

March 27, 2000

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## THE RIGHTS OF SPRING

With CBS in the game, TV fees could soar



More stations partner for datacasting

ATSC rethinks DTV standard

Herzog at Fox: It's a wrap

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TOP OF THE WEEK / 6  
BROADCASTING / 40  
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–Newsday

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–San Francisco Chronicle



**“...absolutely hysterical...”**

–Star-Ledger

**“...transcendently silly...(Tim) Stack has a gift...Howard Stern's brand of humor has found an ideal performer...”**

–Entertainment Weekly

**“Guilty pleasure. Hey, I want some...”**

–Detroit Free Press

**“Son of the Beach...made me laugh out loud. Several times. I may not respect myself in the morning, but I'm having a good time tonight.”**

–Chicago Sun Times



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**“Once in a while a TV show comes along that changes the face of the medium...  
Son of the Beach just spits in its eye.”**

– Dallas Morning News

**“Those with a penchant for off-color humor and an understanding of parody are in for a treat. Beach is outrageous fun.”**

–Pittsburgh Post Gazette

**“...(Tim) Stack...is the Leslie Nielsen of the new millennium.”**

–The Washington Post

**“...Beach’s high-class, lowbrow, slap-shticky fun should go down well with the South Park generation.”**

–Rolling Stone

**“...it nails its target for sure.”**

–Boston Globe



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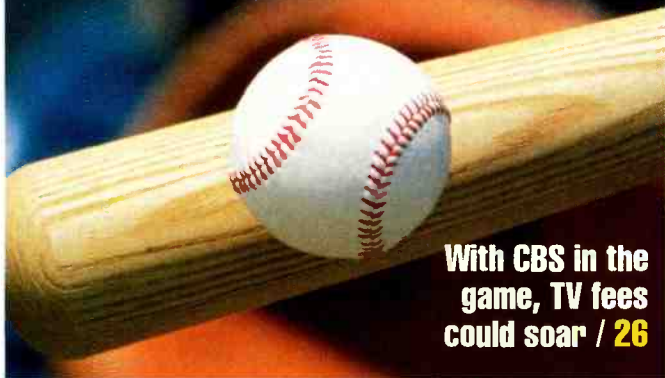
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◀ NBC's 'H.U.D.'

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# Getting together over data

*Station groups pool digital spectrum to rent out for broadband distribution*

By Glen Dickson

**F**or a market that doesn't exist yet, DTV datacasting is sure attracting a lot of action.

Last week, 12 station groups launched the Broadcasters' Digital Cooperative, a coalition of stations that agreed to dedicate part of their digital television spectrum to distribute data. At a time when network compensation is waning, the stations hope to generate new revenue by renting their spectrum to companies that want to distribute broadband data such as Internet content, digital audio files or business-to-business information.

The DTV spectrum could be used for everything from broadcasting stock quotes to downloading an electronic catalog.

Looking for a new revenue stream, Granite Broadcasting, which itself will pay \$36 million a year in so-called "reverse compensation" to become an NBC affiliate in San Francisco, is joining with other groups (see box) that cover 85% of U.S. households. Each member pledged 4 Mb/s out of each station's 19.4 Mb/s DTV bandwidth.

The Cooperative is the second group of stations this month to band together to create a national broadband footprint. Two weeks ago, a similar venture called iBlast was formed by 12 of the largest station groups (see box), led by Tribune Co (BROADCASTING & CABLE, March 13). The iBlast group has 143 stations in 102 markets and covers more than 80% of U.S. homes.

Both the Cooperative and iBlast have been formed without any participation by the networks or their owned station groups, although both consortiums say they welcome their involvement.

The networks have been quiet on DTV datacasting plans. Only NBC has announced a data service, a form of enhanced DTV programming that it will launch for its Saturday morning fare this fall (PBS has also experimented with enhanced DTV).

NBC Chief Financial Officer Brandon Burgess called the consortiums "very constructive," although he said he has yet

to see a compelling business case from any datacasting venture. As for joining the Cooperative, he says, "We haven't had that conversation yet." But he doesn't think either the Cooperative or iBlast deals can be seen as "violating the primary carriage ability of the network."

Bear Stearns analyst Victor Miller says the cooperation among non-network-

owned stations is significant. "If digital TV has done anything, it's encouraged discussion between these groups. This industry is finally talking to each other. That's never happened. To have two big groups put together 80% of the U.S. in such short order is impressive."

The motivations are similar, but iBlast and the Cooperative are different.

iBlast plans to create an infrastructure for delivering multimedia content to stations, including 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 local ATSC broadcast streams. Revenues come from charging for the transport service, letting content providers collect their own advertising and/or subscription fees.

The Cooperative, on the other hand, doesn't plan to set up an end-to-end system to deliver content. Instead, its stations simply want to shop their national footprint to interested third parties willing to develop applications for the spectrum and pay to access it.

"Everybody has committed to an adequate amount of spectrum to get an interesting auction going but not too much to prevent anything else they might want to do," says Granite President Stuart Beck, who has served as a ringleader for the project.

Each company will receive an equity stake commensurate with its stations' coverage, says Beck, and each member of the Cooperative will help select executive staff and financial advisers to run the venture.

Until they do, the Cooperative will be led by an executive committee coordinated by Beck. The group hopes to meet either immediately before or after NAB and then to hear proposals from third parties on potential spectrum applications in early May. Unlike iBlast, the deals are not exclusive, and Cooperative members are allowed to join other datacasting ventures.

"I don't see this as being in competition with iBlast," says Clear Channel Director of Engineering Mike DeClue. "We've likened it to agricultural cooper-

## DIGITAL DIVIDE

Here's a quick look at the station groups lined up by the two newest digital datacasters.

### Broadcasters' Digital Cooperative

Granite Broadcasting

Benedek Broadcasting

Capitol Broadcasting

Citadel Communications

Clear Channel Television

Cosmos Broadcasting

Morgan Murphy Stations

Gray Communications

Nexstar Broadcasting

Pappas Telecasting

Paxson Communications

Sunbelt Communications

Each group pledged 4 Mb/s out of each station's 19.4 Mb/s DTV bandwidth to the Cooperative. The group represents 256 stations that reach 132 markets and 85% of U.S. households.

### iBlast

Tribune Broadcasting

Gannett Broadcasting

Cox Broadcasting

Post-Newsweek Stations

E.W. Scripps

Meredith Broadcasting

Media General Broadcasting

Lee Enterprises

The New York Times Co.

McGraw-Hill Broadcasting

Smith Broadcasting

Northwest Broadcasting

Each partner station is committing an average of 7 Mb/s of its DTV bandwidth. The company says iBlast's 143 stations will reach 102 markets covering more than 80% of U.S. homes.

**Therapist  
Joe  
says:**



**First  
impressions  
are  
important in  
relationships...**

**But it takes  
commitment  
and loyalty  
to make  
love grow.**



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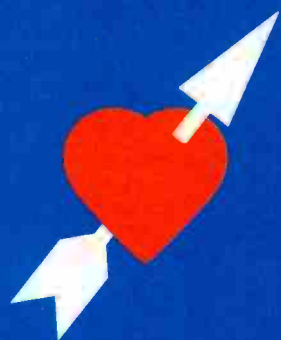


# Audiences Commit to Blind Date! +62% Growth Month to Month Since Premiere.



GAA HH Rating Source: NSS Galaxy Explorer, 9/27/99-2/27/00  
Demo growth reflects premiere month (Sept. '99) vs. Feb. '00

## Key Demo Growth Since Premiere!



Women 18-49 +75%

Women 25-54 +63%

Adults 18-49 +50%

Adults 25-54 +57%



atives. What we're going to do is to take our commodity and package it so it's the most accessible and easily digestible for all the people interested in touching it."

That the Cooperative members have no interest in developing programming or applications distinguishes them sharply from Geocast Network Systems, another DTV datacaster with the backing of Hearst-Argyle, Belo and Allbritton. It has raised more than \$200 million for a multimedia service that includes both national and local content. It will build an uplink facility in Menlo Park, Calif., place equipment and personnel at partner stations, and sell consumers a \$299 receiver that will store content and connect to a PC for display. The plan is to share advertising and e-commerce revenue with its partners.

Another datacasting player is BIA Data Management, which hopes to serve as a middleman between DTV stations and broadband companies looking for spectrum. "It's an aggregation play to get stations to affiliate with a new entity," says BIA's Mark O'Brien. ■

## Broadcasting's killer app?

In Silicon Valley, they call it rich media. What they really mean is television. And as any dotcom will tell you, television and the Internet don't mix well—at least not yet. It's simply too rich—that is, it requires too much bandwidth—for the Web.

With Web bandwidth expanding quickly, most believe, television will eventually thrive on the Internet. But until then, broadcasters may have an opportunity to get a jump on their Net competitors. They can create Web sites with multiple streams of video and broadcast them to PCs over their DTV channels.

Granite Broadcasting demonstrated such a service at the NAB Futures Summit in Monterey, Calif., last week. Using its digital channel, Granite's KNTV San Jose broadcast three channels of Web video along with a 720p HDTV signal. The Web service and HDTV were displayed on side-by-side PCs connected to a small outdoor antenna.

Although the Web service was a one-way broadcast, it was interactive. Users could click on still frames to launch any of the three channels of streaming video or call up one of several video clips stored on the hard drive. "What we are showing is something you can't get on the Internet today," said Clint Chao, of SkyStream Networks, which supplied hardware for the demonstration. "It's not TV quality, but it's fast approaching TV quality."

For the demo, RealNetworks encoded video just as it would if it planned to stream it on the Net. A SkyStream media router pumped the encoded video into the DTV channel. To receive the service, Granite used a prototype PC card from Hauppauge Computer Works Inc. —Harry A. Jessell

## DTV standard in play

*ATSC says reception woes are 'more complex' and need study; that's vindication for the 'crazy aunt' at Sinclair*

By Bill McConnell

In a significant reversal, the designers of the U.S. digital television system last week agreed to decide whether their creation must be reworked.

The Advanced Television Systems Committee announced that it has dropped its adamant opposition to changing the digital TV transmission standard and is forming a task force to determine if any alteration is needed.

"We want to reach out to people who remain unsatisfied with the performance of the system—and in some sense we all are—and make ATSC the place where this kind of analysis can be done in as scientifically sound a manner as possible," said Robert Graves, the group's chairman.

The ATSC's decision is a validation for Sinclair Broadcasting, which has been leading a fight by owners representing 300 mostly small stations.

"A year ago, many people thought we were the crazy aunt in the basement," said Sinclair lobbyist Mark

Hyman. "Today, there appears to be a widespread acknowledgement that we've been right all along."

Sinclair argues that the DTV modulation standard picked by the ATSC, known as 8-VSB, is unacceptable for indoor and mobile reception. The FCC in February rejected Sinclair's request to permit the European modulation standard COFDM. The agency would have to approve any change in the standard.

Graves conceded that Sinclair's main technical complaint—that multiple reflections of DTV signals off buildings, trees and even viewers themselves—prevented 8-VSB from working with cheap indoor antennas. "The problems created by multipath signals are more complex than people imagined when the system was first designed," he said.

NBC, the Association for Maximum Service Television and the National Association of Broadcasters have expressed concerns about the performance of 8-VSB receivers. "This step is long overdue," said Lynne Claudy,

NAB technology chief.

The ATSC taskforce will be chaired by Mark Richer, the organization's executive director. The group will hold its first meeting March 31 in Washington, and membership is open to the 200 ATSC members and others with a "direct and material interest."

Issues likely to be tackled:

- Identifying what geographical characteristics and other environmental conditions affect DTV reception.
- Examining whether the current 8-VSB modulation standard can be enhanced.
- Determining whether 8-VSB receivers are improving sufficiently to work with indoor reception.
- Comparing the performance of 8-VSB to COFDM.

Graves predicted that Sinclair and other participants would push for significant enough changes that today's DTV receivers could become obsolete. "It's conceivable," he said, "but that's all speculation right now."

But Consumer Electronics Association President Gary Shapiro downplayed the impact on the receiver business. "Broadcasters simply must decide what is their business model and what is the best standard to meet that need. They have switched from high-definition to multiplexing and now to data." ■

# Sneaking a peek at fall possibilities

NBC, ABC, UPN, Fox, WB roll out development plans for ad execs, featuring big names and some odd concepts

By Joe Schlosser

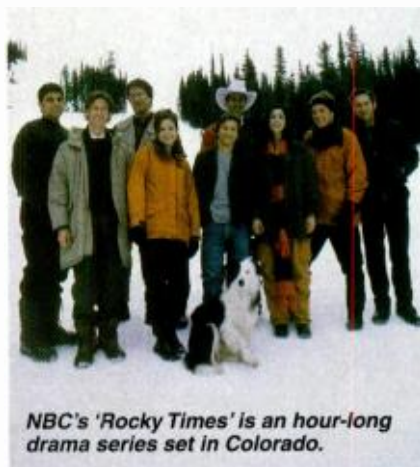
**N**BC, Fox, ABC, UPN and The WB all rolled out the red carpet in Los Angeles last week for a few hundred advertising executives, and each network announced late casting and program development additions for the fall season. CBS had gotten the jump on the competition a week earlier, touting its development skein in New York.

For UPN, the fall previews occurred on the same morning that network executives learned of their new ownership structure (see page 11). At Fox, Doug Herzog, the network's besieged entertainment president, helped show off his network's potential new series. The next day, he resigned, making good on Hollywood rumors (see page 16).

"It seems like everyone has some really good projects this year, better than last year and probably the few years before that," says Geoff Robinson, senior vice president of national television at Palisades Media Group. "Fox did look strong. They have invested in a lot of top talent, and it looks like they have some good potential projects."

Fox currently has projects in development with *Titanic* director James Cameron, Danny DeVito, Marcy Carsey/Tom Werner, David E. Kelley, Chris Carter, and Tom Fontana/Barry Levinson. And on the casting front, John Goodman, Kiefer Sutherland, Aidan Quinn, Paula Marshall, John Leguizamo and Tori Spelling are on board.

Newly announced projects at Fox include *Celebrity* from DeVito's Jersey Television studio, a technology drama set in Seattle from Fontana and Levinson (*Homicide: Life on the Street*) and a series based on the film *L.A. Confidential* with Sutherland. Tori Spelling's father, Aaron Spelling, will bring in a new comedy dubbed *Normal People*, and film star Quinn is the lead of *Night*



*Terrors*. There's also the weird interactive series, *Battle of the Sitcoms*, in which viewers see two eight-minute sitcoms. Home and studio audiences will vote on which offering gets to return for another week.

At NBC, network executives are pushing to improve their Sunday and Monday night lineups and tie up a few loose ends. They have 30 projects from which to choose. There are 15 comedies and 13 dramas in development, plus two mid-season series that debuted last week (*Daddio* and *Battery Park*).

On the comedy side, David Alan Grier (*In Living Color*) and Delta Burke (*Designing Women*) are sharing the spotlight in *DAG*, in which Grier is a Secret Service Agent protecting the First Lady (Burke). Other sitcoms include *Cursed*, with Steven Weber (*Wings*); *The Fighting Fitzgeralds* from Edward Burns, who wrote and produced *The Brothers McMullen*; and *H.U.D.*, a comedy in the vein of *Airplane* from producer David Zucker.

Dick Wolf's *Deadline*, Fontana/Levinson's *Good Guys, Bad Guys* and Steven Spielberg's *Semper Fi* lead the drama developments at NBC. Other one-hour series going forward include the Colorado-based drama *Rocky Times* and

Aaron Spelling's next prime time soap, *Titans*, starring Casper Van Dien (*Starship Troopers*), Yasmine Bleeth, Perry King and Victoria Principal.

UPN executives learned last week that next season will be the final year for *Star Trek: Voyager*, UPN's only consistent series since the network's 1995 debut. The producer of *Voyager*, Paramount Network Television, says that it is in the "early" stages of development for a new *Trekkie* series. Whether it will air on UPN is unclear.

UPN Entertainment President Tom Nunan told advertisers it is in negotiations with Threshold Entertainment for a live-action special based on the multi-billion dollar *Mortal Kombat* franchise and, if successful, a series is possible for the fall. It works with the WWF crowd: "They wear underwear, and they kick each others' faces," UPN president Dean Valentine joked. Next May, the network airs the WWF *Slammies*, an awards show dedicated to wrestlers.

At *Millionaire*-happy ABC, the network is producing seven comedy and six drama pilots. ABC chiefs Stu Bloomberg and Lloyd Braun talked of a quiz show spin-off, *Mastermind*, which will be launched this summer and announced that *Millionaire* will remain in original episodes for a good portion of the summer. In terms of comedy pilots, ABC has Gabriel Byrne in *Madigan Man*, Damon Wayans in *Wife and Kids*, Denis Leary in an untitled project, Brett Butler in *Homecoming Queen* and Jon Cryer in *People Who Fear People*. On the serious side, ABC has former *Homicide* star Andre Braugher in *Gideon's Crossing*, Frank Langella in the cable news drama *The Beast*, and the Touchstone Television modern-day Sherlock Holmes series *Elementary*.

And at The WB, advertisers got a sneak peek at 10 potential comedy series for next season. *Drew Carey* producer Bruce Helford is developing a sitcom with former WB star Nikki Cox (*Unhappily Ever After*), and he's also behind the animated series *The Oblongs*. *Melrose Place* producer Darren Star is going behind the scenes of a soap opera in *Grosse Pointe*; there's a sketch comedy series from co-owned studio Warner Bros. called *Hype*; and *King of the Hill* producer Greg Daniels is developing the live-action comedy *Life's Too Short*. The network is also piloting 10 dramas for consideration, including Melissa Gilbert in the family-friendly hour *Finally Home*. ■

# Chump change for Siegel

By giving up its stake in UPN, Chris-Craft gets \$5 million—but loses millions more

By John M. Higgins

**C**hris-Craft Industries' decision to sell its share of UPN left partner Viacom Inc. with a nearly clean victory, letting the company snap up the network for a fraction of what Wall Street executives peg as its true value.

By yielding to Viacom's trigger of a buy-sell clause in the UPN partnership agreement, Chris-Craft subsidiary BHC Communications is stuck collecting just \$5 million for its 50% stake in the network after pouring at least \$400 million into it over the past five years.

Such startups are generally valued at approximately the cost of creating them. In this case, Bear, Stearns & Co. pegs UPN's value at \$600 million-\$700 million. So last week's deal shortchanges Chris-Craft Chairman Herb Siegel \$295 million-\$345 million.

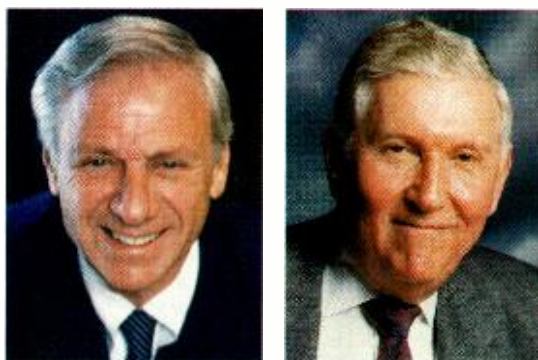
"Viacom got this for far less than it's worth," said Bear, Stearns TV and radio analyst Victor Miller. Another Wall Street executive agreed. "It's like an insult," the executive said.

The deal gives Viacom sole control over UPN and the means to try to pair it with CBS following completion of Viacom's planned \$36 billion takeover of the larger broadcast network. Current federal rules bar a company from owning two major broadcast networks, but the FCC is studying a rule change that would exempt UPN.

Things look good. Last week the FCC's Mass Media Bureau formally recommended the elimination of some restrictions on dual network ownership.

However, there's another possible collision date for UPN and Chris-Craft: January 2001. That's when the contracts for eight BHC Communications stations that are UPN affiliates will expire and carriage for the young network in some of the nation's biggest markets could come into question. Despite attempts by Viacom to extend the affiliation agreement, Siegel has stayed flexible so not to endanger any possibility of selling the stations.

UPN thinks those stations will stay affiliated, if they are not sold. "They are going to have to sit down and say to themselves, 'What's best for their



**Herb Siegel (l) never even knew about Viacom's merger with CBS until Viacom Chairman Sumner Redstone (r) called him on the day it was announced to the public. The merger triggered the UPN sale.**

future?' Do they want to be an affiliate of an emerging network, or do they want to be, for lack of a better description, an independent like KCAL-TV [Los Angeles]?" says Adam Ware, UPN's COO. "If you play it out, I think the best solution for both parties would be to stick together."

Executives familiar with the situation said that Viacom Chairman Sumner Redstone had long recognized that buying CBS would violate a noncompete clause in the UPN partnership that barred either side from owning an interest in another broadcast network. Viacom would then have to give Chris-Craft a chance to buy a stake in CBS.

Chris-Craft tried to use the noncompete clause to invalidate the buy-sell in court, but quickly lost everything but the right to buy UPN and sustain its \$150 million annual loss solo. Last Monday, Siegel notified Viacom that he would simply sell.

Viacom and Chris-Craft would not comment on the deal. But there's been a long history of tension between the UPN partners. Chris-Craft was the sole owner of the United Paramount Network it launched in 1995, seeing the network as a way to boost the cash flow and value of its then-independent TV stations. BHC currently carries the UPN banner in 20% of the country, including New York (WWOR-TV); Los Angeles (KCOP-TV); and San Francisco (KBHK-TV). Paramount had an option to acquire a 50% stake, which Viacom exercised in 1997.

But BHC executives were unhappy

about sharing control, noting that ratings were rising when they had sole ownership and started slipping after Viacom stepped in a changed management. Court filings show that the two sides fought steadily, disagreeing over scheduling decisions, pilots and UPN's losses. Paramount Television Group Chairman Kerry McCluggage griped that Chris-Craft executives refused to approve budgets for the network and took out their anger by blocking UPN from buying shows

from Paramount.

In one instance, according to McCluggage, BHC used its power to veto related-party transactions by preventing UPN from licensing Paramount-produced sitcom *Sister, Sister*, which became a hit for The WB network. BHC also hasn't approved 1999 or 2000 budgets.

Siegel wasn't even told the CBS deal was coming. Court filings show Redstone phoned his partner only when the public announcement of the takeover was hitting the wires last September.

Viacom and CBS have since tried to work out a deal with Siegel, even proposing to buy his stations. But as the Chris-Craft chief kept complaining about the noncompete, Redstone drew the weapon he knew could use, the buy-sell clause, in which the aggressive side names a price and the other decides whether to buy or sell at that price.

Meanwhile, it seems Viacom will get its wish to hold onto both CBS and UPN. The FCC's Mass Media Bureau draft says the commission should consider lifting the rule barring the Big Four networks from owning UPN or The WB. The Big Four still should be barred from owning each other, according to the bureau's recommendation. The staff recommendation also calls for maintaining the ban on same-market newspaper/TV crossownership for now, but urges further study of the issue and retaining the 35% cap on one company's nationwide TV household reach. ■

*With contributions from Joe Schlosser and Bill McConnell.*

You can  
**twist**  
the words...

you can  
**spin**  
the numbers...

you can even  
**distort**  
the truth...

**but you can't  
avoid the facts.**

# Herzog exits on high note

*Fox exec leaves just as two of his comedies are pulling the network out of its hole*

By Joe Schlosser

**F**ox Entertainment President Doug Herzog took the expected *Action*: resigning his post after only 17 months on the job.

After a rough first development season and changes in the Fox Broadcasting power structure, the former top



**Herzog: 'Everyone felt compelled to judge me on my first fall season, which was horrible.'**

cable executive left the network business last week. Herzog, who had been negotiating his way out of a four-year contract for a month, said he holds no grudges against Fox. Ironically, he leaves at a time when a pair of comedies he ushered in, *Titus* and *Malcolm in the Middle*, have helped the network recapture a good chunk of the audience it lost at the outset of the season, when the raunchy but critically acclaimed sitcom *Action* bombed.

"Everyone felt compelled to judge me on my first fall season, which was admittedly horrible," Herzog said. "I inherited a lot of things, a lot of problems, too. But you step up, and you own it, which I did. And you take the good with the bad. So anybody who wants to kick me for the fall should be patting me on the back for the spring."

The former Comedy Central president and MTV executive says he has had discussions with a number of companies, including Internet start-ups. "I want to remain a programmer, and certainly television is what's closest to my heart. I love cable television, but the landscape is changing, so I'm obviously going to give new media a close look, too." Sources say he will be paid for one of the two years remaining on his contract.

New Fox Entertainment Group Chairman Sandy Grushow will oversee the entertainment division until a replacement is found. According to sources, Gail Berman, president of co-owned Regency Television, is the leading contender.

"Doug has made an important and lasting contribution to the success of the network, particularly in the area of live-action comedies," Grushow said,

Herzog was named Entertainment president in December 1998. His first development slate last fall, with edgy new series like *Action* and the half-hour

version of *Ally McBeal*, failed to draw ratings, and Fox's image took many a potshot recently with *Who Wants to Marry a Multimillionaire*, which was mainly Grushow's baby. Overall, the network's ratings are still down dramatically from a year ago, 17% in adults 18-49 and 16% in total viewers. ■

## Stations restrained, or manipulated?

*WJZ-TV, WBAL-TV did not air all of breaking hostage crisis*

By Dan Trigoboff

**W**ithin minutes of the death of Joseph Palczynski and the freeing of his three hostages last Tuesday night, WJZ-TV Baltimore was ready to tell the story of how Palczynski had called anchor Katie Leahan and reporter/anchor Suzanne Collins two days before—and why it had kept that information off the air.

As the crisis climaxed, WBAL-TV's Jayne Miller refrained from going live to announce what looked like the escape of a hostage for fear of alerting the suspect. None of the stations went live with the final confrontation between police and Palczynski, they said, until police had informed them that Palczynski was sleeping. Palczynski was killed when police moved in to free the final hostage, a 12-year-old boy.

Coverage of the four-day hostage crisis in Dundalk, Md., told a story of media restraint and unusual cooperation between media and police.

After determining early in the standoff that Palczynski had a TV on, Baltimore's news stations refrained from revealing information, conducting interviews or showing images police thought would further agitate Palczynski. The cooperation led local print media to question whether the media was being manipulat-

ed by police or Palczynski. "A story of this nature greatly challenges journalistic independence," says Poynter Institute ethics expert Bob Steele.

"Any decisions not to broadcast something were made after thoughtful discussion and were made by news managers and general managers at the TV stations," said WJZ-TV Vice President and General Manager Jay Newman. "The police did what they should do: They made requests, they sensitized us to the life-and-death issues."

WBAL-TV News Director Princell Hair said during the standoff that Palczynski likely knew he had some leverage and was using it to his perceived advantage. "We have to cover the story, and we have to make choices. We don't want to become agents of the police, but there are three people's lives at stake. And if we're making the choices, aren't we still retaining editorial control?" ■



AP photo

**In the eight head-to-head  
airings *without* a  
MILLIONAIRE lead-in...**

**fact:**

**DHARMA & GREG**  
beat WILL & GRACE *six times*  
in Women 18-49

	9/21/99	9/28/99	11/02/99	11/30/99	12/07/99	12/14/99	12/21/99	12/28/99
<b>DHARMA &amp; GREG</b>	<b>7.9</b>	<b>7.6</b>	<b>7.1</b>	<b>6.4</b>	<b>5.5</b>	<b>7.2</b>	<b>6.4</b>	<b>6.4</b>
WILL & GRACE	10.3	7.2	6.9	6.8	5.3	6.9	6.0	5.4

**fact:**

**DHARMA & GREG**  
beat WILL & GRACE *six times*  
in Women 25-54

	9/21/99	9/28/99	11/02/99	11/30/99	12/07/99	12/14/99	12/21/99	12/28/99
<b>DHARMA &amp; GREG</b>	<b>8.9</b>	<b>8.3</b>	<b>7.9</b>	<b>7.2</b>	<b>5.8</b>	<b>7.9</b>	<b>7.1</b>	<b>6.7</b>
WILL & GRACE	10.9	7.9	7.8	7.7	5.7	7.4	6.5	5.8

# FINANCIAL WRAP-UP

Week of March 20-24

## WINNERS

	3/24	% change
Cumulus	\$17.06	30.62
Telewest	\$84.00	27.27
Echostar	\$76.38	26.17
Regent	\$11.13	16.34
Westwood One	\$40.00	15.00

## LOSERS

	3/24	% change
Radio One	\$59.25	(18.97)
Insight	\$21.75	(9.85)
Unitedglobal.com	\$86.13	(8.98)
Chris-Craft	\$60.50	(8.68)
Shop at Home	\$8.31	(8.28)

## BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

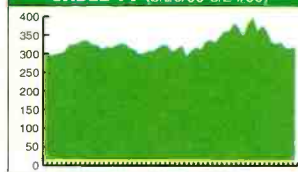
### BROADCAST TV (3/26/99-3/24/00)



Week ending 3/24	
Close	296.05
High	302.35
Low	296.05

**1.1%**

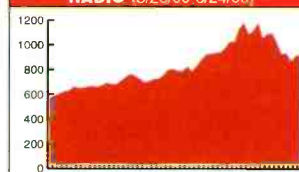
### CABLE TV (3/26/99-3/24/00)



Week ending 3/24	
Close	303.39
High	303.66
Low	297.22

**0.5%**

### RADIO (3/26/99-3/24/00)



Week ending 3/24	
Close	882.30
High	901.53
Low	858.49

**1.4%**

### DOW JONES

Week ending 3/24	
Close	11112.70
High	11119.90
Low	10680.20

**5.0%**

### NASDAQ

Week ending 3/24	
Close	4963.33
High	4963.33
Low	4610.00

**3.4%**

### S&P 500

Week ending 3/24	
Close	1527.54
High	1527.54
Low	1456.63

**4.3%**

# Media buyers not sold

*Advertisers question potential of personal TV technology*

By Deborah D. McAdams

As it appears, nothing precludes personal TV technology makers like TiVo from switching out commercials, but to what end? The point was driven home by Tom Wolzein, senior analyst at Sanford C. Bernstein & Co., last Thursday at the Cable Advertising Bureau conference in New York.

"What is your contract with AOL?" Wolzein asked Stacey Jolna, vice president of programming and network relations for TiVo. "AOL is in the TiVo box. Will TiVo allow AOL to replace commercials in the box?"

Jolna responded that AOL, one of many equity investors in TiVo, doesn't have a contract per se. But considering AOL's consumption of content giant Time Warner and its 13 Turner cable channels, AOL would have plenty of economic motivation to bump other advertisers out of the TiVo box. Jolna made a weak stab at defending TiVo's integrity to advertisers, but finally conceded that "AOL will do what it wants to do."

The exchange between Wolzein and Jolna was part of a feisty "Socratic dialogue" among media buyers, advertisers, programmers and PTV technos.

The vision of pre-empted commercials settled like exhaust fumes on the room of about 500 advertising types, who are about to shell out billions in upfronts.

The PTV devotees defended the technology as an ad tool. Maggie Wilderotter, chairperson of Wink Com-

munications, said ESPN use is up in Wink households, where viewers have immediate interactive access to sports data. Gerard Kunkel, senior vice president of marketing for Worldgate, said ESPN and Nickelodeon viewers are the hottest hyperlinkers. (Worldgate makes the on-screen hyperlink, similar to an Internet hot link.)

Personal TV's interactivity is the major feature touted to advertisers. If people will click-and-buy on the Web,

why not on TV, goes the reasoning. After all, each click records the buying habits of a household, and it gives advertisers a chance to micro-market.

Prove it, said Lydia Payne, senior vice president and director of advertising for Morgan Stanley Dean Witter. Interactivity, she argued, introduces a tremendous added expense to advertising. An interactive ad could cost 10 times more than a traditional 30-second spot, and Payne demanded data to prove that the added expenditure would pay off.

"As you get closer to the user, what can you tell me about them?" she asked. "Who's getting the ESPN information? Is it a teenager? Is it the parent?" ■

## NCTA front group fights access law

The National Cable Television Association and other broadband companies have formed a "grassroots" organization to combat legislation forcing high-speed Internet providers to open their networks to competitors.

Other members of NetCompeteNow include cable Internet providers RoadRunner and Excite@Home. It also boasts a high-profile eight-person board including former Florida telecommunications regulator Julia Johnson and NAACP Chairman Julian Bond.

Washington public relations firm Hill & Knowlton coordinates the group's press. Its Washington office is headed by former NCTA communications chief Torie Clarke.

Bond's participation is a shock to one leading proponent of open-access rules. "I was very upset when I first saw this," said Center for Media Education President Jeff Chester. "We intend to brief him on how closed access will threaten longstanding civil rights interests."

On a related note, Walt Disney officials are raising questions on Capitol Hill about AOL's purchase of Time Warner and its impact on content providers' access to broadband users. "Our concern is whether the owner of the pipeline to the home is going to discriminate in favor of their own channels and their own content against our channels and our content," said Preston Padden, Disney executive vice president. But sources say the Federal Trade Commission will be "urged and encouraged" to make sure AOL and Time Warner honor their open-access promises. Disney is not, however, opposing the merger.

—Bill McConnell and Paige Albinak



# fact:

## **DHARMA & GREG**

beat WILL & GRACE *five times*  
in Men 18-49

	9/21/99	9/28/99	11/02/99	11/30/99	12/07/99	12/14/99	12/21/99	12/28/99
<b>DHARMA &amp; GREG</b>	5.8	5.5	5.1	5.3	5.2	5.2	5.4	4.3
WILL & GRACE	7.1	5.1	5.7	4.9	4.8	5.3	4.5	3.9

# fact:

## **DHARMA & GREG**

beat WILL & GRACE *six times*  
in Men 25-54

	9/21/99	9/28/99	11/02/99	11/30/99	12/07/99	12/14/99	12/21/99	12/28/99
<b>DHARMA &amp; GREG</b>	6.6	6.1	5.7	5.7	5.5	5.9	5.9	4.7
WILL & GRACE	7.5	5.6	6.0	5.0	4.8	5.5	5.1	4.6

# Satellite bill weakens must-carry

*But broadcasters' distaste dims passage prospects*

By Paige Albiniaik

**S**atellite carriers could avoid carrying local TV stations that lack sufficient local programming if a bill that the House Telecommunications Subcommittee passed last week becomes law.

"This effectively guts the Satellite Home Viewer Improvement Act passed last year," said David Donovan, vice president of the Association of Local Television Stations. However, given broadcaster opposition, the prospects for the provision are not bright.

Rep. Christopher Cox (R-Calif.) successfully persuaded the committee to adopt the amendment. It was added to a larger bill that would provide up to \$1 billion in federal loan guarantees to make local TV service via satellite available to rural households. According to the amendment, anyone using loan guarantees—including incumbent satellite providers DirecTV and EchoStar—would only have to carry local TV stations that program 21 or more hours of local news, weather and sports each week. That could keep many Fox, UPN, WB and Paxson affiliates off the air.

Cox said loosening satellite companies' "must-carry" requirement would open up more capacity so they could carry local stations in more markets. For example, he said, under his bill, only 10 TV stations out of 23 in his home district of southern Los Angeles would qualify for carriage. Cox is opposed to loan guarantees in general and worked hard through an eight-hour session last Thursday (March 23) to persuade the committee to scrap the entire bill, which he ultimately failed to do.

The subcommittee did significantly alter the overarching bill, which passed last year as part of satellite TV reform, but was pulled when Sen. Phil Gramm (R-Texas) objected. The new bill would guarantee as much as \$800 million of a \$1 billion loan; the largest chunk the previous bill would guarantee was \$625 million out of a total \$1.25 billion. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### HOLLYWOOD

#### The Dr. is in and out

Since gay activists started rallying against Paramount for planning a syndicated talk show with radio personality Dr. Laura Schlessinger, the conflict has been highlighted nationally in outlets from *USA Today*, *Time* and *Newsweek* to *Saturday Night Live*.

Yet, at deadline, only one syndicated magazine, Warner Bros.' entertainment-oriented *Access Hollywood*, had featured a story on the protest, which has included a Web site, sign-wielding protesters and an apology by Dr. Laura. Paramount's *Entertainment Tonight* has not covered the story, which escalated to a protest outside Paramount's gates last week (see *Get With the Program*, page 42).

Warner Bros.' *Extra*, King World's *Inside Edition* and MGM's *National Enquirer TV* syndicated magazine shows—none of whose content focuses solely on entertainment stories—have run segments on Schlessinger in the past, but none have covered the current flap. Paramount says it's *ET*'s policy not to comment on how or why its stories are produced.

### FRESNO

#### Burning issues

The most recent rounds of negotiation in the hunger strike against KFTV(TV) Fresno, Calif. (see *In Brief*), have been aided by a federal mediator, but a higher power may now be in play.

According to sources on both sides, a few days prior to that round of negotiations, the station hosted a ceremony by local occultist Anna Sanchez, who the union says is known as the Fresno Witch and others describe as simply an astrologer.

The ceremony called for burning incense, and apparently the fires burned out of control. Master-control operator Martin Castellano—ironically, one of the last of the hunger strikers—had to put out the fire, clear the studio of smoke and reset the fire

alarms. The ceremony did not have the imprimatur of the station, management sources said, but was characterized as a sincere attempt at healing by a nonunion staffer.

### ATLANTA

#### Darva and Mike?

Soon-to-be-newlywed *Who Wants to Marry a Multimillionaire* winner Darva Conger was "flattered" to be invited to take an on-air job at WNNX(FM) Atlanta but "is not really into the idea of relocating" from Los Angeles, morning-show producer Jimmy Baron said last Friday.

"It was [a] legitimate" offer of a \$100,000 contract, Baron said. Tongue in cheek, he added: "We felt it was time for the country to give back to Darva." He was referring to the claim by the controversial contestant on Fox's defunct game show that she was a Persian Gulf War veteran. (She was in the Air Force during the war, which makes her a Gulf War-era veteran, but never made it to the gulf.)

### NEW YORK

#### ABC plans multicast demo for NAB

ABC is considering demonstrating a simultaneous HDTV/SDTV digital TV broadcast for the NAB Convention in Las Vegas next month. The network wants to show simultaneous 720-line progressive and 480-line interlace program streams that will be broadcast by Las Vegas affiliate KTNV(TV). The station will be broadcasting an experimental DTV signal for the convention. ABC President of Broadcast Operations and Engineering Preston Davis says the 720p/480i programming will probably run in a loop off a tape that ABC will put together in New York. Davis says ABC is currently testing what data rates it will use for both the HDTV and SDTV pictures to most efficiently transmit them within the 19.4-Mb/s DTV stream.

**So  
DHARMA & GREG  
continues to win...**

**while  
WILL & GRACE  
continues to spin.**

**And that's our final answer.**



**Available for 2002.**



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# Ness nod no sure thing

*Senate roadblocks seen in FCC commissioner's route to reappointment*

By Paige Albiniak

**W**hile Senate Commerce Committee Chairman John McCain (R-Ariz.) plans to pass FCC Commissioner Susan Ness's renomination through his committee, it looks less likely that Ness will get a second-term OK from the full Senate.

Sources last week speculated that McCain would move the nomination only to see Republicans stall it indefinitely before it reaches the Senate floor.

Officially, the word from the Senate Commerce Committee is that McCain has chosen to pass Ness through because "he feels it's his obligation as chairman to move the nomination," said Mark Buse, staff director for the Senate Commerce Committee. "He hasn't decided whether to [personally] support the nominee or not." Last year, McCain said he was not in favor of giving Ness another five-year FCC term because he thinks federal bureaucrats should be limited to one term.

If Congress goes out of session without reconfirming Ness, her term extension will automatically end. Ness's term was officially up last June, but she has been allowed to stay in office through the end of the Congressional session provided no replacement is confirmed.

Ness' renomination hearing, which was attended by her family and Sens. Paul Sarbanes (D-Md.) and Barbara Mikulski (D-Md.), was smoother sailing than anyone predicted. The only tough questions came from Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.), who chaired the meeting in McCain's absence.

Burns said he was concerned that low-power FM radio will interfere with existing broadcasters, that the commission's position on broadcast crossownership issues is not keeping pace with a rapidly changing market, and that broadband telecommunications services are not being deployed in rural areas fast enough.

"I have not been to one major market where I didn't talk to people who have major concerns regarding low-power radio," said Burns, a former radio broadcaster.

Ness assured him that she "care[s] very much that we preserve the integrity of the FM band. We are told by

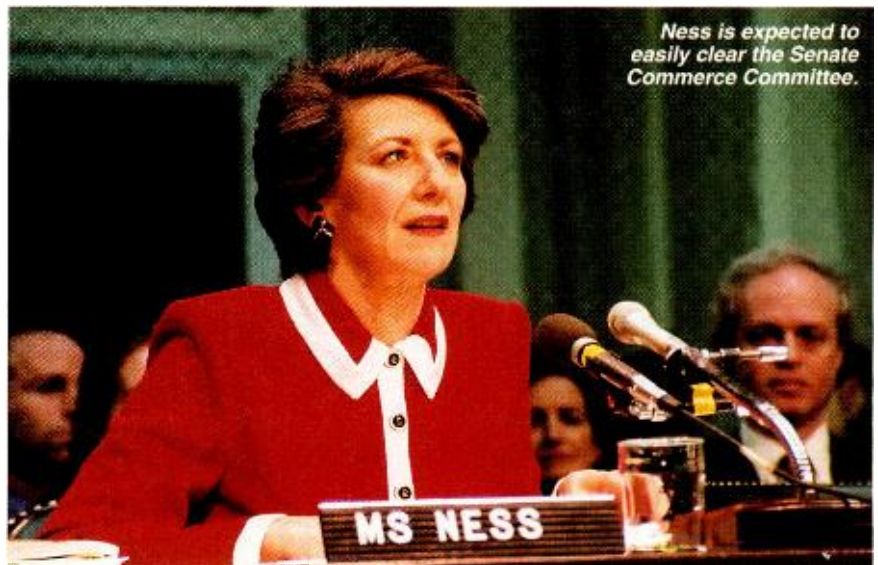


Photo: Amber Bursik

our engineers that this is not a problem, but, if I am told that there is a specific problem, I would like to address it."

Meanwhile, the House Telecommunications Subcommittee was preparing to pass a bill that would force the FCC to vacate its low-power FM decision, and Sen. Judd Gregg (R-N.H.) has introduced a similar bill.

With regard to crossownership, Ness acknowledged that the "world has changed dramatically over the past several years" and revealed that FCC staffers that day had sent a report reviewing some of the ownership rules to commissioners. But she never said whether she agrees that the broadcast ownership rules should be loosened, and historically she has been an opponent of such changes.

Most of the Democrats present—Sens. Fritz Hollings (D-S.C.), Jay Rockefeller (D-W.V.), Byron Dorgan (D-N.D.) and Max Cleland (D-Ga.)—are from rural states and focused their questions on broadband deployment. In addition to Burns, the Republicans who attended—Sens. Sam Brownback (R-Kansas) and Olympia Snowe (R-Maine)—also are worried about telecommunications in rural areas. "I'm concerned about the extent to which competition has reached rural areas," Snowe told Ness. "I hope the FCC and you will pay that special attention."

"We're seeing some things happen out

there," Burns said, "but we think maybe it just hasn't happened fast enough."

While not saying much about the commission's efforts to bring broadband to rural areas, Ness noted, "It is vital that all areas of the country have advanced communications."

Rockefeller and Snowe added that they plan to introduce a bill that would grant telecommunications companies a 10% tax credit each year for three years for investing in broadband services in rural areas.

In her five years in office, Ness has not made herself any media sector's favorite commissioner. She has supported Democratic causes, such as children's TV, TV ratings and the V-chip. She also has been unwilling to scrap the broadcast ownership regulations that many media companies desperately want rescinded.

However, she is credited with helping to broker agreements to create digital television standards, pushing for a longer implementation on the digital television rollout and working with the computer industry on digital TV display standards.

Ness, 51, was a vice president at the American Security Bank before she became an FCC commissioner in 1994. She holds a bachelor's degree from Douglass College at Rutgers University in New Jersey, a law degree from Boston College and an MBA from The Wharton School at the University of Pennsylvania. ■



## WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

### Kennard faces Senate questions

FCC Chairman William Kennard last week faced questions on low-power FM and broadcast ownership rules when he testified before a Senate appropriations subcommittee on the FCC's 2001 budget. Sen. Judd Gregg (R-N.H.), chairman of the subcommittee and sponsor of a bill that would vacate the FCC's action to establish a low-power FM service, asked Kennard to prove there wouldn't be any interference with existing radio stations. Kennard responded that incumbent commercial broadcasters who fear competition are using interference as an excuse to prevent the service from coming online. Sen. Ted Stevens (R-Alaska) asked Kennard about broadcast ownership rules, saying "I think this crossownership ban has hurt rural America." Kennard said the commission was examining the ownership rules in its biennial review.

Kennard also asked for \$237 million for the FCC's fiscal year 2001 budget, \$200 million of which would come from regulatory fees. That number marks a 13% increase from the FCC's FY 2000 budget. Kennard explained why the increase was needed.

### Mega media mergers eyed

Both Antitrust Assistant Attorney General Joel Klein and FTC Chairman

Robert Pitofsky are increasingly concerned about mega media mergers, such as AOL-Time Warner and Viacom-CBS, they said last week at a hearing before the Senate Antitrust Subcommittee. "Whether there is more or less media concentration now I am not sure, but I am certainly looking at media mergers with heightened concern," Pitofsky said. "Mega mergers in media deserve very careful and thorough scrutiny," Klein said.

But Klein also believes competition is developing in the telecommunications marketplace because the means of distribution are increasing. "We are early in the process of the broadband rollout," he said, "with cable modems, DSL, satellite and other forms of delivery. Once that happens, we will see competition like never before."

Klein and Pitofsky were responding to questions from Senate Antitrust Subcommittee Chairman Mike DeWine (R-Ohio) and ranking member Herb Kohl (D-Wis.). "I have repeatedly expressed my concern that increased consolidation in these industries will decrease the number of information and entertainment providers and may eventually erode competition in the so-called 'marketplace of ideas,'" DeWine said.

DeWine, Kohl and Sen. Orrin Hatch (R-Utah) also have sponsored legislation that would raise the threshold on mergers that

antitrust agencies must review from \$15 million to \$35 million.

### Ted: Mergers no problem

Former cable entrepreneur Ted Turner, now Time Warner Corp.'s largest shareholder, said last week there's no reason to worry about media consolidation. Why? Even though industry mergers like the one that turned his company into a corporate subsidiary will reduce the number of major independent TV companies to seven or eight, that's double the number existing when the cable industry was born. The number of programming companies will have increased tenfold, he added. "Net, net, we're way ahead," he told reporters at a briefing on the National Cable Television Association's convention in May. Turner is convention chairman.

Other Turner pronouncements:

- Plagued by losses at the major networks, the cost of switching to digital, and increased programming expenses, "the broadcasting industry is crashing all around us."

- Wall Street's infatuation with the dotcom companies is baffling because "they just raised enough money to buy TV advertising and now they're out" of cash again.

- Digital TV programming is nice, but "I don't think it's worth \$15,000 for a TV set."

### Commission, heal thyself

The FCC last week released its first evaluation of its progress toward remaking itself. In the "Report Card on Implementation of the Chairman's Draft Strategic Plan," the commission listed its accomplishments over the past year, including freeing up more spectrum for commercial use, implementing electronic filing, creating a merger-review task force, eliminating license backlogs and encouraging growth in the already booming telecommunications industry. "The advent of Internet-based and other new technology-driven communications will continue to erode the traditional regulatory distinctions between different sectors of the communications industry," the report states. "As a result, over the next five years, the FCC must wisely manage the transition from an industry regulator to a market facilitator."

### Ch. 60-69 auction is rescheduled

The FCC has delayed the auction of a portion of the spectrum now used for TV channels 60-69. The bidding is scheduled for June 7. On the block will be two licenses in each of six geographic locations. One license will cover two 10-MHz blocks currently used for chs. 61-62 and 66-67. The other will cover two 5-MHz blocks used for chs. 60 and 65. The FCC said the extra time was granted to give participants more time to prepare bids. The due date for initial applications to bid remains April 10. Down payments for bidding have been delayed until May 22. A seminar for potential bidders has been moved to April 24.



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# Kennard makes waves

*Push for spectrum flexibility has some industry groups pushing back*

By Bill McConnell

**A** multifaceted effort by FCC Chairman William Kennard to make spectrum available for new technologies is getting a positive reception from TV station groups, even as it raises concerns among broadcast-industry trade organizations in Washington.

To make sure that new technologies, such as wireless mobile Internet services, are not stifled by the decreasing space on the airwaves, Kennard in recent weeks has promoted various options for getting spectrum into the hands of new users. One idea he is fostering would encourage TV stations offering analog signals on chs. 60-69, which are scheduled to be auctioned off for new uses in June, to strike private deals with the winning bidders to free up the frequencies well before broadcasters are scheduled to divest them. Without the voluntary arrangements, the winners would not be able to use the spectrum until the industry's transition to new digital channels is complete—2006 at the earliest.

Another option is to create a secondary market for unused spectrum—not just for broadcast frequencies but for any part of the airwaves. The proposal is still in its infancy. But the idea would allow users to lease capacity from licensees and would alter the FCC's practice of designating specific parts of the spectrum for a single type of service.

"New technologies—PCS phones, faxes, wireless palm computers—are consuming spectrum faster than we can make it available," Kennard said. "We must consider new ideas to ensure that the expanded capacity of digital technology is fully utilized. These goals can be accomplished by encouraging rapid deployment of digital television, creative thinking and voluntary negotiations among broadcasters and new service providers."

In a related move, on March 16, the FCC began to study the viability of "software-defined" radio that could operate anywhere on the spectrum and be used for a variety of services.

To facilitate the spectrum market, Kennard has also suggested that the



**FCC chief wants to ensure that new technologies aren't stifled by shrinking space on airwaves.**

agency would maintain a database listing the available frequencies.

Kennard's initiatives come as broadcasters are developing their own plans for putting excess capacity to work. Last week Granite Broadcasting announced its plan to pool broadcasters' extra spectrum and sell access.

Another approach is being developed by iBlast and Geocast, two broadcast industry-backed companies that are forming datacasting networks from their member companies' surplus spectrum.

Even though Kennard's secondary market would compete for spectrum, the broadcasters maintained that the idea could only help Granite and the other initiatives.

"The more people start valuing the spectrum the better," said Molly Glover, Granite's director of new-media development. "We want more people to be educated about the capacity and power of the asset."

Reaction from broadcast industry trade groups to Kennard's spectrum flexibility initiatives range from hostile to lukewarm. The National Association of Broadcasters, the Association of Local Television Stations and the Association for Maximum Service Television all oppose the FCC plan to facilitate early exits from chs. 60-69.

They maintain that the FCC is favoring cutting-edge wireless services despite clear direction from Congress that traditional free over-the-air analog TV signals should continue unabated until the digital transition is complete. What's more, they say, the agency has failed to impose digital-carriage requirements on cable systems, further diminishing expected audience levels for the small stations most likely to accept buyout offers.

"All other things being equal, why not move from an analog platform to digital?" asked NAB technology chief

Lynne Claudy, rhetorically. "But all things are not equal."

FCC officials counter that the spectrum buyout will give the often struggling stations operating on chs. 60-69 a much needed commodity for building their new digital stations: cash.

The trade groups do have at least one agency ally: FCC Commissioner Gloria Tristani, too, has voiced concern that Kennard's plan will hurt the public by reducing the availability of free TV programming.

One public advocate, however, says his organization won't join any industry group's effort to decry the potential cost to the public of early exits from analog spectrum because broadcasters have resisted meaningful public interest obligations, such as free ad time for candidates, kids TV rules and spectrum fees.

"They've been all too willing to abandon their promises for me to support that argument," said Andrew Schwartzman, president of Media Access Project.

As for the secondary spectrum market, both Schwartzman and the trade groups are taking a wait-and-see approach. At first blush, Schwartzman said he had no problem with the idea if licensees were to give the government a cut of their leasing revenue.

The NAB's Claudy warns that the commission must be sure not to relinquish its primary role as spectrum manager. "This would be a sea change in how spectrum is used," he noted.

To flesh out secondary market proposals, the FCC will hold a forum on spectrum flexibility in late May or early June. The primary mission will be to identify rule changes necessary to make the idea viable. One question that regulators want to answer is whether rules requiring licensees to be in control of their allotted spectrum must be amended to permit the leasing arrangements.

Although the market would allow broadcasters to put their own excess spectrum to use, it also would allow them to acquire extra frequencies when they need extra capacity to meet such short-term needs as electronic newsgathering spectrum for coverage of the Olympics and other major events. ■



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# THE RIGHTS OF SPRING

*League swings for a double; CBS ready to pitch*



*By Steve McClellan*

**W**hat goes up must come down. The exception—sports TV rights. In the next several months, Major League Baseball will renegotiate its two major, over-the-air packages, currently held by Fox and NBC. Both are in the last of five-year deals and the league is expected to exact huge increases to renew. Sources say the league thinks it can get at least double what it is currently getting from Fox and NBC.

Several factors suggest that the league will come close to getting exactly what it wants. First, here's interest from CBS and, to a lesser extent, ABC. Second, the league recently came to terms with ESPN on a new, six-year

deal that takes that network's rights payment from \$43 million in 1999 to at least \$175 million by 2003, about a four-fold increase. Both the incumbents have been pleased, overall, with the results of their packages over the past four years—despite the fact that the past two World Series have been four-game sweeps. And Fox and NBC want to renew. CBS sources confirm that the network is interested in baseball and will make a bid if it gets the opportunity. "From a pure sports standpoint, we'd love to get baseball," says one network insider. "With baseball, CBS would be the No. 1 sports division without question." Ken Schanzer, president of NBC Sports, doesn't seem like

NY baseball rights up  
for grabs

**p. 30**

Cable gets more  
games

**p. 32**

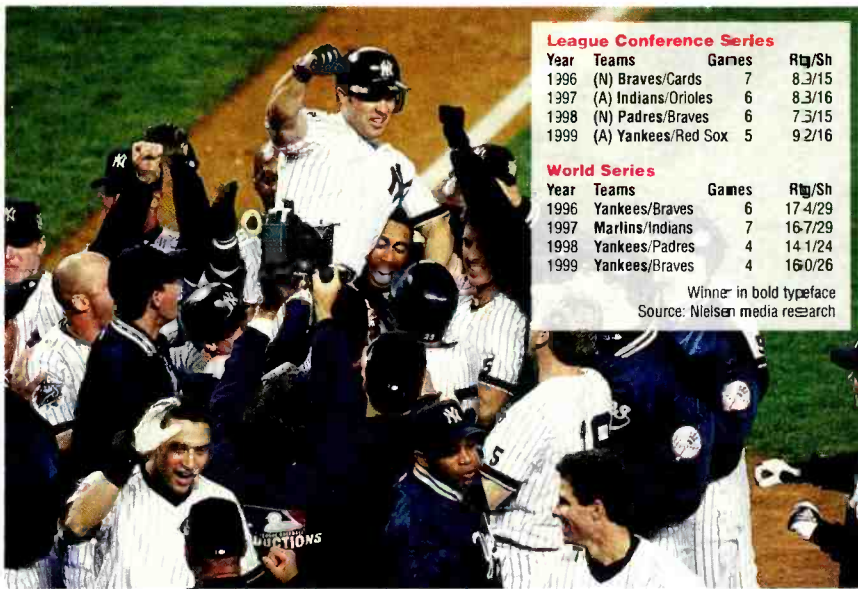
Team-by-team  
TV/radio survey

**p. 34**

Red Sox team up  
with FoxTV

**p. 37**

Photo: 1999 Ron Vesely / MLB Photos



he's eager to give CBS the chance. "Under the right conditions, of course, I'd like to renew it. There are some ebbs and flows to it, but the root strength of baseball is significant."

As for outside interest, NBC's Schanzer says that given baseball's rebound from its woes in the early and mid-'90s, he's not surprised that other networks might make a bid for the rights.

"When the current contract began, baseball was coming out of a very difficult period," Schanzer notes. The popularity of the sport declined in the early '90s and a strike that straddled the 1994-95 season made a bad situation worse. "But the sport has revived a great deal," Schanzer continues. The McGwire-Sosa home run contest of two years ago was "one of the most exciting events in all of baseball history," he says. Another great story line: The resurgence of the New York Yankees, one of the most storied teams in sports history, in the nation's largest market.

For NBC, baseball gives the peacock network two out of three of the "crown jewels" of television sports—the other being its National Basketball Association rights package. Missing from the network since 1997 is the National Football League. NBC's current baseball package is mostly gravy—that is, post-season play and the All Star Game. The network doesn't have to find room for lower-rated regular-season games in the summer months that inevitably conflict with other sports, such as golf.

Fox seems to be a happy camper too. It has a regular-season-post-season package that includes a Saturday game of the week and a share of the league

championship series with NBC. It also gets the World Series every other year. Now that Fox no longer has the National Hockey League rights, MLB along with NFL games round out the network's portfolio nicely. And starting soon, Fox will add a NASCAR package.

Neither Fox nor NBC is getting rich with its current baseball pact, according to sources. But neither are they losing money. "In both cases they are modestly profitable," says one source familiar with the situation. That source said both networks make an operating profit of less than \$10 million a year on the packages.

The point man for Major League Baseball on the renewal talks is Paul

Beeston, who joined the league as chief operating officer in 1997. Prior to that, Beeston spent 20 years with the Toronto Blue Jays, the last several years as president of the team.

Media executives credit Beeston with doing a first-rate job of extracting significantly more money out of ESPN over the next the six years. The new deal essentially settled a lawsuit between the two parties concerning ESPN's preempting of three late season games due to conflicts with NFL telecasts.

"I don't think Major League Baseball had a hope in hell of winning that lawsuit," says one media executive familiar the issues. "Yet [Beeston] was able to get all that extra money out of ESPN and make them almost overnight a very major financial supporter of baseball."

With ESPN settled, Beeston is now focused on renewal talks with Fox. Talks with NBC have yet to heat up. The rights holders have an exclusive negotiating window that expires on May 1. At that point, if the parties don't come to terms on a renewal, MLB is free to talk to other interested parties. Sources say they'd be surprised if the league doesn't let the window lapse so it can field outside offers.

That said, there are still concerns about baseball's contribution to the network overall. CBS sources say factions within the entertainment division are concerned about disturbing the "flow" of prime time for the month of October. "I'm not sure the prime time folks are convinced it's the right thing to do," says one insider familiar with the situation.

## National broadcast rights



\$851 million 6-year deal through the 2005 season; Approximately 105 Wednesday and Sunday night regular-season games, plus rights to all regular-season games on ESPN Radio



\$575 million 5-year deal that ends after the 2000 season; NL championship series in 2000; World Series in 2000



\$172 million 5-year deal (with Fox Sports Net) that ends after the 2000 season; 26-week Saturday night regular-season games



\$172 million 5-year deal (with FX) that ends after the 2000 season; 26-week Thursday night regular-season games; Regional networks and affiliates have the rights to 27 MLB teams



\$475 million 5-year contract that ends after the 2000 season; AL championship series in 2000

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# DAMN YANKEES

The flip side is, if you're going to disturb the flow, doing it with a World Series game that pulls in a 15 rating in a 7-rating world might not be such a bad thing.

CBS paid big to get back the NFL two years ago, and says it's on a course to break even with the football package over its full term. It's accomplishing that with some help from its affiliates, as well as with double-digit price increases from advertisers.

That model will be harder to duplicate with baseball. For one thing, advertising sales types say getting big price hikes for baseball is a daunting challenge. For one thing, the audience skews older, and is less attractive to many advertisers.

Second, the post-season always gets shortchanged because it butts up against the NFL. "Football has the artificial effect of depressing prices in post-season baseball," says one executive.

Meanwhile, Beeston and Fox have had a series of talks over the last several months. Both sides appear eager to extend the package. So far, they just can't agree on price. Fox is paying an average \$115 million a year in the current deal. Sources say that initially, Beeston was throwing out numbers in the \$400 million range to renew.

Asked if MLB is talking about a three-fold increase, a Fox insider replied, "Yeah, they might be. That's the parrying that's going on and that's why the May 1 deadline will come and go. We aren't going to lose our shirts on this contract. If baseball goes away that leaves us with four weeks in the summer with no sports. That's not a catastrophe."

Fox's big chip is its enthusiasm for the regular season package—at a reasonable price. None of the major networks is wild about the regular season. CBS did it most recently, and endured what Fox says it won't—CBS lost its shirt, to the tune of \$500 million over the life of the package.

ABC is something of a wild card. Insiders say it will take a look at baseball, as it routinely takes a look at everything. But several sources note that ABC's recent bids for major sports packages—including the NCAA and NASCAR—were downright feeble.

"The buzz within the business is that every last penny is being scrutinized in that company," says one high-level sports media executive of Disney-owned ABC. "It's made it difficult for ABC. They kind of knew the number they had to get to, but they just couldn't internally deliver that number." ■

## Steinbrenner striking out in attempts to start bidding war for Bombers' rights

By John M. Higgins

**F**or the lengths to which the New York Yankees are going to provoke a bidding war for local rights to its games, the strongest suitor appears to be existing sports network operator Cablevision Systems Corp.

Yankees managing partner George Steinbrenner has tried to spark a fierce fight by combining his team with the New Jersey Nets basketball team, offering a critical mass to stoke a start-up network by another media player, or even Steinbrenner himself. But industry executives say that so far the strongest rivals to Cablevision, including ESPN and Time Warner, aren't expressing much interest.

Nevertheless, YankeeNets' new president, former Turner Sports President Harvey Schiller, is confident he'll secure a much bigger deal for rights to the teams when the Yankees' deal with Cablevision's Madison Square Garden Network expires in September.

Just about all TV sports rights have soared in the 12 years since the Yankees signed what was then a blowout—\$486 million deal—with MSG, then owned by Gulf & Western. And Schiller is armed with World Series champions in the nation's largest TV market.

"We're seeing significant interest from everyone from the traditional carriers to some that aren't so traditional," Schiller said.

Securities filings from YankeeNets' recent \$200 million bond deal disclose that MSG paid the Yankees \$48 million last year, while sister network Fox Sports New York paid just \$3 million to the Nets.

Two weeks ago, the New Jersey Devils agreed to merge with the YankeeNets. But while the Nets' deal expires next year, the Devils' deal with Fox Sports doesn't expire until 2007.

Wall Street executives who attended road show sales pitches for the bond deal said that Schiller predicted the company would double both its take



Despite the YankeeNets partnership, Yankee owner George Steinbrenner (behind fence) has yet to stir much interest in his team's TV rights.

AP Photo

from local sports rights and its end of the Major League Baseball national rights package. Analysts and industry executives estimated that YankeeNets' deal will probably end up between \$120 million and \$130 million per year, with the team group getting a sizable equity stake in the network.

"Given the dynamics of this marketplace, I would expect to see a big number," said Peter Stern, a partner in boutique sports ad agency Strategic Sports Group.

Losing the contest could be dire for Cablevision and its partners Fox Sports and NBC. Cablevision had to close SportsChannel Philadelphia and Prism in 1997 after Comcast swept up the Philadelphia 76ers basketball and Flyers hockey teams to create a new sports network team and arena venture. Losing the Yankees and Nets rights could leave a big enough hole in Cablevision's network schedule to force the shutdown of Fox Sports New York, which Bear Stearns & Co. media analyst Ray Katz estimated last May was worth \$790 million. Cablevision would not comment on the negotiations. ■



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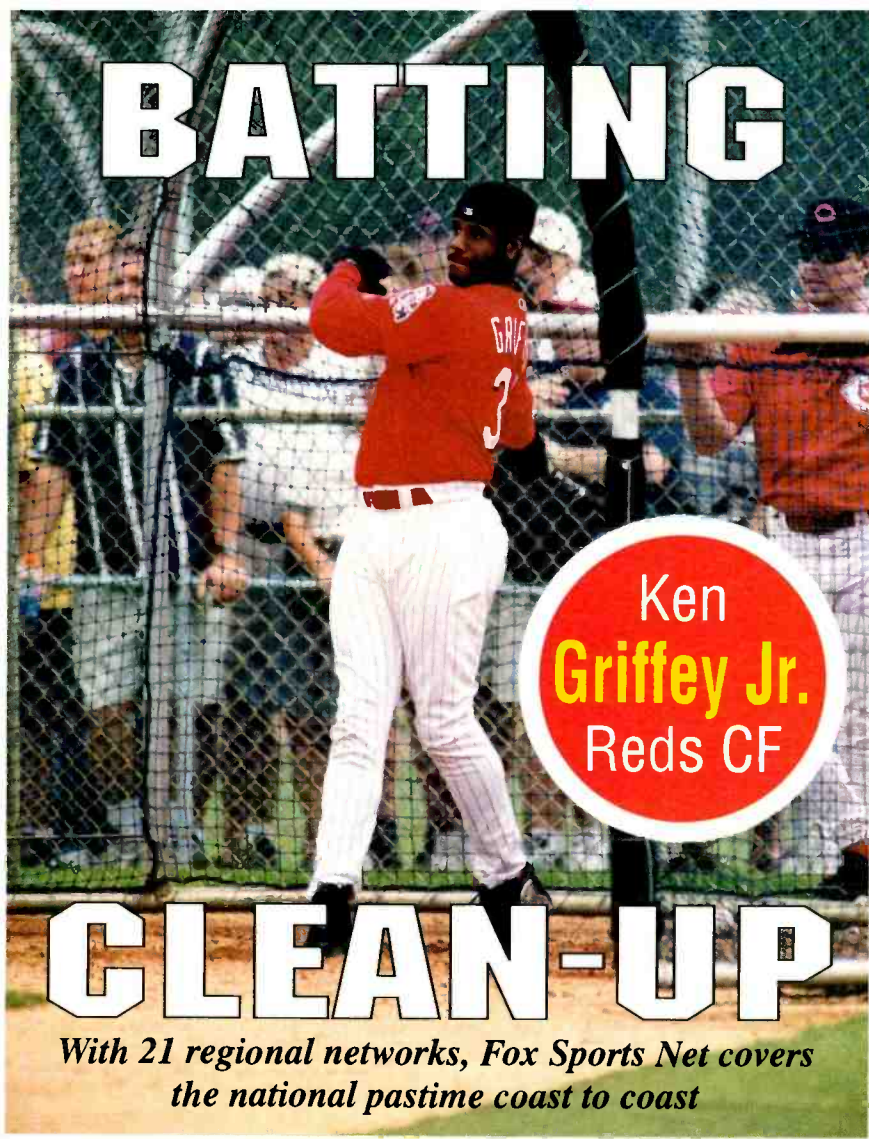
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# CLEAN-UP

*With 21 regional networks, Fox Sports Net covers the national pastime coast to coast*

AP Photo

By Kim McAvoy

**W**hen it comes to baseball, Fox Sports Net is king. Not only is the network the leading local-rights holder for cable, but Fox is aggressively acquiring the local rights for broadcast TV as well, an effort that appears to be succeeding.

Indeed, the 2000 season opens with Fox Sports Net Southwest spending \$200 million over 10 years for the broadcast TV rights to the Texas Rangers games. (The Dallas Stars hockey team and Mesquite Rodeo are also part of the package and also owned by Fox.) Games will run on Fox Sports Net Southwest, while Fox Television's KDFW-TV Dallas will air six games, and KDFI-TV Dallas, also Fox-owned, will carry 61 games. Fox Sports Net has also spent roughly \$300 million for the Rangers' cable rights for the next 15 years.

Also this season, Fox Sports Net

Midwest went after the broadcast rights for the St. Louis Cardinals, which will cost a total of \$12 million over the next four years. The cable network already had the Cardinals' cable rights.

With those deals in place, there is little doubt that Fox Sports Net's total of 21 regional networks—10 are owned-and-operated and 11 are affiliated networks—will dominate the local baseball scene.

At Fox Sports Net, the decision to acquire broadcast TV and cable rights is made on a case-by-case basis, says Bob Thompson, executive vice president and chief operating officer, Fox Sports Regional Networks. "We look at how having the over-the-air rights might enhance our cable package. Can we move games back and forth between cable and broadcast? We also look at the general appetite for sports in the market. If we think it's a prudent investment, we'll go ahead and acquire the over-the-air rights as well as the cable rights," he says.

While Fox has been picking up more

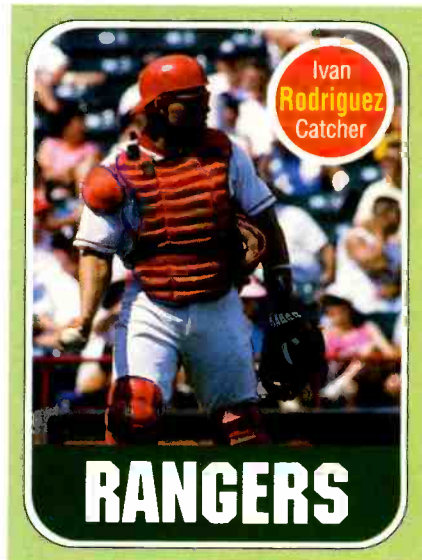
broadcast TV rights, Thompson says there is no edict that has come down that says, "Go out and buy all the broadcast rights in the country." Moreover, he adds, Fox Sports Net isn't taking rights away from local stations. "We really just assumed the responsibility from the team, in that the team was producing the games and selling the advertising and doing some type of barter deal with a local station. I think the teams recognize that they're probably better off sticking to selling tickets and putting the team on the field," says Thompson.

Thompson says Fox Sports Net will continue to look for opportunities to put games on Fox TV stations where it makes sense. "We're constantly in discussions with the Fox TV station group looking for those areas where there is an appetite for baseball," he says.

In this year's annual baseball rights survey, BROADCASTING & CABLE found that nearly half of all 30 Major League Baseball teams have sold both over-the-air and cable games to either Fox or its affiliates. That represents an estimated \$189.4 million in fees this season.

Four of the Fox owned-and-operated networks and six of its affiliated networks—including Fox Sports Net New York and Madison Square Garden Network—have both broadcast and cable rights to 13 MLB teams. Among those teams are the Kansas City Royals, the Florida Marlins, the Houston Astros, the Pittsburgh Pirates, the Colorado Rockies, and the New York Yankees and Mets.

Fox Sports Net, through all of its owned-and-operated networks and eight affiliates including Fox Sports Net Ohio, Fox Sports Net Chicago, Fox Sports Net Bay Area and Home Team



Ivan  
Rodriguez  
Catcher

RANGERS

AP Photo





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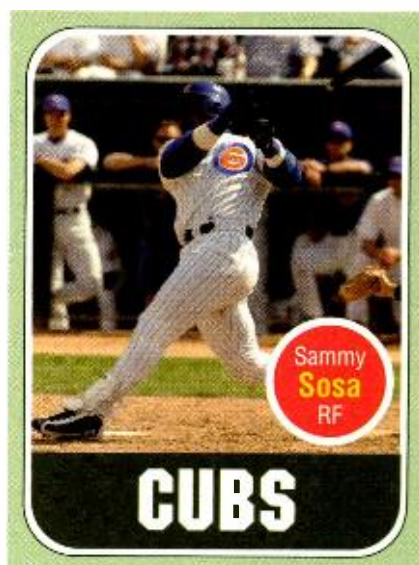
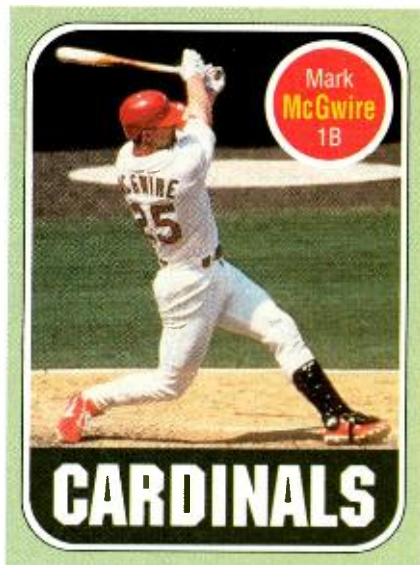


# LOCAL TV AND RADIO LINEUP

Team	BROADCAST TV						CABLE					RADIO				
	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	2000 rights (millions)	2000 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2000 rights (millions)	2000 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	2000 rights (millions)	2000 est. revenue (millions)
<b>AMERICAN LEAGUE EAST</b>																
<b>Baltimore Orioles</b>	WJZ-TV (ch. 13)	37	15	4/4	—	—	Home Team Sports	85	4/10	\$20	—	WBAL(AM) 1090 khz	25	1/3	\$3.5	—
<i>CBS, which owns WJZ-TV and HTS, pays \$20 million for broadcast TV and cable rights. It sublicenses games to WNUV-TV Baltimore and WBDC(TV) Washington.</i>																
<b>Boston Red Sox</b>	WFXT-TV (ch. 25)	67	11	1/3	\$8.7	—	New England Sports Network	85	17/20	\$10	—	WEEI(AM) 850 khz	56	4/5	\$4.9	—
<i>Team owns 48% of NESN.</i>																
<b>New York Yankees</b>	WNYW(TV) (ch. 5)	50	0	—	—	—	MSG Network	100	12/12	\$48.8	—	WABC(AM) 770 khz	33	—	—	—
<i>MSGN holds rights to broadcast TV, cable and radio and sublicenses 50 games to WNYW(TV) for \$17.5 million for last year of a two-year deal.</i>																
<b>Toronto Blue Jays</b>	CBC	40	0	2/3	\$6	—	TSN	80	4/5	\$12	—	CHUM(AM) 1050 khz	30	3/3	\$2-2.5	—
<i>Headline Sports radio has radio rights. Pending CRTC approval, CTV, which owns Sportsnet, has purchased TSN.</i>																
<b>Tampa Bay Devil Rays</b>	WMOR(TV) (ch. 32)	56	7	3/5	—	\$3	Fox Sports Net	64	3/12	\$4.4	—	WFLA(AM) 970 khz	16	3/7	\$3.7	—
	WTSPT(TV) (ch. 10)	15		3/5												
<i>Team retains broadcast TV rights, buys air time on stations and keeps all ad inventory.</i>																
<b>AMERICAN LEAGUE CENTRAL</b>																
<b>Chicago White Sox</b>	WGN-TV (ch. 9)	29	0	1/1	—	\$13	Fox Sports Net	99	1/10	\$5.5	—	WMVP(AM) 1000 khz	37	5/10	\$5	—
	WCIU-TV (ch. 26)	24														
<i>Team and WGN-TV have revenue-sharing partnership. WGN-TV buys airtime on WCIU-TV.</i>																
<b>Cleveland Indians</b>	WUAB(TV) (ch. 43)	75	3-5	2/3	\$6	—	Fox Sports Net	70	2/6	\$6	—	WTAM(AM) 1100 khz	38	1/2	—	\$8-10
<i>WUAB(TV) holds broadcast TV rights, but team shares revenue. Team retains radio rights, sells all inventory. WMMS(FM) co-owned with WTAM(AM) airs six games.</i>																
<b>Detroit Tigers</b>	WKBD-TV (ch. 50)	40	10	3/5	\$2	—	Fox Sports Net	96	3/10	\$12	—	WJR(AM) 760 khz	30	5/5	—	\$3
<i>Team retains radio rights.</i>																
<b>Kansas City Royals</b>	KMBC-TV (ch. 9)	15	15	—	—	—	Fox Sports Net	30	4/6	\$5.5	—	KMBZ(AM) 980 khz	95	3/3	\$2	—
	KCWE(TV) (ch. 29)	36														
<i>Fox Sports Net Midwest has broadcast and cable TV rights, pays KMBC-TV to carry games. KMBC controls KCWE through local marketing agreement.</i>																
<b>Minnesota Twins</b>	KMSP-TV (ch. 9)	25	0	—	—	—	Midwest Sports Channel	105	3/4	\$2-3	—	WCCO(AM) 830 khz	48	2/2	\$2.5	—
<i>CBS Cable's Midwest Sports Channel pays \$2 million to \$3 million for broadcast TV and cable rights. Midwest sublicenses 25 games to KMSP-TV.</i>																
<b>AMERICAN LEAGUE WEST</b>																
<b>Anaheim Angels</b>	KCAL(TV) (ch. 9)	50	0	5/5	—	\$10-12	Fox Sports Net 2	50	2/10	\$5	—	KLAC(AM) 570 khz	5	2/5	—	\$4.5
<i>Team, which is owned by Disney, shares revenue with KCAL(TV) and KLAC(AM). Team retains radio rights.</i>																
<b>Oakland Athletics</b>	KICU-TV (ch. 36)	52	0	2/5	\$4	—	Fox Sports Net	59	4/7	\$6	—	KABL(AM) 960 khz	20	2/2	—	\$2
<i>Team retains radio rights.</i>																
<b>Seattle Mariners</b>	KIRO-TV (ch. 7)	40	5	3/3	\$5	—	Fox Sports Net	62	4/4	\$5	—	KIRO(AM) 710 khz	35	3/5	\$5.6	—
	KSTW(TV) (ch. 11)	23														
<i>KIRO-TV holds broadcast TV rights.</i>																
<b>Texas Rangers</b>	KDFI-TV (ch. 27)	61	6	—	—	—	Fox Sports Net	80	1/15	\$20	—	KRLD(AM) 1080 khz	70	3/3	\$5	—
	KDFW-TV (ch. 4)	6														
<i>Fox Sports Net Southwest is paying \$200 million for broadcast TV rights over 10 years and \$300 million for cable in a 15-year deal. Fox owns Dallas stations KDFW-TV and KDFI-TV. KXAS-TV will carry five games this year, because of an existing contract.</i>																

Dash (—) indicates column does not apply. Unless noted, teams rights are sold to a broadcast station or cable network, and the 2000 rights fee is shown. If the team retains rights or is involved in a partnership, estimated 2000 revenue is shown instead of the rights fee. Depending on the team, contract status refers to a rights contract, partnership contract or a non-rights holder contract to carry games. In most cases, broadcast TV and radio rights holders form regional networks; the column shows the number of stations in the network. Radio stations usually carry all regular-season games.

Team	BROADCAST TV						CABLE				RADIO					
	Flagship	# of reg. season games	# of stations in net.	Contract status yr./yrs.	2000 rights (millions)	2000 est. revenue (millions)	Regional network	# of reg. season games	Contract status yr./yrs.	2000 rights (millions)	2000 est. revenue (millions)	Flagship	# of stations in net.	Contract status yr./yrs.	2000 rights (millions)	2000 est. revenue (millions)
<b>NATIONAL LEAGUE EAST</b>																
<b>Atlanta Braves</b>	WTBS(TV) (ch.17)	90	0	—	—	\$32.5	Fox Sports Net	25	4/10	\$4	—	WSB(AM) 750 khz	173	1/5	\$5	—
							Turner South	34	—	—	\$12.5					
<i>Revenue reflects simultaneous national carriage of games on TBS. Team, WTBS, and Turner South are owned by Turner Broadcasting System.</i>																
<b>Florida Marlins</b>	WAMI-TV (ch.69)	55	6	—	—	—	Fox Sports Net	95	2/12	\$10	—	WQAM(AM) 560 khz	15	4/5	\$3.7	—
<i>Fox Sports Net Florida pays \$10 million for broadcast TV and cable rights. WAMI-TV pays Fox \$3.2 million for 55 games.</i>																
<b>Montreal Expos</b>	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
<i>Expos failed to close any deals for broadcast TV, cable or radio coverage of its games by BROADCASTING &amp; CABLE's deadline last week.</i>																
<b>New York Mets</b>	WPIX(TV) (ch.11)	50	0	—	—	—	Fox Sports Net	100	14/30	\$13+	—	WFAN(AM) 660 khz	6	1/3	\$4.6	—
<i>Fox Sports Net New York pays \$8 million to \$10 million for broadcast TV rights and sublicenses 50 games to WPIX(TV). WADO(AM) will broadcast 94 games in Spanish.</i>																
<b>Philadelphia Phillies</b>	WPSG(TV) (ch.57)	70	1	2/2	—	\$7	Comcast Sports Net	77	3/15	—	\$3.5	WPHT(AM) 1210 khz	18	3/3	—	\$2.4
<i>Team and WPSG(TV) have revenue-sharing partnership for broadcast TV, radio and cable. Phillies partnered with Comcast Spectracore to form Comcast SportsNet.</i>																
<b>NATIONAL LEAGUE CENTRAL</b>																
<b>Chicago Cubs</b>	WGN-TV (ch.9)	71	0	—	—	\$31	Fox Sports Net	73	2/10	\$15	—	WGN(AM) 720 khz	38	—	—	\$9
	WCIU-TV (ch.26)	8														
<i>Tribune owns team and WGN-AM-TV. WGN-TV buys airtime on WCIU-TV. Revenue reflects simultaneous national carriage of superstation WGN.</i>																
<b>Cincinnati Reds</b>	—	—	—	—	—	—	Fox Sports Net	85	2/6	\$2.5	—	WLW(AM) 700 khz	60+	3/3	\$3.5	—
<i>There are no over-the-air games slated for 2000 season. Fox Sports Net Ohio has both broadcast TV and cable rights.</i>																
<b>Houston Astros</b>	KNWS-TV (ch.51)	65	5	—	—	—	Fox Sports Net	72	3/10	\$10+	—	KTRH(AM) 740 khz	50	2/5	—	\$4.5
<i>Fox Sports Net Southwest pays \$10+ million for broadcast TV and cable rights. Team retains radio rights. KXYZ(AM) is Spanish-language flagship station.</i>																
<b>Milwaukee Brewers</b>	WCGV-TV (ch.24)	50	0	—	—	—	Midwest Sports Channel	80	3/6	\$2.6	—	WTMJ(AM) 620 khz	52	3/5	\$2	—
<i>CBS Cable's Midwest Sports Channel pays \$2.6 million for broadcast TV and cable rights; Brewers buy airtime on WCGV-TV. Team shares some revenue with Midwest Sports Channel and WTMJ(AM).</i>																
<b>Pittsburgh Pirates</b>	WCWB-TV (ch.22)	13	0	—	—	—	Fox Sports Net	85	1/8	\$7+	—	KDKA(AM) 1020 khz	35	1/6	—	\$3.5
	WPGH-TV (ch.53)	2														
<i>Fox Sports Net Pittsburgh has new deal for broadcast and cable rights, pays \$7+ million. Fox sublicenses 15 games to TV stations. Team retains radio rights.</i>																
<b>St. Louis Cardinals</b>	KPLR-TV (ch.11)	45	25	1/4	—	—	Fox Sports Net	58	3/8	\$4	—	KMOX(AM) 1120 khz	107	4/5	\$5	—
<i>Fox Sports Net Midwest also pays \$3 million for broadcast TV rights in new four-year deal with Cardinals. Cardinals buy airtime on KPLR-TV.</i>																
<b>NATIONAL LEAGUE WEST</b>																
<b>Colorado Rockies</b>	KWGN-TV (ch.2)	75	13	—	—	—	Fox Sports Net	50	4/10	\$10+	—	KOA(AM) 850 khz	65	4/5	\$4.5	—
<i>Fox Sports Net Rocky Mountain pays \$10+ million for broadcast TV and cable rights. Fox buys airtime on KWGN-TV.</i>																
<b>Los Angeles Dodgers</b>	KTLA(TV) (ch.5)	50	0	4/5	\$15.5	—	Fox Sports Net 2	80	—	—	—	KXTA(AM) 1150 khz	26	3/5	\$6-8	—
<i>KTLA(TV) pays \$15.5 million for broadcast TV and partial cable rights. It sublicenses 40 games to Fox, which owns Dodgers. KWKW(AM) broadcasts games in Spanish.</i>																
<b>San Diego Padres</b>	KUSI-TV (ch.51)	24	0	—	—	—	Channel 4	114	4/5	\$6	—	KOGO(AM) 600 khz	1	1/4	\$5	—
<i>Cox Communications' Channel 4 pays \$6 million for broadcast TV and cable rights. Cox has programming and promotional partnership with KUSI-TV. Cox keeps all ad revenue.</i>																
<b>San Francisco Giants</b>	KTVU(TV) (ch.2)	56	6	6/6	\$4.5	—	Fox Sports Net	59	5/7	\$4.5	—	KNBR(AM) 680 khz	17	2/6	\$5.5	—
<i>Team retains five to seven 30-second spots per game on broadcast TV. KTVU parent Cox Broadcasting and KNBR(AM) are both limited partners in team.</i>																
<b>Arizona Diamondbacks</b>	KTVK(TV) (ch.3)	75	2	3/10	—	\$10.5	Fox Sports Net	60	3/10	\$5+	—	KTAR(AM) 620 khz	20+	3/10	—	\$4.2
<i>Team retains broadcast TV and radio rights. Team and KTVK have revenue-sharing arrangement. KDRX-TV will air 14 games in Spanish.</i>																



AP Photo

Sports, among others, has the cable rights to 27 of the 30 MLB teams.

Overall, it appears that regional cable networks and local broadcasters are paying more for the rights to carry games this year. The TV and radio industries spent roughly \$409 million in rights fees, that's up from the \$380.7 million reported last year. Among the new deals, Fox Sports Net Pittsburgh is spending more than \$7 million a year for the cable and broadcast rights to Pirates games as part of an eight-year pact. And KOGO(AM) paid \$5 million a year as part of a four-year agreement with the San Diego Padres.

The survey also indicates that the number of regular season baseball games on broadcast TV stations continues to drop, whereas the number of games on regional cable networks is steadily growing—increasing 5.5% over last year.

BROADCASTING & CABLE's annual survey found that the average number of broadcast games per team fell from 54.9 in 1999 to 51.7 set for 2000—a 6% decline from last year. The average

number of baseball games on cable rose from 72.9 in 1999 to 77 in 2000. (These figures include last season's number of Montreal Expos telecasts, although no agreement has yet been announced.)

Overall, cable networks will carry 2,310 games—760 more than the 1,550 games TV stations will air. The migration of games to cable is an ongoing trend (see chart). All told, cable will air 123 more games than it did in 1999. For example, Fox Sports Net Florida's Marlins games have jumped from 70 to 95 this season. The Pittsburgh Pirates will have 10 more games on Fox Sports Net Pittsburgh, and Fox Sports Net Midwest is adding 8 more Cardinal games this year.

Few broadcasters, if any, seem willing to challenge cable's lock on local rights. Only a handful have ongoing deals, such as KTUV(TV) and the San Francisco Giants, WUAB(TV) and the Cleveland Indians, and KIRO-TV and the Mariners. KTLA(TV) is an exception to the rule with its acquisition of both broadcast and cable rights for the Dodgers. However, that arrangement is slated to expire next year.

This season, however, Fox Television's WFXT-TV Boston reportedly paid \$8.7 million for the rights to 67 Boston Red Sox games in a new three-year deal with the team (see sidebar).

Often regional cable networks will sublicense games to stations, such as Fox Sports Net Florida, which sells 55 Marlins games to WAMI-TV Miami.

But TV stations in general have been cutting back on the number of games in response to mounting pressure from networks not to pre-empt their programming. Take WGN-TV Chicago, for example. This season the broadcaster is taking a different approach to airing the Chicago Cubs and White Sox—WGN-TV and the Cubs are co-owned by Tribune. Traditionally, WGN-TV has been the only local station offering Chicago Cubs and

White Sox games. But this year, with its prime time schedule filled with WB programming, the station needed an over-the-air partner in order to run more games in prime time. So, this season, independent station

WCIU-TV Chicago will carry eight Cubs and 24 White Sox regular-season games in prime time.

Under this new arrangement, WGN-TV airs 71 Cubs and 29 White Sox games. Even with WCIU-TV on board, the total number of Cubs games on both stations is 79—that's 12 fewer than in 1999. The number of White Sox games remains the same as last year.

"Chicago has always had a strong tradition of baseball on over-the-air broadcasting. We feel this is the best way to have a good number of games on over-the-air and a way to grow our network," says Bob Ramsey, WGN-TV's station manager. "Everyone feels that putting the games on an additional free television station makes a lot of sense, especially when 40% of the market doesn't get cable," says Neal Seibel, executive vice president of Weigel Broadcasting, which owns WCIU-TV.

Neither station would discuss details of their arrangement. But sources say that WGN-TV will keep all the ad inventory and is buying airtime on WCIU-TV. Fox Sports Net Chicago, which has the cable rights to the Cubs and White Sox, is offering 16 more Cubs games than last season and will run 99 White Sox games, down from 103 in 1999.

In Atlanta, the 30 Braves games telecast last season on WUPA(TV) Atlanta have moved to Turner South, the new regional network, which is co-owned along with the Braves by Turner Broadcasting System. The flagship station for the Braves, WTBS(TV) Atlanta, another Turner property, is airing 90 regular season games, the same as 1999. Turner South has also picked up four games that were carried by Fox Sports Net

**Scorecard: broadcast vs cable**

Year	Broadcast		Cable		Combined	
	Total games	Ave. # of telecasts	Total games	Ave. # of telecasts	Total games	Ave. # of telecasts
1996	1,835	65.5	1,287	50.9	3,122	116.4
1997	1,668	59.6	1,737	62.0	3,405	121.6
1998	1,655	55.2	2,058	68.6	3,713	123.8
1999	1,646	54.9	2,187	72.9	3,833	127.8
2000	1,550	51.7	2,310	77.0	3,860	128.7

South, which this season is bringing viewers 25 games rather than 29.

Baseball is a welcome addition to the fledgling regional entertainment network that has only 1.5 million subscribers. "Live sports brings you great exposure. It brings you a dedicated fan base that tunes in every night and brings you a great promotional platform for all your other product. And that's what we're really looking to capitalize on," says David Rudolph, vice president and general manager of Turner South.

Despite the enthusiasm generated by Ken Griffey Jr.'s move to Cincinnati, the Reds will again only be available to cable subscribers. That is how it was last season, and there appears to be little public outcry over the situation, but whether that will remain the case with Griffey on broad remains to be seen.

Griffey's arrival did spark interest among local broadcasters. Some approached Fox Sports Net Ohio, which has a six-year deal for the Reds' over-the-air TV and cable rights. There was even a possibility that WKRC-TV Cincinnati, which two years ago carried 15 Reds games, might air the team's opening day, but nothing developed. "We couldn't work it out this year," says William Moll, president of WKRC-TV, a CBS affiliate. "We parted friends and we're going to continue to hold discussions with Fox Sports Net and the Reds about possible future broadcast opportunities," says Moll.

Fox Sports Net will offer 85 Reds games, the same as 1999. There was interest from local TV stations notes Steve Liverani, senior vice president and general manager, Fox Sports Net Ohio. "But not enough to forge a relationship or agreement," he says.

Nevertheless, Fox Sports Net Ohio anticipates record viewership for its games. "We ended last year with a 4.1 TV household rating; we're projecting a 50% increase in ratings with the addition of Ken Griffey Jr.," says Liverani.

Sources say Fox Sports Net Ohio already had exclusivity arrangements with cable operators in place when news that Griffey was coming to Cincinnati broke. Changing the terms of those deals would have been difficult. Plus, it's believed that Fox's asking price for the games was higher than stations were willing to go.

Moreover, even if their discussions were fruitful, the number of telecasts would likely be limited, because broadcasters are reluctant to pre-empt network programming for baseball. As

Moll points out, "the network has made it clear that it wants its affiliates to clear only network programming."

Teams that are producing games and selling ad time themselves, or have partnerships with local TV outlets continue to make money, with revenues reaching \$168 million this season. But revenue-sharing arrangements may be losing their appeal for some broadcasters.

For example, KPLR-TV St. Louis, a WB affiliate, dropped its revenue-sharing partnership with the Cardinals. "They [the station] were looking to pull back from Cardinals' baseball and refocus their sales staff on network inventory," says Dan Farrell, senior vice president of broadcasting and sales for the Cardinals. Farrell says KPLR had no problem with Fox Sports Net Mid-

west's purchase of the broadcast TV rights. The Cardinals will still be carried on KPLR, but Fox Sports Net Midwest now controls the team's broadcast inventory. Part of the team's deal with Fox includes maintaining an over-the-air presence through KPLR for the next four years with the Cardinals buying the airtime. Farrell says, KPLR also wanted to reduce its clearances and will carry 45 games this season, 10 fewer than last year.

"Fox recognized the benefits of having both rights streams. They were aggressive in pursuing it and we were able to get the benefit of having them add additional cable clearances, not only for this year, but at an even more significant level in future years," says Farrell. ■

## BoSox on Fox



After a deal with JCS New England Television Network went sour, WFXT won the broadcast rights

Could Sox on Fox 25 be a winning combination? Fox Television's WFXT-TV Boston thinks so. It is reportedly paying \$8.7 million for the broadcast rights to 67 regular season games as part of a new three-year deal with the Boston Red Sox.

The Red Sox team terminated its deal with last season's rights holder, JCS New England Television Network, an operation headed by Gene F. Jankowski, former president and chairman of the CBS Broadcast Group. JCS' bid for 1999 broadcast rights was estimated at \$10 million. And, although the Red Sox organization wouldn't discuss specifics, reports in the Boston media indicat-

ed that JCS could not pay the rights fee and still owes the team money.

However, Jankowski told BROADCASTING & CABLE that JCS "relinquished the rights at the same time" the team terminated the arrangement. He says the Red Sox wanted a guaranteed payment for the next three years, something Fox could do but JCS could not. He says JCS doesn't owe the Red Sox any money either: "We've come to the end of that."

Some observers think the JCS model was doomed from the start. JCS had an agreement to produce and distribute 75 regular-season games to a network of six New England stations. WB affiliate WLVI-TV Boston served as the Red Sox flagship. But, because JCS didn't own any of the stations, getting that airtime may well have proved too costly.

With the broadcast rights up for grabs again, WFXT-TV which lost out to JCS New England Television Network last season, was one of several stations competing to air the Sox this year. New England Sports Network has the cable rights and is carrying 85 games this season.

When you have a property like the Red Sox and a marketplace that loves sports, it makes sense for the Red Sox and Fox to team up, says Gregg Kelley, vice president and general manager of WFXT-TV. "With Fox in the business of producing and promoting and selling sports, it was the right partnership to strike. It's good for the market, good for the Red Sox, good for us and good for the loyal fan base," he adds. —Kim McAvoy

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**ISSUE DATE** • February 21, 2000

**SPACE CLOSING DATE** • February 11, 2000

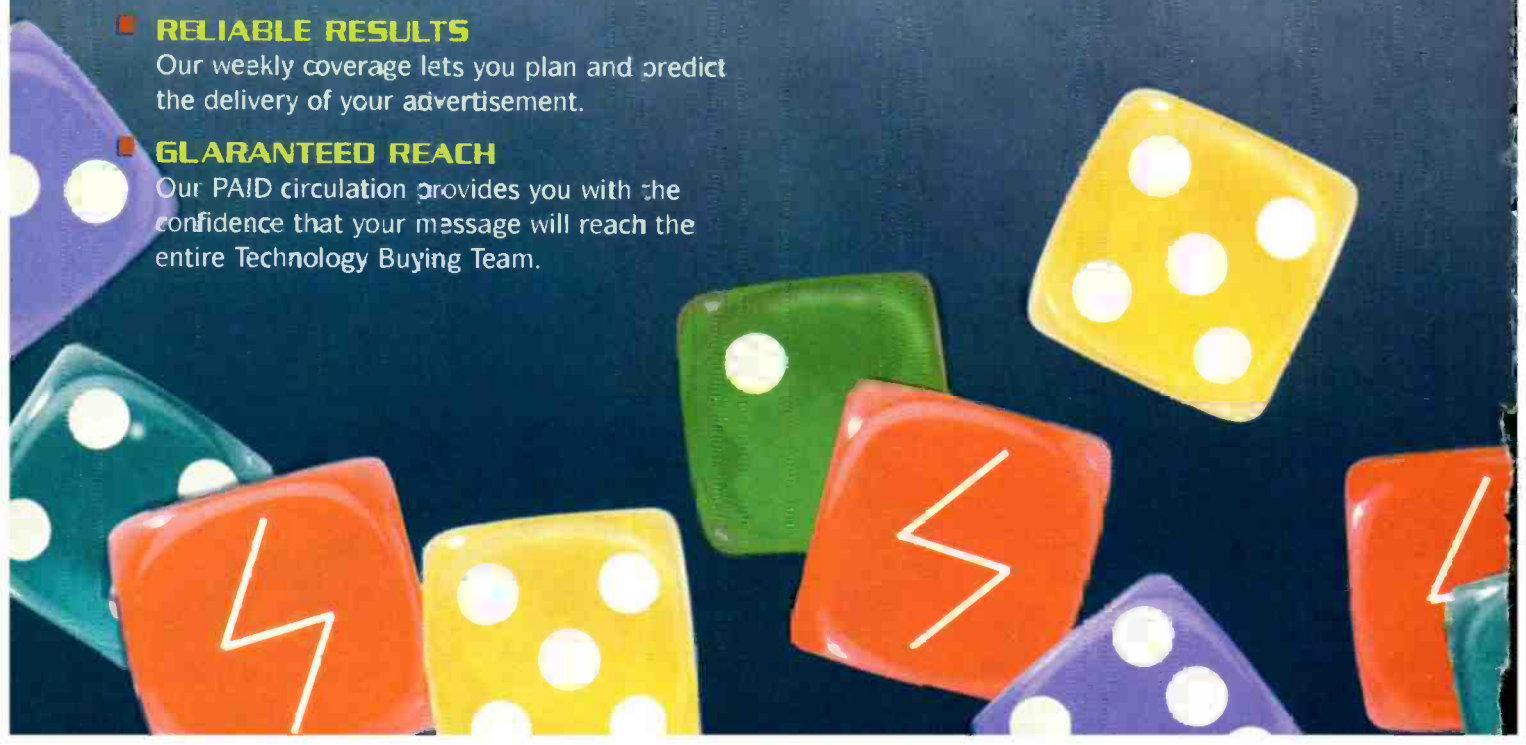
**MATERIAL DUE DATE** • February 15, 2000

## NAB Sellers Guide Part 2: Major Station Groups

**ISSUE DATE** • March 13, 2000

**SPACE CLOSING DATE** • March 3, 2000

**MATERIAL DUE DATE** • March 7, 2000



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**SPACE CLOSING DATE** • March 17, 2000

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**ISSUE DATE** • April 3, 2000

**SPACE CLOSING DATE** • March 23, 2000

**MATERIAL DUE DATE** • March 28, 2000

## NAB Convention Issue

**TOP 25 TV GROUPS**

**ISSUE DATE** • April 10, 2000

**SPACE CLOSING DATE** • March 31, 2000

**MATERIAL DUE DATE** • April 4, 2000

**BONUS DISTRIBUTION AT NAB2000**

## NAB Midweek Issue

**DIGITAL FACILITIES**

**ISSUE DATE** • April 12, 2000

**SPACE CLOSING DATE** • March 31, 2000

**MATERIAL DUE DATE** • April 4, 2000



# USA to shop new talker

*QVC sales diva Kathy Levine tapped for fall 2001 syndicated show*

By Melissa Grego

**S**tudios USA Domestic Television is "ramping up development," says SUDT President Steve Rosenberg, who punctuated the point with last week's unveiling of a talk show with QVC's Kathy Levine.

A week after announcing that Jerry Springer is developing a high-stakes game show with Studios USA (B&C, March 20), which also produces and distributes Springer's syndicated talk show, the company said it has a daytime talker in the works with Levine, one of the original hosts of the shopping channel and a best-selling author.

"The name of the game is content, so the more things we can produce and the better shows we can produce that are going to work and become hits, the better off our company is going to be," Rosenberg says.

But just what that content will be, at least in terms of Levine's show, remains to be developed. Beyond the fact that it is a talk show and will grow out of Levine's personality, the show is a work in progress. The show could have an Internet element, according to Rosenberg, but incorporating new media is not the goal of the show.

As for Levine, she was preparing to say her farewells to her home shopping home: "It's been a real party at QVC for the past 13 years. I got to work with a lot of wonderful people there and, perhaps even more gratifying, received a tremendous amount of support from viewers. I look forward to returning into their living rooms with this new talk show, a format that no one does better than Studios USA," she said in a statement.

Levine will end her 13-year stint at QVC at the end of April to concentrate on the new show. Rosenberg says the show will be an hour and is scheduled to debut in syndication in fall 2001, although that could change as the show develops.

Studios USA staffers brought Levine to the attention of Rosenberg and Valerie Schaefer, SUDI executive vice president of programming and development, after seeing her on QVC.

"What struck us about Kathy is obvi-



*Levine, who calls her life 'the perennial pursuit of the perfect date and better hair,' was with the shopping net 13 years.*

ous on camera. She has an unbelievable ability to relate to people through the lens. That's when you know you have tel-

evision gold," Rosenberg says. "She has the ability to feel like she's everyone's friend. She really connects to the audience and the viewers."

Levine has said that, although she does not gauge her performance by her press clippings, she does respond to and take seriously viewer feedback, in terms of both what items QVC sells and her personal appearance.

Levine, who often talks about herself while selling merchandise on QVC and whose humor and candor have made her a popular figure on the network, has described her life as the "perennial pursuit of the perfect date and better hair" and her hobbies as "dieting and PMS." She has also spoken candidly off-camera about her diets, face-lift and the joys and challenges of life over 40. In the process, she has helped generate more than \$150 million annually in sales at QVC. ■

## A few good producers

*Station groups create farm systems to find and retain news executives; some even offer a piece of the company*

By Dan Trigoboff

**A**.H. Belo Corp. plans to present a plan to give paid internships to prospective local-TV news producers. The intent is clear, and the reasoning obvious to everyone in TV news.

"Producers are very hard to find," says Belo's group news chief Marty Haag, employing a baseball analogy for a strategy he hopes will help him retain more producers, "and, once you find them, very hard to keep." TV groups, he adds, are "reverting to a farm system."

Gannett Broadcasting is also hoping to develop its own producers and this year will continue and expand its Producer Plus program. Producer Plus has drawn a handful of people from other positions at Gannett stations into producing positions. "A lot of people get into this business from whatever door opens for them," notes Dick Mallary,

Gannett's senior vice president for news. Gannett's program, which is not for interns, exposes producer candidates to intense training and placement at one or more Gannett stations in exchange for a two-year commitment.

Producers have been in short supply for most of the past decade, say news executives. The situation resulted from the demands of new national and regional cable networks, many more news hours daily, and a consistently small pool of candidates.

"We have to be more proactive," says Brian Bracco, a veteran news director recently elevated to group news executive at Hearst-Argyle.

Producers' salaries, like those of reporters, may start out in the high teens in smaller markets but are more likely to hit the mid-five-figure range earlier. More and more, like on-air talent, coveted producers are put under



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contract, TV executives say. Of course, while highly prized on-air local talent can command six- and even seven-figure salaries, only a few local producers hit the six-figure range and most top out well below that, even in major markets. In addition, the high-pressure level leads to high burnout rate.

The growth in local morning television has helped create the shortage and remains one of the biggest problem areas, says Maryland-based headhunter Tom Dolan, of Dolan Media Management. "Mornings are the only real growth period," he notes, "but it's almost the least desired position. It's tough on the biorhythms, there's low staffing, and only recently have salaries gone up."

"We comb the country looking for producers," says Hank Price, vice president and general manager at WBBM-TV Chicago. "You'd think it would be easier for us, in a large market, working for a major group [CBS]. The problem is that, when students think of television, they think about *being on television*."

"When they come to a school like Syracuse," says Dow Smith, a broadcast journalism instructor at Syracuse University and longtime broadcast journalist, "students want to be TV stars. They



**Belo's Marty Haag:** "Producers are very hard to find and, once you find them, very hard to keep. ... More producers go on to top station management."

*Producing*, published by the Radio-Television News Directors Association. "The book is partly an effort to provide some kind of a training tool."

Meanwhile, opportunity and interest run in opposite directions. Recruiters who attended last summer's UNITY conference for minority journalists and other trade conferences that include recruiting, report that the number of candidates for on-air jobs outpaces prospective producers by a ratio of 20 to 1, or even more. While getting meager

don't know that those other jobs exist. We need to get them to start to think about it. A lot of the [TV station] groups are not doing anything. They're not paying competitive wages; no training, work studies or paid internships."

Smith recently wrote a guidebook for TV producers, *Power*

responses for producer openings, news directors say, they measure tapes for on-air positions by the carton.

"I have made a point of trying to schedule a number of visits to college campuses to try to take some of the best and the brightest and, instead of trying to recruit them as street reporters, telling them there are many gratifications to be had as a producer," says Haag. "More producers go on to be news directors and to top station management."

For years, producers have tried, with limited success, to narrow the gap between top producers and anchors, say news executives. But the new glamour alternative may change all that.

"I spent the day at AOL recently and visited a bunch of former news producers," Dolan explains. "There's been a recent drain to the Internet and new media. What a lot of dotcom companies like about news producers is that they know the content side, they know ways to package. They have experience with deadline pressures and time management. From the employee standpoint, they're finding that salaries are better, and they're sometimes getting equity in their companies." ■



## GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

### Protesters at the gates

In the latest move by protestors of Paramount's upcoming syndicated talk show *Dr. Laura*, starring Dr. Laura Schlessinger, more than a hundred protestors organized by Stopdrlaura.com assembled outside Paramount's studio gates Tuesday morning. Stopdrlaura.com has become the rallying point for the gay community in expressing its displeasure about the show and some comments Schlessinger has made about homosexuals (she has apologized for the hurt those comments might have caused).

Protestors toted signs including one reading: "Paramount Why Do You Hate Us?" Across the street, a smaller group of supporters of the show carried signs that ranged from "Don't Censor Dr. Laura" to "Closets Are Good."

Paramount released a statement following the protest, saying that the company "recognizes every individual's right to have and express his or her own point of view, as well as the right to assemble and demonstrate in an orderly and peaceful manner. With the production of *Dr. Laura*'s upcoming television show, and all of Para-

mount's current programming, we are committed to presenting society's moral and ethical issues without creating or contributing to an environment of hurt, hate or intolerance."

### Another week, another win

ABC was the top network in total viewers for the 12th straight week and captured its fourth-straight weekly crown among adults 18-49 for the week ended March 19. ABC averaged 13.9 million viewers and a 5.2 rating/14 share in adults 18-49 for the week, according to Nielsen Media Research.

ABC also had the top five network programs of the week, including three doses of *Who Wants to Be a Millionaire?* In total viewers, ABC outpaced both NBC and CBS, which tied with an average of 11.1 million viewers. In adults 18-49, ABC topped second-place NBC by 21% (4.3/12), Fox by 27% (4.1/11) and CBS by 41% (3.7/11).

Season to date, ABC leads in both adults 18-49 (5.5 rating) and total viewers (14.2 million). NBC is second for the season in adults 18-49 (5.1 rating), and CBS is second in total viewers (12.8 million). In the battle of the weblets, UPN again came out on top of The WB in homes, adults 18-49 and total viewers. UPN averaged a 1.6/4 in adults 18-49, 3.8 million viewers and a 2.6/4 in homes.

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

MARCH 6-12, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	11.3	11.3
2	Jeopardy	9.6	9.6
3	Judge Judy	7.2	10.1
4	Entertainment Tonight	6.5	6.6
4	Wheel of Fortune (wknd)	6.5	6.5
6	Oprah Winfrey Show	6.4	6.5
7	Friends	6.1	6.8
8	Seinfeld	5.6	5.6
9	Frasier	5.3	6.0
10	Hollywood Squares	4.4	4.4
11	Drew Carey	4.2	4.8
12	Judge Joe Brown	4.1	5.4
12	ER	4.1	4.8
14	X-Files	4.0	4.3
15	Jerry Springer	3.9	4.3
16	Seinfeld (wknd)	3.8	3.8
17	Extra	3.5	3.6
17	Rosie O'Donnell Show	3.5	3.5
19	Friends (wknd)	3.4	3.7
19	3rd Rock	3.4	3.5
19	Maury	3.4	3.4
19	Montel Williams	3.4	3.4

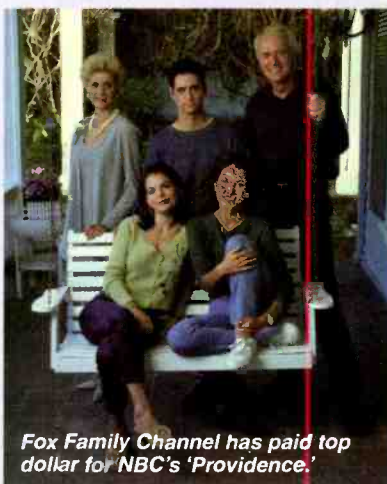
TOP 10 OFF-NETWORK SHOWS

Rank	Program	HH AA	HH GAA
1	Friends	6.1	6.8
2	Seinfeld	5.6	5.6
3	Frasier	5.3	6.0
4	Drew Carey	4.2	4.8
5	ER	4.1	4.8
6	X Files	4.0	4.3
7	Seinfeld (wknd)	3.8	3.8
8	Friends (wknd)	3.4	3.7
8	3rd Rock	3.4	3.5
10	Drew Carey (wknd)	2.6	2.6

According to Nielsen Syndication Service Ranking Report (March 6 - 12, 2000)

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

Cable cleans up



Fox Family Channel has paid top dollar for NBC's 'Providence.'

Cable play was the thing last week in the syndication world—and the tickets weren't cheap.

Fox Family Channel, which bought CBS drama *Early Edition* in November for an estimated \$500,000 per episode, picked up its second and third off-net shows. Sources say the network paid north of \$700,000 per episode for NBC drama *Providence*, which will air twice a week starting this fall and will be stripped in 2002. The network also picked up WB drama *7th Heaven* from Paramount, which begins its broadcast syndication run this fall.

Meanwhile, the second cable window for NBC comedy *Will & Grace*, which Warner Bros. Domestic Television is distributing, went for an estimated \$400,000-plus per episode to Lifetime, which gets the show in 2005.

Off-net dramas have conventionally been sold to cable networks, which strip the shows during the week, while broadcasters get concurrent week-end plays. Comedies often go to broadcasters to be stripped Monday through Friday. All three deals this week indicate the rules are changing.

What remains constant is the appeal of off-net shows, says Aaron Cohen, executive vice president and director of broadcast for ad buyer Horizon Media.

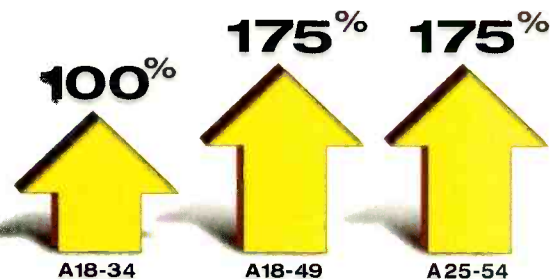
"When you buy off-net, you buy programming with a pre-sold name and a better cast than you could often get on your own," Cohen says. "It's also attractive to buy 100 episodes and be able to select which episodes to run in whatever sequence."

Rich Cronin, president and CEO of Fox Family Channels and Fox Kids Network, says the acquisition of off-net programming has been important to Fox Family Channel. "To have a platform to launch originals, we also need a strong acquired programming base," he says, adding, "Every family-friendly show on the networks we root for."

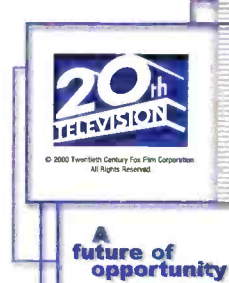
—Melissa Grego

Access Smash!

WJBK Detroit at 7PM.



DIYORCE COURT



Source: NSI, SNAP, 2/3-3/1/00 vs. 2/4-3/3/99 t.p., Shares



By Dan Trigoboff

## Media counter police campaign

Journalism organizations have decided to counter measures by police that could be discouraging crime victims from talking to the media. Following an incident late last year in which a possible victim of sexual assault appeared by mistake on WJLA-TV Washington, police began distributing cards to victims and witnesses informing them of their right to refuse to give interviews to the media and asking them to call police before talking to the media.

Following a summit that included Fairfax police, victim's rights advocates and media groups, the Society of Professional Journalists and the Reporter's Committee for Freedom of the Press will distribute cards of their own, informing victims or witnesses that they have the right to grant as well as refuse interviews and that they are not required to call police before granting any.

"The police say they're acting with the best intentions," said attorney Robert Becker, representing the media interests. "But what happens if other police departments begin handing out these cards? Police are often slow to give out information on the progress of investigations. The card they're giving out had a police shield on it. Some people—especially recent immigrants—follow the card as though it's a set of instructions."

## Meters remaking the media?

Will Nielsen's introduction of peplemeters to Boston—pushed back recently from spring to fall—change not only the way television is sold to advertisers but also the very manner in which television operates?

A researcher at Hearst-Argyle's WCVB-TV Boston suggests it just might. If, as planned, Nielsen deploys the meters in 10 markets over the next few years, the direction of billions of dollars will be affected, writes research director Adrienne Lotoski, who will present her paper to broadcasters and advertisers in New York and Washington.

"While the demands for a better form of local measurement are conventional rallying points in the television industry, are we prepared for what lies ahead?" Lotoski asks. "Is a news director prepared to program each newscast on a minute-to-minute basis to a different demographic target according to the day of the week? The specter of newscasts packed with one sensational story after another is a valid and frightening fear."

## Pataki pushes for court TV

New York State's Governor George E. Pataki cited the coverage by New York City TV stations and Court TV of the trial of four policemen in the killing of unarmed immigrant Amadou Diallo when he introduced legis-

lation to reinstate a law allowing cameras into court to televise trials.

"As demonstrated by the recent Diallo trial, appropriate, televised coverage of courtroom proceedings provides undeniable benefits to the people of our state," Pataki said. "Cameras in the courtroom provide a window through which we can observe our judicial system in action." The proposed law would enact a two-year program that would authorize coverage while providing for a review process at the end of the two years. Past reviews around the country have been favorable to in-court cameras.

Pataki's bill would add what the governor terms "a heightened standard" when deciding to allow televising of family court proceedings and charges of domestic violence or sexual or child abuse—including some civil procedures. Trial judges would have to determine that the benefits of such coverage substantially outweigh the risks.

## Stations dump the pump

According to Epinions.com, a Web site featuring ordinary people providing product reviews, a number of TV stations have declined to run an ad featuring a woman demonstrating a breast pump.

Early last week, a spokeswoman for the site identified KIRO-TV Seattle and a San Francisco station as having turned down the ads, and others as having dropped them

after viewer complaints.

That came as news to KIRO-TV General Manager John Woodin, who says the station never rejected the ad and, in fact, is currently airing it. (Epinions.com confirmed that KIRO-TV had been mistakenly identified as not having aired the spot.) A spokeswoman for KING-TV Seattle said that station had rejected the ad after a single accidental airing after *The Tonight Show*.

Mike Speiser, co-founder of Epinions.com, said he was disappointed that an ad that depicted a real person advertising a useful product and featured no nudity, profanity or violence was deemed objectionable. About 50 stations were offered the ad, said Speiser, of which about 20% did not accept it or discontinued it after complaints, according to the company's media buyer.

## On the move in Chicago

Preliminary Nielsen numbers for Chicago show that although WBBM-TV continues to trail both Chicago rivals WLS-TV and WMAQ-TV in the key 25-54 demographic and others, Carol Marin's recently launched newscast has added one-third more viewers from that group—which will likely mean a few million more annually in ad dollars. The station went from a 3 rating in that group to a 4. Vice President and General Manager Hank Price said that, since the other stations hadn't changed significantly, the gains likely were new viewers.

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

# Does Your Internet Strategy Drive Viewers Away?



"The Personal Information Network (PIN) is the first thing I've seen that allows broadcasters to, quite literally, stake out a bit of territory on a viewer/user's desktop. I like the idea of having our station a mouse click away from people who might otherwise form an affinity for some other information provider."

*Bob Jordan, Vice President/General Manager,  
WPTV - West Palm Beach, FL*



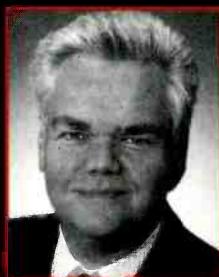
"At a time when competition for declining audience levels is at an all-time high, having an exclusive marketing platform like the Personal Information Network is a key advantage."

*Joel Chestwood - Vice President News,  
CBS Owned & Operated Stations*



"The Personal Information Network provides the type of valuable local news and information content viewers have come to expect."

*Jim Zimmerman - President, Media General Group*



"There is a huge untapped market of viewers who are away from their TV sets all day, checking their e-mails at work. The beauty of the Personal Information Network (PIN) is that it brands your TV station on all those computers, and most importantly, sends them back to your station for the newscasts."

*Jim Willi - President,  
Audience Research & Development*



"It allows our stations to serve viewers around the clock with news, weather and traffic information. We're happy to be a part of this new technology and proud to be a partner with The MediaVergence Group."

*Jim Prather - President, Journal Broadcast Group*

## The Personal Information Network

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Severe Weather Alerts • Breaking News • Exclusive  
Marketing Platform • New Revenue



Contact Mark Toney, SVP The MediaVergence Group  
972-747-8272 or Email: [mtoney@mediavergence.com](mailto:mtoney@mediavergence.com)





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# Cumulus' 'minor' misallocations

By Elizabeth A. Rathbun

**C**umulus Media Inc.'s stock price edged up early last week despite six lawsuits filed on behalf of the radio company's shareholders.

Cumulus' stock had taken an unexplained 22.2% dive to \$25.5625 per share on March 10. The following week, Cumulus admitted that it "misallocated" revenue and broadcast cash flow in the first three quarters of 1999. The company's stock price sank 43% that week, to \$13.625, a 52-week low. However, at midday last Wednesday, Cumulus was up 24.3% over that low, to \$16.9375.

Investors perhaps saw the low prices as a buying opportunity, which helped nudge Cumulus' stock price up despite news of the class-action suits filed March 17 and last Monday, Tuesday and Wednesday by six law firms: Berger & Montague PC; Bernstein Liebhard & Lifshitz LLP; Levy and Levy PC; Milberg Weiss Bershad Hynes & Lerach; Pomerantz Haudek Block Grossman & Gross LLP; and Savett Frutkin Podell & Ryan PC.

The firms, which filed their suits in Pennsylvania and Wisconsin, charge the Milwaukee-based company and several executives with reporting "materially false and misleading"

financial results for the first quarter of 1999 as well as the first three quarters of last year (depending on the filing). Those results misstated revenue, earnings and income, Bernstein's suit says.

"As a result of these false and misleading statements, the market price of the company's common stock was artificially inflated," Pomerantz' suit alleges.

Berger directed a harder, more specific charge: Cumulus "engaged in a scheme to artificially inflate the revenues and profits of Cumulus by improperly recording revenues on contract sales ... to accomplish the company's various stock offerings at the maximum price per share, and to then create the expectation in the [investment] market that Cumulus was an increasingly profitable company."

"Lawsuits such as these are the routine and expected result of a significant drop in share price," Cumulus Executive Chairman Richard W. Weening says. "We will aggressively and fully defend against each one."

Weening said he had held meetings with investors. While the misallocations are seen as "minor," he said, "investors are entitled to a complete explanation and concrete assurance that we have the controls in place to prevent it from happening again." ■

## Showing it like it is

The WB's *Smart Guy*, NBC's *Suddenly Susan* and *ER*, and ABC's *Once and Again* were top honorees at the fourth annual PRISM Awards last week in Beverly Hills, Calif. The Entertainment Industries Council presents the awards for accurate depiction of drug, alcohol and tobacco use and addiction in TV, film and comic books. *Smart Guy* won in the comedy series episode category; *Suddenly Susan* won for TV comedy, continuing story line; *ER* won for prime time drama series, continuing story line, and *Once and Again* had the top drama series episode. Also among the TV winners: CBS' *As the World Turns*, for TV daytime drama series, episode or continuing story line; HBO's *Introducing Dorothy Dandridge*, for TV movie, miniseries or dramatic special; Kids WB's *Batman Beyond*, for children's animated series, episode or special; NBC's *City Guys*, for children's live-action series, episode or special; Paramount's *Leeza*, for talk-show episode; and The Learning Channel's *Tobacco Wars* and PBS' *In the Mix*, which tied for top honors for reality series, episode or special. The ceremony was taped for a syndicated telecast this summer by Tribune Entertainment.

—Melissa Grego

Tracking Trends:  
White Male

25 years old.

Loves classic movies  
and westerns.

Watches 9.5 hours  
of sports a week.

Cheated on  
3rd grade  
math test.

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what all this  
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MARCH 13-19

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC's '20/20' interview with the parents of JonBenet Ramsey on Friday drew a 13.9 rating and a 25 share, finishing fourth for the week.

Week 26	abc	CBS	NBC	FOX	UPN	WB
	7.8/13	8.4/14	6.2/10	6.1/10	2.1/3	2.8/4
MONDAY	8:00	22. King of Queens 9.3/15	83. Freaks & Geeks 4.6/7	63. That '70s Show 6.0/10	98. Moesha 2.1/3	87. 7th Heaven 3.8/6
	8:30	38. ABC Monday Night Movie—Satan's School for Girls 7.7/12	42. Grapevine 7.3/12	59. Malcolm/Middle 6.2/10	93. The Parkers 2.3/4	
	9:00		16. Ev Lvs Raymd 10.5/16	42. Twenty One 7.3/11	101. Grown-Ups 2.0/3	103. Popular 1.9/3
	9:30		21. Becker 9.7/15		103. Malcolm & Eddie 1.9/3	
	10:00	37. Once and Again 7.9/14	46. Family Law 6.9/12	50. Third Watch 6.6/12		
	13.0/21	9.0/15	7.0/11	4.2/7	1.6/2	2.1/3
TUESDAY	8:00	1. Who Wants to Be a Millionaire? 18.6/30	33. JAG 8.2/13	66. 3rd Rock fr/Sun 5.9/10	77. That '70s Show 5.3/9	113. Secret Agent Man 1.3/2
	8:30			83. God, Devil & Bob* 4.6/7	83. Family Guy 4.6/7	96. Buffy the Vampire Slayer 2.2/3
	9:00	9. Dharma & Greg 11.4/18	18. 60 Minutes II 10.0/16	45. Will & Grace 7.2/11	89. Party of Five 3.5/6	106. I Dare You! 1.8/3
	9:30	34. Sports Night 8.1/13		41. Just Shoot Me 7.4/12		98. Angel 2.1/3
	10:00	13. NYPD Blue 10.8/19	26. Judging Amy 8.8/15	32. Dateline NBC 8.3/14		
	7.5/13	6.4/11	9.8/17	4.1/7	3.0/5	2.3/4
WEDNESDAY	8:00	59. Two Guys & Girl 6.2/11	58. City of Angels 6.3/11	23. Dateline NBC 9.2/16	82. Beverly Hills, 90210 4.7/8	98. 7 Days 2.1/4
	8:30	57. Norm 6.4/11				92. Dawson's Creek 2.5/4
	9:00	29. Drew Carey 8.5/14	56. CBS Wednesday Movie—Vegas Vacation 6.5/11	24. West Wing 9.1/15	89. Get Real 3.5/6	87. Star Trek: Voyager 3.8/6
	9:30	35. Spin City 8.0/13		12. Law & Order 11.2/20		101. Roswell 2.0/3
	10:00	35. 20/20 8.0/14				
	12.9/21	6.1/10	10.4/17	5.6/9	4.8/8	2.6/4
THURSDAY	8:00	46. Whose Line Is It 6.9/11	61. NCAA Championship Basketball Game 1 6.1/10	6. Friends 12.0/20	70. Fox Thursday Night Movie—Tombstone 5.6/9	80. WWF Smackdown! 4.8/8
	8:30	30. Whose Line Is It 8.0/13		18. Jesse 10.0/16		96. Popular 2.2/4
	9:00	3. Who Wants to Be a Millionaire? 17.6/27		15. Frasier 10.7/16		91. Charmed 2.9/4
	9:30			25. Stark Ravg Mad 9.0/14		
	10:00	5. 20/20 Downtown 13.4/23	73. NCAA Championship Basketball Gm 2 5.5/10	17. ER 10.2/18		
	8.5/15	6.2/12	9.1/16	5.5/10	1.5/3	2.1/4
FRIDAY	8:00	73. Boy Meets Wrld 5.5/10	63. NCAA Championship Basketball Game 1 6.0/11	13. Providence 10.8/20	80. World's Wildest Police Videos 4.8/9	103. Jamie Foxx 1.9/4
	8:30	75. Sabrina/Witch 5.4/10				93. Jamie Foxx 2.3/4
	9:00	50. Sabrina/Witch 6.6/12		26. Dateline NBC 8.8/15	61. Greed 6.1/11	93. Steve Harvey 2.3/4
	9:30	67. The Hughleys 5.8/10				109. For Your Love 1.7/3
	10:00	4. 20/20 13.9/25	68. NCAA Championship Basketball Gm 2 5.7/12	39. Law & Order: Special Victims Unit 7.5/14		
	5.0/9	6.7/13	5.5/10	6.4/12	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
SATURDAY	8:00		49. NCAA Championship Basketball 6.8/13	70. The Pretender 5.6/10	68. Cops 5.7/11	
	8:30				50. Cops 6.6/12	
	9:00	79. ABC Saturday Night Movie—White Squall 5.0/9		78. The Others 5.2/9	50. AMW: America Fights Back 6.6/12	
	9:30		50. Walker, Texas Ranger 6.6/13	70. Profiler 5.6/10		
	10:00					
	10.6/17	11.5/18	7.4/12	7.2/11	1.7/3	
SUNDAY	7:00		85. NCAA Basketball 9.1/19		86. Futurama 4.0/7	106. 7th Heaven Beginnings 1.8/3
	7:30	42. ABC Big Picture Show—The Flintstones 7.3/12	9. 60 Minutes 11.4/19	30. Dateline NBC 8.4/14	75. King of the Hill 5.4/9	
	8:00				28. The Simpsons 8.7/14	112. Felicity 1.4/2
	8:30		7. Touched by an Angel 11.8/18	46. NBC Sunday Night Movie—The Ghost and the Darkness 6.9/11	18. Malc/Middle 10.0/15	
	9:00	3. Who Wants to Be a Millionaire? 16.5/24			39. The X-Files 7.5/11	106. Jack & Jill 1.8/3
	9.4/16	7.9/13	7.9/13	5.7/9	2.6/4	2.2/4
WEEK AVG	9.4/16	7.9/13	7.9/13	5.7/9	2.6/4	2.2/4
S-T-D AVG	9.2/15	8.8/14	8.7/14	6.1/10	2.7/4	2.7/4



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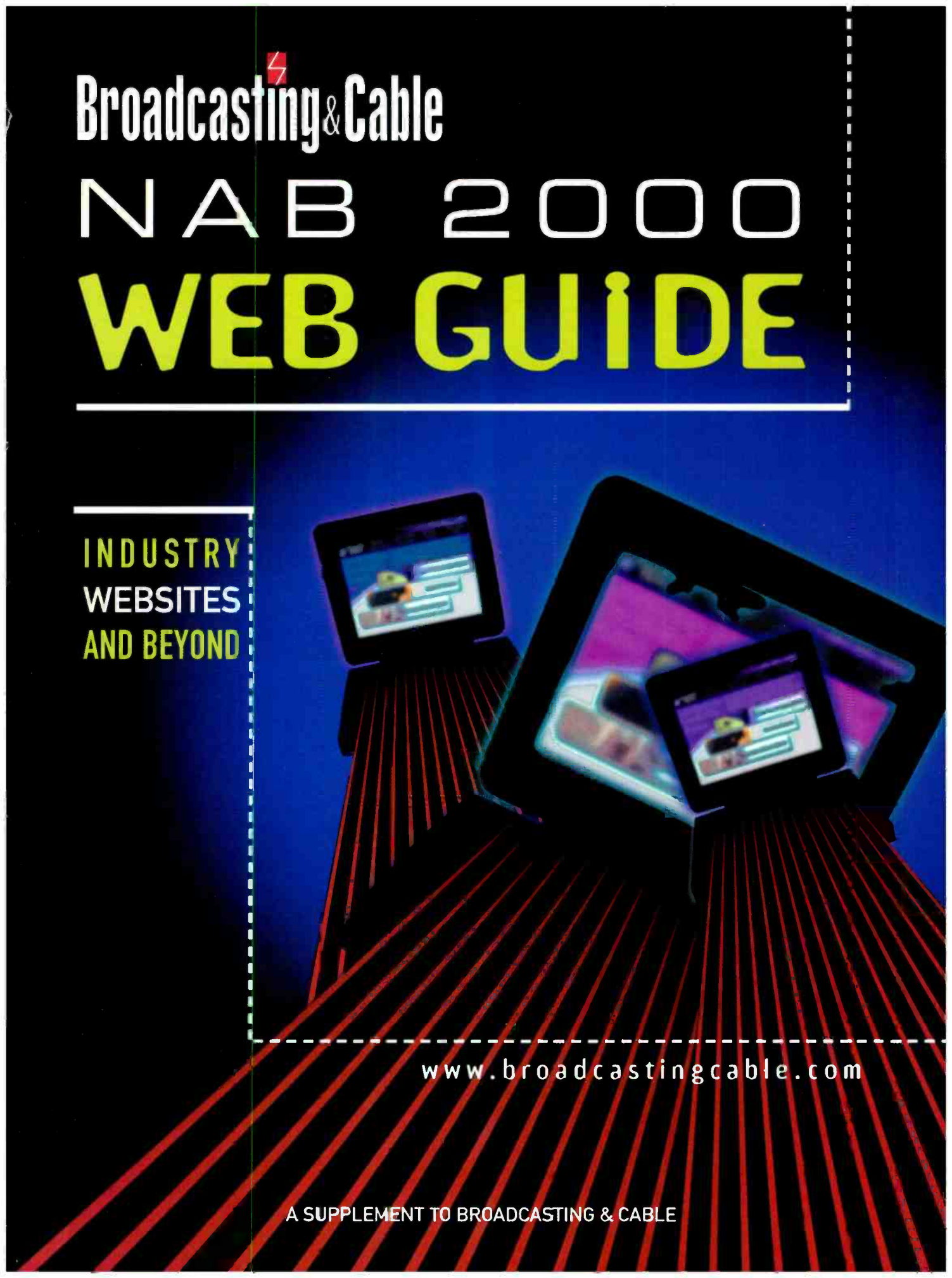
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WEB TECHNOLOGY

# A Tool For Reaching Customers

BY PETER BROWN

You would expect technology companies to have sophisticated Web sites, and most do. They see their sites as vital tools, not just in terms of overall sales and marketing but also in terms of building a brand and reinforcing customer loyalty.

"We are putting a lot of muscle behind our new Web sites [www.avidpronet.com]," says Avid Technology Inc.'s chief technology officer Mike Rockwell. "We want to reconnect with our customers and provide them with a place to aggregate and exchange ideas."

According to Rockwell, Avid is rolling out a new digital media publishing solution, including a complete set of tools. It provides customers with an efficient, scalable way to encode media and tie together and synchronize all the elements that make up a



media-rich Web site.

Pushing the dynamics of feedback via an online user group is one way Blueline Technology Inc. uses the WWW effectively, according to Rush Beesley, president of Blueline.

"In the coming months, our Web site will be adding audio and video testimonials from our customers. Because, ultimately, it is not what we say about our solutions, but it is what our customers say that will most influence the purchasing decision," Beesley says. "Virtually every one of our customers and

**Contacts from inside and outside the industry use Loral Skynet's Web site for a mix of educational and customer support functions.**

potential customers is only a [www.bluelinetech.com](http://www.bluelinetech.com) away from any information and/or support that they want or need."

Thanks to what Beesley calls "Web-centric communications," prospective customers are provided with a close-up look at MARS, Blueline's DVD/SQL-based Media Archiving and Retrieval Solution. At the same time, existing customers can access all the support they need for Blueline's entire product lineup, including the STATIONMASTER Automation Suite.

The challenges that Loral Skynet, Bedminster, N.J., faces are a bit different. Contacts from inside and outside the industry use Loral Skynet's Web site for a mix of educational and customer support functions. Instant access to updated information concerning available satellite capacity is one key feature at [www.loralsskynet.com](http://www.loralsskynet.com).

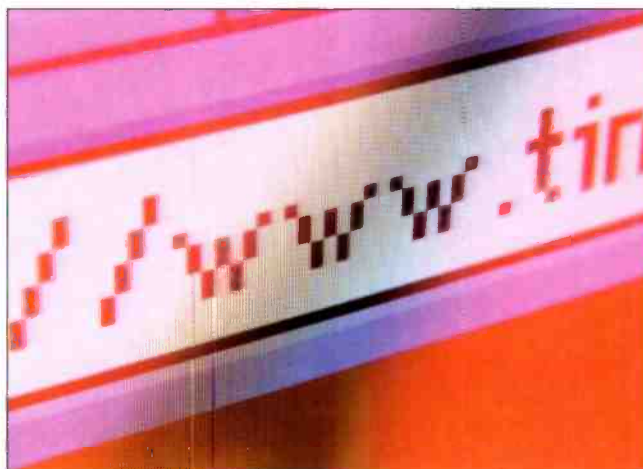
"We offer technical tools which enable customers or prospective customers to get updates on sun outages and calculate link budgets, for example. Members of our Loral Skynet Users Group have their own separate section, which is accessed via a password. They are not able to book capacity on our

## WEB TECHNOLOGY

satellites using our Web site--not yet anyway, although we are going down that road," explains Leslie Clark, manager of global marketing communications at Loral Skynet.

Kids who are fascinated by space, in particular, are constant visitors to the Loral Skynet Web site, according to Clark. "There are lots of surfers out there. Because we have a large learning base and because kids can instantly access our site with almost any satellite-related keyword search, we are considering broadening our educational platform through the expanded use of links and space-related background content."

At San Francisco-based Zatsoc.com, the objective is to fill the large gap between the news people see and the news people want to see. The objective is to maintain the compelling nature of an evening newscast while adding the interactivity of a Web site. To do this, Zatsoc.com provides a page with a video window in the upper left-hand corner and a series of additional enhancements on the right-hand side, including



**At San Francisco-based Zatsoc.com, the objective is to fill the large gap between the news people see and the news people want to see.**

additional text, sidebars, charts and graphs, and feedback mechanisms.

"Since the Internet lets everyone's experience be different, we are able to use this feature, along with the appeal of local and national television news, to create a personal newscast," says Zatsoc.com

**Thomcastcom.com has been transformed into a unified site for all THOMCAST products and services**

spokesperson Josh Weinberg. "This is what our Web strategy is focused upon, not the Zatsoc corporate Web site itself."

### THOMCAST

Communications and parent company THOMCAST started the new year with a brand-new Web site. According to public relations manager Tami Ambosie, Thomcastcom.com has been transformed into a unified Web site for all THOMCAST products and services and offers an express sales contact feature providing direct

access to THOMCAST's worldwide sales and marketing organization.

"THOMCAST's new Web site is designed to be user-friendly and features many key enhancements over the sites it replaces, including a dedicated Media Center. Customer education is key to the

Web-site strategy as visitors to the THOMCAST site enjoy the ability to view important technical papers and technical bulletins through an online library," says Ambosie. "Customer support was key in the Web-site design: direct access to customer support for Comwave, Comark and RCA spare-part products, as well as to THOMCAST worldwide customer ser-

vice. Another key feature is the availability of customer training schedules."

As customers discover all that these Web sites have to offer, you can bet that many of the sites will grow and change and will probably look a lot different a year from now.

GLOSSARY

# Net Surfing Lingo

Okay, you're pretty savvy on the Internet already. And you're getting what you need most of the time. However, there may be a few easy terms of Internet jargon that have eluded you so far. Or perhaps someone in the next office or cubicle may be just starting on the World Wide Web.

Contrary to what you may read in many computers and Internet books, a full history of World Wide Web esoterica or knowledge of elaborate terms isn't really necessary to be a great surfer.

For instance, every Web address begins with "http://" - which is short for hypertext transfer proto-

col, with protocol being a common language between computers over a network. Now that you know that, forget it. No need to remember what "http" stands for, and no need to even type those few letters or even "www." If you just typed "broadcastingcable.com" your browser would fill in the rest for you. See how easy it is already?

To provide a common technology vocabulary, so that we can all understand one another, we have developed a list of terms you may hear. Individual pronunciation will depend upon your locale and your own view of the world!

**BACK/FORWARD** - Word buttons you can click on to direct your browser back and forth to sites visited on your current Internet session.

**BANDWIDTH** - A measure of the capacity of a network circuit; *or, the capacity of an employee or department to take on additional work.*

**BASIC/PREMIUM** - Somewhat like cable TV, basic sites are available at no additional charge beyond what you pay to access the Internet while premiums may be charged for certain material within a basic site or for initial access to some sites. Fees usually are billed online via a credit card.

**BOOKMARKS/FAVORITES** - Browsers offer icons with these terms so your software can remember sites you want to visit frequently.

**BRAIN DUMP** - *The act of telling someone everything one knows about a particular topic or project.*



Netscape Navigator



Internet Explorer

**BROWSERS** - The software used to surf the Internet. The most popular are Netscape Navigator and Microsoft's Internet Explorer. This glossary mentions terms used by both browsers.

**CACHING** - Sometimes Web pages are stored in a temporary and intermediate location, in order to speed retrieval and avoid traffic jams at popular sites. So, if you are using your cable system as an Internet Service Provider, data from the original content site may actually be resting on their servers and just return to the original location as needed for updates.

**CHAT** - The act of communicating through specialized browsers on the

Internet, where groups of users can type and read each others messages simultaneously. *This is quickly replacing checkers as one of our favorite pastimes on the farm.*

**CLUSTER** - A set of server computers that do the same basic jobs, so that if one fails, the others can assume its work with little or no disruption to the clients.

**COBWEB SITE** - A site that hasn't been updated for a long time.

**COOKIE** - A small file placed on your computer by a web server, so that the web server can recognize you whenever you visit the site. The cookie enables the web site to personalize content for you.

**DOMAIN** - The letters that follow dot in a URL, as in .com. The .com is a commercial site while .net is a network; .org is a non-profit organization and .edu is an educational institution.

## GLOSSARY

**DWIM** - *Do What I Mean* A popular way to describe requirements for a computer program. Related to DWIT- *Do What I'm Thinking*.

**FARM** - A wonderful place where the corn is as high as a' elephant's eye and there's a bright golden haze on the meadow. Also, a collection of servers that perform a particular function, like host a web site.

**HAIRY** - *Annoyingly complicated*.

**HI-TEST** - *Caffeinated coffee*.

**HYPERLINKS/LINKS** - Words and phrases that can link you to another site. For instance, you may be reading an article that mentions Microsoft and Netscape, as well as information contained in a recent edition of *Forbes* magazine. You can click on underlined words for a link to another Website featuring that subject.

### **INTERNET SERVICE PROVIDER (ISP)**

- The company that provides you the technical onramp to the vast Internet computer backbone. ISPs range from small mom-and-pop dial-up services, to America Online, to round-the-clock access via cable modems. Think of it like your basic telephone service.

**MODEM** - The critical access box that converts signals back and forth from digital to analog and vice versa. A 28.8 telephone modem moves 28,800 bits per second. There's a 56.6 version, and then you leap to warp speed with cable modems.

**RAT HOLE** - A tangential, esoteric discussion that diverts attention away from the items actually on an agenda.

**RE-COOKIE** - *If your browser should happen to lose your cookie, the web server has to give you another and will recookie you.*

**ROTFL** - *Abbreviation used in chat and email-Rolling on the floor laughing.*

**RTFW** - *An acronym for a quaint phrase which loosely means "consult your documentation before wasting my time."*

**REFRESH/RELOAD** - By clicking on these browser buttons, the Web page you are visiting will provide its most current version. For instance, this action will update stock quotes, news or sports information.

### **SEARCH ENGINES/PORTALS**

Websites that provide the means for searching the Internet via key words. Increasingly, the term "portal" is being used as the search engines offer many links and serve as a gateway for specific topics offered at other sites. In this way, they really function as a "launch platform" out into cyberspace. You've probably heard of Yahoo!, Excite, Infoseek and others. There's one called dogpile.com, which is a search engine of search engines. Instead of clicking on "search" when you've entered key words at dogpile, you click "fetch."

**SHOW-STOPPER** - A bug that absolutely, positively should stop a

software application from going into the next phase of production.

**STUDLY** - *Impressive powerful. Said of code and designs which exhibit both complexity and a virtuosic flair. Has connotations similar to hairy but is more positive in tone.*

**SUCKING MUD** - *Crashed or wedged refers to a computer that provides some service to a network, such as a file server. This derives from the East Texas oil field lament "Shut 'er down, Ma, she's a-suckin mud."*

**THREE FINGER SALUTE** - *Rebooting a PC by simultaneously pressing the Control, Alt and Delete keys. Also known as the "Vulcan nerve pinch."*

**URL** - A Website address or location such as "http://www.yahoo.com." Just for trivia quizzes one day, "URL" stands for Uniform (sometimes Universal) Resource Locator. Early terminology was a bit cumbersome since the Internet started as a government-funded, scientific, university-active enterprise. We're now in the consumer phase, where the lingo has to be much simpler.



**WEBSITES/HOME PAGES** - The locations you visit to get information. They range from simple one-screen presentations to elaborate interactive locations with hundreds of screens.

## BROADBAND SERVICES

**BROADBAND ACCESS SYSTEMS, INC.**

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High Speed Internet Access

**Broadband Access Systems, Inc.**  
www.basystems.com

Broadband Access Systems, Inc. (BAS) has developed the CUDA™ product family, a new generation of highly integrated, carrier-class cable access solutions that will enable cable operators to deliver high-speed data, voice, and video services to very high numbers of subscribers. The CUDA 12000 solution integrates a DOCSIS CMTS, high performance switching and routing, service provisioning, network management, return path monitoring, and IP Telephony functionality

## BROADCAST TECHNOLOGY

**KTAL-TV & ACCUWEATHER**

Thursday, March 15, 2000 10:20 a.m. EST

**AccuWeather® Current Conditions for SHREVEPORT**

**AccuWeather® Current Conditions for TEXARKANA**

 CLOUDY	Temperature: 59 RealFeel™: 58 Humidity: 92% Dew Point: 54 Wind: SE 4 mph Pressure: 30.03" R Visibility: 7 mi.	 CLOUDY	Temperature: 51 RealFeel™: 51 Humidity: 92% Dew Point: 49 Wind: E 3 mph Pressure: 30.00" R Visibility: 10 mi.
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Meteorologist Ron Young

**Accuweather**  
www.accuweather.com  
accunetaccuweather.com

With convergence, television stations must establish a significant Internet presence. Surveys show weather is the #1 reason internet users go to a local website. AccuWeather provides the most complete, accurate and timely content for TV websites. One attractive option is a co-branded revenue-sharing partnership in which we create, maintain, and update a customized weather site for you using your station's call letters and graphic identity. For more information on this and other 21st century ideas for television, see us at NAB booth #L11576 or call 800 566 6606.

## BROADCAST TECHNOLOGY

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Engineering the Future of Television

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A.F.A. is a worldwide leader in systems integration and engineering services, and a manufacturer of advanced digital products for the television industry. We are a subsidiary of **Video Services Corporation (VSC)**, a leading provider of state-of-the-art services and products to the communications industry.

Digital communication is evolving at lightning speed. A.F.A.'s comprehensive services and innovative products are designed to address both your immediate and long term needs, uniquely combining forward-thinking engineering and unparalleled experience with a company-wide commitment to the ultimate in customer service.

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**Systems Division**  
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A.F. Associates-Systems division designs, engineers and builds advanced systems for television and digital communications industries. Services include engineering consultation and solutions for emerging technologies, including internet broadcasting, storage area networks and asset management.

A.F.A. Products Group - advanced digital products for color correction, image manipulation and computer graphics/special effects, including: Traxim - object-specific, auto-tracking windows, ColorDrome - color correction workstation, VideoBank-video asset storage, retrieval and management products. Booth L11522

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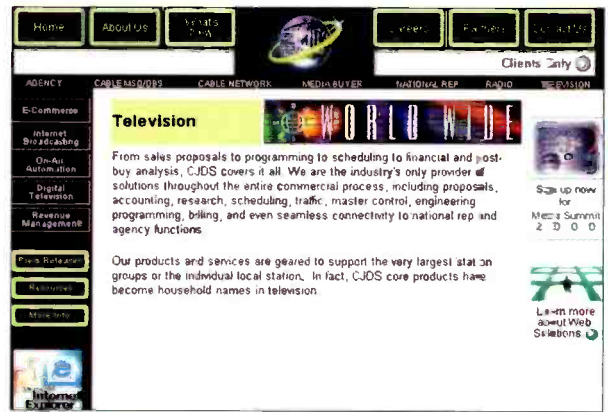
At Bluelinetech.com, we hear you! Log on to see station automation solutions with a new 'look and feel'. The STATIONMASTER™ Automation Suite is a modular, scalable group of applications that is multi-channel, shares media resources, and requires only one operator. JUST BREAKS™ is a stand alone module from the Suite, and supports manual, external, and time-of-day triggers. MARS™ (Media Archiving and Retrieval Solution) is a DVD/SQL Storage Area Network solution for metadata management.

## BROADCAST TECHNOLOGY



BuyMedia.com  
www.BuyMedia.com

BuyMedia.com is the only communications channel streamlining the media selling process between stations, advertising agencies and direct clients. Through the BuyMedia.com system, stations achieve maximum reach and exposure to a buying community unrestricted by geography. Media buyers in hundreds of cities use our site as a "one stop shop" to obtain research, build and send avails, orders, traffic instructions and competitive spending requests, 24 hours a day, seven days a week.



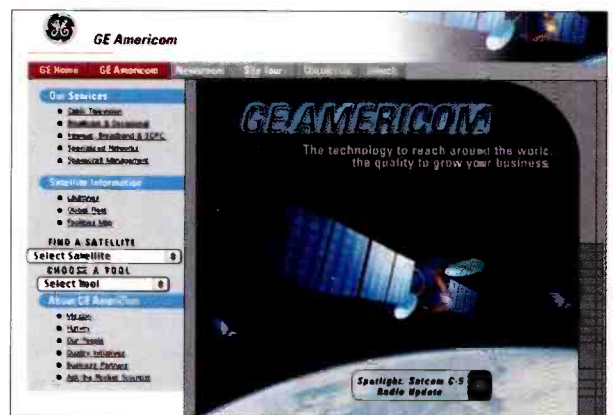
Columbine JDS Systems, Inc.  
www.cjds.com

CJDS provides innovative technology solutions to enhance our customers' business-to-business relationships in the converging Internet and digital media landscape (broadcast, cable, radio, wireless, DBS, advertising agencies, media buyers, and national sales reps). The company offers the most complete array of software solutions, connectivity products, and consulting services available to the industry. CJDS products and services work for clients in all 50 states, throughout Canada, and in more than 40 countries worldwide. The company, founded in 1964, is headquartered in Denver, Colorado with offices in New York, New Jersey, Tennessee, Canada, the United Kingdom, Malaysia and Australia.



Dielectric  
www.dielectric.com

Dielectric- a world leader in the design, engineering and manufacture of antennas for DTV, NTSC and FM; combiners, switches, diplexers, transmission lines, waveguides and dehydrators. Innovative products are constantly in development by our team of engineers. More broadcasters have relied on Dielectric for their DTV and NTSC systems than all other manufacturers combined.



GE Americom  
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GE Americom is a global leader in the delivery of end-to-end communications solutions to broadcasters, cable programmers, Internet service providers, government agencies, educational institutions and corporations.

## BROADCAST TECHNOLOGY



### Ground Zero Software, Inc. www.groundzerosoftware.com

Ground Zero Software, Inc. is an exciting, fun and aggressive new company whose mission is to provide the ultimate digital tools for the Broadcast Industry. Ground Zero strives to lead in the creation, development and sale of the broadcast industry's most advanced tools to air and manage advertising assets by employing advanced computer technology. To create effective tools, we had to see what existed in the marketplace, hear what the client is saying concerning specific needs, and act on this information with vigor to adjust the capabilities put forth in our products. Ground Zero can offer every Broadcaster savings of thousands of dollars with our breakthrough smart, interactive systems. Phone: 203.730.2944



### Kavouras-A DTN Company www.dtnweather.com

Kavouras, a DTN Company, was founded in 1976. Kavouras is a premier designer and manufacturer of advanced meteorological technology for critical-need applications throughout the world. From the world's most powerful weather broadcast products to PC weather workstations, Kavouras serves Broadcast, Aviation, Agriculture, Power Utilities, plus myriad government agencies and universities with single-source meteorological hardware and software from our divisional headquarters in Minneapolis, Minnesota.



### Loral Global Alliance www.loralglobalalliance.com

The LORAL Global Alliance is a world-wide partnership of the most sophisticated satellite service companies, delivering regionally focused access to a globally-linked distribution network. The Alliance is comprised of LORAL Skynet with its ten satellite fleet; Satmex with its three satellite fleet; and Europe\*Star with its scheduled two satellite fleet.

From the most powerful satellites and broad global coverage, to state-of-the-art engineering and customer support, the LORAL Global Alliance is a single source solution.



### Media360 www.media360.com

For most businesses, digitizing content is no longer sufficient. Companies that use video, audio, images, and graphics online need to implement solutions that these assets to remain competitive. Informix Media360 solution addresses this need. It allows companies to load, digitize, index, edit, publish, and archive any type of content and media asset. Media360 is also tightly integrated with content creation tools, Web publishing, e-commerce, and web analytic tools. Informix's Media360 solution addresses the business problems encountered by any organization that has a requirement to create, manage, and distribute any type of content including media companies, broadcasters, film studios, radio, retail, publishing, education and government bodies.





# Digicasting™

A Publication Dedicated to Media Without Bounds™

April 2000

[www.grassvalleygroup.com](http://www.grassvalleygroup.com)

# Anytime Anywhere

- A Digicasting Bill of Rights
- Media Asset Management  
As Easy as Surfing the Web
- Untangling Web Publishing
- Same Content, Many Uses:  
Media Platforms, Connectivity  
Key to Re-purposing
- More Than A Switcher-A  
Video Production Center

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SIMULTANEOUSLY ONLINE

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BUT WE CAN.

**It's time video streaming worked the way it was supposed to.**

For information on content partnerships and advertising sales contact us at 1-877-819-4005.

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THE BROADCAST STANDARD OF THE INTERNET  
[microcast.net](http://microcast.net)

# Digicasting™ News

## AP, Grass Valley Group Team For Open Newsroom Solution

**A**s the world of Media Without Bounds™ unfolds to provide content creators the opportunity to repackaging their work for multiple digital pipelines, the Grass Valley Group and The Associated Press have teamed to provide open-, standards-based tech-

# AP ENPS

nologies that will give journalists more and easier access to and control over content than ever before.

Through this partnership, the Grass Valley Group will support AP's Electronic News Production System (ENPS) on its Profile® XP Media Platform. And it will integrate the ENPS solution with its ContentShare™ software platform for media asset management, so that journalists can view, access, and manipulate networked digital assets regardless of their physical location.

Designed to meet the demands of broadcast news environments, the AP ENPS system provides virtually instant access to text, audio, and video. Using MOS, a collaborative effort involving more than a dozen companies, ENPS enables journalists to see, use, and control a variety of devices, such as video servers, video browsers, character generators, and desktop audio and video editors, from their desktop computers.

Meanwhile, the Profile XP Media Platform offers a portal for the rapid access, management, and distribution of video, audio, and data assets. With

Emmy® award-winning Profile server technology at its core, it supports most compression formats and both standard- and high-definition signals.

To make the widest base of digital assets available, ContentShare software provides industry-standard cross-platform application communication. Developed with the Java™ toolset, it uses the Internet Protocol (IP) as a data transport mechanism, the Hypertext Markup Language (HTML), eXtensible Markup Language (XML), and eXtensible Stylesheet Language (XSL) for data formatting, is extensible to a wide range of storage devices, and works over both local- and wide area networks.

Together, these solutions will let journalists effortlessly access all data types from any newsroom application and store multiple asset types on a single platform.

## New Webcasting Operation Has Familiar Ring

**I**n a new media era that's all about content and Media Without Bounds™, those who put high-quality video online are increasingly turning to the experts that put it on the air.

video or condition it for Webcasting. It can also seamlessly insert high-quality video commercials into that program on a targeted basis, further enhancing the value of the experience for viewers, content providers, and advertisers. Microcast's choice to house and play out this content?

The Profile® XP Media Platform.

To provide large-scale distribution, Microcast uses a video-delivery network that can support up to 1 million viewers simultaneously. With more than 80 gigabits of connectivity across the major Internet service providers and 40 server farms around the United States, this distribution approach significantly reduces Web traffic bottlenecks compared to more centralized methods.

Yet through it all, viewers of a Microcast-based clip never know its actual location—all they see is the original Web site from which they requested it. So media companies retain control over video distribution, video quality, and, by feeding it exclusively through their branded Web sites, the loyalty of video viewers.

Microcast uses the Profile XP Media Platform to receive, store content and to play it back for video streaming. It's a natural fit, as the platform already hosts more IP content

microcast  
THE BROADCAST STANDARD OF THE INTERNET  
microcast.net

Consider Microcast, the nation's highest-capacity turnkey provider of Internet video streaming services to the media industry. Microcast lets owners of original content—such as networks and entertainment companies—provide video-on-demand services directly from their Web sites without having to store the

than any other digital video solution. And because the platform supports most compression standards as well as standard- and high-definition materials, Microcast need only store a video clip once to exploit a variety of digital-delivery opportunities.

Ensuring a strong platform for future success.

www.grassvalleygroup.com

# A Bill of Rights for Media Without Bounds

**A**s video becomes a type of data that flows through wider and more pervasive digital pipelines, broadcasters and video professionals are recognizing that they have the opportunity to become Digicasters™: providers of high-caliber content that can be easily repurposed for any transmission network, protocol, or output format—and the source of content-rich experiences for advertisers and viewers alike.

Since the Grass Valley Group's introduction of this concept last summer, the availability and affordability of high-bandwidth pipelines has accelerated. For broadcasters making the transition to digicasting, the issue is what to do with these pipelines once they gain access to them.

## It's The Content

Understanding how broadcasters and video professionals can profit in a digital world is as easy as turning on a television set. Try it. What do you see? Do you like it? So change the channel. Is that better? Good. Because whether it's scanning cable channels or surfing the Internet, we're all looking for something. For information. For a laugh. For inspiration. And despite all the known and new ways of delivering video, it's not the medium that keeps us coming back.

It's the content.

Content is what informs, entertains, and compels. Content is what wins viewers, bolsters ratings, and secures advertisers. Content is the key to unlocking the value of the exploding bandwidth of an increasingly networked world.

The future is about content, and content is a lot about

video. And because no one knows more about assembling, branding, marketing, and delivering high-caliber content, today's broadcasters and video professionals are perfectly suited to take advantage of the opportunity.

## Certain, Inalienable Rights

In their transition to digicasting, however, content providers must overcome many challenges to stake their claims in emerging markets such as Webcasting, Digital Cinema, and Xtreme retailing. And so they must lay claim to certain inalienable rights from their equipment manufacturers—rights to the technologies, strategic partners, and business models necessary to add value for viewers and advertisers alike. Taken together, these rights represent nothing less than the guarantee to access, create, manipulate, query, and distribute digital assets across any media, at any time, and from anywhere.

The right to Media Without Bounds™.

## Digicasting Bill of Rights

- *The right to be connected to the world.* Content providers should enjoy unfettered access to any digital pipeline they deem necessary, without being limited by its underlying technologies for transporting text, audio, video, photographs, graphics, or other data.

- *The right to the most flexible technology infrastructure possible.* The tools of content providers must support the formats, resolutions, and protocols they require—and elegantly extend themselves to embrace new standards as they emerge. Moreover, these tools must work together nimbly so that organizations can devote even greater resources to content development and delivery through new and existing digital media.

- *The right to instantly locate and obtain digital assets wherever they reside.* It's reasonable to expect digital assets to be scattered across geographies, media, and software applications. A content provider must be able to search, locate, and use those assets regardless of their location, storage format, or application of origin.

- *The right to distribute any content—video, audio, browse-quality video, text, and whatever else—across all available media types and without equipment hindrances.* Distribution pipelines are the lifelines of content creators. They have the right to demand hardware, software, and other technologies that support the widest possible spectrum of content-distribution opportunities.

- *The right to control the quality of an end product through ingest, emission, and retransmission, no matter the destination.* As content providers succeed and fail by the strength of their end products, they should expect their work appear at its destination exactly as intended, whether distributed over the air, via satellite, or across a computer network.

- *The right to create the most profitable business model possible, and modify it at any time.* The malleable nature of digital information offers the opportu-

## Grass Valley Group: A Digital Media Leader

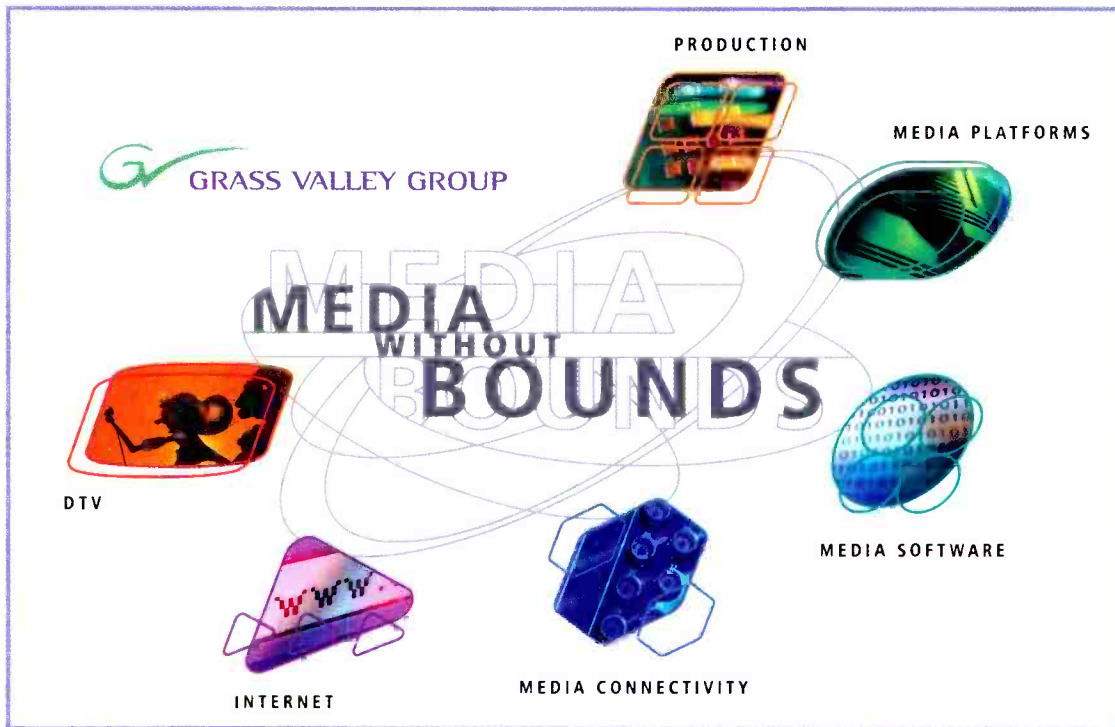
**T**he future is all about content. Content is a lot about video. And with more than 40 years of providing the industry's best switchers, digital video platforms, routers and modular products, the Grass Valley Group knows more about video than anybody else.

Especially as it goes digital.

Video on demand. Digital Cinema. Central casting. Data-enhanced broadcasting. Internet. The world is moving from broadcasting to digicasting—to Media Without Bounds™.

And wherever digital content moves, the Grass Valley Group is there, with solutions ranging from our Emmy® award-winning Profile® digital video platform line to new technologies for media-asset management and Web publishing. All the hardware, software, and new media technologies necessary to get digital content where it needs to go.

With products like these, a world of content begins to look like a universe of possibilities.



*"To enjoy success as digicasters, content creators, and distributors need flexible, forward-looking solutions in three key areas: Media Software, Media Connectivity, and Media Platforms."*

nity to repackage video for a variety of audiences and devices. To maintain the viability and profitability of these distribution channels—and to create new ones—content providers must be able to change their basic business models without concern for their core technological infrastructures.

**Critical Need: Media Software, Media Connectivity, Media Platforms**

To position digicasters for success, the Grass Valley Group offers flexible, forward-looking solutions in the three key areas underlying all content creation and distribution: *Media Software*, such as the ContentShare™ Explorer and NetCentral™ applications, which enable networked media asset management and centralized device monitoring and control; *Media Connectivity* solutions that bridge the worlds of traditional video routing and standard computer networks, such as the Grass Valley™ 7500 Series of routing systems and the 8900 Series and 2000 Wideband Series modular products; and *Media Platforms* like the Profile® XP Media Platform and Kalypso™ Video Production Center that provide video storage, production, and manipulation while supporting the multiple formats, resolutions, and the open architectures necessary to meet the current and future needs of content creators and distributors.

Guiding these technological developments is the recognition of the Internet as the foundation for entirely new commercial enterprises, as witnessed by the creation of the Grass Valley Group's WebAble™ tool suite for streamlining and simplifying the repackaging of text, graphics, and high-quality video for the Web.

With these technologies, content providers will have the freedom to instantly recast their work for whatever medium necessary, centralize its production and distribution for maximum operational efficiency, and, above all, control its quality no matter the destination.

The freedom to enjoy Media Without Bounds. **GVG**

**MORE DIGICASTING NEWS**

**Just Click & Send: Commercial Distribution Made Easy**

**T**hink of it as a FedEx™ in the sky. Except the delivery isn't next-day, but next-minute. And instead of parcels, it's carrying digital packets that, when reassembled, become commercials. It's secure, fast, and on time. Every time.

That's one way to describe a fully digital, fully integrated service launched by Media DVX. Based on the



Grass Valley Group's Profile® line of digital video platforms, it exemplifies the idea of Media Without Bounds™ by combining Internet file-transfer technologies with a satellite distribution network to make sending and receiving commercials as easy as exchanging e-mail.

And in the process, eliminating a lot of headaches.

Whether you're a television station, Webcasting studio, cable head-end, or direct satellite broadcaster, the Media DVX service eliminates the threat of missing a one-time feed or having a video tape recorder malfunction—not to mention the anxiety of waiting for a plane flight or flaky bicycle messenger. Gone also is the generational loss from traditional dubbing methods—and the excessive lead time that can prevent advertising agencies from booking last-minute ad placements.

Instead, the Media DVX service lets a sender like a dub-and-ship house use standard Internet (FTP) tools to place a digital ad in an outbound queue for fast, encrypted, and on-time satellite delivery. Should a packet become corrupt or go missing, the service simply sends a replacement copy.

On the receiving end, it takes only Web browser to check if a commercial has arrived—and a set of FTP-compliant tools to move it from an inbound queue to a Profile platform for payout.

So at the end of the day, there's not even one bit left to chance.

# ENPS with MOS.

**It keeps  
reporters reporting,  
editors editing,  
producers producing,  
and audiences from  
pushing the wrong buttons.**

Keeping channel surfers where you want them is hard enough. And in increasingly complex technical environments, if your people are distracted by the technology that's supposed to make it all work, then it's even harder.

ENPS can help your staff be more efficient, more productive and more competitive. It will give them new and better ways of writing, editing, producing and, ultimately, controlling your on-air products.

As you're pushed into the new worlds of Internet and digital broadcasting, you can take comfort in knowing that most of the major

manufacturers of news production and automation equipment are actively working with ENPS on plug-and-play integration of audio and video servers, desktop audio and video browsers and editors, character generators, still stores and prompters using the AP-inspired MOS protocol.

ENPS is making news in hundreds of leading television, radio and network newsrooms and speaks almost any language.

For more about ENPS, MOS and AP's technology products for broadcasters, surf to [enps.com](http://enps.com).

**Who What When Where Why Now.**



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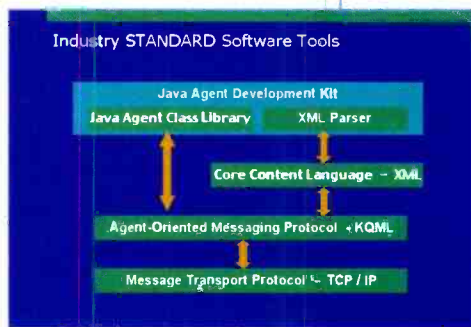
# Media Software: Cornerstone for Flexibility, Efficiency, Cost Savings

Walk into any control room, studio, or mobile truck and it's easy to spot the familiar tools of video production and distribution: the switchers, servers, routers, and modular products lined up along the walls. Yet to see one of the most important technologies, you must look beyond racks of equipment—and at lines of software code.

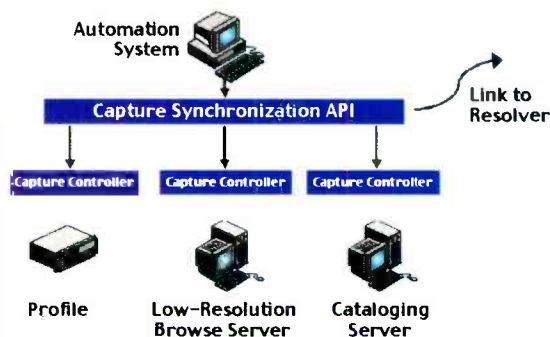
Applications software already helps to store, manipulate, and distribute video. But in a world of Media Without Bounds™, with its adoption of common hardware standards, increasingly networked facilities, and industry consolidation that is creating larger, more diverse, and very budget-conscious organizations, *media software* that provides flexibility, efficiency, and cost savings within and among digital plants will play a greater and greater role.

As will the Grass Valley Group.

The components for this software renaissance are already in place. The Profile® XP Media Platform already support standards from JPEG, MPEG, DVCPRO, and HD to IP, Ethernet, and Fibre Channel—all while relying on the Windows® NT operating system and Win-32 application programming interface (API) familiar to legions of software developers. And with the Simple Network Management Protocol (SNMP) providing an industry-standard way for collecting system-related information—and the Hypertext Markup Language (HTML), eXtensible Markup Language (XML), and eXtensible Stylesheet Language (XSL) offering standard data-formatting methods—it's easy to see how leveraging open, ubiquitous standards, can help organizations link devices, materials, and facilities to achieve the greatest operational



## ContentShare Platform Fundamentals Capture Services



The ContentShare™ software platform for digital media asset management links video to its related text, audio and graphics assets.

performance and efficiencies possible.

Which is just what the Grass Valley Group has done. Consider these two examples.

The transition to digital is creating burgeoning storehouses of digital media assets. Yet content-creation applications often work in isolation. A producer, for example, might be forced to use three different applications to review stock footage, fine-tune a production script, or approve a piece of animation. Complicating matters, assets are often scattered among various data tape archives, disk storage systems, and computer servers. And despite the natural interrelationships among these assets—such as a script that relates to a video clip and the clip itself—most applications do not allow users to search, locate, or link to assets outside their domains.

The ContentShare™ software platform, which was built with the Java™ development language, makes this kind of media asset management as easy as surfing the Web. Its reliance on IP, HTML, XML, and XSL technologies offer a common, industry-standard way to identify, locate and exchange, and create and track

*Continues on page 9*

## ContentShare Software Platform

The ContentShare™ software platform provides an open, industry-standard framework for information access and exchange that any application can use. It provides a common language that enables applications to work together. It also offers a unifying strategy that lowers costs for developers and end users alike by eliminating the need for custom software interfaces to bridge applications. Extensible to a wide range of devices and as easy to use as the Web, ContentShare technologies can make digital media assets as close as the nearest desktop.

The first in a wide range of applications based upon the ContentShare software platform, ContentShare Explorer is a browser-like application for networked media asset management that leverages open, Internet-based technologies. It provides content creators the tools necessary to navigate, find, organize, and manage assets anywhere on a compliant system regardless of physical location or asset type. Among its key features are the abilities to provide multiple asset views, restrict those views to a subset of devices or domains, add new assets dynamically, offer a variety of search methods, and display information about a particular asset (*metadata*).

# Media Without Bounds Untangles Web Publishing, Exploits New Market Opportunities

**F**ueled by increasingly accessible bandwidth, the new media age is all about content, and content is a lot about video. In general, the concept of Media Without Bounds™ is to give broadcasters and video professionals the freedom to access, create, and distribute content whether they are in the same building or across the world, without being impeded by format, resolution, protocol, or geography. Yet the approach is also practical enough to address one of the hottest—and hardest—questions facing content creators and distributors today.

## How do I get my media on the Web?

It's a deceptively simple proposition. Because anyone can buy a video encoder. Or a Web publishing tool. But then the tough questions start popping up like mushrooms after a spring rain. What signal formats can the encoder handle? Can the publishing tool access the scripts, effects, graphics, animation, archive footage, and stills necessary to create a great package? Or will your producers have to work the phones and walk the halls tracking down these assets, spoon-feed them into the publishing tool, and pray that a story doesn't change? And what about publish-

ing? Can your Web team actually get a video-based breaking story online at the same time—or even before—it's broadcast? And for those who worry about budgetary matters, will all this additional technology really make you more efficient?

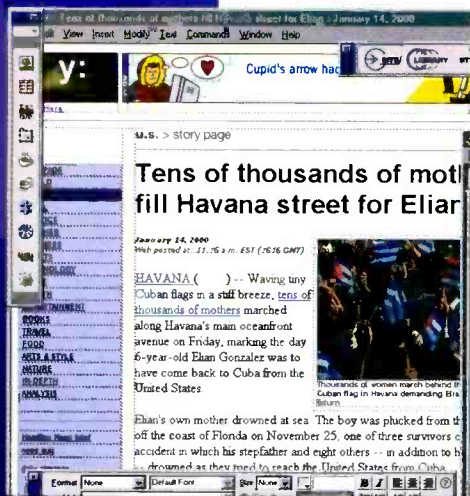
The simple answer is yes. The simple reason is the Internet. For the plug-and-play qualities that made the Internet accessible to millions is giving rise to similarly open, extensible, and powerful media platforms and media software that can store, locate, manipulate, and publish high-quality video to the Web and other digital outlets with the push of a button.

Media platforms are more than single-function servers used for simple playback operations. They are flexible, open, and highly networked devices that embrace both new and traditional media. They support all the

popular formats for content creation and distribution, including high-definition, standard-definition, JPEG, MPEG2, MPEG1, and DVCPRO content, as well as RealNetworks® and Microsoft® Windows® Media Technologies for video publishing. They support the Internet Protocol (IP) and Fibre Channel technologies as transport mechanisms and, to make life easy for developers, the familiar Windows NT operating system and its Win-32 applications programming interface.

**For content creators and distributors, this is a big, big deal.**

The flexibility of media platforms means an organi-



**WebAble™ technology from Grass Valley Group will provide browse-quality access to any high-resolution video on Profile platforms, newsroom scripts, graphics, and any information from ContentShare-compliant applications. It will make organization of this information for the Web as easy as click, drag and go.**

## WebAble Internet Technology

**T**he Grass Valley Group answers the question of how to get content on the Web with WebAble™, a new technology for streamlining and simplifying the repackaging of high-quality content stored on the Profile® XP Media Platform for Webcasting and Web distribution. Leveraging the capabilities of the Profile XP Media Platform, as well as the ContentShare™ software platform for media asset management, the WebAble Internet technology lets Web publishers access high-quality video the minute it is recorded. Initial targeted Internet streaming formats for the WebAble technology include RealNetworks® and Microsoft® Windows® Media Technologies.



zation can house original video content of the highest quality and deliver it in multiple ways—through the Web, a video kiosk, a Digital Cinema theater, or a conventional broadcast channel. Better still, the role of these platforms remains unchanged, even as more digital pipelines, user bandwidth, and even whole new categories of video-enabled devices become available.

In this kind of highly networked environment, media software that relies on Internet-related tools and standards is playing an increased—and increasingly critical—role. Consider the emergence of cross-platform digital-asset management software. Using familiar tools such as the Java™ development language and leveraging the platform independence of the eXtensible Markup Language (XML) and eXtensible Stylesheet Language (XSL) standards for describing and formatting data, this kind of application can link video to its related text, audio, and graphics assets—without having to know anything about how that information is stored or even the application that created it.

More important, this type of media software obliterates the difference between being online and being on air. A Web team no longer has to wait until a broadcast team finishes its work—each has full access to all available media assets and can create packages finely tuned for their respective audiences. The only thing needed is the ability to publish a Web-friendly version of a high-resolution package at the same time the package is sent to air.

## Expect to see such a capability by this year's NAB.

For there have already been public discussions and descriptions of media software that provides browse-quality access to high-resolution video, newsroom scripts, graphics, and other digital assets—and that can put this information online with a mouse click. The availability of these kinds of applications will literally break down barriers within content-rich organizations. Because by integrating digital asset management and Web publishing, organizations can use a common workflow process for content creation and distribution, streamlining or even eliminating the need for multiple production teams.

Even as they paradoxically use the same content to exploit even more opportunities.

Because as video transitions into a type of data that flows easily through a networked world, video-rich organizations will repackaging their digital assets for all sorts of digital pipelines. Yet by using the same open, networked, and standards-based elements—media platforms, media software, and media connectivity solutions—they can create a framework for content creation that is simple, fast, and powerful. One that supports new and traditional media models with equal ease. One that offers true Media Without Bounds. And one that is as easy to describe as it is to understand.

Point, click, and go.

**GVG**

## Media Software

*Continued from page 7*

the links between assets—without worrying about how those assets are stored or where they reside. This approach not only eliminates the cost of custom interfaces traditionally used to link applications, it lets organizations use their favorite programs without making them isolated islands of information. In other words, instead of trying to solve media-management problems one application at a time, the ContentShare platform creates an open, industry-standard approach that any software package can use.

Grass Valley Group media software can also centralize the monitoring and configuration of networked devices—without regard to their physical location.

The NetCentral™ application for example, uses the SNMP standard to centrally monitor networked Profile XP Media Platform devices. Instead of engineers walking through rows of equipment looking for device-failure indicators, NetCentral can centrally monitor these devices—even page or e-mail an engineer in the event of a problem. And because NetCentral proactively reports error conditions, media software developers can use it to enhance the capabilities of their own applications.

In the final analysis, the content creation and distribution industries are undergoing an enormous transition, not only in terms of the signals they process but also in the very processes that define their day-to-day operations. More is being done—and expected to be done—with the same or fewer resources. Grass Valley Group media software does just that.

**GVG**

## NetCentral Remote Control Monitoring Software

**T**he Grass Valley Group's NetCentral™ remote control monitoring software currently provides the ability to monitor the status and condition of networked Profile® digital video platforms from one central location, eliminating the need for constant monitoring by on-site personnel. In addition to centralization, NetCentral permits personnel to be notified of problems via e-mail and pager—putting unprecedented response capabilities into the hands of every mem-

ber of the support staff. The NetCentral application speeds diagnosis of problems and reports warning messages that can help flag a dangerous condition before it becomes catastrophic. The application responds to the status information it detects—depending on its severity—by sounding an alarm, a warning, or simply providing information. It also features warnings that can prompt a preventative maintenance action, such as reporting when a system's internal temperature is rising. The Grass Valley Group intends to extend the application's capabilities to all its next-generation products, including its switchers and the routers and modular products of its signal-management systems.

# Break the Videotape Boundary

## with Digital Video Delivery

Your station invested a lot of money to get the efficiencies of digital technology. However, the station's lifeblood – commercials – keep arriving on analog videotape. Or even worse, they arrive electronically, but you have to use your videotape as a conversion medium to get them into your server. Maintaining VTR's has become a full time job for part of your staff. HDTV is only going to increase the workload.

What do you tell management when they ask for the cost savings that digital technology promised?

### **Digital efficiencies are real with Media DVX!**

#### ◆ **Satellite delivery**

The Media DVX solution delivers digitized commercials to your station via satellite in industry-accepted formats.

#### ◆ **Reduced handling costs**

Commercials can be moved directly to your video server via a fibre channel or Ethernet connection. There is no need to handle physical tapes, reducing labor and storage costs.

#### ◆ **Guaranteed delivery**

Receipt of commercials is totally automatic – no intervention or action on your part. Using state-of-the-art forward error correction software in conjunction with the industry's only fully managed network, Media DVX guarantees that the commercial received is identical to the commercial encoded from the master tape. Not close, not kind-of, but identical to the tape the agency wants you to broadcast.

#### ◆ **No additional equipment costs**

Media DVX provides all the equipment required for you to start receiving digital commercials. No time for installation because of all that one inch VTR maintenance? No Problem. Media DVX provides free installation of all required equipment.

#### ◆ **High volume**

Our customers are the leading video duplicators, such as VDI MultiMedia, GTN, Henninger, Syncro Services, Filmcore, and IGP, who are presently sending you videotapes. Once your station is Media DVX enabled, their same high volume of national, regional, and local spots will arrive electronically.

#### ◆ **Seamless integration**

Media DVX is working with the leading traffic and automation system vendors on seamless integration with their products to give you the real efficiencies you need with your traffic and automation systems.

Visit us during NAB at the  
GrassValley Booth  
**Booth # L11018**  
also at:  
<http://www.mediadvx.com>



***The Future of Video Delivery***

# Same Content, Many Uses: Media Platforms, Media Connectivity

## Key to Delivering Media Without Bounds

**T**he rule for winning in an age of new media is simple—if great content wins, then great content in more places wins more. Whether broadcast or Webcast, Xtreme retailing kiosk or Digital Cinema venue, in a world of Media Without Bounds™ content creators can repack-age the same basic content for multiple audiences—and enjoy multiple revenue streams in return.

But only if it can deliver what people want, when they want it, and in the quality and format in which they demand it.

Meeting these demands takes flexibility and speed. That's why the Grass Valley Group's *media platforms* such as the Profile® XP Media Platform excel at housing content—and its *media connectivity* solutions such as Grass Valley™ routers and modular products, can quickly get it where it needs to go.

Unlike traditional video servers that provide simple playback features, the Profile XP Media Platform supports a wide variety of formats, networking protocols, and video-related standards.

Yet this platform is flexible enough to incorporate new and emerging technologies, such as MPEG Transport Streams (MTS) and Serial Digital Transport Interface (SDTI) video compression technologies. Video professionals are increasingly turning to these technologies—MTS for materials moving outside a facility and SDTI for those within it—because they exploit available bandwidth and spectrum, lowering distribution costs and maximizing facility investments; decrease video processing, handling, and encoding/decoding, sustaining quality and boosting workflow efficiencies; improve interoperability between devices by using established standards such as MPEG.

Technologies such as MTS also enable entirely new business models such as central casting, in which a single operations center feeds the same high-quality video to multiple receiving sites, such as station group. Or datacasting, which enables the insertion of value-added information to enhance a viewing experience,



*With a huge installed base, the Emmy® award-winning Profile digital video platform has been long regarded as the cornerstone of the digital transition, with more of the world's broadcast video stored on it than any other. The Profile family of digital video platforms is the industry's most open.*



## Profile XP Media Platform

**F**rom JPEG, MPEG, DVCPRO, and HD to IP, Ethernet, and Fibre Channel, the Profile® XP Media Platform is nothing less than a portal for the rapid access, management, and distribution of video, audio, and data assets, whatever their form. All while maintaining the broadcast-quality video and audio for which the Profile line of digital video platforms is known.

Specifically designed with flexibility in mind, its plug-and play, modular design makes it the most scalable and upgradable digital video platform in the industry. The Profile XP Media Platform, which can be used in both production and distribution applications, uses the same core technologies as the Emmy® award-winning Profile line which is already supported by more than 50 application developers.

**The 2000 Series Wideband distribution amplifiers will handle everything from 4 Mbps MPEG transport streams to relocked SD or HD video.**



## Grass Valley Modular

Since the early 1960s, the Grass Valley Group has been a leading supplier of modular products that address a wide range of signal distribution, timing, and format conversion needs. These products make it possible to work with multiple video formats and to use existing analog equipment in the transition from analog to standard-definition (SD) and high-definition (HD) signal processing. The

Grass Valley™ 2000 Wideband Series offers critical HD and SD distribution and conversion capabilities within a host frame which provides robust power distribution and Ethernet networking. The Grass Valley 8900 Series offers a full line of audio and video signal-conversion products, analog and digital distribution amplifiers, and a full range of frame synchronizers and delays. Attention to detail and high value are characteristic of the Grass Valley Group's modular lines.

such as detailed player statistics in a baseball broadcast. For a single-function server to nimbly accommodate these kinds of opportunities is all-but-impossible.

For the Profile XP Media Platform, it's all part of the design.

If Profile platforms are the point from which great content flows, Grass Valley media connectivity products are the standards-based conduits through which it travels easily. The next-generation routing architecture of the 7500 Series of routing systems leverages commodity microprocessors and networking technologies to provide virtually no input/output limitations on the high end and an entry-level cost on the low end. And its bandwidth is stunning: the 7500 WB router can switch any digital signal from 10Mbps to 1.5Gbps in a single card set.

For Grass Valley modular products, which help process and distribute audio and video signals within

and among facilities, off-the-shelf technologies are enabling a flexible, plug-and-play approach that lets video professionals easily accommodate a variety of standards, formats, and functions—and make the transition to digital as their needs and business models dictate. The 8900 Series of modular products provides the critical functions necessary to move from analog to SD video and analog audio to AES. And the new 2000 Wideband Series offers critical HD and SD distribution and conversion capabilities as well as a frame that will accommodate any 8900 Series module using a simple adapter card. This approach not only reduces rack space, power consumption, and cabling, it provides a smooth, cost-effective upgrade path from analog to SD to HD.

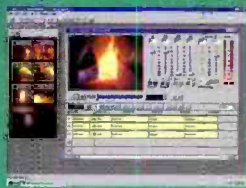
Finally, by leveraging networking technologies such as the Grass Valley Group's media streaming over IP solutions and the Simple Network Management Protocol, Grass Valley Group media connectivity products offer tighter facilities integration and greater workflow efficiency. The NetCentral™ application, for example, provides centralized management of networked Profile XP Media Platform devices—and is being extended to support the next-generation Grass Valley router and modular products. With the growing demand to do more with the same engineering resources, this kind of hardware/software integration, that can proactively spot system anomalies before they become catastrophes, will become much more prevalent. Even essential.

Flexibility and speed. In the years ahead, that mantra will pay greater dividends for content creators and distributors than any other. For no one can predict with complete surety the video-viewing habits of even the next decade. So in this kind of race, where there is no defined course, the best strategy for success is to be quick enough to recognize opportunity when it arrives—and agile enough to exploit it. **GVC**

## Grass Valley Routers

The Grass Valley™ 7500 Series of routing systems offer virtually infinite scalability with their off-the-shelf chipsets and modular design. The most intuitive, most flexible, least power consuming, and most compact routing systems available, these routers enable digicasters to make a step-wise, cost-effective transition to digital signal processing without changing their core routing infrastructures. The 7500 WB digital router provides relocking of digital signals from 10 Mbps to 1.5 Gbps and is available in an industry-exclusive 25 rack units (RU) 256x256 frame, in addition to a more compact 128x128 frame. The cost-effective 7500 NB is a scalable, synchronous AES/EBU digital audio routing system that offers switching and processing of low-bandwidth digital signals in addition to conversion services that usually require dozens of external modules, power supplies, and cables.

## FINALLY, A DIGITAL SOLUTION THAT CAN PRODUCE THE NEWS AS FAST AS IT HAPPENS.



When news breaks you have to move fast. Which is why the Vibrint digital news production system combines the speed of your current tape-based system with the power, flexibility and openness of computer technology.

With Vibrint FeedClip™, you can record news feeds to disk and play trimmed clips directly to air. No tapes. No sprinting to the edit bay. You don't even have to babysit the feed to catch all of the action.

You can also edit your clips into stories with Vibrint NewsEdit™, the only editor designed to replace the record deck in cuts-only edit bays. NewsEdit provides the speed and functionality of deck-to-deck editing, with the flexibility of non-linear. Vibrint takes advantage of Pentium processors, the Microsoft Windows® NT file system and off-the-shelf networking and storage, so you can even integrate NewsEdit with popular newsroom computer systems, allowing editors to view rundowns and scripts right in the edit bay.

For a complete system, tie FeedClip and NewsEdit together with Vibrint NewsQ™, our new low-cost manual playback application. Or integrate FeedClip and NewsEdit with your Grass Valley Group Profile® XP Media Platform. Because we're open and standards-based, you can transfer stories directly from NewsEdit to the XP — preserving high MPEG quality all the way — and begin playing back stories even before the transfer is complete.

Expensive? Not a chance. The Vibrint digital news production platform is priced right, and modular. In fact, the cost of one non-linear editing system is about the same as a record deck. Visit [www.vibrint.com](http://www.vibrint.com), or call 1-877-842-7468 and request a copy of a free white paper: *Cost-Effective Alternatives for Workgroup Centered News Production*. Isn't this what you've been waiting for? Vibrint — tuned for news.

vibrint

Visit Vibrint at booth number L2637.

# More than Just a Switcher: It's A Video Production Center

**C**ontrol rooms have always been busy places. But the demands of today's live-production programming are making them even more frantic.

So, in an age where everybody wants more, organizations are asking themselves how to provide it. More production value. More control. More new-revenue possibilities. All from the same system — all with the same staff.

As the hub of a teleproduction environment, the Grass Valley™ Kalypso™ Video Production Center family combines industry-leading switching and pow-

them at a time. It also offers six channels of digital video effects for 2D transforms in 3D space as well as 2D effects such as blurs and mosaics. Best of all, neither of these internal features require sacrificing external inputs or outputs.

## Keeping Pace With Production Demands

Whether it's the monitor wall of a game show, a basketball shot clock burned onto a video tape, or housing several sources of effects and composites for the nightly news, M/E banks are one of the hottest commodities in live production.

Kalypso features powerful M/E partitioning for secondary composites and layering. With its Double-Take™ technology, keyers can be assigned to two separate background transitions, creating two completely separate M/E outputs from a single bank.

## Handling Multiple Distribution Streams Without Additional Resources

In an era where content is everything, there is great opportunity in packaging one program for multiple audiences. Bi-lingual versions. Live and delayed transmission. Local and national. Home and away.

The Kalypso family offers the most flexible clean feed system in the industry. The FlexiKey™ programmable clean feed system supports two program streams in the same Kalypso frame. It also provides complete control over customizing graphics for multiple clients — now, appropriate keys can be substituted into their respective program streams automatically.

## More Than Simple Switching

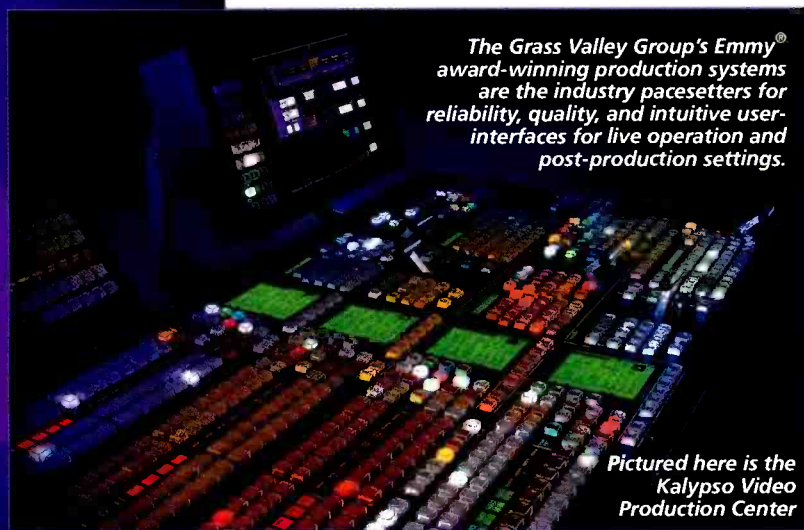
Many technical directors now control all the elements of a live event. So even though their focus should be on the switcher panel, the monitor wall, and the program director, they're often reaching over to grab a VTR/DDR roll panel, router destination panel, or some other piece of equipment.

To keep things running smoothly, a Kalypso Video Production Center system embeds run-time control for many live production devices in its control panel. In addition, the Kalypso line controls Krystal™ and GVeous™ effects from its E-MEM® timeline.

The Kalypso family is highly integrated with the Profile® digital video platform. Using a machine control area conveniently located above the program/pre-set bank, one can scroll through Profile clip lists, cue clips, and play them to air. They can be played in a pre-defined sequence or out of sequence just as easily. The Kalypso line can also control Grass Valley Series 7000 and 7500 Series router destinations via its auxiliary bus control panel.

Supporting SD signals today, the Kalypso Video Production Center family will include an HD version in the future.

**CVG**



*The Grass Valley Group's Emmy® award-winning production systems are the industry pacesetters for reliability, quality, and intuitive user-interfaces for live operation and post-production settings.*

*Pictured here is the Kalypso Video Production Center*

erful mix/effect (M/E) capabilities with an open, networked architecture that offers a precedent-setting degree of operational integration. With 80 inputs (video or key) it offers fingertip control of a number of previously off-board functions to streamline workflows, from great M/E capabilities to a programmable clean-feed system. All from a familiar Grass Valley control panel interface.

Supporting standard-definition (SD) signals today and high-definition (HD) signals in the future, the Kalypso family is designed for a world where high-caliber content is moving over multiple digital pipelines. One where broadcasting is giving way to digicasting — to Media Without Bounds™.

## More Control

The Kalypso Video Production Center family puts an enormous amount of power, flexibility, and control in the hands of a technical director. It offers eight video and four key paths per M/E bank — and is available in two- and four M/E versions.

To add production elements quickly and efficiently, the Kalypso family features a 100-frame still store with eight outputs, including animation on any two of

[www.grassvalleygroup.com](http://www.grassvalleygroup.com)



# END2END

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Especially as it goes digital.

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And wherever digital content moves, Grass Valley Group will be there, with solutions ranging from our Emmy® award-winning Profile™ digital video platform line to new technologies for media-asset management and Web publishing. All the hardware, software and new media technologies necessary to take advantage of the universe of opportunities available through digital content.

So open up a world of content, with complete solutions from the Grass Valley Group. Visit [www.grassvalleygroup.com](http://www.grassvalleygroup.com) for more information. And expand your universe.

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## BROADCAST TECHNOLOGY



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Panasonic Broadcast is a leading supplier of open, digital solutions for the broadcast, production, professional, and business communities. Panasonic offers a comprehensive range of solutions that are right for you today, without closing the door on tomorrow. That's what having an open mind is all about. Open to possibilities. Open to opportunities. Open to what's next. Because in a digital world where there are no limits, your future is as wide open as Panasonic.



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What do you know about the OTHER world wide web? We started a digital video revolution. Helped create the MPEG-2 standard. Received an Emmy for pioneering work on digital video compression. And now, our innovative PowerVu and PowerVu Plus digital systems blanket the planet, providing a worldwide distribution system. By providing standards-based products and systems, our customers confidently use the most powerful IP and MPEG capabilities. Now you know about the OTHER world wide web, the Scientific Atlanta PowerVu systems. Check out our web-site and discover how to access the most popular digital transport system in the world. For more information call 770-903-6199.



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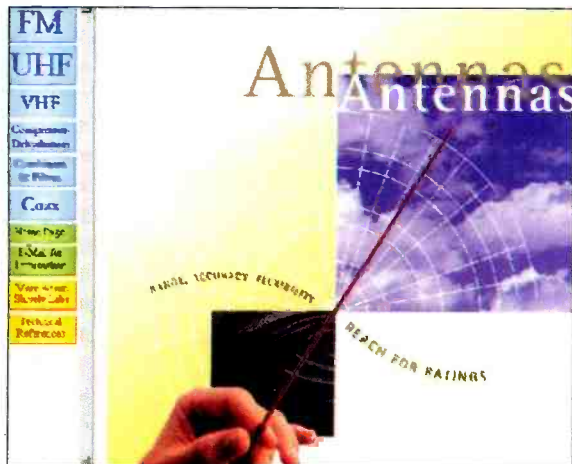
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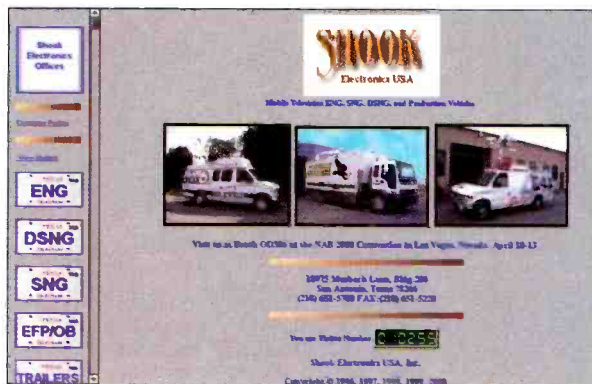
SGI provides a broad range of high-performance computing and advanced graphics solutions that enable customers to understand and conquer their toughest computing problems. The new SGI™ Internet Servers and Media Servers are part of the company's Media Commerce™ solutions for broadcasters and digital production studios, supporting digital news production, asset management, media streaming, repurposing of content, and video distribution applications. Headquartered in Mountain View, Calif., with offices worldwide, the company is located on the Web at www.sgi.com/go/broadband.

## BROADCAST TECHNOLOGY



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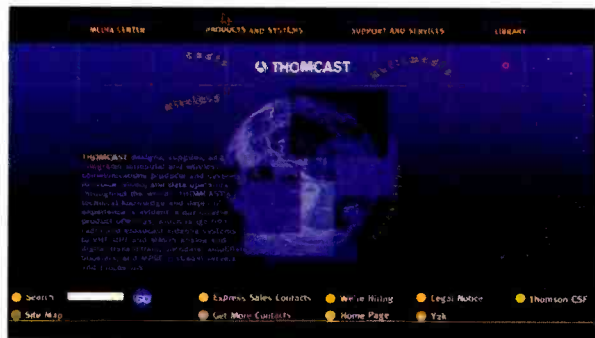
Shively Labs provides digital ready TV and FM antennas, combiners and related RF equipment. Thirty-five years of engineering excellence lead us to innovative products such as our iDAB filter, as part of the USADR team, and our unique spurnturnstile TV antenna. Behind everything we do is our understanding that in the end it's signal and coverage and ratings that count for our broadcast customers.



Shook Electronics USA, Inc.  
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Shook Electronics USA, Inc. is a leading providers of mobile television vehicles for the broadcast industry. Shook specializes in design, engineering and manufacture of high quality digital and analog production units include live coverage ENG, SNG and DSNG vans, SDI and HD network sports and entertainment EFP trucks, and trailers, special purpose, high technology data-acquisition vehicles.

Shook is showing several examples of their OB products including ENG, DENG, DSNG, and EFP vehicles in NAB 2000 booth # 00306.



Thomcast  
Communications, Inc  
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Thomcast Communications is recognized as a technology leader in broadcast, cable, and wireless by providing complete product and systems integration solutions for terrestrial and wireless voice, video, and data broadcasters. We design and manufacture a wide range of communications products and enter into joint ventures and partnerships to carry out a strategy that focuses on total solutions for the markets we serve. Thomcast's portfolio of offerings include UHF and VHF IOT and Solid State television transmitters, DTV monitoring and master control systems, MPEG-2 transport stream management products, and HD and SD encoding systems. Visit THOMCASTcom.com to learn more.



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Video Networks Incorporated (VNI) provides services and applications that enable customers in the broadcast, cable, media and entertainment industries to manage all aspects of digital content distribution. Customers use VNI's Media Commerce Network (MCN) to completely automate the management, distribution and exchange of digital media assets. The MCN provides distribution services over the Internet, satellite and telephony networks in conjunction with a suite of applications that allow customers to remotely and interactively use VNI's services.

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It is a fact that as an owner of show operations, engineering and distribution services. We maintain and care for your network as if it was your own.

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Group W Network Services enjoys an extraordinary reputation for superior service in the broadcast and cable industries. Headquartered in Stamford, Connecticut, GWNS is one of the largest distributors of video programming in the United States and provides services including video origination and transmission, technical consulting services, new media products including Globalcaptions.com, audio and data transmission, production, post-production.

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BEDMINSTER, NJ February 1, 2000 -- Loral Skynet announced today the appointment of Timothy Shea as executive director, sales for the Asia/Pacific region. In this position, Mr. Shea will be responsible for managing the sale of Loral

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Clear Channel Eastern Media for \$1.35 billion to create the out-of-home business. Daniel's initiated, produced and closed this transaction.

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Charter Media Outdoor acquired Revolution Outdoor Advertising in a Daniels led transaction, which gives the out-of-home business in the Southeast.

Bid.com and Value Vision / NBC Align

Daniels represented Bid.com in its strategic relationship with ValueVision, an NBC affiliate. Bid.com will support various technologies to fuel the growth of NBC.

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The Daniels & Associates Website provides access to detailed up-to-date information about Daniels, including descriptions of the latest transactions, news and events, contacts, sectors and testimonials. The Media and Broadcast Group, based in New York, provides mergers & acquisitions, corporate finance and capital formation services to the radio and TV broadcasting, out-of-home, e-commerce and Internet content industries. Visit www.Danielsonline.com for more information about Daniels, the catalyst for business results.

## INTERACTIVE TELEVISION

**CANAL+ TECHNOLOGIES**

**MediaGuard**  
**MediaHighway**

CANAL+ TECHNOLOGIES is the world's leading provider of digital broadcast and internet TV software solutions. The field-proven systems are being used by more than 18 different digital operators and over 6.5 million set-top boxes based on the technology are currently deployed. CANAL+ TECHNOLOGIES has received the hardware independent interactive middleware award from the Cable Television Laboratories (CTA) and the conditional access system (CAS) award from the International Manufacturers and Distributors Association (IMDA) for more than 10 different systems. Over 10 and 100,000,000 set-top boxes are being used in more than 100 countries. CANAL+ TECHNOLOGIES programs runs on a wide range of set-top boxes, integrated TV sets and PC cards, and is digital cable, satellite and terrestrial environments.

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MediaHighway is a powerful conditional access system which offers a complete high level of security to protect service providers from piracy and to ensure that only authorized subscribers can access the service. The system also allows for conditional access to pay-per-view services, and can be used to protect pay-TV and pay-per-view services.

**MediaGuard**  
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## NEW MEDIA



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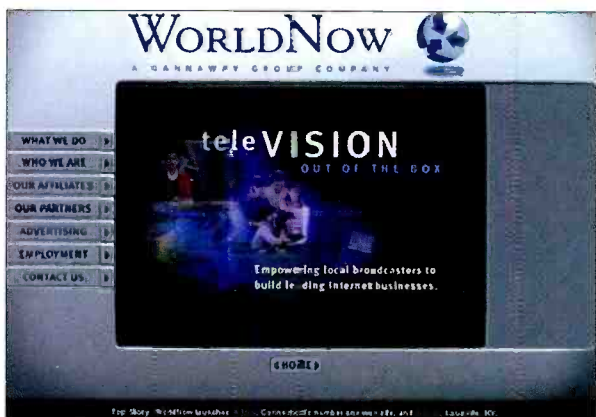


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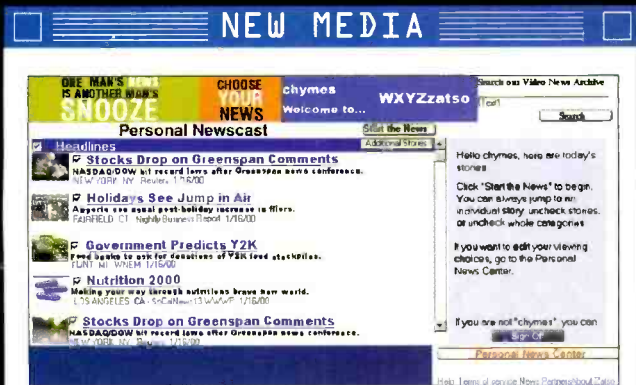
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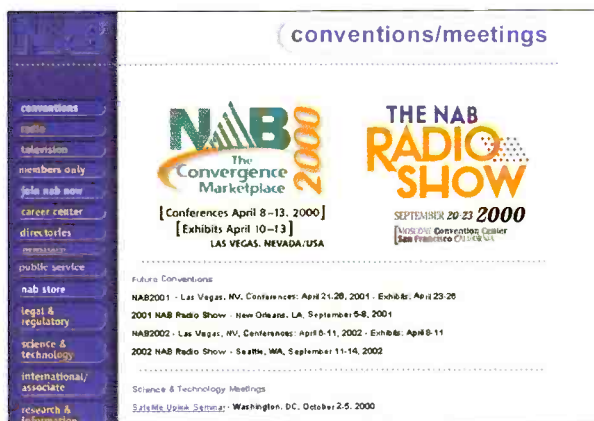
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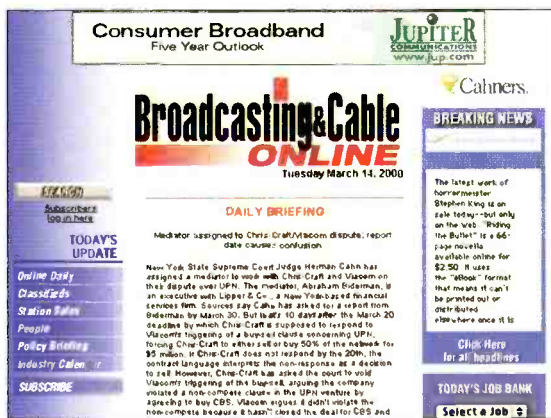
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The NAB2000 web site is a virtual gathering of the most comprehensive collection of digital technologies in the world, showcasing every element of television and radio broadcasting, film/video production, multimedia, the Internet, satellite and telecommunications. This is the single most important online resource for up-to-date information on our 1400+ exhibitors and 130+ educational sessions. Be sure to check out our fully searchable enhanced exhibitor listings, online scheduler, personalized home pages, interactive floor plans, and live webcasts from the show.



Broadcasting & Cable  
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The Broadcasting & Cable Web site provides online readers with a comprehensive daily update of events in the broadcasting and cable TV industries, along with stories carried in the magazine's weekly edition.

The home page carries a ticker with the latest breaking news and highlights from stories in Broadcasting & Cable's two daily fax editions. An Online Daily section contains all of the stories from each day's fax editions. Readers can also find the text from articles in each department of the magazine's weekly edition online for convenient access.



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# VH1 slices rock-doc pie

*Music tales pull network numbers up as Gaspin keeps milking the genre*

By Deborah D. McAdams

**V**H1's ratings continue to rise with new twists on old standbys. Of six new shows debuting since Jan. 1, the spin-offs have fared best.

Adjusting for a 6% increase in total households, *Behind the Music 2*, a look at musicians who haven't succumbed to substance abuse, is logging a 12% increase over last year in households in the Tuesday 9 p.m. time slot. *Pop-Up Quiz*, a game show version of VH1's trivia-enhanced *Pop-Up Videos*, increased viewing households by 33% on Saturdays at 6 p.m.

A third new show, called *The Daily One*, is a combination of videos and music news clips previously run as interstitials. Running 90 minutes at 8 a.m. and 2 p.m., *The Daily One* is establishing a

following among women, with a 71% improvement in that demo since its debut.

Jeff Gaspin is the man behind the many music manifestations. Gaspin, executive vice president of programming and production, joked that he would milk the rock-doc genre "until there's nothing left to be milked."

"There are still programming formats we haven't done, we can go into—animation, hour dramas—all about music."

Two more shows introduced in January will appear only periodically. *Rock & Roll Record Breakers*, the Ripley's of rock music, and *Rotten Television*, a talk show hosted by aging punk icon Johnny Rotten, have yet to establish a ratings track record, but both appeared in VH1's most watched month of all time. Nearly 75 million household

tuned into VH1 in January.

The last of the debuts, an original movie about a fictional reunion between Paul McCartney and John Lennon called *Two of Us*, got such modest ratings that VH1 kept them quiet.

Next up is *Rock Story*, a music news-magazine hosted by *ER*'s Anthony Edwards, who said he was doing the show for "selfish reasons. They're writing some big checks for my charities." That, and he's a fan of *Behind the Music*, a show that also rings bells with media buyers.

"It's a lot easier to include VH1 in the buys now, because it's programming that clients are familiar with," said Rick Kloiber, an associate media director at BBDO. "It makes the channel more sticky ... when people are surfing along and see one of those documentaries, they stick around for it." ■

## MTV unveils new shows for advertisers

MTV rolled out six new shows and renewed 10 others at its advertising upfront in Los Angeles last week. The mix for the coming season includes music, drama, comedy and animation.

*MTV Cribs* shows households of the rich and famous, with celebrities opening their homes, their bedrooms and even their refrigerators to MTV's cameras.

*The Click* is the working title for an animated series about four high school friends who go to different colleges and keep in touch electronically. *The Click* is a joint venture with production company DeCode.

*MTV M.I.A.* takes its cues from *Where Are They Now?*, the video exhumation of one-hit wonders and former pop stars on MTV's sister, VH1.

*Live Through This* (working title of the show, the real title of a Courtney Love album) is MTV's first original drama. It's about five kids and their famous parents, stars of a rock band in the '70s who reunite.

Viacom-owned MTV describes *Spy Groove* as a weekly, animated half-hour series following the exploits of a couple of "20-something" spies battling "media-pumped, rich and powerful vanity junkies."

*2gether. the series* is based on MTV's first made-for-television movie and will continue to track the progression of its own made-for-television boy band.



*'2gether: the series' will track the network's made-for-television boy band.*

At least five shows are in development for MTV's "10 Spot," the week-night 10 p.m. slot and the focus of the network's programming thrust in recent years. Ratings among MTV's target 12-34s have increased 57% in the slot since 1996. Among new "10 Spot" possibilities:

■ *Road Home*, a weekly half-hour MTV-meets-*Biography* series tracing the roots of various artists

■ *SpyderWeb* (another working title), which MTV calls an "untraditional soap" starting at the funeral of an Internet mogul who is the most hated man in town

■ *Hell House*, another soap, is about a haunted boarding house owned by a single mother and rented to a bunch of college kids. *Hell House*, produced in conjunction with New Line Television, is written by Millee Taggart and executive-produced by Francesca James, both former daytime actresses.

■ *Jams 2000* is a one-hour weekly series merging traditional music videos with Net technology. Viewers watch the original video on TV, then cut and mix their own versions online.

■ *Video Feuds*, a combination of *Celebrity Death Match* and *WebRiot*, with viewers voting online and in real time for their favorite music videos. MTV is calling it their first live contest show.

—Deborah D. McAdams

# Boomerang network pitched

Turner touts cut-rate distribution for its latest launch of classic cartoons

By Deborah McAdams

**Y**ogi, BooBoo, Popeye, George Jetson, Bugs and Porky will beam up at 8 a.m. April 1 and return to Earth via small satellite dishes. EchoStar's Dish network will be the first to carry Boomerang, the new Turner cartoon network launching on April Fool's Day. A distribution deal with DirecTV will follow, while negotiations with MSOs continue, according to Andrew Heller, president of domestic distribution for Turner Broadcasting System Inc.

Mainly, Boomerang is Turner's showcase for the cartoon collection of



The Hanna-Barbera library will be showcased on the new toon web.

Hanna-Barbera, which is owned by Turner corporate parent Time Warner. Programming costs for Boomerang are minimal, therefore, and marketing is

practically built-in since Hanna-Barbera cartoons were ubiquitous on Saturday mornings in the 1960s. Heller indicated that Boomerang is being launched at less than the minimum \$100 million usually projected for a start-up, allowing it to be offered at rock-bottom prices compared with other new networks.

Turner is waiving monthly subscriber fees for two years before charging "pennies" for the network, cable sources have said. The same deal goes for digital or tiered distribution.

"We're not trying to leverage analog carriage," Heller said. "This network is designed to give operators recognizable, strong programming, differentiated from what's out there. It gives them the opportunity to use digital boxes. If someone wants to give me analog, I'd be a happy guy, but this is designed to live without it."

"We're using economies of scale to develop new networks on a cost basis that is reasonable in the face of the kind of distribution that we expect to get."

As of press time, Boomerang distribution included EchoStar but not necessarily its entire 3.4 million-subscriber universe. Boomerang will likely be added to a new 50-channel tier being developed by the satellite TV provider, according to an EchoStar spokesman. Details of the new tier will be unveiled next week.

DirecTV is developing a similar package, where networks like Oxygen, Do-It-Yourself and Boomerang will likely land, according to industry sources. DirecTV declined to comment on the new channel offering.

Among MSOs, reaction was mixed. Boomerang would, after all, be the third cable network devoted to cartoons, behind Turner's own Cartoon Network and Disney's Toon, not to mention a heavy offering of animation from Nickelodeon. Boomerang's animated stars include Huckleberry Hound, Magilla Gorilla and Top Cat.

A spokeswoman for one top operator said she "highly doubted" Boomerang would be picked up. Time Warner's spokesman said that MSO is in negotiations with Turner, and a Charter representative said, "We have every intention of doing business with Boomerang and bringing it onto systems as it fits our needs. It could be analog or digital." ■



## CABLE'S TOP 25

### PEOPLE'S CHOICE

'Pretty Woman' continues to gain substantial viewership more than 10 years after its original release. The movie brought in an attractive 4.2 rating/6.5 share for TBS last Tuesday.

Following are the top 25 basic cable programs for March 13-19, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	6.4	5.0	4989	10.9
2	WWF Entertainment	USA	Mon	9:00P	60	6.1	4.7	4708	9.0
3	NASCAR/Mail.com400	ESPN	Sun	12:30P	240	4.6	3.6	3535	10.4
4	m/"Pretty Woman"	TBS	Tue	8:05P	154	4.2	3.3	3276	6.5
5	m/"Victim of the Night"	LIF	Sun	4:00P	120	4.0	3.0	2986	7.8
6	Rugrats	NICK	Thu	7:30P	30	3.5	2.7	2711	5.9
6	m/"Her Married Lover"	LIF	Sun	6:00P	120	3.5	2.6	2625	5.9
8	Rugrats	NICK	Sun	9:30A	30	3.3	2.5	2529	9.4
8	Rugrats	NICK	Mon	7:30P	30	3.3	2.5	2528	5.4
11	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.2	2.5	2468	5.1
11	Rugrats	NICK	Sun	9:00A	30	3.1	2.4	2380	9.5
11	Rugrats	NICK	Wed	7:30P	30	3.1	2.4	2358	5.3
11	Rugrats	NICK	Tue	7:30P	30	3.1	2.4	2351	5.1
14	Spongebob	NICK	Sun	10:00A	30	3.0	2.3	2332	8.3
14	Walker, Texas Ranger	USA	Mon	8:00p	60	3.0	2.3	2304	4.5
14	Rocket Power	NICK	Fri	8:00P	30	3.0	2.3	2270	5.2
17	Ripley's Believe It or Not	TBS	Wed	8:05P	60	2.9	2.3	2260	4.8
17	Hey Arnold	NICK	Tue	7:00P	30	2.9	2.3	2258	5.2
17	WCW Monday Nitro Live!	TNT	Mon	8:30P	60	2.9	2.3	2255	4.5
17	Wild Thornberrys	NICK	Mon	8:00P	30	2.9	2.2	2212	4.5
17	Rocket Power	NICK	Tue	8:00P	30	2.9	2.2	2206	4.5
17	Hey Arnold	NICK	Thu	7:00P	30	2.9	2.2	2204	5.2
24	Rocket Power	NICK	Tue	8:30P	30	2.9	2.2	2203	4.3
24	Catdog	NICK	Thu	8:00P	30	2.8	2.2	2186	4.4
24	Hey Arnold	NICK	Sun	10:30A	30	2.8	2.2	2153	7.6
24	Hey Arnold	NICK	Wed	7:00P	30	2.8	2.2	2149	5.1
24	m/"Seduction in a Small Town"	LIF	Sun	2:00P	120	2.8	2.2	2145	6.2
24	Spongebob	NICK	Wed	8:00P	30	2.8	2.2	2138	4.6



**We are passionate about follow-up, says AT&T Broadband's Connie Callahan.**

Connie helped to spearhead the Customer Care program, which promotes the On-Time Guarantee (OTG) and ensures customer satisfaction. ☎

"Seven days after service is installed or repaired, we call to make sure the customer is happy. After 30 days, we send a letter with a coupon for a free pay-per-view movie or \$3 off the customer's next cable bill. At 60 and 90 days after, we call to check again."

☎ "Two-way communication is the centerpiece of our approach to customer service," notes Connie. "We don't just wait for customers to come to us when something is wrong." ☎

"We have found that, on occasion, a customer thinks we automatically know if something is wrong with their cable, which often is not technically possible. So we keep in contact because if something isn't working, we want to fix it, we want to be on time, and we want to keep that customer." ☎ "The OTG reinforces our commitment. On every service call, we remind customers about the guarantee by giving them free, blank VCR tapes with the OTG logo." ☎ With her focus on 7-30-60-90 day follow-up, you might say Connie has become an OTG Hero playing by the numbers.





## Sears seeks money from DirecTV

Sears, Roebuck & Co. is suing DirecTV for \$23.2 million in damages, alleging that the direct satellite broadcaster didn't pay commissions as it had promised and didn't properly account for customers. Sears, which filed its lawsuit in Los Angeles superior court, joins a growing list of organizations that are suing the

leading DBS company, including rival EchoStar Communications Corp.

## US West may slow VDSL

US West Inc.'s efforts to expand its cable television alternative outside Phoenix could be slowed by the company's pending purchase by Qwest Communications International Inc., CEO Solomon Trujillo said. "It's a possibility,"

Trujillo told Bloomberg News. A US West spokeswoman said that the company has 16,000 Choice TV customers in the Phoenix market, going head-to-head against MSO Cox Communications.

In January, US West received approval from commissioners in Douglas County, Colo., to offer the Choice TV VDSL video and speedy Internet service there. But the company will not explore any new

deployments until the Qwest merger is complete.

## DirecTV launches Oxygen network

Oxygen will pick up about 7 million subscribers this spring when the network aimed at women is launched on the DirecTV home satellite system. The deal, in addition to last week's agreement with Cox, will bring Oxygen's universe to 27 million by the end of 2002. Oxygen also has distribution agreements with AT&T, MediaOne, Charter Communications and Insight Communications. Time Warner and Cablevision remain Oxygen-free.

# The game show of champions

*Fox Sports Net unveils weekly challenge to sports nuts, couch potatoes*

By Joe Schlosser

**F**ox Sports Net is rolling out its own brand of game show in *Sports Geniuses*, a weekly half-hour *Jeopardy*-like series that will have sports fans racking their brains for names and dates. *Sports Geniuses*, starting tonight (March 27), will feature three contestants fighting their way through three rounds of trivia, along with appearances by top-name sports stars.

The show is the creation of former *Win Ben Stein's Money* producer Greg Sherman, a self-professed sports nut who says he had been looking to combine his two passions for the past several years.

"I would say it's *Jeopardy*-plus," says Sherman, who is also executive producer. "There are elements of this that really challenge the sports fan besides just Q&A. There is instant recognition of players and a final round that tops any other game show ending. It's a sports fan's, couch potato's dream come true."

The show will feature a regular Internet segment, in which viewers at home will be able to interact with the show and win prizes for correctly answering questions about their favorite team or athlete.



**No million bucks here. Contestants will win vacations, electronics equipment and sports memorabilia.**

The first round on *Sports Geniuses* features three contestants answering five questions from four sports categories; it concludes with a "30 Second Blitz" segment. The second round doubles the value for correct answers and ends with the elimination of one contestant. The two who make it to the final, Face-Off round go head-to-head to determine who knows more about a specific sports topic. Host Matt Vasgersian may ask them to name all the 1998 New York Yankees. The first player to give an incorrect answer is eliminated.

Current and former star athletes Ernie Banks, Frank Robinson, Bruce Jenner, Cal Ripken Jr. and Dave Winfield are among celebrity guests scheduled for the first two weeks. Sherman says that, on nearly every episode, a big-name athlete will ask questions during the second round. Celebrity athletes slated to appear throughout the season include Kareem Abdul-Jabbar, Tony Dorsett, Janet Evans and Sugar Ray Leonard.

"It's kind of funny because, before we began taping the shows, we were all kind of waxing about who would be our favorite sports stars that we could get on the show," says Vasgersian, who also is the play-by-play announcer for the Milwaukee Brewers. "And it seems like a lot of the stars that we first mentioned will be on the show."

Sixty-five episodes of *Sports Geniuses* have already been taped, and Fox Sports Net will air each one twice every Monday night: first at 6 p.m. local time and then again at 11 p.m.

Unlike other game shows on television today, *Sports Geniuses* will not be giving out \$1 million to winners. Rather, winners will get vacations, electronics equipment and sports memorabilia. ■

# Variations on a stream

Webcasters are adopting versatile approaches to building their business

By Richard Tedesco

It's not enough to be a Webcaster these days, conjuring a mix of video online and hoping to attract enough eyeballs to sell some banner ads and keep the content coming. The latest entrants seeking to create a niche in Webcasting are offering a broader range of streamed content, planting video ads in those streams, and offering online host services that are pushing the business in a more sophisticated direction.

Hitplay Media has a game plan that includes four video "channels" of entertainment, extreme sports events, fashion shows and music videos, with targeted ads inserted before or after each segment. The ads will match the content and won't run longer than 10 seconds, according to Todd Harris, Hitplay founder and CEO: "We worry about the attention span."

Hitplay.com currently carries 500 video clips spread over its respective categories and intends to draw 18- to 34-year-olds for its eclectic mix of what Harris calls "movie trailers, models and music." Fox, UPN, NBC, MTV, *Rolling Stone* and the World Wrestling Federation will all be kicking into the mix. Harris, a veteran of NBC's VideoSeeker clip site, expects to nail down a major network partner as he seeks that killer video combo for streaming success. "Nobody has yet hit the sweet spot of what people want to do with Internet video," he observed.

But Hitplay seems to have the right connections: Microsoft as a strategic partner, Akamai as an investor and, as creative forces behind the venture, latter-day Blues Brothers Dan Aykroyd and Jim Belushi, who may appear on Hitplay.

The Blues Brothers would probably be right at home on Medium4.com, which redefines "eclectic" on its 40 channels of video, with everything from clips of vintage Westerns and horror movies to relaxation videos and Bark TV, a channel dedicated to dog owners.

It's supported with \$10 million in initial financing and another \$15 million being sold in stock warrants. It's based on a TV programming formula,



Hitplay Media will run 10-second ads that match its eclectic video segments.

according to its CEO Jonathan Braun: "What we're about is extending the cable TV model to the Internet."

On the Web since January, Medium4.com comprises content licensed from various sources, including music videos available on a pay-per-download basis. It's mostly short form and niche-oriented, but feature-length film classics like *D.O.A.* are also on its site.

In some cases, content providers pay for carriage on Medium4.com, according

to Braun, who plans to build video ads into the picture in the next few months.

Silicon Alley start-up On2.com is a hybrid: a Webcaster aggregating content to showcase its proprietary TrueMotion VP3 software, which incorporates VCR-like functionality in a full-screen streaming format.

On2.com wants to license that technology to other Webcasters, while it incorporates video ads into the video—movie trailers, short indie films and news clips from Reuters—that it streams from broadband consumption at 300 kb/s to 500 kb/s.

"It is a revenue source, but it's also a paradigm for people who want to create another site," said Dan Miller, On2.com president and CEO, who sees it as a broadband "testbed."

The idea is to proselytize partners by hosting sites for them and co-locating the content on On2.com, according to Miller. Although On2.com launched its site only last month, it's already trading publicly, with market cap in the \$600 million range. ■

## Microsoft goes Latin with Telmex

Microsoft invaded Latin America last week, launching a Spanish-language portal in an alliance with Mexican telecommunications giant Telmex.

The new portal, T1msn, was activated on the Web in Mexico and will soon go live in Argentina, Colombia, Chile, Peru, Venezuela and Central America. It immediately became the default portal for the 6 million Mexican subscribers to Prodigy, which is the Internet service for Telefonos de Mexico, also known as Telmex.

It features Spanish-language versions of MSN services, such as Hotmail e-mail service, MSN Messenger, Microsoft Passport and many of the same information and transaction services on MSN.com. MSN.com will now offer links to T1msn for Spanish-speaking users surfing the Net in the U.S.

Microsoft struck the deal with Telmex to create the portal last fall, in the face of MSN.com's continuing flat performance as a practical services portal. It's one of several international initiatives the company has in place to jump-start MSN.com.

"As the Latin American economy grows and evolves, Microsoft will be an increasingly valuable partner to businesses throughout the region," Bill Gates, Microsoft chairman, said at a Latin America Internet conference, where the portal launch was announced last week.

While Microsoft banks on Internet growth in Latin America to give MSN.com some lift, Telmex is banking on Microsoft's powerful brand to give its portal some punch in an anticipated struggle with Grupo Televisa, which has plans for its own Spanish-language Web portal with USWeb. —R. T.

# Keeping video on the move

*New software designed to ensure throughput rates, stream quality*

By Richard Tedesco

**A** San Francisco-based start-up plans to introduce software next month to ensure constant transmission rates for network service providers that are multicasting video events over the Internet.

FastForward Networks is currently in beta tests with several Web video streamers, including RealNetworks' Real Broadcast Networks and Digital Island, as it moves toward shipping its software for deployment on commercial Webcasting networks in mid-April.

Fast Forward's Broadcast Overlay Architecture permits Internet video providers to augment their capacity to stream live large-scale events online by "injecting" content—copies of the video being streamed—in packets at the edge of the network, according to Eric Wolford, Fast Forward vice president of product market and business development. The idea is to bypass the congestion that frequently interrupts video streams on the Web, shortening the bridge between service provider and Net surfer and delivering the content closer to the end user. "We provide a turbocharging for their servers," said Wolford.

FastForward attempts to accomplish this feat with a network of MediaBridge routers linked to RealNetworks or Microsoft Windows Media servers, making adjustments for any latency on the network and reducing signal degradation. MediaBridge adapters serve as modules supporting either streaming format at points between the routers and the media servers. A suite of software called Broadcast Manager enables both the network provider and the content provider to monitor real-time transmission of the video streams.

"It's keeping the end user attached, watching the programming," said Rick Holden, Fast Forward director of product marketing. "It improves the latency."

Basic pricing for the system starts at \$250,000 for deployment of a single network of MediaBridge routers and adapter and the Broadcast Manager.

If the technology works on a large scale as advertised, it could ensure a constant throughput rate for multicasting, a technical approach analogous to

the broadcast model that effectively splits multiple signals of video to Internet users from a single originating stream. FastForward's scheme would theoretically circumvent the signal degradation at the endpoint of that process, so that a 1-Mb/s transmission rate would be received at 1 Mb/s by the video stream viewer.

"It solves a lot of the problems we encounter with streaming every day," said Adam Cohen, vice president of

streaming for Digital Island.

"Real Broadcast Networks shares FastForward's perspective that scaled Internet broadcasts may be more efficiently delivered with a broadcast overlay architecture to the existing Internet," said Ian Freed, Real Broadcast Networks general manager.

The technology has been in development over the past two years. The company is backed by Accel Partners and several individual investors. ■

## Sitcom preludes, movie prequels



*Producers noticed there were many visitors to the 'That '70s Show' site prior to telecasts and reacted with special fare.*

Hollywood Webcasts are inventing new genres on the Internet.

The cast and crew of Carsey-Werner's *That '70s Show* hangs loose in behind-the-scenes Webcasts streamed a half-hour before the show airs each week. The 10-minute Webcasts, slated to accompany the last six episodes of the Fox sitcom this season, will show the cast in rehearsal and in their dressing rooms and will intimate something about the episode's content.

The first Webcast precedes the sitcom's March 27 airing.

"It'll be a companion to the episode," said Mark Brazill, *That '70s Show* co-creator and executive producer. "It'll have as live a feel as possible."

The idea was sparked by heavy traffic to the show's site, according to Brazill, who believes the Webcasts will be common on

most '70s shows by next season. Maybe not: Bringing the '70s Show Webcast back next season depends on the response, Brazill said.

InterVu will handle the Webcasts on its network using Microsoft's Windows Media streaming technology to play them.

Meanwhile, SoapCity.com is running a Web soap spawned from the plot of Sony Pictures' upcoming *28 Days*, starring Sandra Bullock. The soap, *Santa Cruz*, figures in the plot of the movie and features daytime soap stars Judith Chapman (*Days of Our Lives*) and Jack Armstrong (*All My Children*).

The initial six-minute episode of *Santa Cruz* streams on April 10 at 8 p.m. (ET), prior to the movie's premiere on April 14. Three subsequent installments of the soap appear on the following Mondays, and then it might take on a life of its own. "If this takes off," said Mary Collier, SoapCity general manager, "it's something we might be willing to expand on as a soap opera for the Web."

—R. T.

## CD-ROM game service makes broadband play

Media Station, an Ann Arbor, Mich.-based broadband CD-ROM gaming service, is about to get a solid jump-start on a trio of digital subscriber-line services. Launches on cable modem services are looming, as well.

Media Station's SelectPlay CD-ROM service will be available in a few weeks to subscribers on Sprint's DSL service in four markets, according to Allan McLennan, Media Station senior vice president of strategic alliances and chief marketing officer. In addition, the company also has deals to launch with US West and on Broadwing's Zoomtown DSL service in Cincinnati shortly after the Sprint debut, McLennan says.

Media Station expects to introduce its \$9.95 monthly subscription service for CD-ROM-based games and educational titles to cable modem subscribers with several MSOs over the next few



*Subscribers to Sprint's DSL service in four markets will soon be able to download games and educational titles.*

months. A Comcast Cable trial on @Home in Detroit is expected to segue into a launch, according to McLennan, who says the company also has deals with Cablevision Systems Corp. and Charter Communications.

Media Station, the DSL or cable operator and the content providers each get one-third of the revenues realized. In addition to the monthly subscription rate, new-release

CD-ROMs are available for \$3.95 for 48 hours. The split on available content is approximately 50/50, divided between games and educational titles.

The service faces competition in the space from Into Networks, which is in a phased launch on MediaOne systems in New England and is also available to Comcast @Home subscribers in New Jersey.

File servers to cache the CD-ROM content are installed at headends at a cost of about \$30,000, which is paid either by Media Station or by the service provider, depending on the particular deal.

The company is seeking financing from its cable partners in the third quarter, according to McLennan, who says the company is considering an initial public offering later this year.

—Richard Tedesco

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With the NAB 2000 convention rapidly approaching, **BROADCASTING & CABLE** is taking a closer look at what attendees can expect to see on the show floor April 10-14. This "Road to NAB" report is the first of two technology specials focusing on products that will be introduced in Las Vegas next month. This issue explores new Internet-friendly technologies; next week's report will highlight more-traditional broadcast gear.

# Carrying the gospel online

*Webheads going to Las Vegas look to plant messages in receptive broadcasters' ears*

By Richard Tedesco

**W**ebcasters hope to inspire broadcasters at NAB contemplating the broadband future to get into the online flow and start generating video streams on their own Web sites or on host sites in cyberspace.

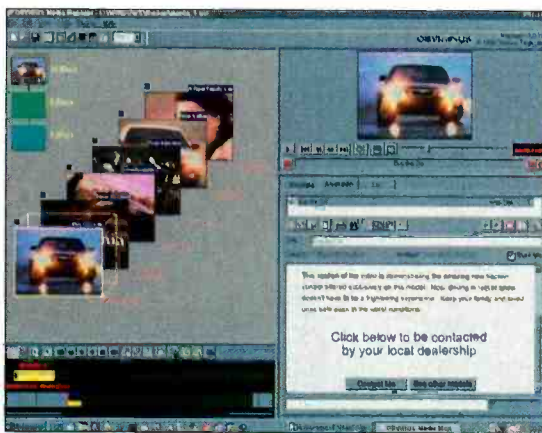
And they're planning to do it in terms that broadcasters understand. "Broadcasters are able to generate new revenues through their Internet programming," says Pete Zaballos, director of systems marketing for RealNetworks.

More and more broadcasters are embracing the commercial potential of video streaming by inserting ads in those video streams, according to Zaballos. RealNetworks has been enabling broadband production of video streams with its RealServer 7 and RealProducer 7 products since last fall, and the Seattle-based Web streamer will be pushing those products in demonstrations at the show.

Like the growing scale of the Internet itself, Webcasters will proliferate at NAB 2000: At last count, the Sands exhibit floor had more than 604 exhibitors scheduled, with 175 first-time exhibitors.

Many of those companies will be demonstrating technology to enable broadcasters to deliver video online—and manipulate it to their advantage.

Digital Island, one of the emerging players in online streaming, will be producing a live Webcast for Sun



**Obvious Technology uses a technique for inserting e-commerce features into video.**

Microsystems, interviewing key streaming executives. It's a practical demonstration not likely to tax the capacity of Digital Island's network, which comprises 6,200 Sun and Inktomi servers positioned at the "edge" of the Internet to deliver 7.2 GB of connectivity per second, according to Adam Cohen, Digital Island vice president of streaming.

"We not only can produce and deliver events from a network perspective," he says. "We can syndicate content across multiple sites and insert ads." He sees NAB as an opportunity to spell out revenue prospects for broadcasters to do pay-per-view or ad insertion around their video streams.

New York City-based start-up FeedRoom offers local and national news

broadcasters the proposition of repurposing video news clips with ads inserted. And NAB is a forum for the streaming company to put its product on the exhibit floor, where local broadcasters "can touch and kick it," says Jonathan Klein, former CBS News executive vice president, who is FeedRoom president and CEO. "Broadband is on the lips of every major decision maker at the stations. We're going to let them know something big is coming," says Klein.

Another new player on the streaming scene, Obvious Technology, will demonstrate its media manager and media publisher software, which enables remote collaboration on video content to insert titles, graphic effects and interactive e-commerce elements. "What we're about," says Senior Vice President Howard Greenfield, "is the ability to take previously produced video and apply that to new avenues for Internet delivery."

Even for major established players who are well known among broadcasters, the mission at NAB is basically the same. "We are looking to draw more traditional broadcasters into streaming, to encourage them to add streaming to their Web sites," says David Britton, group product manager for Microsoft's digital media division. ■



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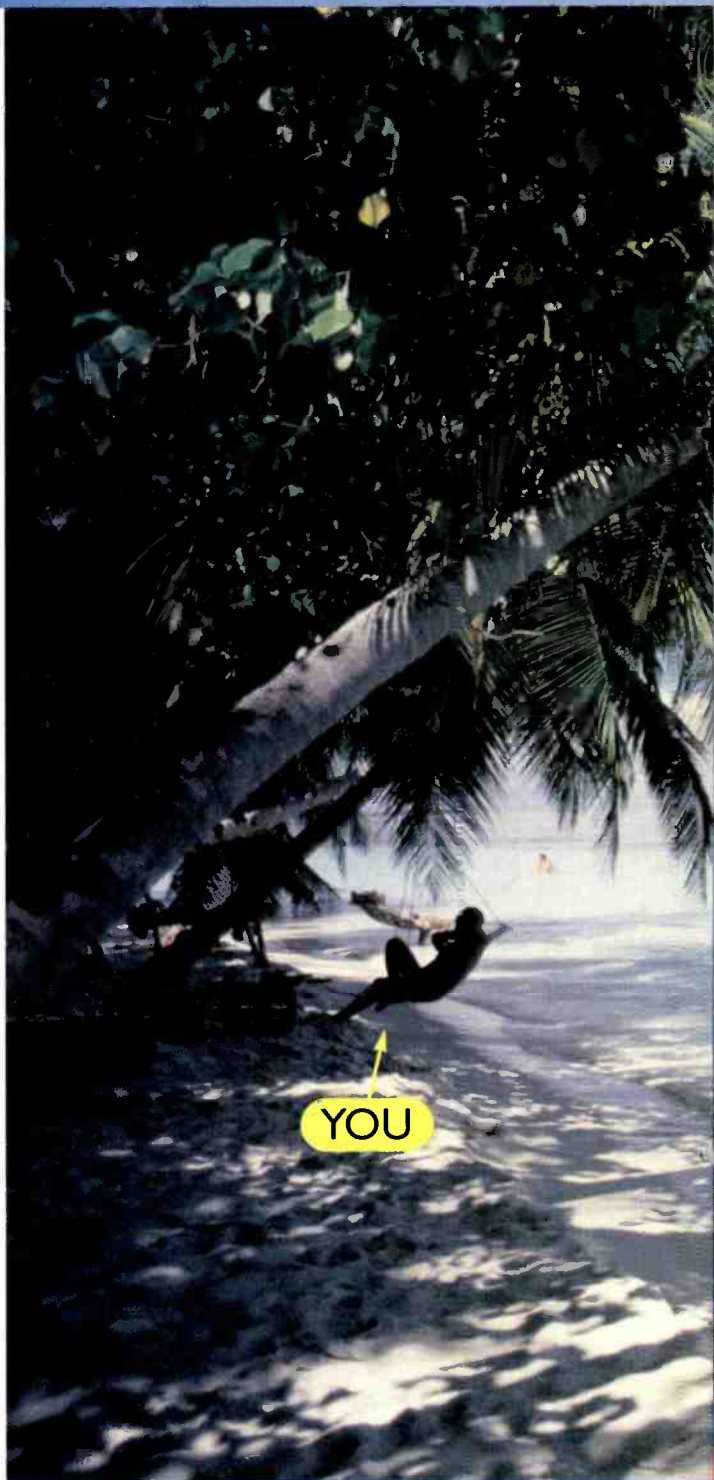
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# Dealing for Internet dollars

Broadcast suppliers aim for old, new customers with IP gear

By Glen Dickson

**A**lthough HDTV production and transmission gear has dominated the show floor at recent NAB conferences, this year's show is shaping up as an Internet party.

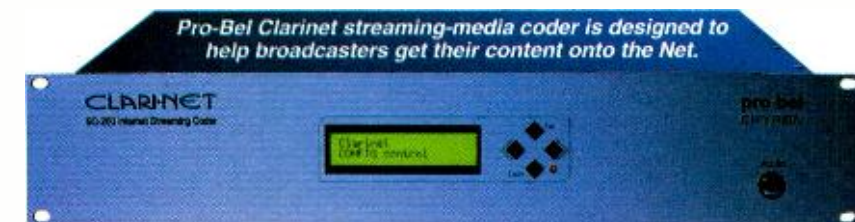
Computer companies and Internet programmers have been hitting Las Vegas in April for several years, of course, and 2000 will be no exception (see story, page 56). This year, though, traditional broadcast equipment suppliers are making a concerted effort to become genuine players in Internet technology.

There are two main reasons for broadcast suppliers' Internet push: Broadcasters are interested in repurposing their content for the Internet, and they aren't as interested in HDTV as equipment manufacturers had originally hoped. With HDTV equipment sales lagging, broadcast manufacturers are turning to the Internet both as a way to keep generating revenue from their traditional customer base and as a source of new business.

"I think people who are waiting for HDTV to take off to build their business model are making a big mistake," says Ray Baldock, director of product development for Grass Valley Group.

That's why Grass Valley Group was one of several companies to make a strong pre-NAB Internet pitch. The Nevada City, Calif.-based manufacturer of switchers and servers will show several Internet-friendly products in Las Vegas, including WebAble, a publishing tool designed to help broadcasters and new-media companies repurpose high-quality video content for the Internet, and ContentShare, a browser-like asset-management product built on core Internet technology, such as the Java programming language.

Grass Valley's traditional call-letter station customers have been asking for these types of products, says President Tim Thorsteinson. And he thinks Internet-enabled equipment will help Grass Valley



find new customers in telcos and ISPs. "We have to build a sizable business outside our core market," he says.

Another broadcast stalwart looking to recast itself as an Internet company is Leitch, a longtime supplier of digital infrastructure gear, such as frame synchronizers and analog-to-digital converters. Its new President and CEO



**John MacDonald sees a big IP market for Leitch.**

John MacDonald previously headed Bell Canada's Internet strategy and thinks Leitch can leverage its video expertise into a sizable Internet business. Under his stewardship, the Toronto-based company has adopted the slogan "Think video @Leitch" and set its sights on content providers that are trying to fill the expanding bandwidth of the Internet.

At NAB, Leitch will demonstrate several "video over IP" applications on its VR video servers, including downloading news to Web servers ("News-to-Net") and transporting video content over wide-area networks (the "WAN streamer"). The company will also demonstrate compressed video routing and control over IP.

Although HDTV equipment sales have slowed, MacDonald thinks HDTV will eventually be a success. But the Internet is more pressing. "I think anytime there is a growth opportunity for your shareholders and it fits within your core competencies, then you have a hell

of good reason to go after it, regardless of how strong or soft the existing marketplace may be."


Chyron is also seeking Internet business through its Pro-Bel routing and automation division, which has developed a streaming-media coder. Called Clarinet, it is aimed squarely at broadcasters trying to distribute their content on the Web. Clarinet has standard broadcast connections that allow it to interface with professional VTRs and video servers, so broadcasters can avoid consumer-based computer components with "all these weird connections," says Philip O'Ferrall, Pro-Bel's head of Internet strategy.

One company that didn't have to change anything to grab new Internet revenue is Avstar, which just sold a standard television newsroom computer system to Yahoo to support its new online financial programming, Yahoo FinanceVision.

Madison, Wis.-based Avstar, which is jointly owned by Avid Technology and Grass Valley Group, calls the Yahoo application "Internet newscasting," or "i-newscasting," and says it will have several new i-newscasting products for NAB 2000.

Avstar didn't go looking for the Yahoo sale, according to Vice President of Marketing Jim Adams.

"Yahoo approached us," he says. "They had some people who had worked on traditional broadcast news before and had worked on our system. But oddly enough, at the same time, we already had two or three other Internet players attempting to do something similar. Webcasting needs a similar system to broadcast." ■



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# It's an eTV World after all

*NAB demonstration area, sessions highlight opportunities, technology for interactivity*

By Ken Kerschbaumer

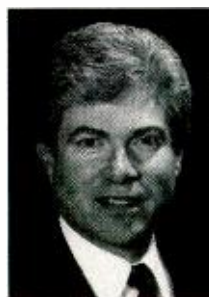
Last September, eTV World had its official debut in New York City. Now the conference on broadband and Internet convergence makes the move to the grander digs of the NAB Convention, offering traditional broadcasters another look at enhanced and interactive television.

"ETV World is a program that was established by TECHmarketing, and it was presented as a hotel-type event last fall," explains John Marino, NAB vice president, science and technology. "We told them we might like to present some of the sessions at NAB 2000 and inte-

grate them into our Multimedia World."

For many attendees, the NAB show is daunting enough without having to explore new terrain such as eTV World. But Don Baarns, president of Tier One Network (formerly the Internet Professionals Network), the NAB's Internet weekend workshops partner, believes it's terrain that needs to be explored.

"If broadcasters want to ignore the Internet, they should at least ignore it based on solid information, because there are going to be people who make a fortune from it," he notes. "Broadcasters are actually in the best position to benefit from the medium, if they understand it," he continues. "They've already paid their dues, so



**NAB's Marino:**  
*'We're trying to show different aspects of the Internet, so some issues aren't focused directly at broadcasters.'*

why let some upstart come in and eat their lunch when they can leverage it for a small fraction of what they've already invested?" he asks.

To that end, eTV World has scheduled a number of sessions and panels in the Venetian Hotel discussing the implementation of technology and

business models for enhanced and interactive television.

In addition, a demonstration center on the show floor in the Sands Exhibition Center will highlight interactive media products and services. Among the offerings will be the eLiving Room, featuring products in a typical consumer television viewing area, and the eStudio area for product demonstration and comparison of the industry leaders in studio technology.

There will also be an introduction to eCinema, offering "Coming Attractions" of sight, sound and movie interactivity.

"We're trying to show many different aspects of the Internet, so some of the issues aren't focused directly at broadcasters," says Marino. "But we feel broadcasters should be aware of things like eCinema and maybe get some ideas from the eCinema business model and apply it to their own businesses."

ETV World may fall beyond the traditional definition of broadcast, but it plays an important role in defining the industry, according to Marino. "We try to look at the technologies that are just beginning to evolve, and we look at the broadcast industry to see if there is a good fit," he explains. "We want to foster business relationships and alliances. That's how the show keeps growing." ■

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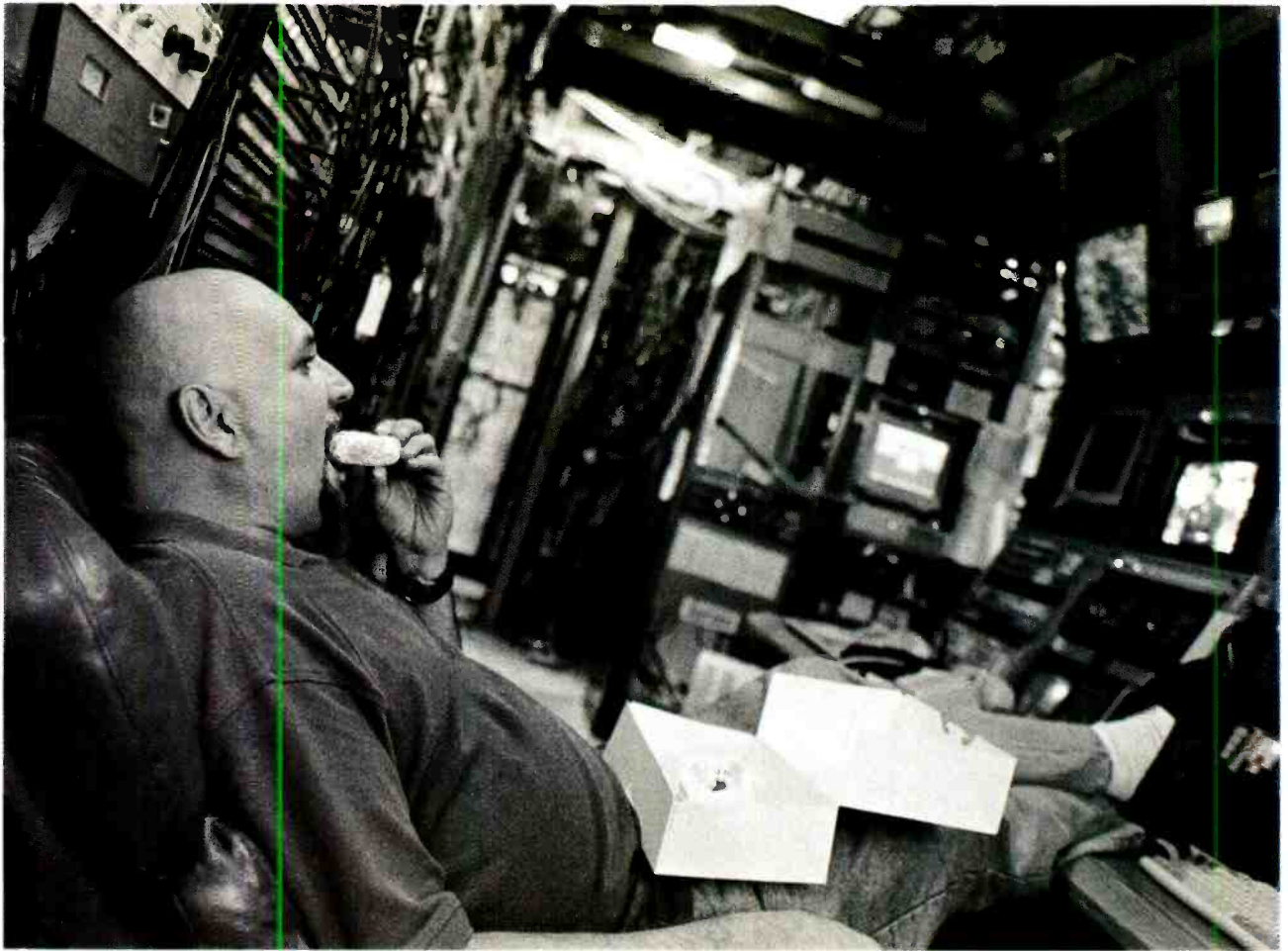
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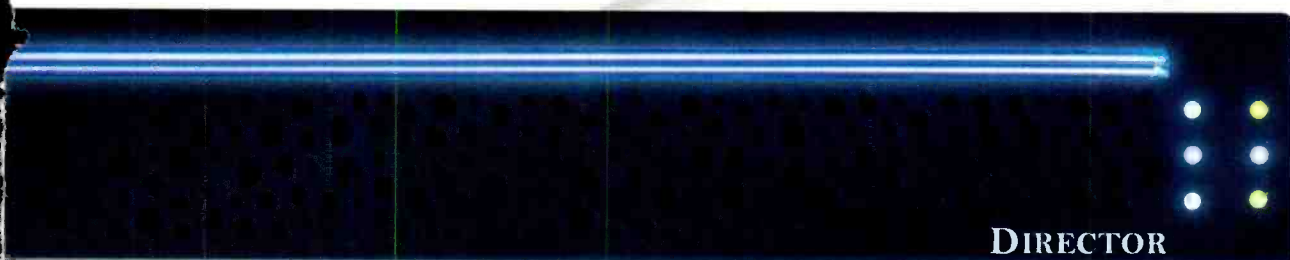
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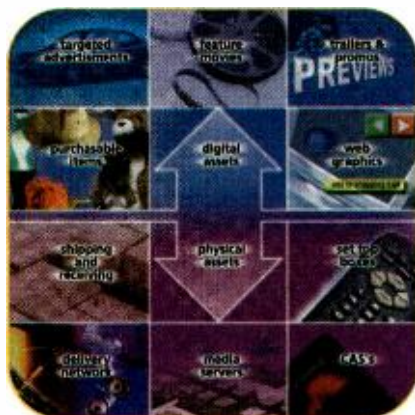
  
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# IP-friendly products

## IMAKE Software

This will be the first year that NAB attendees will have a chance to take a look at IMAKE's e.merge suite of integrated, Internet-enabled software modules designed specifically for managing digital entertainment assets, media and services. Together, the modules offer a centralized way of managing, programming and distributing content to multiple sites while tracking the location and usage of the content. Modules include an Asset Manager, Marketing Manager, Targeted Advertising, Event Scheduler, EPG Analyzer, System Manager and Delivery Manager.



**IMAKE will demonstrate its e.merge suite of Internet-enabled software modules for managing digital assets.**

## Philips Digital Networks

Philips Digital Networks will introduce NetCaptain, extending the functionality of the Jupiter and Vulcan routing control systems to support Web-based applications and centralized control over wide-area networks. It provides homogenous control and monitoring for companies that offer video transport services. Also from Philips is the MPEG-4 end-to-end streaming system, which allows broadcast network operators and Webcasters to increase the number and quality of services to a customer.

## Media 100

At NAB 2000, Media 100 will demonstrate its commitment to the streaming-media

By Ken Kerschbaumer and Glen Dickson

market by showing further integration with products from two companies that Media 100 acquired last year: Terran Interactive, the developer of the streaming/compression application Media Cleaner Pro, and Wired Inc., which makes hardware encoding solutions. Media 100 will also demonstrate iFinish, its end-to-end solution for optimizing and preparing video for the Web.

## Orad Hi-Tec Systems

Orad Hi-Tec Systems wants to make it easy for producers to bring Orad's CyberSet into the Internet environment. A simple plug-in for the CyberSet enables the set for direct Internet streaming. A new feature allows users to create clickable video online. The new platform offers the ability to generate an enhanced video output with x,y coordinates of any element in the image. Viewers will then be able to interact with elements in the scene just by clicking on them, allowing them to click on weather maps, sports desks or any other item for instant information.

## Softimage

Softimage, a subsidiary of Avid Technology Inc., has renamed Sumatra, calling its next-generation 3-D animation software Softimage xsi, after the interactive media file format that is becoming a part of the digital media creative process. At NAB, Softimage intends to introduce new functionality for the creation of 3-D animation, with the Softimage xsi system as the 3-D engine to drive the process.

## Mixed Signals Technologies

Mixed Signals Technologies is offering the ITV DataFlo System, an integrated interactive television (ITV) production suite designed for use by broadcasters, post-production studios, television producers, government agencies and ITV Web site developers. The software is compliant with the Advanced Television Enhancement Forum (ATVEF) spec. The tools allow operators to combine interactive content with any video source, live or recorded, including

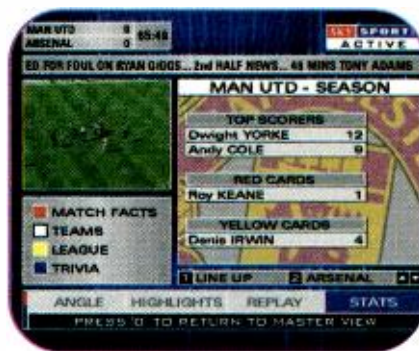
links, triggers, closed captions and other data services. It accepts longitudinal time code and synchronized video and ITV programming without timing mistakes.

## Face2face Animation

Full details were unavailable at press time, but Lucent Technologies has started face2face, a new company that promises to deliver the first fully automated facial animation system with perfect lip synch. The face2face system is designed for animators of Internet, television and film content who need to complete face models with realistic lip movements. According to the company, the system needs only 10% of the time required by today's animation systems. The core technology for the software, which is compatible with the emerging MPEG-4 standard, was developed by Bell Labs researcher Eric Petajan, who joins the new venture as chief scientist.

## NDS

NDS will offer its Value@TV suite of middleware-independent interactive applications. According to President and CEO Dr. Abe Peled, the Value@TV suite is designed to allow customers to get on-air efficiently and profit from home shopping, home banking and interactive advertising, programming and other applications. It includes iADs for interactive advertising and VideoGuard, which allows broadcasters to introduce such services as home banking and home shopping. can also turn the TV into a gateway for information serv-



**NDS will show its Value@TV suite of interactive applications.**

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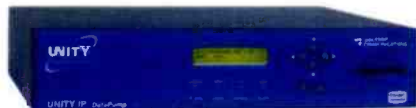
ices and turns a broadcaster into an on-air portal. Potential services include personalized weather reports and traffic bulletins.

### Harris Corp.

Harris will introduce WebLink, an automation system to instruct television set-top boxes to retrieve and display specific information from Web sites during TV commercials or programs. WebLink runs as part of the Louth automation system and uses secondary data events to encode information into the broadcast signal, which is received on the set-top box using Microsoft TV. Timing and URL information is encoded, enabling Web-based content to appear in the interactive area of the TV screen at the same time related broadcast content appears.

### Wegener

Wegener has introduced the UNITY-IP MediaServer, an integrated satellite receiver and video server designed to work with IP (Internet Protocol) packets. The UNITY-IP MediaServer supports store, forward and insertion of digital video and audio content and is ideal for applications in which short clips of video programming are transmitted to remote locations for replay at a later time, such as regional ad insertion, training and point-of-presence video displays. The unit can support IP data rates up to 50 Mb/s and includes a scalable hard drive for storing content.



Wegener's UNITY-IP MediaServer is suited for transmitting short clips.

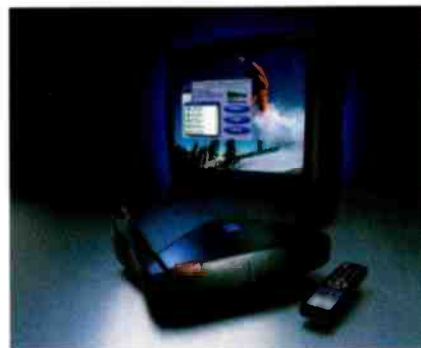
### Columbine JDS

Columbine JDS is introducing Spotdata EI, which allows advertising agencies, media buyers and in-house agencies to download electronic invoices from broadcasting and cable companies, eliminating the need for paper invoices and speeding reconciliation and payment. Spotdata uses a secure industry clearinghouse, where broadcasting and cable companies send their invoices and agencies retrieve them using an easy-to-follow Web interface. Once the invoice files are received at the clearinghouse, Columbine JDS consolidates them and sends an e-mail notifying each agency that

its invoices are ready for download. Spotdata EI provides secure data protection and encryption to protect invoice data as it is delivered to the agency or media buyer.

### Telestream

Telestream's latest product is ClipExpress, a low-cost media-delivery system based on standards-based compression and IP transmission. The system relies on the Internet to deliver full-resolution video and audio in a store-and-forward mode. Quality selections for ClipExpress range from MPEG-1 compression at 384 Kb/s to MPEG-2 at 8 Mb/s



Telestream's ClipExpress relies on the Internet to deliver full-resolution video.

and allow transmission over low-cost network connections, such as ISDN, DSL and cable modems. ClipExpress allows MPEG files to be sent to FTP file servers for distribution, archiving and downloading to PCs.

## SGI debuts its first video server

Long known for its lineup of powerful workstations, SGI will introduce its first official video server in the form of the SGI Media Server. There will be two offerings: one for production and broadcast, the other for broadband and Internet applications.

"We're creating an appliance out of open architecture," says Greg Estes, SGI vice president and general manager, broadband and Internet solutions.

The video production and broadcast model features DVCPRO-25 compression and offers up to eight video channels. It supports up to 12 simultaneous video streams (four inputs/eight outputs) and can store up to 128 hours of material (base storage is six hours). It will begin shipping at the end of April with configurations beginning under \$65,000.

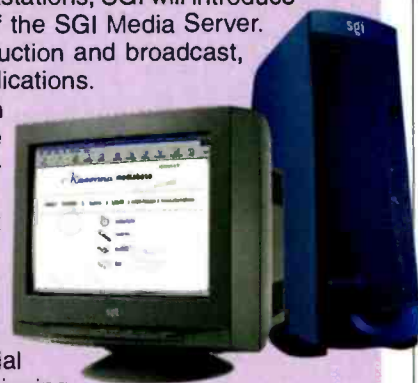
"It's based on our Origin server platform with DVCPRO cards that talk to the automation system and broadcast-specific hardware," Estes explains. "The important thing is that it allows the video to be distributed as data and viewed as video. It has a real computer-like file system so that users can browse files in FTP and then send them from point A to point B."

The system also has the flexibility to offer MPEG-2 and DVCPRO compression in the same server, he adds, by simply swapping in MPEG-2 video cards. For now, though, the configuration available from SGI is DVCPRO only.

Other features of the production and broadcast server include 16 channels of AES/EBU audio or 64 channels of ADAT audio and support of both NTSC and PAL signals. There is also support of Fibre Channel, 100Base-TX Ethernet and Gigabit Ethernet or enhanced video networks using SDTI at 4X real-time rates while playing out to air as video.

The SGI Media Server for broadband applications, which is shipping now in configurations beginning under \$45,000, is designed to handle Web-based content and supports Windows 95/98/NT, Mac OS and Unix clients. Streaming formats supported include MPEG-1, MPEG-2, MP3, RealVideo, RealAudio and QuickTime. It can handle 100 concurrent MPEG streams and has 91-GB bundled internal storage for media assets.

It's also well suited for high-demand Internet connections, capable of streaming at more than 15 Mb/s. "There's a broadband inevitability for the Internet, and that's good for broadcasters," says Estes. "But broadcasters own the content that has the personalities that viewers gravitate toward." —K.K.



[ No smoke. No mirroring. ]



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## TECHNICALLY SPEAKING

## Reba Hull Campbell

Vice president, community and government relations, South Carolina Educational Television



**CAREER:** Joined SCETV in 1995 as director of government relations. Previously worked 10 years on Capitol Hill as senior staffer to a South Carolina congressman, then two years for the South Carolina lieutenant governor. Also worked as a lobbyist and a consultant running a political campaign.

**EDUCATION:** B.A., journalism, from the University of South Carolina

**FAMILY:** Husband, David  
**WOULD RATHER BE:** "On a train somewhere in Europe."

**BEST LESSON:** "Persistence counts."

# Going to school with DTV

**Can you tell us about how South Carolina Educational Television (SCETV) got on the air with digital at WRLK-DT Columbia?**

When digital first became a reality, we started looking at it from an engineering standpoint. Then around early 1998, we started looking at it from a programming and funding perspective. We were committed to use the additional capacity for educational purposes and to engage the interest of K-12, colleges and universities to develop programming.

**When did you start looking into how the move to digital would be funded?**

About this time last year, the general assembly went into session, and we started working with the subcommittees about why we should broadcast digitally and what we would do with it. What we were surprised at, however, was that they were only concerned with the mandated transition.

**How much will the transition cost?**

Out of the \$40.8 million that we're anticipating the transition to cost, we're asking the state for \$30 million of it over three fiscal years. We got the first \$10 million last year, and we're asking for the remaining \$20 million this year, knowing we'll probably only get \$10 million.

**How will you roll out the DTV services?**

We have a build-out plan that puts Columbia on-air now, and, by the end of 2000, we'll have Greenville and Charleston on the air. During the next two years, we'll bring four more transmitters online each year to get us, hopefully, to 11 stations on air by 2003.

One thing about this is that, because we need to purchase 11 transmitters, that makes us one of the largest transmitter purchasers in the nation. And there's a lot of variation in what we purchased based on the age of the sites and the tower.

**What do you plan to do with the DTV signals?**

Right now, we're multicasting live coverage of the state House of Representatives and state Senate when they're in session. When they aren't in session, we run our analog programming simultaneously with a children's package. And we'll soon be up to four channels.

**What will that mean?**

We're hopefully going to offer a 24-hour educational channel by fall of 2000. It will have a mix of education for just about any-

one and anything. And then, as other transmitters come online, we'll branch out so that they can program their own local content. But that's a good way down the line.

**Do you have cable carriage?**

Yes. Time Warner is going to retransmit our signal to customers with digital service in Columbia and Orangeburg, which is about 30 miles away. We just started talking with each other, and it was something they were interested in doing. They also carry HBO's HD signal.

**You have a very well-known educational network in South Carolina. How will you leverage that with DTV?**

We have a 32-channel satellite system that is already in every school and classroom, and we look at digital as the next step beyond that, taking those services into the home and the workplace. And from a programming standpoint, we have nine channels running 12 hours a day. We're looking to take the content we developed, identify the needs in each community, and then, when datacasting becomes available, even offer higher education to the home. The University of South Carolina is already anxious to look into that. We've really framed this as an educational tool.

**It seems that you'll be able to offer a number of institutions a new way to reach viewers across the state.**

Yes. We're starting to work with institutions to get them thinking of developing content for us so it doesn't totally fall on us. For example, we have a new children's museum opening here in Columbia that is interested in doing some regular programming on the digital channels in a year or two.

**Despite an abundance of programming offerings, you still need viewers who buy the sets. What is the situation like in South Carolina with regard to viewers' embracing DTV?**

It's important to remember that South Carolina is, for the most part, a rural state and not a wealthy one. My guess is that we won't be anywhere near the 85% mark in 2006 needed to return spectrum. And generally, we fall below the national average in income, technology, everything. So, on one hand, it's nice that we're one of the first states to have a digital signal. But, on the other hand, it's going to be a while before we have a critical mass of people who can receive the signal over the air. ■

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# Two-in-one television

TV stations can broadcast second signal within NTSC analog channel, start-up claims

Harry A. Jessell

**T**V stations can deliver a Web-like service containing high-quality video to PCs over their analog NTSC channels, according to a Silicon Valley start-up that claims to have the technology to make it happen.

Dotcast Inc., Palo Alto, Calif., says it can inject a 4.5-Mb/s data stream into the NTSC signal without degrading the signal or interfering with regular TV reception. That bit rate is fast enough for live broadcast-quality TV and a host of other services.

To receive the service, consumers will need to connect a "dotbox" to their PC. With stick antenna and hard drive, the box receives the off-air signal and passes the content directly to the PC or stores it for later use.

Because the digital signal rides within the NTSC signal, it is "very robust," says President and CTO Leo Hoarty. "There's no need for an outdoor antenna."

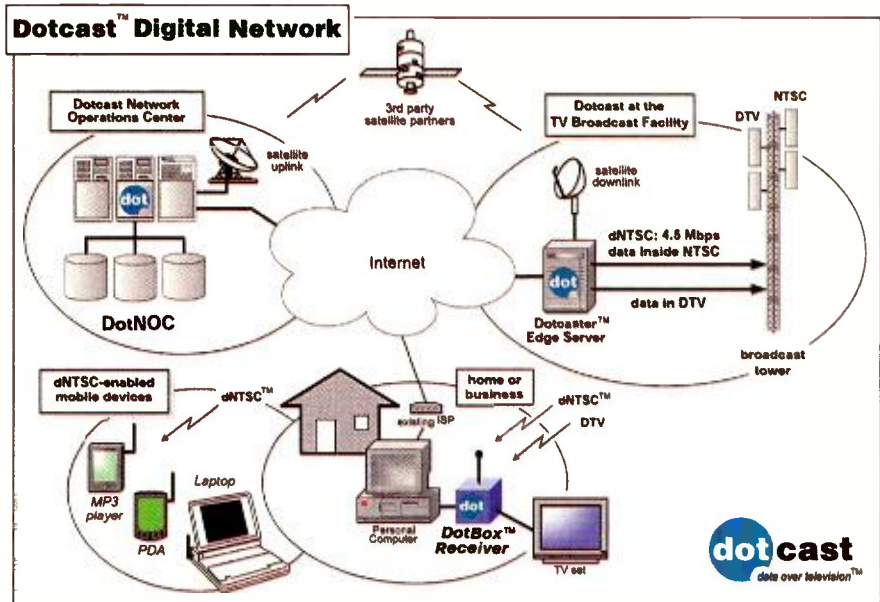
Hoarty unveiled the technology last week at the NAB Futures Summit in Monterey, Calif.

Dotcast has a tentative deal with PBS National Datacast to distribute the digital signal through PBS and its member stations. "We see this as a tremendous opportunity," says David Boroughs, director of engineering and planning, PBS National Datacast, whose data services are now restricted to the relatively narrow bandwidths of NTSC's vertical blanking interval. "Most applications now require high speed," he says. "It's a good way of getting the most out of the analog signal."

Boroughs cautions that PBS National Datacast's deal is contingent on successful testing. Dotcast must demonstrate that the system does not disrupt the main television signal, he says. "We believe it has promise."

In addition to TV, the Dotcast platform could be used for CD-quality audio, messaging, targeted ads, downloads to game players and computers, or simply Internet access.

Dotcast plans to charge the content providers and other users, according to Chairman and CEO David Atkin-



*If testing goes well, Dotcast will offer programmers and communication companies a high-speed data pipeline into homes equipped with a special receiver.*

son, and will split the revenue with PBS and other broadcasters that contribute spectrum.

According to Hoarty, the service will likely be marketed through local Internet service providers. Dotcast will supply free dotboxes to the ISP, which may charge its subscriber for the dotbox and the "rich-media" services it delivers, he says, adding that Dotcast may also give the ISPs a portion of the data stream for any service they may want to offer.

The company will be in operation by "late spring or early summer," Atkinson says, but is still testing the system in Scottsdale, Ariz., using an experimental 11,000-watt transmitter on ch. 63. And it's not yet prepared to disclose any content providers, ISPs or dotbox manufacturers.

Dotcast will be demonstrating the system at the April NAB convention.

The Dotcast technology—dubbed dNTSC—was invented by two former cable engineers, Walt Ciciora and Ted Hartson. According to Hoarty, the digital signal is inserted in quadrature (with the visual carrier) "that is shaped so that it does not create interference. In the home, the TV set ignores the signal."

Dotcast is similar to Geocast, another start-up that proposes to broadcast Web-like content to PCs through a proprietary receiver/hard drive. Unlike Dotcast, however, Geocast uses a portion of stations' digital TV channel. That Dotcast uses the NTSC signal "gives us a first-mover advantage," Hoarty says. "It's going to be years before 8-VSB gets fixed." 8-VSB is the beleaguered DTV transmission standard.

Last week, the Advanced Television System Committee said it will review the 8-VSB standard in the face of increasing concern about its effectiveness. Broadcasters, led by the Sinclair Broadcast Group, have complained that it requires outdoor antennas for fixed reception and is inadequate for mobile reception. Sinclair and some other critics want ATSC to consider the COFDM standard.

Although Dotcom appreciates the head start it gets from dNTSC, it is still rooting for DTV. The dotbox is "dual-mode": capable of receiving and processing DTV as well as NTSC signal. That means Dotcast may transmit services over the DTV signal, which handles rates up to 19.4 Mb/s. ■





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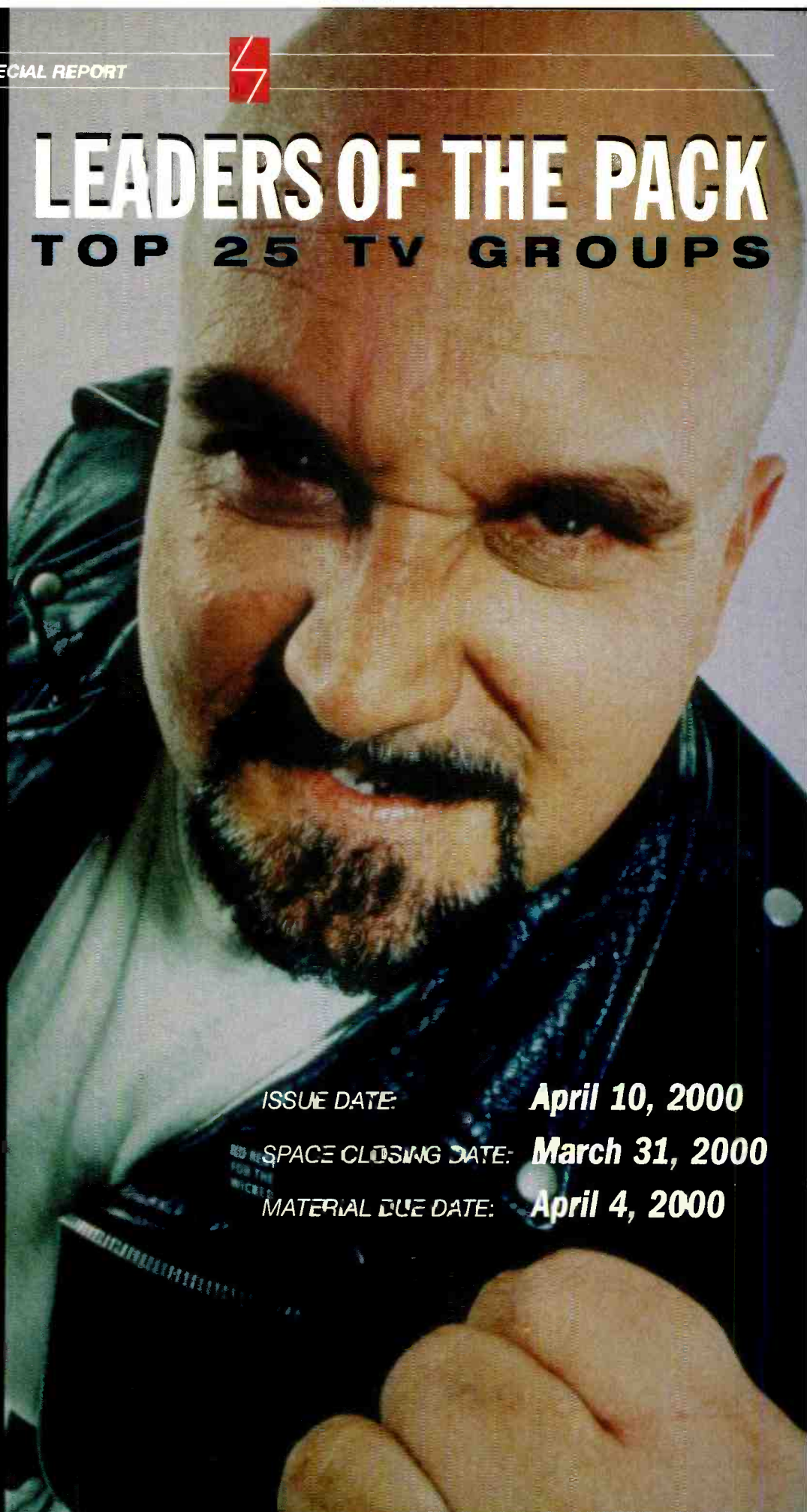
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# CHANGING HANDS

The week's tabulation of station sales

## TVS

**WTJP(TV)** Gadsden/Birmingham and **WMCF-TV** Montgomery, Ala.; **WMPV-TV** Mobile, Ala./Pensacola, Fla.; **KAHH(TV)** Honolulu; **WWTO-TV** LaSalle/Chicago; **KTAJ(TV)** St. Joseph, Mo.; **KNAT(TV)** Albuquerque, N.M.; **KDOR(TV)** Bartlesville/Tulsa, Okla., and **WELF(TV)** Dalton, Ga./Chattanooga, Tenn., **WPGD(TV)** Hendersonville, Tenn., and **WBUY(TV)** Holly Springs, Miss./Memphis, Tenn.

**Price:** \$77,358,483 (includes \$42,358,483 assumption of debt)

**Buyer:** Trinity Broadcasting Network, Santa Ana, Calif. (Paul F. Crouch Sr., president/33.3% owner); owns TBN Christian TV network. Crouch has interest in 17 other TVs, including WHFT(TV) Miami, whose license has been revoked by the FCC. That action is being appealed (B&C, March 3)

**Seller:** All American TV Inc., Santa Ana (T.J. Malievsky, CEO); no other broadcast interests

**Facilities:** WTJP: ch. 60, 5,000 kW

## PROPOSED STATION TRADES

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

### THIS WEEK

TV/Radio ■ \$0 ■ 0  
TVs ■ \$86,245,983 ■ 2  
Combos ■ \$6,442,000 ■ 3  
FMs ■ \$27,875,000 ■ 8  
AMs ■ \$14,105,026 ■ 5  
Total ■ \$134,668,009 ■ 18

### SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1  
TVs ■ \$556,180,139 ■ 16  
Combos ■ \$651,509,816 ■ 48  
FMs ■ \$317,567,768 ■ 84  
AMs ■ \$78,824,585 ■ 59  
Total ■ \$1,606,215,758 ■ 208

visual, 500 kW aural, ant. 1,139 ft.; **WMCF-TV:** ch. 45, 600 kW visual, 60 kW aural, ant. 1,010 ft.; **WMPV-TV:** ch. 21, 4,336 kW visual, 433 kW aural, ant. 1,400 ft.; **KAHH:** ch. 26, 75.9 kW visual, 7.59 kW aural, ant. 2,118 ft.;

**WWTO-TV:** ch. 35, 117 kW visual, 11.7 kW aural, ant. 1,900 ft.; **KTAJ:** ch. 16, 5,000 kW visual, 500 kW aural, ant. 1,071 ft.; **KNAT:** ch. 23, 1,200 kW visual, 120 kW aural, ant. 4,130 ft.; **KDOR:** ch. 17, 3,980 kW visual, 398 kW aural, ant. 1,040 ft.; **WELF:** ch. 23, 490 kW visual, ant. 1,466 ft.; **WPGD:** ch. 50, 4,508 kW visual, 500 kW aural, ant. 770 ft.; **WBUY:** ch. 40, 4,680 kW visual, 468 kW aural, ant. 466 ft.  
**Affiliations:** All independent

**WAOM(TV)** Morehead/Lexington, Ky., and construction permit for **WTPX(TV)** (formerly **WAZW**)

**Antigo/Wausau/Rhineland, Wis.**

**Price:** \$8,887,500 (\$8 million for WAOM; \$887,500 for CP)

**Buyer:** Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns/is buying one FM and 55 other TVs

**Sellers:** WAOM: B&C Kentucky LLC, West Valley, N.Y. (Catherine K. Powley and William M. Smith, each 50% member). Powley also owns 51% of **WRDL-TV** Danville/Roanoke/Lynchburg, Va. **CP:** Cardinal Broadcasting Corp., New York (Robert Price, principal); no other broadcast interests

**Facilities:** WAOM: Ch 67, 11 kW visual, 1.1 kW aural, ant. 555 ft.; **WTPX:** ch. 46, 3,000 kW visual, ant. 493 ft.  
**Affiliations:** Independent; to be PaxTV

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## COMBOS

**WHLS(AM)-WSAQ(FM), WPHM(AM)-WBTI(FM) and WHYT(AM)** Port Huron, Mich.

**Price:** \$5.44 million (\$3.2 million for WHLS-WSAQ; \$2.24 million for WPHM-WBTI, WHYT)

**Buyer:** Liggett Communications LLC, Lansing, Mich. (Robert G. Liggett Jr., principal); owns two other AMs and six other FMs

**Sellers:** WHLS-WSAQ: Wismer Broadcasting Inc., Port Huron (Richard C. Engle, president); no other broadcast interests. WPHM-WBTI, WHYT: Hanson Communications Inc., Port Huron (Lee C. Hanson, chairman); no other broadcast interests

**Facilities:** WHLS: 1450 kHz, 1 kW; WSAQ: 107.1 MHz, 6 kW, ant. 298 ft.; WPHM: 1380 kHz, 5 kW; WBTI: 96.9 MHz, 3 kW, ant. 380 ft.; WHYT: 1590 kHz, 1 kW day, 102 W night

**Formats:** WHLS: oldies; WSAQ: country; WPHM, WBTI: AC; WHYT: real country

**KTXJ(AM)-KWYX(FM) Jasper, Texas**

**Price:** \$902,000

**Buyer:** Lasting Value Radio Inc., Austin, Texas (Meredith Beal, president); no other broadcast interests

**Seller:** Borgen Broadcasting, Jasper (Jack Borgen, president); is buying KTGP(FM) Pawhuska, Okla.

**Facilities:** AM: 1350 kHz, 5 kW day, 37 W night; FM: 102.7 MHz, 26 kW, ant. 440 ft.

**Formats:** AM: news/talk; FM: country

**Broker:** Sunbelt Media (buyer); Media Services Group Inc. (seller)

**WKXM-AM-FM Winfield, Ala.**

**Price:** \$100,000 (for stock)

**Buyer:** B. Maxine Harper, Hamilton, Ala.; no other broadcast interests

**Seller:** Melba F. Mainord, Spring Hill, Tenn.; no other broadcast interests

**Facilities:** AM: 1300 kHz, 5 kW day, 30 W night; FM: 105.9 MHz, 2.5 kW, ant. 410 ft.

**Formats:** AM: country; FM: oldies

**FMS**

**WBNB(FM) (formerly WZNF) and**

**WQQB(FM) Urbana/Champaign,**

**WGKC(FM)**

**Mahomet/Urbana/Champaign, WJPL(FM)**

**Farmington/Peoria and option to buy**

**WEBX(FM) Champaign, all Ill.**

**Price:** \$8.45 million (\$5.3 million for WBNB, WQQB, WGKC; \$2.65 million for WJPL; \$500,000 for WEBX option)

**Buyer:** AAA Entertainment LLC, Pawtucket, R.I. (Peter Ottmar, CEO); owns/is buying one AM and six other FMs, including WWCT(FM) Peoria

**Sellers:** WBNB, WQQB, WGKC: Liberty Radio II, Peoria (Jim Glassman, president); no other broadcast interests. WJPL: Orchard Communications Inc., Peoria (Michael Rea, owner); no other broadcast interests

**Facilities:** WBNB: 95.3 MHz, 3 kW, ant. 425 ft.; WQQB: 96.1 MHz, 3.8 kW, ant. 403 ft.; WGKC: 105.9 MHz, 1.25 kW, ant. 512 ft.; WJPL: 96.5 MHz, 4.3 kW, ant. 377 ft.; WEBX: 93.5 MHz, 6 kW, ant. 308 ft.

**Formats:** WBNB: AOR; WQQB: CHR; WGKC: classic rock; WJPL: smooth jazz; WEBX: AAA

**Broker:** Star Media Group Inc. (WBNB, WQQB, WGKC); Media Services Group Inc. (WJPL)

**WKIO(FM) Urbana/Champaign, Ill.**

**Price:** \$7 million

**Buyer:** Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president); owns/is buying three TVs, 18 AMs and 29 other FMs, including WIXY(FM) and

WLRW(FM) Champaign

**Seller:** Tak Communications LLC, Bethesda, Md. (Sharad Tak, principal); no other broadcast interests

**Facilities:** 92.5 MHz, 11.5 kW, ant. 485 ft.

**Format:** Oldies

**Broker:** Media Ventures Partners

**KAYY(FM) Wichita and KDGS(FM)**

**Andover/Wichita, Kan.**

**Price:** \$5.15 million (\$3.15 million for KDGS; \$2 million for KAYY)

**Buyer:** Entercom Communications Corp., Bala Cynwyd, Pa. (David J. Field, president); owns/is buying 33 AMs and 59 other FMs

**Seller:** Gary L. and Viola A. Violet (spouses), Hot Springs, Ark.; own wwwk(FM) Marathon, Fla.

**Facilities:** KAYY: 98.7 MHz, 50 kW, ant. 492 ft.; KDGS: 93.9 MHz, 25 kW, ant. 328 ft.

**Formats:** KAYY: hot AC; KDGS: urban contemporary

**Broker:** Star Media Group Inc.

**WFKX(FM) and WHHM-FM**

**Henderson/Jackson and WZDQ(FM)**

**Humbolt/Jackson, Tenn.**

**Price:** \$4.69 million (\$3.34 million for WFKX, WZDQ; \$1.35 million for

WHHM-FM)

**Buyer:** Black Crow Broadcasting Inc., Daytona Beach, Fla. (Michael Linn, president); owns/has interest in one AM and four other FMs

**Sellers:** WFKX, WZDQ: Wolfe Communications Inc., Jackson (James E. Wolfe, president); owns WJAK(AM)

Jackson. WHHM-FM: Chester County Broadcasting Co. Inc., Jackson (Wanda Smith, president); no other broadcast interests

**Facilities:** WFKX: 95.7 MHz, 6 kW, ant. 300 ft.; WHHM-FM: 107.7 MHz, 6 kW, ant. 300 ft.; WZDQ: 102.3 MHz, 6 kW, ant. 305 ft.

**Formats:** WFKX: urban contemporary; WHHM-FM: classic country; WZDQ: AC

**WGUY(FM) Dexter/Newport, Maine**

**Price:** \$1.475 million

**Buyer:** Communications Capital Managers LLC, East Lansing, Mich. (Michael H. Osterle, managing member). Osterle and other members of CCM own/are buying four AMs and seven other FMs

**Seller:** Innovative Advertising Consultants Inc., Newport (Daniel F. Priestley, president); no other broadcast interests

**Kelly Callan, Fred Kalil, Frank Higney  
Dick Beesemyer, Todd Hartman  
and Frank Kalil**

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**WBGH-LP**  
Binghamton, New York  
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## CHANGING HANDS

**Facilities:** 102.1 MHz, 26.5 kW, ant. 672 ft.

**Format:** Hits of the '50s, '60s and early '70s

**KKLN(FM) (formerly KYRS) Litchfield, Minn.**

**Price:** \$500,000

**Buyer:** Flagship Broadcasting LLC, Willmar, Minn. (Richard T. Anderson, president); no other broadcast interests

**Seller:** KYRS(FM) Inc., St. Cloud, Minn. (Dennis Carpenter, president). Carpenter owns/has interest in three AMs and five FMs

**Facilities:** 94.1 MHz, 3 kW, ant. 328 ft.

**Format:** Country

**KFLW(FM) St. Robert, Mo.**

**Price:** \$360,000

**Buyer:** Crawford Media Inc., Waynesville, Mo. (Jack Crawford, president); no other broadcast interests

**Seller:** Prentiss Enterprises LLC, Newburg, Mo. (Louis W. Prentiss Jr., president); no other broadcast interests

**Facilities:** 98.9 MHz, 6 kW, ant. 328 ft.

**Format:** '50s, '60s and '70s classic rock

**Construction permit for KIHS(FM) June Lake, Calif.**

**Price:** \$250,000

**Buyer:** Living Proof Inc., Bishop, Calif. (Daniel McClenaghan, president); owns KWTW(FM) Bishop

**Seller:** CSN International, Santa Ana, Calif. (Charles W. Smith, president); owns/is buying one AM and 14 other FMs and construction permits for WPGT(FM) Roanoke Rapids, N.C., and KLWD(FM) Gillette, Wyo. (see next item). Smith has interest in four FMs

**Facilities:** 90.9 MHz, 3.3 kW, ant. 1,287 ft.

## AMS

**KLIB(AM) (formerly KRCX)**

**Roseville/Sacramento, Calif.; WUNA(AM) Ocoee/Orlando, Fla.; WATB(AM)**

**Cumming/Decatur, Ga.; WNYG(AM)**

**Babylon, N.Y., and KDFT(AM) Ferris/Dallas and KFNI(AM) (formerly KBOP)**

**Pleasanton/San Antonio, Texas**

**Price:** \$12.85 million (\$12 million for all stations except WNYG: \$850,000)

**Buyer:** Multicultural Radio Broadcasting Inc., New York (Arthur S. Liu, president); owns 17 other AMs and two FMs

**Sellers:** KLIB, WUNA, WATB, KDFT, KFNI: Freedom Network LLC, New York (George L. Lindemann). Lindemann

is a manager of Mega Communications LLC, which owns 13 AMs and three FMs. WNYG: Bonita R. Bequet, Garden City, N.Y.; no other broadcast interests

**Facilities:** KLIB: 1110 kHz, 5 kW day, 500 W night; WUNA: 1480 kHz, 1 kW day, 71 W night; WATB: 1420 kHz, 1 kW; ; WNYG: 1440 kHz, 1 kW day, 38 W night; KDFT: 540 kHz, 1 kW day, 220 W night; KFNI: 1380 kHz, 4 kW day, 160 W night

**Formats:** KLIB, WUNA: Spanish; WATB: multicultural; WNYG: Spanish; KDFT: religion; KFNI: C&W

**WLOR(AM) Huntsville, Ala.**

**Price:** \$425,000

**Buyer:** STG Media LLC, Huntsville (Steven J. Shelton, president/15% owner; Black Crow Broadcasting Inc., 85% owner); owns WAHR(FM) Huntsville. Black Crow is buying three FMs in Jackson, Tenn. (see item, above)

**Seller:** M.B. Associates, Huntsville (Marcus Taylor, principal); no other broadcast interests

**Facilities:** 1550 kHz, 50 kW day, 500 W night

**Format:** Urban

**58% of WIXE(AM) Monroe, N.C.**

**Price:** \$389,937 (for stock)

**Buyer:** Archie W. Morgan, Monroe; no other broadcast interests

**Seller:** James E. Reddish, Wingate, N.C.; no other broadcast interests

**Facilities:** 1190 kHz, 1 kW day

**Format:** C&W

**Option to buy KVV(AM) Windsor, Colo.**

**Price:** \$300,000

**Buyer:** Rodriguez-Gallegos Broadcasting Corp., Windsor (Jesse Rodriguez-Gallegos, president); no other broadcast interests

**Seller:** Sanchez-Velasco Broadcasting Corp., Fort Collins, Colo. (Veronica S. Velasco, president); no other broadcast interests

**Facilities:** 1170 kHz, 1 kW day

**Format:** Spanish

**Broker:** Satterfield & Perry

**KIDS(AM) Springfield/Branson, Mo.**

**Price:** \$140,089

**Buyer:** Thirteen Forty Productions Inc., Branson (Gary W. Snadon, president); no other broadcast interests

**Seller:** Branson Info Radio LLC, Cassville, Mo. (Donald L. Cupps, court-appointed receiver); no other broadcast interests

**Facilities:** 1340 kHz, 1 kW

**Format:** News

—Compiled by Alisa Holmes

# Announcing the Winners

of the  
59<sup>TH</sup> ANNUAL

# PEABODY AWARDS

**for Excellence and Achievement  
in Broadcasting and Cable**

**When:** Thursday, March 30, 2000

**Time:** 10 a.m.

**Where:** Live via Satellite

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## **Peabody Awards Presentation Luncheon**

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# 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. *Television Bureau of Advertising* Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.  
**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 Osmani (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 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: Petreinnah Acosta-Pelle (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 9**—*Association of Maximum Service Television* annual spring board meeting. Desert Inn, Las Vegas. Contact: April Lee (202) 861-0344.  
**April 9-11**—*Cable Television Public Affairs Association* Forum 2000. Hyatt Regency on the Riverwalk, San Antonio. Contact: Nancy L. Burdett (301) 206-5393.  
**April 10**—*Association of Maximum Service Television* 44th annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: April Lee (202) 861-0344.  
**April 10-11**—*Television Bureau of Advertising* Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.  
**April 11**—*Association of Maximum Service Television* annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: April Lee (202) 861-0344.  
**April 12**—*National Association of Media Brokers* presents The Broadcasters' Foundation's 2000 American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas, Tenn. Contact: (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 26**—*Hollywood Radio and Television Society* Newsmaker Luncheon: Syndication. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.  
**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 3**—*Connecticut Foundation for Open Government* Walter Cronkite Award to be given to PBS' Jim Lehrer. New Haven Lawn Club, 193 Whitney Ave., New Haven, Conn. Contact: Michael Collins (203) 281-8984.  
**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 8-10**—*eMarketWorld* @d:tech. San Francisco. San Francisco Hilton & Towers, San Francisco. Contact: Lee Hall (800) 535-1812.  
**May 10**—*Quinnipiac College* Fred Friendly First Amendment Award presentation. Metropolitan Club,

## MAY

New York City. Contact: Lou Adler (203) 288-5251.  
**May 13**—*Television News Center*. Reporter training. Ventana Productions, 1825 K Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.  
**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 5-6**—*NJBA/MCCD*. Mid Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 6522-3663. (extra digit on phone number correct)  
**June 5-8**—*SCTE* Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 363-6888, ext. 217.  
**June 6-8**—*eMarketWorld* @d:tech. Hamburg. The Kempinski, Hamburg, Germany. Contact: Lee Hall (800) 535-1812.  
**June 9-11**—*Radio and Television News Directors Foundation and Pew Center Workshop* Civic Journalism 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.  
**June 14-17**—*Promax/BDA* annual conference. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 788-7600.  
**June 16-17**—*Nevada Broadcasters Association* Golf and Tennis Tournament and Awards Luncheon, annual Hall of Fame dinner-dance, Desert Inn Country Club, Las Vegas. Contact: Bob Fisher (702) 794-4994.  
**June 19-22**—*New York State Broadcasters Association* 39th annual Executive Conference. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacson (518) 456-8888.  
**June 21-23**—*International Association of Broadcasting (AIR/IAB)* General Assembly. Madrid, Spain. Contact: Dr. Hector Oscar Amegual 5982-488129 (Montevideo, Uruguay).

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

# Sanders reaches for Pinnacle

**C**all it the power of suggestion. It was the late '60s, and Mark Sanders, an officer in the U.S. Navy, was serving collateral duty as an intelligence officer. During these stints, he would find himself sitting in front of peculiar recording units with a peculiar name on the bottom: Ampex Corp. Less peculiar but more intriguing was the location listed under the name: Redwood City, Calif.

"I had visions of this town with redwood trees growing right to the water," he says, "and, after staring at those things for years, I had it fixed in my mind that that's where I wanted to be." Thus began an 18-year career at Ampex.

Today, Sanders is president and CEO of Pinnacle Systems, based in Mountain View, Calif., one of the fastest-growing companies in the industry. It ranks No. 37 among Deloitte and Touche's "Fast 50" technology companies in the U.S. and No. 308 among the consulting firm's "Fast 500" companies in the U.S. It now has more than 600 employees and manufactures products ranging from PC TV tuner cards and editing systems for consumers to video servers, character generators and editing systems for professionals.

Straddling the consumer/professional markets is the place Sanders wants to be.

"If you look back at the great companies that are dominant in our industry, they're invariably in the high end and low end of the markets," he explains. "The reason is that the techniques are in the high end and the volume is in the low end. So we have huge volumes to buy the silicon and very high-quality technology, which can be brought down to the consumer."

This combination has helped Pinnacle live up to its namesake. The company has logged record net sales for 10 consecutive quarters (the most recent was 60% over the same quarter last year and 24% over the previous quarter). Of course, like all good tales of management, life wasn't always so good at Pinnacle.

Mirek Juricka, one of Pinnacle Systems' three founders, recalls that Sanders brought the perfect skills to soothe the company's troubles. "He brought experience that allowed us to pull back into engineering. He allowed us to focus on the creative side of the business."

"When I joined Pinnacle, it was just 20 people, and we were in a restart mode," says Sanders. "Fortunately, the company



*"Speed is everything. It's what attracts people."*

## Mark L. Sanders

**President and CEO, Pinnacle Systems; b. San Diego, June 4, 1943; California Polytechnic State University, BSEE, 1966; MBA, Golden Gate University, 1974; U.S. Naval Officer, 1966-70; joined Ampex Corp., Redwood City, Calif., 1970; design engineer, Special Products division; project manager, Pro Audio division; product manager, Pro Audio, Audio-Video Systems division; product manager, helical video recorders, Audio-Video Systems division; manager, product management, Audio-Video Systems; GM, Videotape Recorder Group, Audio-Video Systems division, VP/GM, Audio-Video Systems division; corporate VP, marketing and new technology; VP/GM, Data Systems division; VP/GM Recording Systems division; present position since 1990; SMPTE fellow; wife, Maureen O'Conner Sanders; two children, Michelle, 33, and Matthew, 30**

had a very good strategy: to do professional video with PCs. In 1986, when the company was started, that idea was a joke. By 1990, when I came on board, it was becoming clear that open-architecture computer solutions were going to win over dedicated hardware."

It is this freedom from the shackles of a business model built on dedicated hardware that gives Pinnacle an advantage in its move to become the next great video company, according to Sanders. And coming from Ampex, once the dominant player in the broadcast market, he has seen the pitfalls of an outdated business model firsthand.

"Times change, and Ampex didn't change with the times," he explains. "I got to work with some of the great names in the industry at Ampex, but it was clear that upper management saw the company as a financial object rather than a great video company."

Sanders is very proud of the Ampex legacy, which still resonates throughout the Valley. "There are few companies in Silicon Valley that don't have an Ampex person or two," he says. "It was a great university for video. Europe has the BBC, the East Coast had RCA, and we had Ampex."

The last few years Sanders spent at Ampex taught him some bitter lessons. Those lessons helped shape his simple management philosophy. "I harp on three things," he says. "One is a clear strategy that everyone understands. Next is to get the best talent you can. And lastly, have an environment where people don't want to leave."

In an area where company loyalty lasts as long as it takes to spell IPO, keeping talent is no easy task. But Sanders has managed to do it. "Today's market is no longer about big companies eating the small. It's about the fast eating the slow," he explains. "Speed is everything. It's what attracts people. If you keep doing well, you'll keep the best people. And if you keep the best people, you'll continue to do well. So it feeds itself."

Speed is everything. As the industry races ahead attempting to redefine itself for the age of digital, Sanders promises that Pinnacle Systems will provide the tools that will help viewers receive digital content, creators create digital content, and broadcasters serve up digital content. "We're focused on marketing and technology," he adds. "Bricks and mortar simply slow you down." —Ken Kerschbaumer

## BROADCAST TV

**Nicholas Gardner**, account executive, WNYW (TV) New York, named national sales manager, there.

Appointments at Benedek Broadcasting Corp.: **Ray Maselli**, senior VP, Rockford, Ill., takes on responsibilities of GM and corporate special projects, WIFR-TV Freeport (Rockford); **Bob Smith**, VP and GM there, named VP and GM WMTV-TV, Madison, Wis.; **Dave Trabert**, VP and GM, WMTV, named VP and GM, KAKE-TV, Wichita, and KUPK-TV, Garden City, Kan.

Appointments at Bonneville International Corp., Salt Lake City: **Richard O. Meham**, president, Bonneville Salt Lake/LA Radio Group and GM, KSL (AM) Salt Lake City, named president Salt Lake City Broadcast Group; **Jim Yorgason**, VP and GM, Video West, named VP and GM, KSL-TV Salt Lake City; **Chris Redgrave**, general sales manager, KSL, named VP and GM; **Pam Phillips**, project manager, Video West Productions, named VP and GM.

**Laurel Whitcomb**, VP, publicity, Walt Disney Television Animation, Los Angeles, appointed senior VP, media relations, Paxson Communications Corporation, there.

**Paul Siragusa**, owner, GUSA Inc., Tampa-St. Petersburg, named GM of WTLH (TV) Bainbridge, Ga., WFXU (TV) Live Oak, Fla., and WGFL (TV) High Springs, Fla., of Pegasus Broadcast Television, Tallahassee, Fla.

**Jerome P. Martin**, VP and GM, WTIC-TV, Hartford, Conn., named VP and GM, WBDC-TV Washington D.C.

Appointments at WSYX-TV Columbus, Ohio: **Mahala A. Duff**, account executive, WKYT-TV Lexington, Ky. named account executive; **Daniel W. Mills**, account executive, On Q Productions, Columbus, named account executive.

## PROGRAMMING

**Eric Levin**, senior VP, finance and analysis, HBO, New York, named CFO, there.

**Barbara A. Johanson**, Midwest region sales manager, CBS Cable, Chicago, promoted to VP advertising sales, Midwest region, there.

**Diana Greenberg**, unit publicist, *The Martin Show*, Los Angeles, named

director, corporate communications, Comedy Central, there.



Ferreiro

Appointments at Turner Broadcasting Sales Inc.: **Christopher P. Eames**, VP, sports sponsorships and marketing, Atlanta, named senior VP, there; **Keith A. Cutler**, publisher *USA Today Baseball Weekly*, Arlington, Va., named executive VP, sports sales and marketing, New York. **Louise Sams**, senior VP and general counsel, network distribution, advertising sales, international networks and corporate issues, Atlanta, named senior VP and general counsel, there.

**Spike Seldin**, VP, original programming, Turner Network Television, Los Angeles, named president, production for Top Cow Productions, there.

**Bruce K. Rosenblum**, senior VP, Warner Bros.' corporate media research division, Los Angeles, named executive VP, media research, there.

**Sarah Goldstein**, VP, media relations, 20 Century Fox, Los Angeles, joins E! Network as VP, publicity and media relations, there.



Bryan

Appointments at Fox Family Worldwide: **Jorge Ferreiro**, VP, Saban Consumer Products, Los Angeles, promoted there to senior VP, creative resources; **Marc Saputo**, VP, research, promoted to VP, sales development and research.

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**Bruce K. Rosenblum**, senior VP, Warner Bros.' corporate media research division, Los Angeles, named executive VP, media research, there.

**Sarah Goldstein**, VP, media relations, 20 Century Fox, Los Angeles, joins E! Network as VP, publicity and media relations, there.

**John Bryan**, senior VP, sales southeast, Buena Vista Television, Atlanta, named senior VP, general sales manager east, New York.

**Nicole Choper**, director, motion picture development finance,

Paramount Pictures, Hollywood, named VP, finance, domestic television division, Paramount Television Group, there.

**Pam McKissick**, executive VP/GM, Prevue Networks, Tulsa, Okla., named president and COO, TV Guide Television Group, there.

**Melinda McLaughlin**, executive VP and director, media strategy, Jordan McGrath Case & Partners, New York, joins A&E Television Network, there as VP, research.



Thoms

**Donald Thoms**, director, production, Discovery Health Media, Inc. Bethesda, Md., named VP, production, there.

Appointments at Comcast/Charter Sports Southeast, Atlanta: **Steve Thomas**, producer,

Mobile, Ala., named executive producer; **Larry Haber**, business manager, named director, operations.

**Frank L. Browne**, VP, eastern division, Worldwide Enterprises, New York, named VP, distribution, Northeast, CNX Media, there.

**Charles Coplin**, sports coordinating producer and production manager, ABC, New York, joins softcom, there as VP, content programming.

**Alvaro Krupkin**, promotions and creative services manager, GEMS Television, Miami, promoted to director of creative services, there.

## JOURNALISM

Appointments at CNBC Fort Lee, N.J.: **Richard Forney**, financial correspondent, New Jersey Public Television, Trenton, N.J., named news producer, CNBC General News; **Diane Galligan**, senior producer/consultant, Yahoo! Finance, New York, named co-producer, *Market Week With Maria Bartiromo*.

**Patricia Del Rio**, anchor and reporter, KESQ-TV Palm Springs, Calif., named general assignment reporter KTLA (TV) Los Angeles.

Appointments at KDVR (TV) Denver: **Phil Keating**, reporter, KUSA-TV Denver, joins as weekend anchor and reporter; **Robert Thompson**, bureau chief, KBWB-TV San Francisco, joins as reporter.

**Rob Heverling**, executive producer,



KCNC-TV Denver, appointed news director, KDLH-TV Duluth, Minn.

**Jim Thomas**, managing editor and anchor WPXI-TV Mobile, Ala., joins WRBL-TV Columbus, Ga., as news director.

## RADIO

**Lindsay Wood Davis**, senior VP, sales, central star region, AMFM, Madison, Wis., named senior VP, meetings, there, Radio Advertising Bureau.

**Lee Valsvik**, news director, KDWB-FM Richfield, Minn., joins WLOL (FM) Minneapolis, as morning show co-host.

**Theresa Beyer**, director, marketing and advertising, WHZZ (FM) Newark (New York), Jersey City, N.J., named VP, creative marketing, New York station group, New York.

## CABLE

Appointments at Cablevision Systems Corporation, Bethpage, N.Y.: **Joel Armijo**, associate director, corporate strategy, Time Warner, New York, named VP, financial planning—entertainment; **Cindy Commerato**, VP, business planning, named VP, financial planning.

Appointments at National Cable Communications, New York: **Lori Greenwood**, sales promotion manager, promoted to director, sales promotions; **Shana Opdenberg**, promotions specialist, promoted to manager, sales promotion; **Paula Goodwyne**, sales manager, Atlanta, appointed general sales manager, there.

Appointments at Time Warner Communications, Los Angeles, northern region: **Eric Burton**, customer service manager, named customer service director; **Scott Gretencord**, general sales manager, named director, sales; **Daina Supstiks**, sales supervisor, named sales manager; **Gloria Pollack**, community service manager, named public affairs director; **Ted Lee**, business manager, named marketing and planning analysis manager; **Dean Backlund**, independent consultant, named marketing acquisitions manager.

## ADVERTISING/MARKETING/ PUBLIC RELATIONS

**Michael A. Guariglia**, senior VP, network sales, Paxson Communications,

New York, named VP, director, national broadcast buying, Hill, Holliday, Connors, Cosmoules, Boston.



Madden

Appointments at BBDO, New York: **Stuart Gray**, director of media research services named media resource director; **Judy Vogel**, associate media research director, named New York media research director.

## TECHNOLOGY

**Tom Greff**, regional sales manager, Quantel, Darien, Conn., named national sales manager, Audio Plus Video International Inc., Northvale, N.J.

**George D. Williams**, CFO, Telco, Media and Industries, IBM, Boca Raton, Fla., named CFO, IntelliSwitch, West Palm Beach, Fla.

Appointments at VITAC, North Hollywood, Calif.: **Deborah Schuster**, VP, sales, and GM, promoted executive VP, sales; **Douglas Roberts**, managing director, National Captioning Institute, Burbank, Calif., named VP, sales and strategic markets.

Appointments at Cinesite: **Colin Brown**, COO, Cinesite (Europe) Limited and acting CEO, Cinesite, Los Angeles, named CEO, London; **Ruth Scovill**, corporate strategic planning, DreamWorks SKG, named president and COO, Cinesite Inc., Los Angeles.

## INTERNET

**William Hogan**, executive VP, Metro-media International Inc., New York, joins BuySellBid.com there as president.

**Kevin Cattoor**, VP and GM, Midwest Sports Channel, Minneapolis, joins IBS Sports there as senior VP and GM.

**Claude Singer**, senior VP and director, marketing, Siegelgale, New York, joins CCG.XM there as chief marketing officer.

## ASSOCIATIONS/LAW FIRMS

**Susan Murphy-Jacobson**, director, public relations, R&B Communications Services, New York, joins the Ad Council there as VP, corporate communications.

—Compiled by Nancy Catmull

## OPEN MIKE

### Giving credit when credit is due

**EDITOR:** Those of you from BROADCASTING & CABLE who attended the IRTS Gold Medal Award Dinner witnessed firsthand how the industry turned out in full-force to celebrate the lifetime accomplishments of CBS President & CEO Mel Karmazin.

The evening was marked by such a great outpouring of sentiment and respect for Mel, we surely thought *B&C*, which usually does such a fine job of reflecting the pulse of the industry, would want to cover it. Instead, last week's "Closed Circuit" column mentioned the event only in the context of a different IRTS award, which Mel received (let your records stand corrected) at a later date than originally planned.

The other event you wrote about is our Foundation Award Luncheon, which honors four individuals for significant achievement in a given year. While it is true that Mel did not get this award in 1994, it *must* be noted that he did receive the award, which was so richly deserved, in 1997.

I'm not sure it makes that much difference these days as to when Mel Karmazin did or did not receive the Foundation Award. We are very proud that this man, who does not actively seek the spotlight, has now accepted the highest honor awarded by the IRTS. He is unarguably the quintessential Gold Medal recipient for the new MELennium. —Joyce M. Tudryn, president, IRTS Foundation, New York

# Broadcasting & Cable CLASSIFIEDS

## TELEVISION

### SALES CAREERS

**ACCOUNT EXECUTIVES BOSTON.** USA Broadcasting's WHUB-TV is looking for individuals who can launch our new station for the 8th largest broadcast group. This is your chance to bring new ideas and create a fresh culture in a dynamic environment. Upgrade your list, create new business and get noticed. Be ready to demonstrate your ability to sell with more creativity and enthusiasm than the established stations. Experience with Enterprise traffic and the Boston Ad community a plus. Fax resume to General Manager, Corey Lewis (978) 562-1166 E.O.E.

**ACCOUNT EXECUTIVE** Ability to prepare sales presentations and position growth of the Station. Strong ability in new business development. Maintain all paperwork/reports related to sales activities and properly service all accounts. 2-4 years local sales experience required. Communication and organizational skills and strong attention to detail a must. Leads by example. College degree preferred. Send resume and letter to: KTVI/FOX 2, Human Resources Director, 5915 Berthold Avenue, St. Louis, MO 63110. Equal Opportunity Employer.

**LOCAL AND NATIONAL SALES MANAGERS BOSTON.** USA Broadcasting's WHUB-TV is looking for individuals who can launch our new station for the 8th largest broadcast group. This is your chance to hire and lead our new staff. Be ready to demonstrate your ability to motivate employees and the advertising community to embrace a new alternative. Organization and follow up will be key ingredients for this challenging opportunity. Knowledge of inventory control and pricing needed. Experience with growth stations preferred. Familiarity with Enterprise traffic and The Boston Ad community is a plus. Fax Resume to General Manager, Corey Lewis (978) 562-1166. E.O.E.

**INDEPENDENT SEASONED PROFESSIONAL** with extensive knowledge of TV advertising sales required as a licensed agent for an international company for the U.S. market. Please fax CV with cover letter to: (514) 931-7099.

**NATIONAL CAPTIONING INSTITUTE** has sales positions open in VA & CA for Account Executives to sell NCI's captioning service to corporate advertisers, advertising agencies, post-production facilities, home video and syndication companies. Must have B.A. or B.S. degree in communications or marketing related field or equivalent experience. Two-to-four years successful experience in sales or marketing in broadcast television, cable, syndication, post-production or advertising industry. Excellent oral and written communication skills; ability to write and deliver persuasive sales presentations. Must be goal-oriented individual with demonstrated sales ability. Television industry contacts desirable. Knowledge of captioning, the deaf and hard-of-hearing population and sign language helpful. NCI, a national not-for-profit co., is the major supplier of live & prerecorded closed captioned services. Excellent benefits including health insurance, 4 weeks paid leave, holidays, pension & more. Mail/fax/email cover letter (w/salary requirements) & resume to: Human Resources, NCI, 1900 Gallows Road, Suite 3000, Vienna, VA 22182; Fax: 703/917-4240; lvalvo@ncicap.org EOE/M-F-V-H

### SALES CAREERS

**LOCAL SALES MANAGER** CBS affiliate in southwest looking for a proven leader and motivator. Candidate should possess excellent time management skills, have a track record of new business development and growing existing shares of business. Training skills and leading by example are needed for this opportunity. Candidate should know TV Scan, Scarborough, and have basic computer skills. Be a part of a growth station in a dynamic market that bills as a top market. Excellent benefits and future. EOE. Send confidential resume to: Box 01656 EOE.

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

**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](http://www.birschbachmedia.com) or call birschbach media sales recruitment 303-368-5900. Candidates apply free at [www.birschbachmedia.com](http://www.birschbachmedia.com) and fax resume to 303-368-9675.

### TECHNICAL CAREERS

**MAINTENANCE ENGINEER** World Television is seeking a Broadcast Maintenance Engineer for Los Angeles DMA with min. 5 years exp. in component level troubleshooting/repair and set up analog/digital studio and RF systems. Trade certification or BSEE or equivalent required. Please fax resume to 323-965-5411 or email to bchen@loop.com EEOE.

**ENGINEERING CONSULTANT** Established Washington, D.C., consulting firm has opening for experienced associate. Salary and benefits negotiable. Responses confidential. Qualified applicants send resume and salary requirements to Box 01655.

### TECHNICAL CAREERS

**CHIEF ENGINEER** NBC in Mid-Michigan! WEYI-TV in Flint/Saginaw and Bay City, MI seeks an exceptional manager and hands-on leader to grow with this station into the new millennium. Capable of troubleshooting studio and ENG systems, developing and supervising our technical staff, overseeing vendor relationships and departmental budget. Experience in maintenance of UHF Transmitters, Audio, Video, Videotape, Microwave and Satellite equipment a must. Plus knowledge of computer systems and digital technologies. The qualified individual will have five years experience in broadcast facility. Send resume to: EEO Officer, Reference Chief ENG job WEYI-TV NBC25, 2225 West Willard Road, Clio, MI, 48420. Fax 810-687-8989 EOE. M/F. Women and minorities encouraged to apply.

**TELEVISION ENGINEER** Min 2 years experience. General FCC or SBE Certificate preferred. Excellent salary and benefits including 401K. Only qualified applicants will be considered. Send resume to Personnel Director, WVIR-TV, P.O. Box 769, Charlottesville, VA 22902 No phone calls or faxes.

## DIRECTOR OF ENGINEERING

WFSB Channel 3 in Hartford seeks Director to manage personnel and engineering operation in compliance with any applicable bargaining unit agreements.

The successful candidate will have a minimum 5 years' broadcast engineering experience, preferably with a major news operation. Leadership skills and general knowledge of all engineering fields are required. Visit our career site at [www.meredith.com](http://www.meredith.com) for more information.

Location: Hartford, CT

Send cover letter with resume and salary history in confidence to:

Ms. Rock, Corporate Manager  
Staffing Services/Dept. 620  
Meredith Corporation  
1716 Locust Street  
Des Moines, IA 50309-3023  
Fax: 515/284-2958.

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BROADCASTING GROUP

## TECHNICAL CAREERS

**ENGINEERS**

Turner Broadcasting System has career opportunities for experienced television engineers. These career positions demand an extensive background in equipment maintenance, digital video and audio, and knowledge of computer systems and networks. Please mail or fax your resume and cover letter to:

Jim Brown  
Assistant Vice President of Engineering Services  
Turner Broadcasting System, Inc.  
One CNN Center  
P.O. Box 105366  
Atlanta, GA 30348-5366

Fax: 404-827-1835 • Phone: 404-827-1638  
TBS is an equal opportunity employer



THE WORLD'S NEWS LEADER

**Mobile Truck Engineer**

Uniquely positioned digital broadcast company providing end-to-end solutions for webcast, broadcast and entertainment production has excellent opportunity for Mobile Truck Engineer to maintain, transport, and operate state-of-the-art digital mobile television trucks. Must be exp in all types of equip. used in remote tele-vision prod, incl satellite up / down link and MPEG MPEG equipment is a must. Position requires CDL, accurate recordkeeping and lots of travel. Competitive salary and benefits. No phone calls please - EOE. Mail cover letter, resume and salary history to:

ATTN: Human Resources  
3201 Dickerson Pike  
Nashville, TN  
37207 or  
Fax to  
615.650.6273



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## TRAFFIC CAREERS

**TRAFFIC MANAGER** KINC TV the UNIVISION affiliate in Las Vegas is receiving applications for Traffic manager. Applicants must have three years experience in traffic Department and familiarity with Marketron Act II software. Candidate must have good numerical skills, detail oriented, record and book keeping skills, filing abilities and computer skills. Bilingual in Spanish a plus. Please send or fax resume to KINC TV 15, Human Resources, 702-434-0527 Fax, 500 Pilot Rd. Suite D, Las Vegas NV 89119. KINC is an EOE and encourages women and minorities to apply.

**ASSISTANT CHIEF ENGINEER (FULL-TIME REGULAR)** Job Description: WJBK/Fox 2 is seeking an enthusiastic individual to oversee the day-to-day operations of the Engineering Department. The position will serve as the first point of contact for all News technical related operations. In addition, the position will have direct responsibility for the technical maintenance of news broadcast equipment and the assignment of the maintenance staff. The position will also assist the Vice President of Engineering with OSHA and FCC compliance requirements. Requirements: Must have a bachelor's degree or equivalent experience in a related field, plus 3-5 years experience in engineering management. Must have demonstrated success in a large-scale, fast-paced news engineering operation. Hands on experience with Microsoft Office Systems, Novell networking and Internet technical skills are highly preferred. For consideration, please forward resume and cover letter to Tim Redmond, Vice President of Engineering c/o, the Human Resources Department, WJBK-TV 16550 West 9 Mile Road, Southfield, MI 48075. EOE/M/F/D/V.

## DESIGN CAREERS

**AUDIO/VIDEO/BROADCAST DESIGNER** Growing audio/video/broadcast technology consulting firm is looking for two experienced designers to work on commercial, retail, educational, extremely high end residential and broadcast projects. Knowledge of current audio/video/broadcast technologies and future trends, system layout, equipment specification, room configurations and infrastructure layout desired. Experience with AutoCAD 12/14, MS Word, MS Excel, MS Access (optional). Progressive firm located in Seattle, WA. Competitive salary, bonus, profit sharing plan and other benefits. Sparling, Technology Consultants, 720 Olive Way, Suite 1100, Seattle, WA 98101. Send resume by email to wjl@sparling.com. Refer to position 4100. Position closes March 31, 2000.

**MAINTENANCE ENGINEER - SUPERVISOR** Depending on qualifications of the applicant, this is a hands on maintenance position that may include maintenance department supervision. Our all digital TV facility needs a full time and a part time maintenance engineer (two positions). If you can keep Emmy winning ENG trucks, an all digital station and a new transmitter facility at optimum, we may have the job you've been looking for. You should be familiar and experienced with Avid, CCIR601, Sony SX/SP and high power UHF transmitters, ENG and EFP vehicles, microwave and satellite systems, AES/EBU audio, and leading edge technology. Computer literacy a must. We are looking for a team player that can support a station committed to live news, excellence, reliability and aggressive growth. If you want to work with the latest digital GVG, Sony, Tektronics, and Nvision equipment, if you are a self starter, an innovator, and change maker, if you like kicking the competition off the block with creative applications, can help build our second generation digital facility and are ready for a major market O&O station, this is the place! Technical degree a plus. SBE Certification a plus. Advanced or Extra class ham license a plus. Minimum of five years hands on Broadcast level maintenance experience required for full time position. Minimum two years required for part time position. We are equal opportunity employer. Send resume, references and salary requirements to: Henry Ruhwiedel, Director of Engineering, WSNS TV, 430 W. Grant PL, Chicago, IL 60614. Or email at WSNSTV@AOL.COM. Or Fax 773-929-6615.

## NEWS CAREERS

**ANCHOR REPORTER** WYFF-TV, the Hearst-Argyle station in Greenville, SC, is searching for an accomplished anchor/reporter. The successful candidate will have significant experience on the desk and in the field. College degree required. Send tapes/resumes to: Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. We ask your cooperation and assistance in our efforts to recruit, hire and promote qualified women and minorities. In this regard, if you know of any individual who might be interested in and qualified for this position we encourage you to refer them to us. WYFF is an Equal Opportunity Employer.

**Television Writer/Producer:** Rsrch, write & prod news, features newscasts, & prgrms. Detailed knowledge of news writing & abil to integrate visual elements into television scripts. 2 yrs maj. market news writing exp. Send resume & tape incl. 2 pkgs & 2 VO/SOTS (VHS or BETA), along w/ ref. CONUS, HR, Job #49-00, 3415 Univ. Ave., St. Paul, MN 55114. Fax: 202-973-2065 EOE.

**NEWS ANCHOR/REPORTER** WXII, NBC affiliate in Winston-Salem NC is looking for an exciting, energetic and enterprising anchor for our 5:00 p.m. news. A Top 50 Market. Our new anchor/reporter must have two years commercial television experience, and the ability to generate and report interesting stories in an objective manner. Applicant must also possess excellent live abilities. Send your non-returnable tape and resume to: WXII, Human Resources, PO Box 11847, 700 Coliseum Dr., Winston-Salem, NC 27116.

NEWS CAREERS

**LIVE IN MUSIC CITY AND WORK** for two growing television stations. WZTV FOX 17 and WUXP UPN Nashville are expanding the News operation and are hiring an entire News department. Must be able to handle the high stress, fast paced atmosphere of a television newsroom. Must be willing to work nights and weekends. Ideal candidates should have at least 2 years experience working in a television newsroom in the position he or she is applying for. **NEWS DIRECTOR, EXECUTIVE PRODUCER, PRODUCERS (several), ASSIGNMENT MANAGER, ASSIGNMENT DESK ASSISTANT, NEWS ANCHOR, SPORTS ANCHOR, METEOROLOGIST, REPORTERS (several), CHIEF PHOTOGRAPHER, SPORTS AND NEWS PHOTOGRAPHERS (several), LIVE TRUCK OPERATOR, EDITORS (several).** Rush resume and VHS tape to: Box #491

**DIRECTOR** needed for morning show and weekend evening news at ABC affiliate. Must be experienced in directing news and special events programs for live broadcast or video recording. Prefer experience in operation of audio control equipment. Send resume to Personnel, WTVC, P.O. Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

**NEWS DIRECTOR** WCTI-TV, the ABC affiliate in a beautiful Coastal Carolina market is looking for a new leader for our newsroom. Candidate must combine strong creative and organizational skills, sound editorial judgement and the ability to manage and motivate people. We are looking for someone who can take an outstanding product to the next level. We have three news bureaus in addition to our main studio, three microwave trucks, satellite truck and all the tools to succeed. Send resume to: General Manager, WCTI-TV, Post Office Box 12325, New Bern, NC 28561. EOE.

**NEWS PHOTOGRAPHER** Requires solid news judgement plus excellent videography and editing skills. Prefer at least one year of commercial TV news experience. Send non-returnable tape and resume to News Operations Coordinator, WTVC, P.O. Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

**METEOROLOGIST** WHOI-TV, a Midwest ABC affiliate seeks a full time meteorologist. Four different segment in a fast paced half hour newscast. Must have one years experience. AMS and NWA seal a plus. Send resume and tape to Pat Livingston, News Director, WHOI-TV, 500 N Stewart Street, Creve Coeur, IL. 61610. EOE.

**REPORTER** 82nd market ABC affiliate seeks journalist with strong news judgement, college degree and 2 years minimum experience as creative storyteller. No beginners, no phone calls please. Non-returnable tape and resume to Debra Harris, News Director. WAND TV, 904 Southside Drive, Decatur, Illinois 62521. EOE.

**PART-TIME REPORTER** WWNY-TV, the CBS affiliate in Watertown NY, is looking for two part-time reporters. No promises, but our best part-timers often move up to fulltime positions. Solid writing important. The job requires the reporter to shoot and edit own material. Send tape, resume to: Scott Atkinson, News Director, WWNY TV, 120 Arcade St., Watertown NY 13601. 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.

- **Charleston, SC WTAT/WMPM (FOX/UPN) Local Sales Manager**  
Seeking a highly motivated, multi-skilled, hands-on individual with management ability. Will manage local sales staff of ten Account Executives. Hire and train new Account Executives, help develop new revenue streams as well as grow existing accounts. Send resume to: Box #487
- **Columbus, OH WSYX/WTTE (ABC/FOX) Research Director**  
Looking for an individual to aid the Sales Department with television ratings analysis. Qualified person will prepare and present supporting research for the sales department, clients and programming. Coordinate sales research with National rep firm and assist in maintenance of sales research software. Position will also work with Programming, News and Promotions Department. At least 2 years work experience in TV research or related experience at an advertising agency, rep firm or syndicator. Experience with PC Sesami, Excel, WordPerfect, Birch Scarborough and computer graphics preferred. Strong written, verbal, analytical and interpersonal skills an absolute necessity. Send resume to: Box #488
- **Columbus, OH WSYX/WTTE (ABC/FOX) Business Manager**  
We have an excellent opportunity for an experienced broadcast Business Manager for a large, 2 TV station operation. Position requires strategic and conceptual thinking as well as experience in all aspects of accounting functions including budget process/management, fiscal analysis, A/R, A/P, payroll and credit/collections. HR experience preferred, union negotiation skills a plus. The ideal candidate will possess, at a minimum, a four-year degree in accounting or finance and 5-10 years of financial management experience in a broadcasting operation (preferably TV). Strong technical accounting/financial skills, excellent interpersonal/communication skills, extensive computer expertise and solid work ethic are a must. Candidate must be analytical and pro-active problem solver. Extensive exposure to capital project reporting issues is extremely beneficial. Box #489
- **Dayton, OH WKEF/WRGT (NBC/FOX) Newscast Producer**  
Looking for an energetic producer. Must be able to produce a daily newscast; write news copy and killer teases. Responsible for graphic look of the newscast; Be aware of current events and contribute to daily editorial meetings; and perform other tasks related to the position as assigned. Previous experience as news producer or associate producer required; Must demonstrate the ability to exercise good news judgment and management of people; Ability to meet daily deadlines; Must deal with pressure situations, and maintain a good attitude; Experience with beta and DVC-Pro editing equipment helpful; Please submit a tape with resume to: Box #490
- **Nashville, TN WZTV/WUXP (FOX/UPN) Newsroom**  
Live in Music City and work for two growing television stations. We are expanding the News operation and hiring an entire News department. Must be able to handle the high stress, fast paced atmosphere of a television newsroom. Must be willing to work nights and weekends. Ideal candidates should have at least 2 years experience working in a television newsroom in the position he or she is applying for. Please send your resume and VHS tape (if applicable) for any position listed below. **Executive Producer • Producers • Assignment Manager • Assignment Desk Assistant • News Anchor • Sports Anchor • Weathercaster • Reporters • Chief Photographer • Sports & News Photographers • Live Truck Operator • Editors • Newsroom Secretary.** Box #491
- **Nashville, TN WZTV/WUXP (FOX/UPN) Web Producer**  
The ideal candidate should have at least 2 years experience actually maintaining and designing web pages using one or more of the following: HTML, JAVA, Perl, CGI Script and SQL. Must also be experienced with URLis, Browsers, FTP and E-mail. Please send your resume to: Box #492

- **Nashville, TN WZTV/WUXP (FOX/UPN) Designers**  
We currently have three positions available which require graphics production for a nightly newscast. Applicants should have a BA/BFA in graphics. Working knowledge of PaintBox, Character Generators, PhotoShop, Quark, Illustrator, 3D & animation software required. Must be willing to work nights. Please send your resume to: Box #493
- **Nashville, TN WZTV/WUXP (FOX/UPN) Audio Engineers**  
We have two positions available for someone who can design and set up our studio sound system including IFB, headsets and mics. Also, operate the board for a nightly newscast. Must be willing to work nights. Please send your resume to: Box #494
- **Nashville, TN WZTV/WUXP (FOX/UPN) Studio Camera Operators**  
Four part-time positions currently available for someone with a degree in television production and TV internship experience. Must be willing to work nights. Please send your resume to: Box #495
- **Nashville, TN WZTV/WUXP (FOX/UPN) Traffic Clerk**  
We have a full time position for someone with a two years college degree or technical school background in a data entry system environment or equivalent clerical experience in the workplace. Must have good verbal and interpersonal skills. Ability to handle deadlines and work under pressure. Strong organizational skills and teamwork a must. Send resume along with salary requirements to: Box #496
- **Nashville, TN WZTV/WUXP (FOX/UPN) Account Executive**  
We have an immediate opening for an experienced and an entry-level Account Executive. A college degree in broadcasting, marketing, or a related field preferred. Prior television sales experience is a plus. We are looking for an aggressive self-starter who knows how to work agencies as well as develop new business. This is an excellent opportunity to work in the 30th market and get on board with a great station that is growing each year! The ideal candidate should possess excellent communication and relationship-building skills, be a team player, and have a winning attitude. Please send your resume to: Box #497
- **San Antonio, TX KABB (FOX) General Assignment Reporter**  
FOX 29 News in beautiful and diverse San Antonio, Texas is looking for a great storyteller. Candidates must have a minimum of 3 years on-air experience. We are looking for someone who loves news, doing live shots & knows how to write to video. Expertise with computers and the Internet is very desirable. Send resume & non-returnable VHS tape to: Box #499
- **San Antonio, TX KABB (FOX) Assignment Editor**  
FOX 29 in San Antonio is looking for an assignment editor to manage the night news desk. Duties include developing news contacts, planning and developing news stories and coordinating news crews with the producers. Previous experience helpful. Send resumes to: Box #500
- **Springfield, MA WGGB (ABC) National Sales Manager** Immediate opening. Successful candidate must be familiar with Scarborough, Tapscon and Nielsen. Individual will possess superior negotiation and interpersonal skills. Excellent earnings potential. Full benefits include medical/dental/vision and 401K plan. Send resumes to: Box #501
- **Pittsburgh, PA WPGH/WCWB (FOX/WB) Art Director**  
Individual will be responsible for creating and implementing strong marketing messages through solid design. Assist in the development of a positive brand identity for two TV stations. Supervise a staff of two artists. Must have excellent design ability in multiple media including the Internet. Leadership skills to motivate staff and improve department efficiency is a plus. Candidate should have up-to-date knowledge of the latest technology and design trends. Please send your resume to: Box #502

Mail your resume in confidence immediately to:  
Broadcasting & Cable, 245 W. 17th Street,  
NY, NY 10011, Attn: Box # \_\_\_\_\_

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## NEWS CAREERS

**METEOROLOGIST/REPORTER** for weekend news team Previous reporting and on-air weather experience required. Meteorology degree and AMS seal preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V.

**NEWS PHOTOGRAPHY/EDITOR** WABC-TV has an immediate opening for an experienced highly creative photographer/editor. Ideal candidate must be able to "tell the story" while working under constant time restraints. Experience operating a live truck is a plus. Send: Beta tape and resume to: Ted Holtzclaw, News Operations Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are Equal Opportunity Employer.

**NEWS PHOTOJOURNALIST** WNDU-TV is looking for a creative, energetic photojournalist who loves his/her work. We need a photojournalist who likes doing packages with a reporter and alone, comes up with story ideas, and wants to be part of an award winning team. One year experience shooting news required. College degree preferred. Send resume and non-returnable tape to: WNDU-TV, Position #00277, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46634. Or e-mail your resume to JOBS@WNDU.COM WNDU-TV is an Equal Opportunity Employer.

**REPORTER** Great storyteller with exceptional live reporting skills. We're looking for someone who has lead story ideas and can make compelling live television. If you just feed off the assignment desk don't apply. Three years experience required. Send resume and non-returnable tape to: Gene Ross, News Director KLAS-TV, 3228 Channel 8 Drive, Las Vegas Nevada 89109. EOE.

**PROGRAM DIRECTOR** Ready to shake up the Boston's TV landscape with USA Broadcasting's newest station. We have the best in classic sitcoms for you to program. Seven nights of first run prime, specials and sports opportunities. Experience with Enterprise traffic, Program Play Sheets, Licensing, Sports and Specials calendars, and research is a plus. Fax resume to General Manager, Corey Lewis at (978) 562-1166. E.O.E.

**NBC AFFILIATE NEWS STARTUP** Fort Smith/Fayetteville, Arkansas accepting non-returnable tapes and resumes for: MORNING ANCHOR/REPORTER, WEEKEND ANCHOR/REPORTER, EVENING ANCHOR/REPORTER, CHIEF METEOROLOGIST, SPORTS DIRECTOR, WEEKEND SPORTS ANCHOR/REPORTER, WEATHER ANCHOR/REPORTER, GENERAL ASSIGNMENT REPORTER, CHIEF PHOTOGRAPHER, PHOTOGRAPHER, PRODUCER, ASSIGNMENT EDITOR AND TECHNICAL DIRECTOR. Send to Gary Darnell, News Director, KPOM/KFAA, 1821 South 8th Street, Rogers, Arkansas 72756. EOE.

**NEWS REPORTER** Dominant NBC affiliate in 93rd market seeks reporter with live experience. College degree preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201 EOE/M/F/H/V.

**PHOTOGRAPHER** Media General Broadcast Group www.mgbg.com WJTV-TV Photographer to shoot and edit videotape of news, sports, and special features. Display high journalistic standards. Work creatively with reporters and producers to package news stories for broadcast. Operate all editing/recording eqpt. Min. 2 yr college or trade school with emphasis in Radio/TV or Journalism. Equivalent experience may be substituted. EOE M/F Drug Screen. Send resume to HR Dept. 1820 TV Road, Jackson, MS 39204-4148.

**ILLINOIS BUREAU CHIEF** KSDK-TV, St. Louis is searching for a chief for our Illinois bureau. Candidate must have at least 5 years of reporting experience, computer literacy and ultimately residency in Illinois. We are seeking a self-starter who can bombard us with ideas daily. Send tape, resume and news philosophy to: KSDK-TV, 1000 Market St, St. Louis, MO 63101. No calls please. EOE.

**ASSIGNMENT MANAGER** Experienced aggressive Assignment Manager. We're looking for someone who can effectively utilize the reporting and photography staff, develop contacts and find great stories the other stations don't have. Requires superb news judgement with organizational and leadership skills. Send resume to Gene Ross, News Director KLAS-TV, 3228 Channel 8 Drive, Las Vegas Nevada 89109. EOE.

**NEWS REPORTER** WXII, the NBC affiliate in North Carolina's Piedmont Triad is looking for a news reporter. To work in the competitive top 50 market, you must be able to enterprise compelling stories, executive live, and develop sources. This job is not for beginners. We're looking for a good storyteller with at least 2 years experience who is ready to work hard, cover exciting stories and learn a lot along the way. If you can handle the job, send a tape and resume immediately to: WXII, Human Resources, PO Box 11847, 700 Coliseum Dr., Winston-Salem, NC 27116.

## PROMOTIONS CAREERS



**Assistant Promotion Manager**

WYFF, Hearst-Argyle's NBC affiliate in Greenville, SC seeks a highly motivated Writer/Producer with 3-5 years experience for the number two position in Creative Services. Successful candidate will be a key player with direct hands-on supervision over all daily news promotion. Additional responsibilities include station image advertising, outside media and strategic planning. You must have strong writing ability, organizational and leadership skills along with proven creativity. Non linear editing experience is a plus. EOE.

For consideration, rush your resume and tape to:  
Marsa Jarret • WYFF-TV  
505 Rutherford St. • Greenville SC 29609

**Hearst-Argyle**  
TELEVISION, INC.

## PROMOTIONS CAREERS

**ASSISTANT PROMOTIONS MANAGER** WDSU-TV, Hearst-Argyle Television in New Orleans, LA, is seeking to fill the position of Assistant Promotions Manager. This is the #2 position in the Creative Services Dept., and would provide a perfect first step for a creative individual who would like to begin moving into management with a company that offers enormous opportunities for advancement. Candidates must have 2+ years of experience working with a television newsroom, as well as strong organizational, conceptual, editing, producing, writing, and people skills. This position will handle the day-to-day operation of the department including overseeing topical production and logs, as well as producing high-end promotion for news series and station image. WDSU-TV, Hearst Argyle-Television in New Orleans, LA is seeking to fill the position of EDITOR. Candidates must have strong editing skills in both linear and non-linear environments. The creative person we're looking for should have strong people skills and the desire to be part of a highly motivated team. You'll be working for one of the fastest growing broadcast companies in America with enormous career growth potential. Send resume with cover letter to Personnel Coordinator, WDSU-TV, 846 Howard Ave., New Orleans, LA 70113. An Equal Opportunity Employer.

**TELEVISION PROMOTION PRODUCER/EDITOR** KSAT-TV, a Post-Newsweek Station in San Antonio has an opening for a Television Promotion Producer/Editor. Position requires writing promos for Newscasts and/or programming, researching video and editing daily topical promos, writing and editing special projects. You will produce and edit on AVID Media Composers and work with a great staff of producers and artists. Previous editing experience on Beta SP and AVID preferred. College degree in related field preferred. Must be willing to work flexible schedule, including nights and weekends. Mail resume to David Cuccio, Creative Services Director, KSAT-TV 1408 N. Saint Mary's, San Antonio, TX 78215. Any job offer contingent upon results of pre-employment physical, including drug screen, verification of references and education. EOE/M-F/DV/ADA.

**DIRECTOR OF PROMOTIONS** San Francisco station KTSF-TV is looking for an energetic and proactive Director of Promotions. The successful candidate will plan and create all media promotions, produce all on-air promos, oversee all special event promotions, write press releases and manage web site for quality and content. Must be exceptionally organized, be able to motivate on-call staff and be available to work weekend events. We offer a full package of comprehensive benefits including complete health coverage and 401k plan. Send resume to: Job 00-10, Mike Sherman, General Manager, KTSF, 100 Valley Drive, Brisbane, CA 94005. Fax: (414) 467-7559, email: hr@ktsflv.com. No calls. EOE. Deadline 4/7/00.

**PROMOTIONS ASSISTANT** Available May 2000 - Do you want to be part of the fastest growing station in the market? We need a team player who is extremely organized, proactive and hard working. Writing skills, computer expertise and a broadcasting degree, a plus! Submit resume to: Julie Snell, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE M/F.

**PROMOTIONS CAREERS**

**PROMOTIONS MANAGER PROMOTION/COMMERCIAL PRODUCTION PRODUCERS** Ideal candidate should be experienced in all areas of electronic media & television production, plus creative writing skills needed. Send resume to: KMSS TV, Attn: Jim Dull, Production Manager, PO Box 30033, Shreveport, Louisiana 71130

**PROMOTION PRODUCER** Qualifications: KCRA-TV, the Hearst-Argyle station in Sacramento, is looking for a talented writer-producer with at least 2 years experience to join our staff. If you are the best writer-producer in your market, this is your chance to join the dominant station in the 19th largest market. If you're an ace at delivering solid news topical and news image promotion, then you may be the ideal candidate. Resume and tape to: KCRA-TV, Attn: Gene Robinson, Creative Services Director, 3 Television Circle, Sacramento, CA 95814. KCRA-TV/KQCA-TV is an Equal Opportunity Employer.

**RESEARCH CAREERS**

**RESEARCH DIRECTOR JOB:20-601** WTHR-TV has an immediate opening for a Research Director. Develop/execute research activities for TV sales, news, programming and promotion with top ranked NBC affiliate. Responsibilities include but are not limited to, sales presentations, ratings analysis and development of selling estimates, coordination of research projects with outside vendors, and maintenance of local avail and research systems. Research Director will report directly to the General Sales Manager. Qualified candidates must have excellent writing and presentation skills, with computer experience in Excel and Word preferred. Two years experience as a Research Director and a Bachelor's Degree in related area desired. Applicants possessing these skills should submit a current resume to Department of Human Resources, Attn: Job No. 20-601 P.O. Box 1313, Indpls, IN 46206. Replies are held in confidence. Qualified minorities and women encouraged to apply. Equal Opportunity Employer. We are a drug-free and smoke-free environment.

**PRODUCER CAREERS**

QVC, Inc., a world leader in electronic retailing, has the following opportunities at our Studio Park facility located in West Chester, PA.

**DIRECTOR/TECHNICAL DIRECTOR**

Under the general direction of the Shift Supervisor, the ideal candidate will Direct/TD in our state-of-the-art, 20,000 square foot studio, on a Sony 7000 Switcher with 2 channels of DME. While directing/punching our live show, the successful candidate will also interact extensively with Line Producers, Show Hosts, Control Room and Backstage personnel to manage technical direction and create "mood" by developing, selecting, framing and transitioning camera shots. Requirements include: previous switcher and Digital Visual Effects (DVEs) experience; demonstrated leadership skills; excellent time management and interpersonal skills; and the ability to work flexible hours. Previous robotic camera experience and a minimum of 6 months graphics and/or audio experience is preferred. Job Code: LS/BC/TD

**FLOOR MANAGER**

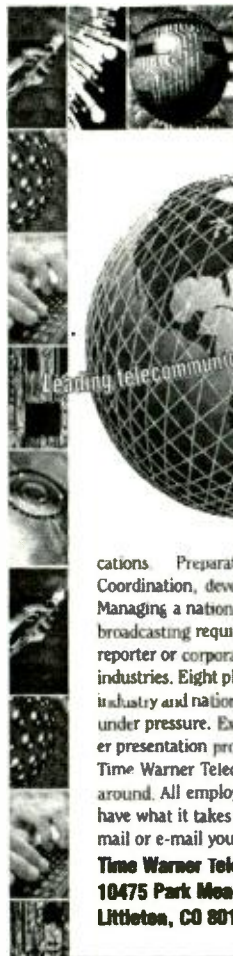
The ideal candidate will be responsible for coordinating production activities in the studio in order to ensure production elements are executed and proper operational and safety procedures are followed. As the "go-to" person in the studio, the Floor Manager must also be proficient in studio protocol, policy and procedure. Requirements include: Undergraduate degree in Communications, TV/Radio or related field experience; previous floor management or production experience in a live TV studio; a thorough understanding of the technical make-up of a live television studio; working knowledge of production lighting; and experience with camera blocking and movement. A minimum of 1 year supervisory experience is preferred. Job Code: AB/BC/FM

QVC offers a competitive salary and benefit package, room for personal and professional growth, the opportunity to work behind the scenes of a world renowned live broadcast environment and a convenient suburban location, just 35 miles outside of Philadelphia. To apply, forward resume and salary requirements to: QVC, Inc., Human Resources - (enter job code), 1200 Wilson Drive at Studio Park, West Chester, PA 19380. Fax: (610) 701-1150. Equal Opportunity Employer. Drug Free/Smoke Free Work Environment. Pre-employment drug screening required.



**PRODUCER/DIRECTOR** Want to make your mark? CableRep Advertising, the ad sales division of Cox Communications seeks a detail-oriented producer/director who knows how to get things done. If you have 1-3 years experience in commercial and/or long form video production, we want to hear from you. Previous AVID editing experience desired. You'll write, shoot and edit projects from concept to completion, but most of all you'll thrive in a dynamic, exciting work environment. For immediate consideration, please send resume and reel to: Sean Kaplan, Production Manager, CableRep Advertising, 6020 NW 43rd Street, Gainesville, FL 32653. No phone calls please. Cox Communications is an Equal Opportunity Employer.

**MARKETING CAREERS**



**TIME WARNER TELECOM**

Do you have what it takes to build, operate and maintain the most powerful communications networks in the country? If you're the best at what you do, we need to talk.

Time Warner Telecom, Inc. is a leading fiber, facilities-based integrated communications provider offering local businesses in 24 U.S. metro areas "last mile" broadband connections for data, high-speed Internet access, local dial tone and long distance. Time Warner Telecom is at the forefront of the telecommunications evolution.

**SENIOR MANAGER, MEDIA RELATIONS Denver**

Job Code:300

We are seeking a results-driven, dynamic individual to join our Corporate Marketing team! Responsibilities include the development of press materials for press kits, electronic communications Preparation of speeches, papers, and presentations for our Sr. Management Team. Coordination, development and implementation of both national and local media relations plans. Managing a national PR agency. Qualifications: Bachelor's degree in communications, journalism or broadcasting required, master's degree preferred. Fifteen plus years of recent media experience as a reporter or corporate or agency media relations person, preferably in telecom, high-tech or computer industries. Eight plus years experience as a corporate spokesperson with established contacts with key industry and national reporters. Experience writing speeches for Sr. Management. Ability to work well under pressure. Exceptional interpersonal communication skills are required. Fluency with computer presentation programs including PowerPoint, Word, Excel, Access, PhotoShop, and Illustrator.

Time Warner Telecom offers more than a competitive salary and one of the best benefits packages around. All employees are eligible to receive stock options in our publicly traded company. If you have what it takes to become a part of the winning team and want a financial stake in your future, mail or e-mail your resume, including job code and salary expectations, to:

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Littleton, CO 80124

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**www.twtelecom.com**  
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**MEDIA PLANNER CAREERS**


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Under general supervision, this position is responsible for developing and executing online and offline media strategies for internal customers. This includes interpreting and developing data for planning/budgeting, as well as analyzing the Marketing schedules and projects.

Responsibilities include planning, scheduling, placing and tracking all marketing cross channel spots. The ability to develop a strategic plan to place cross channel spots in time slots/programs specifically targeted to the proper audience will be key to your success. Includes tracking, analyzing and reporting schedules, ratings, demographic profiles and clearances to make strategic placement decisions and maintaining all affidavits/invoices to obtain funds.

Qualifications include a BA/BS in Marketing, Finance or related area, plus a minimum of 5 years in media planning, buying or analysis are required, preferably in the television industry, or equivalent combination of education and experience. Must have a thorough knowledge of media practices, tools and requirements. Excellent computer and computer software skills are required, including knowledge of MS Office and Excel. We are seeking a detail-oriented, organized individual with the ability to multi-task and process strategic thinking. Excellent written/verbal communication skills are a must.

MediaOne offers a highly competitive compensation package, along with bonuses and incentives, and a generous benefits package including medical, dental, vision and 401(k). Please forward your resume, indicating **Job Code: EJBRDCABL**, to: **MediaOne, Attn: C.W., 550 N. Continental Blvd., Ste. 250A, El Segundo, CA 90245; or FAX: (310) 606-5632. EOE.**

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**MANAGEMENT CAREERS**


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**VICE PRESIDENT/MANAGING DIRECTOR** Common Ground Productions. Seeking person with strong entrepreneurial and management skills to run Washington-based, non-profit, solutions-oriented TV, radio, and internet production division of Search for Common Ground, world's largest conflict resolution NGO. Candidate will supervise TV/radio executive producers. Current production: kid's dramatic TV series in Macedonia, radio studios in Liberia, Sierra Leone and Burundi. Preproduction: children's TV series for Northern Ireland. Development: radio magazine series for the US and the Middle East. Candidate must want to make a difference and work well in environment where creative problem-solving and good relationships are crucial. Salary: high for NGO, low for television. Fax cover letter and resume to (202) 232-6718. Email: [rvanderriet@sfcg.org](mailto:rvanderriet@sfcg.org)

**WESTERN REGIONAL MANAGER CONUS** Communications is looking for our next Western regional manager. We want an experienced news professional who knows news. You will be able to build, foster and maintain strategic relationships between CONUS and our member news departments. The successful candidate will be comfortable interacting at all levels of news and station management. You should be familiar with managing breaking news and planned events, as well as the fundamentals of satellite newsgathering. S/he will be responsible for managing cooperative news coverage among 12-stations in the western United States. You will supervise a regional producer who will assist you in running the region. Your responsibilities are not limited to news. You will work closely with other managers to develop strategies for the CONUS Cooperative. You must be a self-starter and a proven leader. Our next regional manager gets to do all of this from our bureau in beautiful Denver, Colorado. Submit resume referencing Job #45-00 to: CONUS Communications, Human Resources, 3415 University Ave., St. Paul, MN 55114. Equal Opportunity Employer.

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**MANAGEMENT CAREERS**


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An entertainment industry leader currently has the following excellent opportunity available:

## VICE PRESIDENT, PROGRAMMING & DEVELOPMENT

**(2 Positions - New York and Los Angeles)**

You will oversee the development, launch and daily operations of Television shows, including research, affiliate relations, publicity and promotion. You will manage the creative direction of existing shows, work with producers to develop ideas for new shows and manage the production of demos and pilots. Qualified candidate will be a creative, detail-oriented trouble-shooter with excellent communication and organizational skills. Must have 5+ years experience as a programming executive, senior producer or higher on a strip program. Must also be available to travel. College degree preferred.

For consideration, please submit resume and salary history to: **Confidential Reply Service, Attn: SDW, P.O. Box 18260, Encino, CA 91416. EOE.**

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**PRODUCER CAREERS**


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**COMMERCIAL PRODUCER** Dynamic Central Texas television station is seeking an experienced Commercial Producer. The successful candidate will work closely with Production Operations Supervisor, as well as other commercial producers and videographer. Qualified applicants must possess the ability to produce effective commercials, write and produce long-form videos, as well as a variety of special projects. Commercial or promotion writing experience required; knowledge of linear and non-linear editing and field shooting desired. Two years experience and a Bachelor's in communications required. Please send resume, demo tape (VHS) and salary requirements to Production Operations Supervisor. Position closes 3/31/2000. EEO.

**EXECUTIVE PRODUCER** Will over see our early and late newscasts. Looking for someone who knows the words are as important as the pictures. You must have outstanding people skills and be able to teach. Five years as a Producer or Executive Producer. Apply if you are a quality person with high standards. Send resume and news philosophy to Gene Ross, News Director KLAS-TV, 3228 Channel 8 Drive, Las Vegas Nevada 89109. EOE.

**APRIL 10 ISSUE: TOP 25 TV STATION GROUPS  
BONUS DISTRIBUTION: NAB, LAS VEGAS!**

**PRODUCER CAREERS**

**EXECUTIVE PRODUCER** WDAF-TV, a Fox O&O in Kansas City, is seeking an experienced professional to join its staff as an Executive Producer. Will supervise the on-air presentation of four hours of morning news programs with specific responsibility for the performance of the producers. Exercises authority in determining which stories will be incorporated into news programs and the manner in which they are presented. Also provides creative leadership. Three years experience in television news producing and a college degree are preferred. Must have strong team building skills and possess excellent news judgement. Please send resume and non-returnable VHS tape to WDAF-TV, Human Resources/BC; 3030 Summit; Kansas City, MO 64108. EOE M/F/V/D.

**CONUS COMMUNICATIONS**, a satellite news gathering cooperative and satellite transmission service has immediate openings for: **PRODUCERS** In this key position you will be responsible for supervising the preparation and production of news feeds and coordinating live news coverage; coordinating live news coverage and working with producers and assignment editors in local stations to develop news materials. Qualifications include exp in at least one local TV newsroom; national newsgathering exp and knowledge of technology helpful; strong writing skills and good news judgement; ability to work long hours and handle deadline pressures; ability to manage people and resources essential. Interested candidates please send your resume to: CONUS Communications, Human Resources Dept., Job# 54-00, 3415 University Avenue, St. Paul, MN 55114; Jobline: 612-253-5780. No telephone calls please. Equal Opportunity Employer.

**SALES PRODUCTION COORDINATOR** KMBC-TV9, the Hearst-Argyle ABC affiliate in Kansas City is looking for a talented Sales Production Coordinator. Production responsibilities include writing effective scripts/storyboards, shooting (beta-cam), editing (avid), assembling graphics and coordinating all aspects of sales production through extensive interaction with sales management, staff and clients. Experience in all aspects preferred. Send resume immediately, including a cover letter outlining compensation needs to: Bob Brandt, GSM, KMBC-TV, 1049 Central, Kansas City, MO 64105 or Fax to (816)221-3633. Women and minorities are strongly encouraged to apply. EOE.

**WRITER/PRODUCER** Philly's #1 station, WPVI-TV, an ABC owned station, has a spot for a top-notch promotion writer/producer who's quick, creative and ready to move to the #4 market. If you've got the talent to generate new ideas and write compelling copy, this position is for you. Early afternoon/evening shift. Experience writing news promotion a must; experience using AVID and/or digital on-line edit suite a plus. Send resume and non-returnable VHS or broadcast beta tape (no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE.

**WRITER/PRODUCER** Interviewing Immediately - If you write great copy, enjoy news promotion, are pro-active and don't mind hard work, WMBD wants you! We are searching for a promotion guru with innovative ideas and excellent writing skills, so bring your degree, experience and Avid expertise to us! Submit resume to: Julie Snell, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE M/F.

**BROADCAST DESIGNER** WESH-TV, Orlando's NBC affiliate, has an opening for a Broadcast Designer. Must have at least two years experience in broadcast design. Responsibilities include daily News Graphics, prints and animation projects. Candidate must be experienced using Quark, Adobe Photoshop, Adobe Illustrator and Adobe After Effects. Liberty32 paint and animation software experience a plus. Send resume and reel/samples to Lia Lim, Design Supervisor, WESH-TV, 1021 N. Wymore Rd., Winter Park, FL 32789. No phone calls! Equal Opportunity Employer.

**PRODUCER/DIRECTOR POSITION VACANCY** Lehigh Valley PBS needs a Producer/Director. If you have five years experience in television production and have directed multi-camera shows, we'd like to hear from you. Other necessary qualifications include experience with still store, Type Deko, DVE, Grass Valley 3000 and an AVID Media Composer. The position focuses on Avid Editing. Send Resume, non-returnable VHS tape and references to WLVT-TV, Attn: Producer/Director Search, 123 Sesame Street, Bethlehem, PA 18015. No Phone Calls.

**VARIOUS POSITIONS**


**WVIZ/PBS** in Cleveland, Ohio, is looking for quality people to fill key positions in content creation and management. If you have creativity and wit, the skills and experience to create excellence, and a desire to make a difference, then send us your resume with cover letter (including salary history) right away.

**Program Director** - Develop, plan and implement programming services of WVIZ/PBS; including analog and digital channels, web, data and other services. Develop new programming ideas, coordinate implementation, manage special projects. FCC knowledge. 3-5 years related experience. BA.

**Production Manager** - Supervise and schedule WVIZ/PBS staff and freelance production personnel and facilities. Produce, direct and production manage. 3-5 years experience with demonstrated excellence in at least one area of production. Knowledge of the latest stuff. BA required.

**Producer** - Plan, research, write, produce, direct, oversee and manage assigned television and projects from concept to completed product. Serve as team leader. Develop new projects. Demonstrated achievement in producing the high quality, high impact television programs, particularly in documentary. Strong research and writing abilities. Multimedia experience preferred. BA required.

WVIZ/PBS is committed to excellence in public service and educational media. Join a vital, engaged and fun organization. Cleveland is a diverse community with exceptional arts, education, culture and quality of life. Send resume with cover letter (including salary history) to:

 Dan Novinc, HR Director, WVIZ/PBS, 4300 Brookpark Road, Cleveland, Ohio 44134. Email to [dnovinc@wvz.org](mailto:dnovinc@wvz.org) Fax to 216-749-2560. No phone calls please. Only applicants deemed qualified will be contacted. EOE

**BROADBAND INTERACTIVE TELEVISION** Development Group Seeks: **BUSINESS ANALYST:** With 7+ years industry experience. Must have a track record for resolving business problems and creating high level architectures, particularly in broadcast/broadband. Knowledge of satellite, wireless applications protocol (WAP) and interactive TV would be advantageous. You will be involved in early engagements with customers collecting requirements and providing technical leadership for development teams. **SENIOR JAVA PROGRAMMERS:** Create Internet-based applications running on Solaris and NT servers using J2EE and XML on BEA WebLogic. Design, develop, test, document, and deploy Web/Internet based solutions. Responsibilities include supporting and troubleshooting technical problems related to the Web/Internet systems. Requires 3-5 years' experience. A detailed understanding of Java, OOAD, and UML is required. **SENIOR SOLARIS SYSTEMS ADMINISTRATOR:** Administration of Solaris/IRIX Servers, BEA Web Logic, and Oracle products. Strong Project/Time management and troubleshooting skills. Team oriented individual with minimum 5 years industry experience. Four plus years client server support and/or consulting. Knowledge of Windows NT, 95, 98, 2000 desirable. Please forward your resume to Boxcutter, Inc., 535 Plasamour Drive, Atlanta, GA, 30324, attn: Human Resources; or you may fax to (404)892-6469; email: techjobs@weatherplus.com

**SEND BLIND BOX RESPONSES TO:**  
**BOX \_\_\_\_\_**  
**BROADCASTING & CABLE**  
**245 W. 17TH ST., 7TH FL.**  
**NEW YORK, NY 10011**



**VARIOUS POSITIONS**

**KSTU, A FOX O&O** in Salt Lake City, is accepting applications for the following positions: **SR. VIDEO EDITOR (News):** We're looking for a great news editor to coordinate the efforts of our editing staff. Applications must have a high school diploma or equivalent plus two years experience as a news video tape editor. Experience with Sony SX and/or AB Roll Suites is strongly preferred. Please submit a resume tape to be considered. **ASSIGNMENT EDITOR (News):** If you are an assignment editor that knows how to take charge of the desk, we want to hear from you! Applicants must have a bachelors degree in communication, broadcast journalism, related field or equivalent; plus two years experience as an assignment desk assistant or assignment editor in a small or medium sized market or equivalent. **TRAFFIC REPORTER (News):** In this position, you will be part of a fun, bright and credible morning team, while highlighting road conditions and construction zone alerts during the morning commute. You must have a bachelors degree in communication, journalism, related field or equivalent and/or previous reporting experience. Please submit a resume tape to be considered. **SPORTS REPORTER/PRODUCER/WEEKEND ANCHOR:** Our sports unit covers the NBA, major college sports, several minor league franchises, and is preparing for the 2002 Winter Olympic Games. Please contact us if you have a bachelors degree in communication, journalism, related field or equivalent; plus a minimum of two years experience as an anchor, reporter and producer of television news or sports programming. Please submit a resume tape to be considered. **ACCOUNT EXECUTIVE:** Is the world of sales what you're looking for? Come join our cohesive and competitive sales staff. You must have a bachelors degree in business, media sales, communication, related field or equivalent, plus a minimum of two years sales experience, preferably in media sales, television and/or radio. Applicants with television sales experience will be given first consideration. KSTU is a highly successful station in a dynamic market. This is your opportunity to join a great place to work and grow! Please send your resume and resume tape (if applicable) to KSTU/Fox 13 TV Human Resources, 5020 W. Amelia Earhart Drive, Salt Lake City, UT 84116, FAX: (801) 536-1315. KSTU is an Equal Opportunity Employer.

**PROGRAM PUBLICITY CAREERS**



**Manager, Program Publicity**

Discovery Channel seeks media relations professional with at least 5-6 years experience to develop strategy and implement national publicity campaigns. Write press releases, pitch TV critics/news outlets, manage staff. Absolutely no phone calls.

Send resume to: **Karen Baratz, Director Program Publicity, Discovery Channel, 7700 Wisconsin Avenue, Bethesda, MD 20814 or fax to: 301-771-4053.**

**RADIO**

**NEWS CAREERS**

**SUBURBAN NEW YORK AM/FM** looking for highly motivated and experienced news talent. Smooth delivery and strong writing skills a must. Send tape, resume and writing samples to George Bodarky, Pamal Broadcasting, Box 310, Beacon, NY 12508. EOE.

**SITUATIONS WANTED SYNDICATION**

**SITUATION WANTED** Dynamic, female, Producer & Host of food, wine and fine dining radio show looking for syndication opportunity. Not the usual "cooking/chef" show. Weekly features include: wine, beer, patisserie/boulangerie, artisan cheese, and whole foods. Format includes round table discussions & tastings with beer and wine industry professionals, interviews with the nation's top pastry chefs, bakers, artisan cheesemakers, and noted individuals in the industry. Creative producer & host has clear vision for a national show that takes a fresh approach. Looking for opportunity to take show national. Show appeals to serious food and wine individuals, novices, and industry professionals. Background includes: conception, startup, publishing and editing of food & wine newspaper; all aspects of radio show production including sales, show content, writing, guest selection, interviews. National show presents excellent opportunity to expand simultaneously to television format. Contact [mbmradio@aol](mailto:mbmradio@aol)

**FOR SALE MAGAZINE**

**FOR SALE RADIO MAGAZINE & WEBSITE** Los Angeles Radio Guide, a popular magazine for listeners and industry. Also available: Radio Guide U.S.A. ([www.radioguide.com](http://www.radioguide.com)) (310) 828-7530. [benj@radioguide.com](mailto:benj@radioguide.com)

**MANAGEMENT CAREERS**

**BROADCASTRECRUITER.COM BIRSCHBACH RECRUITMENT NETWORK.** Find Account Executives & Sales Manager. \$295 Total Cost. 303-368-5900. [www.broadcastrecruiter.com](http://www.broadcastrecruiter.com)

**SITUATIONS WANTED MANAGEMENT**

**FORMER BROADCAST EXECUTIVE** with on-air experience (sports pbp, etc.) looking to reenter industry after successful PR career. Looking for management opportunity in small or medium market in SE. Possible ownership role. Reply to Box 01657 EOE.

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**VIDEOGRAPHER/EDITOR CAREERS**

**VIDEOGRAPHER/EDITOR** Ohio University Media Services. Ohio University Media Services is seeking a videographer/editor who will assist producers in various stages of the production process, including operating professional video cameras, audio and lighting equipment for EFP, and organizing studio and field equipment. The person will edit on linear and non-linear systems, and will create graphics as needed. A BA/BS degree in television production, communication or a related subject area is required. One year experience as a videographer/editor with Betacam SP and knowledge of non-linear editing systems is preferred. Knowledge is required in all phases of TV production, including shooting, audio and lighting for single-camera production, television graphics, and linear and non-linear video editing. Working knowledge of multimedia software applications in a Mac environment is preferred. We are looking for a team player who loves the collaborative process and can also work independently, make sound decisions and can manage their time effectively. Starting salary will be \$22,000. If you are creative and have outstanding energy, please send cover letter, resume, demo reel and three professional references to the address below: Attn: Paul Ladwig, Director, Ohio University Media Services, 102 Scott Quad, Athens, OH 45701-2979. Deadline for applications is April 7, 2000. Ohio University is an equal opportunity and affirmative action employer.

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**The FCC would have to abandon its low-power FM plans under a measure passed by the House Telecommunications Subcommittee last week.**

Although the bill, sponsored by Rep. Michael Oxley (R-Ohio), requires the FCC to vacate its recent decision to create a low-power FM service, the panel was amenable to a compromise from Rep. John Dingell (D-Mich.) that would have allowed the FCC to offer a six-month trial service in 10 cities and then evaluate whether it caused interference. Dingell withdrew his amendment because he did not have adequate support, but Subcommittee Chairman Billy Tauzin (R-La.) talked about drafting a compromise with Dingell, who said, "We haven't seen the last of this amendment. I'll be offering it in some form or another by the time we get to full committee." Tauzin said it was important to move Oxley's bill quickly to send a message to the FCC that it is "moving much too expeditiously."

**FCC officials Friday charged the National Association of Broadcasters with waging a "misleading disinformation effort" to con-**

**vince Congress that new low-power FM radio stations will cause unacceptable interference with existing stations.**

Particularly deceptive, they say, is an NAB compact disc distributed on Capitol Hill that "purports" to demonstrate interference caused by low-power transmissions. The "simply wrong" NAB CD was produced by artificially mixing previously recorded radio signals and does not demonstrate actual interference, the FCC said. The CD's "crosstalk" interference demonstrating intelligible portions from two transmissions would not occur under the FCC's low power rules, said the agency's technology and broadcasting chiefs Dale Hatfield and Roy Stewart. Furthermore, the NAB is deliberately misrepresenting the amount of measured interference the FCC is willing to accept from low-power stations, they said.

**Union members at KFTV-TV Fresno continued their hunger strike after rejecting a contract offered last week by the Spanish language station's owner, Univision.**

Although members of the National Associ-

ation of Broadcast Employees and Technicians confirmed that Univision did propose increasing salaries by more than 10% in some cases, the parties remain apart on compensation, meal-time allotments for master-control operators, and the use and union status of interns and full-time employees. The contract was rejected 14-0 by NABET members, who reported that the company asked expressly that the three remaining hunger strikers end that action. Talks were scheduled to continue late last week, and sources suggested that, despite the rejection of the latest offer, the sides may no longer be as far apart as before. The hunger strike, which began with all local members and rep Carrie Biggs-Adams more than five weeks ago, has drawn national attention, particularly when anchor Fermin Chavez experienced heart trouble and dropped out on advice of his doctor. Univision Television President Henry Cisneros has also asked that the hunger strike end, and NABET has asked the former Clinton cabinet minister to become personally involved in negotiations. Both requests have been refused.

**Belo Corp. will voluntarily offer free political airtime for candidates for the third election cycle in a row,**

Belo Chairman Robert Decherd said last week. All 18 of Belo's TV stations, including two recently completed acquisitions in Phoenix and Seattle, will provide federal and gubernatorial candidates five minutes of free airtime. The move is in accordance with recommendations by the presidential advisory commission on the public interest obligations of digital broadcasters, a panel on which Decherd served. The company's NorthWest Cable News and Texas Cable News channels also will offer daily five-minute debates and interviews with local, state and federal candidates. Additionally, Belo's TV Web sites will post candidate statements and responses, host electronic town hall meetings and provide voter registration information.

**More than half of U.S. adults are now on the Internet, and half of those Web surfers are women,**

according to a study by Washington, D.C.-based Strategis Group, which estimates the total

## Seattle's KIRO-TV tops Murrow Award winners

And the award for overall excellence in broadcast journalism in a large market goes to ... KIRO-TV Seattle. The Radio Television News Directors Association (RTNDA) released its list of winners of the Edward R. Murrow Award March 22. KIRO-TV was one of the 305 honorees named, winning in its region for the following categories: news series, for *Charity Rip-off*, which uncovered theft from Goodwill drop-off bins; news documentary, for *Four Days in Seattle*, which covered the civil disturbances surrounding the WTO Ministerial Meeting; and overall excellence.

Seattle saw many major events last year, including the opening of a new baseball stadium and the capture of an alleged terrorist trying to cross the Canadian bor-

der with explosive materials. News Director Bill Lord attributes KIRO-TV's success to the "great planning on the part of the staff that went out and got it all." RTNDA has been presenting the Murrow Awards since 1971.

This year, a panel of 22 radio and television news managers judged 2,006 entries from 48 states and five countries. "The competition this year was intense," said RTNDA President Barbara Cochran. "I'm happy to say that many radio and television stations are doing exemplary work in bringing the news to the public."

Regional winners are automatically entered in the national awards competition judged in June and presented at the RTNDA International Conference & Exhibition in Minneapolis in September. —Nancy Catmull

adult U.S. Web-surfing population at 106 million. The study also indicates that nearly 30% of the adult population, 57 million people, accesses the Web at home daily. And, Strategis reports, Web surfers are averaging 2.2 hours of TV viewing daily, compared with 4.3 hours daily for non-Net users.

**EchoStar Communications last week was fined \$11,000 for a one-day failure to comply with government-imposed public interest programming requirements.** As of Dec. 15, satellite broadcasters were required to devote at least 4% of their channel capacity to noncommercial programming, which would have obligated the satellite TV provider to offer 13 qualified channels. EchoStar offered only four channels as of the implementation date. The FCC did absolve EchoStar of liability between Dec. 16 and Jan. 7 out of deference to the company's efforts to prevent Year 2000 computer bugs. EchoStar has been in compliance with the obligations since Jan. 7. The company said it was disappointed that the fine was being imposed for a single-day violation.

**February handed radio a big juicy valentine as the industry racked up a 22% gain in ad revenue during that month,** the Radio Advertising Bureau said last Wednesday. Compared with February 1999, there was a whopping 38% increase in national ad spending, while

local revenue was up 17% (dollar amounts were not released). Across the country, the Southwest led national ad spending with a 48% increase in February, followed by the West with 44%. In local revenue, the West won with 21%, followed by the East with a 20% gain. Demand was strong in all major ad categories, and there's "no slowdown in sight," said RAB President Gary Fries. The calculations are computed—using data from about 100 markets—by the accounting firms Miller, Kaplan, Arase & Co. and Hungerford, Aldrin, Nichols and Carter.

**Westwood One took a 6% stake in WebRadio.com in exchange for on-air promotion as part of a two-year pact with the audiocast service.** Westwood One stations will co-locate live streaming of their signals on their own sites and on WebRadio.com, which will supply its own proprietary Emblaze technology for that purpose. WebRadio will also enable e-commerce capabilities, including CD sales, on the respective sites.

**The WB has picked up 'The Steve Harvey Show' for a fifth season.** The network ordered a full-season 22 episodes of the Universal Studios series. The Friday night series has been The WB's highest-rated comedy for the past two seasons in households, adults 18-49 and men 18-34.

**Kyw-tv Philadelphia has named Melissa Klinzing news director.** She

## Hole in one for technology

Technical wizardry abounded in television and online coverage of The Players Championship this past weekend in Ponte Verde Beach, Fla., a PGA Tour event considered "the fifth major" by many players. On Saturday and Sunday, NBC used the PGA Tour's new Shotlink System to give exact yardage of player's shots and putts on four holes. Shotlink, which will launch on a full-scale basis this summer, uses satellite-based Global Positioning System (GPS) data and ground-level lasers to judge distance.

The Shotlink data will also be used for an online interactive game created by Electronic Arts that will allow cyber golfers to compete against PGA players in real time. PGATOUR.com and EA previewed this feature with "CyberViewer," an animated replay of tournament rounds played by Tiger Woods and Lee Jansen.

Finally, SportsLine.com, PGATOUR.com and Microcast teamed to provide "Live @ 17," live streaming video and audio coverage of play at Sawgrass' diabolical 17th hole. —Glen Dickson

joined the station last summer as executive producer, after serving as news director for cable station Bay News 9 Tampa, Fla., ABC station KMGH-TV Denver and KFOR-TV Oklahoma City. She replaces Joel Cheatwood, who had been station manager and news director and is now VP, news, for CBS' station group and news director at WCBS-TV New York City. "She has had a key role in developing and implementing the changes, which have resulted in the ratings growth of Eyewitness News," KYW-TV Vice President and General Manager Marcellus Alexander said. "I have every confidence that she will continue to build on those recent successes."

**NBC took a minority equity stake in Space.com, the online**

**provider of outer-space news and entertainment headed by former CNN executive/financial anchor Lou Dobbs.** NBC takes the stake in exchange for cash and promotion for the Web site across NBC broadcast and cable TV properties. Financial terms of the multiyear deal were not revealed.

**Clarification:** Contrary to a story last week, Post-Newsweek Stations Inc. has not owned a newspaper and a TV station in the same market since the FCC instituted the newspaper-broadcast crossownership rule in 1975. Post-Newsweek's general counsel informs BROADCASTING & CABLE. When the rule went into effect, The Washington Post Co. divested itself of the TV station it owned in Washington, D.C., swapping it for WDIV(TV) Detroit.

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## Local or bust

It's not what the TV station group executives at the NAB Futures Summit in Monterey last week wanted to hear. If current trends continue, said Internet co-inventor Larry Roberts, the Internet will become so robust by 2007 that it will be able to deliver all the full-blown television anybody could want. As a consequence, the value of a station's 6 MHz channel—a mere drop of bandwidth next to the Internet tidal wave—will diminish as will the FCC license that goes with it. Content and transmission will go their separate ways. And a TV station will be worth no more than the programming it produces.

Most of the broadcasters weren't buying into Roberts' grim vision, figuring he was overstating the Internet's growth (or at least the speed of it). But another speaker with a similar message was harder to ignore, given that his job is advising institutional investors where to place their bets. Tom Wolzien told the broadcasters their stations were turning into low-priced commodities due to the proliferation of other TV media and the advent of personal video recorders. "You don't have enough bandwidth to compete," he said.

Wolzien suggested ways broadcasters could save themselves: bulking up on other media properties, strategic alliances, digital multicasting and simply getting out while the getting's good. In any event, he said, those determined to stick it out should invest in local programming. Stations that are "first or second in local news have usually weathered the network ratings storms, changes in affiliation, and they have a good chance to survive in the latest crisis."

NAB officials have often pressed their members to pay attention to the local product, seeing "localism" as a bulwark against meddling government regulators. And most broadcasters appreciate it as a steady source of profits and an edge against cable. But if Roberts and Wolzien are right, and we think they are, the stakes in local programming are going way up. Having strong local programming is a matter of survival.

The good news, and it dominated the agenda of the Monterey conference, is that broadcasters have plenty of opportunities to increase their programming output and secure a future. They can produce for DTV, they can produce for the Internet and they can produce for cable. Forget the medium. It's the message that counts.

## Here, here

We don't always see eye to eye with the FCC or Chairman Bill Kennard, but in the commission's just-released report card on its progress toward remaking itself, it shows admirable clarity in its vision and an increased awareness of its role in shaping the telecommunications future. "The advent of Internet-based and other new technology-driven communications will continue to erode the traditional regulatory distinctions between different sectors of the communications industry," reads the report. "As a result, over the next five years, the FCC must wisely manage the transition from an industry regulator to a market facilitator."

Maybe it has taken the advent of the Internet, its ubiquitousness and the fierceness with which so many are protecting its freedom, to drive home the point that the various media should not be treated inequitably. If so, www will stand for "world wide win" in our book. The fact that the FCC, in its five-year plan, is pledging to go from regulator to facilitator may also suggest it recognizes that its spectrum-cop duties (its prime directive from the outset) are likely to take up most of its time going forward.

Given this enlightened view, we were surprised that the Mass Media Bureau's recommendations as part of the commission's biennial rule review included maintaining the in-market newspaper/broadcast crossownership rules. That sounds like the unnecessary distinction among media the FCC is pledging to erase. If the commissioners and staff can get on the same page, it looks as though together they can write a new and promising chapter in the history of enlightened regulatory stewardship.

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