

April 17, 2000

Cahners

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# Broadcasting & Cable

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## Taking the **Big Step**

The great  
migration of  
old-media  
execs to  
the Internet

Will Comedy  
Central lose  
'South Park'?

Little Elián,  
huge story

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TOP OF THE WEEK / 4  
 BROADCASTING / 30  
 CABLE / 38  
 TECHNOLOGY / 43  
 INTERNET / 48

On April 2nd over

115,000\*

women called to  
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Movie Network.

When Lifetime ran a sneak preview of  
Lifetime Movie Network, the results were amazing,  
but not surprising.

Hosted by Lisa Rinna

Lifetime Movie Network is  
women's #1 choice  
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and mid-sized networks\*\*...

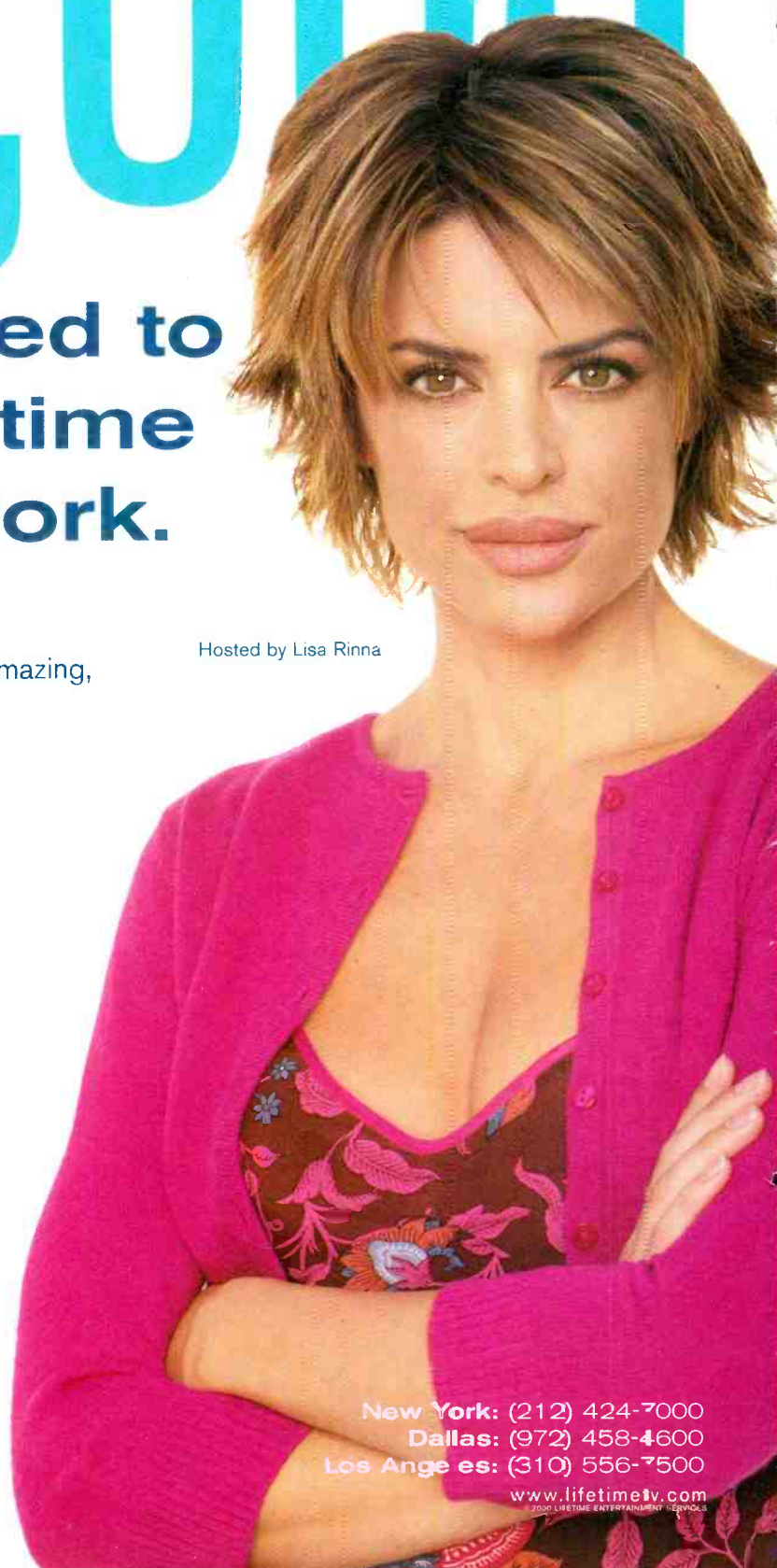
Shouldn't it be yours?

*Lifetime*  
MOVIE NETWORK ■■■■™

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Dallas: (972) 458-4600  
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\*SOURCE: KALEIDOSCOPE PROMOTIONS, INC. 4/2/00  
THE TOTAL CALLS FOR PREVIEW 115,200  
\*\*SOURCE: NOVEMBER 1999 BETA RESEARCH CABLE SUBSCRIBER  
STUDY-INTEREST IN MID-SIZED/EMERGING NETWORKS

[www.lifetime.tv.com](http://www.lifetime.tv.com)  
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The great migration of old-media execs to the Internet

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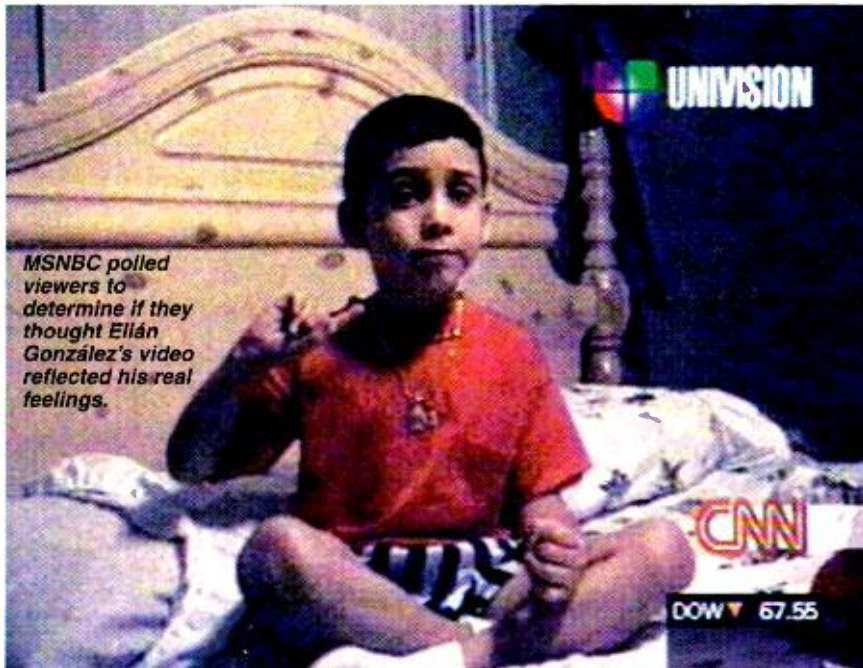
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# Elián nation

*Media becomes part of the story, as plight of Cuban boy plays out on TV*

By Dan Trigoboff

**T**he life of 6-year-old Elián González wasn't substantially changed last week, although he became pint-sized agitprop for a cause he may or may not believe in: his continued presence in the United States.

The family provided controversy last Wednesday by giving Univision a home video of Elián proclaiming he did not want to return to Cuba. Staged? Propaganda? Some suspected as much, and, while the circumstances gave some news operations pause, it didn't stop them from airing the video. (Univision wouldn't comment.) "Dad, I don't want to go to Cuba. If you want to, stay here," he said in part of his message. "I am telling you now that I do not want to go to Cuba."

Following its first broadcast early Thursday morning, Univision distributed the tape, and within hours Elián's message had appeared on TV hundreds of times.

Excess is nothing new here. ABC, NBC, CBS and AP Television earlier arranged with Elián's great-uncle, Lazaro González, to wire his Little Havana house for cameras to shoot inside whenever federal authorities come for the boy.

The family released the tape, they said, to demonstrate the boy's true wishes, and most of the criticism of the videotape was directed at them. But there was some bitterness toward the media as well—not the least by Elián's father, Juan Miguel González. Through his attorney, he asked that the media stop showing the tape. "Mr. González—and only Mr. González—has the legal and moral right to speak for Elián González," attorney Gregory Craig said from Bethesda, Md., where he and his client had begun the day expecting father and son to be reunited. Craig said the boy "has been exploited enough."

By Thursday afternoon, MSNBC was polling its viewers to see if they believed the boy was speaking from

the heart or parroting the words of the relatives who have been caring for him since his rescue. A newspaper likened his performance to a prisoner-of-war confession.

In January, Miami's WPLG(TV) picked up a comment and a controversy when the boy pointed at a passing airplane and appeared to be saying he wanted the plane to take him back to Cuba (B&C, Jan. 17). South Florida's Cuban-American community bitterly disputed that interpretation.

About the latest controversy Aly Colón, a member of the ethics faculty at the Poynter Institute journalist think tank said, "I understand that the video clip is news. But I don't see a lot of information value. What's the purpose of showing the tape? Are you trying to get Elián's image and the family's point of view out there, or are you doing what some accuse the González family of doing: exploiting a child for your own purposes?"

Similar charges of exploitation were leveled at ABC two weeks before, when Diane Sawyer got an apparently much-coveted sit-down with the boy. That experience factored into how ABC would use this latest tape but was not a determining one. "We were sensitive to the issues because of our experience," said ABC spokeswoman Eileen Murphy, "but I think we would have been sensitive anyway." ABC News broadcast the video.

"Our slogan is, 'We report, you decide,'" said Dennis Murray, executive producer of daytime programming for the Fox News Channel. "We think the viewer of an all-news channel is intelligent enough for that. It's pretty obvious that this is one side against the other, and this was a salvo sent out by the family."

"Any kind of material that comes from the outside raises questions about how to handle it," said Keith McAllister, senior vice president and managing editor, national newsgathering, at CNN. "Our decision was that there was news value to the tape, but we needed to present it in as full and fair a way as possible, and with all the context and information we could provide. The videotape was given to all television and video outlets. We reported the source and how we got the tape, and we put a child psychologist on the air to put the tape in context. It's not for us to judge what's going on, but it is our obligation to put it in context." ■



**CHARISMA**  
**SEX APPEAL**  
**CHEMISTRY**  
**MAGNETISM**  
**SUCCESS**

**Of all the ways to  
describe Dharma & Greg's  
dynamic appeal,  
one word stands out...**

# SO

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# LD

**ANGELES**

**Fox**

**CHICAGO**

**WGN - Tribune**

**Syndication's Next Ensemble Comedy Hit.**



**Available Fall 2002.**





Digital Photos: Craig T. Mathew and Rick Rowell / Mathew Photographic Services



# Getting serious about broadcasting

*At NAB, streaming media moves from neat idea to reality*

By Ken Kerschbaumer

**N**AB 2000 might be remembered as the show where the old media of broadcast officially started dating the new media of the Internet. Early jitters have passed, and sweaty palms are giving way to palms filled with cash.

"Last year, there were a lot of people who thought convergence was a neat word but not necessarily a great idea in practice," said Shawn Butler, product director, entertainment, for video delivery provider InterVu. "But this year, we're seeing that it's a good idea in practice, it is going to happen."

The Internet@NAB2000 exhibit area in Las Vegas was ground zero for the attention focused on streaming media and datacasting, with activity centered on Microsoft's Partner Pavilion and the RealNetworks booth.

Altogether, the number of NAB exhibitors jumped 12.7% from 1,400 last year to 1,600 this year. Of that number, 137 listed themselves in the new category of streaming media. (This year's convention saw 113,000 attendees, up from 106,000 last year, or a 6.2% increase.)

"We think rich-media delivery over the Internet is the next communications medium, and it's pretty rapidly upon



us," said Adam Selipsky, RealNetworks group product manager, media systems. "For example, there are more broadband users in homes than there were Internet users five years ago."

Evidently, though, enough companies see that future to have acted on it at the NAB. Even traditional broadcast equipment manufacturers were on the scene. Pinnacle Systems' StreamGenie, for instance, was on display in RealNetworks' booth, as well as Microsoft's booth, showing the vendor neutrality among desktop video players from Microsoft, Apple and RealNetworks that is allowing streaming media to gain a quick foothold on desktops.

"We're vendor-neutral as much as we

can be, in case things shake out one way or another," said Steve Raney, Pinnacle Systems desktop business manager.

Other streaming media companies, such as SeeItFirst.com, offered services designed not only to let broadcasters get video onto the site, but also to incorporate synchronized Web advertising. SeeItFirst.com, which provides interactive streaming services to more than 50 TV stations, including the Paramount station group, introduced GLIDE (Graphical Linking Independent Dynamic Editor), allowing broadcasters to link targeted banners or text messages to specific frames of video.

The firm's spokeswoman, Elizabeth Martin, describes a "Ping-Pong" relationship between the Web and traditional broadcast product: Night-time telecasts drive viewers to broadcasters' Web sites the next day, where the content and banners promote that evening's newscast and programming.

Datacasting also was turning heads at NAB. Clint Chao, director of marketing at SkyStream, one company at the center of the technology, said the Internet experience can be improved by streaming Internet content over DTV, because it removes the Internet bottlenecks.

"The opportunity for DTV is to work with other components in the Internet infrastructure, like ISPs that have the backchannel," he explained. "Together, they can build business models and deliver a much higher-quality product."

Chao pointed out, however, that broadband to the home doesn't necessarily mean quality media streaming and Internet access. "You still have to worry about getting content from the Web site to the Internet service provider," he said. Even with a cable modem

and broadband access that is something no customer can control.

A big newsmaker, Akamai Technologies, was a newcomer to the NAB show. Akamai supplies streaming media to more than 550 Web sites, including Fox Sports and CBS Sportline.

Ray Weaver, senior product manager, was clear about why Akamai was there. "Many of the most successful companies on the Internet are going to be the same ones with the assets in traditional broadcasting," he said. "Same content, same brands, same expertise." ■

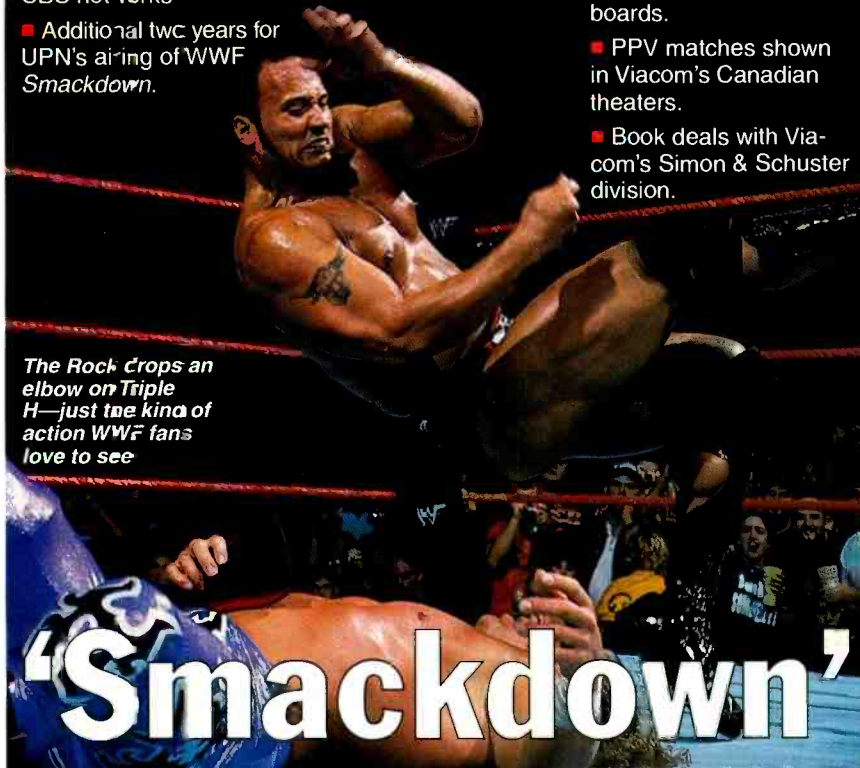
**For more NAB coverage,  
see page 48**



## A deal Diller can't quite match

Here's what Viacom-CBS is offering WWF television rights, according to court filings:

- Three shows weekly on TNN.
- An hour-long Sunday show on MTV.
- Seven specials a year on one of the Viacom-CBS networks
- Additional two years for UPN's airing of WWF Smackdown.
- WWF control of ad inventory on all but the MTV show.
- Five events annually at Viacom-controlled theme parks, plus merchandising.
- A 13-episode commitment for a WWF-produced drama on UPN.
- Cross-promotion on Infinity radio stations, Westwood One radio network and TDI billboards.
- PPV matches shown in Viacom's Canadian theaters.
- Book deals with Viacom's Simon & Schuster division.



The Rock Crops an elbow on Triple H—just the kind of action WWF fans love to see

# 'Smackdown'

# showdown

Barry Diller's USA Network fights to keep the WWF

By John M. Higgins

**S**macked over the head by corporate synergy, Barry Diller was scrambling last week to maintain the hammerlock his USA Network had on cable rights for the World Wrestling Federation.

Diller tried to avoid getting tossed out of the WWF's cable ring by upstart Viacom-CBS and petitioned the court to enforce USA Network's right to match any rival offer for the network's top-rated programming.

A Viacom-CBS deal would be a huge boost for the moribund TNN, formerly

The Nashville Network, which CBS is trying to move beyond a hick image that limits not just viewership but even distribution in certain parts of the country.

After carrying WWF matches and commentary shows for 17 years, USA Network risks losing the most popular programming in cable, which helps support its claim of top-rated basic network.

USA Network executives have emphasized in recent weeks that their immediate financial loss won't be critical, because the WWF top executives Vince and Linda McMahon have enough clout to not only control all the advertising time during their show but also demand a license fee.

But promos during the WWF shows let USA Cable President Steven Chao promote the rest of his schedule.

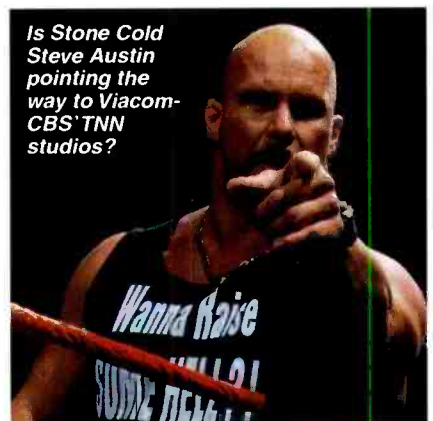
Under USA Network's existing WWF deal, which expires in September, Diller has the right of first refusal to match any competing offer for the rights. Diller's problem is that Viacom-CBS' deal is wide-ranging, combining cash with bits and pieces plucked from their vast combined media holdings.

Aside from the basic agreement to put WWF's matches on TNN and move one show to MTV, the proposal includes a book deal, a 13-episode commitment by UPN to air a WWF-produced drama, plus promotion on radio and billboards. Elements that USA could meet included TNN's agreement to carry some games from the WWF's XFL football league.

All this and more were offered "as a complete integrated package," a phrase aimed at thwarting Diller's matching rights. Diller's own TV and Internet portfolio couldn't hope to precisely match those elements.

Hence the Delaware Chancery Court fight. USA Network executives agreed to match the as-yet-undisclosed cash terms offered by Viacom and CBS. Now, USA says, that's all it is required to do. USA attorneys literally crossed out the parts of the Viacom-CBS offer letter they didn't consider "pertinent" and sent it back to Linda McMahon.

"These properties are beyond the subject matter of our prior agreements and our rights of first refusal. ... USA Network has no obligation to meet those unrelated portions of the CBS-Viacom offer," wrote Richard Lynn, USA Network's senior vice president of business affairs. USA Network's lawyers went to court seeking a declaratory judgment that the network did indeed meet the terms of its existing contract. ■



Is Stone Cold Steve Austin pointing the way to Viacom-CBS' TNN studios?

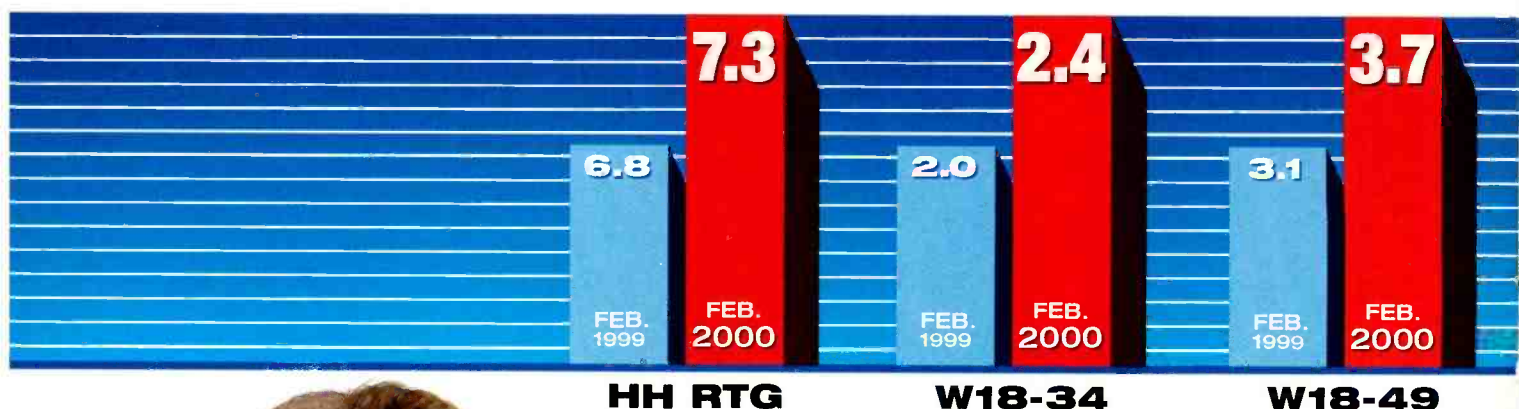
# Big Increases

**ACCESS (M-F 7-8PM)**

**+7%**

**+20%**

**+19%**



# INSIDE edition

Source: NSI Local Market Surveys, WRAP Sweeps, 2/3-3/1/2000, 2/4-3/3/1999.  
DMA Weighted Average Ratings. Ten or more telecasts per market.  
Nielsen Media Research confirmed data and data descriptive text.



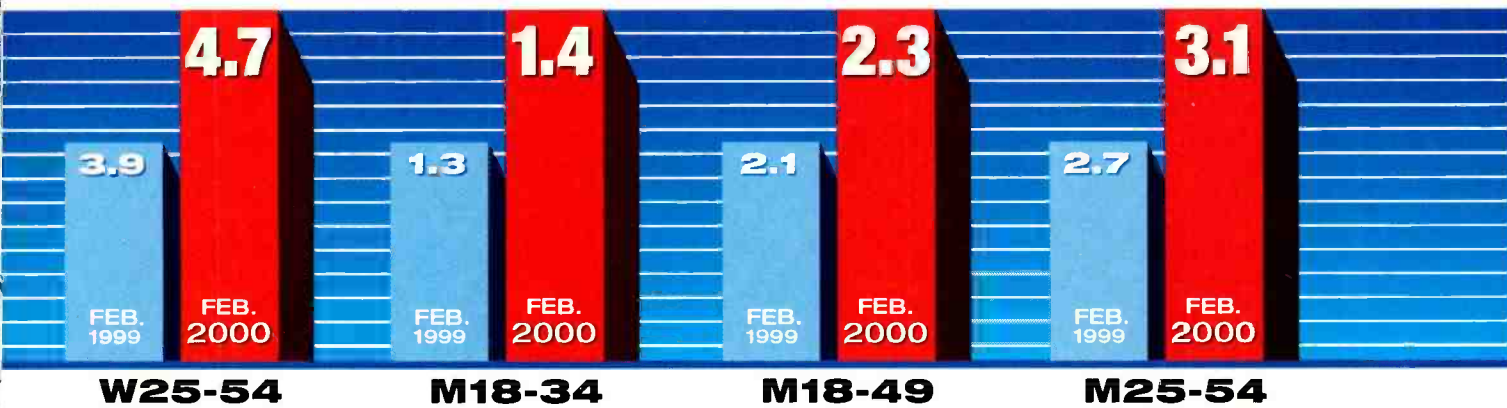
# In Key Demos!

**+21%**

**+8%**

**+10%**

**+15%**



## EARLY FRINGE (M-F 3-6PM)

**+11%**

**+25%**

**+12%**

**+10%**



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# Needs improvement

NAACP report card slams cable hiring, buying

By Bill McConnell and  
John Higgins

**C**able operators received mediocre scores on hiring and other support of minorities as the industry became the latest targeted by the NAACP.

The National Association for the Advancement of Colored People's report card on the industry is similar to reviews of the business practices in other industries. Unlike recent initiatives aimed at the broadcast networks, though, it was not based on programming content. Instead, the NAACP focused on advancement opportunities for cable firms' African-American employees, reliance on black-owned vendors and deployment of cable infrastructure in black neighborhoods.

The group assessed an overall grade of C, saying the industry "is not very responsive to the African-American community in any category."

"Cable on the whole, like much of the industry in America, has promoted few people of color," said NAACP President Kweisi Mfume. Blacks "seem to be faced with a glass ceiling and nonchalant attitude."

The group said consumers should consider other options where companies have poor records. Blacks spend more than \$3 billion on cable TV, and, therefore, Mfume said, subscribers of cable companies receiving grades of C or lower should consider switching to satellite service or rely solely on local broadcast stations.

Minorities "should look at their power as consumers," he said. The NAACP and 55 other survey sponsors will urge them to seek alternatives "until the cable industry is willing to show some reciprocity."

Among the cable study's findings:

- Most firms are performing well when it comes to hiring entry-level workers and even skilled technicians. But opportunities trail off dramatically on the way to the boardroom.
- Few are contracting with significant numbers of African-American vendors.
- Although there seems no rate disparity, including on advanced services, operators are slow to deploy new services in black neighborhoods.

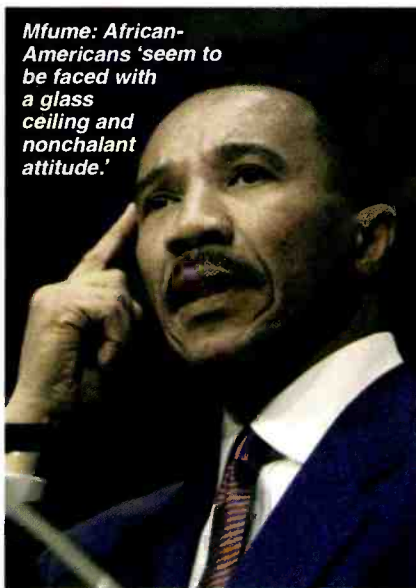
Getting a B were Prime Cable, which is being sold to Comcast, and Charter Communications. AT&T, MediaOne and Comcast each got a B-. Time Warner and Cablevision got a C+; Cox and Adelphia, a C-.

Insight Communications received a D, which President Michael Willner characterized as unfair. The NAACP asked companies to volunteer figures as of Dec. 31, 1998, but rapidly growing Insight had bought two-thirds of its systems just 60 days before that, inheriting the practices of the previous owners. "They did this during a year when we had very little control of most of our assets," Willner said.

Systems that Insight has owned for several years do much better, he insisted.

Nevertheless, he agreed with the NAACP's basic premise. "The industry needs improvement. Most of the companies are committed to do that. When they've done this in other industries, they had an impact."

The National Cable Television Association said the industry's efforts have been better than the NAACP study implies. Employment of all minorities in the cable industry, the group noted, has increased for the past five years, reaching 31% of the total cable work force in 1999, compared with 26% in the national labor force.



Mfume: African-Americans 'seem to be faced with a glass ceiling and nonchalant attitude.'

## Cable's Pale NAACP Grade

| Company       | Grade |
|---------------|-------|
| Prime Cable   | B     |
| Charter       | B     |
| AT&T-MediaOne | B-    |
| Comcast       | B-    |
| Time Warner   | C+    |
| Cablevision   | C+    |
| Cox           | C-    |
| Adelphia      | C-    |
| Insight       | D     |

However, NCTA President Robert Sachs acknowledged that the study also shows "how much remains to be done."

"For the past couple of years, one of AT&T/TCI's top priorities has been to develop and maintain a strong and diverse work force," said Tracy Hollingsworth, spokeswoman for AT&T Broadband & Internet Services.

African-American Thomas D. Broadwater, president and CEO of Broadserv, which provides broadband installation services, said that, although operators are generally showing good intent by developing minority outreach programs, there has to be more follow-through. "The missing element is the dedication of commitment by CEOs to make substantive improvements. It's one thing to write a policy; it's quite another to dig in and identify high-potential players and build solid vendor partnerships." He credited his 8-month-old company's early success with its ability to link up with a major cable firm that gives priority to minority supplier programs.

Mfume is concerned about the pending mergers of AT&T-MediaOne and AOL-Time Warner. The NAACP isn't opposing them outright but wants the FCC to make sure the new companies don't back away from minority initiatives and are held to timely schedules for broadband rollout.

The report card is part of the NAACP's Economic Reciprocity Initiative, a campaign to target specific industries' hiring and economic practices toward African-Americans. (It does not assess other minority groups.) ■



# FCC is cable-overready

*Kennard: If parties don't agree on labeling standards by summer, U.S. will step in*

By Bill McConnell

**F**CC Chairman William Kennard, frustrated by six years of bickering among the cable industry, equipment makers and Hollywood, says "time is running out" on efforts to broker a private-sector deal. If industry agreements can't be reached, commission officials say they will move to impose their solution in late summer.

The government last week stepped closer to imposing its own solution to the cross-industry disputes that have prevented the manufacture of cable-compatible digital TV sets.

The proposal is expected to be made public this week and could lead to government labeling standards for cable-compatible DTV sets and to an FCC-selected technology for digital TV copy protection. The FCC will not favor specific solutions to either dispute but instead is asking for suggestions on the best way to go.

"It's about time," said Margita White, president of the Association for Maximum Service Television. "We've been calling for this for two years now."

Broadcasters say solving the interoperability disputes is critical to DTV implementation because the 70% of U.S. households that rely on cable won't have access to digital programming until the disagreements are resolved. In February, set makers and the cable industry settled two other interoperability disputes by agreeing to highly technical specifications for making DTV sets work with cable and to standards allowing cable subscribers to use on-screen program guides supplied by third parties.

The creation of labeling standards would settle a long-standing dispute over which sets could be listed as "cable-ready." The cable industry and manufacturers say a deal on the labeling issue is close enough that no government rule will be needed. It is now clear that all industries want to use terms that describe the sets' operational features rather than implying that some won't work with cable.

One possible solution has been to describe the 13-inch and larger sets that are expected to be outfitted with the



*Weary of endless bickering, Kennard says, 'Time is running out.'*

"firewire" connections necessary for interactive communications as "two-way," while sets without the connections would be called "one-way." But marketing executives for equipment makers oppose that solution because it also would create the unfavorable impression that some sets are crippled or less than fully functional. "This would have been wrapped up a long time ago if the marketing people weren't involved," said one source familiar with the talks.

Commissioner Susan Ness also said disputes over the firewire, technically known as IEEE 1394 connector, have gone on too long. "I think it's been

since 1394 that we have been addressing this issue," she quipped.

The cable industry has long opposed calling sets without firewire "cable-ready," fearing a consumer backlash when viewers realize that most small sets won't be able to take advantage of interactive digital services that cable systems plan to offer.

Solving the copy-protection standard fight appears much tougher, and industry groups are unwilling to predict whether they can reach a deal before the FCC acts.

At issue is whether the FCC should require sets to include the so-called 5C standard developed by Sony, Matsushita, Intel, Hitachi and Toshiba. The 5C standard appears to be the prevailing technology among set makers, but Zenith Corp. and Thompson Consumer Electronics have their own technology and are balking. The FCC will ask for comments on the merits of 5C and other technologies. ■

## MGM's new 'Lysistrata'?

MGM executives have declared *Sex Wars* is on. The syndicated half-hour series has been cleared in more than 75% of the country for the fall and is a firm go for the 2000-01 season. MGM executives last week also renewed freshman newsmagazine *National Enquirer* for a second year; currently, it shows up in 70% of the country.

*Sex Wars*, dubbed a combo game show and relationship series, has been cleared in 22 of the top 25 markets, including New York, Los Angeles and Chicago. It will debut on WCBS-TV New York, KCAL-TV Los Angeles and WCIU-TV Chicago. Other stations signed on include Fox-owned stations in Dallas, Boston, Washington, Detroit, Atlanta and Houston. It's sold on a 3.5/3.5 barter arrangement.

"We have a lot of confidence in this show, and we are extremely pleased that we are getting a lot of afternoon and late-fringe time slots," says Jim Griffiths, president of MGM Worldwide Television Distribution. "We think this show has a great opportunity to find an audience in late afternoon and become a longtime fixture to the daytime audience." The show is hosted by JD Roth and Jennifer Cole.

*National Enquirer* was renewed in major markets, including New York and Los Angeles. The series ripped from the headlines of the famed tabloid publication will be back on WNYW-TV New York and KCAL-TV Los Angeles for the 2000-01 season. Griffiths says he is close to a deal in Chicago.

In other syndication news, Twentieth Television has sold off-network weekend clearances of *The Practice* in 80% of the U.S. for a fall 2001 launch. Clearances for *The Practice* include ABC-owned stations in Los Angeles (KABC-TV), Philadelphia (WPVI-TV), Houston (KTRK-TV) and Raleigh, N.C., (WTVD-TV). Among other stations signed on are WCVB-TV Boston, WPAE-TV Pittsburgh and WFAA-TV Dallas.

—Joe Schlosser

# FINANCIAL WRAP-UP

Week of April 10-14

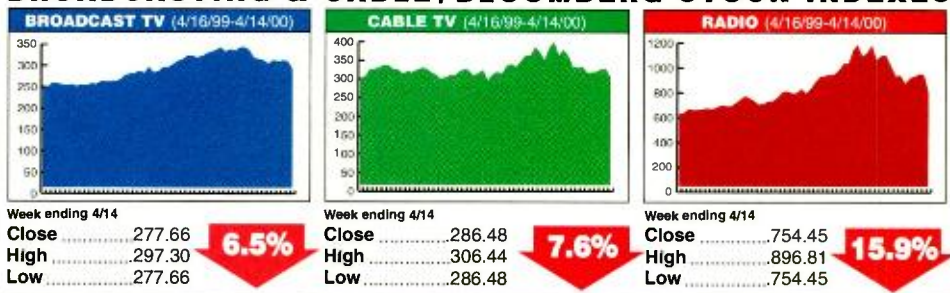
## WINNERS

|               | 4/10    | % change |
|---------------|---------|----------|
| Young Bdcst   | \$22.94 | 7.94     |
| Insight Comm  | \$20.82 | 3.42     |
| General Cigar | \$15.06 | (.41)    |
| Saga Comm     | \$19.00 | (.65)    |
| Tribune Co    | \$37.44 | (.99)    |

## LOSERS

|                  | 4/10    | % change |
|------------------|---------|----------|
| Valuevision Intl | \$19.56 | (46.77)  |
| Echostar Comm    | \$42.86 | (41.19)  |
| TCI Satellite    | \$10.88 | (40.41)  |
| TV Guide         | \$25.13 | (38.81)  |
| Pegasus Comm     | \$99.25 | (33.81)  |

## BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



# LPFM lite passes House

Bill diminishes FCC's service plan, but supporters are not worried

By Bill McConnell

Supporters of low-power radio are unbowed, despite a House vote late last week to drastically curtail the new service.

Meanwhile, the fight between the bill's backers and the FCC is becoming increasingly bitter. On Friday, the bill's sponsor, Rep. Michael Oxley (R-Ohio), and House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) were putting finishing touches on a request for a Justice Department investigation accusing the FCC of improper lobbying. They say the agency prepared talking points used against the bill, a violation of prohibitions placed on independent federal agencies.

FCC officials say they did nothing wrong and noted that agencies are permitted to prepare information when lawmakers request it.

Although the bill passed by a margin of more than 2 to 1, the bill's 274 votes don't provide the two-thirds majority needed to ensure a veto-proof voting bloc. The House needs 290 votes to override President Clinton's expected veto.

Bolstering the hopes of those in favor of a veto were the 142 votes garnered by an unsuccessful amendment that would have given the FCC a better chance of moving forward with its full plan.

"It is clear from today's vote that the National Association of Broadcasters

won one battle, but that it will lose the war," said public advocacy group Media Access Project in a release. "This shows that more than a third of the members prefer a bill which permits the FCC to go forward."

In another sign of weakness, the bill's sponsors failed in their bid to bring the legislation to a vote early last week with a group of relatively uncontroversial bills that would have required a two-thirds majority for passage.

Still, the bill's supporters were jubilant after moving a bill they say is necessary to prevent full-power stations from being harmed by interference. "If the FCC proceeds at its current scale and pace, it's likely that the quality of radio signals will be damaged all across this country," said Oxley.

The bill, described as a compromise by its backers, would let the FCC create a low-power service but would require the agency to get congressional approval before going ahead with plans to drop some long-standing interference safeguards in order to fit more of the stations on the dial. The restriction would drastically cut back the number of stations that would be created from roughly 400 in the top 60 markets to fewer than 100.

An unsuccessful amendment by Democrats Thomas Barrett of Wisconsin and Bobby Rush of Illinois would have let the FCC go ahead after conducting an interference study proving such a move was safe.

The FCC is pushing to create non-commercial low-power stations, which would have power levels capped at 100 watts and would have coverage ranges of no more than a few square miles.

The legislative fight over LPFM now moves to the Senate, where prospects for a tougher bill by Sen. Judd Gregg (R-N.H.) are less clear. No hearings on the legislation are scheduled, and Senate leaders have not indicated whether they are willing to move the bill. Gregg is trying to have his plan, which would kill LPFM entirely, attached to must-pass government funding bills to make it harder to block.

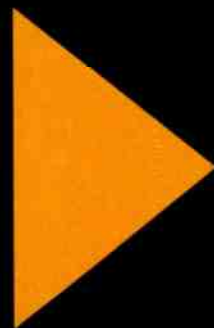
Supporters of low-power FM say they will have more ammunition to fight the legislation in the Senate. For starters, powerful lobbying groups such as the League of Cities and the AFL-CIO have now joined to battle the bill. Secondly, they will argue that relaxing interference safeguards as the FCC proposes is no threat, because the very same leeway has been given to 312 full-power stations with no complaints of interference. ■

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Will Judy Take The Fifth?





# **She Already Has.**

**For Five Sweeps In A Row,  
Judge Judy Is The #1  
Syndicated Program  
With Women 25-54.**





# JUDGE JUDY



# Personal tallying

*Nielsen says it's working to find way to rate Replay*

By Steve McClellan

**N**ielsen Media Research took another step on the path to finding a way to measure viewing in the era of digital television. Last week, it announced an agreement in principle with personal video-recorder maker ReplayTV under which the companies would develop software to tally viewing of recorded programs in Replay homes.

Currently, Nielsen's peplemeters measure recording of programs by traditional videocassette recorders and credit programs as watched in homes where the show is merely recorded. The peplemeter doesn't measure playback of recorded shows.

And currently, peplemeters can't monitor recording or playback of personal video recorders, digital devices that automatically record viewers' favorite programs; some, like Replay, have the means of eliminating commercials during playback.

If PVRs take off in the market, the implications for advertisers are numerous. "Basically, it renders the idea of program share of audience obsolete," says one TV research executive. Advertisers pay a premium for network spots that air throughout the country at the same time. Massive time shifting disrupts such patterns.

Then there's the commercial-skip capability built into Replay. The company agreed to stop promoting that feature in exchange for an investment by some of the networks. But a Replay spokesman said the capability still remains; it just won't show up in advertising.

Nielsen is conducting several other tests for measuring TV viewing in the digital age, including a test of its active/passive meter, which measures program codes, not channels. The company will soon begin a test in homes where personal computers and TVs are linked to interact with each other. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### NEW YORK

#### Primed for upfront

Look for another early prime time upfront market this year. Network sources say dozens of advertisers and agencies want to start booking advertising starting May 22, the week after all the networks present their new schedules. Last year's market moved early as well and was just about finished by Memorial Day. Typically, the market doesn't break until June, but even the buyers this year are saying it's a seller's market. Such markets tend to force buyers to move early, for fear of getting shut out or paying higher prices if they delay. When the buyers say the upfront will be a seller's market, you can pretty much count on it. "The dotcoms aside, everyone has money. We have a lot of clients with expanding budgets," says a major New York-based ad buyer. He predicted the upfront could reach \$7.3 billion this year.

### WASHINGTON

#### Take a number

Congressional backers of the FCC's low-power FM initiative say there's proof the new service won't cause harmful interference to existing stations. Their evidence: 312 full-power stations already operating under relaxed interference safeguards similar to ones the FCC approved to fit low-power stations on the dial.

The National Association of Broadcasters in 1997 supported the waivers necessary to keep the full-power outlets operating. Low-power supporters, who say they were caught off guard by the GOP leadership's decision to bring the bill to a vote while its NAB supporters were conventioning in Las Vegas, plan to make a bigger deal of the full-power waivers when legislation to restrict low-power radio moves to the Senate. If the legislation passes anyway, FCC officials insist, they will not initiate punitive action against the 312. But they warn that neighboring stations

might ask the FCC to reconsider the waivers if laws prohibiting relaxed standards are on the books.

#### No love lost

Rep. Billy Tauzin (R-La.) and FCC Chairman William Kennard profess to be pals in private, but professional relations between the two are getting so tense it may take a subpoena to get them together in public. Tauzin, who has waged war against a broad range of Kennard policies, complains that the FCC chief has turned down four straight requests to testify before his Telecommunications Subcommittee.

The most recent was Kennard's refusal to appear at a hearing on legislation to prevent the FCC from imposing guidelines that would limit the time religious broadcasters could devote to sectarian or personal religious programming. Other recent Kennard absences were from committee hearings on low-power radio, telecommunications mergers, and broadcast ownership. Now Tauzin is mulling an offer Kennard can't refuse: subpoenaing him to testify on FCC lobbying activities (see story, page 14).

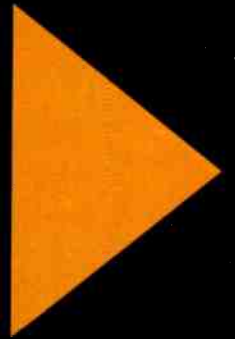
### HOLLYWOOD

#### Strange bedfellows

It doesn't happen too often, but two syndication studios have decided to play nice. Carsey-Werner Distribution and Warner Bros. Domestic Television Distribution have joined forces to produce *3rd Rock From the Sun* and *Drew Carey* on-air spots to promote both series in syndication. The campaign, featuring Carey and *3rd Rock* star John Lithgow, is targeted for May sweeps play. Both are cleared on many of the same stations and in close proximity, so executives at both studios thought the combination might draw extra attention. According to studio executives, about half the stations carrying one of those shows is carrying the other, including WNYW-TV New York and KTTV-TV Los Angeles.



We've Asked 12 Other  
Off-Net Sitcoms To Show Their  
Growth, But They Declined.





**Frasier Is  
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To Grow  
Year To Year.**

Source: NSS Explorer, February 2000 (2/3-3/1/00) vs. February 1999 (2/4-3/3/99). GAA% when available.  
A18-34, 18-49, 25-54. Roseanne flat A18-34, Married With Children flat A18-49, 25-54.  
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# FRASIER



# Warning on mega mergers

*Public advocates fear government is ignoring creation of 'media colossus'*

By Bill McConnell

**L**ike skeptical scientists in a 1950s horror flick, government officials are ignoring the "conjoined media colossus" forming in the broadband economy's primordial stew, public advocates warned last week.

Before it's too late, they want the FCC to combine the pending reviews of the cable industry's mega mergers—AT&T Corp.-MediaOne Group and America Online-Time Warner Inc.—and stop them from forming a two-headed behemoth that threatens competition for cable, programming and Internet services.

"The commission cannot fully consider the effects of either ... merger on the relevant markets and on each other with certainty unless it has all four parties before it," wrote Media Access Project (MAP) and other groups join-

ing in a motion to regulators.

To justify a combined merger review, MAP noted that AT&T told the FCC last week that it could not certify subscriber numbers, provided to regulators on April 7, for cable partner Time Warner Entertainment. TWE's subscriber level could be critical to the outcome of the AT&T-MediaOne merger if the FCC rules that subscribers attributable from the partnership count toward AT&T's national ownership cap. Under new FCC rules, one company's share of U.S. multichannel subscribers is limited to 30%.

After a terse exchange of letters between AT&T officials and FCC Cable Bureau Chief Deborah Lathen the week of April 3, the company told her office that TWE has 9.41 million subscribers but cautioned that it could not verify another company's customer figures.

Future efforts to examine the inter-

connection of the four companies will be stymied if the AT&T-MediaOne deal, which is much further along, is approved, MAP warned. "The commission will have no way to compel AT&T to provide information necessary" to both merger reviews, the group added.

Of particular worry to public advocates is heightened concentration in the cable and telephone Internet businesses. Through TWE and their cable broadband partnerships, the merged companies would be a united front reaching more than two-thirds of U.S. homes and combining the largest narrowband and high-speed Internet service providers.

Furthermore, AT&T would have control of 90% of the nascent high-speed cable broadband market because of its existing stake in Excite@Home and the acquisition of an investment in MediaOne-Time Warner cable modem partnership RoadRunner. ■



## WASHINGTON WATCH

By Bill McConnell

### Stay or no stay, EEO's here to stay

The government last week rejected broadcasters' call to delay implementation of new industry recruiting rules designed to get more minorities and women into the business. The State Broadcasters Associations had asked the agency to stay the rules pending a ruling in the group's appeal to federal court. Broadcasters say the rules would pressure them into making race-based and gender-based hiring decisions and would impose undue paperwork burdens. The FCC said the associa-

tion's claims were without merit, but Commissioner Harold Furcht-gott-Roth argued for a stay and predicted that the appeal ultimately will be upheld.

The new rules offer broadcast and cable licensees two options. The first would require them to send job vacancy announcements to organizations requesting the notices and to select from a menu of outreach opportunities such as job fairs. The other would allow licensees to design their own recruiting programs but would require them to keep records on the sources, race, ethnicity and gender of applicants.

### Pax chief proposes new must-carry plan

PaxNet Chairman Lowell "Bud" Paxson is floating a new plan to entice the FCC into granting broadcasters cable carriage rights for their digital signals. Paxson says stations that give up carriage rights for their traditional analog signals should earn must-carry privileges for their primary signal and any other free-service channel offered in their new digital spectrum. Cable industry officials dismissed Paxson's latest must-carry appeal, which could result in carriage of up to five new channels for each local station. "We

don't think it's appropriate for any station to get [multiple] carriage, especially when there are other networks out there fighting for carriage too," said a spokesman for the National Cable Television Association.

### New pole rules set

The FCC has issued new rules governing the rates cable systems pay for the right to string their wires on utility poles and other private rights of way. Regulators rejected a proposal by pole owners that would have switched the rate-calculation method from one based on net book costs of pole investments to gross book costs. The FCC also said it will continue using historical costs in calculating rates. Regulators also decided to rely on system-wide average costs when calculating access rates for conduits.



# WHEN YOUR VIEWERS AREN'T WATCHING YOU, ARE THEY BROWSING THE COMPETITION?



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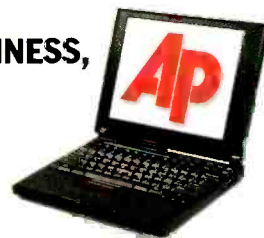




Photo: Tom Scobnik / Black Star

# The Grass Is Greener.com

*The former TV network executives who formed The FeedRoom.com, which provides broadband interactive newscasts, in their offices in Manhattan: (l-r) Matthew Shapiro, from NBC; Jon Klein, from CBS; and Jay Fine, from CBS.*

**The lure of get-rich-quick IPOs has TV executives jumping on the new-media bandwagon**

**G**reg Meidel had a big presentation to make. He had hammered out a sales pitch and put together a PowerPoint presentation—a software program he had only recently mastered—on one of the few new computers that was set up and running. Most were still in boxes, awaiting the arrival of desks and other furniture. He and his staff of 25 were just settling into their new Santa Monica, Calif., offices. It was late, and he realized he needed color copies. He headed out to a nearby copy shop. “You know you’ve arrived when you’re at Kinko’s at midnight,” says Meidel, a 40-something who no longer has much use for the 30 or so

## By Kira Greene

Armani suits in his closet. “I sure as hell don’t wear those anymore.”

In Meidel’s former life as chairman of Universal Studios Television Group, he had a staff of 500 with another 1,000 producers reporting to him. That was then, and this is now in the “lean, mean” world of Internet start-ups. “You can’t do this unless you really believe you can deliver. But if you succeed, it’s awesome.”

Meidel is president and chief operating officer of Massive Media Group, a venture that will help companies stream

video on the Internet without piracy worries. And he is just one of many former high-powered media executives choosing the dotcom life over the fat salaries and perks offered by brand-name media companies. “We share offices and assistants, and you wear many hats, but everybody has a piece of the rock.”

### IPO dreams

What’s driving the exodus? Clearly, most are looking for that pot of gold at the end of an IPO. “One goes into the Internet business hoping that down the road there will be a significant payday. You don’t do it for the income during the year. Salaries are considerably lower,” says Tom Bax-



ter, former president of Comcast Cable. He's now running Audible.com (Nasdaq: ADBL), which features books that can be downloaded, along with newspapers and lectures that can be streamed to desktop PCs. Two weeks ago, the site premiered a weekly series produced and performed by Robin Williams featuring comedy, commentary and conversations.

Over at Massive Media, Meidel says the "combined salaries of the four partners [Meidel; Frank Biondi, former chairman of Universal Studios; Howard Weitzman, also formerly with Universal; and Michael Kassan, from Western Initiative Media] in our company is less than half what I used to make in base salary. We're all in it for the equity."

Former broadcaster Bert Ellis was an early defector, and he has never looked back. "This is the most phenomenal business opportunity that has ever existed. Broadcasting is still a very good business. But there's nothing that can touch the Internet economy," says Ellis, chairman of iXL Enterprises (Nasdaq: IIXL), an Internet services company. He compares the emergence of the Internet with "the industrial revolution and the invention of the steam engine and light bulb. This is the biggest gold rush that has ever occurred." Ellis sold the TV and radio stations of Ellis Communications to Raycom in 1996 to focus 100% on the Internet. Ellis says iXL, which employs 2,500 in Atlanta, has made millionaires out of more than 300 employees.

Another broadcaster turned dotcomer is Peter Desnoes. He ventured onto the I-side after selling most of the stations in his group—Burnham Broadcasting—to Rupert Murdoch in 1996.

Desnoes was serving on the board of a privately held dotcom, iBeam Broadcasting, which delivers audio and video streaming by satellite, when he was recruited to run the company. "The truth is, I've made far more money doing this than I ever made in 30 years of broadcasting," he notes. "Opportuni-

**'If the accoutrements of power are important to you, you will not be happy in a start-up company, Internet or otherwise.'**

—Neil Braun, VastVideo

ties are leaving the broadcast environment and gravitating toward the next means of distribution," says Desnoes.

### Inspired by a revolution— or a midlife crisis

Many former TV executives insist they're motivated by more than money, and describe an irresistible urge to be a part of history in the making. "This is a moment in time. People say this is bigger than the industrial revolution. How can you not want to be a part of that?" asks Scott Carlin, former executive vice president of Warner Bros. Domestic Television Distribution. Carlin now runs DigitalConvergence.com, which will instantly connect TV viewers to advertisers' Web sites on the viewers' PCs.

Roger Keating, creator of Zatso, which tailors local newscasts to individual subscribers, says he left behind his career as a senior vice president at

Comcast because he was "drawn to being part of this revolution." He says he wanted to create a dramatic change in the user's experience, adding, "I believed in it passionately."

Last month, Keating brought on board Bill Carey, former news director for WCBS-TV New York. Carey, too, says he wants to be on the front lines of a new industry. "I felt like this was a time in history where you can help shape a new way of sending information."

Audible.com's Baxter agrees, citing his desire "to get into the early stages of an important new media." But the content of his site was another key element. "I wanted to work in a product category that I love, and I'm a great book lover."

It was also a content play for Lou Dobbs. The former CNN anchor who founded space.com, says the Web offered an opportunity to pursue a dream to popularize space. "We built space.com into a \$150 million enterprise in eight months." Dobbs, who left CNN last June, says, "One of the things I've learned from all of this is that I'm a damned sight smarter than a certain large media company thought I was, and not quite as smart as I thought I was."

Some say they are drawn to the creative opportunities offered by dotcoms. David Bohrman, a longtime news producer for CNN and ABC, is now running Pseudo.com, which produces Internet-TV programming from its loft in "Silicon Alley" New York, an Internet community in the downtown part of the city. He describes the dotcom experience as "one big, blank sheet of paper where it all needs to be invented and created."

Others from the TV business seem to

## Bailing out

100 who've made the switch from old to new media.

|                  | From           | To                  |                   | From                  | To                     |
|------------------|----------------|---------------------|-------------------|-----------------------|------------------------|
| John Abel        | NAB            | Geocast             | Neil Braun        | NBC-TV                | VastVideo              |
| Peter Arnett     | CNN            | FOREIGNTV.com       | Marc Brody        | Rysher Ent.           | CNX Media              |
| Winnie Atterbury | Lifetime       | iVillage.com        | Bill Burke        | TBS Superstation      | Resort Sports Network  |
| Al Barbour       | NBC            | e-Media             | Robert Burke      | World Television News | Microcast Inc.         |
| Rich Battista    | Fox Channels   | iFUSE.com           | Andrew Capone     | NBC                   | Microcast Inc.         |
| Tom Baxter       | Comcast        | audible.com         | Bill Carey        | wCBS-TV               | Zatso.com              |
| George Bell      | Times Mirror   | Excite@Home         | Scott Carlin      | Warner Bros.          | DigitalConvergence.com |
| Frank Biondi     | Universal      | Massive Media Group | Candice Carpenter | Q2                    | iVillage.com           |
| David Bohrman    | CNN            | Pseudo.com          | Judy Carlough     | RAB                   | Broadcastspots.com     |
| Steve Bornstein  | ABC            | Go.com              | Steven Carter     | NBC                   | e-SAVE.com             |
| Brian Bowman     | Disney Channel | ABC.com             | Marshall Cohen    | MTV                   | AOL                    |

have tired of corporate culture. Dean Daniels, a CBS alum who's now president of theglobe.com, which features e-mail clubs, games information and Web-site-building tools, thinks many ex-TV types find themselves at mid-career and ready for a change and a challenge. "You get into a rut if you do the same thing for too long."

Over at The FeedRoom, President Jonathan Klein, former CBS News executive vice president, notes: "It's like *The Blair Witch Project* here. Whoa! Where are we going? Haven't we crossed that creek already? What's that shrieking? Oh, it's just the new systems administrator."

**Liquid assets?**

For some, the money's not rolling in yet. Rich Frank, whose TV career includes the top jobs at Walt Disney Television, Paramount Television and Comcast's C3 venture, is now running Food.com, an online takeout and delivery business. "We still lose a lot of money," says Frank. But that has not stopped a "staggering number" of job applicants from knocking on his door with two questions: "How much stock and when are you going public?" Frank says one IPO fortune-hunter who came calling earned \$600,000 the previous year, but was willing to take a \$500,000 pay cut to get in the door at Food.com. Why? "Stock. That's what's going on," Frank says.

Executive recruiter Brad Marks,



*Peter Desnoes, former CEO, Burnham Broadcasting station group, is president of iBeam Broadcasting, which delivers streaming audio and video by satellite.*

whose company specializes in new media and entertainment, says, "Some are still waiting for payday. But take Rich Frank, who was immensely successful in his career in traditional TV. He made lots of money but nothing like the potential he has in Food.com. If that hits the jackpot, he will be dealing with many multiples of millions."

Asked whether he thinks the recent erratic behavior of Nasdaq will rain on the executive parade to the Internet, Marks says: "People are going to be

very careful that the companies they talk to have solid financial underpinnings and are well funded. I don't think it will dampen interest." Marks runs his own firm, Brad Marks International.

Klein, who oversaw *60 Minutes* and *48 Hours* at CBS, got together with several of his former news colleagues from CBS and NBC and launched The FeedRoom, a broadband Internet news network. He says dreams of IPO riches should not be the only driving ambition. "You have to slay a lot of dragons and kill a lot of gnomes that jump out of nowhere before you get to level seven in this very complex video game. Your best bet is to concentrate on building a strong business. Then maybe, maybe, if you get lucky, you'll hit the jackpot."

Plenty don't, however.

"For every one person you hear about that's getting rich, there are 10 others where the company either didn't make it or is just hanging out. It's no superstar. That's the more common scenario," says Allan Horlick, former president of NBC Europe and CNBC Europe. He is now president of CNX Media, which produces and distributes personalized original programming for TV and the Internet. "People can find themselves on the Internet side with a very inexperienced management team. And after the mad rush to go public, there is enormous pressure to meet commitments to investors, and that's not an easy thing to do."

|                  | From           | To                 |                  | From               | To                |
|------------------|----------------|--------------------|------------------|--------------------|-------------------|
| Dean Daniels     | CBS            | theglobe.com       | Larry Grossman   | Orbis              | Netpulse.com      |
| Marcia DeSanctis | ABC News       | iVillage.com       | Tom Harbeck      | Sundance Channel   | iFilm.com         |
| Peter Desnoes    | Burnham        | iBEAM Broadcasting | Dale Hopkins     | E!                 | lwin.com          |
| Lou Dobbs        | CNN            | space.com          | Allan Horlick    | NBC                | CNX Media         |
| Matthew Edelman  | Marvel Studios | eruptor.com        | Betty Hudson     | NBC                | iVillage.com      |
| Bert Ellis       | Ellis Comm.    | iXL Enterprises    | Terry Irving     | Imus on MSNBC      | TV on the Web.com |
| Jay Fine         | CBS            | FeedRoom.com       | Michael Kassan   | Western Initiative | Massive Media     |
| Craig Forman     | CNN            | myprimetime.com    | Ellen Kaye       | USA Networks       | Yack.com          |
| Rich Forester    | Univision      | Microcast Inc.     | Roger Keating    | Comcast            | Zatso.com         |
| Rich Frank       | Comcast's C3   | Food.com           | Bill Keenan      | E!                 | Swap.com          |
| Les Garland      | MTV            | Sputnik7.com       | Jon Klein        | CBS                | FeedRoom.com      |
| Bernard Gershon  | ABC News Radio | ABCNEWS.com        | Lance Klein      | ICM                | Microcast Inc.    |
| Scott Ginsburg   | Chancellor     | Coolcast.com       | Ken Krushel      | NBC                | icollege.com      |
| Dick Glover      | ESPN           | ABC internet Media | Pat Fili-Krushel | ABC                | Healthon/WebMD    |





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**Roger Keating, former Comcast senior VP, founded Zatso, a Web site offering personalized video newscasts.**

Lee Masters, former president of E! Entertainment Television, is now running Liberty Digital, an arm of Liberty Media Group that invests in interactive TV programming for the Internet and other digital platforms. He points out that stock prices have retreated for many Internet ventures. "A lot of these folks have options that are under water."

Indeed, as Desnoes explains, options are valued at a price that may not exist when those options mature. "By that time, the venture may turn out to be an unsustainable business model. All that money could be vapor."

### 'I miss the car service'

As exciting and promising as a dotcom venture may be, TV executives often must walk away from the security and perks offered by big TV companies: high salaries, administrative support, compa-

ny cars, expense accounts and enormous resources.

Carlin says he agonized over the decision to leave Warner Bros. "I woke up in the middle of the night with anxiety that I didn't have at Warner Bros., where I didn't have to worry about the company going away or about making a mistake that would eviscerate everything."

Marks has seen plenty of agonizing over such decisions. The biggest challenge he says he faces as an executive recruiter is "to offer reassurance about the new opportunity." He points out that mid-career executives have established lifestyles and may have families to consider. "It takes guts to leave a company like NBC that's taken care of you for many years. You've had a corporate structure to embrace you, and all of a sudden you're out there in a free fall. The chute will probably open, but what if it doesn't?"

Keating says he left stability and comfort behind when he departed Comcast. "It takes a special type of person to leave behind the security and comfort of a resource-laden enterprise and take on what seem like insurmountable odds and the resource-constrained environment of a dotcom."

Indeed, many executives will not walk away from big paychecks and jobs with media behemoths. Bohrman and others at dotcoms say that sometimes a job offer from a dotcom will be refused. "They're in golden handcuffs

at the networks because they're paid really well. It's hard for some people to rearrange their lives to take a hefty cut in salary. They've got kids in college, mortgages."

Former NBC-TV President Neil Braun, who's now president of start-up VastVideo, an Internet application service provider, warns, "If the accoutrements of power are important to you, you will not be happy in a start-up company, Internet or otherwise. But if you don't define yourself by your title and perks but by what you accomplish, a start-up is the best place to be."

Braun chose to continue to pursue life in the Internet business despite filing a lawsuit against his former employer, CMGI, which manages venture-capital funds investing in the Internet. The suit alleges breach of contract.

The lesson learned from the experience, Braun says, is this: "Agree on a business plan with the source of capital before you lock yourself in. A contract,



**Former WCBS-TV New York News Director Bill Carey, now at Zatso.com.**

|                    | From                 | To                   |                | From              | To                   |
|--------------------|----------------------|----------------------|----------------|-------------------|----------------------|
| Scott Kurnit       | Showtime             | About.com            | Gary Montanus  | Worldvision       | Microcast Inc.       |
| Michael Lambert    | Fox                  | iBlast Networks      | Kim Montour    | Fox               | CNX Media            |
| Evalyn Lee         | CBS News             | iVillage.com         | Jeff Morris    | Showtime          | Yack.com             |
| Kent Lillie        | WATL(TV)             | Shop at Home         | Bob Murphy     | ABC News          | ABC Multimedia       |
| Warren Littlefield | NBC                  | Littlefield Co.      | Richard Nanula | Disney            | Broadband Sports     |
| Jeffrey Mahl       | ESPN                 | Ask Jeeves           | David Newman   | Disney            | Digital Ent. Network |
| Jeffrey Marcus     | AMFM Inc.            | eVentures Group Inc. | Mike Nurse     | WBDC-TV           | IMAKE                |
| Mort Marcus        | Buena Vista TV       | Go.com               | Andy Orgel     | A&E               | Wisdom.com           |
| Craig Marrs        | NorthWest Cable      | Zatso.com            | Cynthia Owens  | ABC News          | iVillage.com         |
| Lee Masters        | Liberty              | Liberty Digital      | Guy Pepper     | NBC               | ByeByeNOW.com        |
| Greg McCastle      | Fox Sports Net       | News Digital Media   | Bob Pittman    | MTV               | AOL                  |
| Dave McCoy         | Fox Family           | CNX Media            | Angela Pumo    | Popcorn Channel   | CNX Media            |
| Greg Meidel        | Universal Television | Massive Media Group  | Jim Ramo       | TVN Entertainment | Geocast              |
| Paula Monaco       | Comcast              | Zatso.com            | Mike Rausch    | WFTV(TV)          | Zatso.com            |



\$100 million of capital and good intentions are not necessarily enough to get everyone on the same page." In the end, Braun says, "my experience at CMGI only whet my appetite for the Web."

Klein says, "You can't make the same lifestyle changes with confidence. "And," he adds, "I miss the car service."

### Stemming the tide

Stock options, creative freedom and the desire to get in on the revolution all play a part. But supply and demand also is at work. The TV business is consolidating, and the dotcom economy is expanding. Investors, entrepreneurs and those simply looking for more excitement in their professional lives are peering over the fence. As Bohrman points out, even if a business fails, "the area is so fertile that you just move on to the next one." Although no statistics are available, it's likely that media companies have suffered losses in all levels of management.

So how can TV hang onto its best and brightest and attract new talent? Networks, stations and studios all offer Internet opportunities, and many are creating or increasing equity packages. Excite@Home President George Bell, whose résumé includes Times Mirror Magazines, Outdoor Life Network and ABC and CBS, suggests that companies create phantom stock plans that track the performance of individual business units.

Ellis says traditional media companies should put "take-charge entrepreneurial types [on their Internet ventures] and give them the latitude to make decisions." Klein believes TV must "embrace change ... and give employees an ownership stake and a voice in decision-making." ■

## The Krushels: A dotcom couple



**A TV power couple takes the new-media plunge.**

When ABC Television President Pat Fili-Krushel got an offer to join a dotcom, she talked it over with her husband. It was the same conversation they had had just six months earlier. Only then it was about whether Ken Krushel, at that time senior vice president of strategic planning for NBC, would leave his network job to join an Internet venture. He did, and,

several months later, so did she.

Fili-Krushel started her new job last week as president of WebMD Health, the consumer division of Internet health-care company Healthon/WebMD (Nasdaq: HLTH). Less than a year earlier, her husband joined iCollege, a start-up that will supplement college and university Web sites.

For Fili-Krushel, much of what is appealing about WebMD is the mission of the enterprise: to link health-care institutions, physicians and consumers. "Of users of health-care information online, 70% to 80% are women, because women tend to be the health-care keepers of the family," she explains. "To program, to empower women to be more educated consumers of health care is something I can get excited about," she continues. "I've done programming for women, and I love that."

Besides network president, her résumé includes heading ABC Daytime; the launch of ABC's *The View*, a daytime talk show targeting women; and a stint at women's cable network Lifetime Television, where she was senior vice president, programming.

For Krushel, iCollege offered a chance to build a company and work in a rapid-pace environment with great intensity, he says. "At some point, large companies are not rewarding. They're hierarchical, intrinsically political and by definition, do not move quickly," he observes. "People get obsessed by whether they have a corner office and where they sit at the boardroom table. And after you've developed business skills, you want to put them into play in a much more immediate and intense way, and the Internet affords that opportunity."

Krushel also says he felt a sense of "manifest destiny. We're crossing the Great Divide."

Says Fili-Krushel: "We asked ourselves if we both wanted to be in this riskier world. We said yes, yes we do." —K.G.

|                  | From               | To                     |                   | From                 | To                     |
|------------------|--------------------|------------------------|-------------------|----------------------|------------------------|
| Bob Reardan      | USA Networks       | Microcast Inc.         | Fred Stefany      | Comcast              | Zatso.com              |
| John Richmond    | Fox                | Fox News Digital Media | Doug Sylvester    | EI                   | iFilm.com              |
| Jose Ronstadt    | KTWV(TV)           | Quepasa.com            | Kevin Tsujihara   | Warner Bros.         | Warner Bros. new media |
| James Rosenfield | John Blair Comm.   | JHR & Associates       | George Vradenburg | CBS                  | AOL                    |
| Diego Ruiz       | KMEX-TV            | Univision Online       | Mark Walsh        | HBO                  | VerticalNet            |
| Paul Sagan       | Time Warner        | Akamai                 | Daniel Webster    | KPIX-TV              | FeedRoom.com           |
| Lucie Salhany    | UPN                | LifeFX Inc.            | Howard Weitzman   | Universal            | Massive Media Group    |
| Jenny Saltiel    | Lifetime TV        | iVillage.com           | Kevin Wendle      | Fox Broadcasting Co. | iFilm.com              |
| Larry Schatz     | All American TV    | Microcast Inc.         | Helen Whelan      | CNNfn                | myprimetime.com        |
| Reese Schonfeld  | Int'l Bus. Channel | ByeByeNow.com          |                   |                      |                        |
| Matthew Shapiro  | NBC                | FeedRoom.com           |                   |                      |                        |
| Saul Shapiro     | ABC                | gist.com               |                   |                      |                        |
| Ken Solomon      | Studios USA        | iBlast Networks        |                   |                      |                        |
| John Spaet       | NBC                | About.com              |                   |                      |                        |
| Mike Spaulding   | MTV Networks       | Microcast Inc.         |                   |                      |                        |

Note: The list of executives who have left the broadcast and cable industry for new media is not comprehensive. In some instances, those listed have held other positions besides the ones indicated and may not have gone directly from a media company to the Internet.



# Another 'Millionaire' sweep?

ABC goes for third straight victory in event-laden May ratings period

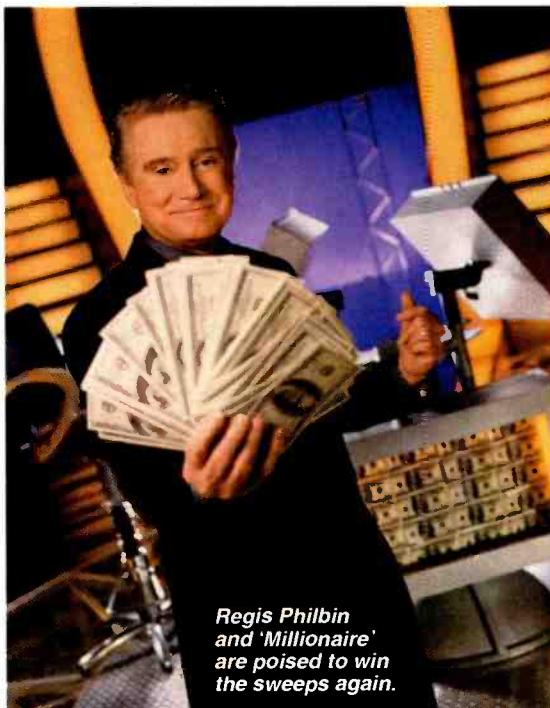
By Joe Schlosser

The May Sweeps period hasn't officially been renamed "The Millionaire Sweeps," but the popular ABC game show is poised for another extended run next month, and rival networks are taking note.

Coming off dominant performances in both the November and February ratings periods, ABC executives were putting the final touches on *Who Wants to Be a Millionaire's* schedule for May last week.

*Millionaire* headlines the final sweeps period of the 1999-2000 season, a month that will be filled with stunts, nostalgia, reality, miniseries and game shows, most notably ABC's *Millionaire*.

ABC executives have scheduled four nights of *Celebrity Millionaire* for the first four days of the month (May 1-4) and are expected to have a special *Championship Millionaire* tacked on to the end of the sweeps period. *Celebrity Millionaire* will feature stars including Rosie O'Donnell (formerly on an ABC sitcom), and Drew Carey (currently on an ABC sitcom), and the championship version of the game, sources say, will bring back past contestants for another shot with Regis Philbin. *Championship Millionaire* is tentatively scheduled for May 21, 23 and 24. And *Millionaire*



Regis Philbin and 'Millionaire' are poised to win the sweeps again.

will continue to air throughout the sweeps period in its three regular nights: Tuesday, Thursday and Sunday.

Rival network executives have been trying to counter-program against *Millionaire* since it arrived last summer, and many are still waiting to see *Millionaire's*

exact placement during the sweeps before making some last-minute adjustments to their own schedules.

"When you are competing against the kind of juggernaut that *Millionaire* is, in terms of the number of shows they can make each week and the fact that it is making [ABC] the No. 1 network, it sort of puts you in a dog fight," NBC Entertainment President Garth Ancier says. "And with *Millionaire*, it is making it much more difficult for us to nurture a show along when that's bringing in 25, 26 million people each time it's on."

"They have a big show, and it happens to be one that is in more than one place during the week, and

that makes it an extra-strong weapon," says Giles Lundberg, Fox Broadcasting's senior vice president of research and marketing. "Some days are going to be tougher than others, and you certainly need to keep your eyes and ears open, and part of this business is reacting to both competitive challenges and competitive opportunities. But we certainly can't run away from [*Millionaire*] and hide. We think we have strong programs that can go head-to-head with it."

But according to ABC's Jeff Bader, there is more going on at ABC in May than just *Millionaire*.

"*Millionaire* alone will make it a strong month for us, but we have so much more," says Bader, ABC's senior vice president of program planning and scheduling. "I'd say we have Robert Halmi's best miniseries in years with *Arabian Nights*, we have a lot of strong theatricals, and there are a number of strong season-ending finales."

In addition to ABC's *Arabian Nights*, major miniseries include CBS' *Jesus* and NBC's *The '70s* and *Jason and the Argonauts*. Marquee made-fors are *Take Me Home: The John Denver Story* (CBS);



Getting the old kiss-off: At the end of the season, 'Beverly Hills 90210' (l) finishes its run on Fox, and Michael J. Fox exits 'Spin City' for parts unknown.





# 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 Cheatwood, 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*



"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*

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*The Dukes of Hazzard*—Hazzard in Hollywood (CBS); *Geppetto* (ABC); and NBC's *Brady Bunch Growing Up Brady*. Big-name guest stars include Joan Collins (*Will & Grace*), Bruce Willis (*Friends*) and Garry Shandling (*The X-Files*). And then there's Vice President Al Gore, who will do a voiceover on Fox's *Futurama*.

Series finales include Fox's *Party of Five* and *Beverly Hills 90210*, CBS' *Cosby* and the departure of Michael J. Fox from ABC's *Spin City*. It could also be the end of the line for *Friends*, if a new contract with NBC and Warner Bros. is not brokered by the middle of May.

Fox executives promise there won't be any more *Who Wants to Marry a Multimillionaire?* offerings, but there will be more reality series, including *Opening the Tombs of the Golden Mummies* and *Ghosts: Fact or Fiction?*

*Arabian Nights* will help ABC kick off the sweeps, airing Sunday, April 30, and Monday, May 1. Drew Carey stars in ABC's *Geppetto* May 7, and the network is airing an hour episode of *Spin City* to say goodbye to Michael J. Fox. Setting up the finale, Diane Sawyer has an exclusive *20/20* interview with Fox a week before his last hurrah. Other days at ABC next month include *The Daytime Emmy Awards*, a 25th anniversary airing of *Jaws*, and theatricals including *The Peacemaker* and *Con Air*.



**Break out those bell bottoms, hot pants and disco balls. 'The '70's' will air on NBC beginning on April 30.**

At NBC, there will be lots of stars and a lot of original productions. Willis will appear in three episodes of *Friends*, and Tom Selleck will be on the season finale. Julianna Margulies departs *ER*, and Collins drops by on *Will & Grace*. NBC kicks off the first sweeps weekend with its miniseries *The '70s* on April 30 and May 1, and the following weekend Robert Halmi's other May epic, *Jason and the Argonauts*, gets going. *Party of Five*'s Jason London and Dennis Hopper star in *Argonauts*, which is scheduled for Sunday, May 7 and Monday, May 8. Last

week, NBC taped the special *25 Years of No. 1 Hits: Arista Records' Anniversary Celebration* in Los Angeles' Shrine Auditorium. The May 15 special will feature performances by Whitney Houston, Carlos Santana and many others. And on Sunday, May 21, the network will turn back the clock for *Growing Up Brady*, a film based on original *Brady Bunch* cast member Barry Williams' best-selling book about the '70s series.

*Party of Five* and *Beverly Hills 90210* will depart the airwaves on Wednesday, May 3, and Wednesday, May 17, respectively. Fox has a handful of hit movies on tap, including *Happy Gilmore* (May 24) and *True Lies* (May 18). Téa Leoni and Garry Shandling will appear on *The X-Files* April 30, and the vice president will do a voiceover role on the animated series *Futurama*, as will Stephen Hawking and the creator of *Dungeons and Dragons*. Air date is for the end of sweeps, May 21.

Fox also has plenty of reality series lined up for the period, including *Paranormal: Do You Believe?* on May 11. Former ABC *20/20* host Hugh Downs hosts the live special *Opening the Tombs from Egypt* on May 23, and, for four consecutive Fridays, Fox is planning to air *Police Videos*. So what happened to the network's decision to cut down on reality? "As stated in recent months, our focus is on what we are calling entertainment reality, reality programming that we can be proud of putting on the network," says Fox's Lundberg.

CBS' centerpiece is the four-hour miniseries *Jesus* scheduled for Sunday, May 14, and Wednesday, May 17. Jeremy Sisto (*The '60s*, *Grand Canyon*) plays Jesus, and Jacqueline Bisset, Debra Messing and Armin Mueller-Stahl round out the cast. The network will feature a number of guest spots for non-CBS stars, including Kathie Lee Gifford and Naomi and Wynona Judd on *Touched by an Angel*. Country singer Trisha Yearwood will make an appearance on *JAG*, and Stone Cold Steve Austin is back on *Nash Bridges*. CBS movie originals include the John Denver bio (April 30), *The Linda McCartney Story* (May 21) and the *Dukes of Hazzard* update (May 19). Music is also big at CBS during May, with *The 35th Annual Academy of Country Music Awards* (May 3), *The Judds Reunion* (May 17) and a Gloria Estefan concert (May 12). ■

## Clutter's in the air

Dotcom advertising has been boosting radio revenue, but it has done so by increasingly cluttering the radio airwaves, according to Empower MediaMarketing.

While the number of commercial units in 16 radio markets grew by 6% from 1998 to 1999, it jumped 20% in San Francisco, the anchor of California's Silicon Valley, Empower said in a study released last Wednesday. The study analyzed data from Nielsen Media Research.

The greatest commercial increase among formats—13%—was recorded by alternative-rock stations. That may be because listeners of those stations comprise a demographic that dotcom advertisers are looking for, said Julie Pahutski, a senior vice president at the Cincinnati-based media researcher and buyer. Urban AC stations increased their spots by 9%, while the number of ad units on classical stations fell 6%.

Double-digit increases in ad units also were recorded in Miami/Fort Lauderdale, where the number of units grew 16%; Detroit, 12%; and Chicago, Washington and Philadelphia, each 11%. The only markets where declines were registered were San Antonio and Indianapolis; units there were down 7% and 2%, respectively, Empower said.

The 6% overall growth represents a significant drop from the 13% year-to-year increase in ad units that Empower reported last August.

Empower's studies do not detail the number of minutes of advertising that run each hour.

—Elizabeth A. Rathbun



## SYNDICATION WRAP-UP

## PEOPLE'S CHOICE

MARCH 27 - APRIL 2, 2000

## TOP 20 SHOWS

| Rank | Program                 | HH<br>AA | HH<br>GAA |
|------|-------------------------|----------|-----------|
| 1    | Wheel of Fortune        | 10.9     | 10.9      |
| 2    | Jeopardy                | 9.2      | 9.2       |
| 3    | Judge Judy              | 7.0      | 10.0      |
| 4    | Entertainment Tonight   | 6.5      | 6.8       |
| 5    | Oprah                   | 6.4      | 6.5       |
| 6    | Friends                 | 5.8      | 6.6       |
| 7    | Seinfeld                | 5.8      | 5.8       |
| 8    | Frasier                 | 5.1      | 5.7       |
| 9    | Wheel of Fortune (wknd) | 4.7      | 4.7       |
| 10   | Hollywood Squares       | 4.5      | 4.5       |
| 11   | Judge Joe Brown         | 4.0      | 5.1       |
| 12   | Drew Carey              | 4.0      | 4.4       |
| 13   | ER                      | 3.9      | 4.4       |
| 14   | Jerry Springer          | 3.9      | 3.4       |
| 15   | The X-Files             | 3.9      | 4.2       |
| 16   | Rosie O'Donnell         | 3.8      | 3.8       |
| 17   | Friends (wknd)          | 3.4      | 3.8       |
| 18   | Xena                    | 3.3      | 3.5       |
| 19   | Extra                   | 3.3      | 3.4       |
| 20   | Maury                   | 3.3      | 3.4       |

## TOP NEWSMAGAZINES

| Rank | Program                      | HH<br>AA | HH<br>GAA |
|------|------------------------------|----------|-----------|
| 1    | Entertainment Tonight        | 6.5      | 6.8       |
| 2    | Extra                        | 3.3      | 3.5       |
| 3    | Inside Edition               | 3.1      | 3.2       |
| 4    | Entertainment Tonight (wknd) | 3.0      | 3.1       |
| 5    | Access Hollywood             | 2.4      | 2.6       |
| 6    | Extra (wknd)                 | 2.0      | 2.0       |
| 7    | Access Hollywood (wknd)      | 1.8      | 1.8       |
| 8    | National Enquirer            | 1.7      | 1.7       |

According to Nielsen Syndication Service Ranking Report 03/27/2000-04/02/2000.

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

## Oscars are prize for 'ET,' 'Access'



The syndicated newsmagazine earned its highest rating of the season with its post-Oscar coverage.

The Academy Awards bring out the best in the syndicated newsmagazines, and for *Entertainment Tonight* and *Access Hollywood*, the Oscars mean big ratings.

*Entertainment Tonight's* post-Oscar coverage on Monday, March 27, averaged a 7.8 national rating, the show's single highest rating of the current season. *ET* improved over last year's post-Oscar coverage rating (7.5), and the big night also helped the 19-year-old newsmagazine attain a 3.1 rating in adults 18-49 for the week ended

April 2. *ET* was the week's highest rated first-run syndicated show in adults 18-49, averaging a 6.5 rating, according to Nielsen Media Research. A spokeswoman for the Paramount Domestic Television newsmagazine said "everyone involved" on *Entertainment Tonight* worked on the Monday episode, which also featured an *ET* exclusive story on MTV personality Tom Green's battle with cancer.

As for *Access Hollywood*, the *ET* rival didn't fare as well in the national ratings, scoring only a 2.4 rating for the week, but the NBC/Warner Bros. series fared well in many of the major U.S. markets. On March 27, *Access Hollywood* out-dueled *Entertainment Tonight* in both New York and Los Angeles by wide margins. *Access Hollywood* scored an 8.5/14 to *ET's* 5.5/10 in New York and a 7.2/11 to *ET's* 4.4/7 in Los Angeles.

The difference between the two newsmagazines, says Bill Carroll of station rep Katz Television, is the station lineup each syndicated series has nationally. "It's not surprising that *Entertainment Tonight* is so dominant in the national ratings," says Carroll, Katz's vice president and director of programming. "They have the better clearances and time periods as the granddaddy of all newsmagazines. But *Access Hollywood*, which is cleared on the NBC owned-and-operated stations in the major markets, pulls in very credible numbers there. It is outside those markets where its ratings and clearances are not equal."

—Joe Schlosser

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## GET WITH THE PROGRAM

By Joe Schlosser



Michelle Forbes and Martin Donovan are frowning with good reason: Their show vanished.

### 'Wonderland' gets canned

ABC's new drama *Wonderland* was canceled after only two episodes. The series averaged a 7.4 rating/13 share in households and a 4.0 rating in adults 18-49 after two weeks, according to Nielsen Media Research. *Wonderland* also averaged 7.5 million viewers in its Thursday nighttime slot. ABC replaced the series last Thursday (April 13) with *Vanished*, an ABC News special. *20/20 Downtown* will be brought back to fill the Thursday 10 p.m. ET/PT time slot.

### 'Just Shoot Me'—for the fifth time

NBC has picked up *Just Shoot Me* for the 2000-01 season, its fifth on NBC. The comedy, starring David Spade, is NBC's highest-rated series on Tuesday nights among adults 18-49, averaging a 6.1 rating/16 share and 11.7 million viewers so far this season, according to Nielsen Media Research.

### Honey, I shrunk the audience

Buena Vista Television's syndicated weekly series *Honey, I Shrunk the Kids* has been canceled. The one-hour weekly is currently in its third season in syndication. In the most recent weekly syndication ratings, *Honey* averaged a 1.4 national rating, according to Nielsen Media Research.

### 'Once and Again' again: for '00-'01

ABC officially renewed three prime time dramas for the 2000-2001 season: newcomer *Once and Again* from co-owned studio Touchstone Television; *The Practice*; and *NYPD Blue*

### 'Millionaire' just keeps winning

ABC's winning streak continues, as the Disney-owned network captured its 15th consecutive week in total viewers and seventh straight crown with adults 18-49. ABC averaged 13.1 million viewers and a 4.8 rating/14 share in adults 18-49 for the week of April 3-9, according to Nielsen Media Research. All three episodes of ABC's *Who Wants to be a Millionaire?* finished in the top five shows for the week in both adults 18-49 and total viewers. *Millionaire* attracted 27.4 million viewers (Thursday), 26.8 million (Tuesday) and 26.8 million (Sunday) during the week. NBC finished the week second in adults 18-49 with a 4.1 rating average, while Fox and CBS tied for third at a 3.7.

In total viewers, CBS was second with 11.8 million viewers, NBC third at 10.5 million and Fox was fourth with 7.7 million. In the battle between The WB and UPN, the two Weblets tied for the week with a 1.3 average in adults 18-49 and UPN averaged 3.4 million viewers to UPN's 3.1 million.

### A 'Star' is ordered

The WB ordered another comedy pilot, *Hayley Wagner, Star* from Viacom Productions. The pilot stars Mel Harris (*thirtysomething*), Ted McGinley (*Married...With Children*) and newcomer Bethany Richards as Hayley Wagner. The pilot is being produced by *Sabrina, the Teenage Witch* creator Nell Scovell. The pickup came only a week after The WB acquired the rights to *Sabrina* from ABC. WB executives say *Hayley Wagner, Star* could be a companion to *Sabrina* when it joins The WB's lineup next fall.

The pilot is about a child movie star who has to adjust to being an average teen after her career fades. The WB has now ordered nine comedy pilots for potential series pickups for the 2000-2001 season.

### 'Talk' wins time slot, not 'Dharma' fans

ABC's new comedy *Talk to Me* got off to a so-so start last Tuesday (April 11). The sitcom averaged 12.9 million viewers and a 5.8 rating/15 share in adults 18-49, according to Nielsen Media Research.

*Talk to Me* also won its 9:30 p.m. ET/PT time period in both areas. But the midseason series failed to keep much of its *Dharma & Greg* lead-in audience. *Dharma & Greg* averaged 18.7 million viewers and a 7.6/21 in adults 18-49.

### Bomb is a hit

CBS' live Sunday night (April 9) movie *Fail Safe* attracted hoards of male viewers to the network's normally female-heavy *Sunday Night Movie*. The George Clooney-starring film attracted 15.9 million viewers and a 10.5 rating/16 share, according to Nielsen Media Research. *Fail Safe* brought the Sunday nighttime period numbers up 71% in men 25-54 (7.7/17) and 68% in men 18-49 (6.2/15). In adults 18-49, the movie averaged a 5.8/14, up 23% for the time period.



'Fail Safe'? Richard Dreyfuss (l) and George Clooney don't fail to draw men 18-49.

### 'Masters' scores

CBS Sports' final round coverage of the 2000 Masters (Sunday, April 9) averaged a 9.9 rating/22 share, making it the fifth-highest-rated Masters final round since 1982. An estimated 39 million viewers tuned in for some part of the action, according to Nielsen Media Research.



# Proceeding with digital radio

*Subcommittee accepts contenders' IBOC results; independent testing is the next step*

By Elizabeth A. Rathbun

**W**ith no Grand Alliance of their own in sight, the proponents of digital radio must decide by May 8 whether to go along with independent testing of the likely standard for the next generation of FM and AM broadcasting.

The standard-setter—the Digital Audio Broadcasting Subcommittee of the National Radio Systems Committee—on April 8 agreed that results of testing conducted by Lucent Digital Radio Inc. and USA Digital Radio show promise for digital radio via in-band, on-channel technology, known as IBOC. In fact, the companies “demonstrate[d] a reasonable probability of substantial improvement” over the analog sound of the current AM and FM bands, and independent testing is the next step, the subcommittee concluded.

Lucent and USADR are vying to set the digital radio standard using what is somewhat different IBOC technology, says David Layer, director of advanced engineering for the science and technology department of the National Association of Broadcasters. The NAB co-sponsors the National Radio Systems Committee (NRSC) along with the Consumer Electronics Association.

While the NRSC’s subcommittee agreed to proceed with independent IBOC testing, it doesn’t look as though the tedious process will be eased by Lucent and USADR’s agreeing to go into it together.

“They both seem like they’re competing,” Layer said after attending an April 8 panel session at the NAB 2000 convention in Las Vegas during which representatives from both companies spoke. “It doesn’t sound like they’re ready to merge, if they ever will be.” That would be unlike the process that led to the setting of the digital television standard in 1995. Competitors then united in the so-called Grand Alliance.

Asked last Wednesday whether

Lucent and USADR might work together, Lucent Digital Radio President Suren Pai said, “Your guess is as good as mine.” However, he added, “Let’s go through this process [and] see how it evolves. Whatever makes business sense ... we’re absolutely committed to doing.”

A USADR official was not available for comment last Wednesday. In a statement, the company says it is “gratified” by the NRSC’s conclusion and that it “looks forward to working with the NRSC and other interested parties” to establish an IBOC digital radio standard.



**Lucent Digital Radio President Suren Pai:** *‘Let’s go through this process [and] see how it evolves.’*

USADR and Lucent have until May 8 to let the subcommittee know whether they will agree to independent tests.

This next stage of testing essentially will set the digital radio standard. While the FCC could seek something different from one of the IBOC systems, observers generally consider IBOC the only way to go at this point.

Privately held Lucent says it is so far along that it was able to announce successful over-the-air tests of IBOC last Monday at NAB. The tests were conducted at three stations: KNPR(FM) Las Vegas and WPST(FM) Trenton and WJB-FM Lincolnton, both N.J. Live demonstrations were conducted at the convention via National Public Radio affiliate KNPR.

The tests showed that not only is IBOC, with its CD-quality sound, better than analog but “there is no demonstrable interference” with the current analog signal, Lucent said. That is important to broadcasters that will carry both digital and audio radio signals for as long as it takes for both consumers and the industry to convert to a completely digital system. ■

Tracking Trends:  
White Male

25 years old.

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and westerns.

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of sports a week.

Cheated on  
3rd grade  
math test.

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## Suing anchors

Wowk-TV Charleston, W.Va., is suing its top anchor, contending Tom McGee refuses to put in a 40-hour work week, won't report, and is insubordinate to station management and rude and abusive to colleagues. McGee denies that and counters that station management has been unstable and hostile, suggesting that the station might want to get rid of him and his high price tag—to top \$200K later this year—in preparation for a sale.

TV executives and newspeople are already watching a case filed last year in which WCIA-TV Champaign, Ill., sued married anchors Jerry Slabe and Marta Carreira contending they refused to put in sufficient hours despite their high salaries. The charges are contested.

Agents and station executives have predicted that the issues surrounding

anchors' work loads would become more contentious as station belts tighten.

Wowk-TV General Manager Ed Bolling acknowledges McGee's stature but says, "He doesn't go to meetings, he doesn't come to work when we want him to, he refuses to do outside reporting, and he's insubordinate to me and our news director [Dennis Fisher]. If we question where he is and what he's doing, he questions where we were and what we were doing."

McGee acknowledges open criticism of management, but says he has put in many 60- and 70-hour work weeks, reports for specials and anchors three newscasts a day.

McGee was supposed to return from a suspension Monday. "[but] it seems untenable that they would do everything they can to trash me, and then say, 'Tom, we'll see you back here on Monday.'" There

is a one-year non-compete clause in his contract.

## ...and perks to be named later

For some, it's a gold watch or a Tiffany pen. For WRGB(TV) Albany, N.Y., anchor Liz Bishop's 25 years at the station, it was a \$2,500 lunch with the living symbol of CBS' glory days.

WRGB-TV News Director Joe Coscia won lunch with the most trusted man in America at an auction at a Radio and Television News Directors Foundation last year, intending to give it as a gift after Bishop re-upped with the CBS affiliate.

"This was my way of putting the frosting on a nice contract deal," Coscia said.

"Most baby boomers like me grew up with Walter Cronkite," said the veteran newswoman, who has kept a framed poster of Cronkite



*WRGB anchor Liz Bishop got to lunch with news icon Walter Cronkite as an unusual bonus plan from management, the RTNDF and Cronkite himself.*

over her desk for 15 years. She credited him with "making us appreciate and understand and sometimes just get through some of the most cataclysmic events of our time." Lunch with Walter—who picked up the tab—at New York's 21 Club "was a little unreal. At first, it didn't seem possible. But he was very gracious and charming ... and shared a lot of stories and experiences."

Before boarding the train home, she called Coscia at the station "to tell him how exciting it was. It was an incredibly generous gift."

Contact Dan Trigoboff at (301) 260-0923, e-mail [dtrig@erols.com](mailto:dtrig@erols.com) or fax (202) 463-3742.

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APRIL 3-9

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

'The Practice' has benefited from having 'Who Wants to Be a Millionaire?' as a lead-in; the drama's latest four airings have all finished in the top 10.

| Week 29          | abc  | CBS  | NBC   | FOX  | U/PIN  | WB  |
|------------------|--|--|---|--|--|---|
|                  | 7.9/12   | 11.6/18  | 7.7/12  | 6.0/9  | 2.3/3  | 2.6/4   |
| <b>MONDAY</b>    | 8:00<br>30. ABC Monday Night Movie—Picture Perfect 7.9/12  | 45. King of Queens 6.7/11<br>30. Ev Lvs Raymd 7.9/12<br>15. NCAA Prelude 10.3/16<br>5. NCAA Championship Game—Michigan St. vs. Florida 14.1/23 | 34. Dateline NBC 7.6/12<br>22. Twenty One 8.8/13<br>46. Third Watch 6.6/11  | 64. That '70s Show 5.6/9<br>59. Titus 5.9/9  | 97. Moesha 2.4/4<br>97. The Parkers 2.4/4<br>100. Grown-Ups 2.2/3<br>101. Malcolm & Eddie 2.1/3  | 88. 7th Heaven 3.3/5<br>104. Buffy the Vampire Slayer 1.9/3   |
|                  | 12.6/20  | 8.4/14   | 7.6/12  | 4.0/6  | 1.1/2  | 3.1/5   |
| <b>TUESDAY</b>   | 8:00<br>2. Who Wants to Be a Millionaire? 17.9/29  | 17. JAG 10.1/16<br>34. Falcone 7.6/12  | 82. 3rd Rock fr/Sun 4.3/7<br>78. Just Shoot Me 4.5/7<br>26. Will & Grace 8.3/13<br>23. Just Shoot Me 8.6/13<br>18. Dateline NBC 10.0/17 | 75. That '70s Show 4.7/8<br>80. Family Guy 4.4/7<br>84. Party of Five 3.5/5  | 126. Secret Agent Man 1.0/2<br>119. The Beat 1.1/2   | 92. Buffy the Vampire Slayer 2.8/5<br>88. Angel 3.3/5   |
|                  | 7.6/13   | 6.1/10   | 10.0/17   | 4.0/7  | 2.3/4  | 2.6/4   |
| <b>WEDNESDAY</b> | 8:00<br>53. Two Guys & Girl 6.1/11<br>60. Then Came You 5.8/10<br>34. Drew Carey 7.6/12<br>43. Spin City 7.1/11<br>20. 20/20 9.4/16        | 56. City of Angels 6.0/10<br>37. 60 Minutes II 7.5/12<br>70. Falcone 5.0/9   | 33. Dateline NBC 7.7/13<br>19. West Wing 9.8/16<br>7. Law & Order 12.6/22   | 74. Beverly Hills, 90210 4.8/8<br>88. Get Real 3.3/5   | 102. 7 Days 2.0/3<br>96. Star Trek: Voyager 2.5/4  | 91. Dawson's Creek 2.9/5<br>99. Felicity 2.3/4  |
|                  | 9.8/16   | 6.6/11   | 13.1/22   | 2.7/4  | 4.6/8  | 2.5/4   |
| <b>THURSDAY</b>  | 8:00<br>56. Whose Line Is It 6.0/11<br>37. Whose Line Is It 7.5/13<br>3. Who Wants to Be a Millionaire? 17.2/27<br>66. Wonderland 5.5/9    | 23. Diagnosis Murder 8.6/15<br>53. Chicago Hope 6.1/10<br>70. Falcone 5.0/8  | 10. Friends 11.8/21<br>13. Daddio 10.4/18<br>11. Frasier 11.5/18<br>28. Battery Park 8.2/13<br>1. ER 18.3/31                            | 95. 31st Annual NAACP Image Awards 2.7/4   | 77. WWF Smackdown! 4.6/8   | 108. Popular 1.6/3<br>86. Charmed 3.4/5   |
|                  | 8.2/11   | 6.0/11   | 7.0/13  | 5.5/10   | 1.4/3  | 1.7/3   |
| <b>FRIDAY</b>    | 8:00<br>80. Boy Meets World 4.4/9<br>75. The Hughleys 4.7/9<br>62. Sabrina/Witch 5.7/10<br>67. Making the Band 5.3/9<br>25. 20/20 8.5/16   | 62. Kids/Darndest 5.7/11<br>78. Cosby 4.5/8<br>42. Nash Bridges 7.2/13<br>64. Falcone 5.6/10   | 37. Providence 7.5/14<br>53. Geraldo Rivera Reports 6.1/11<br>41. Law & Order: Special Victims Unit 7.4/14                              | 68. World's Wildest Police Videos 5.2/10<br>60. Greed 5.8/11   | 119. Moesha 1.1/2<br>119. Moesha 1.1/2<br>108. Teen Files: Drugs 1.6/3   | 110. Jamie Foxx 1.9/3<br>110. Jamie Foxx 1.8/3<br>102. Steve Harvey 2.0/4<br>106. For Your Love 1.9/3 |
|                  | 6.5/12   | 6.1/11   | 2.8/5   | 5.9/11   | KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY |   |
| <b>SATURDAY</b>  | 8:00<br>47. ABC Saturday Night Movie—First Night 6.5/12  | 73. Early Edition 4.9/10<br>44. Walker, Texas Ranger 6.9/12<br>47. Falcone 6.5/12  | 92. 3rd Rock fr/Sun 2.8/6<br>92. NBA Basketball—San Antonio Spurs vs. L.A. Lakers 2.8/5   | 68. Cops 5.2/10<br>56. Cops 6.0/12<br>49. AMW: America Fights Back 6.3/11  |  |   |
|                  | 10.9/18  | 11.3/18  | 5.2/9   | 6.8/11   | 1.5/2  |   |
| <b>SUNDAY</b>    | 7:00<br>49. Wonderful World of Disney—Angels in the Infield 6.3/11<br>3. Who Wants to Be a Millionaire? 17.2/25<br>6. The Practice 13.7/22 | 8. 60 Minutes 12.5/23<br>9. Touched by an Angel 12.1/19<br>15. CBS Sunday Movie—Fail Safe 10.3/16  | 86. NBA Basketball Game 3 3.4/7<br>82. Dateline NBC 4.3/7<br>49. NBC Sunday Night Movie—My Fellow Americans 6.3/10                      | 84. Futurama 3.5/7<br>70. King of the Hill 5.0/9<br>26. The Simpsons 8.3/14<br>21. Malcolm/Middle 9.1/14<br>37. The X-Files 7.5/11 | 106. 7th Heaven Beginnings 1.7/3<br>110. D.C. 1.5/2<br>110. Movie Stars 1.5/2<br>116. Zoe 1.3/2  |   |
| WEEK AVG         | 8.9/15   | 8.2/14   | 7.5/13  | 5.1/9  | 2.3/4  | 2.3/4   |
| S-T-D AVG        | 9.3/15   | 8.8/14   | 8.6/14  | 6.0/10   | 2.7/4  | 2.6/4   |

# Will Kenny die for good?

New Comedy Central executive works to keep 'South Park' duo

By John M. Higgins

**G**iven the amount of time it takes to develop a slate of new shows, network executives generally need a year or two to prove themselves and put their stamp on a network. But Bill Hilary, the new Comedy Central general manager and executive vice president, has a chance to prove himself a hero after just two months on the job. His mission: save *South Park*.

BBC refugee Hilary and Comedy Central President Larry Divney are dueling against other networks and production companies for the attention of *South Park* creators Trey Parker and Matt Stone. The pair's commitment to Comedy Central is up later this year, and they have been widely wooed by networks and production companies that want Parker and Stone to produce new series for them instead.

Industry executives said the hottest contenders for Parker and Stone's services are NBC's in-house unit and fallen superagent Michael Ovitz's start-up ATG group. Both have far more money to play with than Comedy Central. But the boys' home network is offering a fattened pay package that is more than they got for producing *South Park* (for which the network initially put them on salary plus a piece of the merchandising) and also gives them more creative freedom than any broadcast outlet is likely to offer.

"There's obviously a lot of interest in them," said one Hollywood executive involved in discussions with the pair. Another executive said, "As far as we know, Matt and Trey are still decid-

ing whether or not they want to work in 'traditional' network television." Parker and Stone are expected to cut a deal as early as this week.

The executives said that Comedy Central is proposing that Parker and Stone keep Cartman and friends alive at a lessened pace, just 10 or so episodes a year. But if the pair gets a bigger development deal elsewhere, they are likely to just halt the show.

lose *South Park*."

It's a tough way to start out a job. Hilary joined Comedy Central in January, crossing the ocean from his post as head of the BBC's original programming and marketing for entertainment and comedy.

As Comedy Central's first general manager, he's charged with injecting more life into the network, which can count on four strong shows: *South Park*,

news spoof *The Daily Show*, game show *Win Ben Stein's Money* and *The Man Show*. Otherwise, the schedule is loaded with endless repeats of *Saturday Night Live* and a slate of tread-worn theatrical releases, such as *Ferris Bueller's Day Off*.

"We do too much repeating of everything," Hilary said, adding that, "in some ways, the sad thing is that Comedy Central needs to grow up slightly. I don't mean that in a bad way. It's got no choice."

Divney's not offended by Hilary's attitude; it's why

Hilary was hired. Divney was elevated to the top slot last year after Doug Herzog left to try his hand programming at Fox Broadcasting. (Herzog lasted 14 months in that job.) But Divney's career has been in advertising sales for networks, and he openly acknowledged that he needed a strong programming executive under him.

A headhunter found Hilary overseas. A lawyer by training, he had spent years developing and buying programming for the BBC and producer Granada Television, including snagging *South Park* for the BBC's Channel 4. Most recently, Hilary was head of the BBC's Independent Commissioning Group.

Hilary has three major items on his agenda. First is to broaden the kinds of



The futures of Cartman, Kenny and the rest of the denizens of 'South Park' may not be played out on Comedy Central. Negotiations are ongoing.

Even though it is the network that owns the show and the characters, it's unlikely that Comedy Central would try to continue it without Parker and Stone.

Hilary wouldn't discuss the negotiations. *South Park* is no longer quite the monster hit it was two years ago, when the cartoon regularly scored a 6.0 Nielsen cable rating for a network where a 1 was a great night. The most recent new episodes that began airing two weeks ago are scoring around 2.4. After the current flight of new episodes, Parker and Stone owe the network another half-dozen shows by year-end.

"*South Park* is very important to the network," Hilary said. "The ratings are still good—not as good as they were but still good. I do not want to



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shows Comedy Central does. "I don't care if it's a music program, a sports program or a reality program, though I would like to see a sports show that did something completely different."

Second is to develop a major annual event "akin to VH1's *Divas* or MTV's *Video Music Awards*," which would let the network make a periodic major splash.

Finally, he wants to create a late-night block of edgy or experimental shows, possibly including short films. He wouldn't detail what he's considering, saying only that, "if you can see it in prime time, you should never see it in late night."

One question is whether a Belfast native who has spent his whole career in



**Bill Hilary: 'A sense of humor is most important.'**

problem in reverse?

"It's challenging," said Andy Harries, controller of comedy for Granada, who worked with Hilary. "The culture

England can find the groove of an American audience. The quintessential American sitcom *Seinfeld* stalled on British TV because, as one UK TV executive put it, "Jewish-American comedy doesn't have any roots here." Does Hilary have that

of the country is absolutely key to what's funny." But, Harries said, Hilary has for years aspired to move to New York for an American television gig, has bought U.S. shows and is well-versed in American humor. "Bill has been fascinated with the States as long as I've known him."

On American TV, Hilary loves Home Box Office's *The Sopranos*, Fox's *Malcolm in the Middle*, and of course, *South Park*, but doesn't like *Ally McBeal*.

Divney sees Hilary's expatriate status as an asset. "That's one of the things I really like, the different perspective."

Hilary's not concerned. "At the end of the day, there is not much difference," he said. "A sense of humor is most important." ■



By John Higgins

## Motorola stock takes a dive

The performance of its newly acquired General Instrument cable operations couldn't forestall a steep dive in Motorola's stock, as the company posted abysmal first-quarter results in its cellular handset operation.

The communications equipment manufacturer said that margins on the consumer cellular division fell to just 1.5%, far below the 7% the company had been generating. Because cellular handsets account for 40% of the company's revenues, investors hammered Motorola's stock down 18%, to \$122, on Tuesday.

The company said that it expects second-quarter earnings to come in around 67 cents per share, lower than consensus estimates of 70 cents per share. The company's new broadband division did better, with sales increasing 15%, to \$678 million,

and orders jumping 46%, to \$880 million. Operating profits rose 49%, to \$91 million, boosting the division's margin from 10% to 14%.

According to division President Ed Breen, the division has now shipped 7.3 million of the first generation of digital set-top converters, and Motorola has supplied systems with 1,100 digital headends, accounting for 50% of cable households.

## Cable nets drive Scripps cash flow

E.W. Scripps Co. saw cash flow increase 10% during the first quarter, largely on the strength of its cable networks, Home & Garden TV and the Food Network.

Companywide revenue increased 9% during the three months ended March 31, to \$410.9 million, with the company's core newspaper and broadcast station divisions growing only slightly, 2% to 4%. The gain was really fueled

by the cable networks, whose combined revenues grew 52%. Cash flow totaled \$101.1 million, with the networks tripling cash flow, to \$15.3 million and the TV stations dropping 4%, to \$62.5 million.

The more established network, HGTV, posted a 54% revenue increase, to \$51 million, while cash flow almost tripled, to \$14.4 million. Food Network's sales jumped 60%, to \$22.2 million, while cash flow increased from \$495,000, to \$3 million.

## Ex-SportsChannel exec Bair is online

Former Cablevision and Rainbow Sports executive Michael Bair has become a dotcomer, taking charge of a sporting-goods Web site, dsports.com. Bair was named CEO of dsports.com, one of several retailing sites controlled by New York-based Online Retail Partners.

The group teams with established retailers that

bring some brand recognition and buying clout with manufacturers to its online retailing ventures. In this case, dsports is the Internet face of Pittsburgh-based Dick's Sports, which has 80 sports-equipment superstores.

Most recently, Bair was on the system side of Cablevision, serving as president of product management and marketing for the company's metro New York operation.

## Excite@Home cuts DSL deal

Essentially going into competition with some cable operators, Excite@Home cut a deal to provide DSL Internet service over telephone lines with reseller Rhythms NetConnections Inc. Rhythms will invest \$15 million in At Home Solutions to become the exclusive provider of residential DSL service in markets in which Excite doesn't offer service. Rhythms offers high-speed Internet access through DSL lines in more than three dozen North American cities. The co-branded service will be available in the second half of the year.



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# WUSA scores Turner pact

Start-up women's league gets TV legs for first four seasons

By Richard Tedesco

**T**hey haven't played a single soccer match yet, but the Women's United Soccer Association achieved a measure of legitimacy last week when it made a deal to televise its games through Turner Sports.

When WUSA kicks off its inaugural season next April, women's soccer fans will be able to watch 22 games each season on Turner cable outlets.

TNT will carry 15 of the games, with seven appearing on CNN/Sports Illustrated, according to Mark Lazarus, president of Turner Sports.

Lazarus declined to confirm reports

that Turner Sports is licensing the women's soccer games for \$3 million per season over the course of the four-year deal.

"There were a number of contenders," said John Hendricks, Discovery Communications chairman and chairman of the WUSA board of governors. "In the end, it was a combination of the reach of TNT and CNN/SI."

Lazarus thinks the weekend-afternoon contests could achieve a 2.0 rating on the cable channels (1.5 million households). "We believe it depends on the time slots we settle on."

Turner Sports is already fielding inquiries from "many major mar-

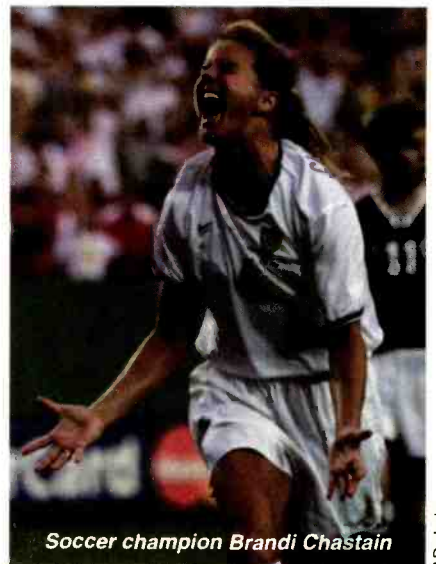
keters," according to Lazarus, including General Motors, Nike and beer companies.

Additional games from the 80-game schedule will be carried on local cable channels by Time Warner Cable, Cox Communications and Comcast Corp., all partners in the deal to the tune of \$40 million with Hendricks and Amos Hostetter, former Continental Cablevision chairman.

Teams have been approved by the league for Atlanta; Boston; Philadelphia; San Francisco; Washington, D.C.; the Tampa-Orlando, Fla., market; and the New York City area. The league is scouting venues for stadiums in the 8,000- to 12,000-seat range in each market, according to Hendricks.

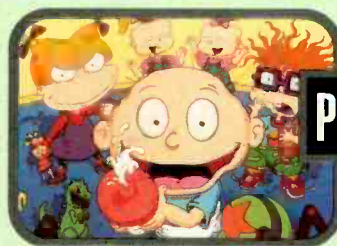
Each market represents a \$5 million investment in the respective team. Time Warner has New York and Tampa; Cox has Atlanta and San Diego; Comcast has Philadelphia. Hostetter is the investor in Boston and is in partnership with Hendricks in San Francisco. Hendricks is also a partner with Comcast in Washington.

The league has signed letters of intent from 20 players who were members of the victorious U.S. national women's team in the 1999 World Cup, including Mia Hamm, Brandi Chastain and Julie Foudy. Two or three players from that squad will be assigned to each team in the new pro league. ■



Soccer champion Brandi Chastain

AP photo



## CABLE'S TOP 25

### PEOPLE'S CHOICE

*Tommy and the other Rugrats continue to do good work for Nickelodeon. They snagged six of the top 25 spots last week, including fourth place with a 3.6 rating/10.6 share.*

Following are the top 25 basic cable programs for the week of March 27-April 2, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

| Rank | Program                          | Network | Day | Time   | Duration | Rating | U.S. | HHS (000) | Cable Share |
|------|----------------------------------|---------|-----|--------|----------|--------|------|-----------|-------------|
| 1    | WWF Entertainment                | USA     | Mon | 10:00P | 64       | 6.4    | 5.0  | 4982      | 9.8         |
| 1    | WWF Entertainment                | USA     | Mon | 9:00P  | 60       | 6.4    | 5.0  | 4973      | 9.0         |
| 3    | NASCAR/Goody's Body Pain 500     | ESPN    | Sun | 1:00P  | 243      | 4.8    | 3.7  | 3683      | 11.2        |
| 4    | Rugrats                          | NICK    | Sun | 9:30A  | 30       | 3.6    | 2.8  | 2781      | 10.6        |
| 4    | m/ 'D. Steel's Family Album, II' | LIF     | Sun | 4:00P  | 120      | 3.6    | 2.8  | 2744      | 7.4         |
| 6    | Spongebob                        | NICK    | Sun | 10:00A | 30       | 3.4    | 2.6  | 2598      | 9.5         |
| 7    | Rugrats                          | NICK    | Sat | 9:30A  | 30       | 3.3    | 2.6  | 2551      | 10.7        |
| 8    | Rugrats                          | NICK    | Mon | 7:30P  | 30       | 3.2    | 2.5  | 2462      | 5.3         |
| 8    | Rugrats                          | NICK    | Sun | 9:00A  | 30       | 3.2    | 2.5  | 2439      | 10.0        |
| 8    | RR/RW Challenge 2000             | MTV     | Mon | 10:00P | 30       | 3.2    | 2.4  | 2408      | 4.8         |
| 11   | Rugrats                          | NICK    | Tue | 7:30P  | 30       | 3.0    | 2.4  | 2341      | 5.1         |
| 11   | PGA/Masters Friday               | USA     | Fri | 4:00P  | 150      | 3.0    | 2.3  | 2322      | 8.1         |
| 13   | m/ 'Sister Act'                  | TBS     | Sun | 5:59P  | 121      | 2.9    | 2.3  | 2304      | 5.5         |
| 13   | Wild Thornberrys                 | NICK    | Mon | 8:00P  | 30       | 2.9    | 2.3  | 2266      | 4.6         |
| 13   | Hey Arnold                       | NICK    | Mon | 7:00P  | 30       | 2.9    | 2.3  | 2239      | 5.1         |
| 13   | Walker, Texas Ranger             | USA     | Mon | 8:00P  | 60       | 2.9    | 2.2  | 2223      | 4.4         |
| 13   | Rugrats                          | NICK    | Wed | 7:30P  | 30       | 2.9    | 2.2  | 2213      | 5.2         |
| 13   | m/ 'The Haunting of Lisa'        | LIF     | Sun | 12:00P | 120      | 2.9    | 2.2  | 2203      | 7.4         |
| 19   | Wild Thornberrys                 | NICK    | Mon | 8:30P  | 30       | 2.8    | 2.2  | 2177      | 4.2         |
| 19   | Hey Arnold                       | NICK    | Sat | 10:30A | 30       | 2.8    | 2.2  | 2163      | 8.8         |
| 19   | Rugrats                          | NICK    | Sat | 9:00A  | 30       | 2.8    | 2.1  | 2133      | 9.2         |
| 19   | m/ 'D. Steel's Family Album, I'  | LIF     | Sun | 2:00P  | 120      | 2.8    | 2.1  | 2104      | 6.4         |
| 23   | WWF Sunday Night Heat            | USA     | Sun | 7:00P  | 60       | 2.7    | 2.1  | 2120      | 4.8         |
| 23   | Wild Thornberrys                 | NICK    | Sat | 11:00A | 30       | 2.7    | 2.1  | 2094      | 8.8         |
| 23   | Hey Arnold                       | NICK    | Sun | 10:30A | 30       | 2.7    | 2.1  | 2077      | 7.5         |
| 23   | Snick House 1                    | NICK    | Sat | 8:00P  | 30       | 2.7    | 2.1  | 2070      | 5.2         |
| 23   | Rocket Power                     | NICK    | Tue | 8:00P  | 30       | 2.7    | 2.1  | 2069      | 4.2         |
| 23   | Hey Arnold                       | NICK    | Wed | 8:00P  | 30       | 2.7    | 2.1  | 2063      | 4.5         |



# 1080p goes Hollywood

*One year after its introduction, the format proves popular in post-production*

By Edmond M. Rosenthal

It appears that the die has been cast for post-production of film-based programming, and possibly even commercials, for HDTV. Pioneered by Los Angeles-based LaserPacific and Sony, the 1080p/24-frame-per-second format is taking hold.

LaserPacific President Emery Cohen maintains that the format's ability to downconvert to other formats and the availability of a full range of interfaces leaves nothing to be desired.

LaserPacific is no longer alone in using the format. In New York, Rhinoceros has just completed installation of an editing suite capable of 24-, 25- and 30-frame images. According to Creative Director Walter Lefler, the facility will soon begin to pitch episodic TV for HD work. But with commercials representing some 80% of Rhinoceros' work, he also sees application of 1080p/24 there.

"It gives us the ability to create a single master that can go to any world format," he says. "The quality is fine even going back to film from a 24-frame HD master."

"A lot of advertising has been shot in 30-frame and now can be shot in 24, while facilities are still able to do the editing," says Jeff Merritt, product marketing manager, HDTV products, at Panasonic Broadcast & Television Systems Co. "Also, the possibility exists of integrating stock footage in its native 24-frame rate."

The first forays into creating a 1080p/24-fps system were undertaken by Sony and LaserPacific. Cohen was in search of a way to confront the problem of working in a multitude of formats, with NBC and CBS committed to 1080i, and ABC and Fox committed to 720p or 480p. In addition, overseas broadcasters were looking at 1080i/50fps and 1080p/25fps.

"It became obvious," he says, "that we couldn't build telecine rooms, online editing, visual effects and color correction in all these formats. Our customers needed to have a single archival master that would meet all of



Cohen: 'Our customers needed to have a single archival master.'

the delivery requirements."

Today, Laser Pacific is already experienced in the format, having used it for eight series and a number of made-for-TV series since the start of the current season—some 200 programs in all. They include Twentieth Television's *Judging Amy*, Columbia TriStar's *Early Edition* and *Family Law*, CBS Productions'

*Touched by an Angel* and Paramount's *Becker*.

LaserPacific hasn't experienced any problems in working with 1080/24, according to Cohen. Comparing it with standard definition, he quips, "It's all hard, but this is just as easy." Having worked with manufacturers other than Sony, the facility had all the interfacing equipment assured by last July.

"We have three HD telecine rooms with Philips Spirit telecines that go to Sony tape machines," he reports, "and we use the Digital Vision HD color-correction system. Each device is critical. We downconvert to the other formats and end up with a 1080p/24 master. From that, we make a 1080i delivery copy for CBS, for example, and a 525-line copy for NTSC broadcast. On many shows, we make a 625-line PAL master for foreign distribution." His facility was to do 720p down-conversion for an NAB presentation for ABC Television Network.

At Rhinoceros, the color corrector built into the Sony HD switcher is being used in the editing rooms. Lefler reports that installation has just begun on Sony's new HD film scanner with a daVinci 2K-color corrector. Three



LaserPacific's system has been used for TV series including CBS Productions' hit, "Touched by an Angel."

Inferno visual-effects systems and a Fire nonlinear editing system from Discreet Logic were set up for HD, along with an Antero character generator from RT Set.

The company's sound arm, Cool Beans, recently finished construction of three sound-mixing studios set up for the new 5.1 surround-sound mixing and editing format for HD. Available to clients is a Sony 700A HD camera.

"We're also putting in a Spydrd disk system," Lefler says, "which will give us the ability to transfer film to a disk and load the disk into either Inferno or Fire as well as utilizing the disk in the editing room. We'll be giving a series of seminars to advertisers and agencies on how to use HD production."

The Sony tape machines will output to standard definition in real time. Working in Inferno and Fire, the facility will be able to output a 30-frame standard master. Lefler points out that Rhinoceros will have a choice of five means of downconverting: from Fire, Inferno, a stand-alone downconverter, Spydrd or tape machines.

Although a number of manufacturers have made equipment for 1080p/24 production, it's Sony's segmented-frame (sF) concept, sometimes referred to as 24PsF, which has been at the heart of LaserPacific's work to date. Sony's segmented-frame approach involves capturing a perfect 24 progressive frame in the camera, camcorder or telecine and then processing it into a 48-Hz signal, with each frame constituting two segments. Explains Cohen, "The concept enables adaptation of existing interlaced HD equipment without having to build all-new systems from scratch."

Larry Thorpe, vice president, acquisition systems, for Sony Electronics' Broadcast & Professional Co., notes that the segmented-frame concept already has been standardized by the International Telecommunications Union (which gave it the 24PsF designation) and that SMPTE is also working on the standard. He believes standardization is important, but not necessary, for the format's future.

Sony's sF approach allowed the company to get a jump on the market

and made 1080p/24 work possibly a season earlier than if the industry had had to wait for "true" 1080p/24 equipment. This true-1080p/24 approach has been taken by Panasonic, which offers an HD recorder and format converter compatible with segmented-frame, according to Merritt. He notes that customers will decide whether segmented-frame will become a U.S. standard but adds that it has some drawbacks: "It requires some vertical filtering. And, in true progressive, there is no vertical-resolution penalty."

As for 1080/24, he says, "We don't believe a single format is the format of choice, but posting in 1080p/24 in film-based material makes sense

and SECAM. This has made the 24p movement something bigger."

Switchability to 60p and 50p will come later, he says, noting, "The data rate is so high that it will require a new generation of equipment."

Sony now has its editing 1080p/24 VTRs ready for shipment, along with its production switchers, digital effects systems and studio monitors in the format.

Panasonic showed its 24-frame-capable VTR, the AJ-HD3700, at last year's NAB exhibition and is to begin deliveries in June. Its format converter, the AJ-UFC1800, has been shipping for several months. Although such companies as Leitch and Snell & Wilcox have competitive format converters, Merritt notes, the Panasonic D-5 converter is the only one that can process and delay eight channels of audio and can convert from any ATSC format to any other ATSC format.

It's generally agreed that the cost of a full-HD post-production complement runs about \$2 million and that charges to facilities' clients will be affected. Says Lefler, "Our studio rates are mostly based on the commercial world, and we expect about a 20% increase to finish in HD. We expect that to hold."

Cohen observes, "Over time, there probably will be some competitive pressure on manufacturers that will reduce the cost of equipment, and there will probably be competitive pressures on our rates as well. But I don't think either will be significant."

HD telecines, online editing gear, color correction and peripheral functions, he estimates, average twice the cost of standard-definition. He adds that his facility's rates vary widely from one function to another, but the cost of posting in HD is roughly one-third more. Taking all costs of producing a TV series into account, though, posting represents only about 2%, he points out.


Thorpe is more positive, though, that equipment costs will come down significantly. And, he adds, it's a bargain already: "This new 24-frame equipment is capable of five modes of operation, but the VTRs cost about the same amount that Digital Betacam cost three years ago." ■



because of the possibility to convert to other formats. It also allows editing of that material on any frame without having to worry about the 3:2 pull-down. Another advantage of 24-frame is the possibility of transmitting that material at 24-frame, saving a great deal of bandwidth." He adds that the 3:2 pull-down can be inserted by the viewer's set-top box for receiving digital broadcast.

Thorpe reports, "What started out as a 24p agenda has been changed over the last year. ITU came out with the ITU 709 standard, which is a 1920 horizontal and 1080 vertical digital sampling structure. This allows a range of frame and field rates: 60p, 50p, 30p, 25p, 24p, 50i and 60i. When that standard came out, we made all our equipment switchable to any of them except 60p and 50p. This is the first time any manufacturer has been able to make internationally switchable equipment. There's no longer a concern with PAL





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By Glen Dickson

## SeaChange launches ad-delivery service

SeaChange International has introduced MediaExpress, a digital satellite distribution service aimed at commercial delivery.

The video server supplier joins several competitors, including DG Systems, Williams Vyvx and Media DVX, in the push to replace existing dub-and-ship commercial delivery with compressed digital transmission.

MediaExpress will use MPEG-2 4:2:2 encoding at 18 Mb/s to compress commercials, which will be transmitted via satellite to television stations and cable headends and stored in digital video servers.

In other SeaChange news, the company has teamed with compression supplier DiviCom to provide a solution for inserting local MPEG-2 commercials into digital cable channels and has sold a Broadcast MediaCluster to PBS station KERA-TV Dallas.

## NDS and NEC team on personalized TV

Conditional-access and interactive TV software supplier NDS has struck a deal with NEC to manufacture a dedicated Personal Digital Recorder (PDR) chip that supports NDS' XTV interactive television system.

The two companies are taking aim at the growing market for hard-disk recorders that allow consumers to customize their viewing.

The NEC PD82885 companion chip is designed to support simultaneous record and playback, as well as advanced functions such as enhanced-quality fast forward, rewind and slow motion.

## NextStudio buys Orad multimedia

Virtual-set supplier Orad has sold five CyberSet O virtual studios to Seattle-based NextStudio Corp., a digital design and distribution firm.

NextStudio will use the Orad systems in its flash media division, which creates animations and full-motion video content for distribution via the Internet and traditional media platforms. The company plans to use the Orad technology to create virtual sets for Webcasts, broadcasts and business communications.

## Geocast closes infrastructure deals

Continuing its push to create a national datacasting infrastructure, Geocast Network Systems has signed agreements with GE Americom, Interlink Communications and National TeleConsultants.

Geocast is making a multiyear commitment for transponder space on GE Americom's GE-4 satellite. Its multimedia content will be uplinked to GE-4 by Interlink Communications, whose Mountain View, Calif., teleport will house Geocast's network operations center. National Tele-

Consultants will design the Geocast operations facility.

## IBM managing assets of 'ET'

IBM is working with Paramount Domestic Television's *Entertainment Tonight* to create comprehensive digital asset management that will aid the show's daily production.

IBM plans to assist *ET* in transferring its current analog tape archive to a fully digitized collection that will include descriptive information about the video footage to enable easy search and retrieval capabilities.

IBM will digitize, catalog, store and retrieve *ET*'s video archive of nearly 20 years of footage and more than 100,000 hours, plus the hours added each week. The solution will also provide *ET* producers with low-resolution video browsing.

## KUTV-TV goes with ENPS

KUTV-TV, the CBS O&O in Salt Lake City, has selected The Associated Press' Electronic News Production System (ENPS) as its new newsroom computer system. According to AP, KUTV is the 124th broadcast organization to adopt ENPS, which was initially developed in conjunction with the BBC and introduced in 1997.

## WWOR-TV taps EMC for digital storage

UPN affiliate WWOR-TV New York has chosen EMC's Celerra Media Server and Symmetrix

Enterprise Storage systems to manage its entire audio and video broadcast programming inventory.

The fully digital system allows data from WWOR and its sister station, WUTB-TV Baltimore, to be consolidated into one centrally managed master-control facility. The EMC storage infrastructure provides both stations with online access to approximately 180 hours of digitally stored programming.

WWOR has also integrated Celerra with a digital automated tape library holding more than 5,000 hours of programming.

## NBC buys PowerVu for backup

NBC has purchased a Scientific-Atlanta PowerVu Plus digital video compression system to deliver four channels of time-zone-aligned backup broadcasts to its 212 U.S. network affiliates.

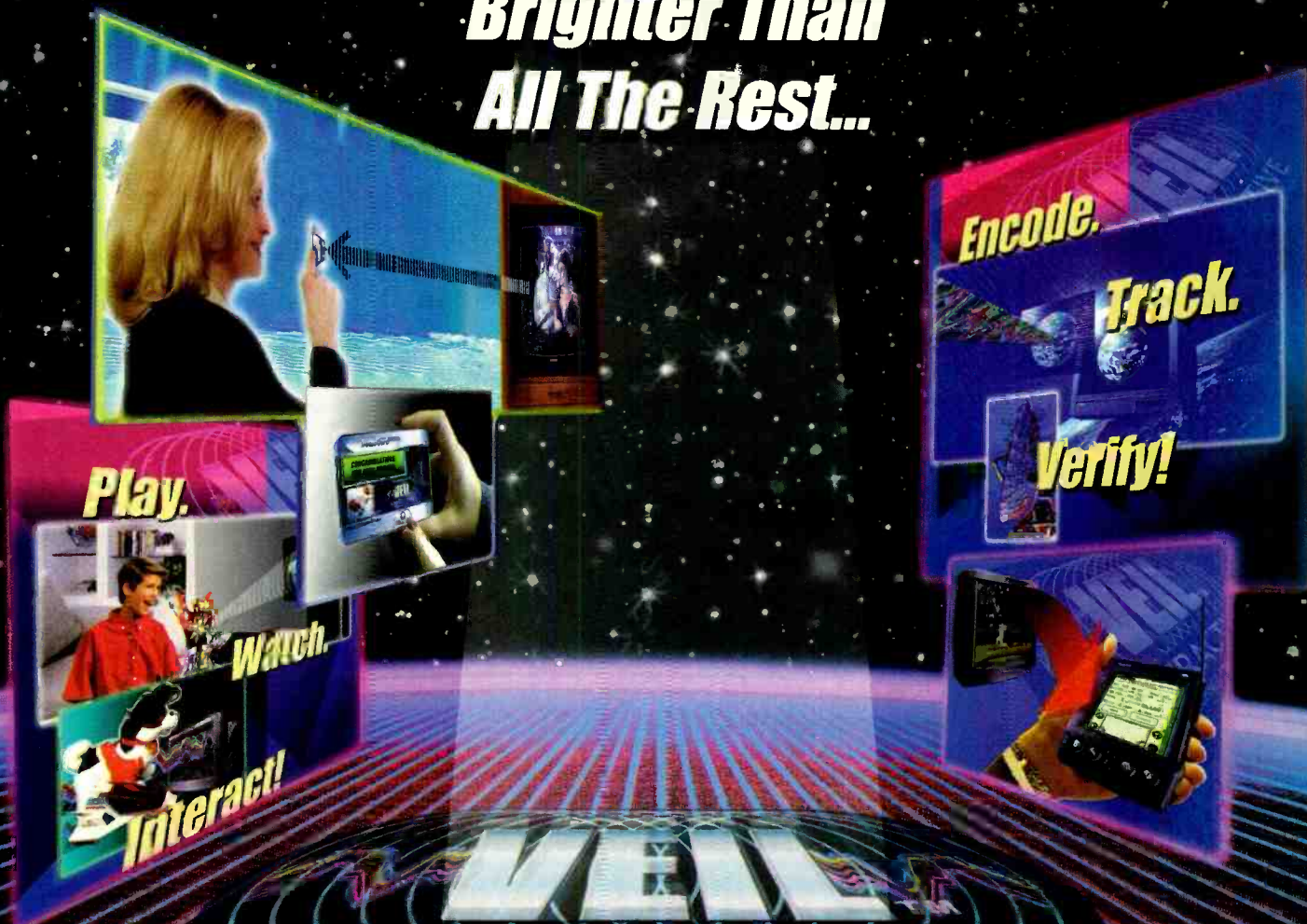
The C-band digital signals will be used as the primary backup for NBC's Ku-band programming feeds, allowing affiliates to stay on the air with network programming in the event of a loss of NBC's analog signal due to severe weather conditions or satellite failure. NBC has also bought a PowerVu IP data broadcast system to transfer Internet Protocol data files alongside the video broadcasts.

## Hallmark buying Oxtel master control

Denver-based Hallmark Entertainment Network, a Crown Media Inc. property, has ordered a \$700,000 Imagestore master-control and channel-branding system from Oxtel Inc. to launch 15 digital program channels.



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# Streaming in new directions

RealNetworks, Microsoft lead list of streaming initiatives unveiled at NAB

By Richard Tedesco

The big guns in video streaming made the biggest noise at NAB, heading up a flurry of activity around the Web technology that simultaneously intrigues and intimidates broadcasters contemplating the future of the Internet:

RealNetworks struck an alliance with Akamai Technologies that will support RealNetworks' RealSystem G2 on all of its servers, significantly expanding an existing relationship between the two companies. Akamai's puts host servers close to end-user locations on the "edge" of the Internet, enabling more efficient downloads of video and smoother video streaming.

"In a broadband world, the Internet just does not work," says Pete Zaballos, director of systems marketing for RealNetworks.

It's the latest alliance RealNetworks has forged with a Web-hosting network provider; it already has relationships in place with InterVu, which counts NBC as a primary investor; Digital Island; Enron Broadband; Globix; Cidera; iBeam; and PanAmSat, for satellite broadband delivery. RealNetworks added another broadband satellite distributor to that roster last week, striking a deal with InterPacket Networks.

The use of Akamai's network, and similar private networks, streamlines video and circumvents the Web, according to Zaballos. "It reduces congestion and increases the quality for consumers. It also has the potential to reduce the expense for what they pay for bandwidth."

It's an increasingly essential part of the digital infrastructure to ensure efficient video streaming for the growing broadband universe, with over-arching significance for RealNetworks as a major content distributor in addition to its primary role as a streaming technol-

ogy powerhouse.

"They're really putting the pieces together as an end-to-end service provider," says Steve Von der Haar, analyst for The Yankee Group.

Indirectly related to the deal RealNetworks and Akamai struck, both companies struck deals with Virage, which provides PC users with an online video search engine to locate clips on specific subjects. Akamai

Fester, general manager of marketing for Microsoft's digital media division. "What we're seeing now is a very fast movement toward broadband. We wanted to make sure that we had technologies that would scale well for that ride."

Approximately 25% of the Internet traffic playing video on Windows Media players is connecting to that content at speeds of 300 kb/s or better, according to Fester.

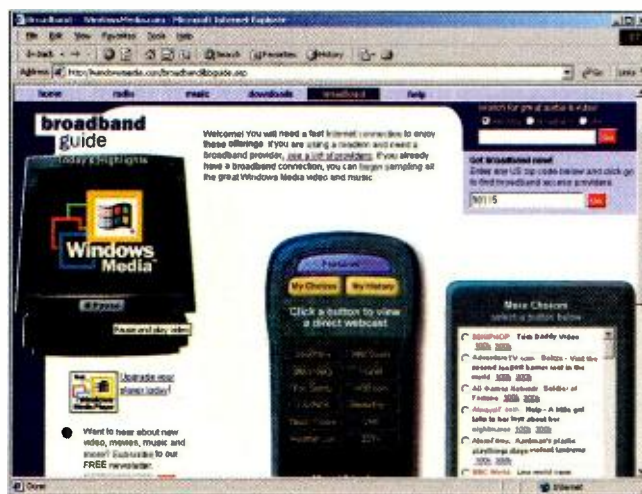
Seamus McAteer, senior analyst for Jupiter Communications, sees Microsoft's move as an impressive technical achievement with little practical application. "It's ingenious, except that nobody's really going to do anything at 60 frames per second," says McAteer, pointing out that only some DSL plants enable regular throughput rates of 700 kb/s for video streams.

The new Windows Media 7 platform includes a broadband encoder to ease translation of video for Web consumption and a flexible digital rights management feature that enables content

providers to define terms for accessing and downloading video content. That's been a big part of the Windows Media strategy for Microsoft, which wants to supplant IBM's Electronic Media Management System as the system of choice for digital video or audio downloading.

Yankee Group's Von der Haar sees Microsoft "upping the ante" in pushing broadband player development after Real had been playing effective catch-up on Microsoft's improvements in streaming video. "It sends the volley back to Real, if they want to be viable in the broadband space

Microsoft expects to draw both movie studios and TV programmers as clients for the new platform, according to Fester, who indicated that more would be revealed when Microsoft makes the new code available in a few weeks.



Microsoft's Windows Media Technologies delivers broadcast quality video over a broadband Internet connection.

invested \$3.5 million in Virage, and RealNetworks invested \$3 million and intends to incorporate the Virage technology in subsequent generations of its RealPlayer.

Last week, RealNetworks claimed that 115 million different PC users have downloaded the RealPlayer to date.

## How Microsoft counters

Microsoft continues to challenge RealNetwork's preeminent position, supplanting RealNetworks on several entertainment sites in the past year. Its latest move came with the demonstration of its Windows Media Technologies 7 platform at NAB. This iteration of its streaming technology is supposed to deliver broadcast quality video at 60 frames per second over a broadband Internet connection of at least 700 kb/s.

"We're going to be the Internet broadband-ready platform," says Dave



Whether or not any programmers rush to take advantage of the new Microsoft technology, the implications are clear: the prospect of distributing video at a discernible level of quality and selling it in some manner, either in a pay-per-view model or as download that PC users could, in effect, own.

## The streamers

It's not too soon for local broadcasters to be contemplating content extensions beyond the Internet, according to Maryann Schulze, director of Magid Media Futures, the new media arm of Frank N. Magid Associates. "The Internet is just a first step," she says. "There's so much more coming out there with interactive TV and wireless."

For now, however, Magid Media Futures is primarily counseling TV station executives about setting online objectives. The heightened profile of Internet companies and the sea change implicated by Time Warner's merger with America Online have had a profound impact in jarring broadcasters' consciousness about the Web, according to Schulze. "A year ago, the attitude was, 'That's interesting, but we really don't see a way to build a business there,'" she says. "Now we're seeing a much greater interest among broadcasters in putting together an Internet strategy."

Once stations set an agenda, she suggests that they consider creating relationships with third-party content aggregators such as **Zatso**, **FasTV** or **The FeedRoom** to begin exploiting their resources on the Internet. "It's important for broadcasters to establish these relationships and really explore these third-party solutions," Schulze says. "They need to turn to companies whose core competency is technology."

Those third-party news-aggregation services are steadily making their own moves to improve their online profiles.

The FeedRoom is upgrading the functionality on its site ([www.feedroom.com](http://www.feedroom.com)) by incorporating technology from **Veon** that will enable broadband users to read text about a story while they're viewing the news clip, or to click on "hot spots" within a clip to link to supplemental information sources.

FeedRoom also linked with its first local broadcast affiliate last week in a



**Kctv(tv) Kansas City, Mo., is one of the Meredith Corp. TV stations using content aggregator FasTV for its Web site.**

deal with Granite Broadcasting's KNTV in San Jose, Calif., which will provide both packaged and unedited news, business, sports and weather content to the news content aggregator. FeedRoom has content deals in place with Reuters and USA Today.

"Expanding the reach of our local and regional newscasts continues to be the goal as we work with The FeedRoom to bring TV and Internet news to the next level," says Stuart Beck, president of Granite.



**The FeedRoom Web site is being upgraded with Veon technology to attract more broadband users.**

FasTV struck a deal with Meredith Corp. to provide its TV stations in Kansas City, Mo., Hartford and Nashville capacity to produce searchable versions of their newscasts on their Web sites. It also struck a multi-year deal with The Associated Press to make AP content available on the FasTV site ([www.fastv.com](http://www.fastv.com)), including national and international video, audio, photo and text services.

Zatso reached deals last week to carry content from Court TV, C-SPAN, Nightly Business Report, Quokka Sports, ZDTV and Bloomberg Television, along with selected story packages from Meredith TV stations in

Portland, Ore., and Orlando, Fla.

Zatso also has distribution deals in place with Reuters, The Weather Channel, Ivanhoe Broadcast News and local stations owned by Allbritton Communications, E.W. Scripps, Meredith Corp., Media General and Waterman Broadcasting

## Converging, diverging

The concept of digitizing video and other content for distribution on the Internet was just one component of a new initiative called Create Once, Publish Everywhere (COPE), unveiled at NAB by iXL in an alliance with **Digital Island**, **Cisco Systems**, **Oracle**, **EMC** and **Sun Microsystems**. The idea is to repurpose digitized video and other multimedia for the Web, interactive TV or mobile phones and other wireless devices in a single-step process.

"The way we look at it, convergence is divergence. Once it's translated into digital form, it's diverged into different formats," says Ken Papagan, senior vice president and general manager of iXL.

iXL is setting up an infrastructure to enable the use of a single element of content in several different venues. Digital Island is providing a private network for broadband distribution connecting to the Internet. Sun is supplying the overall platform for the initiative, with Cisco providing routers, EMC lending storage capacity and Oracle providing a database and video servers. iXL will maintain five COPE centers, in New York, San Francisco, Los Angeles, Atlanta and London, where it will be able to process content for different distribution modes with the support of its partners in the project.

But broadband is the basic common denominator in the distribution chain. "We look at broadband as an arena with many, many distribution platforms," says Papagan. "As digital set-tops deploy in the U.S., and as PC penetration increases and game consoles and wireless phones proliferate, they'll all use one form of Internet protocol."

FlexTech Interactive's SceneOne entertainment information site in the UK and 21e's Beatnik music service in the U.S. are initial clients for COPE, which will work with both online services to distribute elements of them beyond the Internet. ■

# Let the music tracks play

*Sony, BMG are first to unveil plans for selling single downloads online*

By Richard Tedesco

**T**he major record labels are finally making their moves into selling downloads of music tracks on the Internet. Sony plans to start the practice next week in a limited way with 50 pop tunes to be available for download on retail Web sites, including Alliance Entertainment, Hastings Entertainment and Tower Records, and plans to add other retail partners as it builds its online business.

"We have always stated that Sony Music would begin sales of secure downloads once SDMI-compliant devices came into the U.S. marketplace," said Al Smith, senior vice president of Sony Music Entertainment.

The Secure Digital Music Initiative (SDMI) was created by the five major labels as a means of stemming the tide of illicit downloads that were occurring online by establishing technical standards to enable secure commercial downloads.

Sony's tunes will be formatted on Microsoft's Windows Media player with an ATAC3 plug-in, and can then be transferred to a PC user's hard drive for use with SDMI-compliant portable listening devices.

BMG will begin offering content from current hits and its catalog this summer, ramping up to include most of its available inventory in time for the Christmas sales season, selling through its respective label sites and unnamed retail sites. BMG has strategic partnerships in place with IBM for its Electronic Media Management System and with InterTrust Technologies for its Digital Rights Management technology and Windows Media Technologies.

BMG also struck a deal with Liquid Audio, an existing online music site, to create an end-to-end distribution structure that will enable BMG to control its product from point of creation to point of distribution online.

"We believe that the steps we are taking will help to accelerate the development of a legitimate commercial market for digital downloads of our artists' music," said Kevin Conroy, senior vice president of worldwide marketing and new technology for BMG

Entertainment.

Sony will sell its singles online for \$3.49, with a special introductory price of \$2.49. BMG didn't reveal its pricing plans, but has previously released promotional and test recordings for \$1.99, selling sets of three tunes for \$3.49.

The other major labels, including those from the new Time Warner-EMI partnership and Universal Music, have yet to reveal their plans to start commercial downloads.

Malcolm Maclachlan, media analyst

for International Data Corp., said he doesn't expect the others to jump in quickly, and would be surprised if any of the others are as aggressive as BMG appears to be in its strategy. "They're at least going to have to give some lip service to it," Maclachlan said, "though there's nothing saying that's what Sony and BMG have done."

Maclachlan suggested Sony's pricing could dampen interest in legitimate downloads: "They're saying, 'Yeah, we've got downloads, but we don't want you to use them'." ■

## For Three Tenors, Web's a new area

It's not a viable medium until the opera stars sing on it, or something like that. The Three Tenors, who've performed just about everywhere else, show up in their first live performance on the Web this week.

The latest reprise from Jose Carreras, Placido Domingo and Luciano Pavarotti will be Webcast on April 22 at 10 p.m. (PT) as the premiere event on the new Superstar Theater site ([www.superstartheater.com](http://www.superstartheater.com)) from the Mandalay Bay Events Center in Las Vegas. The performance will be repeated.

The event and the performance site were conceived by Tibor Rudas, the impresario who created *The Three Tenors* concerts phenomenon.

The idea is to maintain a free concert site with monthly main events, according to Rudas, who plans to support it by selling CDs and other merchandise. He says America Online will likely handle the back-end for the CD sales. The site will also be ad-supported. InterVu will handle the Webcasts on its proprietary network connected to the Web.

Next month, another Rudas creation, *The Three Sopranos*, perform on the site, featuring Kathleen Cassello, Kallen Esperian and Cynthia Lawrence. The following month, Superstar Theater will present *The Shaolin Monks*, specialists in dual-tone chanting.

A *Superstars of the Future* performance series is expected to debut next month. Audience members can participate as judges for what Rudas views as online auditions. Judges who participate at least once a month will receive discounts for merchandise and concert tickets. —Richard Tedesco



*Domingo, Carreras and Pavarotti happily hit high notes.*





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# CHANGING HANDS

The week's tabulation of station sales

## COMBOS

**WOBG(AM)Clarksburg-WOBG-FM Salem/Clarksburg, WTUS(FM) Man-nington/Clarksburg and WADC(AM)-WXXK(FM), WKYG(AM)-WHBR-FM and WXIL(FM) Parkersburg, W.Va.**

**Price:** \$5.33 million

**Buyer:** Burbach of Delaware LLC, Carnegie, Pa. (Nicholas A. Galli, managing member). Galli is president of seller

**Seller:** Burbach Broadcasting Co., Carnegie (Nicholas A. Galli, presi- dent); owns WHZ(AM) Wheeling W.Va.

**Facilities:** WOBG(AM): 1400 kHz, 1 kW; WOBG-FM: 105.7 MHz, 6 kW, ant. 581 ft.; WTUS: 102.7 MHz, 3.2 kW, ant. 453 ft.; WADC: 1050 kHz, 5 kW, 144 W night; WXXK: 99.1 MHz, 11.5 kW, ant. 485 ft.; WKYG: 1230 kHz, 1 kW; WHBR-FM: 103.1 MHz, 2.2 W; WXIL: 95.1 MHz, 50 kW, ant. 500 ft.

**Formats:** WOBG(AM): golden oldies; WOBG-FM: oldies; WTUS: country; WADC: adult standards; WXXK: main- stream country; WKYG: children; WHBR-FM: active rock; WXIL: hot AC  
**Broker:** Bergner & Co.

**WHIR(FM) Danville/Lexington, Ky., and KCRS-AM-FM Midland/Odessa, Texas**

**Price:** \$4.3 million (\$2.7 for KCRS-AM- FM; \$1.6 million for WHIR)

**Buyer:** Clear Channel Communi- cations Inc., San Antonio (L. Lowry Mays, chairman; Randy Michaels, president, Clear Channel Radio); owns/is buying 20 TVs, 176 AMs and 346 FMs; is buying AMFM Inc., which owns/is buying 124 AMs and 319 FMs

**Sellers:** WHIR: Hometown Broad- casting of Danville Inc., Greenup, Ky. (Robert L. Scheibly, president); no other broadcast interests. KCRS-AM- FM: Parker Humes Broadcasting Co., Midland (Parker Humes, principal); no other broadcast interests

**Facilities:** WHIR: 1230 kHz, 1 kW; KCRS(AM): 550 kHz, 5 kW day, 1 kW night; KCRS-FM: 103.3 MHz, 100 kW, ant. 920 ft.

**Formats:** WHIR: News/talk; KCRS(AM): traditional country; KCRS-FM: AC  
**Brokers:** Jorgenson Broadcast Bro- kerage (Hometown); Connelly Co. Inc. (Parker Humes)

## FMS

**WWMD(FM) Hagerstown, Md./Wash- ington**

**Price:** \$2.5 million and WAYZ-FM Way- nesboro, Pa.

## 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 ■ \$0 ■ 0

Combos ■ \$2,243,730,000 ■ 8

FMs ■ \$166,200,000 ■ 8

AMs ■ \$5,534,000 ■ 4

Total ■ \$2,415,464,000 ■ 20

### SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$559,480,139 ■ 17

Combos ■ \$3,275,675,717 ■ 69

FMs ■ \$510,192,768 ■ 103

AMs ■ \$88,216,885 ■ 69

Total ■ \$4,435,698,959 ■ 259

**Buyer:** VerStandig Broadcasting, Washington (John D. VerStandig, presi- dent); owns five AMs and four other FMs, including WHGT(AM) Waynesboro

**Seller:** Hagerstown Broadcasting Co., Hagerstown (John T. Staub, presi- dent); owns WJEJ(AM) Hagerstown  
**Facilities:** WWMD: 104.7 MHz, 8.3 kW, ant. 1,379 ft.; WAYZ-FM: 101.5 MHz, 50 kW, ant. 230 ft.

**Formats:** WWMD: easy listening; WAYZ- FM: contemporary country  
**Broker:** Blackburn & Co.

**KDAB(FM) Prairie Grove/Fayetteville, Ark.**  
**Price:** \$2 million

**Buyer:** Cumulus Media Inc., Milwau- kee (Richard W. Weening, chairman; Lewis W. Dickey Jr., vice chairman); owns/is buying 79 AMs and 194 FMs  
**Seller:** Vinewood Communications LP, Fayetteville (Jerry Patton, general partner); no other broadcast interests  
**Facilities:** 94.9 MHz, 21 kW, ant. 761 ft.  
**Format:** Southern gospel

**KGRR(FM) Epworth/Dubuque, Iowa**  
**Price:** \$1.5 million

**Buyer:** Rabbitt Enterprises Corp., Fond Du Lac, Wis. (Donald L. Rab- bitt, president/owner); no other broadcast interests

**Seller:** Hemmer Broadcasting Co., Dubuque (Paul Hemmer, president); no other broadcast interests  
**Facilities:** 97.3 MHz, 19 kW, ant. 380 ft.  
**Format:** Classic hits  
**Broker:** BuySellRadio Online

**WMIW-FM North Myrtle Beach, S.C.**

**Price:** \$1.2 million

**Buyer:** Educational Media Founda-

tion, Sacramento, Calif. (K. Richard Jenkins, president); owns two AMs and 20 other FMs

**Seller:** Covenant Educational Fellow- ship Inc., Little River, S.C. (Gardner H. Altman Sr., CEO). Altman owns WMIR(AM) Atlantic Beach, S.C.

**Facilities:** 88.9 MHz, 100 kW, ant. 587 ft.

**Format:** Religious

**WCFX(FM) Clare/Mount Pleasant/Mid- land/parts of Saginaw, Mich.**

**Price:** \$1.1 million

**Buyer:** Goldsen Broadcasting, Adri- an, Mich. (Bruce, Susan and David Goldsen, principals [Bruce and Susan spouses; David is their son]). Goldsens own/have interest in two AMs and two other FMs

**Seller:** Mackin Broadcasting Inc., Mount Pleasant (J.D. Mackin, presi- dent); no other broadcast interests  
**Facilities:** 95.3 MHz, 6 kW, ant. 328 ft.  
**Format:** CHR

**KDKR(FM) Decatur/Dallas/Fort Worth, Texas/Tulsa, Okla.**

**Price:** \$900,000

**Buyer:** CSN International, Santa Ana, Calif. (Charles W. Smith, presi- dent); owns/is buying one AM and 13 FMs. Smith has interest in four FMs

**Seller:** Creative Educational Media Corp. Inc., Tulsa (Gerald D. Ingles, president); owns five FMs  
**Facilities:** 91.3 MHz, 8 kW, ant. 1,007 ft.  
**Format:** Religion

## AMS

**Three-party deal involving WPOL(AM) Winston-Salem/Greensboro, N.C., and WCPK(AM) Chesapeake, Va.**

**Value:** \$550,000

**Buyer,** WPOL: Stuart W. Epperson, Winston-Salem, N.C.; owns WCOG(AM) (formerly WTCK), WWBG(AM) and WTOB(AM) Winston- Salem/Greensboro and 36.84% of Salem Communications Corp., which owns/is buying 38 AMs and 15 FMs  
**Seller,** WPOL: Levi Willis Sr., Norfolk, Va.; owns/is buying 33 AMs and 11 FMs. Willis gets \$200,000 cash and WCPK from Nancy Epperson (wife of buyer). Nancy Epperson gets \$250,000 from Stuart Epperson. Nancy Epperson owns three AMs and 10% of Salem

**Facilities:** WPOL: 1340 kHz, 1 kW; WCPK: 1600 kHz, 5 kW day, 27 kW night  
**Formats:** WPOL: religion; WCPK: business news/info  
—Compiled by Alisa Holmes



## Spun cities

Nearly half the \$4.3 billion worth of radio-station spinoffs required by the merger of Clear Channel Communications Inc. and AMFM Inc. have made their way to the FCC. According to documents made public last Tuesday, San Antonio, Texas-based Clear Channel is on the record with \$2.04 billion worth of deals for 68 of the 112 stations it said last month that it was selling (B&C, March 13; station totals as Clear Channel counts them exclude stations it is acquiring in a swap). Here are the deals made public and corresponding buyers' interests. Note that the sellers are listed as Clear Channel or AMFM because the two companies have not yet merged:

■ **KOOL-FM** and **KZON(FM)** Phoenix and **KMLE(FM)** Chandler/Phoenix, Ariz.; **KPLN(FM)** and **KYXY(FM)** San Diego; **KIMN(FM)** and **KXKL-FM** Denver and **KDJM(FM)** Greeley, Colo.; **WOMX-FM** Orlando, **WJHM(FM)** Daytona Beach/Orlando and **WOCL(FM)** Deland/Orlando, Fla.; **WSJS(AM)** Winston-Salem/Greensboro, **WSML(AM)** Graham/Greensboro and **WMFR(AM)** High Point/Greensboro, N.C., and **WUBE-FM** Cincinnati, **WDOK(FM)** and **WQAL(FM)** Cleveland and **WZJM(FM)** Cleveland Heights/Cleveland, Ohio  
**Price:** \$1,402,500,000  
**Buyer:** Infinity Broadcasting Corp.; owns three FMs in Cincinnati and one FM in Cleveland. Note: CBS owns **KCNC-TV** Denver  
**Sellers:** **WSJS**, **WSML**: Clear Channel; all others: **AMFM**

■ **KKTL-FM** Cleveland/Houston, **KTBZ(FM)** Lake Jackson/Houston and **KKBQ-FM** Pasadena/Houston, Texas, and **WKHK(FM)**, **WKLK(FM)**, **WMXB(FM)** and **WTVR(AM)** Richmond, Va.  
**Price:** \$380 million cash  
**Buyer:** Cox Radio Inc  
**Sellers:** **KKTL-FM**, **KTBZ**, **WTVR**: Clear Channel; **KKBQ-FM**, **WKHK**, **WKLK**, **WMXB**: **AMFM**  
**Broker:** Media Venture Partners (buyer)

■ **KEYZ(AM)**-**KXMX(FM)** Anaheim/Los Angeles, Calif.; **KALC(FM)** Denver; **WBOB(AM)** Florence, Ky./Cincinnati,

Ohio and **WYGY(FM)** Hamilton, Ohio/Cincinnati; **WKNR(AM)** and **WRMR(AM)** Cleveland, and **KDGE(FM)** Gainesville/Dallas, Texas

**Price:** \$185.6 million cash  
**Buyer:** Salem Communications; owns **KKLA-FM**, **KLTX(AM)** and **KIEV(AM)** Los Angeles; **KRKS-AM-FM**, **KBJD(AM)** and **KNUS(AM)** Denver; **KHZ(AM)** Cincinnati; **WHK(AM)** Cleveland; **KSKY(AM)** Balch Springs/Dallas and **KWRD-FM** Arlington/Dallas, Texas  
**Sellers:** **KEYZ**, **KXMX**: Clear Channel; all others: **AMFM**  
**Broker:** Gary Stevens (buyer)

■ **WOAD(AM)**-**WJMI(FM)** and **WKXI(AM)** Jackson, **WKXI-FM** Magee/Jackson and **WYJS(FM)** Pickens, Miss.; **WARQ(FM)**, **WMFX(FM)** and **WOIC(AM)** Columbia and **WVDM(FM)** Sumter/Columbia, S.C.  
**Price:** \$128 million  
**Buyer:** Inner City Broadcasting Corp.  
**Seller:** Clear Channel

■ **KKFR(FM)** Glendale/Phoenix, Ariz.; **KXPK(FM)** Evergreen/Denver, Colo., and **KEYI-FM** San Marcos/Austin, Texas  
**Price:** \$127 million cash  
**Buyer:** Hispanic Broadcasting Corp.; owns/is buying **KHOT-FM** Paradise Valley/Phoenix and **KLNZ (FM)** (formerly **kwcY**) Glendale/Phoenix, Ariz. Note: Clear Channel owns about 26% of **HBC**  
**Sellers:** **KKFR**, **KXPK**: **AMFM**; **KEYI-FM**: Clear Channel  
**Broker:** Star Media Group Inc (buyer)

■ **Exchange of** Clear Channel's **WGRD-FM** and **WCHT(FM)** (formerly **WLHT**) Grand Rapids and **WTRV(FM)** Walker/Grand Rapids, Mich., and **WGNA-AM-FM** Albany, **WQBJ(FM)** Cobleskill/Albany, **WABT(FM)** Mechanicville/Albany, **WQBK-FM** and **WTMM(AM)** Rensselaer/Albany, N.Y., **for** Regent Communications Inc.'s **KOSS(FM)** Rosamond/Lancaster/Palmdale, **KTPI(FM)** Tehachapi/Palmdale and **KAVC(AM)** Mojave/Palmdale, **KROY(AM)** Victorville, **KIXW(AM)**-**KZXY-FM** Apple Valley/Victorville, **KATJ(FM)** George/Victorville, **KIXA(FM)** Lucerne Valley/Victorville, all Calif., and **WMAN(AM)**-**WYHT(FM)** Mansfield and

**wswr(FM)** Shelby/Mansfield, Ohio  
**Value:** More than \$67 million (being paid in cash by Regent to Clear Channel; final value to be determined by Bond & Pecaro)

■ **KQUE(AM)** Houston, **KJOJ(AM)** Conroe/Houston-**KJOJ-FM** Freeport/Houston, **KTJM(FM)** Port Arthur/Houston and **KSEV(AM)** Tomball/Houston, Texas  
**Price:** Estimated \$50 million  
**Buyer:** El Dorado Communications Inc.; owns **KEYH(AM)** Houston  
**Sellers:** **KQUE**: **AMFM**; all others: Clear Channel  
**Broker:** Mickey Kantor (buyer)

■ **WGNE-FM** Titusville/Daytona Beach, Fla.  
**Price:** \$15 million  
**Buyer:** Mega Communications of Daytona Beach LLC (Alfredo Alonso, president/20% owner)  
**Seller:** Clear Channel  
**Broker:** Norman Fischer & Associates (buyer)

■ **Swap of** Clear Channel's **KGGO(FM)** and **KHKI(FM)** Des Moines, Iowa, and **WROQ(FM)** Anderson/Greenville and **WTPT(FM)** Forest City/Greenville, S.C., **for** Barnstable/OBC Broadcasting Inc.'s **WTOU(AM)** and **WKDD(FM)** Akron, Ohio. Barnstable/OBC owner Albert J. Kaneb owns **KBBG(AM)** and **KKSO(AM)**-**KJJY(FM)** Des Moines  
**Value:** More than \$15 million (cash to be paid by Barnstable to Clear Channel; final value to be determined by Brad & Pecaro)

■ **WUBE(AM)** Cincinnati  
**Price:** \$2 million  
**Buyer:** Blue Chip Broadcasting Inc.; owns **WIZF(FM)** Erlanger, Ky./Cincinnati  
**Seller:** **AMFM**

■ **WTRY(AM)** Troy, N.Y., and **KVET(AM)** Austin, Texas  
**Price:** \$1.884 million cash (\$1.594 million for **WTRY**; \$290,000 for **KVET**)  
**Buyer:** Concord Media Group Inc.  
**Seller:** **AMFM**

■ **KFON(AM)** Austin, Texas  
**Price:** \$1.1 million  
**Buyer:** Pecan Partners Ltd.  
**Seller:** Clear Channel



# DATEBOOK

## MAJOR MEETINGS

**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

**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 18**—**The James H. and Mary B. Quello Center for Telecommunication Management and Law, Michigan State University and MSU-DCL** Telecommunication Policy and Law Symposium. Hilton Washington and Towers, Washington. Contact: Russ White (517) 432-0923.

**April 21-22**—**Collegiate Broadcasting Group** 22nd Annual Black College Radio Convention. The Renaissance Hotel, Atlanta. Contact: Lo Jelks (404) 523-6136.

## ALSO IN APRIL

**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) 340-6160.

## MAY

**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 7-9**—**Pennsylvania Association of Broadcasters** 60th annual convention. Hotel Hershey, Hershey, Pa. Contact: Richard Wyckoff (717) 534-2504.

**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, 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 19-24**—**National Association of Black Owned Broadcasters** annual spring conference. Renaissance Grand Beach Resort, St. Thomas, U.S. Virgin Islands. Contact: Petreinnah Acosta-Pelle (212) 370-5483.

**May 22**—**George Foster Peabody Awards**, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

**May 27**—**Television News Center** Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

## JUNE

**June 1**—**Entertainment Development Corp. of Las Vegas** Plug into Entertainment 2000. MGM Grand Hotel & Casino Las Vegas. Contact: Trudi Ashworth (702) 368-2890.

**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** 7th annual **Local Sales Management Conference**, Denver. Contact: Nancy Lagos (212) 508-1229.

**June 4-6**—**SCTE** Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 362-6888.

**June 5-6**—**NJBA/MDCD** 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 Jacon (518) 456-8888.

**June 21-23**—**International Association of Broadcasting (AIR/IAB)** General Assembly. Madrid, Spain. Contact: Dr. Hector Oscar Arnegual 5982-488129 (Montevideo, Uruguay).

**June 22-23**—**Radio and Television News Directors Foundation** Newsroom Decision-Making Workshop. Kansas City, Mo. Contact: Kathleen Graham (202) 467-5216.

**June 25-27**—**SkyLight Satellite Network** Inspo 2000 conference. Northwestern College, St. Paul, Minn. Contact: Dale Davis (651) 631-5032.

**June 27-28**—**University of Nevada, Las Vegas**

and **Television News Center** World Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160 or Chris Scheerer (702) 895-3598.

**June 28**—**International Festival of Arts and Ideas of New Haven** The Commercial Closet. New Haven Gay and Lesbian Community Center, 50 Fitch Street, New Haven, Conn. Contact: Michael Collins (203) 281-8984.

**June 28-30**—**eMediatainmentWorld Los Angeles** Convergence Marketplace for Media and Entertainment Internet Content and Technology. Westin Bonaventure Hotel, Los Angeles. Contact: Rebecca Williams (800) 535-1812, ext. 181.

## JULY

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

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

## AUGUST

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

## SEPTEMBER

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

**Sept. 13-16**—**RTNDA** International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmani (202) 467-5200.

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

## OCTOBER

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

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

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

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

## NOVEMBER

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

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



59<sup>TH</sup> ANNUAL

# PEABODY AWARDS

## SOUVENIR JOURNAL

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# Skiing his way to the top

**H**alf way through college at Long Beach State University, John Nogawski dropped everything and opted to move to Utah to take up skiing full time.

The California native's move to Park City was the best decision he ever made.

Nogawski, who currently oversees all of Paramount Domestic Television's syndication sales efforts, wound up finishing his college degree, meeting his wife and actually picking up skiing skills that have helped him get to his current position at the Hollywood studio.

Nogawski, who has been at Paramount since 1983, was actually planning to stay in Utah for only the winter ski season in 1980 and move back to Southern California in the fall, because he had been accepted to UCLA. But he fell in love with Utah and wound up enrolling at the University of Utah. Nogawski not only skied and worked his way towards a degree in business management, he also met his future wife, Melanie, a student at the university.

But despite his love for Utah, Nogawski says, he always he wanted to work in show business, and moving back to California was the only option after college. He had spent much of his childhood in Downey, Calif., playing with his parents' Super 8 video camera and making documentaries in and around his neighborhood.

Nogawski and Melanie got married and moved to Los Angeles in 1983, where he found two potential job opportunities: an internship at William Morris Agency in Beverly Hills and a position in the facilities accounting department at Paramount Pictures. He says he took the position at Paramount out of "downright greed, because it paid a few more bucks."

Nogawski says he viewed his position in the accounting department simply as an entry onto the studio lot and, from the very moment he got to Paramount, was looking to interview for a higher position. After a year in accounting, Nogawski was hired away by the contract administration department.

Nogawski's boss at the time was Helen Faust, who also coordinated all of the sales divisions' meetings and convention plans. She was planning a trip to Park City, Utah, for the Paramount sales force after that year's NATPE Conference and asked him if he wanted to come along. "I had told her that I had spent a lot of time in Park City and Utah in general, and she had been trying to



*His wife says he "could sell ketchup Popsicles to Eskimos with white gloves on."*

## John Nogawski

**President Distribution, Paramount Domestic Television, Los Angeles, Calif.; b. June 24, 1958, Downey, Calif.; B.S., Business Management, University of Utah, 1983; facilities accountant, Paramount Pictures, Los Angeles, 1983-84; contract administrator, Paramount Pictures, 1984-85; account executive, Paramount Domestic Television, 1985-87; western division sales manager, Paramount Domestic Television, 1987-90; vice president, eastern sales manager, Paramount Domestic Television, New York City, 1990-92; senior vice president, general sales manager, Paramount Domestic Television, Los Angeles, 1992-94; executive vice president, general sales manager, Paramount Domestic Television, Los Angeles, 1994-99; current position since June 2, 1999; m. Melanie, 1983; daughters, Nichole, 9, and Carly, 7.**

get me in real tight with the sales people at the time," Nogawski says. "She thought I would be the next great sales person that she would bring to the company."

In Utah, Nogawski ended up staying right next door to one of Paramount's top sales executives at the time, Greg Meidel. With his local knowledge and ski skills, Nogawski showed a lot of the Paramount sales force around town and also down the mountain. He also got to know Meidel, who went on to run Universal's television division and who really helped to shape Nogawski's career.

About four months after the trip, Nogawski was offered a position as account executive on the Paramount Domestic Television side. But he wasn't sure that sales was the right place for him; he had always wanted to be on the production side of television, and sales wasn't exactly his first choice coming out of college.

"But all I had been doing since I graduated from high school was selling. So when the sales job became available, I said to my wife, I don't know if this is really what I should be doing, and she said I could sell anything, that I could sell ketchup Popsicles to Eskimos with white gloves on."

Nogawski accepted the sales position. He then went from contract administration to suddenly selling TV shows like *Entertainment Tonight*, *Family Ties* and *Happy Days* in syndication.

"He has been a very, very valuable addition to our sales staff," says Paramount Domestic Television Co-President Joel Berman of Nogawski.

He was quickly promoted a year and a half later to western division sales manager, and then, in 1990, Nogawski was named vice president, eastern sales manager, for the studio. The eastern sales slot meant Nogawski and his wife had to move to New York. In 1992, Nogawski was promoted to senior vice president, general sales manager, where he succeeded his mentor, Meidel, and he returned to Los Angeles. He has since become president of distribution at Paramount, where he oversees one of the largest syndication divisions in television.

Last year, Paramount acquired the TV products of Rysher Entertainment, Worldvision Enterprises and Spelling Entertainment. Nogawski now oversees a staff of two dozen sales executives.

—Joe Schlosser



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**BROADCAST TV**


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**Van Comer**, general sales manager, KFSM-TV Fort Smith, Ark., named president and GM.

**Stuart B. Powell**, regional director, WPGH-TV Pittsburgh, named VP/GM, WCNC-TV Charlotte, N.C.



Shellard

**Robert Shellard**, director, planning and administration, CBS, New York, named VP, planning and administration, affiliate relations.

Appointments at ABC, New York: **Diane Dougherty-Chachas** and **Taryn**

**Soba-Kianofsky**, account executives, named directors, New York national sales-East, ABC national television sales.

**David Rabinovitch**, partner, Moving Images Production Group, San Francisco, RH Productions Ltd., Winnipeg, Manitoba, joins KCTS-TV Seattle as VP, production.

**Bernadette Hendrickson**, assistant program director and administrative assistant, KXJB-TV Valley City (Fargo area), N.D., named director, office operations.

**Bruce Harrison**, WDWB(TV) Detroit, named VP and director, engineering, Granite Broadcasting Corp., there.

**Steven G. Smith**, director, marketing and promotion, KPLS(AM) Orange, Calif., named director, marketing and promotion, KDOC-TV Anaheim (Los Angeles area), Calif.

**Caroline Scollard-Taplett**, national sales manager, WPBF (TV) Tequesta, Fla., named general sales manager.

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**PROGRAMMING**


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**Michael O. Johnson**, president and managing director, Asia region, Walt Disney International, Burbank, Calif., named president, Walt Disney International, there.

**Michael Hausman**, director, technical operations, Hearst Entertainment, New York, named VP, technical operations.

Appointments at Sony Pictures Family Entertainment, Culver City, Calif:

**Akiko Kumagai-Kuo**, senior manager, corporate development, named director, Internet strategy and marketing; **Tracey Tardiff**, manager, market research, Columbia Pictures Worldwide Marketing, Culver City, Calif., named associate director of marketing, Sony Pictures Family Entertainment, there.



Ross

Appointments at Nickelodeon: **Laura E. Wendt**, VP, research, Nickelodeon International, London, named senior VP, Nickelodeon, Nick at Nite and TV Land research and planning, New York;

**Lisa Judson**, senior VP and senior creative director, Nickelodeon, New York, named senior VP, programming and executive creative director, there; **Gina Ross**, director, multicultural marketing, Buena Vista Pictures, Los Angeles, named VP, marketing, Nickelodeon, Hollywood, Calif.



Higson

**Jill Higson**, national sales director, E! Online, Los Angeles, named VP, ad sales.

Appointments at ESPN, Bristol, Conn.: **William P. Burkhardt**, senior VP and managing director, New York, ESPN International, named executive VP, ESPN International and Enterprises; **Rick Alessandri**, VP/GM, SportsTicker, Jersey City, N.J., named senior VP/GM, there; **Bob Eaton**, VP/managing editor, Bristol, Conn., named senior VP, there; **Jed Drake**, VP, remote production, Bristol, Conn., named senior VP, there.

Appointments at JP Kids, San Francisco: **Liz Nealon**, VP, executive producer, New York, named senior VP and executive producer, there; **Miranda Barry**, VP, creative affairs, San Francisco, named senior VP and executive director, there; **Michele Weiss**, director, development/animation specialist, named VP, development, Los Angeles.

Appointments at Unapix Entertainment Inc., New York: **David A.**

**Dreilinger**, co-president, named president and CEO; **Rob Miller**, president, Unapix Program Enterprises, named president, Unapix Television.



Greenleaf

**Chris Greenleaf**, manager, programming and development, CBS/Eyemark Entertainment, Los Angeles, named VP, development, Triage Entertainment, Sherman Oaks, Calif.

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**JOURNALISM**


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**Danielle Whelton**, White House producer, CNN, Washington, named executive producer.

**Walter Perez**, weekend anchor and reporter, WPLG(TV) Miami, joins WNBC(TV) New York, as general assignment reporter.

**Rick Jaffe**, executive sports editor, *Los Angeles Times*, Los Angeles, named executive producer, Foxsports.com, New York.

**Jody Davis**, anchor and managing editor, KHQA-TV Hannibal, Mo., joins All News Channel, St. Paul, Minn.

**Barbara Harrison**, anchor, WRC-TV Washington, awarded Esther Van Wagner Tufty Award by American Women in Radio & Television Inc., there.

**Steve Alexander**, anchor, KAVU-TV Victoria, Texas, joins WKRG-TV Mobile, Ala., as anchor.

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**RADIO**


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**Bobby Gailes**, on-air personality, WRKS-FM New York, named director, affiliate relations, urban programming, there.

**Jeremy Coleman**, program director, WJFK-FM Manassas, Va. (Washington area), joins WNEW(FM) New York as program director.

**Andy Bloom**, operations manager, WRQC(FM) and KTCZ-FM Minneapolis, named VP, programming, Emmis International, Indianapolis.

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**CABLE**


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Appointments at Charter Communications, St. Louis, Mo.: **Mike Marshall**, senior securities, corporate and regula-

tory attorney, Mercantile Bancorporation Inc., there, joins as director, corporate counsel; **William Sievers**, regional call center manager, named VP, customer care.

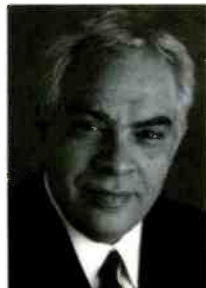
**Jerome H. Kern**, vice chairman and member of the board of directors, TCI, Denver, named chairman and CEO, On Command Corp., San Jose, Calif.

**Dale Bennett**, VP, AT&T/TCI-Texas, Dallas, named COO, Classic Communications Inc., Austin, Texas.

**Steve Schein**, VP, strategic planning, Intertainer, Culver City, Calif., named senior VP, corporate development and strategic planning.

### ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments at OMD, New York: **Andrew Green**, regional managing director, Zenith Media, Hong Kong, named director, strategic insights, New York; **Natalie Swed Stone**, senior VP, network radio manager, Y&R's Media Edge, New York, named director, national radio services, there.



Mangione

**Joseph T. Mangione**, VP, integrated marketing, Egreetings Network, New York, joins Turner Broadcasting Sales Inc. as VP, global client solutions, there.

### TECHNOLOGY

**Sue Abruzzese-Thorman**, VP, business development, Worldlink LLC, New York, named senior VP, business development.

Appointments at Octane Post, Hollywood, Calif.: **Paul Nesmith**, senior editor, HMA Digital, Los Angeles, named senior editor; **Paul Durant**, operations manager, Lightning Dubbs, Burbank, Calif., named producer; **Jennifer Lytle**, production coordinator, Barking Weasel Productions, Los Angeles, named producer.

**Bland McCartha**, director, business development, video and networking division, Tektronix, Beaverton, Ore., named VP, business development, Archion Inc., Studio City, Calif.

**Donald H. Buck**, group VP, transmission distribution group, Video Services

Corp., Northvale, N.J., named executive VP.

### INTERNET

Appointments at SmallWorld.com, New York: **Leigh J. Randall**, strategy consultant, McKinsey & Co., New York, joins as executive VP, corporate development and general counsel; **Peter Strauss**,

CTO, Sticky Networks, New York, joins as CTO; **Leslie Andrews**, manager, marketing activities, ESPN.com, New York, named VP, marketing.

**Rachael Shapiro**, free-lance director and consultant, named VP, marketing and creative affairs, Reelplay.com, Santa Monica, Calif.

—Compiled by Nancy Catmull

## OPEN MIKE

### Government should not allocate LPFM

The editorial in my beloved *New York Times* frames the LPFM controversy as a case of the "haves" against the "have-nots." We cannot win that battle.

From the very opening salvo in this war, I have been of the view that we cannot prevail if our response is based solely on *technical* grounds. The FCC has *its* studies. We have *ours*. But we broadcasters, above all, know you can "buy" just about any "study" you want. So they have *theirs*, which we consider "flawed." And we have *ours*, which the Commission (and now the *New York Times*) has called "bogus."

I again respectfully suggest it is the *process* leading to the *allocation* of these grants, the *dispensation* thereof, which is the problem. *Who* will have the power (or wisdom) to bestow these electronic podiums? And based on what *criteria*? Should the federal government even *be* in the business of evaluating the worth and merit of those lonely, "unserved" voices crying in the wilderness?

Even if government and its well-meaning agents—the FCC bureaucrats—were suddenly possessed of the judgment of Solomon and their judgments instantly informed by some kind of divine wisdom, which would make them so prescient and wise that they could reach into the multitude and cacophony of voices and absolutely identify the most *deserving* advocates and beguiling proponents of the current most wonderful and meritorious cause du jour ... what about next month? Or next year? Eddie Fritts, with whom I have often disagreed, had it exactly right when he called LPFM "social engineering."

The government cannot, at a precise moment, fix, for all time to come, every problem of society. Societal pressures *shift*. The integrity of the recipients erodes and diminishes or becomes irrelevant. And yet the "grant" or franchise is still out there because the government, in the spring of 2000, all of a sudden decided to permanently "fix" something, which is continually moving and evolving.

I don't think a Democratic-controlled Commission should be in that business. *Nor* do I believe a Republican-influenced FCC (which we all desire) should bring *its* biases and preferences to the issue.

I am greatly taken with the notion that a radio station achieves its highest calling when it resembles a platform, a forum for the expression of many different viewpoints. I believe, as E.B. White suggested, that the instrument known as a radio can be more than a box or kitchen appliance. Or a jukebox.

We also have to acknowledge and share the concern of those academics, sociologists, free-speech advocates and many journalists that consolidation may not have been all that beneficial to the listening public by causing fewer voices to be heard in the land.

NAB has chosen not to advance the argument that we program in hundreds of languages and in many different formats. You can also get on stations in every market and tear down city hall, lambaste the mayor and rage and vent against "those people." As an essential part of our defense, we have not identified or celebrated the tremendous *diversity* that *still* exists on the airwaves of America.

And so we are faced, *in an election year*, mind you, with a federal government that wants to do some "social engineering."

Damn, but Eddie Fritts was right on this one!—*William O'Shaughnessy, president, Whitney Radio, New Rochelle, N.Y.*



**TELEVISION**

**MANAGEMENT CAREERS**

**EDUCATION & OUTREACH EXECUTIVE PRODUCER** Twin Cities Public Television (KTCA/2 & KTCI/17) seeks a creative and experienced manager to lead the development of multi-media productions that meet the overall goals of our public television station. Such projects will demand a broad degree of skill and experience in short and long-range planning, in all aspects of communication, and production funding and financing. Experience in commercial or cable television production and financing a plus. A master's degree or equivalent and 7-10 years of experience in top-level production, fundraising and product development are required. Send resume, cover letter and salary expectations by 05/15/2000 to: Box 334-0, KTCA-TV, 172 East 4th St., St. Paul, MN 55101. EEO/AAP.

**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

**SALES CAREERS**

**LOCAL SALES MANAGER** Are you looking for an opportunity to step into sales management and lead a team of sales people to success? This is a small market television station with tremendous opportunity. We are looking for a leader who can grow with the station. Three years in television sales minimum, self motivated. Aggressive, knows packaging and is creative. Salary plus, insurance. Send resume to General Manager, KLAX-TV, 1811 England Drive, Alexandria, LA 71303. Women and minorities are encouraged to apply. EOE.

**MARKETING ACCOUNT EXECUTIVE** KTRK-TV, the ABC, Inc. owned television station in Houston, Texas seeks an account executive to join the marketing arm of our local sales staff. Applicants should have 3-5 years television sales experience and working knowledge of television production. This creative individual must have the ability to generate ideas on the spot and the organization skills to execute the ideas once sold. This person will be responsible for developing marketing initiatives that result in new revenue from non-traditional sources. Position requires the flexibility to work with agencies and direct business, as well as the local sales staff and national television sales office. Mail or fax resume to: Lisa Trapani, Director of Marketing 3310 Bissonnet, Houston, TX 77005, Fax: 713-663-4613. No phone calls please. Equal Opportunity Employer, M/F/V/D.

**SALES CAREERS**

**TELEVISION POST PRODUCTION** Crawford Comm., Inc., S.E.'s leading provider of digital post production services for television, seeks (1) In-side and (2) Outside Sales Reps with desired proven track record of post production sales including editorial, audio, film transfer, design, duplication. Applicants must be enthusiastic, self-motivated, capable of developing new business/retaining accounts. Excellent oral/written communications, computer, client services skills/attitudes a must. Est. contacts within Atlanta/S.E. desired. Some travel required for outside sales. Minimum 3 years experience selling to b'cast, agency, corp., & prod. co. clients desired. Respond to HR Dept., 535 Plasamour Dr., NE, Atlanta, GA 30324. Applicants may also fax resumes to 404-892-2355.

**VP SALES MANAGER BROADCAST SYNDICATION** Broadcast Syndication Company and Television Production Studio is seeking Vice-President & Manager of TV ad sales. Challenging position overseeing New York offices. Must have good management skills and excellent contacts with advertisers and television stations, must be aggressive and well organized to conduct all operations of regional sales office. Send resume to "greatjob40@hotmail.com"

**TECHNICAL CAREERS**



weather.com

The Weather Channel is looking for a motivated and reliable individual to join our team as a **BROADCAST SYSTEMS ENGINEER**. You will maintain and repair analog and digital video and audio systems, including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Candidate must also have ability and desire to develop skills in UNIX, Windows NT, and networking systems. 4 years experience as a maintenance engineer, with television broadcast related systems and equipment is required. If you want to be a part of our team, send your resume today! Email your resume to [Jobs@weather.com](mailto:Jobs@weather.com) or fax to 770/226-2959. \*Please reference "Engineer-BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

**MAINTENANCE ENGINEER "KPBS"** San Diego's Public Broadcast Television Station has opening for FT engineer for maintenance and installation of television facilities. Duties include, but not limited to, component level maintenance and alignment of Betacam SP, DVCPPro, and Sony 1" videotape machines as well as other studio equipment. Maintenance and repair of PC computers and Networks using Windows 95, 98 and NT, Unix, as well as Apple Mac's, and Media 100 non-linear editing systems related to the daily broadcast operation. Req: 2 years related exp; FCC lic or SBE Certif. Positions is Swing shift but requires flexible hours. Beginning salary \$3,335/mo commensurate with experience, knowledge and skills plus excellent benefits pkg. Job #F00-146 Call SDSU Foundation HR (619) 594-5703 or [www.foundation.sdsu.edu/hrpage](http://www.foundation.sdsu.edu/hrpage) Open till filled. Screening begins 4-26-00. EEO/AA/Title IX Employer.

**STUDIO MAINTENANCE ENGINEER** Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras, and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/network background. Must be able to work on a rotating shift schedule. Candidates should have an engineering degree or equivalent technical training. SBE/FCC certification a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to: Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

## TECHNICAL CAREERS

## TELEVISION

# DIRECTOR OF BROADCAST SERVER TECHNOLOGY

(Broadcast Engineering)

HBO, an international leader in the entertainment industry, is seeking an experienced professional to work at our **Communication Center** in **HAUPPAUGE, LONG ISLAND**.

Reporting to VP of Broadcast Engineering, the qualified individual must have 5+ years exp in television origination and automation systems operation, design and development. Must be highly adept at integrating vendor-supplied and in-house developed applications into a broadcast environment. Strong knowledge of object-oriented analysis and design, and Oracle RDBMS is essential. Primary responsibilities include integration of broadcast video servers into HBO's Communications Center, developing broadcast-related applications and computer systems administration (backups, OS upgrades, etc.). The self-starter we seek must be able to work independently and with other HBO departments as well as outside vendors.

We offer a competitive salary commensurate with experience & excellent benefits package. Please mail resume with salary requirements stating position to: **Home Box Office, 1100 Avenue of the Americas, NY, NY 10036, Attn: HR Room 3-41. No phone calls, please. HBO, a Time Warner Entertainment Company, is an EOE, M/F/D/V.**



## 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

**ENGINEERING MANAGER** WETA TV 26 & 90.9 FM, a public broadcasting station serving the DC Metropolitan area, seeks an Engineering Manager to manage the division's television production staff and technical facility on a project-specific basis. Will supervise production of nationally broadcast shows like *Washington Week in Review* and *The NewsHour with Jim Lehrer*. Requires a bachelor's degree in a relevant field and minimum 7 years experience in a national, network-level TV production operation, including 5 years at management level. Send resume and cover letter with salary requirements to HR Dept, 2775 S. Quincy St., Arlington, VA 22206 or fax to 703-998-2034. [Http://www.weta.org](http://www.weta.org), for job specifications. EOE/M/F/V.

**COX COMMUNICATIONS, INC** Middle Georgia Career Opportunities: DATA ENGINEER, FINANCIAL ANALYST, CUSTOMER CARE MANAGER, RETAIL OPERATIONS SUPERVISOR. Visit [www.cox.com/coxcareer](http://www.cox.com/coxcareer) for details and online inquiries. Positions are located in the Macon, Georgia system. Mailing address: Cox Communications, Inc., Attn: Human Resources, 6601 Hawkinsville Road, Macon, GA 31216. Fax: 912-784-1403. EOE.

**DIRECTOR OF ENGINEERING** KCOP-TV, Los Angeles, has an immediate opening for a Director of Engineering. This person will be responsible for management of all engineering and technical operations of the station, including daily operations, maintenance, transmitting facilities and technical operations. Candidates should have 5-7 years as a Director of Engineering or equivalent position. Send resume to KCOP-TV, HR Dept., 915 N. La Brea Ave., Los Angeles, CA 90038 EOE.

**CHIEF ENGINEER** KAYU-TV Fox 28 in Spokane, WA has an opening for a Chief Engineer who can manage a team and has a hands on attitude. Experience in maintenance of UHF transmitters, audio, video videotape, microwave and satellite equipment a must. Plus knowledge of computer systems and technologies. Send resumes Attn: General Manager, KAYU-TV Fox 28, PO Box 30028, Spokane, WA 99223. EOE.

### NEWS CAREERS

**ASSIGNMENT EDITOR** KSDK-TV is seeking an aggressive, level headed, energetic news junkie to help run the Assignment Desk at our Gannett station, an NBC affiliate and news leader. Five years experience preferred. Send resume and news philosophy to: KSDK-TV, Human Resources Administrator, 1000 Market St., St. Louis, MO 63101. No calls please. EOE.

**TV MAINTENANCE TECHNICIAN** NBC12, Richmond, VA's No. 1 news and information station has immediate opening for full-time Broadcast Technician. Requires familiarity with various broadcast equipment including VTRs, routers, switchers, cameras and broadcast terminal equipment. Successful candidate must have proficiency in Windows 95/98, Windows NT and MS office products. Experience with computer repair, upgrading and installation of software also required. Microsoft and Novell networking a plus. Good communication skills and ability to work well with people. Qualified applicants only send cover letter and resume to Human Resources, WWBT, P.O. Box 12, Richmond, VA 23218. No calls. EOE M/F/D.

**MAINTENANCE ENGINEER** Digital WXIN-TV a Tribune Broadcasting Station has an immediate opening for a Maintenance Engineer. The successful candidate will have strong hands-on maintenance experience in digital technology, computers, microwave systems, and broadcast-related equipment. Knowledge of FCC rules and regulations. A minimum of three years experience in TV Engineering. Good people and communication skills a must. College degree and SBE certification preferred. Rush resume, salary history and cover letter, noting desired position and referral source to: Human Resources, WXIN-TV, 1440 N. Meridian St., Indianapolis, IN 46202-2305 or fax to 317/687-6534. EOE.

SEND BLIND BOX

RESPONSES TO:

BOX \_\_\_\_\_

BROADCASTING & CABLE

245 W. 17TH ST., 7TH FL.

NEW YORK, NY 10011



## NEWS CAREERS

**ANCHOR/PRODUCER** 18 News WETM-TV is recruiting an Anchor/Producer. You must have solid anchor skills with producing ability. This person will also include some general assignment reporting. Editing skills are a must. Send tapes and resumes to: News Director, WETM, 101 E. Water, Elmira, NY 14902. The Ackerley Group is an EEO Employer.

**REPORTER** Dominant Cox station is looking for an aggressive general assignment reporter. The team at WHIO-TV is relentless, and we need someone who can keep up with the pace. Must be able to enterprise and show exceptional live ability and strong writing experience. Two to three years experience and a college degree required. Send resume, tape and references to Julie Weindel, News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. Tapes will not be returned. No phone calls. WHIO-TV is an equal opportunity employer.

**ASSISTANT NEWS DIRECTOR** Are you ready for the next level? New 8 Austin is Time Warner's 24-hour news channel in Austin, Texas. If you love television journalism, this is the place for you. You'll be part of the U.S. most state-of-the-art digital news facility, doing the best journalism in the market. We do local news right. The Assistant News Director works alongside the News Director overseeing the editorial content of the daily news operation; supervises the executive producers, reporters, and assignment desk; plans major long-term news event coverage. We need a great journalist and strong writer with remarkable people skills. A degree in journalism or RTF preferred with 5 years TV news experience, and 2 years in a news management position. We want a coach, mentor, and a leader. Time Warner offers excellent pay and benefits. Come by in person to apply or send your resume to: Time Warner Cable, 12012 North MoPac, Austin, TX 78758. Fax: 512-485-6186. Website: www.timewarneraustin.com. Jobline: (512) 485-JOBS. EOE M/F/D/V.

**BACK TO THE FUTURE!** Before the days of assignment editors and executive producers, the real magic came from the reporters who went out and shot their own. They were called, "one man band," combo reporter/photographer men and women who told better stories because they had total ownership, reporting, shooting, writing and editing their own. They had the freedom to be as creative as they could be and no one else could take the credit. Wanna do it again in a top fifty market? Send a tape of your best combo abilities, resume attached to: WPEC NEWS 12, PO Box 198512, West Palm Beach, FL 33419-8512, Attn: Jerry Ridling, Director of News & Operations.

**CONSUMER REPORTER** Requirements: Number 1 station in 37th market looking for a people's champion. We're looking for a reporter who knows how to resolve conflicts for consumers and keep an eye out for the little guy. We require a minimum of two years reporting experience and prefer someone who has done this type of work before. If you've got a tape with the stories which show you can get action on a consumer complaint, we'd like to see it. Please send your resume, references and non-returnable tape to (no calls, please): Jim Loy, News Director, WOOD TV8, 120 College, SE, Grand Rapids, MI 49503. WOOD TV8 is an equal opportunity employer.

**EXECUTIVE PRODUCER AND NEWS PRODUCER** WDAF-TV, a Fox O & O in Kansas City, is seeking qualified applicants to fill two key positions within the News Department: **EXECUTIVE PRODUCER (Mornings)** - Supervises 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 the news programs and the manner in which they are presented. Three years experience in television news producing and a college degree are preferred. **NEWS PRODUCER (9pm Newscast)** - Produces, writes and edits for this nightly one hour newscast. Must have prior news producing experience and excellent writing skills. Prior supervisory experience required. A college degree and editing skills are preferred. Please send resume and non-returnable VHS tape to WDAF-TV; Human Resources/BC; 3030 Summit, Kansas City, MO 64108 M/F/V/D.

**FOX NEWS STARTUP:** KJTV 34, Lubbock TX; is launching FOX News At 9, the only prime-time, 1-hour newscast in the market. Our facilities and equipment are state of the art. We are hiring for the positions: **PRODUCER, ASSOC PRODUCER, ASSIGNMENT MGR, NEWS ANCHORS, WEATHERCASTERS, SPORTSCASTERS, PHOTOGRAPHERS, REPORTERS, EDITORS.** It's an outstanding opportunity if you have solid news judgement and can tell stories with creativity, clarity, energy, and with attention to detail. Prefer candidates with at least 1-year experience in an affiliate or cable news operation. Will consider entry-level candidates. College degree preferred. E-mail resume to www.jklotzman@ramarcom.com or mail resume and non-returnable VHS resume tapes to Jennifer Gray, Human Resources, KJTV 34, PO Box 3757, Lubbock TX, 79452. EOE. Pre-employment drug screening and proof of driving insurability required.

**METEOROLOGIST** UNIVISION/WGBO, Noticias 66 is looking for a full-time Meteorologist for our weekend newscasts. Candidate must be bilingual English/Spanish, AMS certified and have at least 1 year of on-air forecasting and reporting experience. Excellent written and oral skills and a good on-air personality are required; editing skills are a plus. Send inquiries to Claudia Gonzalez, News Director via fax to (312) 494-6496, or via e-mail cgonzalez@univision.net EOE

**NEBRASKA EDUCATIONAL TELECOMMUNICATIONS PRODUCER I.** Produces, directs and/or edits multi-camera studio and remote programs, series, EFP segments and electronic classroom client-based projects. Bachelor's with major in journalism, broadcasting, communications or related field plus two years television producing or directing experience required; equivalency considered. Background must include project/program planning, scheduling and budgeting experience. Multi-camera studio or remote directing and editing experience essential. Strong interpersonal and verbal/written communication skills necessary. Excellent benefits. Review of resumes will begin May 1. Position will remain open until suitable candidate is found. Submit cover letter, resume and the names, addresses and telephone numbers of three professional references to Personnel Coordinator, University Television, PO Box 83111, Lincoln, NE 68501. UNL is committed to EEO/AA and ADA/504. If you require accommodation, please call (402) 472-3611.

**NEWS PRODUCER** needed for area's top rated weekend newscasts. Strong news judgment is a must, along with compelling broadcast writing skills and videotape editing ability. At least one year of commercial TV news experience is preferred. Send resume to Executive Producer, WTVC, PO Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

**NEWS PRODUCER** WKRN-TV, an ABC affiliate has an immediate opening for an experienced producer. Candidate must possess strong verbal and written skills, including superb newswriting. Must be aggressive in response to spot news and work with a large staff of reporters and photographers. Candidate must have two years experience in newsroom producing and college degree required. Send resume and tape to News Director, WKRN-TV, 441 Murfreesboro Rd. Nashville, TN 37210. EOE.

**PRODUCER** UNIVISION/WGBO, Noticias 66 has an immediate opening for a qualified individual to supervise the program content and creative flow of our newscasts. Duties include preparing stories, teasers and headlines for broadcast, liaison with technical crew and graphic artists. Applicant should possess a degree in broadcast journalism or communications and 2 years broadcast newsroom experience as a line producer or news writer with producing responsibilities. Also requires fluency in oral and written Spanish and English, strong organization/supervisory skills and excellent writing skills - clear, crisp, concise and quick. Send inquiries to Claudia Gonzalez, News Director via fax to (312) 494-6496 or via email to cgonzalez@univision.net EOE

**WRITER/PRODUCER** UPN 9, WWOR-TV, is looking for a seasoned Writer/Producer eager to flex their creative muscle in the nation's top market. You'll have the opportunity to promote an award winning newscast, first-run programs, sports and network shows. Hands-on experience with Media 100 or off-line editing a plus! If you have minimum of 3 years experience as an On-Air Promotion Writer/Producer handling news and entertainment, send us your reel. Please send your resume and a non-returnable beta or vhs tape to: UPN 9 WWOR-TV, HR Department, 9 Broadcast Plaza, Secaucus, NJ 07096.

**SPECIAL PROJECTS PHOTOGRAPHER** WTVD-TV, an ABC owned station is looking for a creative, experienced photographer for our special projects unit. The ideal candidate is visual storyteller with strong editing skills. This position works with our consumer, health, and features reporters as well as covering general assignment stories. Live truck experience a plus. Rush tape/ resume to: Bob Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701BC. EOE.

**START UP NEWSGATHERING ORGANIZATION** - Interviewing for immediate openings of NY based Producers, Satellite Coordinators, and Non-Linear Editors. 2-3 years experience required. Reply to Box 01667 EOE.

**TORNADO ALLEY** We have it all - Wild Weather, Superior Equipment and Great People! KFOR-TV rules over weather here in Oklahoma. If you are a WEATHERCASTER with at least three to four years experience and don't mind working weekends. Send resume tape to Personnel, KFOR-TV, P.O. Box 14068, Oklahoma City, OK 73113. EOE.

**PROMOTIONS CAREERS**



**Starz Encore Group LLC, the nation's largest provider of premium movie networks has the following openings:**

**DIRECTOR, ON-AIR PROMOTION**

In this highly visible position (job #G900BC) you'll participate in determining overall creative direction and execution of on-air promotion for Starz & Encore's multiplex channels. You'll also manage activities of an extremely busy on-air promotion department. Conceive, develop and execute original promotion ideas, liaison with outside creative and production resources, and coordinate communications and resource support for all on-air promotion projects. Must have minimum 8 years experience as director or manager of creative production, and proven experience managing a creative on-air promotion department, either with an advertising agency, cable or broadcast group or production company.

**ON-AIR PROMOTION PRODUCER**

If you're the creative type with at least three years experience producing top-notch promos and short form interstitial segments, this is the job (#G903BC) for you. The qualified candidate will have proven experience in studio and field production skills, 3+ years experience in promotions at a broadcast station, network or program supplier. You'll need to send a non-returnable demo tape for consideration.

Reference the job number and send your resume to:

**Starz Encore Group, LLC**  
 P.O. Box 6542  
 Englewood, CO 80111  
 Fax: (303) 267-5891  
 e-mail: jobs@encoremedia.com

Drug test is required of the successful candidate. EOE.

**PRODUCTION CAREERS**

**PRODUCTION ASSISTANT** KVIE, Channel 6, seeks Production Assistant for high profile public television series. Must be bright, people-oriented, industrious, self-starter to do shoot coordination, research/set-up stories and other duties as assigned. Computer skills and 1 year experience required. Send resume/cover letter to: Human Resources, KVIE, PO Box 6, Sacramento, CA 95812 or e-mail to humanresources@kvie.org. Refer to our website at www.kvie.org for complete listing of duties. Open until filled. AA/EEO/M/W/D/V.

**TELEVISION PRODUCTION ASSISTANT** Applicant should have a minimum of one year's professional broadcast television production experience. Experience in operation of still store, character generator, studio camera and audio console during live newscasts preferred. Send resume to: Jeffery Hester, Production Manager, WTVD Newschannel 11 ABC, PO Box 2009, Durham, NC 27702 BC. No Phone Calls. EOE.

**CHYRON MAX SPECIALIST** WORLDNET Television located in Washington D.C. is seeking a Chyron operator. Call for a copy of Vacancy Announcement No. PA-00-40 for complete listings of qualification requirements and instructions on how to apply for the position. Applicants must respond in written detail to the *Special Rating Factors* described in the job announcement. For further information contact: Susie King, Office of Personnel, International Broadcasting Bureau, 330 Independence Ave., S.W., Washington D.C. 20237; 202-619-3117. Closing Date, April 17, 2000.

**TRAINER CAREERS**



**TRAINER**

Starz Encore Group, LLC, the nation's largest provider of premium movie networks, is looking for a highly motivated individual in our fast-paced El Segundo sales office. You'll train affiliate CSR's through the implementation of training and incentive programs and promotional campaigns. We offer great benefits and an aggressive bonus structure. You must have 2 years sales and/or training experience, outstanding communication skills and the ability to travel extensively.

Send resume and salary history to:  
**F1504-LA, Starz Encore Group, LLC**  
 P.O. Box 6542, Englewood, CO 80155  
 Fax: 303-267-5891  
 E-mail: jobs@encoremedia.com

Successful candidate will be subjected to a drug test.  
 EOE

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**House Speaker Dennis Hastert has given a boost to Rep. Billy Tauzin's (R-La.) bid to chair the Commerce Committee.** In an April 4 letter, Hastert said Tauzin's 15 years as a Democrat will count toward his seniority, giving the party-switching lawmaker a 13-month edge over rival Rep. Michael Oxley (R-Ohio). Tauzin, who heads the Commerce panel's Telecommunications Subcommittee, joined the Republicans in 1995. Oxley heads the Finance and Hazardous Materials Subcommittee. Speculation over who will head the full committee flared after Chairman Tom Bliley of Virginia announced that he will retire at the end of the year. Although tradition calls for the most senior members to win committee chairmanships, the actual slate of committee chiefs is decided by a vote of majority-party members

and could nominate more-junior members.

**The auction of the "guard band" portions of spectrum now used for TV channels 60-69 is set for June 14.** The guard band licenses will have strict usage restrictions because they abut frequencies slated for public safety use, and the FCC wanted to ensure that no interference would affect those services. The guard bands cover small portions of spectrum currently designated for TV channels 60, 62, 64, 65 and 67. Large blocks of the ch. 60-69 band are scheduled for auction June 7.

**The House last week passed legislation that would provide \$1.25 billion in loan guarantees to help satellite providers offer local TV stations in rural communities.** A federal guarantee would cover 80% of a loan.

**Competing applications for new educational broadcast licenses will be granted according to a point system, the FCC said last week.**

Replacing the cumbersome traditional comparative hearing process, the new system will apply only to channels on the reserved noncommercial band (new licenses on the commercial band are granted via auction). Points will be awarded as follows: local entities (3 points), those without other broadcast stations (2), servicers of local schools (2), those with superior technical features (1 or 2). In a tie, a license will be awarded to the one with fewest existing stations or fewest pending applications; if the tie remains, time-sharing will be required.

**Despite a reported improvement in net losses, Cumulus Media Corp.'s share price continued its decline last**

**Friday, posting a 52-week low of \$11.6875 per share.** In its revised yearly financial report, filed that day with the Securities and Exchange Commission, the radio-station group owner says it lost \$13.6 million last year, rather than the \$20.8 million loss reported on March 16. Cumulus also restated its 1998 loss, saying it was \$8 million not the \$13.7 million previously reported. The loss improved in 1998 because, Cumulus said, a 1999 year-end tax review found a \$4.9 million tax benefit reported as a \$126,000 tax provision. These changes join others that have rattled Cumulus' stock: Last month, the company said it had overreported some 1999 revenue and broadcast cash flow, including \$700,000 in revenue in 1Q and 3Q and the same amount in BCF in 3Q. Disclosure of those "reallocations" led to a stock dive of 43% the week of March 13-17. Last Friday's filing also notes that, if Cumulus has to break contracts for pending acquisitions because it can't issue more stock or find a debt financier, it could be liable for about \$67.2 million worth of radio station purchase prices.

**Compaq Computer Corp. plans to roll out DTV receiver cards in some of its PCs by the third quarter.** The cards will be marketed as an option, adding \$100 to \$200 to the price of the PC, says Sean Burke, vice president of Compaq's Presario division. "The initial purchasers will be paying for it, so it's not a cost adder for us," he says. He thinks the DTV functionality will be popular with PC users looking to receive

## Satellite radio shoots for June launch

CD-quality sound via satellite is closer to launch—literally—than is terrestrial digital radio.

One of the two companies that plan to offer digital radio via satellite, Sirius Satellite Radio Inc. recently set the date for launching its first satellite: June 28. Sirius' second satellite is slated for launch this September, and the third and final one will blast off in October.

That's a long shot, however, from Sirius' original plans. The New York-based company, then known as Satellite CD Radio, in May 1990 said its commercial satellite-to-car service would begin in 1994. As recently as Feb. 1, Sirius (in a filing with the Securities and Exchange Commission) said its satellite launches would be concluded by May.

The current plan is to offer CD-quality radio to U.S. customers via satellite at the end of the year, the company said on

April 3.

In a programming announcement, Sirius last Wednesday said *Playbill* and the League of America Theatres and Producers will create daily features, specials and live programming for one of its 100 satellite-delivered channels called "Broadway Best."

Sirius' only competitor, XM Satellite Radio, in an earlier incarnation in 1992, said it would launch its first satellite in 1994. While firm launch dates for XM's two satellites have not yet been set, the first could go up in late November, with the second to follow in January or February 2001, a company spokeswoman said last Wednesday.

Also last week, XM said Avis Rent A Car has agreed to become the first rental-car fleet to offer XM satellite radio, along with traditional AM and FM signals, to its customers.

—Elizabeth A. Rathbun



data broadcasting or interactive applications, not traditional television programming. "One of the key things about the PC side is, it's a very robust platform that can do more than a set-top receiver product." Compaq is being aided in its DTV-on-PC effort by Intel, which is licensing its enhanced DTV authoring technology free to interested companies.

**ABC's Who Wants to Be a Millionaire? has drawn more than 1 million viewers playing along with an enhanced-TV version of the telecast since the format started on March 28.** Average connection time has been as high as 45 minutes for viewers playing in real time on the ABC.com Web site, the network says. ABC and ESPN used the technology for broadcasts of NFL prime time games last season.

**The eight-night run of CBS' mob drama 'Falcone' drew less than spectacular ratings.** The series, which aired nine times over the run ended April 12, averaged a 6.1 rating/10 share in households, a 2.7/8 in adults 18-49, and 8.5 million viewers per episode, according to Nielsen Media Research. *Falcone* debuted with two episodes on Tuesday, April 4. The nine episodes were all CBS ordered from Columbia TriStar, and now the studio is waiting to hear from the network whether the series will be picked up for next season. Sources

say the Saturday-night average of a 3.0/8 in adults 18-49 has CBS executives wondering if the series could work on the weekend during the 2000-01 season.

**Thomas Power, mass media adviser to FCC Chairman William Kennard, will step down at the end of April to become general counsel of corporate networking firm Fiberlink.**

He will be replaced by Karen Edwards Onyeije, an attorney in the FCC's general counsel's office. Most recently, she has worked on the biennial review of broadcast ownership rules and digital must-carry requests and on developing new equal-opportunity recruiting rules.

**Dean Hallett has been named chief financial officer at Walt Disney Studios.** Hallett was formerly vice president of planning and control for Walt Disney Studios and vice president of finance and administration at Buena Vista Pictures.

**After speculation that she would be leaving the network, Karey Burke instead received a new two-year deal at NBC and a promotion to executive vice president of series development.** She will now oversee all comedy and drama development at the network under NBC Entertainment President Garth Ancier. Burke, formerly executive vice president of comedy development, has been with NBC since

## Please stand by

Broadcasters, cable systems and other multichannel providers must provide on-screen displays of critical emergency information in order to assist the hearing-impaired, the FCC said last week. The mandate applies only to video providers that transmit emergency information and doesn't affect outlets that choose not to offer emergency updates. The rule was necessary because new closed-captioning requirements do not go into full effect until 2006.

"This is really a matter of life and death for millions of Americans," said FCC Chairman William Kennard. Last week's rules rely on outlets to make "good faith" efforts to determine which information is critical, but guidance provided by the FCC includes any data necessary to protect life, health and property, such as evacuation orders, shelter locations and identification of affected areas. Emergencies include severe weather, chemical spills, power failures, explosions, civil disorders and school closings.

Broadcasters are also given flexibility to determine whether to provide the information via closed captioning, which is provided only through a station's auxiliary signal and must be decoded, or via a scroll across the conventional picture. The NAB originally opposed new captioning rules but, when they seemed inevitable, pushed for stations to have the freedom to judge what information is critical. FCC officials said they will re-examine the emergency rules as the deadline nears.

—Bill McConnell

1988, when she joined the network as an assistant in comedy development.

**Olympic-swimmer-turned-sportscaster Donna deVarona has filed a multimillion-dollar age- and sex-discrimination lawsuit against ABC Sports,** alleging that she lost her \$150,000 a year job in 1998 because the network believed she had gotten too old to appeal to men ages 18 to 39. DeVarona, 52, filed her suit in federal court in Manhattan, seeking more than \$50 million in compensatory and punitive damages. She had worked for Disney-

owned ABC and ESPN off and on and in various capacities since 1965, the year after she won two gold medals in the Tokyo Olympics. ABC Sports said her role had been decreasing, particularly due to the network's losing the Olympics, and asserted that she had been treated fairly. Age and gender claims have become an increasing threat for broadcasters. Last year, Hartford anchor Janet Peckinpugh won a multimillion-dollar verdict against Post-Newsweek stations for a gender claim, settled out of court while the case was being appealed.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

## We're outta here

One unintended consequence of the merged-media landscape is that it has made it easier for broadcast and cable executives to make the jump to the Internet, as witness our cover story and the list of executives who have made the move. There are those champagne wishes and IPO dreams, of course, powerful aphrodisiacs all by themselves. But there is also the challenge and freedom of working for a company that doesn't have more management layers than rings on a redwood. Take Ken Krushel, a former NBC executive and half of the dotcom couple that includes Fort Disney veteran Pat Fili-Krushel. "At some point, large companies are not rewarding," he says. "They're hierarchical, intrinsically political and, by definition, do not move quickly." That sounds like a warning to the mega-media world that it buries the entrepreneurial spirit at its peril.

That warning is not the only one that should be sounded, however. The bells on Wall Street last week may have been tolling for the Internet start-ups. If the bubble hasn't burst, it is showing signs of the strain of cash burn and little return. If that trend continues, some of the executives wooed by the Net could gain a newfound respect for corporate stability and its dividends. Winning and losing, of course, are both the province of risk taking. And it is that spirit of adventure, balanced with the feeling of control and the possibility of reward for risk, that the old-line companies must maintain if they are to compete.

In the past, corporate's message may have been "my way or the highway." For today's top—and mid-level executives—the option is "my way or the I-way." Increasingly, the I's have it.

## Digital clarity

Amid the competing standards and business plans that have so distorted the digital picture of late, it was nice to find some clarity at NAB. Not, as it turns out, over the ongoing 8-VSB vs. COFDM fight, which raged unabated. We had hoped for a truce of sorts and some war-room strategizing for the good of all concerned. Instead, it remained primarily a war: the Hatfields and McCoys for a new millennium. The clarity came in the recognition of the contributions to digital made by three pioneers: Woo Hyun Paik, whose compression technique opened the door to the digital age; Rob Glaser, who pioneered the video streaming that holds the promise of wedding the old TV with the new; and Dick Wiley, who strove diligently to bring broadcasters, policymakers and engineers together in building a digital future. However the digital world is finally constituted, these pioneers provided the tools and the vision.

## Advancing the ball

Somehow, we think TV news, with all the brainpower at its disposal, could cover the Elián González story without hanging on every word of the child as though he were a Delphic oracle and not a confused 6-year-old. This child is being manipulated in one of the most public political football games since Hyannisport. Turning him into a journalistic football as well does not advance the story. Perhaps the perfect climax would be an Elián interview with Leonardo DiCaprio, with background vocals by Gloria Estefan. We'd say more on this sad subject, only we've seen and heard too much about it as it is. Or could you tell?

## WHAT DO YOU THINK?

We invite your comments on our editorials and other matters affecting the TV, radio and Internet businesses. You may submit a letter to the editor by mail (Harry A. Jessell, Editor, BROADCASTING & CABLE, 245 West 17th Street, New York, N.Y., 10011); by e-mail (jessell@cahners.com); or by fax (212-337-7028). Your letter may be edited for clarity and length and may appear on our Web site (broadcastingcable.com).

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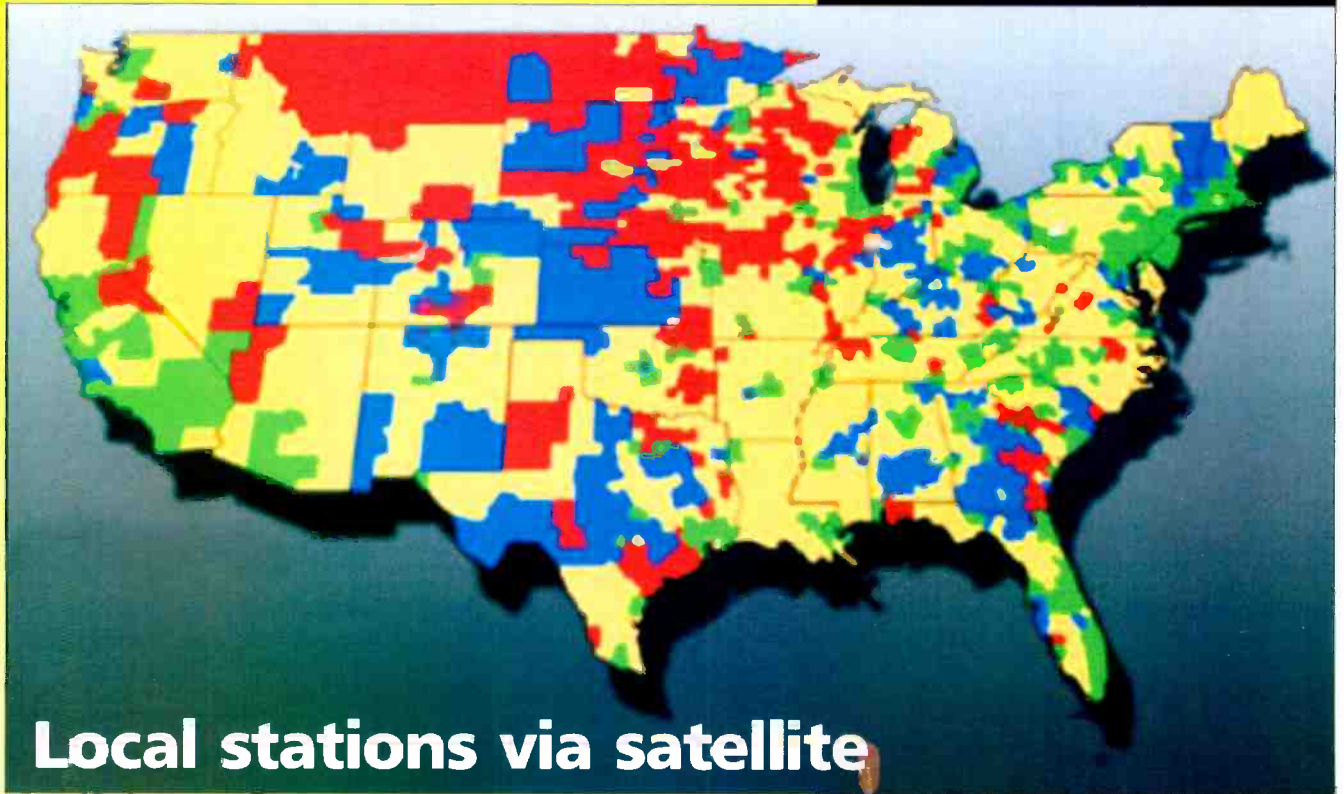
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