KCBS-DT	60	CBS	CBS
2	Los Angeles	KNBC-DT	36	NBC	NBC
2	Los Angeles	KTLA-DT	31	WB	Tribune
2	Los Angeles	KCOP-DT	66	UPN	Chris-Craft
2	Los Angeles	KTTV-DT	65	Fox	Fox
2	Los Angeles	KCAL-DT	43	Ind.	Young
2	Los Angeles	KCET	59	PBS	Community TV, So. Cal.
2	Los Angeles	KWHY	42	Ind.	Harrisclope
3	Chicago	WFLD-DT	31	Fox	Fox
3	Chicago	WCPX	43	Pax	Paxson
3	Chicago	WSNS	45	Telemundo	Telemundo
4	Philadelphia	WPVI-DT	64	ABC	ABC
4	Philadelphia	KYW-DT	26	CBS	CBS
4	Philadelphia	WTFX-DT	42	Fox	Fox
4	Philadelphia	WCAU-DT	67	NBC	NBC
4	Philadelphia	WFMZ-DT	46	Ind.	Richard C. Dean
4	Philadelphia	WNJT	43	PBS	NJ Public Bcst. Auth.
4	Philadelphia	WHYY	55	PBS	WHYY Inc.
5	San Francisco	KRON-DT	57	NBC	Chronicle
5	San Francisco	KPIX-DT	29	CBS	CBS
5	San Francisco	KTVU-DT	56	Fox	Cox
5	San Francisco	KGO-DT	24	ABC	ABC
5	San Francisco	KBHK-DT	45	UPN	Chris-Craft
5	San Francisco	KNTV	12	ABC	Granite
5	San Francisco	KQED	30	PBS	KQED Inc.
5	San Francisco	KICU	52	Ind.	Cox
5	San Francisco	KBWB	19	WB	Granite
6	Boston	WBZ-DT	30	CBS	CBS
6	Boston	WCVB-DT	20	ABC	Hearst-Argyle
6	Boston	WMUR-DT	59	ABC	Imes Comm.
6	Boston	WHDH-DT	42	NBC	Sunbeam Television
6	Boston	WFXT-DT	31	Fox	Fox
6	Boston	WHSN-DT	23	HSN	USA

Rank	Market	DTV Station*	Chan.	DTV Affil.	Owner
7	Dallas	WFAA-DT	9	ABC	A.H. Belo
7	Dallas	KDFW-DT	35	Fox	Fox
7	Dallas	KXAS-DT	41	NBC	NBC
7	Dallas	KTVT-DT	19	CBS	Gaylord
8	Washington	WJLA-DT	39	ABC	Allbritton Comm.
8	Washington	WUSA-DT	34	CBS	Gannett
8	Washington	WRC-DT	48	NBC	NBC
8	Washington	WETA-DT	27	PBS	Gtr Wash. Ed. Telecomm.
8	Washington	WTTG-DT	36	Fox	Fox
9	Detroit	WXYZ-DT	41	ABC	Scripps Howard
9	Detroit	WWJ-DT	44	CBS	CBS
9	Detroit	WJBK-DT	58	Fox	Fox
9	Detroit	WDIV-DT	45	NBC	Post-Newsweek
10	Atlanta	WGTX-DT	19	CBS	Tribune
10	Atlanta	WSB-DT	39	ABC	Cox
10	Atlanta	WXIA-DT	10	NBC	Gannett
10	Atlanta	WAGA-DT	27	Fox	Fox
11	Houston	KTRK	32	ABC	ABC
11	Houston	KHOU-DT	31	CBS	A.H. Belo
11	Houston	KPRC-DT	35	NBC	Post-Newsweek
11	Houston	KRIV-DT	26	Fox	Fox
12	Seattle	KOMO-DT	38	ABC	Fisher
12	Seattle	KCTS-DT	41	PBS	KCTS Television
12	Seattle	KING-DT	48	NBC	A.H. Belo
12	Seattle	KCPQ	18	Fox	Tribune
13	Cleveland	WMFD-DT	12	Ind.	Mid-State TV
13	Cleveland	WKYC-DT	2	NBC	Gannett
13	Cleveland	WOIO-DT	10	CBS	Malrite Comm.
13	Cleveland	WEWS-DT	15	ABC	Scripps Howard
13	Cleveland	WJW-DT	31	Fox	Fox
14	Tampa, FL	WTVT-DT	12	Fox	Fox
14	Tampa, FL	WFTS-DT	29	ABC	Scripps Howard
14	Tampa, FL	WFLA-DT	7	NBC	Media General
14	Tampa, FL	WTSP	24	CBS	Gannett
15	Minn.-St. Paul	KTCI	16	PBS	Twin Cities Public TV
15	Minn.-St. Paul	KSTP	50	ABC	Hubbard

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SPECIAL REPORT

Rank	Market	DTV Station*	Chan.	DTV Affil.	Owner
15	Minn.-St. Paul	KMSP	26	UPN	Chris-Craft
16	Miami	WSVN-DT	8	Fox	Edmund N. Ansari
16	Miami	WPLG-DT	9	ABC	Post-Newsweek
17	Phoenix	KPHO-DT	17	CBS	Meredith
17	Phoenix	KSAZ-DT	31	Fox	Fox
17	Phoenix	KNXV	56	ABC	Scripps Howard
17	Phoenix	KUTP	26	Fox	Fox
17	Phoenix	KPNX	36	UPN	Chris-Craft/United TV
18	Denver	KDVR-DT	10	Fox	Fox
18	Denver	KMGH-DT	17	ABC	McGraw-Hill
18	Denver	KRMA	18	PBS	Rocky Mtn. Public Bcst.
19	Pittsburgh	WTAE-DT	51	ABC	Hearst-Argyle
19	Pittsburgh	WPXI	48	NBC	Cox
19	Pittsburgh	KDKA	25	CBS	CBS
20	Sacramento, CA	KCRA-DT	35	NBC	Kelly Media
20	Sacramento, CA	KXTV-DT	61	ABC	A.H. Belo
20	Sacramento, CA	KTXL-DT	55	Fox	Tribune
21	St. Louis	KTVI-DT	43	Fox	Fox
21	St. Louis	KMOV-DT	56	CBS	A.H. Belo
21	St. Louis	KSDK	35	NBC	Gannett
22	Orlando, FL	WOFL	22	Fox	Meredith
23	Portland, OR	KOIN	40	CBS	Lee Enterprises
23	Vancouver, WA	KPDX	48	Fox	Meredith
23	Portland, OR	KGW	46	NBC	A.H. Belo
23	Portland, OR	KATU-DT	43	ABC	Fisher
23	Portland, OR	KOPB-DT	27	PBS	Oregon Public Bcst.
23	Portland, OR	KPTV	30	UPN	Chris-Craft
24	Baltimore	WBAL	59	NBC	Hearst-Argyle
24	Baltimore	WMAR	52	ABC	Scripps Howard
24	Baltimore	WMPT	42	PBS	Maryland Public TV
24	Baltimore	WBFF	46	Fox	Sinclair
24	Baltimore	WJZ	38	CBS	Paramount/CBS
25	Indianapolis	WISH-DT	9	CBS	LIN Television
25	Indianapolis	WTHR-DT	46	NBC	Dispatch
25	Indianapolis	WRTV-DT	25	ABC	McGraw-Hill
25	Indianapolis	WXIN-DT	45	Fox	Tribune
26	San Diego	KGTV-DT	25	ABC	McGraw-Hill
26	San Diego	KNSD-DT	40	NBC	NBC
26	San Diego	KFMB	55	CBS	Midwest Television
26	San Diego	KSWB	19	WB	Tribun
27	Hartford, CT	WTNH-DT	30	ABC	LIN Television

Rank	Market	DTV Station*	Chan.	DTV Affil.	Owner
27	Hartford, CT	WFSB	33	CBS	Meredith
28	Charlotte, NC	WBTV-DT	23	CBS	Jefferson Pilot Comm.
28	Charlotte, NC	WCNC-DT	22	NBC	A.H. Belo
28	Charlotte, NC	WSOC	34	ABC	Cox
28	Charlotte, NC	WCCB	27	Fox	North Carolina Bcst.
29	Raleigh, NC	WRAL-DT	53	CBS	Capitol
29	Raleigh, NC	WTVD	52	ABC	ABC
29	Raleigh, NC	WRAZ	49	FOX	Capitol
31	Milwaukee	WMVS-DT	8	PBS	Milwaukee Bd. of Ed.
32	Cincinnati	WLWT-DT	35	NBC	Hearst-Argyle
32	Cincinnati	WKRC-DT	31	CBS	Jacor Comm.
32	Cincinnati	WCPO-DT	10	ABC	Scripps Howard
32	Cincinnati	WXIX	29	FOX	Raycom Media
33	Kansas City, MO	KCPT-DT	18	PBS	Public TV
34	Columbus, OH	WBNS-DT*	21	CBS	Dispatch Printing
35	Greenville, SC	WSPA	53	CBS	Media General
35	Salt Lake City	KSL	38	NBC	Bonneville Int'l.
35	Salt Lake City	KTVX	40	ABC	Chris-Craft
38	Grand Rapids, MI	WOOD-DT	7	NBC	LCH Comm.
45	Oklahoma City	KFOR	27	NBC	Sinclair
45	Harrisburg, PA	WITF-DT	36	PBS	Eastern Ed.
48	Louisville, KY	WKPC-DT	17	PBS	Kentucky Auth. Ed. TV
53	Las Vegas	KLAS-TV-DT	7	CBS	Landmark Comm.
71	Honolulu	KITV-DT	40	ABC	Hearst-Argyle
71	Honolulu	KMAU-DT	29	ABC	Hearst-Argyle
71	Honolulu	KHVO-DT	18	ABC	Hearst-Argyle
72	Spokane, WA	KXLY-DT	13	ABC	Eve. Tele./Morgan Murphy
73	Omaha, NE	KMTV-DT	45	CBS	Lee Enterprises
80	Portland, ME	WCBB	17	PBS	Maine Public Bcst.
84	Madison, WI	WKOW-DT	27	ABC	Shockley Comm.
85	South Bend, IN	WNDU-DT	42	NBC	Univ. of Notre Dame
86	Columbia, SC	WRLK-DT	32	PBS	SCETV
89	Jackson, MS	WMPN-DT	20	PBS	Mississippi. Auth. ETV
92	Tri-Cities, TN-VA	WCYB	28	NBC	Lamco Comm.
105	Springfield, MA	WGBY	58	PBS	WGBH Ed. Fdn.
115	Augusta, GA	WRDW-DT	31	CBS	Gray Comm.
161	Quincy, IL	WGEM	54	NBC	Quincy Bcst.

*Although several stations identify their DTV station call letters with -HD (WRAL-HD, WCBS-HD) for promotional identification, the official FCC-mandated digital-station tag following call letters is DT.

Source: National Association of Broadcasters



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Ribeiro getting a *Big Break*

Your Big Break is getting a breath of fresh air for season two: Alfonso Ribeiro, best known for playing snobbish Carlton Banks on *Fresh Prince of Bel Air*, has signed on as the new host of Buena Vista's weekly musical talent show. *Your Big Break*, produced by Dick Clark Productions and Endemol (*Big Brother*), rolls out new episodes starting Sept. 23. Ribeiro replaces previous host Chris Reid, aka Kid of the rap group Kid 'n' Play. In other changes, *Your Big Break* will expand from five to six performances for each show. But the basic format will stay the same, with the studio audience voting for its favorite, who then has the chance to win \$25,000.



Ma Herman's tough love

When E! Networks President Mindy Herman moved to Los Angeles several years ago, her mother called and told her to get her career in gear. At the time, Herman, who always wanted to be in television, was entrenched in unshowbizzy corporate law.

That call got to Herman, and she joined News Corp., managing distribution of movies to pay-per-view and then negotiating sports rights and helping to launch FX.

She left iNDEMAND earlier this year to head E!, and, at last week's American Women in Radio and Television convention in Los Angeles, she reflected on her mother's role in forging her career. "She's always been a fairly nurturing person," Herman said. "If not for a lifetime of encouragement—and one phone call of s—t from her—I wouldn't be here today."

TIGER TAKES A TRIP

Tiger Woods lost some eyeballs, but TNN gained some Sunday, Aug. 27, when coverage of the World Golf Championships NEC Invitational was switched from CBS to its new cable cousin. About 7.2 million households were tuned in to CBS when it was moved to TNN to make way for *60 Minutes*.

Less than one-third of the audience followed to see the crown prince of golf take yet another title, but it was still a field day for TNN. Its ratings shot up 250%.

YOU GO, 'WHIRLGIRL'

WhirlGirl, the animated series featuring the leather-clad sci-fi heroine on Showtime's SHO.com, celebrates its 50th episode on Sept. 15, which makes it the first online program animated in the Macromedia Flash technique to last that long. *WhirlGirl* was the first "Webtoon" licensed to a television network, in 1999.

SHOE SIZES WE KNOW

If you're wondering, Jane Clayson, co-host of *The Early Show* on CBS, is a 7½ narrow. Wonder how we know? When she recently interviewed Phyllis Diller, Clayson said the comedian sized up her dogs, then gave her 25 pairs of her old shoes.

BACKSTORY



"Millions of television viewers had an uneasy armchair view of the drama in Munich last week after Arab terrorists seized Israeli athletes and turned the Olympic games into a 23-hour nightmare." That was the first line in BROADCASTING magazine's coverage of the 1972 Munich Olympics hostage-taking that ended with the deaths of 17 on Sept. 5, 1972.

CBS actually was first on the air reporting

the attack, showing live pictures from Munich. But we remember ABC, particularly images of Howard Cosell, Jim McKay and then-ABC News Middle East correspondent Peter Jennings covering the attack. Jennings took beeper-phone reports and telephoned them to McKay, who was there as anchor of ABC's Olympics coverage. It was tense and sad TV, like *Columbine* coverage was in 1999. —Ken Kerschbaumer

F A T E S & F O R T U N E S

Broadcast TV

Eric Storey, VP, development, Von Zerneck-Sertner Films, Los Angeles, joins NBC, Los Angeles, as VP, movies and miniseries.

Danielle Greene, director, comedy development, UPN, Los Angeles, named VP, alternative development and current programming.

Lynette Romero, reporter, KTLA(TV) Los Angeles, named co-anchor, *News @ Ten*, there.

Steve Alvarez, reporter and weekend news anchor, WPLG (TV) Miami, joins WAMI-TV Hollywood, Fla., as reporter.

Cable

Mary Kay Johnson, director, advertising sales, MediaOne, Los Angeles, joins AT&T Broadband, Los Angeles, as GM, media services.

Gary MacGregor, director, corporate marketing, Triax Telecommunications Co., Bel Air, Md., joins Comcast Cable, Dover, Del., as marketing director.

Mark S. Williams, director, engineering and operations,

Cox Communications Inc., Atlanta, named VP, operations engineering.

Appointments at Insight Communications, Boston: **Susan Chavarria**, sales manager, Slingshot Networks, Washington, named Mid-Atlantic regional sales manager, there; **Marianne Hartman**, manager of event operations, United Artists' Satellite Theater Network, Denver, named Central regional sales manager, there.

Programming

Thomas Tyrer, VP, corporate communications, Fox Broadcasting Co., Los Angeles, named senior VP, corporate communications, Fox Cable Networks Group and Fox Television Studios.

Michael Sakin, VP, entertainment sales, Eastern region, FX, New York, named senior VP, advertising sales, FX and the National Geographic Channel U.S.

Mark Nelson, senior broadcast producer, *Nightline*, ABC, Washington, joins National Geographic Channel U.S.,

Washington, as VP and executive producer, news.

Radio

Rhonda Munk, senior VP, network sales, AMFM, Dallas, named executive VP/director, network sales, Premiere Radio Networks, Dallas.

Brian Baldinger, analyst, NFL on Fox, Philadelphia, joins One-On-One Sports, Mt. Laurel, N.J., additionally as senior football analyst.

Advertising/Marketing/ Public Relations

Appointments at AdOutlet:

Eric Bershon, senior VP sales, VDI Media Inc., Hollywood, Calif., joins as senior VP, sales and business development, Los Angeles; **Scott Kluge**, senior manager, strategy consulting, iXL Enterprise, Chicago, joins as VP, business strategy, New York.

Journalism
Appointments at CNN Newsource, Atlanta: **Beth Cunningham**, producer, WKRG-TV Mobile, Ala.; joins as producer; **Eric Thaiss**, writer,

named overnight producer; **Michelle Gardner**, videotape editor, WAGA(TV) Atlanta, joins as regional coordinator.

Appointments at WXTV(TV) Paterson, N.J. (New York area): **Steve Malavé**, assistant news director, named news director; **Diana Diaz**, producer, named director, communications.

Associations/Law Firms

Appointments at National Association of Broadcasters, Washington: **Kathy Ramsey**, VP, named senior VP; **Lori Holy**, assistant general counsel, named government relations legislative counsel and lobbyist.

Technology

Phil Livingston, VP, strategic technical liaison, Panasonic Broadcast and Television Systems Co., Secaucus, N.J., joins AZCAR Technologies Inc. as VP, technology, Boonton, N.J.

—Compiled by Nancy Catmull
212/337-7141
ncatmull@cahners.com



Storey



Tyrer



Sakin



Livingston

T H E F I F T H E S T A T E R

Up from the trenches

Zarghami rose from the ranks to rule Nickelodeon Nation

Working in television so excited Cyma Zarghami that she fell asleep during her first day on the job. She was a newly hired clerk at Nickelodeon in 1985. Sitting on the windowsill, watching a worker plug titles and numbers into a Wang computer, Zarghami nodded off.

Today, she's steering the quintessential kids network through its fifth year as the top-rated cable network in total day. Nickelodeon will gross more advertising revenue this year than USA Network, yet spend about half as much on programming, according to Paul Kagan and Associates.

All this and slime, too.

At first glance, Zarghami is more Nickelodeon Nation than Viacom billion-dollar-business division. Her office on the 42nd floor of the Viacom building in Times Square is filled with furniture that doesn't match. The lavender walls are lined with animation cells from *Rugrats*, *Wild Thornberries* and *Doug*. Moreover, her con-

tributions range from being a schedule gofer to sparking a *Brady Bunch* renaissance with a Nick at Nite marathon and introducing Nick's first original Saturday morning series, *Spongebob Squarepants*.

"She has programmed [Nickelodeon] to be the No. 1 network for kids and the No. 1 network for total day, under a huge competitive onslaught," says Tom Freston, chairman of MTV Networks and a *Spongebob* fan. "Disney, Cartoon, Fox Family, Fox Kids—those were all gaining huge distribution ... and Cyma was still able to increase ratings. By that standard, she's the best programmer in the business."

Trained as a teacher at the University of Vermont in the

early 1980s, Zarghami left one credit shy of a degree to spend the summer in Europe. (She recouped the credit and the degree when she was invited back to deliver the commencement address in May.) After Europe, she took a job at an obscure network targeting kids, of all things.

"When I first started, MTV was all the rage," she says. "People would ask where I worked, and I'd say I worked at a network owned by MTV so they'd think I was happening."

Zarghami cut her teeth tracking the daily schedule down to the second, a task that wasn't exactly her forte. She admits to being "Peter Principled" into long-term scheduling.

"There were about 20 peo-



Cyma Zarghami
Executive vice president and
general manager,
Nickelodeon

B. Iran, 1962; B.A., liberal arts, University of Vermont, 2000; scheduling clerk, scheduling executive, programming executive, Nickelodeon, 1985-96; current position since 1996; m. George Oberfall, 1994; son, Liam, 4.

ple here back then," she recalls, "so if you wanted to start a department and you showed a little enthusiasm, you could."

Zarghami went from monthly scheduling to annual planning, then to programming and acquisitions, and finally to a job that combined all three. She hails from the days when Nick was commercial-free and perceived as the broccoli of kids' television: good for them, repulsive to them. She was there when Geraldine Laybourne,

former Nick executive and now the founder of Oxygen, scrapped the broccoli and brought in slime, covering kids with goo in low-stakes game shows. Laybourne, a mentor of Zarghami's, also recognized that kids wanted to see TV characters like themselves, not a bunch of perfect Stepford kids who made them feel inadequate.

Making sure Nick continues to reflect the real lives of real kids is Zarghami's *raison d'être*. Nick, for example, is the No. 1 network with Latino kids. She just added three Latino-led programs. There are characters who live with grandparents or with single parents. There are outcasts, and there is angst, but there are no heavy moral messages.

"We have a distinct position that none of our competitors can own," Zarghami says. "Cartoon is limited by their [all-animation] genre. Disney is rooted in mythology. Fox Family is just confused and handicapped by *The 700 Club*. The WB has only *Pokémon*, and you can live and die by a phenomenon." Besides, she adds, with a grin, "I know all the programmers at all those networks," seeing as how they're Nick alumni, "and I know what they know."

Zarghami has no plans to become a former Nick executive, even though her only remaining move is to become president, a job currently, happily filled by Herb Scannell.

"I can wait," she says.

—Deborah D. McAdams

Classifieds

Television

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WEYI-TV, the NBC affiliate in the 64th market, is looking for an assertive individual to lead our local sales efforts. This individual will provide structure, discipline and leadership to the local staff. This individual must be willing to make local calls, increase our local share, develop new business and to create sales ideas. Previous management experience a plus. Television sales and computer experience a must. Send resume and reference to: EEO officer, reference LSM, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI 48420. E-mail squackenbush@nbc25.net, Fax 810-687-8989, telephone 810-687-1000 ext. 204. EOE. M/F. Women and minorities encouraged to apply.

SENIOR OPERATIONS MANAGER

POTOMAC TELEVISION SERVICES CORPORATION seeks Senior Manager for its news gathering operations at CNN's New York City bureau. Candidates must have a minimum of 5-years news operations management experience, excellent communication, negotiation, organizational skills, and a how-high-shall-I jump client services mentality balanced with strong personnel management abilities. Your professional experience must demonstrate your ability to manage a complex news organization. Collective bargaining experience preferred. The Senior Manager shall have overall responsibility for the performance of a 16-member management team and 160 technicians and engineers. Specific duties include developing and managing budgets, planning and coordinating schedules, supervising news gathering and delivery, and proactive preparation for breaking news. Excellent benefit and salary package. To apply fax your resume to (202) 408-8891 or e-mail to PTSCINQUIRIES@NEWSWORLDTV.COM.

TV/RADIO NEWS BUREAU CHIEF

University of Alabama

Work on the gulf coast gathering and reporting news for public television and radio. This newly developed bureau will produce and feed stories from Mobile, Alabama for news and business programming produced by Alabama Public Television and Alabama Public Radio. Other duties include periodic documentary production and management of the bureau including supervision of a videographer. Contact our website for a thorough description - www.alabamaTV.org. Degree and two years of TV/radio news reporting required. Liberal benefits package. Apply to: Bureau Chief, University of Alabama Center for Public TV & Radio, Box 870150, Tuscaloosa, AL 35487-0150. Include SS#. Deadline September 22, 2000. The University of Alabama is an equal opportunity/affirmative action employer.

MANAGER OF BROADCASTING

PGA TOUR has an opportunity for a Manager of Broadcasting, which will oversee televised SENIOR PGA TOUR presentations through the coordination, planning and development of production enhancements (head shots, course aerials, player footage, etc.). Also tracks on-air/print promotion and commercial inventory; acts as liaison for TOUR Directors by administering production agreements and distributing pre- and post-tournament letters; and works closely with the Production Department in the pre-production and implementation of the ShotLink scoring system. Cultivates the announcer and production talent pool, supports the Broadcasting and Production Departments, and distributes weekly info. sheets.

The team player we seek will possess a Bachelor's degree in Communications, Business Management or related field, and at least 5+ years television production and/or programming experience; knowledge of golf, live television production and the SENIOR PGA TOUR is desired. Excellent computer, written/verbal communication, and interpersonal skills are a must. Experience with new technology/new media is preferred. Considerable travel required.

PGA TOUR, Inc. offers competitive salary, performance bonus, excellent health benefits, pension, 401(k) and a family membership to the TPC at Sawgrass. For consideration, please send your resume to: **PGA TOUR, Inc., Attn: Human Resources-MB, 100 PGA TOUR Blvd., Ponte Vedra Beach, FL 32082 or fax (904) 273-3588.** No phone calls, please.

www.pgatour.com
EOE, M/F/D/V



RESUMETAPES

CAREER VIDEOS

prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

MARKETING CAREERS

TELEVISION MARKETING ASSOCIATE

KLCS-TV 58, a PBS affiliate licensed to the Los Angeles Unified School District. Promote, market, and distribute original programs and related products and services. Four years related experience in public television is required. College degree is also required but can be substituted by additional experience. Call (213) 743-3551 ASAP for an application.

MARKETING CAREERS

MARKETING RESEARCH ANALYST

Work with the Marketing Research Director as the other half of the WGBO/Univision 66 Marketing Research team. The analyst will maintain NSI & NHI ratings tracks & analyses and perform related tasks. The analyst will also maintain files and update Sales and Station Management on all Univision programming changes. Requires a Bachelor's degree and 1-2 years prior experience working in marketing/research for a broadcasting company and/or an advertising agency. Applicants should have good organizational skills, the ability to juggle multiple projects, a good understanding of math and be very detailed oriented. Strong computer skills with knowledge of Excel, Word and PowerPoint required. Any familiarity with Research software programs, such as Nielsen, Scarborough, Simmons, Donovan, CMR, Claritas or any avail programs a bonus. Bilingual English/Spanish a plus. Send resume and cover letter to Juanita Davis, Marketing Research Director. WGBO-TV, 541 N. Fairbanks Court, 11th Floor, Chicago, IL 60611. E-mail address: jddavis@univision.net. Fax: (312) 494-6492. EOE

PRODUCTION CAREERS

PROMOTION/PROGRAMMING MANAGER KXAN / KNVA

KXAN/KNVA, LIN Television stations in Austin, Texas seeks a Promotion/Programming Manager to lead the marketing and branding efforts in the most exciting market in Central Texas. This key member of the management team will oversee station marketing efforts, on-air promotion, branding, and station packaging for both NBC and WB affiliates. You will play a critical role in managing creative staff, developing media strategies, community relations, and special events. You will oversee Programming efforts including scheduling, marketing and promoting programming, and working closely with the General Manager and sales staffs. Qualified candidates will possess 3-5 years promotion/marketing experience, 4-yr college degree, strong communication and Programming experience a plus, management experience preferred. Please send resume with salary history, and non-returnable tape to KXAN-TV36, West MLK, Blvd., Austin, Texas 78701. (Submissions also accepted at: employment@kxan.com) EOE

PROMOTION MANAGER

WANE-TV, Fort Wayne, IN, CBS Affiliate. This could be the opportunity for a Promotion Producer/Editor to make the transition to management. The station is accepting resumes for an organized team player. Applicants need to have 3-5 years experience in the television broadcasting promotion field, as well as possess planning skills. Seeking a person that will creatively expand the station's News Image, Proof of Performances, and general on-air promotion campaigns. Strong writing skills are a must. Non-linear editing skills also a plus. Eoe. Send resumes/tapes to: WANE-TV P.O. Box 1515 Fort Wayne, IN 46801.

CALL KRISTIN OR NEIL AT 866-258-1075
FOR INFORMATION ON ADVERTISING.

Classifieds

Television

SALESCAREERS

Take a look at **Bloomberg's** big picture - News, Radio, Magazines, Bloomberg.com, Tradebook and our core business The Professional Service Sales Team. We offer a unique atmosphere that fosters creativity and professional growth. We encourage our diverse group of experts to communicate openly, suggest new and alternative ideas, and develop their skills to their fullest potential. Experience the future of business with Bloomberg.

TV AD SALES

We are seeking an Advertising Sales professional with experience building relationships with clients and their agencies. Selected candidates will have the ability, as well as the flexibility, to identify and pursue opportunities with all media departments. These creative, detail-oriented professionals will have excellent follow-up skills, as well as 3-5 years experience building relationships and identifying new business contacts in national cable or broadcast network, a national TV syndicator and/or a station or cable representative firm. If you yearn to be a part of a growing national and global TV network, and have a vision of what the future of television may bring, you will fit in with our intense team of dedicated professionals.

Please send your resume, indicating position of interest, to: **Bloomberg, 499 Park Avenue, New York, NY 10022. Fax: 917-369-4315. E-mail: emarte@bloomberg.net.** No phone calls, please. We are an Equal Opportunity Employer M/F/D/V

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ACCOUNT EXECUTIVE

Are you the sales pro we're looking for? Fast-growing top 75 market, near Dallas, Houston and New Orleans, has lucrative opportunities for top producers. UPN/WB station searching for local reps with experience; the desire to grow existing accounts; plus cultivate new business through prospecting and cold calling. Superior skills with agencies, negotiation and follow-through. Please forward resume to: KSHV-TV, PO Box 30045, Shreveport, LA 71130. Fax: 318-635-6466. EOE



IT'S NOT JUST A NEW AND EXCITING ADVERTISING MEDIUM...

IT'S A MULTI-MEDIA ENTERTAINMENT NETWORK - THE E-ZONE NETWORK.

At the forefront of media and technology is e-Zone Networks Inc., an innovative, rapidly expanding company with operations in over 20 states, and 150 plus facilities. Through leading edge technology, our company specializes in the delivery of MPEG video systems to fitness centers throughout North America, and is the first entertainment and education network designed specifically for health clubs. e-Zone Networks and its Club TV unit are seeking advertising sales executives for its New York office. ClubTV is a new "placed-based media" product available in major health and fitness clubs in the New York market. It targets an affluent, active lifestyle, hard to reach consumer.

Senior Account Executives (2)

Junior Account Executive (1)

Location: New York



You will be responsible for local advertising sales. This will include selling advertisements on the network, coordinating the creative production of ads, managing accounts, creating contracts and managing relationships with clients.

Ideally, you should have five to ten years of media sales experience (in either TV, Radio, Cable, or Print) with an emphasis on local New York market sales; experience in local N.Y. retail is a plus, and knowledge of the fitness industry would be an asset. We seek candidates who have an established network of contacts that will allow initial sales to be quickly successful and grow with us on this exciting new media platform.

Please forward your resume to: **Human Resources, e-Zone Networks. Fax: (403) 508-7620. E-mail: hrdepartment@ezonenetworks.com**

GENERAL SALES MANAGER

Dynamic, smaller Midwest affiliate is seeking a General Sales Manager. This is an opportunity for a highly talented A/E to get to the next level, or an LSM to assume the reins of an aggressive sales effort. Must be able to demonstrate effective leadership of the sales team and must comprehend and meet the needs of all related departments in the station. Should have all the requisite attributes associated with a Sales Manager and the desire to get the job done. Letter of interest and resume required. All replies held in confidence. EOE.

Send resumes to Broadcasting and Cable, Box 905, 275 Washington St, 4th floor, Newton, MA 02458.

Broadcasting & Cable Classifieds
GET RESULTS!

ACCOUNT EXECUTIVE

Fast growing independent TV station in L.A. is looking for Account Executive with minimum of six mos. experience in TV sales. Candidate should have working knowledge of Microsoft, and possess Nielsen & Scarborough skills. Ability to generate new business from qualified leads and service agency list. Call Human Resources at 949-442-9800 for employment application.

NATIONAL SALES MANAGER

We are looking for an experienced pro audio application sales expert to head our National sales effort. You should have a proven track record in high value capital equipment sales, and be familiar with Digital Audio Workstation technologies. A technical background and audio post production editing knowledge would be considered an advantage. Forward your resume by fax to (323) 465 0080. Or mail to Fairlight USA, 844 N Seward Street, Hollywood CA 90038

Classifieds

Television

MISCCAREERS

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 61 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotions, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you're looking for a position in the broadcast industry at any level, chances are we have the perfect place for you. Some of our current vacancies include:

- | | |
|---|--|
| <input type="checkbox"/> Promotion Manager | <input type="checkbox"/> National Sales Manager |
| <input type="checkbox"/> Account Executives | <input type="checkbox"/> Local Sales Manager |
| <input type="checkbox"/> Chief Photographer | <input type="checkbox"/> Master Control Operators |
| <input type="checkbox"/> Anchor/Reporter | <input type="checkbox"/> Producer/Associate Producer |

Explore your opportunities at:

www.sbgi.net

Sinclair is proud to be an Equal Opportunity Employer and a Drug-Free Workplace. Women and Minorities are encouraged to apply.

PURSUANT TO A PROMISSORY NOTE

dated January 8, 1999, from Hutchens Communications, Inc. (HCI), to Southern Nights Entertainment Corporation (SNE), together with a Security Agreement dated January 5, 1999, and a Financing Statement filed January 28, 1999, File No. 92-1999-053 in Valdosta, Lowndes County, Georgia, pursuant to the Uniform Commercial Code, State of Georgia, said SNE will sell to the highest bidder at public outcry from the steps of the County Courthouse, Lowndes County, Valdosta, Georgia, on Monday, September 11, 2000, at 11:00 a.m. (EDST), reserving at all times the right of said SNE to bid, all the assets of said HCI. For additional information, any potential bidder may contact SNE, R.D. Palmer, President, 912-242-4758 or Rob Plumb, Attorney at Law, 912-244-5400.

NEWSCAREERS

REPORTER

WCCO-TV (CBS), Minneapolis, MN is searching for a general assignment reporter. Must possess a "can-do" attitude, excellent writing skills and three years of reporting experience. Please send your resume and non-returnable tape to: Ted Canova/News Director WCCO-TV 90 South 11th Street Minneapolis, MN 55403.

NEWSCAREERS

PROGRAM DIRECTOR KBIA, Columbia, MO

KBIA-FM has an immediate opening for Program Director. KBIA - FM is located at the University of Missouri - Columbia. Columbia consistently ranks in the top "Best Places to Live in the Nation" by Money Magazine and the 1999 issue of Editor & Publisher Market Guide ranked Columbia the as the third best metropolitan area in the US. Responsibilities include program and music selection, on-air shift, supervision of staff and on-air promotion. BA is preferred, two-three years experience in radio is required. Submit resume/application and audition tape to University of Missouri Human Resource - UMC, 130 Heinkel Building, Columbia, MO 65211. For questions call 573-882-7976 or visit Missouri.edu/~hrswww/hrsmu.html. An AA/EOE employer.

TELEVISION BROADCASTING ASSISTANT

KLCS-TV 58, a PBS affiliate licensed to the Los Angeles Unified School District. Perform duties related to production of television programs, broadcast scheduling, program acquisition, and publicity. One year experience required. Call (213) 743-3551 ASAP for an application.

NEWSCAREERS

TV NEWS PRODUCER

WHAS-TV, market leader, seeks producer with 2-3 years of news producing experience. Must be a self-starter with excellent writing and organizational skills and have innovative approaches to producing the news. Must exercise good news judgment and have the ability to adapt quickly to changes during live broadcasts. Strong pre-production skills are necessary and candidate will have to contribute daily to news story ideas. College degree preferred. Great benefit package.

Interested candidates forward resume, tape and cover letter to:

Cindy Vaughan, HR Director

HR #00-23

WHAS11

520 W. Chestnut St.
Louisville, KY 40202

Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V

PROGRAMMING

PHOTOGRAPHER/EDITOR/PRODUCER

KTRK-TV is looking for a Photographer/Editor/Producer in our Programming Department. The candidate must be a creative, visual storyteller. Responsibilities include shooting, editing and some writing for locally produced programs and specials. Avid off-line editing experience preferred. Must have at least 3 years broadcast television experience.

Please send tapes and resumes to:

Kim Nordt-Jackson

Programming Manager

KTRK-TV

3310 Bissonnet

Houston, TX 77005

No phone calls please.

Equal Opportunity Employer M/F/V/D.

KFDX-TV

is seeking a self-starting Reporter who can work a beat, tell good stories, and shot and edit with BETA gear. The qualified person will have a college degree and at least one year of hands on experience in a television news department. Send cover letter that includes information on how you learned of this job opening, a non-returnable VHS tape and a resume to: KFDX-TV, Attn: Doug Bilyeu, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

NEWS DIRECTOR

KHBS/KHOG TV, a Hearst-Argyle station, located in Fort Smith/Fayetteville, Arkansas is seeking an accomplished news professional to lead our news operation. Interested professional should have 3 - 5 years experience as Executive Producer, Managing Editor, Assistant News Director or News Director Position, big market producing experience a plus. We need a proven leader with good coaching, teaching and mentoring skills. Interested parties need to be able to handle the day to day duties of running the operation, oversee an operating budget as well as strategically plan the future of our news product. Please send a resume with references and a non-returnable type to Jeff Bartlett, General Manager, KHBS/KHOG TV, 2415 N. Albert Pike, Fort Smith, AR 72904. EOE

Classifieds

Television

NEWS CAREERS



The University of New Mexico is an Affirmative Action/Equal Opportunity Employer and Educator

The University of New Mexico

TV PRODUCER/DIRECTOR

KNME-TV, located in Albuquerque, New Mexico, seeks a producer/director for our weekly public affairs show. This is an excellent career-building opportunity for a broadcaster with a solid background in journalism. Qualified candidates must have a minimum of three years' experience in broadcast journalism and a Bachelor's degree in Journalism or Mass Communications; proven skills in writing, interviewing, non-linear editing and producing timely news features; must work well under pressure, have strong news judgement and an interest in current affairs. Salary: \$2,181.08-\$2,856.08/mo. For complete vacancy announcement and application instructions, check the University of New Mexico home page at <http://www.unm.edu> or call Sue Kurman, (505) 277-1225 for additional information. Closing date is 9/29/00. Refer to requisition #M28154. No tapes please.

TV PRODUCER/DIRECTOR

WEIU TV, a small university licensee with huge potential, is looking for an energetic, self-disciplined, and highly motivated individual to research, write and produce a wide variety of programming including documentaries, underwriting, local productions, and commercial/cable advertisements. A Bachelor's degree in a related field is required, a Master's preferred. Significant professional experience as a TV producer/director with demonstrable script writing, program development, videography, editing (nonlinear preferred), and multi-camera directing. Comprehensive background in news, public affairs, and documentary production preferred. Please forward a letter of application, resume, demo tape, writing samples and the name, address and phone numbers of three references to:

Brenda Good, Radio and TV Center, Eastern Illinois University, 600 Lincoln Ave., Charleston, IL 61920

All applications must be received by September 15, 2000.

Eastern Illinois University is an equal opportunity/equal access/affirmative action employer committed to achieving a diverse community.

MORNING WEATHER ANCHOR/REPORTER

KDLH Newschannel 3 has immediate opening for full time Morning Weather Anchor/Reporter. Communicator with forecasting skills to co-anchor weekday morning show. Successful candidate will also be willing to hit the streets and find a story or two before lunch. Send letter, resume and non-returnable tape of your work to: Teresa George, KDLH, 425 W. Superior Street, Duluth, MN 55802. KDLH is an EEO Employer



CREATIVE SERVICES DIRECTOR

This is an exciting opportunity for an aggressive, creative professional to be a key member of the WAPT-TV management team. This Hearst-Argyle ABC affiliate in the capital city of Jackson, Mississippi is expanding its Creative Services efforts and seeks a promotion and branding leader.

This hands-on job allows you to work with the strongest production department in the region with access to our state-of-the-art equipment. You'll also work very closely with our expanding news department to help it carry out the station's research driven news and marketing plans.

Jackson is a progressive, growing city in the heart of the vibrant southeast. Hearst-Argyle Television is the finest Broadcast Company in the country, with unmatched benefits and total quality support. This is a great opportunity to thrive. WAPT is on the move and you can be an important part of our growth.

Send your resume and tape to:

Stuart Kellogg - President/GM
WAPT-TV
PO Box 10297
Jackson, MS 39289

Hearst-Argyle
TELEVISION

An Equal Opportunity Employer

WEEKEND ASSIGNMENT EDITOR/SPECIAL PROJECTS PRODUCER

KFSN-TV, an ABC/Disney owned station is looking for a Weekend Assignment Editor/Special Projects Producer. Must have at least 1-year experience working a television news assignment desk. Qualified candidates will have a 4-year college degree, great communication and writing skills and solid news judgement. The job includes generating great story ideas, assigning and dispatching reporters and photographers, monitoring scanners and answering phones. During the week will work in Special Projects doing research, planning and segment producing. Please send your resume with cover letter and salary requirements to: KFSN-TV, 1777 G Street, Dept. BC, Job #00-23, Fresno, CA 93706. No phone calls please. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

HOST

Nationwide network TV show seeks host for daily net/financial show. Final candidates will audition on air, then be chosen by viewer vote on the net. Send VHS tape, resume, and letter saying why this would be a dream come true for you. Six figure compensation package. Dead line September 6, 2000.

Send to: MoneyWatchTV.com
Talent Search
301 Clematis Street, Suite 3000
West Palm Beach, FL 33401

REPORTER/PRODUCER CHICAGO TV

Take a look at Bloomberg's big picture - News, Radio, Magazines, Bloomberg.com, Tradebook and our core business The Professional Service Sales Team. As a leader in the global financial and news industry, we are the definitive business-information source for investors, financial advisers, and entrepreneurs who rely on us as an invaluable aid to critical business and financial decision-making. Experience the future of business with Bloomberg.

Do you love the windy city? Are you knowledgeable about financial news or have a driving interest in it? We're looking for an experienced television reporter with solid field and in-studio producing skills to work in Chicago supplying news reports on-air to a local affiliate, as well as providing enterprise reporting and segments to Bloomberg Television.

If you are a personable, articulate reporter who is able to interact well with the local morning team, then we want to hear from you.

Please send resume and non-returnable VHS tape to: J. Firstenberg, Bloomberg LP, 499 Park Avenue, New York, NY 10022. No phone calls, please. EOE M/F/D/V

Bloomberg

www.bloomberg.com

TRAFFIC MANAGER

KBTU-TV in Beaumont, Texas has an immediate opening for an experienced traffic manager. You must have a knowledge of traffic management and work closely with the GSM on inventory control. Experience with Columbine traffic system and IBM AS400 computers would be a definite plus. If you have traffic management experience and would like to move to the Gulf Coast of Texas, then let's talk. Send your resume and a cover letter to: Mike Manard, General Sales Manager, KBTU-TV, 300 Parkdale Mall, Beaumont, Texas 77706. KBTU-TV is owned by Nexstar Broadcasting Co. and is an equal opportunity employer.

CALL 866-358-1075

FOR INFORMATION ON ADVERTISING

Classifieds

Television

NEWS CAREERS

TRIBUNE BROADCASTING

News Director

San Diego - KSWB 5/69, San Diego's Warner Bros. affiliate and Tribune owned and operated, is seeking a News Director for our 10pm newscast.

This individual will manage day to day operations of the news department, personnel, and financial goals. The ideal candidate must have a minimum 5+ year's news senior management experience at the station level, be highly competitive, and possess strong creative/strategic leadership and ability to manage a young dynamic news team. We are looking for a non-traditional individual who knows the latest digital techniques for a fast paced news oriented newscast. A fresh, dynamic presentation of our newscast is wanted, so your tape should reflect this.

Send résumé and non-returnable VHS tape of your news product to: Human Resources, Attn: DGS, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BCND7. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. Résumé and tape must be received no later than 10/30/00. Visit our web site at www.kswbtv.com to learn more about KSWB 5/69

SPORTS TALK SHOW HOST

New western New York radio station seeking morning drive sports talk show host. Individual should be an entertainer with in-depth knowledge of Buffalo based sports teams. Five years of talk show experience, strong journalistic instincts and interview skills a must. Send tapes and resumes to: John Demerle, 795 Indian Church Road, West Seneca, New York 14224. No phone calls please.

TV PROGRAM MANAGER

WOSU Stations is accepting applications for a TV Program Manager. Individual organizes and executes all goals and objectives of TV program department; supervises operations of TV program department; establishes and interprets policies; interviews, hires, and evaluates professional and support staff; assists in preparing budgets and monitoring expenses; explores new TV programming; recommends acquisitions and local productions to meet programming goals; evaluates audiences research to develop future TV programming strategies. Qualified candidates must have a bachelor's degree in communication or an equivalent combination of education and experience; professional experience in TV programming required. Salary \$31,928-41,984. The Ohio State University is an equal opportunity/affirmative action employer. Women, minorities, Vietnam-era veterans, disabled veterans and individuals with disabilities are encouraged to apply. Position open until filled. Please send resume and cover letter to WOSU Stations; Human Resources/B&C-14541; 2400 Olentangy River Road; Columbus, Ohio 43210.

POSITIONS AVAILABLE

Experienced Producers and Associate Producers
Wanted for a nationally syndicated talk/entertainment show.
Please send resumes to
Talk Show
245 8th Avenue P.O. Box 111
New York, New York 10011

DIRECTOR

Job Description: Responsible for simultaneously Directing and Switching International Spanish language newscasts and programming. Will serve as control room shift leader, and evaluate control room personnel on training and on-the-job performance. Qualifications: Must have minimum 2 years Technical Directing experience. Simultaneous Directing and Switching experience in Spanish language newscasts preferred. Working experience with switcher, DVE, stillstore, audio board, character generator systems, cameras, and electronic prompter necessary. Must be proficient in oral and written Spanish and English. Good leadership, organizational and supervisory skills a must. Must work well under pressure. Must have excellent working knowledge of international (especially Latin American) news. Must be computer literate. Previous experience with nonlinear edit systems a plus. This is a great opportunity to join one of the world's largest and most important News Operations. Send resume, references, tape; Bill Schneider, CNN en Espanol, Operations Manager, 1 CNN Center/4 southwest, Atlanta, GA 30303.

Calling all TV News Directors and Program Directors Ready to Step Up To a New Career Opportunity!

Take a look at Bloomberg's big picture - News, Radio, Magazines, Bloomberg.com, Tradebook and our core business The Professional Service Sales Team. We offer a unique atmosphere that fosters creativity and professional growth. We encourage our diverse group of experts to communicate openly, suggest new and alternative ideas, and develop their skills to their fullest potential. Experience the future of business with Bloomberg.

Join us at Bloomberg LP where you will have an opportunity to use your programming skills to expand a growing business. You will manage the TV Syndication group, develop and maintain relationships with all key television station decision makers, including General Managers, News Directors and General Sales Managers.

Knowledge of how the TV News business works, and the ability to interpret ratings and financial markets are a plus.

Contact J. Firstenberg at Bloomberg LP,
499 Park Avenue, New York, NY 10022.
Email: broadcast@bloomberg.com. Fax:
917-369-6163. No phone calls, please.
EOE M/F/D/V

Bloomberg

www.bloomberg.com

WASHINGTON CORRESPONDENT

WBNS-TV, located in Columbus, Ohio, is seeking an experienced broadcast journalist to direct and coordinate activities of the selection, gathering, and editing of news and video at the Dispatch Broadcast Group's Washington D.C. bureau location, and overseeing transmission of information to the group's network television and cable stations. This individual will also be responsible for reporting and anchoring news segments for on-air presentations and representing the bureau at various civic functions. College degree in broadcast journalism or related field and previous experience as a TV news reporter, anchor, national correspondent and or bureau chief is required. Equivalent combinations of education and experience will be considered. Qualified candidates should send cover letter and resume to: Dispatch Broadcast Group (WBNS-TV), Human Resources Job #200RP, 770 Twin Rivers Drive, Columbus, OH 43215. WBNS-TV IS AN EQUAL OPPORTUNITY EMPLOYER. WE ARE A DRUG-FREE WORKPLACE.

BE SURE YOU'RE REACHING THE BEST & MOST QUALIFIED
PROFESSIONALS IN THE INDUSTRY. CALL 866-258-1075.

Classifieds

Television

NEWS CAREERS

Do you want to work in the hottest new video industry?

Do you want professional growth and development in the new rich media?

Do you want to work in an environment of innovation, excitement and creativity?

Streampipe.com is looking for qualified people who seek the challenge of directing and shaping the future of internet broadcast. We have an immediate need for **Encoding Engineers** with the following experience:

- Live Webcasting
- Broadcast Production
- Satellite, Microwave, and Fiber Optic Distribution
- Streaming Media and Encoding
- Telecommunications and networking
- Maintenance and Troubleshooting

Plus strong communication skills, and jet-propelled self starter who plays well with others. Positions available in the following locations: **Atlanta; Chicago; Dallas; New York; San Francisco; Washington DC.**

Email your resume to: resume@streampipe.com or send to: The Production Dept., 5600 General Washington Drive Suite B-210 Alexandria VA 22312

streampipe.com
streampipe



The Complete Streaming Solution™

TELEVISION JOURNALISTS

New daily, national one-hour health related news/talk show seeks qualified television journalists for the following positions:

- Senior Producer
- Coordinating Producer
- Associate Producers
- Show Bookers
- News Writers
- Web Site Coordinator

The program will launch late this fall. If you are experienced, hard working, and energetic then we want to see you. Send resume and a cover letter specifying the qualifications for the position you seek to:

Our Town Films, Inc.
432 W. 45th St. -- 2nd Floor
New York, NY 10036
Att: John Hoff

No phone calls please.

LINE PRODUCER

CN8, the Comcast Network, is searching for an energetic person to produce a live, one-hour newscast on weekday nights. The newscast is aired to 4 million homes from New Jersey to Maryland, including Philadelphia and Delaware. The candidate must be able to work in a fast paced environment, take ownership of their show, yet, work as a member of a team. Must have knowledge of day-to-day operations of live television news production, be detail-oriented, aware of current events on a local, national and international level. Please send resume to CN8, Comcast Network, Attn: Pete Peddrick, 2215 N DuPont Hwy, New Castle, DE 19720

INVESTIGATIVE UNIT PHOTOGRAPHER/EDITOR

WABC-TV New York has an immediate opening for a Photographer/Editor to work in our award-winning Investigative Unit. The successful candidate is a creative, visual storyteller with strong editing skills (Avid editing experience a plus.) Candidates should have at least 5 years photography/editing experience and be familiar with investigative techniques, including undercover photography. Send resume and non-returnable Beta format tape to: *Ted Holeclaw*, News Operations Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

NEWS ANCHOR

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Jim Stanley
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KTRK-TV
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For additional information about Penn State Altoona, please visit our web page at <http://www.aa.psu.edu>

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Voices T W O C E N T S

The result, playing out in six installments tonight through Sept. 27, is a batch of stories that get to you in ways 'ER' can't touch. ... Weary of reruns and recycled formulas, the public has shown a ravenous appetite this summer for reality TV, here it is, at its best.

—John Carmen, San Francisco Chronicle, on Hopkins 24/7, an ABC News documentary series.



Unless the housemates start acting out 'Scream 4,' I think we can consider this loser dead and buried.

—Robert Bianco, USA Today, on Survivor's "evil stepsibling" Big Brother.

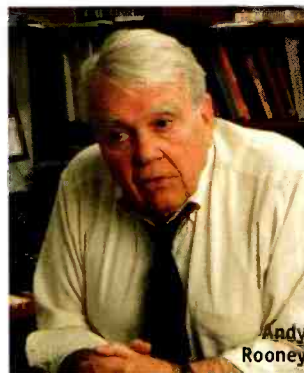
"Beautiful speech, Shakespearean, with 'Fargoesque' construction."

—Syracuse TV studies professor Robert Thompson on Survivor Sue Hawk's diatribe against Kelly Wiglesworth as quoted by

Steve Johnson, Chicago Tribune.

There's just something about watching a spinning robot slice the wheels out from under its competitor that makes me want to stand up and cheer.

—Rob Owen, Pittsburgh Post-Gazette TV Editor, on Comedy Central's BattleBots.



Charles Grodin is no Andy Rooney, either. In fact, there are nights when even Andy Rooney isn't Andy Rooney. Still, CBS is to be complimented for its choice as Andy Rooney 2. It's a good call.

—Marvin Kitman in Newsday, New York.



Welcome to the age of un-innocence. No one has breakfast at Tiffany's, and no one has affairs to remember. Instead, we have breakfast at 7 a.m. and affairs we try to forget as quickly as possible. Cupid has flown the co-op.

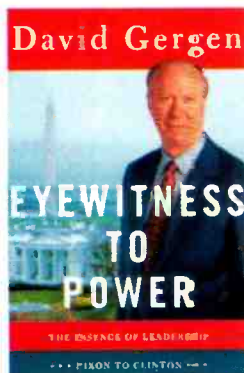
—Kelly L. Carter in the Detroit Free Press, on HBO's Sex and the City.

I've seen the future, and it's a dancing anchorwoman.

—Joanne Ostrow in the Denver Post on declining viewer interest in local broadcast news and a new Sega videogame.

—Compiled by Nancy Catmull

EXCERPT



In *Eyewitness to Power* (Simon & Schuster, 2000), David Gergen recalls a flawless rehearsal in which media-savvy President Reagan practiced using a pen to draw a line on an easel. But at the TV address that night, the pen had gone bone dry:

"Our original cuts totaled \$101 billion. They (pause) ... I can't make a big enough mark to show you," the President said, drawing the pen across the chart.

"Screeccch!" That was all that could be heard or seen. No line. An awful silence. ...

Fortunately, our television producer, Mark Goode,

had more foresight than I did. He had brought a second red pen with him, and as soon as he saw what was happening, he hit the floor and started crawling across the Oval Office. The Secret Service had conniptions, not knowing what to think about this man crawling toward the President. Reagan just looked puzzled.

Mark, dear Mark, made his way around the back of the desk to the Old Man's feet. He held up the second pen. A twinkle came into Reagan's eye. Reaching off camera and without missing a beat, he told his audience, "Now my pen is working."

Keep that cap on!

Cox exec's defense of maintaining ownership limits

By Andrew S. Fisher

More than 60 years ago, as television-broadcast technology was emerging, American policy-makers made a careful and deliberate choice: They allocated TV frequencies locally so that the United States would not be limited to a handful of national voices. As a result of this wise and considered policy, American television has become a system of more than 1,550 local stations that reflect a unique diversity of voices and commitment to localism.

In contrast, other countries worldwide have developed purely national TV broadcast facilities. Pluralism is at the heart of the American social and economic fabric, and it is well-served by this country's unique structure of television networks and local network affiliates.

In addition to the structural diversity embedded in American broadcasting, the view has always been that the relationship between the TV networks and their affiliates should be balanced so that neither could dominate the other. This has required that the affiliate-network relationship be less like serf-to-vassal and more like partner-to-partner, with each able to secure its own economic well-being and programming integrity.

I believe that local affiliates have lived up to this partnership bargain. While the cable industry was emerging as an economic com-

petitor in television, affiliates recognized the need for their national networks to strengthen themselves.

They supported the network campaign to have direct financial interest in programming and to syndicate programs. And in 1996, affiliates, notwithstanding serious reservations, accepted an increase in the national audience cap from 25% to 35%. Moreover, they agreed to permit the ownership of any number of stations subject only to the higher national cap.

Affiliates understood that these measures not only would strengthen the national networks vis-à-vis cable, but would shift the balance of power away from themselves. In a cooperative partnership, sometimes giving up a little self-interest for the good of the whole is necessary.

And the television networks have indeed gotten much stronger. They have cut costs, diversified their programming content into cable as well as broadcasting, moved onto the Internet, and cut or eliminated affiliate compensation. Today, their balance sheets are the rage on Wall Street.

So now it's time for networks to slow down the expansion of their economic power over their affiliates.

As long as there has been television, Cox has been in the business. Cox is in for the long haul. However, if the networks continue to strengthen themselves at the expense of their affiliates, the economic health of



Fisher is executive vice president, television, for Cox Broadcasting, Atlanta.

affiliates will erode dangerously.

Having so recently succeeded in raising the national audience cap, the networks now want to make a gigantic leap to 50%. This will intensify the imbalance.

Under such a scheme, programming decisions will be steadily centralized into the hands of the few national networks. Profligate expansion of the national cap is a slippery slope. Once multiple bites of the apple have been devoured and half the apple is gone, where does it stop?

A network without healthy affiliate stations to exercise independent programming judgments is not a network in the great American tradition of media diversity. It's nothing more than a powerful syndicator.

In a world of media giants, it's time for a breathing spell in the consolidation of broadcast network television. And it's time for TV affiliates and networks to explore how to leverage their partnership in ways that are mutually beneficial. ■

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The Fifth Estate TELEVISION Broadcasting

Editorials

COMMITTED TO THE FIRST AMENDMENT

Stay the new course

Sen. Joe Lieberman, who has toned down the anti-media rhetoric of late to appease the Democrats' Hollywood fan base, faces a test of that kinder, gentler turn to the middle. The Federal Trade Commission's planned release of a study on the marketing of violent media—Lieberman was one of the voices calling for such a study—could well become a campaign issue given the timing of its release later this month and its expected harsh criticism of Hollywood.

While Lieberman's long-running production of "Media Crimes and Misdemeanors" has never played well in Tinseltown, it has packed 'em in at press conferences and hearing rooms inside the Beltway.

There is, then, the possibility that the would-be VP could slip into old habits and jump back on the media-bashing bandwagon, although there are signs the Gore campaign is advising against it, at least until election day.

Lieberman himself has said there are things a senator can do that a vice presidential candidate can't. Returning to an extreme position on media content would be up there on our list.

What's going on in there?

The Reporters Committee for Freedom of the Press has asked California Gov. Gray Davis to bring his state's penal system out of the dark ages—literally. In 1995, Gray's predecessor, Pete Wilson, banned media interviews with prisoners. Such a move disserved the public's interest in information on the operation of state-funded prisons, as the committee pointed out in a letter to Gray, as well as denying prisoners a possible check on potential prison abuses. There have been enough such cases in the history of our penal system to argue for greater access to prison policies and procedures, not less.

There is no justification for a blanket ban on the collection of information about a government agency. The California legislature, recognizing this, has overwhelmingly passed (24 to 5) a bill granting media access to prisoners. The governor has only to sign it to right a 5-year-old wrong.

Memo from the Ministry of Truth

Whatever Rick Kaplan did or didn't do for CNN, his corporate bosses did themselves no favors in the way they handled his departure last week, effectively treating him publicly as a nonperson. The detailed multipage release on the reorganization of the company's top managers made no mention of Kaplan's existence, although the day before he had run its domestic news operation. When the real Big Brother throws you out of the house, history is revised to suggest you had never been there in the first place.

Turner parent Time Warner, at least by extension, once again earns low marks in the "try not to look arrogant and insensitive" department. Even if Kaplan deserved the treatment—and it's a big "if"—it was bad PR. And this while the company is still smarting from the bad press it got for its hardball must-carry stand. It reminds us of the "who can hit the softest" trick played—usually only once—on new kids in elementary school (the trick being that the victim taps first, then the prankster wallops him or her with the explanation, "You win"). Time Warner, though, is slugging itself, and it still doesn't seem to have caught on to the game.

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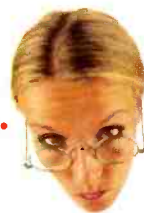
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