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OCTOBER 2, 2000

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FOX GOES INTO EXTRA INNINGS

Network agrees to pay \$2.5B for all the games that really count.

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NO MORE KIDS STUFF

Studios vow to restrict marketing of R-rated movies to children.

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CASE, LEVIN TRY AGAIN

And some on Capitol Hill are buying what they're selling: the AOL-TW merger.

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MURDOCH EYES DBS PRIZE

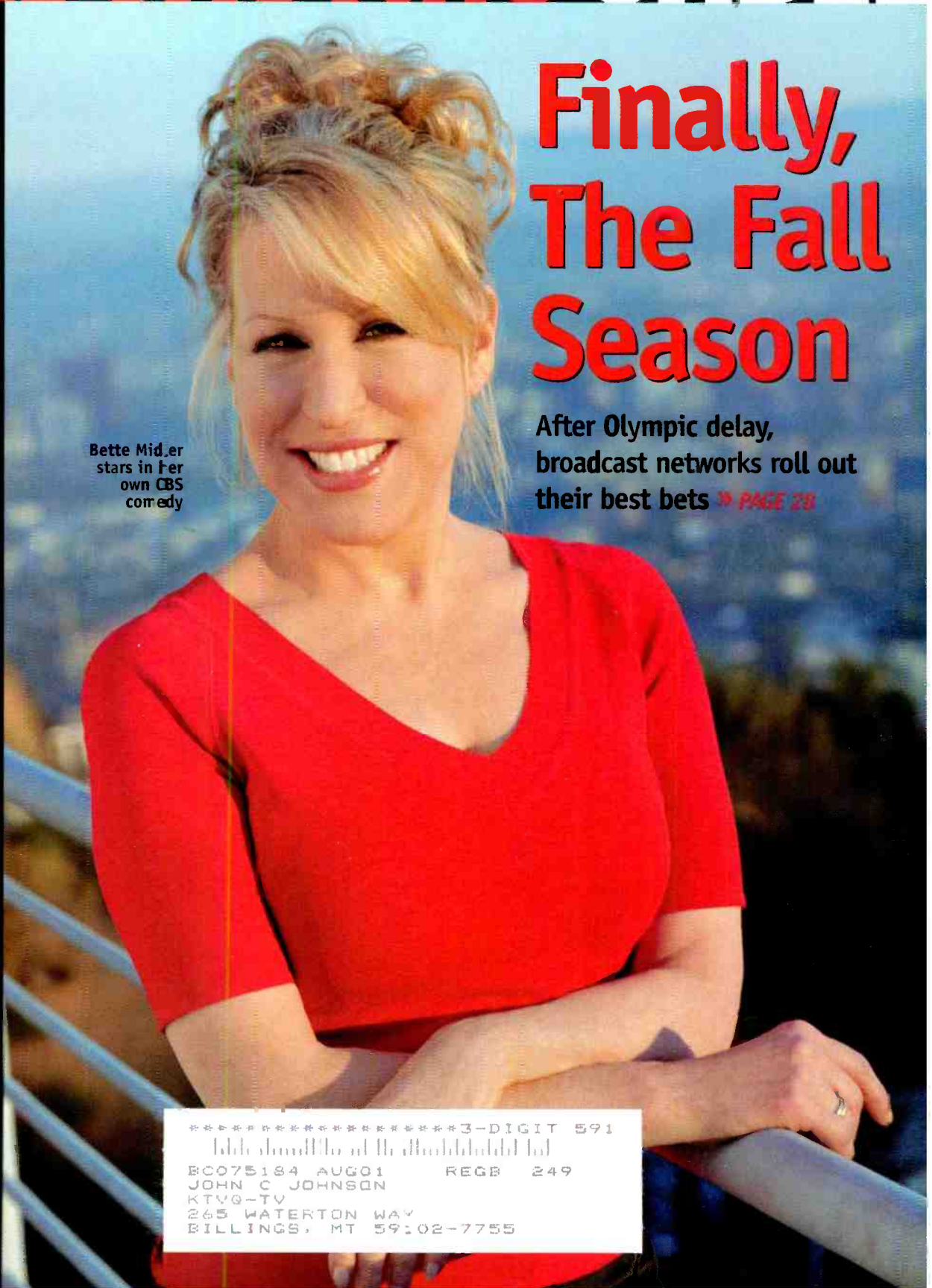
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BELO-TW NEWS TEAM

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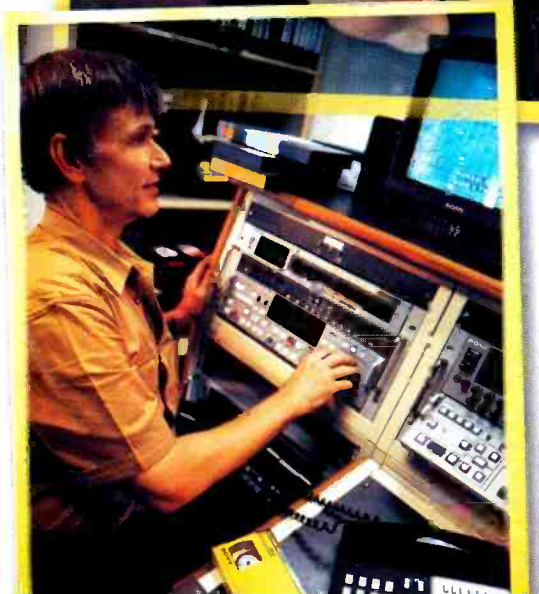
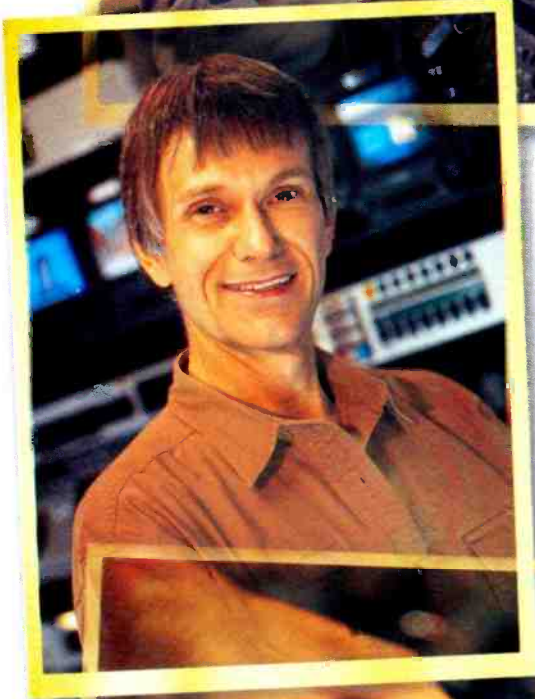
Finally, The Fall Season

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Bette Midler stars in her own CBS comedy

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BCEYE

DIGITAL TV

Digital makeover

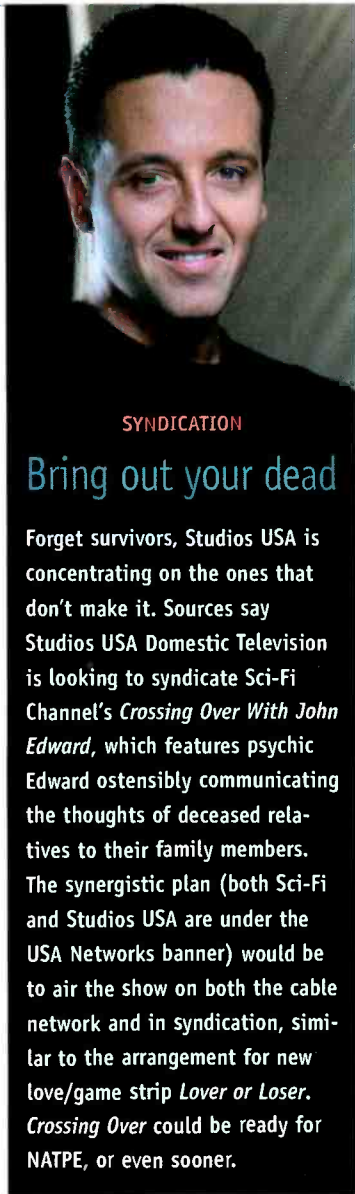
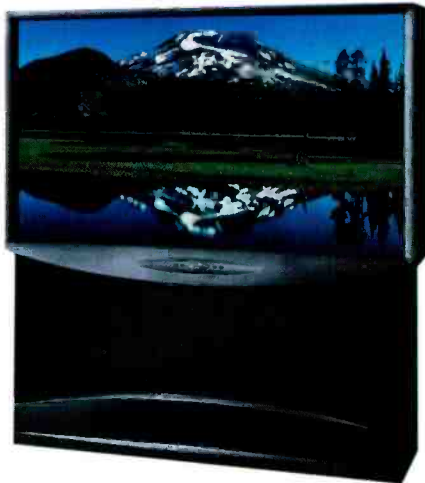
REALITY TV

Virus survivors

Contestants in the next edition of *Survivor*, to be staged in the Australian outback, will be getting plenty of vaccinations. Why?

Contestants on Mark Burnett's other reality series, *Eco-challenge*, got more out of their six days in Borneo than they bargained for. A handful of the 312 came home with a rare virus, Leptospirosis, which depresses the immune system and can cause high fevers.

In the second-to-last leg of the competition, which is to debut on USA next April, contestants swam in a river that turned out to be contaminated with the virus. Health authorities were called in, and "everyone is just fine now," says an executive at Burnett's studio in Los Angeles.



SYNDICATION

Bring out your dead

Forget survivors, Studios USA is concentrating on the ones that don't make it. Sources say Studios USA Domestic Television is looking to syndicate Sci-Fi Channel's *Crossing Over With John Edward*, which features psychic Edward ostensibly communicating the thoughts of deceased relatives to their family members. The synergistic plan (both Sci-Fi and Studios USA are under the USA Networks banner) would be to air the show on both the cable network and in syndication, similar to the arrangement for new love/game strip *Lover or Loser*. *Crossing Over* could be ready for NATPE, or even sooner.

The Advanced Television Systems Committee this week launches its effort to improve the current 8-VSB digital-modulation standard. To assuage critics, ATSC will study ways to improve reception indoors and in areas with tall buildings or rough terrain. Heading that effort is Jerry Whitaker, owner of Technical Press, a publisher of engineering newsletters, and chairman of the advisory committee for the NAB's annual engineering conference. The formal announcement is expected Wednesday (Oct. 4). Also, the ATSC's ad hoc group on 8-VSB performance is expected to give the executive committee its take on the current standard's strengths and weaknesses. After that, the group will assess the performance of the alternative COFDM standard popular overseas and favored by a growing number of 8-VSB critics in the U.S.

TROUBLING PRECEDENT

Some cable companies are worried that any open-access conditions the FCC or FTC impose on AOL-Time Warner could be transferred to others. "Regulators need to know that AOL-Time Warner is a unique situation," said one lobbyist, noting that the merged entity will own both a massive distribution pipe and tons of content. Cable lobbyists say they haven't officially expressed their concerns to the FCC, but they definitely are keeping tabs on the situation.

OLD SOLDIER

At 86, former FCC Chairman and Commissioner James H. Quello is as busy as ever. His book, *My Wars*, the account of his World War II service as an infantry battalion commander in Europe and his 23 years on the FCC, will go to press this fall with forewords from congressional



Quello's memoirs are to be published this fall.

leaders on both sides of the aisle: Reps. John Dingell and Billy Tauzin, Sens. Ernest Hollings and Ted Stevens. Quello also has a new girlfriend. He's keeping company with a longtime family friend from Detroit, Carol Ann Benzi, the mother of former FCC aide Daren Benzi. Friends say it's serious.

ACTION, YES. CHRISTIAN ... ?

An anti-Hillary Clinton TV spot implying the first lady is a lesbian could see airtime on upstate New York affiliates in Buffalo, Syracuse, Rochester and Watertown, after being rejected by several New York City stations. Christian Action Network claims the ad will run in late October on the upstate stations with a \$550,000 budget behind it. CAN's Martin Mawyer rejects any suggestion that an ad trumpeting "rumors" about someone's sexual orientation might be construed as un-Christian.

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-Philadelphia Tribune

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Fox crowds the plate

Network to pay \$2.5B for World Series and rest of post-season action for next six years



Major League Baseball had hoped to triple the price of its playoffs, but settled for Fox's 44% bid.

By Steve McClellan

America's pastime—at least all the really important games—will be brought to you by Fox for the next six years. Last week, the network agreed to pay Major League Baseball \$2.5 billion for the rights to all post-season play and regular-season packages for both the Fox broadcasting network and cable through the 2006 season.

With that deal in place, and with the recent acquisition of NASCAR racing and the renewal of the NFL, Fox Sports' "grand plan" is in place, says David Hill, chairman, Fox Sports Television Group. "These three sports are the ones we targeted" back in 1994 when Fox first got into sports, Hill said.

NBC passed on the right to renew for about twice what it is paying under a five-

year \$475 million contract that expires this season. Both CBS and ABC passed on the opportunity to assume the NBC package.

Affiliates are OK with the new pact, as long as Fox doesn't want them to help pay for it, says Cullie Tarleton, head of the Fox affiliate advisory board. "I told them in front of the [affiliate] board that they shouldn't mortgage the farm, because there would be no affiliate participation." Affiliates, he said, feel they do enough with the NFL contribution and the recent inventory buy-back plan.

Hill declined to comment

on any plans (or lack thereof) to ask affiliates to help pay for baseball. "That's an internal matter," he said.

After getting a fourfold increase in rights from ESPN last year for a six-year extension to its regular-season package, Major League Baseball officials were feeling pretty cocky about upcoming talks to renew the national-broadcast packages. They thought they could get NBC and Fox to pay three times what they've paid for the last five years.

After all, that was what the National Hockey League was able to extract from Disney last year for an exclusive pact that puts hockey on ABC and ESPN.

In the end, however, baseball settled for a much smaller increase—just 44% over the next six years. When it asked for a threefold increase several months ago, all the incumbents—Fox, NBC and ESPN (it has a soon-to-expire divisional-playoff package separate from its just-renewed regular-season games)—rejected the price tag.

CBS and ABC also

turned down MLB's demand for a threefold rights increase.

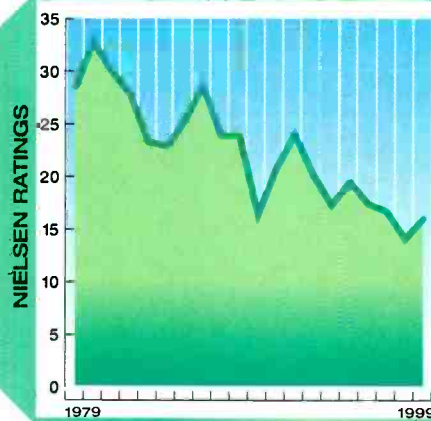
Fortunately for MLB, one of the incumbents, Fox, has the right combination of outlets—network, cable and TV stations—to justify a sizable, if not gargantuan, rights increase.

Fox is stepping up nationally to cover a sport that it already dom-



Will affiliates have to help pay for the deal? "That's an internal matter," says Fox's Hill.

Baseball's long slide



Over the past 20 years, World Series ratings have fallen from 28.5 (1979) to 16 (1999)—a 44% decrease.

Source: Nielsen Media Research

inates locally. Four of Fox's owned-and-operated regional sports networks and six affiliated networks have both the local broadcast and cable rights to 13 Major League Baseball teams. Fox Sports Net, through all of its owned-and-operated networks and eight affiliates, control the cable rights to 27 of the 30 MLB teams.

"In a way, Fox has now adopted baseball," says Neal Pilson, the New York-area-based sports consultant and former president of CBS Sports. "In Fox, they have a full-time broadcast partner, who I think will give baseball a very strong promotional platform."

But Pilson says Fox is "certainly taking some risks" by assuming the entire national-broadcast package. He knows from first-

hand experience just what those risks are. He negotiated a baseball package for CBS in 1989 that ended up losing \$500 million over its term.

"We ran into some huge problems, not

of our own making," he says. "We hit a recession, we had the Gulf War and we had a lockout all in our first year." To top it off, the World Series turned out to be a four-game sweep.

"So I wish Fox much better luck than CBS had."

Fox still has to sort out how it will distribute up to two regular-season games a week on cable, with Fx, Fox Family and Fox Sports Net all options. Most of the post-season action will be on the broadcast network. Some division-playoff contests may remain on cable. Fox can also sublet some games to other networks.

Major League Baseball Commissioner Bud Selig said the league believes it will benefit from having one primary rights holder as opposed to the bifurcated arrangement that's existed with Fox and NBC. "Having one partner will bring stability, cross-promotion and a lack of confusion for viewers," Selig said.

The baseball packages for NBC and Fox have been marginally profitable in recent years, sources say. Both Pilson and Hill said that Fox should be able to profit with this next package. "In this day and age, network television is the only place you can get many eyeballs," said Hill. "We think we'll be able to maximize ad rates in the next six years."

Pilson said he believes Fox's package will be profitable, "but not on the high end." But even if Fox were to lose "a dollar," he said, Fox may still make out.

"Running a network is like running a department store in that you're selling a lot of different products," he said. "So if you get people into the store with a product that breaks even or maybe even loses a dollar, but they buy other products, you make a profit on the entire transaction." ■

Lots of innings left for post-season

The rush among TV advertisers to Olympics gold has left plenty of inventory available for the this month's Major League Baseball playoffs.

As in any Summer Olympics post-season, the overall spot market is softer, particularly for baseball and other sports properties, according to TV and advertising executives. "There's a lot of baseball inventory, and there's still a market for baseball leading up to the week the playoffs begin," says independent sports consultant Neal Pilson.

That's because advertisers wait to see the playoff matchups before they place their ad bets, and hold off to get the best possible rates. "Baseball playoffs are not always the first to sell out," says Tom McGovern, senior vice president at Omnicom's Optimum Media Direction. "People play the market a little more and wait it out."

National Football League inventory hasn't seen the same softening effect from the Olympics dollar drain, according to McGovern.

But the combination of dollars dumped into NBC's \$900 million Olympics ad coffer and the cost of baseball-playoff spots has taken the shine off of post-season diamond ad sales. Rates for 30-second spots in the league championship series range from \$110,000 to \$140,000, according to industry sources, who say World Series spots are going for as much as \$300,000.

"Every Olympic year, the fourth quarter is a little bit soft, because the business is driven by the Olympics," says NBC spokesman Kevin Sullivan, who adds that NBC has "no serious concern" about its post-season baseball sales.

Fox TV executives declined comment on baseball playoff ad sales.

But there is no doubt that the Olympics is stealing some of the play from both networks' post-season sales efforts. "There are some sports dollars that are normally expressed that are no longer available for baseball or football," says John Rash, senior vice president for Campbell Mithun Esty.

—Richard Tedesco

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With the spectacular closing ceremonies of the 2000 Summer Games in Sydney, we wish to offer special tribute to each of our NBC Affiliate stations. Our deepest thanks to everyone for being a vital part of this history-making achievement.

Your tireless efforts and unyielding commitment have made us all proud — providing unsurpassed coverage to millions of network viewers.

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September 15 - October 1, 2000 Sydney, Australia

IN BRIEF

HUBBARD PLANS CABLE CHANNEL

Hubbard Broadcasting plans a new cable channel *about* movies. Stanley Hubbard, company vice president, declined to give details, but sources say he is committing about \$50 million a year to the new Moviewatch. It will follow movies at every stage of distribution, from theaters through video, premium and pay-per-view. The channel will launch late next year across DirectTV. Hubbard is counting on pay-per-view growth to create demand for a movie-info channel with MSOs.

UPN GIVES BACK TIME TO AFFILIATES

UPN network execs have given back an hour of weekend time to their affiliates this season, keeping only an hour of time for network programming on Saturday afternoons. *The UPN Movie Trailer*, the network's two-hour weekend movie franchise that has been running since the network first started, will give way on Saturday, Oct. 7 for a new one-hour series coined *The Source Sound Lab*.

FCC: 'ATTACK' REPLY COMING ... LATE

The FCC has yet to offer its justification for maintaining right-of-reply rules for personal attacks and political editorials, despite a Sept. 29 deadline from the U.S. Court of Appeals in Washington. Friday ended the court's pledge not to act on the broadcast industry's petition to strike the rules from the book. FCC officials say they plan to file a brief backing the rules early this week.



Photo: Morris Semiatin

Steve Case (l) and Gerald Levin were in friendly territory on Capitol Hill. "Most issues have to do with public policy or national policy and what the broadband policy should be for our country," said Case.

AOL, TW find pol pals

Congressmen hit regulators' conditions for merger, as Case, Levin get up close and personal with House Telecom panel

By Bill McConnell

After weeks of tense merger-review talks with regulators, Gerald Levin and Steve Case last week found a receptive audience on Capitol Hill.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) gave the chairmen of Time Warner and America Online a rare chance to make a public case for their \$183 billion merger without being immediately followed by a panel of naysaying competitors and public advocates. The companies also earned bipartisan praise for their pending deal.

The merger's critics will get their chance to speak Oct. 6, when Tauzin promises to hold a follow-up hearing.

This is a critical time for the merger. Federal Trade Commission and FCC staffers, as well as those for the European Commission, are

expected to make their recommendations on the deal soon. Recommendations to FTC commissioners were anticipated late last week. Each of the agencies is expected to rule on the deal by mid-October.

The EC indicated late last week that it was leaning toward approving the deal, as long as Time Warner drops plans to acquire British music conglomerate EMI.

Most lawmakers who took a stand on the deal roasted the regulators for pushing open access and other conditions, when regulators have yet to decide whether open access should apply to the rest of the cable industry. Rep. Edward Markey (D-Mass.), however, previously said he favors open access.

Leading the attack on the agencies was House Commerce Committee Chairman Thomas Bliley (R-Va.), who didn't attend the hearing but released letters to the agency

heads criticizing proposed merger conditions that have been leaked to the press.

"I do not believe the merger review process is the appropriate forum to address an issue of this magnitude," he wrote in a letter to FCC Chairman William Kennard. Others opposing merger conditions included Tauzin, Rick Boucher (D-Va.), Cliff Stearns (R-Fla.) and Michael Oxley (R-Ohio).

Despite the bipartisan criticism, Tauzin predicted regulators would pay critics little heed until Congress limits the scope of regulators' merger-review powers.

"As long as they've got the power to do it, they will," Tauzin told reporters following the Sept. 27 hearing.

He may be right.

The FCC last week opened its industry-wide inquiry into open access. Although FCC officials did not respond directly to the congressional complaints, they pointed out when briefing reporters on the inquiry that they have authority to impose that condition on the AOL-Time Warner deal, even if other industry players don't face the same requirement. "There may be something this combination does" that would justify conditions, one staffer said.

Levin and Case argued against conditions

floated by the agencies, which in addition to open access include letting AOL's instant-messaging users communicate with competing services and forcing the companies to cut financial ties to AT&T and DirecTV.

"Most issues have to do with public policy or national policy and what the broadband policy should be for our country," Case said.

The prospect of strict conditions, Levin argued, appears to have delayed Time Warner's effort to develop open-access alliances with unaffiliated Internet providers, because ISPs believe the FTC will limit how much AOL Time Warner can charge for carriage.

"We've invited every ISP to come and join us. So far we haven't been overwhelmed by responses," he said.

Besides developing technology that will let its cable system carry multiple ISPs, Levin reiterated the companies' pledge to allow unlimited video streaming and to let ISPs connect to a cable system's headend rather than collecting additional revenue by insisting that they attach at AOL's Internet backbone.

But critics of the merger weren't impressed. Ross Bagully, senior vice president of CMG and head of its Tribal Voice instant-messaging unit, said AOL has a history of failing to live up to its promises. ■

EEO rules get fed court scrutiny

Federal judges Friday indicated they might water down new broadcast-recruiting rules by striking portions tailored to make sure minorities are notified of job openings at TV and radio stations.

The new rules, issued in January, are being challenged by the 50 state-broadcasters associations. The industry says they're illegal because they make an applicant's race part of the hiring process. The rules require stations to pick one of two recruiting options: Under one, stations must provide job notices to any organization that requests them. Under the second option, stations may design their own recruitment program, but to ensure their efforts have demographically broad outreach, they must collect data on applicants' race and gender. The judges honed in particularly on the data-collection requirement.

The FCC's previous recruiting rules were struck down in 1998 because they were found to be de facto quotas, and the judges last week questioned whether the FCC was treading over the line again.

"Aren't you really looking for some enumeration of minority applicants," asked Judge David Sentelle.

"That's not [broadcasters'] responsibility," added Judge Douglas Ginsburg.

FCC General Counsel Christopher Wright said retaining a portion of the rules would be preferable to striking them entirely, but civil-rights attorney David Honig was more glum. "It appears we will have no rules or rules so ineffectual they will be meaningless," he said. —Bill McConnell

PADDEN'S 'HELPFUL' LETTER TO HOLLINGS

Disney uber-lobbyist Preston Padden was hard at work promoting Disney's do-right attitude at last week's hearing featuring eight movie-studio execs, including Disney President Robert Iger. At the hearing, Sen. Fritz Hollings (D-S.C.) read aloud a letter from Padden emphasizing how hard Disney Chairman Michael Eisner worked to get internal agreement on Disney's new policy regarding the advertising of R-rated films.

"Unfortunately, the other networks aren't following our lead. We could use your help on this," Padden wrote. Padden wasn't so proud of his behind-the-scenes efforts, apparently. Neither Disney's Washington office nor Hollings staff would give out the letter, calling it "personal."

CTTD HAS TOM ARNOLD LATE-NIGHT PLANS

Tom Arnold is developing a late-night strip with Columbia TriStar Television Distribution, which could be a featured attraction at NATPE 2001. Russ Krasnoff, CTTD's executive vice president of programming, says it won't be a talk show, exactly. CTTD's other development projects include *People Vs.*, a new spin on *The Gong Show* by Stone Stanley (ABC's *The Mole*), and a show starring Carmen Electra.

BELO, COX START MAS! NEWS CHANNEL IN ARIZ.

Belo and Cox Communications on Oct. 16 launch the first 24-hour Spanish-language cable news channel in the Southwest. "Mas! Arizona" will reach 456,000 Cox Cable subscribers in Phoenix.

IN BRIEF

SPRINGER SEEKS SPIKE AT TRAILER PARKS

This had to happen. *Jerry Springer* will travel to trailer parks when its 10th season starts Monday, as part of a way to raise flagging ratings. Since dropping the on-air brawls in May 1999, the show's ratings have tumbled 34%, to a 4.2 season-to-date number through August 2000, according to Nielsen Media Research. Springer will stay on set, but camera crews will follow guests to their trailers, motel rooms, etc.

'JACK OF ALL TRADES,' A MASTER OF NONE?

Jack of All Trades star and co-executive producer Bruce Campbell is saying that Studios USA has snuffed out his adventure series. On his Web site www.bruce-campbell.com, Campbell announces he's "hit the road, Jack" because "[the show] is dead, gone, history." A Studios USA spokesperson wouldn't confirm the cancellation, saying only that "Bruce Campbell is free to pursue other projects. We don't know what the future plan is for the show."

BADER PROMOTED AT ABC ENTERTAINMENT

Jeff Bader has been promoted to executive vice president of ABC Entertainment, after spending the last two years as senior vice president of program planning and scheduling at the network. That puts him right behind Stu Bloomberg and Lloyd Braun, the co-chairmen of ABC Entertainment Television Group. Bader is responsible for all prime time and late-night programming.

An eyeful of HDTV

CBS commits to more broadcasts—17 of 18 shows; ABC hints big things are due

By Ken Kerschbaumer

At least two of the major broadcast networks are gearing up for a big schedule of prime time HDTV programming, with CBS delivering 17 of its 18 sitcoms and drama series in HDTV and ABC planning on offering a substantial increase in its HDTV prime time commitment.

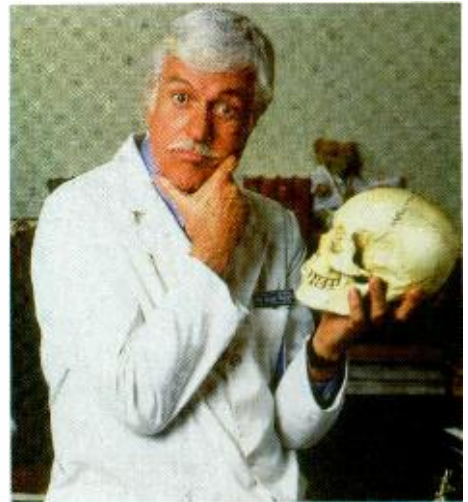
For CBS, the key is a deal with Panasonic Consumer Electronics in which Panasonic, like Mitsubishi last year, will pick up the cost of transferring material to HD in exchange for on-air promotions. Regarding ABC, a representative said that the network at this point is not ready for a formal announcement, but that there will be an increase in HDTV offerings.

Marty Franks, CBS executive vice president, says that CBS began talks with Panasonic 18 months ago, before it settled into a deal with Mitsubishi. Panasonic then became heavily involved with ABC, supplying a 720p production vehicle to the network for its 720p *Monday Night Football* broadcasts.

This year, it will help underwrite the cost of transferring CBS programs to 1080i HD transfer on the Panasonic D-5 format. Selected CBS Sunday and Wednesday night movies will also be transferred (*Walker Texas, Ranger* remains the only holdout because it's shot on 16mm film).

Franks couldn't offer dollar specifics on the deal. Warren Algyer, Panasonic Broadcast president, said, "CBS had some really tough negotiations with the production houses they deal with, so they've really capped the incremental cost of these transfers. And frankly, it doesn't really cost a lot to do this."

CBS will also dabble in HD production, with



Diagnosis Murder will be the first prime time television series shot in high-definition.

Diagnosis Murder to be acquired with Sony HDW-F900 1080/24p HDCAM cameras.

"The show wanted to try it, and we were excited to see it," said Barry Zegal, CBS vice president, technical operations and engineering. "If it's successful and it's cost effective, I'm sure other shows would be interested in it. But we aren't necessarily pushing shows to go in that direction."

Zegal said that while the program will be acquired on HDCAM, the mastering format is still Panasonic's D-5.

Not surprisingly, Lynn Claudy, NAB senior vice president, science and technology, said that CBS' HDTV programming commitment is "great," especially given that one of the great criticisms of the DTV transition is that consumers won't care about DTV until there's something to see.

"The idea of program supply in HDTV as an enabler for digital television stands on its own," he said. "Just converting analog programs to digital transmission is not a very strong foot forward for the marketing department."

There's more for consumers, as the DISH Network has its first HDTV pay-per-view channel up and running. There are three movies available this month, including the James Bond film *The World Is Not Enough*, which was the first to be shown this past Saturday (Sept. 30). ■

Free(time) at last

Three networks to give five minutes nightly for political discourse, but Fox, NBC get heat for skipping debates

By Paige Albinak and Dan Trigoboff

Sometimes the broadcast networks are seen as the public-interest good guys, and sometimes they're the bad guys. Last week they were both: Starting with CBS' lead, three networks said they will air five minutes a night of political coverage on their owned-and-operated (O&O) stations. But separately NBC and Fox came under fire for deciding not to cover live some or all of the presidential debates.

CBS, NBC and Fox plan to direct their O&Os to dedicate five minutes of their local newscasts each night to political discourse. CBS officially announced its plans first last week, while sources said NBC and Fox would follow with similar efforts. An ABC spokeswoman said its "stations have always done an outstanding job of covering elections locally and nationally and will continue to do so."

CBS stations will start the spots on Oct. 2 and run them through Election Day (Nov. 7). CBS Executive Vice President Martin Franks said CBS undertook the initiative because "it's worth doing." Campaign finance reform advocates Norm Ornstein and Paul Taylor also have kept up pressure on CBS. Ornstein and CBS Television President Les Moonves co-chaired a presidential advisory commission on digital broadcasters' public interest obligations. That panel recommended the voluntary five-minute standard.

NBC begged off at least one (Oct. 3), and perhaps two (Oct. 17), of the debates, citing its contract with Major League Baseball. (It will show them on the West Coast, though.) NBC said it warned the Commission on Presidential Debates of the playoff schedule in February. NBC will

show the vice-presidential debate on Oct. 5 and the second presidential debate Oct. 11. (Late Friday, NBC changed its decision and said affiliates would have the option of carrying the debate on Tuesday. The network would try to find independent stations to air the game in markets where the affiliate chose the debate.)

WHDH-TV Boston and WDIV-TV Detroit will break ranks with other NBC affiliates and broadcast live the first debate, which

takes place in Boston.

Fox will air none of the debates, choosing instead to run them on Fox News Channel. A Fox spokeswoman said the network has commitments to baseball on Oct. 5 and Oct. 11. On the first night, Oct. 3, Fox will launch its Tuesday fall schedule.

"They're sending a message," said Jim Lehrer, host of PBS' *NewsHour* and once again the host for this year's presidential debates. "[NBC has its] priorities. Baseball is more important than a presidential debate. It's their argument to make, and they have to live with the consequences."

Public interest advocates attacked NBC and Fox. "It's the worst form of arrogance and shows the highest disregard for the public interest," Taylor said. ■

New Hispanic net goes on buying binge

By Elizabeth Rathbun

Azteca America Inc., Harry J. Pappas' new Spanish-language TV network, has already committed \$44.3 million to acquire two TV stations in top Hispanic TV markets. The group has some \$450 million more to spend in trying to reach more Hispanics than its competitors, Univision and Telemundo.

FCC documents released Sept. 27 disclose that Azteca America will pay about \$6.8 million for KUSK(TV) Prescott, Ariz., which reaches the nation's 10th-largest Hispanic TV market, Phoenix. But Azteca America's first acquisition, announced Sept. 22, is likely to be one of its biggest: \$37.5 million for Shop at Home's WSAH(TV) Bridgeport, Conn. WSAH, which currently reaches parts of New York, with signal and other technical improvements can expand

Azteca America's reach

Between them, Harry J. Pappas and his new Azteca America network so far own/are buying/plan to build TV stations in eight of Nielsen's top 10 Hispanic markets.

Market**	Station	Current owner or buyer
Los Angeles (1/2)	KIDN-TV	Pappas
New York (2/1)	WSAH(TV)	Azteca America
Miami (3/16)	CP*	Pappas
San Francisco (4/5)	KFVV(TV)	Pappas
Chicago (5/3)	---	---
Houston (6/11)	KVVU(TV)	Pappas
San Antonio (7/37)	CP*	Pappas
Dallas (8/7)	OTY-TV	Pappas
Hartlingen, Texas (9/102)	---	---
Phoenix (10/17)	KUSK(TV)	Azteca America

*Pappas has applied for a construction permit to build a TV station in this market

** (Nielsen Hispanic rank/U.S. rank)

Sources: Nielsen Media Research, FCC documents and Web site, Broadcasting & Cable

to all of the second-largest Hispanic TV market (for deal details, see Changing Hands, page 36).

Six more acquisitions are "in the immediate pipeline," the company said. ■

FINANCIAL WRAP-UP

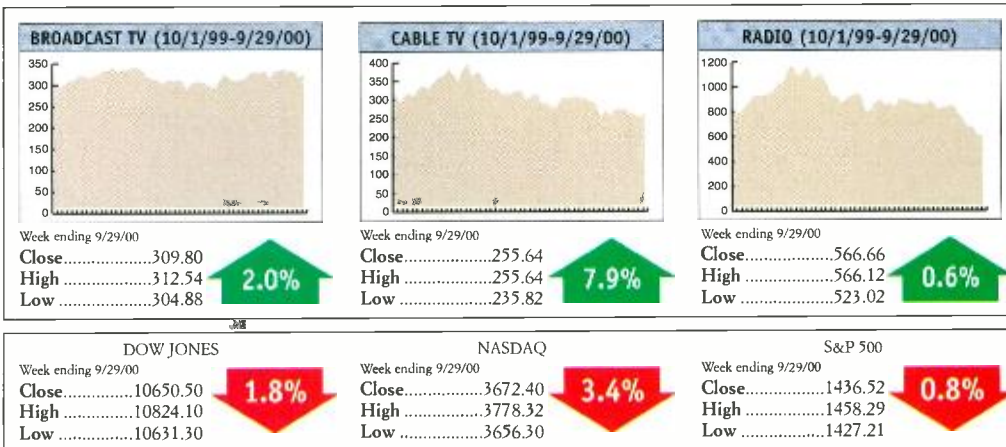
Week of September 24 - 29

WINNERS

	9/29	% change
Cumulus Media	\$6.78	32.32
Mediacom Comm	\$16.13	29.00
NTL Inc.	\$46.25	17.65
Cox Comm	\$39.06	17.04
Saga Comm	\$16.50	16.81

LOSERS

	9/29	% change
Radio One Inc.	\$8.34	(23.71)
Unapix Ent	\$0.56	(18.18)
Clark (Dick) Prod	\$9.00	(16.28)
Shop At Home Inc.	\$2.31	(15.91)
Regent Comm	\$5.56	(14.42)



Sydney see-saw games

Half empty or half full? NBC's Summer Olympics ratings were well below its expectations, but 'still a model of success'

By Richard Tedesco

It was the best and worst of ratings times for NBC's Summer Olympics in the final week of the games, as high-profile American athletes hit the running track to draw U.S. viewers.

Speedsters Michael Johnson and Maurice Greene grabbed gold, along with Marion Jones, who won even as her husband, C. J. Hunter, was implicated in the Sydney drug scandal, which probably sparked viewer interest.

NBC's ratings alternately reflected and belied the dramas played out in Sydney last week. Viewer response peaked on the 10th day, when NBC scored a 16.1 rating with a 26 share on that Sunday night, followed by a 15.8/26 on Monday night in Nielsen metered markets, topping ABC's *Monday Night Football* head-to-head with a 16.5/28 to *MNF's* 10.3/17. Then NBC slumped back to a 12.4/21 on Tuesday, a 32-year ratings low.

It all added up to a 14.5/25 average over the first 13 days of the Sydney games—well below the guarantees in the 16.1-16.5 range NBC made to advertisers—but still a pow-

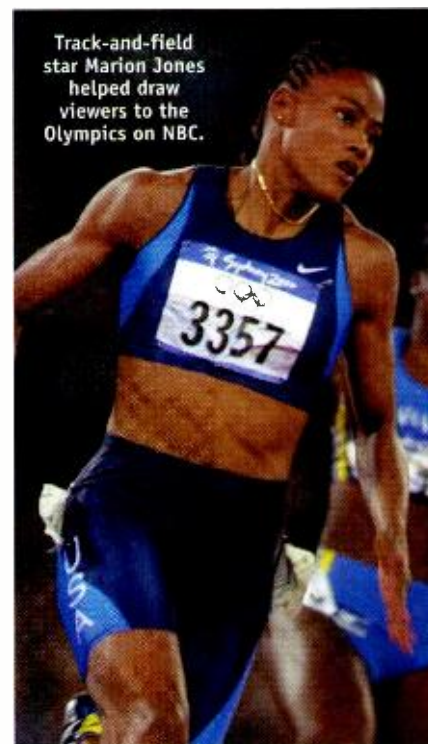
erful ratings coup, facing off against fall baseball and football. "We underestimated the September effect," said Dick Ebersol, chairman of NBC Sports, who projected a 17.5 rating for these Summer games.

NBC compensated its Olympics advertisers by adding one minute of make-good spots during the week—two to the nine minutes per hour scheduled, according to an NBC spokeswoman, who said the cushion was planned.

But Mandel joined other critics who cited NBC's personal profiles as a weakness. "They're not showing enough action," said Mandel. "I was beginning to wonder whether there were any athletes who worked out without bombs falling around them."

John Rash, senior vice president at Cambell Mithun Esty, said in light of audience erosion and fragmentation, the Sydney ratings were "still a model of success."

Observers suggested that its projections colored NBC's actual ratings performance, which still dominated prime time. "NBC created a level of expectations that you could argue is somewhat unrealistic," said independent TV sports-consultant Neal Pilson.

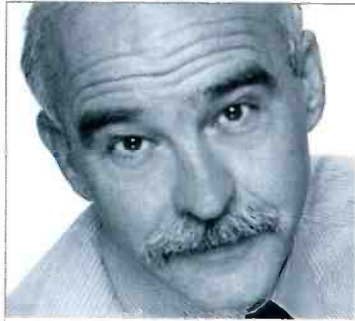


Track-and-field star Marion Jones helped draw viewers to the Olympics on NBC.

Photo: Associated Press AP

Barry Frank, senior group vice president for International Management Group, a New York-based sports consultancy, said NBC did well in the fall TV environment: "You've got some pretty good pennant races going on. Given everything that was going on, it's the best they could do."

NBC's best still figured to earn the network a profit, after the \$703 million rights fee for Sydney and \$100 million production cost, against the \$900 million it realized from ad revenue. ■



The center didn't hold

Have the Olympics ended yet? I think so. Judging from much of what's been written, you, the American public, and you, the broadcasting and cable executive, think NBC made a mess of it. Certainly, they couldn't have made much money, and undoubtedly, the network was foolish to estimate that its Nielsen prime time audience rating would hover around a 16.5.

There is nothing quite like the Olympics, whether on time delay or not, and in the summer of "reality" television this was competition that included dignity, history and skill. For all the potshots about these Olympics, you know what? They were still exciting.

And yet, there was kind of a hush about these games, not much of the watercooler chat you can remember from past Olympiads. The biggest problem NBC had was having too much. The games, they were always with us. If you'd have asked me what was on NBC, MSNBC and CNBC at any time in the past two weeks, I would have told you, "The Olympics." When you pay \$705 million for the

rights, that's what a network has to do.

But there's no reason to look for anything when it's always there. Way back when, cynical NBC programmer Paul Klein invented what he called The Big Event, which was a fancy way of packaging miniseries and specials calculated to create buzz in the marketplace. The fact that NBC's Big Events usually were major artistic disasters was Klein's fatal flaw, but the idea itself was more or less sound. Here! Now! Look at this!

The trouble is, NBC's Olympics schedule was so wall-to-wall there didn't seem to be any center to it, no critical point that gave it definition. It was A Mess o' Big Events.

Media spectators depend on

somebody to point them in the right direction. Because NBC had the Olympics everywhere, and seemingly all the time, it had trouble providing focus.

NBC has equally big bills to pay for upcoming Olympics telecasts, and they need the hours to fill with advertising. That fact seems ominous for the next summer games, in Athens in 2004, when, no doubt, even more cable and Internet competitors will make gathering a crowd around for the Olympics even harder.

Eight years ago, NBC tried to parcel off overflow Olympics events into its pay-per-view Triplecast, which attracted an audience of approximately no one. In theory, next time, the Internet

would be a pretty special place to video stream the women's rowing preliminary matchups and the like, but even if every person who has ever rowed would log on and pay for it, you still might have too small a crowd to make it worth the production cost.

Oh, there are pretty and fascinating and exciting parts of the Olympics, but a lot of what's there is downright odd. As I watched synchronized swimming one day, I mostly thought about millions of other people watching synchronized swimming, and then

about how impossible it would be to get half, or even a quarter of them, to agree to do that again, say a month from now.

That's what I like about the Olympics; it's like going to a vacation spot someone else picked out for you. It's not what you'd choose, but it's interesting in a way.

The games are different, beautiful, special and, even in age of cynical marketing, they show off the human race. NBC didn't screw that up.

Yes, NBC was justifiably criticized for those canned features which seemed to suggest every Olympian had some trag-

ic backstory and emerged victorious. It was as if NBC's producers saw every episode of VH1's *Behind the Music*, only in reverse.

But truthfully, even if some of it was a little syrupy, the Olympics slipped in quite a lot of history and geopolitics that you won't be seeing this week on *Just Shoot Me*. Last Thursday, for example, NBC

did a packaged piece on athletes who emerged from strife-torn East Timor. I'd venture to bet you won't hear about that place on prime time television

for 365 of the next 365 days.

More than 20 million Americans watched the Olympics every night; that's not as many as NBC hoped or advertisers were guaranteed, but more than watched anything else. There's a reason for that. For 16 days, it's still as special as television gets. If a corporation can't make a profit doing them in the future, ultimately it's not just a network that is losing something. It's the medium itself. ■

Bednarski can be reached at pbednarski@cabners.com or at 212-337-6965.

The Olympics is like going to a vacation spot someone else picked. It's not what you'd choose, but it's still kinda interesting.

IN BRIEF

WILSON'S FIRST HIRE

Jon Hookstratten has been named executive vice president of administration and operations at NBC Enterprises and Syndication. The appointment is Ed Wilson's first since being named head of NBC's newly minted in-house syndication division.

Formerly senior vice president of business affairs for CBS Enterprises, Hookstratten will now "work toward establishing a top-flight domestic distribution operation [at NBC]," said Wilson, who, as president of CBS Enterprises, worked closely with Hookstratten.

Additionally, Hookstratten will oversee home video, licensing, merchandising and music.

RAW IS MORE

The inaugural episode of the WWF's *Raw is War* on TNN pulled in a 5.5 rating for the network—not a stunning number for the franchise itself, but certainly on par with the program's recent ratings on USA Network.

Raw Is War moved to TNN (The National Network, formerly The Nashville Network) on Monday night running from 9 p.m. to 11 p.m., bringing about 4.3 million households with it. The live telecast grew in the second hour, reaching a 5.7 rating with about 4.4 million households.

PAX TAPS WATERSTON

James Waterston, the son of *Law & Order* star Sam Waterston, has been cast in the lead of Pax TV's three new *Christy* movies. Waterston will play Rev. David Grantland, a young preacher who vies for Christy's love.

The ailing 'Dr. Laura'

Stations can't sell her talk show. Is gay protest working?

By Susanne Ault

Dr. Laura's ongoing problem with gay-rights activists is prompting at least a handful of station executives to pop a few aspirin.

"We had seven or eight advertisers last week alone saying they don't want to advertise on the show. So, does that have an impact? Yes it does," says Mary MacMillan, general manager of WBTV(TV) Charlotte, N. C.

Says KYW-TV Philadelphia spokeswoman Joanne Calabria: "At this point, it's been very difficult to get anyone to advertise on the show. We've even had [nonprofit] PSA people call us and ask 'will you please not put our PSAs on her show?'"

All 10 stations contacted for this story confirmed that some sponsors have pulled out, although CBS-owned KPIX(TV) San Francisco and Scripps' WMAR-TV Baltimore said the Paramount-distributed *Dr. Laura* was creating no financial hardships.

Ever since the show was announced last year and long before it went on air earlier last month, the show has been the object of protests by gay groups. Claiming that host Laura Schlessinger has made anti-gay comments on her radio talk shows, the groups have been urging advertisers to boycott the show.

"My take is that it's a fairly big deal for most television stations, certainly the ones I've talked to—two of which are very aggrieved," says Garnett Losak, director and vice president of programming at Blair Television. "Some are

just more talkative than others."

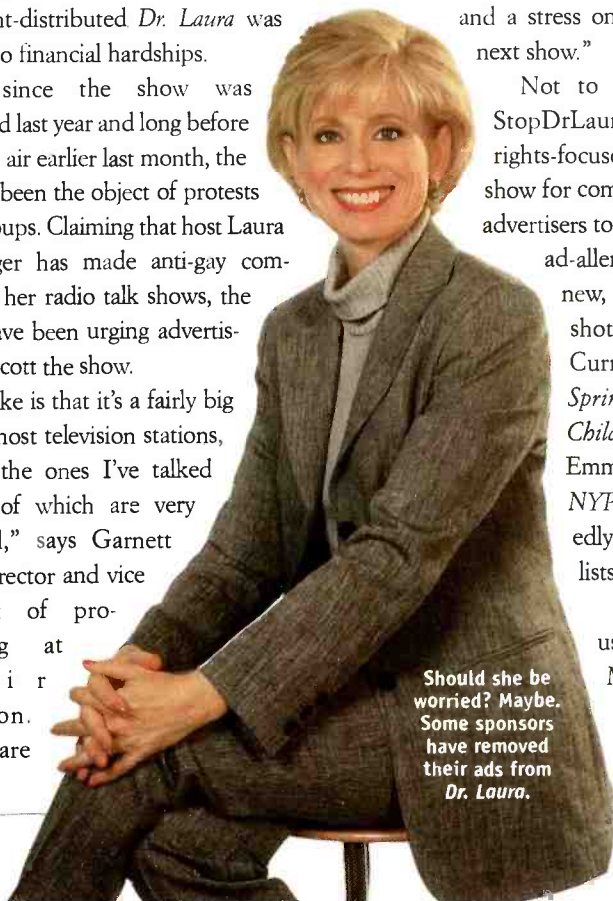
However, one source says, "the situation is getting talked about within the CBS O&O group. We're looking at our options because it's pretty difficult to sustain a show when no one wants to advertise." At least one option is to convince Paramount to pull the plug on *Dr. Laura*, letting stations out of their contracts to plug in shows that can attract more ad money.

"We've signed an agreement that keeps the show in early fringe for one solid year," says one general manager. "So in that case, you're at the studio's mercy to work with them and say, 'Gosh, we want to do this, but you're killing us here.'"

WBTV's MacMillan has been shuffling any anti-*Laura* advertisers onto shows directly following or preceding her, "which gets really, really tight," she says. "I've got stress both ways—a direct revenue stress [on the station] and a stress on my advertising in my next show."

Not to burst the bubble of StopDrLaura.com—whose gay-rights-focused members scan the show for commercials, pleading with advertisers to yank future spots—but ad-allergic shows are nothing new, and there is an allergy shot for them: ratings. Current talk circus *Jerry Springer*, *Married with Children* and even multiple Emmy-winning but violent *NYPD Blue* all were reportedly once on advertiser "hit-lists" of programs to avoid.

"*Springer* was tough on us for awhile," recalls Michael McKinnon, owner and general manager of KUSI-TV



Should she be worried? Maybe. Some sponsors have removed their ads from *Dr. Laura*.

San Diego, who acknowledges that there has been a "moderate impact" on his station from *Dr. Laura*.

So, get eyeballs and the ads will follow, one rep advises *Dr. Laura*.

"If her numbers turn around [the show's starting 9-day average of 1.6, according to Nielsen Media Research, is more than 20% off its averaged lead-in and year-ago time period average], then the content won't be that big of an issue," says Katz TV's Bill Carroll.

Losak adds: "The answer is for Paramount to make a show that people want to watch."

Dr. Laura's production team admits to having taken a few days off to talk November sweeps strategy, but no one close to the show has owned up to performing any major retooling of the strip, which Carroll describes as "a show so

tame ... it has no entertaining edge for viewers."

But Paramount *has* hired Linda Ellman (a former *Hard Copy* co-executive producer) as an adviser, consulting on *Dr. Laura*, among other projects.

"I think they're very disappointed in the way the show looks," says one source. "I absolutely believe that they are not happy with that show. They are going to make changes of some kind."

To that a *Dr. Laura* representative reiterates, "As we have said, we believe *Dr. Laura* will be part of the long-term TV landscape."

For now, *Dr. Laura* remains in her honeymoon period as a rookie series. Her make-or-break period will hit in October, once the Olympics have ended and all of the new syndicated series have premiered. ■

SABRINA SOARS

ABC's cast-off is The WB's treasure. *Sabrina, The Teenage Witch*, ditched by ABC executives last year and scooped up by The WB this season, posted the network's best Friday night ratings ever in its season debut.

Sabrina averaged a 3.9 rating/7 share, the best overnight ratings ever on the network, according to Nielsen Media Research.

Sabrina also topped ABC's repeat of *Two Guys* at 8 p.m. PT/ET (3.9 vs. 3.6) and every other network comedy on Friday night.

The WB's other new Friday night offering, *Grosse Pointe*, also fared well in its debut. The comedy, from producer Darren Star, scored a 3.1 rating, the network's third-highest overnight rating in the 8:30 p.m. Friday night slot.

TV'S POLE POSITION

The 2001 NASCAR Winston Cup season will get revved up by new TV rights holders Fox, NBC and TBS Superstation, which will televise the most auto-racing events ever.

A record 28 NASCAR events will be seen on broadcast television and 10 on cable's FX and TBS Superstation.

Fox Sports will start the season off with 11 straight weeks of NASCAR coverage, beginning with the Feb. 11 Bud Shootout event. Fox will carry the Daytona 500 on Feb. 18 and a total of 15 NASCAR events in 2001.

The NBC/TBS joint venture will start on July 7, with coverage of Pepsi 400. NBC Sports will include 13 NASCAR events, while TBS will carry seven.

Fox Family, take two

New president aims to 'redefine' the meaning of 'family'

By Deborah D. McAdams

While Capitol Hill frets over media violence, Fox Family Channel, a network that would like to think it exemplifies much of what is decent about programming, struggles for an audience. Now, it's undergoing an overhaul to reverse a two-year ratings slide.

The on-air look is new, with a slick stylized logo on a yellow field (à la ABC's TGIF Fridays) replacing the purple Fox Family spiral. And a new executive regime is taking the reins.

"We feel we're going to redefine 'family,'" said Maureen Smith, named president of the network last week. "We're going from a channel that tried to reach all members of the family through kids first, to reaching all members of the family, but maybe at different times of day ... with an emphasis on 'tweens'

[9-to-14] during the day and contemporary adult entertainment at night that's kid friendly."

Smith originally took interim control over the channel last May, when her predecessor, Rich Cronin, was abruptly given his walking papers. Cronin was brought in to reposition the network from religious programming to general family entertainment.

Armed with a two-year, \$500 million programming budget, Cronin also set out to "redefine what is family entertainment," he told an audience of advertisers in early 1999. He initially loaded up the schedule with whatever he could lay his hands on, true Fox signature stuff like

Famous Families, *World Gone Wild*, *Incredible Animals* and *The Secret KGB UFO Files*. Original movies were added, and eventually so were some fairly strong off-network acquisi-



Fox Family's Maureen Smith promises more consistent programming and scheduling.

Programming

tions, such as *Early Edition* and *Providence*.

Under Cronin, kid viewing picked up, total day started to recover and certain time slots improved. Still, prime time remains about half of what it was before the repositioning.

Smith, a 14-year Fox veteran, takes up the cause of Family in a tumultuous time. The network's debt load is about 10 times its cash flow, according to a Fox analyst. Advertisers are skeptical about buying the channel because of the ratings, media buyers say. And EchoStar is suing to drop the channel just as Fox Family affiliate sales executives are seeking increased monthly fees from cable operators.

'It clearly has not been able to find its programming niche.'

—Richard Read, Credit Lyonnais Securities

"It clearly has not been able to find its programming niche," said Richard Read, an analyst with Credit Lyonnais Securities. "If they can get carriage clearance to take the concept a new way, perhaps they have to go a little edgier, away from this type of family programming."

Smith wants Fox Family to distinguish itself by reaching kids through adults and not vice versa, like Nickelodeon and Disney. And because few of the early original series remain, Smith predicted the Fox Family of the future will be much more consistent in programming, scheduling and doing pilots.

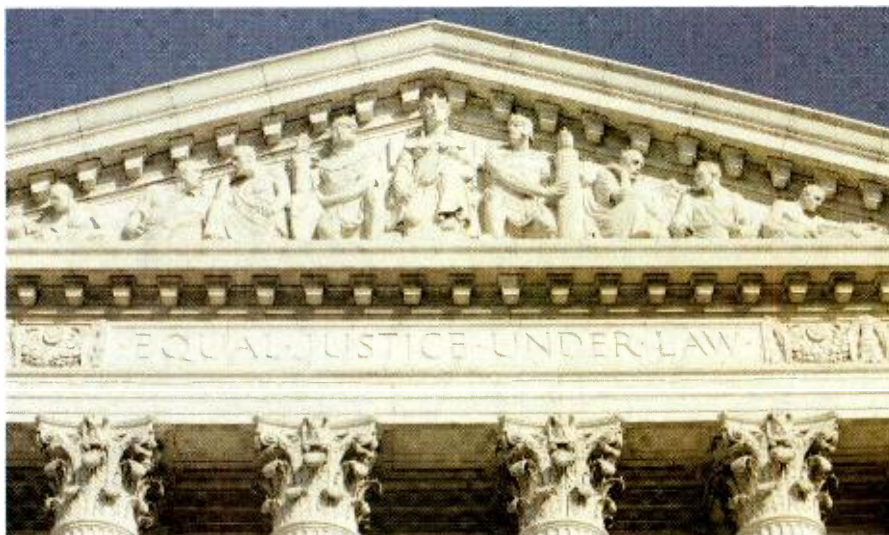
"Going into pilots first will prevent spending on a series that doesn't work," Smith said.

Tom Halleen will be supporting Smith in the overhaul as senior vice president of prime time programming development, displacing former Cartoon executive Rob Sorcher from the top programming spot. Sorcher landed at USA Network as executive vice president and general manager, a newly created position mirroring Bonnie Hammer's at sister net Sci Fi.

Halleen, previously in charge of original movies, acquisitions and scheduling, will now oversee scripted series and reality programming as well. His programming credits include snagging *Early Edition*, *Providence*, *7th Heaven* and *Freaks and Geeks*. Smith's team will include former NBC program developer Debbie Teicher, who will be in charge of original-movie development, and

Joel Andryce, who will oversee daytime programming under a newly separated unit.

Continuing a strategy of holiday-event programming developed under Cronin, Fox Family's next big unveiling will correspond with Halloween. Under the umbrella of "The 13 Days of Halloween," Fox Family will launch *The Fearing Mind*, a series created by the Henson group. ■



A radio station's First Amendments rights will be argued in this session of the Supreme Court.

Court taps into privacy

Supreme Court convenes this week with key wiretapping case involving Pennsylvania radio station on the docket

By Dan Trigoboff

If they're not going to move for 3%," Anthony F. Kane said referring to school-board members during labor negotiations in 1994, "we're gonna have to go to their, their homes ... to blow off their front porches. We'll have to do some work on some of those guys."

Talking over a cell phone with union negotiator Gloria Bartnicki, Kane, a school-teacher in Pennsylvania's Wyoming Valley West School District, went on to criticize the board members for negotiating the teacher's contract in the local newspaper.

"You don't discuss [this] in public."

He had no idea.

Kane's ill-advised comments would become infamous; the subject of numerous radio reports by Wilkes-Barre radio personality Fred Williams, and the subject of litigation that would make its way through the system all the way to the Supreme Court as part of the session that begins today (the case will be argued on Dec. 5).

Media lawyers say Bartnicki vs. Vopper—Williams' real name—could be the most significant First Amendment case in years, pitting the rights to freedom of

Programming

information against those of privacy.

"A fellow that I know brought me a copy of the tape," said Williams, a 35-year Wilkes-Barre broadcast fixture whose list of journalism and public-service awards is measured by the page. "I still don't know how he got it. But I never would have believed that this would go to the Supreme Court."

According to court documents, the conversation between Kane and Bartnicki was intercepted and recorded by a person still unknown and left in a mailbox belonging to Jack Yocum—head of an organization that opposed the union's demands. After listening to the tape, Yocum, who recognized the voices of Bartnicki and Kane, gave a copy to Williams at WILK(AM). Williams played the tape several times on his news/public-affairs show, and written transcripts were published in local papers.

Bartnicki and Kane sued Yocum, Williams and the radio station, claiming violations of state and federal bans against wiretapping. On defendants' motions for summary judgment, a federal trial court in 1996 twice rejected their contention that imposing liability in this case violated the First Amendment.

The U.S. Court of Appeals for the Third Circuit disagreed, concerned that holding media liable under the wiretapping laws could chill reporting and "deter the media from publishing even material that may lawfully be disclosed under the Wiretapping Acts. Reporters often will not know the precise origins of information they receive from witnesses and other sources, nor whether the information stems from a lawful source."

In this case, the court noted, the underlying content of the disclosures were of significant public interest. Noting the possible threat of violence, the circuit court noted that "[n]othing in the context suggests that this was said in anything other than a serious vein." In fact, an attorney for Williams said, although Kane has insisted he was not serious, some school-board members were fearful. But even if there was no subsequent

violence, "the fact that the president of the school teachers' union would countenance the suggestion is highly newsworthy and of public significance."

The Department of Justice, defending the application of the wiretapping statutes, argued that such statutes actually promote free expression "by assuring individuals

that the law will protect the confidentiality of their private conversations."

The government noted that 44 states as well as the District of Columbia have laws which, like federal law, "bar not only the interception of electronic communications, but also the disclosure of those communications." ■

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StationBreak

BY DAN TRIGOB OFF

HIGH-PRICED TICKET

Grand Prix is one demanding sport. For its inaugural race at the Indianapolis Motor Speedway, Formula One Management demanded that stations wishing credentials for the race show air a two-minute highlight video it produced and hand over all race video within seven days after the event.

WTHR(TV) News Director Jacques Natz balked at the agreement, believing it compromised journalistic principles. The recently revised Radio-Television News Directors Association ethics code opposes determinants of news content other than editorial judgment. Natz points out that reporters have gone to jail rather than give up notes or video.

WTHR(TV) News Director Debbie Bush refused to comment, although local papers identified the station as having participated, and WISH-TV News Director Lee Giles was unavailable for comment.

Kevin Nunn, news director at Tribune-owned WXIN(TV), said that the deal was approved by its corporate attorneys, but

he acknowledged that "as a news guy, I am bothered. This is the first time I've ever agreed to give over raw tape."

FOM's two-minute reel, he said, was simply a highlight film. "Those were the paramedics, and we were willing to work with them. It was the only way to get access to that video. I'm willing to take my lumps. But racing in this city is huge, and if it weren't a sporting event, we wouldn't play ball. I'm distinguishing sports from news content. It's not like an interview with a suspect. If it had been a prosecutor [seeking station footage] I'd have gone to the mat."

RICHARD KIMBLE ON THE LINE

The man on the phone was wanted, but not enough to rush him on the air at KSTP-TV.

When Jacqueline Getty, a freelancer for the Minneapolis station, took a call from a man asking to speak with weekday anchor Randy Meier and claiming to be escaped Blue Earth County prisoner Erik Stookey, News Director Scott

Libin decided not to put him on the air until the station could check things out.

The caller wanted to speak out on his alleged mistreatment by Blue Earth law enforcement.

Libin, who was called at home by assignment editor Marsha Pitts-Phillips while the suspected suspect was on the line, instructed his desk to get the police on the phone.

"We kept him on the line a good long time," Libin said. "Twenty or 30 minutes. We were caught off guard. Nobody knew exactly what was the appropriate thing to do. I want to be neither an agent of law enforcement nor a spokesman for this guy."

The station was covering Stookey's escape and was convinced that it was Stookey—who was facing charges on a prior escape charge—who called, "but I didn't think we had time to do a responsible job of reporting. I asked if this was information viewers needed immediately?"

Although he knew the caller might try another station, Libin waited until Sunday to run the

man's comments, with responses from police.

D.C. LINEUP CHANGE

Only two weeks after bringing News Director Dave Roberts from Gannett's WXAI-TV Atlanta to flagship station WUSA(TV) Washington, WUSA has made significant changes in its news lineup, adding an hour in the mornings and cutting an hour and a half in the late afternoon/evening news lineups.

The station will add an hour at 9 a.m. Market leader WRC-TV had a successful newscast at that time, but had to move it back for the extra hour of *Today*.

WUSA is dropping its 4 p.m. news hour, moving *Montel* into that slot, and *The CBS Evening News With Dan Rather* will move up half an hour, followed by *To Tell the Truth* at 7 p.m.

Gordon Peterson retains his position as evening lead anchor, but Andrea Roane now moves from evenings to mornings, as does Mike Buchanan.

General Manager Dick Reingold said putting those well-known personalities in its new morning lineup demonstrates the station's new "emphasis on mornings."

Moving up in the anchor world is Gurvir Dhindsa, a recent addition to the station, who will co-anchor the 11 p.m. news as well as the 6 p.m., both with Peterson.

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



Keep on cookin'

You're the Chef is beginning its third season on noncommercial WVTB-TV Scranton, co-hosted by Chef Paul Mach (l) and Tom Speicher. Station Vice President Mark Thomas says the show, which began on local cable in 1996, equals and sometimes improves on ratings of national cooking shows.

Chicago anchor firing lights fires

Arab-American group logs on to Net calling cable channel bigoted; CLTV issues denial

By Dan Trigoboff

The firing of Lebanese-American newsman Mike Monseur at Chicago cable news network Chicagoland Television has drawn the ire of Arab-American activists who have created a protest-Web site.

CLTVsucks.com bills itself as "Your 24 hour source for *discriminatory* information and *bigotry* news." The site gives an account of Mike Monseur's problems with CLTV and suggests various ways to protest, providing management and advertiser contacts and mention of a legal fund.

The protesters assert the veteran reporter was fired because of his ethnic

background and because he pressed for more coverage of the area's Arab-American community. There may have been some bad blood left over from an unsuccessful attempt at unionizing, he said, but his real trouble began when a brief article about him mentioned that he was Arab-American and active in that community.

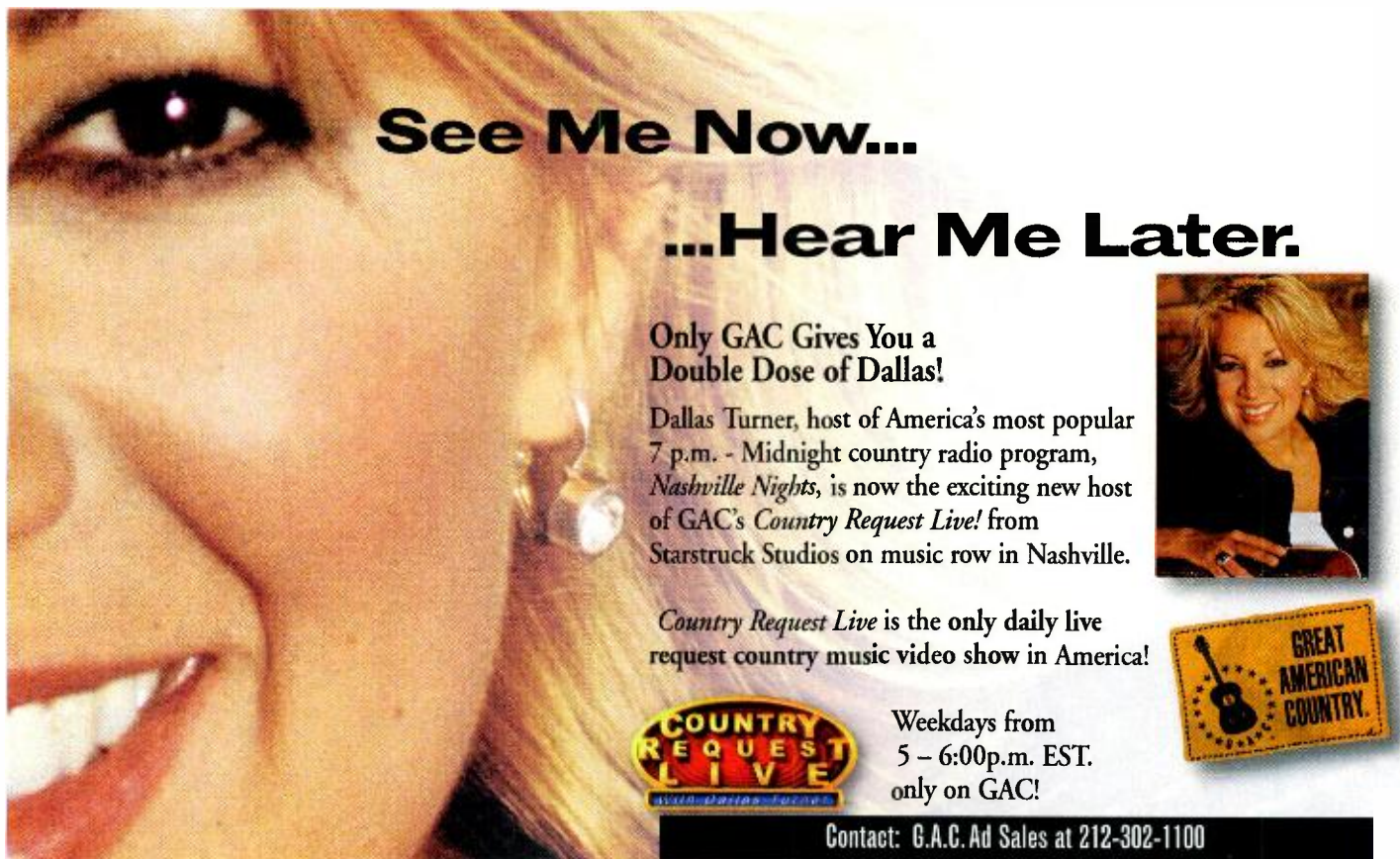
His managers commented on it at the time, he said, and it was downhill from there as he pressed for more coverage and participated in community events.

CLTV CEO Denise Palmer said: "CLTV strongly disputes the negative actions and comments attributed to CLTV on this Web

site. CLTV does not discriminate against its employees on any illegal basis, including national origin or union affiliation."

Monseur said he has nothing to do with the site—which links to an online résumé—and although he appreciates the support, he worries about backlash. "There are going to be some station managers turned off by this." To any job in Chicago, he says, he would bring a community 450,000 strong.

Said supporter Ray Hanania, a former *Sun-Times* reporter, now publisher of *The Arab American View*. "Can I say absolutely that it's bigotry? No. But it must be explored." ■




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CableWatch

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

Following are the top 20 basic cable programs for the week of Sept. 18-24, 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	NFL/Redskins/Giants	ESPN	Sun	8:28P	178	7.5	6.0	11.3	6000
2	WWF Entertainment	USA	Mon	10:00P	65	5.9	4.7	9.0	4660
3	WWF Entertainment	USA	Mon	9:00P	60	5.5	4.4	7.7	4384
4	NFL Primetime	ESPN	Sun	7:30P	58	4.6	3.7	7.1	3633
5	Rugrats	NICK	Sun	9:30A	30	3.5	2.7	10.0	2731
6	Rugrats	NICK	Sat	9:30A	30	3.4	2.7	10.5	2678
7	Dragon Ball Z	TOON	Fri	5:00P	30	3.3	2.2	8.0	2172
8	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.6	4.9	2560
8	Rugrats	NICK	Sat	9:00A	30	3.2	2.6	10.4	2554
8	Rugrats	NICK	Thu	7:30P	30	3.2	2.5	5.7	2518
8	NASCAR Winston Cup	TNN	Sun	12:30P	240	3.2	2.5	6.7	2504
12	m/ 'Deliberate Stranger, Pt. 2'	LIF	Sun	2:00P	120	3.1	2.4	6.2	2404
12	Dragon Ball Z	TOON	Thu	5:00P	30	3.1	2.1	7.7	2053
14	Spongebob	NICK	Sun	10:00A	30	3.0	2.3	8.2	2330
14	Dragon Ball Z	TOON	Wed	5:00P	30	3.0	2.0	7.2	1980
16	m/ 'Conspiracy Of Silence, II'	LIF	Sun	6:00P	120	2.9	2.3	4.8	2283
16	NCAA Ftbl/Michigan/Illinois	ESPN	Sat	7:30P	216	2.9	2.3	5.0	2281
16	Rugrats	NICK	Tue	7:30P	30	2.9	2.3	4.9	2257
16	Dragon Ball Z	TOON	Tue	5:00P	30	2.9	1.9	7.0	1938
20	Rugrats	NICK	Sun	9:00A	30	2.8	2.2	8.6	2219
20	m/ 'Conspiracy Of Silence, I'	LIF	Sun	4:00P	120	2.8	2.2	5.2	215

D E M O T R A C K E R : P 1 8 - 4 9

Following are the top 10 basic cable programs by demographic for the week of Sept. 18-24, ranked by ratings. Source: Fox Family Channel.

Rank	Program	Network	Day	Time	Duration	Ratings Cable	U.S.	HHs (000)	Cable Share
1	NFL/Redskins/Giants	ESPN	Sun	8:28P	178	5.1	4	5010	11.5
2	WWF Entertainment	USA	Mon	10:00P	65	3.8	3	3771	9.2
3	WWF Entertainment	USA	Mon	9:00P	60	3.7	2.9	3614	8.4
4	NFL Prime Time	ESPN	Sun	7:30P	58	3.3	2.6	3275	8.3
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.4	1.9	2385	6.5
6	NASCAR Winston Cup	TNN	Sun	12:30P	240	2.2	1.7	2167	7.7
7	NFL Sportscenter	ESPN	Sun	11:26P	64	2	1.6	1988	6.7
8	NCAA Ftbl/Michigan/Illinois	ESPN	Sat	7:30P	216	1.9	1.5	1918	5.7
9	WWF Sunday Night Heat	USA	Sun	7:00P	60	1.7	1.3	1656	4.3
9	m/ 'Ghost'	TBS	Sun	8:00P	166	1.7	1.4	1706	3.8
9	m/ 'The Deliberate Stranger, Pt. 2'	LIF	Sun	2:00P	120	1.7	1.3	1657	5.5

BROADCASTING CABLE

SPECIAL REPORT

**ORIGINAL
CABLE
PROGRAMMING**

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

Chuck Bolcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945 • Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941

SyndicationWatch

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.4	9.4
2	Jeopardy	7.3	7.3
3	Judge Judy	6.	9.6
4	Oprah Winfrey Show	6.5	6.6
5	Entertainment Tonight	5.	5.6
6	Friends	5.3	6.0
7	Seinfeld	4.	4.6
8	Frasier	4.5	5.0
9	Judge Joe Brown	3.7	4.9
9	Live With Regis	3.7	3.7
11	Drew Carey	3.	3.8
11	Montell Williams Show	3.4	3.5
13	Jerry Springer	3.2	3.5
13	Maury	3.2	3.4
13	Hollywood Squares	3.2	3.2
16	X-Files	3.1	3.5
16	3rd Rock From the Sun	3.1	3.3
18	Xena	3.0	3.1
18	Wheel of Fortune (wknd)	3.0	3.0
20	Divorce Court	2.9	4.0

TOP MAGAZINE SHOWS

Rank	Program	HH AA	HH GAA
1	Entertainment Tonight	5.6	5.6
2	Extra	2.9	3.0
3	Inside Edition	2.7	2.7
4	Entertainment Tonight (wknd)	2.5	2.5
5	Access Hollywood	2.0	2.1

According to Nielsen Media Research
Syndication Service Ranking Report
Sept. 4-10, 2000

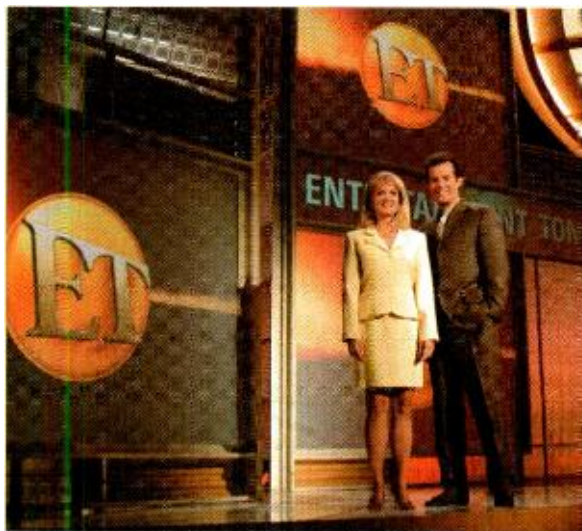
HH/AA = Average Audience Rating (households)

HH/GAA = Gross Aggregate Average

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

N/A = Not available

ET's set for 20th anniversary



After 20 years on the air, 'ET' still has legs.

Entertainment Tonight turned 20 this season, but what gifts do you give a show that has everything?

After notching its 218th consecutive week as the top-rated magazine strip (a 5.6 for the period ending Sept. 17, according to Nielsen Media Research), the show will get a new set, crafted by Oscar, Grammy and Emmy design alum Bob Keene.

"There's no telling reason off the top of

our heads to say that we have to fix this show," says Terry Wood, Paramount Domestic Television's vice president of programming. "But the 20th season was a great time to stop and say, 'How can we keep doing what we're doing and do it even better?'"

Well, you can get Keene, who won an Emmy this year for designing last year's Grammy Awards, to add encrusted ice-glass detailing and eight plasma screens—"something that I've never seen before on television," says Linda Bell Blue, ET's executive producer.

However, ET anchors Mary Hart and Bob Goen stay. "This is a fresh look for the same Entertainment Tonight that millions of people watch every night," says Blue.

Besides beauty, the set's multiple screens will also provide function, allowing ET to integrate more Internet elements into its story segments. "It wasn't about creating a glitzy set," says Paramount's Wood. He says he hopes viewers come away thinking, "They fixed their place up a bit and it sure looks nice."

—Susanne Ault

More Power To You...Every Week.

2.6

POWER ATTORNEY

Week Of
8/28/00

2.9

POWER ATTORNEY

Week Of
9/4/00

3.0

POWER ATTORNEY

Week Of
9/11/00



20th
TELEVISION

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Source: NSR. Explorer weeks as dated, HH GAA By

BroadcastWatch

SEPT. 18-24 Broadcast network prime time ratings according to Nielsen Media Research

Week	abc	CBS	NBC	FOX	UPN	WB
Week 53	10.7/17	5.7/9	15.6/24	4.6/7	2.9/4	2.1/3
MONDAY	8:00 23. 20/20 Downtown	26. Big Brother 5.7/9	6. 2000 Summer Olympics 13.8/23	47. Fox Movie Special—Dumb and Dumber 4.6/7	74. Moesha 2.8/4	78. 7th Heaven 2.4/4
	8:30 5.9/10	28. Ev Lvs Raymnd 5.6/9			70. The Parkers 3.0/5	
	9:00 7. NFL Monday Night Football—Washington Redskins vs. Dallas Cowboys 13.5/23	47. Survivor 4.6/7			70. The Hughleys 3.0/4	85. Roswell 1.8/3
	9:30	17. 48 Hours 6.9/11			75. Girlfriends 2.7/4	
	10:00					
10:30						
TUESDAY	8.3/13	5.0/8	17.8/28	5.1/8	1.1/2	2.1/3
	8:00 9. Who Wants to Be a Millionaire? 12.4/20	28. Big Brother 5.6/9	2. 2000 Summer Olympics 15.5/26	37. Fox Movie Special—Jumanji 5.1/8	101. Teen Files: High School 1.1/2	80. Buffy the Vampire Slayer 2.2/4
	8:30 14. Dharma & Greg 7.8/12	62. King of Queens 3.9/6			81. Angel 2.0/3	
	9:00 16. Dharma & Greg 7.4/11	60. Survivor 4.0/6				
	9:30 35. Spin City 5.2/8	20. 60 Minutes II 6.3/10				
10:00 47. Spin City 4.6/8						
10:30						
WEDNESDAY	5.7/9	5.0/8	16.4/26	6.7/11	1.7/3	1.4/2
	8:00 23. Behind the Scenes of Millionaire 5.9/10	19. Big Brother 6.5/11	5. 2000 Summer Olympics 14.6/25	18. Fox Movie Special—The Nutty Professor 6.7/11	95. 7 Days 1.4/2	88. Dawson's Creek 1.6/3
	8:30 39. Drew Carey 5.0/8	56. Survivor 4.2/6			82. Star Trek: Voyager 1.9/3	101. Felicity 1.1/2
	9:00 33. Drew Carey 5.3/8	52. 48 Hours 4.4/7				
	9:30 21. Vanished 6.2/10					
10:00						
10:30						
THURSDAY	8.0/13	4.6/7	16.8/27	5.1/8	4.7/7	2.6/4
	8:00 39. Whose Line Is It 4.7/9	30. Big Brother 5.5/10	4. 2000 Summer Olympics 14.9/26	37. Fox Thursday Night Movie—Home Alone 2: Lost in New York 5.1/8	43. WWF Smackdown! 4.7/7	77. Charmed 2.6/4
	8:30 10. Who Wants to Be a Millionaire? 10.6/16	47. Ev Loves Raymnd 4.6/7			75. Charmed 2.7/4	
	9:00 65. Survivor 3.3/5					
	9:30 26. Hopkins 24/7 5.7/9	30. 48 Hours 5.5/9				
10:00						
10:30						
FRIDAY	3.9/7	4.1/7	15.8/28	5.0/9	0.9/2	1.8/3
	8:00 66. Two Guys, A Girl 3.2/6	43. Big Brother 4.7/9	3. 2000 Summer Olympics 15.0/27	39. Fox Movie Special—Money Talks 5.0/9	104. The Strip 1.0/2	78. Sabrina/Witch* 2.4/4
	8:30 66. Two Guys, A Girl 3.2/6	63. Becker 3.8/7			82. Grosse Pointe* 1.9/3	
	9:00 73. Norm 2.9/5	63. Survivor 3.8/7			110. Secret Agent Man 0.8/1	90. Popular 1.5/3
	9:30 73. Norm 3.0/5					
10:00 30. 20/20 5.5/10	56. JAG 4.2/7					
10:30						
SATURDAY	5.0/9	4.0/7	13.6/24	4.6/8	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE	
	8:00 33. ABC Saturday Night Movie—Metro 5.3/9	43. Big Brother 4.7/9	7. 2000 Summer Olympics 13.5/25	54. Cops 4.3/8	• TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED	
	8:30			42. Cops 4.9/9	• TV UNIVERSE ESTIMATED AT 102.2 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,022,000 TV HOMES	
	9:00 54. All-Star Bloopers 4.3/8	69. Survivor 3.1/5		43. AMW: America Fights Back 4.7/8	• YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN	
	9:30				• *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN	
10:00				• SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH		
10:30						
SUNDAY	6.3/10	9.1/14	16.6/26	4.5/7		1.6/3
	7:00 51. ABC Big Picture Show—Space Jam 4.5/7	15. NFL Game 2 14.2/26	(nr) Olympic Sustaining Prg	66. Futurama 3.2/6		85. Jamie Foxx 1.3/2
	7:30	13. 60 Minutes 9.9/16	1. 2000 Summer Olympics 14.6/24	60. King of the Hill 4.0/7		88. For Your Love 1.6/3
	8:00			25. The Simpsons 5.8/9		82. Steve Harvey 1.9/3
	8:30			35. Malcolm/Middle 5.2/8		85. The PJs 1.8/3
	9:00			52. That '70s Show 4.4/6		95. Jamie Foxx 1.8/3
	9:30			56. That '70s Show 4.2/6		90. For Your Love 1.5/2
10:00						
10:30						
WEEK AVG	6.8/11	5.5/9	16.1/26	5.0/8	2.3/4	1.9/3
S-T-D AVG	8.5/14	7.9/13	8.0/14	6.2/11	2.5/4	2.3/4

End-to-End Data Management & Delivery Keys Streaming Success

Streaming providers and networks turn to Network Appliance for scalable storage, management and delivery of content

By Mike Wiebner

The dramatic growth of information has many analysts predicting that companies with data management expertise will be taking center stage this decade. After all, content management and delivery demands are skyrocketing to new heights for companies seeking to incorporate streaming solutions into their plans — without bogging down their networks in the process.

One company that has answered this call for help is Network Appliance, a well-known data management and content delivery company. The president of Network Appliance, Tom Mendoza, agreed to answer a few questions about his company and its streaming media solutions.



Tom Mendoza,
President of Network Appliance.

data center and placed at the edge of networks — where the information is often most used and most needed — without requiring on-site IT personnel to manage it. This revolutionary concept helped propel Network Appliance to market leadership.

To extend our data management solutions, we then developed a powerful content delivery appliance based on the same architecture, NetCache™, that enabled companies to resolve congestion prob-

lems that were clogging their Internet and network usage. Internet content is stored and delivered locally, which greatly improves the end user experience while reducing overall network costs. NetCache, combined with our data management solutions, enables us to provide end-to-end content distribution and storage. We can help companies massively scale the storage and management of their streaming content as well as help them deliver this content at the edge of their network, which dramatically improves the quality of their service.

Q: What's the primary difference between your solutions and those of the competition?

A: Because of our data management and delivery expertise we are the only vendor that can provide a complete end-to-end solution that enables our customers to store, manage and improve the delivery of their streaming media content. Our solutions are seamlessly integrated, which makes them simpler to manage and much higher performance than buying several solutions from different vendors and trying to integrate them after the fact. Streaming media is very data intensive and a vendor must have significant data management expertise to develop good solutions in this space. Network Appliance brings that expertise to the table. We pioneered network attached storage and are continuously increasing our lead. In the last year alone we have grown our market share from 41 percent to 62 percent.

Q: How are your customers using streaming media in their businesses and how are you helping them?

A: Customers want to take full advantage of everything that streaming media has to offer. Enterprise customers are using streaming for everything from education and training to CEO broadcasts. Our service

provider customers are using streaming to offer new services such as video on demand and streaming media advertising.

To help our customers, we have to be able to handle very large objects and deliver them from the data center to the places they're needed most. When looking at Web content, you're usually caching very small objects. Streaming changes all that. With video, the objects are 20-100x larger, yet they still need to be moved very quickly. Network Appliance's content delivery appliances allow customers to send video on demand over the wire.

One of our telco customers, BT OpenWorld, came to us for help with their DSL rollout in Great Britain. They needed highly scalable storage and delivery of all major streaming media formats at the edge of their network — where the users are. We helped them do just that. <<

Q: How did Network Appliance start providing solutions in the streaming media space?

A: In the early years we focused on delivering a simple storage device — or appliance — that could be plugged into a network anywhere, at any time. When we were formed eight years ago, we wanted to offer powerful, cost-effective storage solutions. Our storage devices can be taken out of the



NetworkAppliance®

A Few Facts about Network Appliance

- > FY 2000 Revenues: \$589 million.
 - > Q1 2000 Revenues: \$235 million.
 - > Q1 Profits up 142 percent from Q1 1999; sales up 124 percent.
 - > Named the #4 fastest growing company in America by *Fortune* magazine two years in a row.
 - > Named to the eBusiness 50 by *Fortune* magazine.
 - > One of youngest companies named to the NASDAQ 100 and the S&P 500.
- For more information, call us at 1.800.443.4537, www.netapp.com/streaming.

Interactive Streaming Solutions Connect the Business World

MSHOW.com brings interactive broadcasting to corporate clients

By Mike Wiebner

Corporate America is wired like never before — and not just from caffeine. The number of workers connected to the world — and each other — via the Internet is skyrocketing.

It's a good thing, too. With employees, customers and partners scattered not just across the U.S., but across the globe, corporations are facing serious communications challenges. Getting everyone in the same room for a corporate event is frequently complex, expensive, inefficient and, in some cases, impossible.

Teleconferencing has proven a popular alternative over the past several years. However, a greater desire for interactivity — and lower costs — has spurred many to look to the Internet and, more recently, streaming media for cost-effective, wide-reaching, interactive solutions for their corporate events.

Until recently, technical challenges have prevented companies from realizing the power of interactive broadcasting, such as differences in streaming formats and connection speeds. However, one company has stepped forward to "add interactivity to the stream." Denver-based MSHOW.com is already delivering interactive broadcasting solutions to a large number of high-profile customers — and heralding a new era in corporate communications.

Adding Interactivity to the Stream

Founded in 1996, MSHOW.com has become a strong player in the Web-conferencing and interactive broadcasting arena. The company combines live audio presentations, live audio/video presentations, interactive voice



**Bob Ogdon, Founder,
Chairman and CEO of MSHOW.com.**

question-and-answer sessions, voting and polling data collection, group chat, group Web surfing and application demonstration to make the broadcast interactive for all participants. "No matter where a participant is located, they can ask questions in real time that will be heard by participants and presenters worldwide," explains Bob Ogdon, CEO, Chairman and Cofounder of MSHOW.com. "They can also participate in online question and answer sessions and network with other participants through the group/individual messaging feature."

MSHOW.com is already working with leading streaming media companies such as Enron, Globix and Activate to provide interactivity to their streaming solutions. "Essentially we wrap interactivity around their streams," explains Ogdon. "We support any media type that can be viewed via a Web browser, including PowerPoint slides, images, animation, voting and polling, pre-recorded and/or live audio and video, and 3D graphics."

Integrating Telephony & Streaming

Despite the rapid advances in connectivity, not everyone is multimedia-enabled. "When you're introducing a new product to your channel,

some of those people can't receive streams," points out Ogdon. "Some may face issues with firewalls, bandwidth or just simply not have a multimedia PC. To get maximum reach to every desktop we enable people to get their graphics over a standard Web browser and their audio via the telephone."

In corporate events, facilitating participation is essential. "We're the only company that adds the interactive voice to the stream to create the human element," says Ogdon. "We allow you to bounce back and forth between streaming and telephony."

One example of such an integrated system is with DoveBid™, Inc., an MSHOW customer that is a leader in Webcast and online business-to-business capital asset auctions and valuation services. Bidders can watch the proceedings on the streaming end and make their actual bids over the telephone to overcome the delay inherent with streaming reception while giving the customers what they want: the ability to see what they're bidding on.

This combination is hardly rare for MSHOW.com's customers, according to Ogdon. "We do shows today where we consistently have a combination of participants utilizing IP video, IP audio and telephony," he says.

With ISDN, DSL and cable modem Internet access becoming more common, a whole new era of streaming media applications seems inevitable. In the meantime, however, catering to both high and low access speed customers helps set MSHOW.com apart. "We match experience to bandwidth," says

Ogdon. "We take advantage of broadband without requiring everyone to have it. At the enterprise, you need interactive

broadcasting to be intelligent enough to give you the best show you can, yet still be attractive to low-bandwidth participants — with interactivity for everyone."

Looking to the future, analysts agree that interactive broadcasting will play a large role in corporate communications. MSHOW.com has clearly established itself as a leading player by helping companies better communicate with their employees, customers and partners. <<



>> Resource Box:

MSHOW.com hosts daily public MSHOW demos that anyone can participate in. To reserve your seat in a public demo, please visit www.mshow.com. For more information, please call 1.888.99MSHOW or, for those outside the U.S., 1.303.730.4900.



Making Streaming Revenues a Reality

FastForward Networks helps enterprises and service providers to quantify their online events for maximum value and profits



By Steve Williams

For a long time, streaming revenue has been an industry oxymoron: much talked about but seldom, if ever, realized. Now, as the novelty of broadcasting events on the Web wears off, content and service providers are facing tough questions about how they plan to both satisfy and monetize their audiences. Building networks and strategies that satisfy everyone from internal corporate audiences to partners, customers, and shareholders is no easy task.

Until recently, it's been extremely difficult for enterprises to overcome the infrastructure problems limiting quality and scale of streaming solutions while at the same time giving providers and corporations the necessary tools for managing and adjusting programming in real-time based on audience response and demand.

However, FastForward Networks is the one company today providing a comprehensive solution that answers the scale, quality and control issues facing service providers and content producers. In fact, the company's solution has already been deployed at leading content distributors such as Digital Island, Streampipe.com, and The Real Broadcast Network.

Streaming Revenues

FastForward Networks' technology is dramatically improving Internet broadcast quality, consistency and viewer monitoring and control. Service providers and corporations are already using it to set up new broadcasts in minutes and manage the flow of audio and video over their networks. At the same time, they

are getting a real-time window into their streaming events to track audience response and demand.

"What we do is provide a powerful architecture that directly addresses the cost and quality issues holding back the widespread adoption of live streaming media over the Internet," says Abhay Parekh, president, CEO and co-founder of FastForward Networks.

Long-time innovators in Internet network design and multimedia networking, Parekh and Steve McCanne co-founded San Francisco-based FastForward Networks in 1998 to "transform the Internet into the next broadcast medium." The company has done so by creating a media distribution platform that overcomes the network and control issues that have previously stalled the industry's growth.

The FastForward Networks solution allows service providers to reach millions of viewers with thousands of simultaneous streaming media broadcasts. The platform's robust, scalable, highly manageable approach enables virtual overlay networks for broadcast services to be built on top of existing Internet or IP infrastructure. An added bonus is that it can be deployed incrementally, allowing service providers to build out their media distribution networks over time.

Providers, content producers, enterprises, and advertisers want to know how many people tuned in, where they were from and for how long did they watch. If 50 percent of the audience tunes out two minutes into the program, the content producer wants to know why. Was it the content itself or was it a particular ad that turned people off? The FastForward Networks platform provides the answers, allowing content pro-

"We make it profitable to broadcast over the Internet to TV-size audiences," says Abhay Parekh, president, CEO and co-founder, left, with Steve McCanne, co-founder and CTO.

ducers and service providers to make informed business decisions and build solid revenue models.

At the same time, FastForward Networks gives corporations a platform that will grow with the needs of the enterprise. For example, an enterprise can build a media distribution network based on the FastForward Networks technology for communication within the company then, as needs grow, they can partner with an outside service provider to communicate with shareholders, partners, and branch offices.

As the market for Internet broadcasting matures, measuring results will become critical. And as everyone knows, today's metrics will not be sustainable going forward. Network overload as a measure of success will cripple the industry. To succeed, results must be measured in dollars.

If each large-scale broadcast is viewed as an "event" that takes months and millions of dollars to produce and audience response and demand still cannot be measured, then Internet broadcasting will never be successful. Knowing this, customers such as Digital Island and The Real Broadcast Network are building large, worldwide networks based on the FastForward Networks platform.

FastForward is also in trials with several major backbone carriers. "We have a large market opportunity with ISPs because FastForward technology will allow ISPs to peer not only with content distribution companies but potentially with each other," says Parekh.

Investors in FastForward Networks include America Online, Inktomi, RealNetworks, Enron Broadband Services and Sun Microsystems. <<

>> Resource Box:

FastForward Networks can be reached at 877.887.6256, or on the Web at www.fastforwardnetworks.com.

Inside Intel's Global Streaming Operations

Intel makes worldwide streaming splash with Internet service business and broadcast operations centers



By Liz Appleby

When Intel talks, Internet folks tend to listen. After recording \$29.4 billion in revenues last year, this attention is hardly surprising. Neither is the buzz created by the company's streaming operations and impressive client roster. Intel has definitely planted its flag and made clear its intentions of being a major long-term player in the streaming media market.

After all, the Internet Research Group estimates that the streaming media services market will grow more than twenty-fold to \$2.5 billion by 2004. This growth will only be helped along by Intel's Internet service business and its \$200 million investment in a global network designed expressly for streaming audio and video over the Internet.

New Internet Services Business

Intel's Internet service business is providing customers with streaming audio and video from a network of broadcast operations centers and Internet "edge" servers located close to viewing audiences. The Intel® Internet Media Services has quickly become an integral part of Intel's mission of supplying the building blocks to the worldwide Internet economy. Intel is already providing a significantly higher level of quality and reliability for content companies worldwide



that stream everything from live concerts, feature films, radio, training and financial briefings over the Internet.

Industry watchers have definitely taken note of Intel's \$200 million investment in a highly reliable, global and scalable network designed expressly to stream audio and video over the Internet. The network is built around digital broadcast operations centers that feature Intel's network intelligence technology. Intel's technology analyzes the entire network and streams content from the optimal servers located at the "edge" of the Internet to offer a faster, higher-quality experience. Through this delivery approach, content bypasses the bottlenecks that can delay and degrade streaming content as it crosses the Internet.

"As the Internet evolves into a multimedia platform, the demand for reliable, high-quality content distribution networks becomes increasingly important," says Gerry Parker, executive vice president and general manager of the Intel New Business Group. "Intel's intelli-

gent network technologies and network architecture are helping to make robust streaming media over the Internet a reality."

The Future Is Now

Intel Internet Media Services formally launched the first phase of its network deployment in May. Today, Intel Internet Media Services is operating large-scale broadcast operations centers and networks on a global scale. Portland, Oregon is the home of Intel's 70,000 square-foot broadcast operations center while a second international center is located in London.

At its broadcast operations centers, Intel Internet Media Services receives, encodes and hosts content providers' programming using digital processing. The broadcast operations centers also conduct round-the-clock network surveillance and system management. Connections to all points across the network have backup links and failover redundancy. To meet the growing market segment demand, Intel Internet Media Services designed its network to scale to hundreds of gigabits per second, hundreds of terrabytes of media storage, and handle thousands of simultaneous live streaming audio and video events.

Getting Down to Business

Intel has already signed many customers in the entertainment, B2B, and dotcom fields. The company's customer roster reads like a "who's who" of broadcast and entertainment providers, such as: Premiere Radio Networks and FoxKids.com, as well as Investor Broadcast Network, NASDAQ.com and emerging Internet companies such as Firstlook, MeTV and StreamAudio.

Equally important, Intel has sought out and secured alliances with several best-of-breed streaming media technology companies, including: Virage, DoubleClick, LoudEye and Digital Planet (formerly iXL Live). With these alliances, Intel Internet Media Services provides expanded service offerings which increase the value and range of services for streaming content providers. <<

>> **Resource Box:** For more information about Intel® Internet Media Services, visit www.intel.com/internetservices/media or call 1.877.320.2662. Intel, the world's largest chip maker, is also a leading manufacturer of computer, networking and communications products.

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streamingmedia

Streaming Directly to Target Audience

Activate streamlines technical process and delivers profits for business clients

By Liz Appleby **(▶) activate**

Integrating streaming into their business processes is a considerable challenge facing enterprises, broadcasters and content owners today. IR managers must tap the Web to meet new disclosure rules while broadcasters and e-companies need new revenue sources to offset their online costs.

Activate, a leading full-service webcaster, is helping these companies streamline the technical process and meet these complex business challenges. For corporate events from merger announcements to product launches, everything from satellites to instant audience reporting comes into play. For broadcasters, Activate and its industry partners in advertising and broadcast operations insert ads "on the fly" into radio webcasts.

Activate's efforts to solve these business challenges is helping customers make profits from their streaming media content — and bringing the technology rapidly into mainstream usage. ◀◀

Tune In To Your Business

Voquette delivers personalized Web audio services to business professionals

By Steve Williams



How many times do business professionals miss the critical streaming audio broadcasts they need to stay on top of their industry and investments? A new category of Web pioneers is delivering personalized Web audio content to people at the time and in the place they want — whether on a laptop, during their commute or at the gym. Forrester Research estimates that by 2003, 118 million U.S. consumers will listen to this type of personal Web audio at least once a week.

Voquette leads this emerging category. "Business users are demanding greater control not only of what they listen to, but also where, when and how they access the audio content of their choice," says Philip J. Monego, Sr., Voquette chairman and CEO.

The Voquette Media Manager, a VCR-like application, enables business professionals to create personalized daily audio programs and to schedule the recording of upcoming broadcasts such as radio or financial conference calls.

In fact, Voquette is the only company to enable users to record both archived and live audio streams and then listen to them on portable audio playback devices including MP3 players, MiniDiscs, CD players, cassette recorders and laptops. www.voquette.com ◀◀

Philip J. Monego, Sr., Voquette chairman and CEO.



Delivering Broadcast Quality Video Online

SimplyStreaming.com encodes and compresses videos for Web distribution

By Jim Ross

Internet broadcasting is becoming an everyday reality in American business. Dramatic increases in connection speeds, video quality and affordability has led many companies to use streaming technologies to bolster their sales, communications and marketing efforts.

SimplyStreaming.com, a division of ValueSales, Inc., is helping such companies efficiently and cost-effectively prepare videos for Web distribution by encoding and compressing them in a way that ensures reliable, high-quality streaming broadcasts on their corporate websites.

After all, companies need to provide everything from seminar training, product information and other communications to audiences that are geographically dispersed. SimplyStreaming.com helps deliver such communications by either encoding and compressing the customer's existing videos or helping produce new videos. ◀◀

▶ **Encoding:** EncodeThis.com
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 ▶ **News:** StreamingMedia.com
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Arthur Miller, Michael Morpurgo, Kathleen Norris, Robert Nozick,

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Streaming Media Buyer's Guide

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Avid Technology, Inc. , avid.com, 478.640.6789	•	•			•	•	•	•						•	End-to-end solutions for digital media creation and distribution.
Cidera , cidera.com, 888.474.7600	•	•								•					Leader in satellite delivery of broadband content to Internet.
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Streaming Fuels Interactive Media Boom

By Alan Brody, eTV World Founder and Allison Dollar, eTV World Program Director

After burning a long fizzling fuse, streaming has sparked into a full blown explosion, thanks to several industry trends: the rising penetration of broadband Internet services, low computer costs, the emergence of set-top boxes that offer time-shifting and video on demand. And, perhaps more important, users now expect to consume media and information in an interactive way.

At packed conferences like eTV World (www.etvworld.com), executives, producers and financiers are buzzing with the promise of a new convergence world of interactive media.

Broadcasters and businesses alike are gearing up for a new interactive media world featuring vastly improved customer service and product display possibilities. This fundamental shift has enormous implications for business communications, allow-

ing for a massive streamlining of richer, more targeted information with unprecedented efficiency.

When TiVo and Replay put the pause button on TV and taught people that time-shifting of broadcast TV was possible, they really set the course of convergence. And it isn't only about entertainment. Corporations are discovering that they can use these technologies to deliver information like corporate reports to investors and training for far-flung staff to providing better product demos and personalized customer service.

Streaming brings low-cost video on demand, but the issues of content are still being defined. The skill set that can make this



compelling and make sense of interactivity are in short supply. Similarly, the TV set top box manufacturers, who range from producers for cable companies to the makers of WebTV and TiVo, are struggling to find good content players to make their boxes come alive — a similar situation to PC and software in the '80s. For B2B, that's infotainment.

The stakes are especially high because the Internet has taught the media industry just how important this industry really is. Whoever controls the set-top boxes has the opportunity to become the Yahoo!, Amazon and DoubleClick of the next generation Internet. And since the eTV industry is contiguous to the TV industry — unlike the Internet itself — it is much more likely to bring in the advertising money. <<

>> Resource Box:

Alan Brody and Allison Dollar produce and host eTV World, the premier interactive television and broadband convergence conference (www.etvworld.com, 1.800.273.2832).



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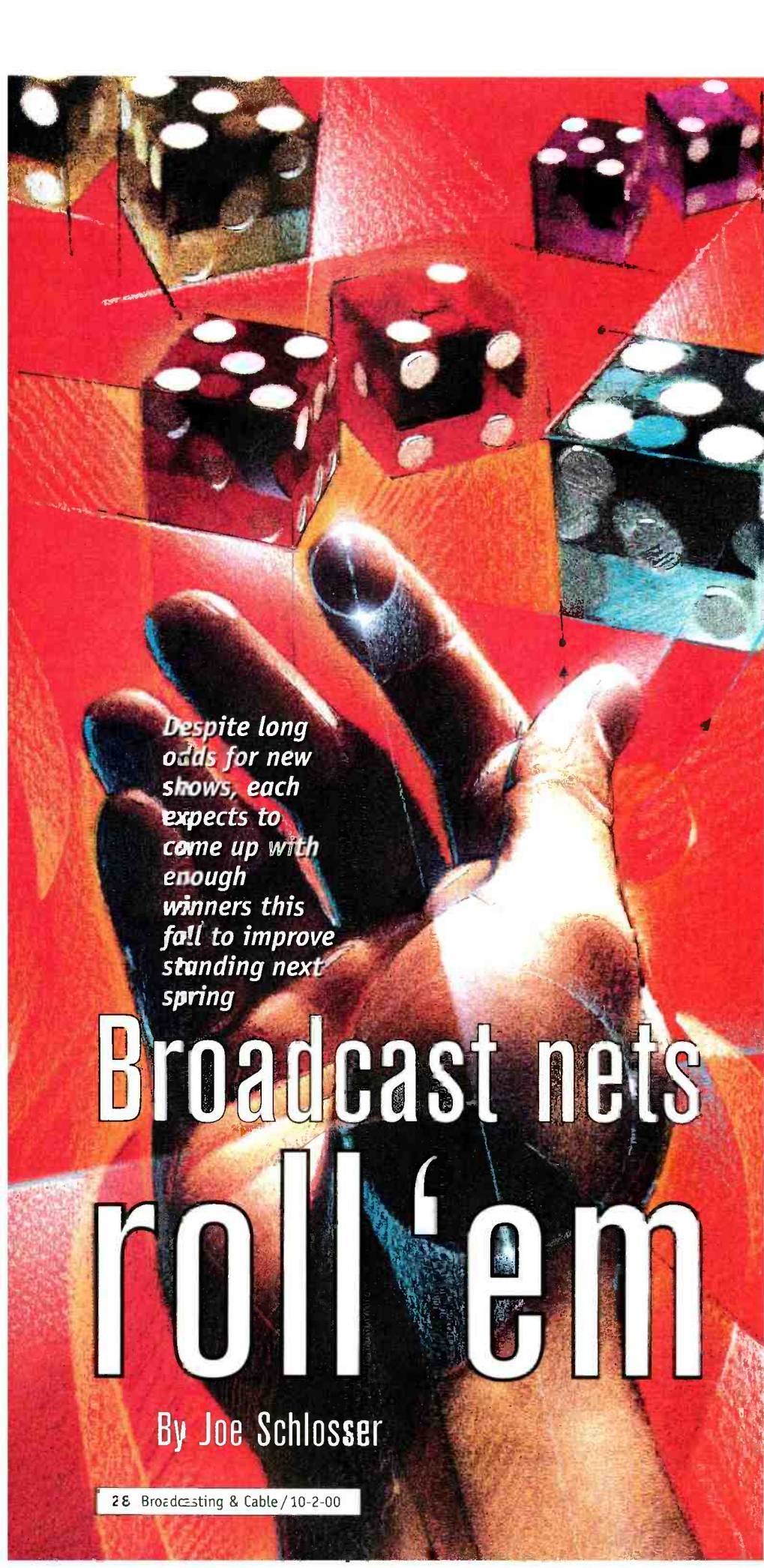
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Despite long odds for new shows, each expects to come up with enough winners this fall to improve standing next spring

Broadcast nets roll 'em

By Joe Schlosser

Welcome to the 2000-2001 TV season, an eight-month stretch that appears to have as much drama going on behind the scenes as anything planned for on the screen.

Every network has a story that will play out this season on and off the air. Will ABC kill the golden goose with too many episodes of *Who Wants to Be a Millionaire*? Will NBC's top programming executives keep their jobs? Can CBS leverage the *Survivor*-effect to build a younger audience? Will The WB and Fox rebound? Will UPN remain on the air? Will Pax TV gain a foothold in prime time?

The answers start coming this week with the delayed launch of new shows in turbulent times.

The Sydney Olympics, Major League Baseball playoffs and presidential debates have thrown the traditional start of the season back until today and will push some series' debuts into the November sweeps. The election in November will just add to the fun. And as if that weren't enough, mix in Washington's rants on violence, a looming actors' and writers' strike and ongoing worries about diversity.

"It's going to be tough for everyone to pull off," says NBC Entertainment President Garth Ancier. "Every network faces different challenges this fall launching shows. The other networks are not going to have the circulation going into their fall schedule that we will have from the Olympics. But they may not have the baseball preemptions that we will have along with Fox. Everyone has a cross to bear this fall, and it's going to be interesting to see how it turns out."

Coming off a season in which *Millionaire* carried ABC to victory and *Survivor* broke numerous summer-viewing records for CBS, one thing's for sure—reality programming will not be taking anybody by surprise. But with the exception of *Millionaire* and a handful of specials on Fox (tonight's *America's Sexiest Bachelor*, for instance),

Illustration: Thomas Gonzalez

reality will actually be taking a back seat to scripted fare for the first few months. Not counting Pax, the networks are introducing 31 shows this fall—16 dramas and 15 sitcoms.

And the networks are trying to complement rather than compete with each other. “You have much more counterprogramming this year than you have over the past few years,” says TN Media’s Steve Sternberg. “There are a lot more time periods where each of the networks is going after different audiences. If you look at Monday night, Tuesday night—you could almost go to every night of the week and point out how each network is going for a different audience. We haven’t seen this in a long time.”

Survivor attracted a younger audience to CBS over the summer, and the network would like to keep it. The network has another installment of *Survivor* coming in the winter, the Super Bowl and a number of new action series and comedies aimed at younger audiences. Still, CBS will have *Diagnosis Murder* (its oldest skewing show), *Touched by An Angel* and a handful of older-audience series in its lineup.

“We’re certainly hoping to get the median age below 50,” says CBS Entertainment President Nancy Tellem. “What we found this summer is we really opened up our network to a much younger demo by virtue of *Survivor*. And the 18-34 viewers were able for the first time to take a look at our fall fare early on. And our strategy is and has been consistent for the last several years, to hold onto our core audience and get younger at the same time. And I think *Survivor* is really going to help us accomplish that.”

A number of new CBS series, including Friday night drama *The Fugitive*, have been “testing out of the park” in terms of viewer tracking polls, according to Tellem. CBS’ promotional push during *Survivor* helped raise awareness so high that other networks opted to get out of the way. Fox pushed *Night Visions*, a new anthology series, back

They rave, they crave

What the honchos of the broadcast networks think will be their sleeper hits and what they would love to steal from the competition.



Nancy Tellem, CBS

Most Wanted: NBC’s *The West Wing*

“It’s a fabulous show, and it would work well here or at any network.”

CBS Sleeper: *Yes, Dear*

“The media has been very hard on the show, but I really think that it could be a hit. It has a lot of promise.”



Susanne Daniels, The WB

Most Wanted: Fox’s *King of the Hill*

“Can I really say that, even though it’s my husband’s [Greg Daniels] show?”

WB Sleeper: *Hype*

“I’ve been saying it for the last four months, and I’m going to keep saying it: this could be a big hit.”



Tom Nunan, UPN

Most Wanted: Fox’s *The Street*

“It would be great as a half-hour series.”

UPN Sleeper: *Gary and Mike (Midseason)*

“It’s really going to turn some heads.”



Gail Berman, Fox

Most Wanted: CBS’ *Bette*

“I love *Bette*, but it’s not our demo. If I could have a young, edgy *Bette* maybe.”

Fox Sleeper: *Grounded for Life*

“It really has a different take on family life; I’d be watching for it.”



Garth Ancier, NBC

Most Wanted: CBS’ *Welcome to New York*

“I just think it would work nicely on our network.”

NBC Sleeper: *Ed*

“It’s just a delicious show in that it has a really nice dose of comedy with drama.”



Stu Bloomberg, ABC

Most Wanted: CBS’ *Bette*

“I just think it has breakout qualities. I love *Bette*.”

ABC Sleeper: *Madigan Men*

“Gabriel Byrne is going to be a big star.”

COVERSTORY

to midseason because it was afraid of *Fugitive* and *C.S.I.* UPN executives delayed the fall premieres of their new Friday night lineup until late October for similar reasons.

The Super Bowl and *Survivor II* should help carry CBS to victories in households and possibly total viewers for the season. The key 18-49 demographic and other younger targets will likely remain out of reach, however.

"I think CBS has had by far the best development of any of the networks," says ad buyer Paul Schulman. "I think they have improved themselves in a number of areas. But I still think they are going to continue to be a 25-54 buy. But they really didn't have time to know that they could succeed with the younger audience in setting this fall schedule. This fall schedule came out prior to *Survivor's* success, so they weren't developing 18-34 shows."

Over at NBC, the off-season has not been so kind. First, many of its new shows were panned by critics and advertisers when unveiled last May. A number of NBC comedies have been retooled, including that of former *Seinfeld* co-star Michael Richards. And while ABC gained ground with *Millionaire* and CBS with *Survivor*, critics and top GE brass reportedly laid into NBC programmers for not having a reality hit of their own. That sparked rumors that Ancier and West Coast head Scott Sassa would not be long for the network.

"I can handle any rumors; I don't care," says Ancier. "There's no truth to them that I know of. But again, if I were being fired or if Scott were being fired, we would probably be the last to know. They would probably come down to our office with a gun."

Ancier followed that with, "Look, I worked for [former NBC Entertainment President] Brandon Tartikoff here, and there were rumors everyday about him being fired. And I basically watched Brandon, whom I consider my first mentor in the business, just focus on his work and

The new season brings about three dozen new shows to prime time, some with big Hollywood stars (Bette Midler, Geena Davis) and others with old TV favorites (Michael Richards, David Alan Grier). Which shows will last is anyone's guess.



'The Geena Davis Show'



'The Fugitive'



'Freakylinks'

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Monday 8:00 8:30 9:00 9:30 10:00 10:30	20/20 Downtown	The King of Queens Yes, Dear Everybody Loves Raymond Becker Family Law	Boston Public Ally McBeal	
	Tuesday 8:00 8:30 9:00 9:30 10:00 10:30	Who Wants to Be a Millionaire?	JAG	That 70's Show Titus
		Dharma & Greg	60 Minutes II	Dark Angel
		The Geena Davis Show	Judging Amy	
		NYPD Blue		
Wednesday 8:00 8:30 9:00 9:30 10:00 10:30	Who Wants to Be a Millionaire?	Bette Welcome to New York	Malcolm in the Middle Normal, Ohio	
	The Drew Carey Show		The Street	
	Spin City	CBS Wednesday Night Movie		
	Gideon's Crossing			
Thursday 8:00 8:30 9:00 9:30 10:00 10:30	Whose Line Is It Anyway?	48 Hours	Movies The Lone Gunmen (midseason)	
	Who Wants to Be a Millionaire?	City of Angels	Michael Crichton Project (midseason)	
	Primetime Thursday	Diagnosis Murder		
Friday 8:00 8:30 9:00 9:30 10:00 10:30	Two Guys and a Girl The Trouble With Normal Norm Madigan Men	The Fugitive C.S.I.	Freakylinks Police Videos	
	20/20 Friday	Nash Bridges		
Saturday 8:00 8:30 9:00 9:30 10:00 10:30	ABC Big Picture Show	That's Life Walker, Texas Ranger The District	COPS COPS America's Most Wanted: America Fights Back	
Sunday 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	The Wonderful World of Disney	60 Minutes Touched by an Angel	Futurama King of the Hill The Simpsons Malcolm in the Middle	
	Who Wants to Be a Millionaire?		The X-Files	
	The Practice	CBS Sunday Night Movie		

KEY New show New time New name



'The Michael Richards Show'



'Mysterious Ways'



'Girlfriends'



'Grosse Pointe'

Daddio	Encounters With the Unexplained	Moesha	7th Heaven
3rd Rock From the Sun	Touched by an Angel	The Parkers	Roswell
Deadline	Diagnosis Murder	The Hughleys (new to UPN)	
Third Watch		Girlfriends	
The Michael Richards Show	Mysterious Ways	UPN's Night at the Movies	Buffy the Vampire Slayer
Tucker	Touched by an Angel		Angel
Frazier	Diagnosis Murder		
DAG			
Dateline NBC			
Titans	Twice in a Lifetime	7 Days	Dawson's Creek
The West Wing	Touched by an Angel	Star Trek: Voyager	Felicity* Jack & Jill*
Law & Order	Diagnosis Murder		*Felicity will air 11 consecutive episodes, followed by 13 Jack & Jill episodes
Friends	It's a Miracle	WWF Smackdown	Gilmore Girls
Cursed	Touched by an Angel		Charmed
Will & Grace	Diagnosis Murder		
Just Shoot Me			
ER			
Providence	The Rumpfords	Freedom	Sabrina, the Teenage Witch
Dateline NBC	Touched by an Angel	Level 9	Grosse Pointe
Law & Order: Special Victims Unit	Diagnosis Murder		Popular
NBC Saturday Night Movie	Twenty One		
XFL (February)	Touched by an Angel		
	Diagnosis Murder		
Dateline NBC	Encounters With the Unexplained		Jamie Foxx
Ed	It's a Miracle		For Your Love
			The Steve Harvey Show
NBC Sunday Night Movie	PAX Big Event		The PJs
			Hype
			Nikki

KEY New show New time New name

ignore all of the other stuff. That's what we did all summer, and I'm feeling really good about what I'm seeing now."

How quickly The Emmy Awards and the addition of *Destination: Mir* changed the buzz around NBC. The retooled Michael Richards show and change of producers on comedy *Cursed* have also helped quiet the critics—at least for now. If NBC can turn around Tuesday night and get viewers to tune into the tangled plot of Sunday night drama *Ed*, Ancier and Sassa will not have to worry about their jobs.

Last spring the rumors swirled around ABC headquarters, as advertisers and journalists pondered how the network would handle *Millionaire* this season. The show had just carried the network to an across-the-board ratings victory, and everyone wanted to know how many times it would air each week in its sophomore outing. The answer: four. A new Wednesday-night edition starts this month to go alongside Tuesdays, Thursdays and Sundays. Is it too much?

"No," says ABC Entertainment Group Co-Chairman Stu Bloomberg. "I believe *Millionaire's* performance is going to still be strong. I think the additional night is really going to help us. In terms of us repeating last year's overall performance, I don't know. I think it will be a challenge to top last year, mainly because we had some big events like the Super Bowl that we won't have this year."

What do the analysts think of four nights of *Millionaire*? "Since it probably has only one good season left, why not burn out in a blaze of glory?" asks TN Media's Sternberg. "It's very profitable for Disney and it makes a lot of sense to me to have it on four nights a week, because it's not going to burn out any faster four nights, versus three nights, versus two nights. Plus it gives them extra time to work on their program development for midseason."

Because of *Millionaire*, ABC is bringing out its smallest batch of new shows for the fall season ever—only four. One drama (*Gideon's Crossing*) and three comedies,

Is Berman the Fox fix?

Fox's new Entertainment President Gail Berman is a long way from Broadway now.

Berman, who began her career as a theatrical producer and, at 23, co-produced the original Broadway production of *Joseph and the Amazing Technicolor Dreamcoat*, is now at the center of Fox's prime time rebuilding efforts.

And Berman is also in the proverbial Fox hot seat, running the network's entertainment division, a division that has had its fair share of turnover in the last decade. Berman is the sixth executive to fill the role since 1992, taking over for Doug Herzog, whose turbulent reign lasted only 15 months. Berman oversees the network with Sandy Grushow, who was brought in during the middle of last season to run both 20th Century Fox Television and Fox Broadcasting Co.

"I know this job has had a rocky past, but I can't really look at the past; I can only look at my life and moving forward with my life here," Berman says. "I feel very stable here. I feel that Sandy and I make a tremendous team, and we're looking to build momentum and spirit among the staff and rebuild where rebuilding is necessary."

Berman came to Fox after two years of running Regency Television, a studio that she helped create in 1998 with New Regency Productions and Fox TV Studios. In her short stint at Regency, Berman helped land a number of shows on different networks, including *Roswell* at The WB and *Malcolm in the Middle* at Fox. Prior to Regency, Berman served as president and CEO at Sandollar Television, where she co-created and still serves as an executive producer on The WB's *Buffy the Vampire Slayer* and *Angel*.

"I think the future is bright, and I think Gail

has done a remarkable job coming in and hitting the ground running," says

Grushow. "I think there is enormous good will in the creative community towards her, and that's going to accrue to our benefit down the road."

This fall, Berman is in charge of bringing Fox back from its disastrous 1999-2000 season. She and Grushow have assembled a new slate of shows that feature many of Hollywood's top writers and producers, including David E. Kelley, Darren Star, James Cameron and Michael Crichton.

"We have to do better than we did last year," says Berman. "That's something that we are hoping for, that's something that we are marketing towards and that's something that we are producing towards."

Berman says she is still getting used to running such a big ship. Both Regency and Sandollar were small production houses without marketing, promotion, affiliate relations, advertising and all of the other outposts that come with being at a major broadcast network. The easiest part of the job, she concedes, is "rolling up her sleeves" and working with the writers and producers of Fox's shows. The other half ... let's just say she's getting used to it.

"I think the most challenging thing is becoming the suit part of the job," she says. "Putting together a team, beginning to learn all of the machinations here and inserting myself into that has all been new. I'm in that big learning curve right now, and I'm trying to do my best. It's amazingly different once you cross the street here on the Fox lot."

—J.S.

including a series starring Geena Davis. The network is sitting on a number of other highly touted comedies, including one starring Damon Wayans and another with Dennis Leary. If *Millionaire* stumbles, look for ABC to rush on the replacements.

At Fox, executives are trying to pick their heads up this season. The 1999-2000 season was marked by the failure of highly touted new series (think *Action* and *Ryan Caulfield*), the decline of old favorites like *Party of Five* and *Beverly Hills 90210* and the quick exit of programming chief Doug Herzog. The network slipped 16% in adults 18-49 for the season and fell off its pace to catch the Big Three.

"Obviously, our focus is on trying not to experience a fall launch this year that was as painful as the one that the network experienced last year," says Sandy Grushow, who was brought in mid-year to oversee 20th Century Fox Television and Fox Broadcasting Co. "Fortunately, I wasn't here, but as a producer of a number of the shows that never got out of the gate, I felt the fallout."

Fox did enjoy some success late in the season, with a pair of comedies from its own production houses, *Titus* and *Malcolm in the Middle*. The person responsible for bringing *Malcolm* to Fox, former Regency Television President Gail Berman, took over Herzog's post. Berman and Grushow have wasted little time getting shows from David E. Kelley (*Boston Public*), Darren Star (*The Street*) and James Cameron (*Dark Angel*) onto the lineup. Plus Fox has a handful of midseason shows with buzz, including an *X-Files* spinoff and a drama from Michael Crichton. But outside of Saturday, Sunday and Monday nights, Fox will be counting on new shows.

The good news at UPN is that the network had a strong ratings season, thanks in large part to its Thursday night series *WWF Smackdown*. The bad news is, UPN's long-term future is in jeopardy. With News Corp. and Viacom battling over the network's ownership, UPN enters its sixth sea-





NBC's 'Ed'



Fox's 'The Street'



The WB's 'Gillmore Girls'

son with some promising programming additions and a lot of question marks. The network grew 45% in adults 18-49 and 43% in total viewers last season, while also adding traction to its Monday night ratings with hit *The Parkers*.

"Any success we have is meaningful," says UPN Entertainment President Tom Nunan. "It will make our affiliates happy, the advertising community happy and also continues to argue for a reason for being a network. We are just keeping our heads down and working hard. What happens otherwise is out of our hands."

This season, UPN has added two more comedies to its Monday-night schedule, including former ABC comedy *The Hughleys*. It moved its movie night to Tuesdays. It scheduled a pair of new action series on Friday night and will use *Smackdown* the night before to promote them. Outside of Monday night, it hopes to keep its young-male appeal growing with synergistic aid from co-owned Viacom platforms MTV and Paramount Studios.

As UPN soared with wrestlers last season, The WB grappled with distribution issues and declining viewership. The loss of WGN-TV's cable distribution sent the network into a downward spiral in 1999-2000 and has WB executives working harder this year to regain the momentum it had only a year earlier. The year ended with rumors that *Felicity*, which had been the network's darling, would not make it back in the fall of 2000—a real sign of the tough times at the network.

"I think there is a sense that we would like to have the comeback that we think our shows deserve," says WB Entertainment President Susanne Daniels. "We fully recognize that we have distribution issues and that those haven't all been solved since last season. So I have moderate expectations this season. I was not expecting everything that happened last year. If I knew then what I know now, I would have hesitated before giving up WGN cable, especially since I felt we had some really strong contenders programming-wise."

Well, *Felicity* is back, and The WB has added six new shows to its fall lineup, including five comedies. Stolen from ABC is *Sabrina*, *The Teenage Witch* and from Fox, the Claymation series *The PJs*. The network is sticking to its teen-female guns and is now seen in close to 90% of the country—so a rebound should not be far off for Daniels' network. But if *Buffy the Vampire Slayer*, *7th Heaven* and *Dawson's Creek* start to decline, it could take longer than originally expected to get to major network status.

For the first time, Pax will not totally rely on off-network dramas in prime time. The network, which still airs *Touched by An Angel* and *Diagnosis Murder* in prime, has spent close to \$100 million on

original programming this season and will have its own dramas and series on each night at 8 p.m.

NBC now owns 32% of the "inspirational" network, and repurposed NBC movies, sports and news are helping Pax move over the 1.0 national-rating plateau.

"For the first couple of years, we worked pretty much on the distribution system and we've made up a lot of ground on that front, going from 60% coverage to about 81% now," says Jeff Sagansky, Pax's CEO and president. "This year is our first real investment, significant investment, in programming itself, and we are really encouraged by what we are seeing." ■

CBS' 'Bette'



Texas two-step

Belo, Time Warner hitch wagons in San Antonio and Houston to create two new Lone Star cable news channels

By Steve McClellan

Belo and Time Warner Cable will spend \$25 million to launch two new 24-hour cable news channels in Houston and San Antonio in 2002. The 50-50 joint ventures are part of a bigger deal that gives TWC retransmission rights to Belo's TV stations and that commits TWC to carrying Belo's existing Texas Cable News channel across its Texas systems.

For more than 18 months, Time Warner and Belo had been trying to hammer out a new retransmission consent deal.

There was just one problem: both companies wanted to dominate the 24-hour cable news business in Texas. Last week, the companies figured out a way to do it together. "The more we talked, the more we found to talk about," said John Newton, the Time Warner Cable senior vice president, who led the talks for the MSO.

In late 1998, Belo launched the Texas Cable News network (TXCN), designed as a statewide cable news channel. Shortly thereafter, Time Warner launched News 8, a cable news channel serving Austin, Texas, with plans of launching similar channels in markets like Houston and San Antonio where it operates big cable systems.

In the meantime, Belo needed distribution for TXCN on TWC's cable systems—covering about 1.5 million subscribers in Texas—in order to make it a truly statewide service.

After protracted talks, the two sides reached a deal last week. Time Warner receives 10-year retransmission-consent licenses to carry Belo's four Texas TV sta-

tions on its systems—KHOU-TV Houston; WFAA-TV Dallas; KVUE-TV Austin; and KENS-TV San Antonio.

In return, Time Warner agrees to distribute Belo's TXCN on its systems throughout the state. To start, TWC will carry the news channel on systems serving about 550,000 subscribers, with a pledge to roll it out to its remaining 950,000 sub-

The more we talked, the more we found to talk about!

—John Newton, Time Warner Cable

scribers as capacity permits.

Like the retrans deal, TWC's commitment to carry TXCN has a 10-year term. The two joint-venture news channels have initial 20-year terms.

According to Skip Cass, the Belo senior vice president who led the talks for the broadcaster, the target date for launching the Houston channel is early 2002, to be followed by the San Antonio channel in mid-2002.

In both cases, the news channels will

work in cooperation with Belo's stations in the markets, KHOU and KENS. Both stations will provide newsgathering resources for the cable news channels, Cass said. "There's a lot of news being gathered and a limited amount of time" to show it on the broadcast stations.

But Cass said the news channels, with staffs of between 75 and 100 employees, will also be cranking out a lot of its own original material, to which the broadcast stations will have access. "It's a two-way street."

TWC will pay a per-subscriber fee for TXCN, although both sides declined to reveal it. The TXCN distribution will be on digital tiers on some of TWC's cable systems and on analog tiers in others. The cable network will be distributed on digital tiers on TWC's systems in Houston, San Antonio and Austin.

Belo and TWC each already operates five cable news channels, either as wholly owned ventures or in partnership with others. In addition to TXCN, Belo has them in Arizona, the Pacific Northwest, New Orleans and Norfolk, Va. In addition to Austin, TWC has them in New York and Rochester, N.Y.; Orlando and Tampa, Fla.

And TWC's Newton says the cable MSO has plans to create "a dozen or more in the next few years." Not only are they good advertising vehicles, but subscribers like them. "They're great for acquisition and retention [of subscribers]," he says. ■

Is Ergen in DirecTV hunt?

Analysts say EchoStar's new debt offering last week was a way for EchoStar chief Charlie Ergen to raise money to bid for DirecTV parent company Hughes Electronics, which some believe may change hands before next year (see story, opposite page).

EchoStar increased its previously announced offering of senior notes from \$600 million to \$1 billion. The notes bear an annual interest rate of 10 3/8% and mature on Oct. 1, 2007. But analysts were skeptical about Ergen's ability to snatch rival DirecTV. Besides needing another \$40-\$50 billion to make the deal, getting federal approval would be no easy task, analysts say. EchoStar has 4.3 million subscribers; DirecTV has around 10 million.

Indirectly after DirecTV

Murdoch, Malone swap stock to smooth way for a tempting bid for Hughes DBS service

By Steve McClellan

John Malone and Rupert Murdoch strengthened their companies' ties last week in a move largely seen as a prelude to a bid by News Corp. for DirecTV owner Hughes Electronics.

DirecTV would be the crown jewel in News Corp.'s collection of worldwide satellite-program-distribution assets, which are being spun-off as a separate publicly traded company, Sky Global Networks, later this year.

General Motors confirms that it is exploring a possible sale of Hughes. Its bankers are said to have contacted News Corp., Disney, Sony, Viacom and Vivendi about possible interest.

During a conference call last week with reporters and analysts, News Corp. Chairman Murdoch confirmed that "we would be interested if General Motors decided to do anything" to dispose of its Hughes Electronics subsidiary.

News Corp.'s stock price got a nice bump last Wednesday, when it announced that Liberty Media agreed to swap its holdings in Gemstar-TV Guide for roughly an additional 11% of the Australian-based media conglomerate, as well as a 4.76% stake in the soon-to-be-spun-off Sky Global Networks.

In addition, Liberty will spend \$500 million to acquire roughly another 1% of Sky Global Networks at the time of the initial public offering.

News Corp. will up its stake in Gemstar-TVG to 43% as a result of the deal. Its Gemstar-TVG holdings will be transferred to the Sky Global Networks subsidiary. Gemstar-TVG, headed by Henry Yuen, is now negotiating with News Corp. to put its electronic-program guides



Malone may join the News Corp. board. "That hasn't been determined at this point," he says

on News Corp. satellite services worldwide. Up to now, Gemstar has not been on any of those services.

Murdoch said the deal gives News Corp. "an opportunity to move to a controlling ownership of that company in the future, as

Murdoch confirmed that 'we would be interested if General Motors decided to do anything' to dispose of Hughes Electronics and DirecTV.

well as a greater stake in what we believe will be a great growth asset as broadband services and interactive television become common in households around the world." He likened Gemstar's electronic-program guide to a broadband "portal" that has growth potential similar to narrow-band portals Yahoo and AOL.

Murdoch estimated the total value of Sky Global Networks to be in the \$40

billion range. It's value would more than double if News Corp. were to make a successful bid for Hughes, which has been valued at between \$50 billion and \$60 billion.

Under the terms of the Gemstar-TV Guide deal, News Corp. will acquire Liberty's 21% stake in Gemstar. In return, Liberty will receive 486 million preferred non-voting shares in News Corp. That will increase Liberty's ownership interest in News Corp. to 18%, making it the single largest non-voting shareholder and the second largest shareholder overall.

Asked if he will become a member of News Corp.'s board, Malone replied, "that hasn't been determined at this point." Murdoch said the transaction "did not carry any right to appointment [to the board] or anything like that." But, he added, "John's a friend and always has been and always would be welcome on our board. But that would be up to him and us having to watch the regulatory situation."

Asked to what extent he would become involved in News Corp.'s ongoing strategic planning as a result of this deal, Malone replied, "not at all. This is a passive investment position at this point."

Liberty also has small stakes in several Sky Latin America satellite services that are also being transferred to Sky Global Networks as part of the deal.

Asked if the Gemstar deal would effect the timing of the Sky Global Networks public offering, slated for later this year, Murdoch said it did not. "There may be other things that effect the timing. I wouldn't want to guarantee that at the moment." ■

Changing Hands

TVs

WWLP(TV) Springfield, Mass.

Price: About \$128 million

Buyer: LIN Television Corp., Providence, R.I. (Gary R. Chapman, president; Hicks, Muse, Tate & Furst Inc., about 70% non-voting owner); owns 18 other TVs

Seller: Gary R. Chapman, Bristol, R.I. Chapman, who is president of LIN, granted option to buy WWLP to the company when he bought station in January (B&C, Jan. 17)

Facilities: Ch. 22, 4,170 kW visual, 417 kW aural, ant. 877 ft.

Affiliation: NBC

WSAH(TV) Bridgeport, Conn./parts of New York

Price: \$37.5 million cash

Buyer: Azteca America Inc., Visalia, Calif. (Harry J. Pappas, chairman/owner); is buying at least seven more TVs, including KUSK(TV) Prescott/Phoenix, Ariz. (see next item). Pappas owns 18 other TVs and KMPH-FM Hanford/Fresno, Calif.; has CPs or has filed for CPs to build 16 more TVs

Seller: Shop at Home Inc., Nashville (Kent E. Lillie, president); owns five other TVs. **Note:** Shop at Home paid \$16.2 million for WSAH-TV in a deal that closed in June 1999

Facilities: Ch. 43, 2.5 kW visual, 2 kW aural, ant. 620 ft.

Affiliation: Shop at Home; to be Azteca America

KUSK(TV) Prescott/Phoenix, Ariz.

Price: \$6.818 million

Buyer: Azteca America (see preceding item)

Seller: KUSK Inc., San Francisco (William H. Sauro, president); no other broadcast interests

Facilities: Ch. 7, 8.79 kW visual, 1.76 kW aural, ant. 2,814 ft.

Affiliation: Ind.; to be Azteca America

Broker: Kepper, Tupper & Co. (seller)

Construction permit to build

KUTH(TV) Logan, Utah

Price: \$4 million

Buyer: Equity Broadcasting Corp. (EBC), Little Rock, Ark. (Larry E. Morton, president; Arkansas Media LLC, 39.3% owner [Judith Fess, Mindy Roberts Hooper and Sandra G. Morton life trusts, each 33.3% owners]; Henry G. Luken III, 28.4% owner; WinStar Communications Inc., 5.8% owner [Nathan Kantor, president]).

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 □ \$176,428,000 □ 5

Combos □ \$4,585,000 □ 4

FMs □ \$108,629,000 □ 8

AMs □ \$5,200,000 □ 3

Total □ \$294,842,000 □ 20

SO FAR IN 2000

TV/Radio □ \$2,133,450 □ 1

TVs □ \$735,908,139 □ 22

Combos □ \$3,411,340,717 □ 78

FMs □ \$625,071,768 □ 124

AMs □ \$144,478,885 □ 80

Total □ \$4,918,932,959 □ 295

EBC owns/controls five TVs, including KBCJ(TV) Vernal/Salt Lake City, Utah, four FMs and three AMs, and has interest in KBCA(TV) Elk City/Oklahoma City, Okla. EBC's directors also are directors of Kaleidoscope Foundation Inc., which has applied to build 10 noncommercial TV stations, including one in Salt Lake City

Seller: Logan Ch. 12 LLC, Logan (Jeff Jacobsen, manager; Valley Channel Broadcasting Inc. and Uhlmann/Latshaw Broadcasting LLC, each 50% members); no other broadcast interests. Uhlmann/Latshaw owns 51% of KMTF(TV) Helena, Mont., and KCWY(TV) Casper, Wyo.

Facilities: Ch. 12

Construction permit to build

KBCZ(TV) Holbrook/Phoenix, Ariz.

Price: \$110,000

Buyer: Venture Technologies Group LLC, Los Angeles (Lawrence H. Rogow and Garry A. Spire, both managers/47% members); owns 68.7% of KBCB(TV) Bellingham/Seattle, Wash., has interest in three other TVs, including KBCZ. Rogow owns 50% of KAZG(TV) Ogden/Salt Lake City, Utah

Seller: Ch. 11 Television LLC, Franklin, Tenn. (Bruce E. Fox, manager); KM Communications Inc. [Myoung Hwa Bae, president/owner], WinStar Communications Inc. [Nathan Kantor,

president] and buyer, each 20% owners); no other broadcast interests. Fox is 50% owner of company that owns 20% of Ch. 11 TV LLC. Fox has interests in three other TVs and one FM. KM has applied to build nine other TVs. Bae owns KWKB(TV) Iowa City/Cedar Rapids/Dubuque, Iowa, and CPs to build two more TVs; has interests in CPs to build two other TVs. WinStar owns 70% of KBPD(TV) La Grande/Portland, Ore.; has CPs to build four TVs; owns 27.5% of Equity Broadcast Corp., which is buying CP to build KUTH(TV) Logan, Utah (see next item); has interests in companies with CPs to build two more TVs

Facilities: Ch. 11, 1.58 kW visual, ant. 177 ft.

Combos

WKDW(AM)-WSVO(FM) Staunton and WINF(AM) Waynesboro, Va.

Price: \$3 million

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Randy Michaels, chairman, Clear Channel Radio); owns/is buying 19 TVs and 1,095 other radio stations; is selling KVOD(AM) Denver and KWAM(AM) Memphis, Tenn. (see first and second AM items, respectively)

Seller: Douglass Communications LLC, Staunton, Va. (Michael Douglass, president); no other broadcast interests. **Note:** Douglass acquired stations for \$744,500 (Changing Hands, Sept. 20, 1999)

Facilities: WKDW: 900 kHz, 2.5 kW day, 128 W night; WSVO: 93.1 MHz, 2.8 kW, ant. 338 ft.; WINF: 970 kHz, 5 kW day, 1 kW night

Formats: WKDW: country; WSVO: oldies; WINF: positive alternative

Broker: Media Services Group Inc. (seller)

WMON(AM)-WZKM(FM)

Montgomery/Charleston, W.Va.

Price: \$600,000 cash

Buyer: Mortenson Broadcasting Co., Lexington, Ky. (Jack M. Mortenson, president/owner); owns five other FMs and 13 other AMs, including WSCW(AM)-WJYP(FM) South Charleston, W.Va.

Seller: Hanson Broadcasting Co. Inc., Denver (Douglas H. Hanson, owner); owns KICO(AM)-KQVO(FM) Calexico/Fresno, Calif. **Note:** Hanson

acquired WMON-WZKM in 1997 for \$205,000

Facilities: AM: 1340 kHz, 1 kW; FM: 93.3 MHz, 4.1 kW, ant. 393 ft.

Formats: AM: country; FM: gospel

Broker: John L. Pierce (escrow agent)

WTNE(AM)-WWEZ FM Trenton, Tenn.

Price: \$585,000

Buyer: Milan Broadcasting Inc., Union City, Tenn. (Michael F. Jenkins, president/11.1% owner; Thunderbolt Broadcasting Co., 77.8% owner [Paul F. Tinkle, president/39.4% owner]); owns WTKB-FM Atwood, Tenn. Thunderbolt owns WCDZ(FM) Dresden and WCMT-AM-FM Martin, Tenn.

Seller: AM: Radiocorp. Of Jackson Inc./Wireless Group Inc., Brownsville, Tenn. (Carlton Veirs, president); owns WNWS(AM) and WTBG(FM) Brownsville

Facilities: AM: 1500 kHz; FM: 97.5 MHz

Broker: Media USA/Woods Group (seller)

KRWB(AM) Roseau, Minn., and KNDK-AM-FM Langdon, N.D.

Price: \$400,000 (for stock)

Buyers: Robert N. and Diane Simmons, Langdon (to be co-owners), Langdon. Simmons have already filed to sell KRWB to Border Broadcasting LP for \$62,000 (Changing Hands, Sept. 4)

Sellers: Co-owners Bert and Lyle Johnson (brothers), Walhalla, N.D.; no other broadcast interests

Facilities: KRWB: 1410 kHz, 1 kW; KNDK(AM): 1080 kHz, 1 W day; KNDK-FM: 95.7 MHz, 6 kW, ant. 328 ft.

Formats: KRWB: news/talk; KNDK(AM): news/talk, country; KNDK-FM: AC

FMs

KALC(FM) Denver

Price: \$98.8 million cash

Buyer: Emmis Communications Corp., Indianapolis (Jeffrey H. Smulyan, chairman); owns/is buying 22 TVs, four AMs and 19 other FMs, including KXPK(FM) Evergreen/Denver, Colo.

Seller: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president/43.4% owner); owns/is buying 71 radio stations, including KBJD(AM), KNUS(AM) and KRKS-AM-FM Denver. **Note:** Salem on Sept. 4 closed on KALC, which it acquired from Clear Channel

Communications Inc. as part of \$185.6 million package deal

Facilities: 105.9 MHz, 100 kW, ant. 900 ft.

Format: Top 40

WWMD(FM) (formerly WAYZ-FM) Waynesboro, Pa./Hagerstown, Md.

Price: \$3.5 million

Buyer: M. Belmont VerStandig Inc., Bethesda, Md. (John D. VerStandig, president/owner); owns three other FMs and four AMs and 40% of company that owns WHGT(AM) Waynesboro and WAYZ(FM) (formerly WWMD) Hagerstown, Md./Washington and is swapping WBFB-FM New Market/Harrisonburg, Va., for WLTK(FM) Broadway-Timberville, Va.

Seller: Hagerstown Broadcasting Co., Hagerstown (John T. Staub, president/owner); owns WJEJ(AM) Hagerstown

Facilities: 101.5 MHz, 50 kW, ant. 230 ft.

Format: Rebroadcasts WHGT (contemporary country)

Broker: Blackburn & Co. Inc. (assignee)

WSNI(FM) Colfax/Normal/Bloomington and WIHN(FM) Normal/Bloomington, Ill.

Price: \$3.36 million

Buyer: Back Bay Broadcasters Inc., Pawtucket, R.I. (Peter H. Ottmar, chairman/54.4% owner; Richard H. Patterson, director). Patterson has interest in Regent Communications Inc., which owns/is buying 29 FMs and 15 AMs (none in Illinois)

Seller: Bloomington Radio Partners Inc., Bristol, R.I. (Michael E. Schwartz, president/owner); owns four FMs and one AM, all in Indiana. **Note:** Bloomington will immediately transfer WSNI and WIHN to buyer upon closing its \$3.125 million deal to buy stations from Kelly

Communications Inc. (B&C, May 1)

Facilities: WSNI: 92.9 MHz, 6 kW, ant. 328 ft.; WIHN: 96.7 MHz, 6 kW, ant. 410 ft.

Formats: WSNI: lite AC; WIHN: rock

Brokers: Mahlman Co. and Satterfield & Perry (seller); Star Media Group Inc. (escrow agent)

WTVY-FM Dothan, Ala.

Price: \$1.3 million

Buyer: Jimmy Jarrell, Auburn, Ala.; owns WRFS(AM) Alexander City and WQLS-AM-FM Ozark, Ala.; has applied to build noncommercial FMs in Alexander City and Heflin, Ala.

Seller: Woods Communications Group Inc., Dothan (Charles Woods, chairman); no other broadcast interests

Facilities: 95.5 MHz, 100 kW, ant. 1,078 ft.

Format: Country

WJSH(FM) (formerly WYLK) Folsom/New Orleans, La.

Price: \$975,000

Buyer: Southwest Broadcasting Inc., McComb, Miss. (Wayne Dowdy, president); owns WTTG(FM) Amite/Hammond/parts of New Orleans and Baton Rouge, La., and WAKK(AM)-WAKH(FM) and WAPF(AM) McComb

Seller: Styles Broadcasting Inc., Panama City, Fla. (Tom DiBacco, president); owns WYLA(FM) Lacombe/New Orleans and WSJZ(FM) (formerly WADU-FM) Reserve/LaPlace, La.

Facilities: 104.7 MHz, 6 kW, ant. 328 ft.

Format: Country

Broker: Bergner & Co.

WRRO(FM) Addison, Vt.

Price: \$434,000 (includes five-year consulting job for principal of seller)

Buyer: Northeast Broadcasting Co. Inc., Bedford, N.H. (Steven A. Silberberg, secretary/owner); owns/controls seven other FMs and three AMs

Seller: Dynamite Radio Inc., Middlebury, Vt. (Anthony A. Neri, principal); no other broadcast interests. **Note:** Dynamite acquired construction permit for station in swap valued at minimum of \$28,500 (Changing Hands, June 14, 1999)

Facilities: 93.7 MHz, 6 kW, ant. 289 ft.

Format: Classic rock

Broker: Kozacko Media Services

WZRK(FM) Kentland, Ind.

Price: \$200,000

Buyer: Milner Broadcasting Co., Bourbonnais, Ill. (Timothy Milner, president); owns WVLI(FM) Kankakee, Ill.

Seller: Lyle Robert Evans, Green Bay, Wis.; owns KHAM(FM) St. Ansgar, Iowa; WOBE(FM) Crystal Falls and WMXG(FM) Stephenson, Mich.; WNOB(FM) Old Forge, N.Y., and WJOK(AM) Kaukauna, Wis.; 75% of WMDC(FM) Mayville, Wis.; 50% of WMBE(AM) Chilton, Wis.; has applied to build five FMs and five AMs

Facilities: 101.7 MHz, 6 kW, ant. 328 ft.

Format: Dark

KTIJ(FM) Elk City, Okla.

Price: \$60,000

CHANGING HANDS

Buyer: Fuchs Radio Inc., Hobart, Okla. (Chad and Shelley Fuchs, co-owners); owns KADS(AM) Elk City and KTJS(AM) Hobart

Seller: Women, Handicapped Americans and Minorities for Better Broadcasting Inc., Springfield, Vt. (Doreen Hubert, president); no other broadcast interests. Note: Better Broadcasting was to sell construction permit for station to Spirit Broadcasting LLC for \$10,000 (B&C, Oct. 11, 1999)

Facilities: 98.5 MHz, 100 kW, ant. 1,089 ft.

Format: Dark

AMs

KVOD(AM) Denver

Price: \$3.3 million

Buyer: Latino Communications LLC, Denver (Zee Ferrufino, manager/owner); no other broadcast interests

Seller: Clear Channel (see first Combo item and next item); owns KBPI(FM), KHOW(AM)-KHIH(FM), KOA(AM)-KRFX(FM)

Denver, KBCO-FM Boulder/Denver, KTCL(FM) Fort Collins/ Denver, KTLK(AM) Thornton/Denver, KCOL(AM)-KPAW(FM), KIIIX(AM) and KGLL(FM) Fort Collins and Greeley/Fort Collins, Colo. Note: Clear Channel had to divest KVOD to close its merger with AMFM Inc. KVOD originally was slated for Rodriguez Communications Inc. but was put in trust until another buyer was found (B&C, May 15)

Facilities: 1280 kHz, 5 kW

Format: Classical; likely to be Spanish

KWAM(AM) Memphis, Tenn.

Price: \$1 million

Buyer: Concord Media Group Inc., Odessa, Fla. (Mark W. Jorgenson, president/owner); owns/is buying five FMs and five other AMs; has TBAs with two other FMs and one other AM; is selling WSSP(FM) Goose Creek, S.C., to seller of KWAM. Jorgenson owns two Florida AMs; also is selling KCBQ(AM) San Diego

Seller: Clear Channel; owns KJMS(FM), WDIA(AM)-WHRK(FM) and WREC(AM)-

WEGR(FM) Memphis, WYLT(FM) Byhalia, Miss./Memphis and WRXQ(FM) Olive Branch, Miss./Memphis; is buying WKDW(AM)-WSVO(FM) Staunton and WINF(AM) Waynesboro, Va. (see first Combo item); also is selling KVOD(AM) Denver (see preceding item)

Facilities: 990 kHz, 10 kW day, 450 W night

Format: Gospel

KFLO(AM) Shreveport, La.

Price: \$900,000

Buyer: Amistad Communications Inc., Shreveport (Fred A. Caldwell Sr., president). Caldwell is pastor of church that owns KBEF(FM) Gibsland and KASO(AM) Minden, La.

Seller: A.T. Moore, Shreveport; owns KWDF(AM) Ball and KCIJ(FM) North Fort Polk/Leesville, Ala., and construction permit to build FM in Atlanta, La.

Facilities: 1300 kHz, 5 kW day

Formats: Religion, sports

—Compiled by Elizabeth A. Rathbun

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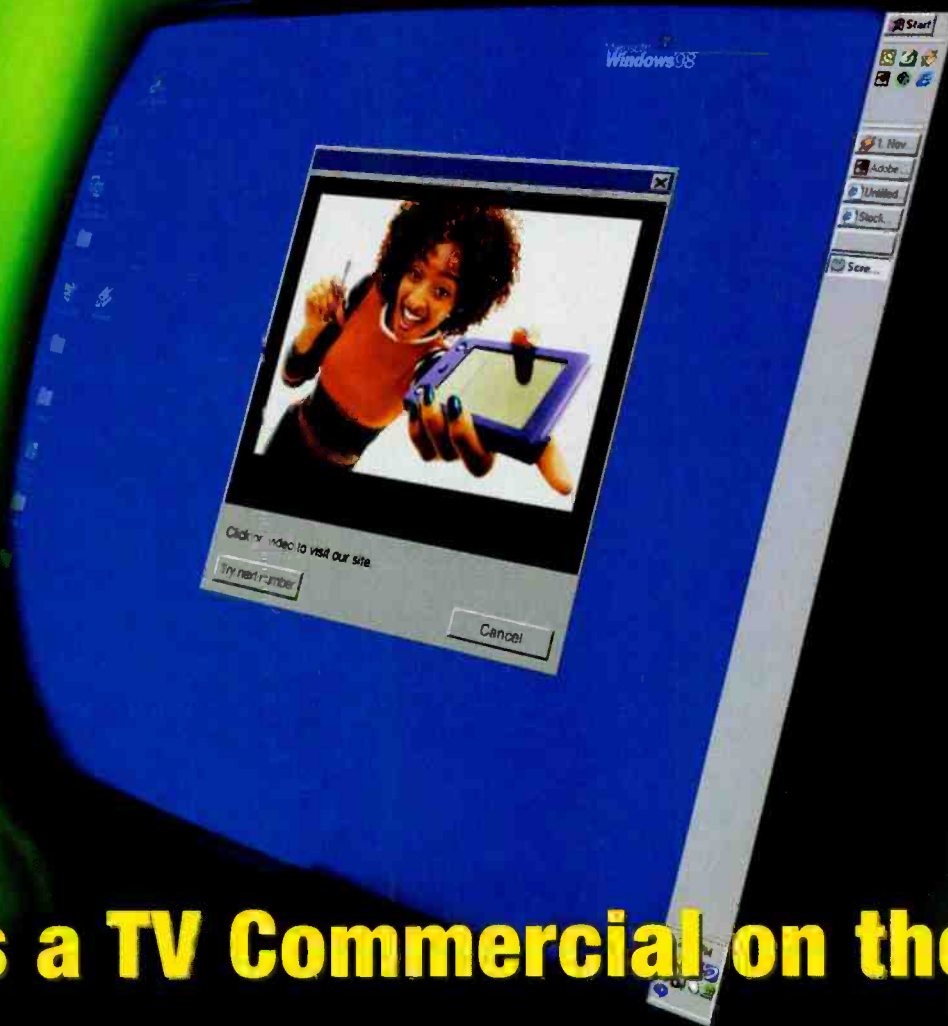


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Interactive Media

IN BRIEF

MTVI REORGANIZES

MTVi has eliminated 105 positions, or 25% of its work force, and will not move forward with its IPO.

The unit, which brings together separate Internet businesses for MTV, VH1, SonicNet and Country.com, will support all the sites from one common platform. For example, many of the eliminated positions are in the online news content side, as the company looks to centralize four separate news organizations into one entity.

"When you're consolidating four different businesses it just makes sense to look at how you can do things more efficiently," says an MTV representative. "We're continuing with this unit, and MTV is very supportive of MTVi. We're also going to look at ways to share resources with MTV Networks and all of Viacom."

The representative notes that MTVi expects to double last year's revenue of \$19.9 million. Page views have also nearly doubled, hitting 171 million through July. "There's still a huge opportunity for the online music space," the representative adds.

Surfing for laughs

Comedy Central promises new site will tickle viewers' funny bones

By Ken Kerschbaumer

Knock Knock." "Who's there?"
"Comedy Central's new Web site."
"Comedy Central's new Web site who?"

"Comedy Central's new Web site that is going to attempt to become a destination site that will make people laugh a lot more than this knock-knock joke."

While the world may not need another knock-knock joke, it can always use more laughter, and with a little luck, Comedy Central's new approach to its Web site will extend the laughs from its cable network to the Internet. Ken Locker, Comedy Central senior vice president, enterprises and new media, has been given the task of making Comedy Central's Web site a business opportunity that will help the network laugh all the way to the bank.

"We want to promote our core brand in a way that is original and makes it a destination site," says Locker. "People will watch our shows and then go onto the Internet to get deeper into the shows, and, based on that, we'll build a community around that."

The new content offerings begin Oct. 2 with the Comedy Central Radio Network. The network will offer standup, music and other audio content aiming for laughs. The



Comedy Central's new Web site could offer viewers an inside look at Jerry's locker.

long-range goal is to provide a redesigned site in April that offers online content related to the broadcast content.

With everyone seemingly hunting for first-mover advantage, Comedy Central will have just that. Many networks have talked about using the Internet to allow visitors to drill deeper into broadcast content, and it has been done for sports or news. But Comedy Central

WITHOUT LAUGHING, YOU TOLD YOU DELIVER TO JUST THE PEOPLE INTER

will be the first to allow for deeper drilling related to fictional content.

"An episode of a program will end, and immediately we'll release something on the Web that contains elements related to that show," explains Locker. For example, it could include an additional scene with characters or other related information. The ideas are limitless—and the costs lower than expected, according to Locker.

"We have a production group in-house so the incremental cost is pretty small, because the set is already built and the actors are already there," he explains. "So we'll send our two-person crew with a Hi8 camcorder and maybe need an actor for an additional hour."

The goal is to create a site that leverages the interactive capabilities of the Internet. "The history of all media is they define themselves on the medium they came out of," adds Locker. "TV was radio with pictures for years. The Internet is now trying to be television, but it's not. And that's why we're trying to get into this interactive, non-linear story telling."

That doesn't mean that linear content can't be an online winner as well. Comedy Central is offering Web visitors the means to purchase complete episodes of *South Park* and *Dr. Katz* on the site. The cost is \$4.95 to own the file and \$2.50 for a two-day rental. SightSound.com is helping with the distribution and encoding.

"We're using two-key public-encryption technology," explains Locker. "If you rent

the file, it's time-based, so once it's encrypted the clock starts running."

The two-key system works by giving the user half of the unique "key" to the 128-character encryption code. When the file is paid for, the user is given the other half of the key to watch the program. And if they forward the program onto another user, that person is only given half the key.

Will the sale of complete episodes extend to live-action programs like *Strangers With Candy*? Don't expect it. "Full-motion video isn't going to look very good," adds Locker. "In animation we're not always doing 30 frames per second, and there's less motion, so you can get away with less than 30 fps. Our philosophy on streaming media is we don't like to do television. Why watch a five-minute movie jerking around in a 2-inch window?"

If all goes well, the site will deliver the type of audience traffic that will make advertising and sponsorship opportunities more attractive to media buyers. According to Locker, 83% of Comedy Central viewers spend 17.3 hours per week on the Internet. "The challenge is to focus the multiuser experience," he says. "Everyone is talking about broadband, but there are only 3.5 million consumer broadband homes.

"So would you spend 50% of your resources to build content for 10% of your audience? No. So you have to be careful how you manage your resources and how you make it a good experience for the majority of your audience." ■

TOP 10 ENTERTAINMENT NEWS SITES

August 2000

Site	Unique visitors (in millions)
Total WWW Audience	77,020
Total Entertainment News Universe	18,912
EONLINE.COM	4,930
TVGUIDE.COM	1,917
ROLLINGSTONE.COM	1,678
EW.COM	1,581
TRAFFICCO.COM	1,202
ZONNET.NL	1,009
SCIFI.COM	838
NYPOST.COM	761
GIST.COM	742
ASTROCENTER.COM	614

Source: Media Metrix

TOP 15 CABLE TV SITES

August 2000

Site	Unique visitors (in millions)
Total WWW Audience	77,020
ESPN*	8,596
WEATHER.COM	7,59
CNN.COM	7,253
SONY ONLINE*	5,227
EONLINE.COM	4,930
DISCOVERY.COM	3,108
MTV.COM	2,988
CARTOONNETWORK.COM	2,181
FOODTV.COM	1,511
FOXNEWS.COM	1,510
CNBC.COM	1,253
FOX.COM SITES*	908
VH1.COM	878
SCIFI.COM	838
HGTV.COM	693

Source: Media Metrix

Note: Category universe does not include channel data.

* Represents an aggregation of commonly owned/branded domain names.

Media Metrix Definitions:

Unique Visitors: The actual number of total users who visited the reported Web site or online property at least once in the given month. All unique visitors, at home or at work, are only counted once.

Sample Size: Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

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Seven burning questions

Hollywood hotshots mull monetizing digital convergence

I'm just back from Digital Hollywood, a quarterly bacchanalia of digital gear, strategic marketing tête-à-têtes, seminars, and business-card trading, all designed to (five-alarm cliché alert here) *monetize digital convergence*.

Typically, these gatherings produce more questions than answers. Here, then, are seven burning questions that emerged from conversations, corridor talk, exhibitor market-need speak and panels:

How will I make any money?

At one of the cocktail receptions, I was intercepted by a nameless streaming media developer with a "suite of marketing solutions" he wanted to sell to television-program Web sites.

This fellow muttered something into his glass about everyone talking how "cool" this stuff is, but that no one has figured out how to make any money at carrying streaming content. "Until they do," he told me, "all of this will be just smoke and mirrors."

Will my video content be "Napsterized?"

Napster, of course, is the controversial, "peer-to-peer" technology that lets computer users swap music files with each other without paying for the content. I heard several conversations theorizing a "video Napster" scenario.

Here's how this would happen: A television viewer saves a pay-per-view movie on a personal TV digital recorder that also has Internet capability (read, an upgraded version of something like WebTV or TiVo).

Then, if the person had Napster service, he or she could search for any downloaded movie—on the hard drive of any other video Napster user who happened to be online at the same time. With a broad-

band Internet connection, such movies could be transferred from one consumer to another in just a few minutes.

How do I build an online "community" for a new TV series?

I had a nice chat with Bill Sanders, executive vice president of Big Ticket Television, a Paramount/Viacom company. Sanders told me about the forthcoming animated series *Gary and Mike*, about two Claymation-character twentysomethings on a road trip.

The show, set for a January 2001 launch on Fox, will have a Web site, but how do you make people aware of the site, and by extension, the show? Sanders told me that because the show's likely demographic "uses e-mail a lot, we're trying to reach them where they are."

Just buying mailing lists and then crafting the message is not a simple matter, though. The mailing list has to be vetted for demographic relevancy. An e-mail message must be crafted that serves the promotional need without sounding like hype. And there are technical issues, too: Not everyone's e-mail program is HTML-com-

'Watch how much money you spend, and don't make grainy six-minute clips with oh-so-edgy scripts but lousy production values.'

pliant. Some programs are only capable of displaying plain text messages, a format that makes it very difficult to embed a Web page link within the body of the message.

Will personal TV recorders hurt interactive television?

Since so much of interactive TV's appeal is to let the viewer play along with a show as it is being broadcast, what will it portend for the real-time interactive experience if more and more viewers record shows and then watch them later on? Stay tuned

(or not, as the case may be).

Are Web-based content extensions of existing broadcast properties a good idea?

The poster example of this trend is the megabucks deal in which *South Park* creators Trey Parker and Matt Stone are devising content for the Web using Shockwave animation technology. Is this a brand extension, a spinoff, or some sort of hybrid?

I asked several people, and except for the refrain of "needing to expose content on as many platforms as possible," no one really knew. Or, knows.

As I extend my content to the Web, what can I learn from the recent failures of Pop.com, Digital Entertainment Network, and Pseudo.com?

To this, I say, watch how much money you spend, don't make grainy six-minute clips with oh-so-edgy scripts but lousy production values, and confirm that any marquee names you have signed up are committed to exercising their clout on your behalf when you need it.

Should I package my online avails with my on-air avails?

Of course you should. By doing so, you may introduce your existing on-air advertisers to a medium of which they may be skeptical. The trick is to make the online advertising work, and then to know when to wean 'em. ■

Russell Shaw's column about Internet and interactive issues appears regularly. He can be reached at russellshaw@delphi.com.

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Lake-effect DTV hits Michigan

Snowy pictures, not skies, plague WOOD-TV viewers

By Glen Dickson

As the digital television rollout lumbers along, many broadcasters have questioned the efficacy of the 8-VSB modulation scheme. But for viewers of NBC affiliate WOOD-TV in Grand Rapids, Mich., 8-VSB is working all too well.

Since July, over-the-air viewers in Muskegon, Mich., on Michigan's southwest coast, have complained of snowy or unwatchable pictures on WOOD-TV, which is owned by LIN Television and broadcasts on ch. 8 in Grand Rapids. WOOD-TV was still looking for the source of the problem in August, when the AT&T cable system in Muskegon reported interference in its reception of the signal affecting some 40,000 cable subscribers.

The problem wasn't in Michigan, however. Instead, it was on the other side of Lake Michigan, where WMVS-DT Milwaukee has been transmitting a high-powered DTV signal since March on digital ch. 8. While Milwaukee represents another DMA, WMVS-DT's 1,200-foot tower is only 82 miles

away from the Muskegon viewers on Michigan's coast. In between are the waters of Lake Michigan, which can combine with summertime weather to create atmospheric conditions that allow for unusually powerful signal propagation.

"There's nothing to stop that signal," says Mike Laemers, WOOD-TV director of engineering. "Their tower is right on the [western] lakeshore, and our viewers are right on the [eastern] lakeshore. Ten to 15 miles inland from Muskegon, it's not a problem." He estimates that 60,000 cable and off-air viewers in Muskegon were affected.

There hasn't been any interference problem in Muskegon since late August, when WMVS-DT agreed to cut its transmission power by 75% to make sure WOOD-TV's broadcasts of the Olympics and season-opening prime time shows proceed uninterrupted. In the meantime, WOOD-TV

is looking for a long-term solution.

"We're looking at various alternatives, including putting up some sort of translator in the area, feeding the cable headends with microwave or putting up a different antenna at the cable headend," says Laemers. He doesn't think using fiber to deliver the signal is feasible, because western Michigan isn't fiber-rich. And Laemers is afraid to use a microwave channel when the 2 GHz spectrum, which is used for ENG signals, is already being squeezed by the FCC for auction purposes.

David Felland, WMVS-DT director of operations and engineering, says that WMVS-DT had been operating at its authorized power, and had even installed a directional antenna to minimize interference to WOOD-TV.

Felland says that there are WMVS-DT viewers who can no longer receive the signal. "We hope they would take immediate steps to rectify the receiving station on their end."

Doing so will cost a minimum of hundreds of thousands of dollars, according to LIN President Gary

Chapman. In a speech to the Federal Communications Bar Association last month, Chapman also suggested the WOOD-TV/WMVS-DT situation is "a sharp warning" that digital interference into analog signals may be greater than expected. ■



LIN President Gary Chapman says WOOD-TV's problems are a "sharp warning" of future DTV interference with analog signals.



NBC stretches Olympic assets with Sekani pact

Media-management firm to create highlight tapes, archive system

By Glen Dickson

NBC Olympics has tapped asset-management and stock-footage firm Sekani to be its exclusive media-management partner beginning with the 2000 Sydney Games. Under the deal, Sekani (formerly FootageNow) will help develop a new architecture for NBC's extensive Olympics archives. The company will also produce a series of highlight tapes that will be sold as NBC's "Commemorative Olympic Home Videocassette" collection through NBC, NBC/Quokka Ventures Inc. and e-commerce retailers.

Sekani has been on-site throughout the Sydney Games "ingesting" the digital video created by NBC's production facility in the International Broadcast Center (IBC) and sending it back to the editing staff in New York so Sekani could quickly begin producing the highlight tapes for mid-October release.

"We're marrying our digital ingest with the OPUS logging system [NBC's proprietary system]," says Rob Pavlin, Sekani executive vice

president. "We're taking the 601 feed and ingesting it directly into an [MPEG-2] encoding station, writing them to DTF files and storing them on DVD-R."

Sekani is also creating a new work flow for NBC Olympic's archiving process. The company has created what Pavlin calls a "proof-of-concept" rack for the IBC that takes over 3,000 assets in Sekani's database and marries them to the OPUS logs.

To generate an additional Olympics revenue stream, Sekani will also be marketing some of NBC's extensive noncompetition Olympics footage to the stock-footage market. But Zenkel points out that the deal doesn't mean NBC has handed over all of

its media-management requirements to Sekani.

Sekani, which counts Corbis, iXL and RRE Ventures as investors, will now start drawing an NBC Olympics archive blueprint for the next two or three years. The goal is to store material on a robotic tape system, such as a Sony Petasite, and make both low- and high-res content available to desktop users, says Pavlin. ■



Sekani's Rob Pavlin wants to make NBC's archives accessible to desktop users.

IN BRIEF

QMEDIA TO DEMO PROFESSIONAL FIBER LINK

A New York-based company called Qmedia is trying to build a nationwide fiber network for professional-video users such as television networks and post-production houses.

Qmedia's plan is to go outside traditional telco-based networks such as SONET to distribute video at 601 serial digital (270Mb/s) rates. The company has arranged venture-capital financing through Robert Stuart, a former managing director of CIBC World Markets who helped finance Global Crossing's transatlantic pipe, and has already secured extensive fiber, according to Qmedia founder and Chairman Russ Hamm.

"We've got 16,000 miles of fiber, and we're going to light it up just for the media industry," says Hamm, an audio-industry veteran. The company is working with Fujitsu Network Communications in Richardson, Texas, to exploit a new network protocol Qmedia has developed called mediaTAL/Q (Transparent Asynchronous Lightbeams). The company plans to hold a test this month in Texas, where it will show multiple 270 Mb/s streams between three different geographic locations.

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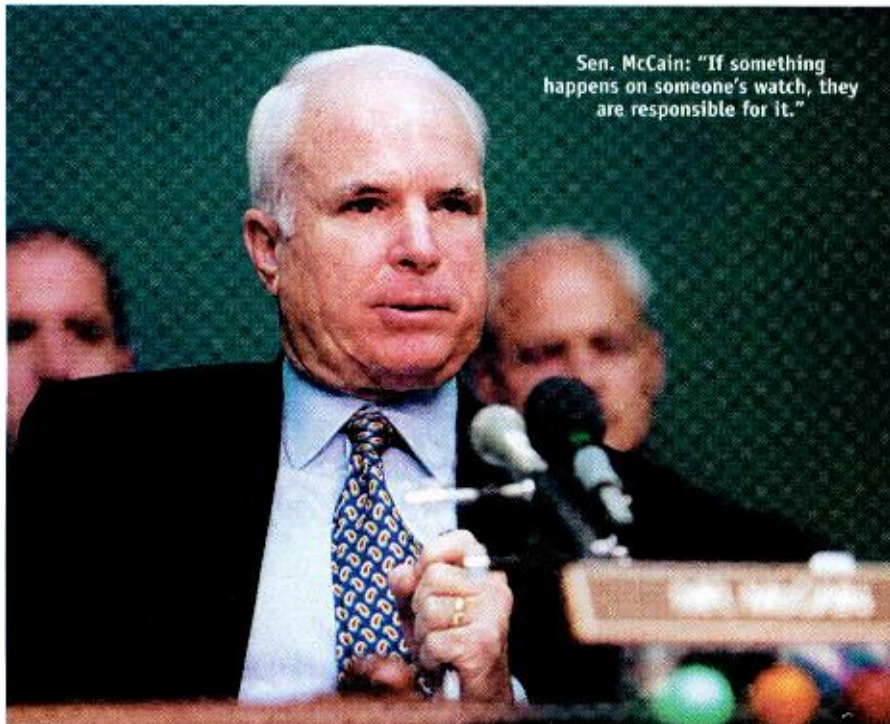


Photo: John Troha / Black Star

McCain to Studios: Just say 'Cut!'

But little action ensues as Hollywood honchos propose their own reforms to curb marketing violence to kids under 17

By Paige Albiniak

Movie studio executives went to Capitol Hill last week, confessed they had committed marketing transgressions, and promised to do better. For their part, lawmakers conceded there is little threat of legislative retribution.

The eight major movie studios and the Motion Picture Association of America last week rolled out a 12-step plan meant to assuage senators' concerns that they are marketing violent films to kids. It didn't, prompting some of the studios to pledge to do more.

Hearings on the issue started last month

after the Federal Trade Commission issued a report finding the film, television, recording and video-game industries guilty of targeting violent fare to kids. The movie industry, with the exception of MPAA President Jack Valenti, failed to show up at the first meeting, so last week faced senators in a hearing just for them.

Among the reforms suggested by the studios is a plan to stop airing trailers for R-rated movies before G-rated films and to keep children under 17 out of focus groups unless accompanied by a parent.

Disney, Fox, Warner Brothers and DreamWorks SKG left the hearing with

plaudits from Senate Commerce Committee Chairman John McCain (R-Ariz.). Those studios said they would not target-market any R-rated films to children. Disney and Warner Brothers went on to say that they would not advertise R-rated films on any TV network before 9 p.m.

Fox Films Chairman Jim Gianopulos said the Fox broadcast network will join NBC and ABC in pledging not to air ads for R-rated movies prior to 9 p.m. ABC said its policy applied to all shows before 9 p.m. Fox's pledge only applies to shows in which kids under 17 constitute more than 35% of the audience. NBC said it's just continuing a policy it already had in place to not run ads for R-rated movies in those shows whose audience is more than 30% kids.

A CBS spokesman said his network has no need to change its ad policies, because it airs no shows in prime time that have audiences composed of more than 35% aged under 17.

Rob Friedman, vice chairman of co-owned Paramount, wouldn't promise never to market R-rated films to kids under 17. "It's important we monitor this on a film-by-film basis. I think everything should be looked at on an individual level," Friedman said.

That said, there are only four shows in prime time whose audiences are more than 35% under 17: UPN's *Moesha*, *The Parkers* and *WWF Smackdown!* and The WB's *Popular*. WB already has a policy of not taking ads for R-rated movies in family-oriented shows, a representative said. A UPN spokesman, Paul McGuire, said the studio will review ads for R-rated movies on a case-by-case basis.

Some studios hesitated to fully commit themselves to never placing an ad for an R-rated movie in a place that focuses on older teens, such as teen-focused Web sites. "Some films may be appropriate for older teens to see or understand," Gianopulos said.

Still, the studios were willing to take their lumps.

"When we come together and say we



'It's important we monitor this on a film-by-film basis.'

—Rob Friedman, Paramount



'When ... we say we will do something, we will.'

—Mel Harris, Sony



'We support empowering parents ...'

—Robert Iger, Disney

Photos: John Troha / Black Star

will do something, we will," said Mel Harris, president and chief operating officer of Sony. Harris was strongly criticized at the hearing because the FTC found that Sony marketers pushed to advertise the R-rated film *The Fifth Element* on kid-focused cable channel Nickelodeon. "That was a lapse in judgment," Harris said.

"There are things in this report that shock me and dismay me," said Universal Chairman Stacy Snider. "We're not going to market violent films to 10- and 12-year-olds. However, some R-rated films are appropriate for teenagers to see with their parents."

Disney was the only studio to publicly support a universal ratings system.

"We support empowering parents with the necessary tools," Robert Iger, Disney president/COO, said after the hearing. "And we could not think of a more effective way to do that."

The rest of the motion picture industry, as represented by Jack Valenti, opposes such a system. "I told Bob [Iger] before the meeting that I would oppose him on that. A one-size-fits-all system will not work," Valenti said.

McCain and Sen. Joseph Lieberman (D-Conn.) also have prodded the industry for such a system, but McCain said: "We're not

going to pass legislation that requires a universal ratings system. I'm not sure how we'd do that."

Although senators were happy with some of the studios, they didn't get the blanket concession for which they were looking.

"Why don't you simply say you will not market these products to children, period?" asked McCain.

"Why not just stop it?" asked Sen. Sam Brownback (R-Kan.), who has been among the most active on this issue for several years.

"If you don't try to make this work, you are going to see some kind of legislation, because parents are throwing up their hands in frustration," said Sen. Kay Bailey Hutchison (R-Texas).

And Lynne Cheney, wife of Republican vice presidential candidate Dick Cheney, returned to Capitol Hill after the hearing to dismiss the studios' efforts.

"The reforms suggested have loopholes in them big enough to drive a movie truck through," she said. Cheney wants the studios to take another look at their ratings system, because a "system that would include films such as *Scream* and *Saving Private Ryan* under the same rating is incomprehensible to me. We need a system

that puts violence in a larger context."

Cheney also took the opportunity to bring the issue back to the presidential campaign.

"I congratulate Mrs. Gore for what she used to do on this issue," Cheney said. "Mrs. Gore has children and understood at the time how important [these ratings systems are]. But then she apologized to the industry once her husband ran for president. I intend to be thoroughly consistent on this issue."

McCain and other senators were particularly irked at language that said companies will review its marketing practices to ensure they are not "inappropriately specifically targeting children," saying that all target-marketing of violent programs to children is inappropriate.

McCain also pointed out a sentence in the new guidelines that says no company will "knowingly" include kids under 17 in market research groups.

"What's this knowingly about?" McCain said. "If something happens on someone's watch, they are responsible for it."

The senators were pushing for changes in the guidelines to make them stronger, but Valenti stood firm: "This is a voluntary set of initiatives. This is what we aim to do." ■

IN BRIEF

HIGH COURT SUPPORT

FTC Chairman Robert Pitofsky last week predicted there's a good chance the Supreme Court would support the FTC if the agency decides to penalize media companies that market violent material to children in violation of industry conduct codes. "I think it would be a fairly close call in the Supreme Court," Pitofsky told Sam Donaldson on ABC.com.

The FCC is studying whether companies professing adherence to codes of conduct can be punished for unfair trade practices if they violate the codes' principles.

Pitofsky doesn't see the code as a threat to cutting-edge marketing. "It would seem that you can be creative and still respect the label on your own material."

RICHMOND COURT TACKLES ACCESS APPEAL

County regulators in Richmond, Va., defended in federal appeals court Wednesday open-access conditions they imposed on the local AT&T franchise. Henrico County officials argued that the court should recognize cable modems as a "cable service" subject to local regulation.

Henrico County imposed the open-access requirement as part of approving AT&T's acquisition of the county's MediaOne franchise. AT&T in May obtained an injunction barring enforcement of the ordinance.

The local phone provider, Verizon, testified on behalf of open access, but on slightly different grounds. Verizon said cable modems are a "telecommunications" service, obligating the federal government to impose open access.

FCC alters LPFM rules

NPR encouraged by moves, but still sees interference threat

By Bill McConnell

To gain an important political ally for his low-power FM radio plan, or at least neutralize an opponent, FCC Chairman William Kennard has convinced his colleagues to tweak the rules.

The changes, approved Sept. 22, are aimed at persuading National Public Radio to drop its opposition to low-power radio, which would create hundreds of noncommercial stations across the country with much smaller coverage areas than full-power stations.

Despite Kennard's efforts, NPR officials last week weren't ready to jump on board and pledged to continue to back industry efforts to curtail the new service until they are satisfied that adding hundreds of new stations won't turn the FM dial into a cacophonous buzz of interference.

"Our record on this issue is quite clear," NPR President Kevin Klose said last week. "Right now, we are continuing our legislative path."

NPR's board will decide its stand after the FCC releases a complete text of the changes.

Even more than NPR, the National Association of Broadcasters has bitterly opposed the creation of a low-power service. Kennard gave up trying to extend an olive branch to the commercial industry long ago.

But Kennard could steal a lot of thunder from the NAB in its fight to convince Capitol Hill to kill or roll back the new service if he could bring NPR on board. NPR's members face the same interference threat as for-profit stations. Plus, they have the added desire of protecting reading services for the blind, which roughly one-third of NPR's 270 stations pro-

vide on separate "sub-carrier" signals.

Under the new plan, low-power stations must be located at least four channels away from existing full-power stations that have reading services—the same protection full-power stations have enjoyed for years. Previously, the low-power plan would have allowed all micro stations to operate only three channels away from existing stations.

Also, the FCC said it would expedite interference complaints brought against low-power stations. To qualify for this so-called "rocket docket," a full power station must show that 1% of the potential listeners in its market have complained about low-power interference. The two stations must then make a good-

faith effort to solve the problem.

If they can't, the agency has 90 days to settle the dispute. Current rules give the FCC an indefinite period of time to settle the dispute. And it can even turn it over to an administrative law judge, potentially delaying a decision even further.

The NAB supports legislation passed by the House and pending in the Senate that would bar the FCC from relaxing any interference protections except in nine pilot markets. Prospects for the Senate version are dicey, because Commerce Committee Chairman John McCain (R-Ariz.) is fighting for his own FCC-friendly bill.

While still waiting for the FCC to release the exacting wording of the revisions, Klose said new protections for reading services go a long way in the right direction, but says listeners won't tolerate 90-plus days of fuzzy reception.

"I've never heard of a rocket that took 90 days to get into orbit," he said. ■

'Right now, we are continuing our legislative path.'

—Kevin Klose,
National Public Radio

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- 45% of all cable operators will be offering digital services to 91-100% of their passed homes by the end of 2000.
- By 2003, there will be nearly 68 million digital passed homes.
- More than half of all cable operators work at systems with plant capacity of 750MHz or higher and more than half are currently upgrading their plants.
- Who will be the winner in the cable high speed modem vs. telephone DSL race?
- Only seven advanced cable service providers are recognized by a majority of cable operators. Who are they?

MYERS PROJECTIONS:

- Myers predicts that by 2003, digital video will have penetrated 50% of all households and cable high-speed penetration will impact 25% of cable households.
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LEHRER TIES UP THE DEBATES

When Jim Lehrer begins throwing tough questions at the presidential candidates at this Tuesday's debate, check out his tie. He always buys a new one. He did it four years ago in Hartford, just before Bob Dole and Bill Clinton debated, and has purchased new neckwear each time since. "Now I guess I'm afraid that if I don't, I'll say something stupid, or my head will fall off."

HIS OWN ODYSSEY

Paul Fitzpatrick, the new chief operating officer at Odyssey Networks, has also worked as a top exec at the Golf Channel, the old NewsTalk Television and the Weather Channel.

About those former jobs, he says: "While each cable genre I've been involved with has been different ... there were many common denominators, which are equally applicable at Odyssey Network. For example: a systematic process of continually understanding and meeting the expectations of our customers ..."

Notice how politically perfect Fitzpatrick's answer is? Well, he was once president of CSPAN, too.



Comfort level

It wasn't like George Bodenheimer (above), ESPN's chief executive, was exactly defending NBC's much-maligned Olympics ratings performance. But at a New York luncheon sponsored by the International Radio and Television Society last week, he did try to put the Games into some perspective.

"You can't analyze the success of a major sports property anymore by simply looking at the prime time television rating and looking at the ad dollars that you're putting against it," Bodenheimer said. "NBC is certainly looking at what they did with CNBC, MSNBC, their Internet sites. And the *Today Show* is down there doing well."

So by looking at megaspot deals more broadly, maybe they look better? "The *only* way to be comfortable with these deals is to look at them broadly and tell yourself, so many times, it make sense," he joked. ESPN, of course, has expensive baseball and NFL pacts.



Common bonds: precious sons

The Telecommunications Subcommittee hearing last week concerned the AOL-Time Warner merger, but Rep. Bobby Rush (D-Ill.) couldn't help but ask Time Warner Chairman Gerald Levin to comment about media violence, the other hot Washington media topic.

Rush's questions had a sad twist: Both the congressman and Levin had sons who were murdered.

Levin said: "I find it appalling that a subject so important gets somehow caught up in politics without addressing the real issues. ... It's fairly clear that the experience of real violence—vs. fantasy violence—either in our peer groups or parental abuse, that's where this is learned."

BACKSTORY



Photo: Associated Press Files

The last week of September 1980, Broadcasting magazine was reporting about the debate about presidential debates (sound familiar?): What follows is an edited excerpt from a story headlined "Debates are debatable," which ran Sept. 29.

"The League of Women Voters' presidential debate series has become mired in the conflicting strategies of the principal candidates. In an effort to keep the series going, the league invited President Carter and Republican Ronald Reagan to

a one-on-one debate during the week of Oct. 12 and to a three-way debate, including independent John Anderson (left), the week of Oct. 26.

"Carter, who had boycotted the first debate, in Baltimore, rather than share the platform with Anderson, quickly accepted. So did Anderson. But not Reagan. The Republican candidate is insisting on a series of round-robin debates in which not only he but Anderson would face Carter head-to-head. Carter has rejected that format."

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

Broadcasting

Don Davis, sales manager, KWBB-TV Beaumont, Texas, named regional sales manager, 100+ Station Group, The WB, Dallas.

Appointments at KCET(TV) Los Angeles: **Shawn Aminian**, systems engineer supervisor, Electronic Data Systems, Diamond Bar, Calif., joins as VP, information technology and chief information officer; **Karen Robinson Hunte**, co-producer/developer, *Athena*, Out of the Blue Entertainment, Sony Pictures, Culver City, Calif., joins as director of program development.

Patrick C. Paolini, general sales manager, WIVB-TV Buffalo, N.Y., joins WTVT-TV Tampa, as VP, sales.

Mike Seifert, VP, marketing, Over the Hedge.net, Redmond, Wash., joins KTWB-TV Seattle, as general sales manager.

Kevin Fitzpatrick, local sales manager, WBZ-TV Boston, joins WSBK-TV Boston as director of sales.

John Satterfield, director

of sales, WSBK-TV Boston, joins WLWC-TV Providence, R.I., as station manager.

Mark Lund, local sales manager, WSBK-TV Boston, joins WBZ-TV Boston as local sales manager.

Michelle Woods, account executive, sales, Fox Television, Los Angeles, named sales manager, sales, Fox Television, San Francisco.

Cable

Mary E. Junck, president and chief operating officer, Lee Enterprises, Davenport, Iowa, named CEO.

Journalism

Jamie Boll, anchor/reporter, WWMT-TV Kalamazoo, Mich., named managing editor.

Thomas J. Smith, anchor/reporter/news manager, WBRC-TV Birmingham, Ala., joins as managing editor, MyCFNow.com, Orlando, Fla.

Radio

Appointments at Bloomberg Radio, New York: **Derek**

Davis, reporter, Bloomberg Television, also named anchor, *Urban Business Report*;

Dianne Thompson, reporter for Bloomberg Radio and Television, also named anchor, *Urban Business Report*.

Vernon S. Wright Jr., VP, general manager, SFX Radio Networks, New York, joins American Urban Radio Networks, New York, as senior VP, marketing and sales.

Lance Panton, program director, WENZ-FM Cleveland, joins WZAK-FM Cleveland as program director.

Programming

Frank Pintauro, senior VP/senior creative director, creative services, Showtime Networks, New York, expands responsibilities to include programming.

William T. Baumann, executive VP, PorchLight Entertainment, Los Angeles, also named chief operating officer.

Erin Austin, VP, business and legal department, Artisan Entertainment, Santa Monica,

Calif., named senior VP.

Mike McCarthy, executive producer, Madison Square Garden Networks, New York, named executive VP.

Kevin Granger, director, programming acquisition finance, Turner Entertainment Group, Atlanta, named VP, strategic planning, network sales.

Appointments at Westwood One: **Ross Crystal**, executive director, entertainment development, Metro Networks, Los Angeles, also named executive producer, entertainment news; **Richard Marks**, senior VP, Metro Networks/Shadow Broadcast Services, New York, joins as senior VP, information services, New York.

Anita M. Larsen, director of external communications, The Seagram Co. Ltd., New York, named VP, corporate communications, Joseph E. Seagram & Sons Inc., there.

Appointments at USA Network, Los Angeles: **Jim Miller**, writer/producer, Wolf Films, Bucks County, Pa.,



Don Davis



Shawn Aminian



William T. Baumann



Ross Crystal

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

joins as senior VP, original programming; **Cari-Esta Albert**, joins as VP, original series development.

Pandit Wright, senior VP, human resources and administration, Discovery Communications Inc., Bethesda, Md., named executive VP.

Jennifer Chrein, senior VP, Telescene Film Group, New York, joins Sesame Workshop, New York, as VP, global media.

John Collins, senior VP, marketing sales, Broadband Sports, Santa Monica, Calif., joins National Football League, New York, as senior VP, entertainment programming and marketing.

Advertising/Marketing/PR

Francisco J. Valle, Western region VP, Aramark Corp., Irvine, Calif., joins SCDRG Inc., Irvine, Calif., as chairman of the board and chief operating officer.

Dan Harary, president, Asbury Communications Inc., Hollywood, Calif., joins Pittard Sullivan Public Relations, Culver City, Calif., as VP.

Nancy Jordan, marketing director, WABC-TV New York, joins Metro Ad Sales, New York, as senior VP.

Dan Griffin, VP, Southeastern region and GM, Millennium Sales & Marketing, Atlanta, named VP, director of sales.

Robert Dahill, senior executive, Columbia TriStar Television Group, New York, joins Focus One Media Group International, New York, as executive VP and GM, U.S. operations.

Technology

Michael Riley, director of marketing, licensed and character brands, Mattel Inc., El Segundo, Calif., joins Sony Pictures Consumer Products, Los Angeles, Calif., as VP, marketing.

Steven Cooperman, project manager, Leitch, Los Angeles, joins Panasonic Broadcast & Television Systems Co., Los Angeles, as product marketing manager, video server and nonlinear systems.

Randall McCurdy, VP, business development,

ReplayTV, Mountain View, Calif., joins RespondTV, San Francisco, as senior VP, partner management and client services.

Internet

Appointments at Internet Broadcasting Systems: **Don Fowler**, Internet sales manager, AccessOK.com, Oklahoma City, joins as general sales manager, ChannelOklahoma.com, Oklahoma City; **Andrew Wyatt**, owner, WWWyatt Communications, Albuquerque, N.M., joins TheNewMexicoChannel.com, Albuquerque, N.M., as general sales manager.

Associations/Law Firms

Appointments at The Ad Council, New York: **Kelly Apostolidis**, manager, commercial clearance, Fox Family Worldwide, New York, joins as manager, national media development; **John Boal**, advertising and public relations consultant, Burbank, Calif., joins as West Coast media outreach man-

ager, Southern Calif.;

Constance Gerard, human resources director, Trinity Real Estate, New York, joins as VP and director, human resources.

Deaths

Henry T. Weinstein, film, theater and television producer, died Sunday, Sept. 17. He was 76. Weinstein had been executive producer for *American Playhouse* on PBS

He is survived by sisters Judge Ruth Pearlman and Naomi Warren.

Carl T. Rowan, journalist, died Sept. 23 at age 75, from heart and kidney ailments. A newspaper columnist, Rowan also was a radio commentator and, for 30 years, was a regular on *Inside Washington*, a weekly political talk show shown on WUSA-TV Washington.

One of the most prominent black voices nationwide, in 1964, he also served as director of the U.S. Information Agency. He is survived by his wife, three children and four grandchildren.

—Compiled by Beth Shapouri
bshapouri@cahners.com



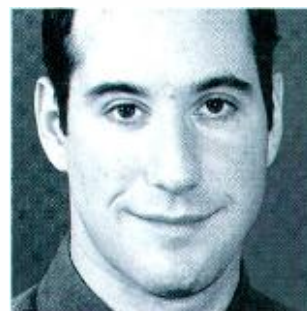
Cari-Esta Albert



Pandit Wright



Dan Harary



Steven Cooperman

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

Still a storyteller

Former news producer Jacobs now spins Sony's yarn

Steve Jacobs may be at the center of Sony's efforts to transform itself from leading hardware manufacturer to leading manufacturer of new-media equipment and services. But at heart, he's a storyteller.

Before joining Sony, where he tells the company's story to engineers and broadcasters across the country, he told stories as a producer for a number of news organizations, including ABC and CBS.

"Even at Sony, I view myself as a storyteller," he says. "I look for an interesting character or series of facts and tell them as efficiently as the particular medium allows."

Like all good stories, Jacobs' career began with a touch of romance and drama. A Boston native attending Cornell University in the turbulent early 1970s, he found himself fascinated with broadcast-engineering technology and was working at the campus radio station, where he met his future wife. His first story was about campus demonstrators who took over a building on campus that housed

a "very small" nuclear reactor.

"I was one of the few people who could write news copy that was accurate and not sensationalist on deadline," he recalls.

One of his first professional stops was at an AM station in Montgomery, Ala., where he had a daytime on-air slot. It was in Montgomery that Jacobs had more than a passing acquaintance with one of the century's more interesting American politicians: Alabama Gov. George Wallace.

"I remember once we were having lunch, and he told me with great glee that the wait staff were all convicted felons, but he reminded me that he only picked rapists and murderers, because he didn't want any thieves stealing the silverware,"

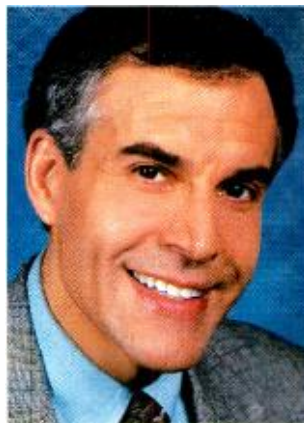
Jacobs recounts. "Whether it's true or not I don't know, but he said it with a straight face."

Jacobs' reaction? "Could you please pass the coffee?"

As a producer at CBS News from 1984 to 1994, Jacobs covered some of the biggest stories of the past 20 years. The Tiananmen Square student uprising in Beijing; the downing of Pan Am Flight 103 in Lockerbie, Scotland; and the Gulf War are just a few of the historical episodes that challenged his ability to tell a story.

"It's not history while you're doing it. It's storytelling," he says. "Tiananmen Square was arguably the only time when I felt I was part of history."

The Gulf War gave Jacobs an opportunity to make a "truly



Stephen E. Jacobs
senior vice president,
Networked Systems
Businesses, Sony Broadcast
& Professional Co.

B. May 24, 1951, Boston; B.S. Cornell University, 1973; writer/producer, Post-Newsweek Stations (Washington; Hartford, Conn.; and Detroit) 1974-79; producer, ABC News, Washington, 1979-83; coordinating senior producer, CBS Evening News With Dan Rather, 1984-87; senior producer, CBS special events, 1987-94; executive producer, CBS special events, 1994-97; executive producer, new media, CBS, 1997-April 2000; current position since April; m. Maxine Howard, Aug. 26, 1979; daughters: Robin, 17, and Lauren, 15

positive contribution to CBS News." It was around Thanksgiving 1990 when he defied the U.S. military to make sure CBS would be in Kuwait City ahead of American troops.

He had two satellite uplink trucks broken down, put into cases and loaded on the back of two pickup trucks to go into the city undercover. Only one truck made it in. Lesson to CBS? Have two of everything for important stories.

In 1994, Jacobs made an internal move, becoming executive producer, CBS News special events. This led him to the position of executive producer, CBS News, new media, where he ran the editorial department.

Then came Sony, with what he saw as a "once-in-a-lifetime opportunity to join a company that has the widest possible range of assets and real possibilities." It also gave him a chance to work with two people he had worked with at CBS: Howard Stringer, chairman and CEO, Sony Corp., and Ed Grebow, president, Sony Electronics' Broadcast and Professional Co.

For now, Jacobs is responsible for sales and marketing of Sony's Internet and network-services business, including asset-management, Webcasting, archiving and newsroom systems. Sony has undertaken an initiative that will put the company at the center of a broadband experience driven by the television, computer and PlayStation.

"We recognize that Sony's traditional customer focus is going to have to carry out to these new media and delivery mechanisms," he says. "It's a phenomenon that is truly everywhere." —Ken Kerschbaumer

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Minimum qualifications include a baccalaureate degree, 5 years of increasing responsibility in a broadcast TV environment, not less than three years of which are managerial in character; experience in one or more of the following areas - operations, production, development, and/or programming; proven leadership and people skills; good communication skills; commitment to the mission of public broadcasting; knowledge of the structure of public broadcasting; and experience with grant management. Desired qualifications include a graduate degree; 7 years experience in television broadcasting; web development experience; an understanding of the role of public television in the context of a university environment; and grant application experience.

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GENERAL MANAGER

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Central Florida News Ventures is an Equal Opportunity Employer, committed to diversity in the workplace.

WEEKEND SPORTS ANCHOR/REPORTER

KFSN-TV, an ABC/Disney owned station is looking for a Weekend Sports Anchor/Reporter. We're looking for someone who connects with the sports fan and non-sports fan with great story ideas, clever writing and creative production skills. You'll produce and anchor our weekend sportscasts and break stories off the sports beat during the week. Great live-shot skills are essential. You've got to manage time well, love covering all kinds of sports and be a great team player in our newsroom. You should have at least 2-years commercial television experience anchoring sports and a 4-year degree, journalism preferred. Send your nonreturnable tape, resume and cover letter to: KFSN-TV, 1777 G Street, Dept. BC Job #00-24, Fresno, CA 93706. No phone calls please. ABC, Inc. is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Classifieds

Television

NEWSCAREERS

PHOTOGRAPHER

CBS-58 News has immediate openings for news photographers. Ideal candidates will have experience in shooting betacam and in non-linear editing. We are a state-of-the-art shop with an all AVID environment. Our photo-journalists are an important part of our news team. If you have a minimum of three years experience, please rush your resume and non-returnable tape to:

Director of Human Resources
WDJT-TV
809 S. 60th Street
Milwaukee, WI 53214
EOE

MARKETING DIRECTOR

Sister ABC affiliates, KSPR (Springfield, MO.) and KODE (Joplin, MO.) are looking for the professional who can spearhead marketing efforts for two stations in adjoining markets. Staff support at both stations so you can concentrate on the big picture. You think strategically. You excel in station branding and news promotion. You can motivate your on-air producers. You understand the importance of sales and station promotions in building ratings and revenues. Work in a beautiful part of the country with a great quality of life. Send VHS tape and resume to Terry Segal, GOCOM Communications, 1580 Warsaw Rd., Roswell, GA. 30076. No phone calls, please. EOE

DIRECTOR

To direct our fast-paced newscasts and other station programs. Must be able to do own switching and be familiar with all phases of control room/studio operations. Ideal candidate must be news oriented, and able to direct clean high quality live newscasts. A minimum of 5 years of directing news is required. Experience working on the GV3000 or GV4000 is preferred. Avid editing experience is a plus. Excellent people skills and the ability to work under pressure are a must. Send resume and cover letter (no calls/faxes) to Terry Belford, Production Manager, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131

NEWS PHOTOGRAPHER


New Orleans Hearst-Argyle Television, Inc. has immediate opening in a news department with high-end DVC-PRO equipment using linear and non-linear editing systems and servers. Seeking an experienced news photojournalist who can capture video and sound and edit those elements into solid news storytelling under deadline. Must also be able to operate a microwave live truck, willing to work varied shifts, and have a valid driver's license. Motor vehicle record check required. Send resume with cover letter to: Personnel Coordinator, WDSU-TV, 846 Howard Ave., New Orleans, LA 70113. NO CALLS PLEASE. AN EQUAL OPPORTUNITY EMPLOYER.

Job RPR1 - General Assignment Reporter - the way life should be...working in picturesque Maine near the ocean and mountains. FOX51 News at Ten has an immediate opening for a general assignment reporter. Ideal candidate is aggressive, enterprising, team player and has a minimum of two years experience. Send T&R. Position open until filled.

Job NSM1 - National Sales Manager - Sell an exciting LMA combination. Manage National Sales business with Petry Television Reps. Call on the majority of station sales in Boston and New York City. Candidate should have local or national rep experience. Computer skills, retail knowledge and a strong knowledge of Nielsen ratings preferred. Attractive compensation package for the right person. Position open until filled.

Job LSM1 - Local Sales Manager - Sell an exciting LMA combination with a great sales team. Candidate will have TV sales management experience and demonstrate ability to train, lead and motivate a staff of dynamic employees. Computer skills, retail knowledge and a strong knowledge of Nielsen ratings preferred. Position open until filled.

Good benefits with fast growing media company and new multi-million dollar facility. Check out pgtv.com on-line. Send to Personnel Job _____, WPXT-TV, 4 Ledgeview Drive, Westbrook, ME 04092. EOE and Drug Free Workplace.



SO MUCH TALENT
WAITING TO BREAK OUT.

BLOOMBERG EXECUTIVE PRODUCER

Bring your love of Television News and your senior production skills to Bloomberg. As the Executive Producer of Bloomberg Television, you will oversee the network's live coverage of money issues and markets, conceive and execute new program initiatives, as well as train and motivate a staff of professionals. A minimum of eight years experience as a television producer is required, preferably as an executive or senior producer of a live newscast. Knowledge of financial news is a big plus, but not necessary.

ASSIGNMENT EDITORS

Bloomberg Television is looking for experienced financial news professionals to serve as Assignment Editors for its English-language network in Asia and for its European network based in London. In this challenging position, you will coordinate coverage of worldwide financial markets with Bloomberg News and Assignment Editors in the U.S. and Europe. Ideal candidates must be able to organize daily coverage of breaking news, as well as planned events. Spotting trends and enterprising story ideas are equally important. Solid news judgment, along with extensive knowledge of the markets and financial news are essential.

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

Bloomberg
www.bloomberg.com

NEWS DIRECTOR

Nexstar Broadcasting Group is taking over KTAL, the NBC affiliate in Shreveport, Louisiana, near the end of the year. We need a seasoned manager to lead the staff, grow ratings and become part of the community. Qualified candidates should have at least 3 years television news management experience. Send resume, references and news philosophy to: Nexstar Broadcasting Group
Susana Schuler, VP/Corporate News Director
Meadows Shopping Center
7D The Meadows
Terre Haute, IN 47803

CHIEF PHOTOGRAPHER

WDSI-TV FOX61 Chattanooga seeks chief photographer. Responsible for management of newsroom photographers, editors, field equipment and maintenance of station fleet as well as shooting on daily basis. Candidate must lead by example through daily field assignments plus conduct weekly tape reviews with staff. NPPA background preferred and minimum of 3 years news photography experience. A Pegasus Broadcasting Company. Drug free workplace and EOE. Send resume with tape to WDSI FOX 61, Attn: Jenifer Keith, 1101 East Main Street, Chattanooga, TN 37408.

Classifieds

Television

NEWSCAREERS

ONLINE JOURNALISM

Benedek Broadcasting Corporation a 22-TV station broadcasting group has two challenging fulltime positions. Both positions require a BA degree in Journalism along with strong computer skills. One position is a Managing Editor responsible for the daily workflow of a 10-person newsroom. The other position is for an Editor responsible for producing news stories for 22 television websites. We offer a competitive salary and benefits program. Qualified applicants may send resumes or e-mail to: Rick Stora, Director of Digital Media, Benedek Broadcasting Corporation, 2895 Greenspoint Pkwy, Suite 250, Hoffman Estates IL 60195; e-mail address rstora@benedek.com

REPORTER

9 News in Mpls./St. Paul is looking for a reporter. Your tape must prove you're a strong writer and creative storyteller, with a demonstrated track record of enterprising stories. Rush tape & resume to Dana Benson, News Director, KMSP-TV, 11358 Viking Dr., Eden Prairie, MN 55344. No phone calls. KMSP is an equal opportunity employer.

PRODUCERCAREERS

NEWSCAST PRODUCER

KCOP-TV UPN 13 in Los Angeles is looking for it's next super star. If you want to produce in the nation's most competitive news market... then this job is for you. We are looking for a creative 10:00 PM News Producer. We have all the toys and are looking for someone who wants to play with them. Candidates must have the ability to produce a well-paced newscast. They must be a leader but also take direction. Candidates must have at least 3 years experience producing in a large or medium market. Please send a tape and resume to: Leesa Dillon, Executive Producer, KCOP-TV, 915 N. La Brea Avenue, Los Angeles, CA 90038.

LOCAL PROGRAM PRODUCER

WPWR-TV, Chicago is looking for a strong long-form program producer for the station's various local program projects including the nationally recognized weekly children's program UP'N Running. Individual will be responsible for all aspects of production. This self-motivated individual must be creative and know how to manage the creative process, have 3-5 years long-form program production experience, strong knowledge of equipment and is a team player. Interested parties should send resume and tape to: Tom Feie, Director Corporate Programming, WPWR-TV, 2151 N. Elston, Chicago, Illinois, 60614. Please, no calls. EOE

SENIOR WRITER/PRODUCERS

Fox Kids Network On-Air Promotion is looking for top notch Senior Writer/Producers for freelance and staff positions. Must be strong in concept, shooting/directing, and post-production. Original thinkers who can write. no beginners please. No calls. Send resume and reels to Fox Kids On-Air Promotion, c/o Summer H, 10960 Wilshire Blvd. 5th floor, Los Angeles, CA 90024.

PRODUCERCAREERS

SPECIAL PROJECTS PRODUCER

WAVY-TV has an immediate opening for a Special Projects Producer/Public Affairs Assistant with strong writing, organizational, and creative skills. Interest and ability to assist in all Public Affairs tasks and be able to interface in positive manner with the community. Newstar knowledge a plus. College degree required. Send resume and tape to: Dave Whitener, Production Manager, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. No phone calls please. EOE

SPORTS PRODUCER

WKBD-TV 50 in Detroit is looking for a full-time sports producer. We need an experienced individual who is creative, organized, detail-oriented and has a thorough knowledge of sports. This person must exhibit cutting-edge sports writing and production ability plus be able to handle planning, and assignments. Qualified applicants should send a VHS tape and a resume to Matt Malyn, Asst. News Director, WKBD-TV, 26905 W. Eleven Mile Road, Southfield, MI 48037.

WKBD is an Equal Opportunity Employer

CREATIVESERVICES

SR. DESIGNER

Create graphic design solutions for on-air news and promotions, and print. Working knowledge of SGI Matador or compatible paint system required. Five years graphic design experience with a minimum of 2 to 3 years in television. Must take art direction well, and be highly motivated and innovative to conceptualize and create design solutions. Must have the ability to work under strict deadlines. College Degree preferred. Qualified candidates, send resume with cover letter to:

WFXT Fox 25

Attn: Human Resources - BC

25 Fox Drive

P.O. Box 9125

Dedham, MA 02027

No Phone Calls Please. EOE/M/F/D/V.

SALESCAREERS

DIRECTOR OF CABLE SALES

Ideal background is someone with Headend Equipment or services sales experience to US Cable and satellite operators to both Corporate and Regional Vice Presidents.

Must have an understanding of US Cable Headends and Satellite Uplinks, with a technical knowledge of bandwidth specifications and requirements. An understanding of the set top box manufacturers is a plus.

Proven sales record with strong presentation and reporting skills.

This position reports to The Vice President of Business Development. This candidate will be responsible for all sales to US Cable satellite and DSL service providers. Will be presenting to corporate and regional executives. Resumes should be sent to jobs@responDTV.com.

ACT NOW

SALES PEOPLE WANTED

FOR

CHICAGO WJYS-TV 62 & 34

\$90,000

Fax Resume to: 708-633-0040

SALESCAREERS

SALES SERVICE ASSISTANT

WPVI-TV, Channel 6, is seeking an energetic and detail oriented individual to join our sales service department. Duties include scheduling commercials and maintaining inventory. Applicants should be able to work with a large staff and function well under deadline. A college education and experience with a TV or radio traffic system is preferred. Mail or e-mail resumes (no calls/faxes) to Helene Hoffman, WPVI-TV, Suite 400, 4100 City Ave., Philadelphia, PA 19131 Helene.Hoffman@abc.com EOE

TECHNICALCAREERS

Paxson Communications is looking for qualified candidates for the following:

Regional Director of Engineering

Should have a minimum of 10 years as a Television Chief Engineer or equivalent with a strong background in RF and management. Will oversee approximately 10 television stations. Location of home office is flexible, but Chicago is preferred, with regular travel required to all stations in your group.

Chief Engineer of Television Station

We have several openings for Television Station Chief Engineers across the country. Applicant should have a minimum of 5 years as a Television Chief Engineer or equivalent, with a strong background in RF.

Chief Engineer of Broadcast Integration Facility

Strong knowledge of both analog and digital broadcast equipment and its interconnectivity, capable of designing control rooms, knowledge of CAD programs and strong management skills mandatory. Minimum 5 years in broadcast, wiring techniques and attention to detail needed. Applicants wanting to live in a tropical Florida setting should apply.

Technician for Broadcast Integration Facility

Several applicants are needed at Paxson's integration facility to interconnect broadcast equipment into a "turn-key" master control. Capability to read schematics, solder, work with your hands and attention to detail a must.

For more details and job qualifications, please send your resume, references, and salary requirements, indicating position desired, to: Paxson Corporate Engineering, 11300 4th Street North, Suite 180, St. Petersburg, FL 33716. Fax: 727-576-2876 or email: engjobs@paxemail.com, EOE

Classifieds

Television

TECHNICAL CAREERS

VICE PRESIDENT, INFORMATION SERVICES (Chief Information Officer)

Hubbard Media Group, a subsidiary of Hubbard Broadcasting, Inc is building its senior team in order to develop and implement its multimedia strategy, which focuses on an exciting new entertainment channel, which will be distributed on Satellite, Cable and Internet. The successful history of Hubbard Broadcasting over the past 75 years has been driven by investments in technology, and this new venture continues that tradition.

The CIO, reporting to the President and Chief Operating Officer will serve as the strategic technology leader on the executive team. He or she will be responsible for all aspects of information and systems technology associated with developing, implementing and operating a media business with diversified components (including satellite and cable broadcasting and Internet-based programming-all enhanced by interactive capability). E-commerce capability coordinated with multiple partners will be incorporated. The Company's long history of commitment to strong customer-focused brands will require establishment of a "world class" data warehouse and customer information system.

We are seeking an individual with a proven track record in building and managing IT infrastructure in a high growth, complex, fast-paced environment-ideally within a high technology or media company. Our ideal candidate has a strong business and process orientation, along with managing IT in a organization which requires many coordinated systems; must have experience leading an organization through a major conversion or start-up.

Please send resume to:

Hubbard Broadcasting, Inc.
Human Resources
3415 University Avenue
Saint Paul, MN 55114
Fax: (651) 642-4314
E-mail: apply@hbi.com
Equal Opportunity Employer

GRAPHIC DESIGNER WMAQ-TV Chicago

NBC 5 Chicago is seeking a highly creative individual to create dynamic daily news and promotional graphics as well as designing for full color print collateral.

The ideal candidate will have a minimum of 2-3 years experience as a Broadcast Designer. Experienced with Quantel Paintbox Express a must. Strong conceptual and typographical skills along with proficiency in, PhotoShop, Illustrator, Quark and After Effects. Strong organizational skills, the ability to work well with others, possess a winning attitude and love challenges. Must be able to work a rotating schedule with possible evening and weekend shifts.

No phone calls please.

National Broadcasting Company/an Equal Opportunity Employer

Send Resume, non-returnable tape and/or CD portfolio to:

Robert Mephram
Design Director
NBC 5 Chicago
454 N. Columbus Drive
Chicago, IL 60611-5555

HISPANIC TELEVISION NETWORK, INC.

HTVN has challenging positions available for both full-time and part-time Master Control Operators. Responsibilities include, monitoring on air signals, log documentation, editing play lists and program preparation. The ideal candidate will have 2-3 years broadcast master control experience with a 2 or 4-year degree in Broadcast Communications. Candidates must be computer literate and be able to work various shifts, including weekends and Holidays. Qualified candidates should forward resume to HTVN, Attn: Annie Billings, 6125 Airport Frwy. Fort Worth, TX 76117. Equal Opportunity Employer.

BILINGUAL DESIGN DIRECTOR

Assist the company in meeting the needs of international clientele. Consultation for communication needs as well as cultural protocol and differences. Design and/or produce Mac elements in client supervised and unsupervised sessions. These sessions may be under the direction of a Sr. Design Director. Meet with clients for design consultation and presentation. Prepare bids for potential clients with the account executive. Oversee and execute projects that you are responsible for from design consultation through editorial. Responsible for keeping your time releases and technology for linear and interactive projects. Responsible for disc maintenance of your work. Travel for client may entail representing the company in the trade booth. Other duties consistent with the position of Design Director may be assigned. Bachelor of Fine Arts in Graphic Design. 2 yrs. exp. as graphic designer in similar environment. Fluency in French & German. Hrs. are 9:00 A.M. to 5:30 P.M. Yearly salary is \$60,000.00. Submit two resumes or respond to Case #19994122, P.O. Box 8968, Boston, MA 02114.

MAINTENANCE ENGINEER (STUDIO)

TV Maintenance Engineer-studio is responsible for routine installation, maintenance and repair of analog and digital TV Broadcast and Production equipment. This position will maintain and repair TV Broadcast and production equipment to ensure maximum quality and reliability of KQED's service to the community. Reqs: Min. 3-5 years of studio maintenance experience; knowledge of TV studio equipment maintenance and repair, including broadcast digital VTR's (D3/D5 preferred), analog and digital betacam, 1" VTR's, studio and remote cameras, switchers, Chyron character generators and audio systems; knowledge of Avid editing systems, servers or disk-based video systems preferred; windows NT and computer networking experience a plus; ability to utilize CAD based systems for drawing and design a plus; RF and Transmitter experience a plus; FCC general class license or SBE Certification desired; Serial Digital experience a plus

MAINTENANCE ENGINEER (TRANSMITTER/RF)

TV Maintenance Engineer-Transmitter / RF is responsible for routine installation, maintenance and repair of NTSC analog and DTV Transmitters and broadcast chain. This position will maintain and repair TV Transmission equipment to ensure maximum quality and reliability of KQED's service to the community. Reqs: Min. 5 years of broadcast transmitter maintenance experience; Windows NT and computer networking experience a plus; ability to utilize CAD based systems for drawing and design a plus; knowledge of TV Studio equipment maintenance a plus; FCC general class license or SBE Certification desired
Send cover ltr & resume to: KQED, HR Dept., 2601 Mariposa St., San Francisco, CA 94110; fax 415/553-2183; email hr@KQED.org.

SVP, STRATEGIC PROGRAMMING & RESEARCH

Odyssey Network seeks a seasoned Cable Exec to develop and implement scheduling strategies for programming and interface with promotion & marketing depts. to create program stunts. Will also participate in administering company policies and developing long-range programming goals to meet network objectives, manage budgeting, development and scheduling of all day parts of its 24/7 Programming Dept. Setup dept. procedures & standards and supervise staff. BA+ 10 years Programming Development, Scheduling & budgeting exp., familiarity with rating systems and computer proficiency required. Subject to qualifications, candidate may oversee Research Dept. Excellent benefits. Send resume: HR, 12700 Ventura Blvd, Studio City, CA 91604, Fax 818-755-2473 or email resumes@odysseyhnn.com. Visit us at www.odysseychannel.com EOE

Media General Broadcast Group www.mgbg.com

GRAPHIC DESIGNER
WFLA-TV, News Channel 8, the number one rated NBC station in sunny Tampa, Florida has an immediate opening for a graphic designer to work the Saturday - Wednesday shift. This is a great opportunity to join an excellent creative team in our new state-of-the-art digital facility. Must be a highly motivated individual with excellent design knowledge, strong typographic skills and a minimum of three years news experience. The candidate needs to be extremely proficient with Quantel Paintbox, Photoshop, Illustrator and After Effects. Experience with 3D animation and print is a strong plus. Qualified applicants need to send your non-returnable tape and resume to: WFLA-TV HR Dept.-4th Floor, 200 S. Parker Street, Tampa, FL 33606 EOE M/F Drug Screen.

Classifieds

Television

TECHNICAL CAREERS



WTTG/Fox 5, a Fox O & O station in Washington, DC has the following immediate employment opportunities:

VICE PRESIDENT ENGINEERING & OPERATIONS (JOB CODE# VPEOBC)

Individual will direct all engineering and technical operations. Responsibilities also include spearheading and overseeing all technical projects (including DTV), facilities management, technical assistance/support to news and promotion departments, and technical equipment contract negotiation and department budget preparation. Knowledge of digital transmission technologies, satellite transmission systems, non-linear editing systems and other relevant technical systems and technologies required. Knowledge of news operations and track record for providing news support required. Ability to effectively interact with all levels of staff. Strong written/verbal interpersonal communication skills. Experience with administering and interpreting collective bargaining agreements required. Ten years progressive experience in television broadcasting five of which are technical management and supervision in major market. Bachelors degree in relevant technical field.

VICE PRESIDENT FINANCE (JOB CODE# VPFC)

Individual will be responsible for the management of all financial operations for the Station including budget preparation and implementation. Responsibilities also include overseeing the Finance department's staffing, manpower allocation, and supervision of personnel. Will also manage A/P, A/R, credit and payroll, financial reporting requirements such as cash flow, profit & loss, forecasting, and tax packages. Duties also include coordinating Station's yearly presentation to Fox corporate and identifying and resolving Station and operational financial issues. Dotted line reporting to Corporate VP Finance. Degree in finance or accounting and four to seven years management experience in broadcasting or related field required. Strong strategic management skills, knowledge of market growth and composition, and TV operations required. Prior department head experience essential. Proficiency in Microsoft Office Suite required. For immediate consideration, send your resume and letter of interest and job code# to:

Mary Talley, Regional VP Human Resources
WTTG/Fox 5
5151 Wisconsin Avenue, NW
Washington, DC 20016
NO PHONE CALLS
EOE/M/F/D/V

DIRECTOR OF PROGRAMMING ALLIANCES

Wanted Now: Qualified candidates for Director of Programming Alliances (will call on broadcasters, cable networks, studios, etc.). Ideal candidate has interactive TV understanding, general knowledge of broadcast, cable nets, and tv advertising, strong sales/strategy and negotiating skills, and the ability to learn quickly. Position in either SF or LA. Resumes should be sent to jobs@responDTV.com.

STUDIO MAINTENANCE ENGINEER

Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a rotating shift schedule. Candidate should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

TECHNICIAN ENGINEERING/ COMPUTER SYSTEMS

WDSI - Television seeks a technician focused on broadcast engineering and computer system support. This dual position requires advanced systems hardware/software maintenance and network skills, in addition to back-up support for the broadcast engineers. Should be experienced in maintaining of NT Networks, Data back up, Anti-virus protection and desktop support. Degree in Computer Science and/or certification in MCSE with 3-5 years direct work experience is strongly preferred. Send cover letter and resume to WDSI Television, Attn: Jenifer Keith, 1101 E. Main, Chattanooga, TN 37343. Pegasus Broadcasting is EEO and Drug Free.



weather.com

BROADCAST SYSTEMS ENGINEER

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

Come join our team! Send your resume today to: Jobs@weather.com, or fax to 770/226-2959. *Reference "Engineer BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

Classifieds

Television

TECHNICAL CAREERS

MAINTENANCE ENGINEER

KHWB is looking for a highly qualified, motivated maintenance engineer. Computer skills and software knowledge are required. The applicant should have a technical education or SBE certification. Demonstrated experience with component digital equipment, embedded audio, CODFM microwave, compressed digital Up-Link, Newsbase, ENPS or Louth GMT systems is a plus.

KHWB is an EOE and Drug Free Workplace. Please, no phone calls. Fax resumes to 713-781-3609, e-mail to sliu@tribune.com or mail to: Human Resources, KHWB WB39, 7700 Westpark Dr., Houston, TX 77063

WRITER/PRODUCER

KCOP-TV UPN 13 in Los Angeles is looking for a creative and experienced news writer and back-up producer.

This is an opportunity to join L.A.'s fastest growing news at 10:00 PM. Candidates must have at least 2 years experience producing in a large or medium market. Please send tape, resume and writing samples to: Leesa Dillon, Executive Producer, KCOP-TV, 915 N. La Brea Avenue, Los Angeles, CA 90038.

CHIEF ENGINEER FOR THE UHF-TV

Must maintain transmitters, basic computer problems and master control equipment. Responsible for cable coverage and 8 operators.

Please fax resume: (708) 633-0382

RESUME TAPES

CAREER VIDEOS

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

Allied Fields

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www.wsab.org

Allied Fields

SALESCAREERS



The Ad Sales Research group at Discovery Networks in New York seeks an experienced Research Associate.

Responsibilities include overseeing strategic positioning and measurement of DCI network(s), generation of audience and marketplace analyses, effective sales positioning and support materials for the national sales teams. Expected to manage multiple projects, analyze and present findings. Ideal candidate must have 4+ years in media/ad sales research at a cable network or similar media property.

Knowledge of national Nielsen Media Research products, MRI / Simmons and other applicable industry reports required. Strong verbal and written skills are essential for interaction with sales and other Discovery departments.

For consideration, please send resume and cover letter with salary requirements (a must to be considered) to:

Elizabeth Manjarrez
Discovery Communications Inc.
641 Lexington Ave
New York, NY 10022
Please No Phone Calls

Allied Fields

FOR SALE EQUIPMENT

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Radio

SALESCAREERS

BROADCAST SALES

Are you a dynamic broadcast salesperson? Bring your love of media to Bloomberg LP. Use your considerable talents and your 3 to 5 years of broadcast sales experience in a financial or media environment to persuasively present Bloomberg's radio products to vendors and stations. As part of Bloomberg's Radio Syndication Group, you will develop and maintain relationships with all key decision makers, including radio station General Managers, News Directors and General Sales Managers. Knowledge of how the radio news business works along with the ability to interpret ratings and financial markets is a big plus.

Contact: J. Firstenberg

Bloomberg LP

499 Park Avenue

New York, NY 10022

E-mail: broadcast@bloomberg.com

or fax to 917-369-6163

No phone calls, please.

EOE M/F/D/V

Bloomberg
www.bloomberg.com

Classifieds

Radio

SALESCAREERS

SALES MANAGER

Highly rated Los Angeles radio stations are looking for a local sales manager to manage staff of 10-15 people. Direct selling, development of client relationships, event marketing and internet sales experience very helpful. Bilingual (Spanish and English) is preferred. Please send resume to: Broadcasting and Cable, Box 102, 275 Washington St, 4th floor, Newton, MA 02458.

CAPTIONSERVICES



Digital Captioning
and Subtitling
800-822-3566
CAPTIONMAX

Academic

FACULTYCAREERS

FACULTY MEMBER

The University of the Ozarks seeks a faculty member in **Communications**. Duties include teaching Television Production, Editing, and Newswriting courses; supervising student newscasts and shooting of campus and community programs. Requirements: A Ph.D. in Communications or a related field is preferred; a Master's degree with substantial news and/or television production experience is required. Deadline is October 30, 2000; the position may begin as early as January 2001. University of the Ozarks is a Presbyterian-related liberal arts institution of 600 students located in Clarksville, Arkansas, a town of 6000 in the scenic Arkansas River Valley at the edge of the Ozark Mountains. Please forward application materials to Dr. Caroline Whitson, Provost and Vice President for Academic Affairs, 415 College Avenue, Clarksville, AR 72380. Ozarks is an affirmative action/equal opportunity employer and encourages women and minorities to apply.

Academic

FACULTYCAREERS

DEAN'S POSITION

Gaylord College of Journalism and Mass Communication

Edward L. & Thelma Gaylord Chair in Journalism and Mass Communication.

The new Gaylord College of Journalism and Mass Communication at the University of Oklahoma is seeking a Dean. The Dean is responsible for effective, innovative leadership, administration and management of a dynamic academic unit with more than 700 majors, 22 faculty, and a professional staff of eight. Applicants with an established record of achievement are sought from both professional and academic fields of journalism and mass communication. Professional applicants should have significant executive level experience, a record of leadership, and demonstrated interest in education. Applicants from the academic community should have a distinguished publication record, impressive teaching credentials, and experience in administration. Nominations are encouraged.

Applications should include a letter of interest, a resume and three letters of recommendation to: Dean Steven M. Gillon, co-chair, Gaylord College Search Committee, 1300 Asp Avenue, Norman, OK 73019. Applications will be reviewed beginning October 1, and the search process will continue until the position is filled.

The University of Oklahoma is an equal opportunity/affirmative action employer. Women and minorities are encouraged to apply. The University has a policy of being responsive to the needs of dual career couples.

UNIVERSITY OF WISCONSIN - SUPERIOR

DEPARTMENT OF COMMUNICATING ARTS

POSITION OPENING IN MASS COMMUNICATIONS

The University of Wisconsin-Superior is the northernmost campus of the University of Wisconsin System and is nestled on the scenic shore of Lake Superior. As Wisconsin's public liberal arts college we require a strong liberal arts core curriculum for all undergraduates. Diversity is a valued asset at UW-Superior and we strive to offer quality programs in an environment of trust and cooperation that centers on the worth of all individuals. We are seeking candidates who will contribute to the achievement of this goal.

Tenure track position, academic year, teach courses in Mass Communication, Television, Film Genres and Appreciation and the department's Introduction to Speech Communication course. Responsibilities include advising students, supervising co-curricular video production, assisting student directed television productions for cable access, and other university/faculty responsibilities in governance and service. Candidate's ability to work in additional Communicating Arts disciplines is preferable. The Department of Communicating Arts encourages a multidisciplinary approach in education for its students and an expectation that its faculty will provide the broad perspective necessary to assist that process. Women and minorities are encouraged to apply.

Doctorate or MFA required. Evidence of excellence in teaching and appropriate scholarly activity. Professional and/or academic video experience and supervision of video projects required. Rank and salary are dependent upon qualifications and experience.

Send a letter of application, including a statement of qualifications, resume, transcripts, and an example of your video work. Have three signed letters of reference sent. We may also contact others for additional information. We also request examples of student work under your supervision. Send materials to Stewart Platner, Chair Search and Screen Committee, PO Box 2000 University of Wisconsin-Superior, Superior, WI 54880-4500. Incomplete applications cannot be considered. We may also contact others for additional information. Application deadline is Nov. 17, 2000. We are required to provide a list of nominees and applicants if requested. A written request can exclude one from this list. Names of all finalists must be disclosed if requested. AAEEOE.

MISCELLANEOUSCAREERS



Director Peabody Awards

The University of Georgia invites nominations and applications for the position of Director of the Peabody Awards and Lambdin Kay Distinguished Professor of Telecommunications, Grady College of Journalism and Mass Communications. The George Foster Peabody Awards, established in 1939 and first awarded for programs aired in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals/ The awards program is administered by the Henry W. Grady College of Journalism and Mass Communication at the University of Georgia. The Director is responsible for the yearly solicitation, evaluation, selection, and presentation of the Peabody Awards, including production of the awards ceremony. The successful applicant will also represent Peabody nationally and internationally, engage in fund raising, and administer the Peabody/Robert Wood Johnson Foundation Award. The Director is a faculty member within the Department of Telecommunications and teaches one course per year.

Ph.D. preferred. The successful applicant must be eligible for appointment to the Lambdin Kay Professorship. To assure that nominations and applications will be considered they should be sent no later than October 31, 2000. Send applications and nominations to Dr. Alison Alexander, Grady College of Journalism & Mass Communication, University of Georgia, Athens, Georgia 30602. The University of Georgia is an Affirmative Action, Equal Opportunity Employer. For additional information, please see our Web site at www.grady.uga.edu.

Classifieds

Miscellaneous

LEGAL NOTICES

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
(WHITE PLAINS)**

UNITED STATES OF AMERICA,)	
)	
Plaintiff,)	Civ. Action No. 41-1395
)	(WCC)
v.)	
)	
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS, et al.,)	EXHIBIT I
)	
Defendants.)	

NOTICE OF PROPOSED SECOND AMENDED FINAL JUDGMENT

PLEASE TAKE NOTICE that the United States and the American Society of Composers, Authors and Publishers ("ASCAP") have asked this Court to enter the Second Amended Final Judgment, which will take effect three months from the date of entry thereof.

Pursuant to Section XV of the Second Amended Final Judgment, upon the effective date of the Second Amended Final Judgment, the Amended Final Judgment, all modifications and amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto (Civ. Action No. 41-1395), and the Final Judgment in United States v. The American Society of Composers, Authors and Publishers and all modifications and amendments thereto (the "Foreign Decree," formerly Civ. Action No. 42-245) will be vacated.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in this action, and vacating the Foreign Decree and dismissing that action, would serve the public interest. Copies of the parties' motion, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment to vacate the Amended Final Judgment in this action and to vacate the Foreign Decree, and to dismiss, that action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, DC 20530.

**UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK
(WHITE PLAINS)**

UNITED STATES OF AMERICA,)	
)	
Plaintiff,)	Civ. Action No. 41-1395
)	(relates to former Civ. Action
)	No. 42-245) (WCC)
v.)	
)	
THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,)	EXHIBIT I
)	
Defendant.)	

**NOTICE OF PROPOSED ORDER TO VACATE THE FINAL JUDGMENT
AND TO DISMISS THIS ACTION WITHOUT PREJUDICE**

PLEASE TAKE NOTICE that the parties to the Final Judgment entered by the Court in the captioned matter on March 14, 1950, as modified on November 14, 1997, have asked this Court to vacate the Final Judgment and to dismiss this action without prejudice.

The parties have simultaneously requested that the Court enter the proposed Second Amended Final Judgment in United States v. American Society of Composers, Authors and Publishers, Civ. Action No. 41-1395. The proposed Second Amended Final Judgment incorporates the substantive provisions of the Final Judgment in this action (the "Foreign Decree"). The proposed Second Amended Final Judgment becomes effective three months from the date of its entry and vacates the Amended Final Judgment in that action, all modifications or amendments thereto, the Order entered thereunder on January 7, 1960, and all modifications and amendments thereto, and the Foreign Decree.

The United States will file with the Court a memorandum setting forth the reasons it believes entering the proposed Second Amended Final Judgment and vacating the Amended Final Judgment in Civ. Action No. 41-1395, and vacating the Foreign Decree and dismissing this action would serve the public interest. Copies of the parties' motion to vacate and dismiss, the United States' memorandum, and all further papers filed with the court in connection with this motion will be available for inspection at Room 200, Antitrust Division, Department of Justice, 325 Seventh Street, N.W., Washington, DC 20530, and at the Office of the Clerk of the United States District Court for the Southern District of New York, 500 Pearl Street, New York, New York 10007. Copies of any of these materials may be obtained from the Antitrust Division upon request and payment of the copying fee set by Department of Justice regulations.

Interested persons may submit comments to the United States regarding the proposal to enter the Second Amended Final Judgment and to vacate the Amended Final Judgment in Civ. Action No. 41-1395, and to vacate the Foreign Decree and to dismiss this action. Such comments must be received by the Division within sixty (60) days and will be filed with the court by the United States. Comments should be addressed to James Wade, Chief, Civil Task Force, Antitrust Division, Department of Justice, 325 7th Street, N.W., Room 300, Washington, D.C. 20530.

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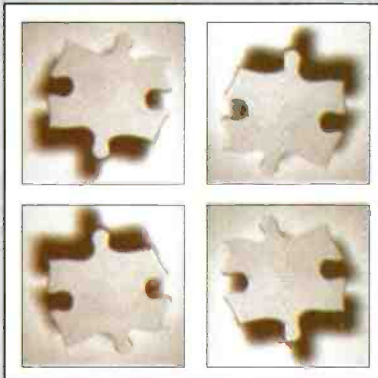
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"Did you know that I invented the environment?"

—Al Gore, during a commercial break taping of MTV's *Choose or Lose*, on being told by the moderator the next segment would deal with the Internet and the environment.



Photo: Amy E. Powers / ImageDirect

"Hollywood, whether we're talking about the film or the TV side, operates on the 'easier to ask forgiveness than permission' principle. None of the executives scheduled to testify has had any sudden revelations about what

his company produces or how it's sold. If they didn't know what they were doing, they wouldn't be pulling down seven- or eight-figure salaries."

—Noel Holston, *Minneapolis-St. Paul's Star Tribune*, on last

week's senate testimony by the MPAA.

"Yes, Joe Lieberman is smiling at me now, but just wait until the sweeps. He's going to be coming at me with a broom. They're re-editing my pilot so the word 'rat' appears across my bosom hundreds of times during the episode. That's sure to guarantee me tons and tons of press. Yes, those major-league a—— are going to love me."

—Bette Midler, star of the new CBS sitcom *Bette*, at a New York Democratic fund-raiser, as quoted in *The New York Observer*.

"Lieberman is absolutely right. He's one of the few politicians who's willing to stand up and say that. A lot of what we do has very little to do with art. It has to do with sleaze and gratuitous sex and unnecessary violence."

Martin Sheen, in defense of Sen. Joseph Lieberman's stance against sex and violence in Hollywood, as quoted by AP

Entertainment, in Long Island, New York's Newsday.

"I couldn't put a number on my sexual partners," he confesses in the upcoming issue of Maxim. "But if you want me to take a wild guess, I'll say 5,000."

—Martin Sheen's son Charlie, who is replacing Spin City's wholesome Michael J. Fox, as quoted by Amy Reiter, *Salon.com*.

"It's a cliché to joke about how it's like watching paint dry, but, when the final history of TV is written, Big Brother will be considered more important than the better and more highly rated Survivor."

—Robert Thompson, founding director of Syracuse University's Center for the Study of Popular Television, on the viewers of *Big Brother* collaborating on the Internet and affecting plot changes on the show, as quoted by David Kronke, *Los Angeles Daily News*.

EXCERPT



In a speech last week to the National Press Club in Washington, Geraldine Laybourne, chief executive of the nascent Oxygen cable network for women—which needs cable systems to free up room for the channel—lashed out against broadcasters' insistence that must-carry rules be extended to their digital signals:

"Must-carry is a relic, a vestige that no longer matters to anyone but broadcasters.

"Consumers certainly don't want, need nor do they benefit in any way from broadcasters getting the carryover of must-carry to the

digital world. ...

"The unintended consequence could be that operators will be forced to drop existing cable networks—ones that consumers like to watch and actually depend on—in favor of duplicative broadcast content.

"The unintended consequence will surely mean dim prospects for innovative new services and the new, independent voices they bring, which, you will remember, was the whole idea behind must-carry in the first place. No wonder DBS is filing suit against must-carry. ..."

A fourth wise man

Father Ellwood 'Bud' Kieser placed his faith in Hollywood

By Arthur Greenwald

On Sept. 16, a week when the Senate and the FTC took turns bashing Hollywood, the entertainment industry lost one of its champions. But Humanitas Prize founder Ellwood Kieser was no media apologist.

"Let's be honest," Father Kieser said last year in his keynote speech at Humanitas' 25th-anniversary luncheon, "Programs and pictures have been made that should not have been made—written and shot in such a way that they violate the most basic standards of taste and morality. But the best has never been so good."

Unafraid of such contradictions, Bud Kieser stood apart from clergymen who combat showbiz excess with

boycotts or regulation. Instead he relentlessly promoted the media's capacity to do good. Inspired in boyhood by the broadcasts of Bishop Fulton Sheen, Kieser's philosophy gained purpose when he joined the Paulist Fathers, an order dedicated to the spiritual needs of those outside the church, even nonbelievers.

"Father Kieser genuinely loved actors and writers and directors and producers," said Tom Fontana, as he edited his gritty prison drama, *Oz*. "You felt that from him.

He wasn't an enemy, but a colleague."

Kieser's creative credentials were hard-earned. He produced series and original movies and documentaries for television. "Clearly he knew how to read and produce a script. So people paid attention," said Stephen Bochco, executive producer of *NYPD Blue* and *City of Angels*. "He knew his way around our business and the material that feeds it."



Kieser had a genius for exploiting the angelic nature within people notorious for bedeviling Standards and Practices.

Kieser honed his eye for good writing during his 23 years producing the syndicated religious anthology *Insight*. But despite attracting such talents as Rod Serling and Michael Crichton, Kieser's Paulist Productions struggled to place "human enrichment" programs on commercial networks in the mid 1970s.

He sought another avenue when inspiration struck: "The writer is the crucial component," Kieser told an interviewer last year, "the one who starts with the blank page and puts the human values in." That point of creation would be the genesis for the Humanitas Prize, which awards up to \$25,000 to film and television writers.

"The fundamental paradox of Father Kieser was he founded a prize which offered cash for writing that exulted humanistic material," recalled *NYPD Blue*

co-creator David Milch, with a warm laugh. "And if you got to know him well enough, in time he got that money back from you."

Here Kieser's comfort with contradiction served him well. He had a genius for exploiting the angelic nature within people notorious for bedeviling Standards and Practices.

Milch admits that Detective Andy Sipowicz's epic struggles with God reflect Kieser's counsel. "I'm sure he was responsible to some extent for that drift in my writing. Although it was indicative of his gift that I wasn't completely conscious of that while it was going on."

Tom Fontana marvels how Kieser "could always get me to say yes. I'm stunned at the things he got me to do, whether it was join the board, or come out for the luncheon, or write scripts that I didn't have time to write." That includes collaborating on Kieser's first television movie, *The Fourth Wise Man*, and ironically his last. "He asked me to write a movie about Judas Iscariot's relationship to Jesus," says Fontana "We worked on it up to the day he went into the coma. The last conversation I had with him, we talked about his illness, but he was also giving me notes."

Fontana is committed to completing that project. Bochco feels "it's incumbent on all of us to ensure the survival of the Humanitas Prize." Milch agrees, but not necessarily as a personal tribute to Kieser. "He was a very humble man and that was one of his gifts. One way people will remember him is by carrying on his work." ■

Greenwald is an independent producer and writer based in Los Angeles.

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Editorials

COMMITTED TO THE FIRST AMENDMENT

Red flag

Jim Lehrer told us a couple of weeks ago that, having “thought for awhile that journalism was going to hell in a handbasket, I’m feeling better about things.” We wish we could have been as sanguine last week after learning of a deal made by at least one station in Indianapolis, where it appeared to be going to hell in a formula-one racing car.

Organizers of a Grand Prix race there refused to provide coverage credentials to TV stations unless they agreed to run a preproduced highlight package in their sportscast and to turn all of their own race footage over to the organizers within a week after the race was run (see Station Break, page 22). With commendable forthrightness, Kevin Nunn, news director at Tribune-owned WXIN, said the deal was approved by corporate attorneys, but that “as a news guy,” he was bothered by the agreement. “This is the first time I’ve ever agreed to give over raw tape.”

We’re bothered too. As a competitor in the market who didn’t buy the deal pointed out, journalists have gone to jail to protect editorial control of their footage and their newscasts. Just last week, RTNDA re-released its ethics manual, where it explicitly says that news judgment should be the sole determinant of news coverage. One defense being offered was that it was sports, not news. If sports is going to operate under a different set of rules from other segments of a newscast, viewers ought to be informed. Perhaps with a disclaimer that says, “The following report, while part of a newscast, is not considered real news and may or may not constitute paid programming.” We don’t know how many stations signed on to this deal, but the number should have been zero.

Donkeys, elephants *and* Cardinals

NBC and Fox were getting beaten up last week over their decision to carry baseball instead of one (in NBC’s case) or all (in Fox’s) of the presidential debates. (By press time, NBC had decided to provide feeds of both the game and the debates to its affiliates and let them make the call.) Paul Taylor, feeling his oats after apparently convincing all the big networks but ABC to adopt his free political airtime quotas, called their independent editorial decision on the debates “the worst form of arrogance, [which] shows the highest disregard for the public interest.” Looks from here like broadcasters—if taken together—are teaming up to serve the public’s interest in both politics and baseball.

We know the Paul Taylors of the world are convinced that the American people are such chuckleheads that unless you force them to watch debates, they will instead watch something else. But, of course, unless you send National Guardsmen to police each TV home, even if every broadcaster carried the debates, people could switch to cable or pop in a video or DVD or retune the satellite dish to a high-school lacrosse game or turn off the set and go listen to the baseball game on the radio.

Point is, the debates will be available over broadcast and cable to virtually everyone who wants to watch them. And we’ll be among them, at least part of the time. And, thanks to Fox and NBC, if our eyes begin to glaze over during a particularly lengthy Gore response, or we must catch our breath from laughing over a Dubya flub, we can always arrogantly and disinterestedly sneak over to the game. Thanks, broadcasters, for serving all your publics.

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