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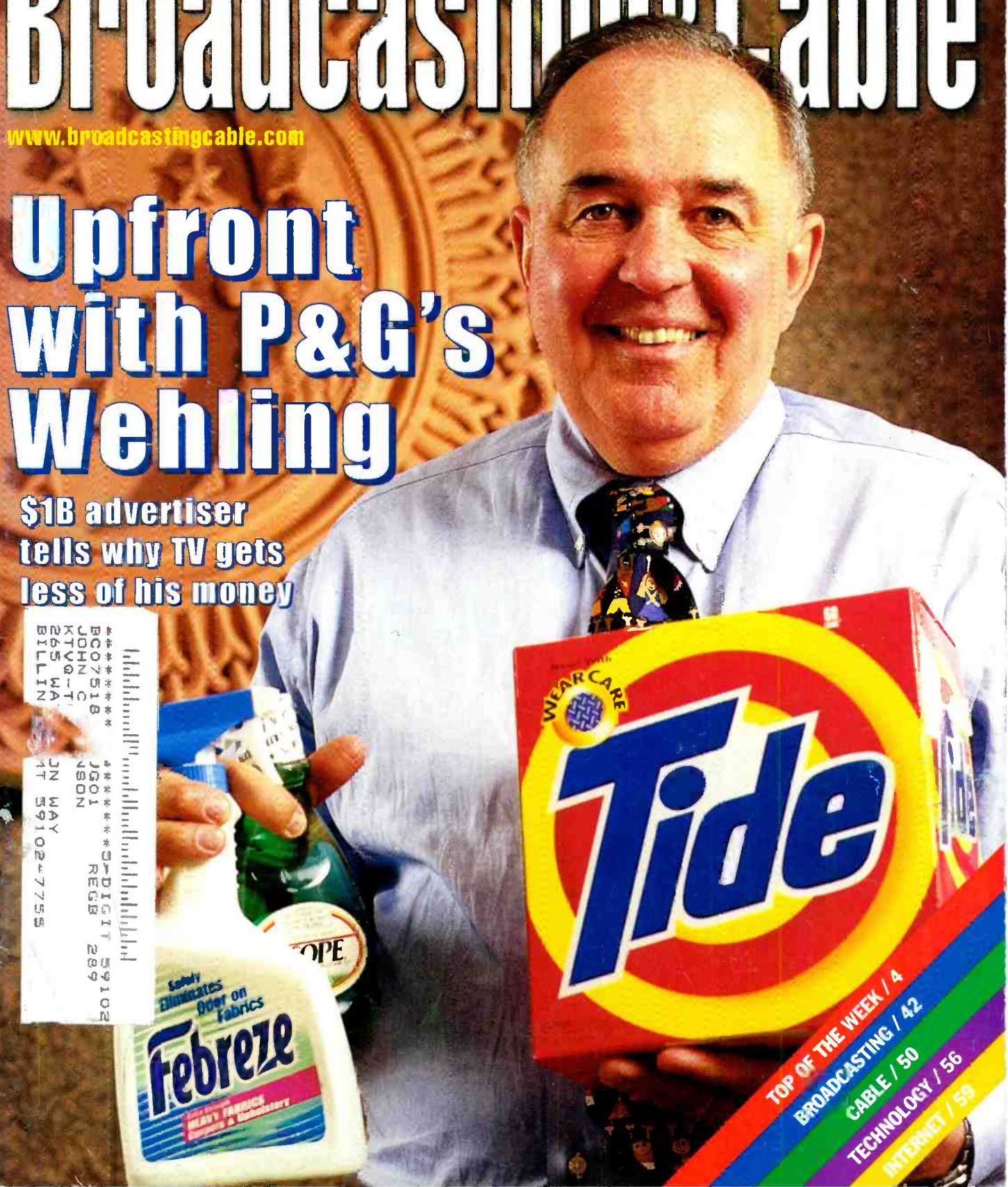
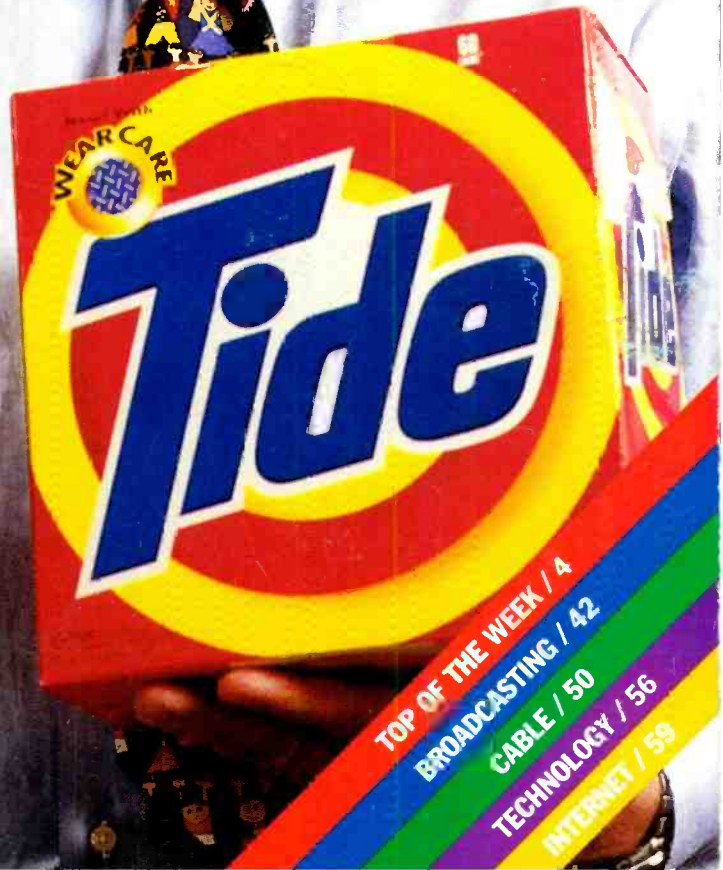
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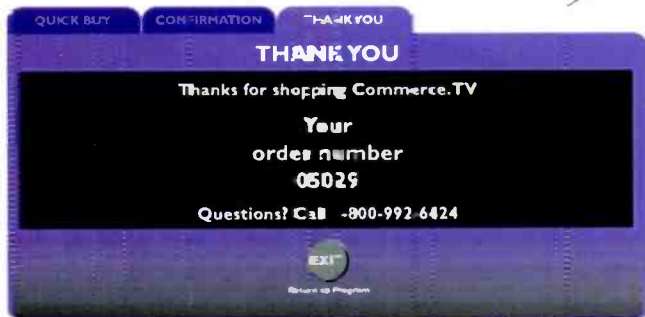
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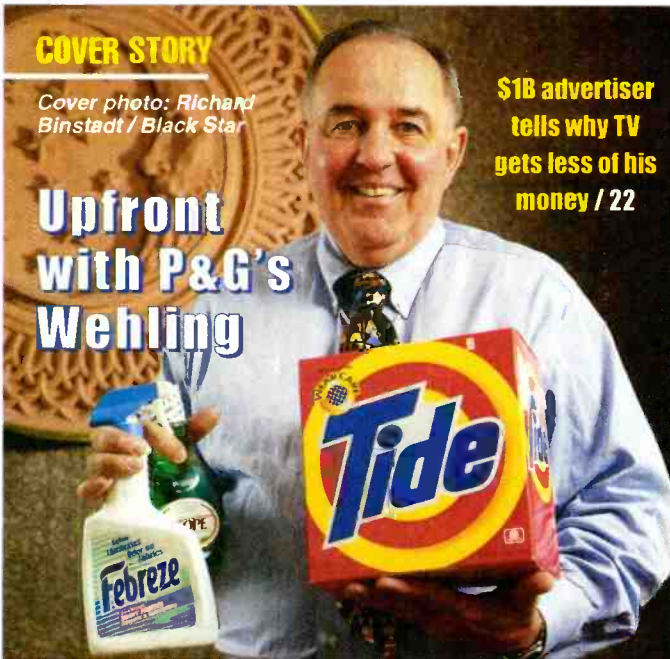
◀ **David Legler, of Lindenhurst, Ill., won \$1 million on NBC's 'Twenty One,' which was re-aired on Pax.**

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Cover photo: Richard Binstadt / Black Star

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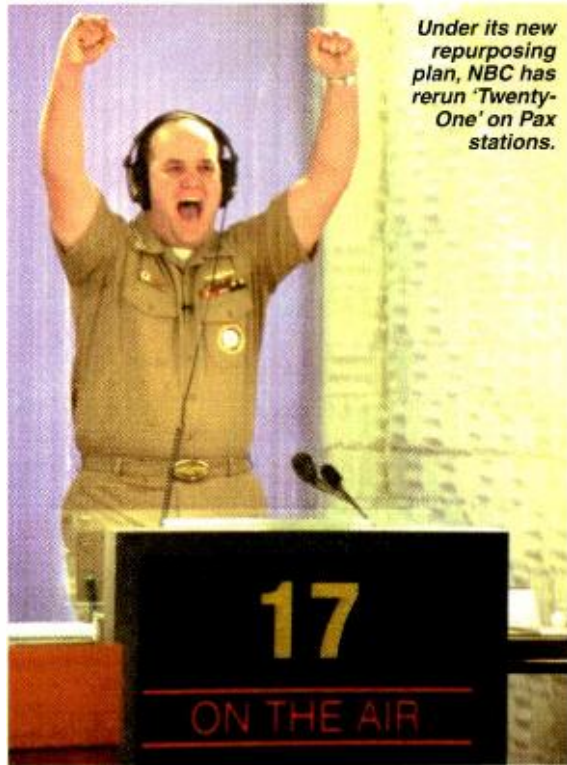
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Pax gets pieces of NBC

Family-oriented weblet runs NBC programming; network affiliates cry foul



NBC Photo: Dave Bjertke

By Steve McClellan and Joe Schlosser

Yep, they're serious. NBC and Paxson Communications are remaking Pax TV with a good dose of NBC repurposed programming—not the least of which will be repeat broadcasts of NBC's flagship *Nightly News With Tom Brokaw*, to air on Pax just one hour after airing on NBC each evening. But the strategy goes beyond mere repurposing: NBC also plans to make fresh programming for Pax, the family-friendly weblet.

Paxson Communications President Jeff Sagansky confirmed that he has talked to NBC about its developing an original magazine show, as well as other original programs for Pax.

Last week, the two companies announced the first original programming to be supplied by NBC to Pax TV: 28 hours of Olympic trials to air throughout the summer leading up to the Sydney summer games in September.

Sagansky promised more joint program-venture announcements. "We've been having discussions about a number of different program initiatives" in the entertainment, sports and news genres," he said.

NBC West Coast President Scott Sassa is also working closely to develop projects with Pax. NBC acquired a 32% stake in Bud Paxson's nascent network last year.

"Nothing is going to happen overnight," Sassa said. "When you are working with a network that relies on off-network syndicated programming, generally speaking it takes at least three years to run through that stuff. Bud (Paxson) did a great job getting quality shows like *Touched by an Angel*

and other series on to help start his network. The network will continue to have a mix of off-network series and original programs in the future, but it's not going to change drastically next season."

Sassa added that shows that don't have long "shelf lives" at NBC will likely be moving over to Pax sooner rather than later.

The Olympic Trials deal leads some to believe NBC might carve a small package of actual Olympic events for Pax, as it will do on CNBC and MSNBC. But NBC won't comment on that.

The *Nightly News* will air on Pax at 7:30 p.m., just one hour after it airs on most NBC affiliates around the country. "No one is happy about it," said Alan Frank, president, Post Newsweek Stations, and chairman of the NBC Affiliates board of governors.

"But they seem committed to some kamikaze mission here. We don't understand it." Previous repurposing efforts included *Today* on MSNBC and *Conan O'Brien* on CNBC.

Frank and other board members said they are examining "several options," in response to NBC's announcement.

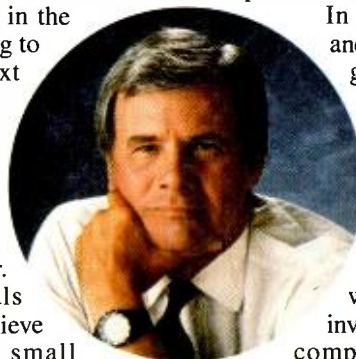
Does the *Nightly News* deal violate any exclusivity agreements? "Different affiliates have different answers to that question," Frank said. "Some companies say yes, some say perhaps not," depending on the language in their affiliate contracts. NBC believes it is on firm legal footing.

Pax and NBC executives argued the Brokaw rebroadcast would strengthen joint ventures that they are encouraging NBC affiliates to enter into with local Pax stations.

NBC-TV president Randy Falco said the Brokaw repurposing is one more step in putting NBC's "imprimatur" on Pax. "One of the best ways to do that in conjunction with the joint sales agreement we've offered NBC-owned and affiliate stations is to put *Nightly News* along with a repurposed local news program into the 7 p.m. to 8 p.m. time period."

In effect, Falco said, Pax and NBC are trying to program Pax from 7 p.m. to 8 p.m. with an integrated local/network news package, much the way traditional network affiliates are packaged from 6 p.m. to 7 p.m. But the network wants the affiliates involved to supply the local component and to use their market leverage to sell the Pax stations. "It's a value-creation equation that we can test out together," Falco said.

NBC will cume the ratings of the *Nightly News* airings on NBC and Pax and sell them as a package to advertisers, who won't have the option of buying just one or the other. "With news ratings, every tenth of a rating point is sort of cutthroat," Falco noted.



'Nightly News With Tom Brokaw' will air on Pax TV an hour after its NBC airing.

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"If you can get an extra tenth or two-tenths of a rating point extra, that's really valuable to *Nightly News*."

But, Sagansky stressed, most of the programming NBC airs will not run on Pax, for a number of reasons: some of the programming simply doesn't fit; NBC won't have the rights to some; or the mother network will simply want to keep some for itself. "We're going to create two different brands," he said.

So far, only the NBC-owned stations have agreed to participate, although Sagansky said he is "close" to a number of joint ventures with affiliates. He expects those ventures to start in late summer. "We want all the NBC affiliates to be selling the Pax station locally," he said.

Cosmos Broadcasting president Jim Keelor described NBC's decision to repurpose *Nightly News* as "disap-



NBC-TV's Randy Falco sees the Brokaw repurposing as a step in putting NBC's 'imprimatur' on Pax.

pointing but not surprising." Cosmos is unlikely to sign up its seven NBC affiliates to joint ventures with Pax stations, he said. "Knowing what I know now, I would not suspect that our NBC stations will be supporting the rebroadcast by putting our own newscast on Pax up against our own syndication programming."

At this point, the Brokaw feed to Pax is being dubbed a test for the May sweeps, although Sagansky said both sides are "highly confident it will continue into the fall."

Nightly News is just the latest program NBC is reusing on Pax. In February, Pax repeated two NBC made-for-TV movies, which generated 1 ratings, the highest-rated movies on Pax to date. For the past three weeks, Pax has also re-aired the NBC game show *Twenty-One* on Saturdays at 9 p.m. The show has averaged a 1.2 rating in the metered Nielsen markets, a 71% increase in the time period.

"It's a multichannel world now, and NBC has been a leader in extending its brand across multiple platforms," said Bishop Cheen, broadcasting analyst with First Union Securities. "In a fragmented, fiercely competitive media world, it's all about shelf space." ■

Net ads' banner year

Web revenues seen continuing to rise after \$4.6B tally, new study says

By Richard Tedesco

Internet ad revenues for the U.S. are expected to keep going up, but industry sources differ on how fast they'll rise.

Jupiter Communications had projected online ad sales to be \$3.2 billion in 1999 and \$4.7 billion for 2000. Figures compiled for the Internet Advertising Bureau (IAB) by PricewaterhouseCoopers, on the other hand, had put Web ad spending at \$4.62 billion in 1999.

Jupiter now projects increases to \$6.5 billion in 2001, \$8.8 billion in 2002 and \$11.5 billion in 2003. Forecasting a more dramatic growth curve, Forrester Research sees U.S. online ad sales of \$22 billion by 2004.

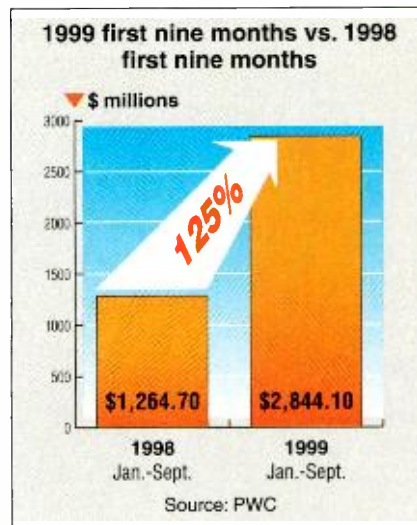
The 1999 numbers recorded by PricewaterhouseCoopers represent a 141% leap over the \$1.92 billion reported in its 1998 annual survey for IAB, which calculates numbers from 200 companies representing more than 1,200 Web sites. That increase was significantly larger than the 112% jump in 1998.

The prime question for the immediate future is whether the current downturn in the finances of Web companies and the expected market shakeout will reverberate in the online ad market. Steve Von der Haar, analyst for The Yankee Group, thinks it won't sustain much of a hit. "Anything that would take away from start-up activity would have a dampening effect on online advertising, but I don't think you're going to see anything that will cause an overall slowdown in ads."

The novelty of banner ads has passed, according to Von der Haar, who says Web sites are under increasing pressure to prove click-through rates.

The \$4.62 billion in the industry's fifth year as an advertising medium compares with \$3.7 billion for the television business—adjusted for inflation—in 1953, that medium's fifth year of existence. Of course, the total broadcast TV market was \$36.57 billion in 1999, according to the Television Bureau of Advertising.

The fact that the advertising landscape is vastly different from what it was nearly 40 years ago makes the comparison even more compelling, Peter Petrusky,



director of PwC's new-media group maintains. "It's a much more competitive landscape. It bodes well for this medium, because it's outpacing any other medium on an adjusted-for-inflation basis.

"As the [Internet ad revenue] base begins to get higher and higher, you would expect the percentage growth in sales to slow," he notes. "But the numbers just continue to grow significantly."

In fourth quarter '99, Web companies pulled in \$1.7 billion—much of it from each other—for a 161% increase over Web ad revenues for the comparable quarter in 1998. "It was crazy in the fourth quarter," says Petrusky. "They were spending on all media, so it's logical that they would spend on their own medium as well."

Barter buys played only a small role, according to the IAB report: For full year 1999, 93% of online ad buys were cash transactions; in the fourth quarter, that figure rose to 94%.

Companies participating in the mail survey for the annual report provide written information on an anonymous basis, according to Petrusky, who notes that results are based solely on those figures, not on projections.

Through 1999, 30% of the ad buys were for consumer products, 17% were for financial services, 16% were for computing products, 12% were new-media plugs, and 7% promoted business services.

The majority of online ads were banner ads (56%), with site sponsorships representing the second biggest category (27%). ■

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New Shell game

Looking for leverage with operators and advertisers, News Corp. organizes its Fox cable networks into one division

By Joe Schlosser

News Corp. has put its Fox cable holdings under one Shell, reorganizing under a new division headed by Fox Sports Network chief Jeff Shell.

Shell, president of Fox Sports Networks for the past year, has been bumped up to president and CEO of the newly created Fox Cable Networks, taking on oversight

of FX, Fox Movie Channel, National Geographic Channel and the company's interest in both The Health Network and Fox Family Channel. He will continue to oversee national advertising sales, distribution and local rights negotiations for the cable sports

business, working closely with Fox Sports CEO David Hill to run Fox Sports Net.

Fox News and the Fox News Channel will continue as a separate division, reporting directly to Fox Entertainment Group.

The reorganization, Shell says, was done for a handful of reasons—most important, to maintain leverage with cable operators and advertisers in the coming digital age. “With the operators consolidating,” he explains. “I think we need to think harder and longer about how we can benefit from the fact that we have all of these digital cable channels.”

Fox Sports Networks is experiencing strong revenue growth this year, but Shell is taking on some problem children. Fox Family has seen a major ratings slide, FX's operations have been mixed, Fox Movies has never gotten strong distribution and Fox Health is the combination of two broken health channels.

Fox Cable Networks becomes one of

the four major arms of the Fox Entertainment Group, joining the movie studio, TV network/studios and the Fox TV Stations group. Fox got involved in the cable side of the television business in 1994 with the launch of FX. Now it owns outright or has interest in 22 networks, including ownership stakes in The Golf Channel, Speedvision, Outdoor Life, the various Fox Sports Net channels, and a partnership with Cable-

vision's MSG Networks.

The new Fox Cable structure, Shell says, should help pare costs and boost productivity. “We have this big infrastructure that is serving a bunch of different channels, so theoretically you should be able to get savings and benefits out of this. I think there is going to be renewed focus on how we take all of this content to the next level.”

He had been president of Fox Sports Networks since early 1999, when News Corp. acquired Liberty Media's 50% interest in the two companies' sports partnership. Shell joined Fox in 1994, running new-business development for Fox Television. A year later, he helped broker Fox's original partnership with Liberty Media and was named CFO of Fox/Liberty Networks. ■



Shell: 'I think there is going to be renewed focus on how we take all of this content to the next level.'

Columbia TriStar Television picks TV vet

By Joe Schlosser

Former UPN and Twentieth Television executive Len Grossi was tapped as the new president of Columbia TriStar Television last week, amid a series of structure changes at the Sony-owned studio.

Grossi, who served as senior executive vice president and COO at UPN from 1994 to 1998, will oversee Columbia TriStar's network television division, family entertainment division and cable network Game Show Network. He'll report to Sony Pictures Entertainment COO and Co-president Mel Harris and is also charged with managing Columbia TriStar's distribution deals with Brad Grey Entertainment and Artists Television Group, as well as overseeing the studio's investments in Telemundo.

A series of new executive changes at the studio means that the Columbia TriStar Television Group banner will be retired and a management layer at the studio will be erased. The three divisions that formerly reported to Columbia TriStar Television Group executives—Columbia TriStar Television, Columbia TriStar Television Distribution and Columbia TriStar International Television—will now report to Harris only.

Grossi, who originally worked with

Harris at Paramount Pictures in the late '70s, says he is ready for the techno future: “The business is going through a lot of different changes, and I think those who create and develop programming are going to have a big say in the



Grossi: 'I think those who create and develop programming are going to have a big say in the future.'

future. It's going to be up to us to provide content according to the future. It's a great challenge, but something I'm looking forward to being a part of.”

On Columbia TriStar's lack of a broadcast network outlet, like those of many big Hollywood studios, Grossi

says, “I think the industry has gone through growing pains lately, in terms of content creation, where there has been so much demand for programming and not enough people to provide it. It's difficult to get really good quality shows to fill all of the time periods at the broadcast and cable networks. Synergy can sometimes be your worst nightmare, in addition to being your best friend. If it fails, it fails for every aspect of your business.” ■

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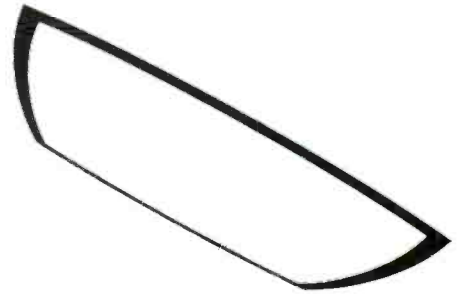
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AT&T's fight for MediaOne

FCC plan would force divestiture, but company proposes limits it can live with

By Bill McConnell

AT&T's merger with MediaOne Group would win government approval under a plan presented to FCC commissioners Friday.

The plan, drafted by the agency's Cable Services Bureau, is likely to disappoint AT&T, which would be forced to divest one or two key operations it hopes to obtain in the deal. If the four other commissioners agree, FCC Chairman William Kennard hopes to put the merger approval to a formal vote at the commission's May 15 meeting.

To discourage divestiture, AT&T earlier last week proposed a list of safeguards to limit its involvement in a joint venture with Time Warner Inc.

AT&T pledges to stay out of the video programming decisions of Time Warner Entertainment (TWE), in which the telecommunications giant is acquiring a 25% stake through the merger. The plan goes so far as to require government approval for some board seats on subsidiaries.

Swaying the commissioners before next month's meeting is a tall order for AT&T, which has repeatedly argued that TWE subscribers should not count towards the company's national audience reach cap.

AT&T officials say the TWE partnership is a key component of the company's future—not to boost TV viewers but to corral the unit's 9 million-plus subscribers as cable telephony customers. True or not, that's a shrewd pitch on AT&T's part, because the FCC is eager to help the cable industry compete with local telephone monopolies.

AT&T's dilemma is a government rule limiting a cable system to no more than 30% of all U.S. multichannel subscribers. Equity stakes of 5% more in a cable operation cause all the system's subscribers to count toward the cap. Limited partnerships like TWE can be exempted from the tally but only if investors show they aren't involved in programming.

The cable industry has challenged the ownership cap in court, and a victory could jeopardize the FCC's power to force a divestiture. As a backstop, though, the Cable Bureau also raises

concerns about market concentration as justification for asset sales.

The FCC is skeptical of AT&T's promise, because the telecom giant owns Liberty Media, which provides Time Warner with several top cable networks. AT&T's investment in Rainbow Media, which it holds through a 30% stake in Cablevision, also could trigger attribution of TWE subscribers.

If divestitures are ordered, AT&T almost certainly would ditch its partnership with Time Warner or sell its investments in Liberty and Rainbow.

Among AT&T's promises:

- No AT&T-appointed TWE directors will be involved in programming decisions, negotiating prices, setting schedules, marketing programming, setting programming budgets, selecting elec-

tronic programming guides, hiring and supervising employees, or evaluating programming service.

- AT&T's Liberty and Cablevision directors will have similar restrictions.

- AT&T's Liberty directors must be approved by the FCC.

- Liberty's other directors will be prohibited from talking with AT&T, except on questions of mismanagement or fraud.

- An independent auditor will be hired by AT&T to monitor compliance, with violations resulting in fines up to \$100,000, repeated violations \$250,000.

AT&T's pledges were dismissed by public advocates opposing the deal. "There's nothing new here," said Mark Cooper, research director for the Consumer Federation of America. ■

When down is up

Cable business-news channels boomed as Street swooned

By Dan Trigoboff

When the stock market plunges, ratings surge for cable TV's real-time financial news channels. The stock drop April 14 and recovery the following Monday brought viewers by the hundreds of thousands to CNBC, CNNfn, and Bloomberg TV.

The Dow and Nasdaq declines brought CNBC its most-watched day ever on Monday, with more than half a million viewers—breaking its previous record, set only two weeks before for the Microsoft antitrust ruling.

CNNfn, in only 14 million homes, is not yet rated by Nielsen, but ratings for programming provided by CNNfn to CNN were up on Friday, including more than 50% for *Street Sweep*. On CNBC, ratings for its *Squawk Box*, the network's signature business show, rose 29% over the quarter-to-date norm, to a .6 rating, or 435,000 households, the day the market slipped.

But the broader distribution of business news has led to the charge that the news players themselves are playing a

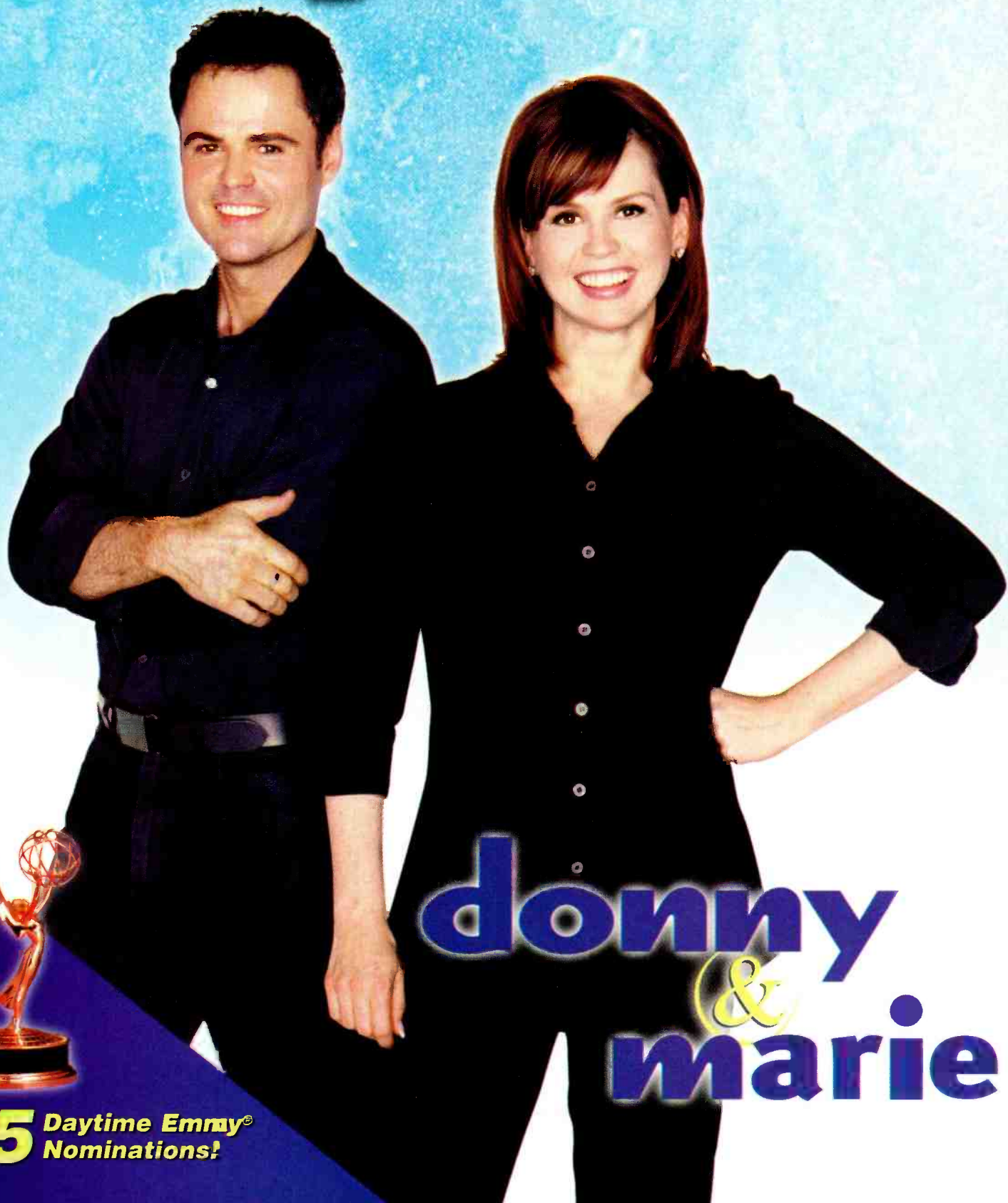


Reporters David Faber (l) and Joe Kernan on CNBC's 'Squawk Box.'

greater role.

William Bolster, CNBC president, responds, "CNBC is more of an exchange model than it is a television model. We really don't report on the market, but put a mirror on what is going on. Our coverage is exactly the same from 9 to 4:30 every day. It's hard-news business. The role we play is no more than any coverage of any kind of event. We're not creating the event. We're a mirror on the market. Our reporting is more of an analysis of what happened when we were showing it happen." ■

They're Mak



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&
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Nominations!

ing History!

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Best Performance In 5 Years!

+80% over year ago

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Best Performance In 15 Years!

+9% over year ago

Chicago - WFLD - 1:00 pm

Best Performance In 15 Years!

+50% over year ago

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TELEVISION
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Source: NSI, SNAP, W25-54 Ratings, Feb 2000 Sweep, Best Feb Sweep
TP Performance, Ties Included, % Increase vs. Feb '99

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Some gains, no pain—yet

Cable execs report that, so far, there is little damage from invigorated DBS

By John M. Higgins

Even though DBS can now do what cable does—deliver local broadcast stations to consumers—cable operators are not seeing satellite services denting their subscription levels. Yet.

The quarter just ended March 31 is the first full reporting period in which DBS operators DirecTV and EchoStar began offering the local affiliates of four major broadcast networks to their customers. Previously, DBS customers either had to hook old-fashioned rabbit ears to their high-tech digital satellite receivers or, in the case of an estimated 3 million homes, subscribe to both cable and DBS to get the stations in their area.

Certainly, the DBS companies are seeing stronger results since they started adding ABC, NBC, CBS and Fox stations to their lineups late last year. DirecTV says it added 405,000 subscribers during the three months ended March 31.

That's 33% more units than the 304,000 subscribers the company added during the same period last year. EchoStar wouldn't disclose its sub counts until it posted full financial results. But Bear, Stearns & Co. satellite analyst Vijay Jayant believes the company added 400,000 units to reach 4.1 million subs. That's 23% more than the company added during last year's first quarter.

But the gains aren't big enough to show up as pains for cable operators so far. Only Time Warner Cable has reported first-quarter results, posting inter-

nal subscriber growth of 1.8%. That's on par with the company's performance last year. Other companies that haven't yet posted figures weren't willing to disclose subscriber results but said they haven't experienced any sudden downturn. Comcast President Brian Roberts said his company is seeing its best basic growth in years.

Added PaineWebber media analyst Tom Eagan, who's hearing the same thing from MSOs, "I'm a little bit beguiled."

That's because DBS companies fought so desperately to get access to the stations. DBS executives, particularly EchoStar Chairman Charlie Ergen, argued that their inability to get rights to distribute local stations was a tremendous disadvantage that stunted their growth in cities and suburbs. Cable industry ads heavily emphasized how subscribers switching to DBS could lose their local stations.

But the DBS companies successfully lobbied Congress to get access to the stations, and, in November and December, DirecTV and EchoStar started distributing the four network affiliates.

Markets range from the largest, New York, to the smallest, Raleigh, N.C.

Analysts estimate that 25% to 30% of the 12 million DBS subscribers also pay for some level of cable service in order to get local stations. That equates to 2% of cable's subscriber base that could flee quickly.

The damage may come later. The rollouts are relatively new. The local service started in a couple of markets for EchoStar and DirecTV in November and December, and not all cities

have received service. EchoStar still has a few of its 33 targeted markets left to go. For its part, DirecTV, with less satellite capacity to devote to local signals, has completed the launch in its 22 markets.

Also, and perhaps significantly, The WB and UPN affil-

iates are absent from the packages.

A lot of EchoStar's growth could be coming not from cable but from existing DBS customers from the dwindling PrimeStar. That failed service was sold last year to DirecTV, which is pushing to convert those customers to its service. So far about 1.4 million of PrimeStar's 2.3 million subscribers have signed off, but DirecTV has picked up only 700,000.

Another factor is cable operators' deployment of digital and its fat packages of movie channels plus some "basic" channels. "The cable guys contend, where they're doing digital boxes, they've cut DBS' growth rates in half," said Sanford Bernstein & Co. media analyst Tom Wolzien.

Eagan is particularly interested in the results of two companies with heavy presence in Los Angeles: Adelphia Communications and Charter Communications. That's largely because Los Angeles was among the first markets in which the DBS companies launched local service. But it's also a market of single-family homes, rather than apartments, and full of heavy entertainment consumers.

But also Charter and particularly Adelphia inherited some weak systems in the market in recent acquisitions. "Adelphia is only 550 MHz in most of its plant," Eagan said. The industry standard is now 750 to 860 MHz. "I am most concerned for Adelphia. I would have a similar concern for Charter." Both companies will disclose results within three weeks. ■

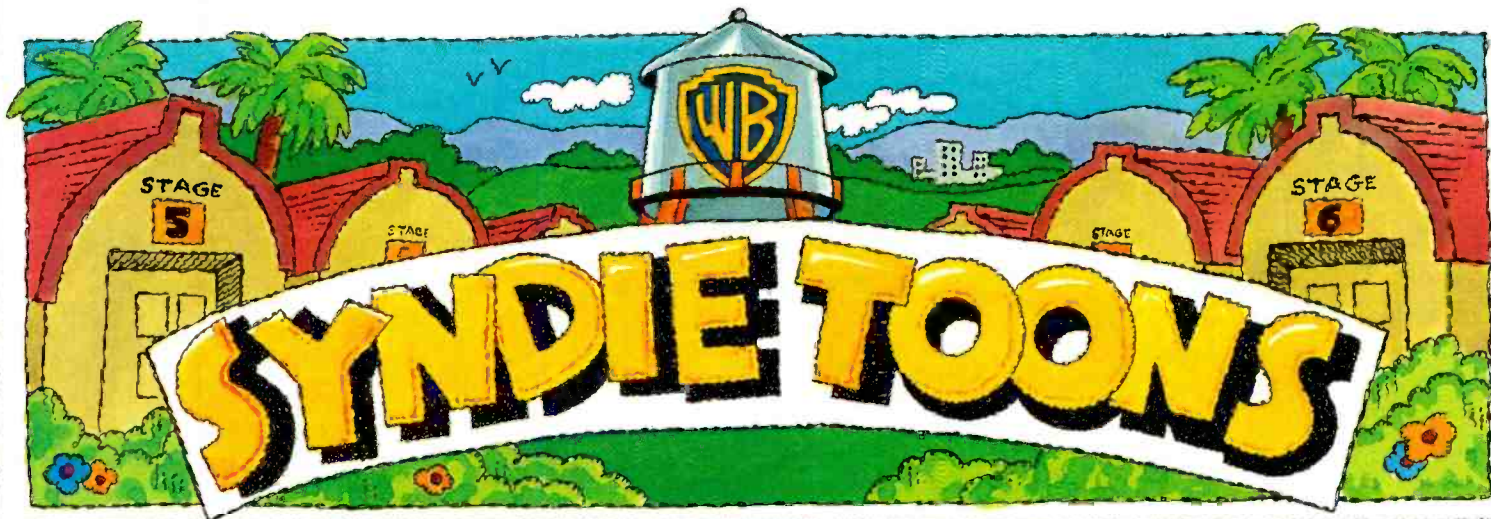
EchoStar currently carries four local broadcast stations in 28 cities:

- Atlanta
- Boston
- Charlotte, N.C.
- Chicago
- Cleveland
- Dallas/Ft. Worth
- Denver
- Detroit
- Houston
- Kansas City, Kan./ Kansas City, Mo.
- Los Angeles
- Miami/Ft. Lauderdale
- Minneapolis/St. Paul
- Nashville, Tenn.
- New York
- Orlando/Daytona Beach/Melbourne, Fla.
- Philadelphia
- Phoenix
- Pittsburgh
- Portland, Ore.
- Sacramento/Modesto/Stockton, Calif
- Salt Lake City
- San Francisco/Oakland/San Jose
- Seattle/Tacoma
- St. Louis
- Tampa/St. Petersburg, Fla.
- Washington, D.C.

DirecTV offers local stations in 22 cities:

- Atlanta
- Boston
- Chicago
- Cleveland
- Dallas/Ft. Worth
- Denver
- Detroit
- Greenville, S.C.
- Houston
- Los Angeles
- Miami/Ft. Lauderdale
- Minneapolis/St. Paul
- New York
- Orlando/Daytona
- Philadelphia
- Phoenix
- Raleigh/Durham, N.C.
- Sacramento/Stockton, Calif.
- St. Louis
- San Francisco/Oakland/San Jose
- Seattle/Tacoma
- St. Petersburg
- Washington, D.C.

Source: company reports



SYNDIE TOONS

HEY BRUCE... DID YOU SEE THE "JUST SHOOT ME" SYNDICATION AD?

YOU MEAN THE ONE THAT MAKES THE CLAIM THAT "JUST SHOOT ME" IS THE #1 TUESDAY NIGHT PROGRAM ON NBC?

YEAH, THAT'S THE ONE!

THE TRUTH IS, DICK, THEY ONLY USED THE 3 ORIGINAL EPISODES AND CONVENIENTLY LEFT OUT THE 5 REPEATS. "JUST SHOOT ME" ACTUALLY AIRED 8, COUNT 'EM, 8 TIMES FOLLOWING "WILL & GRACE"!!!

IT DID?

THIS IS CLASSIC SYNDICATION... NOW YOU SEE IT... NOW YOU DON'T!

AMEN!

DESPITE THE FACT THAT "WILL & GRACE" RUNS AGAINST "DHARMA & GREG" AND "JUST SHOOT ME" GOES UP AGAINST "SPORTS NIGHT", HERE IS HOW THEY REALLY COMPARE...

NBC TUESDAYS
SINCE
"JUST SHOOT ME"
9:30PM RE-PREMIERE
2/22 - 4/11/00

RATING 8 T/C's

		#18-34	A18-49	A25-54
WILL & GRACE	9:00PM	6.4	5.9	6.3
JUST SHOOT ME	9:30PM	6.1	6.0	6.3

Source: NTL/DD5 Tuesdays as dated *6 of 8 weeks

OVERALL, FOR THE ENTIRE SEASON "WILL & GRACE" IS UNQUESTIONABLY THE #1 NBC TUESDAY NIGHT PROGRAM!

NBC TUESDAYS
1999-2000 SEASON-TO-DATE
9/20/99 - 4/11/00

PROGRAM	TIME PERIOD	# OF WEEKS	RATING		
			A18-34	A18-49	A25-54
WILL & GRACE	9:00PM	26	6.3	6.1	6.5
JUST SHOOT ME	9:30PM	11	6.0	5.9	6.2
VERONICA'S CLOSET	9:30PM	5	5.3	5.2	5.6
FRASIER	9:30PM	3	5.2	5.8	6.3
MIKE O'MALLEY	9:30PM	2	4.5	4.8	5.0
JUST SHOOT ME	9:30PM	18	4.3	4.3	4.6
DATELINE	10:00PM	25	4.2	4.8	5.4
3RD ROCK FROM SUN	8:30PM	16	3.9	4.3	4.8
FRASIER	8:30PM	1	3.0	3.1	3.3
GOD, THE DEVIL & BOB	8:30PM	3	2.5	2.8	3.0
3RD ROCK FROM SUN	8:00PM	7	2.4	2.8	3.3

Source: NTL/DD5 Regular Programs (excl. class/specials) as dated.

MAYBE THAT'S WHY WE'RE SOLD IN OVER 65% OF THE COUNTRY!

FINANCIAL WRAP-UP

Week of April 17-20

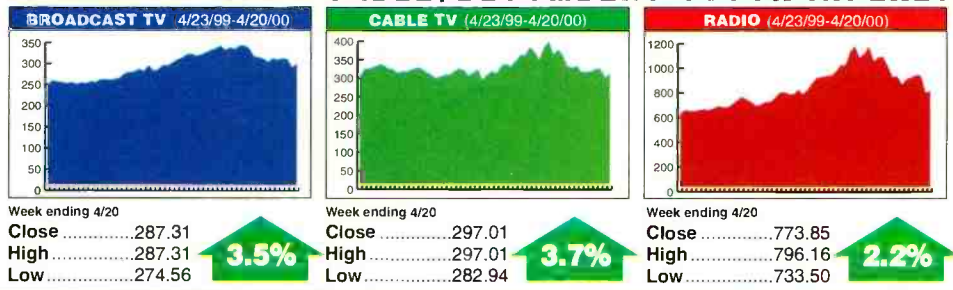
WINNERS

	4/20	% change
Antec Corp	\$43.75	16.09
Cumulus Media	\$13.56	11.28
TV Guide	\$27.00	8.54
Walt Disney Co	\$42.44	8.12
Gray Comm	\$12.00	6.08

LOSERS

	4/20	% change
Spanish Bdcst	\$19.06	(15.98)
NTL Inc	\$68.88	(15.04)
Playboy	\$15.63	(14.97)
Classic Comm	\$11.56	(14.75)
Regent Comm	\$9.63	(13.97)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES



HD sponsor talks heat up

Panasonic uncertain of future 'MNF' role; CBS, Mitsubishi are negotiating

By Ken Kerschbaumer

If negotiations continue on their current course, it may be three and out for Panasonic's high-definition television deal with ABC's *Monday Night Football*. As it is, the negotiations provide a vivid example of the iffy status of HDTV today.

"We're having ongoing discussions with ABC, but, to be honest, I don't think it's going to happen," says Warren Alger, president of Panasonic Broadcast. "There were benefits from the broadcasts that we expected that didn't accrue to us."

An ABC representative says, because negotiations are ongoing, it would be inappropriate to speculate on how things will eventuate. The network insists it's still firmly committed to HDTV but also says it's too early to say whether it would turn to another HDTV vendor for *MNF* if the Panasonic deal were to fall through.

Meanwhile, CBS is also negotiating sponsorship deals for HD programming with a number of consumer electronics manufacturers, including its current partner, Mitsubishi. The deal inked nearly one year ago by Mitsubishi and CBS to bring HDTV to CBS' prime time schedule still has a few months of life left, but Mitsubishi already deems it a positive experience.

"We view the program as successful, and we're discussing future sponsorship opportunities with CBS," says Bob

Perry, Mitsubishi director of marketing.

Panasonic Broadcast subsidized last season's *MNF* telecasts with both technology (in the form of Panasonic's 720p production vehicle) and finances. Alger says one of the major hurdles is he isn't sure he can build the level of support needed within Panasonic to undertake another season of *MNF*. Translation: The HDTV truck and the personnel Panasonic provided added up to big bucks the manufacturer may not be so willing to fork over for another year.

"It won't do the move to HDTV any good [if *MNF* football isn't done in HDTV], that's for sure," says Alger. "I think broadcasters are in real danger of missing out on the future of television."

But that obscures a bigger point: Maybe viewers don't care.

The current negotiations at ABC and CBS point to the tricky spot in which the industry finds itself with HDTV. HDTV offers no incremental revenue stream to those broadcasting it, only increased production costs. Year one in the official on-air life of HDTV saw only CBS (with Mitsubishi's big help) tackle HD in a serious way for prime time while ABC offered *MNF*, *Wonderful World of Disney*, and special events. NBC's contribution has been *The Tonight Show With Jay Leno*. Fox, generally, has been an HD no-show.

The result? The Consumer Electronics

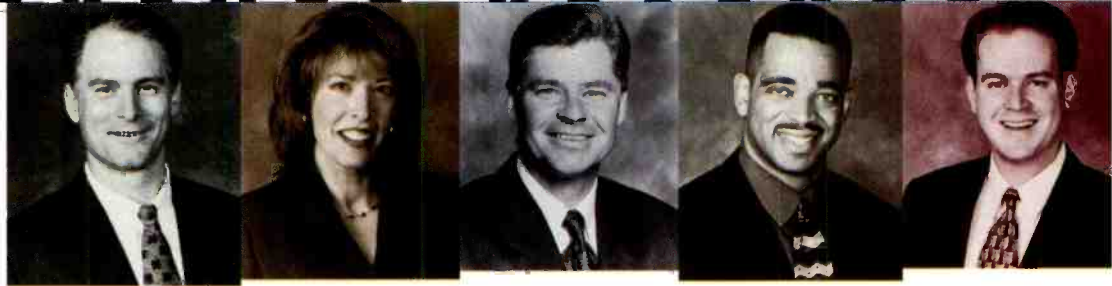
Association (CEA) estimates that only 17% of roughly 200,000 DTV products are capable of receiving terrestrial DTV signals. That makes for an estimated 35,000 viewers—or fewer than 300 viewers per digital broadcaster. Nobody's making a living on that.

Entering year two, it appears



Panasonic subsidized HD 'Monday Night Football' both technically and financially.

INCREASE REVENUE



WITH TWO MORE LOCAL AVAILS ON EVERY

SPORTSCENTER.

6000+ NEW LOCAL AVAILS PER YEAR

With these added avails—more than six thousand each year—you can generate incremental revenue and present advertisers with the opportunity to be part of one of cable's most prized programming franchises. ESPN is dedicated to providing increased revenue opportunities through programming excellence, and delivering value to our affiliates in every possible way.



that the frustration among manufacturers could become more public if the networks don't step up with more complete HDTV programming lineups.

"Broadcasters have an obligation under the law to send out digital programming, and I think the intent from Washington has always been that HDTV programming will be part of the mix," says Gary Shapiro, president and CEO of the CEA. But broadcasters quickly counter that the obligation is only to offer a digital signal equal to the current analog signal.

However, potential for political noise in Washington, and in turn the potential loss of free digital spectrum, could make for some sleepless nights for broadcasters.

And there's another part of the puzzle: Retailers are discovering customers don't care too much about HD broadcasts; they're apparently buying the sets to watch DVDs.

"Consumers are spending the big money on the display, and they're choosing not to spend a few hundred dollars more on a tuner," Shapiro notes. "We used to think that we wouldn't be able to sell DTV sets without broadcasters' providing programming. But what we're finding is a lot of DTV sets are selling even though there's a lack of programming. And that isn't a good sign for broadcasters."

Does the dearth of tuner sales as a percentage of DTV products sold point to the need for more HDTV programming? Many say yes. One of Mitsubishi's goals in its deal with CBS was to raise consumer awareness that HDTV broadcasts are available.

Perry says the deal accomplished that goal, but how it affected sales is unclear. "You know the old saying: 50% of advertising is effective," he says. "We only wish we knew which 50%."

Mitsubishi and the other consumer electronics manufacturers are in the best position to benefit from the HDTV over-the-air product. Perry is emphatic about Mitsubishi's commitment to HDTV. "I hope that the broadcasters would get on the stick," he says, but he absolves CBS. "I'd hate to see the FCC have to become more punitive and aggressive in getting them to do the right thing."

At Panasonic, meanwhile, Algyer says the negotiations with ABC should be completed by the end of May, giving it time to find a new customer for the truck. They're negotiating with several potential partners now. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Data cooperative additions

The Broadcasters' Digital Cooperative plans to announce some new members this week, says Granite Broadcast President Stuart Beck. The DTV datacasting coalition, which includes Granite and 11 other station groups, met in New York last week to discuss potential customers for the national broadband footprint it plans to create.

In addition to recruiting several more station groups to the venture, the Cooperative plans to start meeting over the next two weeks with companies interested in the ch. 60-69 auction that will be conducted by the FCC in June. Beck considers such companies a "preselected group" of potential customers for the Cooperative, which will eventually reach 132 markets and 85% of U.S. households. US West, Cisco Systems and AT&T Wireless are among the companies expected to participate in the 60-69 auction.

WASHINGTON

Happy holidays from AT&T

Opponents of AT&T's pending merger with MediaOne group are irked by the timing of a nine-page list of safeguards issued last week and aimed at showing that the company won't program cable systems run by a partnership with Time Warner (see story, page 11).

The plan is an attempt to sway regulators against conditioning the merger's approval on asset sales. The formal proposal to the FCC was dated April 18 and made public on the eve of Passover.

Critics of the merger say AT&T is making a habit of floating important alterations to the pending deal just before major holidays. AT&T made a similar move two days before Christmas, when the company buried a surprise request for an 18-month grace period on any government-ordered divestitures in the back pages of what was expected to be a routine reply to public comments on the merger.

The pre-holiday announcements have made it hard for public advocacy groups to quickly evaluate and comment on the proposals because most have little more than skeleton crews guarding the phones. "This is becoming rather annoying," said Media Access Project's Andrew Schwartzman.

But AT&T officials insist there is no conspiracy to catch critics unprepared. While the proximity of last week's filing to Passover and Easter was an unfortunate coincidence, they say, the earlier grace period request was filed by the Dec. 23 deadline set by the FCC.

HOLLYWOOD

Two serving UPN

It's all in the family on UPN's action pilot, *I Spike*, being considered for a fall slot. Harry Hamlin (*Movie Stars*) and his wife, Lisa Rinna (*Melrose Place*), have both been cast in the network's pilot from Greenblatt-Janollari.

The series features a team of female volleyball players that doubles as an elite team of FBI agents. Rinna is one of the women on the squad, and Hamlin has been cast as Capt. Jefferson Dillon, the FBI commander with whom Rinna has a romantic history.

The cel-ling of the VP

Al Gore animated? The answer is yes, literally. The vice president and Democratic presidential nominee is voicing himself in the season-ender of Fox's futuristic animated sitcom *Futurama* (and we thought the show already had a robot). Gore is said to be a fan of the show, and producers capitalized on the fact to get a big-name guest star for the May sweeps episode (the finale is May 21). A *Futurama* crew came to the vice president's residence in Washington on April 17 to tape Gore's part. There is precedent for the candidate's move. In 1968, Richard Nixon, another former VP campaigning for president, delivered the "Sock it to me" line on *Laugh In*.

EEOuch!: Stations want stay

New rules an undue burden, say broadcasters; hardly, counter advocacy groups and FCC

By Bill McConnell

Gary Smithwick, a Washington attorney for several station owners, decided to bone up on new recruiting requirements while attending the National Association of Broadcasters convention in Las Vegas two weeks ago.

Sitting in on a seminar on the new rules, he grew disturbed as panelists warned of burdensome paperwork, government sanctions for the slightest oversights, and a potential boost in license renewal challenges—all taking effect April 17.

"I became so unnerved that I went back to my room and wrote an alert to my clients," he said. "There are many, many traps that broadcasters can fall into if they don't do this right from the beginning."

Smithwick is among a legion of broadcast attorneys who say the FCC's recruiting rules will bury their clients under a mountain of paperwork. The rules are so murky, they add, that stations will never be sure if their efforts are sufficient to meet a government mandate to actively solicit minorities and women for jobs.

The State Broadcasters Association has filed suit in federal appeals court in Washington to overturn the rules, asking the court to stay the rules pending a decision. The FCC has already turned down a request for a stay.

Civil rights groups say industry protests are an attempt to escape recruiting mandates. In fact, the Georgetown University Law Center—representing the United Church of Christ, the National Organization for Women and others—has asked the federal court in New York to throw out the rules because they don't go far enough.

"The broadcasters' complaints are offensive, frankly," said civil rights attorney David Honig, who lobbied for the FCC's new framework. "This system is considerably less intense than the old one, and compliance will average 42 hours a year. A few minutes a week is not too much when the only thing you need to do to get a license renewed is to make sure you don't discriminate."

The revised rules, issued in January,

replace requirements thrown out by a federal court in 1998. Judges said the previous rules were unconstitutional because they imposed de facto racial and gender hiring quotas on stations. (If a licensee's personnel makeup were out of line with the local demographics, civil rights groups and others could challenge a station's right to keep its license.)

In revising the requirements, the FCC attempted to get around the legal dilemma by requiring only that stations actively recruit across the broad cross-section of their communities but imposing no specific hiring mandates. Stations can choose one of two options, but both options require stations to keep detailed records of their outreach efforts, identify the media outlets and organizations with which they post job openings, and explain how the efforts satisfy the government requirements.

The new reporting mandates, which

include two annual filings and five others that must be completed during a license term or at the time of an ownership transfer, can't be justified, industry trade groups say, because broadcasters have not shown discriminatory hiring practices. What's more, they maintain, the rules still unlawfully impose de facto hiring quotas because license challengers can second-guess whether stations are doing enough to reach minorities and women.

"Under the old rules, there was a bright-line test: looking at the local community," Smithwick says. "But now it's very difficult to defend yourself. How do you know when you've done enough? You don't know."

Nonsense, counters Georgetown Law Center attorney Jeneba Jalloh Ghatt, who said the FCC should have gone much further. "The court said broad outreach requirements are allowed and broadcasters could be required to target minority and women's organizations to make sure they know about job vacancies."

FCC officials scoff at the industry's complaints, saying the new reporting requirements are simple one-page filings and will take no more than six hours out of a two-year period to complete. The entire outreach effort should take up no more than 52 hours annually.

Furthermore, although stations will be required to keep records on the ethnic and gender makeup of their employee ranks, the data will be used for monitoring industry trends and will not be considered during license renewal reviews. "There is simply no aspect of the inclusive outreach requirements that will pressure stations to make race- or gender-based hiring decisions," the FCC said.

But the NAB argues the FCC predictions are wildly optimistic. "With this sword of Damocles hanging over each station, the level of care given to broadcasters' EEO task will be far more significant than the FCC's meager estimates suggest," the group told Office of Management and Budget officials.

The new policy also applies to cable systems, but the National Cable Television Association says it has no beef with the rules. ■

MINORITY RECRUITMENT REPORTS

Timetable for filing biennial EEO compliance reports from stations

Due date	States
June 1, 2001	D.C., Md., Va., W.Va.
Aug. 1	N.C., S.C.
Oct. 1	Fla., Puerto Rico, Virgin Islands
Dec. 1	Ala., Ga.
Feb. 1, 2002	Ark., La., Miss.
April 1	Tenn., Ky., Ind.
June 1	Ohio, Mich.
Oct. 1	Iowa, Mo.
Dec. 1	Minn., N.D., S.D., Mont., Colo.
Feb. 1, 2003	Kan., Okla., Neb.
April 1	Texas
Oct. 1	Alaska, Ore., Hawaii, Wash., Am. Samoa, Guam, Mariana Islands
Dec. 1	Conn., Mass., N.H., R.I., Vt.
Feb. 1, 2004	N.J., N.Y.
April 1	Del., Pa.

Note: Radio stations same day, one year later

Are auctions bad bidness?

PBS stations say making noncommercial broadcasters bid for license misreads statute

By Paige Albiniak

Public broadcasters were only partially happy with the FCC's decision last week to use a point system to choose among parties competing for educational broadcast licenses.

It's not the new system—which they largely devised—that upsets the public broadcasting community. It's that the FCC plans to use auctions to decide between parties vying for the same slot. Public broadcasters say it is unfair to require non-commercial broadcasters, which have few resources, to bid against commercial broadcasters.

"In general, we were very disappointed that the commission chose to subject noncommercial broadcasters to auctions in certain contexts," said Cheryl Leanza, deputy director of non-profit law firm Media Access Project. MAP represented the National Federation of Community Broadcasters in the proceeding, which has been under way since 1992.

"While we are pleased with the com-

mission's proposed process to use a point system for assigning noncommercial educational spectrum, we think the commission has misinterpreted the language and intent of the statute regarding auctions. We believe that this decision will have a far-reaching negative impact on public television translators and, ultimately, service to the American people," said Lonna Thompson, director of legal affairs at the Association of America's Public Television Stations.

Other groups, such as National Public Radio and the Corporation for Public Broadcasting, chose not to comment because, at deadline, the FCC had not issued an official order.

FCC Commissioners Harold Furcht-gott-Roth and Gloria Tristani agree with the public broadcasters, both dissenting in part from the overall decision. Both said their interpretation of the law would preclude the FCC from including noncommercial broadcasters in any auctions.

"We believe that Congress' mandate

is clear: The Commission lacks authority to employ auctions to issue licenses to such stations, regardless of whether they operate on a reserved or on a commercial frequency," the commissioners wrote in their dissent.

Tristani also said that more points should be given to stations "that promised to provide a minimum level of locally originated programming."

The point system the commission is proposing would give three points to local entities, two points to those without other broadcast stations or that service local schools, and one or two points to stations with superior technical features. In a tie, a license would be awarded to the licensee with the fewest existing stations or the fewest pending applications. If that doesn't break the tie, the stations would be required to share the license, another point public broadcasters oppose.

Some 800 AM, FM and TV license applications have been on hold while the FCC figured out how to assign licenses among them. ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Low blows over low-power FM

Bickering over low-power radio continued last week, even though the legislative fight was in a lull after the House voted to cut back the new service.

Spurred by allegations of improper lobbying on behalf of low-power, FCC Chairman William Kennard insists his agency did nothing wrong. Last Wednesday, he bluntly told his chief antagonist, House Telecommunications Subcommittee Chairman Billy Tauzin (R-

La.), to bone up on Justice Department guidelines spelling out how federal agencies may seek support for their policies on Capitol Hill.

The 1995 guidance says agencies may "communicate directly with Congress in support of administration or department positions," according to passages delivered to Tauzin.

The primary prohibition, Kennard notes, merely bars agencies from soliciting the public to write letters to lawmakers.

A Tauzin spokesman

called Kennard's retort a "generous interpretation of the law" and said his boss will still press for a Justice Department investigation of FCC lobbying.

Cable fights free ride for program guides


Cable industry officials say Gemstar Communications is trying to get something for nothing by asking regulators to require local franchises to carry competing electronic program guide data. "There is no legal support for Gemstar's outlandish

position," Time Warner attorneys told the FCC last week.

Gemstar wants the FCC to force Time Warner to carry program guide signals that are buried in the vertical blanking interval of local broadcast signals. Right now, Time Warner is stripping the Gemstar signals from local channels in some markets.

The program guides can be accessed for free by TVs that feature Gemstar's decoding equipment. Gemstar says Time Warner is trying to snuff out competition to its fee-paid program guide.

Time Warner counters that it is willing to carry Gemstar signals, so long as it receives compensation.



We didn't start the convergent revolution.
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With CNX Media, our revolutionary TV
and Web reports featuring **Quicken.com**
and **HEALTHCENTRAL.com** are designed to drive
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to your website. This is the way
convergence is supposed to work —
building a stronger relationship with your

On-air. On-line. On now.

news viewers. Discover why stations from
major groups like CBS, NBC, Tribune, Chris
Craft, Fox, Belo, Gannett, Hearst-Argyle,
Post Newsweek, Scripps Howard, Meredith,
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P&G's Global
Marketing Officer
Robert Wehling



Procter & Gamble, the Cincinnati-based package-goods giant, has been one of TV's biggest sponsors over the years.

In 1999, it was the second-largest TV advertiser, behind General Motors.

But in the past three years, P&G's TV spending has slipped about 16%, or roughly \$200 million, to approximately \$1.1 billion, according to estimates compiled by Competitive Media Reporting, the New York City ad tracker. In the same period, the company's spending in the national spot market has dropped 50%. Meanwhile, the company's print spending is up.

In the following interview with *BROADCASTING & CABLE* Deputy Editor Steve McClellan, P&G's Global Marketing Officer Robert Wehling discusses the reasoning behind the spending trends. The good news is, Wehling says, TV will continue to play a big part in P&G's advertising plans. But just how big remains unclear. The P&G marketing chief also talks about the impact of the Internet and interactive TV on the company's marketing strategy, its advertising content guidelines, programming joint ventures and efforts to bring more family-friendly programming to the small screen.

Photo: Doug Wilson / Black Star

Does TV advertising work?

Television advertising works if the product is great. That is, if it's superior and differentiated from its competition, and it's meeting a consumer need, and if the advertising copy is persuasive and presents the product to the consumer in a way so that, when the consumer buys it and tries it, it meets or exceeds their expectations.

But how do you really know it's the advertising that drives sales?

I know it from almost 40 years of experience. I've been through a lot of trial-and-error learning in this company. But I've seen enough examples, that I've personally been involved with and that I've witnessed where the right advertising—all of a sudden—produces a dramatic result.

Give me an example.

I'll give you a recent example. We've been running for years this advertising on Folgers coffee: "The best part of waking up is Folgers in your cup." Recently, the agency came up with two new TV spots in that advertising. One was with a singing group, and one was an Irish dancing class. Those two commercials, from the day they went on the air, lit up our 800-line. We got comments on the Internet, and we got letters. People were calling up and saying things like, 'I love them better than the programs that they're in.' Within three months or so after—when those two commercials went on television—our share was up by five points. That's a dramatic increase in a tough category. Nothing else was different except those television commercials.

What's your biggest criticism of broadcast TV?

I think, in some cases, producers go for ratings on the basis of shock value and titillation and pandering to the lower, baser instincts of people. I don't have much sympathy for that. I understand what they are trying to do, and I keep trying to tell them ratings are not as much a function of shocking people or giving them gratuitous sex and violence. Most shows that have great ratings over a sustained period of time have them because they have great writing, great, compelling writing. When you have great writing, it doesn't need all of that edgy stuff.

Sounds like you probably don't do much advertising on *The Jerry Springer Show*.

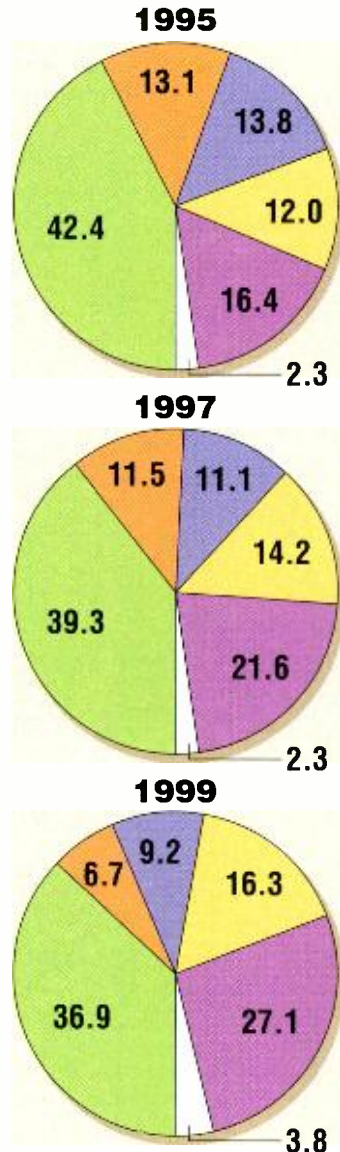
No, we don't. We have very clear content

guidelines, which most companies do. Ours are relatively simple. I think they are common sense. We like to keep our brands out of controversy. We just feel that a really controversial show is not a good environment for a brand message, because, by its very nature, it divides the audience into for and against.

Some people look at the soap operas

Where the money goes

Percentage of P&G spending, by medium



- Network
- Spot
- Syndication
- Cable TV
- Magazine
- Other

*Total broadcast TV allocation: 1995, 69.3%; 1997, 61.9%; 1999, 52.8%. Source: Competitive Media Reporting

you sponsor and see hypocrisy, or at least a double standard, in your advertising policy. How do you respond?

We started soap operas back in the early 1930s. And if you look at it over that long period of time, what the soap operas are more than anything else is simply holding a mirror up to society—saying look at yourself. This is what life is like at this time. Throughout their history, soap operas have portrayed the problems and issues that people are dealing with. We've portrayed the behavior that is commonplace in the society.

P&G's TV ad spending has declined over the past few years, particularly in the national spot category, where spending is down roughly 50% in the past three years.

I can't confirm the exact numbers, and I honestly don't follow them that closely. But I read the same overall estimates you do, and I respect them for what they are: trending.

TV executives wonder whether there is any correlation between P&G's recent earnings woes and the shift in strategy that they see away from TV to other media. How do you respond to that?

First of all, let me assure you that the "earnings woes" are simply one quarter changing markedly in the context of a fiscal year where profits are still going to be up significantly in a very difficult, competitive environment around the world. Our business is actually quite healthy.

Why the declines in TV spending recently?

It is true that, over the last few years, I'd say, more of our brands have rediscovered print, and print spending is up. Again, not because the company said do it. But because they found some targeted vehicles that really narrowly went to their prime prospects.

Why is P&G's print spending up in recent years?

Part of that, I think, is due to the print medium becoming more vital and more targeted. It's reaching hard to reach segments of the audience. Magazines like *Teen People* and *Cosmo Girl* are, I think, doing a terrific job of reaching young teen women, and that's a very important audience for several of our key brands. I would be shocked if our brands weren't taking advantage of that.

So targeting is very important and efficient.

Absolutely. That is the overwhelming reason why you're seeing more print on some of our brands. For some of our brands, the targeted print vehicles are made to order for them.

So what does this strategy say to broadcasters?

We have well over 200 brands, some of which are very narrowly targeted, some of which have very broad target audiences. Again, a Tide or a Crest, you want for brands like that the broadest-reach vehicles that you can find. And today that would generally be network and television and some of the top cable channels.

Why has spot spending decreased so significantly?

Part of the reason is, when we had a major new brand, we used to test it in one region and then roll it out. We might go to the West Coast and then the Midwest and then the South and then the Northeast over a two-year period. Now the emphasis is on speed, and we're much more likely to go national all at once rather than in a wave. In that environment, you need more network and large cable network and less local spots.

Will TV's role in P&G's ad mix be more or less important going forward?

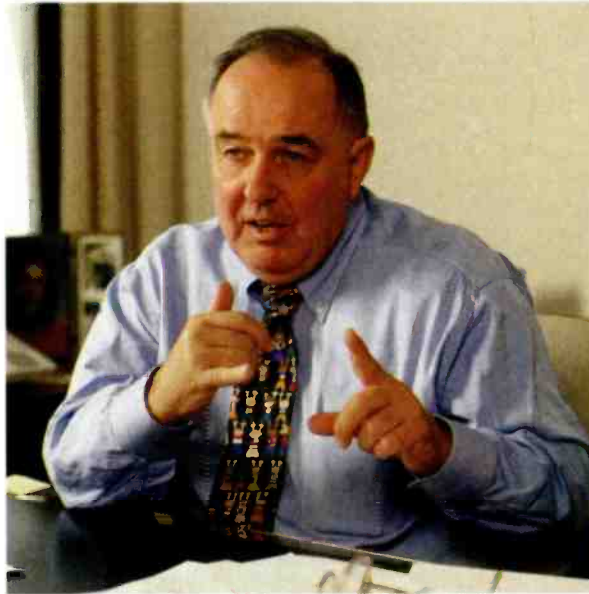
I don't know. It will have a major role. It depends on a lot of factors, on how it develops, and I think it's also going to vary significantly by brand within a company like Procter & Gamble. Some of our brands will do a lot of their business on the Internet. Others will do very little. Some of them will rely heavily on targeted print and PR. Others much less so. Some of them will be almost solely television. I think it's going to be all over the lot. But clearly it's going to become more complicated.

Network ad salespeople say P&G and other package goods advertisers are more sensitive to price hikes in a world where online and other so-called "new economy" companies are spending money like water. Given the price hikes in recent years and the fact that there's no end in sight to the seller's market, is

prime time worth the price of admission?

That's tough question to generalize about. Every media decision depends upon what other choices are available to you at that point in time. If, in a given year, the cost of prime time goes up 25% because of the dotcom demand, and a strong cable channel that is reaching the same general demographics only goes up 5%, you say to yourself, I could sprinkle commercials across that cable channel and cumulatively reach similar numbers—and I'll still have some left over to put into print and radio or whatever.

So it's an open question as to what role network TV will have in the mix going forward?



The Wehling file

Born: Nov. 27, 1938, Chicago.

Education: B.A., Denison University, 1960.

Title: Global Marketing, Consumer and Market Knowledge and Government Relations Officer, Procter & Gamble.

What he does: Oversees the advertising agencies that execute P&G's creative strategies and media buys. Also oversees consumer and market research as well as relations with various government agencies.

What he doesn't do: Dictate how much money and in what media P&G's brands are advertised. "The brand managers do that," says Wehling.

First joined P&G: Right out of college, June 1960.

Sure, and it will vary significantly by brand. I'm convinced that we will have brands who will have a significant presence in network television as far into the future as I can see. And I think we have brands who are in network television today that may not be there five years from now. I think right now—today—network television is still the premiere broad-reach medium available to us. But is there a point in time out there when the combination of clutter and price increases will make it a less attractive option than other vehicles, even for those of us who are in love with broad-reach TV? Yes.

I've heard that at least one major cable network owner claims to have put a cap on your spending because it can sell the time at better rates to others. Is this a situation you confront a lot?

No. Remember, there're lots of cable channels out there. There're lots of different ways we can reach the consumer. And I would urge all the media to think long-term. Procter & Gamble is committed to advertising and a steady stream of product upgrades and new products over a long period of time.

Will the earnings shortfall and the drop in P&G's stock price impact your ad budget at all?

My comment there is, again, every brand's plans are unique. If you look at all of our brands over any long period of time, no

matter what's happened to the stock price, you don't see a fundamental relationship between the media support on a given brand and P&G stock price—up or down.

Should we expect dramatic changes in the advertising process—how it's bought, sold, distributed? How viewers interact with it?

Well, we've undergone a rapid change over the last several years. The climate has changed dramatically in terms of what's available, how many channels, how do you buy it. We used to have each of our agencies buy from three networks, if you go back long enough. Now we have one agency of record for each medium, buying on behalf of all of our brands across dozens and dozens and dozens of network and cable channels and spot and everything else.

Photo: Doug Wilson / Black Star



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GINGER.KRAUS@ADOUTLET.COM, CHIEF MARKETING OFFICER

How is the Internet changing the ad business?

It's a wholly different climate because of the Internet and the ability to interact with your consumer and have a dialogue as opposed to a monologue. Change will be even more dramatic over the next several years with the things that are developing now: the convergence, widescreen television, screens within screens, and the ability to use a remote control and go from *Frasier* to Amazon.com and back.

Will the 30-second TV spot become obsolete at some point?

Well, I'm not sure it'll become obsolete. I think it's going to become less

based on their needs and what they're receptive to.

Is today's monologue-centric way perhaps the biggest shortcoming of TV advertising? And will the interactivity address that problem?

To some degree, but, again, I think we're going to go through a long period of time in which there is a lot of variation. Interactivity of course, requires a consumer who wants an active relationship. I don't believe everybody wants that all the time. I know I don't. There are many times when I find it very relaxing to passively watch television and just enjoy it. And I don't want to act. I don't want to make decisions.

to that guides her every step of the way on how to deal with everything from skin cleansing to moisturizing. Another good example would be the feminine-protection category, to be able to go into an Always site and really learn all these different forms of products out there—tampons, pads and all that. Think of that vs. what I'll call previous times, when a lot of the selection in the store by women was trial and error.

How about interactive television? Have you gotten involved in tests with some of the cable MSOs on trying to create that dialogue with consumers?

Some of our brands are engaged as we speak.

What have you learned?

I think the basic thing we've learned is that it's not a panacea for all of our brands. There are brands that just have nothing to say, that really aren't compelling and newsworthy and worth the investment of time for that dialogue to occur. So what we have learned is it's not a one-size-fits-all. We've learned that you can't just take television copy or print copy and throw it on the Internet or broadband and expect to see people stand up and applaud.

How fruitful have your programming joint ventures with Paramount and Sony been?

I think they've been productive. First of all, keep in mind we've been in programming since 1932, continuously, with soap operas, with the early days of nighttime television. We've produced movies and miniseries, on a continuous basis over a long, long period of time. We just had a very successful movie, a couple of weeks ago, with Lou Gossett, called *The Color of Love*. So you need to put the Paramount and Columbia joint ventures in the context of this long and sustained programming tradition.

How have they done?

They have performed well for us. I don't think we hit a home run, because the environment changed so dramatically in so many ways since the point in time when we entered into the deals back in the mid '90s. The television landscape is different. The ownership structure of our partners is different.

What has been the biggest success to come from those ventures?

Sabrina has been a huge success for both of us [P&G and Paramount parent

Top 10 advertisers

Advertising expenditures 1998 vs. 1999

Rank	Company	1998	1999	Change
(in billions of dollars)				
1	General Motors	\$2.121	\$2.876	35.6%
2	Procter & Gamble	\$1.724	\$1.684	-2.3%
3	Daimler Chrysler	\$1.385	\$1.509	9.0%
4	Philip Morris	\$1.265	\$1.358	7.3%
5	Ford Motor Co.	\$1.150	\$1.192	3.6%
6	Time Warner	\$0.884	\$0.920	4.1%
7	Johnson & Johnson	\$0.659	\$0.838	27.2%
8	AT&T	\$0.631	\$0.824	30.6%
9	MCI Worldcom	\$0.659	\$0.759	15.2%
10	Walt Disney	\$0.810	\$0.745	-8.0%

Source: Competitive Media Reporting

and less the standard means of communication every year. And that's because of the new opportunities we have today for a dialogue with the consumer as opposed to a one-way monologue. A commercial is essentially us digesting what the consumer has told us and feeding it back in a way that we think reflects what we heard.

But it's still a monologue.

Right. I think there are going to be more opportunities for consumer choice and dialogue. And I think even on a Tide commercial, in the future, the consumer will get to decide whether the Tide commercial they see, if they choose to see it, will be liquid, powder, with bleach, without bleach, some new version. And there'll be that opportunity to move commercials to households

But I think there's got to be opportunities over the next several years for both.

How concerned are you about personal video recorders? Essentially, they let viewers zap commercials more easily than ever.

That's true, and obviously we are following TiVo, Replay and PVR technology closely to see how it develops and learn how we can co-exist with it. But I'm convinced that we will always be able to reach our consumers with persuasive advertising messages, one way or another. It's just going to get harder.

What brands are best suited for Internet marketing strategies?

One example is Cover Girl. When a girl first starts using cosmetics, you'd like to have a robust Web site that she can go

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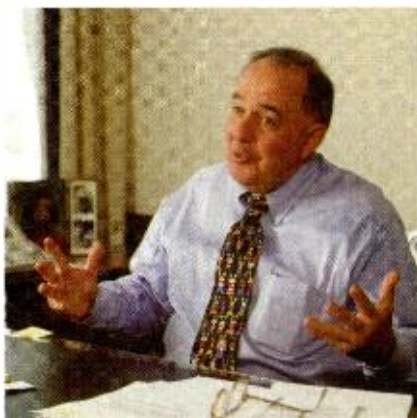
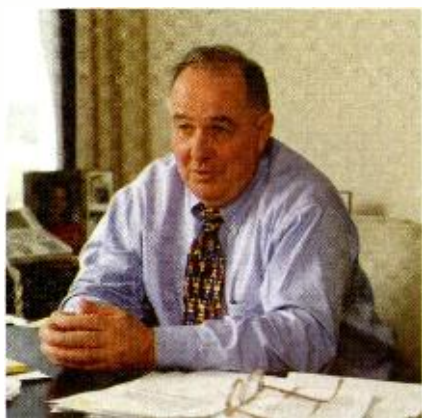
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Viacom]. And two shows that have the same potential for becoming that kind of success are *Becker* and *King of Queens*. I think we've got a lot to be pleased with the relationships. But I'm not sure, if we all knew then what we know now, Paramount, Columbia or we would make the same deal.

How come?

It's a whole different environment today. But I think we did the right thing at the time.

Series are structured a little differently, right? You don't fully sponsor those?

No. We have the rights to commercials—at least a commercial—in most of the shows. But the reason for getting into those shows was that it was suggested to us that the opportunity for commercial television was going to be less in the future. We felt that, no matter how things changed, no matter how technology impacted the business, if you had some degree of ownership in programming, you'd be in a much better position to have some control of your destiny. And we still think that's true.

How much editorial control do you get?

None. We didn't want any. The only element of our deal with Paramount and Columbia that got into content at all was, in each case, we had a provision to opt out if we didn't feel it was within our content guidelines.

Have you opted out of some shows?

We have opted out of some. And some have done extremely well commercially. If we didn't have content guidelines, we would have done very, very well financially.

Such as?

Dawson's Creek. We had a real issue with *Dawson's Creek* because of the

"We've learned you can't just take television or print copy and throw it on the Internet and expect people to applaud."

student-teacher sex issue. But that's been a huge commercial success.

Some questions about family-friendly programming. First, do you advocate stricter family-viewing regulatory guidelines?

No. In fact, a lot of people are taking issue with programming in one way or another. We've had a lot of groups complaining about what's on television that have asked us to join with them. Our thing is really not about regulation, and it's not about throwing stones at what's out there.

What is your thing?

What we're all about is doing what we can to create more choices for families or multigenerational households in the early-evening viewing hours. And we want to do it in a positive way, working with networks and studios, not against them. I believe that creativity is the answer. If we can help stimulate that creativity and reward it, over a period of time, we will be able to have a positive influence on that time period.

Have you seen any convincing evidence of a correlation between TV violence and violence in society?

No. I don't think you can blame violence in society primarily on or only on television violence. I think, when you have violence in a society, you have a lot of fundamental problems that deal

with everything from parenting to education to opportunities as perceived by all segments of your population.

Is TV a factor?

Yes, it can be a factor. But it's one of many, many factors. I think it's irresponsible to single it out.

You were a major force in starting the Family Friendly Programming Forum last year. Is it starting to pay off yet?

We funded eight scripts at The WB this season, and they asked for pilot presentations on four of them. Two are in pilot production now and are still under consideration for midseason next year or fall a year from now: *Finally Home*, with Melissa Gilbert, and *The Gilmore Girls*, a multigenerational drama.

This year, the Forum's script-funding project was exclusive to The WB. Will you expand it to other networks?

Two other networks have expressed a high level of interest. It just depends upon how many advertisers we get that really want to do it. We have 40 advertisers in the coalition now. Last year, we only had 12 that were fully involved with the script-development fund.

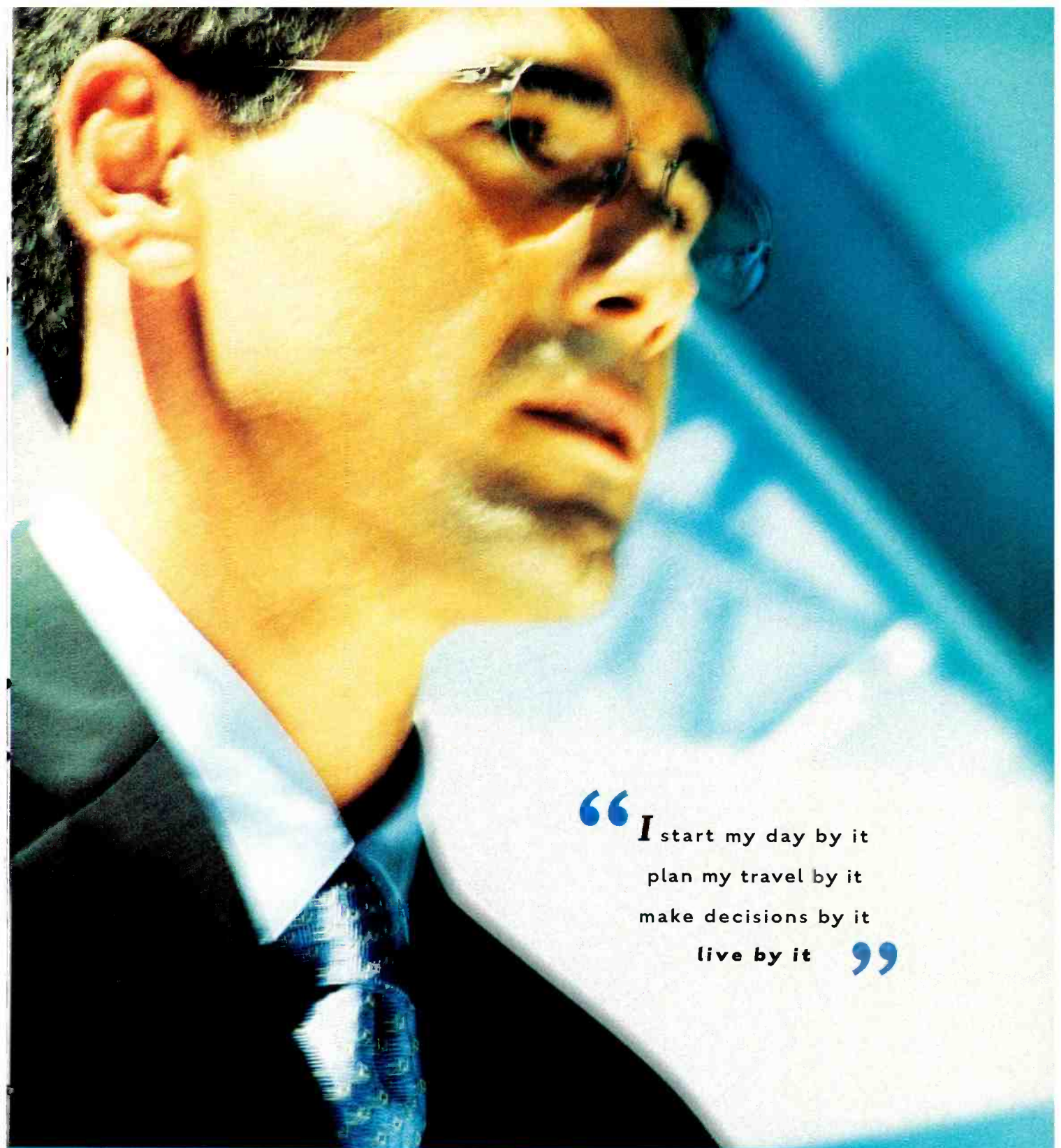
Once some of these shows get on the air, what is the Forum's involvement?

Once they get on the air, the only involvement we have, at least with The WB, is a first-look opportunity for advertising time.

Will you direct more advertising into these shows than into shows not initially funded by the Forum?

No. Keep in mind, again, P&G doesn't direct its brand advertising. I do what the brands want. But we have enough brands that want this kind of programming that will always be there when it's available.

Photos: Doug Wilson / Black Star



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Bull or bear?

TV networks are optimistic about this year's upfront, despite stock market jitters

By Steve McClellan

The recent gyrations in the stock market have prompted some advertisers to re-evaluate their buying plans for the coming year. Nevertheless, the consensus last week was that the strong advertising economy would continue largely unscathed by the market downturn. Wall Street analysts say the healthy outlook will be reflected in this year's network prime time upfront market, which many believe will top last year's \$7 billion upfront. The market will probably break early this year as it did last year, with price increases of 10% or more, analysts say.

Still, some media watchers wondered whether stock market jitters would prompt advertisers to cut ad budgets to protect profits. Others wondered whether clients might simply spend less upfront and more in scatter, if profits remain stable.

Buyers weren't as bullish as sellers, especially given the recent market turmoil. Some media buyers say clients are re-evaluating their ad budgets this year out of concern for what their profit picture is going to look like in 2001.

Over the past two years, the dotcom sector has helped drive the market. Most of the spending by the sector has occurred in the scatter market, where prices have skyrocketed. As a result, some advertisers have spent more than they otherwise would have in the upfront, where pricing is better.

One indicator of just how strong the network upfront will be is how well the syndication market does. Word circulating last week was that the syndication market could break as early as this week. If the top-tier programs sell at big increases, that's a sign that budgets are up and advertisers are looking for alternatives to network, executives say. It would also signal that there's a ton of money in the marketplace.

Sources at several networks say dozens of advertisers and agencies have indicated they want to do business starting May 22, the week after all the networks present their new schedules. Typically, the market doesn't break until June. But a seller's market forces buyers to move early, for fear of getting shut out, or paying higher prices if they delay. Some of the bigger agencies have also inquired about doing deals before the actual start of the upfront, although the networks say they're reluctant to do so without knowing what the new schedules are.

All the networks are presenting their

new fall schedules the week of May 15, when NBC will unveil its new slate.

"ABC will get the early attention, because everybody will want to do business with the No. 1 network," says an executive at a competing network. "Once they know what it will cost them to deal with ABC, then they'll start dealing with everyone else."

"The network upfront market will be very strong," says Jessica Reif-Cohen, top entertainment analyst at Merrill Lynch. "All indications are, it will be up 10% to 15%" from last year's roughly \$7 billion market. If the prediction comes true, the networks could have an upfront market approaching \$8 billion.

Asked whether the market sell-off would force her to rethink her projections, Reif responded, "No, I'm not backing down. The networks are telling me that the initial talks with advertisers are as positive as they've ever been at this point in the game."

Geoff Jones, broadcast analyst with Donaldson Lufkin Jenrette, expects a strong upfront market. "CBS, Fox and NBC are all anticipating low-double-digit increases," he says. The network ad marketplace "overall is very healthy." As for the recent market gyrations: "I don't think it will change [the ad marketplace] materially."

Most of the networks remain very bullish on their prospects. "I think the marketplace is very strong," said Randy Falco, president, NBC Television Network. "I see every indication that there is going to be a lot of money in the upfront."

Nevertheless, some sellers and buyers expressed concern about the market and said it raises questions about how strong the market will be. "I don't think you can ignore what happened Friday [April 14]," when the Nasdaq stock exchange ended the week down 10% and went officially into "correction" mode, said Michael Mandelker, executive vice president, network sales, at UPN. "I also think you can't ignore what happened to Procter & Gamble a few weeks ago," referring to the one-day 35% drop in the company's stock price after it announced that its quarterly profits wouldn't be as strong as the company previously expected.

"There are some questions in this marketplace," observes Mandelker. "The feeling about where we are, marketplace-wise, is a little different than it was two or three weeks ago. And where this market is two or three weeks from now will be determined by what goes on CNBC." ■

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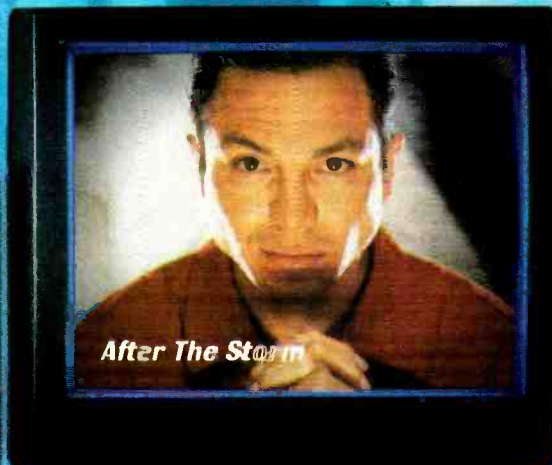
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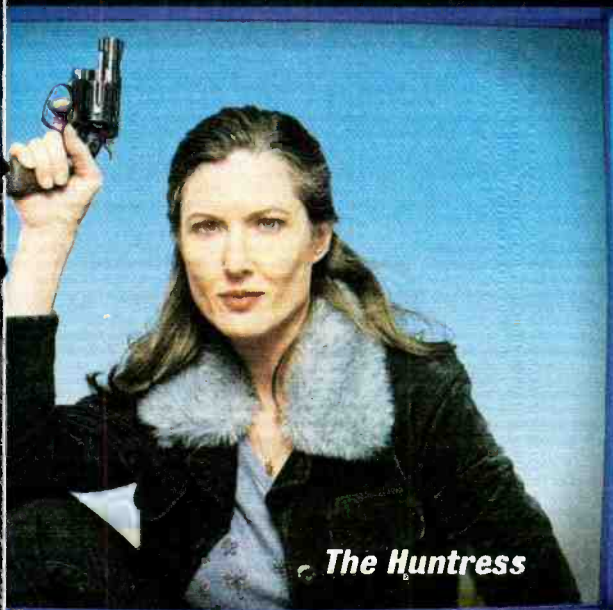
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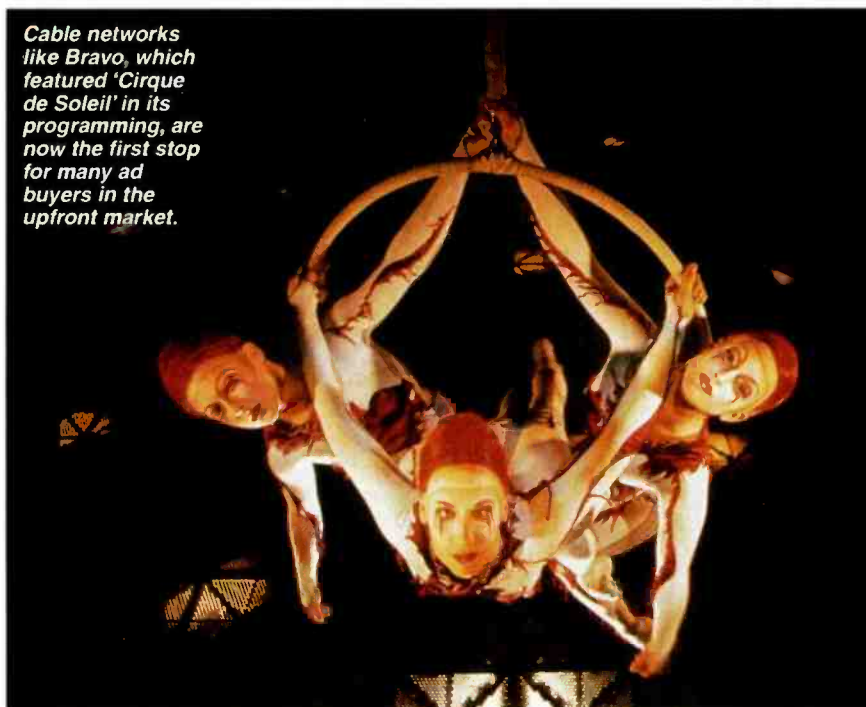


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Time keeps ticking away

Advertisers hedge bets with early cable buys

By Deborah D. McAdams

This year, advertising buyers expecting a frenzy in the broadcast upfront market are turning to cable. By the end of March, some of the major cable entertainment networks will have written 40% to 50% of their upfront business. Turner, which earns 23 cents of every dollar in the cable market, expects to write 33% to 40% of its business before the upfront breaks in earnest, according to sources in the ad sales department.

"Early buyers are hedging, believing they're going to get slaughtered in broadcast," says one advertising executive.

Broadcast television, which traditionally moves in June, will break in May this year.

Cable networks once waited for the leftovers of broadcast. Now buyers are coming to cable first to lay the groundwork for broadcast deals. One way they do that is through expansion options:

An advertiser may lock down a \$10 million deal with a cable network with the option to spend an additional \$3 million within 60 to 90 days, during which they shop the broadcast upfront.

"Basically, cable networks are used as an opportunity for agencies to negotiate against broadcast networks," says Bill McGowan, executive vice president of advertising sales for Discovery Networks. "A smart agency will come in and say, 'I just want to hold a major schedule on Turner, Discovery or USA,' and negotiate with the broadcast network. If the network doesn't bring in a CPM at the desired level, the agency will go back to cable."

Usually, frequent requests for options indicate a hot scatter market. Last year was one of the hottest scatter markets ever, and this year is expected to be no different. Dotcoms created a run on last year's market, and the category remains strong in this year's upfront market despite taking a beating

in the stock market over the past two weeks.

"Much of the dotcom business is not necessarily start-ups," McGowan points out, "but established businesses wanting to market their online product."

Financial services, automotive and pharmaceuticals remain strong, while traditional package-goods makers, such as Procter & Gamble, have lost footing in the advertising market. P&G, once the mainstay of television advertising because of bulk buys, now takes a back seat to a glut of smaller companies willing to pay top dollar for time.

Another factor driving advertisers to buy cable early is audience delivery. Broadcast market share is shrinking as the number of cable networks grows exponentially faster than the number of eyeballs watching television.

Ratings are down this year for all the broadcast networks except ABC, which was on the verge of issuing audience deficiency units (ADUs) until *Who Wants to Be a Millionaire?* pulled its bacon from the fire.

Under-delivery is common across broadcasting and cable because networks plan for it. Typically, 15% to 25% of the inventory is held for ADUs, according to Brad Adgate, vice president of research for Horizon Media Inc., New York City. Ratings are pumped up in every way imaginable to justify the highest CPM possible, because networks get nothing for over-delivery.

"Take original movies," Adgate explains. "The network may estimate a 5 rating, although they may know it won't do any better than a 2.5, because they know they get a higher CPM. You want to estimate your ratings high, because advertisers don't have to pay for a higher delivery. ADUs are more prevalent than over-delivery."

Sources say Fox Family was rife with under-delivery last year in the wake of its network makeover, which slashed ratings by as much as 33%. The network is slowly recovering, targeting kids and young families. TNN also slid in ratings in the midst of a makeover but wasn't hurt so badly because NASCAR kept it afloat, according to one media buyer.

Overall, the upfront market is expected to see another boom. Turner sales executives predict a \$4.6 billion cable upfront, a 28% increase over last year.

McGowan is sticking by the \$5 billion he predicted earlier this year. "Absolutely," he says. "It's in the bank." ■



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▲ Advertisers anxiously await syndication of off-network comedies like 'Spin City.'

Syndie upfront

This year's advertising market looks to set an all-time record for sales

By Joe Schlosser

Syndication studios are expected to hold court on Madison Avenue this month with a slew of *Judge Judy* imitators and a bounty of off-network series all looking to cash in on syndication riches à la *Seinfeld* and *Friends*.

Nearly a dozen court shows will be signing up national advertisers in New York this week, as the syndication portion of the upfront season is expected to break wide open. The syndication sales efforts are expected to last until the first week of May, when cable and network television dealings will take center stage.

Last year, the Syndicated Network Television Association reported that nationally syndicated programs, both first-run and off-network series, reaped an estimated \$2.4 billion in advertising sales—an all-time record for the industry. The 1999 upfront figure was higher than the \$2 billion figure for 1998, and

SNTA President Allison Bodenmann says this year should be even better.

"We are expecting a very, very strong market," says Bodenmann, whose organization works as a liaison between the syndication studios and advertising community. "Every indication is that people's budgets are up or consistent with last year and more people are considering syndication than ever before."

Estimates from syndication studio executives are in the \$2.6 billion to \$2.8 billion range in advertiser sales alone. Bodenmann says she doesn't make estimates but adds that another \$3 billion or more will probably be reaped in cash-barter sales for the upcoming season. In all, syndication should garner close to \$6 billion in advertiser and cash-barter sales for the 2000-01 season, industry analysts say—a figure many veteran syndicators said was unrealistic only a few years back.

Chris Kager, executive vice president, Columbia TriStar Advertiser Sales, expects to see some "pretty good" rate increases across the board. Kager's division is overseeing syndication sales not only for Columbia Tri-

Star Television Distribution's programming but also for cable's Game Show Network and DirecTV's satellite and publishing divisions.

"I think overall we are going to see 8% to 13% rate increases, depending upon the properties," Kager says of syndicated fare. "The top-tiered stuff will be in the 12% to 15% range, while mid-tier properties will generally rise about 8% to 10%. I think the marketplace really does mirror last year's marketplace, which was, overall, very strong."

But what about the ups and downs on Wall Street over the past month?

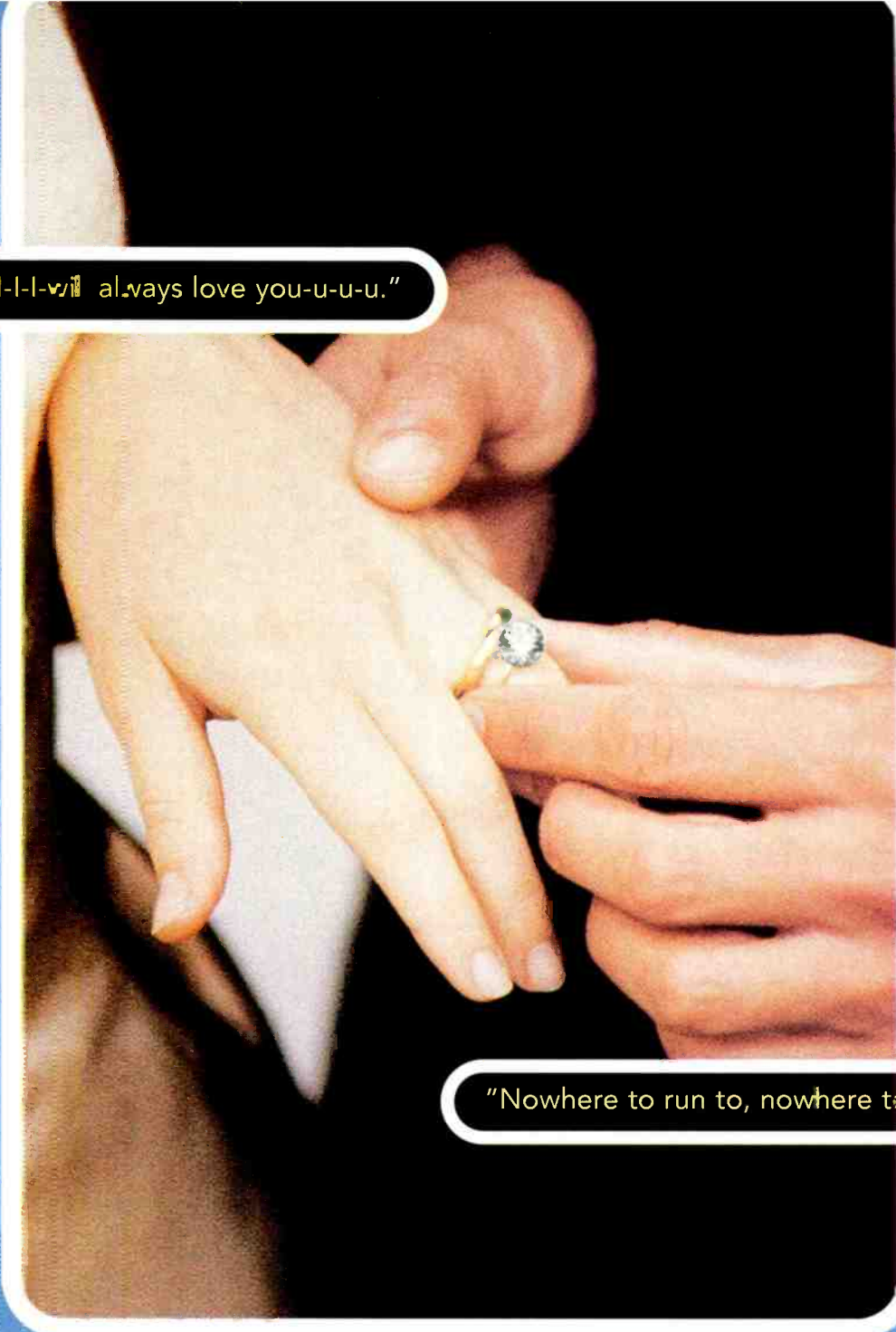
"I think we were all taken aback by what transpired on the stock market recently. But the economy overall is strong, and the product line that the studios are bringing to the advertisers is solid. And we expect everything with the economy to right itself and not affect us too much, if at all," says Bob Cesa, executive vice president of barter and cable sales, Twentieth Television.

Bodenmann agrees there is no need to fret. "The big problems in the market were related to a lot of those new start-up technology companies—companies that we in syndication are not really big in. We are trying to get their business. But that's not where most of our money comes from."

Studio executives say automotive, fast-food, drug-manufacturing and packaging companies will bring the majority of advertising dollars to syndication this month. And the area a lot of the advertisers are looking to get

▼ No wonder she's smiling. 'Judge Judy' brings in more than \$50,000 a spot in national advertising revenue.





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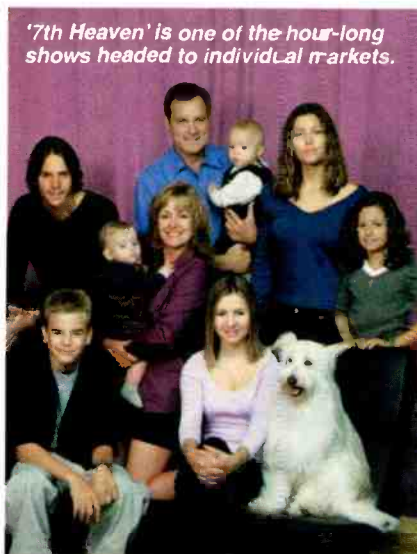
into is the court-show genre. With six returning shows on the air and at least another half a dozen expected to launch this fall, court shows are everywhere.

"I remember when advertisers didn't want much to do with court shows a few years back," Bodenmann says. "Judge Judy has changed everything. Stations now like to use shows like *Judy* as their lead-ins to local news because they can attract a large audience."

Advertisers and studio executives say a show like *Judge Judy* is now bringing in between \$50,000 and \$60,000 a spot in national advertising revenue. Other returning court series attempting to generate similar dollars are *Judge Joe Brown*, *Divorce Court*, *The People's Court*, *Judge Mills Lane* and *Judge Mathis*. The newcomers are Columbia TriStar's *Judge Hatchett*, Warner Bros.' *Moral Court*, King World's *Curtis Court*, Unapix' *Singles Court*, Twentieth Television's *Power of Attorney* and Studios USA's *Arrest & Trial*—which is not a straight court show but a reality version of producer Dick Wolf's NBC series *Law & Order*.

"Just having Dick Wolf involved and

'7th Heaven' is one of the hour-long shows headed to individual markets.



his name on the show is going to go a long way for *Arrest & Trial*," says Dick Kurlander, vice president and director of programming for rep firm Petry. "I expect that series will do just fine during the upfronts."

The other area in syndication that annually reaps big rewards from adver-

tisers is the off-network world—especially off-network comedies. For the 2000-01 season, *Spin City* heads a list of newcomers that includes *Moesha*; *Clueless*; *Sabrina, the Teenage Witch*; *Suddenly Susan*; *The Jamie Foxx Show*; *The Steve Harvey Show*; and *Malcolm and Eddie*. Columbia TriStar's *Just Shoot Me* is expected to come on the market for next fall in the next few weeks. MTV's *The Real World* is also being sold in repeats for syndication. On the one-hour front, *7th Heaven*, *Nash Bridges*, *The Pretender* and a handful of other series are on their way to individual markets.

Kurlander says there is one wild card to watch for in first-run syndication during the upfronts: Paramount Domestic Television's *Dr. Laura*. The controversial radio personality's planned daytime talker has been at the center of protests by gay and lesbian organizations for the past several months. "The show has certainly gained a lot of attention considering it hasn't even aired yet," says Kurlander. "We'll have to see how it does on Madison Avenue." ■

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WOMEN 12-34	M-F 6P-8P	.45
WOMEN 18-49	S-S 9A-5P	.44

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Nielsen Analysis for Great American Country 1Q 2000. Analysis excludes those networks that don't meet a minimum of 50% A 18-49 composition and male child skewing networks.

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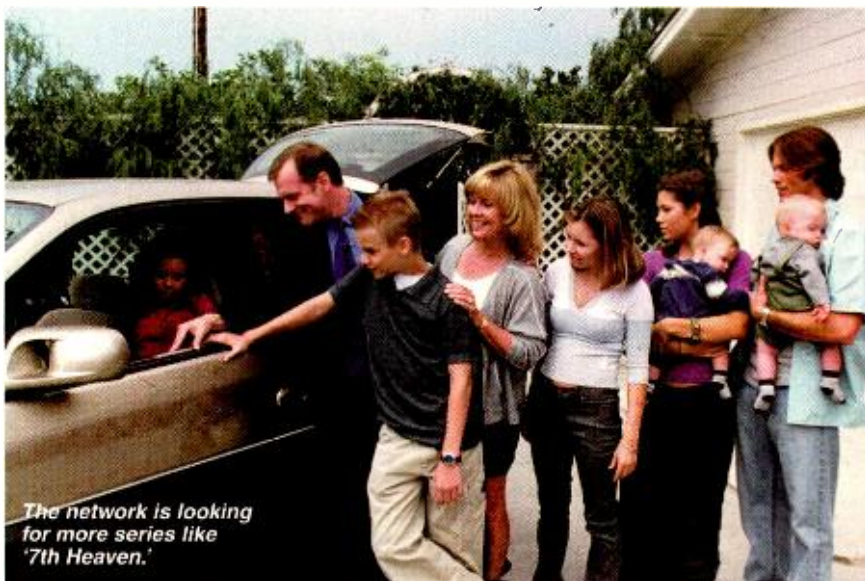
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The network is looking for more series like '7th Heaven.'

A family affair

The WB has 'high hopes' for three advertiser-funded pilots

By Joe Schlosser

Last year, The WB was so popular on Madison Avenue that advertisers actually gave the young network seed money to help develop more family-friendly series like *7th Heaven*.

Twelve national advertisers, including such companies as Johnson & Johnson and Procter & Gamble, came up with \$1 million for WB executives to use in developing scripts for potential series that would fit under a family-friendly programming banner. (Also see Cover Story, page 22.)

The ground-breaking move was declared "dangerous" by some in the Hollywood creative community who saw the relationship as too cozy, but WB executives went forward, hoping to come up with another *7th Heaven*, the network's highest-rated show.

Now, just weeks away from the network upfronts, where new shows are showcased for advertisers, WB executives have ordered three pilots from a batch of eight family-friendly scripts and one or even all three may actually land on the network's schedule in the fall.

"I've seen some dailies, and we have cast all three series. This is the time of year when you have high hopes for

everything," says WB Entertainment President Susanne Daniels. "I don't think any of them are out of the running, and we are actually very high on all three of them. We'll find out next month if any make the cut."

The three series developed out of the \$1 million seed money are all hour-drama pilots. One is *Finally Home*, which stars Melissa Gilbert (veteran of



Daniels: 'We'll find out next month if any make the cut.'

the family-friendly *Little House* series). *Finally Home* is being produced by Aaron Spelling and *7th Heaven* producer Catherine LePard. The series centers on Gilbert, who is trying to deal with the tragic death of her two

twin daughters by reaching out to children who have lost their parents or siblings.

The other two series are *Gilmore Girls* and Harold Ramis' *DIG*, the latter of which goes behind the scenes of Los Angeles' school system. *DIG* (*Department of Inspector General*) stars Vir-

ginia Madsen and is produced by Ramis (*Ghostbusters*) and Columbia TriStar and Brady Grey Television.

Gilmore Girls is creating the buzz, according to many WB executives. It's a mother-daughter drama set in a small Connecticut town, is produced by Amy Sherman-Palladino (*Roseanne*) and is a product of co-owned studio, Warner Bros.

"There are no strings attached to any of these shows," Daniels maintains. "The money was used strictly for script development, and that was it. There are no guarantees from the advertisers that they will buy time on the shows if they make the schedule, and I have not received one call giving me notes on a series or telling me to pick up one show over another."

Daniels says she did send all 12 advertisers the scripts from the original eight projects and will send the three pilots to them as soon as they are finished. But, she adds, "they will not have a say on what we put on the air next fall. We will select the best comedies and dramas that we believe should be on the network, period." The advertiser dollars are used only on script development, WB executives say.

The idea for the family-friendly initiative at The WB came out of a meeting of network executives and advertisers in 1999. WB CEO Jamie Kellner told a roomful of advertisers craving more shows like *7th Heaven* to put "their money where their mouths were." The advertisers did just that. Besides Johnson & Johnson and Procter & Gamble, participating companies include AT&T, Pfizer, Sears, Warner-Lambert, IBM, General Motors and Wendy's International.

"We hope to create more program options that bring parents and children together," says Andrea Alstrup, vice president of advertising at Johnson & Johnson and the creator of The Family Friendly Programming Forum. "Our first step is to make sure there are some wonderful pilot scripts written that appeal to families. We're pleased that The WB has undertaken this initiative, and we are hopeful we will see these shows on The WB schedule in the years ahead."

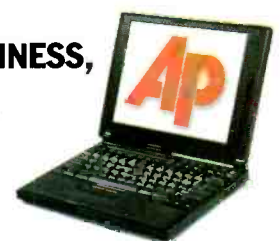
Alstrup's Family Friendly organization now consists of more than 40 national companies, including her own employer, Johnson & Johnson. Twelve

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national corporations stepped up to plant the \$1 million at The WB, and Alstrup says many more companies are ready to get involved in the script-development process in the future. Alstrup says she is in talks with all of the other major broadcast networks for similar initiatives but none has agreed to anything like The WB's commitment—yet.

And what if nothing comes out of the script-development initiative with The WB next season?

"I don't think that's going to be the case," Alstrup says. "I'm very confident that these are very good series that The WB will likely find a way to get on the network next season. If they don't, it won't change our plans at all."

As for Daniels, she says, "It depends on how successful it is. It depends on if any of these are good enough to go to series. If nothing goes to series, we will have to see if the advertisers want to invest again." ■

CBS joining the family

The Family Friendly Programming Forum gave The WB \$1 million this year to help develop family programming. Now, the advertiser-driven organization is looking to do business with other networks.

Executives from the Forum are currently in talks with executives at all the other major broadcast networks, and CBS has agreed to work with the advertiser group on two projects next season. This September, CBS will televise the Forum's first Family Program Awards, which celebrate "outstanding" family-friendly TV series. The honors will be bestowed annually.

CBS has also signed on for a holiday film with Johnson & Johnson, Nestlé and another, yet-to-be named national advertiser. The film, titled *The Flight of the Reindeer*, will air during holiday season 2000-01 and will be both sponsored and co-produced by the three national advertisers, CBS executives say, calling it a first-of-its-kind deal.

Andrea Alstrup, VP of advertising at Johnson & Johnson and the founder of the Forum, says she is talking with executives at the Big Four networks about initiatives similar to the \$1 million WB project. "We're encouraged with what has transpired this year at The WB and excited about the possibility of having more family-friendly programming back on network TV," she says. "We hope the other networks want to put more advertising-friendly and family-friendly shows on, too." —J.S.

Syndication's print model

Times Mirror to expand magazine-branded TV; Tribune merger could add WB synergy

By Joe Schlosser

Times Mirror wants to turn more of its magazines into syndicated shows, with top magazine titles *Field and Stream* and *Popular Science* heading the list of candidates.

With *Golf Magazine* and *Today's Homeowner* already on TV schedules, the company that publishes more than 20 national titles, as well as *The Los Angeles Times* and several other large daily newspapers, is looking to do even more in TV syndication. Additional opportunities may also arise out of the pending Tribune Co.-Times Mirror merger.

To complement its venerable titles, Times Mirror Magazines has added six magazines within the past year and has an interest in a handful of TransWorld Media publications aimed at teenage male readers.

Popular Science and *Field and Stream* are likely to be the next publications making the transition to television, according to Times Mirror Magazines President and COO Jason Klein. "We have some exploratory efforts in place right now for a number of magazines," he says. "We are in the concept stage with a lot of different things, and



we really want to put something on the air with *Popular Science* and *Field and Stream*. We think both of those franchises would be terrific."

Klein says the new relationship with Tribune, which has an ownership stake in The WB, could dovetail with the teen-driven TransWorld magazines, which include titles about skateboarding, snowboarding and surfing.

"There are a lot of possibilities that we have to chew over," Klein says of the pending merger. "We are right in the middle of that. What's exciting about the Tribune Broadcasting Stations is that they are aligned with The WB Network, and that aligns very nicely with all of our magazines with a teen focus."

Times Mirror's TV interests predate its current syndicated fare. In 1994, Times Mirror Cable and Times Mirror Magazines teamed up to launch cable's Outdoor Life Network but opted to sell

out a year later—a move Klein says Times Mirror executives may be scratching their heads about today. The company still publishes the magazine *Outdoor Life* but holds only a brand licensing arrangement with the cable channel.

Times Mirror is the title sponsor for *Golf Magazine TV*, which is produced out of Dallas by High Performance Golf and is in its second year in syndication. The weekly half-hour show is distributed by TJ Sports. The company's other syndicated offering, *Today's Homeowner With Danny Lipford*, is in its third season in syndication and gaining momentum each season, Klein says. The magazine *Today's Homeowner*, which has close to a million U.S. subscribers, offers readers various remodeling and home-improvement techniques.

Lipford, who runs a remodeling business in Mobile, Ala., had hosted his own weekly show in syndication for five years before linking up with Times Mirror in 1998. In a year, the show expanded from 28 markets in the Southeast to more than 100 nationwide. Now, the show is cleared in 160 markets, reaching 60% of the country. ■

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

APRIL 3-9, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.3	10.3
2	Jeopardy	8.7	8.7
3	Judge Judy	6.8	9.7
4	Oprah Winfrey Show	6.3	6.5
5	Entertainment Tonight	6.1	6.2
6	Friends	5.6	6.3
7	Seinfeld	5.2	6.2
8	Frasier	5.0	5.6
9	The X-Files	4.6	4.8
10	Wheel of Fortune (wknd)	4.5	4.5
11	Hollywood Squares	4.2	4.2
12	Judge Joe Brown	4.0	5.3
13	Jerry Springer	4.0	4.4
14	Drew Carey	3.9	4.3
15	ER	3.6	4.2
16	Live With Regis and Kathie Lee	3.6	3.6
17	Rosie O'Donnell	3.6	3.6
18	Mauri	3.4	3.5
19	Extra	3.3	3.3
20	Seinfeld (wknd)	3.3	3.3

TOP COURT SHOWS

Rank	Program	HH AA	HH GAA
1	Judge Judy	6.8	9.7
2	Judge Joe Brown	4.0	5.3
3	Divorce Court	3.0	3.9
4	People's Court	2.3	2.4
5	Judge Mathis	2.3	2.4
6	Judge Mills Lane	2.1	2.8

According to Nielsen Syndication Service Rank-
ing Report 04/03/2000-04/09/2000.

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.

Two court shows drop out



Norm Early may be objecting to the cancellation of his show 'Judgment Day,' which never even made it to air.

Coming out of the annual NATPE Conference in February, eight potential new syndicated court series were being shopped for fall 2000.

That figure is down to six.

Pearson Television's *Judgment Day* has been axed, and Unapix Entertainment's *Legacy*, a probate court series, has been put on the back burner.

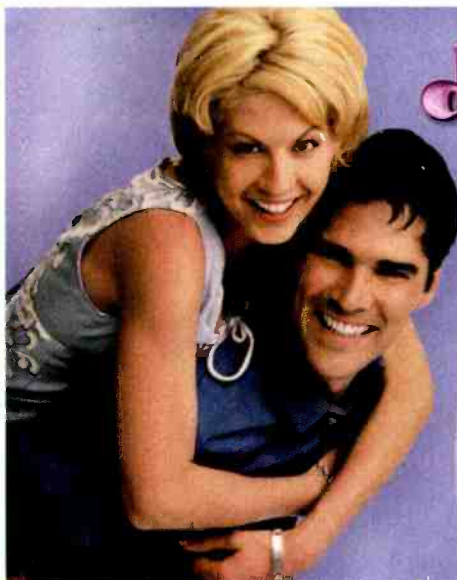
Pearson Television's half-hour daily series was to be hosted by former Denver District Attorney Norm Early and produced by Alexandra Jewett. Sources say the show got lost in the sea of syndicated court series being launched and returning next season. *Judgment Day* featured a courtroom setting where

roommates, friends, relatives and anybody else could settle legal or moral arguments before Early. Pearson Television executives had no comment.

Unapix Entertainment's *Legacy*, which was going to tackle the execution of wills, may still be alive for a midseason run or possibly fall 2001, studio executives say—but it will not be getting off the ground for its expected fall 2000 rollout. Attorney and former Los Angeles mayoral candidate Stan Sanders was set to preside over the courtroom on *Legacy*. Unapix executives say their other planned court series, *Singles Court*, is still a "go" for the fall, with clearances on USA Broadcasting stations in New York, Los Angeles and Chicago.

Other new court series still on for fall launches: Twentieth Television's *Power of Attorney*, Warner Bros.' *Moral Court*, King World's *Curtis Court*, Columbia TriStar's *Judge Hatchett* and Studios USA's *Arrest & Trial*. All six veteran court series, *Judge Judy*, *Judge Joe Brown*, *Judge Mills Lane*, *Divorce Court*, *People's Court* and *Judge Mathis* are being renewed for the 2000-01 season.

—Joe Schlosser



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GET WITH THE PROGRAM

By Joe Schlosser

'Survivor': Highly ratted

CBS said it will launch *Survivor* on May 31, but bigger news came from the *New York Daily News*, which reported that contestants in the show go rat hunting for dinner every so often on the remote island of Pulau Tiga, in Malaysia, where the 16 survivalists are each trying to win \$1 million by, well, surviving. A CBS insider adds, "The rats are particularly tender over there." Who knew?

CBS will air the show for 13 weeks on Wednesdays from 8 to 9 p.m. ET/PT.

CBS still hasn't said when *Big Brother* will debut. In that one, 10 people will spend 100 days in a house filled with cameras (and maybe rats?).



CBS got lots of free ink from New York's 'Daily News' for the network's rat-infested 'Survivors.'

Pluto, meet Spot

Teacher's Pet, a new animated series from Walt Disney Television Animation, is being added to Disney's One Saturday



Disney puts on the dog as ABC adds 'Teacher's Pet.'

Morning lineup this fall. The Walt Disney series has been given a 13-episode order by the network, an order that includes both 22-minute episodes and pairs of 11-minute cartoons.

Tony Award-winning actor Nathan Lane will play the voice of Spot, a talking dog who disguises himself as a boy in order to go to school and become the teacher's pet—literally and figuratively.

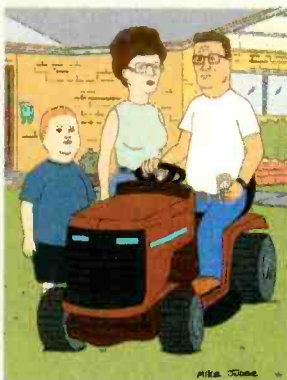
Sweet 16

ABC made it 16 straight weeks as the most watched network and the highest-rated network among adults 18-49. The combination of Regis and Moses (*Who Wants to Be a Millionaire?* and *The Ten Commandments*) was too much for rival networks.

ABC averaged 13.4 million viewers and a 5.0 rating/15 share in adults 18-49 for the week ended April 17. ABC claimed six of the top 10 programs of the week in adults 18-49, according to Nielsen Media Research, including two episodes of *Millionaire* and Sunday night's (April

17) annual airing of *The Ten Commandments*. The biblical tale was the week's eighth-highest-rated show in adults 18-49, scoring a 6.6/18 in the demo. *Dharma & Greg* (7.6/20), *The Drew Carey Show* (6.4/18) and *NYPD Blue* (6.0/17) rounded out ABC's six shows in the top 10.

In the network race, NBC (4.0) finished second in adults 18-49 for the week, followed by Fox (3.5) and CBS (2.7). NBC's *ER* (15.2 rating) and *Friends* (12.0) were the top two shows for the week in adults 18-49. In total viewers, NBC also finished second with a 10.4 million viewer average, followed by CBS' 9.7 million and Fox's 7.6 million. UPN topped The WB in both adults 18-49 (1.4 vs. 1.3) and total viewers (3.6 million vs. 3.1 million).



Fox cable channels conquer co-owned 'King of the Hill.'

'King' of the cable

Twentieth Television has sold the cable syndication rights to animated series *King of the Hill* to co-owned Fox Channels Group for a 2004 launch. The series will end up at

either Fox-owned FX or the Fox Family Channel when its cable syndication window opens. The animated series is slated to debut in broadcast syndication in fall 2001, with the cable window to run simultaneously beginning in 2004.

Twentieth Television executives would not comment on the value of the deal. Industry executives say *King of the Hill* will take in at least \$300 million in its first cycle of broadcast syndication.

NBC additions

Peter Dunn has been named senior vice president of NBC Television Stations sales and marketing. Dunn was formerly local sales manager at WNBC-TV New York. Also at NBC, Curt Sharp has been named vice president of alternative programming. Sharp was formerly vice president of development at Digital Entertainment Network. In his newly created position at the network, Sharp will oversee the creation of a department to develop alternative programming series, such as game shows, reality shows and special events.

Felicitous move

The WB's move of *Felicity* from Sunday to Wednesday night might just earn the drama another season at the network. In its second week on Wednesday, *Felicity* averaged a 3.3 rating/10 share in females 12-34 and a 3.1/9 in women 18-34, according to Nielsen Media Research. The drama was the network's second-highest-rated show for the week ended April 17 in women 18-34, women 18-49 (2.3/6) and adults 18-49 (1.6/5).



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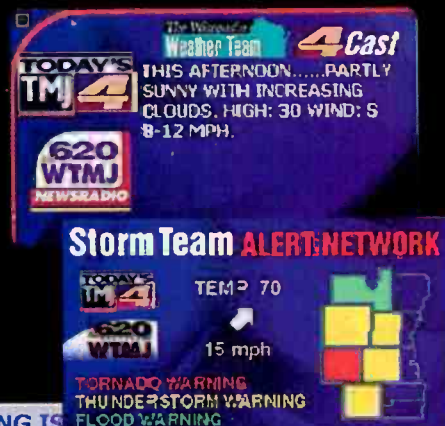


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Still on air, still in court

WOWK-TV Charleston, W. Va., anchor Tom McGee returned to the air last week following his two-week suspension, but the station plans to continue its lawsuit against him. The station has attacked McGee's work ethic and attitude (B&C, April 17).

WOWK-TV attorney Niall Paul said the station simply was "faced with a strange situation" of the market's highest-paid newsman not performing as his contract mandates. It has nothing to do, he said, with any trends toward stations' cracking down on well-compensated anchors.

Paul also dismissed McGee's claim that the station wants to dump him in preparation for a sale. "Normally, an employer would fire an employee" over the allegations against McGee, he said, "but here they don't want to."

McGee said that he was hoping to "perform adequately on the air" but it would be difficult given the "trashy and silly stuff" he'd heard lately. He returned after his suspension, he said, on advice of his attorney.

WJLA-TV hires news director

The national search for a news director for WJLA-TV in the No. 8 market, Washington, D.C., ended with the selection of Steve Hammel, news director for A.H. Belo-owned CBS affiliate KMOV(TV) in No. 21 market St. Louis. "If you're in the news business, there's no better place to be than Washington," said Hammel, who leaves St. Louis after seven years, Belo after 14.

Hammel faces an uphill battle in a city dominated in recent years by NBC-owned WRC-TV, which has combined rat-

ings and stability in its on-air personnel.

Detroit comings and goings

■ Popular and controversial Detroit TV personality Bill Bonds stepped down from his part-time role as commentator for WXYZ-TV to become a commercial pitchman. Bonds, who returned to the station in late 1998 after being fired earlier over substance-abuse problems, will do TV ads



Detroit broadcasting icon Bill Bonds is leaving WXYZ-TV.

for Warren, Mich.-based Gardner White Furniture.

WXYZ-TV told Bonds, 67, that he could not do both, and he chose to do the ads, the station said. Commercial pitches can be the final step for a broadcaster, but Bonds' status as a Detroit icon might make him an exception, should he choose to return to TV news.

■ Meanwhile, WXYZ-TV rehired anchor Frank Turner, who left the station in 1998 after embarrassing revelations regarding thousands spent on phone sex. "Over the past two years, Frank has worked hard to turn his life around," said WXYZ-TV Vice President and General Manager Grace Gilchrist. "He's ready to come back and make a contribution to our station and to our community. His return has been warmly received by the staff at Channel 7, and we believe our viewers will have the same reaction."

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PEOPLE'S CHOICE



APRIL 10-16

Broadcast network prime time ratings according to Nielsen Media Research

ABC won Week 30 by a wide margin; three 'Millionaires,' 'Ten Commandments' (I) and one 'NYPD Blue' took five of the week's top 10 slots.

Week 30	abc	CBS	NBC	FOX	UPN	WB	
	8.2/13	7.7/12	7.5/12	6.0/9	2.3/4	3.5/5	
MONDAY	8:00		45. King of Queens 6.7/11	31. Dateline NBC 7.7/12	66. That '70s Show 5.2/9	97. Moesha 2.5/4	77. 7th Heaven 4.3/7
	8:30	28. ABC Monday Night Movie—French Kiss 7.9/12	35. Ev Lvs Raymnd 7.4/12		60. Titus 5.8/9	90. The Parkers 2.8/4	
	9:00		10. Ev Lvs Raymnd 10.0/15	38. Twenty One 7.3/11	46. Ally McBeal 6.6/10	102. Grown-Ups 2.2/3	93. Roswell 2.6/4
	9:30		11. Becker 9.9/15			108. Malcolm & Eddie 1.9/3	
10:00	22. Once and Again 8.8/15	53. Falcone 6.1/10	32. Third Watch 7.6/13				
10:30							
TUESDAY	8:00	13.3/22	6.9/11	6.7/11	4.0/6	1.8/3	2.5/4
	8:30	1. Who Wants to Be a Millionaire? 18.7/30	41. JAG 6.9/11	72. 3rd Rock fr/Sun 4.6/8	77. That '70s Show 4.3/7	104. The Parkers 2.0/3	98. Buffy the Vampire Slayer 2.4/4
	9:00	5. Dharma & Greg 12.1/19	24. 60 Minutes II 7.6/12	35. Will & Grace 7.4/12	84. Family Guy 4.0/6	98. Moesha 2.4/4	
	9:30	19. Talk to Me* 8.9/14		39. Just Shoot Me 7.0/11	85. Party of Five 3.9/6	114. The Beat 1.1/2	91. Angel 2.7/4
10:00	9. NYPD Blue 10.7/18	62. Falcone 5.6/9	23. Dateline NBC 8.3/14				
10:30							
WEDNESDAY	8:00	8.1/14	6.9/12	9.0/15	3.6/6	2.4/4	2.6/4
	8:30	47. Two Guys & Girl 6.5/12	49. AFI Tribute to Harrison Ford 6.4/11	18. Dateline NBC 9.0/16	73. TV Guide Sitcom Scandals 4.5/8	108. Star Trek: Voyager 1.9/3	93. Dawson's Creek 2.6/4
	9:00	51. Then Came You 6.2/10		24. West Wing 8.2/13	91. Get Real 2.7/4	89. Star Trek: Voyager 2.9/5	93. Felicity 2.6/4
	9:30	19. Drew Carey 8.9/14	24. 48 Hours 8.2/13				
10:00	28. Spin City 7.9/12	56. Falcone 6.0/10	12. Law & Order 9.8/17				
10:30	13. 20/20 9.7/17						
THURSDAY	8:00	10.6/17	6.2/10	12.9/21	4.1/7	4.7/8	2.1/4
	8:30	65. Whose Line Is It 5.3/9	47. Diagnosis Murder 6.5/11	4. Friends 12.8/22	81. Fox Thursday Night Movie—To Wong Foo, Thanks for Everything, Julie Newmar 4.1/7	70. WWF Smackdown! 4.7/8	111. Popular 1.8/3
	9:00	43. Whose Line Is It 6.8/11		7. Daddio 10.9/18			
	9:30	3. Who Wants to Be a Millionaire? 17.7/27	53. Chicago Hope 6.1/9	13. Frasier 9.7/15			101. Charmed 2.3/4
10:00	28. Vanished 7.9/13	56. 48 Hours 6.0/10	2. ER 18.2/30				
10:30							
FRIDAY	8:00	5.7/11	4.8/9	9.1/17	5.0/9	1.4/3	2.0/4
	8:30	73. Boy Meets World 4.5/9	88. Cosby 3.0/6	16. Providence 9.3/18	73. World's Wildest Police Videos 4.6/9	118. Blockbuster Cinema—Virtual Nightmare 1.4/3	103. Jamie Foxx 2.1/4
	9:00	77. The Hughleys 4.3/8	87. Cosby 3.1/6				104. Jamie Foxx 2.0/4
	9:30	58. Sabrina/Witch 5.9/11	63. Now and Again 5.5/10	19. Dateline NBC 8.9/16	63. Greed 5.5/10		104. Steve Harvey 2.0/4
10:00	70. Making the Band 4.7/8	61. Nash Bridges 5.7/10	17. Law & Order: Special Victims Unit 9.1/17			108. For Your Love 1.9/4	
10:30	33. 20/20 7.5/14						
SATURDAY	8:00	5.9/11	5.5/11	2.4/5	6.0/12	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30		76. Iwon.com 4.4/9	93. 3rd Rock fr/Sun 2.6/5	67. Cops 5.0/10		
	9:00	58. ABC Saturday Night Movie—Tin Cup 5.9/11	81. Candid Camera 4.1/8		50. Cops 6.3/12		
	9:30		53. Ice Wars 6.1/11	98. NBA Basketball 2.4/5	51. AMW: America Fights Back 6.2/12		
10:00							
10:30							
SUNDAY	7:00	10.6/17	9.1/15	5.8/10	6.0/10		1.6/3
	7:30		6. 60 Minutes 11.0/20	81. NBA Basketball Game 2 4.1/9	86. Futurama 3.6/7		104. 7th Heaven Beginnings 2.0/4
	8:00	8. ABC Big Picture Show—The Ten Commandments 10.8/18	15. Touched by an Angel 9.4/15	69. Dateline NBC 4.8/8	41. The Simpsons 6.9/11		114. D.C. 1.5/2
	8:30			39. NBC Sunday Night Movie—The Chamber 7.0/11	35. Malcolm/Middle 7.4/12		118. Movie Stars 1.4/2
	9:00		27. CBS Sunday Movie—Picnic 8.1/13		43. The X-Files 6.8/10		122. Zoe 1.1/2
	9:30						
10:00							
10:30							
WEEK AVG	9.0/15	6.8/12	7.5/13	5.0/8	2.5/4	2.3/4	
S-T-D AVG	9.3/15	8.7/14	8.6/14	6.0/10	2.7/4	2.6/4	

Back from the brink

Fox Sports Net's Jim Rome reclaims his career after hard-hitting interview goes awry

By Joe Schlosser

In 1994, radio and TV sports personality Jim Rome's meteoric rise to fame came to a screeching halt. Rome, then hosting a sports-interview show on recently launched ESPN2, found his name splattered across every sports section and tabloid in the country after a run-in with an NFL quarterback who had heard enough of his infamous "smack."

"I was Tonya Harding, not for 15 minutes but for two weeks, and all of America was pounding on me," says Rome, who now hosts Fox Sports Net's *The Last Word With Jim Rome*. "There wasn't a newspaper column that didn't say I was the downfall of journalism."

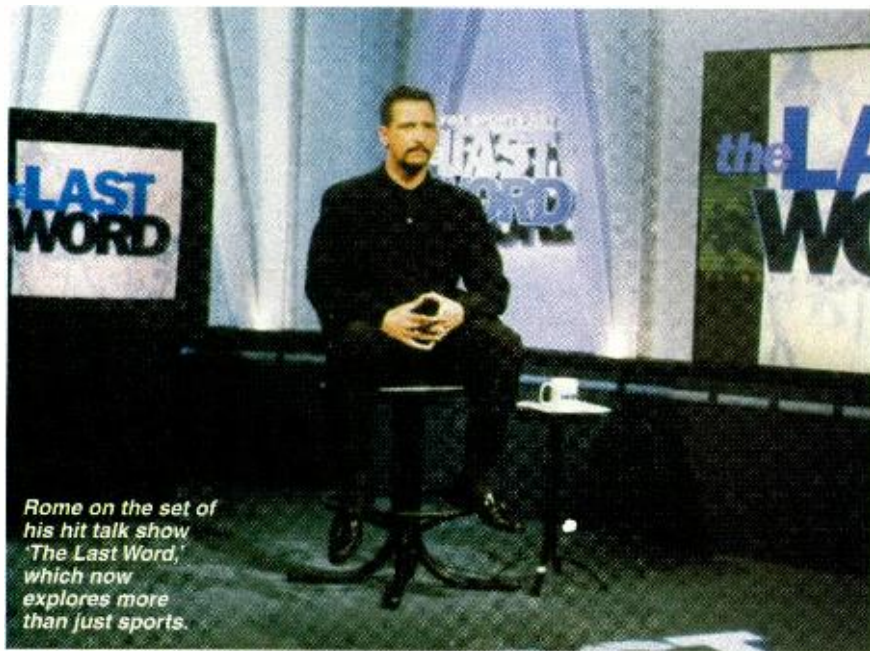
Los Angeles Rams quarterback Jim Everett, whom Rome had been calling "Chrissie" Everett—after the female tennis player—because of his questioned toughness on the field, snapped on the set of ESPN2's *Talk2*.

After Rome taunted Everett to his face on the show with chants of "Chrissie," Everett turned over the table separating the two men and went after Rome in front of the cameras. The footage of Rome being slammed down from his side of the table became the slow-speed O.J. Simpson car chase of the month. Many critics said Rome got what he deserved, while others wondered if the attack were nothing more than a publicity stunt à la WWF or professional boxing.

"It was absolutely real," Rome attests. "Do you think in a million years that I would have consented to something like that? It absolutely was not for ratings. It was not set up. Everett and I had a relationship that was not a very good one."

Rome says he had told Everett before taping the show that he was going to call him Chrissie and that the former quarterback agreed to the interview anyway.

Afterward, bad press was the only kind he got. In fact, he used a *Los Angeles Times* article, with the headline "The Fall of the Roman Empire," as motivation to redeem a radio-televi-



Rome on the set of his hit talk show *The Last Word*, which now explores more than just sports.

sion career that had started in the early 1980s when he was attending the University of California at Santa Barbara.

"I had a bad night at work, I stepped over the line," Rome now admits. "But it was just one bad night. I didn't think it was right that my entire career, a solid body of work, was going to be based on one bad night of work."

"So I thought, 'Pound me while you can, kick me while I'm down, because I'm going to come back and I'm not going to let someone tell me what I can and cannot do in my career.'"

Nearly six years later, Rome is back on top of his game. The Southern California native now hosts the most popular radio sports talk show in the country, has his own national TV show on Fox Sports Net, and makes monthly speaking engagements all over the nation.

Rome's three-hour daily syndicated radio program, *The Jim Rome Show* (Premiere Radio Networks), is currently carried in over 140 national markets, and his cable TV series, *The Last Word*, is shown twice a day nationally. His name has been rumored for various TV positions of late, including the *Monday Night Football* announcing booth.

Rome's contract with Fox Sports is up at the end of the year, and sources believe he's currently negotiating a new, long-term deal there.

The Last Word, a *Crossfire*-like nightly talk show, started in 1997, co-hosted by Rome in Los Angeles and New York *Daily News* sportswriter Wallace Matthews in New York. The format featured Matthews, Rome and guests battling back and forth on the day's hottest sports topics, but the format didn't work until Rome got the show solo in 1998. Since then, *The Last Word* has become the *Nightline* of the sports world. Star athletes are still commonplace on the show, but *The Last Word* is now taking on topics such as gambling by college officials and racism in sports.

"I think if there is a topical issue that everybody is talking about or thinking about, viewers know that we are going to be dealing with it on the show," Rome says. "If it's John Rocker or the Confederate flag, we'll be talking about it. I do the radio program in the morning before the TV gig, so I know what people are talking about."

Listeners and viewers steal terms from his "Glossary." The New York



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 - B) Al Hirschfeld
 - C) Salvador Dali

- 2) Match the star with the Hitchcock film.
 - A) Henry Fonda _____
 - B) Peter Lorre _____
 - C) James Stewart _____
 - D) Paul Newman _____
 - E) Montgomery Clift _____
 - F) Gregory Peck _____
 - G) Cary Grant _____
 - H) Grace Kelly _____
 - I) Anthony Perkins _____
 - J) Sean Connery _____

- 1) Marnie
- 2) The Wrong Man
- 3) Torn Curtain
- 4) I Confess
- 5) Psycho
- 6) Dial "M" For Murder
- 7) Notorious
- 8) Spellbound
- 9) Secret Agent
- 10) The Man Who Knew Too Much (U.S.)



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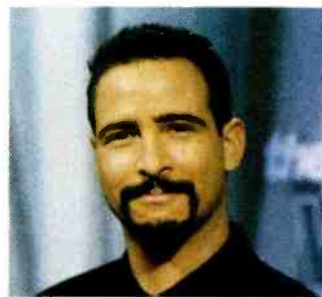
Prize: Digital camera. (Value approx. \$350). All entries must be received by May 31, 2000. Winner will be notified no later than June 15, 2000. All entrants must be residents of the USA. One entry per person. Winner will be drawn at random from all entries. Long-form rules may be obtained by faxing a request to (212) 210-1429.

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Knicks are The Bricks; Andre Agassi is Andre the Client. "Smack" is conversation. And anything and everything is open for discussion on either of Rome's shows, including the theft of a bald eagle from a local California zoo. Rome spent a good 10 minutes talking about the disappearance of the bird on a show two weeks ago.

"I talk sports all day long; I spend all my time thinking about sports and researching sports," he says. "But there is a whole world out there, and, every

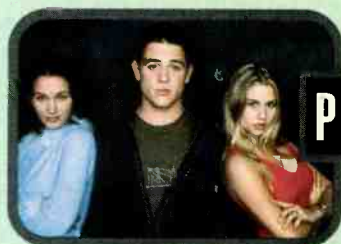
once in a while, something will strike me as peculiar. The fact that someone



"If someone from the [Fox] network would offer me a late-night talk show, that would be great."

went into the Santa Barbara Zoo and bagged a bald eagle, struck me as something very, very strange."

Rome, 35, says he can't see himself hosting both the radio and TV shows each day for too long. He says a straight entertainment, not all-sports, interview show at a broadcast or cable network is on his mind. "If someone from the [Fox] network would come down the hall and offer me a late-night talk show or a series like *When Animals Attack*, that would be great. Maybe get me on a Robbie Knievel jump show—that would be cool, too." ■



CABLE'S TOP 25

PEOPLE'S CHOICE

MTV's *Jailbait* scored Sunday night with a 3.5 rating/5.1 share. The movie reached 3.9 million viewers, beating out ABC, NBC, CBS, FOX and The WB among 12- to 24-year-olds.

Following are the top 25 basic cable programs for the week of April 10-16, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	Rating U.S.	HHs (000)	Cable Share
1	Walking With Dinosaurs	DISC	Sun	7:00P	187	8.0	6.3	6236	12.5
2	WWF Entertainment	USA	Mon	10:00P	66	6.6	5.1	5118	10.5
3	WWF Entertainment	USA	Mon	9:00P	60	5.7	4.4	4400	8.2
4	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.6	2.8	2768	5.5
5	Walking With Dinosaurs	DISC	Sun	10:07P	187	3.5	2.8	2734	8.0
5	m/ 'Jailbait'	MTV	Sun	9:00P	90	3.5	2.6	2577	5.1
7	m/ 'Sex & Mrs. X'	LIF	Mon	9:00P	120	3.4	2.6	2568	5.1
8	m/ 'The Game'	TBS	Sun	8:01P	167	3.2	2.6	2555	5.0
8	Rugrats	NICK	Sun	9:30A	30	3.2	2.5	2500	9.9
8	m/ 'Sex & Mrs. X'	LIF	Sun	4:00P	120	3.2	2.5	2460	7.1
8	NFL Draft	ESPN	Sat	12:00P	420	3.2	2.5	2441	8.5
12	WCW Thunder	TBS	Wed	10:01P	67	3.1	2.5	2476	5.2
12	WCW Thunder	TBS	Wed	9:05P	56	3.1	2.4	2415	4.8
12	Kids Choice '00	NICK	Sat	8:00P	105	3.1	2.4	2371	5.7
12	m/ 'Season in Purgatory, II'	LIF	Sun	8:00P	120	3.1	2.3	2327	4.6
16	Rugrats	NICK	Tue	7:30P	30	3.0	2.4	2345	5.3
16	m/ 'Sins of Silence'	LIF	Sun	2:00P	120	3.0	2.3	2307	7.3
18	Spongebob	NICK	Sun	10:00A	30	2.9	2.3	2247	8.6
18	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.9	2.3	2238	5.0
18	Rugrats	NICK	Thu	7:30P	30	2.9	2.2	2226	5.1
21	m/ 'The American President'	TBS	Sun	12:05P	147	2.8	2.2	2234	7.8
21	Rugrats Runaway Reptar	NICK	Sat	7:00P	60	2.8	2.2	2196	6.1
21	Walker, Texas Ranger	USA	Wed	8:00P	60	2.8	2.2	2183	4.6
21	Walker, Texas Ranger	USA	Mon	8:00P	60	2.8	2.2	2171	4.3
21	Rugrats	NICK	Mon	7:30P	30	2.8	2.2	2152	4.8
21	Rugrats	NICK	Sun	9:00A	30	2.8	2.1	2134	9.1
21	Rugrats	NICK	Sat	9:30A	30	2.8	2.1	2126	8.7

APRIL 30TH,

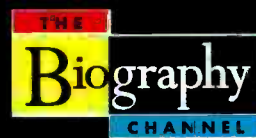
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Speaking of dinosaurs. . .

Ratings for Discovery special threaten broadcast nets, set cable mark for season

By John M. Higgins

In another startling ratings score, The Discovery Channel racked up an 8 Nielsen rating for its three-hour special *Walking With Dinosaurs* Sunday night, besting some of the broadcast networks by some measures.

The first of the double run was the most watched nonsporting event on cable so far this season and even beat Discovery's already surprising March 12 telecast of *Raising the Mammoth*, in which viewers sat through three hours of frozen archaeology without ever

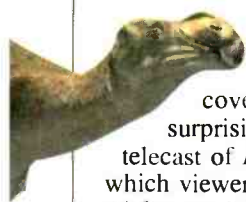
actually seeing the mammoth being dug out of the Siberian Ice. *Walking With Dinosaurs*, a co-production with the BBC, used animation to depict how recent scientific research concludes the dinosaurs lived.

With 6.2 million households tuning in, Discovery beat The WB for the night and came up just short of NBC's 7 million homes generated by theatrical movie *The Chamber*. In adults 18-49, Discovery's 7.8 million Nielsen-people score beat NBC, WB and CBS' *Touched by an Angel* and made-for-TV movie *Picnic*. It was the highest-rated cable pro-

gram of the week.

"Obviously, we're happy to be at the top of cable rankings," said Dan Fischer, Discovery Networks executive vice president. "But, with *Mammoth* and this one, we're showing we can compete with the broadcast networks."

Of course, Discovery didn't triumph in all categories, even on cable. The Nielsen household rating for MTV's original movie *Jailbait* came to 3.5 Sunday night, less than half *Dinosaur's*. But in the 12-34 demo, the youngsters gave MTV a 4.4, while Discovery got a 3.5.



HOOKED UP

By John M. Higgins

AT&T is paying \$1.8B for Boston

To nobody's surprise, AT&T Corp. agreed to buy Cablevision System's Boston operation in a transaction worth \$1.8 billion. The deal is the final stage in Cablevision's contraction into the New York City market, selling all of its systems outside that metro area.

The company wants to focus on its ballooning New York presence. AT&T will get systems serving 357,850 subscribers in Boston and eastern Massachusetts, a package that will mesh with a suburban-Boston cluster AT&T is getting as part of its planned takeover of MediaOne Group. In turn, AT&T will give Cablevision 125,500 subscribers

in the northern New York City suburbs, \$878 million worth of AT&T stock and \$284 million in cash. Goldman Sachs media analyst Barry Kaplan estimates that the deal is worth a fat 21 times 2000 cash flow and \$5,000 per subscriber.

MTV 'shags' movie awards

Austin Powers: The Spy Who Shagged Me and *The Matrix* led nominations for the MTV Movie Awards. The annual event, one of the great naked-self-promotion activities in the cable business, gave each movie six nods, including best picture. Although there are myriad movie praise-fests around Hollywood, nowhere else would a movie like *Big Daddy* get three nominations. And,

unlike the Oscars, *The South Park* movie's "Uncle *ucka" is one of five best-musical-performance nominees. MTV viewers vote for the winners, who will get their awards at a ceremony taped June 3 in Culver City, Calif., for airing June 8.

Insight launches Commerce

Insight Communications has agreed to deploy Commerce.TV's interactive e-commerce technology in selected markets. Insight will make the service available on its Digital Gateway service, allowing customers to purchase merchandise and respond to advertisements using their standard digital set-top remote controls. Commerce.TV will be integrated into Insight's Motorola DCT-2000 digital convert-

er boxes. Commerce.TV uses what it calls a Commerce Control Network to handle television-generated e-commerce from purchase to order fulfillment and tracking. Insight is the first MSO to deploy Commerce.TV, which is based in Dedham, Mass.

Excite@Home pairs with MTV

MTVi Group and Excite@Home struck a deal to co-develop new broadband and narrow-band content. The new services will be available later this summer on music.excite.com. As part of the arrangement, the MTVi advertising sales force will be the exclusive seller of advertising for music.excite.com on both the Excite and @Home services. MTVi will work with Excite@Home to integrate broadband programming with MTV properties, including MTV and VH1 and their respective Internet sites, and SonicNet.com.



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Sportvision gains Coach's Edge

Acquisition is part of focus on Internet, electronic gaming, new-media applications

By Glen Dickson

Sports production enhancement firm Sportvision Inc. has acquired Coach's Edge, a Lawrence, Kan.-based supplier of computer-animation technology for Internet and television sports coverage.

New York City-based Sportvision provides virtual first-down-line graphics for football coverage on ESPN, ABC and Fox and has begun producing live Webcasts of international "Ironman Triathlon" competitions.

Coach's Edge is known for its Virtual Playbook technology, which uses 3-D models to represent athletes' moves. Virtual Playbook has been seen on various Web sites for NCAA basketball coverage and used extensively by CBS for college and NFL football as well as the NCAA tournament. Coach's Edge has also created animations for CBS's coverage of the U.S. Open tennis tournament and NASCAR auto racing.

"What they do better than anybody in the industry is provide a very clear analysis of plays and strategy," says Sportvision CEO Bill Squadron, citing the 3-D models that Coach's Edge created for the Jumbotron for Super Bowl XXXIV.

Terms of the deal between the two privately held companies were not disclosed, although Sportvision says the Coach's Edge acquisition coincides



Virtual Playbook technology from Coach's Edge uses 3-D animations to analyze players' movements.

with an upcoming third round of venture-capital funding. Sportvision closed a \$9.3 million second round last July, picking up Intel, Bay Partners, Prospect Street Ventures, Prudential Securities and RRE Investors as investors. At the

time, it announced a new focus on Internet, electronic gaming and new-media applications. That trend is reinforced by the Coach's Edge acquisition.

"The emphasis of Coach's Edge's business has been the Web, and we've been putting increasing resources there," Squadron says. Although more than half of Sportvision's current revenue comes from television applications, he considers electronic games and interactive applications "the fastest-growing part of the business." Coach's Edge should help in that regard, especially since the company has existing relationships with game developers Electronic Arts and Sega.

Coach's Edge technology, says Coach's Edge Executive Vice President Jeff Jonas, should make Sportvision "more of a multimedia play," creating scalable graphics that work for both television and the Internet. ■

Datacasting for dollars

By Glen Dickson

Although datacasting was talked about by equipment manufacturers at NAB '99, it was at the center of most conversations at this year's show. Multiple datacasting applications were demonstrated on the show floor, as equipment manufacturers and broadcasters announced alliances to promote the transmission of multimedia content to PCs and TVs.

Most manufacturers attributed the new datacasting focus to station groups' recently announced initiatives, including iBlast and the Broadcasters' Digital Cooperative, that will aggregate broadcast DTV spectrum to create a national broadband footprint for new data services. Broadcasters are finally seeing DTV as a way to compete in the broadband space with cable MSOs and telcos that are rolling out fast pipes to the home.

"Last year, people were trying to

News is made in an instant. Produ



SkyStream's Media Router, sold by Harris, encapsulates data into DTV signal.

define what datacasting was," said Clint Chao, vice president of marketing, SkyStream Networks, a supplier of data-insertion equipment. "This year, companies are trying to present applications."

One of the companies showing applications was Geocast Network Systems, a Menlo Park, Calif.-based company whose sole purpose is to develop an end-to-end multimedia service using broadcasters' DTV spectrum. Geocast has signed up Allbritton, Belo and Hearst-Argyle as station group partners.

The Geocast demonstration included a proprietary PC peripheral receiver built for Geocast by Thomson Consumer Electronics and showed the delivery of personalized news and entertainment content, as well as targeted advertising. The Geocast box receives and stores content based on user preferences, using complex filtering software developed by Geocast.

The company also showed an impressive e-commerce application: a download of Microsoft's new personal finance software, a 16.5-MB file, in 40 seconds.

Another group demonstrated similar high-speed download capabilities using the digital spectrum. Set maker Samsung Electronics, transmitter maker Harris Corp., conditional-access supplier NDS, software firm 4DL and SkyStream Networks joined forces to demonstrate how MP3 audio files could be distributed over the DTV signal. Integrated by Harris, the

system was based on the proposed DTV Application Software Environment (DASE) standard. The demonstration featured a CBS HDTV movie with MP3 audio files constantly broadcast as part of a data carousel.

The MP3 demonstration used an NDS smart card, which consumers would presumably purchase. By inserting the smart card into a Samsung DTV receiver, consumers could select the MP3 files broadcast within the DTV signal by clicking on an interactive icon and downloading them (in about 5 seconds per song) to a

Smart Media memory card. Then the consumer could remove the memory card from the receiver and plug it into Samsung's new Yepp portable Internet music player. Such an application is an example of "T-commerce," or electronic commerce through the television signal, another buzzword at the show.

Harris Vice President Jay Adrick sees such applications as complementing HDTV. "You're not going to see a station broadcast just one thing," he said. "The business model is going to change throughout the broadcast day." ■

They've reinvented Montreux

What has been one of the world's leading technical symposiums, held biennially in Montreux, Switzerland, is beginning its fourth decade as World Television Forum Montreux 2000, scheduled for June 1-4. The new focus: to be not a trade show but an international forum, bringing together the leaders of the international broadcasting, cable, satellite and Internet communities with those who are implementing the new technologies.

The new Montreux is under the chairmanship of George Waters, formerly of Irish broadcasting. A keynote speaker will open each of four morning plenary sessions: Lord Puttnam, of Queensgate, known for producing *Chariots of Fire* and other films; Craig Mundie, senior vice president, Microsoft; Robert Hopkins, senior vice president, Sony Pictures USA, who heads that company's high-definition center; and Nicholas Negroponte, director of MIT's Media Labs and a leading futurist in radio and TV.

The program, expected to attract some 800 attendees, is on four tracks: cable, satellite and terrestrial; management; interactive; and production/post-production. There will be a roundtable session ("The Big Debate") each day. The opening session will examine whether public service broadcasting remains relevant in today's climate. Participating: Lord Puttnam; James Goodmon, WRAL-HD Raleigh, N.C.; Philip Langsdale, British Broadcasting Corp.; Donald Wear, Discovery Communications; and Andree Wylie, Canadian Radio & Television Commission.

Although there will be no technical exhibition at the new Montreux—that activity has been preempted by the International Broadcast Convention held each September in Amsterdam—the program remains largely technical. Among the sessions: Sony's Larry Thorpe will speak on image capture in the digital era, and a Big Debate on cinema and television in a digital world will be moderated by CBS' Joe Flaherty and feature Barry Clark, Mandalay Media Arts; Mike Figgis, a director from the U.K.; and Wim Wenders, a director/producer from Denmark. The complete agenda is available at www.worldtvforum.com.

—Donald V. West

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CUTTING EDGE

By Ken Kerschbaumer and Glen Dickson

EchoStar sticks to Grass Valley route

Following up on last year's big Grass Valley router purchase, DBS operator EchoStar Communications has ordered \$9.4 million in routing equipment from Grass Valley Group. Grass Valley will install Series 7000 DV routing systems with nearly 1.2 million crosspoints to support EchoStar's uplink facilities and will expand the capabilities of a previously ordered 1024x1024 Series 7000 DV router frame installed at EchoStar's operations center.

Leitch Technology to join Nasdaq

Canadian broadcast equipment supplier Leitch Technology is filing an application to list its shares on Nasdaq. The announcement was made in conjunction with Leitch's strategic investment in IP (Internet Protocol) transmission firm Path 1, in which Leitch is acquiring roughly 30% of Path 1 for \$10 million in cash and 806,000 Leitch shares. Leitch will be the exclusive broadcast reseller for Path 1, which has developed TrueCircuit technology to guarantee high-quality video and audio transport over IP Ethernet networks.

Beehive produces open for HBO special

New York-based production house Beehive recently completed work on the open for the upcoming HBO sports special *Bill Russell: My Life, My Way*.

Marcelo Cardoso used Photoshop, Illustrator and After Effects to handle graphic elements, animations and compositing, while Matthew DeRiso and Jon Vesey used Avid nonlinear editing systems to edit the open.

"We cut and layered different images and treated them to attain a gritty feel, reflecting Russell's own gruff nature," explains Beehive partner and creative director Ada Whitney.



Beehive designed effects to reflect Bill Russell's nature.

Medialink signs with Video Networks

Medialink Worldwide will use Video Networks Inc.'s Media Commerce Network to distribute digital video news releases to television newsrooms. VNI's NewsTracker news-on-demand system will be used by Medialink customers to receive the video news releases in a format they can easily review and use.

"VNI's store-and-forward method of distributing content dramatically improves the way video news releases are distributed," says Laurence Moskowitz, chairman, president and CEO of Medialink. "VNI's IP-multicast network also provides a

new level of access and key information to add value to our client's efforts."

DiviCom wins business in China

The Guangdong Broadcast and Network Center in China has chosen DiviCom to provide 31 digital encoders to be used on the network's distribution system. The encoders will transmit five channels of programming to 35 municipal television stations and also send programming from 21 of those stations back to the network's broadcast center in Guangzhou.

KTVT on-air with Euphonix

KTVT(TV) Dallas has purchased a Euphonix System 5 digital broadcast console for use in its live-audio control room. The 52-channel console will be used for daily news and variety programs. General Manager Brian Jones says the console is the station's second Euphonix unit.

"At a later date, we plan to produce 5.1-channel programming," he says. "The surround-sound-capable Systems 5 represented an excellent choice for both standard- and high-definition digital production."

The console's control surface includes 24 channel strips and two master-control sections. Other hardware in the digital control room includes a Grass Valley Group series 7000 video switcher and Abekas DVE, linking to a GVG Profile server.

Klotz Digital wins XM contract

XM Satellite Radio will use Klotz Digital Radio's fiber-based Vadis audio-media platform and DC-II audio-mixing console surfaces to create the backbone of XM's Washington, D.C., programming center. Klotz will provide more than 200 Vadis platform mainframes, nearly 50 DC-II audio mixing surfaces and other control devices.

XM will send as many as 100 channels of programming via satellite to subscribers with XM-ready radios in their cars, homes and offices.

JVC intros upconverter

JVC Professional Products Co. introduced the BC-D2300 upconverter at NAB. The system allows material shot in 480i to be output in either 1080i or 720p. It uses a new Adaptive Motion Algorithm that interpolates information to improve the quality of the upconversion.



Adapter mounts 35mm lenses on 2/3-inch HD camera.

Angenieux, Carl Zeiss offer HD lens adapter

A new 35mm lens adapter jointly manufactured by Angenieux and film industry lens-supplier Carl Zeiss is designed to allow 35mm lenses to be mounted on 2/3-inch HD cameras, providing producers with the ability to use professional film lenses on HD video productions.

Net expectations dampened

After the latest big dip, Internet stocks remain on less certain footing

By Richard Tedesco

As the dust settled from the latest stock market melee, the only thing about Internet stocks that seems certain is that what goes up rapidly usually comes down about the same way. April may have been the cruelest month in confirming a continuing pall in Web stock prices. The consensus among analysts last week was that the Internet sky may not have fallen on the Nasdaq, but the ceiling is certainly considerably lower.

"The Internet stocks have crashed before," said Arthur Newman, vice president of Schroders media group. "One of the things investors are going to be focused on is which of these companies are ideas and which companies have fundamental businesses out there."

And even as the markets stabilized last week, observers were expecting a significant shakeout. "There are two kinds of guys in this area. The guys who were real and the guys who were totally fluff," said Tom Wolzien, media analyst for Sanford Bernstein & Co. "The guys who were basically a wing and a business plan are toast."

Wolzien foresees a "great implosion of the little guys," with bigger Web fish swallowing them up. "AOL will become a vacuum here," said Wolzien. "And Disney could go buy this stuff if they wanted to."

The supposition is that more-established Web powers—the real guys—still will justify support in the market. America Online, tag team partner of Time Warner with more than 20 million paying customers, seems relatively secure. So does Excite@Home with its base of 1.1 million (and growing) cable modem customers and extensions tacked on to its existing distribution deals with AT&T, Cox Communications and Comcast.

The pendulum has swung wildly for both America Online and Excite

@Home over the past year. AOL, trading in the 50s last week, had been as high as \$95 per share. Excite @Home's range virtually defined the depth of the recent dip, dropping below \$20 per share last week from a high of \$99.

And Wolzien foresees current market fluctuations having a potential impact for Excite@Home. "My guess is that we're seeing the beginning of the end of their being part of AT&T. If the shares go down low enough, AT&T will buy them in," he said. "And maybe they shed [the portal portion] Excite."

Maybe, he suggests, Excite goes to AOL as part of a new relationship with AT&T. It's a scenario that sug-

gests the kind of reconfigurations a free-floating marketplace could help to create.

gests the kind of reconfigurations a free-floating marketplace could help to create. financing from Time Warner and Sony. Trading just above \$3 last week, CDNow was widely considered a prime candidate for acquisition.

"It has very little hope for survival," opined independent media analyst Harold Vogel. "Its assets are going to be bought by somebody eventually."

The most immediate fallout from the falling Web market was the postponement of CMGI's proposed \$280 million IPO for its AltaVista search engine. CMGI has no new time frame for the IPO, according to a company spokeswoman.

Another IPO on the bubble: MTVi, the spin-off of MTV's Internet assets, including SonicNet, MTV.com and VH1.com. It is also being delayed, according to a source, but MTVi officials couldn't be reached for comment on its status.

Opinions were mixed on the outlook for existing spin-offs, most notably NBCi and Go.com. Some analysts see the potential for NBC or Disney buying those issues back if the stock prices get pounded. But the fact that those media heavyweights are

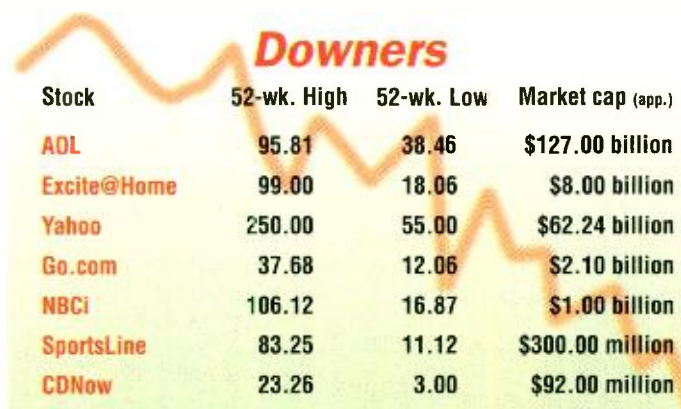
backing their play is probably enough to sustain them—at lower prices.

"The Go.coms and NBCis are not bad stories, but they're now going to be discounted more than they would be in the past," said Vogel. "It's very hard for a Go.com to compete against Yahoo and AOL."

Newman argues that Go.com is a "well-coordinated" Disney venture with strong content for which it holds exclusive rights: "Disney isn't going to turn around and license *Millionaire* to Yahoo."

And the potential remains for future, similar IPOs, such as the spin-off CBS has been contemplating of its Internet assets.

"In some cases, it will still make sense to go do these types of spin-offs and tracking stocks," said Schroders' Newman. "But you have to have real good reason, not just because the market's hot."



gests the kind of reconfigurations a free-floating marketplace could help to create.

The basic metrics of the market have changed with the shifting mood of increasingly wary investors, according to Rich MacDonald, media analyst for J.P. Morgan, who sees the boom about to be lowered on companies carrying questionable financial baggage.

"There's a whole lot of competition that's going to get wiped out," said MacDonald. "For the good guys, it's a mixed bag. The real quality companies are going to survive. They'll be distinguished from the ones that don't have the capital."

Leading the Internet's mushrooming multimedia league of laggards: CDNow. In its latest SEC filing, the troubled online music seller conceded it had six months' worth of finances to sustain it, based on \$51 million in

Miramax films to hit Web

Disney studio strikes 12-movie deal with online indie distributor

By Richard Tedesco

In what could prove to be a groundbreaking deal for online film distribution, Disney's Miramax Films will make 12 movies available for pay-per-view downloads through SightSound.com. Miramax becomes the first major studio to take the plunge in presenting feature-length films on the Web in a deal that could expand beyond the 12-title package it will initially make available.

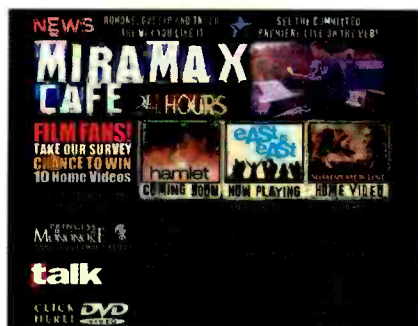
That depends on results, but Miramax feels its timing is right. "It's our belief that there's a potential to exploit our films over a new distribution platform," said Bob Osher, co-president of production at Miramax Osher. "Miramax is a cutting-edge company, and we're trying to get ahead of the other film companies in online distribution."

Osher expects the Web to draw a new audience to the films, along with repeat viewers. He indicated that Miramax had been approached by several other companies also interested in making its movies available online. In contrast, the major Hollywood studios haven't been fighting for the chance to take the first step in putting features on the Web because of concerns over piracy. And such sites as SightSound.com have specialized in making independent films available for streaming or downloads.

But antipiracy technology is now reliable enough to allay anxiety about theft of product. SightSound.com will use Microsoft's digital rights-management system and encryption technology to ensure secure downloads of the Miramax films, according to Scott Sander, president and chief executive officer of Mt. Lebanon, Pa.-based SightSound.com. "What we've tried to do at SightSound," he said, "is to create a solution to the piracy problem."

SightSound.com is negotiating for similar exhibition rights with several other major studios, according to Sander.

PC users will be able to download the 12 Miramax titles, yet to be announced, and view for them for a period of 24 hours before they disappear from the user's hard drive. The encryption software will limit access to PC



PC users will be able to download movies and view them for 24 hours before they disappear from their hard disk.

users in the U.S.

Pricing for the pay-per-view downloads and date for launching the service were not announced. Miramax will take most of the resulting revenue, but

neither party indicated what the revenue split would be.

Although the titles aren't settled, they'll probably be already in the home video pipeline, consistent with the traditional PPV television window. Miramax's roster includes such hits as *Shakespeare In Love*, *Il Postino* and *Pulp Fiction*.

SightSound.com will handle the downloads, but the films will be available only on the Miramax site or on individual sites set up for each film.

SightSound currently charges \$2.95 for access to the independent films it offers, taking 30% to 50% of the revenue. Its library includes several hundred independent titles. It will soon add 35 titles from Franchise Pictures in a deal struck earlier this year. ■

FastForward finds funding

San Francisco Bay area start-up FastForward Networks received a strong boost to its broadband software business last week, to the tune of \$35 million.

Strategic investors include America Online, RealNetworks, Sun Microsystems, Enron Broadband Services and Inktomi Corp. Venture-capital firms participating include Accel Partners and Bowman Capital.

RealNetworks is one of several companies, along with Digital Island, participating in a trial of FastForward's software network platform to enable constant video streaming rates. That software platform will launch commercially this week, according to Director of Business Development Alan Saldich. "The most important thing to us was the caliber and scope of the strategic investors," he said. "They all saw the technology that FastForward was developing as a critical element for the industry."

The company will primarily use the funding for research and development, according to Saldich.

The investment indicates a serious commitment to support technology that speeds the advent of palatable video streaming, according to Steve Von der Haar, analyst for the Boston-based Yankee Group. "The problem is to improve the quality of the multimedia they're delivering," he said. "There's a lot of steps between where the industry is today and making video streaming a commercially viable service."

FastForward's BroadcastOverlay Architecture enables Web video programmers to push their capacity to stream live events by "injecting" packets of the video being streamed at the edge of the network. The idea is to eliminate Net congestion by bypassing large segments of the Internet through a system of routers and servers connected to the Web at strategic population points.

The FastForward basic system starts at \$250,000 for a single network of MediaBridge routers and adapters, which constitute its backbone, and the Broadcast Manager, which enables programmers to monitor their streamed content in real time.

—R. T.

CHANGING HANDS

The week's tabulation of station sales

COMBOS

WCCC-AM-FM Hartford, Conn.; WTMI(FM) Miami, and WBOQ(FM) Gloucester, Mass.

Price: \$125 million (for stock)
Buyer: Cox Radio Inc., Atlanta (Robert F. Neil, president); owns/is buying 19 other AMs and 60 other FMs, including WEDR(FM) and WFLC(FM) Miami and WHQT(FM) Coral Gables/Miami, Fla.

Seller: Marlin Broadcasting Inc., Boston (Howard P. and Alexander M. Tanger [father and son] and Brenda R. Tanger, owners). Howard and Alexander Tanger have interest in four FMs

Facilities: WCCC(AM): 1290 kHz, 490 Wday; WCCC-FM: 106.9 MHz, 23 kW, ant. 730 ft.; WTMI: 93.1 MHz, 100 kW, ant. 1,040 ft.; WBOQ: 104.9 MHz, 3.2 kW, ant. 446 ft.

Formats: WCCC-AM-FM: active rock; WTMI: jazz; WBOQ: news

KDTH(AM)-KATF(FM) Dubuque, Iowa

Price: \$3.68 million

Buyer: Nobles Broadcasting Co Ltd., Fond Du Lac, Wis. (Donald L. Rabbitt, president). Rabbitt is buying KGRR(FM) Epworth/Dubuque, Iowa

Seller: Woodward Communications, Dubuque (Craig Trongaard, president); owns one AM and six FMs
Facilities: AM: 1370 kHz, 5 kW; FM: 92.9 MHz, 100 kW, ant. 999 ft.

Formats: AM: news/talk; FM: AC

KBTN-AM-FM Neosho/Joplin, Mo.

Price: \$1.3 million

Buyer: Petracom Media LLC, Lutz, Fla. (Henry A. Ash, president); is buying KQYX(AM) and WMBH(AM) Joplin, KMOQ(FM) Baxter Springs, Kan./Joplin and KJML(FM) Columbus, Kan./Joplin and construction permit for KVGZ(FM) Galena, Kan.

Seller: KBTN Inc., Neosho (Dave Winegardner, principal); no other broadcast interests

Facilities: AM: 1420 kHz, 1 kW day, 500 Wnight; FM: 99.7 MHz, 4.2 kW, ant. 393 ft.

Formats: Both country

Broker: Star Media Group Inc.

WMSK-AM-FM (AM formerly WYGS) Morganfield, Ky.

Price: \$600,000

Buyer: Southern Wabash Communications Ltd., Evansville, Ind. (Randolph V. Bell, president). Bell owns WSJD(FM) Princeton, Ind., and 51% of

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 ■ \$131,080,000 ■ 5

FMs ■ \$6,250,000 ■ 3

AMs ■ \$51,062,000 ■ 8

Total ■ \$188,392,000 ■ 16

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$559,480,139 ■ 17

Combos ■ \$3,406,755,717 ■ 74

FMs ■ \$516,442,768 ■ 106

AMs ■ \$139,278,885 ■ 77

Total ■ \$4,624,090,959 ■ 275

three AMs and two other FMs.

Seller: Union County Broadcasting Co. Inc., Morganfield (J.B. Crawley, principal); no other broadcast interests

Facilities: AM: 1550 kHz, 250 W day; FM: 95.3 MHz, 3 kW, ant. 300 ft.

Formats: Both C&W

Broker: American Communications

Inc.

KTFS(AM) Texarkana, Texas, and KTWN-FM Texarkana, Ark./Texas

Price: \$500,000

Buyer: Sandra A. May, Hope, Ark.; no other broadcast interests

Seller: Spouses John and Helen Bell, Edmin Bell and Hazel Cotton (John and Edmin Bell and Hazel Cotton are siblings); no other broadcast interests

Facilities: AM: 940 kHz, 2.5 kW day, 11 W night; FM: 107.1 MHz, 2.9 kW, ant. 479 ft.

Formats: AM: News/talk; FM: CHR
Broker: MGMT Services Inc.

FMS

WPLC(FM) Warrenton, Va./Washing- ton, D/C/

Price: \$5.25 million

Buyer: Mega Communications LLC, Silver Spring, Md. (Alfredo Alonso, president); owns/is buying 14 other AMs and four FMs, including WBZS(AM) and WKDL(AM) Washington and WINX(AM) Rockville, Md./Washington and WKDM(AM) New York (see item, below)

Seller: First Virginia Communica-

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has acquired

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from

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The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

tions, Manassas, Va. (Sydney Abel, president); no other broadcast interests

Facilities: 94.3 MHz, 3 kW, ant. 397 ft.

Format: Uptempo country

Broker: Media Services Group Inc.

WWFN(FM) Lake City/Florence, S.C.

Price: \$850,000

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis W. Dickey Jr., vice chairman); owns/is buying 79 AMs and 195 FMs, including KTEM(AM) Temple, Texas (see item, below)

Seller: William R. Rollins, Cornelius, N.C.; no other broadcast interests

Facilities: 100.1 MHz, 3.3 kW, ant. 433 ft.

Format: Oldies

Construction permit for KYOD(FM) Glendo, Wyo.

Price: \$150,000

Buyer: Canned Ham Communications LLC, Golden, Colo. (Darrell Woolsey, principal); no other broadcast interests

Seller: Michael Radio Group, Cheyenne, Wyo. (spouses Victor A. and Lori L. Michael, 45% owners; spouses Van A. and Kimberly J. Michael, 45% owners [Victor and Van Michael are brothers]); own three FMs

Facilities: 100.1 MHz, 2 kW, ant. 131 ft.

AMS

WKDM(AM) New York

Value: \$45 million (\$24.5 million cash and wZHF[AM] Arlington, Va./Washington, D.C., and WKDV(AM) Manassas, Va./Washington)

Buyer: Mega Communications; is buying WPLC(FM) Warrenton, Va./Washington (see item, above)

Seller: Multicultural Radio Broadcasting Inc., New York (Arthur S. Liu, president); owns/is buying 17 other AMs and two FMs, including wKCW(AM) Warrenton, Va./Washington. (see item, below)

Facilities: WKDM: 1380- kHz, 5 kW day; wZHF: 1390 kHz, 5 kW; WKDV: 1460 kHz, 5 kW

Formats: WKDM, wZHF: Spanish; WKDV: children

Broker: Biernacki Brokerage

KARI(AM) and construction permit for KBLO(AM) Blaine/Bellingham, Wash.

Price: \$3 million

Buyer: Multicultural Radio; is buying wKCW(AM) Warrenton, Va./Washington (see item, below); is selling

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,783
Commercial FM	5,766
Educational FM	2,066
Total Radio	12,615
VHF LPTV	565
UHF LPTV	1,629
Total LPTV	2,194
FM translators & boosters	3,237
VHF translators	2,163
UHF translators	2,750
Total Translators	8,150
Commercial VHF TV	561
Commercial UHF TV	682
Educational VHF TV	125
Educational UHF TV	248
Total TV	1,616

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on universe of 98 million TV households
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

WKDM(AM) New York (see preceding item)

Seller: Birch Bay Broadcasting Co. Inc., Seattle (George A. Wilson, president); owns KBLE(AM) Seattle

Facilities: KARI: 550 kHz, 5 kW day, 2.5 kW night; KBLO: 1600 kHz, 50 kW day, 10 kW night

Format: KARI: religion

Broker: William B. Schutz Jr.

KZDC(AM) San Antonio, Texas

Price: \$1.8 million

Buyer: Radio Unica Corp., Miami (Joaquin F. Blaya, president); owns/is buying 14 other AMs

Seller: Lotus Communications Corp., Los Angeles (Howard A. Kalmenson, president); owns nine other AMs and nine FMs, including KZEP-FM San Antonio

Facilities: 1250 kHz, 1 kW

Format: Spanish

WKCW(AM) Warrenton, Va./Washington, D.C.

Price: \$450,000

Buyer: Multicultural Radio; is buying KARI(AM) and CP for KBLO(AM) Blaine/Bellingham, Wash.; is selling WKDM(AM) New York (see items,

above)

Seller: Radio Broadcast Communications Inc., Rockville, Md. (William Paris, president); no other broadcast interests

Facilities: 1420 kHz, 5 kW day, 1.7 kW night

Format: Classic country

KTEM(AM) Temple, Texas

Price: \$425,000

Buyer: Cumulus Media; is buying WWFN(FM) Lake City/Florence, S.C. (see item, above)

Seller: Bell Broadcasting Co. Ltd., Temple (Clint Formby, member).

Formby also has interest in two other AMs and two FMs

Facilities: 1400 kHz, 1 kW

Format: News

Broker: Media Services Group Inc.

WRTP(AM) Chapel Hill/Durham, WRTG(AM) Garner/Durham and WGSB(AM) Mebane/Durham, N.C.

Price: \$257,000

Buyer: Radio Training Network Inc., Lakeland, Fla. (James L. Campbell, president); owns six FMs

Seller: Carolina Christian Communications Inc., Durham (Landson L. Leathers, principal); no other broadcast interests

Facilities: WRTP: 1530 kHz, 10 kW day; WRTG: 1000 kHz, 1 kW day;

WGSB: 1060 kHz, 1 kW day

Formats: All AC

KHAD(AM) De Soto, Mo.

Price: \$125,000

Buyer: Radio Free Texas Trust, Bellaire, Texas (Jerome L. Friemel, trustee); owns KILE(AM) Bellaire. Note: Planned sale of KHAD to New Life Evangelistic Center Inc. (B&C, Nov. 11, 1999) did not go through

Seller: Schafermeyer Broadcasting Corp., Columbia, Mo. (Kim R. Schafermeyer, president); no other broadcast interests

Facilities: 1190 kHz, 5 kW day

Formats: COUNTRY

Broker: John W. Saunders

WLYC(AM) Williamsport, Pa.

Price: \$5,000 (assumption of debt)

Buyer: Brown Bear Irrevocable Common Law Trust, South Williamsport, Pa. (Frederick M. Stein and Michael Martin, trustees); no other broadcast interests

Seller: Doris A. Zmyewski, Warriors Mark, Pa.; no other broadcast interests

Facilities: 1050 kHz, 1 kW day, 36 Wnight

Format: Country

—Compiled by Alisa Holmes

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 26—**Hollywood Radio and Television Society** Newsmaker Luncheon: Syndication. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182. The Tuffy Award and three special Leadership Awards presentation. Luncheon at the National Press Club, Washington. Contact: Sandy Pastoor (301) 718-6555.

April 27—**American Women in Radio & Television** Luncheon: Syndication. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

April 28—**The Television Publicity Executive Committee** Meeting. Le Meridien, Beverly Hills, Calif. Contact: Robin Mesger (323) 965-1990.

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 1-3—**Association of National Advertisers** Seminars. Hyatt Regency Woodfield, Chicago. Contact: (212) 697-5950.

May 2—**American Women in Radio & Television** Women in Sports. The Yale Club in Manhattan. Contact: Rosemarie Sharpe (212) 481-3038.

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 4—**Women in Cable & Communications, Atlanta Chapter** Leadership Luncheon. GCATT, 250 14th St., Atlanta. Contact: Tina Fine (404) 269-6603.

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 Jaccon (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 Schearer (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. 7-8—**Association of National Advertisers** Seminar. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

Aug. 26-29—**American Women in Radio & Television Association** 2000 AWRT Annual Convention. Regal Baltimore 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, U.K. 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. 18-20—**Association of National Advertisers** Seminar. Ritz-Carlton, Phoenix. Contact: (212) 697-5950.

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. Contact: 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.

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

Field training pays off

George Bell lives in the volatile world of the broadband Internet business, but he's not easily rattled. That's because the president and CEO of Excite@Home had plenty of field training producing TV documentaries in some of the most remote areas of the real world.

After graduating from Harvard with an English degree in 1980, he aspired primarily to write. And from 1980 to 1985, he worked as head writer and producer of ABC's *American Sportsman* series and as head writer for ABC's Olympics coverage.

Over the next five years, his creative palette expanded considerably. Bell became an independent documentary producer for ABC, CBS, National Geographic and the Discovery Channel, scaling Mt. Everest and winning four Emmy Awards in the process.

He survived the crash of a Cessna in Africa's Ituri rain forest and was very nearly stranded in Borneo after shooting a piece about the descendants of the Dayak headhunters there. Lost in the Borneo jungle, Bell torched his production crew's jeep to burn a hole through the jungle canopy when they heard their rendezvous plane circling overhead.

It wasn't always life-threatening work, but it always required the ability to adapt quickly to circumstances. "I feel those years were the most relevant years, the most helpful years, to what I'm doing now," he says. "The circumstances that we were handed were very much like where we are now."

After pitching an idea for a documentary, getting a budget approved, flying a crew to a third-world country, Bell explains, he would find that the subject had disappeared. "Given how esoteric and remote some of the subject matters we were dealing with were, we often got to a place and found out the show we'd planned to shoot wasn't there anymore. The people had left, or the animal wasn't around, or the season had changed too quickly," he recalls. "We were always dealing with external elements beyond our control."

The dangers of the new-media environment aren't as dire, but he finds a similarity in the feelings they evoke. "Psychologically and emotionally, they do elicit the same sort of responses in me," he says. "It's that same sense of being off-balance and taking big risks, and feeling like you really don't have any idea what the outcome is going to be."



"I liked the idea of combining traditional brands in media ... But I didn't have any particular sense that the Internet was going to be huge."

George deBenneville Bell Jr.

President and CEO, Excite@Home; b. Philadelphia, Dec. 20, 1956; B.A., English, Harvard University, 1980; head writer and producer, *American Sportsman*, and head writer, 1984 Olympics, ABC, New York, 1980-85; independent documentary producer, ABC, CBS, National Geographic and Discovery Channel, 1985-90; editor-at-large, *Times Mirror Magazines*, 1991-93; senior vice president, *Times Mirror*, 1993-95; chief executive officer, Excite@Home, 1995-99; current position since 1999; m. Carrie Minot, Sept. 7, 1991; three sons, George Jr., 7; Henry, 5; Jimmy, 3.

George Bell seems to thrive on that feeling of living on the edge. His most memorable experiences were the most remote ones, including two weeks tracking game with the pygmies of the Ituri.

He eventually opted for a more sedate setting with *Times Mirror Magazines*, in 1991 becoming editor-at-large to direct its multimedia efforts. By 1995, Bell was overseeing publication of six magazines, had helped launch a *Field & Stream* show on ESPN and had a hand in the creation of Web sites for *Popular Science*, *Ski* and *Golf*.

"I liked the idea of combining traditional brands in media and seeing what kind of weight they would carry in new media, and I enjoyed thinking of new combinations," he recalls. "But I didn't have any particular sense that the Internet was going to be huge."

Then the call came from Excite, and the charged atmosphere of the company drew him to take the job as chief executive. "I liked the passion and the enthusiasm and the nimbleness of a 20-person organization."

After four years of building Excite into one of the premier Internet portals, Bell helped negotiate the sale of the company to @Home, assuming his current role in the process. Now he's acutely aware of being in an even faster lane with a cable modem service passing 72 million households: "The stakes have gone up. We're in the middle of a distribution war."

Excite@Home's latest move in that war was a deal with DSL provider Rhythms to supplement its cable modem business. That came on the heels of a restructuring of its agreements with its MSO partners, extending its distribution deals with AT&T, Cox Communications and Comcast Corp. but including an option for Cox and Comcast to opt out of exclusivity with @Home in two years.

Bell seems unconcerned, confident that Excite@Home will triumph: "There's every reason to believe that, right now, we have and will have the largest broadband network."

And like a man familiar with the unknown, he sounds equally unfazed by the mid-April downturn in the stock market: "The market crashing sort of creates new freedoms. It allows you to get everyone in the company to focus on what the real value of the business is. In our case, it's the recurring revenue from all these subs."

—Richard Tedesco

FATES & FORTUNES

BROADCAST TV

Joe Nolan, assistant news director, KRIV(TV) Houston, named news director, KHWB(TV) Houston.



Morrow

Grant Morrow, director, information technology systems, KNBC(TV) Los Angeles, named director, new media and information technologies.

Paul E. Donohue, news director, WETM-TV Elmira,

N.Y., named GM.

Appointments at KING-TV Seattle:

Karen Heric, local sales manager, named director, local sales; **Luke Hubblou**, account executive, named local sales manager; **Cinde Ennis**, account executive, named manager, new-ventures group.

John Kukla, creative services director, WAGA(TV) Atlanta, joins KDFW(TV) Dallas, as VP, creative services.

Leslie Glenn, VP/GM, WLVI-TV Cambridge, Mass. (Boston area), named VP/GM WPHL-TV Philadelphia.

Steve Carcano, GM, Fox Movie Channel, Los Angeles, resigns.

Neil Schubert, VP, publicity, advertising and promotion, USA Television Group, West Hollywood, Calif., named senior VP.



Tuchman

Bruce Tuchman, GM, global network ventures, Nickelodeon International, New York, named senior VP, new-media ventures, Nickelodeon, there.

Colleen Fahey Rush, VP, research and planning, VH1, New York, named senior VP, research and planning.



Schubert

Neil Schubert, VP, publicity, advertising and promotion, USA Television Group, West Hollywood, Calif., named senior VP.

Steven Cohen, director, USA Broadcasting Inc., Los Angeles,

named director, business affairs, Buena Vista Television, Burbank, Calif.

Appointments at Bravo Networks, Westlake, Texas: **Kim Francis**, affiliate marketing manager, Southern region, named regional sales manager, there; **Deborah Wrazin**, manager, local advertising sales, E! Entertainment Television, Hartford, Conn., named manager, special markets,

Southern region.

Marc Lorber, VP, television, Phoenix Pictures, Los Angeles, named VP, development and production, Carlton America, there.

Ralph J. Sorrentino, executive VP and CFO, Liberty Digital Inc., New York, named president and CEO, Digital Creative Development Corp., there.



Schulman

Barry Schulman, VP, programming, program strategy, A&E Network, New York, named chairman, The New York Festivals International Programming & Promotions Awards, there.

Jodi DeRisner,

sales and marketing analyst, NBC cable Western region advertising sales group, CNBC, San Francisco, named associate account executive.

Mike DeArruda, executive producer, Bent Animation Inc., Toronto, joins The Animation House, there, as executive producer.

Kevin Annison, director, business affairs, Sunshine Network, Orlando, Fla., named assistant GM.

Karen Corbett, marketing manager, GEMS Television, Miramar, Fla., named director, marketing.

Stephen Tapp, VP and GM, ChumCity International, Toronto, named VP and GM, ChumCity's Citytv and CablePulse24, there.

Peter Dunn, local sales manager, WNBC(TV) New York, named senior

PROGRAMMING

Appointments at WWF, Stamford, Conn.: **Peter Berkowitz**, marketing consultant, named manager, pay-per-view marketing; **Scott Drake**, local broadcast buyer, Creative Media, New York, named manager, media planning and buying; **Amy Zack**, administration assistant, named coordinator, pay-per-view marketing.



Ash

Appointments at Fox Family Worldwide, Los Angeles: **Lydia Ash**, director, educational policies and program practices, named VP, standards and practices, prime time programming; **Kelly**

DeLap, director, educational policies and program practices, named VP, education and standards, children's programming.

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VP, television sales and marketing, NBC, there.

Tom Chiappetta, director, communications, Country Music Television, CBS Cable, New York, named director media relations, Fox Sports Net, New York.

Robert E. Gemignani, human resources director, Random House Inc., New York, named VP, human resources USA Cable, there.

Jay R. Feldman, executive VP/GM Discovery Network's Travel Channel, New York, resigns.

JOURNALISM

Amy Stone, reporter, WMAQ(TV) Chicago, joins WCBS(TV) New York as reporter.



Bonilla

Joie Bonilla, producer, KNSD(TV) San Diego, Calif., joins KNBC(TV) Los Angeles as producer.

Darrian Chapman, sports anchor, reporter, WRC-TV Washington, named weekend anchor, sports reporter, WMAQ-TV Chicago.

Dan Godwin, weekend anchor, reporter, KFSN-TV Fresno, Calif., joins KDFW(TV) Dallas as anchor/reporter.

RADIO

Loren Nancarrow, weatherman, KGTV(TV) San Diego, Calif., to host weekly radio show at KCBQ(AM) San Diego.

Bill Geiger, account executive, WBAP(AM) Fort Worth, Texas, named local sales manager, KMEO-FM Flower Mound, Texas.

Robert L. Williams, market manager, AMFM, Hartford, Conn., named market executive VP, Philadelphia.

CABLE

Richard M. Trask Jr., director, technology, Baltimore metro area, Comcast Cable Communications Inc., White Marsh, Md., named regional director, technology, Washington metro/Virginia region, Silver Spring, Md.

Appointments at Starz Encore Group, Englewood, Colo.: **Jamia Bigalow**, local promotions manager,

named national promotions manager; **Jolene Whitney**, trainer, new media, named local promotions manager; **Sarah Paige**, administrative assistant, new media, named promotions coordinator.

**ADVERTISING/MARKETING/
PUBLIC RELATIONS**



Bescoby

Janet Bescoby, senior VP, director of planning, Pacific region, Initiative Media, Los Angeles, joins Bates USA, as senior VP, media director, Irvine, Calif.

Appointments at Icon International,

Stamford, Conn.: **Thomas A. Bartholomew**, director, local broadcast, named VP, media; **Carol N. Schubach**, associate director, local broadcast, named co-director, local broadcast.

TECHNOLOGY

Morton Handel, board chairman, Marvel Enterprises Inc., New York, and president, Ranger Industries Inc., Bloomfield, Conn., named chairman, Concurrent Computer Corp., Atlanta.

Michael Teicher, senior VP, global client solutions, Turner Broadcasting Sales Inc., New York, joins ReplayTV Inc. as senior VP, advertising sales, Mountain View, Calif.

D. Colin Boyd, VP, North American sales, Harmonic Inc., Sunnyvale, Calif., named VP, sales and marketing, Aegis Broadband Inc., San Diego, Calif.

Appointments at Gotham Broadband, New York: **Patrick McDarrah**, VP, sales, distribution, Good Machine, New York, joins as VP, business development; **Keith Fredericks**, CTO, CDKnet, New York, joins as director, technology.

Alice Cahn, president, television, film and video group, CTW, New York, named managing director, Markle Foundation, there.

Thomas F. McGowan, VP, sales, broadcast, Quantel Inc., Darien, Conn., named VP, sales, video business unit, ParkerVision Inc., Jacksonville, Fla.

Neil Karsh, VP, audio engineering, New York Media Group Inc., New

York, joins Leitch Technology Corp. as technology deployment manager, audio and DTV, Northeast sales office, Teaneck, N.J.

INTERNET

Edward L. Hanapole, consultant, digital media solutions, IBM, New York, joins New York Times Digital as chief information officer, Internet division, there.

Norman Pattiz, chairman, Westwood One, Culver City, Calif., elected board chairman, Interpacket Networks, Santa Monica, Calif.

Appointments at Hollywood.com, Hollywood, Calif.: **J.C. Logan**, senior designer, named art director; **Joyce Shelby**, associate producer, named production manager; **Steve Ryfle**, news writer, named senior writer.

Caroline Mendoza, senior publicist, Sci-Fi Channel, New York, named manager, corporate communications, Priceline Webhouse Club, Stamford, Conn.

Eileen Maura Murphy, VP, communications, ABC News, New York, named VP, corporate communications, Prime-media Inc., there.

Maria Hale, launch director, Excite Canada, Toronto, named managing director, ChumCity Interactive, there.

Jim Samples, senior VP and GM, Cartoon Network Latin America, Buenos Aires, Argentina, named GM, Cartoon Network Online, Atlanta.

Appointments at Eruptor.com, Marina Del Ray, Calif.: **Roland Poindexter**, VP, programming, Fox Kids' Network, Los Angeles, joins as VP, development; **Adam Langsbard**, director, marketing, Sony Pictures Consumer Products, Los Angeles, joins as VP, e-commerce.

OBITUARY

Edward Gorey, illustrator, died of a heart attack Saturday, April 15, at his home in Cape Cod, Mass. He was 75. Perhaps best known for his illustration of the credits on PBS' *Mystery*, Gorey was also the author of at least 90 books and illustrator of 60 others. Graduating from Harvard in 1950, Gorey moved to New York, and began work as an illustrator at Doubleday. In 1978, he won a Tony for best costume design for the Broadway production of *Dracula*.

—Compiled by Nancy Catmull

SALES CAREERS

LOCAL SALES MANAGER

The CBS owned and operated station (WFOR/CBS 4) in Miami Florida is looking for a Local Sales Manager! Qualified candidate will be highly motivated, possess excellent leadership and people skills that produce a winning environment, and a deep seeded desire to be the best. If this sounds like you please send your resume to:

WFOR
Personnel Department/LSM Job
8900 NW 18 Terrace
Miami, FL 33172



ACCOUNT EXECUTIVE WCTV6, CBS, Tallahassee. You are wanted and will be appreciated and rewarded if you are a proven pro with an eye to future professional responsibility. This opportunity is Senior Level with major account assignments for a multi-award winning news leader station serving Florida's state capital and the booming South Georgia region. You may be a two, ten or twenty year veteran looking for a special place to be part of a winning team. You must be a skilled presenter and negotiator with the mindset of a marketing manager. WCTV6 is an Equal Opportunity Employer. Pre-hire drug screen. Cover letter and resume to: Account Executive, WCTV6, P.O. Box 3048, Tallahassee, FL 32312.

POSITION OPENING FOR GENERAL SALES MANAGER #1 Statewide Television station is seeking an experienced General Sales Manager. KTWO Television, Wyoming's News leader, one of the only stations in the country to broadcast statewide, needs a dynamic, motivated, person to lead our statewide sales team. Potential candidate must have the ability to lead, coordinate, and execute sales strategies. Candidate must possess 5 years of local and national sales experience. If you are organized, enthusiastic, have exceptional people skills, and a love of the outdoors, submit resumes to: General Manager, KTWO Television, 4200 East 2nd Street, Casper, WY 82609. KTWO television is an EEO Employer.

MINNEAPOLIS DUOPOLY STARTUP! Do you crave something really different? Are you looking for a new challenge? Can you develop local direct business? Do you like to take risks? Are you entrepreneurial? If your answers are yes, then we may have the opportunity for you! KVBM-TV, the startup sister station of ABC affiliate KSTP-TV, locally owned by Hubbard Broadcasting Inc. in Minneapolis/St. Paul, Minnesota, seeks entrepreneurial, energetic team members looking for the challenge of creating a sales department. Team members will have all the best resources of KSTP-TV, but the latitude to explore and form their own department for this true independent startup. You will be able to sell many first run syndicated products as well as local news, right from the start. Key roles that we seek to fill include: **GENERAL SALES MANAGER** will manage the sales department of KVBM; will operate as the national and local sales manager. You will also have access to our marketing specialist as well as our research department. **LOCAL ACCOUNT EXECUTIVES** responsible for developing the market's best and biggest advertisers as well as developing new business and agency relationships. Get in at the ground floor. **SALES ASSISTANTS** will support the sales department in a variety of tasks. We offer a competitive wage, excellent benefits and a great working environment. If you're ready for something new and challenging, send your resume and references to: KSTP-TV, Attn: Trey Fabacher, 3415 University Avenue, Minneapolis, MN, 55414.

SALES ACCOUNT EXECUTIVE Immediate opportunity to join the Number (#1) sales team in the Raleigh-Durham market. WTVD-TV, an ABC owned and operated station is seeking a television or radio account executive with 1-3 years experience and the desire to be part of a winning team. Applicants should possess excellent negotiating skills, the ability to make new business presentations and the creativity to meet the ever changing demands of our business. Computer proficiency and experience in utilizing various sources of research material helpful. This is an opportunity to join a great sales team, a great television station and a great company that all represent a great career opportunity. Please forward your resume to Dirk Ohley, WTVD-TV, 411 Liberty Street, Durham, NC 27701 EM. We are an EOE employer.

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NEW YORK, NY 10011**

NEWS CAREERS

ASSIGNMENT EDITOR NBC owned and operated station looking for full time assignment editor. Must be available evenings and weekends. Looking for previous newsroom experience, assertive newsgathering skills and strong news judgement. Candidate should have excellent communication skills and the ability to function effectively in a high-pressure environment. Must be able to multi-task under strict deadlines. The person we're looking for will generate story ideas, monitor scanner traffic and manage daily assignments. Please submit resume and salary requirements to Mike McVey, Assignment Manager, WNCN-TV, 1205 Front St., Raleigh, NC 27609. EOE.

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.

BILINGUAL NEWS ANCHOR KESQ-TV, the Southern California desert's news powerhouse, is looking for an experienced news anchor for our primetime shows. Candidates must have an exceptional grasp of both written and spoken English and Spanish. Significant field experience and a team-player attitude are a must. Good storytellers will stand out! If you want to join the winning news team in our market, rush tape, resume and references to Erin Gilhuly, News Director, KESQ-TV, 42650 Melanie Place, Palm Desert, CA 92211.

BILINGUAL NEWS PRODUCER KESQ-TV, the Southern California desert's news powerhouse, has multiple openings for strong newscasts producers. Candidates must be able to write interesting stories and excellent teases & bumps. 100% fluency in written English and Spanish is a must. Some previous producer or associate producer experience is a plus, but an excellent team-player attitude is what will set you apart. If you're interested in working with the leading team in the market, rush resume and references to Cara Van Dijk, Executive Producer, KESQ-TV, 42650 Melanie Place, Palm Desert, CA 92211.

INVESTIGATIVE REPORTER Looking for top consumer investigative reporter! WNEP-TV and the New York Times Broadcast Company are searching for an investigative reporter to break consumer investigative stories with one of the best news teams in America. Candidate should have experience as an investigative reporter and the ability to do compelling, dynamic on-air presentations. Candidate should also adhere to the highest standards of broadcast journalism. If this is you, send a resume and tape to: John Wessling, News Director, WNEP-TV 16, 16 Montage Mountain Road, Moosic, PA 18507.


NEWS CAREERS

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 these 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.

EXECUTIVE PRODUCER A Once in a lifetime opportunity exists to join one of the strongest stations in America as Executive Producer of Newswatch 16 at WNEP-TV, The New York Times Company Broadcast Group seeks a brilliant, creative journalist with a desire to get on the management fast track. You must understand the difference between tabloid and a compelling, creative, dynamic television newscast that adheres to the highest standards of journalistic excellence. If you know how to motivate a team and utilize tools such as a helicopter, satellite truck and one of the best graphic arts departments in existence to keep viewers on the edge of their seats, while providing content of the highest quality and integrity, rush a tape, resume and statement of news philosophy to: John Wessling, News Director, WNEP-TV 16, 16 Montage Mountain Road, Moosic, PA 18507.

METEOROLOGIST Network Station in 74th market seeks an energetic Meteorologist with at least one year experience. AMS seal preferred. Will work weekend newscasts, fill for other staff Meteorologists and do field reports two days a week. Knowledge of New Technology a plus. Will work with WSI Weather Producer. Send Non-Returnable VHS samples and resume to: Dan Steele, WPSD-TV, 100 Television Lane, Paducah, KY 42003. No phone calls, please. EEO, M/F.

NBC 25 DIRECTOR, ENGINEERING, & INFORMATION: Successful candidate must be well versed with news operation and support and all broadcast engineering practices. Hands-on experience with studio operations & UHF transmitters required. Knowledge of computer systems and digital technologies desired. MCSE or equiv experience a plus. Should be a "quick thinker" who completes tasks timely and within budget. **MANAGER, TRANSMITTER & STUDIO:** Candidate must have a minimum of 5 yrs hands-on experience with broadcast news & studio operations & UHF transmitters. Trouble shooting capability with working knowledge of equipment installation and maintenance to the component level a must. NBC25 is a small market NBC affiliate. We offer a comprehensive benefit package, including 401(k) and section 125 plans. Send resume and cover letter to NBC25, Dept W, 13 East Washington Street, Hagerstown MD, 21740. Drug Screen Required. EOE

 Accepting resumes for Experienced Producers. To produce music programming live and taped. Send resume: Black Entertainment TV, 1899 9th Street NE, Washington, D.C. Attn: Tia Butler

NEWS PHOTOJOURNALIST/TRUCK OPERATOR Richmond's No. 1 news operation seeks microwave truck operator. Send cover letter, resume and non-returnable VHS demo tape to Willie Redd, Chief Photographer, NBC12, 5710 Midlothian Turnpike, Richmond, VA 23225. EOE M/F/D.

NEWSCAST PRODUCER Take a chance to work with the best! WNEP-TV, with the highest-rated newscast in the top 100 markets, is searching for a newscast producer. The New York Times Company Broadcast Group is looking for a creative, out-of-the-box producer. You'll have all the tools here: chopper, satellite truck, and a truly outstanding graphics arts department. Do you have the flair to produce a compelling, dynamic newscast and respect the highest standards of journalism? If you do, rush a resume, tape, and statement of news philosophy to: John Wessling, News Director, WNEP-TV 16, 16 Montage Mountain Road, Moosic, PA 18507.

REPORTER/ANCHOR Proven journalist/compelling storyteller needed. Must have college degree, minimum 3-5 years reporting/producing/anchoring experience, excellent broadcast writing skills and strong news judgement. Non-returnable tape, resume, references to Debra Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. EOE. No phone calls, no email, please.

PRODUCER DIRECTOR WCBD-TV, Media General Broadcast Group. www.mgbg.com WCBD-TV Charleston SC, NBC affiliate seeks a Producer/Director for our fast paced 6 and 11pm newscasts. Candidates must be able to work well under pressure, meet deadlines and deal effectively with crew. Must be able to direct error free fast paced graphic intense newscast. Leadership and motivational skills are a must. Experience as a news director is required. Send resume to HR Dept. 210 W. Coleman Blvd. Mt Pleasant, SC 29464. EOE M/F Drug Screen.

REPORTER Richmond's No. 1 news operation is looking for a creative and aggressive reporter. Successful candidate will have 2 years reporting experience and be proficient in both research and Live reporting. Send resume and non-returnable VHS demo tape to Nancy Kent, News Director, NBC12, P.O. Box 12, Richmond, VA 23218. No calls. EOE M/F/D.

SBG
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Sinclair Broadcast Group, Inc. owns or programs 58 TV stations in 38 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

- **Birmingham, AL WABM/WTTO (UPN/WB) General Sales Manager**
Sinclair Communications, Inc., one of America's fastest growing broadcast companies, is offering an outstanding opportunity for a proven, aggressive and dedicated sales leader. The winning candidate will be leading 2 experienced sales teams (selling WB and UPN affiliates) in an progressing and growing Southern market. Strong local sales experience and sales training required. This is the position for a people oriented sales professional with a vision for the future. Send resume and references to: Box #514
 - **Dayton, OH WRGT (FOX) Graphic Designer**
Looking for someone to join our award-winning creative team. Must have strong communication skills, the ability to create cutting-edge graphics and an appreciation for tight deadlines. Broadcast design experience preferred. Knowledge of Chyron Liberty, Photoshop, Illustrator and Windows a plus. Creative team player should send a resume and tape or CD-ROM to: Box #515
 - **Charleston, SC WTAT/WMMP (FOX/UPN) Account Executive**
Immediate opening for an experienced Account Executive. A college degree in broadcasting, marketing, or a related field and at least 3 years in television sales experience preferred. We are looking for an aggressive self-starter who knows how to work agencies as well as develop new business. The ideal candidate will possess excellent communication and relationship-building skills, be a team player, and have a winning attitude. Please send resumes to: Box #516
 - **Charleston, SC WTAT/WMMP (FOX/UPN) National Sales Manager**
Immediate opening for an experienced individual to join our management team. Responsible for managing relationships with national representatives and servicing existing advertisers and buyers. Maintaining and developing local contacts with national clients a must. Candidates should be self-starting, creative and able to demonstrate proficiency in presentation skills (oral and written) research knowledge and negotiations. Prior media sales experience required. Proficiency in TV Scan, JDS Columbine a plus. Must have the ability to travel. Send resume and cover letter to: Box #517
 - **Oklahoma City, OK KOCB/KOKH (WB/FOX) Director of Sales**
Immediate opening for dynamic sales leader. Responsibilities include increasing local and national sales, managing traffic and new business development. Solid computer skills, inventory management and sales training experience necessary. Please send your resume to: Box #518
 - **Portland, ME WGME (CBS) Account Executive**
Seeking a self motivated person with a passion to win! The successful candidate will be aggressive, smart, eager to learn and possess outstanding communication and presentation skills. To be part of our team, creativity and the ability to develop new business are required. A college degree is preferred. Marketing and or sales experience is desired. Media Sales/Marketing is a plus. Basic computer skills are required. Please send your resume to: Box #519
 - **Portland, ME WGME (CBS) Producer/Director**
Immediate opening for an experience individual. Direct and switch live and live-to-tape programming. Other responsibilities include editing programs, commercials, public service announcements, promos and other video assignments. Must have a background in all aspects of television production, including experience in directing live newscasts. Must be skilled in operating video switchers, digital video effects generators, character generators, video editing equipment and electronic graphics systems. This position requires organizational, leadership, communication skills, and the ability to perform in these roles in a pressured environment. If you are qualified and can work weekends, evenings and holidays, please send your resume, cover letter and tape to: Box #520
 - **San Antonio, TX KABB/KRRT (FOX/WB) Art Director**
Seeking an energetic, experienced Art Director to manage a two person staff, and provide creative support for news, promotions, commercial production, print projects and station events. Position requires broad and diverse design background. Experience dealing with vendors and soliciting quotes is important. Experience with Quantel paintbox, in-line character generator, mac based programs for video and print design is crucial. Degree in graphic design preferred. Rush reel and resume to: Box #521
- Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street,
NY, NY 10011, Attn: Box # _____
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NEWS CAREERS

REPORTER Are you a dynamic reporter who knows how to produce a compelling story? Can you do an awesome live shot? Do you adhere to the highest standards of journalism? Do you want to work with one of the strongest newsrooms in America? WNEP-TV and the New York Times Company Broadcast Group are searching for an experienced and dynamic reporter who can enterprise and tell compelling stories and buck for the lead every night. If you fit the bill, send a resume and tape to: John Wessling, News Director, WNEP-TV 16, 16 Montage Mountain Road, Moosic, PA 18507.

NEWS DIRECTOR WSIL-TV the ABC affiliate in the Harrisburg/Cape Girardeau/Paducah market is looking for a committed journalist to run its news department. You'll need 5 years of broadcast experience preferably as an Assignment Editor, Executive Producer or Assistant News Director. You'll need a commitment to coaching young journalists. Send resume and tape from your latest newscast to Steve Wheeler, General Manager, WSIL-TV 1416 Country Aire Dr., Cartersville, IL 62918 EOE.

NEWS VIDEOTAPE EDITOR WDAF-TV, a Fox O&O, is seeking an experienced videotape editor. The qualified applicant will have prior editing experience in news, sports, or production on Sony Beta Editing equipment. A college degree is preferred. Must be able to work well under pressure and be detail oriented. For consideration, please send resume and VHS tape to WDAF-TV; Human Resources/BC; 3030 Summit; Kansas City, MO 64108. EOE M/F/D/V. Please indicate in your cover letter how you learned of this opportunity.

TECHNICAL CAREERS

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Adelphia

MEDIA SERVICES

OPPORTUNITY

Adelphia, a leader in the cable and telecommunications industry, has over 5 million cable subscribers and annual revenues of 2 billion. Adelphia Media Services is currently seeking a Technical Supervisor for the Central Region doing business primarily in the states of Virginia, Ohio and Kentucky.

TECHNICAL SUPERVISOR

Working with the Regional Operations Manager, this professional will supervise the entire technical aspect of a multi-state, multi headend advertising sales operation. Excellent interpersonal skills allow this individual to supervise a staff of Operations Technicians. Responsible for providing assistance in maintaining the region's computer workstations, servers, local and wide area networks, including overseeing all digital headend equipment, spot encoders, tape compilers, and photo-classified workstations. Assists in maintaining the Windows NT operating system and all related hardware and software. Excellent analytical skills allow this individual to provide solutions to operational problems and maintain high technical and production standards for the region.

EXPERIENCE

A Bachelor's degree in a technical or related field is preferred. At least three years experience working in a technical/operations environment, preferably in a supervisory capacity within the broadcast and/or cable television industry. Experience with Windows NT operating system and MCSE certification desired. Knowledge of various data networking protocol is necessary. Must be able to work flexible hours to include evenings, weekends and holidays. Must have valid driver's license. This is a salaried position.

BENEFITS

Adelphia offers excellent compensation with an outstanding benefits package and diverse career opportunities. Successful candidate must pass a drug test, driving record check, background check and physical exam where applicable.

CONTACT US

Please forward resume to:
Adelphia Media Services
 Requisition #VA01370
 19 Middlebrook Avenue; Staunton, VA 24401
 Fax #: (540) 886-4304
 e-mail: alunsford@adelphia.net

Applicants will be accepted through May 5, 2000 or until positions are filled.

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Due to growth, Frontline Communications has positions for **Broadcast Systems Engineers and Systems Integrators** with experience designing and or installing and testing Audio, Video, Satellite Uplink and Microwave Systems used in Television Broadcast Vehicles.

Send or FAX resume to the attention of Personnel at Frontline Communications, 12725 Automobile Blvd., Clearwater, FL 33762; FAX: 727-573-1135. Frontline offers competitive salary, health and dental insurance, 401K, vacation and holidays, EOE. Drug Free Work Place.

FRONTLINE
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STUDIO MAINTENANCE SUPERVISOR Excellent Opportunity for an experienced Broadcast Engineer at the ABS O&O in New York. Responsibilities include scheduling, purchasing, and supervising maintenance engineers. Also installation/maintenance of studio, transmitter, and remote site broadcast equipment. Must have extensive experience supporting a large news organization and ENG staff. Should be familiar with a live television production environment. Must possess knowledge of analog/digital systems and a minimum of eight years broadcast television experience. Please send 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.

BROADCAST ENGINEER for new serial digital Broadcast Center. USA Broadcasting is looking for experienced Broadcast Engineers for our expanding Ontario California Multi-Channel Master Control center. Candidates should possess knowledge with: Media Pool, Louth, Saturn Switchers, and DVC Pro. Teamwork and dedication is a plus. USA Broadcasting, a USA company, is the eighth largest television broadcast group in the nation, owning 13 UHF Television stations. Please reply with resume and salary history to: USA Broadcasting/Station Works, 3833 Ebony St., Ontario, CA 91761. Fax: 909-605-7301. Or via email: Stationworks@usabroadcasting.com

TECHNICAL CAREERS

ENGINEERS

Turner Broadcasting System has career opportunities for experienced television engineers. These career positions demand an extensive background in equipment maintenance, digital video and audio, and knowledge of computer systems and networks. Please mail or fax your resume and cover letter to:

Jim Brown
Assistant Vice President of Engineering Services
Turner Broadcasting System, Inc.
One CNN Center
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THE WORLD'S NEWS LEADER



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 or fax to 770/226-2959. *Please reference "Engineer-BC" in response.

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

CHYRON/STILL STORE OPERATOR Immediate top 20 market opening for a detail-oriented team player who can handle chyron and still store in a high-pressure control room. We produce studio shows for NBA and MLB games; a news-magazine style daily show; and a scores & highlights daily sports show. Successful candidate will bring 3+ years of character generator experience (preferably Chyron), 1+ years of still store experience and the ability and desire to make the shows better - not just type. Please rush resumes to fax: 707-988-1249, or Reply to Box #01668 EOE.

TECHNICAL DIRECTOR Channel 5 Berks County News is looking for an experienced Technical Director for our award-winning evening newscast. Candidate must have at least three years experience as a technical director in a television operation including switching all forms of live TV events. A strong knowledge of Grass Valley switchers is a plus. No phone calls. Please send resume to: AT&T Cable Services, Attn: Human Resources, 400 Riverfront Drive, Reading PA 19602. EEO/AA Employer. M/F/D/V.

SENIOR MAINTENANCE ENGINEER Qualifications: The successful candidate must have a minimum of 3-5 years experience. Ability to troubleshoot and repair to the component level, switchers, GC's still stores, audio consoles, tape machine, cameras and all support equipment. A background in News maintenance preferable. This is an IBEW Union Position. Resume to: KCRA-TV/KQCA-TV, Attn: HR/SME, 3 Television Circle, Sacramento, CA 95814. Closing date: Open until filled. KCRA-TV/KQCA-TV is an Equal Opportunity Employer.

PROMOTIONS CAREERS

CABLE/BROADCAST PROMOTION - Account Supervisor. DC public relations agency seeks an experienced publicist to manage national campaigns on behalf of television series and specials. Candidate must have a minimum of 5 years of supervisory and related public relations experience in either an agency or at a broadcast entity. Candidate must have strong written and oral skills and a track record for developing and implementing major campaigns. Agency provides a competitive salary and benefits plan. Fax cover letter and resume to (202) 833-8155 attn: HR or email to dcinet@aol.com

PROMOTIONS CAREERS

**WRITER/PRODUCER,
ON-AIR PROMOTION**

The History Channel is currently seeking an experienced writer/producer of on-air promotion to be a part of our marketing team. If you have a "blow us away" promo reel and a minimum of 5 years experience as a writer/producer you could make "History" with us.

On-line and off-line editing experience, graphic production and, most importantly strong copywriting skills are a must. Directing, Mac design, studio production experience and a marketing background are helpful.

Those who do not meet minimum requirements need not apply. For immediate consideration, please forward your resume with salary requirements and 3/4" non-returnable videotape to:

email: recruiter@aetn.com

fax: 907-9402

mail: A & E Television Networks

Attn: HR/Dept. WPTHC

235 East 45th Street, New York, NY

10017



THE HISTORY CHANNEL.

WHERE THE PAST COMES ALIVE.

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PROGRAMMING CAREERS

PROGRAM COORDINATOR - WDAF-TV, the Kansas City Fox O&O, is seeking a detail oriented individual to be responsible for the station's program scheduling and program contract maintenance. Also maintains schedules for daily program recording; orders programs, and maintains the tape library. This position reports directly to the General Manager. Two years of television programming experience preferred. Must have strong PC skills, which includes Excel, MS Word, and Windows. Excellent organizational and communication skills required. A working knowledge of Enterprise is a plus. Please mail resume to WDAF-TV; Human Resources/BC; 3030 Summit; Kansas City MO 64108. EOE M/F/V/D. Please indicate in your cover letter how you learned of this opportunity.

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THIS WEEK'S MAGAZINE



UPN may reduce programming. Sinclair Broadcasting President, Barry Baker says that UPN has privately admitted its error in going to five nights this season before getting its first three nights firing on all cylinders. Baker told a gathering yesterday at the Paine Webber Media Conference in New York that he wouldn't be surprised if the network - which is down 30%-40% in the ratings this season - cut back by a night or two to shore up its schedule. Sinclair operates seven UPN affiliates.



Speaker-elect speaks out on LMA. House Speaker-elect Bob Livingston (R-Va.) has signed a letter telling the FCC to drop a proposal that would eliminate local TV marketing agreements (LMAs) because it is contrary to the 1996 telecommunications Act. "Most broadcasters who invested the time, money and resources in LMAs will face financial hardship if forced to walk away from their investments," the letter says. "This is a harsh message to send to broadcasters who now face the multi-billion dollar challenge of absorbing the infrastructure costs in the transition to digital television."



AT&T waits on Time Warner. Cable operators being wooed by AT&T to cut telephone joint ventures are waiting for Time Warner Cable to do its deal first. At least that's what cable executives were saying in the hallways of the Paine Webber, Inc. annual media investment conference in New York, Tuesday. Even after buying Tele-Communications Inc., AT&T needs to line up other MSOs as telephone affiliates to fully execute its strategy of finding a way around the Baby Bells' monopoly of funneling long distance calls to the home.

BREAKING NEWS

TOP OF THE NEWS

With the cancellation of the NBA All Star game, NBC becomes yet another casualty in the basketball lockout. NBC planned to air the game during the key Feb. sweeps.

CENTURY UP

The New Canaan, Conn.-based Century Communications Corp. expects cash flow to increase 12.5%.

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PRODUCER CAREERS

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PGA TOUR has an opportunity for a Coordinating Producer (Live Television). This position oversees early-round production of PGA TOUR events. Duties include overseeing roll-out/integration of the PGA TOUR ShotLink Scoring System; pre-production planning for the 2001 SENIOR PGA TOUR television package; and handling the on-site needs of International Television, PGA TOUR Radio, and pga.com. Also manages remote production budget.

Requires a Bachelor's degree in Communications (or related field) and 8-10 years in television sports production and/or programming. Familiarity with live remote sports production essential. Prior experience in live television golf production a must. Excellent communication and interpersonal skills also required. Management experience preferred. Strong interest or experience in new technology/new media highly desirable. Extensive travel required.

We offer a great benefits and compensation package. For consideration, please send your resume to: **PGA TOUR, Inc., Attn: HR-CP, 100 PGA TOUR Blvd., Ponte Vedra, FL 32082.** No phone calls, please.

www.pgatour.com

EOE, M/F/D/V



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RESEARCH CAREERS

RESEARCH VICE PRESIDENT

Lifetime Television, the dynamic cable network, has an immediate opening for a Vice President of Research to oversee analysis of all syndicated research resources including Nielsen, MRI, Media Metrix, etc. in support of Advertising Sales, Marketing and New Media (online). Will supervise research team of 6, develop research position/presentations and oversee development of estimates for all Lifetime programming. Will also evaluate current and potential data sources and software to strengthen Lifetime's competitive position and movement into new areas.

Applicant must have 5-7 years of prior research experience, preferably in a cable or advertising environment. Knowledge of Nielsen, MRI and Media Metrix systems a plus.

Please mail, fax or e-mail your resume including salary requirements to:

Lifetime™
Television for Women

LIFETIME TELEVISION
Human Resources Department
Source Code NYTVPR
309 West 49th Street
New York, NY 10019

Reference Source Code NYTVPR on the cover page or subject line.
FAX: 1-800-905-8977 • E-MAIL: lifetv@rpc.webhire.com

EOE MF

CREATIVE SERVICES CAREERS



Assistant Promotion Manager

WYFF, Hearst-Argyle's NBC affiliate in Greenville, SC seeks a highly motivated Writer/Producer with 3-5 years experience for the number two position in Creative Services. Successful candidate will be a key player with direct hands-on supervision over all daily news promotion. Additional responsibilities include station image advertising, outside media and strategic planning. You must have strong writing ability, organizational and leadership skills along with proven creativity. Non linear editing experience is a plus. EOE.

For consideration, rush your resume and tape to:
Marsa Jarret • WYFF-TV
505 Rutherford St. • Greenville SC 29609

Hearst-Argyle
TELEVISION, INC.

VARIOUS CAREERS

Tribune, Houston, Texas To Launch Prime Time Newscast!!!!!!

KHWB, a premiere Tribune Broadcasting station, will launch a prime time newscast in the summer of 2000.

We are currently recruiting for an entire staff of news professional including: News Anchors, Sports Anchors, and Meteorologists (weekday and weekend), Reporters, Producers, Executive Producer, Newscast Directors, Audio, Chief Photographer, News and Sports Photographers, Graphic Artist, Editors as well as several part-time positions available.

If you want to be a part of an outstanding company in a great market, submit your resume and non-returnable VHS tape to:

KHWB Human Resources
7700 Westpark Drive
Houston, TX 77063



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iVillage, whose high executive turnover makes it a friend to Internet headhunters, tapped former Lifetime Television President Doug McCormick to be its new president. He will handle the day-to-day operations, while CEO Candace Carpenter will focus more on deal making and other strategic issues. Carpenter is former president of QVC's failed shopping network Q2. McCormick, 50, spent four years as president of Lifetime before getting squeezed out last year. One of the first things he did was join the board of iVillage, which has created a series of Internet sites aimed at women.

UPN is going to produce original programs for a good part of the coming summer months. UPN's summer schedule begins May 26, and new episodes of *Shasta, Dilbert, Secret Agent Man, I Dare You! The Ultimate Challenge*, and *WWF Smackdown!* will be in place for most of the summer. UPN's Friday-night original-movie franchise *Blockbuster Video's Shockwave Cinema* is going on "broadcast hiatus" at the end of May but is expected to return in the fall, UPN executives say.

Columbia TriStar Television Distribution's first season of weekend series *Battle Dome* is coming to an end with its first annual National Championship. The culmination of weeks of action will take place in syndication on the weekend of May 20-21. Three final challengers from across the country will take on the Battle Dome Warriors for the chance to

be crowned national Battle Dome champion.

Senn Moses has been named executive vice president of marketing at Fox Broadcasting Co. Formerly senior vice president of worldwide marketing at Columbia Pictures, he will oversee Fox's on-air promotion, print advertising, national media, affiliate and national promotions, publicity, and creative services. Moses will report to Fox's soon-to-be-named entertainment president.

The cable industry will open its networks to competing Internet service providers because it is a "competitive necessity," said AT&T executive VP Jim Cicconi at a Media Institute panel in Washington Thursday. "There's a large consensus that open access is sort of the 'right' approach inside the cable industry," agreed George Vradenburg, AOL senior vice president. Because cable companies believe

the market will resolve the open-access debate, the industry remains adamant that the government should not step in. AOL Time Warner and AT&T, both of whom have large mergers pending, have issued public documents promising open access. Meanwhile, the next two largest MSOs—Comcast and Cox—say they will negotiate open-access terms and conditions with any ISP that comes along once their exclusive agreements with cable-backed ISPs @Home and Road Runner expire in two or three years.

Entravision Communications Co. LLC is being sued for allegedly defrauding an entrepreneur who says she was promised finder's fees for helping the company buy more Univision TV affiliates. Barbara Laurence, in a lawsuit filed March 24 in the Superior Court of the District of Columbia, charges that she helped acquire three

TV stations for Entravision but was not given a promised 10% equity interest in WHCT-TV Hartford, Conn.; WNTO(TV) Daytona Beach/Orlando, Fla.; and WBSV-TV Venice/Tampa, Fla. (the sales of WHCT-TV and WNTO have not yet been reported). Laurence is suing for more than \$20 million. On March 2, Entravision had sued Laurence's company, First Millennium Communications Inc., charging that First Millennium had forfeited its finder's fee for WBSV by not quickly signing an operating agreement that Laurence declared objectionable. Entravision also said that First Millennium had violated a promise to keep the companies' relationship secret. Laurence filed a motion on March 24 to dismiss that suit, saying she targeted several other stations for purchase by Entravision, including WTGL-TV Cocoa/Orlando, Fla.; WNDS (TV) Derry, N.H./Boston; WACI (TV) Atlantic City, N.J./Philadelphia, and WFMZ-TV Allen-

'Dharma & Greg' hits 8 top-10 markets

Dharma & Greg has found its better half.

The ABC sitcom has been cleared in more than 50% of the country in its initial off-network syndication run, including eight of the top 10 markets.

Twentieth Television had previously sold the Twentieth Century Fox series to a handful of co-owned Fox owned-and-operated stations and Tribune Broadcasting Stations in the top markets. Prior clearances included WPIX(TV) New York, KTTV(TV) Los Angeles and WGN-TV Chicago.

New clearances for the comedy are WTXF-TV Philadelphia, KWBW(TV) San Francisco and WJBK(TV) Detroit. Also signed on: WJW(TV) Cleveland, KSTP-TV Minneapolis, WOFL(TV) Orlando, WWTW(TV) Indianapolis and KPDX(TV) Portland, Ore.

Dharma & Greg is set to debut in syndication in fall 2001; a concurrent cable window will bow in 2005. Twentieth executives say the cable rights to the series will likely be sold sometime this summer. —Joe Schlosser

'D&G' co-stars to shine locally.



town/Philadelphia. Entravision did not return a call seeking comment.

The National Association of Broadcasters is fighting with the Recording Industry Association of America over whether broadcasters should be required to pay copyright fees when they stream broadcasts over the Internet.

Broadcasters say they should be able to stream free of charge, citing a 1995 law that exempts them from paying copyright fees on sound recordings included in broadcasts. The RIAA argues that broadcasters lose the exemption once their signal appears on the Internet. The fight is active in two arenas: the U.S. Copyright Office and the Federal District Court for the Southern District of New York, where the NAB sued the RIAA last month. Last Monday, broadcasters, the RIAA and Webcasters filed comments with the Copyright Office on whether the agency should continue its examination of the issue or suspend it and let the court decide. NAB asked the agency to suspend the proceeding; RIAA asked it to continue and to issue a rule that would require broadcasters to pay the fees.

VH1 will unveil a digital channel at this year's National Cable Television Association convention in New Orleans. VH1 Classic, launched last year on

Europe's BskyB, features music from the '60s, '70s and '80s. Classic will be added to the MTV digital Suite, which comprises M2, MTV "X", MTV "S" (for Spanish), VH1 Soul and VH1 Country.

The Consumer Electronics Association is sponsoring the International Electronic Cinema Festival (IECF), which will be held in the U.S. for the first time May 15-19 at the Portland Hilton Hotel in Portland, Ore. CEA CEO Gary Shapiro considers the festival an opportunity to make real progress in the digital television transition: "Individuals from all aspects of digital television and cinema will be afforded the opportunity to meet and discuss the content issues and business models that are shaping the future of television in the U.S."

Cable Television Labs has completed the first round of PacketCable interoperability testing of a variety of equipment developed according to PacketCable and DOCSIS specifications.

A group of 17 vendors—including Broadcom, Cisco, Motorola and Philips—took part in the tests, which were deemed a success, according to PacketCable Testing Project Director Tom Thompson. "We will continue with functional testing moving forward," he says, "but now it's time to dig much deeper into the specific protocols."

Satellite communications service provider

SAG, AFTRA vow to strike

Hollywood's first major strike since 1988 is set to begin May 1, as Screen Actors Guild (SAG) and American Federation of Television and Radio Artists (AFTRA) members vow to walk off the job in a protest over residual advertising payments.

The chief negotiator for the Association of National Advertisers (ANA) and The American Association of Advertising Agencies (AAAA) said late last week that commercials would continue to be produced "as usual."

Last week, after negotiations reached a stalemate, both Hollywood unions voted unanimously to strike against the ad agencies and producers of radio and TV commercials. SAG and AFTRA are upset with a lack of residual payments for commercial actors and production employees on cable, radio, the Internet and broadcast television. The unions are calling for "pay-per-play residuals," so members involved with advertisements shown or aired repeatedly can get paid for their work.

"It sounds like [ANA and AAAA] are as determined as we are," SAG spokesman Greg Krizman said late last week. "We have a 93% vote from the memberships for a strike authorization, a unanimous vote of the joint boards to take this action. We are trying to establish pay-for-play in both network and cable, and they are trying to establish flat buyouts for both. So both of those positions seem pretty opposite ends of the world."

SAG and AFTRA have a combined 135,000 members nationally, with about 35,000 directly affected by the strike.

—Joe Schlosser

DigitalXpress has ceased operation. DigitalXpress customer networks are being transferred to GlobeCast. According to DigitalXpress CEO Jeff Lytle, GlobeCast was chosen because of its depth of service offerings and reputation for support. "Although we're sad to say goodnight, we're confident that, with GlobeCast, our customers will continue to receive the highest quality of service and support."

PanAmSat Corp. successfully launched the Galaxy IVR bird Tuesday night from Kourou,

French Guiana. The high-powered bird, which contains 24 C-band and 24 Ku-band transponders, will operate at 99 degrees west longitude, taking over for Galaxy XI. Customers for the new bird include AOL Plus via DirecPC, the direct-to-consumer service offered by Hughes Network Systems, and AT&T's HITS (Headend in the Sky) digital cable service.

Correction: The price of the Sony HDW-M2100, mentioned on page 123 of the April 10 issue, is still to be determined, according to Sony.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Do-it-yourself EEO

The FCC didn't need to pass new EEO rules. All they needed to do was wait for the NAACP to get around to targeting individual stations and, if recent past is prologue, the marketplace model of affirmative action would surely have kicked in. The broadcast networks were quick to fall into line after pressure from Kweisi Mfume and company, with pledges, plans of action and the hiring of senior-level diversity executives to oversee their efforts.

Now the NAACP has turned to the cable industry, and executives there are starting to talk about how much work there is still left to do. The National Cable Television Association, we hasten to add, was also pointing out how much work had already been done. Employment of all minorities in the industry stands at 31%, according to NCTA, compared with 26% for the total workforce. That does not address types of jobs or opportunities for advancement, but it is nothing to hang your head over, either.

We do not begrudge broadcasters or cable operators their powerful and effective lobbying organizations. African Americans are fortunate to have theirs. The interplay of those forces is, primarily, a marketplace dynamic. To the degree that the reigning political party is in step with one of those forces, a thumb is added on one side of that scale, but the thumbs and the sides change with the passing of the political seasons. Right now, the NAACP enjoys that extra weight. And it shows.

We like the idea of leaving the pushing to an independent advocacy group like the NAACP. And we don't like the idea of the FCC's new EEO rules, an example of intrusive and—given the NAACP's obvious clout—unnecessary government interference in TV and radio. They're also a costly paperwork burden for the many small businesses that run stations and systems. So we're rooting for the broadcasters in their federal suit to strike down the EEO rules. As we have said before, increasing the number of minorities and women on the job improves a company's status in its community and its product. Unlike the EEO rules, the current "call and response" diversity efforts are a means to a more inclusive work force and society—a means broadcasters can live with.

Life on the shelf

NBC put an exclamation point on the changing network affiliate relationship last week with the news that it was going to start time shifting the network news and local NBC affiliate newscasts by only a smidgeon on Paxson stations. It will also deliver Olympic trials coverage, some of it live, to Pax. NBC will then be only one of the four venues for Olympic coverage (MSNBC and CNBC will carry Olympics as well). And taking a cue from syndication, it will come the ratings of the double runs and sell that buy to advertisers.

The head of the NBC affiliate board called the time-shifting move another in a series of kamikaze efforts, but we're afraid the plane has only taken off. The networks aren't making money. Stations are. The networks have spent billions on sports rights and other entertainment products. They look to other outlets to amortize the cost of that programming, expand the brand and cross promote. It's been going on for awhile and will probably accelerate. What was once anathema (NBC broadcast talent on cable networks, for instance) is now standard operating procedure.

Affiliates must embrace the multichannel universe and its realities, which include a loss of exclusivity, said one analyst last week. "In a fragmented, fiercely competitive media world," he said, "it's all about shelf space."

We're not sure they have to embrace it, but they will have to find a way to live in it.

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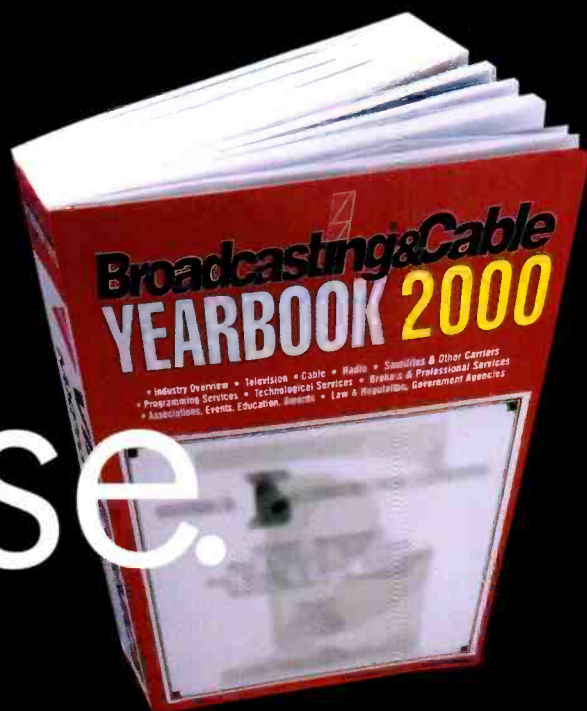


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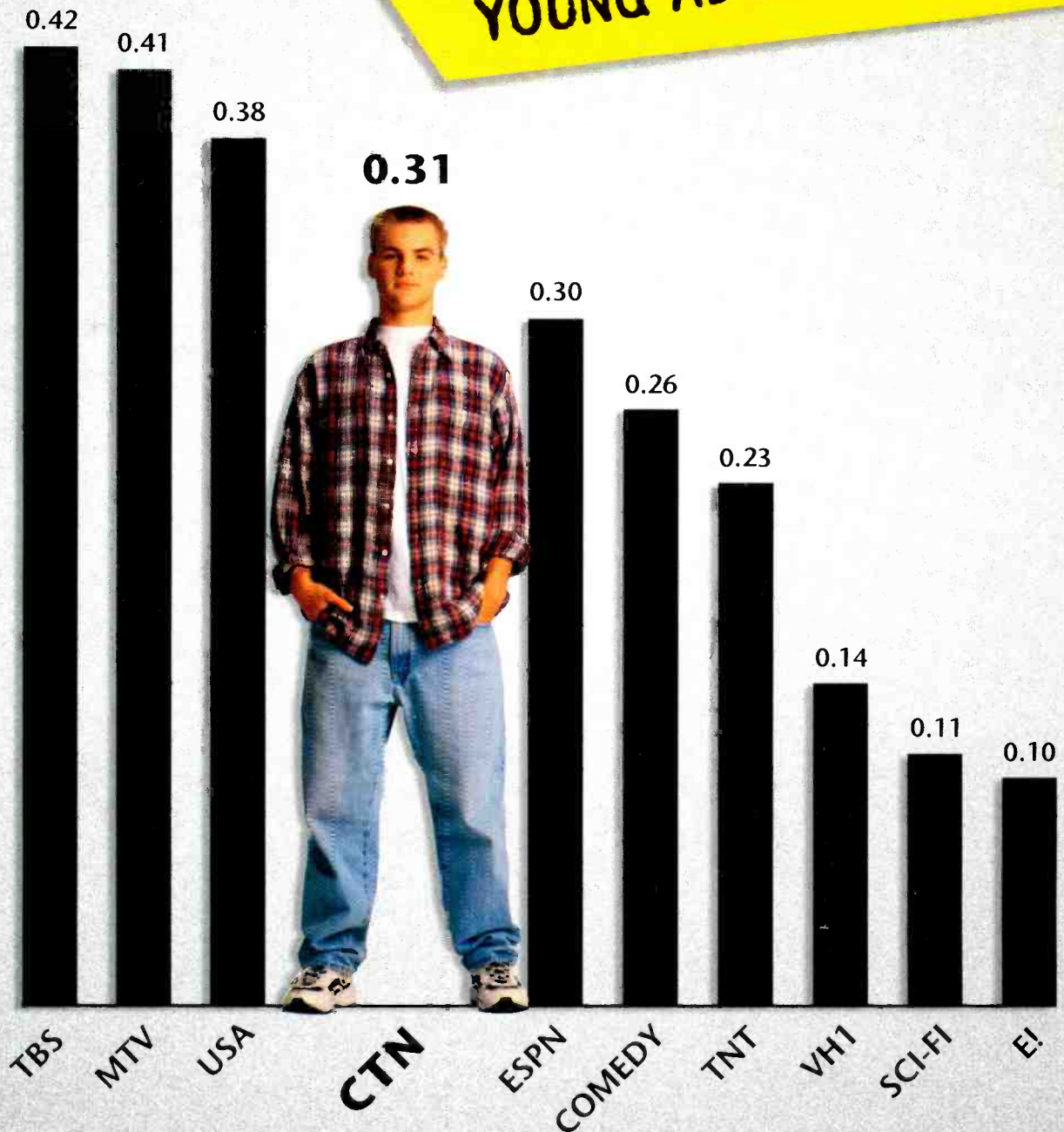
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