

March 13, 2000

Cahners \$4.95

Broadcasting & Cable

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TOP THIS

**Clear Channel's
spin-off of \$4B
worth of stations**



*****3-DIGIT 59102
REGD 187
KTVG-TV
JOHN C JOHNSON
AUG01
BC075184
BILLINGS, MT 59102-7755
WATERTON WAY

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WE'VE GROWN UP!

January 2000

Jan '98

vs. Feb '99

0%

+33%

0%

+50%

1%

+123%

1%

+91%

0%

+50%



THE FASTEST GROWING NETWORK IN AMERICA

WWE'R

Februar

vs. Feb

HH

+4

A18-34

+6

P12-17

+2

M18-34

+3

M18-49

+2

Source: Nielsen Television Index 2/5/98-3/4/98, 2/4/99-3/3/99 and 2/3/00-3/1/00.
Percent change based on rating. Averages include all UPN prime programming.
Qualifications available upon request.



**Merger,
Shmerger.**

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TOP OF THE WEEK

Financial woes of P&G raise concerns about package-goods ad bounty



Tide turning against TV?

By Steve McClellan

Procter & Gamble's dire revenue and profit projections not only shook Wall Street last week, but the TV business as well.

As P&G's stock plunged more than 35%, TV executives and media buyers worried that the steady decline in TV ad spending by P&G and other major package-goods manufacturers over the past few years would accelerate.

"It raises flags regarding TV ad spending," says Chris Geraci, senior vice president, national TV buying, BBDO. "P&G is certainly a leader just in terms of the size of its budget."

"There is certainly nothing positive for TV to be read into this, and, potentially, it could put more pressure on growth," says Geoff Jones, broadcasting analyst at Donaldson Lufkin Jenrette. "TV stations are coming off a down year in 1999, and this is just one more obstacle to overcome."

From 1997 to 1999, P&G's overall broadcast TV spending dropped about \$203 million, or 16%, to \$1.120 billion, according to Competitive Media Reporting, the New York ad tracking firm. Other major package-goods companies, including Phillip Morris and Unilever, spent less on TV as well. And P&G itself confirms that there will be less for TV in 2000.

One of the easiest ways for P&G to boost profits and get back into the good graces of its investors is to cut ad spending. And TV executives expect

P&G to point to its financial troubles in this year's upfront market negotiations, having become fed up with several years of double-digit price hikes.

Local TV stations just came off their worst year since 1991, down 0.5%, due mainly to a weak national spot market (see story, page 46). Clearly, P&G contributed to that soft market; its national spot spending was down roughly 36% in 1999 to \$105 million, according to preliminary estimates by CMR. From 1997 to 1999, P&G's national spot spending slipped 53%.

When P&G informed Wall Street last week that it wouldn't make its fiscal third-quarter earning projections, it sent the stock into a tail spin that erased more than \$40 billion, or one-third, of the company's market value over three days. The company's initial plunge also dragged down the Dow Jones Industrial Average almost 400 points in one day.

Media buyers reported that P&G opted out of a number of 1999 upfront advertising commitments for both the first and second quarters of 2000. A P&G spokeswoman confirmed those reports were accurate. She also confirmed that P&G would spend less on TV overall in 2000 than in 1999. But she also said that the company's overall media and marketing expenditures would increase this year as the company sought "more efficient use of media dollars."

"Our overall media spending for the year worldwide will be up versus a year ago," she said. "And overall marketing support will be up significantly more

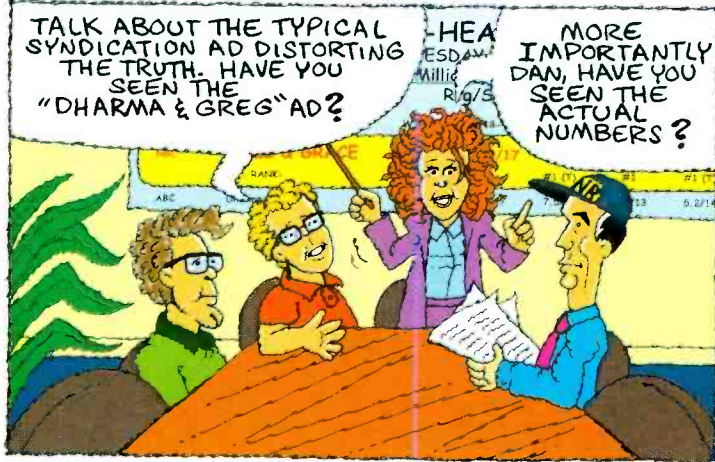
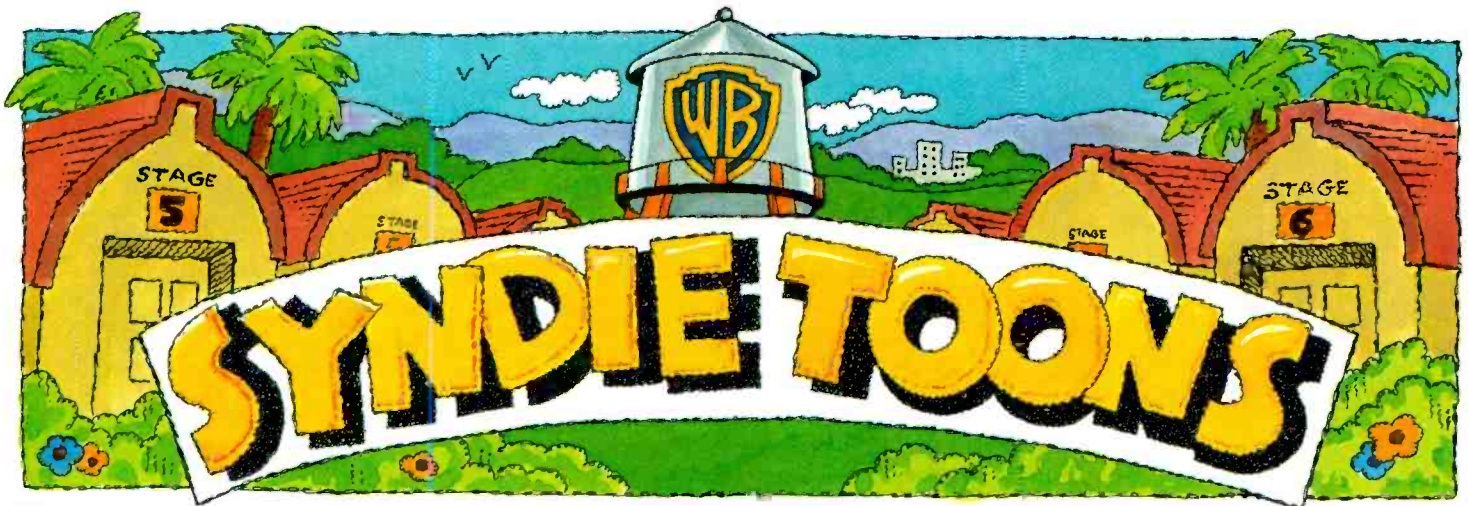
than media spending as we are shifting more dollars to sampling and in-store events away from TV." She said the company is focused on developing "marketing activities that will generate trial and repeat purchases" of new brands that are in the pipeline.

P&G is just one of several major package-goods advertisers—which pump billions into the TV ad economy—who's financial performance has slumped of late. Others include Unilever, Revlon and Dial Corp.

General household and package-goods advertisers, "as a whole have not kept up in terms of TV ad spending growth," says a senior executive at a major New York ad agency. "They can't because the general inflation rate has been running around 2%, so they can't raise prices more than 1% or 2%." Meanwhile, he says, TV cost-per-thousand rates (CPM's) are rising 5% to 9% or more.

"So you have a situation where marketers at these really big companies, who are constrained with what they can do with pricing, are all in a big flux hunting around for lower priced media inventory."

The decreased spending on the part of package-goods companies could give ad buyers more leverage in resisting huge price hikes during the upfront, agency executives say. "Any decline in package-goods spending will have some impact on the marketplace," says Bill Cella, head of national broadcast for McCann Erickson. "Package-goods



8 HEAD-TO-HEAD MATCH-UPS

TUESDAY 9:00PM
w/o Millionaire Lead-In
Rtg/Shr

Net	Program	W18-34	W18-49	W25-54	M18-34	M18-49	M25-54
NBC	WILL & GRACE	7.1/19	6.9/17	7.5/17	5.0/15	5.2/14	5.5/13
	T.P. RANK:	#1	#1	#1 (T)	#1	#1 (T)	#2
ABC	Dharma & Greg	6.1/17	6.8/17	7.5/17	4.2/13	5.2/14	5.8/14



advertisers spend enormous amounts of money in most dayparts. If they start pulling out it's going to be a tough market for sellers, and something the networks would be very concerned about."

The head of one network ad sales department dismisses the impact of the package-goods companies. "Package-goods advertisers, once the mainstay of network television, are no longer," the executive said.

BBDO's Geraci acknowledges that package-goods advertisers aren't fueling TV's current growth. Categories including dotcoms, financial services and telecommunications are doing that.

Cablevision exits Kalamazoo

In the second stage of its plan to shed assets outside of the New York market, Cablevision Systems Corp. agreed to sell its Kalamazoo, Mich., system to Charter Communications Inc. for \$172.5 million in stock.

With its recent purchases of Bresnan Communications Corp. and Avalon Cable, the deal will give Charter 600,000 subscribers in Michigan, scattered around the state. Waller Capital Corp. handled the sale for Cablevision.

The MSO is looking to shed all assets outside the core metropolitan-New York market. In December, Adelphia Communications agreed to buy Cablevision's 306,000-subscriber Cleveland operation for \$1.5 billion, or more than \$5,000 per subscriber. Industry executives said AT&T Corp. is negotiating to buy the company's 354,000-subscriber metro-Boston systems in a deal that could be worth \$1.8 billion.

The price for the 48,500-subscriber Kalamazoo system comes to just \$3,500 per subscriber, well below the \$4,000- to \$5,500-per-sub valuation of other recent system sales. But that's because the systems generate cash flow well below normal, just \$160 per subscriber this year vs. \$220 to \$250 per sub for many other systems. That brings the price to about 22 times 2000 cash flow, much more in line with the valuation of other recent deals.

—John M. Higgins

Nevertheless, he argues, "they still make up such an enormous amount of the market that anytime something happens to one of them, especially of the size of P&G, you have to wonder about its effect on the market. It's not the driving force, but it's the base of so much that goes on."

Buyers and sellers suggested that P&G's TV spending cutbacks may have contributed to its profit woes. Chris Rohrs, president of the Television Bureau of Advertising, heard P&G's top advertising executive, Robert Wehling speak at the American Association of Advertising Agencies

conference two weeks ago.

"Basically, he said people predicting the demise of broad-based media are fooling themselves, and that people may not embrace new technology quickly just because it's available," said Rohrs. "He also said the game is to reach the most people in the [given brand's] target groups in the best environment with the best message for the best value. And I think he's dead on. That's where they ought to be going, but the actual marketing behavior is inconsistent with that."

Wehling was unavailable for comment. ■

Ameritech to sell cable

Telco puts Midwest overbuild up for sale in yet another case of shedding video ventures

By John M. Higgins

After reviewing Ameritech New Media's ambitious attempt to attack cable throughout the Midwest, telco SBC Corp. has hired an investment banker to sell the operation, extending its track record of shutting down video ventures.

Industry executives familiar with the venture said that Ameritech parent company SBC retained Morgan Stanley Dean Witter last week to find a buyer for the systems. The company has already approached well-heeled overbuilder RCN Corp., but sources said Morgan Stanley is casting a wider net to try to secure better terms from similar companies that have raised money in recent months.

An RCN executive wouldn't comment in detail, noting only that parts of Ameritech's cable operations were in markets in which his company is interested, particularly the Chicago suburbs.

RCN's success in raising capital to build systems is drawing about \$2 billion in equity into companies looking to overbuild with bundled video, voice and data services. One shortcoming of Ameritech's systems is that they're not designed to carry phone traffic, because they're all in areas where the telco already operates phone systems. But the technology is no worse than that of the vast majority of other cable systems MSOs would like to equip to offer

phone service.

Industry executives estimate that the company has spent \$400 million to \$700 million building the systems. Ameritech New Media has secured cable franchises in 111 towns, primarily around Chicago, Detroit, Cleveland and Columbus, Ohio. Service has commenced in parts of about 90 of them. The company says it has signed up 250,000 subscribers in areas with about 1.5 million homes, which would give Ameritech overall penetration of about 15%, vs. a 65% average for other cable operators. Last month, Ameritech began laying off some cable workers and reassigning others to its telephone unit.

The move would be the third time SBC Chairman Ed Whitacre halted the cable efforts of a telco he has acquired. He scrapped and sold Pacific Telesis' wireless Los Angeles cable and wired San Jose operations. Southern New England Telephone's statewide Connecticut operation is on hold with just 30,000 subscribers. Whitacre has also shuttered or sold SBC's own video operations.

Cable operators weren't surprised by the news. "I never could see how they could make the economics work," said Insight Communications President Mike Willner.

Another MSO executive said it's not necessarily good news for his company. "Who would you rather compete against, a telco or an entrepreneur with some real enthusiasm?" ■



*It is with deep sorrow that
we mourn the passing of our
friend and colleague,*

*Rick Jacobson
(1951-2000)*

In our hearts forever.



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Bliley's out; who's in?

Tauzin, Oxley will battle for powerful House Commerce Committee chairmanship

By Paige Albiniak

When House Commerce Committee Chairman Tom Bliley (R-Va.) announced last week that he would be leaving Congress at the end of this session, the race to take his place officially began.

But Rep. Billy Tauzin (R-La.), chairman of the House Telecommunications Subcommittee, and Rep. Mike Oxley (R-Ohio), chairman of the House Finance and Hazardous Materials Subcommittee, have been fighting for the top spot since the day House leadership split one of most powerful subcommittees in the House to placate both.



Oxley (top) seems to be chairman Bliley's choice as his successor, but Tauzin is popular lawmaker with seniority.

Now, each man says that, should he become chairman, he will happily reunite the telecommunications and finance subcommittees to reassemble a panel that oversees a major part of the American economy and give charge of that panel to whoever does not become chairman. But the staffs of each say that's still a consolation prize.

No one will handicap the race, but insiders say that, over the past few months, Bliley has appeared to favor Oxley. Bliley, along with House Speaker Dennis Hastert (R-Ill.), traveled to New York in January to attend a fundraiser for the National Republican Congressional Committee arranged by the Ohio Congressman. Oxley also has been a loyal Republican for all of his 20 years in Congress.

Tauzin, on the other hand, is a flamboyant politician from the South elected to Congress in May 1980. Tauzin was a

Democrat until 1995, changing parties after then-Speaker Newt Gingrich (R-Ga.) led the 1994 Republican revolution. While most on Capitol Hill like the personable Tauzin, no one forgets that he came from the other side of the aisle. And Tauzin prefers to stand in the limelight rather than work behind the scenes, a style with which Bliley is uncomfortable, according to many. Observers say that Bliley clamped down on Tauzin and that their relationship has been tense. "If you were really supporting Billy, you'd give him much more flexibility than

Bliley has," says one lobbyist.

But Tauzin also has strong connections to the leadership. He toured the country with House Majority Leader Dick Armey (R-Texas) last year debating the tax code, and he serves as one of 16 deputy whips.

Of the three—Bliley, Oxley and Tauzin—Tauzin has been a member of Congress the longest. Tauzin's staff argues that Tauzin's seniority should guarantee him the spot, but Republicans specifically wrote into their rules that seniority alone doesn't determine chairman. ■

Stossel gets a break

Sources say ABC is preparing talker for 'life after Oprah'

By Joe Schlosser

Do ABC and Buena Vista have 20/20 foresight? Disney's newly created programming unit, Buena Vista Development, is preparing for life after *Oprah*, and studio executives believe that ABC News correspondent and 20/20 regular John Stossel may be just the answer for the co-owned ABC-owned stations.

Sources say the studio is developing a daytime talk show with Stossel, a veteran ABC News personality who has hosted a number of prime time specials for the network. The potential daytime talker is slated for fall 2001, sources say. Buena Vista executives had no comment late last week.

The prospect of Oprah Winfrey's syndicated shows returning to the ABC O/O's after the 2001-02 season is now considered a slim possibility, given the merger of CBS and *Oprah* distributor King World.

Syndication sources say Winfrey's top-rated talk show may well jump to the CBS owned-and-operated stations at the com-

pletion of her current contract. And that's only if Winfrey opts to continue her successful show that has been distributed by King World since 1986. Sources say ABC executives don't expect the show to return to their station group after the 2001-02 season and aren't going to sit around waiting to find out.

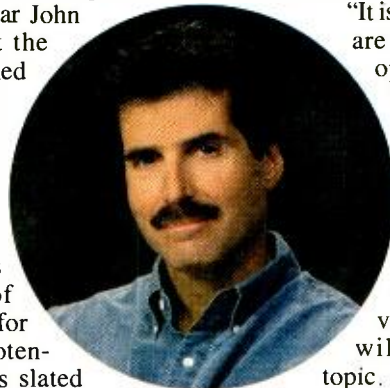
"It is a prudent sign that they are looking at what their options might be going forward, if *Oprah* does not come back," said Bill Carroll, vice president at rep firm Katz Television.

Sources say the potential Stossel talk show will be in the vein of *Donahue* and will center on a single topic.

Stossel, who has a development deal with Buena Vista, has been with ABC News since 1981. In that time he has worked for ABC

Nightly News, *Good Morning America*, *20/20* and hosted *The John Stossel Specials* for the network. He has claimed 19 Emmy Awards.

"He is a well-known news personality," says Carroll, "but how he translates to daytime television will have to be seen." ■



Stossel has won 19 Emmys during a 19-year stretch with ABC News. Will he shine in daytime?

Rick Jacobson
1951 - 2000

A true leader.

A treasured colleague.

A cherished friend.

You will be dearly missed.

Your friends at

CARSEY ♦ WERNER

SM



Once seemingly friendly team of Al (l) and Boomer now rancorously split.

Ohlmeyer gets the ball

Announcer Esiason, 'MNF' director Janoff kicked out

By Joe Schlosser

Don Ohlmeyer is returning to *Monday Night Football*, and Boomer Esiason is leaving ABC's announcing booth.

ABC Sports President Howard Katz made a series of surprise changes to the



Don Ohlmeyer returns to run the top-rated sports franchise he helped launch in '71.

network's top-rated sports franchise last week, including hiring back former NBC West Coast President and original *Monday Night Football* producer Don Ohlmeyer to run the show.

Ohlmeyer, who helped launch *MNF* for ABC in 1971 and later went on to run NBC's sports and entertainment divisions, will replace 14-year veteran Ken Wolfe in the producer's chair. Also out at *MNF* is longtime director Craig Janoff as well as former NFL quarterback-turned-announcer Esiason.

For Ohlmeyer, 57, it's a return to his old sports stomping grounds and a reunion with former production assistant Katz. When Ohlmeyer was originally producing *MNF*, he hired Katz to work on the show's production team and Katz later served as president of

Ohlmeyer's own Los Angeles-based communications company. Ohlmeyer retired in October 1998 from NBC.

"I don't think the ratings picture has been all that bad ... *Monday Night Foot-*

ball is generally holding its ground," said Neal Pilson, former CBS Sports president and president of his own company, Pilson Communications.

Esiason, who had only worked for two seasons on *MNF* and had another season left on his contract, wasn't silent about his dismissal. Esiason, who had worked in tandem with *MNF* fixture Al Michaels in the booth during the 1999-2000 season, teed off on Michaels and ABC/Disney management after hearing the news.

"Right now, [Al] has what I think he's always wanted and that's a single-man booth," Esiason said on national radio.

A host of candidates is being weighed to replace Esiason and sources believe ABC Sports executives are going to return *MNF* to its original three-person booth. Current San Francisco 49ers quarterback Steve Young and former New York Jets and Giants coach Bill Parcells are rumored to be in the running to join Michaels.

No matter who joins Michaels next season, ABC executives want to make the show "stronger" and to bring the ratings up. Although *MNF*'s ratings were the lowest ever last season, the program was actually up a percentage point in adults 18-49 and down just one percent in total viewers to 19.6 million. ■

ABC News realigns execs

ABC News last week shuffled management to better exploit new-media opportunities. Bob Murphy, who has overseen the network's hard news coverage, was named to the new post of senior vice president, multimedia. He'll continue to oversee ABCNews.com, ABC News Radio and ABC NewsOne, the affiliate news service.

Assuming hard news duties is Paul Friedman, who is moving from executive producer, *ABC World News Tonight With Peter Jennings* to executive vice president and managing editor for news coverage.

ABC President David Westin said he'll be stepping back from much of the day-to-day oversight of specific programs to work with Murphy, whose mission is to coordinate the news division's transition to digital newsgathering for various platforms, including broadcast, cable and Internet.

Westin said the management changes are designed to address "fundamental shifts" in the way consumers are getting news and information and to make sure ABC News is properly positioned in the digital age.

According to Westin, ABC will rebuild its news-gathering and production infrastructure to accommodate a multiplatform environment.

In addition to overseeing all hard news coverage, Friedman will have oversight of most of the hard news shows that previously reported to Westin, including *World News Tonight*.

Phyllis McGrady was named senior vice president, prime time, early morning and news program development. McGrady has been overseeing *GMA* and special programming. She adds oversight responsibility for *20/20* (Victor Neufeld is executive producer), which has dropped in the ratings.

The one program that will continue to report directly to Westin is *Nightline*, which is produced by Tom Bettag and anchored by Ted Koppel. Westin said he'll continue to keep direct watch over *Nightline* because it doesn't "fit neatly" into either the hard news or magazine category. —Steve McClellan

FINANCIAL WRAP-UP

Week of March 6 - 10

WINNERS

	3/10	% change
TV Guide	\$59.13	25.80
Spanish Bcst	\$22.00	20.14
Echostar	\$138.00	13.64
Telewest	\$81.88	12.16
Insight Comm.	\$23.50	11.24

LOSERS

	3/10	% change
Cumulus	\$25.00	(31.74)
Antec Corp.	\$45.13	(22.28)
Sony Corp.	\$244.00	(18.51)
Saga Comm.	\$17.75	(15.48)
Cox Radio	\$64.13	(14.64)

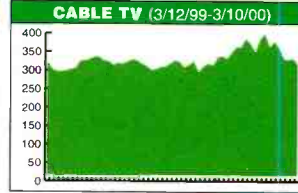
BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Week ending 3/10

Close	290.65
High	293.09
Low	288.08

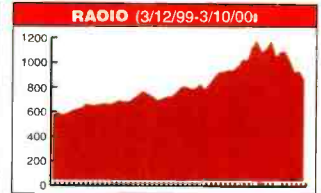
2.6%



Week ending 3/10

Close	301.24
High	307.45
Low	301.24

5.1%



Week ending 3/10

Close	824.91
High	850.61
Low	810.24

7.5%

DOW JONES

Week ending 3/10

Close	9930.37
High	10170.50
Low	9796.03

4.2%

NASDAQ

Week ending 3/10

Close	5048.70
High	5048.70
Low	4847.84

2.7%

S&P 500

Week ending 3/10

Close	1395.13
High	1401.69
Low	1355.62

1.0%

Media Companies Rely On Us

\$501,110,200



Initial Public Offering

\$235,000,000



Senior Subordinated Notes

\$75,000,000



Tender Offer for Senior Notes due 2004

\$101,559,000



Tender Offer for Senior Notes due 2002

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Retrans standoff in Houston

By Richard Tedesco

KTRK-TV went to the brink of forcing Time Warner Cable to bump the ABC O&O off its Houston system before ABC blinked on Friday, allowing for two more weeks of negotiations.

The retransmission consent showdown is part of a broader fight between Disney/ABC and Time Warner over carriage of Disney's various cable networks.

Just before a high-noon deadline Friday to pull the plug on KTRK-TV, ABC agreed to extend negotiations until March 31, when Time Warner's right to retransmit ABC-owned stations in seven markets, including New York and Los Angeles, expires.

Much of the fight centers on license fees for Disney's cable networks. Last week, Disney/ABC dropped the fee it is seeking for carriage of the Disney Channel as a basic service on Time Warner systems to 50 cents per sub—from 71 cents in its previous proposal—but added ESPN Classics, ESPN 2 and Lifetime Movies into the mix.

It also wanted speedier conversion of Disney Channel from a pay channel into a basic service. The package would cost more than \$375 million over 10 years, according to Time Warner spokesman Mike Luftman.

ABC spokeswoman Julie Hoover called the \$375 million "false," but declined to supply a figure.

Time Warner claims the 71 cents per sub for Disney Channel in the previous proposal made it a \$100 million package. At one point, ABC was only seeking 30 cents per sub.

Disney/ABC also inserted a clause seeking "favored nation" status for its broadband service on America Online in Time Warner cable systems, according to Luftman. He claims ABC proposed a retransmission fee of 65 cents per subscriber at one point in the negotiations.

Hoover confirmed only that ABC had initially sought a fee. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Networks quiet on iBlast

Besides assembling an impressive national footprint for data services, the 12 station groups behind iBlast (see story, p. 62) have made a preemptive strike against the major broadcast networks, who have yet to solidify their DTV datacasting plans. Only NBC has announced a commercial datacasting strategy, which it will launch with enhanced DTV programming for its Saturday morning teen block this fall. Network executives were understandably quiet last week about the implications iBlast's spectrum deals have for their own DTV initiatives, although one engineering source admitted to being a "little concerned." Meanwhile, iBlast partners see the service as a way to improve the competitive footing of their network affiliates. "At some point maybe this revenue stream will replace network compensation, or at least be equal to network compensation," says Alan Frank, president of Post-Newsweek Stations. "But I think we've made it clear that the O&O's are more than welcome to join us." Tribune Broadcasting President Dennis FitzSimons says he doesn't think the deal will have much impact on network/affiliate relations for his stations, since most are WB affiliates and The WB "hasn't indicated getting into this space." As for the iBlast revenue stream replacing network compensation, as Frank suggested, FitzSimons says, "I would hope it could be more than that."

NBA Webcasts abroad

The National Basketball Association is considering broadband Webcasting of games to select foreign venues next season, according to league officials. The NBA may charge fees for broadband access to real-time roundball. But there are still issues of geography and transmission quality to resolve before the game plan hits the court.

HOLLYWOOD

Short run

The end may be in sight for King World's freshman talker, *The Martin Short Show*. Sources say production for the current season will end on Short's Los Angeles-produced talker April 15, and that a second season is unlikely. King World executives only sold the Short show for one season and have been quiet about renewal information for 2000-2001. As for its other troubled talker, *Roseanne*, which had two-year station commitments when it debuted in the fall of 1998, production is expected to wrap some time in May, sources say. A King World spokeswoman said late last week that no decision has been made on next season on either series.

Survivors

Today, CBS executives will unveil the 16 contestants on the network's summer reality special, *Survivor*. The 16 were to be flown to an undisclosed island in the South China Sea over the weekend. The contestant who remains at the end of 39 days of endurance tests, which will begin later this month, receives \$1 million.

WASHINGTON

Tough negotiators, too

El Dorado Communications President Tom Castro praises Clear Channel Communications executives as "tough negotiators" when it came to working out a deal for radio-station spin-offs, but his company wasn't exactly lacking in bargaining talent itself. Castro called on an "old friend," former U.S. Trade Representative and Commerce Secretary Mickey Kantor. "He's not a broadcast lawyer at all [but he's] a great negotiator," Castro says of Kantor. The two met in the 1970s when working for then Sen. Alan Cranston (D-Calif.); Kantor was Castro's boss. While Kantor helped with the \$50 million Clear Channel deal "as a favor for us," Kantor did get a fee for his services, Castro says.

'I've had a ball.'

'Father' of cable, Bill Daniels, dies at 79 of respiratory failure

By John M. Higgins

When Bob Magness decided to push hard in the cable business in the late 1950s, it was Bill Daniels who helped him with early deals that led to the creation of Tele-Communications Inc. When Irving Kahn considered whether he should take the first step toward what became the nation's largest cable operator, TelePrompTer, it was Daniels who encouraged him.

It was the same story for other pioneers who would produce cable giants such as Cox Communications, Sammons Communications, Storer Communications and Times Mirror Corp. They were among the many executives and entrepreneurs either counseled or lured into the cable industry by Bill Daniels, founder of Daniels & Associates, cable's storied Denver-based investment banking firm.

"Virtually any one of today's major companies can trace their roots to some activities by Bill," said Amos Hostetter, former chairman of Continental Cablevision Inc., who was introduced to cable by Daniels.

Daniels died last Tuesday in a Rancho Mirage, Calif., hospital of respiratory failure. Daniels, 79, had wrestled with health problems for years, from failing hearing to a painful intestinal problem that led to pneumonia and a series of lung problems. Daniels died with a fortune associates estimate at \$1.5 billion.

"You hope once in your life you come across a guy like this," said Daniels & Associates President Brian Deevy. "We all knew it was coming. But it's a sad, sad day."

He was one of the earliest cable operators. A New Mexico native, former fighter pilot and amateur boxer, Daniels went from his family's oil insurance business to start a cable system in Casper, Wyo., in 1953. He eventually built enough of a portfolio to become a top-20 operator by the mid-

1980s. But his real influence on the industry came as an investment banker.

Early on in the life of cable television, in 1958, Daniels saw the opportunity to help owners of tiny systems sell properties and secure financing. First, Daniels would preach to banks and insurance companies about the financial prospects of this new business of charging small-town subscribers for just one or two



broadcast stations brought in from big cities 200 miles to 400 miles away. Then he convinced large corporations to buy systems themselves.

Until then, many operators were small-town TV retailers or repairmen who started systems to boost business. In an interview as part of the National Cable Television Center's oral history project, Daniels said, "I was the first guy to recognize it as a hell of a potential business, and I brought the financial community in to really make it a business rather than an extension of an appliance shop."

Daniels demurred at industry executives' and reporters' most frequent characterization of him. "People call me the 'father of cable television.' I've

never known why," Daniels said. "Maybe because of my age."

Daniels' friends laugh at those comments. "He had a publicist who made sure that 'father of cable television' was in every release," said Strat Smith, former FCC staff attorney, Penn State professor and cable industry historian.

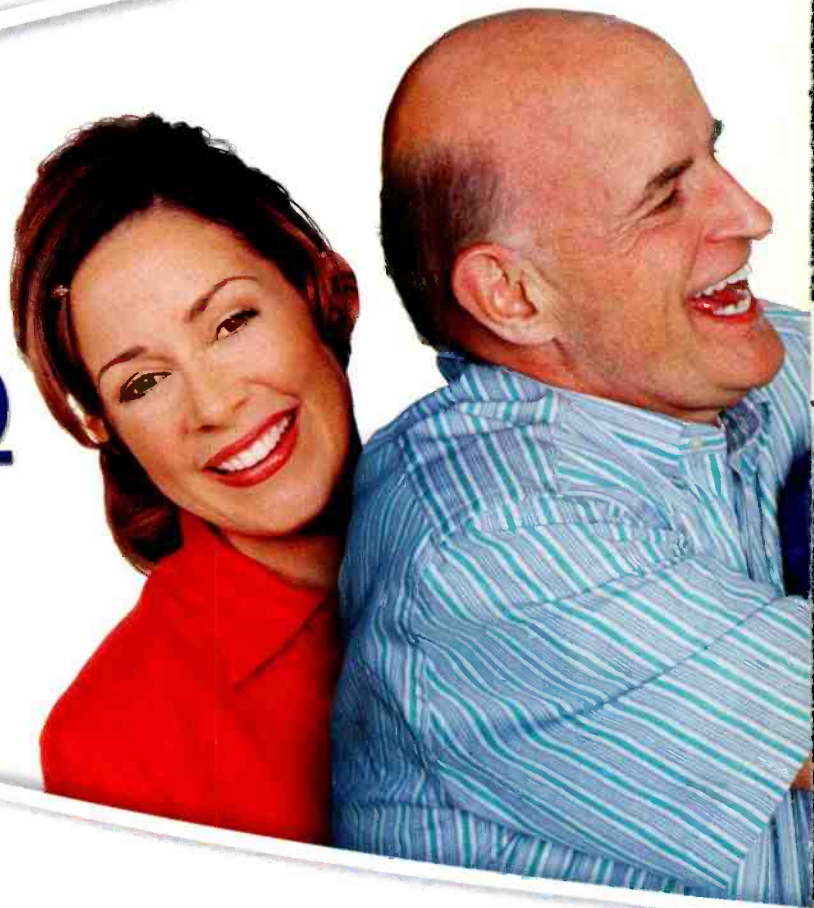
But he engendered tremendous loyalty in people with whom he dealt. Leo Hindery, former president of Tele-Communications Inc. and AT&T's cable division, funneled all his business through Daniels & Associates because of Daniels. In 1987, Hindery quit his job as CFO at Chronicle Publishing with plans to amass cable systems. With just \$20,000 in the bank, a fistful of credit cards, but also a wife and five-year-old daughter, Hindery was anxious. But Hindery said Daniels assured him: "If you fail, you can come work for me." That was the safety net I needed."

Daniels was always something of a rogue. He married and divorced four times. Daniels was an alcoholic who finally kicked drinking after a 1985 stint in the Betty Ford Clinic, then worked to rescue other alcoholic cable executives. Recent visitors report that even as he suffered from crippling respiratory problems, he would pull an oxygen tube out of his nose so he could enjoy a cigarette.

He had no children. But his brother, Jack, and Jack's children were at his bedside when Daniels died. He's leaving his fortune to a foundation that awards college scholarships and to organizations helping the homeless and disabled. Daniels' body was cremated. A memorial is scheduled for next Wednesday at 1:30 p.m. at the Magness Arena in the University of Denver's Ritchie Center. Other memorials are planned for San Diego and Hobbs, N.M.

In one interview, Daniels reflected on his life. "I've lived a fantastic life. I've had a ball, I've done everything that a guy could want to do." ■

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TV stations balk at early out

Broadcasters on chs. 60-69 tell FCC not to push them to return spectrum before deadline

By Bill McConnell

Broadcasters say the FCC is playing favorites with providers of cutting-edge wireless services and want the FCC to rethink new rules barring traditional TV services from being offered on frequencies stations must give up for an upcoming government auction.

What's more, the FCC should stop pressuring stations to vacate the spectrum early, they say.

At issue is spectrum that TV stations are currently using for analog channels 60-69 that will be auctioned May 10. The sell-off was mandated by Congress as part of the transition to digital TV signals.

Although the Congress said broadcasters may stay on chs. 60-69 until the digital transition is complete in 2006, FCC rules issued in February give TV stations strong encouragement to accept early buyouts by auction winners. Agency Chairman William Kennard showed his personal preference for

those types of deals in a Feb. 28 speech to the Cellular Telecommunications Industry Association. "This is prime spectrum that can jump-start wireless competition" to cable models and telephone digital subscriber lines, he said.

The agency's apparent preference for wireless services has broadcasters seething, and they argue that Congress clearly listed traditional broadcast services as one of the uses for which the auctions are intended. The FCC "made a predictive, and preclusive, judgment about how the band would be used, contrary to congressional intent," wrote DTV trade group Association for Maximum Service Television in its request for FCC reconsideration.

Although the FCC said "broadcast type" services may be offered by the winning bidders, the new rules also prohibit the licensees from offering traditional 6 MHz TV transmissions and impose strict power limits that prevent a single transmitter from reaching as large a coverage area as TV signals do. Instead, permitted transmissions would

be from very low-power transmitters similar to those used for cellular telephone service.

Rather than traditional broadcasters, the bidders for the new licenses are expected to be telecommunications and technology giants such as Cisco Systems, US West and AT&T. Likely uses include a new generation of wireless service and mobile Internet applications. Applications to bid are due April 10.

The bidders will be vying for two licenses in each of six geographic locations. One license will cover two 10-MHz blocks of spectrum currently used for chs. 61-62 and 66-67. The other license will cover two 5-MHz blocks now used for 60 and 65. The remaining blocks of spectrum are reserved for public safety uses or for bands with strict usage restrictions.

Winning licensees may use the spectrum for their own businesses or parcel it out to others.

Kennard's call for early exit from chs. 60-69 raised alarm among broadcasters, who fear that regulatory pressure will result in unwanted buyouts. "He sees it as a policy goal to move broadcasters out early, and it raises the question of how voluntary the deals would be," said Jack Goodman, counsel for the National Association of Broadcasters.

The FCC's new rule, Goodman claimed, flies in the face of congressional intent: that the availability of free-over-the-air service be undiminished during the digital transition.

FCC Commissioner Gloria Tristani is one member of the five-person panel who shares the broadcasters' concern. "I am not convinced that pressing television broadcast licensees to prematurely vacate chs. 60-69 is in the public interest," she said in a written statement after Kennard's speech.

The broadcasters face a difficult challenge in persuading the other commissioners. Many of their concerns were raised and disregarded in the rule-making. In fact, one wireless provider said his company believed their appeal for reconsideration didn't warrant an FCC response. "We didn't think they were raising anything new," said AT&T's Douglas Brandon. ■

Peacock finally flies NAB

NBC and its 13 owned-and-operated TV stations officially withdrew from the NAB Tuesday, ending 50 years of membership in the organization.

NBC had let the NAB board of directors know its departure was likely after the NAB's winter board meeting in Palm Springs, Calif., last January but still had not cut the cord two months later.

Two weeks ago, NAB kicked NBC off its board of directors because its biggest station—WNBC-TV New York—was in arrears on its dues. NBC had asked for the \$400,000 in dues the station owed to be cut in half; the NAB board refused.

"Given the changes in the marketplace, the NAB should be advocating business strategies and regulatory policies that will make over-the-air broadcasting a strong, growth business, rather than one that time and technology pass by," wrote Wright to NAB President Eddie Fritts. "Instead, the NAB has chosen to either stand on the sidelines, drag its feet or flat out oppose the changes that NBC seeks."

In particular, NBC wants the NAB board to agree that the national audience ownership cap should be raised past its current 35% of TV households.

"It's somewhat puzzling that they would focus on [the ownership cap] as their reason for leaving when NBC is not even close to owning stations that reach 35% of the national audience; they are barely over 25%," said NAB spokesman Dennis Wharton. "The fact is, today, NBC could buy several stations in large markets and still be under the 35% cap."

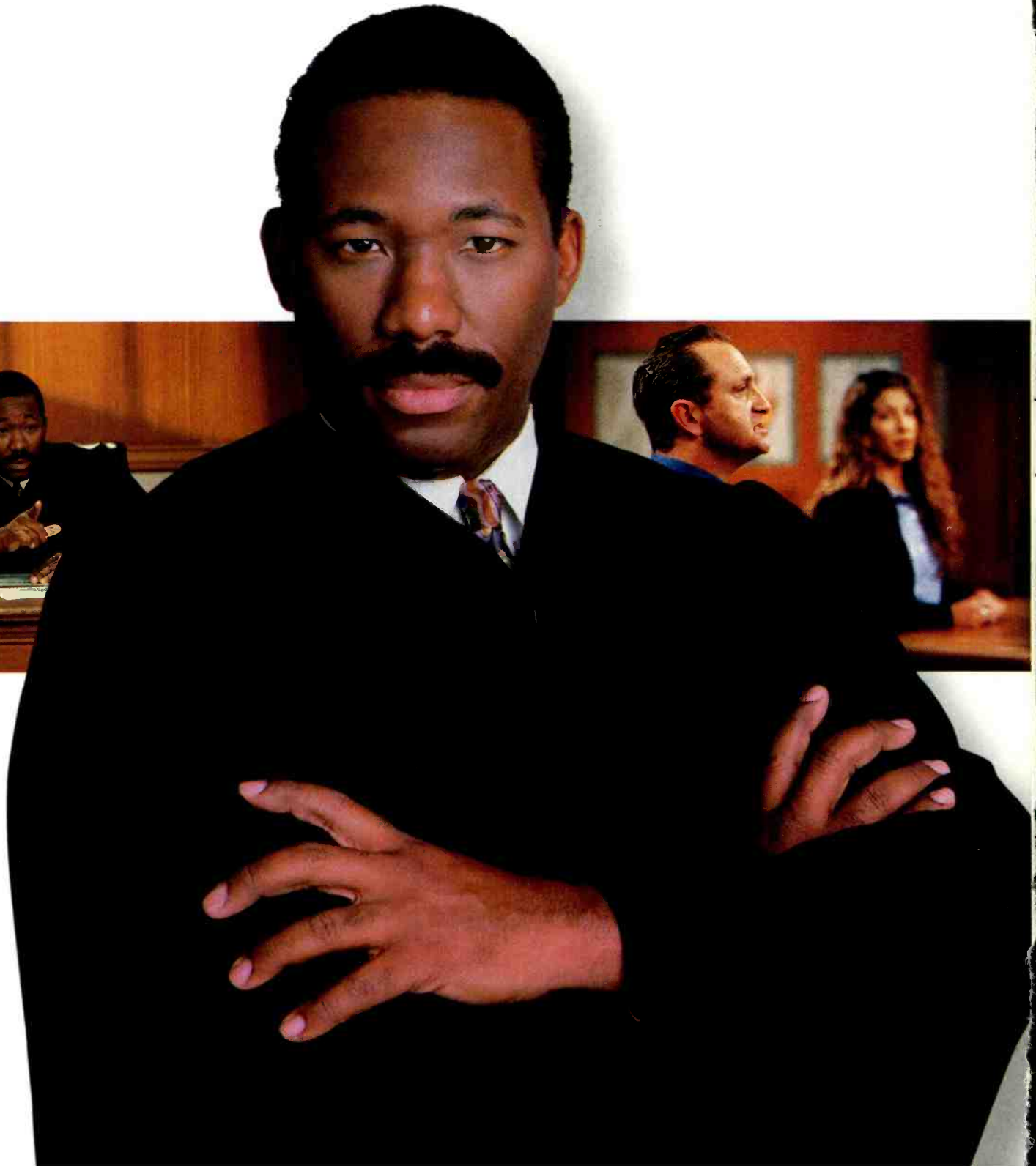
NBC is the second network to leave the organization in a year. Fox Broadcasting and its O&Os left last summer over the same issue. ABC and CBS plan to stay.

—Paige Albinak



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WASHINGTON WATCH

By Paige Albinak and Bill McConnell

Senate Banking passes rural satellite TV bill

The Senate Banking Committee last week unanimously passed legislation that would make available federal loan guarantees to build services to provide local TV signals in rural areas. The bill would guarantee up to 80% of \$1.25 billion (the estimated cost of creating such a service) to any one entity and would require that entity to provide collateral "up to the unpaid balance of the loan." Committee Chairman Phil Gramm (R-Tex.), Sen. Tim Johnson (D-S.D.) and Sen. Paul Sarbanes (D-Md.) forged an agreement late Tuesday night over details of the bill. Before the vote, Johnson and Sarbanes still were unhappy with provisions that would keep rural co-ops and phone companies from taking advantage of the guarantees and planned to offer amendments on the floor. Senate Agriculture Chairman Richard Lugar (R-Ind.) co-sponsored Gramm's bill, effectively taking that committee out of the oversight process. It is unclear whether other Senate committees, such as Commerce and Judiciary, will want to weigh in. The House Agriculture Committee has passed similar legislation, and the House Commerce Committee is set to take up the measure with a hearing this Thursday, a subcommittee vote March 23 and a full committee vote by the end of March. "The bottom line is

that we'll have it out of the Commerce Committee by the end of the month," says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). The House Judiciary Committee is still deciding how involved it wants to be.

Murphy heads FCC mass media policy

Mary Beth Murphy has been named chief of the FCC Mass Media Bureau's policy and rules division. Murphy has been acting chief since July, when she was tapped to fill in for Charles "Buck" Logan, who had left. She had been special counsel for mass media and cable issues in the General Counsel's office and a litigator for Washington law firm Steptoe & Johnson.

'Blue Dogs' called to bite LPFM

Some members of the House and Senate last week circulated "Dear Colleague" letters urging fellow lawmakers to support legislation reversing the FCC's recent decision to create a low-power FM service. Rep. Collin Peterson (D-Minn.) wrote to "Blue Dog" Democrats—a voting block of conservative Democrats—asking them to support the anti-LPFM bill sponsored by Rep. Mike Oxley (R-Ohio). Peterson is particularly concerned that new LPFM radio stations would disrupt services such as Minnesota's "Radio Talking Book," which is a closed circuit reading network for the

blind. In the Senate, Senators Judd Gregg (R-N.H.) and Rod Grams (R-Minn.) sent a letter asking for cosponsors for their bill that mirrors Oxley's legislation. So far, there are six additional cosponsors: Jesse Helms (R-N.C.), Robert Bennett (R-Utah), Phil Gramm (R-Texas), Ron Wyden (D-Ore.), John Kerry (D-Mass.), and Blanche Lambert Lincoln (D-Ark.).

Brugger backs CPB bucks

Association for America's Public Television Stations President David Brugger supported President Clinton's budget requests for public broadcasting before Congress last week. He asked the House Labor, Health and Human Services and Education Appropriations Subcommittee to appropriate \$365 million for the Corporation for Public Broadcasting in fiscal 2003, plus \$20 million in fiscal 2001, to assist in the transition to digital. Public broadcasting appropriations still have a long way to go before the president okays them, and it is unlikely that a Republican Congress will give public broadcasters the full amount requested. Last year, Congress approved \$350 million for CPB in fiscal 2002.

Appointments at NTIA

National Telecommunications and Information Administrator Greg Rohde made three new appointments at the NTIA, an

agency within the U.S. Department of Commerce that handles telecommunications. Chanda Tuck-Garfield will be assistant director of the minority telecommunications development program, which works to increase minority ownership of broadcast and telecommunications businesses. Previously, Tuck-Garfield was communications and legislative assistant for Rep. Edolphus Towns (D-N.Y.). Derrick Owens will be director of interagency affairs, serving as liaison to the White House, the FCC and other federal agencies. For the past seven years, he was senior legislative assistant to Rep. Thomas Sawyer (D-Ohio). Judd Crapa will be special assistant for administrative affairs. Previously, he was an executive legislative assistant at The Dutko Group, a public policy management firm with several telecommunications clients.

NCTA honors local, regional spirit

NCTA announced winners of its second annual Community Spirit Awards, to be distributed Tuesday, March 28, at the Washington Metro Cable Club luncheon in Washington. The awards honor local and regional cable programming achievements. Cox Communications Louisiana in New Orleans was the winning large cable system; Daniels Cablevision in Carlsbad, Calif., won for medium-size cable systems; Sunflower Cablevision in Lawrence, Kan., small cable systems. For regional networks, News 12 The Bronx won for news, Comcast SportsNet for sports, and Rainbow Media's MetroChannels for community and public affairs.

Broadcasters win on ENG, at last

FCC plan would compensate them for purchasing new equipment or retuning

By Bill McConnell

Broadcasters would be fully compensated for the cost of replacing or altering electronic news-gathering equipment as part of the FCC's plan to take away some of the spectrum that TV stations are using to transmit news and sports feeds from remote locations to their studios.

The compensation plan is a victory for the industry because many of the wireless and satellite communications companies that want to use the recaptured spectrum have argued that stations' compensation should equal only the depreciation of their ENG equipment.

"This negotiation has been going on for nine years. I'm glad it's finally been decided that we will get something out of it," said Victor Tawil, senior vice president for the Association of Maxi-

mum Service Television.

Under the plan, expected to be issued shortly, new users who acquire the spectrum through a still unscheduled auction would pay broadcasters for the cost of either replacing or retuning their ENG equipment. Some of the potential spectrum bidders continue to lobby to reduce the bill for moving TV stations off the spectrum.

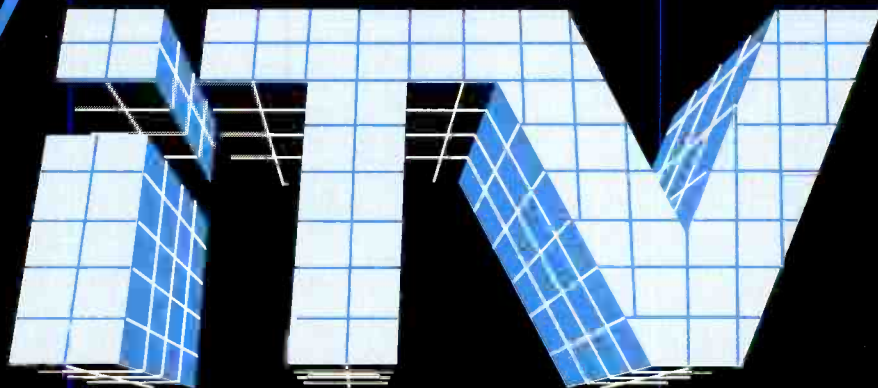
The compensation plan is part of implementing rules the FCC is devising to carry out a congressional order for the FCC to auction part of the ENG spectrum. Under an initial reallocation ruling issued in 1998, the FCC said it will remove 35 MHz from the 120 MHz now devoted to ENG on the 2 GHz band. The takeaway will eventually slash the size of the seven ENG frequencies from 18 MHz to 12 MHz. Initially, the new channels will be 14 MHz to allow stations to retune analog equipment rather

than buying digital technology needed to utilize the 12 MHz channel.

Broadcasters had battled hard to receive full compensation for changing their equipment, arguing that anything less would violate federal laws requiring spectrum auction winners to cover all the relocation costs of incumbent licensees.

The new implementation rules also are expected to create a phase-in period that will require broadcasters to give up their current ENG frequencies on a channel-by-channel basis over four years. The total time for the phase-in period is unclear to several industry sources who have been partially briefed on the FCC's plan. But to one broadcast attorney, it is clear that the first channel located at 1990 MHz-2008 MHz must be relinquished "rather quickly" in top markets after the ENG spectrum is auctioned. ■

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Clear Channel's under-fire sale

Although CBS Corp.'s Infinity Broadcasting Corp. dominated last week's list of those buying radio stations being spun off by Clear Channel Communications Inc., minority-owned companies accounted for more than a third of the FMs and AMs sold.

Under pressure from the Justice Department's Antitrust Division, Clear Channel announced the bulk of up to 110 planned station divestitures last Monday and Thursday. Seventeen companies, including at least seven minority-owned firms, acquired 88 stations in some of the country's largest markets. While prices for just six deals were disclosed, those deals totaled \$2.18 billion. Infinity alone paid \$1.4 billion for 18 stations, less than the approximately \$2 billion it had been expected to spend (B&C, "Closed Circuit," March 6).

Among the 88 stations sold last week, at least 31, or 35.2%, went to minority owners, including Blue Chip Broadcasting, Entravision Communications Corp. and Mega Communications (for a complete list of buyers, see page 29). The ownership of two

other companies could not be determined, but, if they are minority-controlled, they would boost Clear Channel's announced spin-offs to minorities to 34 stations, or 38.6%.

That number should go higher: notably missing from the list of minority buyers was Radio One Inc., controlled by the African-American mother-and-son team of Catherine Hughes and Alfred Liggins. Late last week, Radio One and Clear Channel were said to be negotiating up to \$1 billion worth of spin-offs to Radio One.

As of late last Friday, some 22 stations were still up for grabs.

They included KKBT-FM, one of the leading urban stations in Los Angeles, which Emmis Communications Corp. reportedly offered to buy for \$400 million. However, Clear Channel was said to prefer Radio One.

After Clear Channel's October 1999 \$23.5 billion acquisition of AMFM, and in light of antitrust scrutiny and FCC rules limiting the number of radio stations that one company may own in a market, company officials planned to spin off about 125 stations worth up to \$4.5 billion. And they pledged to sell as many stations as possible to minority broadcasters. It's a way to ease deal approval at the FCC, where Chairman William E. Kennard has made boosting minority ownership a priority.

Clear Channel had been working closely with Justice to determine which stations should be divested to win Justice approval of the AMFM merger. It took four months longer than expected. Justice's concerns about the deals were "very inconsistent," a source close to Clear Channel says. They ranged from radio revenue share to format and demographic concentration. "That's why it took so

By Elizabeth A. Rathbun

Forced divestiture
puts 110 stations up for
grabs; seven minority-owned
firms among buyers

long, because they just came up with these inconsistencies.”

Among the items that may raise governmental warning flags when it comes to a radio deal in a market: a 40% or more share of radio revenue, excessive format domination, excessive demographic domination, and owning too many top-ranked stations. Justice officials did not return telephone calls last week seeking comment.

At least one minority buyer appreciates Clear Channel's efforts, both at Justice and in trying to find minority buyers. Tom Castro, president and founder of Hispanic-owned El Dorado Communications Inc., says his company would not have been in the running for the spin-offs if Clear Channel had not been doing the deals.

“Because of [Clear Channel's] desire to spread the opportunities around, we got an opportunity another company might never have given us,” Castro says. Even so, “nobody got any slack,” he adds. “No question; you paid top dollar.”

El Dorado paid about \$50 million for two FMs and three AMs in Houston, where it already owns two FMs and one AM. Clear Channel is left exactly at the FCC cap with five FMs and three AMs in the country's 10th-largest radio market. (Cox Radio Inc. enters Houston with three FMs from Clear Channel.)

Clear Channel executives were pleased with the prices they got for the spin-offs, which worked out to about 18 to 20 times cash flow. “We got more money for fewer stations” than expected, President Mark Mays says. There were literally hundreds of bidders competing for “a great opportunity.”

In fact, “no greater opportunity to acquire radio stations of this caliber may present itself this decade,” says Salem Communications Corp. CEO Edward G. Atsinger III. Salem, which programs its radio stations with Christian formats, bought eight stations from Clear Channel, including an AM-FM combo in Los Angeles, the nation's second-largest radio market, and an FM in Dallas (market No. 6).

Besides the 22 or so Clear Channel stations still to be divested, more radio deals are likely as other companies round out their new holdings.

Infinity can be expected to acquire more in the five new radio markets it enters via the Clear Channel spin-offs: Phoenix; Denver; San Diego; Orlando, Fla.; and Greensboro, N.C.

The spinees

Following is a list of the 17 companies buying 88 Clear Channel/AMFM Inc. radio-station spinoffs (more deals were pending as of last Thursday). Listings are alphabetical by company and then by market. The information in parentheses indicates if the company is new to the market or how many stations the company currently owns there. Prices and brokers, where known, also are noted.

Barnstable Broadcasting Inc.: 2 FMs in Des Moines (currently owns 2 FMs, 1 AM there); 2 FMs in Greenville, S.C. (new to market)

Blue Chip Broadcasting^M: 1 AM in Cincinnati (currently owns 1 FM there)

Chase Radio Partners^M: 1 FM in Riverside, 1 AM in San Diego, 1 FM in Walnut Creek/San Francisco and 3 FMs in San Jose, all Calif.; 1 FM in Baltimore; 2 FMs in Biloxi, Miss.; 1 FM in Reading, Pa.; 1 FM in Waco, Texas (current market information not available)

Cox Radio Inc.: \$380 million cash for 3 FMs in Houston (new to market); 3 FMs, 1 AM in Richmond, Va. (new to market)

Cumulus Media Inc.: 1 FM in Melbourne, Fla.; 3 FMs in Cedar Rapids, Iowa; 2 FMs, 1 AM in Shreveport, La.; 3 FMs, 1 AM in Harrisburg, Pa. (all new markets)

El Dorado Communications Inc.^M: Estimated \$50 million for 2 FMs, 3 AMs in Houston (currently owns 2 FMs, 1 AM). Broker: Mickey Kantor

Entravision Communications Corp.^M: 2 FMs in Los Angeles (currently owns 2 FMs, 1 AM there)

Hispanic Broadcasting Corp.*: \$127 million cash for 1 FM in Phoenix (currently owns 1 FM there); 1 FM in Denver (new to market); 1 FM in Austin, Texas (new to market)

Infinity Broadcasting Corp.: \$1.4 billion for 3 FMs in Phoenix (new to market); 2 FMs in San Diego (new to market); 3 FMs in Denver (currently owns 1 TV there); 3 FMs in Orlando, Fla. (new to market); 3 AMs in Greensboro, N.C. (new to market); 1 FM in Cincinnati (currently owns 3 FMs there) and 3 FMs in Cleveland (currently owns 1 FM there)

Inner City Broadcasting Corp.^M: 2 FMs, 2 AMs in Jackson, Miss.; 3 FMs, 2 AMs in Columbia, S.C.; 1 FM in Pickens, Miss. (all new markets)

Mega Communications^M: 1 FM in Daytona Beach, Fla. (new to market)

Nassau Broadcasting Partners LP: 1 FM, 1 AM in Easton/Allentown, Pa. (new to market). Broker: Serafin Bros.

Pecan Partners Ltd.: 1 AM in Austin (current market information not available)

Rodriguez Communications Inc.^M: 1 FM in San Francisco (current market information not available)

Saga Communications Inc.: \$12 million for 1 FM, 1 AM in Northampton, Mass. (new to market)

Salem Communications Corp.: \$185.6 million cash for 1 FM, 1 AM in Los Angeles (currently owns 1 FM, 2 AMs there); 1 FM in Denver (currently owns 1 FM, 3 AMs there); 1 FM, 1 AM in Cincinnati (currently owns 1 AM there) and 2 AMs in Cleveland (currently owns 1 AM there); 1 FM in Dallas (currently owns 1 FM, 1 AM there). Broker: Gary Stevens

Urban Radio Broadcasting: 2 FMs in Pensacola, Fla. (current market information not available)

^M=minority-owned; *HBC is 29% owned by Clear Channel
Sources: Clear Channel, companies, B&C, news reports



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Under FCC rules that limit a broadcaster to no more than eight radio stations in a major market—and no more than five of a kind, FM or AM—Infinity can buy two more FMs and three AMs each in Phoenix, Denver and Orlando; three more FMs and three AMs in San Diego; and five FMs in Greensboro, N.C. Infinity also has room to grow by one FM and three AMs each in Cincinnati and Cleveland, where it already owns three FMs and one FM, respectively.

With approval of the AMFM merger, Clear Channel becomes the world's largest "out-of-home" media company (Infinity is second), with about 830 U.S. radio stations, 20 domestic TV stations and some 185,000 of the nation's outdoor displays, plus 30% of Lamar Advertising Co. ■

Clear Channel stock woes

Wall Street seems to have turned on Clear Channel Communications Inc. The stock price of the historic money-maker, which will be the nation's largest radio group when it merges with AMFM Inc., last Tuesday sank to a 52-week low of \$60 per share, from a 52-week high of \$95.375 on Jan. 21.

Several factors converged to drive down the stock price. After the company on Feb. 29 announced a seemingly out-of-element merger with SFX Entertainment Inc., a promoter of live entertainment events, Clear Channel's stock price tumbled nearly 11.4%, to close at \$66.625 that day. By the end of that week, on March 3, the stock had revived somewhat to close at \$72.375.

But, with last Monday's cover story in *Barron's* magazine warning that the Clear Channel "Party's Over," the stock price plunged from \$68 to close at \$60. Subsequent reports cited the article as the reason for the 12% decline, although the Dow Jones Industrial Average itself declined nearly 200 points that day as oil prices rose along with interest-rate fears.

About noon last Friday, after two days of announcements about station spin-offs, the stock was up 8% from Thursday, to just over \$65. —E.A.R.

MMTC's marketplace model

Advocate for selling stations to minorities takes its cut

By Bill McConnell

For most of its 14-year existence, one of Washington's most aggressive advocates for getting minorities into broadcast businesses has operated on a shoestring budget. Today those laces are turning to gold, thanks to a decision two years ago to make a business out of media brokering.

Minority Media Telecommunications Council began collecting commissions for lining up minority buyers for broadcast stations in 1998 after offering the service free for several years.

The nonprofit group has earned more than \$500,000 brokering deals, according to IRS filings, and last week added more to its coffers by assisting Clear Channel Communications in its sale of stations to minority buyers.

Income from the brokering business has allowed MMTC to bring in a cadre of student interns to assist with its core duties: minority media-related legal work before the FCC. It also allowed the group to pay executive director David Honig a \$41,125 salary after years of voluntary work.

MMTC has relied on moral authority to motivate broadcasters to search for minority buyers, but filling its coffers by brokering deals can call that authority into question, say brokers who make a living from deal making.



David Honig earns \$41,125 as executive director of the advocacy group.

But the deal flow is consistent with nonprofit groups in general, noted Andrew Schwartzman, president of the Media Access Project. "The trend in the nonprofit sector is to generate revenue streams from program-related businesses.

Neither Honig nor Clear Channel officials would identify the buyers who paid a fee, but minority acquirers last week included El Dorado Communications, Entravision Communications and Urban Radio Broadcasting.

More deal flow is on the way. MMTC is shopping four stations for CBS and another three for minority owners who have put them up for sale.

MMTC's most recent deal was CBS Corp.'s \$315,000 sale of KLUE(FM) Soledad, Calif., to Z-Spanish Media last month. The commission on that deal won't be disclosed until MMTC files its 2000 annual report to the IRS, but an industry-standard 5% fee would have garnered it \$15,750.

The group's biggest commission so far was \$450,000, on the \$5 million

sale of WNFT(AM) Boston in 1998 to Mega Communications, which was establishing its chain of Spanish-language stations. Although that is an extraordinarily high commission, the cut also included compensation for MMTC's unsuccessful effort to line up minority buyers for other stations CBS was spinning off that year. MMTC additionally earned \$100,000 from the \$6.5 million sale of KQWZ(AM) Houston to Radio Unica.

The brokering profits also have shored up the long-term security of MMTC, which serves as the primary telecommunications-law representative for Jesse Jackson's Rainbow Coalition/Operation PUSH. Net assets for the group climbed from \$58,775 to \$534,259 during 1998, according to the group's IRS statements. Total revenue climbed from \$90,370 in 1997 to \$655,745 in 1998. Membership dues, fundraising dinners and corporate sponsorships for conducting job fairs generate the group's other revenues.

Several brokers groused that CBS had teamed up with MMTC only to curry favor with the diversity-minded FCC. CBS rarely relies on brokers for its deals, they said, and it's unlikely the country's second-largest radio station group needs help letting minorities or any other likely buyer know what stations it wants to spin off.

But utilizing MMTC's contacts is essential to CBS' concerted effort to identify minorities who are qualified and sufficiently capitalized to close a deal and operate stations, said company lobbyist Martin Franks. ■

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*SOURCE: NOVEMBER 1999 BETA RESEARCH CABLE SUBSCRIBER STUDY—INTEREST IN MID-SIZED/EMERGING NETWORKS, 60 NETWORKS: 17 MID-SIZED; 43 EMERGING, INCLUDING 30 AD-SUPPORTED BASE: 500 ADULTS FOR MID-SIZED NETWORKS; 501 ADULTS FOR EMERGING NETWORKS

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Lifetime
MOVIE NETWORK 

'Leeza' fate unclear

Sources say crew is job hunting; Paramount says show has not been canceled—yet

By Joe Schlosser and
Melissa Grego

Paramount's talk show *Leeza*, which debuted in syndication this season after six years at NBC, appears to be on its last legs.

Sources say *Leeza* staffers have been told to begin looking for other work, with the show expected to conclude its run at the end of the current season.



Leeza Gibbons, a former 'ET' anchor, may remain as a talk-show host in the syndication world.

A Paramount Domestic Television spokeswoman denied that the show has been canceled, however, and says it's "too early to be making those assumptions."

But awaiting the official cancellation is only a matter of "going through the drill," says station rep Dick Kurlander,

VP and director of programming for Pety Television.

Kurlander notes that production on the current season will continue through April and "It's a matter of [Paramount] ... having the hope that the February sweeps will pop."

Sources say Paramount executives have been trying to clear *Leeza* in the top three markets for next season, to no avail. "The bottom line is that the show should have been doing a lot better in syndication coming out of NBC," Kurland adds.

Even so, *Leeza* has led among the new syndicated talk shows this season according to national household ratings, averaging a 1.4, according to Nielsen Media Research data through Feb. 27. *Queen Latifah* has averaged a 1.2, *Dr. Joy Browne* a 1.1, and *Ainsley Harriott* and *Martin Short* have averaged a 1. And *Leeza* has grown among national households, from a 1.1 in its debut week, which ended Sept. 19, to a 1.5 for the week ended Feb. 27.

In the 18-49 and 25-54 women

demos, *Leeza* averages a 0.8 rating, and in the 18-34 women demos, it earns a 0.7, according to Nielsen figures through Feb. 27. On the other hand, Telepictures' *Queen Latifah*, the only new syndicated talker that has been cleared for season two, tallies a 0.8 among women 18-49 and women 25-54 and a 0.9 among women 18-34.

"*Queen Latifah* has some big success stories that would give indication of further growth potential; some markets have done very well," says Kurlander. "*Leeza* has some as well, but it has been on the air so long, and *Latifah* has

not. If that's all *Leeza* can do after all these years, it's hard to forecast much growth potential."

If *Leeza* does close up shop, the show's host, Leeza Gibbons, a former *Entertainment Tonight* anchor, may remain as a talk-show host in the syndication world. She has been rumored as having been shopped around town for new projects, as well as the potential new co-host on Buena Vista Television's talker *Live! With Regis & Kathie Lee*, which Kathie Lee Gifford is exiting. Buena Vista executives downplayed the rumors. ■

Jacobson hailed as a class act

20th TV president and syndication veteran dies at 48

By Joe Schlosser and
Melissa Grego

The TV syndication industry all but came to a halt last Tuesday as hundreds of top Hollywood executives and others turned out to mourn the death of Twentieth Television President and Chief Operating Officer Rick Jacobson.

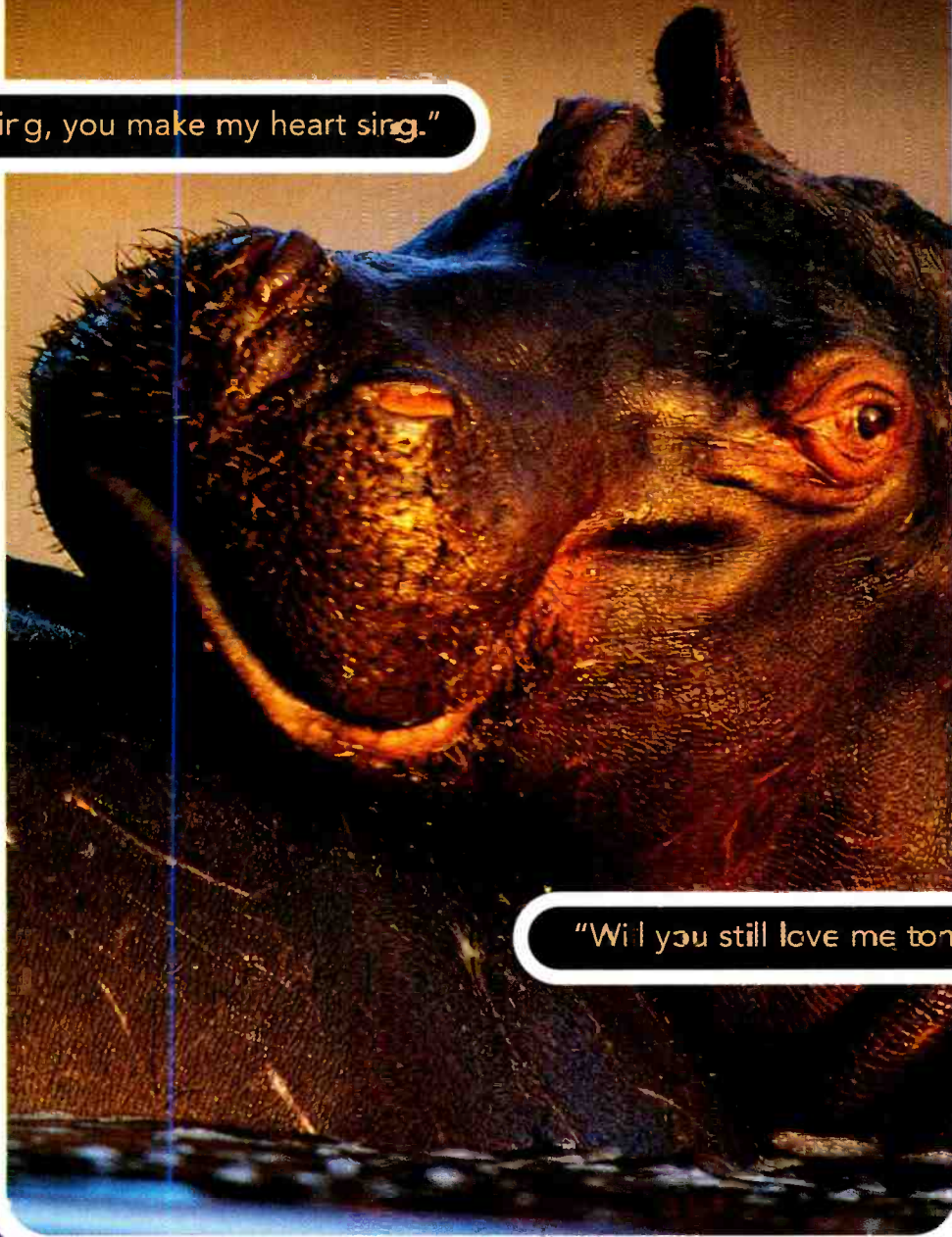
Jacobson, 48, died March 5 at Tarzana (Calif.) hospital after a nearly year-long battle with colon cancer. Jacobson, who had been at the Fox syndication unit since 1995, is survived by his wife, Gayle, and daughters, Mara and Jenna.

Industry people from Geraldo Rivera to *NYPD Blue* producer Steven Bochco, as well as the heads of nearly every rival TV studio, paid their respects to Jacobson, who had attended the NATPE Conference only weeks before. Although Jacobson's illness was not a secret, close friends and colleagues were still shocked last week after learning of his death.



"I'm upset with Rick for not telling me how sick he really was," said former Twentieth Television executive Greg Nathanson, who spoke at Jacobson's memorial service. "I didn't get a chance to say good bye and tell him

"Wild thing, you make my heart sing."



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that I loved him.”

During his four years at Twentieth, Jacobson oversaw the company's first-run and off-network sales efforts, including the launch of *The X-Files* and *NYPD Blue* into syndication. He sold both series with simultaneous windows to broadcast stations and co-owned cable outlet FX, a move that changed the syndication business. Jacobson recently sold successful court series *Divorce Court* into syndication and was preparing for a number of potential off-network series sales.

Mitch Stern, chairman and CEO of Fox Television Stations, said: “Rick was a great colleague and friend, and it is impossible for me to adequately express the sense of loss we all feel.”

A Twentieth Television spokeswoman said there had been no discussions yet about a new studio president. Stern, to whom Jacobson reported for the last several years, is expected to assume responsibility of all major decisions regarding Twentieth Television in the interim.

Jacobson, who was an avid baseball

and hockey fan, was raised in Chicago and began his career in the TV business in the 1970s at Orion Pictures. He moved on to oversee off-network sales for Disney-owned studio Buena Vista Television and then joined Viacom as president of domestic sales. Before coming to Twentieth Television, Jacobson served as president and CEO of Tribune Entertainment.

Station executives and rival studio heads were anxious to express their sense of loss last week.

“We always had a great relationship,” said Warner Bros. Domestic Television President Dick Robertson. “When we saw each other we laughed and told jokes. He was so well respected, a straight shooter and such a wonderful guy. I am so sad today and so sad for his family.”

Joel Berman, co-president of Paramount Domestic Television, added: “When you say the consummate professional in regard to Rick, I don't think you are doing him justice. People are really going to miss him. He was so well liked and so well respected. He managed to have a great outlook on his job and on life.”

Pat Mullen, group vice president at Tribune Television, spoke for the station community. “All of us on the station side who have known Rick for years feel a real loss. He was an absolute class act, and one that we all loved dearly.”

Marla Drutz, director of programming for WXYZ-TV Detroit, said Jacobson kept in touch even after becoming a “big shot.” She added, “He was a good friend to stations, I don't know that I know a person so well respected and so well liked. That's not always synonymous in this business.”

William Morris agent Mark Itkin, whose TV division packaged Jacobson's upcoming syndicated series *Power of Attorney*, said Jacobson was always a friend, even in tough negotiating circumstances. “You just like him and want to have him as a friend and help him, that's part of why he was such a great salesman,” Itkin said. “As he elevated himself through the business, he revealed himself as a great strategist.”

Nathanson, now an executive at Emmis Broadcasting and one of Jacobson's closest friends in the TV industry, told mourners that Jacobson was looking forward to selling the off-network rights to *Dharma & Greg* for the 2002 season.

“And he wouldn't forgive me if I didn't take the opportunity to tell you that *Dharma & Greg* performs really well with young male viewers.” ■



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STATION BREAK

By Dan Trigoboff

Choppers down

WBTB(TV) Charlotte, N.C.'s Sky 3 news chopper was forced to make an emergency landing Monday (March 6) after experiencing mechanical difficulty while covering a local house and brush fire. The station said pilot Marshall Scott and news photographer David Little suffered only minor injuries, and no injuries were reported on the ground.

The incident occurred only three days after pilot Ruben Rivero and cameraman Rob Pierce from WTVJ(TV) Miami were killed when their Sky 6 chopper flipped over backwards, severing its own tail. Witnesses told the *Miami Herald* that the chopper and another were flying unusually close, and looked to be involved in some sort of aerial horseplay. John Lang, a passenger in the other helicopter and also an aerial cameraman, acknowledged that the helicopters had flown close at one point, but denied any high jinks. He told the newspaper he was demonstrating to his wife the safety of helicopter travel.

WXIA-TV Atlanta pilot and National Broadcast Pilots Association officer Kurt Kalbach said he was unaware of any instance in which a news chopper severed its own tail in flight, and imagined that such an occurrence could take place only after mechanical failure or during a sharp maneuver. He was not suggesting the latter, he said, because Rivero had a good

reputation among pilots.

Scott Wallace, news pilot for KDFW(TV) and president of NBPA, said that flight training is designed to weed out "cowboys." "There are some stations that get us pumped up and promote us to make us believe we're larger than life," he said. "But a pilot should not be trying to prove his manhood in the cockpit of a helicopter. I would say the TV industry is one of the safest industries for pilots. The last thing we want to become is the lead story at 11."

Hot news flash in New Orleans

As much of the nation focused on Super Tuesday, in New Orleans it was Fat Tuesday, and local stations were going live with Mardi Gras festivities—presenting a challenge for cameramen and producers in station control rooms.



Covering exuberant Mardi Gras revelers live keeps New Orleans news cameramen on their toes.

"You can hit the wrong button and quickly put nudity on the air," said Keith Esparros, news director at WVUE(TV), referring to the Mardi Gras practice of flashing. And in the celebration of the moment, cameramen "can get caught up in it and forget that you're broadcasting. If you're on

a live camera, you've got to assume you can be on at any time. But, fortunately, the whole flashing thing is a bit of a production. You can tell when it's about to happen."

Now show us your head shots

Newsblues.com, which started out as a largely anonymous forum for newsroom "whiners" but has added numerous resource pages for broadcast journalists, now turns toward the recreational. After polling its readership, the site, run by former sportscaster Mike James and former reporter-anchor Mona Scott, has added a page celebrating the attractive faces of television news. "Local television news has a long, rich history of filling its staff with beauty. News managers know viewers are always looking for someone special to catch their eye." Unlike the Newsbabe page (redblazer.com/news), which bills itself as "the central hub of unreasonable female newscaster obsession on the World Wide Web," Newsblues Lookers includes men as well as women.

Reporter exonerated

KING-TV Seattle reporter Jim Forman will not face charges that he assaulted a woman during the riots outside the World Trade Organization meetings in Seattle last year. A woman had accused Forman of pushing and shaking her while trying to clear the way for his station van,

but witnesses told police they did not see Forman strike anyone and, in fact, saw Forman get hit by a woman.

Former WCBS news director goes net

Bill Carey, former news director at WCBS-TV, has joined San Francisco-based personal newscast service Zatsco, formerly known as ReacTV, as affiliate relations director. "Bill Carey's deep understanding of local television will let us maintain the strength of our affiliate relations program as we continue to grow rapidly," said Craig Marrs, Zatsco's vice president of business development and affiliate relations. He will also be a tremendous resource to our local station affiliates." Zatsco delivers an individual newscast to users' PCs over the Internet based on viewers' news preferences and will enhance video at the station's Web site. The service includes participants from stations owned by Allbritton, E. W. Scripps, Meredith Corp., Media General, and Waterman Broadcasting.

"All of us in the broadcasting world are searching for ways to fit into the future," said Carey. "We're working here on a way to introduce viewers to the Internet, to interactivity, and eventually to broadband." Carey, who will remain in New York, left the New York City station in October. The job remained open until last month, when KYW-TV Station Manager Joel Cheatwood agreed to take on the assignment in addition to his new role as VP, news, for the station group.

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CBS Soaps	#1
Oprah	#1
10TV Eyewitness News at 5:00pm	#1
10TV Eyewitness News at 6:00pm	#1
Jeopardy	#1
Wheel of Fortune	#1
CBS Primetime	#1
10TV Eyewitness News at 11:00pm	#1
The Late Show with David Letterman	#1
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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

No God, book two

A number of NBC affiliates opted not to carry

NBC's new animated sitcom, *God, the Devil and Bob* last week. KSL-TV

Salt Lake City and KPVI-TV Pocatello, Idaho, were the first stations to let

NBC executives know that they were not going to air the sitcom's debut last Thursday night. They were joined by KTAL-TV Shreveport, La., and WTVA-TV Tupelo, Miss. The midseason series, which stars James Garner as the voice of God, moves into its regular Tuesday-night time this week. Bill Fouch, general manager at KPVI-TV, says the move "has nothing to do with anything against NBC, but, in our market, we feel it is not the right program, for various reasons, to be shown on our air." An NBC spokeswoman said, "*God, the Devil and Bob* follows in the long tradition of entertainment vehicles that comedically depict the moral dilemma of good vs. evil."

Regis signs

ABC and Buena Vista Television made it official last week, announcing new long-term contracts for Regis Philbin for both *Who Wants to Be a Millionaire?* and the syndicated series *Live! With Regis and [soon to be without] Kathie Lee*. Sources say Philbin will make close to \$20 million for *Millionaire* and that his pact for *Live!* is for two more years.

Daniels in frog's den

King of the Hill creator Greg Daniels has signed on to create a live-action comedy for The WB for the 2000-01 season. The show will be produced at Twentieth Century Fox Television and center on the lives of a family in New York City, inspired by Daniels' experiences growing up in the city. Daniels is married to WB Entertainment President Susanne Daniels.

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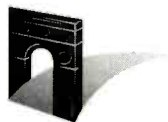
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TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	12.0	12.0
2	Jeopardy	10.0	10.0
3	Entertainment Tonight	7.8	7.8
4	Oprah Winfrey Show	7.4	7.5
5	Judge Judy	7.3	10.5
6	Wheel of Fortune (wknd.)	6.7	6.7
7	Friends	6.4	7.2
8	Seinfeld	6.3	6.3
9	Frasier	5.5	6.2
10	Jerry Springer	4.7	5.2
11	ER	4.6	5.2
11	Drew Carey	4.6	5.1
13	Hollywood Squares	4.5	4.5
14	Judge Joe Brown	4.4	5.6
15	X-Files	4.2	4.8
15	Entertainment Tonight (wknd.)	4.2	4.2
15	Maury	4.2	4.2
18	Rosie O'Donnell	4.0	4.0
19	Regis & Kathie Lee	3.9	3.9
20	Friends (wknd.)	3.8	4.1
20	Stargate SG-1	3.8	4.0
20	Extra	3.8	3.9

TOP 5 NEWS MAGAZINES

Rank	Program	HH AA	HH GAA
1	Entertainment Tonight	7.8	7.8
2	Extra	3.8	3.9
3	Inside Edition	3.5	3.5
4	Access Hollywood	2.8	2.8
5	National Enquirer TV	1.9	2.0

According to Nielsen Syndication Service Ranking Report 02/27/2000-03/05/2000.

HH/AA = Average Audience Rating (households);
HH/GAA=Gross Aggregate Average (households);
1 Nielsen rating point = 1,008,000 households,
which represents 1% of the 100.8 million TV
Households in the United States.

Hits keep on coming for 'ET'



'Entertainment Tonight' logged its highest ratings week in three years.

Perched in a Sky Box during the Grammy Awards in Los Angeles, Mary Hart was also atop a ratings pinnacle for long-running *Entertainment Tonight*.

The show that aired Feb. 24 and featured coverage of the Grammy ceremony earned an 8.5 national household rating. That number propelled the show to its highest ratings week—with an average 7.6—in more than three years and into third place among all syndicated shows for the

week ended Feb. 27, the most recent week for which syndicated numbers are available. Among the 18-49 set, *ET* edged past the perennial top two shows, *Wheel of Fortune* and *Jeopardy*, to place first with a 3.6 rating.

ET's big week is part of an overall trend of increased viewership, as well as the fact that big entertainment events tend to draw more people to the show, says Paramount Domestic Television Co-President Frank Kelly. A chance to see Jennifer Lopez in that dress may have factored in as well.

"The show does very well when there's a galvanizing event. Why we do better and why we're on a roll is that the habit [of tuning in *ET*] is increasing," Kelly says, adding that *ET* continues to hold on to demos because the entertainment content has an enduring appeal to the "young, pop-culture-oriented audience."

Kelly also attributes more viewers tuning in on more days of the week to the synergy between the Monday-through-Friday *ET* strip and the weekend version of the show, which revisits TV shows from the Paramount library. The *ET* weekend version also scored its highest rating in four years, with a 4.2.

"The weekend show has been a rocket ship in particular this year," Kelly says. "People who have not been sampling the Monday-through-Friday show are reminded of it on the weekend. Then they come back Tuesday, Wednesday, Thursday of that next week."

—Melissa Grego

Appeals court reverses 'Dateline' decision

A federal appeals court last week threw out a \$525,000 award and a defamation judgment against NBC's *Dateline* brought by a truck driver and the owners of a trucking company who claimed the network falsely told them they were participating in a positive story on trucking.

In reversing a Maine trial court, the First U.S. Circuit Court of Appeals cited the story's accuracy and its reliance on one of the plaintiffs himself for information and found that it was protected by the First Amendment.

Truck driver Peter Kennedy and the owners of Classic Carriers, Raymond and Kelly Veilleux, convinced a Bangor jury in 1998 that *Dateline* had committed negligent infliction of emotional distress, invasion of privacy, defamation and other claims. They alleged that they voluntarily participated in the *Dateline* segment after producers promised that Parents Against Tired Truckers, a Maine-based group critical of the trucking industry, would not be included and that the segment would portray trucking favorably.

Instead, they contended, Kennedy was depicted as an unsafe driver who regularly violated federal regulations and for whom illegal drugs showed up in tests.

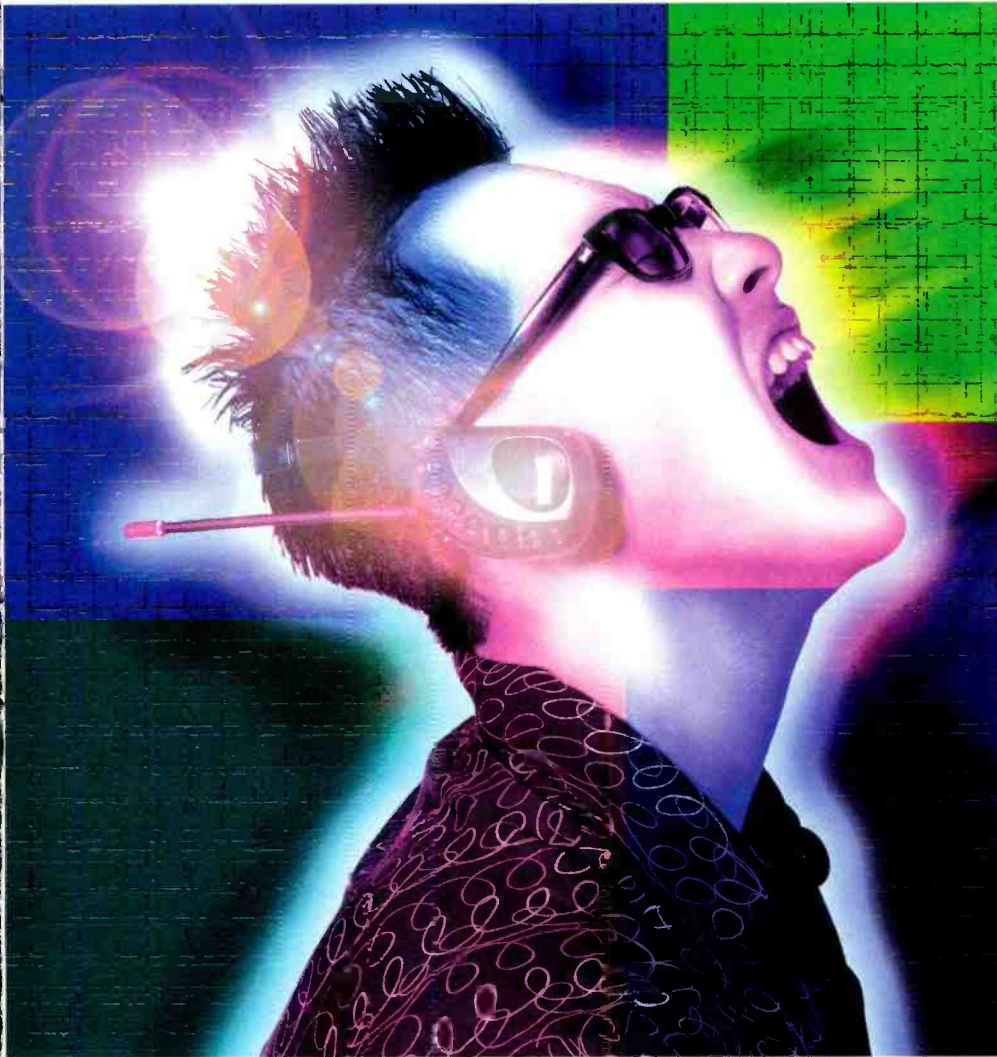
The story was pegged to an accident in which a trucker, later found to have falsified his logbook, veered off the highway and killed four teenagers who were in a parked car. Through Kennedy's story and comments, the segment suggested lack of sleep, drug use and log falsification were common in the industry and that such practices were encouraged or at least tolerated by their employers.

Because the allegedly defamatory statements were based on one of the trucker's own admissions, the plaintiffs could not prove that they were materially false or negligently made, as required by Maine law and the First Amendment.

The appeals court remanded the truckers' claims of misrepresentation to the trial court for possible retrial.

—Dan Trigoboff

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1999 downer for local ads

Off first time since '91, while network rises; figures released after P&G shock wave

By Steve McClellan

Due to the weak national spot market, local TV advertising was down 0.5% in 1999, the first down year for the medium since the

recession of 1991, according to figures released last week by the Television Bureau of Advertising and compiled by Competitive Media Reporting, the New York-based ad-tracking firm.

The national spot market was down

2.4% to slightly more than \$10.8 billion last year, while local spot was up 4% to \$4.75 billion. National spot and local spot combined (the pieces constituting the total local TV ad market) totaled \$15.58 billion, a half-percent-age-point drop from the 1998 total of \$15.65 billion.

National broadcast TV fared much better last year: Network was up 10.6%, to just over \$18 billion, while national syndication was up 11.3%, to \$3 billion, according to CMR. The strong national showing brought total broadcast TV ad sales to \$36.58 billion, up 5.7%.


For the fourth quarter, the numbers show an overall gain for broadcast TV of 8.6%, to \$10.8 billion, with network up 14.7%, to \$5.4 billion, and syndication up 12%, to \$822 million. The national spot market continued to be the weak link on the local front, with a 0.3% dip, to \$3.2 billion, while local spot was up 6.8%, to almost \$1.4 billion. Total local TV advertising was up 1.7%, to \$4.6 billion.

The numbers were released one day after Procter & Gamble, the second-largest network-TV advertiser, took a pounding on Wall Street for surprising analysts with word that, instead of a 7% profit gain for its third quarter (ending March 31), the company will bear at least a 10% drop. The company's stock plunged about 33% to 59 9/16, losing approximately \$40 billion in market value, on the day of its surprise announcement, March 7.

P&G had slowed its TV ad spending in 1999. According to CMR, the company spent 28% less in national spot TV in 1999 than in 1998. Other packaged-goods categories were off as a whole.

Nevertheless, TVB research vice president Harold Simpson believes that local television will rebound big time this year. With the Summer Olympics and the election campaigns putting a tight squeeze on inventory, Simpson and the TVB project that national spot advertising will be up 8% to 10% in 2000, while local spot should grow 7% to 9%.

Despite last year's drop, there were some positive signs. Car dealers and manufacturers continued to spend aggressively in spot TV. Car-dealer spending at the local spot level was up 13% in 1999 to \$534.7 million. ■



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FEB. 28-MARCH 5

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

Five installments of 'Who Wants to Be a Millionaire?' averaged a whopping 19.1/29, helping ABC to beat runner-up CBS by 2.4 ratings points.

Week 24	abc	CBS	NBC	FOX	UP/N	WB
	13.2/20	8.2/13	7.4/11	8.1/12	2.2/3	3.0/4
MONDAY	8:00 3. Who Wants to Be a Millionaire? 18.8/28	42. King of Queens 7.6/12	49. NBC Sunday Night Movie—The 10th Kingdom, Part 2 7.1/11	60. That '70s Show 6.0/9	92. Moesha 2.3/3	82. 7th Heaven 4.3/6
	8:30	43. Becker 7.4/11		60. That '70s Show 6.0/9	91. The Parkers 2.4/4	
	9:00 21. ABC Monday Night Movie—The Beach Boys, Part 2 10.4/16	10. Ev Lvs Raymd 11.6/17	36. Third Watch 8.0/13	23. Ally McBeal 10.2/15	95. Grown-Ups 1.9/3	103. Popular 1.7/3
	9:30	40. Grapevine* 7.7/12		93. Malcolm & Eddie 2.1/3		
	10:00	46. Family Law 7.3/12				
10:30						
TUESDAY	8:00 2. Who Wants to Be a Millionaire? 20.0/30	19. JAG 10.5/16	73. SNL: Game Show 5.1/8	77. TV Guide Sitcom Scandals 4.8/7	100. I Dare You! 1.8/3	86. Buffy the Vampire Slayer 3.5/5
	8:30					
	9:00 11. Dharma & Greg 11.5/17	31. 60 Minutes II 8.8/13	33. Will & Grace 8.6/13	51. Greed 6.9/10	105. Monster Trux 2000 1.5/2	85. Angel 3.6/5
	9:30 43. Sports Night 7.4/11		26. Just Shoot Me 9.4/14			
	10:00 18. NYPD Blue 10.6/17	12. Judging Amy 11.2/18	34. Dateline NBC 8.3/13			
10:30						
WEDNESDAY	8:00 1. Who Wants to Be a Millionaire? 20.7/32	71. City of Angels 5.4/8	46. NBC Sunday Night Movie—The 10th Kingdom, Part 3 7.3/11	79. Beverly Hills, 90210 4.6/7	100. 7 Days 1.8/3	88. Dawson's Creek 3.2/5
	8:30					
	9:00 9. Drew Carey 12.0/18	23. CBS Wednesday Movie—Perfect Murder, Perfect Town, Part 2 10.2/16	8. Law & Order 12.5/21	54. Greed 6.3/10	87. Star Trek: Voyager 3.4/5	89. Roswell 2.7/4
	9:30 27. Norm 9.3/14					
	10:00 35. 20/20 8.1/13					
10:30						
THURSDAY	8:00 40. Whose Line Is It 7.7/13	43. Diagnosis Murder 7.4/11	7. Friends 12.6/21	76. Fox Thursday Night Movie—Bad Boys 5.0/8	78. WWF Smackdown! 4.7/7	95. Popular 1.9/3
	8:30 29. Whose Line Is It 8.9/14		17. Jesse 10.7/17			
	9:00 4. Who Wants to Be a Millionaire? 18.4/28		19. Frasier 10.5/16			
	9:30		27. Stark Ravg Mad 9.3/14			89. Charmed 2.7/4
	10:00 23. 20/20 Downtown 10.2/18	50. 48 Hours 7.0/12	15. ER 10.8/19			
10:30						
FRIDAY	8:00 67. Boy Meets Wrl 5.8/11	54. Kids/Darndest 6.3/12	36. Providence 8.0/15	68. World's Wildest Police Videos 5.7/11	103. Blockbuster Cinema—Code Name Phoenix 1.7/3	95. Jamie Foxx 1.9/3
	8:30 64. Sabrina/Witch 5.9/11	73. Cosby 5.1/9				95. Jamie Foxx 1.9/3
	9:00 54. Sabrina/Witch 6.3/11	73. Now and Again 5.1/9	15. Dateline NBC 10.8/19	64. Greed 5.9/10	93. Steve Harvey 2.1/4	100. For Your Love 1.8/3
	9:30 64. The Hughleys 5.9/10					
	10:00 29. 20/20 8.9/16	52. Nash Bridges 6.7/12	32. Law & Order: Special Victims Unit 8.7/17			
10:30						
SATURDAY	8:00 6.0/11	7.2/13	4.4/8	5.9/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30					
	9:00 60. ABC Saturday Night Movie—Waterworld 6.0/11	46. Early Edition 7.3/14	(nr) NBA Basketball 2.5/6	70. Cops 5.5/10		
	9:30	53. Martial Law 6.5/12	81. The Pretender 4.4/8	57. Cops 6.2/11		
	10:00	39. Walker, Texas Ranger 7.8/14	68. The Others 5.7/10	59. AMW: America Fights Back 6.1/11		
10:30						
SUNDAY	7:00 38. Wonderful World of Disney—Life-size 7.9/13	11.4/18	5.2/9	5.3/8	105. 7th Heaven Beginnings 1.5/3	
	7:30	6. 60 Minutes 13.9/24	83. NBA Basketball Game 2—Miami vs. L.A. Lakers 4.1/8	80. The Simpsons 4.5/8		
	8:00	13. Touched by an Angel 11.0/17		60. The Simpsons 6.0/10		
	8:30					
	9:00 5. Who Wants to Be a Millionaire? 17.5/26	22. CBS Sunday Movie—Catch a Falling Star 10.3/16	57. NBC Sunday Night Movie—The 10th Kingdom, Part 4 6.2/10	72. 2nd Annual TV Guide Awards 5.3/8		
9:30				95. Jack & Jill 1.9/3		
10:00 13. The Practice 11.0/18						
10:30						
WEEK AVG	10.9/18	8.5/14	7.5/12	5.9/9	2.6/4	2.5/4
S-T-D AVG	9.2/15	8.9/15	8.9/15	6.2/10	2.7/4	2.7/4



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level, a class act.

Food preps new menu

Network's upcoming series move out of the studio kitchen into larger world of cuisine

By John M. Higgins

It's a distinction far more subtle than Emeril's *Essence*, but Food Network executives have set a slate of new shows aimed at continuing to move the network away from just cooking to more general food topics.

The new schedule in part aims to draw viewers who disdain some chef standing in a studio kitchen filleting and stuffing a snapper. Instead, many of the new programs go outside the studio into real restaurants, other types of kitchens and to food manufacturers to please people interested in food but not necessarily cooking.

The network has been shifting away from the studio chefs ever since E.W. Scripps & Co. bought a majority stake in it in 1997. Newly promoted Food Network President Judy Girard contends that a relatively small segment of the potential audience is interested in straight cooking shows, no matter how entertaining New Orleans chef Emeril Legasse's hit show may be.

"All that was here were studio how-to shows," said Girard, who was pro-



Food Network's Girard no longer believes ratings will top off at 0.8: 'I don't think there's any limit now.'

never exceed a 0.8. But having pushed the ratings into the 0.4-0.5 range this year, she's more enthusiastic. "I don't think there's any limit now," she said.

Scripps bought its majority stake in Food in 1997, swapping two TV stations to Belo, which had in turn bought the investment with its takeover of The Providence Journal Co. The deal valued the entire network at around \$250 million.

The Food Network has become the companion to Scripps' HGTV and its

spinoff DIY Network, and the cornerstone of the newspaper and broadcast station owner's growth strategy. HGTV is already starting to generate positive cash flow, and the company expects Food to turn a profit beginning this year.

Legasse remains just as popular as ever for Food, with *Emeril Live* regularly scoring a 0.6 in its 8 p.m. slot, holding on to 70% of his lead-in audience and pushing 30% of his viewership on to the next show. But the network has sought to become less addicted to him, cutting him back to two hours as newer shows hit their stride.

None of the eight shows launched last summer are being canceled. The only show falling off the schedule is hit *Two Fat Ladies*, one of whose stars, Jennifer Patterson, died last year.

The new series scheduled to arrive in June include *Food Nation*, a show on regional American cuisine featuring acclaimed New York chef Bobby Flay traveling around the country. *Food Fantasy* will focus on cooks' dream meals, letting a viewer do such things as working the line in Paris' top cafe or preparing a meal for a favorite pro football team. *Food Finds* visits small vendors of local cult food products, such as special sausage or potato chips, and profiles the people behind the business.

Inside Scoop is another behind-the-scenes look focusing on odd food situations, such as how to prepare meals for a submarine full of sailors or how food photographers dress up their products.

Food Network's programming budget is pretty slender. Paul Kagan Associates estimates that the network spent just \$23 million putting shows on the air. And since there's little syndicated programming to acquire in the food niche, most of that was homegrown. That budget is half that of the already frugal HGTV and a fraction of what an established broad entertainment or news network spends.

Girard wouldn't discuss specific numbers but said her programming budget will double this year. ■

Time Warner to market AT&T service

Though far less expansive than the kind of cable deals it covets, AT&T Corp. has struck another telephone marketing deal, snagging Time Warner Inc. to promote the telco's long-distance and start-up local service in two New York markets.

Beginning in April, the companies will roll out marketing campaigns in Albany and Syracuse, where Time Warner Cable serves about 600,000 customers. All the Time Warner customers will get a 30-minute long-distance calling card featuring characters from the movie *Gone With The Wind*, which is owned by Time Warner.

Anyone using the card will get pitched a deal for AT&T's One Rate long-distance service and its Local One Rate startup local phone service. If they sign up for either one, Time Warner will give them coupons for free pay-per-view movies on its systems. AT&T will then also telemarket Time Warner customers with the same offer.

It's less intricate than a similar arrangement with Cablevision Systems Corp., which is structured more like a frequent-flyer program, giving customers of both companies pay movie channels for several months of a year. That requires substantial tweaks of the company's billing system.

Ann Burr, Time Warner's executive vice president of residential telephony, said the company wanted a more "straightforward" discount offer. "Ours is more event driven, specific," Burr said. If the offer is successful it could be rolled out into other markets.

—J.M.H.

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'Sopranos' can't hold subs

HBO's juggernaut maintains ratings, but not all the subscribers attracted by the hype

By Deborah D. McAdams

The semi-neurotic-mobster thing still packs 'em in at Home Box Office, but it's no longer driving new subscribers to pony up the \$10 to get the network.

Nearly 305,000 households dropped HBO in February, according to Nielsen Media Research numbers supplied by Horizon Media Inc. That's roughly a loss of \$3 million per month, but the slide is offset by the sizable subscriber gain during January. Nearly 695,000 new households signed up for HBO

that month after several cable operators stuffed *Sopranos* promos in bills and ran sign-up pushes on air. Comcast alone noted a 50% increase in sign-ups in January, anecdotally attributable to the popularity of *The Sopranos*. Despite the loss, HBO (combined with Cinemax) remains at its highest penetration rate ever—nearly 32% of television households for the month of February.

Following \$10 million worth of hype that splattered the lead characters' faces across newspapers, buses and magazines, *Sopranos* erupted into its

second season in January with a 16.2 rating in HBO's universe and more than 5 million households for the first episode. Several critics have since turned on the show, saying the writing has become flat, that it insults Italian Americans, that characters are turning sour and the premise is growing tiresome. But flat, insulting, sour and tiresome as it may be, it's still enough to pull in guest stars like Martin Scorsese, Peter Bogdanovich, Paul Mazursky and Frank Sinatra Jr. It's enough to spawn an increasingly popular soundtrack, a strange new craze for ziti and a *New York Times* paperback chronicling the brief evolution of the show. It's also enough to draw nearly 12.6 million individual viewers per week, according to HBO's estimate.

The series continues to average around a 12 rating, with up to 4 million households per episode. That's double the audience of its first season and enough to make it one of the top five cable shows during a typical week.

It remains the highest-rated series for HBO, according to a spokesman there. "It has stayed very consistent, but obviously that depends on what it's up against."



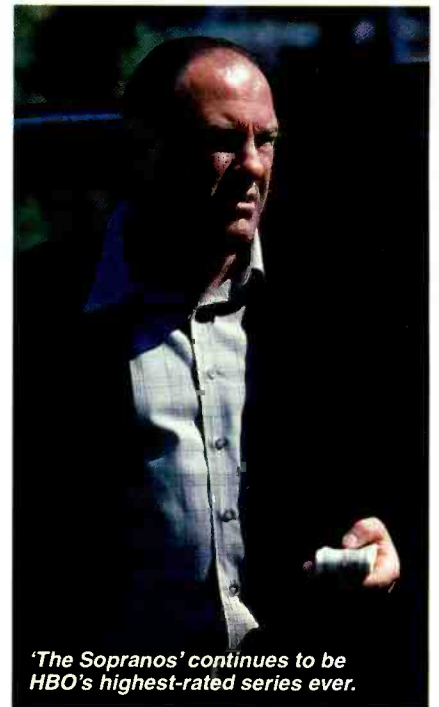
CABLE'S TOP 25

PEOPLE'S CHOICE

Jodie Foster stars in 'Contact,' one of two movies that made the top 10 this week. It brought in a 3.3 rating/5 share from those who wanted an out-of-this-world experience.

Following are the top 25 basic cable programs for the week of Feb. 28-March 5, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	9:00P	60	6.5	5.1	5035	9.3
1	WWF Entertainment	USA	Mon	10:00P	66	6.5	5.0	5004	10.5
2	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.7	2.9	2891	6.1
3	Rugrats	NICK	Sun	9:30A	30	3.7	2.8	2823	10.8
5	Rugrats	USA	Sun	9:00A	30	3.4	2.6	2590	10.4
6	Movie: "Contact"	TNT	Sun	8:00P	195	3.3	2.6	2562	5.0
6	Rugrats	NICK	Mon	7:30P	30	3.3	2.5	2519	5.2
6	Rugrats	NICK	Thu	7:30P	30	3.3	2.5	2503	5.4
6	Rugrats	NICK	Wed	7:30P	30	3.3	2.4	2497	5.3
10	Rugrats	NICK	Tue	7:30P	30	3.2	2.4	2471	5.1
10	Movie: "The Golden Spiders"	AEN	Sun	8:00P	120	3.2	2.4	2398	4.6
12	Cover Me	USA	Sun	8:00P	60	3.1	2.4	2401	4.6
12	Rugrats	NICK	Sat	9:30A	30	3.1	2.4	2396	9.4
12	Biography	AEN	Thu	8:00P	60	3.1	2.4	2390	5.1
15	Rugrats	NICK	Tue	7:00P	30	3.0	2.4	2342	5.1
15	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.0	2.3	2315	4.3
15	Rugrats	NICK	Sat	9:00A	30	3.0	2.3	2303	9.3
18	Rugrats	NICK	Sat	5:30P	30	2.9	2.2	2262	6.8
18	Rugrats	NICK	Sat	4:00P	30	2.9	2.2	2238	7.7
18	Movie: "Home Alone 2: Lost in NY"	FAM	Sun	6:00P	120	2.9	2.2	2230	5.1
18	Movie: "Ice Angel"	FAM	Sun	8:00P	120	2.9	2.2	2228	4.2
18	Movie: "Don't Touch My Daughter"	LIF	Sat	4:00P	120	2.9	2.2	2218	7.3
18	Catdog	NICK	Sun	8:30A	30	2.9	2.2	2190	9.4
24	Hey Arnold	NICK	Mon	7:00P	30	2.8	2.1	2175	4.8
24	Rugrats	NICK	Sat	7:30P	30	2.8	2.1	2163	5.4
24	Rocket Power	NICK	Tue	8:00P	30	2.8	2.1	2162	4.1
24	Movie: "Sins of Silence"	LIF	Mon	9:00P	120	2.8	2.1	2146	4.3
24	Hey Arnold	NICK	Tue	6:30P	30	2.8	2.1	2141	4.9
24	Spongebob	NICK	Sun	10:00A	30	2.8	2.1	2124	7.8
24	Rugrats	NICK	Sat	5:00P	30	2.8	2.1	2119	6.8



'The Sopranos' continues to be HBO's highest-rated series ever.



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CNN's kind of story

Cable network has pulled out all the stops in coverage of presidential campaigns

By Joe Schlosser

Under the direction of network President Rick Kaplan, CNN is going all out to be the television home of Campaign 2000.

Starting with the first presidential debate last October in New Hampshire, CNN has televised 12 town hall meetings or debates with the top presidential contenders, including back-to-back Democratic and Republican debates earlier this month in Los Angeles.

The 20-year-old cable news channel has also provided around-the-clock reports on the campaign from a host of reporters, anchors and political analysts. The daily one-hour show *Inside Politics* has led the way, backed by a team of more than 45 political correspondents that has been traveling from New Hampshire to California and back for the last six months.

"We've really cranked this thing up," said Judy Woodruff, a co-host of *Inside Politics* and the moderator for several CNN-sponsored debates this year.

"Because you had both parties contesting for the presidency as opposed to just Clinton vs. the Republicans last time out, the decision was made really early on to just go all out at a level we have never seen before."

Bernard Shaw, Woodruff's co-host on *Inside Politics* and also a moderator of several CNN-sponsored debates, says he welcomes the additional debate work this year.

CNN, which depends on war, political or breaking news coverage to attract big audiences, has strung together a handful of highly rated (in CNN terms) presidential debates and programs. The Larry King-moderated Republican debate on Feb. 15 in South Carolina averaged a 3.0 national rating and delivered 3.2 million viewers,



Debates and political coverage have garnered high ratings for the news network this campaign season.

according to Nielsen Media Research. The face-off between Texas Gov. George W. Bush, Alan Keyes and Arizona Sen. John McCain just days before the South Carolina primary was the highest-rated debate this year for the network.

Other strong performances include a co-sponsored Time/CNN Democratic debate from New York's famed Apollo Theater on Feb. 21. The heated confrontation between Vice President Al Gore and former New Jersey Sen. Bill Bradley attracted 1.7 million viewers and a 1.7 national rating. CNN's primary-night coverage has also out-delivered MSNBC and Fox News Channel's coverage combined.

"How important are these debates to us?" Kaplan asked after the first of two presidential debates in Los Angeles earlier this month. "We want to be No. 1 in campaign coverage. We want people to come to us when they are inter-

ested in politics and when there is a campaign going on, plain and simple."

Kaplan is not only running the CNN political coverage but is also executive-producing some of the debates, and he was at the controls during last week's Super Tuesday coverage. For Kaplan, formerly executive producer of ABC's *World News Tonight* and *Good Morning America*, this is his first election-year coverage at the helm of CNN.

"He's totally hands-on," says Woodruff of Kaplan. "He comes from a background of covering politics. It's in his blood."

To enrich the analysis, Kaplan has hired former White House spokesman Mike McCurry and Newt Gingrich's former press secretary Tony Blankley. Others on the CNN payroll include Ron Brownstein, David Broder, Tucker Carlson and Robert Novak. The band of pundits is the largest ever for CNN.

"The campaign is a chance for us to showcase just how good our reporters and correspondents are, a chance to showcase everyone from Bernie [Shaw], Judy [Woodruff], Bill Schneider, Jeff Greenfield and all of the others," Kaplan says. "We can bring the most in-depth reporting of the campaign by far of any of the other cable or broadcast networks."

So what does CNN have planned for the rest of the year? The network is locked into at least three more planned debates with the candidates before November, including a battle between the vice presidential candidates.

And besides wall-to-wall coverage of the Republican and Democratic conventions in the fall, Kaplan has designed seven one-hour Sunday-night election specials starting on Sept. 17. CNN will also be teaming up with co-owned *Time* magazine for a series of town forums.



Photo (top): Mike Lange / Los Angeles Times

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Bravo squeezes in Webzine

Salon.com's content rolled out with movie credits to retain audience

By Deborah D. McAdams

One of the fruits of Bravo's investment in Salon.com is a reversal of the usual flow of content. Instead of contributing video to the high-end Webzine, Bravo is squeezing movie credits to run a Web-like window with content from Salon.com. The arrangement serves a dual purpose, fulfilling Bravo's ad-time obligation to Salon.com, while keeping viewers from skipping out. "We thought if we put on Salon.com content that would appeal to consumers, they would stay with the programming," said Ed Carroll, general manager of Bravo.

The content is simple, usually some film trivia or movie-related rumination with a plug for Salon.com. Carroll said the arrangement is exclusive to Salon.com, in which Bravo took a 10% equity stake in December. In the deal,



Film trivia and facts show up in a window, helping to keep viewers glued to the screen.

Salon.com traded a million-plus shares for \$11.8 million in airtime on Bravo and other Rainbow Media channels.

With the use of the credits-squeeze window, Bravo is expanding its inventory while maintaining what appears to be a low-clutter ad-to-programming ratio of

10 minutes per hour. The perception of clutter is a key concern because Bravo was commercial-free for 20 years before accepting ads in September 1998.

Bravo is also sinking bucks into new programs. The programming budget for 2000 is \$40 million, nearly a 20% increase over 1999. So far, Bravo has added a dose of the 1980s with *Moonlighting*, *Max Headroom* and *Twin Peaks*. Two originals were launched March 1

as part of "Counter Culture Wednesdays": *Talelights*, which follows a hitchhiking journalist, and *First Person*, which features filmmaker Errol Morris interviewing denizens of ordinary places. The debut hour drew a 0.2, according to a Bravo spokeswoman. ■

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Fast portal with video to go

Excite@Home looks to complement its high-speed cable modem service

By Richard Tedesco

It has been a long time coming, but Excite@Home is about to launch a broadband portal packed with video content.

The integration of video content into Excite's front page represents the consummation of the \$7.2 billion merger of the popular portal and @Home, the cable industry's high-speed Internet access service.

@Home 2000 tracks the "fundamental shift in the consumer movement to broadband," says George Bell, president and CEO of Excite@Home.

"They want to shore up Excite as a portfolio of broadband services," says Jim Penhune, analyst for the Boston-based Yankee Group. "It's a way to strengthen the @Home service. If they combine the content and access together, then hopefully they can discourage people down the road from migrating to other broadband services."

The Yankee Group projects a universe of 2.4 million broadband subscribers in North America by the end of the year, with @Home drawing most of the new 1.3 million subscribers expected to sign on. But, Penhune warns, @Home has a finite window of two to three years to cash in cable subscribers. "It's not a long-running opportunity to become that big-name access-plus-content supplier in the broadband world."

The new souped-up Excite features flash animation at the top of its home



A new, souped-up Excite emphasizes video with news clips and entertainment content.

page, with news clips from Fox News, MSNBC, CNN and Bloomberg further down. Entertainment content providers include Comedy Channel, animator ClickVideo and online independent-film purveyors AtomFilms and iFilm.

The new emphasis on pushing video upfront in the portal experience begs the question about the 10-minute limit @Home still maintains for streamed video content. That stricture remains in deference to cable operators' concerns about competition from video streaming over the Web.

"It's not an issue," says Susan Bratton, Excite@Home vice president of market development. Subscribers don't want to watch more than 10 minutes of streamed video at one sitting, she says.

Gary Arlen, principal analyst for Bethesda, Md.-based Arlen Communications, says the 10-minute video rule won't last long. "It'll go away when there's an economic reason for it to go away."

For now, @Home's big video play lies in advertising. It already displays windows of video ads on every page, with many that launch video into expansive windows. And it's mounting a big effort to add new advertisers with

a "trailblazer" program, creating video content for Web-ad newbies at \$100,000 to \$500,000 a pop, according to Bratton.

"The advertisers have been hearing about this rich media environment for years now," says Arlen. "@Home is finally giving them an environment to flex their muscles in. Too bad they're only giving them a million or so customers."

Apart from the beefed-up video news, entertainment and ads, @Home will now offer users 70 MB of space to create personal home pages, seven e-mail accounts (up from five) and five computer connections (up from three).

Meanwhile, the market wasn't kind to Excite@Home last week on the eve of its transformation: Its stock hit a new 52-week low at just under \$28 per share. ■

NBCi gets into direct e-mail biz

NBC Internet is cashing in on its e-mail client lists. NBC's Web properties unit spawned NBCi Direct last week to build a direct-marketing business via e-mail.

NBCi will draw names from a pool of 9 million PC users who agreed to receive e-mail product pitches. The names come from lists maintained by NBCi clients, including GE subsidiary GE Service Management, a provider of appliance and consumer electronics warranties; Egreetings, a producer of electronic cards and gifts; itarget.com, a direct e-mail marketer; and NBCi's Xoom.com, Snap, ComFind and NBC.com properties.

The objective is to encourage e-commerce and realize revenue from the extensive database of client lists by

essentially renting them to advertisers who want to target Web surfers.

"We're trying to get as many advertisers out there as possible to use these lists," says Janine Popick, NBCi Direct general manager. NBCi will charge a sliding scale of rates for the lists, according to Popick, depending on how narrow a target the advertiser wants to hit. The narrower the target, the higher the rate.

Speaking at an Internet conference last week, NBCi CFO John Harbottle predicted the unit would be "cash flow positive by late 2001," with 65% of revenues from advertising and 35% from e-commerce. In 1999, the split was 78% from ads and 22% from e-commerce.—R. T.

95% Original Television.



Love Field



Blue Heelers



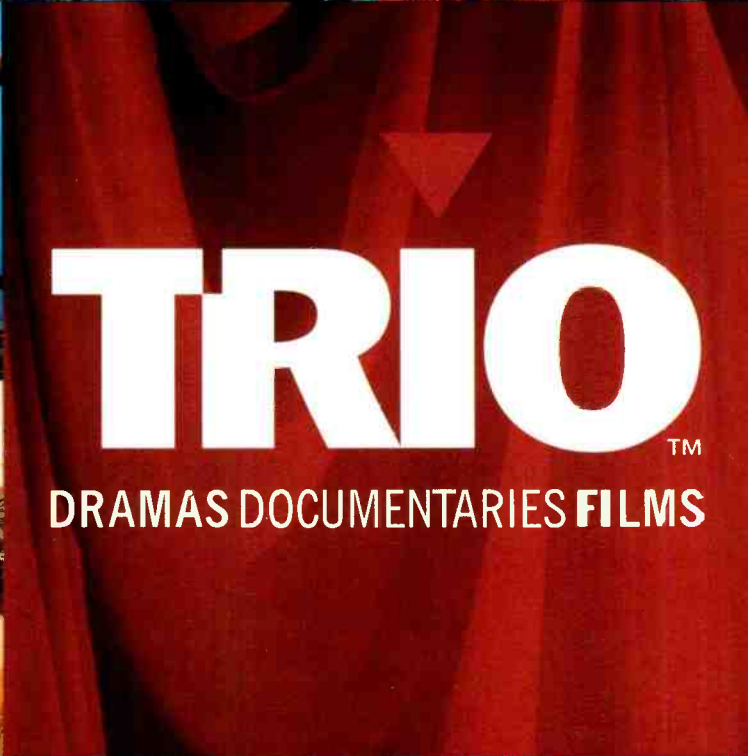
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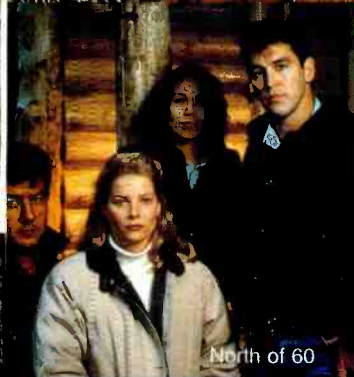
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CoolCast carves video niche

Former radio exec reportedly close to offering cable networks via high-speed service

By Richard Tedesco

StarGuide Digital Networks, headed by former radio executive Scott Ginsburg, is creating a broadband video Web service to aggregate cable networks and insert Internet-only commercials in them.

StarGuide's CoolCast launches on Zoomtown.com, the broadband service provider of Broadwing (formerly Cincinnati Bell) in the Cincinnati area, later this month.

A test version of the site is running in the San Francisco Bay area via Northpoint Communication. It features several cable programmers, which StarGuide executive declined to name. But when it debuts in Cincinnati, they say, they expect it to have eight TV networks and two "channels" of audio.

The licensing deals are still being negotiated, according to Ginsburg, StarGuide Digital chairman. Ginsburg is the former head of two large radio groups, Chancellor Media Corp. and



The broadband video portal launches in Cincinnati at the end of March, with a lineup of national cable programmers.

Evergreen Media.

The CoolCast integrates a programmer's video and Web site so users can either watch or purchase items. The video, satellite-delivered in a multicast scheme similar to traditional broadcast distribution, can be expanded to full screen and streamed at 300 kb/s or bet-

ter over DSL connections.

The business model gives CoolCast two minutes of advertising inserted in each hour of streamed video and a share of the e-commerce transactions it helps to generate, says Ginsburg. "We have the ability to hook up their e-commerce page with their video. They'll have an ability to interface with the consumer in a very unique way."

CoolCast also expects to embed e-commerce in the video streams, enabling users to click on apparel or sporting goods, for example, and order items immediately. "The technology is there to make all this happen," says Ginsburg.

Ultimately, CoolCast is aiming at aggregating more than 20 video providers, including wannabe cable programmers that can't find a traditional outlet.

CoolCast's system relies on a combination of satellite links and multicasting to deliver its video signals. Analog video signals are downlinked to video encoders at the DSL provider's transmission facility, where they're converted to digital signals. The digital signals are transmitted to a ku-band satellite and downlinked to StarGuide receivers for multicasting. That circumvents the Web traffic jam that slows down online video delivery, and multicasting offers a single signal to be accessed by multiple DSL subscribers at palatable transmission speeds.

StarGuide employs its StarGuide II Satellite Receiver, one of its primary products, in the transmission scheme.

Users need to download a CoolCast plug-in, along with the Microsoft Windows Media player and Macromedia's Flash software. Although its video streams are accessible only with Windows Media, CoolCast intends to run on RealVideo and QuickTime as well in the near future.

SBC Communications is conducting internal tests of the service, and Bell Atlantic is about to start testing it, according to StarGuide engineers.

CoolCast faces competition from streaming network providers Akamai and iBeam, which struck a deal with America Online last week, and other start-ups such as HitPlay.com, which is about to launch its own video aggregation service. ■

MTVi plays acquisitive tune



SonicNet.com will absorb Mischief New Media's MusicStation.com sites.

The MTVi Group grabbed more music territory online last week, acquiring Mischief New Media and its host of music sites for integration with MTVi's SonicNet.

SonicNet.com will absorb Mischief's MusicStation.com sites, including RockOnTV, a guide to musicians' appearances on TV; MusicNewswire, a music-news directory; and CD Club Web Server, an online CD club guide.

Mischief New Media founder Jason Hirschhorn joins MTVi as

vice president of product development of SonicNet to oversee integration of the MusicStation properties.

Picking up these Silicon Alley properties expands MTVi's already considerable presence in the music space online. President and CEO Nicholas Butterworth says the move "further strengthens our position as the number-one content company." MTVi's online properties include MTV.com, VH1.com and SonicNet.com

Terms of the acquisition were not disclosed. MTVi filed for an initial public stock offering last month and is currently in a quiet period.

The MusicStation deal comes on the heels of a venture MTVi forged with House of Blues Entertainment to co-present pay-per-view concerts on HOB.com over the next two years. MTVi took an equity interest in HOB Entertainment as part of that strategic alliance.

—R.T.

server.power

server.technology

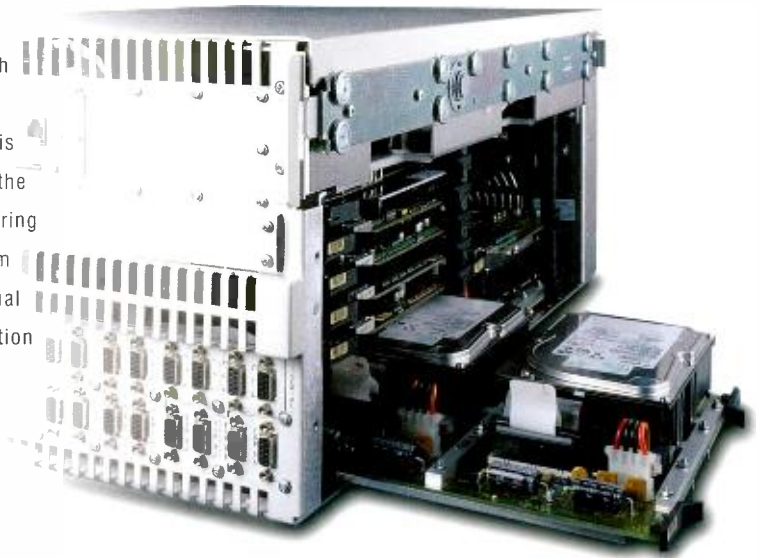
■ powerful.performance

Massive disk bandwidth ensures 100% performance on all ports 100% of the time, with simultaneous access to all material from all ports. Additional bandwidth ensures network transfers can run simultaneously as background tasks across Clipnet, Quantel's open network.



■ robust.reliability

Cachebox recovers from external faults such as the loss of incoming power quickly and automatically. Raid-3 storage ensures data is preserved, automatically rebuilding data in the event of drive failure. For applications requiring high capacity, storage can be expanded from hours to days. Hot swappable drives and dual power supplies provide uninterrupted operation and additional resilience.



■ solid.support

Comprehensive diagnostics and engineering set-ups can be accessed locally or remotely via modem to

provide instant analysis and adjustment.



■ amazing.agility

Agile disk architecture is achieved by high performance disk control circuit design. With Cachebox, fragmentation issues are a thing of the past. Instant access to any frame results in instant playing of any clip at any time with no complicated pre-cueing, just instant changes to the running order.

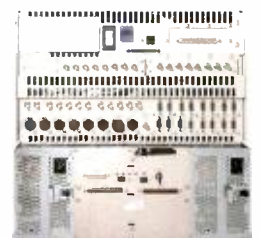
■ flexible.formats

Working in either DVCPRO, DVCPRO 50 or MPEG-2 format, Cachebox can accept, store and transmit native data, as well as integrating perfectly with 601.



■ comprehensive.control

Quantel's high level realtime Remote Control Protocol matches Cachebox's high performance and is easy to implement. RCP is widely supported by the leading industry automators, providing high level access to library, port direction/format and faster than realtime transfer commands.



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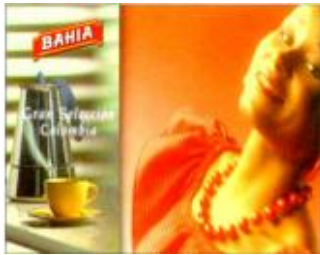
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The feature list and other brochures are a partial list of the system capabilities.
Specific technical facts and figures may be changed and how
date applies to the final specification without notice.

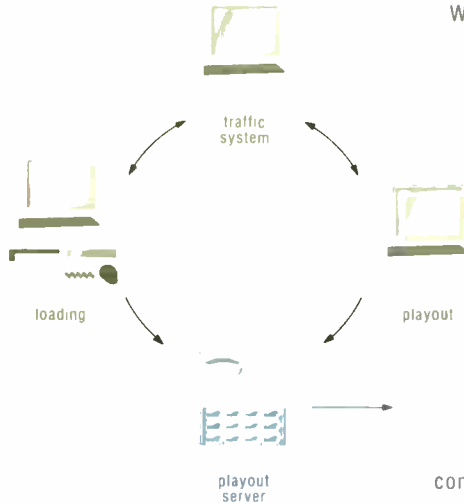
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■ commercial.insertion

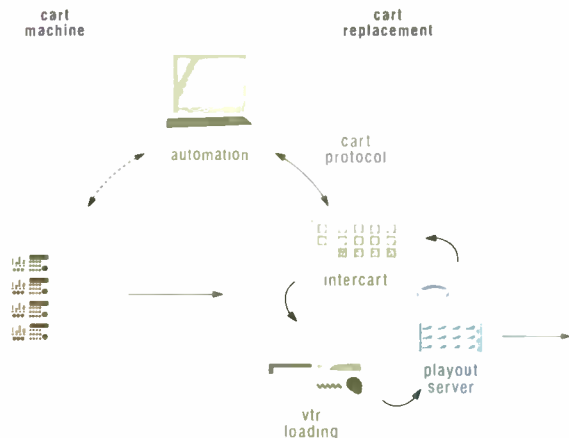
Working with automation partners such as Crispin Corporation and ABIT, critical playout applications such as commercial insertion can benefit from the high quality and high performance of Cachebox. With its lightning agility Cachebox can accept split second changes to the running order right down to the wire, dropping the next item while the current one is playing out, or replacing a commercial with only seconds to go. With Cachebox systems operating mirror or library/cache configurations, commercials availability under fault conditions is guaranteed. Taking advantage of Cachebox's huge bandwidth means an upgrade path to HD working - ensuring commercial quality into the future.

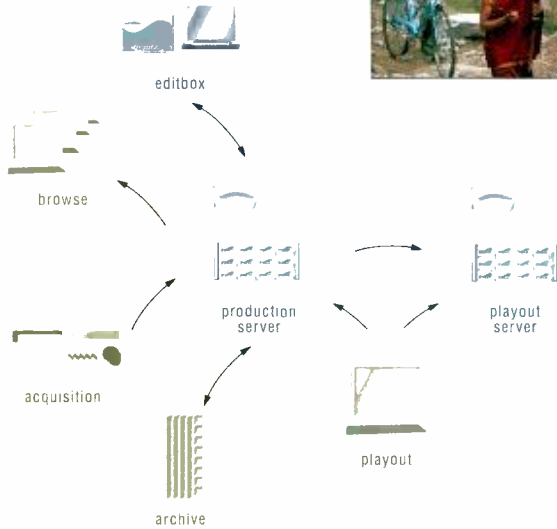


server.applications

■ cart.replacement

Cachebox replaces aging cart machine installations using Flash Interlinear automation. Cart protocol is emulated so the automation system sees Cachebox as an identical system. The Cachebox/Flash Intercart combination provides all the advantages of server performance, including low maintenance costs, while retaining the existing automation system. Options include dual redundant server and control configurations for systems requiring total redundancy.



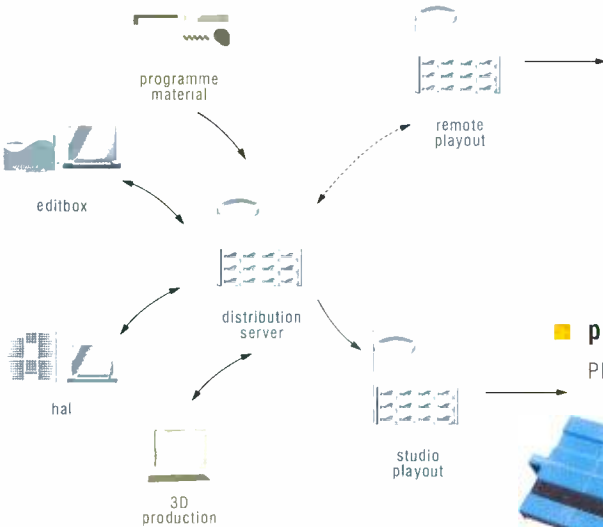
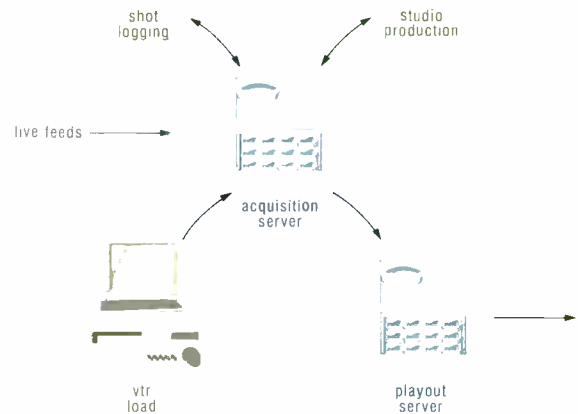


■ news/sports.applications

Cachebox provides the building blocks for news and sports production - acquisition, production storage and playout. Systems can be stand-alone or integrated around a Clipbox® editing server to provide a complete news system. Working with our partners Omnibus, Inspiration systems provide highly integrated, scalable, digital newsrooms that combine high quality, high performance server technology with journalist browse/edit, media management and playout functionality.

■ acquisition.agility

Working with automation partners such as IBIS, the real power of an agile acquisition server becomes apparent. For example, utilising Cachebox's Loop Record sections of material can be selected, trimmed and saved as they are recorded. Production decisions are moved back into the acquisition process, saving precious time and providing the fast turnaround demanded in live programming such as sports.



■ production.distribution

Placing a high quality production server within the production environment creates a digital store which enables users to store and retrieve source, in progress footage or finished material. Using Cliplink, SDI devices can search, select, or record material over an existing infrastructure, providing seamless connection to Quantel's editing and graphics devices or, because Cliplink is an Open protocol, third parties. Networking over local or wide area networks is achieved with Clipnet - Gigabit, fibre-based networking technology that enables fast transfers of native-format data or 601 video using NFS.



high.quality **versatile.performance**

Cachebox is a high-performance video server for broadcasters in the digital age. Available with up to eight ports and scaleable storage, it offers great versatility with applications spanning capture, production and playout.

server. **a**dvantage



Quantel has extensive experience of working at the leading edge of disk applications in video and a unique depth of knowledge in the area of storage technology and the workflow benefits it can bring to broadcast. **Cachebox** bears all the essential Quantel hallmarks of quality, performance and reliability, all so necessary in critical on-air broadcast operations. **Cachebox** not only seamlessly integrates into any current production environment, but represents a future-proof investment with its HD upgrade path.

Cachebox is the complete server solution - powerful, versatile and highly cost-effective.

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ImaginOn offers video streaming in a box

Software/hardware package allows translation of NTSC format for viewing on a PC

By Richard Tedesco

A San Carlos, Calif.-based start-up wants to turn local TV stations and cable operators on to video streaming with a self-contained software/hardware package.

The company, ImaginOn, is pushing ImOn.comTV, which converts video in NTSC—or any other format—to streamed video. The software and hardware—proprietary software ImaginOn acquired from Atari and a Sun Microsystems server—reside at the station's Internet service provider or the headend. A PC user visiting the station's Web site simply clicks on an icon to launch full-screen video.

The idea is to give local stations not yet streaming video online an affordable technical solution to do so, says David Schwartz, ImaginOn chief executive officer. "It's an Internet TV station in a box."

ImaginOn offers three different packages, starting with a \$35,000 system that enables simultaneous multicasting of 20 video streams. It also

offers a system that delivers 80 streams for \$52,000, and one with the capacity for 200 streams at \$84,000.

The variation in pricing is based on bandwidth capacity required to accommodate the stream capacities. The basic licensing fee for all three packages is \$24,000.

Video is streamed in Apple Computer's QuickTime 4.0 technology, and the system provides authoring tools to embed Web links for advertisers in video streamed online, according to Schwartz. "The problem with TV on the Internet so far is that it's crappy TV," he says. "You have to offer viewers more than just television."

As part of its ImOn.comTV package, ImaginOn provides a QuickStart video package of 10 hours of music videos, games and virtual-tour videos called WorldCities 2000.

ImaginOn is seeking strategic partnerships with MSOs and TV station groups, according to Schwartz, who concedes that copyright issues do pose potential problems to streaming some broadcast content or cable channels. ■

SITE OF THE WEEK www.accuweather.com



AccuWeather State College, Pa.

Site features: Revamped AccuWeather site offers comprehensive regionalized weather features, including radar maps with zoom capability to pinpoint weather activity in specific areas and animated radar maps that can be enlarged; radar suite with storm-movement projections and roads and city names; hour-by-hour and 10-day forecasts

Site launched: 1997; relaunched this month

Site director: James Candor, AccuWeather Webmaster

Number of employees: 20

Design: in-house

Streaming technology: RealVideo; Windows Media

Traffic generated: 20 million page views monthly

Advertising: banner ads and sponsorships; co-branding with local TV stations for ad revenue splits

Revenue: N/A

Highlights: customizable content for personalized weather forecasts; streamed animations to illustrate weather patterns around the country

Coming soon: AccuWeather will add streaming video into the mix by the end of March, enabling real-time observation of severe weather as it's happening. —R.T.

Having a blast (l-r): Ken Solomon, Michael Lambert and Oliver Luckett.



Photo: Cynthia Moore

iBlast makes datacast splash

Station groups pool DTV spectrum to form data network

By Glen Dickson

Move over, HDTV. iBlast, a new player in the digital datacasting arena with the support of 12 broadcast station groups, formally launched last week after a few weeks of rumors (B&C, Feb. 28).

The Los Angeles-based company counts Tribune, Gannett, Cox, Post-Newsweek, E.W. Scripps, Meredith, Media General, Lee Enterprises, The New York Times Company, McGraw-Hill, Smith Broadcasting and Northwest as investors and founding partners and is inviting other broadcasters to join.

Each station group has committed part of its digital spectrum to form a national datacasting network, cash (the total from the groups is less than \$50 million) and a promise to help in marketing. In exchange each gets an equity stake in the company commensurate with its coverage, an ongoing cut of revenues, and the ability to use iBlast's data-insertion gear to broadcast their own local multimedia content.

The spectrum could be used to download music or for new computer applications that could otherwise take hours to download, according to iBlast President Ken Solomon.

At this point, though, he says, the market will decide what data eventually goes through the pipe. "But I like to say spectrum is like gas: You open up the pipe, and it just fills up."

The 143 stations included in the iBlast network currently reach 102 markets covering more than 80% of U.S. homes and all top 25 markets. Currently, 32 of them are already broadcasting DTV signals. For each DTV station, the founding groups have committed to provide a daily average of at least 7 Mb/s, or roughly 36% of their 19.4-Mb/s digital payload, to the iBlast venture. Their deals with iBlast are also exclusive: The founding partners won't be pledging any part of their DTV bandwidth to Geocast or taking part in Granite's proposed spectrum cooperative (B&C, Feb. 7).

"We have committed our bandwidth to ourselves," says Elden Hale, executive vice president of the New York Times Company Broadcast Group. "We are all owners of this company. That is a significant part of this. We're building our own company, and we want to deliver as much data as we can."

Hale adds that the spectrum commit-

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ment to iBlast won't prevent his group from broadcasting HDTV, as advances in video compression allow stations to use much less than 19.4 Mb/s to show HDTV pictures. That sentiment was echoed in statements from other iBlast partners.

iBlast is being run by program syndication veterans. CEO Michael Lambert was president of domestic television for Fox syndication; Solomon was head of Universal Studios and Studios USA Television. They are joined by Chief Technology Officer Oliver Luckett, a former senior VP of network affiliates for Digital Entertainment Network who co-founded the company with Lambert. iBlast is currently testing its wireless digital network in four cities and expects to begin service in early 2001 with coverage more than 50% of the U.S.

Lambert, who owns television stations in Nashville and Chattanooga, Tenn., and Boise, Idaho, says he started thinking about datacasting after speculating on how to make money with his stations when they go digital (his three stations aren't part of iBlast, due to a potential conflict of interest). He didn't see any way to make more money by broadcasting high definition, since he didn't think advertisers would pay more for hi-def commercials, or by multicasting SDTV channels, since that would just split a limited advertising pie.

"The data world gives us a second revenue stream," he says. "We can sell our infrastructure."

iBlast's datacasting approach seems to fall between the model of Geocast, which has netted deals with broadcasters, content providers and electronics manufacturers in the hopes of creating an end-to-end multimedia delivery service (B&C, Nov. 15, 1999), and the idea proposed last month by Granite Broadcasting President Stuart Beck,

Geocast nets new partners, funding



Geocast's Horowitz says Hearst-Argyle and Belo raised their investment in Geocast to \$10 million each.

While iBlast was making noise last week with a high-profile launch, digital datacasting competitor Geocast Network Systems continued to ride the momentum it created last fall when it closed spectrum deals with station groups Hearst-Argyle and A.H. Belo. The Menlo Park, Calif.-based firm has wrapped up a second round of financing, bringing in a total of \$74 million and new partners in Allbritton Communications and Philips Electronics.

Most of the new money raised came from previous Geocast investors, including several venture-capital firms and Hearst-Argyle and Belo; the last two "rounded out their investments" to the \$10 million each had originally offered, says Geocast Chairman Joseph Horowitz. Philips has made a small equity investment in Geocast and will contribute technology support and perhaps components to the venture; Thomson Consumer Electronics has a contract to manufacture the Geocast receiver exclusively through Christmas 2001. Allbritton Communications has invested \$1 million in Geocast, while Riggs Bank—like Allbritton Communications, chaired by Joseph L. Allbritton—has invested \$4 million.

What is more significant about Allbritton's participation is the increased reach it will give Geocast's proposed data-broadcasting network. Like Belo and Hearst-Argyle, Allbritton is giving Geocast access to its digital spectrum, its content and its promotional capabilities in exchange for sharing in revenues from Geocast's proposed multimedia service. With the addition of Allbritton's seven stations (all ABC affiliates), Geocast will be able to reach more than 35% of U.S. TV households. —G.D.

which would have broadcasters band together, pool their spectrum and sell access to it to the highest bidder.

According to iBlast executives, the company will create a robust infrastructure to deliver multimedia content to stations. It includes a network operations center and uplink facility in Los Angeles and station equipment that can receive IP (Internet Protocol) data delivered via satellite, store it and then insert it into their local ATSC broadcast streams.

But unlike Geocast, iBlast doesn't plan on programming the content delivered over its service or generating

revenues through advertising. Instead, the company plans to simply charge content providers for the transport service, letting content providers collect their own advertising and/or subscription fees. And iBlast isn't planning on partnering with a consumer electronics manufacturer to design and create a dedicated DTV data receiver, as Geocast plans to do with Thomson. Instead, it will rely on ATSC data broadcasting standards and ATSC-compliant DTV receiver cards to guarantee a ubiquitous multimedia delivery service free to consumers.

gy. The Company.

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"The first target for the service is the PC in the home," says Lambert. "New PCs are being shipped with tuner cards in them, and existing PCs can be enabled with a peripheral device. ... Manufacturers have a whole wide array of configurations that they're enthusiastic about. Some are stand-alone black boxes, and some are just dumb receivers that have an antenna in them."

Geocast Chairman Joseph Horowitz

says he is impressed with the broadcast partners iBlast has assembled. But while he "doesn't necessarily view them as competitive," he questions iBlast's lack of content or receiver deals. "Just having the spectrum, or even in a general way the transport [over] spectrum, isn't enough to get the business fueled from the point of view of users. That is a big reason why we have taken extra steps."

Granite's Beck also doesn't see Geocast as a competitor, perhaps because he considers himself "a volunteer" in trying to bring broadcast groups together to pool their spectrum. "I don't see it as a competition between groups. We need to deploy receivers. This means we'll have really brilliant engineers and very smart broadcasters looking to deploy devices for a fabulous new service." ■

Cary, N.C.-based tower consolidator is offering broadcasters turnkey service.



Pegasus: Towerless broadcasting?

Group sells towers to SpectraSite and leases back space

By Ken Kerschbaumer

Pegasus Broadcast Television is an oddity: a TV station group without any towers.

Pegasus is selling its 11 towers to SpectraSite Holdings Inc., a full-service tower-construction and leasing company based in Cary, N.C. But, under terms of a deal announced last week, the station group will lease back space on the towers for its analog and digital antennas.

The deal also calls for SpectraSite to build five new towers over the next two years for the use of Pegasus and other broadcast and wireless customers.

Neither Pegasus nor SpectraSite would disclose the terms of the deal, except to say that SpectraSite would pay for the towers with its own common stock (NASDAQ:SITE).

"The reason deals like this make sense for broadcasters is that they're spared a significant capital deployment and we provide stability in a critical function of their business," said Jon Sinton, vice president, marketing and

communications, SpectraSite Broadcast Group (SBG). "A deal like this means cash in hand for the broadcaster today, and they'll also have a properly maintained tower."

SBG President Doug Standley says the company is in discussion with other broadcast groups, offering similar tower deals.

SBG was formed on Jan. 1 to provide turnkey tower services to broadcasters. Its goal is to bring enough of the core tower-related competencies together so that it can design, fabricate and erect towers and install and maintain the electronics. It will finance the towers or, as in the case of Pegasus, own and lease them back.

To realize its goal, SBG has collected key tower companies, including Stainless Inc., Doty-Moore, Vertical Properties (VPI), International Towers (ITI) and S&W Communications Inc.

After a series of acquisitions, SpectraSite Holdings owns or manages more than 15,000 antenna sites, including 2,765 owned towers in 98 of the top

100 markets in the U.S. In February, it raised \$436 million through a stock offering, selling 25.6 million shares at \$17 each.

SpectraSite also announced last week that it has readied a \$400 million sale of high-yield notes.

The terms of the deal first call for SpectraSite to take total control of Pegasus Broadcast Group's 11 existing towers. They include two in the Tallahassee, Fla., market; two in Portland, Maine; two in Chattanooga, Tenn.; and five in the Scranton, Pa., market. Five new DTV towers will be constructed in the next two years as part of the deal as well, including in these four markets.

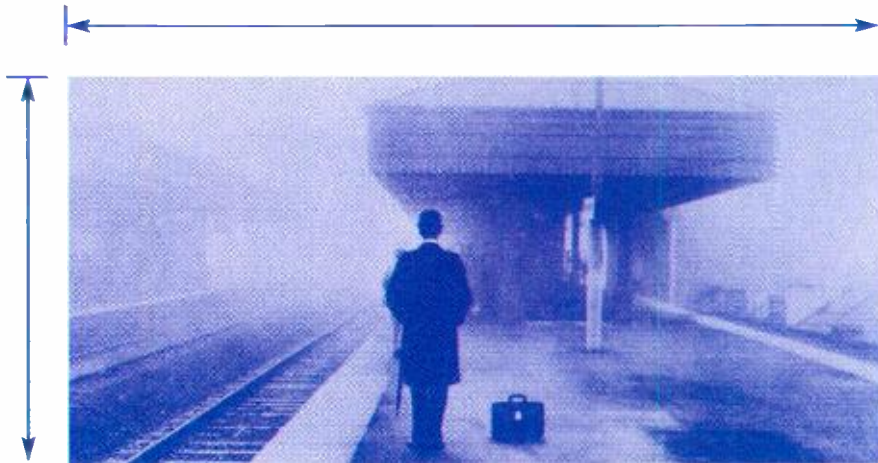
Pegasus Broadcast Group President Nicholas Pagon says he originally became interested in SpectraSite because of its wide range of assets and because he knew the company could build the big towers he needed while providing guarantees on delivery.

"We were looking at more than \$15 million in tower-capitalization expenditures," he says, "and, for our stations, that's excessive. Now we pay rent that is appropriate for our usage and we don't have to fight for construction space."

Along with the cost came the challenge of constructing the 2,000-foot towers the group needs. "In all of our markets, we needed to plan for DTV requirements, and the complexity of a tower of that scale means it ought to be a multi-tenant operation," Pagon adds.

"And we decided to include our current tower assets as well because it made sense to turn them over to someone who focuses on towers," says Pagon. "Now we can focus on selling television."

The deal also calls for SpectraSite to get a "first look" at new tower needs for new markets that Pegasus may consider. "The assumption is we'll work together going into new markets," Pagon says. ■



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Rockwell Collins' in-flight live TV service is being tested by Lufthansa Condor.

In Flight Net promises more than peanuts

By Ken Kerschbaumer

News Corp. and Rockwell Collins promise to bring multiple live channels of video and other services to airline passengers both on the

ground and in the air by the end of 2001.

Known as the In Flight Network (IFN), the service will build on existing video and entertainment technologies within aircraft with the use of Rockwell Collins integrated information system

(I2S) and a global, satellite-based broadband digital communications network.

"Passengers will be capable of receiving and transmitting multiple-language audio, multiple-channel video, software applications and data content through telephony, Internet, intranet and e-mail services on a real-time or time-delayed basis," says John Cohn, Rockwell Collins senior vice president of marketing and communications.

"The system is sort of like a miniature cable system within the aircraft," says Jeff Wales, News Corp. senior executive vice president and IFN CEO. "The content offered to the viewers will be as tailored to them as the airline wants."

IFN will begin negotiations with airlines around the globe. Although the News Corp. effort does seem a natural outlet for News Corp. programming and content, Wales is quick to point out that the programming available to passengers is entirely up to the airline. "This is aggregated content from anyone," he explains. "The idea is to serve the consumer and the needs of the affiliates, and it's in no way limited to Fox or News Corp. content."

The content can be specifically tailored to a flight or destination, making it what Wales believes will be a useful outlet for a variety of niche programs that often have a difficult time getting distributed over traditional cable and satellite outlets. "There's not a reason in the world a whole new class of programmers can't find an audience," he adds. Passengers flying to a computing show, for example, can give programmers like CNET the type of viewership they're seeking. Advertisers also will have the means to reach a more targeted audience as well.

The system will transmit information to aircraft in two ways. On the ground, information will be received from the I2S system, which is currently being tested by Lufthansa Condor, according to Cohn. Along with the video information, the system is designed to provide information for the flight crew, maintenance crew and others. In the air, the aircraft will receive content via satcom antenna. A combination of KU and C-band satellites will be used to provide local and global content.

"It's similar to a satellite platform because there will be regional uplink centers, a master-control area and backhaul," says Wales. "It operates as a fully bi-directional network."

A News Corp. subsidiary, NDS, will provide broadcast system software and conditional-access encryption. ■



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By Ken Kerschbaumer

'Tonight Show' uses Matrox DigiSuite

The Matrox DigiSuite real-time editing platform is being used as part of live-to-tape production of NBC's *Tonight Show Starring Jay Leno*. The dual-stream, uncompressed-video hardware is used to edit shorts and skits and create titles and graphics.

"Once we've prepared the clips, titles and logos to use in a given episode, we use the DigiUtils software that comes with DigiSuite to line them up and stream them directly off disk to the mixer," says Mac McAlpin, effects editor, *Tonight Show* production department. "So we're using it not just as a powerful editing suite but also as a digital disk recorder."

Fujinon puts focus on the NAB

Fujinon will roll out two new lenses at NAB next month. The Digi Power 10 HA10x5 portable broadcast HDTV lens has been designed for applications requiring a compact wide-angle lens; focal length is 5mm, angle 87.6 degrees. The Digi Power 20 HA20x7.8, the latest addition to Fujinon's lineup of lightweight HDTV portable lenses, offers 20X magnification and a 7.8mm focal length at the wide end. Zoom, focus and iris servo controls on each lens are fully digitized to provide new functions and a high degree of accuracy, addressing the needs of HDTV production and digital broadcasting.

Wegener Compels Sweden's Teracom

Teracom AB, Sweden's national broadcast agency, is using Wegener's Compel Web-access software module in conjunction with its existing Compel network-management system to manage the video distribution over satellite of lottery video for Svenska Spel AB. Teracom will create multiple virtual networks from one master Compel control system, enabling total control over a defined sub-network while maintaining one central network control authority. Svenska Spel will manage portions of its distribution network using Compel Web access.

Miranda takes module tack to NAB

Miranda will offer a number of new modules for its Imaging series at NAB next month, including units designed specifically for converting and processing incoming video and audio feeds into a component digital facility. The modules fit the Symphonia and Quartet modular frames. Also from Miranda is the SDM-871p picoLink miniature HD digital-to-analog converter for monitoring HD serial digi-



Miranda SDM-871p picoLink miniature HD D-to-A converter is designed for monitoring of HD serial digital video signals.

tal video signals. Other new products include the ARC-372p picoLink S-video aspect-ratio converter and the SDA-172p picoLink miniature reclocked serial digital video amplifier.

Philips announces NAB offerings

Among the highlights of Philips Digital Networks' NAB introductions is the LDK6000 camera, a third-generation 2/3-inch CCD HDTV system that supports 1080i and 720p as native formats. Philips will also introduce the HD35 HDTV production switcher; the 1.5-Gb/s switcher is format-selectable and offers up to four mix/effects banks and 90 inputs. In the area of telecines, Philips will introduce the ShadowT, featuring a new high-speed CCD 1332-pixel line array and front-end processing with correlated double sampling.

Agilent aids BAS with verification

Agilent Technologies has introduced a DOCSIS (data over cable service interface specification) design-verification system for Broadband Access Systems (BAS), Westborough, Mass. The system has allowed BAS to speed development of its IP access switching equipment while helping ensure DOCSIS compliance. The BAS Cuda 12000 IP access switch allows cable service providers to offer high-speed Internet access and voice and video services to subscribers' homes and businesses.

OpenTV, Panasonic form alliance

OpenTV and Panasonic will cooperate on development of a fully MHP- (multimedia home platform) compliant extension to the OpenTV operating platform. The extension offers full interoperability between services, set-top boxes and television networks. It will also give OpenTV-powered set-top boxes the means to receive MHP-compliant interactive programming. Hardware and software are expected to be deployed in 2001 or earlier. MHP is a DVB (Digital Video Broadcasting) specification for an interoperable interactive television platform based on Java technology.

Two CBS stations get Sony view

Sony has delivered a number of TV monitors to two CBS owned-and-operated stations for use in new control rooms. KTVT Dallas-Fort Worth received 51 Sony PVM 8045Q and 8 BVM monitors; KCBS-TV Los Angeles has installed 86 Sony monitors. The KCBS control room is also a Sony Display Showcase.

Qantas airs Dolby surround sound

Qantas Airlines is offering passengers Dolby 5.1-channel surround sound to bring the theater audio experience to the skies. The system is being supplied by Lake Technology Limited and will be available on Boeing 747-400 aircraft through the normal headsets. Lake Technology invented the technology, with Dolby and Lake agreeing in 1998 to develop and market it. Singapore Airlines became the first major carrier to offer the technology last year.

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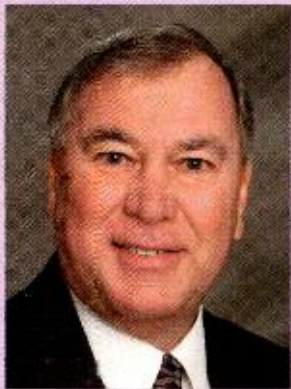
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Paul DeGonia

Executive director,
Advanced Television
Technology Center



JOB: As executive director of the ATTC since June 1996, DeGonia has had ample opportunity to understand the ins and outs of DTV and HDTV transmission, particularly as it applies to 8-VSB. Combining that with his previous experience, DeGonia can shed some much-needed light on the challenges facing the industry professional involved with any aspect of DTV. Ken Kerschbaumer, an associate editor of *BROADCASTING & CABLE*, recently spoke with him concerning the ATTC and the industry in general.

CAREER: System engineering manager for Westinghouse Electric Corp. in Baltimore. Later moved to a commercial spin-off of Westinghouse as a product-development manager for high-power, solid-state DTV transmitters.

EDUCATION: BSEE, University of Missouri; MSBA, George Washington University

FAMILY: Wife, Cathie; two sons, Brian and Scott

WOULD RATHER BE: Vacationing in the Caribbean

BEST LESSON: "Don't go sailing without a rudder."

TECHNICALLY SPEAKING

Making television better

What are you working on at the ATTC today?

Two key things: One is an on-channel repeater project that has been going on for a couple of years. It's a way for broadcasters to get into areas that aren't currently being served due to terrain masks, etc. We're working with Oregon Public Broadcasting in the Portland area, and hopefully this summer we'll be working with a consortium of broadcasters in Utah to do similar work in Park City.

What do those tests mean for broadcasters?

This is an alternative to using translators without the problem of requiring a new license, because you're staying in the same station allotment.

And the other project you're working on?

It just began. It's an RF data-capture project. For some time, set manufacturers have come in to do laboratory tests similar to the Grand Alliance tests. Once they do the lab tests, they go out to the D.C. area and do real-world tests. But this project captures real-world signals that can then be characterized and used by manufacturers to improve their sets.

So in the different areas that have different types of interference, we'll capture data like long ghosts, short ghosts, leading ghosts, multipath effects—various conditions that the receiver has to handle. They can then be played back over and over again, because we're capturing anywhere from 24 to 30 seconds of data. That is more than adequate for receiver manufacturers to work with to improve their sets. So the data will be used in two ways: to provide real-world material for consumer-DTV developers and as a guide to improve the lab-test scenarios so they more closely represent real-world conditions.

What's your take on the recent debate over 8-VSB/COFDM?

As an organization like ours, we don't take sides on these issues. Our experience has been exclusively with 8-VSB receivers. So I don't have any data or information in terms of comparison.

Do you have any plans to look at COFDM?

If someone asked us to test COFDM, I'm not quite sure what we'd do. Our real

emphasis is on VSB and getting it to the point where it should be.

When do you think 8-VSB will reach that point?

We're seeing a lot of progress now in terms of manufacturers having a better understanding of what the sets are exposed to and what they have to protect against. With chips like those from Nxtwave, Broadcom and Orin, we see some really significant improvements in performance. But is everything done? No. But there's been a tremendous leap in understanding what the sets have to do. For example, simple things like equalizer length. The equalizer length in the Grand Alliance equipment for leading ghosts was 22 microseconds. But we now know that there are ghosts that are a lot longer than that, so the new chips have equalizers that are 40 microseconds or even longer.

Will there come a day when 8-VSB multipath problems will be totally solved?

There are going to be areas where nothing is going to work, and, in those areas, even NTSC doesn't work. That's part of the reason we have other services available to us, like cable or satellite.

Speaking of cable, what do you think of the cable interoperability agreement between NCTA and CEA?

The original information that came out looked like a major breakthrough to me. But when you look at what was agreed to, it isn't quite as comprehensive as I would like. They made some progress, resolving at least two of the four issues. But copy protection and how the sets are labeled so the consumer knows what the set can do still need to be resolved. And copy protection is obviously a very important issue to be resolved.

What's your vision of how digital television signals will change the living room?

I think we'll see a radical change in three years. Once the sets begin to show up in the store for around \$2,000 to \$3,000, and people see the quality of the picture and hear the audio, they'll sell. We're in a strong economy right now, and people seem to buy anything they can. And once the datacasting thing really begins to happen, that will make the experience completely different from what we have now. ■



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PART II: STATION GROUPS

**Myriad exhibitors court broadcasters
eager for a piece of digital turf**

It is being billed as the "convergence marketplace," where broadcasters and exhibitors can come together and stake their claim on the digital landscape. For the second part of this two-part special report, BROADCASTING & CABLE asked the top engineers at some of the largest station groups what they will be seeking from the more than 1,400 exhibitors at NAB 2000 April 10-13 in Las Vegas.

Although the basics of digital conversion have mostly been provided for, station groups still have significant needs in terms of production switchers, routers and other equipment necessary for digital-age broadcasters.

Video server technology is uppermost for many as they seek to expand existing systems and launch new ones to handle programming playback. Others are looking to stock up on equipment that exploits the capabilities of recently adopted digital-age formats for newsgathering. —*Andrew Bowser*





SHOPPING LIST:

- ✓ transmitters
- ✓ antennas
- ✓ tower systems
- ✓ video servers
- ✓ automation software
- ✓ asset-management solutions



Bob Turner

vice president of engineering, A.H. Belo

"I think routing is going to evolve over the next two to three years. It will be a lot more flexible, less format-sensitive and more cost-effective."

A.H. Belo

18 stations owned / 2 managed

With six stations currently broadcasting digital signals and 14 more stations to go, A.H. Belo's Bob Turner, vice president of engineering, will keep an eye out at NAB for better functionality and lower prices for a variety of products, including transmitters, antennas and tower systems.

"Those items are a moving target in terms of pricing and capability," Turner says. "And we're looking for some nice improvements this year."

Turner is always looking for "break-through technologies" for the 20-station group—18 owned, 2 managed—particularly in transmitters and antennas. He would not discuss specifics of current group deals, but notes that Belo is making long-term commitments to vendors for certain types of equipment where it seems appropriate.

But Belo's immediate needs aren't all that's on Turner's mind. His NAB agenda will also include long-range planning for acquisition of high-definition production equipment such as cameras, switchers and graphics systems. "We don't have plans to immediately convert stations to hi-def," he explains. "But we are putting plans in place to do that over a period of time."

The specific brands of hi-def production equipment that look the most promising have not yet been determined. Cameras, for example; Turner notes the reputation of Sony and Ikegami. But he acknowledges that Hitachi and Panasonic will probably be contenders when the checkbook comes out.

"There are a lot of different philosophies involved in how these cameras are being built," he explains. "So we don't have any hard and fast commitments at this point."

Turner says he and others at Belo believe the Grass Valley Kalypso digital component production switcher is a well-positioned product for the future that is format-flexible enough to be useful in the transition period when Belo stations will have hybrid needs in switching. "We're still looking at other vendors," he says. "But right now, that one stands out for us."

Belo's game plan is to pursue full 1.5-GB/s bandwidth for anything that's infrastructure-sensitive, such as routing and switching. This is another area where great improvements are expected. "I think routing is going to evolve over the next two to three years," Turner says.

"It will be a lot more flexible, less format-sensitive and more cost-effective."

One "absolute necessity" going forward is video servers, which are being evaluated for use in every Belo station. In particular, Turner is seeking servers that have a migration path beyond native formats.

Assuming servers are going to be handling hi-def in a compressed format for a while, Belo is looking at servers capable of handling 50 to 80 Mb/s.

Turner says he has been pleased with his experience with servers to date, which are installed at nearly all stations now for commercial playback as well as program recording and playback. A variety of servers are in use, including Grass Valley Profiles, HP MediaStreams and a Pluto AirSPACE.

The few Belo stations that have not yet installed servers are expected to budget for them in the near future. "I don't see us buying any kind of tape-cartridge playback system in the near future," Turner says. "I think everything will be server from this day forward."

Automation software is high on Belo's list for NAB. That's particularly true since the group's rationale for building out a digital TV station at each location is that it be automated and require no more people to run it than the staff already there for analog TV. So far, that has worked, says Turner. But he acknowledges DTV is still in its infancy with regard to programming and commercials.

Most stations are using a combined digital-analog package of Louth automation. In most cases, use of the digital capability has been minimal, "although that's been increasing quite a bit since CBS started doing prime time in HD," Turner adds.

Turner says Belo is looking at asset-management solutions and robotic tape archives "as a corporate enterprise" to eventually capitalize on the valuable inventory of stories generated by individual stations. While it's not going to be a short-term purchase for the group, investigation of the various systems on the market has already begun and should continue throughout the year.

What may be closer, however, is very limited use of COFDM technology for ENG applications, says Turner. "We don't see that as a viable option for deployment in all our trucks. But it might be viable for one truck and maybe a helicopter." —A.B.

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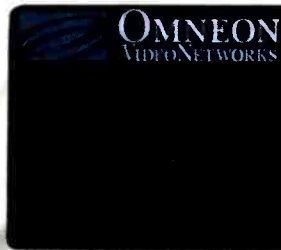
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VIDEONETWORKS

Cox

11 owned stations/1 managed

As Sterling Davis, Cox Broadcasting vice president of engineering, gears up for NAB, he's most interested in checking out new digital equipment that can easily fit into existing plants as they are upgraded. Case in point, new automation systems.

Most of Cox Broadcasting's stations on the West Coast are using Louth automation, while most of the East Coast stations are using FloriCal. At NAB, Davis will be interested in gathering information on other players such as Pro-Bel and Sundance Digital Inc.

"We have automation systems in many of our stations. But as we add equipment and servers, we might need to revisit that area," he says.

Several Cox stations use servers as replacements for beta-cart devices, mostly for spot playback. The servers are also used for spot sharing between stations in the markets where Cox Broadcasting runs integrated second stations out of a single plant.

Those dual-station markets include Charlotte, N.C.; Reno, Nev.; and soon Orlando, Fla., where WRDQ-TV is ready to go on-air in April pending tower completion.

The new station is fully integrated into the existing ABC channel 9 infrastructure that's in place for WFTV-TV in Orlando. The new Orlando station will be the group's 12th; Cox closed on the purchase of KICU-TV San Francisco on March 1, bringing its current total to 11 stations.

HP MediaStream (now Pinnacle) servers are used in Reno and Charlotte (as well as KFOX-TV in El Paso, Texas), while a Sony MAV-70 is being installed in Orlando. Other Cox stations using Sony servers include WSB-TV in Atlanta and KIRO-TV in Seattle. Currently in the market for a server is WPXI-TV in Pittsburgh.

None of the Cox stations have media-asset management solutions or robotic data tape archives in the budget for 2000, though those product categories "could very well become a higher priority in the future," says Davis.

News editing and playout-to-air is another such area. One Cox station, WSB-TV in Atlanta, is currently installing and experimenting with a Sony nonlinear editing system in news. It's likely that other stations in the group will wait until that system is fully operational and proven before they consider purchasing similar nonlinear systems.

Cox's Davis expects server-based nonlinear systems to tie into the news scripting system all the way through to the play-to-air system. They must be redundant, bulletproof, fast and as reliable as what's being used now, which is tape. "There's a lot of resistance—understandably so—to stations going backwards in terms of speed and capability," he explains.

HD is generally not a priority over other digital upgrades in Davis' plans, but something that the individual stations will consider as they gradually move through replacement cycles. "We're not going to go out and buy HD equipment just to somehow leapfrog into it," Davis says.

Other than WSB, which is a 601 serial digital plant, all of the Cox stations are still analog with islands of digital equipment. The intention is not to do a wholesale conversion, but to upgrade step-by-step. While specific infrastructure equipment is not in the budget for 2000, Cox will be checking out routers, master-control switchers and other items where technology is evolving.

Cox's switch to DTV is well underway, however, with two stations already on-air since 1998—KTVU-DT in Oakland, Calif., and WSB-DT in Atlanta. Both are using Tandberg (NDS) encoders.

The WSB facility, built by Sony for \$13 million, is broadcasting upconverted NTSC full-time, along with some 720p content from ABC. It has Sony cameras, servers, tape decks and production switchers, along with Panasonic D-5 VTRs and monitors.

Three more Cox stations began broadcasting DTV in 1999—WPXI-TV Pittsburgh, KIRO-TV Seattle and WSOC-TV Charlotte. All three are using Harris encoders (now Lucent). Another station, WFTV-TV Orlando, was scheduled for 1999, but will go on in 2000 due to tower concerns.

Group contracts are in place with Dielectric for antennas and Harris for transmitters.

Cox engineers will be looking for MPEG-2 and 8-VSB RF testing equipment. Davis is also in the market for any studio devices—switchers, graphics and character generators—that can handle widescreen (16:9) and 4:3 pictures simultaneously.

In addition, Davis and colleagues will be evaluating the latest modifications and additions to digital ENG products using the COFDM microwave modulation scheme.

—A.B.



SHOPPING LIST:

- ✓ automation systems
- ✓ video servers
- ✓ DTV test equipment
- ✓ dual-aspect-ratio graphics systems
- ✓ digital ENG gear

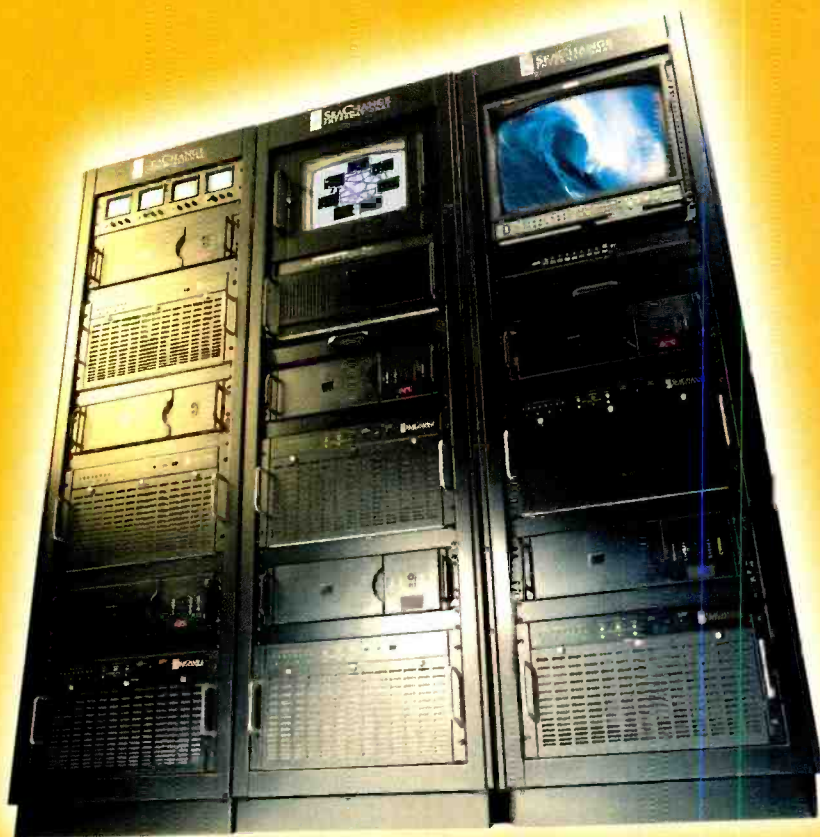


Sterling Davis

vice president of engineering, Cox Broadcasting

"We're not going to go out and buy HD equipment just to somehow leapfrog into it."

[No smoke. No mirroring.]



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E.W. Scripps

10 stations owned

For E.W. Scripps Co. stations, NAB will be an opportunity to check out technologies that can help in the station group's migration from a tape-based environment to digital file serving.

"Our stations have the latitude to act individually to satisfy individual needs," says WXYZ-TV Detroit's Director of Engineering Michael Doback, speaking for the Scripps group. "But generally we have a large interest in centralized storage and archiving systems, software and hardware."

Most Scripps stations already use some form of server-based, online spot playback and storage. "As the technology matures, and we are more comfortable with the automation issues surrounding it," says Doback, "we will probably expand that to do other things as needs arise," such as store-and-forward of syndicated product.

An entirely new facility is being built for NBC affiliate WPTV-TV in West Palm Beach, Fla. "All the latest in technologies will be applied to that project," Doback says. The state-of-the-art WPTV facility is still under construction. But a number of deals have already been struck with manufacturers to stock it with equipment. One deal is with Philips to supply switching equipment and studio gear, including cameras.

Scripps stations are open to checking out new newsroom technologies at NAB 2000. WXYZ, for one, is already using a Panasonic DNA system including News-BYTE non-linear editors interfaced to a NewStar newsroom system for news play-to-air. "We're looking across the board at all the manufacturers," Doback says. "Everybody has good things to offer. It's pretty much application-specific as to what products we select."

Scripps has not mandated tape formats, preferring to allow individual stations the leeway to choose application-specific solutions. Some are using Sony Betacam SX, while others are heavily invested in Panasonic's DVCPRO 25 format. WXYZ, which chose DVCPRO, has seen "better than expected" results, according to Doback, who notes that the Panasonic manufacturer has "really turned the corner in terms of supporting that equipment."

Doback says Panasonic's DVCPRO laptop editors have been "invaluable" to the WXYZ news operation. Ten units have been

deployed because of their greater flexibility compared to that of rack-mounted, fixed gear. Besides allowing crews to edit at any particular venue, the laptop units can be used to screen tapes for interview subjects from whom they want to solicit reactions.

Replacing camera robotics is one clear short-term need for WXYZ and WCPO, both of which have Vinten equipment in place. While it's not clear who the front-runners will be, it's expected that NAB will give engineers a chance to kick tires and take a hard look at some of the new systems. "It has been quite some time since we've given due diligence to the issue," Doback explains. "We have to get back up to speed on who has the best product suited to our needs."

Six of the 10 Scripps stations are already broadcasting digital signals. Both General Instrument and NDS encoders are in use along with Harris transmitters. Dielectric is currently the group's major supplier of antennas and associated RF components.

At NAB, another big issue on the table will be advances in 720p products—six Scripps stations are ABC affiliates—particularly field equipment and studio cameras. While embracing 720p in any significant scale is "still fairly cost-prohibitive for news operations," Doback says, he is interested in learning more about what's available. Also, as WXYZ replaces Chyron still stores and other support elements in the studio, he's looking into the potential of moving to 720p, or at the very least 16:9 in serial digital.

"Although it's a difficult task, we want to future-proof our purchasing as much as it is economically practical," Doback explains.

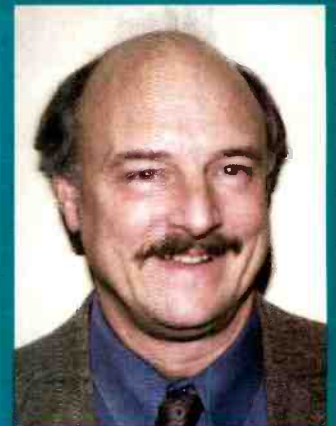
The Scripps group of stations are actively exploring the Internet side of the business, working with a number of companies on Internet applications that will amplify and extend the product its stations generate. For example, "personal newscast service" provider Zatso (formerly ReacTV) will be Web-enabling news content generated by seven out of 10 stations in the group.

"There will be some streaming on there. And also the ability, ultimately, to add a whole bunch of other functionality that's still in the discussion stages," Doback says. "We are exploring those [options] more seriously and much more in-depth." —A.B.



SHOPPING LIST:

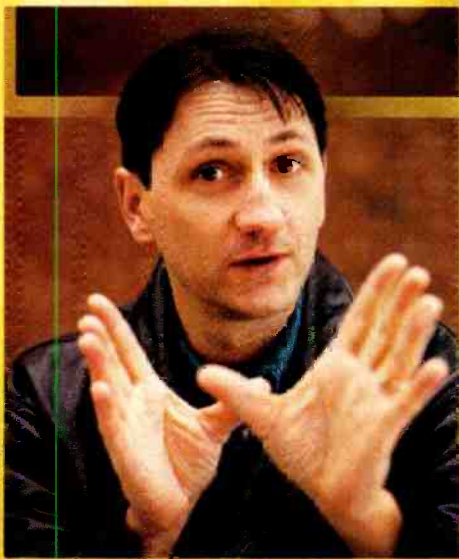
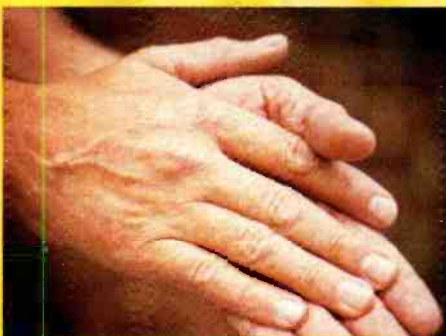
- ✓ newsroom systems
- ✓ camera robotics
- ✓ 720p field equipment and studio cameras
- ✓ Internet-related systems



Mike Doback
director of engineering,
WXYZ-TV Detroit

"Although it's a difficult task, we want to future-proof our purchasing as much as it is economically practical."

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Granite

9 stations owned

Looking down the road, Bruce "Bud" Harrison, Granite Broadcasting's vice president of engineering, expects to see a greater use of telecommunications technology, something Harrison says he'll have in the back of his mind as he explores what this year's NAB has to offer.

"We're going to be more the telecom industry as opposed to the broadcast industry," he asserts. "What we think is new is actually old for the telecom world." However, for Granite, the more immediate and tangible considerations at NAB will revolve around gearing up for digital transmission.

Two stations are currently ready for digital transmission—KNTV(TV) San Jose, Calif., and KBWB(TV) San Francisco. Meanwhile, the timetable for some other stations is being pushed back.

There are still plans to convert WDWV(TV) Detroit, WKBW(TV) Buffalo, N.Y., and KSEE(TV) Fresno, Calif., this year. But the Buffalo and Detroit stations could both fall victim to the Canadian "letter of understanding" between the FCC and its equivalent to the north, Industry Canada. If the agreement were signed, it would greatly restrict the use of U.S. broadcasters' DTV allocations, because of cross-border interference issues. The remaining four stations are expected to be converted in 2001.

For both DTV and NTSC transmitters, there is a master purchase agreement with Harris Corp.'s Broadcast Division. There is a similar agreement with Dielectric for antennas and transmission lines. In Buffalo, the station is working on a new community tower, replacing the antenna with a broadband NTSC/DTV antenna and increasing the height to maintain the center of radiation at the current location. WEEK(TV) Peoria, Ill., and WPTA(TV) Fort Wayne, Ind., will have reinforcements of existing towers.

At NAB, the focus will be on server technology, network newsroom systems and automation. The group already has two Grass Valley Profile server systems. But Harrison will be investigating other server products as well, because Grass Valley-Tektronix was "a very early player in the server market" and many other companies have since come out with "improved features," he notes. He expects to employ servers in all stations.

Granite has pretty much written off analog. It will be replacing its field-tape format

for news with a digital format and following through in the newsroom. To accommodate first-generation HD, the forward growth of Beta SX and DVCPRO are being considered in field gear, with plans being made soon to standardize to one tape format across the group. The master control facilities will go to CCIR 601 digital to support the HD world. At NAB, the group will actively assess new entries in master control switchers, such as those from NVision, while discussing routing switchers at the engineering meetings.

The station group has affiliates with all of the Big Three networks. But in San Francisco and Detroit, Granite's stations are affiliated with The WB network, which so far has made no commitment on how it will distribute HD. Even so, Granite is moving forward with digital master control in Detroit as well as facilities in San Francisco.

The facilities being built out now are all serial component digital. The game plan is to handle all network material on a pass-through basis with some local branding and upconverting from there. Implementation of serial digital equipment on the local origination side will evolve as the market dictates, Harrison says.

Stations buy most equipment autonomously. But they will share information on equipment such as automation software.

Granite is looking for equipment to control not only the online file server, but also the offline archive. Harrison is also looking at products that will be able to interface with DTV encoders and other types of devices.

For DTV encoders, the group has struck a deal with Lucent Technologies for the Flexi-coder. But it has yet to strike an agreement for upconverters. Snell & Wilcox upconverters have been used at the two Bay-area stations, but Granite will explore other manufacturers as well. The group is currently deploying SkyStream for data broadcasting.

Granite is also looking at the progress of virtual sets for its local news broadcasts.

The group has just deployed a digital SNG truck at WTBH(TV) Syracuse, N.Y., and now expects to have a digital/analog truck at KNTV San Jose, Calif., along with a conventional terrestrial microwave truck at the California station. At KNTV, there will be a greater local news emphasis as it gives up its ABC-TV affiliation in July to become an independent until January 2002, when it becomes an NBC affiliate. —Ed Rosenthal



SHOPPING LIST:

- ✓ server technology
- ✓ master control switchers
- ✓ automation software
- ✓ upconverters
- ✓ virtual sets



Bruce 'Bud' Harrison

vice president and director of engineering, Granite Broadcasting

"We're going to be more the telecom industry as opposed to the broadcast industry. What we think is new is actually old for the telecom world."

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CHYRON

LIN

10 stations owned/4 stations managed

Server and automation upgrades are top priorities for LIN Television's Bob Ogren at NAB 2000. LIN first got into the market for video servers in 1994, implementing Philips Media Pools primarily for spot playback at its LMAs—the station group currently comprises four managed and 10 owned stations. Although it took several years to get the servers working properly, the group is “fine with them,” and all but one station in the LIN group are using servers.

With NAB 2000 nearing, Ogren says he wants to find “a lot more capacity. We find that we want to put a lot more on the servers.” The stations that received Media Pools originally used cart machines as archives, spooling off spots as needed, because disk drives at the time were prohibitively expensive. Now, of course, disk storage prices have dropped, making upgrades feasible across the board.

“We would like to get, as much as possible, the whole station on server technology with the automation,” Ogren says. “We find it very, very efficient, and it has worked out pretty reliably as well.”

But adding capacity could be only the beginning. Any quantum leaps in server technology might lead to new purchases, with older server systems being sent down the food chain to smaller stations in the group that are in need of upgrades.

LIN has been running Louth automation since 1996 and is looking to do a “major upgrade” on that as well, according to Ogren. Specifically, the goals are to add a lot more capacity and to seriously consider how to do “clustering”—running stations from a central point to make the group operations more efficient.

To date, station groups that have tried clustering either have used remote switching or else have transmitted programming from a central station via fiber-optic lines. The LIN engineering staff is seriously considering an approach involving the centralized control of large servers based in individual stations.

“Right now, we are thinking we could probably ship the information overnight and load up a big server for the next day,” Ogren says.

Asset management and archiving aren't a big focus at NAB 2000, although Ogren has checked out systems from Storagetek and Tektronix.

What is on the agenda, however, are upgrades to newsroom systems. All LIN stations have been running Avstar's NewStar system, and since last year, the group has upgraded Fox affiliate WAVY-TV/WVBT-TV Norfolk, Va. and WTNH-TV/WBNE-TV Hartford-New Haven, Conn., to include the newer EditStar nonlinear editing system. “That has really worked out very well,” Ogren reports. “The field tape comes in, and everything gets edited through the [Grass Valley Group] Profiles.”

For field acquisition, one LIN station—NBC affiliate KXAN-TV Austin, Texas—has converted completely to DVCPRO 25. But the rest of the group is being transitioned into Sony Digital Betacam, because price drops have made the format more competitive and because “it's a lot easier to integrate that into the station,” Ogren notes. “We can buy the field gear and a player and edit down to beta or beta SP and add the recorders in another buying phase.”

DTV conversion is on schedule for the group. Last year, WISH-DT Indianapolis and WCNH-DT New Haven debuted. They will be followed by KXAN in Austin and WIVB in Buffalo. LIN hopes a new tower can be built for WIVB, a ch. 4 CBS affiliate, before the harsh and early Buffalo winter kicks in. The bidding process is underway now.

LIN is using UHF transmitters from Comark and VHF transmitters from Larcant—all of LIN's VHF stations are already using Larcant transmitters for NTSC. The group has an exclusive deal with Dielectric for antennas, and encoders are DiviCom units that are being provided by Comark. The stations are working with 601 component digital video and upconverting it using Juno units from Leitch. LIN's two DTV stations are doing both HDTV and multicasting: WISH does 1080i plus two SD channels, and WCNH does 720p plus three SD channels).

LIN stations are running Sony 480i studio cameras that are switchable to 16:9. Switchable cameras and lenses for the field are also being purchased as part of the normal replacement cycles.

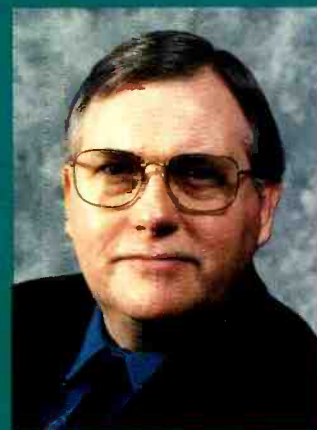
Ogren said he's hoping to see the prices come down for digital ENG gear.

“The stuff works really great with COFDM,” he says. “Basically, you've just got a mast on top of the van, you're driving around downtown, and you're picking up perfect signals.” —A.B.



SHOPPING LIST:

- ✓ servers
- ✓ automation system upgrades
- ✓ newsroom system upgrades



Bob Ogren

vice president,
engineering and
operations, LIN

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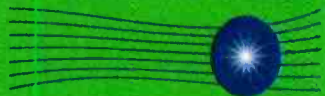
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Media General

25 stations owned / 1 managed

With NAB 2000 approaching, Ardell Hill's primary consideration regarding new technology is shaped by his experience with NBC affiliate WFLA-TV in Tampa, Fla., which is Media General's largest market and its first station to transmit a digital signal.

WFLA has brand-new studio operations housed in its newly constructed 140,000-square-foot facility. The "tapeless" all-server facility, known as The News Center, houses the news operations of the TV station and a newspaper as well as an online facility—all under the same roof. The total price tag for the facility was approximately \$50 million, including about \$30 million for site development and infrastructure and another \$20 million for studio electronics and production equipment.

"I look at [WFLA] as our flagship station," Hill says. It's our R&D lab in which we learn lessons and make decisions about what technologies to deploy at the other stations."

Equipment highlights in the new plant include automation software from FloriCal, 16x9 studio cameras from Ikegami, and a Calrec Audio Q2 board. Digital microwave equipment was provided by Adaptive Broadband. The routing switchers, production switchers and master-control switchers were provided by Grass Valley Group. Pinnacle's MediaStream servers are used for spot playback, Grass Valley Profile servers for news playback, and Pluto servers for HD and program playback.

Outside the new facility, Media General is "heavily committed" to the transition to file servers, according to Hill. All stations currently use MediaStream spot players, and the station group owner will probably be looking at Pluto servers for program playout, he says, adding, "We'll probably use a variety of [servers] for news playout and acquisition."

The next Media General station to go digital will be CBS affiliate WSPA-TV Spartanburg, S.C., which has a scheduled on-air date for the last week of this month.

"So far, things are going very well," Hill says. "We have had a minimum of problems with both [WSPA and WFLA]."

The DTV rollout will resume at the end of 2000, with Media General working with its 14 stations to meet the 2002 deadline. (Media General's \$605 million acquisition

of Spartan Communications is scheduled to close on March 27, bringing its total station count to 26.)

It's not likely that new transmitters and antennas will be purchased before the beginning of next year. Group purchase agreements are already in place with Harris for transmitters and Dielectric for antennas. In addition, plans call for rolling in new digital infrastructure equipment such as routers and switchers as older gear is replaced.

Hill adds that news and on-air broadcast operations will be standardized on Panasonic DVCPRO50 gear following a three-year agreement inked in April 1999.

Media General won't be doing much with HD in the near future. Up for consideration are Pluto AirSPACE HDs for playback, along with gear based on Panasonic's DV and D-5 HD format, "to the extent I'm putting anything in," Hill adds.

Hill says he's interested in checking out infrastructure gear at NAB, from analog-to-digital converters to frame synchronizers. Most of the group's satellite trucks have been converted to digital, so all of them are already outfitted with digital encoders, decoders and the like.

Tampa's newsroom system is Avid/Tektronix AvStar, which will be operational by March 20 following training and testing.

One component of the newsroom system is a browser server that allows the station to stream out video in a low-res format to directly feed to the Tampa Bay Online Web site. The online facility itself recently started using a dedicated Panasonic DV editing system for story creation and streaming-video production.

WFLA's new facility includes three full-blown post-production suites to handle both in-house and commercial production, as well as production of a live, weekly statewide sports program for cable. The edit systems used include the Accom StrataSphere and Panasonic NewsBYTE.

At NAB, Hill and colleagues will continue to follow the development of server technology and compression formats such as MPEG-2 and DVC, along with evaluating the network capabilities of various systems. Automation systems are a high priority, says Hill, who'll be checking out the Parker-Vision production automation system line, such as Digital Studio, which supports both 16:9 and 4:3 video. —A.B.



SHOPPING LIST:

- ✓ A-D converters
- ✓ servers
- ✓ frame synchronizers
- ✓ automation systems



Ardell Hill

vice president of
broadcast operations,
Media General

"I look at WFLA as our flagship station. It's our R&D lab in which we learn lessons and make decisions about what technologies to deploy at the other stations."



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Meredith

12 stations owned

Video servers top Joseph Snelson's list of products to check out at NAB 2000 for the 12 stations owned by Meredith Broadcasting Group. Several of the group's stations (11 full-power and one low-power) are looking to replace older spot playing equipment, while others are looking to use servers for news playback as well as some acquisition of network news feeds.

"We're looking at servers pretty closely," Snelson says.

A close second on the list are automation systems to control the servers. The group has had "significant dialogue" with Columbine JDS Systems and is working very closely with the company, according to Snelson, although no agreements or purchasing arrangements have been made.

In addition, Snelson will be seeking any equipment that lends itself to processing and repurposing broadcast material for the Web. Meredith, through a recently launched internal interactive division, has made significant investments in its stations' individual Web sites and continues to explore ways to enhance those sites.

Snelson sees ample opportunities to work with the interactive media department to extend capabilities on the Web side of the business. He points to Chyron's Clarinet streaming media coder designed to ready video for Internet distribution [B&C, Feb. 21]. On his wish list are products that will automate potential Web-based services that might be too labor-intensive to make economic sense to deploy right now, such as archived, searchable local news clips, but may be feasible down the line.

In the area of DTV conversion, Meredith has gone with General Instrument for encoders, Comark for transmitters and Dielectric for antennas. For the most part, Meredith is building CCIR-601 digital plants with the intention of later adding routers that can switch 1.5 GB/s for hi-def.

One station in the group (WGNX in Atlanta) is broadcasting HD but is only passing through network feeds. Three other stations (KPDX Portland, Ore.; KPHO Phoenix; and WOFL Orlando, Fla.) have made the conversion but are simply transmitting 480i. That leaves six others with a DTV assignment that have to be on air by 2002; WFSB-TV Hartford-New Haven, Conn., should be going on with 480i SDTV in May.

Meanwhile, Meredith is banking on servers to squeeze efficiencies from its broadcast operations in master control, program acquisition and recording, among other areas. The group has only scratched the surface for the potential of this technology.

"For our news operations, we're looking at how we can effectively acquire footage in a digital format and then basically get into a tapeless environment once the material comes back into the station," says Snelson. "The goal would be that, when you bring that tape back into the station, that's the last time you're handling it, with maybe the exception at the end when you want to archive something for years."

Like many groups, Meredith is on a migration path, starting with field acquisition in the digital domain. The group has a purchasing arrangement with Panasonic for DVCPRO as a news-acquisition format. That relationship has been renewed. "We're very pleased with it," Snelson explains.

Two of Meredith's six Fox stations are using Grass Valley Profile servers for playback of news material. For example, at WHNS-TV Greenville, S.C., news is edited on Avid NewsCutters and transferred via Fibre Channel into the playback server.

While WFSB-TV is on track for digital launch, Snelson says, overall plans for the facility are still being reviewed, particularly in light of the "problematic" channel-assignment situation in that market, which is sandwiched between New York and Boston.

Other items on Snelson's agenda include ways to improve tower location by changing the height of the antenna, as well as seeking out what channel assignments could be optioned for Meredith to try to improve replication in the Hartford-New Haven market. An interim digital facility is being constructed to allow the station to begin broadcasting a digital signal.

WFSB's original channel assignment, channel 11, was potentially problematic due to an NTSC channel 11 on-air in New York. The station was then reassigned channel 33, although another New York station has been assigned that same frequency as well.

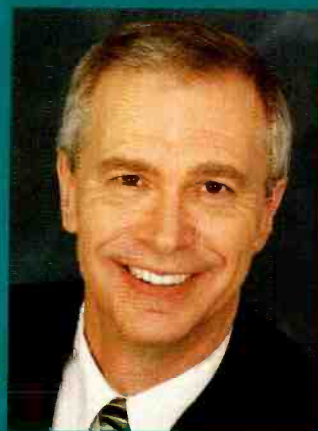
"We only got a mid-80s percentage number for replication," he says. "We're looking to see what other options we may have available to try to mitigate the problem of getting hammered by these adjacent markets."

—A.B.



SHOPPING LIST:

- ✓ video servers
- ✓ automation systems
- ✓ Internet-related systems



Joseph Snelson

vice president of engineering, Meredith Broadcasting

"For our news operations, we're looking at how we can effectively acquire footage in a digital format and then basically get into a tapeless environment."

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Paxson

71 stations owned

By the time Paxson Communications Corp.'s David Glenn, vice president of engineering, gets to NAB, negotiations for transmitters, antennas and transmission lines for most of the group's 71 stations will be well underway and, in some cases, deliveries already in the pipeline.

"Without that, a company as large as ours could not make the deadline," Glenn explains. "We are being very proactive with our planning and negotiations."

The first Paxson station to go digital will be WCFC-TV Chicago, which is slated to be on-air later this month. And this year promises to be a busy one: Plans call for 20 Paxson stations to be transmitting digital signals by the end of the year.

So far, purchasing agreements have been made with Comark, along with three antenna manufacturers. However, none of the deals are exclusive. It is deals such as these that have freed up Glenn's time to investigate new technologies. Specifically, he views data distribution and connectivity as one of television's new challenges. Format conversion, compression techniques and re-multiplexing are just some of the issues Paxson's top engineer and his colleagues are currently wrestling with.

Paxson compresses and distributes eight carriers on a single transponder. Locally, the video stream is stripped for branding and/or local insertion. It is then re-multiplexed for SDTV broadcast transmission. Paxson is also interfacing with video transport companies for terrestrial, wire-based distribution. "This is becoming an increasingly complicated process," Glenn says.

Very little analog gear is still in use. It is being phased out as Paxson rebuilds and relocates its facilities. The infrastructure is primarily mezzanine compression at 270 Mb/s. No hi-def plans have been solidified yet. But when they are, Glenn expects HDTV islands will be created.

Paxson has built or rebuilt most of its transmitter facilities with DTV in mind. Only a few of its stations' existing towers will need to be upgraded. "We do have an opportunity to improve our DTV signals over what was allotted in the [FCC's] sixth Report and Order," he continues. "In some of these instances, we are investigating building new towers."

Digital production plans have not been

finalized, but most of it will probably be SDTV in 480i. In tape formats, Sony Digital Betacam and Betacam SP are in use, with no current plans to make any changes.

Without a doubt, routers and master control switchers will be on Glenn's list of products to check out at NAB. In fact, Paxson sends a staff sufficient to evaluate most major product lines—not all manufacturers, but at least the leaders in new technologies.

Infrastructure gear, including analog-to-digital converters and frame-synchronizers, are on the list as well. Paxson typically evaluates all major components used in the industry today, with the exception of gear related to production. "We do very little live production," Glenn explains.

Paxson is the second-largest user of Grass Valley Profile video servers in the U.S., after NBC, according to Glenn. In addition, HP video servers are used at the network level to buffer everything to air, including program playback. While Glenn is happy with the performance and support for the Profile, he says there is always someone looking to steal Grass Valley's business with a better product. "And it's our job to find it."

Paxson's network operations manager will likely investigate asset management solutions and robotic data tape archives, while the company's Internet division will be responsible for investigating tools for Web streaming and publishing, according to Glenn.

For network distribution, Paxson is using Divicom encoders with MPEG compression. No final decision has been made for DTV encoders yet.

"This is technology that's evolving quickly," Glenn explains. "I think it's better to keep an open mind and track new products until it becomes necessary to place the orders. The later you commit to this technology, the better off you'll be." The same holds true for up-conversion and down-conversion equipment, he notes.

While he's happy with the selection and price points of standard-definition digital equipment on the market, Glenn is conscious of the higher price tags of HDTV equipment.

Datacasting, however, seems to be more interesting to Glenn. Paxson engineers are currently working through several scenarios for how data broadcasting might play out in a digital world. In fact, he says, "[It's] the only way to make money off of DTV."

—A.B.



SHOPPING LIST:

- ✓ routing and master-control switchers
- ✓ infrastructure gear such as analog-to-digital converters
- ✓ asset management solutions and robotic data tape archives



David A. Glenn

vice president of engineering, Paxson Communications Corp.

"I think it's better to keep an open mind and track new products until it becomes necessary to place the orders."

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Post-Newsweek

6 stations owned

If NAB '99 was Stephen Flanagan's chance to ramp up on the nuts and bolts of DTV for Post-Newsweek's stations—the transmitters, transmission lines, antennas and encoders—NAB 2000 will be the year he cements deals on what he calls "DTV-ready" products. Specifically, he's looking for items such as production switchers, routers, and distribution amplifiers—anything that will allow the group's six stations to at least be ready for high definition.

"It doesn't seem at all prudent to me to buy anything that is NTSC-only anymore, if you can help it," Flanagan says.

Beyond its initial transmitter and antenna purchases, Post-Newsweek is now viewing the DTV transition in terms of standard replacement cycles. For example, when it's time to throw away an old router or production switcher, products under consideration will be digital 601 with a clear upgrade path to HD.

"We would not buy a product right now that was 601 only," Flanagan adds. "It simply has to be ready to go all the way to HD with some reasonable return."

Assuming HD capability is going to correlate with a 25% to 30% premium in prices, Flanagan estimates that a corresponding percentage of Post-Newsweek's annual \$1 million to \$2 million capital outlay per station will be directly attributable to HD. By comparison, HD-ready costs for 1999 were much higher, encompassing perhaps 60% to 75% of capital outlay.

With heavy purchases out of the way, Flanagan and his colleagues have capital freed up to consider other purchases.

"An awful lot of what we have turns over in 24 hours, and almost everything turns over in seven days," Flanagan says. "So I think the majority of TV stations will be able to get by with some reasonably priced, reasonable amounts of storage without going to giant robotic systems, data backup and archives."

Post-Newsweek was among the first companies to purchase Sony's Library Management System (LMS) for commercial play-back. "We have serial numbers 2, 3 and 4," Flanagan notes. Those 11-year-old systems have been supplemented on the front end by servers—either Sony MAV-70 or HP MediaStream (now Pinnacle) units for redundancy. Now the server is primary, and the LMS

is backup. The reconfiguration has cut use of the LMS from approximately 500 events a day to 50 events a day, reducing wear on the aging yet still reliable systems.

In tape, Post-Newsweek stations had exclusively used Sony Betacam SP but are now transitioning to Sony Betacam SX, primarily because the format is backward-compatible, says Flanagan.

Companywide, about 40% of tape usage is now SX, though some stations are much further along. WPLG-TV Miami, for example, is about 80% SX already.

For newsroom technology, Flanagan is looking forward to the day when vendors at NAB will show server-based wares that are "approximately equivalent" in price to tape-based workhorses. "You certainly get some benefits from doing it on disk, no doubt about it," he says, "but if you're looking at a standard, two-machine [tape-based] edit bay today, you can do the whole thing for 40 to 45 grand."

In the meantime, Flanagan expects servers will sneak into the tape room. Not so much for the field tapes but for the incoming daily feeds, most of which have a life cycle of 24 to 48 hours maximum.

Of Post-Newsweek's six stations, four were required to be on-air with DTV last November. Three of them made it, but WKMG-TV Orlando missed the deadline because of tower problems. The station group has partnered with Hearst-Argyle Television to build a joint tower—it's under construction now—and digital signal transmission is expected before January 2001.

Budgets are done for the group's smaller-market stations—WJXT Jacksonville, Fla., and KSAT-TV San Antonio—and construction may begin later this year or else next year, depending on competitive issues and other factors.

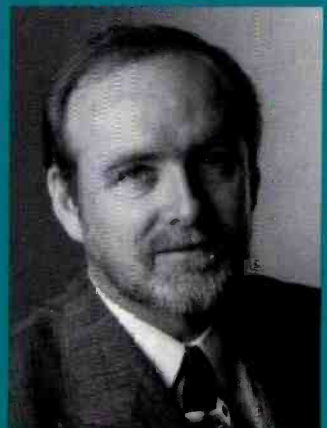
Post-Newsweek has reconsidered its preference for mezzanine-level routing in light of the emergence of reasonably priced 1.5 Gb/s products at last year's NAB. It's likely that mezzanine compression will be used for recording 45 Mb/s programming that comes over satellite or fiber.

"Since I am playing it back that same day and not doing editing or post-work on the product," says Flanagan, "there is a pretty good chance that I am going to keep it in 45 megabit until I play it back through my encoder." —A.B.



SHOPPING LIST:

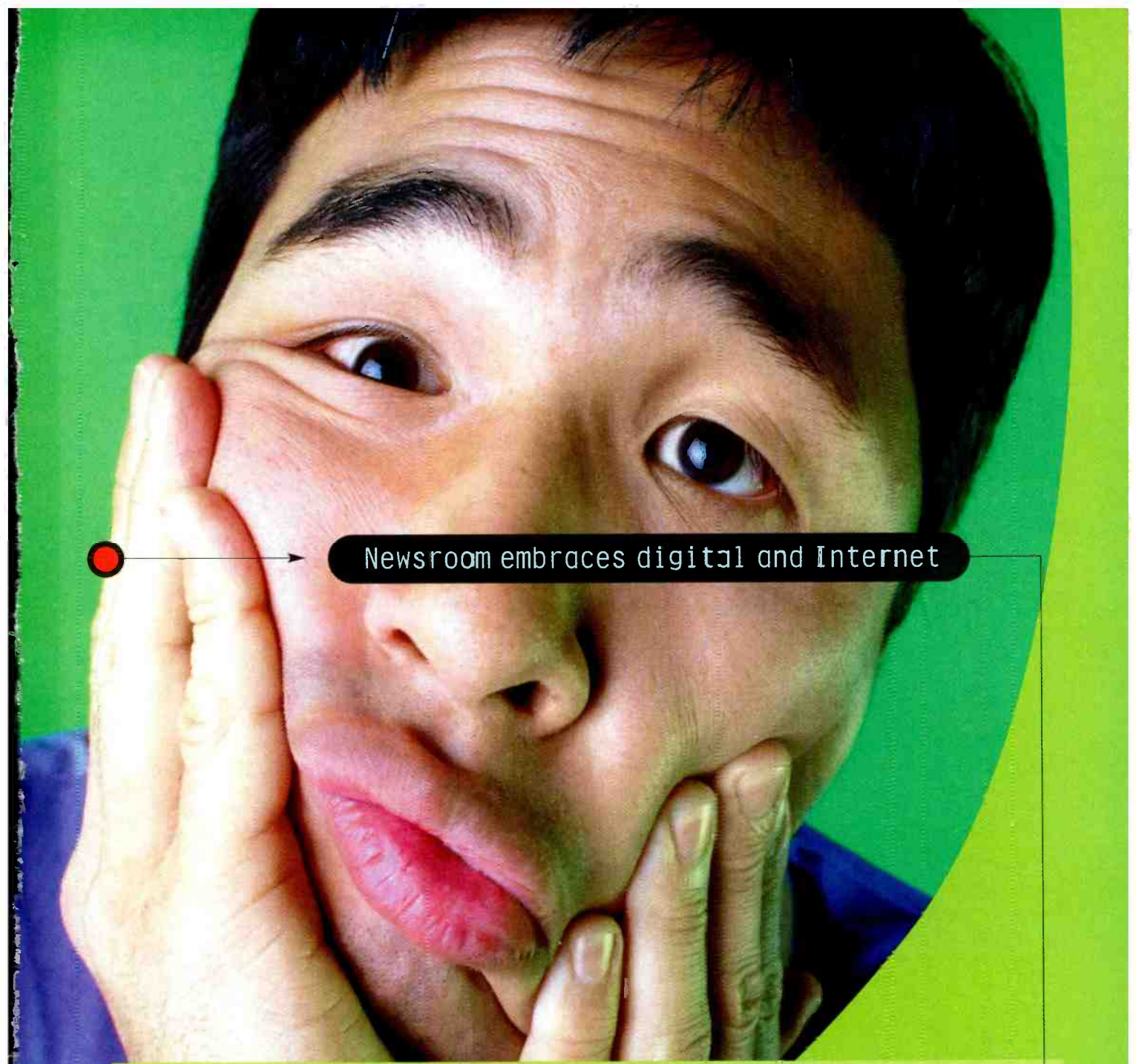
- ✓ HDTV-compatible production switchers
- ✓ routers and infrastructure gear
- ✓ video servers
- ✓ affordable nonlinear editors



Stephen Flanagan

vice president of engineering, Post-Newsweek

"I think TV stations will be able to get by with some reasonably priced, reasonable amounts of storage without going to giant robotic systems."



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Raycom

37 stations owned

Raycom's David Folsom comes to NAB seeking new technologies that will boost productivity and competitiveness for the 37-station group, which added KXTU-TV and KXRM-TV in Colorado Springs, Colo., on Feb. 29.

Some of Raycom's critical infrastructure equipment such as commercial playback systems are showing signs of age and are due for replacement. Folsom is going to explore the possibility of converting tape-based playback to servers where applicable.

"Server and automation technologies have entered a new age of affordability," says Folsom. Most Raycom Media stations are already using server technologies for commercial playback, but, with the dramatic reduction in the cost of mass storage, upgrading these facilities to include syndicated-programming recording and playback capability is becoming practical for a group the size of Raycom, says Folsom.

Tektronix [Grass Valley] Profiles for caching applications—with Sony BetaCarts and Panasonic MARCs—and Avid AirPlays and Hewlett-Packard (Pinnacle) Media Players in stand-alone commercial playback systems are currently in use. Raycom recently agreed to equip future installations with Leitch/ASC servers for both commercial and program playback.

The phase-in approach to new technology is evident in Raycom's choice of a newsroom system. The group has adopted Associated Press' solutions for all stations. In particular, AP's ENPS system will be introduced at all Raycom stations that do news. It's a system that's "still in its infancy," Folsom says, yet it is Web-enabled and allows for collaborative work between stations.

There's no question that the Web is on the radar screen for Raycom. While nothing's been unveiled yet, the station group is expected to make announcements shortly regarding an increased Internet presence for its individual stations.

New automation software is a priority for the station group. Raycom recently signed a strategic alliance with Sundance Digital Inc., including the FastBreak portion of its software lineup, as well as its TimeLiner software for automated event control.

Digital conversion has not slipped into the background. With two stations now or soon on-air in high definition and more

than 30 stations left to convert, "we need everything required in the transition," Folsom says. "We have strategic alliances with many of the major suppliers."

For example, a deal is in place for Comark to provide Raycom stations with Advantage and DCX IOT tube-type transmitters, along with Ultimate and Optimum solid-state units. Nearly all Raycom stations' towers need to be modified—mostly to accommodate weight and wind load—and, in a few locations, new towers will be built in joint ventures with partners in an effort to reduce costs and improve coverage.

At NAB, Raycom's DTV shopping list will run the gamut from routers and infrastructure gear to master-control switchers and encoders. Raycom currently owns DiviCom and Lucent encoders. However, it's not likely the station group will be buying much beyond what's needed for network pass-through. "It's still too early for us to make a large expenditure," Folsom says.

Servers, graphics equipment and news technologies still rank high on Raycom's shopping list. There is always a need for ENG equipment at Raycom, because nearly all of its stations stress their competitive news position in their respective markets. Also of interest this year are low-cost, Windows NT-based nonlinear editing systems and other inexpensive alternatives.

The infrastructure to be supported in each plant will generally be set by the affiliate network at each particular station.

"These stations' first mission is pass-through of the network signal, so we will match the local applicable data rate and format," Folsom says. "In terms of future contribution, it's difficult to tell precisely what will shake out. At this snapshot in time, I believe the field origination data rate will be from 50 to 100 Mb/s, with post production at 1.5 Gb/s."

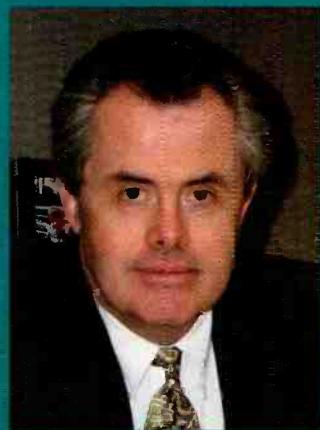
Folsom says Raycom is keeping its options open for data-broadcasting equipment, waiting not only for the technology to evolve but also for a viable business plan to use the new bandwidth.

"The convergence of traditional television technologies with the ever-changing digital media systems fascinates me and makes us all aware of where our industry is going," Folsom says. "Keeping our company competitive in this arena is a critical part of our mission." —A.B.



SHOPPING LIST:

- ✓ video servers
- ✓ automation software
- ✓ DTV routers
- ✓ switchers and encoders

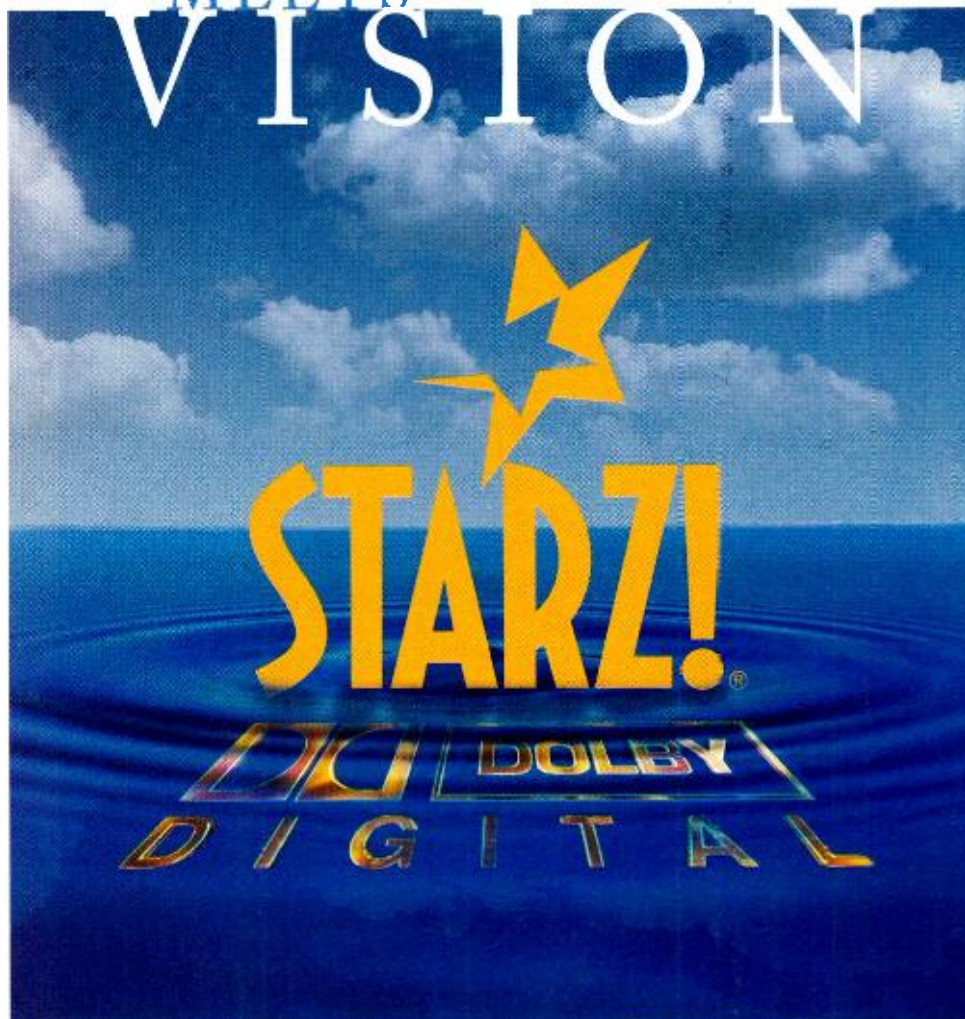


David Folsom

vice president of technology, Raycom

"These stations' first mission is pass-through of the network signal, so we will match the local applicable data rate and format."

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Tribune

22 stations owned / 1 station managed

Tribune's Ira Goldstone comes to NAB 2000 to fulfill some of the strategies laid down in years past. With server deployment for spots, programming and news underway, he's looking at tape-based MPEG solutions, data storage, digital signal test equipment, and devices that can help "regionalize" feed processing.

Most Tribune stations are using Tektronix (Grass Valley) Profiles for spot playback, and a few are using them for program playback. Three stations are using the Sony MAV-1000 and MAV-2000 series servers for news playback; another four are scheduled to implement Sony MAVs for news this year.

Goldstone says Tribune is looking closely at Sony's new IMX 50-Mb/s MPEG-2 tape recorder as a solution for acquiring MPEG files in longer form. After years of stacking up four or five machines—depending on the format du jour—Tribune expects to standardize using the Sony MPEG recorder, largely because it will support multiple flavors of MPEG, along with Betacam SX from the news side and its legacy Betacam SP and Digital Betacam tapes.

"Our philosophy from day one was to live in an MPEG world," Goldstone says, "and the Sony MPEG recorder will facilitate that."

As broadcast TV moves into a world of media convergence, Goldstone is seeking data storage systems to accommodate not only over-the-air broadcast content but also content for broadband. He has looked at Ampex DST, Sony PetaSite and StorageTek Redwood systems. But he's taking a wait-and-see approach before he settles on a specific product, at least until there's a sign of an emerging standard.

In addition, he's going to be looking at devices that support central-coming feeds, and distribution of those feeds to Tribune stations, in both hardware he can buy and bandwidth capacity he can use from telecommunications companies such as Vyvx, Enron, Broadwing and Qwest. He is also looking at multimedia databases and metadata standards to support tracking of content.

One pilot project is already underway. Tribune is originating WEWB-TV Albany, N.Y., out of WLVI-TV Boston using Louth automation, a Profile server, "and some other glue," Goldstone says. Some variation of the project will likely be used for Tri-

bune's duopoly initiatives in New Orleans and Seattle. "We're looking at phase one of regionalization," Goldstone says.

With three digital signals on the air and more on the way, Tribune engineers will also be taking a close look at 8-VSB and MPEG evaluation equipment. "We need to take the DTV transmission evaluation to the next step and understand what some of the reception issues are," Goldstone says. "We must identify if the problems are related to the ATSC standard itself or if they tie into limitations within the current generation of consumer products in the marketplace."

Tribune's three digital stations are primarily broadcasting 480p as a standard video feed using NDS encoders and Faroudja upconverters. A modest amount of HD gear—a Panasonic D-5 tape machine, a Sony HDCAM deck and a Sony HDCAM camcorder—was purchased about a year and a half ago and is shared company-wide for special events such as KTLA's January 1999 1080i broadcast of the Rose Bowl Parade. It's going to be at least a few years before more high-def equipment is sought, says Goldstone.

Of Tribune's 23 stations, currently wxIN-TV Indianapolis; KTXL-TV Sacramento, Calif.; and KTLA-TV Los Angeles have launched digital, and recently acquired KCPQ-TV Seattle is slated for a DTV air date in May. Next up are WPIX-TV New York and WGN-TV Chicago, provided tower issues are resolved smoothly, and KSWB-TV San Diego.

All of Tribune's DTV plant cabling is uncompressed 1.5 Gb/s, and all the frames for distribution and routing being put in now support HD or SD components. "Most of our plants are already fully converted to 601, which is great for the DTV 480 scenario," says Goldstone.

In terms of nonlinear news editors, Tribune has already selected Sony NewsBase (B&C, June 28, 1999) but is currently looking at "options to run on that server" to extend the capabilities of the product.

One item on the wish list Goldstone would be pleased to find at NAB 2000 is an audio board that effectively bridges the gap between the analog and digital worlds. "There have been analog boards that have digital conversion, and digital boards that have analog conversion," he says. "But we haven't found the killer broadcast board yet." —A.B.



SHOPPING LIST:

- ✓ MPEG tape recorders
- ✓ data storage
- ✓ DTV test equipment
- ✓ telecommunications solutions
- ✓ digital audio consoles



Ira Goldstone

vice president of engineering and technology, Tribune

"There have been analog boards that have digital conversion, digital boards that have analog conversion. But we haven't found the killer broadcast board."

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Production Coordinator,
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Young

12 stations owned

With so many major technology upgrades having already been purchased or in the pipeline, what ends up in Robert Harrison's NAB 2000 shopping basket this year may seem more run-of-the-mill.

"There're not an awful lot of burning issues that are going to get solved at NAB this year for us," says Harrison.

Most of the important parts of Young's DTV puzzle have already come together. The group has settled on General Instrument encoders and Harris transmitters for its 12 stations (excluding KRON San Francisco), while an antenna agreement with Dielectric is about to be signed. With those issues out of the way, perhaps Harrison's biggest priority at NAB this year is looking at digital video switching and routing gear.

"We're trying to get all our stations' plants converted over to being 100% digital video operations concurrently, as we're getting our digital video transmitters on the air," he explains.

Young is also looking at infrastructure gear, such as digital-to-analog and analog-to-digital encoders, along with other important equipment for digital conversion in its plant. Young Broadcasting stations are moving toward standard-def serial digital in-house, says Harrison, particularly since it more readily upconverts to feed a high-definition signal when there are no actual high-definition signals on the air.

However, high-definition gear will be on the table "in the foreseeable future," Harrison notes. For most applications, hi-def will be dealt with in-house at 1.5 Gb/s, though it's likely that some mezzanine-level compression/decompression gear will be purchased for handling transport from remote sites.

Those purchases will be based on the station group's experience to date. KCAL-TV Los Angeles has already broadcast a high-definition Lakers-Clippers NBA game in January using a 270-Mb/s fiber return. It is the only Young Broadcasting station on the air with DTV at the moment. KRON San Francisco, which Young is purchasing, is already up and running with digital.

One Young Broadcasting station, KLFY Lafayette, La., is "under construction." And another four—WKRN Nashville, Tenn.; WRIC Richmond, Va.; WATE Knoxville, Tenn.; and WLNS Lansing, Mich.—are about ready to start transmitting a digital signal. "Hopeful-

ly, we will be at five to six [stations] by this time next year," Harrison says.

New servers may be tied closely to Young's 601 plant conversion strategy. Currently, all but one of the stations in the group are using servers for commercial playback. Harrison and his colleagues are considering the possibility of migrating toward server use for both syndicated programming and news. "We haven't quite settled how we're going to go about that yet," he says.

Video servers in use include the Sony Flexsys, ASC (Leitch), and HP (Pinnacle) MediaStream. Harrison says he's "somewhat interested" in new Grass Valley Group Profile servers and indicates he'll be looking "a little bit closer" at that during NAB 2000.

Peter Grazioli, CIO for Young Broadcasting and the Young Broadcasting-owned TV rep firm Adam Young Inc., says he'll be investigating the latest server manufacturer offerings at NAB. "I download my log into those servers. So I do go out and meet with those people," he says. "When they change something, it could affect how my log is downloaded."

One area that's somewhat problematic for Harrison in digital conversion is the audio component. While he would like to remain with analog audio for a while, manufacturers "aren't generally making that real simple," Harrison says. "People that are selling digital video equipment tend to assume that you're going to want digital audio to go with it." Some analog audio solutions reportedly may be available at NAB, which could give him hope.

Young is also developing some interest in new newsroom equipment. The group signed a deal to convert its stations to Sony's Betacam SX, and now that's being rolled out for news across the corporation. "We'll be doing a lot of purchasing of SX gear this year," Harrison says.

He is looking at nonlinear editing solutions and potential server solutions that "mesh nicely" with the MPEG SX gear, though plans in this area are still "fairly preliminary," he adds.

Currently, three ENG trucks are on order from Frontline Communications Corp., which has been Young Broadcasting's major supplier "We've been buying all our trucks from them," Harrison says, "and I suspect we will continue to do so." —A.B.



SHOPPING LIST:

- ✓ digital switchers and routers
- ✓ modular infrastructure gear
- ✓ video servers
- ✓ analog audio solutions
- ✓ nonlinear editors



Robert Harrison

vice president/director of engineering, Young

"We're trying to get all our stations' plants converted to being 100% digital video operations concurrently, as we're getting our digital video transmitters on-air."

CHANGING HANDS

The week's tabulation of station sales

TV/RADIO

KTVA(TV) and KBYR(AM) Anchorage and construction permit for KFSH(AM) Seward/Anchorage, Alaska

Price: \$2,133,450

Buyer: MediaNews Group Inc., Denver (Richard B. Scudder, chairman); owns KSWA(AM)-KWKQ(FM) Graham, Texas

Seller: Northern Television Inc., Anchorage (Robert Gottstein, CEO); no other broadcast interests

Facilities: KTVA: ch. 11, 45 kW vis, 5 kW aur, ant. 300 ft.; KBYR: 700 kHz, 10 kW; KFSH: 1240 kHz, 1 kW

Affiliation, format: KTVA: CBS; KBYR: talk

COMBOS

KTUC(AM) Tucson and KOAZ(FM) Oro Valley/Tucson, Ariz.

Price: \$6.5 million

Buyer: Slone Radio LLC, Tucson (James C. Slone, managing member); no other broadcast interests

Seller: Slone Broadcasting Co., Tucson (James C. Slone, president/principal of buyer); owns KCUB(AM)-KJIM(FM) and KHYT(FM) Tucson. Note: Sloan Broadcasting acquired KTUC-KOAZ for \$6.5 million in January 1998

Facilities: AM: 1400 kHz, 1 kW; FM: 97.5 MHz, 3 kW, ant. 299 ft.

Formats: AM: news/talk; FM: CHR

KNEA(AM) Jonesboro, KKEY(FM) (formerly KBGQ) Harrisburg/Jonesboro, KOCY(FM) Hoxie/Jonesboro and KJBR(FM) Marked Tree/Jonesboro, Ark.

Price: \$2.5 million

Buyer: Pollack Broadcasting Jonesboro LLC, Memphis, Tenn. (Bill Pollack, owner). Pollack also owns five other AMs, four other FM's and two TV's

Seller: Studio Four LLP, Jonesboro (spouses David and Mindy Worlow and Johnny Shields [Mindy Worlow's father], owners); no other broadcast interests. Note: Studio Four bought stations in October 1999 for \$1.025 million (B&C, Oct. 1)

Facilities: KNEA: 970 kHz, 1 kW day, 41 W night; KKEY: 95.9 MHz, 6 kW, ant. 328 ft.; KOCY: 105.3 MHz, 25 kW, ant. 328 ft.; KJBR: 93.7 MHz, 3 kW, ant. 288 ft.

Formats: KNEA: gospel; KKEY: oldies; KOCY: adult hits of the '60s, '70s and '80s; KJBR: AC

Broker: Sunbelt Media Inc.

KRLN(AM)-KSTY(FM) Canon City, Colo.

Price: \$715,000

Buyer: Royal Gorge Broadcasting

PROPOSED STATION TRADES

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

THIS WEEK

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$0 ■ 0

Combos ■ \$10,945,000 ■ 5

FMs ■ \$37,823,787 ■ 10

AMs ■ \$2,192,500 ■ 8

Total ■ \$53,094,737 ■ 24

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$469,934,156 ■ 14

Combos ■ \$644,775,816 ■ 43

FMs ■ \$289,365,317 ■ 73

AMs ■ \$63,794,559 ■ 51

Total ■ \$1,470,003,298 ■ 182

LLC, Lincoln, Neb. (Lisa M. Warner, manager); no other broadcast interests

Seller: JC Acquisition LLC, New York (James Haber, president); no other broadcast interests

Facilities: AM: 1400 kHz, 1 kW; FM: 103.9 MHz, 3 kW, ant. -520 ft.

Formats: AM: oldies; FM: country

Broker: Patrick Communications Corp.

WBTH(AM)-WXCC(FM) Williamson, W.Va.

Price: \$630,000

Buyer: East Kentucky Radio Network Inc., Pikeville, Ky. (Walter E. May, president). May owns two AMs and two FM's

Seller: Harvit Broadcasting Corp., Williamson (Robert Harvit, chairman); no other broadcast interests

Facilities: AM: 1400 kHz, 1 kW; FM: 96.5 MHz, 50 kW, ant. 500 ft.

Formats: AM: AC; FM: modern country

KCHI-AM-FM Chillicothe, Mo.

Price: \$600,000 (for stock)

Buyer: Daniel D. Leatherman, Chillicothe; no other broadcast interests

Seller: Steve Mickelson, Maryville, Mo.; no other broadcast interests

Facilities: AM: 1010 kHz, 250 w day, 37 w night; FM: 103.9 MHz, 4.1 kW, ant. 400 ft.

Formats: Both oldies

FMS

WIXK-FM New Richmond, Wis./Minneapolis-St. Paul, Minn.

Price: \$27 million

Buyer: Hubbard Broadcasting Inc., Minneapolis (Stanley S. Hubbard, president); owns/is buying two AMs,

one FM and 10 TV's, including KSTP-AM-FM-TV and KVBM-TV

Minneapolis/St. Paul and KSAX(TV) Alexandria/Minneapolis-St. Paul, Minn.

Seller: Smith Broadcasting Inc., Stillwater, Minn. (Robert Smith, CEO); owns WIXK(AM) New Richmond, Wis./Minneapolis-St. Paul

Facilities: 107.1 MHz, 18 kW, ant. 272 ft.

Format: Country

Broker: American Media Services

WPBZ(FM) Indiantown/West Palm Beach and WMBX(FM) Jensen Beach/West Palm Beach, Fla., and WBLK(FM) Depew/Buffalo, N.Y.

Price: \$4 million

Buyer: Infinity Broadcasting Corp., New York (Mel Karmazin, president); CBS Corp. [Karmazin, president], majority owner); owns/is buying

about 180 radio stations, including WIRK-FM and WEAT-FM West Palm Beach and WECK(AM), WYRK(FM), WJYE(FM), WBUF(FM) Buffalo and WBLK(FM) Depew/Buffalo. Note: CBS is merging into Viacom Inc., which is buying WTVX(TV) West Palm Beach

Seller: Palm Beach Radio Broadcasting Inc., West Palm Beach (Patricia Larschan, vice president); no other broadcast interests

Facilities: WPBZ: 103.1 MHz, 13 kW, ant. 974 ft.; WMBX: 102.3 MHz, 13 kW, ant. 974 ft.; WBLK: 93.7 MHz, 47 kW, ant. 505 ft.

Formats: WPBZ: alternative; WMBX: modern AC; WBLK: urban contemporary

Construction permits for KKIK(FM) La Junta/Lamar and KOOO(FM) Rocky Ford/Pueblo, Colo.

Price: \$2 million

Buyer: High Peak Broadcasting LLC, Chicago (Christopher F. Devine, member/58% owner). Devine is president of Marathon Media, which owns/is buying 11 AMs and 23 FM's

Seller: Coloradio Inc., Charleston, N.C. (Edward F. Seeger, principal); owns construction permit for KAVD(FM) Limon, Colo. Seeger also has interest in two AMs and four other FM's

Facilities: KKIK: 106.5 MHz, 100 kW, ant. 897 ft.; KOOO: 95.9 MHz, 100 kW, ant. 357 ft.

Broker: American Media Services

Construction permit for new FM in Gulf Breeze, Fla.

Price: \$1.4 million

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis W. Dickey Jr., vice chairman); owns/is buying 79 AMs and 193 FM

Seller: Maranatha Broadcasting Co. Inc., Allentown, Pa. (Richard C. Dean, Barry N. Fischer and David G. Hinson, principals); owns one AM, one FM and one TV. Dean also has interests in three other AMs and four other FM

Facilities: 106.1 mHz, 3 kW, ant. 300 ft.

Broker: Hickman & Associates

KRRR(FM) Cheyenne, Wyo.

Price: \$1 million

Buyer: Mountain States Radio Inc., Cheyenne (Victor A. Michael Jr., president); owns three FM. Michael has interest in KEZZ(AM)-KRKI(FM) Estes Park/Denver, Colo. (KRKI is being sold)

Seller: Robert R. Rule, Cheyenne; no other broadcast interests

Facilities: 99.9 mHz, 740 W, ant. -23 ft.

Format: Oldies

KYFA(FM) Amarillo and KYFT(FM)

Lubbock, Texas

Price: \$750,000

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns two AMs and 19 other FM

Seller: Bible Broadcasting Network Inc., Charlotte, N.C. (Lowell L. Davey, president); owns five AMs and 27 FM

Facilities: KYFA: 91.9 mHz, 2.25 kW, ant. 292 ft.; KYFT: 90.9 mHz, 5 kW, ant. 236 ft.

Formats: KYFA: religion; KYFT: traditional Christian music

WZJT(FM) Dora/Birmingham, Ala.

Price: \$725,000

Buyer: Queen of Peace Catholic Radio, Jacksonville, Fla. (Jim Jarboe, vice president); owns WQOP(AM) Atlantic Beach/Jacksonville

Seller: J.T. Roberts Broadcasting Inc., Birmingham (J.T. Roberts, owner); no other broadcast interests

Facilities: 92.5 mHz, 2.2 kW, ant. 548 ft.

Format: Christian

Broker: American Media Services

Construction permit for KBHJ(FM)

Jackson, Wyo.

Price: \$393,787 (for stock)

Buyer: Jerrold Lundquist, Stanford, Conn.; owns four AMs and three other FM, including KSGT(AM)-KMTN(FM) Jackson

Seller: Beverly A. Halpin, Moose, Wyo.; no other broadcast interests

Facilities: 93.3 mHz, 100 kW, ant. 1,069 ft.

KDDQ(FM) Comanche, Okla.

Price: \$315,000

Buyer: Friends Communications of Comanche LLC, Marietta, Ga. (Bob Elliot, principal). Elliot owns three AMs and four FM

Seller: Hal Cochran, Comanche; no other broadcast interests

Facilities: 96.7 mHz, 3 kW, ant. 300 ft.

Format: Country

Broker: American Media Services

WTKB-FM Atwood/Milan/Jackson, Tenn.

Price: \$240,000

Buyer: Milan Broadcasting Co., Milan (James B. Webb, president/11.12% owner; Thunderbolt Broadcasting Co., 77.8% owner [Paul Finkle, president]). Thunderbolt also owns WCMT-AM-FM Martin and WCDZ(FM) Dresden/Martin, Tenn.

Seller: Big Tenn Communications Inc., Milan (Deborah Graves, president); no other broadcast interests

Facilities: 93.7 mHz, 6 kW, ant. 328 ft.

Format: Hot country

AMS

WVMI(AM) Biloxi, Miss.

Price: \$900,000

Buyer: Triad Broadcasting Co. LLC, Monterey, Calif. (David J. Benjamin, president); owns seven AMs and 15 other FM, including wxBD(AM) Biloxi

Seller: G&R Radio Inc., Biloxi (Kenneth R. Rainey Sr., principal). Rainey owns WZKR(FM) Kosciusko/Decatur, WMXI(FM) Laurel/Hattiesburg and WMYQ(AM) Newton/Meridian, all Miss.

Facilities: 570 kHz, 5 kW day, 1 kW night

Format: News/talk

KGUY(AM) (formerly KXYQ) Mil-

waukie/Portland, Ore.

Price: \$595,000

Buyer: KGUY LLC, Portland (co-owners Richard C. Eads, member, and Jeannine Jolicoeur-Wells, manager). Eads also owns KGAL(AM) and KSHO(AM) Lebanon, Ore.

Seller: Spartan Media Inc., Portland (Ivan Kafoury, president); no other broadcast interests

Facilities: 1010 kHz, 4.5 kW day

Format: Talk

Construction permit for new AM in Payne City/Macon, Ga.

Price: \$350,000

Buyer: Radio Frequency Development Corp., Gainesville, Ga. (Paul Reynolds, vice president); no other broadcast interests

Seller: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns/is buying 42 AMs and 19 FM

Facilities: 1180 kHz, 50 kW day, 2.2 kW night

Broker: American Media Services

75% of WRAB(AM) Arab/Huntsville, Ala.

Price: \$105,000 (for stock)

Buyer: Robert F. Scofield, Arab; no other broadcast interests

Seller: Kerry Rich, Arab; no other broadcast interests

Facilities: 1380 kHz, 1 kW day

Format: Country

WVKZ(AM) Schenectady, N.Y.

Price: \$137,500

Buyer: Anastos Media Group Inc., Armonk, N.Y. (Ernest Anastos, president); owns WUAM(AM) (formerly WKAJ) Saratoga Springs and WQAR(FM) Stillwater, N.Y.

Seller: Capital District Regional Off-track Betting Corp., Schenectady (Thomas G. Cholakis, principal); no other broadcast interests

Facilities: 1240 kHz, 1kW

Format: Talk

WBIC(AM) Royston, Ga.

Price: \$50,000

Buyer: A.C. Broadcasting Inc., Royston (Ronald R. Cameron, owner); no other broadcast interests

Seller: Southern Broadcasting Co. Inc., Bogart, Ga. (Sanders Hickey, president); owns one TV, five AMs and six FM, including WPUP(FM) and WRFC(AM) Athens, Ga.

Facilities: 810 kHz, 250 W day

Format: Gospel

50% of WYXE(AM) Gallatin, Tenn.

Price: \$50,000 (for stock)

Buyer: Jonathan L. Keeton, Sidney, Neb.; no other broadcast interests

Seller: Richard D. Deck Jr., Gallatin; no other broadcast interests

Facilities: 1130 kHz, 2.5 kW day

Format: Classic country

WWRK(AM) (formerly WSGC) Elberton, Ga.

Price: \$5,000

Buyer: Scott Smith, Elberton; no other broadcast interests

Seller: Willie Palmer, Elberton; is selling WWRK-FM Elberton

Facilities: 1400 kHz, 1 kW

Format: Oldies

—Compiled by Alisa Holmes

AMPLIFICATION

The \$1.3 million sale of WNHV(FM) Nags Head and WYND-FM Hatteras/Nags Head, N.C. (B&C, March 5), was brokered by the Whittle Agency.

DATEBOOK

MAJOR MEETINGS

April 8-13—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.
May 7-10—Cable 2000, 49th annual *National Cable Television Association* Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.
May 22—*George Foster Peabody Awards*, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.
July 16-19—*Cable & Telecommunications Association for Marketing* Summit. Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

Sept. 13-16—*Radio-Television News Directors Association* International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osanski (202) 467-5200.
Sept. 20-23—*National Association of Broadcasters* Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.
Nov. 28-Dec. 1—*California Cable Television Association* Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.
Jan. 22-25, 2001—*National Association of TV Program Executives* 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

THIS WEEK

March 13—*The Academy of Television Arts & Sciences Foundation* screening of the winners of the 1999 College Television Awards Competition. ATAS' Leonard Goldenson Theatre, 5230 Lankershim Blvd., North Hollywood, Calif. Contact: Alex Uliantzeff (323) 965-1990, ext. 239.
March 14—*SCTE* DOCSIS Deployment. Holiday Inn Metrodome, Minneapolis. Contact: Jessica Dattis (800) 542-5040, ext. 239.
March 14-15—*Kagan Seminars* Radio Acquisitions & Finance 2000. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.
March 14-16—*eMarketWorld* @d:tech.Latin America. The Fontainebleau Hilton, Miami. Contact: Lee Hall (800) 535-1812.
March 15—*National Academy of Television Arts and Sciences/New York Chapter* Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact: Lisa Benson (212) 768-7050.
March 16—*American Women in Radio and Television* Radio in the New Millennium. The Yale Club, New York. Contact: Rosemarie Sharpe (212) 481-3038.

March 16—*SCTE* DOCSIS Deployment. Adam's Mark Hotel, Kansas City, Mo. Contact: Jessica Dattis (800) 542-5040, ext. 239.
March 16—*Kagan Seminars* TV Acquisitions & Finance 2000. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.
March 16—*Kagan Seminars* Broadband Technology & Finance. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.
March 16—*RTNDF* 10th annual Banquet and Celebration of the First Amendment. Washington Monarch Hotel. Washington. Contact: Colony Brown (202) 467-5217.
March 17—*SCTE* Chapter Leadership Conference. Best Western Hotel and Conference Center, Exton, Pa. Contact: Libbet Coe (800) 542-5040.

ALSO IN MARCH

March 21—*Entertainment Industries Council* Prism Awards 2000. Beverly Hills Hotel, Beverly Hills, Calif. Contact: Robin Mesger (323) 965-1990, ext. 324.
March 23—*CAB 18th Annual Cable Advertising Conference*. New York Marriott Marquis. Contact: Joleen Martin (212) 508-1214.
March 24-25—*AP TV-Radio Association of California-Nevada* 2000 APTRA convention. Disneyland Hotel, Anaheim, Calif. Contact: Rachel Ambrose (213) 626-1200.
March 24-26—*NAB Education Foundation* Making News: An Executive Seminar in Broadcast Journalism. Swiss Hotel, Atlanta. Contact: John Porter (202) 775-2559.
March 24-26—*RTNDF* News Management Training Seminar for Women and Minority News Professionals. Holiday Inn on the Bay, San Diego. Contact: Michelle T. Loesch (202) 467-5206.
March 27—*Broadcasters' Foundation* Golden Mike Award. The Plaza, New York. Contact: Gordon Hastings (203) 862-8577.

March 27-28—*The Citizenship Education Fund* Minority Broadcast Advocacy: Turning the Tides for Minority Entrepreneurship Conference. The International Trade Center, Washington. Contact: Dahlia Hayles (202) 333-5204.
March 28—*SkyFORUM Semiannual Satellite/Financial Symposium*. Marriott Marquis, New York. Contact: Rachel Zink (703) 549-6990.
March 28—*T. Howard Foundation Seventh Annual Fundraising Dinner*. Marriott Marquis, New York. Contact: Cynthia Dinkins (703) 549-6990.
March 28—*SCTE* Fiber Technology for Technicians. Embassy Suites, Phoenix. Contact: Jessica Dattis (800) 542-5040, ext. 239.
March 30—*National Association of Black-Owned Broadcasters 16th Annual Communications Awards Dinner*, Marriott Wardman Park Hotel, Washington. Contact: Lisa Douglas (212) 370-5483.
March 30—*Association of National Advertisers* 2000 Television Advertising Forum. The Plaza Hotel, New York. Contact: John J. Sarsen Jr. (212) 697-5950.

APRIL

April 1—*AP-RTNDA-Emerson College* Regional Conference & Awards Dinner. Braintree Sheraton Tara Hotel, Braintree, Mass. Contact: Bob Salsberg (617) 358-8100.
April 2-4—*Association of America's Public Television Stations* Capitol Hill Day. Wyndham Hotel, Washington, D.C. Contact: David Brugger (202) 887-1700.
April 5—*Cable Positive* Fourth Annual [AIDS] Benefit Dinner, Marriott Marquis Hotel, New York. Contact: James Griffin (973) 331-1070.
April 5-7—*ICM Conferences Inc.* Cable Telephony. Hyatt Regency Hotel, Denver, Colo. Contact: Arlene Soumillac (415) 817-0400.
April 7-8—*Texas Associated Press Broadcasters* Annual Convention. Marriott Quorum, Dallas. Contact: Diana Heidgerd (972) 991-2100.
April 7-8—*Radio and Television News Directors Foundation* Newsroom Decision-Making Workshop. Hotel Nikko, San Francisco. Contact: Kathleen Graham (202) 467-5216.
April 7-9—*Radio and Television News Directors Foundation* Covering the 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.
April 7-10—*Broadcast Education Association* 45th Annual Convention & Exhibition, Las Vegas Convention Center. Las Vegas Contact: (202) 429-5354.
April 8—*Television News Center* Anchor Training. 1510 H St., NW, Washington. Contact: Herb Brubaker (301) 340-6160.
April 8-13—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.
April 10-11—*Television Bureau of Advertising* Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.
April 12—*Broadcasters' Foundation* American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas. Contact: Gordon Hastings (203) 862-8577.
April 16—*National Academy of Television Arts*

& Sciences/New York Chapter New York Emmy Awards Gala. The Plaza, New York City. Contact: Lisa Benson (212) 768-7050.

April 17—*American Women in Radio & Television* 2000 Gracie Allen Awards. Hudson Theatre on Broadway, New York. Contact: (703) 506-3290.
April 18—*Illinois Broadcasters Association* annual Silver Dome Conference and Awards. Crown Plaza Hotel, Springfield, Ill. Contact: (217) 793-2636.
April 21-22—*Collegiate Broadcasting Group* 22nd Annual Black College Radio Convention. The Renaissance Hotel, Atlanta. Contact: Lo Jelks (404) 523-6136.
April 28-29—*Hawaiian Association of Broadcasters* Annual Convention. Hilton Hawaiian Village, Oahu, Hawaii. Contact: (808) 599-1455.
April 29—*Television News Center* Anchor Training. 1510 H St., NW, Washington. Contact: Herb Brubaker (301) 6160.

MAY

May 7-10—Cable 2000, 49th annual *National Cable Television Association* Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.
May 7-11—*CMP Media Inc.* 3D Conference & Expo. Santa Clara Convention Center, 5001 Great America Parkway, Santa Clara, Calif. Contact: Kathleen Sachs (415) 278-5343.
May 10—*Quinnipiac College* Fred Friendly First Amendment Award presentation. Metropolitan Club, New York City. Contact: Lou Adler (203) 288-5251.
May 13-17—*American Center for Children and Media* Summit 2000. Toronto. Contact: Joe Pereira (416) 515-0466.
May 15-17—*DBS Digest* 7th annual Denver DBS Summit. Denver Hilton/Tech Center, Denver. Contact: Jay Rogers (719) 586-9761.
May 17-18—*CES* Business Solutions 2000. Hyatt Regency Hotel, Los Angeles. Contact: Lisa Fasold (703) 907-7600.
May 17-20—*Broadcast Cable Financial Management Association* 40th Annual Conference. Sheraton Harbor Island, San Diego. Contact: Mary Teister (847) 296-0200.
May 22—*George Foster Peabody Awards*, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

JUNE

June 1-4—*Foundation World Television Forum Montreux* World TV Forum. Montreux, Switzerland. Contact: George Waters 011-353-1-668-0058 (Ireland).
June 3-6—*CAB* presents its 7th annual *Local Sales Management Conference*. Denver. Contact: Nancy Lagos (212) 508-1229.
June 5-8—*SCTE* Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 363-6888, ext. 217.

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

Price right for WMAQ-TV

It took six months for Hank Price to coax Carol Marin into anchoring local news again. Her last experience at WMAQ-TV ended in disaster, with her leaving the station over the Jerry Springer commentaries. The station would overhaul its own management and news staff in the wake of Marin's and anchor-partner Ron Magers' departure. But Marin had already moved on, to reporting for CBS and its local owned-station, WBBM-TV. Comfortable with reporting locally and for the network news, she had no plans to anchor again.

For WBBM Vice President and General Manager Hank Price and WBBM-TV, it would be both a bold move and a no-brainer. Ratings were low, and CBS had on its staff and in town a woman who, next to Oprah Winfrey, may be Chicago's most trusted public figure. Ultimately, Marin said, her decision had a lot to do with her general manager's assurances that she could do things her way. "I trust Hank Price," she said. "And I'm not one who's famous for loving her bosses."

So far, the move has been a success, says Price. Ratings have increased, if modestly, but the launch of Marin's solo-anchored late newscast has brought considerable attention and both local and national press—mostly favorable.

"This is a long-term move," says Price. "This station went through a long series of problems. This station was once known for tabloid news. Then it became family-sensitive news. This is a once-proud and wonderful station. A lot of my job has been to make people believe in themselves. Now morale is sky high, because we're having some success with Carol Marin."

"It's taken them 10 to 15 years to get in the hole [at WBBM-TV]," said longtime broadcast journalist Dow Smith, now a professor at Syracuse University. "He didn't get them into it. You've got to be creative to get out, and he's doing that." Smith, who hired Price for promotions at WJLA-TV in the early 1980s, recalled Price's creativity. "He developed a campaign tied to our consumer unit. '7 On Your Side' is still in use today, after 17 years. Channel 9 immediately came along and hired him away from us. Hank would become a manager for Gannett and eventually ran what I think is about the best



"This is a once-proud and wonderful station. A lot of my job has been to make people believe in themselves."

Henry E. Price

Vice president, general manager, WBBM-TV Chicago; b. Jackson, Miss., Oct. 13, 1947; B.S., radio-television and journalism, University of Southern Mississippi, 1972; announcer, commercial production, sales, WPTV(TV) Jackson, 1969-72; production manager, WAAV-TV Huntsville, Ala., 1973-77; director of advertising and promotion, WPTV(TV) West Palm Beach, Fla., 1978-79; marketing and programming consultant, Frank N. Magid Associates, Marion, Iowa, 1979-83; director of advertising and promotion, WJLA-TV Washington, 1983-84; vice president for marketing and research, WDMV-TV (now WUSA(TV)) 1984-88; president, general manager, WMYV-TV Greensboro, N.C., 1988-91; president, general manager, KARE(TV) Minneapolis, 1991-96; present position since October 1996; m. Maria Harper, April 8, 1972, sons Pepper, 25; Harper, 20.

TV station in the country: KARE(TV) [Minneapolis]. I'm sure that's why they hired him at CBS."

From Price's early days, announcing wrestling matches in Mississippi as he put himself through college, "I always wanted to manage a television station," he says. "Although I had an interest in the creative side, what I really wanted was to manage a television station."

He'd already run a couple by the time Mel Karmazin, Jonathan Klein and CBS came calling. "I felt like I had finished my work in Minneapolis, and Jonathan Klein offered me the job in Chicago. It was clearly a major turnaround, a big risk. But it also was an opportunity to make a change at a big television station."

Observers say Price has a management style that's somewhat more nurturing than that typically associated with CBS. But, Price notes, "I certainly understand that this is a commercial business and we have to make money in order to stay in business." The first order of business, he recalls, "was to get our financial house in order. Westinghouse had made many cuts before I got here. My job was to reorganize and make things more efficient. It was important that we reach the company's financial goals. We always have to make our numbers. That's one of the things I like about working for CBS; you always know where you stand. We're on track now for a record year, and that allows us to do things like invest in the product and produce good quality television."

Among other changes at WBBM-TV, Price says, is a full-service marketing department. When Northwestern Hospital launched a new campaign, "our marketing people put together their marketing plan, and we charged them for those services. And we steered more money to television. In some cases, we function as an ad agency. We will function any way we have to function for a client," he says, only half-joking. "Our goal is always to get all of a client's [marketing] money."

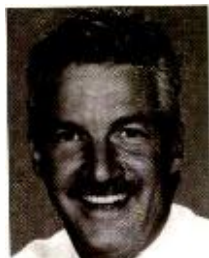
"Local television is at a very exciting time," Price says. "We are able to invent new business, and the market is changing dramatically. There's great risk, but even greater opportunity, if we are not afraid to do business in a different way."

—Dan Trigoboff

BROADCAST TV

Scott Elliott, senior vice president, station manager WCET(TV) Cincinnati, takes on additional responsibilities as vice president, broadcasting, ThinkTV Network.

Charlie Schumacher, executive producer, WFLD-TV Chicago, joins WGN-TV there as assistant news director.



Zappolo

Ron Zappolo, lead sportscaster, KUSA-TV Denver, joins KDVR(TV) there as prime time news anchor.

Appointments, WSET-TV Lynchburg, Va.: **Liz Bryant**, contract reporter, named reporter/ weekend

weather anchor; **Tracey Grau**, reporter, named weekend anchor.



McIntosh

Marcus McIntosh, reporter, WGGB-TV Springfield, Mass., joins KCCI-TV Des Moines as co-anchor.

Mark Torregrossa, meteorologist, WNEM-TV Saginaw, Mich., joins WGBA Green Bay, Wis., in same capacity.

Scott Fisher, meteorologist, WCYB-TV Bristol, Va., joins KTBC-TV Austin, Texas, as chief meteorologist.

PROGRAMMING



Chilek

Appointments, Columbia Tristar Television Distribution, Culver City, Calif.: **Melanie Chilek**, vice president, development, named senior vice president, reality programming; **Zack Van Amburg**, director

of development, named vice president, development; **Ron Taylor**, senior vice president, development, Spelling Television, joins as vice president, comedy and drama.

Richard Turner, director, business and

legal affairs, Starz Encore Group, named executive director, business affairs, programming.



Bell

Art Bell, executive vice president, programming and strategic planning, Court TV, named executive vice president, programming and marketing.

Cindie B. Zimmerman, assistant, development, Tribune Entertainment Co., named manager, programming and development.

RADIO

Appointments, AMFM Inc., Pittsburgh: **Bob Roof**, general manager, WDVE, WPHH and WDX, named senior vice president of operations for the Pittsburgh market; **Lila Prezioso**, director of sales, named senior vice president, sales; **Christine Spagnola**, controller for WDVE, WPHH and WDX, named market controller; **Lou Galzerano**, director of engineering, named market director of engineering.

Geronimo, disk jockey, WKTU-FM, New York, named music director.

CABLE

Que Spaulding, senior vice president, sales/affiliate marketing, Starz Encore Group, Englewood, Colo., named president, distribution.

Paul Jennings, vice president, strategic planning, Lifetime Television, New York, named senior vice president, finance.

Stacy Lifton, vice president, business and legal affairs, Fox Family Worldwide, Los Angeles, named senior vice president.

Yolanda Macias, senior director, DirecTV Para Todos, Los Angeles, named vice president, DirecTV Para Todos and International Services.

Appointments, MTV, New York: **Michele Megan Dix**, vice president, music and talent programming, adds development responsibilities to her duties; **Elli Cola**, director, music and talent, named vice president, music and talent.

Appointments, The Box Music Network, Miami: **Amy Brown**, program

manager, America One Television, Irving, Texas, joins as director of broadcast operations; **Stephany Buchicchio**, music director, on-air personality, KPEK, Albuquerque, joins as assistant music director.

Doug Johnson, producer, Fox Sports Net, Cleveland, Ohio, named producer/director.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Sandy Masinelli, group sales manager, Fox Television Sales, Chicago, named vice president, general manager.

David Thomas, executive director, advertising and promotion, Paramount Television Group, Domestic Television Division, Hollywood, Calif., named vice president, creative services and design.

Max Steelman, account executive, ABC News Sales, New York, named vice president/director, news, early-morning and late-night sales, ABC Television Network.

Appointments, advertising sales department, USA Network, New York: **Donna Rothman**, named vice president, eastern region; **Frank Ciancio**, account executive, named manager, eastern region; **Dina Kalish**, account executive, named manager, eastern region.

Andrew Verderame, director, on-air promotions, Court TV, New York, named vice president, on-air promotions.

David Murray, director of sales, WTIC-TV Hartford, Conn., joins Univision, Los Angeles, as vice president, sales development and marketing.

Appointments, The Box Music Network, Miami: **Jeff Elgart**, vice president, network advertising, named senior vice president; **Joel Genove**, senior manager, named director, field marketing.

Appointments, International Channel Networks, Denver: **Jim Honiotes**, consultant, joins as vice president, marketing and communications; **Raoul De Sota**, vice president/ general manager, network development, named vice president, affiliate relations; **Rod Shanks**, vice president, finance and administration, named senior vice president, finance and administration; **Mark Dubas**, senior account executive, advertising sales, Los Angeles, named regional vice president, advertising sales, there.



Enderle

Kimberly A. Enderle, manager, international distribution, RTV Family Entertainment AG, Germany, general manager, Europe, The itsy bitsy Entertainment Co., New York. She will be based in Germany.

Carol Jones, national sales manager, Clear Channel Broadcasting, KLRT and KASN, Little Rock, Ark., named national sales manager KWBT, Tulsa, Okla.

David M. Rosenthal, general sales manager, account executive, AMFM, Hartford, Conn., named account executive, WTTX-TV Hartford.

Terry Dunning, vice president, strategic partnerships, L90.com, Los Angeles, joins NBC Cable, Western Region, advertising sales as account executive there.

Jocelyn Grunner, account manager, WNBC sales, New York, named national sales manager for the station.

Gerald Griffin, national sales manager, WNYW, New York, named local sales manager.

Mark Ellis, account executive, WACY-TV, Green Bay, Wis., named local sales manager.



Casey

Dan Casey, vice president, general manager, Fox Sports World and Fox Sports World Espanol, Los Angeles, joins WorldLink there, as executive vice president, sales and marketing.

Appointments, GOCOM Communications, Charlotte, N.C.: **Chris Kidd**, local sales manager, KMID-TV Midland/Odessa, Texas, named general sales manager; **Jennifer Burns**, local sales manager, WGXA-TV Macon, Ga., joins as local sales manager, WJCL-TV and WTGS-TV, Savannah.

Appointments, KSPR-TV, Springfield, Mo.: **Steve Rippe**, freelance photographer, Fox News Channel and Dateline NBC, joins as manager, creative services; **Jo Sfortunato**, media sales, KOLR-TV, Springfield, joins as the ad sales department.

Sarah O'Leary, consultant, project director, Hungry Wolf Marketing, New York, joins The Regan Group, Culver City, Calif., as vice president, marketing.

TECHNOLOGY

Sam Lim, vice president, research and development and product management, Media Networks, Scientific-Atlanta, Atlanta, named vice president and general manager.

Mark Leuenberger, manager, data systems support, new services, Cox Communications Inc., Atlanta, named director of operations analysis.

Chip Steinmetz, managing director, Bridge Information Systems, London, joins GO.com, North Hollywood, Calif., as vice president, technology.

Tom Mockridge, chief executive officer, FoxTel, Australia, joins Cable & Wireless HKT and Star TV's joint venture, Hong Kong, as chief executive officer.

Appointments, Tiernan Communications, San Diego, Calif.: **Gerald R.**

Clark, director, hardware engineering, named vice president, engineering;

Girish Chandran, systems director, named vice president, systems;

Christopher Bennett, vice president, systems engineering, named chief technical officer.

INTERNET

Appointments, Disney Online, North Hollywood, Calif.: **Susan Kirch**, director, lifestyles content studio, named vice president, lifestyles content development; **Robert Gonzales**, vice president, production operations, adds business development and Club Blast online subscription service duties to this title.

Michael Yanover, consultant and executive for business development, Shockwave.com, San Francisco, named vice president, general manager, series and show content.

Greg McCastle, executive vice president, sales, Fox Sports Net, New York, joins News Corp.'s News Digital Media unit, New York, as executive vice president, ad sales and e-commerce.

Debbie Striff, national advertising manager, AT&T Media Services, joins Broadband Interactive Group, Aliso Viejo, Calif., as vice president, integrated sales.

Deborah L. Maiocco, director, advertis-

ing sales, ETM Entertainment Network, Los Angeles, joins CNX Media there as vice president, advertising sales.

Mike McDermott, producer, Energy Film Library, Los Angeles, joins, Reel-stock.com there as in-house multimedia producer.

ASSOCIATIONS/LAW FIRMS

Appointments, NATPE, Santa Monica, Calif.: **Beth Braen**, vice president, creative services, named senior vice president, creative services; **Brigitte Parise**, manager, member services, named director, membership development; **Maria Sussman**, coordinator, reference guides, named manager, reference guides; **Roxanne Reola**, accounting clerk, named staff accountant.

Ted Valand, president, chief executive officer, The VBS Group, New York, joins The Myers Group, there as president, Myers Custom Research division.

SATELLITE/WIRELESS

Appointments, PanAmSat Corp., Greenwich, Conn.: **Ken Scott**, sales director, Europe Ltd., named managing director, Europe Ltd; **Ramiro Reinoso**, regional engineering manager, Latin America, named senior director, Latin America, Coral Gables, Fla.; **Javier Recio**, director of existing accounts, Latin America, named senior director, sales, Latin America.

Cas Skrzypczak, senior vice president, Cisco Systems, elected to board of directors, NetSat Express, Hauppauge, N.Y.

Correction:

The photos of **Gregory A. Thomas** and **James P. Riley** of TVN Entertainment, Burbank, Calif., were misidentified in last week's issue. The correct photos appear below.



Riley



Thomas

—Compiled by Patricia A. Carter

BroadcastingCable
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RADIO

HELP WANTED SALES

Radio-TV-Cable-Internet Media Sales Recruitment - \$295 Total Cost to Employer; Free to Candidates! Over 1600 Employed Sales Executive looking....Over 125 jobs need to be filled immediately! Employers Advertise your position at www.birschbachmedia.com or call birschbach media sales recruitment 303-368-5900. Candidates apply free at www.birschbachmedia.com and fax resume to 303-368-9675.

Radio/TV Account Executives: Sell Proven added value products to small and medium markets in your area. Excellent compensation! Call 615/264-1870 or fax resume to 615/824-6925

Affiliate Relations/Production Coordinator: Tribune Radio Networks, a subsidiary of WGN-radio, is currently seeking an Affiliate Relations/Production Coordinator to join our staff. This position works closely with agricultural stations to acquire business and service clients of the farm product on an on-going basis and assist the farm staff in producing various farm shows. Qualifications include knowledge of production, strong communication skills with agricultural industry experience a plus. Qualified candidates may fax resume with salary requirements to: 312-222-5031 or mail to WGN-radio/TRN, 435 N. Michigan Ave., Chicago, IL 60611, attn: Human Resources.

HELP WANTED NEWS

WLPO(AM)/WAJK(FM)/WKOT(FM) has a fulltime opening for a news reporter. We're located in Illinois River Valley, about 1/2 hrs from Chicago, Rockford, Quad Cities and Peoria. Stable company. Good pay and benefits - great work environment! Send tape and resume to Joe Hogan, WLPO/WAJK/WKOT, PO Box 215, LaSalle, IL 61301. EOE

TELEVISION

HELP WANTED MANAGEMENT

Red River Broadcast is looking for General Sales Managers. Qualified applicants must have radio or TV experience. Great opportunities with high pay. Start working today with a growing television and radio company. Send resume to: Ro Grignon, President, KVRR-TV, PO Box 9115, Fargo, ND 58106 EOE, No phone calls.

FAX YOUR AD TO:

212
206-8327

TELEVISION

HELP WANTED SALES

Cablevision Magazine, the cable television industry's only feature publication, has an immediate opening for a regional sales director based in New York City.

This highly visible sales position covers the New York City metro area, Boston, Philadelphia and Toronto, and requires someone who likes people, has drive and initiative, high energy and is organized.

Three to five years' sales or related experience required, 35% national and territory-wide travel. Maintain and grow existing accounts, develop new business. Understanding of the cable television industry is very important. Great working atmosphere in a lively office with the flexibility to work remotely from your home office.

Cablevision offers a competitive salary and benefits package. Cahners Business Information. HR-DS, 245 West 17th Street, 10th Floor, 10011. E-mail dsalomone@cahners.com. Fax: (212) 519-7486. Equal Opportunity Employer.

Cablevision

General Sales Manager: Need dynamic, creative and innovative sales manager to lead established staff of 24. A leader in the 41st market, WWL-TV is searching for a proven manager who will be aggressive in developing non-traditional revenue, while building key relationships in the local/national marketplace. Must have experience as a television LSM, NSM and GSM. Send resume to HR Director, WWL-TV, 1024 North Rampart St., New Orleans, LA 70116. A.H. Belo Corp./WWL-TV is an Equal Opportunity Employer.

Local Sales Manager: KOAT-TV, ABC affiliate in Albuquerque is looking for a Local Sales Manager. Qualified candidates will have previous Broadcast Management experience, strong leadership and decision-making abilities, inventory management, relationship building and motivational skills. Also a solid knowledge of the use of research tools, developing new business and handling management reports as well as forecasting revenue. Please send all resumes to General Sales Manager, KOAT-TV, PO Box 25982, Albuquerque, NM 87125 <No Phone Calls> Drug Free Workplace. *KOAT-TV, A Division of Hearst-Argyle Television, is an Equal Opportunity Employer*.

Nationally syndicated television show looking for motivated, dynamic person to handle syndication sales. Some travel required. Must know ins and outs of media. Phone and computer skills and pleasant personality a must for small office. Fax resume 334/633-2043.

Media General Broadcast Group, www.mgbg.com WIAT-TV has openings for Account Executives. Job responsibilities include developing business for the station from an established list of current clients with an emphasis on new business development. Previous sales experience, television or radio sales a plus. Good communication and organizational skills a plus. EOE M/F Drug Screen. Send resume, and references to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please.

Millennium Sales & Marketing, a division of Katz Media Group, Inc., has an opening for a Sales Manager in the Chicago office. Responsibilities include managing a team of 3 Account Executives representing television stations in 21 markets. Must have broadcast sales experience, management experience a plus. Interested candidates should call Ken Perren at 212-424-6338 or Steve Henderson at 312-202-8801.

Sales Account Executive: KFOR-TV, Oklahoma City's market leader and one of the top NBC affiliates in the country, has an immediate opening for an Account Executive to enhance our strong sales team. Successful sales experience required in television, radio, print or a related field with a proven track record in reaching billing goals and developing new business. Highly motivated self-starting, well organized with excellent oral and written presentation skills and an ability to develop and enhance strong client and agency relationships. Working knowledge of NSI, TV Scan and Research programs preferred. College degree to commensurate experience. Send resume to Personnel, KFOR-TV, 444 E. Britton Road, Oklahoma City, OK 73114 EEO.

GENERAL SALES MANAGER

KCPQ/KTWB Tribune Broadcasting's Duopoly in Seattle seeks experienced Sales Manager to oversee FOX and WB stations. Join the dynamic team at the forefront of technology in the beautiful Pacific Northwest. The fastest growing stations in the 12th market have energetic, competitive sales teams looking for a leader to chart new territory. Unlimited revenue growth potential with expanded young news demos and key programming sharing opportunities. Excellent benefits package.

Please contact HR Manager
KCPQ-TV
1813 Westlake Avenue N
Seattle, WA 98109
Fax 206-674-1693
EOE



HELP WANTED SALES

Are you looking to join one of the finest broadcast groups in America? Are you challenged by high revenue performance expectations? Do you understand market pricing and inventory control? We are in search of a **General Sales Manager with 3-5 years experience on the national rep or station side. Candidates must possess full knowledge of local traffic systems, avail and sales software systems, and have some previous exposure to qualitative software as well as added value sales drivers. Ability to develop new local client revenue, train local AE's, and develop alternative revenue streams an absolute must. If this describes your talents please send a resume to Steve Scollard, Director of Station Group Sales, Catamount Broadcast Group, c/o KMVT-TV, 1100 Blue Lakes Blvd. N., Twin Falls, ID 83301. EOE. Drug-free work environment.**

HELP WANTED MARKETING

Marketing Specialist: KREN/KUVR TV is seeking a Marketing Specialist. Duties to include servicing existing accounts, and new business development. TV experience helpful, but not necessary. Please send resume to: Local Sales Manager, KREN/KUVR TV, 940 Matley Lane, Ste. 15, Reno, NV 89502. No phone calls please. Pappas Telecasting of Nevada is an EOE.



MEDIA GENERAL BROADCAST GROUP

Media General Broadcast Group www.mgbg.com is seeking a Director of Marketing to ensure all 26 Broadcast properties are positioned for the future. Will share in some responsibility for Convergence, Internet and Narrowcasting. Qualified candidate must be a brand marketing expert, a strategic thinker and a creative problem solver. Individual must be able to recruit and guide tomorrow's marketing leaders. Requirements: College Degree and ten years experience to include experience as a Marketing Director at station level or within the broadcast field. Extensive travel. EOE M/F Drug Screen. Send resume to:

**HR Dept. 100 N.
Tampa St., Ste. 3150
Tampa, FL 33602.**

HELP WANTED TECHNICAL

Maintenance Engineer: Dynamic Hispanic Station in rapidly growing market is searching for a Broadcast Maintenance Engineer. We require a min of 5 yrs experience in component level troubleshooting of ENG. Broadcast Studio, Editing and RF systems. Great staff and work environment, good weather, low cost of living. Fax resume and cover letter to 713-243-4439.

HELP WANTED TECHNICAL

Broadcast Technician: To set-up equipment, switch on-air programming, operates, and maintains a variety of television equipment for KVCR-TV. The station is the oldest public TV station in southern California and serves the rapidly growing Inland Empire area including Riverside and San Bernardino. **Requirements:** Some broadcast engineering experience is necessary. Must possess or have the ability to obtain a FCC General Class Radio Telephone Operator's license. Salary Range: \$26,064 to \$31,704, with excellent fringe benefits. Completed official applications must be received in the Department of Human Resources no later than Friday, March 17, 2000. To receive your application packet contact: Department of Human Resources, KVCR-TV/San Bernardino Community College District, 441 West Eight Street, San Bernardino, CA 92410-1007, 909-884-2533. An equal opportunity employer.

Director of Engineering: WVPT-TV, an award-winning PBS station located in the beautiful Shenandoah Valley, seeks a Director of Engineering. The ideal candidate will manage all aspects of the Engineering and Operations departments. Capital planning, familiarity with budgets, and strong supervisory skills required. Will oversee WVPT's DTV conversion, maintenance, and technical operations. Requires excellent communications skills, prior management experience, working knowledge of analog and digital transmitters, microwave, studio, master control equipment, linear/non-linear production systems, Mac, PC, UNIX, computer networking systems. Prefer FCC General Class license or Senior Engineer SBE certification. Plant in very good condition; capital needs have been addressed annually as we begin our migration to DTV. Reply to Executive Secretary, WVPT, 298 Port Republic Road, Harrisonburg, VA 22801. EOE/AA.

Director of Engineering: CBS O&O in San Francisco is looking for an experienced Director of Engineering. Person should have strong credentials in personnel and budget management. Emphasis is on experience in broadcast engineering, digital, MIS, and internet. Good project planning and communications skills a must. Fax resume to: (415) 765-8796. EOE

Chief Engineer

KCPQ/KTWS Tribune Broadcasting's duopoly in Seattle has an immediate opening for a Chief Engineer. Join the dynamic team at the forefront of technology in the beautiful Pacific Northwest. Experienced chief will grow and develop our state of the art digital facility in the 12th market. We do it all here, dynamic morning and prime time newscasts, FOX and WB network programming. We are also installing a new digital transmitter plant. Excellent benefits package. Please contact HR Manager, KCPQ-TV, 1813 Westlake Avenue N, Seattle, WA 98109, Fax 206-674-1693. EOE.



RESUME TAPE

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

HELP WANTED TECHNICAL

TV Broadcast Technician (SSB-TV)-Salomon Smith Barney seeks a "hands-on" broadcast technician for our Serial Digital (SDI) studio, non-linear AVID Edit rooms and Multicasting facility. Technician will report to Director of Engineering. Responsibilities include emergency and routine repair and preventative maintenance. Must have working knowledge in computer networking, be able to modify, update, and install new and existing systems. Strong technical, communications and organizational skills with the ability to multi-task. Candidate should have technical degree and a minimum of 2-yr broadcasting experience. Some operational duties and weekend work required. Fax resume to: (212) 816-2458, Attn: MMC Morales or email: marketing.mmc@ssmb.com

ASST. DIRECTOR OF ENGINEERING

ABC7 Los Angeles is looking for an experienced technical manager who will assist the Director of Engineering in overseeing the day-to-day technical operations of the station. Qualified candidates should have significant experience in broadcast engineering including maintenance, in-house and remote operations and design, capital planning and implementation, knowledge of physical plant systems, technical construction, and a strong familiarity with applicable laws, regulations and standards.

Interested applicants must possess excellent verbal and written communication skills and should have prior experience working with collective bargaining units. Knowledge of and familiarity with networking systems, PC/MAC platforms and operations systems, AutoCad and Excel a must. Minimum of 5 years major market television experience in engineering management or supervision required. College degree preferred.

Please send resume to: **ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. ADE/BC, 4151 Prospect Avenue, Los Angeles, CA 90027.** No phone calls please. Equal Opportunity Employer.



HELP WANTED TECHNICAL

Chief Engineer: NBC in Mid-Michigan! WEYI-TV in Flint/Saginaw and Bay City, MI, seeks a technical manager to lead this fast growing station into the new millennium. Experience in maintenance of UHF transmitters, Audio, Video, Videotape, Microwave and Satellite equipment a must; Plus, knowledge of computer systems and digital technologies. Also critical are excellent communications and interpersonal skills, and the ability to direct a staff of engineers. Excellent opportunity to grow with a leading broadcasting group. Send resume and salary requirements to: General Manager, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI. 48420. EOE. M/F. Women and Minorities encouraged to apply.

HELP WANTED NEWS

Managing Editor: KTRK-TV is looking for an aggressive Managing Editor. The successful applicant will develop story ideas, track follow-ups, oversee crew assignments, develop sidebars, respond to breaking news and prioritize discretionary assignments. The Managing Editor works closely with other Newsroom managers, Producers, Reporters and special units within the News Department. The ability to constructively motivate a wide variety of people is especially important. Computer savvy is absolutely essential. Internet experience is a plus. Send letter, resume, references and brief news philosophy to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer. M/F/V/D.

Assignment Editor: NBC owned and operated station looking for full time assignment editor. Must be available evenings and weekends. Looking for previous newsroom experience, assertive newsgathering skills, strong news judgment. Candidate should have excellent communication skills and the ability to function effectively in a high-pressure environment. Must be able to multi-task under strict deadlines. The person we're looking for will generate story ideas, monitor scanner traffic and manage daily assignments. Please submit resume and salary requirements to Mike McVey, Assignment Manager, WNCN-TV, 1205 Front St., Raleigh, NC 27609. EOE.

Assignment Editor: WTVD-TV, an ABC owned station Raleigh-Durham seeks an assignment editor. The successful candidate will lead our aggressive team of reporters and photographers to produce the market's most relevant newscasts. Candidate must understand electronic newsgathering technology; have a demonstrated record of strong news judgement; and have excellent organizational skills. Knowledge about the viewing area is a big plus. At NewsChannel 11 ABC, we put a premium on positively relentless, decisive people who work well together. A Bachelor's degree in Journalism, Communications, or a related field is preferred but not required. Send your resume to: Rob Elmore, News Director, WTVD-TV, P.O. Box 2009BC, Durham, NC 27702. No phone calls please. EOE.

Director: Medium Market Affiliate in the Northwest seeks artistic creative individual who can demonstrate qualitative leadership for local newscast. Must have high initiative and diverse skills demonstrating advanced production techniques. This is an opportunity for small market TD/Director to move up. Tape, salary requirements, references to c/o Blind Box#01647 EOE.

HELP WANTED NEWS

Caribbean Opportunity - Commercial Writer/Producer: Television Centre, Cayman Islands requires a top-notch commercial writer who can shoot and edit for a television facility in a small but sophisticated market. Position calls for a well-rounded professional with 3-5 years experience. Non-linear editing, knowledge of Macintosh as well as Photoshop a plus, graphic skills preferred. Please reply to Operations Manager with resume and cover letter via fax to (345) 946-0236, e mail racitv@candw.ky or Mail to P.O. Box 30563 SMB, Grand Cayman, Cayman Islands BWI.

Director of Development: Exceptional opportunity for talented fund-raising professional with South Florida's premier PBS/NPR station, WXEL. Position will have direct oversight of fund-raising efforts including membership, on-air fund-raising, major giving, planned giving, corporate support and special events. Bachelor's degree and excellent written, oral and organizational skills required. PBS/NPR fund-raising experience and capital campaign experience a plus. Mail resumes to WXEL Human Resources, P.O. Box 6607, West Palm Beach, FL 33405. EOE.

Director: WFJM-TV 21 has an immediate opening for a part-time and a full-time director. Candidates must have previous directing experience, preferable directing live newscasts and other television broadcasts. Send tape and resume to, Mona Alexander, News Director, WFJM-TV 21, 101 W. Boardman Street, Youngstown, OH 44503. EEO.

KSFY Television of Sioux Falls, South Dakota has the following positions available: Morning Co-Anchor/Reporter: You've got energy and personality to spare. You can think on your feet, you can do both hard and soft interviews LIVE!!! You have great news sense. Together with your co-anchor and an AMS-certified meteorologist you will wake up one of the greatest communities in the nation with a daily 90-minute newscast. You are a professional and look and act the part. You will also do some reporting, as needed **General Assignment Reporter:** You are a digger and a storyteller. You know how to make a live shot memorable and you can shoot tape, if called upon. Resume/Tapes To: AM Anchor or Reporter, KSFY Television, 300 North Dakota Ave., Suite 100, Sioux Falls, SD 57104. VHS non-returnable tape with writing samples. No phone calls please. EEOC.

Executive Producer: KTRK-TV is looking for an Executive News Producer to oversee our primary newscasts. Applicants should have significant experience producing newscasts and breaking news coverage in a major market. Excellent news judgement and decision making abilities are required, as well as the ability to conceive and develop special and promotable segments. The successful applicant must be able to supervise and motivate a diverse group of professionals. The ability to work with other departments is essential, as well as the ability to tactfully coordinate coverage with other stations and ABC News. Applicants must not only possess the talents of an outstanding producer, but must be able to constructively teach others. Candidates should also be ready to translate broadcasting skills to the internet. Interested applicants should send a resume, references, cover letter and non-returnable resume to: Dave Strickland, News Director, KTRK-TV, 3310 Bissonnet Street, Houston TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D.

Executive Producer-Dimension-WCCO-TV (CBS) Lead the nation's TOP long-form reporting franchise. Oversee 10 member staff of the best reporters, best photojournalists, and best producers. Must be a solid writer and script editor, innovator of storytelling techniques, juggler of resources (people and money), strategist of winning new viewers every night of the year. Proven Special Project Eps preferred. Send long form scripts, appropriate tape and references to: Ted Canova, WCCO-TV, 90 S. 11th Street, Minneapolis, MN 55403. No phone calls please. **Executive Producer, WCCO-TV (CBS)** Minneapolis. Nightside EP needed to direct reports, elevate production, and emphasize storytelling.

Executive Producer: Top-20 market station is launching a new morning show and looking for **EP candidates.** To be considered you'll need previous TV news management experience plus the ability to motivate and inspire a large staff. Along with your resume, please include a letter describing your management style, with specific details on how you get the most from your on-air talent and producing staff. Apply to Box 01649. We are an equal opportunity employer.

KTXL-TV, the FOX affiliate in Sacramento is seeking candidates for the following two positions: **Weekday Anchor** and **Assignment Editor.** The **Weekday Anchor** will team with our female co-anchor to produce high-profile stories for our 10PM newscast. Ideal candidate will be a strong writer who can dig out tough stories and present them through compelling storytelling. We are looking for an effective communicator with energy and creativity, both in-studio and live in the field. A minimum of 5yrs experience is required. **Assignment Editor** candidate should be experienced with the ability to guide an aggressive news team. Individual should have strong news judgement; organizational skills; ability to assemble information using various news gathering technology and a good grasp of logistics. We are looking for team player. A bachelor's degree in journalism or related field preferred. 1-3 yrs related work experience required. Send resume, tape and salary requirements to HR Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax 916/733-3145. Please include referral source. EOE.

Media General Broadcast Group, www.mgbg.com WIAT-TV is looking for an Executive Producer. The opportunity exists for someone who knows the importance of content and style; produces fast-paced, creative, well-written and informative newscasts; has a strong commitment to news and a quality product; understands the relationship between station, community and viewers. Successful candidate must have a college degree, 3-5 years producing experience, excellent story telling skills, good news judgement and previous management experience. EOE M/F Drug Screen. Send resume, tape, and references to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please.

Photojournalist: WCCO-TV (CBS affiliate) has a full time opening for an experienced photojournalist. Candidate must have a minimum of three photojournalist experience in a medium to large market. Responsibilities include shooting and editing daily news stories, as well as completing work within newscast deadlines in a creative, clear, and accurate manner. Please send non-returnable tape to: Denny Behr, WCCO-TV 90 South 11th St., Minneapolis, MN 55403. No phone calls please.

HELP WANTED NEWS

Media General Broadcast Group, www.mgbg.com WIAT-TV CBS 42 is looking for a Segment producer for live sports segments. Ideal candidate should be an experienced, creative, a self-starter who has the ability to produce compelling, well-written, fast-paced, visually interesting sports segments while working under pressure and tight deadlines. Two years prior TV news producing experience required. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please.

Media General Broadcast Group, www.mgbg.com WIAT-TV has a unique opportunity for a Sports Anchor/Reporter who also has the ability to shoot, edit and write. We're looking for just the right person to anchor sports for our weekend shows and report, shoot, write and edit sports and news stories three-days a week. Ideal candidate should be able to handle high story count, have excellent writing skills and proven proficiency as an editor. If you consistently shoot creative, well-organized, visually compelling video, have a good eye for news, sports knowledge, and previous sports anchoring experience we're looking for you. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please.

Meteorologist: WAFF TV the Raycommedia station in Huntsville Alabama is looking for a Meteorologist. The successful candidate must have their Meteorologist degree and/or AMS seal. We have all the weather tools including the most advanced TV radar in the state. Please send tape and resume to News Director Frank Voipicella WAFF TV 1414 N. Memorial Parkway Huntsville AL. 35801.

News Director: WKMG TV, CBS Orlando, a Post-Newsweek Station, seeks highly qualified individual to lead the News Department in fast growing southeast market. Successful candidate will have proven track record in highly competitive broadcast environments with a knack for winning. Good knowledge of contemporary television journalism, exceptional communication skills, strong work ethic and natural leadership abilities a must. This is an exciting opportunity with one of the most innovative and growth oriented companies in broadcasting. Send resume or Email to Mark Effron, VP News, Post-Newsweek Stations, Inc., 3 Constitution Plaza, Hartford, CT 06103-1892. Fax (860) 493-2490, mreffron@postnewsweek.com EOE

News Anchor: Do you have what it takes to join the news team at one of the nation's top-rated WB Affiliate? Our next 9:00 p.m. co-anchor will have the talent, reporting and leadership ability to win viewers. If you have three years anchor experience, send your non-returnable tape and resume to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EEO Employer M/F, V/H.

Sports Anchor/Reporter: for top-rated NBC affiliate in a great sports town. Applicant must have a degree and two years experience. The right person for this job will be a good storyteller with a knack for fleshing out Local sports stories of all kinds. Submit resume, tape and salary requirements to: Box 01646 EOE.

News Director: WBTW-TV responsible for all aspects of the news department including style, content, philosophy, personnel, managing expenses, and developing a budget. 4-year college degree, 5-years experience in broadcasting. Management and interdepartmental meetings and paperwork involved in administrative duties. Must be able to work in a confined area for long hours and work flexible hours, supervise daily news coverage, hire news personnel and critique news product. Must have good driving record and valid driver's license. Send resume to Lou Kirchen, VP/GM, WBTW TV, 3430 N. TV Road, Florence, S.C. 29501.

News Promotion Writer/Producer: #1 WB Network Affiliate looking for a top-notch producer with the following responsibilities; write and produce promos for news and entertainment programming. Non-linear editing experience required. Strong writing skills; able to meet tight deadlines in a fast-paced environment; vivid imagination and sense of humor essential. Ability to work on multiple projects at one time; 1-2 years producing experience preferred. Position requires membership in IBEW. Send resume, tape and writing samples to: Dept. 114D, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EEO Employer M/F, V/H.

WFLD/FOX 32 Chicago, A.M. News Writer Description: Candidate will write and edit scripts for early morning news cast by deciding which facts are important and what pictures are to be used. Requirements: 2-3 years writing experience, computer knowledge preferred. Must be creative, concise, attentive to detail, handle deadline pressure and take direction from producers. Reliability, good news judgement, and factual accuracy are crucial. Heavy sitting at workstation, light standing, bending, walking, stair climbing. **Writer/Producer** Description: Responsible for the assembly and execution of the morning news cast through story selection, production of show rundown, and writing copy. Requirements: 3-5 years writing/producing experience. College degree preferred. Must have good news judgement, creativity, detail oriented, and able to handle deadline pressure. The ability to assign and supervise staff of 4-5 writers is crucial. Reliability, communicating well and accuracy are essential to the position. Forward cover letter and resume to: Marge Curtis-Director, Human Resources, WFLD/FOX 32, 205 N. Michigan Ave., Chicago, IL 60601. EOE/MF/D/V.

Newscast Producer: Top 30 NBC owned and operated news station. The position will require an easy-to-understand writing style, sound, and well thought-out news judgment, quick analysis in crisis situations, excellent control room demeanor, ability to communicate clearly, and willingness to lead. The producer will be responsible for uniformity of writing style for assigned newscast, and the growth of graphic application. The person we're looking for should have several years of middle market producing experience, with a broad and well-rounded education. Raleigh's NBC owned and operated news station needs a Producer who recognizes the big picture, with an eye for contemporary production, and an ear for clear, focused scripts. Send tape, resume and cover letter to Lowell Briggs, News Director, WNCN-TV, 1205 Front Street, Raleigh, North Carolina 27609. EOE.

SBG

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 58 TV stations in 38 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

• Birmingham, AL WABM/WTTO (UPN/WB) General Sales Manager

Sinclair Communications, Inc., one of America's fastest growing broadcast companies, is offering an outstanding opportunity for a proven, aggressive and dedicated sales leader. The winning candidate will be leading 2 experienced sales teams (selling WB and UPN affiliates) in an progressing and growing Southern market. Strong local sales experience and sales training required. This is the position for a people oriented sales professional with a vision for the future. Send resume and references to: Box #480

• Dayton, OH WKEF/WRGT (NBC/FOX) Newscast Director

Searching for a full-time newscast director with at least 2 years experience directing fast-paced newscasts with multiple live shots as well as directing experience in other production areas. Must have strong organizational skills with a high level of self-motivational and technical aptitude. Good visual sense helpful. Must be able to work well under pressure, thrive on deadlines and work a flexible schedule. Please send a cover letter, resume and tape to: Box #481

• Pensacola, FL WEAR/WFGX (ABC/WB) Associate Producer

Seeking a person with a passion for news, who has excellent writing and visualization skills, who can assist the producer in gathering information, preparing & editing videos, and writing scripts for the early morning show. Send resume, references, and non-returnable VHS tape by March 17, 2000 to: Box #482

• Portland, ME WGME (CBS) National Sales Manager

Seeking a National Sales Manager to join our management team. Responsible for managing relationships with national representatives and servicing existing advertisers and buyers. Maintaining and developing local contacts with national clients a must. Candidates should be self-starting, creative, and able to demonstrate proficiency in presentation skills (oral and written), research knowledge and negotiations. Prior media sales experience required. Proficiency in TV Scan, Marshall Marketing, JDS Columbine a plus. Must have the ability to travel. Send resume and cover letter to: Box #483

• Raleigh, NC WFLF/WRDC (WB/UPN) Research Director

If I were the Research Director for WB22/UPN28, I would live in North Carolina 15 minutes from work, 3 hours from skiing and less than 2 hours from the beach. I would know why places rated almanac ranked the Triangle the #6 best place to live in the US. I would each morning pull the NSI overnights, and work with all departments using STAR, QUALITAP, SCARBOROUGH, AND CMR. I would go on client presentations or work with our Internet guru, the GM or News Department. Of course all presentations would make full use of Excel and PowerPoint. I love to work with other passionate professionals, that is why I need to send my resume and cover letter to: Box #484

• San Antonio, TX KABB (FOX) General Assignment Reporter

FOX 29 News in beautiful and diverse San Antonio, Texas is looking for a great storyteller and communicator that absolutely loves news, live shots & knows how to bring viewers interesting and compelling stories. Three years minimum experience required. NO BEGINNERS. Send resume & non-returnable VHS tape to: Box #485

• Hunt Valley, MD

Corporate Director of Operations

Assist in building the group's DTV platform and oversee station and corporate projects. Candidate will report directly to the Vice-President of Engineering and Operations. Candidate must have experience in Digital Television Standards, studio and broadcast computer systems, TV News Operations, broadcast equipment procurement and installation. Must be able to plan, organize and direct projects from budget creation and analysis to negotiating with sub-contractors and system installation and budget compliance. Candidate should also have building construction experience. 40% national travel required. Box #486

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street,
NY, NY 10011, Attn: Box #

Sinclair is proud to be an
EQUAL OPPORTUNITY EMPLOYER
AND A DRUG-FREE WORKPLACE
WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

HELP WANTED NEWS

Photographer: Qualifications - WKRC-TV News has an immediate opening for a full-time Photographer. Candidate should have a minimum of two years shooting and editing experience and the ability to perform well under deadlines. No Phone Calls. Send resume and tape to: WKRC-TV, Attn: Business Office-FT/PH, 1906 Highland Avenue, Cincinnati, Ohio 45219. An Equal Opportunity Employer.

Sports Producer: KMEX-TV, the LA leader in Spanish language TV, has an immediate opening for a producer to supervise nightly news sports segment and special sports programming. Duties include scripting, video editing, graphics, and chyrons for all local live/taped on-air sports coverage. 3-5 years experience in broadcast sports/news preferred; must possess top Spanish/English bilingual spoken and written skills, creative writing flair, and a thorough knowledge of sports. College degree or equivalent TV production experience. Send resume and cover letter to: Attn: HR, KMEX-TV Channel 34, 6701 Center Drive West, 15th Floor, Los Angeles, CA 90045 or fax (310)348-3414. EOE.

Top 50 station looking for an Executive Producer to join the management team. Either you're an Executive Producer now or you have the skills to take that step. We do more news than any other station in the market and have the staff and the equipment to stay on top. You'll be responsible for what we put on the air each day, and you'll get to work with a group of great producers in the process. Reply to Box 01648 EOE.

Producer: WAFF TV Raycommedia station in Huntsville Alabama is looking for a Newscast Producer. We are an NBC affiliate in market 81, equipped with a Sat truck, 5 ENG trucks and 3 live bureaus. I need a producer who can use these resources and create a compelling newscast. Please send tape and resume to News Director Frank Volpicella WAFF TV 1414 North Memorial Parkway Huntsville AL. 35801.

Senior Video Editor: KSTU, a Fox O&O in Salt Lake City is looking for an experienced news editor to coordinate efforts of the news editing staff. Applicants must have a high school diploma or equivalent, plus a minimum of two years experience as a news video tape editor. Other requirements: demonstrated creativity and ability to organize news footage into coherent, well-paced news packages on a Sony SX system; excellent organizational and leadership skills. Experience with AM Roll Suites and non-linear editing systems a huge plus! Please send resume, salary requirements and a non-returnable resume tape to KSTU Fox 13 Human Resources, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116, Fax: (801)536-1315. Equal Opportunity Employer.

TV News Photographer: WAVY-TV is currently looking for a creative photojournalist to shoot and edit local TV news. Must have experience with Live trucks and knowledge of computer operations. If you think you can catch the viewers attention by consistently shooting creative, upbeat stories, send a non-returnable tape and resume to Jeff Myers, Chief News Photographer, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. No beginners. EOE.

HELP WANTED PROMOTIONS

KSTW UPN 11, a Paramount O&O, is seeking a qualified **On-Air Promotion Manager**. Candidate should be highly motivated, organized, an excellent communicator, creative thinker, motivator and team player in a quick-deadline environment. Linear and non-linear editing skills a plus. College degree preferred, with 4-5 years experience in television promotion. Send your best on-air spots and resume to HR, On-Air Promotion Manager, KSTW TV, 2320 So. 19th, Tacoma WA 98405. EOE.

Promotion Director: KMVT-TV, CBS: Southern Idaho's News Source, seeks a creative, enthusiastic, self-motivated individual to develop and execute strategies that increase the station's audience and revenues. Duties include: preparation of promotion materials for on-air, radio, and print media; sales promotion support, website design and maintenance, and implementation of KMVT's community service activities. Must have experience in creative TV production, possess strong communications skills, be highly organized, with demonstrated ability to manage a budget. Send resume, promotion philosophy to: Lee Wagner, General Manager, KMVT-TV, 1100 Blue Lakes Blvd. N. Twin Falls, Idaho, 83301. Smoke-free and drug-free work environment. EOE. Women and minorities are encouraged to apply.

Promotion Manager: Wanted for News 12 Regional Networks. You'll create promotions for two stations including on-air spots, community events, press, and special projects. Avid experience a plus. Rush resume and 1/2" reel to: The Staffing Dept, 1111 Stewart Avenue, Bethpage, NY 11714 or Fax: 516-803-3044. EOE.

Promotion Producer: WISH-TV has an immediate opening for a Promotion Producer. Qualified candidate should have 1-3 year's experience in television promotion with strong writing and producing skills and the creativity and drive to dominate in a highly competitive market. Media 100 or non-linear experience is a plus. Rush your resume and non-returnable tape to: Director of Creative Services, WISH-TV, 1950 N. Meridian Street, Indianapolis, IN 46202. No phone calls please. Equal Opportunity Employer, M/F.

HELP WANTED PRODUCTION

Production Manager: Seeking a highly motivated individual to lead a team of broadcast television production and print graphics professionals. Individual will preside over and participate in the production of programs and projects for broadcast and non-broadcast. Must have demonstrated understanding of and capabilities with linear and non-linear editing systems; studio and field production techniques; budgeting; and personnel management including hiring, scheduling, and evaluation. Knowledge of pre-press graphics a plus. Should be familiar with the following hardware and software applications: Panasonic MII format; Ross 630 Video Switcher; Media 100 non-linear editing; Adobe Photoshop and After Effects. Highly rewarding position as leader of an award-winning team. Located in the beautiful Shenandoah Valley of Virginia. Send resume and cover letter to Executive Secretary, WVPT-TV, 298 Port Republic Road, Harrisonburg, VA 22801. EOE/AA.

HELP WANTED RESEARCH

Research Director: KCPQ/KTWB Tribune Broadcasting's Duopoly in Seattle seeks experienced Research Director. As an internal consultant to our Sales Managers and Account Executives, provide information to help our energetic, competitive sales teams maximize revenue from sales of commercial airtime. Must have a Bachelor's degree, experience in Sales, Market Research, or Communications, and at least 2 years experience in a Top 25 metered market. Working knowledge of Audience Analyst, Nielsen Galaxy, TV Scan Omega, Scarborough, CMR Ad-Intelligence 2000 required; proficiency with MS Word, Excel, PowerPoint, PageMaker, and Harvard Graphics required. Excellent benefits package. Please contact HR Manager, KCPQ-TV, 1813 Westlake Avenue N. Seattle, WA 98109, Fax 206-674-1693. EOE

Television/Research Manager: WB 17-WPHL-TV, a Tribune Broadcasting Station, is looking for a Research Manager to enhance the sales and marketing efforts of Philadelphia's fastest growing television station. Candidate should have previous experience with Nielsen, Scarborough, CMR and Tapsan. Creating and designing research supporting the station's sales efforts and assisting in marketing initiatives are core responsibilities of this position. Creative, original-thinking individuals with strong writing and analytical skills who can translate these items into effective selling tools should send their resumes to: GSM, WPHL-TV, Dept. #008, 5001 Wynnefield Ave., Philadelphia PA 19131 or Fax (215)879-3665 or E-mail bmonihan@tribune.com - EOE - No phone calls please.

HELP WANTED FINANCE & ACCOUNTING

Supervisor of Accounting Services: Individual will be responsible for daily work flow of Payroll, AP and Billing functions. Works in p/r, a/p and billing as necessary to keep the work flowing. Responsible for W-2 and 1099 processes. Responsible for auto usage tax updates & relocation tax updates. Responsible for capital expenditures monitoring and reporting. Ensures proper cross training between payroll & payables and payables & billing. Proficiency in Enterprise Broadcast system & JD Edward's Accounting preferred. Advanced knowledge of Lotus 1-2-3. Prior Supervising experience helpful 2-3 years accounting experience. Send resume/cover letter to WNYW-TV HRD-ACCT, 205 East 67th St., NY, NY 10021, E.O.E.

Manager of Credit & Collections: KMEX-TV Channel 34, LA's spanish language leading television station seeks effective professional to determine client credit worthiness, monitor ongoing advertiser and agency activity, convey account receivable status to station management, resolve disputes and delinquencies, coordinate internal and external collection actions, and maintain accurate comprehensive records assuring policy and procedure adherence. BA in business, finance, or accounting desired with 5 years credit/collection, 2 years broadcasting experience preferred. Excellent written and oral skills, computer literacy, organizational, interpersonal, and analytical skills a must. Contact KMEX-Channel 34, Attn: Human Resources, 6701 Center Dr. West, 15th Fl., Los Angeles, CA 90045 or fax (310)348-3414. EOE.

HELP WANTED TRAFFIC

TV Traffic Reporter: KSTU, Fox's O&O in Salt Lake City has an immediate opening for a Traffic Reporter to highlight road conditions and construction zone alerts during the morning commute. Full benefits package available. Applicants must have a B.S. in communication, journalism, related field or equivalent and/or previous reporting experience. Other essential skills include a smooth on-air delivery, good verbal skills, a pleasant voice and dynamic on-air appearance. Must also have an "eye" for stories with audience appeal. Come join a fun morning show with great team chemistry in the beautiful Rocky Mountains! Please send resume, references, salary requirements and a non-returnable resume tape to KSTU Fox 13 Human Resources, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116, Fax: (801)536-1315. Equal Opportunity Employer.

Traffic Manager: KREN-TV is seeking a Traffic Manager. Experience with Enterprise Broadcasting System helpful. Salary DOE. Please send resume to: General Manager, KREN-TV, 940 Matley Lane, Ste. 15, Reno, NV 89502. No phone calls please. Pappas Telecasting of Nevada is an EOE.

HELP WANTED CREATIVE SERVICES

Art Director: Summary Position Description: Responsible for development and maintenance of all articulations of the station look, including on and off air graphics, sets, stationary, signage, photography, merchandise, etc. Position Requirements: Ideal candidate will have at least one year of experience in managing a creative team and demonstrated ability to manage multiple projects on tight deadlines. Strong leadership skills a must. Experience in TV broadcast preferred. If interested in the above position, please send resume to: Employee Relations Director, WCAU, 10 Monument Road, Bala Cynwyd, PA 19004. We are an Equal Opportunity Employer, M/F/V/H.

CREATIVE SERVICES DIRECTOR

WESH-TV, the Hearst-Argyle station in Orlando is looking for a Creative Services Director who can lead the promotion and branding efforts in one of the most exciting and competitive markets in the country.

As a key member of our management team, you will oversee the station positioning, image development, on-air promotion, branding and station packaging. You will work very closely with the news department and play a critical role in developing outside media strategies, community relations and special events. You will oversee both the Promotions and Graphics Departments, and both of these departments are well staffed and well equipped.

If you're interested in joining one of the country's leading NBC affiliates and one of broadcasting's most aggressive companies, send your tape (include samples of image and topical promotional spots) and resume to:

Bill Bauman
General Manager
WESH-TV

1021 N. Wymore Road
Winter Park, Fl. 32789

An Equal Opportunity Employer

HELP WANTED VARIOUS POSITIONS

• PRODUCER, TV NEWS

KGO-TV/ABC 7 is seeking a news producer to produce Monday-Friday newscast. Responsibilities include supervision of all aspects of the newscast including overseeing story placement, writing, timing, teases, graphics and other editorial and production elements. Oversees and assigns work of writers and production assistants. Contributes story ideas and participates actively in editorial meetings. Ensures broadcasts reflect the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Executes the philosophical mission and strategic vision as determined and directed by News Management. Must have medium to major market producing experience. Supervisory experience and knowledge of the Bay Area preferred. Please send Cover Letter and Resume to: KGO-TV/ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. KGO-TV/ABC 7, an owned station of ABC, Inc., is an Equal Opportunity Employer.

• PRODUCER, TV NEWS

KGO-TV/ABC 7 is seeking a news producer to produce weekend 6pm and/or 11pm newscasts and fill-in as needed on weekday newscasts. Responsible for story placement, teases, graphics, writing, timing and all other editorial and production elements. Contributes story ideas and participates actively in coverage decisions and editorial meetings. Ensures each newscast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Must have medium to major market producing experience. Supervisory experience and knowledge of the Bay Area preferred. Please send Cover Letter and Resume to: KGO-TV/ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. KGO-TV/ABC 7, an owned station of ABC, Inc., is an Equal Opportunity Employer.

• EXECUTIVE PRODUCER, 11pm NEWS

Oversees all aspects of the 11pm newscast including coverage, content, strategy, promotion, production and staffing. Manages all nightside resources including reporters, photographers, editors, writers, assignment editors, production assistants and technical crew. Ensures each broadcast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Major market producing experience is required. Prior management experience and knowledge of Bay Area is preferred. Please send Cover Letter and Resume to: KGO-TV/ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. KGO-TV/ABC 7, an owned station of ABC, Inc., is an Equal Opportunity Employer

• EXECUTIVE PRODUCER, MORNING NEWS

Oversees all aspects of the 5am-7am newscast(s), Good Morning America news updates and 11:30am newscast. Manages all overnight/morning resources including reporters, photographers, editors, writers, assignment editors, production assistants and technical crew. Ensures each broadcast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Must have a clear understanding of morning television content and strategy. Major market producing experience is required. Prior management experience and knowledge of the Bay Area preferred. Please send Cover Letter and Resume to: KGO-TV/ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. KGO-TV/ABC 7, an owned station of ABC, Inc., is an Equal Opportunity Employer

• MEDIA MANAGER, TV NEWS

Supervises editing assignments for newscasts. Oversees workflow for maximum quality, efficiency and meeting of deadlines. Checks video clips prior to broadcast. Communicates with control room personnel to ensure proper playback of video clips and tapes during newscasts. Must have news editing experience and knowledge of non-linear, computer-based editing. Please send Cover Letter and Resume to: KGO-TV/ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. KGO-TV/ABC 7, an owned station of ABC, Inc., is an Equal Opportunity Employer

• ACCOUNT EXECUTIVE

KGO-TV/ABC 7 is seeking a New Business Account Executive. Candidates must have the ability to make face-to-face presentations - and love doing it! Must have the ability to roll up your sleeves and get "involved" in the selling process. If you like to learn, love to sell and enjoy a fast-paced day, tell us why you are the person we need on our team! A four-year college degree or equivalent is desired and basic computer skills are essential. Excellent phone skills and superior organizational skills are required. Please send Cover Letter and Resume to: KGO-TV/ABC 7, 900 Front Street, San Francisco, CA 94111, Attn: Human Resources Department. KGO-TV/ABC 7, an owned station of ABC, Inc., is an Equal Opportunity Employer



HELP WANTED CREATIVE SERVICES

Graphic Designer: Design and execute news and promotional graphics for Philadelphia's #1 station. Lots of variety. Work on Quantel paintbox, Hal, MAC. Print design experience a plus. Must have strong organizational skills and work well under deadline pressure. Send non-ret. VT/resume (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE.

Senior Designer: Boston's NBC affiliate seeks highly creative Senior Designer with 3 years experience to manage on-air graphics and special projects. Print and television experience including Quantel Paintbox required. Quantel HAL, Adobe Photoshop, Illustrator and After Effect 5 a big plus. Degree preferred. Send resume and tape to: Human Resources BC313, WHDH-TV, 7 Bulfinch Place, Boston, MA 02114. EOE, M/F/D/V.

HELP WANTED CREATIVE SERVICES

Media General Broadcast Group, www.mgbg.com WIAT-TV is looking for an experienced Electronic Graphic Artist. Minimum 2 years television paint box and post production experience. Must have outstanding type and composition skills and work well under pressure. Strong team player will be responsible for on-air graphics and graphic continuity. TV news and promotion background a plus. Equipment includes Chyron Liberty, Infiniti! and Adobe Photoshop. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please.

Art Director: WISH-TV is seeking an Art Director. This creative professional is needed to oversee the station's on-air, print and outdoor graphic image including all phases of broadcast graphic production for day-to-day news, promotion, commercial production, marketing and sales. 2D & 3D animation. Must be capable of supervising creative personnel in the areas of graphic design and broadcast production. Qualified candidate will possess 3-5 years professional experience in television graphic design. Desired personal qualities include enthusiasm, a strong sense of competition and a driven desire to win. Submit resume and other materials to: Director of Creative Services, WISH-TV, 1950 N. Meridian Street, Indianapolis, IN 46202. No phone calls please. WISH-TV is an Equal Opportunity Employer, M/F.

CABLE

HELP WANTED VARIOUS POSTIONS

CNNFn (CNN Financial News network) has 5 openings located in New York City. **Associate Producer:** Excellent research skills are necessary, as well as good production and organizational skills. Candidate should be able to maintain a busy calendar of future shows, interviews and B-roll shoots. Financial background or strong interest to work in business news is essential. Knowledge of Basys is a plus. **Writer:** Responsible for writing breaking business news copy using audio and video elements. Responsible for phone reporting and dissecting press releases. Also required to come up with story ideas, and write special projects upon necessary. Financial background, or a solid understanding of business and the markets is essential. **Booker:** Ability to pre-interview and book news-makers in the business world. Must know how to use research tools to locate potential guests. A rolodex of contacts in the business world a plus! Pleasant phone manner required. **Line Producer:** Able to produce 1-2 hours of business news programming daily. Must have strong leadership skills and work well with production crew and talent. Must be able to generate and execute story ideas. Ability to edit scripts, write, and edit tape material, as well as create show rundowns. Knowledge of Avstar/Basys a plus. Financial background or a solid understanding of business markets essential. **Producer:** Must be organized and have a strong desire to work in business news and have strong writing skills. Must be able to produce, write, set-up rundowns, cut pieces on AVID etc. Knowledge of Basys a plus; strong communication skills, a level-headed manner, and a creative outlook are essential job functions. Network or large market experience preferred. Email all cover letter and resumes to: cnhrny@turner.com, in Microsoft Word 97 format, or fax to: 212-714-7922 (Please indicate Job Title in subject header).

HELP WANTED NEWS

FREELANCE PRODUCER

MTV Networks is a member of the Viacom corporate family and one of the largest and fastest-growing entertainment companies in the world including MTV, VHI, Nickelodeon, TV Land, MTV 2, Noggin and The Digital Suite.



We offer a competitive salary and benefits package. For immediate consideration, send your resume and REEL with cover letter and salary req'ts to:

Nickelodeon Brand Creative Group
Attn: Production Coordinator
39th Floor 1515 Broadway
New York, NY 10036

NO PHONE CALLS PLEASE
We regret that we can only respond to those who meet the above req'ts. We are an EOE embracing and encouraging diversity in the workplace.

The Number One Network For Kids Needs YOU!!!!

Are you an idea person looking for a creative outlet? Then Nickelodeon may be just the place for you. The number one channel for kids is looking for strong writers and producers at all levels. As a writer/producer for Nickelodeon you will develop, write, produce, direct, and/or supervise projects within the Nickelodeon On-Air Promotions department. You will be expected to push the creative bounds of traditional promotion and establish creative standards that result in building our brand and solidifying our relationship with the viewers. You will be part of a trusting team environment in which people are inspired to take risks and achieve creative excellence. You need not have a lot of television experience but you must be a strong writer to apply. **JOB CODE - NBCG**



WE'RE TUNED INTO THE IMPORTANCE OF HIRING THE INDUSTRY'S BEST.

Built on the worldwide resources of NBC News, MSNBC is the 24-hour news network with companion Internet services at www.msnbc.com. As a leading provider of news and information, we are seeking to enhance our staff further by hiring the best producers and associate producers in the industry.

PRODUCER

You must have 4+ years' major market experience producing daily news programs that blend compelling storytelling with meaningful video and graphics. The ability to be a quick thinking team leader with solid editorial judgment, strong writing and organizational skills, proven ability to meet deadlines and to react effectively to breaking national and international news are also prerequisites.

ASSOCIATE PRODUCERS

Are you an experienced writer/producer who understands the power of blending conversational copy to video and graphics? We have solid opportunities for team players to apply journalistic and organizational skills to handle constant deadlines in a fast-paced, newsroom environment. Involves working a flexible schedule that includes weekends.

We offer a top-notch facility, inspiring colleagues who are among the industry's best, and ample resources and support to do your best work. For immediate consideration, send your resume to: MSNBC Employee Relations, Department AAR, One MSNBC Plaza, Secaucus, NJ 07094. FAX: 201-583-5819. Email: employment@msnbc.com (No phone calls please.)

An Equal Opportunity Employer M/F/D/V

For more information on MSNBC and its programming, visit the network's internet site at

WWW.MSNBC.COM

The Orange County NewsChannel, a 24 hour regional cable operation located approximately 45 miles south of Los Angeles, has an opening for a full time News Anchor. The successful candidate will solo anchor half hour live newscasts, host a half hour live call in format, and possibly report as well. Requirements include a bachelor's degree and 3-5 years experience as a full time news anchor. Send resume, tape and cover letter to: Suzanne Lysak, News Director, OCN, 625 N. Grand Avenue, Santa Ana, CA 92701.

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HELP WANTED NEWS



weather.com

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The Weather Channel is expanding programming across the globe and we want you to be a part of making great television with us. When people need updates on the weather, they watch The Weather Channel more than any other news/information cable network. We are looking for driven and dedicated professionals for the following positions:

- One Senior Producer
- Four Producers

If you want to be a part of a team, have a creative mind, and at least 3 years of experience in producing live television, send your resume and tape to us today! The Weather Channel, 300 Interstate N. Pkwy., Atlanta, GA 30339. You can email your resume to Jobs@weather.com. *Please reference "BC Prod" for ALL responses.

News. Are you a News Reporter with one or two year's experience? Cable TV station looking for a News Director to run a 4-person News and Sports department and supervise and train our young, energetic reporters. Plus, you will lead by example, arranging, monitoring, gathering, shooting, editing and reporting your own stories for our evening newscast. Cover letter, 3/4" or 1/2" tape and resume to: GM, PrestigeVision 3, 265 Clifton Blvd., Westminster, MD 21157; Email: PV3@PRESTIGE.NET EOE.

HELP WANTED MARKETING

Promotions & Marketing Manager: Time Warner Communications Advertising Sales Department is seeking a Promotions and Marketing Manager to develop Ad Sales promotional campaigns and marketing programs in order to acquire and retain advertising customers. The Promotions & Marketing Manager will be responsible for achieving annual sales and promotional revenue budget and developing programs to create a positive company image. A BA/BS in marketing or equivalent required. Candidate must have 3+ years experience in development and management of on-air and client promotions in cable, broadcast, or radio. A minimum of 3 years management/supervisory experience highly desirable. Must have excellent written and verbal communication skills. Problem solving skills, creativity and strong initiative required. Experience in development and maintenance of a website preferred. Please send/fax resume including salary history to: 714-430-5593 Attn: CA; Time Warner Communications, 959 South Coast Drive, Suite 300, Costa Mesa, CA 92626. EOE/M/F/D/V.

**CALL BRENT AT
212-337-6962
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HELP WANTED TECHNICAL

**WANT TO BUILD THE NEWSROOMS OF THE FUTURE?
Manager of Newsroom Technology**

Time Warner Cable's Local News Group is seeking a Manager of Newsroom Technology who will be responsible for researching and implementing the technology and production tools used for its local news and programming operations. This position requires knowledge of newsroom production, playback and automation systems. Candidates must have 3-5 years demonstrated experience in: video/audio systems design, computer/network design and technical facility construction. If you are looking to combine your engineering, production and computer skills to build the next generation of local content production systems, fax or e-mail your resume and salary history to: FAX: 203-328-3294 EMAIL: jobs@twcnews.com

Time Warner Cable is an Equal Opportunity Employer



HELP WANTED PRODUCTION

PRE PRODUCTION MANAGER

Primary responsibilities will be to coordinate and line produce film, video and still shoots. This includes working with a variety of external production companies, photographers, agents and talent. Will also negotiate rates, monitor assignment deadlines and project budgets and manage usage rights and restrictions for music, images and footage.

Position requires 2-3 years prior experience in a production environment, previous management experience and the ability to independently juggle simultaneous projects in a fast-paced setting. Excellent communication skills a must.

POST PRODUCTION MANAGER

Individual will oversee both internal and external scheduling of post sessions and duplication, manage delivery requirements for tagging, graphics, external productions and show materials and track post invoices and year end accruals.

Position requires 2-3 years prior experience in a post production environment, previous supervisory experience and basic technical post facility knowledge. Ability to juggle simultaneous projects and excellent computer skills a must.

Please mail, fax or e-mail your resume with salary requirements to:

Lifetime™
Television for Women

LIFETIME TELEVISION
Human Resources Department
309 West 49th St, New York, NY 10019

(Reference applicable Source Code NYTPREM or NYTPOSTM on cover page or subject line)

FAX: (800) 905-8977 E-MAIL: lifetv@rpc.webhire.com

EOE M/F

HELP WANTED SALES

Account Executive: Odyssey Network-Chicago is in search of a bright, energetic Account Executive to represent our Family network throughout the Midwest. Two-three years cable planning/ad sales experience required. If you are the right team player and possess the skills to market the wonderful products of Hallmark Entertainment and Jim Henson, please send your resume with salary history to Chris Joyce, 205 N. Michigan Ave. #812, Chicago, IL 60601, fax 312-819-2920 or e-mail cjoyce@odysseyhnh.com EOE.

National Sales Mgr.: Fast growing Settop box manufacturer (www.globalteq.com) seeks a person to set up and manage national sales. Experience in digital video solutions needed. This position requires strong communication skills with travel. Email resume: ike2001@hanmail.net.

SUBSCRIPTIONS
800-554-5729

HELP WANTED SALES

Director of Advertising Sales, NYC. The Box Music Network - the world's only interactive music video networks seeks a high-energy, self-starter to develop key advertising accounts and expand our roster of advertisers. Based in NYC, you must have 3-5 years of cable network selling experience, a proven track record in sales, excellent communication skills, agency and client contacts, knowledge of pop culture, music and the ability to package it all for an effective sell. Creativity and an entrepreneurial mindset are essential. College degree required. The Box is an equal opportunity employer that offers a competitive salary and comprehensive benefits package. Send resume with cover letter and salary history to: THE BOX, "Director of Advertising Sales", 315 Park Avenue South, 18th Floor, New York, NY 10010; Fax: 212-284-3572; E-mail: jobs@thebox.com; No phone calls please.

Advertising Account Executive/Entry Level:

Time Warner Communications, the leader in local cable television advertising in Southern California has an immediate opening for an entry-level Account Executive. A college degree in broadcasting, marketing or a related field preferred. We are looking for an aggressive self-starter who can develop new local retail business. This is an excellent opportunity to work in the #2 market and get on board with the leading Media Company in the world. The ideal candidate should possess excellent communication and relationship building skills, be a team player and have a winning attitude. Please mail or fax your resume and salary history to Attn: HR/AE or visit us at www.timewarner-calif.com for more information. Time Warner Communications, 1511 Cravens Ave., Torrance, CA 90501; 310-224-7421.

HELP WANTED MEDIA SERVICES

News Manager, Ohio University Media Services: Ohio University Media Services seeks a savvy journalist with two to four years combined editorial and production experience, in either a print or electronic news room. Position requires exceptional news judgement, excellent writing skills, organizational and project management skills, team-building, ability to work in high-pressure situations, and keen sense of perspective and an appreciation for public relations. Familiarity with HTML a plus along with knowledge using web based technology for news distribution. Bachelor's degree in Journalism, Communications, English or related field required. Starting salary will be commensurate with experience. For more information: www.uhr.ohiou.edu/employment Please send letter, resume, three professional references and three published writing samples to the address below: Attn: Paul Ladwig, Director, Ohio University Media Services, 114 Scott Quad, Athens, OH 45701-2979. Deadline for applications is March 31, 2000.

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PUBLIC NOTICE



PBS

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the Public Broadcasting Service offices, 1320 Braddock Place, Alexandria, Virginia on March 29-30, 2000. Schedule and tentative agenda for each meeting follows:

Education Committee, 9:00 a.m., March 29, PBS's educational services including funding issues and other business.

Membership Committee, 11:00 a.m., March 29, underwriting and other development issues, Program Differentiation Plan applications, common carriage report, PBS Annual meeting and other business.

Finance, Budget and Audit Committee, in executive session, 12:30 p.m., March 29, receive the financial, investment and degerred payment reports, discuss the FY 2001 Budget recommendations and other business.

Nominating Committee, in executive session, 2:30 p.m., March 29, board composition and candidates for nomination, director term limits and other business.

Board of Directors, 1:00 p.m., March 30, reports from PBS operating divisions and board committees on compensation, nominating, interconnection, programming policy, education, membership, finance; and other business.

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HELP WANTED FACULTY

Assistant Professor, tenure track. SUNY College at Brockport Department of Communication. Teach undergraduate and graduate courses in broadcasting, mass communication, new media. Student advisement and department/college service expected. Ph.D. (by June 2000), record of undergraduate teaching, knowledge of quantitative methods and media criticism, record of ongoing research and publication, ability to work with diverse student population and commitment to multicultural education required. Salary competitive. Application review begins March 17. Letter of application; curriculum vitae; names, phone numbers and e-mail addresses of three references to: Richard D. Meade, Faculty/Staff Recruitment Office, SUNY College at Brockport, 350 New Campus Drive, Brockport, NY 14420-2929. SUNY Brockport is an Equal Opportunity/Affirmative Action employer.

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South GA. 2AM & 2PM Group "Mom & Pop".....	\$1.5M
ORLANDO MARKET (4) LPTV GROUP.....	\$1.5M
Fl. Panhandle Group 1AM & 2PM.....	\$1.650M
Tampa Market, FM Class A.....	\$5.2M
JACKSONVILLE MARKET FM C3.....	\$2.7M
FM Tallahassee Market Class C2 upgrade.....	\$395K

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The FCC has dropped a plan to bring in private mediators to settle carriage disputes between local TV broadcasters and satellite or cable carriers.

The measure was being considered as part of rules the FCC is drafting to spell out how the government will determine whether broadcasters are negotiating with satellite carriers "in good faith." The rules are required to implement the 1999 Satellite Home Viewer Improvement Act, which allows direct broadcast satellite providers to carry local network affiliates. A proposal floated by FCC Chairman William Kennard would have required multichannel providers and broadcasters to hire a third-party negotiator to break an impasse after 30 days of contract talks. The mediation provision was dropped after broadcasters voiced intense opposition and multichannel providers gave it a lukewarm reception, said an FCC source. Meanwhile, EchoStar Communications Corp. is complaining that one network station group is demanding that EchoStar pay 10 cents per subscriber nationwide for the network's cable programming in exchange for permission to carry the signals of its owned-and-operated stations in local markets, which amounts to more than \$500 million.

FCC delays DTV proposal

FCC Chairman William Kennard is delaying a proposal aimed at settling two lingering disputes between the cable industry and TV manufacturers over technical standards needed to bring cable-compatible DTV sets to the market. Kennard's hope is that the warring parties will settle the issues on their own. "We've put our proposal on hold," said an FCC source. "They are making daily progress and we will keep our finger off the trigger for a little while."

The Consumer Electronics Association and the National Cable Television Association say a deal is imminent on one of the issues: whether DTV sets labeled "cable ready" must include the so-called firewire connection necessary for two-way interactive services. CEA says it hopes to unveil a deal on the matter at its spring conference in Washington this week, but a spokesman for the group warned that a final agreement could take up to a month.

The other outstanding issue, copy-protection standards on digital content, is also subject to intense negotiations. Though CEA, NCTA and the Motion Picture Association of America say a quick deal is unlikely, FCC officials believe

they have little authority to rule on the copy-protection standards anyway and are unlikely to raise the issue.

Since November CEA and NCTA officials have insisted that a deal on the firewire dispute is in the offing, but this time, FCC officials say the groups really mean it. "The set-labeling issue is real close," said the FCC source.

Last week, broadcasters urged Kennard to move forward and at the same time took him to task for his enthusiastic reaction to a Feb. 23 agreement between CEA and NCTA on two other interoperability issues necessary to make DTV's work with cable and to facilitate competition for onscreen program guides. "It does not resolve the very issues that have impeded the development of cable-ready DTV sets for over two years," wrote the Association for Maximum Service Television.

But CEA argues that the broadcasters' complaints are a veiled attempt to win a delay in the rollout schedule for DTV transmissions, and they pointed out last week that a January broadcast industry poll shows that 78% of stations favor a delay.

—Bill McConnell

It has been a strong year for NBC in the drama department. Last week, the network renewed three freshman dramas—'The West Wing,' 'Third Watch' and 'Law & Order: Special Victims Unit'—for the 2000-01 season. It's the first time in 13 years that NBC has renewed three or more new one-hour series. "The work

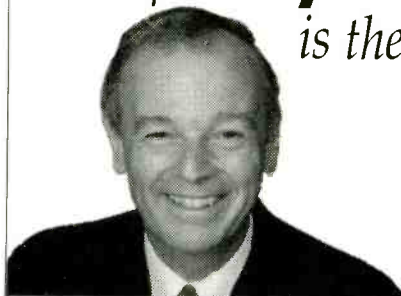
of each of these series continues to improve, and the audiences have responded, as well as the TV critics," NBC Entertainment President Garth Ancier said in making the announcement. *West Wing* has been the strongest of the three in the ratings, averaging 13 million viewers and a 4.5 rating/11 share in adults 18-49, according to Nielsen Media Research. *Special Victims*

Unit has averaged a 4.4/11 in adults 18-49 and 12.4 million viewers; *Third Watch*, 4.5/11 and 11.4 million viewers.

UPN has given the green light to two pilots, one from Frasier star Kelsey Grammer's production company.

The network has ordered a pilot (technically, a presentation) for *Girlfriends*, a half-hour comedy from Grammer's Grammmnet Productions and Paramount Network Television. UPN executives say the series features an ensemble, female, all-minority cast. The other series is *The Choppy Show* and is one of UPN's planned 15-minute projects. The series is from Big Ticket Television and was created by and stars Jon Crane. The series is about a nerdy guy who speaks his mind.

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CTAM conference: There's PPV, VOD gold in digital

As if there were much doubt, the CTAM Digital and PPV Conference in Los Angeles last week confirmed it: Digital conversions should mean increasingly good things for the pay-per-view and video-on-demand businesses, if cable operators seize the opportunity before Internet interlopers get a foot in the door.

The conference, with about 1,100 attendees, was rife with glowing revenue estimates from some operators in the midst of digital conversions. Tom Pierce, marketing manager for AT&T Broadband Northwest Division, which serves more than a million subscribers, projects a 47% increase in PPV revenue in 2000 as his systems convert to all digital, and a 44% bump in adult-PPV buys.

Larry Gebrandt, senior vice president and senior

analyst for Paul Kagan Associates, told another session that the research company predicts PPV and various forms of video-on-demand and its "near"-VOD cousin will be a \$9 billion business on cable and DBS in 2009. That's up from an estimated \$1.83 billion last year. Kagan puts the PPV/VOD universe at \$2.29 billion this year.

But some operators fear, among other things, that Internet streamers and satellite PPV offerings will leave cable with fewer golden eggs. Also, at a panel on event and adult PPV marketing, some worried that the proliferation of wrestling on cable and broadcast might zap interest in the PPV cash cow; there's some evidence that buy rates are sluggish there. —P.J. Bednarski

The House of Representatives last week passed legislation that will privatize the international satellite industry. The bill, passed by the Senate two weeks ago and now on its way to the White House, requires international satellite consortium Intel-sat to begin privatizing by April 1, 2001, and to target an initial public offering for Oct. 1, 2001. The bill also allows Lockheed Martin to buy all of Comsat, and ends Comsat's monopoly on U.S. corporate access to international satellite time.

New Line Television's two new first-run series and latest movie package have picked up additional station clearances for fall. Teen dating strip *First Date* has been cleared on stations representing 55% of the country. New stations to pick up *First Date* include KCAL-TV Los Angeles for its 4 p.m. time slot, KNWS-TV Houston and WMOR-TV Tampa, Fla. The new weekly *Matthew Blackheart: Monster Smasher* is now cleared on stations

representing 60% of the country, including KBHK-TV San Francisco, WCVB-TV Boston, WBDC-TV Washington, KNWS-TV, KING-TV Seattle, and WISH-TV Indianapolis. In addition, New Line 8, the straight-cash movie package featuring *Austin Powers: The Spy Who Shagged Me* and *Magnolia*, has been sold in 17 of the top 25 markets.

Although Sen. John McCain's bid for the GOP presidential nomination is all but over, the FCC continues to mull whether TV stations should have been required to identify the sponsors of TV ads criticizing his environmental record. The Arizona lawmaker asked the FCC to rule that TV stations airing ads sponsored by Republicans for Clean Air must identify Sam and Charles Wyly as the financial backers. Although a ruling would be moot as far as McCain is concerned, similar complaints may arise during the upcoming general election campaign, an FCC official said.

America Online and Time Warner must provide more information about how their investments and market power will affect delivery of broadband and multichannel services before regulators move forward on the companies' merger application, government officials told the companies Thursday. The FCC's top legal officer chastised the two companies for failing to provide sufficient information to weigh their claim that the government has no reason to conduct an intensive review of the pending deal. Without "relevant information and arguments" from AOL Time Warner, neither the commission nor the public can weigh the merger application adequately, wrote FCC General Counsel Christopher Wright in a letter to the companies' attorneys. Wright specifically requested that the companies provide details of AOL's interest in General Motors, owner of DirecTV, and explain its contention

that no harm to competition will result when a large cable company is a stakeholder in a multichannel rival. Wright also asked for details on the companies' assertion that an interest in cable Internet provider Road Runner will not affect Internet users

Corrections

In last week's story on page 47, "Sweeps swept cable," all ratings cited were for prime time.

In the People's Choice ratings box on page 55 of last week's issue, *Maury* was omitted from the chart of top talk shows. For the week ended Feb. 20, the Studios USA talk show averaged a 4.1 AA national rating and a 4.1 GAA national rating, according to Nielsen Media Research. It was the fourth-highest-rated talk show of the week.

Last week's story "Becoming iNDEMAND" incorrectly stated that *American Pie* went to pay-per-view before its video release.

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Work in progress

Clear Channel's record radio spin-off last week demonstrated that finding qualified minority buyers can pay off for both parties. More than a third of the sales, necessitated by the government's antitrust concerns about Clear Channel's merger with AMFM Inc., went to minority buyers—31 of 88 stations. And Clear Channel is said to be negotiating with minority-held Radio One for another billion dollars worth of spin-offs. This is the kind of good faith/good business effort that won't hurt Clear Channel with regulators, but that does not change the fact that the deals are a good idea in a good cause.

This is a marketplace diversity solution that works. Clear Channel got its price for its stations and the marketplace got some fresh faces and voices. In contrast to the FCC's low-power FM proposal, which attempts to add a babble of voices to the potential detriment of the entire system, this is a high-power dose of diversity that creates no new interference and a host of new opportunities.

In an ideal world, there would be no subplot of currying favor with the FCC for the approval of this merger or the loosening of this or that rule. But, in an ideal world, minorities would already be on a level playing field. Minorities are under-represented in broadcast ownership because most were not at the front of the line, or even allowed in the line, when broadcast licenses were first apportioned.

"Because of [Clear Channel's] desire to spread the opportunities around, we got an opportunity here that another company might never have given us," said one minority buyer last year, who also noted that he paid top dollar. Sounds like a win/win situation to us.

Breaking the mold

The editors were saddened by the deaths of Bill Daniels and Rick Jacobson.

To the world, Daniels was the father of cable. To us, he was a friend of the family. Long before broadcasters and cable people were talking to each other in public, Daniels established a one-on-one relationship with the founder of this magazine, the late Sol Taishoff. Among the stories passed down from one newsroom generation to the next is about the time Bill visited Sol in our then new offices on Washington's DeSales Street (in the 1950s) to discover there wasn't a television set in sight. (We were supposed to cover the medium in those days but not to waste time watching it.) Appalled, Bill went around the corner and bought what was then a state-of-the-art black-and-white model (about 7 inches) and had it engraved with Taishoff's name. Sol kept it on his desk until his death, and never tired of telling of the Daniels generosity and style.

Bill Daniels, history will say, was an original. He wasn't afraid to make money and he wasn't afraid to spend it. Or to share it: Many of his top people ended up rich. He had more fun than most and did more good than most. Even his ex-wives liked him—or so the story goes. Cable—and all of telecommunications—has come a long way since his pioneering days in Wyoming, but his spirit will forever animate what comes next.

Twentieth Television President Rick Jacobson, a key player in a business whose chemistry is characterized by large egos colliding under high pressure, found a formula that combined success with professional respect and friendship. Jacobson, who had headed the syndication sales arms of a who's who of companies, weathered the misses with equanimity and celebrated the hits with an infectious grin.

They will be missed.

WHAT DO YOU THINK?

We invite your comments on our editorials and other matters affecting the TV, radio and Internet businesses. You may submit a letter to the editor by mail (Harry A. Jessell, Editor, BROADCASTING & CABLE, 245 West 17th Street, New York, N.Y., 10011); by e-mail (jessell@cahners.com); or by fax (212-337-7028). Your letter may be edited for clarity and length and may appear on our Web site (broadcastingcable.com).

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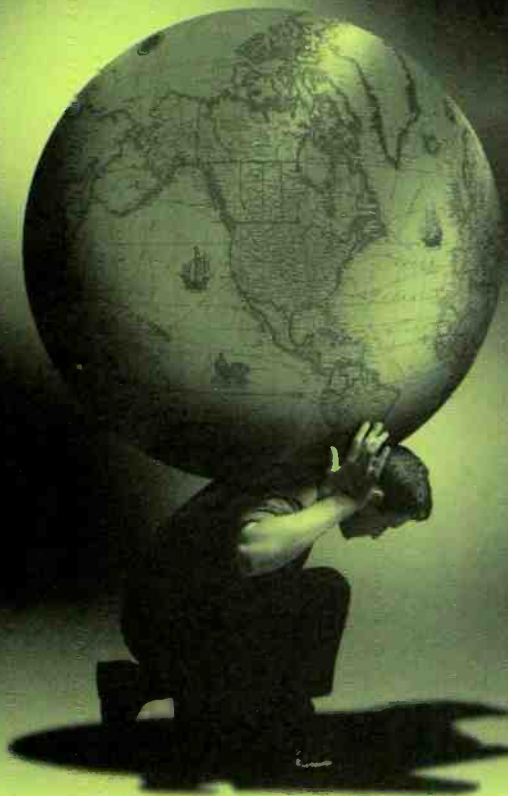
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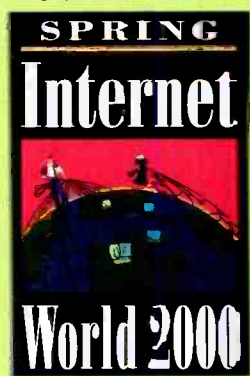
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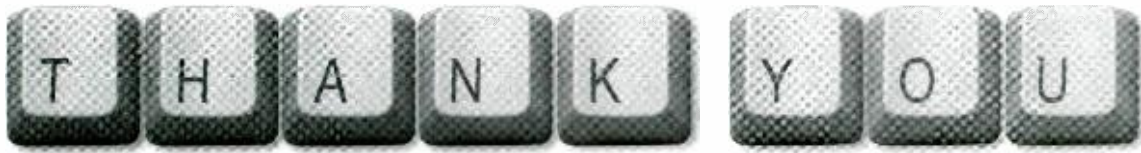
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