

'Survivor' lives | Peoplemeter will travel | FCC dereg shy

June 5, 2000

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TOP OF THE WEEK / 6  
 BROADCASTING / 28  
 CABLE / 38  
 TECHNOLOGY / 46  
 INTERNET / 49



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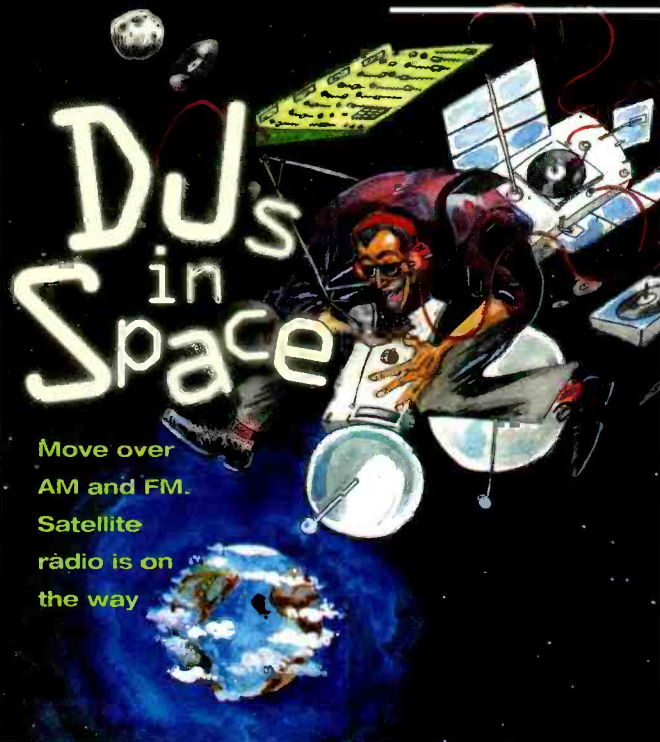
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# DJs in Space

Move over AM and FM. Satellite radio is on the way

Cover illustration: Ed Reynolds

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# May 5

*WE are not a one-hit wonder!*



#1

**Digimon: Digital Monsters**



#1

**Power Rangers Lightspeed Rescue**



#1

**Action Man**



#1

**NASCAR Racers**



#1

**Monster Rancher**

# weeps

# FOX KIDS #1

## ...and Growing!



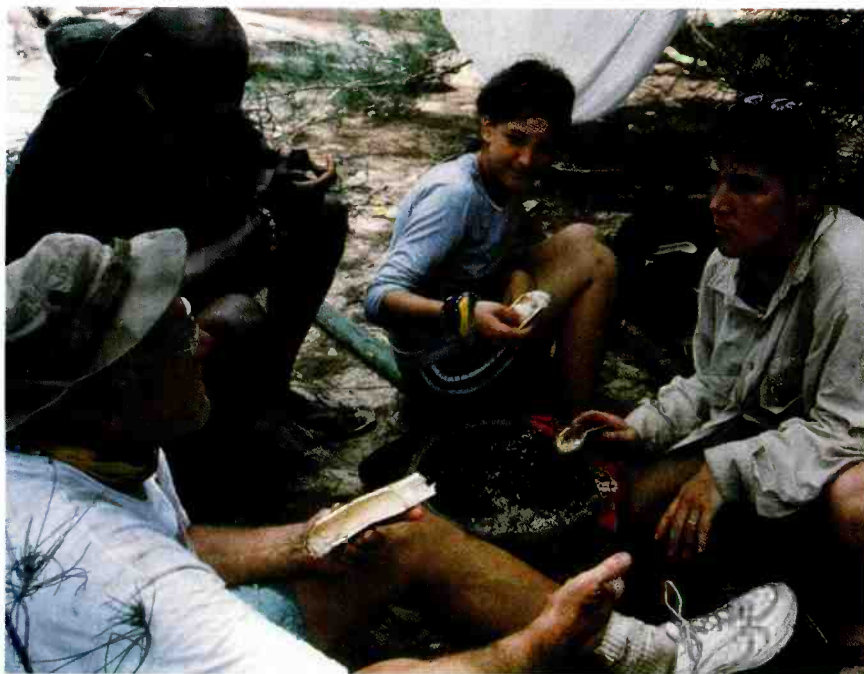
**Up 10%**



**Up 17%**

May 2000  
vs.  
May 1999

FOX KIDS #1 Source: Nielsen Galaxy Explorer, FOX KIDS #1 (Broadcast Networks K2-11 & K6-11 Rtg. May Sweep Sat. 8a-12n); Growth May '00 vs May '99 (14 Hr. Avg. M-F 3p-5p/Sat. 8a-12n). Qualifications available upon request. MAY SWEEPS Source: Nielsen Galaxy Explorer, #1 - Broadcast Network K2-11 & K6-11 Rtg. May Sweep Sat. 8a-12n (Digimon 9am, Marble Rancher 830am, Action Man (P) 930am half-hr. 5/20/00, Power Rangers: LSR 8am), NASCAR Racers 930am (B2-11 & B6-11 Rtg.). Qualifications available upon request.



'Survivor' benefited from heavy promotion on Viacom's cable networks, VH1 and MTV.

## CBS' younger look

Premiere of 'Survivor' beats ABC's 'Millionaire' in the much-coveted 18-34 and 18-49 demographics

By Joe Schlosser

It was only one night, but CBS' original summer series *Survivor*, which premiered last week, brought the network a boatful of strong ratings and even put a dent in *Who Wants to Be a Millionaire's* armor. *Survivor* had CBS executives, as ironic as this might sound, embracing young demographics.

The strong ratings were also taken as a good sign for the network's next summer reality series, *Big Brother*, which is

set to kick off in early July for a 100-night run. CBS' promotional push for the voyeuristic series took full advantage of its new partnership with Viacom and was marketed everywhere from MTV to the CBS radio stations.

And *Survivor* not only held its own against ABC's *Millionaire*, it convincingly beat the rival network's game show in every major demographic area.

And it was a clear No. 1 in rats, too! "We love demos now," joked CBS Entertainment President Nancy Tellem

after seeing the show's strong young-adult ratings. "It is only one night, and I don't want to overstate this, but we are quite relieved and thrilled at the same time. When you look at the numbers across the board, we beat *Millionaire* in all demographics, except interestingly enough, viewers 50-plus."

Over 15.5 million viewers tuned in to the first of 13 episodes of *Survivor*, and the majority of them were considerably younger than the average CBS viewer. *Survivor*, which pits 16 castaways against each other on a remote island in the South China Sea, went head-to-head with *Millionaire* and gave Regis Philbin a nice warning shot right across the bow.

While *Millionaire* outdrew *Survivor* by one million viewers on Wednesday, May 31, CBS' series made a clean sweep in the key demographics. In adults 18-49, *Survivor* (6.1 rating/20 share) topped *Millionaire* (5.0/16) by 22%, and in adults 18-34, the castaways (6.7/23) handled the brainiacs (4.3/14) with relative ease. The show's 18-34 rating was CBS' best in the Wednesday 8 p.m. time period since 1992 and forced network executives to rebroadcast the first installment on Saturday (June 3).

*Survivor* was so popular with crossover Internet users, that CBS' Web site crashed while the show was being broadcast because of heavy traffic.

The median age for *Survivor* was only 44, and *Millionaire* (for the night) averaged a 52.2-year-old viewer, according to Nielsen Media Research. *Survivor* instantly became CBS' youngest skewing show of the season and the biggest thing to hit broadcast television since *Who Wants to Marry a Multi-Millionaire?*

"I liked it. It kept me watching to see who was going to get thrown off the island," said TN Media's Steve Sternberg. "I think the CBS executives

"The cheeky comparisons to a certain 1960s sitcom stop now: *Survivor* is no *Gilligan's Island*. In fact, I'm not really sure what *Survivor* is. I just know I liked it—a lot."

—Adam Buckman  
*The New York Post*

"Any fan of MTV's *The Real World* or *Road Rules* will probably get hooked on *Survivor* right away. It brings together a diverse group of people destined to get on each

other's nerves for our fishbowl-watching pleasure."

—Matthew Gilbert  
*The Boston Globe*

"Based on strong personalities and clashes evident from the very start, what executive producer Mark Burnett and his staff appear to have

done was identify and isolate the sort of people you'd hate to be stuck in an elevator with—then fill a tropical island with them."

—David Bianculli  
*New York Daily News*

"Manipulative, melodramatic and sometimes outright hokey, it was

also fun—lots more fun, in fact, than Regis Philbin and his entire collection of ties."

—Joanne Weintraub  
*Milwaukee Journal Sentinel*

"CBS' new island series *Survivor* is populated with rats. Most of them walk on two legs."

—Mark A. Perigard  
*Boston Herald*

—Compiled by Beth Shapouri

### Will 'Survivor' make it?

A sampling of what critics are saying about the premiere.

# SYNDIE TOONS

I'VE NEVER SEEN YOUR DESK SO CLEAN.

I'M THINKING.

ABOUT WHAT?

DAN, WHAT DO YOU THINK IS THE BIGGEST PROBLEM FACING LOCAL TV STATIONS TODAY?

WHERE DO I BEGIN? I MEAN, THERE'S THE CONTINUING FRACTIONALIZATION OF THE AUDIENCE, THE DIMINISHING OR ELIMINATION OF NETWORK COMP, REPURPOSING OF NETWORK PROGRAMMING ON CABLE, LOCAL CABLE AVALS AND RISING COSTS. LOOK... IT'S STILL A VERY GOOD BUSINESS...JUST NOT QUITE WHAT IT WAS.

YOU'RE 100% RIGHT AND WHAT ALL THESE TRENDS LEAD TO IS DOWNWARD PRESSURE ON STATION MARGINS. RUNNING A STATION THESE DAYS AND TRYING TO JUST STAY EVEN WITH THE PREVIOUS YEAR'S MARGINS HAS GOT TO BE ONE OF THE TOUGHEST JOBS THERE IS.

DICK, WHAT'S EVEN WORSE IS THAT WHEN MARGINS SHRINK, STATIONS ARE WORTH LESS. I DON'T THINK ANYONE CAN RAISE RATES FAST ENOUGH TO STEM THAT TIDE.

I AGREE. SEEMS TO ME THAT MANAGING COSTS IS THE PRIMARY WAY TO SKIN THE CAT UNTIL SECONDARY STREAMS OF REVENUE BECOME A REALITY.

AND WHAT COSTS MIGHT THOSE BE, MY MAN?

PROGRAMMING, DANNNO, PROGRAMMING.

ARE YOU NUTS? WE, OF ALL PEOPLE, ARE GOING TO BE PROVIDING A WAY FOR STATIONS TO REDUCE THEIR PROGRAMMING COSTS? THIS COULD BE VERY EMBARRASSING TO OUR REPUTATIONS.

EASY THERE BIG FELLOW. I'VE GOT A PLAN THAT WILL PUT MILLIONS ON THE BALANCE SHEETS OF HUNDREDS OF STATIONS. AND IT'S NOT A GIMMICK!

I CAN'T STAND THE SUSPENSE. WHAT IS IT?

SHUT THE DOOR, PLEASE.

30 MINUTES LATER—DOOR OPENS:

UNBELIEVABLE. THIS IS A SLAM DUNK— AND IT'S NOT A GIMMICK. THESE STATION MANAGERS AND THEIR OWNERS ARE GOING TO LOVE US!

STAY TUNED!

should be thrilled. It's inexpensive programming, it did strong first-night ratings and it did well against *Millionaire*, which seldom happens. It's a good counter-programming move, and CBS has it for the whole summer."

*Survivor* was the first real marketing crossover of the new CBS-Viacom marriage. The series had been constantly promoted across co-owned properties like VH1, MTV, CBS' outdoor billboards and its owned-and-operated radio and TV stations.

"I don't think there was one place that people weren't aware of it," says CBS' Tellem. "We took advantage of our assets, and I think it helped a lot. This was certainly a good start to the relationship [between CBS-Viacom], and I think there is a lot more we can do. It certainly gave us a taste of what the potential is."

The first edition of *Survivor* on CBS will likely not be the last either. Tellem says plans for a second edition are already in the works, but it won't be ready until probably mid-season 2000-2001. The current edition was taped on the remote island of Pulau Tiga, and *Survivor* producer Mark Burnett is now scouting a handful of locations for a second edition.

The strong summer ratings and advertiser-friendly demographics were definitely the kind of news CBS executives wanted to talk about at their annual affiliate meetings, which took place last week in Las Vegas.

"It's fresh summer programming," said Bill Moll, president of CBS affiliate WKRC-TV Cincinnati. "The other beauty of it is it appeals to the younger demographics not usually associated with CBS. So it's a great combination."

How will rival networks deal with *Survivor*, if it sustains itself? ABC, NBC and The WB all have a handful of summer series, but nothing in the line of *Survivor* or *Big Brother*. ABC Entertainment co-chairmen Lloyd Braun and Stu Bloomberg, whose *Millionaire* brought ABC the 1999-2000 season crown, phoned CBS executives to congratulate them on their similar triumph—albeit one night.

"You can expect everyone to try something like it, just the way CBS and NBC ran out and put game shows on the air after *Millionaire* became a hit," says TN Media's Sternberg. "It doesn't mean everyone is going to succeed, but certainly people are going to start looking for low-cost alternatives to summer repeats." ■

## CBS' next 'home' video

In just over a month, CBS series *Big Brother* will bring American viewers a very different style of reality television. *Survivor* is one thing, but *Big Brother*, starting July 6, may be the series that puts the *oy!* in media voyeurism.

For three consecutive months, viewers and Internet users alike will have an opportunity to watch 10 strangers living in a specially rigged house on a daily, 24-hour basis. CBS will show it as five half-hour episodes per week and offer a live, all-day feed on a Web site.

*Big Brother*, based on a Dutch program with the same name, has become a major hit and a real-life soap opera in several European countries where it has been licensed—something CBS executives are hoping will happen here in the U.S.

That first night of *Survivor* didn't hurt the buzz, says CBS Entertainment President Nancy Tellem.

"It's definitely encouraging. Our expectations are modest," she says. "If *Survivor* grows from its first night, it will show that the audience is certainly receptive to this type of programming and it will be very encouraging to us."

CBS is putting the final touches on the *Big Brother* home, which will be located on a CBS studio lot in Los Angeles. The house and accompanying yard will host 28 cameras and 60 microphones, including night-vision cameras to ensure video of night-time activities.

*Big Brother* is similar to *Survivor* in that participants are competing for cash (\$500,000 in *Big Brother's* case, \$1 million for *Survivor*) and, through a voting process, participants will be weeded out until there is one lone winner.

—J.S.

## Mel: It's still 'Early'

*Pleads with CBS affils to stay with lagging morning show*

By Steve McClellan

**M**el Karmazin told CBS affiliates that, "even though the words 'patience' and 'Mel' have never been mentioned in the same sentence," he was asking them to give *The Early Show* some time to find an audience.

Affiliates, at their annual meeting in Las Vegas last week, seemed somewhat willing.

CBS News President Andrew Heyward even received polite applause from affiliates after reviewing the first eight months of the show's existence, and expressing his determination to make it competitive in the ratings.

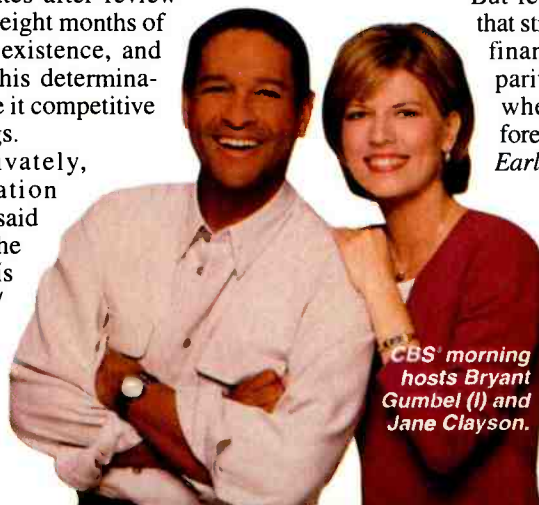
But privately, many station executives said they think the best model is the local/national format, in which the station

programs most of the 7 a.m. hour, and then goes to the network show at 8 a.m. That was an option implemented in the last incarnation of the show, *CBS This Morning*, and one to which only a few stations have adhered with *The Early Show*.

Other stations switched to the full two-hour network formula with the new broadcast previous September, with the proviso that they could switch back to the local/network format if the new program didn't meet certain ratings levels.

But few stations electing that strategy are better off financially, or even at parity, compared with where they were before the switch to *The Early Show*.

Several station executives said last week they plan to revert to the local/network format if the numbers don't pick up quickly. ■



CBS' morning hosts Bryant Gumbel (l) and Jane Clayson.



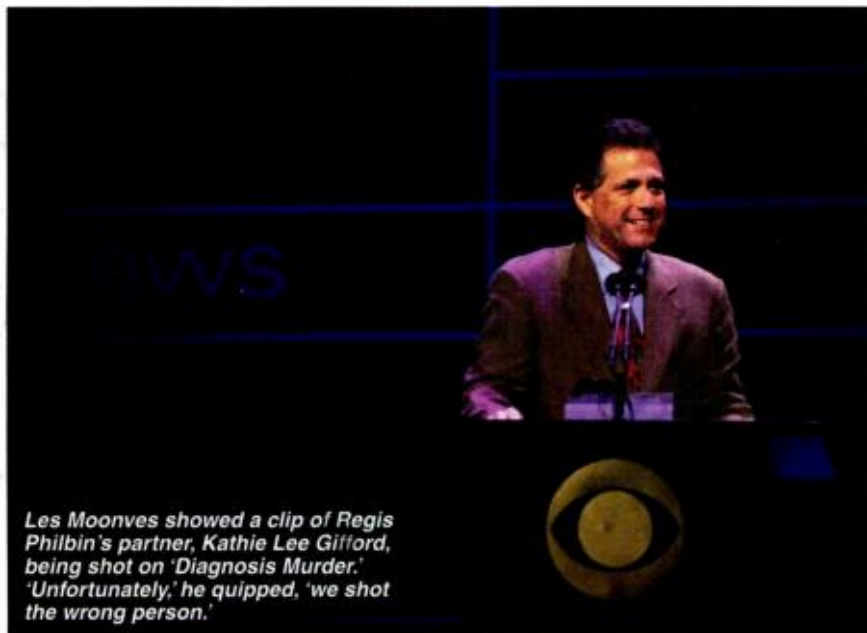


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Les Moonves showed a clip of Regis Philbin's partner, Kathie Lee Gifford, being shot on 'Diagnosis Murder.' 'Unfortunately,' he quipped, 'we shot the wrong person.'

## CBS' patient outlook

Affiliates still waiting for news on digital-spectrum plans

By Steve McClellan

It's All Here," is the new theme CBS will use to promote its programming throughout the broadcast day. But the theme of the network's annual affiliate meeting in Las Vegas last week appeared to be "Patience is a Virtue."

CBS executives begged the affiliates for patience in the two areas where it's running in short supply: digital spectrum issues and *The Early Show*, the sluggish Bryant Gumbel-Jane Clayson morning news program. (See story, page 8.)

In his own depreciating way, Mel Karmazin, Viacom president and COO, reminded affiliates that CBS has strived—with some success—to maintain a positive relationship with affiliates at a time when issues such as compensation, exclusivity and digital have strained relationships elsewhere.

"Of all the networks, you have to admit, we suck less," Mel insisted.

Some affiliates went to the meeting hoping to hear at least a sketchy outline of the network's digital-spectrum plans. But they came away disappointed. What they heard from the network was more of the same: We want to be your partner, and don't do any third-party ventures that will preclude working with the network once it has its digital ducks in a row.

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**"Of all the networks,  
you have to admit, we  
suck less."**

—Mel Karmazin

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But the network is doing fairly well in enough areas—the new prime time line up was particularly well received—that the overall tone of the meeting was positive. And, first thing Thursday morning (June 2), CBS President Les Moonves told them about the overnight success of *Survivor*.

The network only scheduled a half-hour for a closed-door session with its affiliates, a session that in past years has been downright hostile. But this year it was over in about 15 minutes, after a few cordial thank yous and a question or two about procedural issues (like where the next meal was being served, one source said.)

Karmazin, who called the Viacom-CBS merger "a great benefit for CBS and its affiliates," estimates that of the \$6 billion in free cash flow the company is expected to generate next year, the biggest chunk will come from the company's broadcasting operations.

He told his audience that the broad-

cast industry "needs to be perceived as a growth industry," going forward. He defined growth industry as one that generates double-digit revenue growth "every single year," regardless of economic conditions. "I don't care whether it's easy or hard, it has to be done," he said. Karmazin said CBS-owned TV stations will show 20% revenue growth for the second quarter, ending June 30.

In a Thursday morning session, CBS Executive Vice President Martin Franks acknowledged that CBS probably should have moved faster on the digital front. "Are we a bit late to the dance?" he asked. "Maybe. Should we have moved sooner? Probably."

But Karmazin disagreed. "I don't think we're late at all," he said, two hours later at lunch. He said that the network has had extensive talks with companies such as Intel, Microsoft, Oracle and the regional phone companies concerning use of the digital spectrum and the Internet. "We're still in the exhibition season," with respect to those fields. "The real game hasn't begun."

Franks said a "threat to our potential partnership, "are the various third-party ventures such as iBlast, Geocast and the Broadcasters' Digital Cooperative developed by Granite Broadcasting.

"We are having trouble making sense out of some of those business and technical strategies," he said. "I am here to ask you to be careful that you preserve your option to participate in our joint spectrum strategy, whatever it is."

Affiliates also heard from Russ Pillar, recently named president of the CBS Internet Group. The network's goal, he said, is to "re-architect the distribution platform to market stations online."

But despite Karmazin's comment, many affiliates said CBS was late to the digital party. "I thought Pillar's speech would have been great—two years ago," said one affiliate group executive.

Some affiliate executives said the agreements they've entered into with companies like iBlast and Geocast do not necessarily preclude doing business with the network. But, they stressed, it all depends on the details of whatever business or businesses the network decides to develop.

The most likely scenario is that both the affiliates and the networks will have "multiple partners" in the new-media area. "Clearly no network is in a position to demand all the bandwidth from its affiliates," said Andy Fisher, president of Cox Television. ■

# Ratings services take a walk

*Arbitron, Nielsen venture on portable peplemeter could find 'lost' viewers*

By Richard Tedesco

**C**able networks and broadcasters alike applauded the advent of Arbitron's Portable People Meter last week and noted, hopefully, that, if the system works as it should, it could help them find viewers "lost" through existing measurement devices.

Just as remarkable as that unanimity of opinion is the united front historic rivals Arbitron and Nielsen Media Research have forged to cooperate on testing the portable "walking meters" in Philadelphia, and perhaps eventually deploying them elsewhere. "These are unusual times," deadpanned John Dimling, Nielsen president and CEO.

The portable meter utilizes an unusual technology: a pager-like device that detects audio signals encoded in the soundtracks of TV shows and radio programming, effectively recording whatever a consumer carrying it encounters each day. That includes the corner bar and the car radio.

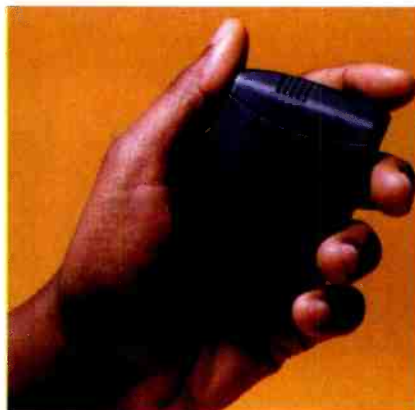
Sports and news networks figure to be the prime beneficiaries on the cable side of the pager-like technology that could suddenly put sports bars and offices on the metered map. Art Bulgrin, ESPN vice president of research, estimates the weekly out-of-home audience at 4 million and says 60% of those viewers lack access to the sports net at home.

College campuses are where ESPN really feels it's losing ratings. "When they go back to school, they're taken out of the TV audience," says Bulgrin.

News nets could be big winners from the portable meters, according to John Rash, senior vice president for Campbell Methun Esty, who says they'll benefit from a "more accurate portrayal" of daytime viewership.

David Poltrack, CBS executive vice president for research and a frequent Nielsen critic, calls the portable device "promising" in its potential to replace current audience-measurement technology. "If we could get a universal measurement technology that's in use 52 weeks a year in all venues, then we would be taking a fairly major step forward," CBS' ratings guru declared.

He sees strong potential to measure TV events more accurately. CBS will



*Pager-like monitoring device weighs a mere 2.5 ounces.*

cooperate on both the TV and radio side in Philadelphia, according to Poltrack, who's glad Arbitron and Nielsen have put aside "parochial differences" for the portable project.

Arbitron and Nielsen are introducing the walking multimedia-measurement system in Philadelphia among a random sample of 300 consumers late this year. The test universe will expand to

more than 1,000 sample participants by the end of 2001, according to Arbitron spokesman Tom Mocarsky. Arbitron has already completed a successful test of the portable meters conducted in the UK over a two-year period.

Success depends on cooperation of the users—and local broadcasters and cable networks. "We have to see that the broadcasters and the cable companies will encode and want to encode."

The technology's success also depends on consumers' nightly plugging the peplemeter devices into the docking devices they'll be provided to register their multimedia usage and recharge their walking meters.

John Rash sees that as a potential sticking point: "Requiring them to bring a device along with them makes it more difficult than when the measurement occurs in living rooms." But, he adds, "in an increasingly mobile society, it is imperative that new technologies are developed and deployed to enable more accurately measured viewing." ■

## 'Psycho-acoustic' portable monitoring

The Portable People Meter is based on scientific research into human hearing processes that Arbitron conducted in the late 1980s and early 1990s, says Ron Kolessar, Arbitron's director of technology. The company has devised a way (called "psycho-acoustic masking") to embed signals into audio programming. Those signals are undetectable to the human ear but can be received by a portable monitoring device.

The system will work for anything with audio, whether it's radio programming, television content or streaming media.

The inaudible "identification code" is embedded into the audio using a standard rack-sized encoder located at the broadcast station or some other origination point. Once encoded into the audio, the identification code remains intact even after the signal is compressed for digital satellite and cable distribution or Internet streaming.

Consumers participating in the Portable People Meter program will wear a pager-sized device, weighing just 2.5 ounces, that detects identification codes and logs the codes and the times they were received.

The only way to foil the portable meter is to press the mute button, because it relies solely on audio signals for monitoring. That means taverns that mute sports contests would defeat the ratings gizmo.

"Anything that comes out of a speaker ... it logs the code and the time received," says Kolessar. "That data is then gathered." Data from multiple docking stations in a home are then sent via standard household wiring to the "household hub," a terminal device that aggregates monitoring data and transmits it back to Arbitron via a standard telephone line. The system awards points based on usage.

—Glen Dickson

# Verging on merging

*AT&T likely to get year to spin off assets to complete MediaOne deal*

By Bill McConnell

**A** 12-month countdown for AT&T's government-ordered divestitures of cable industry investments begins ticking early this week, if the FCC approves the company's \$70 billion merger with MediaOne Group as expected.

AT&T would be given a choice of divestiture options aimed at bringing the company in compliance with the government's cap on cable-audience reach. But the company must pick its route within six months, according to a source familiar with the negotiations.

The options: selling AT&T's 25% stake in Time Warner Inc.'s cable systems operation, spinning off investments in programmers that sell shows to Time Warner cable systems, or divesting investments in non-Time Warner-related cable systems.

Staffers in the FCC's cable services bureau had recommended a six-month grace period, while AT&T originally asked for 18 months to complete FCC-ordered selloffs. Public advocacy groups had urged the shorter grace period, but their effort was weakened by the agency's decision last month to give Viacom 12 months for broadcast-station divestitures imposed on its merger with CBS.

An FCC green light to AT&T would follow a Justice Department order two weeks ago approving the MediaOne deal, with one condition: that AT&T, which owns leading cable Internet provider Excite@Home, sell MediaOne's stake in No. 2 provider Road Runner by the end of 2001.

Whereas Justice focused on antitrust, the FCC aims to prevent too much concentration in the cable market. The divestitures would bring AT&T back into compliance with the 30% cap on share of U.S. multichannel subscribers. Without asset sales, the MediaOne deal would bring AT&T's reach to 41%. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### WASHINGTON

#### Both sides now

NBC and Fox officials are complaining that several large affiliates, including Tribune, Cox and Post-Newsweek, are trying to have it both ways by asking the FCC to loosen restrictions on newspaper cross-ownership but asking regulators not to increase the 35% cap on one company's TV household reach. "There's no way to defend that position, and it will entirely collapse," says NBC general counsel Richard Cotton.

He notes that station groups seeking to repeal the 25-year-old ban on in-market crossownership argue that the ban is outdated, given the proliferation of cable, satellite and Internet programming—the same argument his side is using to lift the ownership cap.

Affiliates, which fear losing leverage in contract negotiations if networks are allowed to own more O&Os, say the rules are necessary to protect independently owned broadcasters.

Fox Television Chairman Chase Carey scoffs at that notion. "We're not talking about small operators; we're talking about billion-dollar companies."

#### Cable, heal thyself

To prevent new government regulation, some cable programmers are saying it would be a good idea if the industry tried to head off disputes between content providers and cable system operators.

One effort being floated is the creation of a National Cable Television Association committee assigned to establish best practices for cable systems, such as carriage of competing electronic-program guides, interactive TV communications for unaffiliated programmers and equal treatment for all Internet content.

### LAS VEGAS

#### Follow the bouncing UPN

While there's been much speculation that Viacom will soon meld UPN into the CBS Television group

under Leslie Moonves, sources say Moonves, president, CBS Television, is telling people privately that it's not going to happen.

Many executives within the CBS affiliate ranks don't believe it. "It's going to happen," said one affiliate executive. Added another, "It's got to, it's the only strategy that makes sense."

### NEW YORK

#### Sorry, right number

Insight Communications is suffering from major growing pains. After 15 years headquartered just off Manhattan's Park Avenue, the eighth-largest cable operator is moving to West Side digs, to accommodate the tripling of staff in the past year resulting from its cable-system buying spree. The problem is, Insight's phone number will no longer start with a 212 area code. It's stuck in 917 land, most often associated with cell phones.

"It's embarrassing," said Insight COO Kim Kelly. CEO Mike Willner tried to pull strings. After all, AT&T is a 50% partner in Insight's biggest system clusters, and Insight uses the telco for its local service. "It is such a bummer," Willner said.

### LOS ANGELES

#### Do I need 3-D glasses?

3D Television Network, a Los Angeles-based 24-hour 3-D cable channel-Web site (3d.com), was looking to drum up interest in the channel at the NCTA convention in New Orleans last month. It has since signed deals with a couple of MSOs and says it is in talks with more.

The service features films converted to 3-D and new series—sports, nature—that showcase the technology (it is looking into extreme sports and has just signed a deal for a show from *Endangered Species Magazine*). According to one convention attendee, however, operators seemed particularly interested in the technology's potential for adult fare along the lines of swimsuit competitions. Go figure.

Photo: AFP Photo / Mario Tama



Out of the frying pan, into Wildmon's fire: Attorney General Janet Reno is being pressured to investigate AT&T.

# Taking some heat

*Advocates attack AT&T for carrying The Hot Network*

By John M. Higgins

**W**hen AT&T agreed to put adult pay-per-view service The Hot Network on its base digital tier, it gave a boost to the extra-graphic channel—and attracted a flurry of protests.

Longtime TV foe American Family Association called on the U.S. Department of Justice to initiate a criminal investigation of AT&T over its agreement to carry Hot Network.

The channel tries to distinguish itself as harder edged than Playboy, the chief supplier of adult television to cable and satel-

lite. Hot President Bill Asher describes the programming as between the soft-core erotica carried by Playboy TV and the harder stuff available on videos. Asher also heads Vivid Video, one of the largest producers of adult movies.

An AT&T spokesman, noting that the MSO seeks to offer a wide variety of programming, emphasized that the network is being offered only on pay-per-view.

Although DirecTV and MediaOne carry Hot Network, other operators including Time Warner and Comcast have balked, citing the channel's graphic content. "I don't know why

they'd do it," said a senior executive of one MSO that refuses to carry it.

But adult TV is profitable and has traditionally been more important to the PPV business than theatrical movies. Operators keep just 40% to 45% of the \$4 to \$5 charged for a PPV theatrical movie vs. 80% to 90% of a \$6 to \$8 adult-channel buy.

Patrick Trueman, government affairs director for the AFA, which is headed by conservative minister Donald Wildmon, wrote to Attorney General Janet Reno Wednesday asking for a criminal inquiry. Despite the fairly wide protection the Supreme Court recently gave adult cable networks, he believes that the harder-core programs on Hot Network should be reviewed. "I'm saying we've got to draw the line," said Trueman, a former DOJ official. "People are going to be very upset that AT&T can announce that they're going into a business that's potentially illegal." He acknowledged, however, that he has not personally seen Hot's programming.

Conservative critic Brent Bozell, whose Parents TV Council actively pressures advertisers to drop support of objectionable programming, labeled AT&T executives hypocrites, noting that the company is also a member of the Forum for Family Friendly Programming, a group of large advertisers pushing networks to tame down their shows.

"You're not talking about some sleazy Vince McMahon company," Bozell said, referring to the chairman of another of his targets, World Wrestling Federation. "You're talking about one of the hallmark companies of America. Why do it?" ■

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# FINANCIAL WRAP-UP

Week of May 29 - June 2

## WINNERS

	6/02	% change
Liberty Digital	\$34.00	39.49
Tv Guide Inc	\$32.00	36.90
Young Bcst	\$24.69	33.00
Unitedglobalcom	\$53.00	32.50
Spanish Bcst	\$18.00	28.57

## LOSERS

	6/02	% change
Dick Clark Prod	\$12.25	(5.77)
Salem Comm	\$10.25	(5.75)
Cumulus Media	\$11.13	(3.26)
Tribune Co	\$38.00	(1.14)
Big City Radio	\$4.50	(0.0)

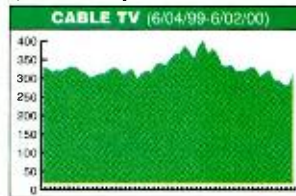
## BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES



Week ending 6/02

Close	302.01
High	302.01
Low	288.36

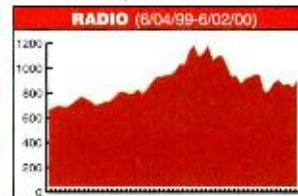
**7.8%**



Week ending 6/02

Close	292.85
High	292.85
Low	275.88

**11.7%**



Week ending 6/02

Close	857.19
High	857.19
Low	827.35

**7.3%**

## DOW JONES

Week ending 6/02

Close	10814.30
High	10814.30
Low	10522.30

**5.0%**

## NASDAQ

Week ending 6/02

Close	3775.93
High	3775.93
Low	3400.91

**17.8%**

## S&P 500

Week ending 6/02

Close	1474.52
High	1474.52
Low	1420.60

**7.0%**

# Men make most on coast

*Study finds women on-air in Los Angeles make 20% less on average*

By Dan Trigoboff

**A** study from the Los Angeles local of the American Federation of Television and Radio Artists concludes that female broadcasters—anchors, reporters and on-air hosts—in the nation's No. 2 market earn about 20% less on average than their male counterparts, with the disparity even higher among anchors: 28%.

Releasing the study to its Los Angeles-area members last week, AFTRA said its conclusions were "graphic and disturbing." But critics found the research incomplete to support broad conclusions of sexism. And agents, academics and broadcast journalists suggested factors other than discrimination to explain the discrepancies and noted that a single, high-paying contract at a station can severely skew the averages.

Given the typical six-figure salaries—typically negotiated by agents—earned by on-air TV talent at most Los Angeles stations, "we can't expect much sympathy from the public," acknowledged a woman anchor from one of the stations that showed a significant gender gap.

The stations were not willing participants, AFTRA noted, and the survey did not include input from the market's three largest network owned-and-operated stations—KABC-TV, KCBS-TV and KNBC-TV. The union said it is entitled, under federal law, to those numbers to determine averages, medians and ratios and may take legal action to get the

## GENDER GAPS

Female TV anchor average salary as a percentage of male TV anchor average salary

KCAL(TV) (Ind.)	93%
KTLA(TV) (WB)	62%
KCOP(TV) (UPN)	83%
KMEX-TV (Univision)	70%
KTTV(TV) (Fox)	50%

Female TV reporter average salary as a percentage of male TV reporter average salary

KCAL(TV)	77%
KTLA(TV)	92%
KCOP(TV)	98%
KMEX-TV	83%
KTTV(TV)	93%

Source: American Federation of Television and Radio Artists

information. But Gerry Daley, director of AFTRA's broadcast department, said that the findings would likely be the same with data from those stations.

Patti Paniccia, a law professor and TV reporter, anticipated that the study might be criticized for not factoring experience into the salary gap. "But the truth is that women are not allowed to garner the same length of experience as their male

counterparts," said Paniccia, who settled a sex-discrimination suit against CNN in 1996, and recently wrote the book "Work Smarts for Women: The Essential Sex Discrimination Survival Guide." "Looks are more important for women than for men [in broadcasting], and women are put out to pasture at a younger age. Any way you look at it, it's sexism."

Bob Papper, a broadcast journalism professor at Ball State University and supervisor for the Radio-Television News Directors Association annual salary survey, found the AFTRA study incomplete to reach a conclusion of discrimination.

Nationally, men are in short supply as both reporters and anchors, which could affect their earnings, Papper noted, and their placement among the higher-rated—and higher-paying—evenings newscasts. Also, he said, some on-air talent will trade money for time off to be with family, "and agents will tell you that it's almost always women. I'm not saying there isn't discrimination. But this study doesn't compare apples with apples."

Papper's own research finds no pay difference among men and women news directors in comparable markets with comparable staffs. However, he noted, there are far more men working as news directors in the larger, better-paying markets, despite the large number of women producers. But women have advanced in recent years as executive producers, managing editors and assistant news directors. ■

# FCC bends on print combos

But Kennard won't budge on 35% network cap; 'See you in court,' says Fox

By Bill McConnell

**F**CC Chairman William Kennard last week gave a clear indication of where he's willing to budge and where he'll stand his ground when it comes to further broadcast industry deregulation.

Taking the lead in an agency report to Congress, Kennard said the commission will consider loosening restrictions on newspaper-broadcast crossownership and is amenable to letting the Big Four nets buy junior competitors WB or UPN.

But he refuses to consider any increase in the agency's 35% cap on a broadcast company's nationwide household reach, an issue that has split the industry.

Kennard, however, may not get a chance to carry out his game plan, as the FCC takes up the last portion of a sweeping review of broadcast ownership rules ordered by Congress as part of the 1996 Telecommunications Act. The 2000 election could radically alter the makeup of the FCC and could even lead to Kennard's departure before the latest round of changes is completed.

The tenures of other commissioners, including Democrat Susan Ness and Republican Harold Furchtgott-Roth, are also unclear because of expiring terms.

"The timetable for deciding this issue will clearly be pushed past the election, and the makeup of the commission is likely to change," said Richard Cotton, general counsel for NBC, which is fighting to raise the broadcast ownership cap.

So important is an increase in the cap to NBC that the network dropped out of the National Association of Broadcasters in February because the trade group opposes any change.

Cotton, whose company reaches 26% of the country with its 13 O&Os, said the cap is "indefensible" after the FCC gave cable companies more leeway to buy new systems by changing the way it measures their market reach. In October, the FCC said a cable company's national reach would be measured by its share of U.S. multichannel subscribers rather than by the more limited share of cable homes passed as before.

"The FCC is using a ludicrous yardstick by looking at potential viewers



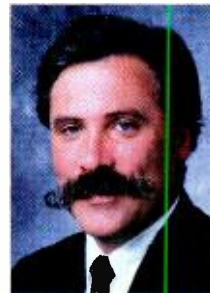
**FCC's Kennard:** 'A combination of a single radio station in a large market and a small suburban newspaper might raise fewer concerns than other potential combinations.'

instead of actual viewership," Cotton said. NBC is mulling whether to simply fight for a change of heart at the FCC or to take the agency to court.

Fox Television has already decided to take the litigious route and said it will ask a federal court to strike down the cap. "In an era in which scores of nationwide programming networks are available to viewers from cable and DBS providers, it makes no sense to artificially limit the number of markets in which broadcasters can compete," said Fox Television Chairman Chase Carey.

Fox could be hit with a double-whammy if the FCC makes good on another pledge: to consider eliminating the "UHF discount" when the transition to all-digital signals is complete.

The discount allows station groups to own more stations than would otherwise be possible, because the audience reach



**Fox's Carey:** 'It makes no sense to artificially limit the number of markets in which broadcasters can compete.'

of UHF stations is tabulated at 50% of their actual reach. Fox has an unusually large percentage of UHF O&Os, and its audience reach would rise from 35% to 41% if the discount were eliminated.

Viacom Inc. may be forced to divest stations, thanks to its recent merger with CBS.

But relaxing the dual-network rule might blunt some of the sting by letting the media giant keep its stake in UPN.

Congress, for now, appears to be a dead end for the networks because of the opposition of the affiliates and the NAB. Most large station groups oppose an increase because they don't want to lose leverage in negotiating affiliation contracts. "The networks and the affiliates need to work out a compromise first," said a spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "Once they come up with a resolution, then Billy will be committed to helping them get it through Congress."

The FCC said it would consider allowing some same-market newspaper crossownership if market size, local competition and type of newspaper were considered. "A combination of a single radio station in a large market and a small suburban newspaper might raise fewer concerns than other potential combinations," Kennard said.

The NAB praised the direction of both proposals. "We're pleased the FCC said it would keep the 35% cap intact," said spokesman Dennis Wharton. "We think they should go much further on newspaper crossownership; it's a relic of a bygone era."

But Ness, who prodded Kennard to drop his opposition to any modification, said newspapers already are the most prolific sources of public-affairs information in most communities and repealing the rule entirely would reduce "viewpoint diversity." ■

## Cap-sized

Here's how the top 10 station groups fit within the FCC's ownership cap: 35% of the nation's TV homes.

Group	Coverage %
1. Paramount/CBS*	40.0
2. Fox	35.0
3. Paxson	34.1
4. Tribune	28.8
5. NBC	26.6
6. ABC	23.9
7. Chris-Craft	18.8
8. Gannett	17.2
9. Hearst-Argyle	15.9
10. USA Broadcasting	15.5

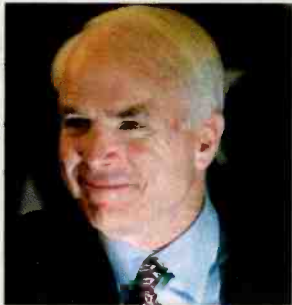
\*Combined CBS, Paramount station groups exceed limit; FCC requiring divestiture to get to 35%.

Source: Broadcasting & Cable research



## WASHINGTON WATCH

By Paige Albinak and Bill McConnell



NAB's nemesis, McCain

### Senators oppose LPFM opposition

Guess the NAB didn't miss Sen. John McCain (R-Ariz.) too much when he was out on the presidential campaign trail.

Since his return, McCain has spearheaded an effort that would allow the FCC to keep right on assigning low-power FM radio licenses—the NAB's *bête noire*.

McCain was the only Republican last week to sign a letter expressing opposition to a bill that would prevent the FCC from licensing new low-power FM stations.

"The commission used its technical expertise carefully and exercised its discretion reasonably," McCain and Sen. Bob Kerrey (D-Neb.) wrote.

They were joined by Sens. John Breaux (D-La.), Richard Durbin (D-Ill.), Russell Feingold (D-Wis.), Herb Kohl (D-Wis.), Jay Rockefeller (D-W.Va.), Charles Schumer (D-N.Y.), Robert Torricelli (D-N.J.), and Paul Wellstone (D-Minn.). Meanwhile, the FCC began accepting applications for new LPFM licenses last week.

### Pitts bows out

Billy Pitts, Disney's vice president of government affairs in Washington, resigned last week after six years with the company. Pitts says he does not know what he is going to do next, but says he plans to take time off before moving on to another job or venture.

"I'm not leaving with any discontent about my relationship with the Disney company," Pitts said. "It's a good company, and I believe I served it well."

Pitts' departure is the most recent in a year in which almost the entire Washington corps of network lobbyists has turned over.

Pitts joined Capital Cities/ABC in 1994 and ran the company's Washington office through July 1998. The Walt Disney Co. completed its purchase of Capital Cities/ABC in July 1996. In July 1998, Disney installed Preston Padden above Pitts as executive vice president and head of Disney's Washington shop after Padden stepped down as president of ABC Television. Padden and Pitts never saw eye-to-eye on how to lobby Congress, sources say, and Pitts often chafed under Padden's leadership.

Before coming to Capital Cities/ABC, Pitts spent 25 years as a staffer in the House of Representatives. When he left Capitol Hill, Pitts was floor assistant to House Minority Leader Bob Michel (R-Ill.) and an expert in House parlia-

mentary procedure. Pitts is close to many House leaders, particularly Speaker Dennis Hastert (R-Ill.).

### FCC seeks rehearing on pole fees

The FCC has asked the federal appeals court in Atlanta to reconsider a decision that, if it stands, could cause cable companies to pay dramatically higher fees for the right to attach wires to utility poles.

On April 11, a three-judge panel ruled pole-attachment costs are not capped by federal ceilings when cable companies provide Internet service, because Congress gave the FCC authority to cap rates only when the lines are used solely for cable services. The ruling "attributes to Congress an inexplicable intent to penalize cable companies for providing high-speed Internet access," the FCC said.

### No track scandal

Although he probably didn't lose much sleep over the issue, FCC Chairman William Kennard officially has been cleared of any wrongdoing for last year allowing an Ennis, Texas, racetrack owner to broadcast two days of drag races to the track's parking lot over low-power TV.

After a Texas congressman complained that the FCC was holding up the temporary permit, Kennard ordered the Dallas field office to expedite the request.

Former Compliance and Information Bureau Chief

Richard Lee, who also filed a separate equal employment opportunity complaint, charged that Kennard and FCC Chief of Staff Kathy Brown abused their authority in overriding the field office. But an FCC inspector general's report last week said there is no evidence of misconduct.

### Cable's scholars

BET Chairman Robert Johnson and AT&T Washington chief James Cicconi have joined the ranks of big thinkers at the Brookings Institution. The two media movers were among six new trustees elected to the nonpartisan think tank's board of trustees May 22.

Also among the new trustees is Brian Lee Greenspun, founder of Prime Cable (now Cox Communications of Las Vegas). Greenspun is currently president and editor of the *Las Vegas Sun*.

### NCTA gets two new gearheads

Andy Scott and Rex Bullinger are joining NCTA's science and technology department.

Scott returns to NCTA as director of engineering. He was an engineer with NCTA before spending four years at KPMG Consulting, where he was a manager in communications and content.

Bullinger will be director of broadband technology, coming to the association from Excite@Home, where he was an engineering manager. Prior to that, Bullinger was a member of Hewlett-Packard's Interactive Broadband Products division.



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*President, DiviCom*

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## **Tony Ley**

*CEO, Harmonic*

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# Radio Flyer

Two satellite startups bet billions they can grab a piece of the AM-FM pie

By Elizabeth A. Rathbun



**T**he nation's two satellite-radio operators promise that their services will be music to the ears of their subscribers—and their investors.

But while the payoff could be rich, the stakes are high. Sirius Satellite Radio Inc. expects to spend \$1.2 billion and its competitor, XM Satellite Radio Inc., \$1.1 billion to deliver digital-quality music, news, sports and information to subscribers in their cars starting early next year.

If the services do take hold, satellite radio would be the biggest change to hit the industry since FM grabbed the stage in the 1970s, advocates say.

But questions abound. Does the technology work? Are consumers interested in a national radio service? Will they pay for programming when they can already get something similar—for free—on terrestrial radio stations?

Although their technology differs, the competing satellite-radio companies have the same basic offer: up to 100 channels of CD-quality sound for \$9.95 per month. Sirius plans to keep its 50 channels of music commercial-free but sell spots on the remaining news, sports and information channels. XM plans 15 to 20 commercial-free channels but will limit spots to just seven minutes per hour on the others.

Ten years ago, when satellite radio was first addressed by the FCC, the National Association of Broadcasters protested that it would threaten the "viability of the U.S. radio industry." Now that the services are close to reality, the association is downplaying the risk.

"There will probably be a small niche audience for satellite radio," NAB spokesman Dennis Wharton allows. But "I'm not convinced we should be writing the obituary for local radio because of it."

Unlike AM and FM stations, Sirius and XM will not offer local programming, traditionally radio's strength, Wharton says. And, he asks, "will people pay for service that they've always gotten for free?"

Others are also asking that question as Sirius makes final preparation to launch its first satellite-radio bird between June 28 and July 3 (the bird arrived at its Proton rocket launch site in Kazakhstan last Thursday). "Everybody [at Sirius and XM] just blithely assumes that people are going to line

## AM...FM...XM? Siriusly?

After 10 years and billions of dollars, satellite radio enters the home stretch, with the first satellite set to go up this month and service to begin early next year.

	<b>Sirius</b>	<b>XM</b>
<b>Headquarters</b>	1221 Avenue of the Americas New York, NY 1002C (212) 584-5100 siriusradio.com	1250 23rd Street NW Washington, D.C. 20037 (202) 969-7100 xmradio.com
<b>Top executive</b>	CEO David Margolis	President Hugh Panero
<b>Facilities</b>	20 studios, two live-performance studios	About 80 studios, one live-performance studio
<b>Targeted customers</b>	Commuters, truck drivers, RV owners, Hispanics	Young adults (16-34 years old), new-car buyers, ethnic and special-interest groups, truck drivers
<b>First available in cars</b>	1Q 2001 (Ford)	2Q 2001 (GM)
<b>Price of after-mkt. receivers</b>	\$100 more than AM/FM receivers	\$150-\$399
<b>Monthly subscription rate</b>	\$9.95	\$9.95
<b>No. of channels</b>	Up to 100	Up to 100
<b>Programming</b>	50 channels of music; 50 channels of news, talk and sports (with commercials)	Up to 100 channels of music (15-20 channels with limited commercials)
<b>Unusual formats</b>	Chamber music; 'Broadway's Best'; 'Singers & Songs'; news, talk and entertainment for the disabled	Soap operas, audio books, home and garden, classifieds (including ISO ads)
<b>Exclusive program providers</b>	CNBC, NPR, USA Networks/Sci-Fi Channel, Sting, Grand Master Flash	EEF, Clear Channel, CNN Sports Illustrated, CNNfn, C-Span, DirecTV, Nascar, Radio One (urban music), Salem Communications (religious music), Weather Channel, USA Today
<b>Automobile partners*</b>	Ford (exclusive; includes Mazda, Honda), Daimler-Chrysler (exclusive "preferred" status for heavy trucks), BMW (exclusive), Freightliner (trucks)	General Motors Corp. (exclusive), Freightliner (trucks), Honda, Avis Rent A Car
<b>Receiver partners**</b>	Alpine Electronics, Audiovox, Clarion, Delphi-Deleco Electronics Systems, Kenwood, Matsushita (Panasonic), Recor, Sanyo Electric, Viscon Automotive Systems (Ford)	Alpine, Audiovox, Clarion, Delphi-Deleco, Mitsubishi Electronic Automotive America, Motorola, Pioneer Electronics, Sharp, Sony Electronics (for home and portable use; also in marketing agreement)
<b>Receiver technology providers</b>	Lucent Technologies	STMicroelectronics, Lucent Digital Radio
<b>Principal Investors</b>	DaimlerChrysler, Ford, Prime 66 Partners, Apollo Investors, Blackstone Group	General Motors Corp. and its DirecTV, SpaceSystems/Loral, Clear Channel, Motient Corp., Liberty Satellite

\*New deals will be non-exclusive.

\*\*Though required by the FCC, receivers that accept both Sirius' and XM's signals will not be available until 2004, the companies say.

Source: Companies and their Securities & Exchange Commission filings



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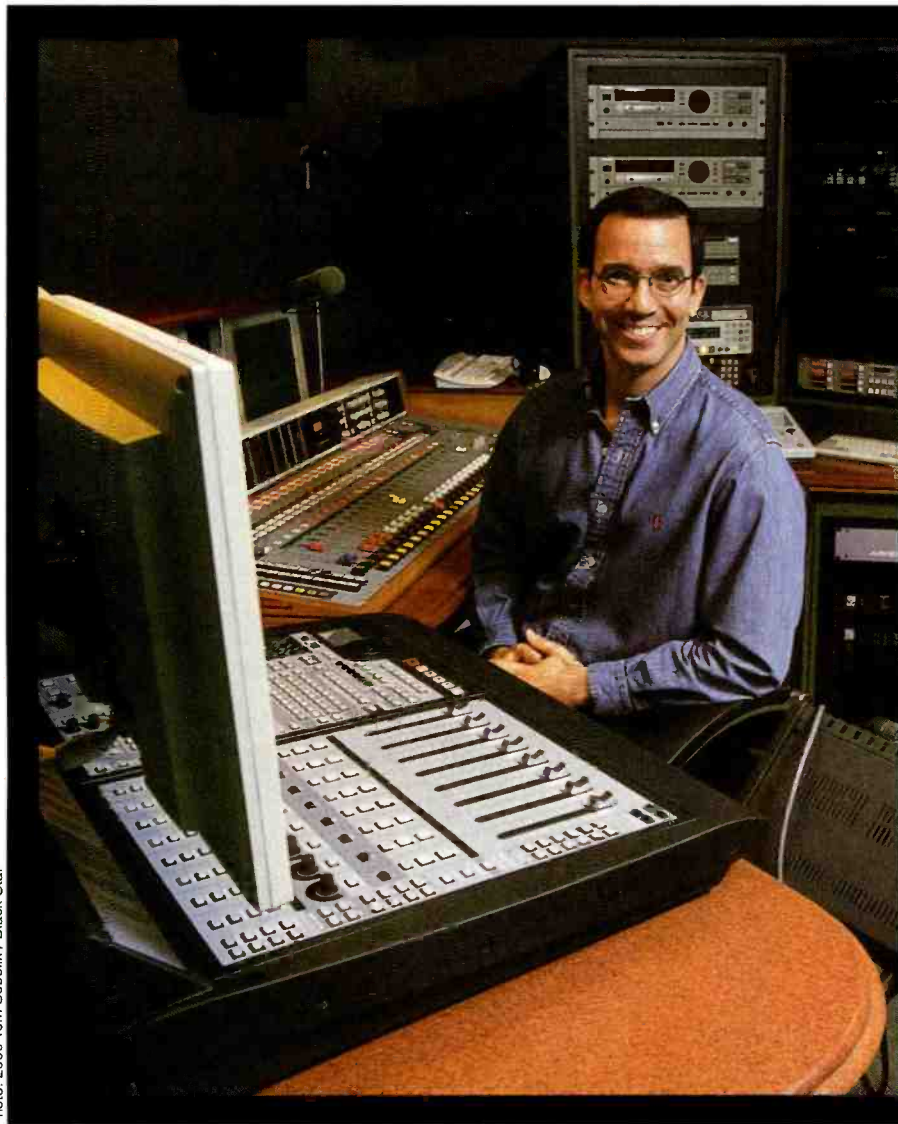


Photo: 2000 Tom Sobolik / Black Star

## David Margolese

### CEO Sirius Satellite Radio

David Margolese, who founded Sirius in 1990, puts his money where his mouth is: He owns 17.4% of the would-be satellite-radio provider.

Margolese, 42, is a born entrepreneur—and a successful one at that. He started Sirius after founding a paging company that grew into Canada's national cellular telephone service, Rogers Cantel Mobile Communications Inc. (Rogers is now principally owned by AT&T Corp. and British Telecommunications PLC; Margolese divested the last of his holdings in 1989.)

He also started small in the United States, investing \$1 million of his own money into what was then called CD Radio Inc. In 1990, CD Radio became the first applicant at the FCC for the nation's two satellite-radio licenses. It changed its name to Sirius Satellite Radio last November.

Though basically unknown to consumers now, satellite radio has the same potential that cell phones did, Margolese says. And cell phones, he notes, are "virtually everywhere now."

Commuters particularly will be drawn to his national service, Margolese says. After getting the latest local news, weather and traffic from a local AM or FM station, they will settle in to listen to CD-quality music via satellite for the remainder of the trip, he predicts. "What [else] would you do with the other 45 minutes?" —E.A.R.

up to pay \$10 a month," says Haig Hovaness, director of KPMG Consulting's Digital Media Institute.

The companies are also wrong in assuming that CD-quality sound is worth \$10 a month, Hovaness says. Car owners report that road noises negate the sound of their sound systems, he says.

If, indeed, satellite radio sounds at all. "This is all 'release one' hardware. Who knows if there are going to be a lot of bugs and glitches?" Hovaness asks.

### Old science

When the technology is challenged, the satellite-radio operators point to WorldSpace Corp., which has a satellite-radio system up and running in South Africa. However, WorldSpace serves stationary radios, not moving ones as Sirius and XM expect to. (WorldSpace had a 20% interest in XM and had planned to take

control until last June, when it transferred its stake to American Mobile Satellite Corp. [now Motient Corp.]

After the first launch later this month, Sirius plans to send up two more satellites in September and October. XM plans to send up two satellites, the first in late November and the second next January or February. Sirius' satellites are being built by Space Systems/Loral; XM's by investor Hughes Space & Communications Inc.

"There's nothing new sciencewise here," says Sirius CEO David Margolese. "It's a pretty straightforward integration" of proven technology. Besides, he adds, "we're 10 years old now, so we've had a lot of time to work through things."

One of things the companies have had to work through is how to provide truly seamless, coast-to-coast service. To address that worry, Sirius and XM are

building systems of "terrestrial repeaters." Perched atop skyscrapers and at tunnels, these repeaters will fill in whenever the line of sight with a satellite is lost. XM says it will need up to 1,700 repeaters in about 70 cities, while Sirius plans on 105 in 46 cities. The FCC has yet to approve the repeater systems, but the companies are confident that it will. (The FCC also is considering whether to impose public-service programming obligations on satellite radio, as it has on satellite TV.)

There is already a successful model for pay radio: Cable TV, XM and Sirius executives agree. Like cable, Margolese says, satellite radio will offer more programming choices and a clearer signal. And just as consumers were willing to pay for those features for TV, they will pay for radio, he says.

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## Hugh Panero

### President and CEO XM Satellite Radio

As one of the pioneers of pay-per-view TV, Hugh Panero learned that "people will pay for their passions." In fact, he says, "with great content, people are going to pay for anything."

He's now using that lesson to build XM Satellite Radio into what he hopes will be one of two subscription services that will "reinvent [and] revolutionize [radio] and make it sing again."

XM's programming plan is to take popular terrestrial formats and "blow them out," says Panero. Rather than one oldies station, he says, XM might offer an oldies channel for each of the past few decades.

Panero, 44, was hired to lead the Washington, D.C.-based XM (then called American Mobile Radio Corp.) in June 1998. He had held the same post at PPV network Request Television, which he joined in early 1993.

While at Request, Panero turned down at least one offering that inspired a great deal of passion: a PPV special featuring the recently acquitted O.J. Simpson.

Beginning in 1982, Panero held several positions at Time Warner Cable, including vice president of marketing and PPV. He was responsible for Time Warner Home Theatre, a three-channel PPV service, and the company's Quantum upgrade of its Brooklyn/Queens system. Quantum, revolutionary at the time, in the early '90s offered a 150-channel capacity and 15 PPV movies a week. —E.A.R.

is also spurring investor confidence in satellite radio, Sirius President Hugh Panero says. In fact, investors are "enthralled with the business model based on their experience with the direct broadcast satellite business," he says. After just six years, the number of new DBS subscribers is expected to more than double the number of new cable subs this year, according to a study by Allied Business Intelligence.

Consumers are likewise sure to flock to satellite radio, Panero says. In field tests, they say they are "enthralled by the coast-to-coast coverage, the large channel coverage [or number of formats] and the digital-quality sound."

### Filling the void

In making their business case, Sirius and XM cite studies that conclude that people are dissatisfied with the current

state of radio and are willing to pay for higher-quality sound in their cars. (Car radios are key to the industry because about 42% of the average daily time spent listening to radio—three hours and 18 minutes—is in the car, according to the Radio Advertising Bureau.)

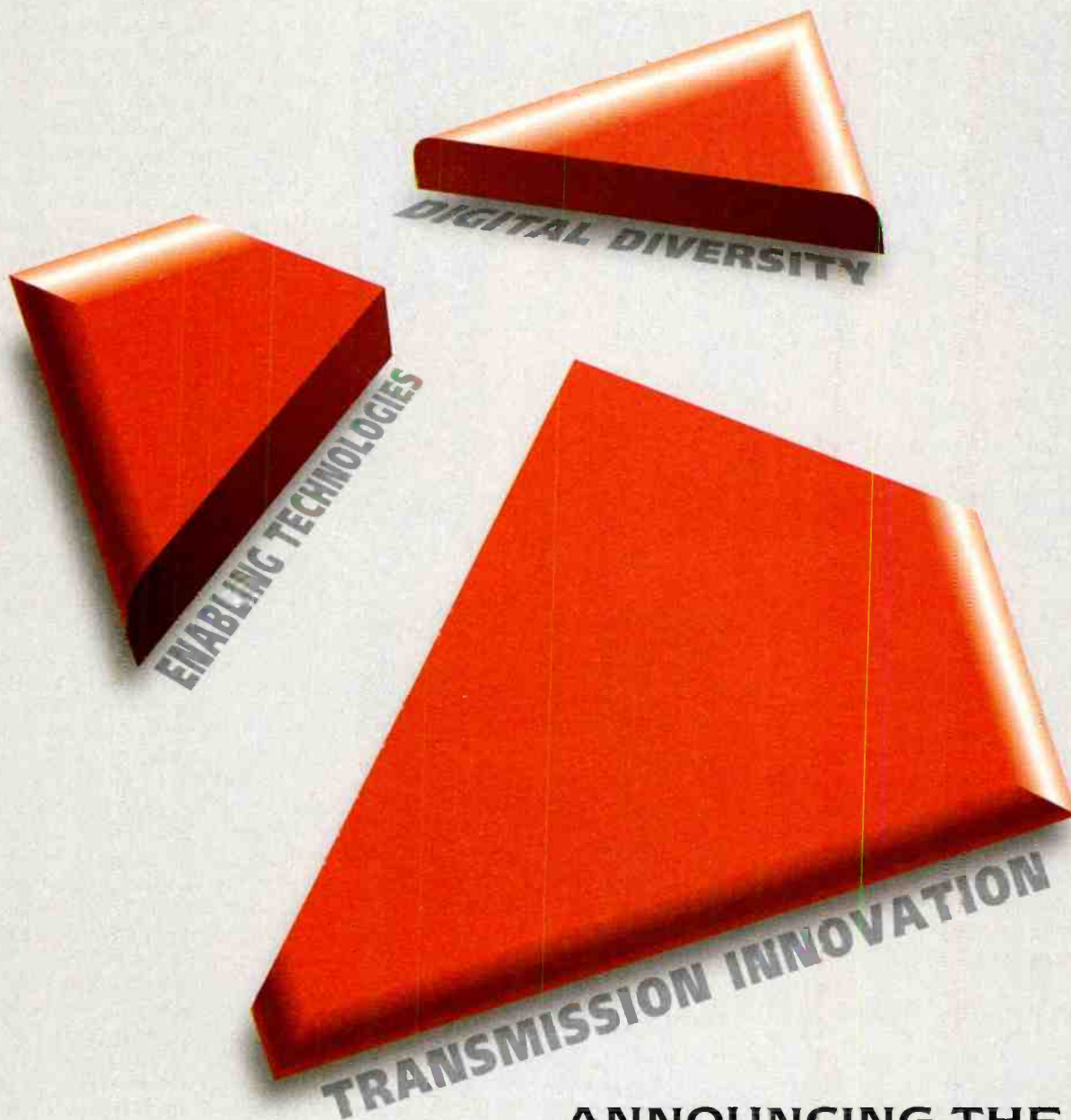
Besides poor signal quality in general and fade-out when leaving a terrestrial-radio market, the studies say that consumers are unhappy with excessive advertising on AM and FM and the limited ethnic and musical offerings.

XM and Sirius aim to exploit that unhappiness. Programming choice is one of satellite radio's biggest strengths, particularly "given the limited programming coverage that terrestrial radio currently offers," says a February report by Bear, Stearns & Co. Inc., which has invested in XM and underwrote several of its stock offerings.

The satellite-radio companies say that nearly half the nation's 10,000 or so commercial radio stations offer just three formats: country, adult contemporary and news/talk. Another 30% offer just three others: oldies, adult standards and rock. If you want to listen to reggae in New York or to classical music in Detroit, you're out of luck, Margolese says.

Meanwhile, niche music categories including rap, soundtracks, classical and New Age accounted for up to 21% of recorded-music sales in 1998, XM and Sirius say. XM plans to fill the void with the help of such well-known terrestrial radio broadcasters as Clear Channel Communications Inc., Radio One Inc., Hispanic Broadcasting Corp. and Salem Communications Corp. For other programming, XM has turned to *USA Today*, CNNfn, Bloomberg News Radio, NASCAR and the Weather Channel. Sirius





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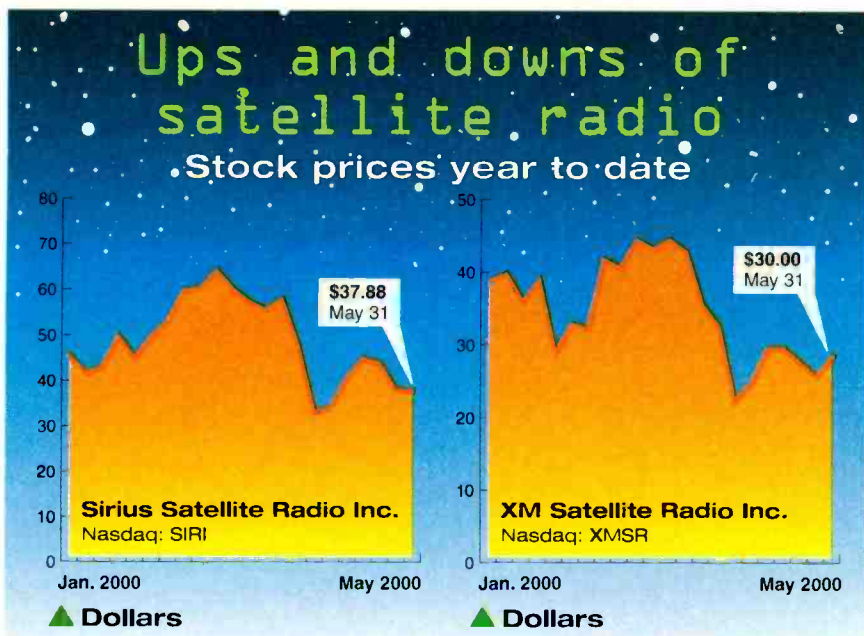
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plans to go it alone, building what it says is equivalent to 50 radio stations.

"The driving force here—no pun intended—is being able to hear what you can't otherwise get over conventional radio," Margolese says.

Cars are expected to drive satellite radio. Initially, the services will target the nation's 112 million commuters and 1.1 million long-distance truck drivers. Between them, XM and Sirius have made deals with automakers including General Motors Corp., Ford Motor Co. and DaimlerChrysler AG to provide satellite-radio receivers in the equivalent of 72% of the 17 million new cars sold in the U.S. each year. After agreeing that they no longer will make exclusive deals, Sirius and XM recently signed on Honda. The price of the radios is expected to be embedded into the sale price of the car, with subscribers signing up for the services at the time of purchase.

The companies have also lined up manufacturers of "after-market" car receivers and signed retail arrangements with the Best Buy and Circuit City chains. The receivers are expected to go for about \$150 each.

At first, home-based satellite radios are not expected to be a major part of the equation, although Sirius says it also will target the 22 million people who live in areas served by five or fewer FM stations.

As required by the FCC, the companies also are jointly developing a standard receiver that can tune in both services. That won't be available before 2004, however.



*Cars are expected to drive satellite radio, with the services targeting the nation's commuters and long-distance truckers.*

### Going separate ways

Despite their extensive cooperation, don't look for a XM/Sirius merger, company executives say. "They're our competitors," Margolese says of XM. "They don't need us, and we don't need them."

XM spokeswoman Vicki Stearn, while agreeing that a merger is not likely, soft-pedals the competition. "The first goal of what we're [both] doing is building a new industry. Cutthroat competition wouldn't be advantageous to anybody."

With no revenue to date, neither Sirius nor XM expects to start generating earnings before 2005 and 2006, respectively, according to Bear Stearns. But with "the large potential market of more than 200 million registered vehicles in the United States," satellite radio could attain 21 million subscribers, about 12.1% of the U.S. population, by 2006. That's 11% penetration of the car market.

Whether that represents substantial

competition to terrestrial broadcasters, at least one executive is reluctant to say. The potential "is there" for the same scenario that led to declines in broadcast-TV viewing after cable was introduced, Margolese says. However, he declines to comment further. "I'll just leave it at that."

XM's Panero maintains that his service will complement traditional radio. It will simply add "another layer of options" for consumers to choose from.

Nor will advertising decline, he says. In fact, "we will contribute to the growth of national radio advertising" with commercials that currently don't exist on radio.

But he also says that satellite radio provides an opportunity to "reinvent radio, to revolutionize it and make it sing again. We can do that with the help of technology and creative programming."

The nation's biggest radio group, Clear Channel Communications Inc., is hedging its bets. Last June, Clear Channel invested \$75 million in XM and controls a board seat.

In the meantime, terrestrial radio is preparing to compete by readying a digital standard that will allow it, too, to broadcast in digital-quality sound. Like satellite radio, in-band on-channel, or IBOC, technology has been delayed for a decade as it has run the government, competitive and technological gauntlets. The process currently is entering the independent-testing phase that essentially will result in a standard. No deadline for finishing the process has been set, but one of the two companies involved hopes to get the go-ahead from the FCC by year-end.

With or without terrestrial-radio listeners, by the time satellite radio is delivered to consumers, it may be too late.

The services face their own high-tech competitors. The biggest threat is "IP radio," according to Hovaness, referring to the Internet radio and its eventual wireless distribution. Ultimately, an IP-radio user is expected to be able to listen to music or ask for coupons for a store he or she is about to visit. "No way satellite [radio] can do that," he says.

He points to the \$20 billion failure of another satellite company, Iridium LLC. The Motorola Inc.-backed company attracted just 28,500 mobile-telephone and paging subscribers and went bankrupt in 1999 after 11 years in development and less than 10 months in service.

"This is what happens to technologies that take five to 10 years to get into the hands of consumers," KPMG's Hovaness says. "They become obsolete." ■

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Keith Murphy, AAMI administrator, gives on-air pointers from the booth at WMMJ(FM) Lanham, Md. Touring the station are (l-r) AAMI assistant Rose Gaskins and students Ron Vaughn, Yana Sanker, Selena Jones, Lecia Valentine and Ernest Gaskins.

## Take the A(AMI) train

*Minority media incubator keeps chugging; faces loss of CBS funds, but counsel asks Viacom to step in*

By Bill McConnell

Lee Manley dreams of having his own talk show. The Silver Spring, Md., substance-abuse counselor envisions a program devoted to helping people recover from a range of addictive-behavior problems—not just drugs but gambling, eating disorders and domestic violence.

Although no stations have shown an interest in such a narrow and serious format, Manley says he's at least half way to his goal. Thanks to a nine-month training program at the African-American Media Incubator in Washington, Manley has landed a once-a-month on-air gig with WWDC-FM Washington.

"I'm getting first-hand experience on a legitimate radio station," says Manley, who graduated from AAMI in 1999. His current show, taped the first Wednesday of every month and aired the following Sunday, is put together with the help of WWDC's public affairs director. Topics range from taxes to foster care to the hazards of secondhand smoke.

Manley is one of 53 who have graduated from AAMI since the school opened its doors, but is one of the few

who have chosen to make it on the air, says Keith Murphy, administrator of the training program. Students in the program are offered instruction in all aspects of the broadcast business: engineering, news writing and sales.

"When prospective students apply, 75% to 80% assume they want to be on-air personalities," says Murphy. "But few will be successful. We try to point them into other areas, such as engineering and sales."

Although students pay \$4,500 tuition for the AAMI program, most of the school's funding comes from the CBS Infinity Radio Group, which along with Lanham, Md.-based Radio One Group, provides most of the internships for graduates.

Relations between CBS and the school's founders weren't always so cozy.

Murphy's father, Washington, D.C., businessman Ed Murphy, pressured Infinity into funding the school's creation by leading a coalition of executives of African-American-owned businesses seeking to deny the station group's \$60 million purchase of WPGC-AM-FM in 1994. The group was protesting allegedly racist statements made by the company's

raunchy talk-show host Howard Stern.

The group dropped its petition in return for a five-year commitment to the school and agreements to provide discounted ads rates to some minority-owned businesses.

Infinity officials indicated that the price was small for such a valuable media property, and since taking over the company, CBS has stepped up its effort to help minorities gain meaningful roles in the media, including launching a \$170 million venture fund last year.

After the deal with Infinity, Pearl Murphy, Keith's stepmother, was named executive director of AAMI, and Keith joined as a teacher and administrator in 1998, after his father's death.

Since the settlement, CBS/Infinity has funded \$100,000 of the school's \$150,000 average budget. The rest of the money has come from tuition and smaller contributions from media companies such as Viacom and Chancellor Media. With the CBS commitment expiring this year and the company just completing a merger with Viacom, company officials say they haven't had time to give much thought to renewing the relationship. CBS outside counsel Steve Lerman, however, says he has recommended that Viacom continue support for the school. AAMI officials are hoping to drum up other corporate supporters in case CBS cuts its funding.

The current corporate support has allowed AAMI to invest in a 24-track mixing console and digital audiotape recording, as well as training labs encompassing simulated radio shows.

Both Keith and Pearl Murphy are active broadcasters, as are the school's other instructors—most of whom donate their time. "Everyone here is still a hands-on radio employee."

Today, AAMI graduates are working the boards, on-air or in sales at several Washington-area stations. "Generally, there's somebody from AAMI working at our stations," says WPGC General Manager Benjamin Hill. "We'd like to see more broadcasters get involved."

The concept of minority-training centers is catching on in other cities as one way to counteract the industry's consolidation and a perceived decline in opportunities for minorities to get into the business. The San Diego Community Broadcasting School has been offering a free, 12-week program and a training program is also operating in Cleveland. ■

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# Mosko gets green light

*Plans to ramp up first-run at CTTD, sees independence as strength*

By Susanne Ault

If Steve Mosko, the soon-to-be president of Columbia TriStar Television Distribution, is concerned about taking over a syndication operation without a co-owned station group or network to its name, you wouldn't know it from talking to him. In fact, he says it's a position of strength, not weakness.

"Barry [Thurston] has left this division in fantastic shape," says Mosko. "And we are going to take advantage of our great situation, which is that we are not aligned with a network and we are in business with everybody. We are going to expand on that in terms of development of new programs in both syndication and cable. We are in an enviable position."

No one blinked when Mosko, the studio's executive vice president of sales, was named to succeed Thurston atop CTTD, a move that had all the suspense of a coronation. "Everyone would have been shocked if he didn't get the job," says Dick Kurlander, vice president at rep firm Petry Television. "He has an excellent rapport with station reps and stations groups. [His appointment] is richly deserved."

Now the pressure is on Mosko to keep up the pace set by Thurston and to do it in a landscape increasingly populated by vertically integrated competitors.

"Yes, it's so much easier for a King World show or a Tribune show to get on the air because of their built-in launch pads," says Ruth Lee Leaycraft, vice president of rep firm Katz Television. "But it really is about the quality of the projects, and Columbia TriStar is known for putting out great projects. [Columbia's] *Donny & Marie* is going into its third season, and it may not be *Oprah*-esque in the ratings, but stations aren't embarrassed to carry it, which is important for any sales guy going into a market to sell to a station."

That said, Mosko is looking to ramp up first-run production. In the fall, the studio is slated to launch three first-run series: a talk show



**Mosko: 'Because of the leadership of Barry Thurston, CTTD is in an enviable position.'**

based on the best-selling book *Men Are From Mars, Women Are From Venus*, court-show entry *Judge Hatchett* and action hour *Sheena*. Those efforts, however, face big-name competition from the likes of Paramount's *Dr. Laura* and Dick Wolf-produced *Arrest and Trial*.

Still, even Hollywood rivals seem to like his odds.

"Steve is a great competitor and has done a remarkable job oversee-

ing sales at Columbia TriStar. I'm sure he'll do a tremendous job and is a worthy successor to the admirable legacy of Barry Thurston," says Tribune Entertainment President Dick Askin.

Mosko moves into familiar territory in his new role. During his tenure at CTTD, he helped steer several of the company's sales efforts, including for off-net *Seinfeld* (expected to generate some \$2 billion in revenue for the company) and first-run series *Ricki Lake*, *Donny & Marie* and *V.I.P.*

Mosko got his start at CTTD eight years ago as vice president of its western sales region, rising to senior vice president of syndication in 1994. Prior to teaming with CTTD, Mosko was vice president and station manager at WPHL-TV and general manager of WTAF-TV, both Philadelphia. ■

## Masts claim third victim

*Power-line accident closely follows L.A. electrocution*

By Dan Trigoboff

For the third time in a month, an accident involving an electronic newsgathering (ENG) van has hospitalized a local TV staffer. On May 27, KGAN(TV) Iowa City, Iowa, news photographer Peter McNaughton was injured when the mast on the van he was operating struck a 115,000-volt overhead power line.

McNaughton was listed first in critical condition, then upgraded to serious early last week, with burns on his left leg and the back of his head, the station reported.

The accident followed by less than a week a similar one that injured three people in Hollywood. A photographer and policeman suffered minor injuries, but KABC-TV reporter Adrienne Alpert continues to fight for her life, having undergone several surgeries in a Los Angeles burn center. In early May, three staffers from WTTG(TV) Washington, D.C., suffered significant but not life-threatening injuries while reporting a story in a Virginia suburb.

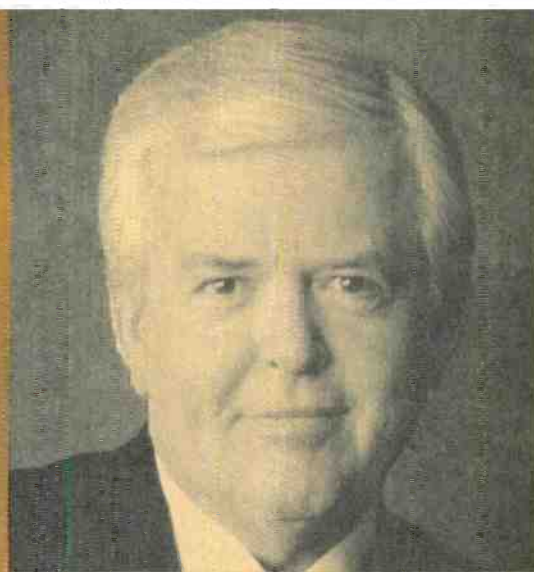
Los Angeles chapters of the American Federation of Television and Radio Artists and the National Association of Broadcast Employees and Technicians have raised concerns about van and other safety issues in talks with stations (B&C, May 29).

Given the extent of the possible damage, KGAN General Manager Mike Moran said, "I think the people here are counting our blessings," but he is unsure what happened with McNaughton, a 10-year news veteran who has been with this station for about a year.

Alpert suffered fourth-degree burns covering a quarter of her body. KABC-TV reported mid-week that she remained in critical but stable condition after the amputation of her left arm at the elbow and the middle finger on her right hand; the index finger on that hand and her right foot were also at risk of amputation last week.

The station has been providing regular updates on the popular news-woman's condition and promoting a blood drive on her behalf. Alpert has been reported in good spirits despite

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the devastating injuries. Last Monday, TV news photographers from every station in the city circled the Grossman Burn Center where Alpert is being treated, in a show of support.

The year 2000 has already seen more mast-related tragedies than any year in recent memory, safety expert Mark Bell said.

Things had been relatively calm since 1997, when 24-year-old WABG-TV Greenwood, Miss., Production Manager Andrew Austin died after he was electrocuted when setting up for a live shot outside of a local City Hall. Also that year, WOI-TV Des Moines, Iowa, reporters Kimberly Arms and David Bingham were preparing a live shot when their mast struck a power line, severely injuring both.

Lawsuits against the equipment companies—filed by Arms and settled

earlier this year and filed by Bingham this year—have already led to manufacturers' being more likely to offer alarms and other avoidance features on their ENG vans. And some stations have resolved to include such devices in their new vehicles. Bell claimed that training and reinforcement of safety lessons will be more effective than equipment in making technicians and reporters routinely safety-conscious.

KGAN said last week that its employees undergo thorough training, with written and practical tests by the station's engineers. The station maintains its own training manual, which is frequently updated.

But, noting an absence of financial incentive to mandate the time and expense of training, Bell questioned the commitment of many station owners. Worker-compensation systems typ-

ically limit employer liability while guaranteeing payments for employees' medical care and lost wages, making van makers the principal targets of the recent lawsuits. Lawyers noted, however, that an injured third party, drawn to the TV van or just passing by at the time of an accident, could bring an action against stations or their owners.

AFTRA, NABET, the International Brotherhood of Electrical Workers, and the International Alliance of Theatrical and Stage Employees invited stations to meet last week and address ENG and other safety issues. According to AFTRA, however, only Tribune-owned KTLA(TV) and Chris-Craft's KCOP(TV) attended. Whereas the unions want a uniform, marketwide set of safety standards, some stations told the union they prefer to address the issue on an individual basis, AFTRA said. ■



## GET WITH THE PROGRAM

By Joe Schlosser & Susanne Ault

### ABC sets record

The official TV season and May sweeps race may have ended, but ABC's dominance in the weekly ratings continues.

The network won its 22nd consecutive week in total viewers and notched another victory in adults 18-49 for the week of May 22-28 (which included the last three days of the sweeps). ABC averaged 13.7 million viewers, 34% more than second place CBS' 10.2 million, according to Nielsen Media Research. The total-viewers win streak is the longest in ABC history.

### Kon-TV

He may not be Thor Heyerdahl, but Geraldo Rivera has proved that a veteran TV talk-show host/newsman can sail around the globe and broadcast around it at the same time.

Rivera, the host of a

pair of talk shows on CNBC, sailed into New York harbor over the Memorial Day weekend after completing a three-year, around-the-world trip that covered 35,000 miles. Rivera began his journey in June 1997 from New York aboard his sailboat *Voyager*. Rivera did not sail for three years straight, rather he flew out of various ports around the world to return to his TV duties off and on.

Rivera's trek was the subject of a two-hour special on The Travel Channel.

### Iris in HD

NATPE's 2000 Iris Awards have been given a makeover to reflect a changing industry (and aspect ratio). The awards—which recognize excellence in local English and Spanish-language TV programming in the U.S.

and Canada—has added a category for High Definition projects.

"The Iris Committee felt that it was pertinent to echo the industry advances made in HD programming within the structure of the Iris Awards," said John Frenzel, Iris chair and director of programming at KTTV(TV) Los Angeles. Each HDTV submission (all TV genres except PSAs are accepted) will be judged on its ability to employ new lighting, filming or set-design techniques geared specifically to high-definition production.

### WBT ups Pearlman

Steve Pearlman has been named executive vice president of development at Warner Bros. Television. Pearlman was formerly senior vice president of drama develop-



**Pearlman's happy drama:** Promotion to development executive vice president.

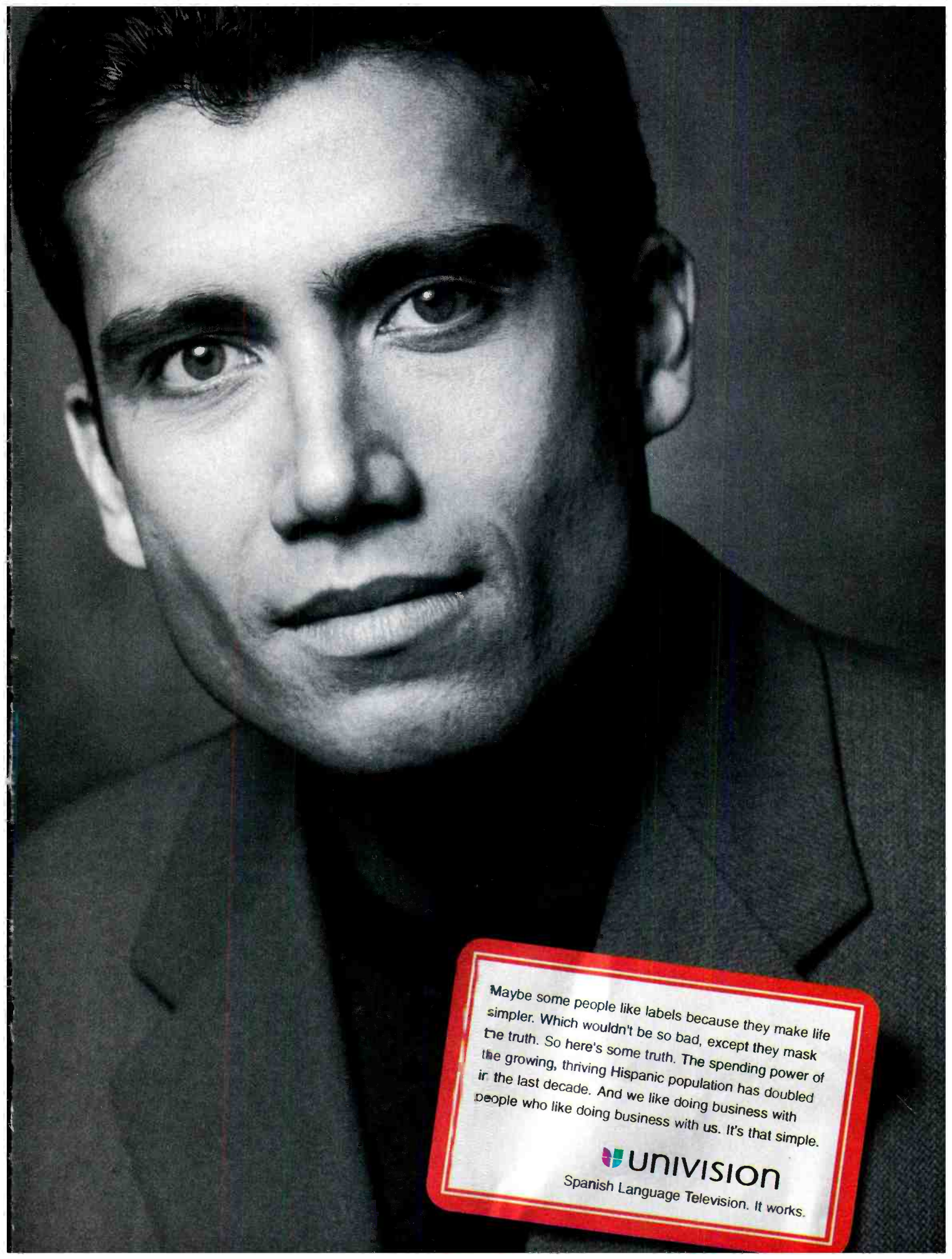
ment at Warner Bros. Television.

### 'Housecalls' rings


Hearst Entertainment's *Ron Hazelton's Housecalls* has been given a green light for a second season of production.

*Housecalls*, which has cleared 46 of the top 50 markets covering 85% of the U.S., stars the home-improvement editor of ABC's *Good Morning America*. The series airs on ABC O&Os, including WABC-TV New York, KABC-TV Los Angeles, WLS-TV Chicago, KGO-TV San Francisco, KTRK-TV Houston and KDFW-TV Dallas.





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## STATION BREAK

By Dan Trigoboff

### What the #%\*@!?

WFTV(TV) Orlando says it got a surprise when a made-for-cable film it had received from a syndicator, *The Fear Inside*, contained several instances of expletive-laced dialog.

The station said it expected the film to be suitable for broadcast and normally screens films when it adds commercial breaks, but that this one apparently got away from the station as well as the syndicator.

"Things like that can slip through the cracks," said Program Director Jimmy Sanders.

"My advice is, buyer beware. Don't take someone's word when they tell you something's been edited for television.

Check your movies when you buy them. That language was certainly not what we want on this station's air."

### More exposure than he wanted

Fifty-six-year-old sports-caster Bob Lobel of WBZ-TV BOSTON may have gained some TVQ among an audience celebrating sex, drugs and rock 'n' roll, when he agreed to introduce a band at the River Rave at Foxboro Stadium.

The show was promoted by WBCN-FM, which, like WBZ-TV, is owned by CBS and where Lobel is a frequent quest of DJ Nik Carter.

The show turned rather raucous, and there were more than 120 arrests—breaking a record for the

stadium set by a Grateful Dead show more than a decade ago, according to the *Boston Globe*.

Lobel says he felt quite out of place in front of thousands well under half his age when he took the stage to bring on The Mighty Mighty Bosstones, especially when Carter encouraged the young women in the audience to flash Lobel.

Apparently, hundreds did—and probably not for the first time that day.

Among criticisms of the show was the preoccupation with the female form displayed on the big screens at the stadium.

Much of Lobel's rapport with Carter, Lobel says, employs the "hip vs. conservative" schtick, played out again onstage when Carter turned Lobel's cap a fashionable 180 degrees, "so the Titleist [golf logo] wouldn't show."

A local paper ran a news photo of Lobel holding up the arms of two scantily clad Rave Girls "like they were champions. I had to think of something to do," Lobel explained, "except stand there and look stupid. I had talked to those two girls backstage. We had a real talk, but you wouldn't ever see it in those pictures."

His wife loved the photo, he noted, and at least he avoided the mosh pit.

Would Lobel do it again?

Maybe, for his friend Carter. "But I'll go in with

my eyes open," he said, quickly adding, "and I'd bring a blindfold."

### News directors promoted

Two more news directors have joined the ranks of general managers and both with their current employers.

Dave Lougee, who left NBC-owned WRC-TV Washington in 1998 to join Belo's KING-TV Seattle as news director, has become general manager of KING-TV and KONG-TV, both Seattle.

Before working in Washington, Lougee was in Denver, as vice president, news, at KUSA-TV and assistant news director at KCNC-TV.

Also, Marci Burdick, longtime news director at Schurz Communications-owned KYTV(TV) Springfield, Mo., will become president and general manager at sister station

WAGT(TV) Augusta, Ga.

Burdick, known for her active role with the Radio and Television News Directors Association, is currently going back and forth between the two stations.

She will make the move to Augusta a permanent one this month.

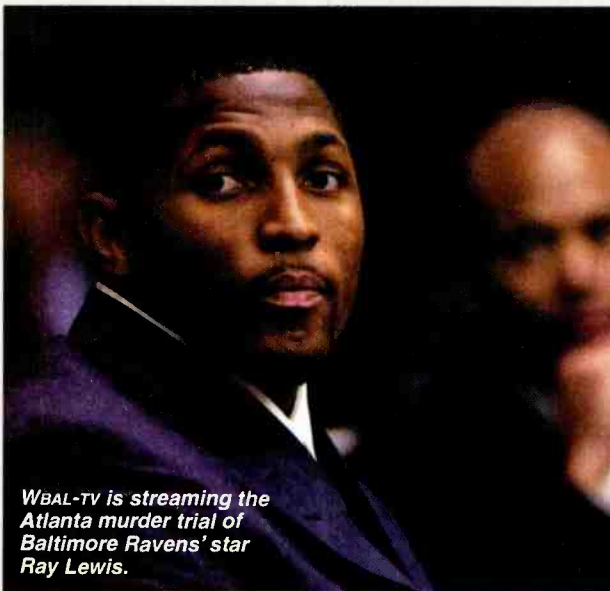
### Super Bowl murder trial is Webcast

The murder trial of NFL defensive star Ray Lewis for two stabbings following a Super Bowl party in January is big news not only in Atlanta, the site of the killings and the trial, but also in Baltimore, where Lewis plays for the Ravens.

Working with Yahoo and CourtTV, WBAL-TV Baltimore is streaming the trial on its Web site.

News Director Princell Hair says he believes it's the first time a local station has used the Web to carry a trial from a remote location.

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



WBAL-TV is streaming the Atlanta murder trial of Baltimore Ravens' star Ray Lewis.

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

MAY 15-21, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.0	10.0
2	Jeopardy	8.8	8.8
3	Judge Judy	6.4	9.0
4	Oprah Winfrey Show	6.3	6.4
5	Friends	5.9	6.6
6	Entertainment Tonight	5.8	5.9
7	Seinfeld	5.6	5.6
8	Wheel of Fortune (wknd)	6.4	5.4
9	Frasier	4.7	5.4
10	Hollywood Squares	4.2	4.2
11	Jerry Springer**	4.1	4.5
12	Drew Carey	4.0	4.5
13	Entertainment Tonight (wknd)	4.0	4.1
14	ER	3.9	4.5
15	Judge Joe Brown	3.7	4.7
16	Maury	3.7	3.9
17	Rosie O'Donnell	3.7	3.7
18	X-Files	3.6	4.0
19	Extra	3.5	3.6
20	Seinfeld (wknd)	3.5	3.5

TOP COURT SHOWS

Rank	Program	HH AA	HH GAA
1	Judge Judy	6.4	9.0
2	Judge Joe Brown	3.7	4.7
3	Divorce Court	3.0	4.0
4	People's Court	3.0	2.5
5	Judge Greg Mathis	2.2	2.3

According to Nielsen Media Research Syndication Service Ranking Report May 15-21, 2000

HH/AA= Average Audience Rating (households)

HH/GAA= Gross Aggregate Average

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

N/A= Not available

'Singles Court' gets set to serve

Unapix Syndication is going ahead with production of its fall 2000 entry *Singles Court*.

It had looked a little iffy for the relationship-court hybrid, currently cleared in 60% of the U.S. and set for an Oct. 2 debut. The show was stepping into a market already crowded with court competitors, where *Judge Judy* is supreme.

"We are an underdog," says Unapix President George Back. "But *The Blair Witch Project* started from three students at a school in Maryland and wound up a box-office smash to the tune of \$200 million."

During the show, *Singles Court* host Angela Segal will address the difficulties of quarreling couples.

"It will be appealing for audiences to see a new take on this area of relationship problems. This won't be about the cleaner burning a coat or a dog eating someone's rosebush. Our stories are much more real life," Back maintains.

Segal is little known outside WAXN-TV Charlotte, N.C., where the show originated. In contrast, two of the show's new first-run competitors feature the famous: the high-profile lawyers to hold forth on Twentieth TV's *Power of Attorney* and the notoriously contentious *Dr. Laura*.

Yet Back sees this as an opportunity rather than an obstacle.

"There was a time when *Judge Judy* wasn't known anywhere outside the Bronx. And *Oprah* went on a strange journey from Memphis to Baltimore to Chicago, then national," he notes.

"Is it better to hire Paul Newman as your host?" he jokes. "Sure it is, but we didn't get him."

*Singles Court* is co-produced by Red Apple Entertainment. Its supervising producer is Stan Lipsey, with John Boni serving as co-producer and head writer.



Host Angela Segal will referee 'Singles Court,' Unapix's contribution to the court-show genre.



Chicago is Mablean's kind of town!

WFLD 10:00am

3.0/11  
DIVORCE COURT

1.0/4

Regis & Kathie Lee



rtg +200% / shr +175%



A future of opportunity

Source: NIS WRAP 4/27-5/17/00 vs. 4/29-5/19/99, HH Rtg/SHR Divorce Court = back-to-back half-hours

MAY 22-28

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

The 'Spin City' hour-long farewell to Michael J. Fox was Week 36's most-watched show; the sentimental season finale netted a series-high 20.8/32.

Week 36	abc	CBS	NBC	FOX	U/P N	WB	
	9.1/15	9.8/16	7.0/11	6.5/10	2.6/4	3.3/5	
MONDAY	8:00		24. King of Queens 8.0/14	46. That '70s Show 5.4/9	79. Moesha 3.1/5		
	8:30		17. Ev Lvs Raymnd 9.1/15	50. Titus 5.1/8	81. The Parkers 2.9/5	54. 7th Heaven 4.9/8	
	9:00	17. ABC Monday Night Movie—Con Air 9.1/15	7. Ev Lvs Raymnd 12.4/19	37. NBC Movie of the Week—Men in Black 6.8/11	27. Ally McBeal 7.8/12	86. Grown-Ups 2.2/3	96. Angel 1.6/2
	9:30		11. Becker 10.9/17			89. Malcolm & Eddie 2.0/3	
	10:00		16. 48 Hours 9.2/15	31. Third Watch 7.3/12			
TUESDAY	8:00	12.7/20	9.5/15	8.5/14	5.7/9	1.7/3	3.2/5
	8:30	4. Who Wants to Be a Millionaire? 15.3/26	15. JAG 9.5/16	42. 3rd Rock from the Sun 6.3/11	43. Opening the Tomb of the Golden Mummies 5.7/9	93. The Parkers 1.8/3	77. Buffy the Vampire Slayer 3.2/5
	9:00		26. 60 Minutes II 7.9/12	11. Will & Grace 10.9/17		87. Moesha 2.1/3	
	9:30	9. NYPD Blue 11.4/18		21. Dateline NBC 8.4/14		97. I Dare You! 1.5/2	77. Angel 3.2/5
	10:00		10. Judging Amy 11.1/18				
WEDNESDAY	8:00	16.8/28	4.3/7	10.2/17	5.2/9	2.7/4	3.0/5
	8:30	3. Who Wants to Be a Millionaire? 15.9/28	69. When Seconds Count 3.9/7	40. Friends 6.4/11	48. Fox Movie Special—Happy Gilmore 5.2/9	89. 7 Days 2.0/4	72. Dawson's Creek 3.6/6
	9:00	1. Spin City 20.8/32	57. CBS Wednesday Movie—The Wednesday Woman 4.5/7	13. Law & Order 10.8/17		76. Star Trek: Voyager 3.3/5	84. Felicity 2.4/4
	9:30			6. Law & Order 13.3/22			
	10:00	5. 20/20 13.6/22					
THURSDAY	8:00	11.2/20	5.9/10	7.9/14	2.8/5	4.5/8	2.1/4
	8:30	45. Whose Line Is It 5.6/11	33. Diagnosis Murder 7.0/13	23. Friends 8.1/15			93. Popular 1.8/3
	9:00	38. Whose Line Is It 6.6/12	50. Diagnosis Murder 5.1/8	33. Jesse 7.7/13	82. 14th Annual Essence Awards 2.8/5	57. WWF Smackdown! 4.5/8	84. Charmed 2.4/4
	9:30	2. Who Wants to Be a Millionaire? 17.3/28		36. Jesse 6.9/11			
	10:00	14. 20/20 Downtown 10.2/18	43. 48 Hours 5.7/10	19. ER 9.0/16			
FRIDAY	8:00	5.3/10	8.0/16	6.0/12	3.6/7	1.4/3	1.9/4
	8:30	61. 25 Hottest Stars Under 25 4.4/9	24. CBS Friday Movie—The Pelican Brief 8.0/16	46. Dateline NBC 5.4/11	79. Beyond Belief: Fact or Fiction 3.1/6	97. Killers in the Water 1.5/3	95. Jamie Foxx 1.7/4
	9:00	61. Making the Band 4.4/8		30. NBA Playoffs—L.A. Lakers vs. Portland Trailblazers 7.4/15	66. Greed 4.1/8	100. Secret Agent Man 1.3/2	91. Steve Harvey 1.9/4
	9:30						87. Steve Harvey 2.1/4
	10:00	32. 20/20 7.1/13					91. For Your Love 1.9/4
SATURDAY	8:00	4.1/9	5.4/11	3.8/8	4.1/9	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	75. Best TV You've Never Seen 3.4/8	55. Early Edition 4.8/11	72. NBC Saturday Night Movie—Timecop 3.6/8	69. Cops 3.9/9		
	9:00		56. Martial Law 4.7/10		57. Cops 4.5/10		
	9:30	57. ABC Saturday Night Movie—Assassins 4.5/10	38. Walker, Texas Ranger 6.6/14	63. World's Most Amazing Videos 4.3/9	67. Guinness World Records 4.0/8		
	10:00						
SUNDAY	7:00	6.6/13	8.3/16	4.8/9	4.1/8	1.3/3	
	7:30	71. Wonderful World of Disney—A Kid in King Arthur's Court 3.7/8	22. 60 Minutes 8.3/18	65. Twenty One 4.2/9	82. Futurama 2.8/6	97. 7th Heaven Beginnings 1.5/3	
	8:00		29. Touched by an Angel 7.5/15	40. Dateline NBC 6.4/13	72. King of the Hill 3.6/8		
	8:30				48. The Simpsons 5.2/11		
	9:00	8. Who Wants to Be a Millionaire? 11.9/22	20. CBS Sunday Movie—Sleepless in Seattle 8.8/16	63. NBC Sunday Night Movie—Inherit the Wind 4.3/8	53. Malcolm/Middle 5.0/10	105. Jack & Jill 1.1/2	
9:30				67. The X-Files 4.0/7	100. Movie Stars 1.3/2		
10:00	33. The Practice 7.0/13				105. Zoe 1.1/2		
10:30							
WEEK AVG	9.2/17	7.4/13	6.8/12	4.5/8	2.6/4	2.3/4	
S-T-D AVG	9.3/15	8.6/14	8.5/14	5.9/10	2.7/4	2.6/4	

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# Real numbers needed

*Old measurement problems persist as cable tries Boston test of new system*

By Deborah D. McAdams

**T**he wonders of interactive television are painted as an advertiser's dream, but ask buyers what they really want and the answer is good old-fashioned numbers. Give us reliable measurement, they say, and watch the local cable-advertising pot grow dramatically.

That's not to say the current growth rate is measly. The dollar amount spent on local cable is growing by 25% to 35% a year, according to Joe Ostrow, president and CEO of the Cabletelevision Advertising Bureau.

The CAB's 2000 projection puts local cable ad spending at \$2.87 billion. That's money in operators' pockets in exchange for minutes forked over by the proliferating cable networks.

But another \$5 billion is being lost in the haze of marginal local-measurement systems that rely primarily on diaries or meters, Ostrow said. The problem with diaries is that people tend to get slack about what they report. Meters, in turn, indicate only household numbers and no demographic information.

"Translated, local loses as much as 40% of their numbers in measurement," Ostrow said.

Measurement is just one of the issues to be examined at the CAB's annual Local Cable Sales Management Conference in Denver, running through today.

Nielsen Media Research, the pre-eminent source of audience measurement, is trying to address local-measurement discrepancies by testing local peplemeters in Boston in September. Digital and interactive technologies may also help with numbers in the future, but that doesn't help buyers today.

The CAB is compiling case histories of businesses that registered an immediate uptick in traffic when ads appeared on cable. That direct-response method works well for local car dealers advertising in their hometowns but less well for national advertisers buying local or regional spots.



**CAB's Ostrow says that \$5 billion is being lost in the haze of marginal local-measurement systems.**

Howard Nass suggests an approach once used by independent TV stations: cuming.

"Let's say there's a market where the sample size is 200 homes. Let's say a show does a 1.0 rating. That means two of those households watched. If somebody went to the bathroom, we're in deep doo-doo," he said. "But if nine

networks cumed to a 9 rating, that means that, of 200, 18 watched cable. Now I have a number to work with."

Nass said he would then buy across a group of cable networks in a given time to hit the cume.

Cume might work for general entertainment networks but not so well for more-targeted nets, Bonita LeFlore pointed out. LeFlore is executive vice president and director of local broadcast for Zenith U.S.

"The benefit of cable is that you're able to cut up geography and format, almost like radio," she explained, "so if you're buying women 35-plus, there would be a group of networks you would want to cume. But you'd be pulling in smaller, weaker networks, and a lot of smaller networks might not take local inserts."

The buyers' other major gripe about local cable is an old one: Tracking and billing is sloppy. Broadcast stations bill 15 to 30 days after a spot airs, usually when it was supposed to. Cable operations take 60 to 90 days, and the rate of discrepancy, or spots run at the wrong time, is more than 30%, say buyers.

At Nass' firm, about 90% of the money spent on local advertising goes to broadcasters; cable gets about 10%. ■

## **Yuen confident of TV Guide deal**

Gemstar International Group Chairman Henry Yuen reiterated last week that he expects his planned takeover of TV Guide to survive antitrust scrutiny and close.

The \$9.2 billion takeover will consolidate key electronic-program guide businesses and technology under one roof, a prospect that has unnerved some cable executives who worry about being dependent on a single provider of on-screen and interactive guide information. The stocks of Gemstar and TV Guide have plunged 70% since March, dragged down by the Nasdaq undertow gripping all technology-related shares.

The deal was announced in October, and officials at both companies had expected to have it closed by now. But the U.S. Department of Justice has prolonged its antitrust review.

"We believe the document submission phase is complete," Yuen said. "We cannot predict the outcome, nor are we in total control of the timing. We remain confident that the transaction will be completed."

The transaction is intended to transform Gemstar from a relatively passive technology company that licenses various TV patents and products into an operating company driven by advertising.

—John M. Higgins



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# What's the damage?

*Open access could boost operators or crush them*

By John M. Higgins

**A**lthough the stock market periodically gets jittery over the prospect of cable operators being forced to allow rivals to operate on their high-speed data networks, the financial downside of open access might not be that bleak.

That's the assessment of Ray Katz, media analyst for Bear, Stearns & Co., who has drafted one of the very few—perhaps the only—models of the economics of open access for cable operators. He established a series of schemata that he believes might emerge as cable operators, rival Internet service providers and, of course, regulators hash out the terms under which MSOs would be compensated by outside ISPs offering service on their cable systems.

In his recent 208-page report on cable, "Byte Fight!," Katz concludes that, under the three open-access scenarios he compiled, cable operators' return on investment (ROI) in high-speed would actually go up to as high as 62% because outsiders would bear so much of the marketing, cable-modem and some networking costs.

ROI is an absolutely critical measure of any operation, but it's not the only one. The bottom line is the actual value of a cable-modem customer. Under two possible open-access outlines that involve tough regulation, that value would be rather small.

There's a bright side under a third model, based on commercial negotiations between the operator and the ISPs. Not only could an MSO's return on capital be



**Bear Stearns' Ray Katz has drafted three possible economic models for MSOs under open access.**

better, but also each subscriber could be worth \$1,536, 18% more than under a straight retailing model.

"From a stock point of view," Katz points out, "what you want to see is the largest value."

Open access turns cable operators from retailers into wholesalers.

On the video side of the business, for example, cable subscribers with a Britney Spears Jones don't pay MTV. They're customers of Comcast or Cox Cable, which buy the programming from MTV, HBO and ESPN, mark it up and take a profit. Anyone else wanting to sell MTV in the same area would have to build a video system.

In the nascent high-speed Internet business, however, open access changes that arrangement. Operators had expected to simply be retailers: selling Web service to subscribers for \$30 to \$40 per month at a cash-flow margin around 46% and pocketing a \$14 to \$18 profit. That would make each Internet subscriber worth about \$1,306.

But operators are under pressure to allow other retailers to buy capacity on cable systems and resell it to consumers.

Developing an open-access financial model is difficult because there's not a

lot of data to go on. Even some cable operators acknowledge that they haven't worked through the equations Katz has.

Companies that have been clamoring for open access, such as ISP Mindspring and telco GTE Corp., haven't even begun to hammer out terms with cable operators, much less actually cut any agreements.

Katz has found a way to construct a framework: deals involving telephone companies' wholesaling high-speed digital subscriber lines, or DSL, service. Because telephone companies are common carriers with a history of allowing multiple companies to resell their capacity, major markets have several companies reselling DSL service, heavily marketing the service and handling installations. "I just tried to apply similar economics," Katz says.

The bad scenarios are brutal. Adapting a Minnesota state regulatory model for "line sharing" of telephone capacity, he estimates that operators could collect just \$6.05 a month per subscriber. On the plus side, he figures the outside ISP would be responsible for virtually all marketing and modem costs, plus sharing about half the costs of headend equipment and technical service. While that yields a 59% cash-flow margin, 13% more than the retail model, it creates very little value for the operator: An Internet subscriber would be worth just \$211.

A less draconian, "unbundled loop" pricing method calls for operators to bear more of the capital costs but also to receive \$14 in revenue per month at a really fat 72% cash-flow margin. The return on investment falls slightly, but the value of each wholesale subscriber increases to \$576. Still, that's far short of the value created by the retail model.

There's precedent for another model that looks far better: the deals AOL has been cutting with telcos to market a high-speed DSL service. In one, it is paying Bell Atlantic a bonus for the right to market AOL DSL. If that were applied to cable, operators would bear all the equipment costs and none of the marketing costs but collect \$35.92 monthly. It's a total win for the operator: Cash-flow margin (74%), cash flow per sub (\$26.58), return on investment (60%) and value per sub (\$1,536) are all higher than the retail model.

Most important, he doesn't account for how much higher the penetration of high-speed data might be with multiple vendors marketing essentially the same product. ■

## ACCESS ASSESSMENT

Bear, Stearns' Ray Katz sees two cases in which open access could pinch cable operators and one model under which they'd fare better than if they merely retailed high-speed Internet service on their own.

	Retail	Line-sharing	Unbundled loop	DSL-esqe
Monthly revenue	\$25.14	\$6.05	\$14.00	\$35.92
Costs	\$620.00	\$71.00	\$223.00	\$551.00
Value per sub	\$1,306.00	\$211.00	\$576.00	\$1,536.00
Value vs. retail		-84%	-56%	18%



A woman in a red dress stands on a stage, pointing towards a washing machine that is the center of attention. The machine sits on a red, circular pedestal with a row of lights around its base. The background is dark with pink light rays emanating from behind the machine. The scene is framed by gold, shimmering curtains.

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# EchoStar 4 short of full house

*Chris-Craft, Clear Channel among those still negotiating local TV rights deals*

By Paige Albiniak

**S**atellite TV company EchoStar Communications Corp. last week avoided massive cut-offs of local TV subscribers, announcing it had carriage deals or negotiating extensions with all but four of the TV stations it needs.

EchoStar had until May 29, according to a satellite TV reform law passed in November, to ink agreements with owners of 125 TV stations in 28 markets so that it could continue to lawfully retransmit those signals into the markets.

It came down to the wire, but the company managed to get everyone on board except four stations: Landmark's



**EchoStar's Ergen:** "The decision to take down those stations was strictly in the hands of broadcasters."

WTVF(TV), CBS affiliate in Nashville, Tenn.; Clear Channel's WFTC(TV), Fox affiliate in Minneapolis; and Chris-Craft's KTVX(TV), ABC affiliate in Salt Lake City; and WWOR(TV), UPN affiliate in New York City. At press time, EchoStar had turned WFTC back on.

"If even one customer is without channel for even one minute, that's one minute too long," said EchoStar Senior Vice President David Moskowitz. "We, as a company, are disappointed that there are a couple of broadcasters who have decided to hold their customers ransom instead of entering into fair negotiations."

Meanwhile, broadcast executives say they offered EchoStar extensions that EchoStar refused to take.

Landmark is directing callers to a recorded message saying "Dish Network flatly refused this [7-day] extension and terminated carriage of WTVF."

Both companies agree Landmark wants carriage for Landmark's NewsChannel 5+. EchoStar says carrying the regional cable news channel, which would take up one satellite channel with a national footprint, would increase costs of EchoStar's service to everyone in the Nashville area.

In Minneapolis, Clear Channel's Steve Spendlove listed negotiating points the two companies couldn't get past; for instance, he wants EchoStar to put a fiber-optic cable in his station to deliver the signal to EchoStar's uplink facility. EchoStar balked at the cost.

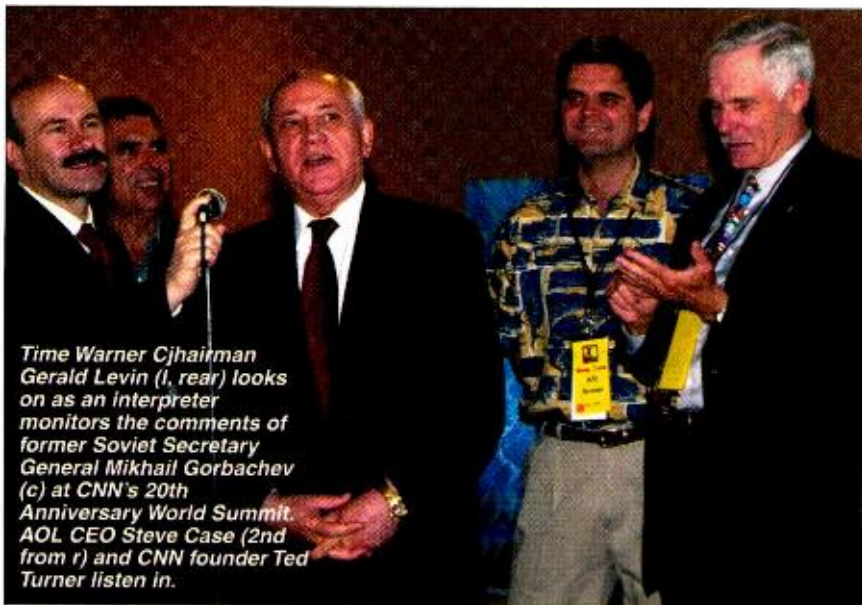
Spendlove also said the two sides hadn't even begun discussions about the cash that will change hands, while EchoStar says Spendlove is demanding carriage fees retroactive to Nov. 29—when the law allowed satellite TV companies to begin carrying the signals and gave them a six-month grace period.

Spendlove says he expects to resolve the issue and eventually give EchoStar the right to carry his Minneapolis signal.

Chris-Craft also blamed EchoStar for terminating its signals.

"DISH Network was offered a short-term agreement by us for delivery of WWOR and KTVX into our markets," according to a statement issued by Chris-Craft/United Television. "This would have allowed uninterrupted delivery of the stations while negotiations continued. DISH Network refused that offer and instead has chosen to shut off delivery."

Chris-Craft estimates that 40,000 New York viewers and 3,000 Salt Lake City viewers will be affected by the cut-offs. ■



Time Warner Chairman Gerald Levin (l, rear) looks on as an interpreter monitors the comments of former Soviet Secretary General Mikhail Gorbachev (c) at CNN's 20th Anniversary World Summit. AOL CEO Steve Case (2nd from r) and CNN founder Ted Turner listen in.

## Diplomacy in action

If Ted Turner is unhappy in his new role at the combined AOL-Time Warner, AOL's chief executive Steve Case had a golden opportunity last week to assure him that he's still a valuable asset.

The occasion was CNN's 20th birthday celebration in Atlanta, and, in a speech and press conference, Case made a case for Turner, who, reports said, was feeling left out of many responsibilities in the new media giant.

"He and I, basically, are going to be joined at the hip," Case said in response to a question about Turner's future role. Earlier, Case recalled that, in the late 1970s, his father took him to hear Turner speak. "He struck me as a classic entrepreneur: bold and brash and full of big ideas, completely fearless." Today, Case said, "I'm particularly honored to be working with my hero and partnering with Ted in a way ... swinging for the fences on the next 20 years of big ideas."

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## Cable cross-own rules still intact

The FCC decided last week to take no action on requests to relax cable/broadcast cross-ownership rules that bar a company from owning a cable system and TV station in the same market.

In a broad assessment of various TV-ownership issues, the commission said that the rule still "further the FCC goal of competition in the delivered-video-programming market."

The commission fears that a cable system could unfairly promote a local TV station it owns or unfairly discriminate against a rival station.

## Fritts asks FEMA to keep control local

NAB President Eddie Fritts on Wednesday asked Federal Emergency Management Agency Director James Lee Witt to address the importance of allowing local TV stations to keep broadcasting during severe storms.

As tornadoes whirled into the Detroit area on May 9, cable operators overrode all their channels, including the local TV stations, with basic weather information provided by a system the federal government requires them to use.

"Only those television viewers who received their broadcast signals over-the-air, rather than through cable, were actually able to view the detailed and timely weather information

being provided by Detroit broadcasters during this recent emergency," Fritts wrote to Witt.

NAB says FCC rules do not require cable operators to override local broadcasters during a local emergency, only during a national one. What's more, cutting off viewers' access to their local TV stations is a public disservice, Fritts wrote.

Cable operators disagree but plan to change their systems to appease unhappy viewers.

## Animal Planet renews 'Call'

Animal Planet will shell out \$10.4 million for 13 more one-hour episodes of *Call of the Wild*, its original-drama series based on Jack London's novel of the same name.

The series, which is produced by TEAM Entertainment along with Cine-Vu and Animal Planet, debuted on the Planet March 31 as a 2-hour prime time special and was then slotted on Mondays at 8 p.m.

*Call of the Wild*, filmed on location throughout British Columbia, stars Shane Meier as 15-year-old Miles. Planet's order brings the network's commitment to a total of 26 hours. TEAM is in the process of marketing the series internationally.

## FCC to examine TV signal standard

The FCC two weeks ago began a proceeding to decide whether the stan-

dard used to determine whether a TV viewer is eligible to import distant TV signals via satellite should be changed. That standard was the center of a fight between TV and satellite broadcasters during debates over satellite-TV reform, which became law at the end of last November.

Satellite carriers are allowed to provide feeds of distant networks, usually from New York or Los Angeles, to customers who cannot get a good-quality local TV signal over the air.

Satellite carriers are accused of having been too liberal in selecting which customers could import signals. They lost a case in a Miami federal court, after broadcasters sued them for delivering imported signals to subscribers who could technically receive their local affiliates over the air.

Satellite companies want the standard changed because, they say, it keeps many people who get shoddy, off-air TV reception from being able to receive any network television.

Broadcasters want to limit the practice as much as possible because, they say, importing distant signals shrinks local markets.

The new satellite TV reform law requires the FCC to look into the issue, but there is little the commission can do to change the standard, because the law forbids the commission to alter an engineer-

ing definition that determines who does and does not live within a TV signal's reach.

The FCC is asking for comments on the inquiry, which are due June 27.

## CNNfn adds series

Preparing for the leap into 24-hour status, CNNfn is adding *Market Call*, a 90-minute market-analysis show focused on the day's early trades and business news. *Market Call* premieres on Wednesday, June 7, from 9:30 to 11 a.m.

Rhonda Schaffler, CNN's New York Stock Exchange senior correspondent, will anchor the show. She'll be joined by CNNfn stocks editor Greg Clarkin, NYSE specialist Linda Jay, and business-news correspondent Jack Cafferty.

*Market Call's* regular special segments will include *The Maverick of the Morning*, featuring the dissenting pundit of the day; *Up & Down*, listing the day's upgrades and downgrades; and an international market tour called *Globetrotting*.

CNNfn is CNN's financial-news step-network with 12 million subscribers. CNNfn, which used to cablecast weekdays from 6 a.m. to 12 noon, became a 24-hour service this month.

## ESPN Classic rolled down on DirecTV

ESPN Classic, the 24-hour archive stepchild of ESPN, has been moved from an à la carte sports tier to DirecTV's basic packages, effective immediately. Classic will be available—along with ESPN, ESPN2 and ESPNNews—on DirecTV's Select Choice and Total Choice packages.



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# Digital TV gets specifically directed

*PSIP data will enable targeted ads and programming*

By Glen Dickson

**B**roadcasters will be able to target advertising and programming geographically and demographically, thanks to an amendment to the U.S. digital television standard approved last week by the Advanced Television Systems Committee.

The new functionality, called "directed channel change," was initially developed by Tribune Broadcasting and Fox [B&C, April 19, 1999]. It uses the ATSC standard's Program and System Information Protocol (PSIP) to differentiate among the multiple standard-definition program streams that a station can broadcast within its 19.4-Mb/s digital bandwidth. The PSIP data directs the DTV receiver to programming tailored to a consumer's geographic location or viewing preferences.

A simple example of such functionality is local news. By programming their ZIP codes into DTV receivers, consumers would be able to watch segments or entire newscasts created specifically for their geographic location. Within the New York DMA, for instance, a broadcaster could offer separate newscasts targeted to Manhattan, the New Jersey suburbs, or Westchester County. Using the PSIP data, the DTV receiver would tune to the appropriate SDTV stream automatically.



**News Corp.'s Setos expects directed channel change to be a 'tremendous benefit to advertisers.'**

Directed channel change was conceived two years ago when Tribune was trying to identify ways to add value to DTV's transmission capability and to compete better with cable operators and newspapers for local advertising, says Tribune Vice President of Engineering and Technology

Ira Goldstone. "Targeting was a value we could give to advertisers."

PSIP data, which is used to generate the electronic program guide (EPG) on digital TV sets, was a convenient way to enable targeting, he says. "We wanted to create the [means] to insert information about where you were located when you first initialized the set, and that would be all you needed for the set to interpret when the TV station was sending out alternative content."

Andrew G. Setos, executive vice president of News Corp.'s news-technology group, points out that directed channel change could differentiate Fox programming based on demographic preferences as well as ZIP codes. A

sports fan, for example, could be directed to a sports-heavy newscast while another viewer watched a more generic newscast.

"This is an important early feature of digital television that provides opportunities for both revenue and programming innovations as well as public service," Setos says, adding that the ZIP code functionality will be extremely useful in providing severe-weather alerts and other emergency information.

How soon broadcasters provide DTV-targeted programming depends on how quickly consumer electronics manufacturers equip DTV sets with the directed-channel-change feature. Philips Consumer Electronics has already expressed an interest in it and demonstrated the system at NAB 2000. Setos expects manufacturers to use it as a differentiating feature in selling DTV sets.

Directed channel change won't require any extra processing power from DTV receivers, says S. Merrill Weiss, a DTV consultant who helped draft the standard. "Any receiver that has an EPG in it should be able to do this."

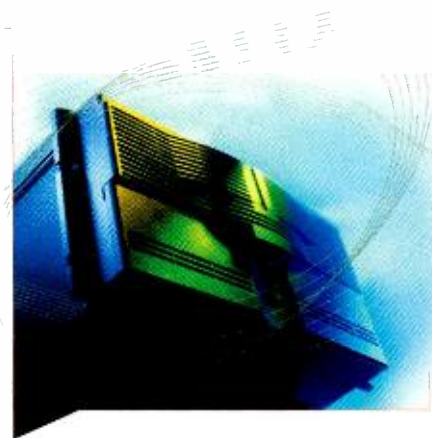
The extent of demographic information consumers will be able to provide is largely up to receiver manufacturers, Weiss adds. "There are a whole range of possibilities and choices. We tried to make it as flexible as we possibly could."

One open question is whether consumers will be apprised of the other "virtual channels" contained in the DTV spectrum and have the flexibility to watch them.

"There's nothing to stop the TV receiver manufacturers from putting up a list of ZIP codes and saying you can watch any one of these," says Weiss. He adds that directed channel-change functionality is optional and consumers will not be required to input any data. ■

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## CUTTING EDGE

By Glen Dickson

### NxtWave gets more funding

DTV demodulator chip manufacturer NxtWave Communications has raised \$15 million in additional venture capital from its third equity round.

The Langhorne, Pa.-based company, which has developed an 8-VSB demodulation chip aimed at fighting multipath interference, raised \$3 million in initial financing in 1996 and \$13.6 million in a second round last September.

Previous investors participating in the latest round: Anadigics Inc., Blue Rock Capital, Dimensional Partners, Intel Capital, Oak Investment Partners, Pequot Venture Partners, PS Capital Ventures, Venture First Associates and Whitney & Co. New investors are C.E. Unterberg Towbin Capital Partners, Mitsubishi International Corp., MC Capital Inc. and MC Silicon Valley Inc.

### Chyron fuels Indy 500 for ABC Sports

ABC Sports used graphics gear from Chyron Corp. for

its production of the Indianapolis 500 auto race on May 28, including Duet, Aprisa and Infnit! products, as well as to cover the Indy 500 Time Trials.

A dual-channel Aprisa was used to play back the animated Indy 500 logo, including lower-thirds and full-screen animations; a Duet was used to create leaderboards and grids.

### Andrew installs Stacker in Raleigh

Andrew Corp. has installed its first Stacker optimized antenna configuration for DTV pio-



*Andrew's Stacker allows one station's antenna to be serviced or swapped out with interfering with another station's performance.*

neer Capitol Broadcasting at WRAL-DT and WRAZ-DT in Raleigh, N.C.

The Stacker structure is a top-mounted Trasar antenna for ch. 53, WRAL-DT, and an integral dual-channel Trasar antenna for ch. 49 and 50, WRAZ-DT.

The configuration allows Capitol to remove the bottom station antenna for WRAZ without compromising the structure, allowing antennas to be serviced or swapped out without interfering with WRAL-DT's performance.

### DirecTV buys Chyron router

DirecTV has expanded the existing Pro-Bel routing system in its Los Angeles Broadcast Center with a \$5 million Pro-Bel Eclipse digital video routing switcher from Chyron Corp.

DirecTV invested \$5 million in a Pro-Bel XD router in May 1998. The new switcher, which has four RS485 remote-control ports programmed for compatibility with the XD unit, boosts DirecTV's Pro-Bel

routing system from 640 x 640 to 896 x 896.

### KERA picks Motorola DTV encoder

PBS member station KERA Dallas/Fort Worth has tapped Motorola Broadband Communications to supply it with a DigiCipher II ATSC-compliant MPEG-2 encoding system to support its DTV broadcasts.

KERA's encoder is configured to support a single HDTV channel and four SDTV channels because the station plans to offer an SDTV multiplex during part of the day and HDTV programming, possibly combining it with one SD channel, at other times.

### Weather Channel boosts ITV content

The Weather Channel has expanded and improved its interactive weather content, which the network says is now fully ATVEF (Advanced Television Enhancement Forum) compliant.

The interactive service, which is used mostly by WebTV subscribers but also works with Liberate and Spyglass software, offers forecasts for 42,000 cities and weather outlooks over a full seven days. Previously, the service provided forecasts for only 2,000 cities.

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# A mobile proposal

Clear Channel pitches COFDM 'drop-in' channel for data

By Glen Dickson

**A**s broadcasters and technology firms work together to gauge the potential of the 8-VSB digital modulation standard, one question

looms large: whether 8-VSB will ever be able to support mobile services, such as receiving stock quotes on a Palm Pilot while traveling in a car.

Although chip makers Zenith, Philips and NxtWave have suggested that 8-

VSB may be able to handle mobile reception, no one has been able to demonstrate reception-on-the-move with 8-VSB as European and Japanese broadcasters (and Sinclair Broadcasting at NAB 2000) have done with COFDM.

Most 8-VSB proponents are unfazed, pointing out that the ATSC system was never designed for mobile services. But, with DTV datacasting viewed as a potentially huge revenue stream, mobile reception has definitely become a desire, if not a requirement, of many broadcasters.

"Sinclair's pointing out a lot of problems, and a lot of problems can be fixed," says Clear Channel Director of Engineering Mike DeClue. "But that still doesn't make 8-VSB good for mobile applications."

DeClue thinks he may have a solution: Get local DTV stations to cooperate on carrying each other's programming, so that one station in each market could free up its bandwidth to transmit a COFDM signal aimed at mobile services. For example, Station Y would agree to carry Station Z's core video programming as part of an SDTV multiplex, allowing Station Z to carry mobile services for multiple stations in the market.

DeClue proposes doing this without changing the existing DTV allotment table. The challenge is that the COFDM-modulated station would have to ensure that it wouldn't interfere with existing VSB and NTSC stations in the market, probably by significantly dropping its transmitted power.

"There's a precedent already for drop-in channels" says DeClue. "We would need to show conclusively there was not going to be any interference." To make the idea work, he says, local broadcasters would have to work together, much as they do in coordinating ENG signals, to pick the "least offensive channel" to drop in the COFDM signal. DeClue doesn't expect network O&Os to participate in the plan and will instead look to the "fifth, sixth and seventh broadcasters" in a market.

Other industry sources are much less sanguine about DeClue's idea. They point out that nobody has yet done the engineering work on COFDM interference into VSB and/or NTSC signals, but early indications from Brazil's tests don't bode well.

At particular issue would be COFDM co-channel and adjacent-channel interference with NTSC signals. "You can't just sort of drop this thing in," says one source. ■

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# Bursting out of the logjam

*Buffer solves network streaming problems by taking content in faster than it plays it out*

By Ken Kerschbaumer

**B**urst.com is hoping to solve one of streaming media's biggest headaches, the network troubles that can bring the best media players and encoding algorithms to their knees.

"The network in between a Web site's server and the client [or viewer's] computer is full of latency, noise and disruptions," explains Richard Lang, Burst.com chairman and CEO. "Every time there's a disruption, the video starts to buffer, and that makes the viewing experience very jittery. And if you watch long enough, it turns it into a slide show."

The latency and disruption problems have kept most computer users from attempting to enter the world of Internet video. Those brave enough to venture into online video often return with nightmarish stories of unsatisfying streaming experiences, locked-up computers and the feeling that one needs a new pair of glasses.

Burst.com is looking to end the madness. Beginning June 8, the company will demonstrate its new technology at <http://U2.burst.com>. The demonstration features rock band U2 (which has been working with Burst.com on the technology for the past decade) in a 90-minute concert performance from its latest tour.

A key part of Burst.com's solution to the problems of online video and audio distribution is building a cache on the client's computer that brings in the content faster than it plays it. "It basically allows for the viewer to experience the content at the same quality it was encoded at," Lang says.

The cache doesn't have to be bigger than a real-time streaming cache, he explains. "But it's always filled faster than it's being depleted. And the material being viewed is not playing off a server 10,000 miles away. It's being

played off the local drive."

There are two ways a Web site can utilize Burst.com's Burstware. For sites that already have their own network for storage and playout, the Burstware software can be licensed and loaded onto the network, and the content hosted as it was previously.

In the second way, the content is hosted on Burst.com's network, and visitors

nally at Burst.com and will also be "burst-enabled."

Before clients can view burst-enabled content, Lang says, they are asked whether they want to add the necessary plug-in to their computer. Once they select yes, the auto-install plug-in is sent to them. "From that point forward, the computer is a server."

The importance of the burst technology, according to Lang, is that it will allow for a lot of the pent-up content waiting to be distributed over IP networks to finally begin hitting computer screens. "No Web site wants to start offering the content unless there's a way to make money, and that involves either charging the viewer or having advertising," he says. "But there's no stickiness now: The content won't play long enough for users to consider it a complete viewing experience, and Web sites can't get advertising if they can't prove people stay around long enough

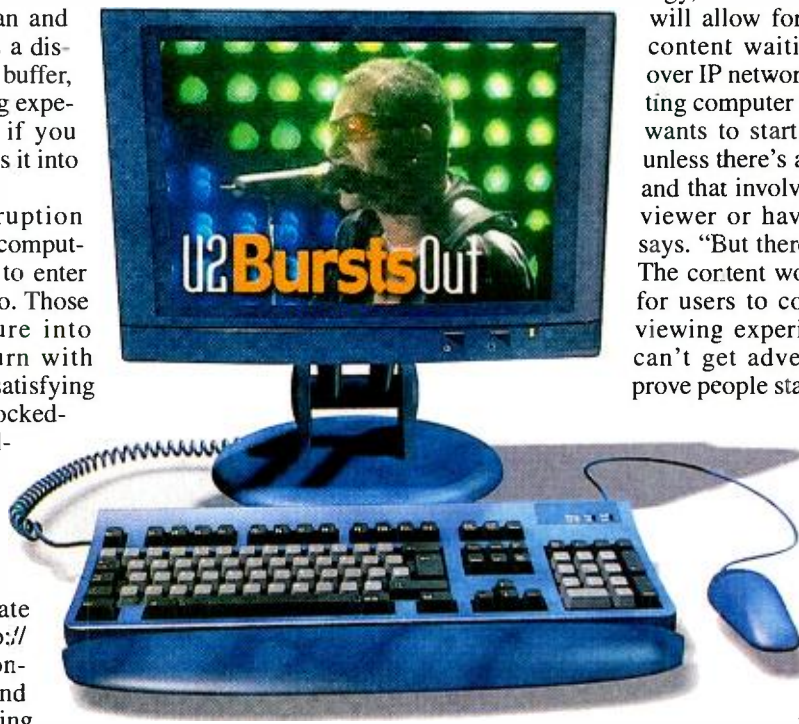
to watch the content. This could change that."

Another important piece of the Burstware solution, according to Lang, is a piece of middleware called the Conductor, which sits on the network and manages

the content. "One thing that is unique is that it provides the mechanism for reliable 'failover.'"

Reliable failover means that, if a server playing out content crashes or encounters another problem, the client computer is turned over to another server. "It quickly sends a bunch of data to the client, topping off the buffer again," Lang says, "so that the person has no idea there was a problem."

The server also has a moment-by-moment overview of every client connected and can make decisions based on that overview as to how to send content to the client, when to send it and how fast, he adds. "This completely optimizes the available bandwidth." ■



*U2's Popmart concert from Mexico City will be the first content to use Burst.com's technology.*

to the original site are linked to it on Burst.com's servers. The latter model, Lang says, is becoming the company's main business, thanks to demand. The company will announce a deal for burst-enabling online content for a major cable network in the next 45 days.

On the client side, Lang says, the content can be played back with either Microsoft's Media Player or Quicktime for Windows. Macintosh users will be able to access "burst" material by the end of the year, and the RealNetworks RealPlayer is currently running inter-

# TMS guides the convergence

*Zap2it.com program guide expands information about TV, movies, Internet events*

By Ken Kerschbaumer

**T**ribune Media Services (TMS) has launched an online version of its Zap2it program guide (www.zap2it.com) that it says will offer viewers a chance to find out what's happening on-screen—whether on television, in movie theaters or online.

"There are more choices for consumers than ever before, from more cable channels to more ways to get television," says Jeff Rowe, Zap2it.com general manager for TMS' entertainment division. "And we wanted to create one place where we would converge their entertainment options, so Zap2it focuses on that converging content."

TMS' latest Web venture serves as a consolidator of sorts, linking UltimateTV.com, TVQuest.com and MovieQuest.com with information on a broad range of online events under the Zap2it banner. Looking at the business opportunity, Rowe says TMS is the first to market combining TV, movies and Internet events in one place.

He considers the Internet listings an important part of the site, especially because the Internet continues to make gains as an entertainment medium. "The Internet is becoming another forum for people to spend time at home, and we want to provide information on who is chatting, live concerts or other things that any online service is doing, if it's relevant to the entertainment space."

Rowe notes three revenue-generating aspects to the site: advertising and sponsorships, syndication of movie and

TV listings, and making the site an agent for e-commerce. The company will announce a relationship with a major entertainment retailer to help bring punch to the e-commerce side, he says. "It will be similar to what cNet has done for consumers of technology, but it will be help for consumers of

entertainment."

Key to whether those three revenue generators take off is whether the site offers an advantage over its competitors, and Rowe believes it does. "This is not a service that was hatched five or 10 years ago and is trying to morph into what the marketplace has become." ■

## Philly FM creates novel Web future

*Radio station offers aggressive Net advertising options*

By Ken Kerschbaumer

**T**here are those in the industry who see an increasing threat to radio stations as Internet simulcasts allow listeners to access stations around the country.

WBEB-FM Philadelphia is looking to turn that threat into a new opportunity, becoming the first station in the country to bring radio advertising into the click age for every on-air advertiser.

"Our concept of how radio should interface with the Web is that the Web should be an extension of the radio station," says President and co-owner Jerry Lee. "Other people see it as a separate profit stream, but I don't believe that. It should expand the experience of the listener, and that will increase the value of the station."

Using software developed by Radiowave.com, the station is offering its listeners a customized virtual radio on the desktop, with a visual component showing CD artwork of each song as it airs and the logo of each advertiser as its commercial airs. Listeners can click on the album cover and buy the album of the song playing on the site. Or they can click on an advertiser's logo and go straight to the advertiser's Web site.

"We have 250,000 core listeners, and every one can have their own personalized page," Lee says. "We're the



**WBEB-FM's President Jerry Lee: 'The Web should be an extension of the radio station ... It should expand the experience of the listener.'**

only station that has, in real time, every single song and commercial that is on the air also on the Web site."

Advertisers have reacted positively, he adds, because of such features as a daily advertiser log that allows listeners to access commercials hours after they originally aired.

On-air commercials will be stored on the Web site for the duration of the advertiser's campaign, and, if an advertiser doesn't have a Web site, the station's Internet department will create one for it.

"In the end, we feel we'll be able to get two to three times more money than what we get for a current commercial," says Lee. "I think the increase in revenue will happen once we get 50% of our core listeners on the site."

As for listener estimates, Lee expects 20% of the station's core audience to take advantage of the Web site within the first year and 50% to have used it by June 2002. ■



**Zap2it.com expects its site to generate revenue from advertising, listings syndication, and e-commerce.**

## DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

### Warner Bros. Online in 'Oblongs' shape

Warner Bros. will launch Theoblongs.com, an animation-driven Web experience based on *The Oblongs*, a Warner Bros. animated comedy series slated to debut on The WB next year. The Web site ([www.theoblongs.com](http://www.theoblongs.com)) will showcase 25 original, roughly 30-second animated sketches produced exclusively for the Internet.

The shorts are scheduled to roll out one per day to coincide with the launch of the newly redesigned Warner Bros. Online Web site in mid June.

The show will center on the experiences of a family living near a toxic dump and afflicted with such physical maladies as having no arms. If you're looking for a *Millionaire* knockoff, keep turning the dial.

"The characters are kind of quirky, so it was going to be difficult to introduce the characters and build an audience for it," says Warner Bros. New Media Executive

Vice President Kevin Tsujihara. "We also knew the demographic would be perfect for the Internet. So we said, let's use the Internet as a way to build the audience."

The project enlisted the talents of show producer Bruce Helford, Warner Bros. and the WB network, Tsujihara says. The shorts will be a promotional tool as well as original on-air content, he adds, and, although some may look like the commercials that will be on The WB network, the driving force was really to offer the most entertaining content.

"This could be a model on how the Internet medium can be used to build an audience and work with the network," he says. "The usual model is the network has a Web site and the studio has a Web site, but that gets kind of confusing for the viewer. What we're doing here is building one Web site. So it really could end up being a model."

But it will be an edgy model. "That," says Tsujihara, "makes it perfect for the Internet."

### Intelsat, infoLibria go to the Edge

Intelsat and InfoLibria have demonstrated Live Edgcasting, a process the two companies say allows service providers to host live, revenue-generating Web video events via satellite.

The demonstration used Intelsat's geostationary satellite system working with InfoLibria's distribution systems to deliver live streaming media in near broadcast quality. Live Edgcasting enables live video and audio to be uplinked to a satellite network, bypassing the Internet, which can have congestion problems.

### Animation exchange

Stan Lee Media (SLM) and Toon Boom Technologies have demonstrated the USAAnimation V5 system.

The vector-based, resolution-independent software allows animators to create programming for direct export to, and easy conversion between, Internet, television and film media through the use of Macromedia Flash.

SLM will use the new software in producing *The New Adventures of Mighty Mouse*, *Stone Man* and other forthcoming animation franchises.

### Casting call

MediaTrip.com is offering aspiring actresses a chance to audition online for new movies. The auditions are for two roles in the indie film *Tomcats*, starring

Jerry O'Connell; one may actually be a speaking part.

Actresses can submit photos and will be selected by users of the site. The promotion is open to all women who "look" ages 18-24 (so weather-beaten 23-year-olds need not apply).

No word yet on how visitors get access to the casting couch, but we're sure someone is working on that technological breakthrough.



BBC America is adding content created for the Internet to its on-air lineup.

### BBC America picks 'Sister Randy'

BBC America is opening its arms to content originally designed for Internet entertainment sites.

The cable network picked up San Francisco-based Mondo Media's Web-only show *Thugs on Film* and Dotcomix.com's *Sister Randy*. Both are animated programs, which translate to quality online entertainment more easily than live-action programs.

*Sister Randy* will debut on BBC America this summer, with 26 episodes already signed on as part of the deal. It will also be syndicated on the BBC America website.



Warner Bros. is getting serious about promoting 'The Oblongs' online before it airs next season.

# CHANGING HANDS

The week's tabulation of station sales

## TVS

### KMID(TV) Midland/Odessa, Texas

Price: \$10 million

Buyer: Nexstar Broadcasting Group LLC, Clarks Summit, Pa. (Perry Sook, president/2.5% owner; ABRY Broadcast Partners II LP, 78.1% owner [Royce Yudkoff, owner]); owns/is buying 12 TVs. ABRY II and III own 20 more TVs

Seller: GOCOM Holdings LLC (formerly Grapevine Communications), Atlanta (Wendell Reilly, chairman; Richard L. Gorman, president); owns/is buying 15 TVs  
Facilities: Ch. 2, 100 kW visual, 10 kW aural, ant. 1,050 ft.  
Affiliate: ABC

## COMBOS

**WGCO(FM) Savannah, Ga., WFXH-AM-FM, WGZR(FM) and WLOW(FM) Hilton Head Island, S.C./Savannah, WVVV(FM) Bluffton, S.C./Hilton Head Island/Savannah and LMA for WGZO(FM) Parris Island, S.C./Hilton Head/Savannah; and the following Bluefield, W.Va., stations: WHIS(AM)-WHAJ(FM) and WKEZ(AM), WBDY(AM)-WHKX(FM) Bluefield, WHQX(FM) Cedar Bluff and WTZE(AM)-WKQY(FM) Tazewell, Va., and WKQY-FM Princeton, W. Va.**

Price: \$25.6 million

Buyer: Triad Broadcasting Co. LLC, Monterey, Calif. (David J. Benjamin, president); owns/is buying 18 other FMs and eight other AMs  
Seller: Adventure Communications Inc., Bluefield, W.Va. (Michael R. Shott, CEO); no other broadcast interests

Facilities: WGCO: 98.3 MHz, 100 kW, ant. 1,047 ft.; WFXH(AM): 1130 kHz, 1 kW day, 500 W night; WFXH-FM: 106.1 MHz, 10.5 kW, ant. 794 ft.; WGZR: 104.9 MHz, 3 kW, ant. 300 ft.; WLOW: 107.9 MHz, 50 kW, ant. 485 ft.; WVVV: 106.9 MHz, 100 kW, ant. 800 ft.; WGZO: 103.1 MHz, 3 kW, ant. 284 ft.; WHIS: 1440 kHz, 5 kW day, 500 W night; WHAJ: 104.5 MHz, 100 kW, ant. 1,200 ft.; WKEZ: 1240 kHz, 1 kW; WBDY: 1190 kHz, 10 kW; WHKX: 106.3 MHz, 3 kW, ant. 1,122 ft.; WHQX: 107.7 MHz, 550 w, 751 ft.; WTZE: 1470 kHz, 5 kW day; WKQY: 100.1 MHz, 4.2 kW, ant. 395 ft.; WKQY-FM: 100.9 ft., 630 w, ant. 641 ft.

Formats: WGCO: oldies; WFXH(AM):

## 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 □ \$10,000,000 □ 1  
Combos □ \$51,600,000 □ 3  
FMs □ \$14,900,000 □ 2  
AMs □ \$1,700,000 □ 1  
Total □ \$78,200,000 □ 7

### SO FAR IN 2000

TV/Radio □ \$2,133,450 □ 1  
TVs □ \$1,291,537,139 □ 29  
Combos □ \$6,271,165,767 □ 109  
FMs □ \$727,453,101 □ 130  
AMs □ \$197,202,814 □ 97  
Total □ \$8,489,492,271 □ 366

talk; WFXH-FM: rock; WGZR: hot country; WLOW: standards; WVVV: modern AC; WHIS: news/talk; WHAJ: AC; WKEZ: adult standards; DY: sports; WHKX: contemporary country; WHQX, WTZE, WKQY: country; WKQY-FM: oldies  
Broker: Bergner & Co.

### WHTG-AM-FM Eatontown/Asbury Park, N.J.

Price: \$15 million

Buyer: Press Communications LLC, Wall, N.J. (Mark D. Lass, president); owns WBUD(AM)-WKXW(FM) Trenton and WBSS-FM Millville/Trenton, N.J.  
Seller: WHTG Inc., Asbury Park (Faye B. Gade, president); no other broadcast interests

Facilities: AM: 1410 kHz, 500 W day, 126 W night; FM: 106.3 MHz, 3.9 kW, ant. 328 ft.

Formats: AM: AC; FM: modern rock  
Broker: Media Services Group Inc.

### WFUN(AM)-WREO-FM Ashtabula/parts of Cleveland, WZOO-FM

Edgewood/parts of Cleveland and construction permit for WPHR(FM) North Kingsville/near Ashtabula, Ohio

Price: \$11 million

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 876 other radio stations including WGAR-FM, WMJI(FM), WMMS(FM) and WTAM(AM)-WMVX(FM) Cleveland

Seller: Radio Enterprises of Ohio Inc., Ashtabula (Richard D. Rowley, president); no other broadcast interests

Facilities: WFUN: 970 kHz, 5 kW day,

1 kW night; WREO-FM: 97.1 MHz, 50 kW, ant. 500 ft.; WZOO-FM: 102.5 MHz, 5.8 kW, ant. 328 ft.; WPHR: 107.5 MHz, 6 kW, ant. 300 ft.

Formats: WFUN: oldies; WREO-FM: AC; WZOO-FM: AC

Broker: Associated Broadcasters

## FMS

### KSYR(FM) Shreveport and KRVQ(FM) Blanchard/Shreveport, La.

Price: \$7.9 million

Buyer: Access.1 Communications Corp., New York (Sydney L. Small, chairman); owns WWRL(AM) New York

Seller: Ninety-Five Point Seven Inc., Shreveport (John Mitchell, principal). Mitchell owns one AM and three FMs  
Facilities: KSYR: 95.7 MHz, 50 kW, ant. 469 ft.; KRVQ: 102.1 MHz, 14 kW, ant. 440 ft.

Formats: KSYR: hot AC; KRVQ: oldies  
Broker: Mahlman Co.

### WXEZ(FM) Yorktown/Norfolk, Va.

Price: \$7 million

Buyer: Barnstable Broadcasting Co., Newton, Mass. (Albert J. Kaneb, chairman); owns/is buying five AMs and 16 other FMs including wcms-AM-FM Norfolk, WGH-AM-FM Newport News/Norfolk and wwso-FM (formerly WFG-FM) Suffolk/Norfolk, Va.

Seller: Yorktown Communications Inc., Yorktown (William L. Eure, chairman). Eure owns/is buying two AMs and two FMs in Charlottesville, Va.

Facilities: 94.1 MHz, 50 kW, ant. 500 ft.  
Format: AC

Broker: Blackburn & Co. Inc.

## AMS

### KTKP(AM) Phoenix

Price: \$1.7 million

Buyer: Mortenson Broadcasting Co., Lexington, Ky. (Jack M. Mortenson, owner); owns 11 other AMs and five FMs. Mortenson also owns KGGR(AM) Dallas

Seller: Christian Communications Inc., Phoenix (Rex D. Collins, president); no other broadcast interests  
Facilities: 1280 kHz, 2.5 kW day, 230 W day

Format: News/talk

—Compiled by Alisa Holmes

# DATEBOOK

## MAJOR MEETINGS

**June 4-6**—**SCTE Cable-Tec Expo 2000**. Las Vegas Convention Center, Las Vegas. Contact: Caroline Croley (610) 363-6888, ext. 213.

**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. 13**—**BROADCASTING & CABLE** 10th Annual Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski

(212) 337-7158.

**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.

**April 21-26, 2001**—**National Association of Broadcasters** Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527.

**May 21, 2001**—**George Foster Peabody Awards**, 60th annual presentation, luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m., program 12:30 p.m. Contact: Tom Hoover (706) 542-3787.

## THIS WEEK

**June 4-8**—**SCTE Cable-Tec Expo 2000**. Las Vegas Convention Center, Las Vegas. Contact: Caroline Croley (610) 363-6888, ext. 213.

**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 5-6**—**Fox Spring Affiliates Meeting**. Phoenixian Resort, Scottsdale, Ariz. Contact: Ciro Abate (310) 369-1169.

**June 6**—**International Radio & Television Society Foundation**. Net Effects of Communications Policy: A dialogue with FCC Commissioner Susan Ness. The Harvard Club of New York City, New York. Contact: John Kienker (212) 867-6650, ext. 303.

**June 6-8**—**eMarketWorld** @d:tech.Hamburg. The Kempinski, Hamburg, Germany. Contact: Lee Hall (800) 535-1812.

**June 6-8**—**PaineWebber** 11th Annual Growth & Technology Conference. The Grand Hyatt Hotel, New York City. Contact: Amy Rosenberg (212) 713-8510.

**June 7**—**International Radio & Television Society Foundation**. Q&A Seminar on Booking Television Guests. NBC, 30 Rockefeller Plaza, New York. Contact: Jim Cronin, ext. 305.

**June 8**—**Kidsnet**. First Lamb Chop Award. Museum for Women in the Arts, Washington, D.C. Contact: Jennifer Chrest (202) 291-1400.

**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 9-11**—**Radio and Television News Directors Foundation and Pew Center Workshop** Civic Journalism 2000: New Dimensions in Storytelling. Doubletree Hotel, Philadelphia. Contact: Avni Patel (202) 467-5215.

**June 9-12**—**PBS** Annual Meeting. Opryland Hotel, Nashville, Tenn. Contact: (703) 739-5001.

## ALSO IN JUNE

**June 14-17**—**Promax/BDA** Annual Conference. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 788-7600.

**June 15**—**Radio-Mercury Awards** ninth annual presentation. Starlight Roof of the Waldorf-Astoria. New York. Contact: Renée Cassis (212) 681-7222.

**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 16-18**—**Radio and Television News Directors Foundation** TV Producers Workshop for Women and Minority News Professionals. Syracuse University, Syracuse, N.Y. Contact: Michelle Thibodeau Loesch (202) 467-5206.

**June 18-21**—**Cable Telecommunications Association of Md., Del., and D.C.** annual Conference. Sheraton Fontainebleau Hotel, Ocean City, Md. Contact: Wayne O'Dell (410) 266-9111.

**June 19-22**—**New York State Broadcasters Association** 39th annual Executive Conference. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacon (518) 456-8888.

**June 20**—**HRTS** Newsmaker Luncheon: Entertainment Meets the Web. Regent Beverly Wilshire Hotel. Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

**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 24**—**Associated Press TV-Radio Association of California-Nevada** Seminar: Why TV gets bashed for its lack of political coverage. KCRA-TV, Sacramento, Calif. Contact: Rachel Ambrose (213) 626-1200.

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

**June 27-28**—**University of Nevada, Las Vegas and Television News Center** World Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160 or Chris Scheerer (702) 895-3598.

**June 28**—**Int'l 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 7-9**—**Radio and Television News Directors Foundation** Covering the 2000 Elections: From Sources to Stories. Hotel Nikko. San Francisco. Contact: Avni Patel (202) 467-5215.

**July 16**—**Cable Positive** 4th Annual 3-on-3 Basketball Tournament (prior to CTAM Marketing Summit). Boston. Contact: Gary Johnson (973) 331-1070.

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

**July 23-25**—**North Carolina Association of Broadcasters** Annual Convention. Holiday Inn Sunspree, Wrightsville Beach, N.C. Contact: JoAnn Davis (919) 821-7300.

**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. 6-11**—**The Poynter Institute** Producing TV Newscasts Seminar. 801 Third Street South, St. Petersburg, Fla.. Contact: Fanua Borodzicz (727) 821-9494.

**Aug. 6-11**—**The Poynter Institute** Anchors as Newsroom Leaders. 801 Third Street South, St. Petersburg, Fla.. Contact: Jeannie Nissenbaum (727) 821-9494.

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

**Aug. 9**—**HRTS** Newsmaker Luncheon: Kids' Day. Regent Beverly Wilshire Hotel. Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

**Aug. 11-12**—**Radio and Television News Directors Foundation** Newsroom Decision-Making Workshop. Denver. Contact: Mercedes Cooper (202) 467-5252.

**Aug. 15-16**—**Access Conferences International** Interactive TV launches USA. Windows on the World, New York City. Contact: Johana Karmano +44(0) 7840 2700.

**Aug. 15-20**—**The Poynter Institute** Advanced TV & Radio Power Reporting for Reporters & Photojournalists Seminar. 801 Third Street South, St. Petersburg, Fla.. Contact: Fanua Borodzicz (727) 821-9494.

**Aug. 16-18**—**Nebraska Broadcasters Association** 67th Annual Convention. Embassy Suites, Lincoln, Neb. Contact: Dick Palmquist (402) 778-5178.

**Aug. 17-18**—**Access Conferences International** Virtual Studios and Virtual Production. Windows on the World, New York City. Contact: Johana Karmano +44(0) 7840 2700.

**Aug. 20-25**—**The Poynter Institute** TV & Radio Power Reporting for Reporters and Photojournalists Seminar. 801 Third Street South, St. Petersburg, Fla.. Contact: Jeannie Nissenbaum (727) 821-9494.

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

## SEPTEMBER

**Sept. 7-8**—**GAIT** 2000 Television & Internet Festival. Hollywood Roosevelt Hotel, Hollywood, Calif. Contact: Dawn Tittiger (818) 501-0700.

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

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

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

**Sept. 27-29**—**IEEE Broadcast Technology Society**. 50th Annual Broadcast Symposium. Sheraton Premier Hotel, Tysons Corner, Va. Contact: Ted Kuligowski (703) 591-0110.

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

# Don't underestimate this underdog

**J**oe Scotti relishes being an underdog and has made quite a career out of it in the television industry.

As president of domestic distribution and marketing, he currently oversees first-run syndication, cable and satellite efforts at Pearson Television North America, which produces and distributes *Baywatch Hawaii*, *Family Feud*, *The Price Is Right* and a handful of other television shows in the U.S.

During 20 years in television, Scotti has worked in local and national cable sales, managed pay-TV deals, and worked in marketing and sales in first-run syndication. "I've always been in the business of trench marketing, and I've been in the position where I need to outsmart the other guys. I really enjoy taking down the big guys."

Scotti has been doing that since graduating from Fairleigh Dickinson University in 1980. With relatives in the music and television industry, he says, he was destined for the entertainment business and thought he would most likely wind up in television. He just didn't know how or where.

His first job after college was at Morris Cablevision, Morristown, N.J., where he started out as an assistant to the president of the small cable company, which had only 12,000 subscribers.

The job provided Scotti's first professional challenge: obtaining subscribers. "We were trying to get people on board with something that was technologically incompatible with their TV set. It required a new piece of equipment, a converter. We also had to influence their buying decision because people now had to start paying for something they had been getting for free. I wouldn't say we were underdogs, but we had a lot of convincing to do."

He became general manager after just two years with the company, which, by 1983, had nearly 30,000 subscribers. That year, though, Sammons Communications acquired Morris Cablevision, and Scotti knew it was time to move on. He landed at Showtime in New York City. Eventually director of all national accounts, he stayed for 11 years, helping expand the channel's subscriber base from 5 million subscribers to well over 12 million.

At Showtime, Scotti was faced with selling the No. 2 cable movie channel to MSOs. "We were the underdog for sure, because HBO was always perceived as the



*"I really enjoy taking down the big guys."*

## Joseph J. Scotti

**President, domestic distribution and marketing, Pearson Television North America; b. West Orange, N.J., March 16, 1958; B.S. business management, Fairleigh Dickinson University, Madison, N.J., 1980; Morris Cablevision, Morristown, N.J., assistant to president, 1980-82; general manager, 1982-83; Sammons Communications, Morristown, N.J., general manager, 1983; Showtime Networks, New York City, district sales manager, 1983-86; regional sales manager, 1986-89; director of national accounts/regional sales manager, 1989-93; Showtime Event Television, New York, vice president, sales and affiliate marketing, 1994; All American Television/Pearson Television North America, New York, senior vice president, marketing and sales, 1994-97; executive vice president, 1997-99; current position since December 1999; m. Karen, November 1989; children: Elizabeth (8) and Joanna (5).**

top premium channel. We were competing with their marketing campaigns, with their sales forces and their movies."

In 1994, just weeks after Scotti was promoted to vice president of sales and marketing at Showtime Event Television., his cousins came calling. Tony, Ben and Fred Scotti ran a successful record, promotion and television company. Scotti says he had had an opportunity to go to work with them after college but had held out, hoping to earn his own stripes in the industry. When Tony Scotti offered him a job in 1994, the timing and position were right. He became senior vice president of marketing and sales at All American Television, producer of syndicated fare.

He was teamed with veteran syndication executive George Back (now president of Unapix Entertainment). "George said, 'Welcome aboard. Here's 40 markets. Now go out and sell,'" says Scotti, who sold *Baywatch*, *The Adventures of Sinbad* and a handful of syndicated movie packages that first year. "They were 40 tough markets. And he said don't come back until you've cleared all of them."

Back laughs, "I figured in his case, new to syndication and all, that this would be a real test for him. It's called sink or swim. And sure enough, he swam pretty well."

Three years ago, when All American TV was acquired by the U.K.'s Pearson Television, Scotti became executive vice president of distribution and marketing for Pearson Television North America. He has since overseen sales of *Baywatch Hawaii* (the 10-year-old show was renamed this season) and a bounty of game shows.

With the vertically integrated Hollywood studios increasingly owning broadcast stations and programming platforms, Pearson is one of the few independent syndicators. Scotti says the company is looking to partner with station groups and also to make a bigger impact in the U.S.

"We were the underdog at Morris Cablevision, we were the underdog at Showtime, we were the underdog at All American, and now we are the underdog at Pearson," says Scotti. "But we are going to be successful here. I pride myself on turning things around and finding solutions to problems and cutting through the baloney. And that's what we are doing. Pearson Television will be bigger and stronger in the U.S. marketplace over the next few years. Just watch." —Joe Schlosser

## BROADCAST TV



Cohen-Cutler

**Olivia Cohen-Cutler**, VP, television business affairs, ABC Inc., Los Angeles, named VP, broadcast standards and practices.

**James Ellis**, VP creative services, Tribune Broadcasting, Chicago,

named VP, group operations.

Appointments at WMAR-TV Baltimore:

**Steve Bock**, general sales manager, named director, sales; **Stephanie P. Christ**, creative services writer/producer, named director, creative services.

**Gina Huston**, research director, WXIN (TV)

Bock

Indianapolis, named program manager.

**Patricia B. Righter**, VP, finance, WNYW (TV) New York, joins WSXX (TV)/WTTE (TV) Columbus, Ohio, as director, business affairs.

**Kyle Pees**, account executive, Citysearch.com, Columbus, Ohio, joins WTTE (TV) Columbus, as local sales manager.



Graziano

Appointments at WLVI-TV Cambridge, Mass. (Boston area): **Richard Graziano**, national sales manager, named local sales manager; **Brian Erdlen**, account executive, named national sales manager.

## PROGRAMMING

**Jewell Engstrom**, VP, planning and control, Disney Channel, Burbank, Calif., named senior VP, finance, Disney/ABC Cable Networks.

**Andrew B. Knopf**, director, media sales, World Wrestling Federation

Entertainment Inc., New York, named VP, sales.

**Clarissa Weirick**, VP, corporate legal counsel, Warner Bros., Burbank, Calif., named VP, business and legal affairs, new media.



Silfen

Appointments at MTV Networks, New York: **Lisa Silfen**, VP, consumer products, MTV and VH1, named VP, program enterprises, for both; **Jeannie Kedas**, VP, corporate communications and

public responsibility, MTV Networks, named VP, communications, MTV.



Harris

**Judy Harris**, VP, corporate development and corporate officer in charge of e-commerce, Binney & Smith Crayola Brand, Easton, Pa., joins Discovery Communications Inc., as senior VP/GM, consumer and educational products groups.

**Tom Rhee**, independent telecommunications regulatory consultant, Atlanta, named director, contracts administration, Turner Network Sales, Atlanta.

**Lenore Washington-Graham**, marketing director, Bresnan Communications, New York, joins Scripps Networks, New York, as director, affiliate marketing.



Handler

Appointments at Scripps Networks, Detroit: **Stacey Case**, Midwest field marketing manager, named Midwest regional account executive; **Jacquie Manatrey**, Midwest

regional coordinator, named Midwest field marketing manager.



Brewster

Appointments at The Inspiration Network, Charlotte, N.C.: **John Brewster**, manager, distribution and affiliate relations, Gaylord Entertainment, Z Music Television, Nashville, Tenn., joins as affiliate director, central region, Nashville; **Wendy Vinson**, Southeast affiliate sales manager, Fox Family Channel, Atlanta, joins as director, affiliate relations, Atlantic region.

## JOURNALISM

**Jimmy Roberts**, reporter, writer and producer, ESPN, Bristol, Conn., joins NBC, New York, as reporter.

Appointments at WTOP (AM) Washington, D.C., and WTOP-FM Warrenton, Va.: **Mike McMearty**, assistant news director, named news director; **Brian Olinger**, newsroom computer manager, named news operations manager.

**Lolita Lopez**, reporter, KGBT-TV Harlingen, Texas, joins *Pros & Cons*, Court TV, New York, as reporter.



Widmar

Appointments at WDAF-TV Kansas City, Mo.: **Kristi Widmar**, reporter, named weekend morning anchor; **Tom Lawrence**, anchor, KSHB-TV Kansas City, joins as weekend co-anchor.

Appointments at News 12, Woodbury, N.Y.: **Andrew Ehinger**, anchor, GNET, Atlanta, joins as reporter; **Adam Shapiro**, news director, Neighborhood News, Hicksville, N.Y., joins as news director, News12.com, Hicksville; **Steve Tiberi**, senior brand manager, e-commerce division, Kraft Foods, Rye Brook, N.Y., joins as interactive general manager, News12.com, Hicksville.

**June Thomson**, anchor, KPHO-TV Phoenix, retires.

**RADIO**

Appointments at Radio One Inc., Baltimore: **Pam Somers**, general manager, Baltimore stations, named VP and regional manager, Baltimore; Washington, D.C.; Richmond, Va., stations; **Howard Mazer**, sales director, Baltimore stations, named station manager.

**Martin R. Gausvik**, executive VP/CFO, Latin Communications Group, San Francisco, joins Cumulus Media Inc., Milwaukee, as executive VP, treasurer and CFO.

**Tony Bollen**, account executive, Crista Broadcasting, Seattle, named general sales manager.

**CABLE**



**McKenzie**

**Doug McKenzie**, regional director, business operations, business and Internet services, AT&T, Fort Lauderdale, Fla., joins Comcast as VP, general manager, Prince George's County system, Comcast,

Lanham, Md.

Appointments at Mediacom, Middletown, N.Y.: **William S.**

**Schilling**, owner Setree & Comp., Elwood, Pa., joins as director, engineering; **Mary Ann Brush**, payroll administrator, named payroll supervisor, corporate accounting group.

Appointments at Cox Communications Inc., Atlanta: **Marvel Vigil**, director, local competition, Emeryville, Calif., named VP, exchange carrier relations; **Richard Smith**, director, regulatory affairs, Western region, Emeryville, Calif., named VP, regulatory affairs; **Jennifer Johns**, director, regulatory affairs, West Warwick, R.I., named VP, regulatory affairs; **Jill Butler**, director, Southeast region regulatory affairs, Norfolk, Va., named VP, regulatory affairs.

**Mary Meier**, VP, operations, Capital Cable, St. Louis, Mo., joins Millennium Digital Media, St. Louis, as VP, marketing.

**John Vartanian**, VP, technology and operations, iN DEMAND, New York, named senior VP, technology and operations.

Appointments at Cablevision Systems Corp.: Bethpage, N.Y.: **Frank J. Golden**, VP and assistant treasurer, named senior VP, investor relations; **Wilt Hildenbrand**, VP, engineering and technology, named executive VP.

**ADVERTISING/MARKETING/PUBLIC RELATIONS**

**Elisa Feinman**, VP, creative services, USA Networks, New York, named VP, creative director, DNA Creative, New York.

**Irving Der**, account coordinator, mPRm, Los Angeles, joins The DuVernay Agency, Los Angeles, as an account executive.

**TECHNOLOGY**

**Peter Whitelaw**, director, core technology, Cablevision, Bethpage, N.Y., joins SOHOware Inc., Santa Clara, Calif., as VP, business development.

**W.D. Ozley**, VP, sales and marketing, Lockheed Martin Commercial Space Systems, Sunnyvale, Calif., joins Dilectic Communications, Raymond, Maine, as VP, broadcast sales and marketing.

**INTERNET**

Appointments at Internet Broadcasting Systems, Minneapolis: **Shannon Hart**, regional sales manager, KSNT (TV) Topeka, Kan., KSNW (TV) Wichita, Kan., and KMTV (TV) Omaha, Neb., joins as general sales manager; **Jeff Ziel**, technical launch project manager, named technical director; **Jay Lieberman**, launch/channel Web producer, named launch production director.



**Duckett**

**Kelvin Duckett**, president, motion-capture operations, Medialab, Los Angeles, joins Tribe Studios, Los Angeles, as CEO and president.

Appointments at Tribune Ventures, Chicago: **Lisa L. Wiersma**, director of development, named VP; **David Kniffin**, director, named VP, Tribune Ventures, New York.

**ASSOCIATIONS/LAW FIRMS**

Appointments at NCTA, Washington, D.C.: **Andy Scott**, manager, communications and content, KPMG Consult-

ing, McLean, Va., joins as director, engineering; **Rex Bullinger**, HFC engineering manager. Excite@Home, Redwood City, Calif., joins as director, broadband technology.

**Barbara Demming Lurie**, bureau director, Los Angeles County Department of Mental Health, joins Entertainment Industries Council Inc., Los Angeles, as associate project director.

**SATELLITE/WIRELESS**

**Greg Johnson**, regional account manager, Central region, Lifetime Television, Dallas, joins OlympuSAT Inc., Dallas, as director, sales and distribution.

**ALLIED FIELDS**

**David Tolliver**, VP, Daniels & Associates, New York, named senior VP.

**Marrsha Sill**, account executive, Associated Production Music, Hollywood, Calif.; joins Megatrax Production Music, North Hollywood, Calif., as VP, music licensing.

**Bob Cagliero**, partner/senior producer, Ogilvy & Mather, New York, joins 89 Greene, New York, as executive producer.

**DEATHS**

**Al Simon**, the man who helped create situation comedies in the early days of television, died late last month, in Beverly Hills, Calif. He was 88.

Simon got his start in television in 1946 working on live programs in Hollywood, but his career took off after he joined *Truth or Consequences* as a writer. When the show went from radio to television, Simon was able to borrow a technique from the film industry—shooting with three cameras and two audio tracks—that allowed rebroadcasting in a quality equal to that of live television. *Truth or Consequences* became the first program to be filmed regularly before a live audience. Simon was later asked by Desi Arnaz to use the same technique for *I Love Lucy*. Later, when he became president of Filmways Productions, he worked on such 1960s sitcoms as *The Beverly Hillbillies*, *Petticoat Junction*, *Green Acres* and *Mr. Ed*.

Simon leaves his wife, Caro Jones Simon; a son, David; and a granddaughter.

—Compiled by Nancy Catmull  
ncatmull@cahners.com  
212/337-7141



**TELEVISION**

**TECHNICAL CAREERS**

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

**CHIEF ENGINEER:** Live And Work in the Beautiful Northwest. TV Net Affiliate offers an excellent opportunity for an experienced Chief Engineer. Candidates must have a minimum of three years experience in TV management. Must understand current technology including Digital. Computer and Network Server systems, transmitter and studio operations. Send resume to Box 01684 EOE.

**ENG/SNG TRUCK ENGINEER** New England Cable News has a F/T opening for a talented Satellite and Microwave Truck Engineer. Must have 2 years field transmission experience for TV news, good troubleshooting skills, a heavy emphasis on safety, and a dedication to covering live events and breaking news. Previous experience with site surveys, supervising remotes, and participating in pooled media events needed; field lighting and editing for news a plus. Send resume w/ cover letter to: Nancy Buzby, Dir. of Operations, NECN, 160 Wells Ave., Newton, MA 02459, or email to nbuzby@necn.com.

**MAINTENANCE ENGINEERS** San Diego's 10 is seeking two qualified and motivated individuals to join our team. Must have DVCPRO camera/vcr, video server, Leitch still store, UHF tube type transmitter, RF, microwave skills or combination thereof. E-Mail resume to mbiltucci@kgtv.com. No phone calls. KGTU is an equal opportunity employer.

**ASSISTANT ENGINEERING MANAGER WPTV**, an NBC affiliate in West Palm Beach, has an excellent opportunity for an experienced Assistant Engineering Manager. Candidates must have at least three years experience in television engineering management; an understanding of current television technology, including digital formats, computer systems, and server systems; a thorough understanding of transmitter and studio operations; and a knowledge of FCC rules, regulation, and filing requirements. SBE certificate not required but desirable. Send resumes to: David McKinley, Engineering Manager, WPTV Channel 5, 622 North Flagler Drive, West Palm Beach, Fla., 33401 or fax to (561) 653-5657.

**TELEVISION ENGINEERING** We are a leader in the design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a number of highly-motivated people to help us grow. Opportunities exist for SENIOR PROJECT MANAGERS, ENGINEERS, APPLICATIONS/PROPOSAL ENGINEER, SUPPORT SPECIALISTS, COMPUTER SYSTEM/NETWORK ENGINEERS with video experience, INSTALLATION PERSONNEL and SUPERVISORS for permanent or freelance positions. If you have experience in television engineering or a related discipline and would like to join a dynamic company, we would like to hear from you. Please send your resume and a letter describing your career interests to: Employment Manager, A.F. Associates, Inc., 100 Stonehurst Court, Northvale, NJ 07647; Fax: 201-784-8637 or email: hr@afassoc.com (no attachments please); No phone calls please. We are an Equal Opportunity Employer.

**TV MAINTENANCE ENGINEER** New England Cable News seeks a F/T Maintenance Engineer to join our talented team. Qualified candidates must have 3 to 5 years main experience in a cable or broadcast operation and the ability to perform component-level repair on a variety of electronic equip. Previous experience with Sony Betacam preferred. SBE cert and/or technical degree pref. Send resume w/ cover letter to: Bob Colford, Dir of Eng., NECN, 160 Wells Ave., Newton, MA 02459, or fax to (617) 630-5057.

**NEWS CAREERS**

**ASSISTANT NEWS DIRECTOR** Energetic leader needed to run a fast paced no holds barred news operation at WHEC-TV in Rochester, New York. This Assistant News Director position has produced News Directors all over the country. Five years television experience is preferred along with a strong producing background. Send resumes to: Kathy Knox, Human Resources Coordinator, WHEC-TV, 191 East Avenue, Rochester, NY 14604. No phone calls please. WHEC-TV is an Equal Opportunity Employer.

**CONSUMER 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.



**SPORTS REPORTER/ANCHOR**

Responsible for daily reports covering New York State regional sports teams, conducting live remote interviews, creating features and conducting post game player interviews. Also responsible for reporting breaking sports stories, with ability to anchor call in sports shows and sports desk formats a plus.

Experience/Skills Required: Four year degree in broadcast communications or comparable technical degree. Five years of commercial broadcast experience in live studio format or sportsnews format, working knowledge of editing video tape and support equipment, and superior verbal and written communication skills. Keen interest in sports and a working knowledge of NYS regional sports teams. Background in radio talk format is helpful. Must have a resume tape with an impressive body of work available and be able to visually demonstrate past experiences and possess a valid drivers' license and a good driving record.

**Resumes to:  
John Demerle**

**Empire Sports Network  
795 Indian Church Road  
West Seneca, NY 14224  
NO PHONE CALLS PLEASE**

**NEWS CAREERS**

**CONSUMER REPORTER** Requirements: Number 1 station in 38th market looking for a peoples' champion. We're looking for a reporter who knows how to resolve conflicts for consumers and keep an eye out for the little guy. We require a minimum of two years reporting experience and prefer someone who has done this type of work before. If you've got the desire to help people one-on-one, this is the job for you. Please send your resume, references and non-returnable tape to (no calls, please): APPLY: Jim Loy, News Director, WOOD TV8, 120 College, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer.

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**NEWS CAREERS**

**EXECUTIVE PRODUCER** Take charge of the hottest morning news in the Twin Cities! KMSP-TV, Minneapolis-St. Paul, is looking for a dynamo EP to lead our all-live/all-local 3-hour weekday morning news program, Good Day Minnesota. Previous producing experience on a successful non-traditional morning show is essential. We'll supply all the tools and toys, the best on-air team you've ever worked with and creative freedom. You bring the experience, leadership, people skills and a creative vision of fun and unpredictability. If you're ready to set the standard for everyone else, send tape and resume to Dana Benson, News Director, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. Hey, you want to call? Call! (952)946-5722. But you still have to send the tape and resume. KMSP-TV is an Equal Opportunity Employer.

**EXECUTIVE PRODUCER WWMT'S News 3** is searching for a new E.P. to lead a strong group of newscast producers, reporters and photo-journalists. Named "Station of the Year" for medium Michigan TV markets this newsroom consistently turns out a great product. This job will include producing the weekday 6 p.m. newscast, as well as helping craft the look and feel of all newscast and daily coverage. Strong writing, coaching, and leadership skills are important to us. Enthusiasm and a positive attitude are other key attributes. This is a great chance for a strong line producer to join a newsroom management team. If interested, please send cover letter and resume to: Margie Candela, Human Resources, WWMT-TV, 590 W. Maple Street, Kalamazoo, MI 49008 - a Freedom Communications station.

**FOUR JOBS IN TELEVISION news** at Fargo's number one station WDAY Television in Fargo, N.D. has four job openings. **REPORTER:** We are looking for a General Assignment Reporter. Successful candidate will have excellent writing and communication skills and be able to tell compelling stories--whether at city hall or at a children's program. Must be able to do "Live" Reports. Some Back-Up anchoring a possibility. **PRODUCER:** We are looking for a producer to lead a very fast-paced newscast. Successful applicant will have exceptional organizational and writing skills...and a desire to win and ability to work well with talented staff. **REPORTER/ANCHOR:** We are looking for an exceptional story teller, writer and anchor. Experience a must. **ASSIGNMENTS MANAGER:** A terrific opportunity to move into management. Duties include managing reporting and photography staff...and some light producing responsibility. For Further information contact: Al Aamodt, News Director, WDAY Television, 301 8th Street South, Fargo, N.D. 58103. Call (701) 237-6500. E-mail: [alaamodt@forumcomm.com](mailto:alaamodt@forumcomm.com) (EOE).

**WEEKEND WEATHERCASTER/METEOROLOGIST** WDAY television in Fargo, North Dakota has an opening for a Week-End Weathercaster or Meteorologist. Duties include preparing and presenting forecasts and weather graphics for Week-End News Broadcasts. Brand new graphic system. This station is committed to weather!!! Some science and environmental reporting a part of the job. For further information contact: AlAamodt, News Director, WDAY Television, 301 8th Street South, Fargo, North Dakota 58103, Or call (701) 237-6500. E-mail: [alaamodt@forumcomm.com](mailto:alaamodt@forumcomm.com) (EOE).

**METEOROLOGIST AMS** seal a requirement for this east coast, network top 70. Must be able to bring new energy and leadership to weather staff, and possess dynamic graphic and forecasting skills. This is an immediate opening, beginners need not apply. Send non-returnable tape and resume to: Box 01683 EOE.

**METEOROLOGIST** If you know your science and have a positive personality, WROC-TV, the CBS affiliate in Rochester, New York wants to hear from you. We stress teamwork and team-based forecasting. Knowledge of WSI Weather Producer a plus. So if you have your AMS or NWA Seal, send VHS tape, resume and references to Bob Kirk, News Director, WROC-TV, 201 Humboldt Street, Rochester, N.Y. Women and minorities are encouraged to apply. No phone calls please. EOE.

**NEWS DIRECTOR** Weigel Broadcasting Co. has an immediate opening for a News Director for CBS and Telemundo affiliates with involvement in web and broadband initiatives in Milwaukee. Candidate must be a strong manager with sound editorial judgement. 5-10 years news and management experience. Send resume to: Director of Human Resources, Weigel Broadcasting Co., 809 S. 60th Street, Milwaukee, WI 53214. EOE.

**NEWS PRODUCER WDAF-TV**, the Fox O&O in Kansas City, is seeking an experienced producer for the Weekend 9 p.m. newscast. Will produce, write and edit for this one-hour newscast. Must be able to demonstrate the creative usage of live elements, graphics, teases, and pacing. One-year experience producing newscasts and a college degree are preferred. Excellent writing and interpersonal communication skills are required. Please send resume and VHS tape of a recent newscast to WDAF-TV; Human Resources/BC; 3030 Summit, Kansas City, MO 64108. EOE M/F/W/D.

**WEEKEND METEOROLOGIST/WEATHER PRODUCER** *Come live on the beautiful Crystal Coast!* Eastern North Carolina's ABC affiliate seeks a weekend meteorologist/weather producer. We've got all the tools you'll need to produce and deliver an upbeat and easy-to-understand forecast including the WSI Weather Producer, Baron FasTrac, and our own mesoscale computer model. Ideal candidates will possess excellent communications skills, a positive attitude, and excellent forecast and production skills. On-air experience is preferred, but we will review all applicants. Minorities are encouraged to apply. Send resume and non-returnable VHS tape to: Human Resources/Weather, WCTI-TV, Post Office Box 12325, New Bern, NC 28561.

**PHOTOJOURNALIST WNEP-TV** and the New York Times Company Broadcast Group has an immediate opening for a News Photographer. Applicant should have experience in shooting and editing videotape under extreme deadline pressure and the vision to shoot and edit videotape. Ability to operate ENG Microwave Van, VTR's and set up tripods, etc. Should also have the knowledge of how a camera works to perform minor repairs and maintenance in field if necessary. Interested parties should submit resume and tape to: John Wessling, News Director, WNEP-TV 16, 16 Montage Mountain Road, Moosic, PA 18507.

**SBG**

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 61 TV stations in 40 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.

- **Madison, WI WMSN (FOX) Account Executive**  
Candidate must have ability to handle day to day operations of the program department. The position requires a multi-tasked and detail oriented individual. Individual must be able to work in a fast-paced environment with tight deadlines. Must possess excellent communication skills. Familiarity with Peter Storer and Nielsen a plus. Solid knowledge of movies and content needed. Send your resume to: Box 540
  - **Nashville, TN WZTV/WUXP (FOX/UPN) Designers**  
Three positions available that require graphics production for a nightly newscast. Applicants should have a BA/BFA in graphics. Working knowledge of PaintBox, Character Generators, PhotoShop, Quark, Illustrator, 3D & animation software required. Must be willing to work nights. Please send resumes to: Box 541
  - **Nashville, TN WZTV/WUXP (FOX/UPN) Account Executive**  
We have an immediate opening for an entry-level Account Executive. A college degree in broadcasting, marketing, or a related field preferred. Prior media experience a plus. We are looking for an aggressive self-starter for new business development. This is an excellent opportunity to work in the 30th market and get on board with a great station that is growing each year! The ideal candidate should possess excellent communication and relationship-building skills, be a team player, and have a winning attitude. Please send your resume to: Box 542
  - **Pittsburgh, PA WPGH (FOX) Local Sales Manager**  
Immediate opening for an individual to manage every aspect of Local Sales for WPGH-TV. Lead and direct sales staff. Manage and maximize station inventory. Develop sales and marketing promotions. Establish and exceed budgets while controlling expenses. Educate sales staff on current market and industry trends. Ability to train and develop sales team. Knowledge of Nielsen and Scarborough Research is a plus. Minimum of 4 year's TV sales experience in local or national sales with excellent negotiation skills. Management experience preferred. Knowledge and experience with Local marketing agreements a plus. Please send your resume to: Box 543
  - **Pittsburgh, PA WPGH (FOX) Director/Tech Director**  
Top 20 Fox Affiliate seeking an individual for our evening and weekend newscast. 3-5 years directing exp in fast paced news environment. Must be detail-oriented and a team leader. Will also tech-direct newscast on occasion. exp with DD-30 switcher. DVEOUS and ACCOM editor a plus. Send tape and resume to: Box 544
  - **Pittsburgh, PA WPGH (FOX) Commercial Writer/Producer**  
Top 20 TV station in need of a full-time person that can edit and shoot video. Must be a team player willing to work in fast paced, deadline-driven environment. 3-5 years of writing and producing commercial/marketing exp with skills in non-linear editing (Panasonic Post Box). Shooting skills are valuable, good client skills essential. Send tape and resume to: Box 545
  - **Portland, ME WGME (CBS) General Sales Manager**  
Successful candidate should have a winning track record as a local and/or national sales manager. Local sales experience and college degree preferred. We are looking for an accomplished leader, with strong motivational, organizational and analytical skills. Experience with Microsoft Word, Excel and PowerPoint helpful. Send your resume to: Box 546
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**NEWS CAREERS**

**SPORTS PRODUCER** This is a dream job come true! We produce 3 hours of live Packer programming each week. Our Sports Producer leads the production team. Live remotes from all the NFL cities - plus close-up interview opportunities. College degree plus two years LIVE producing experience. If you're doing LIVE NEWS and dreaming of LIVE SPORTS, send resume and tape (VHS): Juli Buehler, News Director, WLUK-TV, 787 Lombardi Avenue, Green Bay, WI 54304. EOE.

**WEEKDAY SPORTS DIRECTOR/ANCHOR** Must be able to gather, shoot, write, edit, and handle live shots at sporting events. Requires a working knowledge of Texas High School, College, and Professional Sports. Play-by-play experience helpful. Degree and prior experience preferred. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

**INVESTIGATIVE REPORTER** WDEF-TV, a Media General Broadcasting station is seeking an individual with 2-4 years experience in a small-medium market and 1-3 years experience as an anchor. Requires solid journalistic abilities, editorial vision, and outstanding writing & verbal skills. College degree in Journalism/Broadcasting or related field necessary. Send resume/tape to: Human Resources, WDEF-TV, 3300 Broad St., Chattanooga, TN 37408. EOE, M/F, Drug screening.

**NEWS REPORTER** WDAF-TV, the Fox O&O in Kansas City, is seeking a general assignment reporter to cover daily news. The qualified applicant will have a minimum of 3 years broadcast news experience as a reporter. Excellent writing and computer skills are essential. Must be creative. College degree preferred but will consider experience in lieu of degree. For consideration, please submit resume and VHS tape to WDAF-TV; Human Resources/BC; 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D.

**SPORTS PRODUCER** WPXI-TV is looking for an aggressive, creative producer who can lead a veteran sports department in a very competitive market. This producer needs to go beyond finding the day's highlights. This producer must be well-organized, with great writing, editing, and producing skills that make our sportscasts distinctive in a sports hungry city. This producer must be able to understand when sports becomes news, and what to do when it does. 2-3 years experience is preferred. Send tape and resume to: Pat Maday, WPXI-TV, 11 Television Hill, Pittsburgh, PA 15214. WPXI-TV is an equal opportunity employer.

**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 enterpris 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.

**PHOTOJOURNALIST** Join the team that placed 1st, 3rd and 8th in the top ten Regional NPPA Photographer of the Year contest for 1999. Join the station where great vid rules! One year of experience required. Tapes/Resumes to: Don Jackson, Chief Photographer, WYFF-TV 505 Rutherford Street, Greenville, SC 29609. WYFF-TV is an Equal Opportunity Employer.

**RESEARCH CAREERS**

**WALL STREET EQUITY RESEARCH ASSOCIATE** for the entertainment industry. Experienced in the entertainment industries (film, television, recorded music) with a strong knowledge of broadcasting and cable television a plus. Must be comfortable dealing with technology issues and be familiar with developments in the digital distribution of entertainment products. Strong financial and writing skills a prerequisite. MBA preferred. Please mail resume and cover letter to: Raymond Lee Katz, Bear, Stearns & Co., 245 Park Avenue, New York, NY 10167, Tel: 212-272-6857, Fax: 212-272-9764, rkatz@bear.com.

**RESEARCH ANALYST** Turner Broadcasting Sales, Inc. is looking for a research analyst to work closely with the advertising sales department, creating compelling sales presentations and other support materials which enhance the ad sales effort and effectively position the TNT and TBS cable networks to the advertising community. The position is based in New York. Qualifications: Minimum 2 years experience working in research at a cable or broadcast network, or a syndicator. Strong organizational, analytical and communication skills. Able to work on multiple projects and under tight deadlines. Possess a working knowledge of the following syndicated research systems: Nielsen's-Galaxy Explorer, Personal NAD Facility II, AdViews, Client Cume; and MRI and StarTrak. Proficient in Microsoft's Excel, Word and Powerpoint. Send resumes to Joe Piccirillo, V.P., Ad Sales Research; fax: (212) 852-6830, e-mail: Joe Piccirillo@Sales.Turner.com.

**RESEARCH COORDINATOR** WPBF TV25 has an immediate opening for a Research Coordinator. The ideal candidate will have strong computer and communication skills, and be self-motivated. Required computer skills include Windows, Excel, Word and PowerPoint. Familiarity with television related research tools and resources is a big plus, ability to utilize both quantitative and qualitative resources, including Nielsen and Scarborough, and working knowledge of various research software systems, such as TVScan. Previous sales assistant experience is also a plus. Interested applicants should send their resume to: Nicole Napoli, WPBF 25, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410 or email to: nnapoli@hearst.com. WPBF 25, a Hearst-Argyle managed station is an Equal Opportunity Employer.

**RESEARCH CAREERS**

**WALL STREET EQUITY RESEARCH ASSOCIATE** for cable television & broadband. Experienced in the cable television and/or telecommunications industries. Must be comfortable dealing with the strategic implications of technology, as well as being familiar with Internet technologies and the digital distribution of entertainment and communications products. Strong financial and writing skills a prerequisite. MBA preferred. Please mail resume and cover letter to: Raymond Lee Katz, Bear, Stearns & Co. 245 Park Avenue, New York, NY 10167, Tel: 212-272-6857, Fax: 212-272-9764, rkatz@bear.com.

**PROMOTIONS CAREERS**

**PROMOTION DIRECTOR** WHSV-TV, Harrisonburg, Virginia has an outstanding opportunity for top notch creative talent. Hands-on manager. Ideal candidate can do both the planning and execution of promos that prove viewer benefit. Send resume, cover letter and short tape to General Manager, Tracey Jones, WHSV-TV, 50 North Main St., Harrisonburg, VA 22802. EOE.

**PROMOTION MANAGER** Are you a motivated, creative individual who's dying for a new, unique challenge? Do you have 5-6 yrs experience in TV Promotion as well as supervisory skills? Do you have an imaginative reel with news and station promotion examples? Hubbard Broadcasting is searching for a Promotion Manager for our new duopoly (with KSTP-TV) TV station with, Channel 45 in Mpls/St. Paul, MN. And since Channel 45 is not affiliated with a network (read Really independent here) we need someone to bring fresh thinking and breakthrough brain-storming and planning skills as well! We're building all-new digital facilities, so you'll work with Avid Media Compositors, AfterEffects and Quantel Paintboxes. And you'll get the opportunity to settle in one of the most livable cities on our fair planet! We're ready to put the word "local" back into television... join us and help build it from the ground up. There will be opportunities for interviews at PROMAX in New Orleans. Send resumes and reels to: KVBM-TV, Attn., Human Resources, Job #12-00, 3415 University Avenue, Minneapolis, MN 55414, Equal Opportunity Employer.

**PROMOTION WRITER-PRODUCER** Are you a highly creative, self-motivator? Are you ready to work with the best equipment in one of the most exciting cities in the U.S.? Lucky producer must have solid experience in shooting and writing. Duties include producing daily topicals, news series and image promotion. AVID editing experience a plus. At least two years promotional experience required. Send resume & reel to Promotion Manager, WKMG-TV, 4466 John Young Parkway, Orlando, FL 32804 EEO.

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Fax Your Ad to 212-206-8327

**SALES CAREERS**

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 over 125 opportunities in 75 cities - free to candidates - 303-368-5900  
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**REGIONAL ACCOUNT EXECUTIVE** Portland, Oregon's WB affiliate, KWBP, is seeking qualified candidates with extensive knowledge and a proven track record in local and / or national sales. Candidates will be responsible for calling on agencies/accounts in Seattle Washington. Applicants should have strong selling and negotiating skills. KWBP is an equal opportunity employer. This position will remain open until June 23, 2000 or until filled. Mail or Fax resume to National Sales Manager, KWBP-TV, Acme Television of Oregon, 10255 SW Arctic Drive, Beaverton, OR 97005, Fax# 503-626-3576.

**NATIONAL SALES MANAGER** WRDW-TV, Augusta Georgia's CBS Affiliate, needs National Sales Manager to work with National Rep Katz. Candidate needs experience at either National or Regional level, will make calls on Local contacts working to establish non-traditional budgets. Must have strong organizational skills and be experienced. Computer skills a must. Resume and cover letter to Human Resources Department, WRDW-TV, P.O. Box 1212 Augusta, GA 30903-1212 Pre-Employment Drug Screening Required. EEO.

**ACCOUNT EXECUTIVE** Orange County, CA. CableRep Advertising, the advertising sales division of Cox Communications, is seeking an aggressive professional who enjoys a fast-paced, rapidly growing environment in our prime geographic area, Orange County, Calif. The ideal candidate should possess a minimum of 3-5 years Cable Advertising sales experience, a proven track record of exceeding revenue goals, excellent organizational and interaction skills as well as excellent New Business development abilities. Cox Communications offers a competitive wage, outstanding benefits, excellent environment to succeed and the chance to be part of a winning team! Established list available. Salary+Commission. Qualified applicants must fax resume with salary history/requirements. Only complete resumes will be considered. CableRep Advertising, Attn: Gemma Snell, 9451 Toledo Way, Irvine, CA 92618-1805; Fax: (949) 679-5003 E.O.E.

**SATELLITE CAREERS**

**SNG OPERATOR** TRIBUNE BROADCASTING WASHINGTON DC Washington Bureau looking for satellite operator who knows no boundaries and wants to ride the wave of the future. Responsible for satellite uplinks and downlinks, both analog and digital along with microwave and fiber transmission paths. Must be able to operate a video switcher, IFB's and audio mixing for live shots and tape feeds. Computer skills a must. Come be a part of the future. Must be willing and eager to learn fully digital operation including digital transmissions, video file servers and digital editing. Contact Cissy Baker, Tribune Broadcasting, Fax 202-824-8333, e-mail: cbaker@tribune.com.

**RESUME TAPES**

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**FINANCE AND ACCOUNTING CAREERS**

**DIRECTOR OF SPORTS FINANCE**

Manage staff functions of accounts receivable, accounts payable, payroll, credit and General Ledger. Responsible for all financial analysis and reporting. Assist with preparation of annual operational and capital budgets. BS in Accounting; CPA preferred. 3 YRS. Broadcast industry experience preferred. Excellent management, communication and organizational skills required. JD Edwards and Enterprise Systems experience preferred. Excellent computer skills required.

Send resume and letter to:

KTVI, Human Resources Director  
 5915 Berthold Avenue, ST. Louis, MO 63110  
 EOE.

**TRAFFIC CAREERS**

**TRAFFIC MANAGER** Manage all aspects of Traffic Dept. operations. Lead a staff of five people. Knowledgeable in all aspects of traffic operations such as log editing, formatting, copy, order entry and reporting. Ability to train and develop personnel. Attention to detail and multi-tasking a must. Must have several years commercial broadcast traffic experience. Enterprise experience a plus. Strong analytical and communication skills required. Send resume and cover letter to: WJW Fox 8, ATTN: Human Resources, 5800 So. Marginal Rd., Cleveland, OH 44103.

**PRODUCTION CAREERS**

**TELEVISION** KSTP-TV, Minneapolis/St. Paul, the ABC affiliate in the 14th market is expanding its production department to prepare for the launch of the first duopoly in the market. We are looking for creative, intelligent, hard working production staff to join our team. **DIRECTOR/TECHNICAL DIRECTOR #8-00:** Can you direct a live, fast paced newscast in a state-of-the-art control room for part of your schedule and then T.D. a news-cast with the same high standards you expect from your crew? **TECHNICAL DIRECTOR #7-00:** Can you handle newscasts that are fast-paced with on the fly changes, graphically intense, with four cameras, multiple live shots, in a state-of-the-art control room? **CHYRON OPERATOR #6-00:** Can you handle a high-pressure control room and still play a chyron infinite like a concert pianist? **COMMERCIAL EDITOR #96-00:** Can you take charge of our Sony a/b edit suite? Can you make small-time clients look and feel big-time? If you answered yes to any of these questions then we need to talk. Send your non-returnable VHS tape & resume to: KSTP-TV, Mike Smith, Director of Programming & Production, 3415 University Ave., Minneapolis, MN 55414. EOE Women and minorities are encouraged to apply.

**CREATIVE SERVICES CAREERS**

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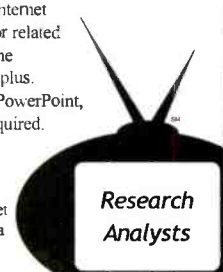
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**As expected, Marci Pool was named executive vice president of original movies and miniseries at Fox Broadcasting Co.**

Pool was formerly senior vice president of movies and miniseries at Fox TV Studios, where she ran a division that produced for Fox and the other top broadcast networks. She will now focus entirely on film production for Fox, reporting to new Fox Entertainment President Gail Berman. Berman, who was formerly head of Regency TV, a division of Fox TV Studios, had worked closely with Pool in the past. Under Pool, Fox TV Studios' movie unit produced a number of top TV films this season, including CBS' four-hour miniseries *Perfect Murder, Perfect Town*.

**The FCC's hearing on America Online's acquisition of Time Warner has been scheduled for June 29.**

**NAB executive vice president Chuck Sherman entered George Washington Hospital in Washington on Friday for quintuple bypass surgery.** "We're all expecting a complete recovery and hoping he'll be back very soon," said NAB spokesman Dennis Wharton. Sherman runs NAB's television department and is president of the NAB Education Foundation, which holds its annual meeting and black-tie event on June 12.

**The International Federation of Journalists expressed concern last week over "disturbing tactics" by police, who disguised themselves as journalists to lure a gunman out of a Lux-**

**embourg nursery school where he was holding 25 children and their teachers hostage.**

The man was reportedly shot by a policeman disguised as a reporter using a gun hidden in a fake camera. "All journalists will be pleased that this horrifying threat to the lives of young children was ended without further bloodshed," said Aidan White, general secretary of the federation, "but we also believe strongly that police should not pretend to be journalists. Cameramen are always potential targets when filming in dangerous conditions. Incidents like this may put them even more at risk from trigger-happy criminals or security forces who may suspect their motives."

**Republican presidential candidate George W. Bush has spent more than twice as much on broadcast, cable and radio advertising than his rival, Vice President Al Gore.**

From Jan. 1, 1999, through April 30, 2000, Bush spent \$22 million on broadcast ads, while Gore spent \$10.6 million, according to Campaign Study Group, a private political research firm in Virginia. For each candidate, though, the percentage of ad spending out of total money raised is about the same: Bush spent 29.3% of his money on ads, while Gore spent 26.7%. TV ads are by far the most expensive form of campaigning: The candidates each spent less than 1% of their money on other media.

**Studios USA Domestic Television has pushed into the development fast track with 'Zobmondo!!.'** Based on the

Hasbro board game, the syndicated comedy series will feature a roundtable of panelists asking hypothetical questions starting with the phrase "Would you rather..." The game is the brainchild of Randy Horn (a former student at UCLA's Anderson Graduate school of business), who designed *Zobmondo!!* in 1997 after winning class honors during an Anderson business-plan competition. Shortly thereafter, he formed *Zobmondo!!* Entertainment and signed a licensing agreement with Hasbro. *Zobmondo!!* could be prepped in time for a fall 2001 launch.

**A Tampa, Fla., Web entertainment firm has filed suit to put the kibosh on CBS' 'Big Brother,'** claiming it's being skinned by the voyeuristic TV series. In a suit filed in New York federal court against CBS and Infinity Broadcasting, Entertainment Network

claims Infinity execs stole "trade secrets" from a voyeur-TV concept they discussed during a couple of sit-downs in August 1999. A CBS source suggests the suit is just an attempt to attract publicity for the *VoyeurDorm.com* Web site. CBS calls the suit "frivolous" and the allegations "ludicrous" in a terse statement issued Wednesday.

**New York radio shock jocks Opie and Anthony, of WNEW (FM), held up a profane sign Thursday referring to female body parts** while WNBC (TV) reporter was delivering a live report. The station cut away to taped material. On Wednesday, the pair had promised on the air to drop a bomb on NBC. Before joining WNEW, the perennial pranksters had lost their job in Boston over a hoax, complete with sound effects, about the supposed death in a traffic collision of Boston Mayor

**Barberie gets her chance with Reege**

KTTV(TV) Los Angeles co-anchor/weatherperson Jillian Barberie has confirmed that she has snagged a guest-hosting spot on Buena Vista's *Live With Regis and Kathie Lee*. Her gig (taping either June 13 or June 14) pushes her into the rumor mill of potential females gunning for Kathie Lee Gifford's job. Gifford will leave Regis Philbin's side at the end of this year.

Buena Vista would not comment on Barberie's one-shot appearance or her chances in succeeding Lee.

And Barberie herself isn't crossing her fingers. "I'm honestly not thinking that way. I can't get too far ahead of myself," she said. "I am just going to be so happy just sitting next to Regis. I'm thrilled [to serve as the show's co-host] just once."

Besides co-anchoring KTTV's *Good Day L.A.*, Barberie is also a featured player on FX's *The X-Show* and has a recurring role on Columbia TriStar's syndicated *V.I.P.* There has also been interest in developing future syndicated vehicles for her, including at Fox.

Gossip for Lee's post has previously centered on Philbin's wife, Joy Philbin; *The View* co-host Lisa Ling; and Florence Henderson.

—Susanne Ault



## Glickman steps down at Carsey-Werner

Carsey-Werner CEO Stuart Glickman surprisingly announced his resignation Thursday. He had been with the independent studio since 1987 and had served as Carsey-Werner's CEO since his arrival. He says he's leaving to explore other business opportunities, and sources say Glickman will likely open up his own Hollywood studio in the near future.

"I made this decision after realizing that my desire to explore new opportunities was very strong," says Glickman, who spent 15 years as entertainment attorney before joining Carsey-Werner. "Working with Marcy [Carsey] and Tom [Werner] to build the company will always be the high-point of my professional career."

Glickman was instrumental in helping the studio reacquire its program library from Viacom in 1995 so that Carsey-Werner could sell the shows in syndication.



Glickman

—Susanne Ault

Thomas M. Menino. The pair suggested to New York newspapers that they had been spanked but not suspended. WNBC said it was not planning legal action.

**House Commerce Committee Chairman Tom Bliley is calling for a criminal investigation after Justice Department investigators uncovered a memo describing a proposed strategy for Vice President Al Gore to help a longtime friend and Democratic fund-raiser obtain a \$400 million federal contract for the FCC's new headquarters.** The document's origin is unknown, and Gore says he knows nothing about it. He also says he

never intervened.

**DirectTV last week completed one of its remaining local carriage deals and said it would begin providing local TV service in Salt Lake City as of Friday.** Hearst-Argyle said it had reached terms to allow DirectTV to carry Hearst-Argyle TV stations in several local markets. The deal is group-wide, ultimately covering Hearst-Argyle's 26 stations in 24 markets. Right now, DirectTV is carrying Hearst-Argyle stations in five of the 23 markets DirectTV is currently serving. DirectTV plans to expand its local service to 35 markets by the end of September. A spokesman said Hearst-

Argyle gave EchoStar Communications Corp. an extension until midnight Monday, June 5, to complete its carriage negotiations.

**The Ad Council, the Children's Aid Society and the U.S. Department of Health and Human Services last week announced an ad campaign to raise awareness about community schools.** The centerpiece of the campaign is a 60-second spot called "Kids Won't Leave," which features a community school where kids can play sports, do art and take extracurricular classes as well as receive medical care and welfare services after hours. Viewers are encouraged to call 1-800-LOVE-2-LEARN to find out more about the schools. The ad was put together pro bono by ad agency BBDO New York. The Ad Council is distributing the 60-, 30-, 20- and 10-second PSAs to nearly 600 TV stations and 11,000 radio stations nationwide.

**Angela Rae, an anchor for the 5 p.m., 6 p.m. and 11 p.m. news at CBS-owned WFOR-TV Miami will join the company's flagship station, WCBS-TV, in No. 1 market New York.** She will anchor at noon and 5 p.m. in New York. The move is the latest in a series of staff changes by new News Director Joel Cheatwood, in an effort to move WCBS-TV from the ratings cellar.

Rae, who has been with the Miami station since 1995, will move after the July ratings book.

**Senators not only are writing letters in support of low-power FM but are lending their committee rooms to the cause.** The Low-Power Radio Coalition this Thursday is holding a press conference/mini-concert featuring the Indigo Girls in the Senate Commerce Committee room, with the blessing of Committee Chairman John McCain (R-Ariz.), who may or may not be there, a spokeswoman says. McCain and Senators Bob Kerrey (D-Neb.), Bob Torricelli (D-N.J.) and others are circulating a letter supporting the FCC's effort. McCain also has sponsored a bill that would allow the commission to proceed.

### Corrections:

Radio talk-show host Rush Limbaugh confirmed his audition for ABC-TV's *Monday Night Football* on WMAL(AM) Washington. The wrong station was reported in the May 29 issue.

A May 29 story on a dispute between Fox News Channel and TheStreet.com erroneously referred to *Street Sweep* as a financial news show on CNBC. It appears on CNN.

The May 29 article "NMT gets ABC mobile fleet" incorrectly identified three 1080i trucks as belonging to ABC. They, in fact, belong to NMT.

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## Less than half a loaf

The FCC last week gave some TV broadcasters a break by saying it would entertain the possibility of broadcast/newspaper crossownerships in the same market. But it was what the FCC *didn't* give that may break the industry, at least as far as the traditional network model.

The FCC's refusal to raise the 35% cap on a network's station ownership continues their second-class citizenship in the media competition and could well destine them to a life as cable channels or footnotes in communications textbooks.

We have been for total deregulation for going on seven decades now. At first it was a matter of principle. Lately, it has been a matter of survival. In a world with DBS, cable and the Internet, anything that limits broadcasters' means to be competitive and, yes, profitable threatens the much vaunted—and rightly so—free, over-the-air system. To suggest that raising the cap would give them a corner on the media world is ludicrous. Their corner of the media world has been shrinking for years.

## Radio panacea

Should radio-station owners worry about the new satellite-radio services that are now moving toward the launch pads? It depends. If their stations employ real live people who talk about local events and advertisers, can tell the local weather by just looking out the window and don't lift their playlists from the radio trades, then they can relax a bit. The stations will keep their audiences, even if Sirius and XM, the satellite-to-car startups profiled in our cover story, are roaring successes.

But if their stations are no more than electronic conveyor belts passing along canned programming from some distant studio, they may have some trouble. The satellites can do that and do it better, assuming the untried technology works as well as the companies claim. With 100 channels at its command, each can deliver a panoply of targeted formats with digital quality and few or no commercials—by any measure, a compelling service.

Fortunately, the canned stations have time. In satellite radio's most optimistic scenarios, it will be years before a significant number of people sign up for the services and install receivers in their homes and cars. Every station should use this time to inoculate itself against the satellite threat. The vaccine: a programmer for every station and a person in every studio.

## It's, like, a metaphor

A lot of things occurred to us watching the successful premiere of *Survivor* on CBS. Among them: Unless things have changed radically, most of the people who own VCRs were not able to tape the first episode. They can't work the machine. So, we think it pretty difficult to criticize the group of volunteer mercenary survivalists, including a former Navy Seal, who couldn't start a fire without matches.

Go ahead; be smug. But most of us can't even live in the world we live in, let alone on some island god-knows-where. The skills you need to deal with the average HMO won't help you on Pulau Tiga.

It makes us think this, too. Maybe *Survivor* isn't just about living in the wild. Maybe it's about television itself. *Survivor* will ultimately choose a winner by voting out the weakest, every week. In that way, it's a veritable microcosm of the video vox populi. Nielsen drums out the weakest, lamest, most annoying, least necessary without as much as a hearty handshake. From *Hello, Larry* long ago to every CBS local newscast in America today, audiences make the same cold determinations.

That overnight ratings report is the tribal drumbeat to which every network executive and general manager dances every day. They see those numbers and then, often, make that long walk alone, among the poisonous snakes and the hungry rats. Over in corporate.

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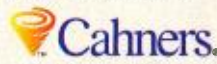
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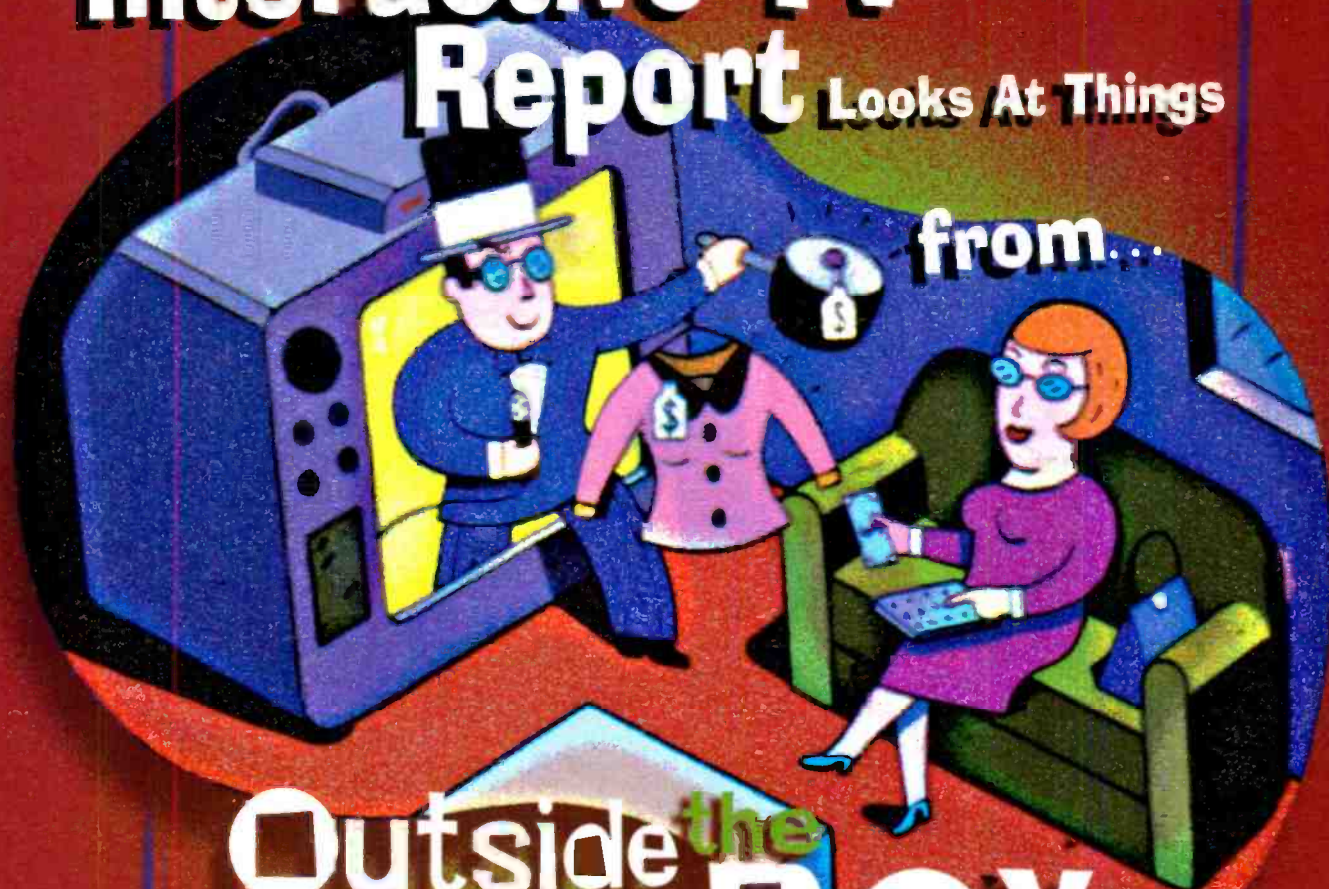
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Looks At Things

from...



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