

LIN, Scripps: No deal | NBC O&O portal play | Cable values sag

June 19, 2000

Cahners

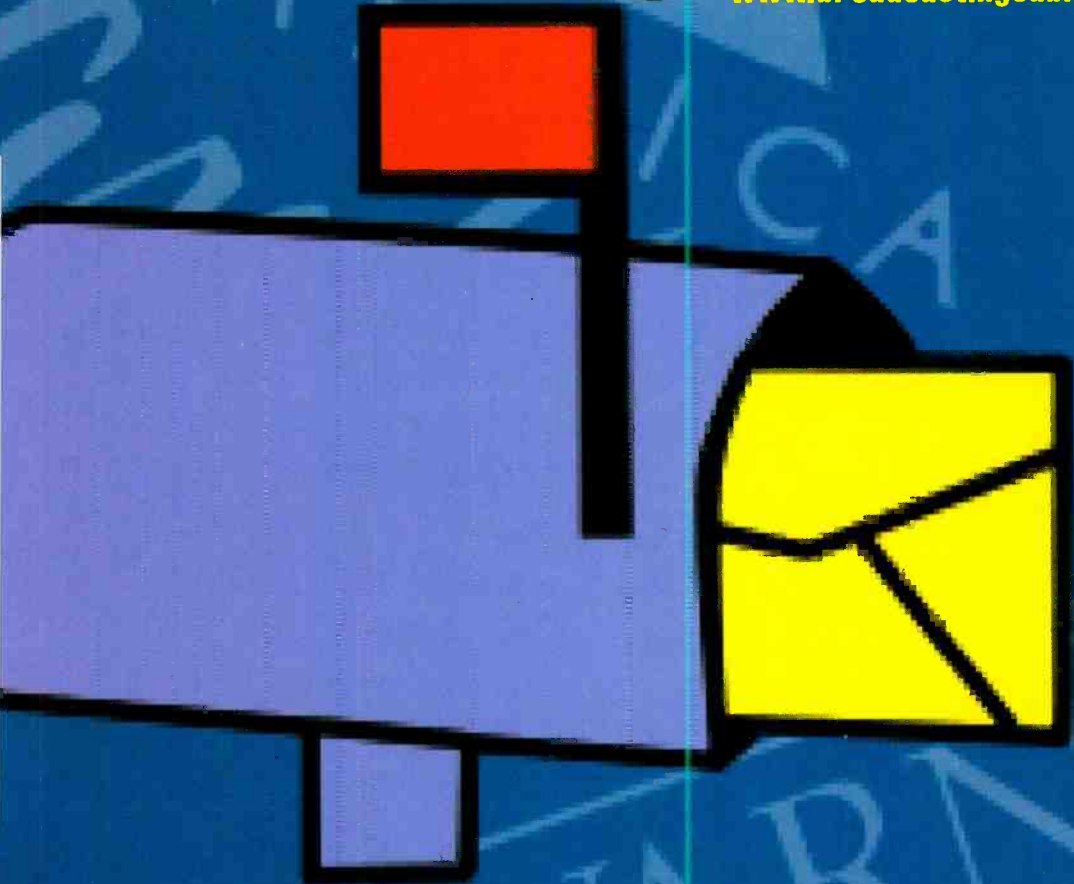
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You've got trouble

TOP OF THE WEEK / 4
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reatest Lessons Is ompare To Oprah!

M-F/4-5pm

MAURY

OPRAH

	Station	HH Rtg/Shr	Station	HH Rtg/Shr
Detroit	WDIV/N	6.2/16	WXYZ/A	6.8/18
Miami	WPLG/A	5.1/12	WFOR/C	4.8/11
Sacramento	KOVR/C	6.2/16	KXTV/A	5.2/13
Portland	KOIN/C	5.5/16	KGW/N	6.1/17

Average

5.7/15

5.7/15

Source: 4/27-5/24/00 NSI/WRAP; Unweighted average. *ABC, CBS, NBC affiliates only.

Maury's May book is one title you'll never see on you-know-who's Book Club.

In the metered markets* where *Maury* competes head-to-head with *Oprah* in early fringe, he averaged a 5.7/15, tying the Queen of talk at her own game, prov-

ing to be a strong news lead-in contender.

It's no wonder why *Maury's* nationally the fastest growing strip in syndication, growing 23% since last May.

Maury. When it comes to performance, you just can't put him down.



Source: Fastest growing strip based on GAA HH rtg% change from 4/29-5/26/99 to 4/27-5/24/00; NSS/Galaxy Explorer.

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TUESDAYS WITH MAURY

One Of Life's Gr How Well *Maury* C



tuesdays with

Maury

(plus mondays, wednesdays,
thursdays, and fridays)

A seasoned host,

A young show,

And the hottest talker

In syndication.

Maury Povich

TOP OF THE WEEK / 4

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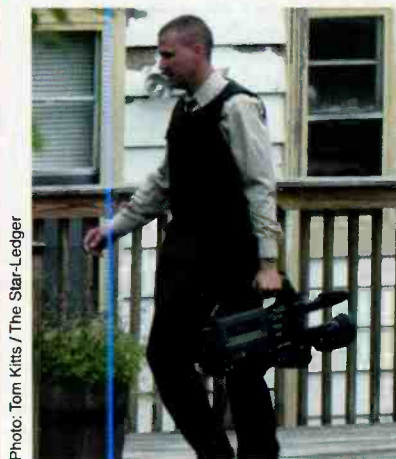


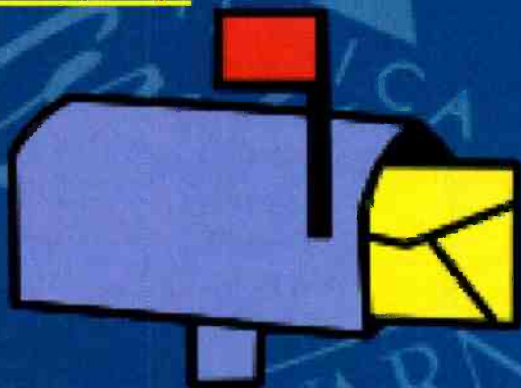
Photo: Tom Kitts / The Star-Ledger

Press pass

Journalists decry police officers' assuming the guise of news folk. / **4**

Police Sgt. David Wood posed as a cameraman during a hostage crisis in Newark, N.J.

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timewarner@aol.com

You've got trouble

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Photo: Tom Kitts / The Star-Ledger

Newark police Sgt. David Wood posed as a cameraman last week during a hostage crisis in which two people were killed. Police had seized a video camera from a New Jersey Network cameraman before being loaned one by the Newark Fire Department. The camera was returned before the crisis ended; the tape inside it was not.

When a reporter is really a cop

Journalistic ethical dilemma played out again in Newark

By Dan Trigoboff

Journalists had barely enough time to take in the actions of a Luxembourg policeman—who, pretending to be a TV cameraman, shot a man allegedly holding 25 children hostage—when a similar incident occurred in Newark, N.J.

The two incidents, and others like them, raise questions about the propriety

of such police actions and the level of cooperation by broadcasters. While journalists and commentators recognize that desperate times sometimes call for desperate measures, they worry that such subterfuge can compromise journalists' credibility and even endanger them by calling their identity into question.

Only days before the New Jersey incident, the influential Radio-Television

News Directors Association (RTNDA) had "urge[d] news organizations to resist cooperating in such plans." Addressing the Luxembourg incident, a resolution from its Board of Directors said, "Allowing law-enforcement officials to pose as journalists could endanger journalists covering volatile situations. ... The world will know less of such events" because of such tactics.

"The fact that it just happened again," noted RTNDA President Barbara Cochran, "demonstrates that, unless journalists speak up, police may get the idea that this is OK. Any journalist who sees a child or anyone in imminent danger would of course help in the rescue. You're a human being first. But we have to make sure police understand why [pretending to be journalists] is a dangerous practice, why it needs to be carefully controlled and why they need to have exhausted every other remedy first."

In Newark, police seized a video camera from a New Jersey Network photographer following a request for an interview from a man suspected of killing his wife and mother-in-law and holding his 9-year-old son hostage. NJN said its crew was alone at the crime scene, narrowing police choices for a camera. The network's camera was returned when a local fire department supplied a substitute, but its videotape was missing. The tape was eventually returned after NJN protested its disappearance to police and prosecutors.

The network did not protest the seizure. "The Newark Police Department seized the camera during emergency circumstances," said a network spokeswoman. "NJN understands that this measure was taken to address the crisis at hand."

John O'Brien, executive director of

Retrenching in Texas

A cash crisis has forced a major reorganization at The News of Texas (TXN), the ambitious San Antonio-based television, radio and Internet network focusing on state news.

The network is dropping its radio and Internet services to focus on its core television affiliate business, in which it provides daily newscasts to stations in more than 20 Texas markets. Bureaus in Houston and Dallas will close, and nearly 40 full-timers will lose jobs.

"We were burning too much money," says CEO Bob Rogers, who himself lost his job in the realignment, although he will remain on temporarily as a

consultant. He cites difficulties in getting ad agencies to place advertising on a statewide network and in getting affiliates to give TXN newscasts better time slots. CBS' established Texas State Network on radio made the radio business a tough go as well, officials say.

The network will be run by parent company Mission City Management, with marketing director and veteran Texas newsman Bruce Kates pulling double duty as news director. TXN continues to employ about 65, and officials say they are hopeful of reversing the network's fortunes.

—D.T.

the New Jersey Press Association, was concerned that the use of such tactics could put reporters in harm's way. But he added that "I can't with all good conscience say I would act any differently when a child is threatened with death. We don't condone [such police tactics], and we ask that this be the last option, when there are options."

The Poynter Institute's Bob Steele, who has written guidelines for crisis reporting that are distributed by RTNDA, said, "I'm troubled any time a professional uses deception, whether it's an officer posing as a journalist or a journalist posing as a meat-cutter. In a tactical situation involving life or death, journalists must recognize the unique role and obligations of law enforcement." As a general rule, he said, news organizations do not turn over their equipment to law enforcement. "But I don't believe this should be absolute." Such tactics, he said, should be limited to "a rare circumstance, when every other reasonable alternative to resolving a life-and-death situation has been tried." ■

News pool opens; not all dive in

Despite resistance from key broadcast groups, NNS, the news-pooling venture among CBS, ABC and Fox, debuted last week. It's based at CBS' Broadcast Center in New York and is overseen by Alan Suhonen, a former Belo news executive. But Belo is one of several big groups that has reservations about the venture—and is not participating.



Belo's Martin Haag finds new NNS pool 'somewhat disconcerting.'

Other groups also have concerns with the concept and say they won't partake of it. They include Hearst-Argyle, Post-Newsweek and Cosmos.

"Nothing has really changed," says Marty Haag, senior vice president, news, at Belo. When it was first announced late last year, he said, "the fact that they can take our on-air material and send it to the world is somewhat disconcerting."

CBS News president Andrew Heyward told affiliates two weeks ago that broadcasters who sign up with CNN NewsSource get the same treatment—but pay for the privilege. Instead, CBS is providing an incentive for its affiliates to join in: A NewsPath 2000 technology upgrade is being offered free to stations that participate in NNS. Otherwise, those stations will have to pay for the upgrade.

Says Post-Newsweek's Mark Effron: "I don't want to get too philosophical about this; we just don't think it's a good idea."

There was no comment from Suhonen or other NNS executives on how well the first week went by deadline last week. —Steve McClellan

Scripps-LIN: The deal undone

Scripps bows out, perhaps waiting for options after changes in cross-ownership rules

By Steve McClellan

Scripps Howard Broadcasting and Hicks Muse-controlled LIN Television came within a hair's breath of announcing their merger two weeks ago, but Scripps called it off at the last minute, according to sources with knowledge of the talks.

Multiple sources said last week that Scripps got cold feet after the FCC let it be known that it would probably ease the cross-ownership rules between newspaper publishers and broadcasters.

As a result, top executives at Scripps decided they would be better off stepping back and exploring other options with publisher broadcasters like Belo, Hearst, Gannett and Tribune. Sources also said that "cultural issues" between the two companies probably played a role in the deal's collapse.

Had the deal gone through, it would have been the 14th-ranked TV group covering about 14.6% of the U.S.

The terms of the deal called for Scripps to buy control of LIN, with the television



Had the Scripps-LIN merger gone through, Gary Chapman would have been CEO.

assets of both spun off into a new publicly traded television company. Scripps would have been the majority partner, although LIN Television President Gary Chapman would have run the company as chief executive officer. Hicks Muse would have retained a minority interest in the new company. Sources said an issue for Chapman was where the new company would be based. He wanted to remain in Providence where LIN is based. Scripps is based in Cincinnati and wanted him to relocate.

Analysts currently value LIN in excess of \$1.1 billion. Hicks bought LIN in 1998 for \$1.8 billion, but then spun off 80% of KXAS-TV Dallas to NBC. LIN had \$224 million in 1999

TV revenue, with pre-tax operating income of \$94 million.

Scripps Howard Broadcasting, like many broadcasters, had a down year in 1999. Operating income was down 28% to \$67 million on a 6% revenue drop to \$312 million. Earlier this year, it reshuffled its TV management ranks, shifting Frank Gardner to new media to develop the company's Web-related activities. Jim Hart retains oversight of the TV group, now reporting directly to top management.

Both Hicks and Scripps have been shopping around their TV properties for some time. "All the major players have looked at both properties," says one station broker familiar with the talks. ABC reportedly talked to Scripps about its TV stations after conversations to buy the Allbritton TV group didn't pan out.

Hicks Muse at one time had wanted to create a huge TV-radio-outdoor media company in the Clear Channel or CBS mold. But the plan failed, and Hicks sold its radio-outdoor group, AMFM, to Clear Channel. ■

AOLTV launches, with much bravado

Schuler says set-top offers chance for new revenue streams

By Ken Kerschbaumer

America Online will launch the first product in its AOLTV service this week: the cable companion box produced by Philips that the Internet giant believes signals the start of a new era in television.

"It's going to take some time, but we've seen many industries get transformed by the technologies of the Internet, and we think the television business is teeing up to be next in line," said Barry Schuler, president of AOL Interactive Services Group.

The new product includes a set-top box, keyboard and remote control. It sits between the television and the current cable set-top box and will allow users to access AOL services, the Internet and even control VCR or disk-based recorders with an electronic program guide. It will also allow two members to access the same account simultaneously. The cost is \$249.99, with AOL members paying \$14.95 a month for the service (others pay \$21.95). It will be available in Circuit City stores next month; an official launch comes this fall.

"The biggest issue with interactive TV is it's too esoteric a concept for consumers to understand it," says Schuler. "But over 20% of our audience is already multitasking, 'co-watching' TV."

Schuler knows interacting with Web pages on a TV is not an optimum experience. "We think a new layer of the Internet is going to emerge, and that is content designed to be on the TV," he says. "It's designed to work with the TV playing at the same time or streaming audio and video to set-top boxes, therefore opening a whole new source of video programming to the TV."

In addition, AOL is looking for broadcasters to enhance the interactive experience. "We have channels that we create, but we also have reserved an interactive channel for every broadcaster, cable network, cable MSO and local affiliate that is out there," says Schuler. "This is an enabling platform, and we really want to unleash the creativity of the community

out there and open new revenue streams from e-commerce on TV."

Schuler says there are two paths to that. The first is to embed ATVEF-compliant links into the signal that would link to Web site content, and that doesn't require a relationship with AOL. The second way brings the content closer to the viewer, allowing for an on-screen, interactive experience. "If you're ABC and you want to program around, say, *Millionaire*, you



AOLTV promises to provide a new interactive outlet for broadcasters and cable networks.

enter a relationship with us, and that space is yours to program. In the beginning, when there are no real economics or audience, we're just asking for an exchange of value. We'll provide the real estate and tools, but we'll want them to promote it on-air, just like with our keyword service." ■

Diller's Europe connection

If Vivendi gets Seagram, the French could get HSN, too

By Deborah D. McAdams

USA is poised to invade Europe if French conglomerate Vivendi succeeds in taking Seagram in a \$30-plus-billion stock swap. Vivendi confirmed last week that it was in talks with Seagram, the Canadian liquor, music and moviemaker that owns about 45% of USA Networks Inc. (USAI).

Wall Street analysts agree the deal is good news for USAI from several angles. First, it would take Barry Diller, chairman of USAI, out from under the thumb of Seagram Chairman Edgar Bronfman Jr., who has veto power over USA deals exceeding \$1.6 billion. The veto arrangement hog-tied Diller in his quest to buy NBC.

Vivendi, valued at \$60 billion compared to Seagram's \$20-billion market cap, is more aggressive and, therefore, more likely to build USA's assets, according to analysts. Sources familiar with Vivendi say the company would probably sell off its environmental division to raise enough cash for the deal, which is expected to transpire within two to three weeks.

A more immediate benefit of the deal for USA is access to Vivendi's many European pipelines. Vivendi's holdings include telephone, Internet and movie-theater companies; satellite distribution; and one of Europe's largest publishing houses. USAI provides content from the entertainment of USA Network and Sci-Fi to the video and virtual retail worlds of HSN and Ticketmaster Online.

Among other assets, Vivendi owns major chunks of Canal Plus and BskyB, the biggest pay-per-view providers in Europe and the UK; Citegel, France's second-largest telephone company; and AOL France, which is set to expand throughout Europe.

Those properties are perfect for globally expanding USA's retail businesses: Ticketmaster Online, CitySearch, Hotel Reservations Network and especially HSN, USA's best moneymaking business.

Vivendi also has a strategic partnership to develop mobile interactive services with Vodaphone, the world's largest maker of airline phones. The implication for USA's online businesses is access, anywhere, anytime. ■



Barry Diller is eager for the deal that would let him expand USA's retail businesses globally.

Nick Jr. joins CBS Saturdays

For the first year, the shows will be commercial-free

By Joe Schlosser

The merged CBS/Viacom has taken on Saturday mornings. As expected, CBS' struggling lineup is being revamped with Nickelodeon programming. For the first year, it will be commercial free.

Nick Jr., the children's cable network's weekday preschool lineup, will add Saturday morning in the fall. Six half-hour episodes of Nick Jr. series, including popular *Blue's Clues*, replaces CBS' lineup on Sept. 16. Two hours of the Nick Jr. block will air from 7 to 9 a.m. ET/PT; another hour, from 11 a.m. to noon. In between will be CBS News' *The Saturday Early Show*, which continues airing from 9 to 11 a.m. ET/PT.

"I think this is one of many synergistic moves that we are going to be making," says CBS Entertainment President Nancy Tellem.

CBS' current Saturday-morning lineup of animated series from Canadian producer Nelvana, will give way to the three hours of Nick Jr. programming. The two sides have agreed to a three-year deal to program Saturday mornings and have set up some elaborate cross-promotions.

Nickelodeon executives will handle ad sales for the three-hour CBS block, but they won't have much to do during the 2000-01 season. Nick Jr., which sells only four minutes of advertising time each hour, will use those four minutes on CBS only for cross-promotion and interstitials.

"Just like we did with TV Land," says Herb Scannell, Nickelodeon's chief. "We worked out the kinks, and this way with Nick Jr., we will be able to go to market with a track record as opposed to a speculative kind of thing." Nickelodeon didn't sell advertising on co-owned TV Land until it had reached 20 million subscribers.

The programming block: *Blue's Clues* at 7 a.m.; *Dora the Explorer* at 7:30; *Little Bear* at 8; and *Little Bill* at 8:30. After *The Early Show*, there's *Franklin* at 11 and *Kipper* at 11:30. ■

ARE

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Wrestling in court

*WWF chiefs claim USA
blew renewal chances*

By John M. Higgins

USA Network executives muffed the renewal of World Wrestling Federation Entertainment's hugely popular programming by neglecting the expansive ambitions of the tag team of Vince and Linda McMahon.

That's the position the husband-and-wife team took in court in Delaware last week, where they testified to defend against USA Network's legal challenge of the WWF's April deal to take its top-rated programming over to Viacom CBS' TNN cable network. USA Network sued to enforce its right of first refusal to counter any rival offer, even though the five-year Viacom deal has non-cash features USA can't possibly match.

Even if Chancellor William Chandler III decides that the WWF has to stay with USA for five more years, he can't heal the McMahons' apparently poisonous relationship with USA Networks corporate President Barry Baker, USA Cable President Stephen Chao and outgoing corporate Executive Vice President Steve Brenner.

Under both current and previous management, the McMahons sought for two years to reach beyond what Vince McMahon called their athletic "soap opera." For example, they wanted to produce action dramas starring their wrestlers, a late-night talk show and a *Judge Judy* clone.

USA executives talked, but they never delivered. And when it came down to hammering out a renewal agreement, USA's only substantive addition was making WWF an anchor of an e-commerce proposal including its Internet and Home Shopping Network units.

Other than an increase in the meager license fees paid for programming (because WWFE retains all advertising time) from \$12,000 to \$20,000 per episode to \$50,000 to \$80,000, no numbers were attached to the plan. "I was so disappointed that I couldn't even respond," Linda McMahon said. Viacom eventually agreed to pay \$100,000 to \$300,000 per episode. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Legal battles shadow Entravision IPO

Even as Spanish-language TV and radio group Entravision Communications Corp. finalizes its plans to go public, it is wrangling on two fronts with an entrepreneur who alleges fraud.

Entravision had claimed that it didn't own anything to Barbara Laurence, who says she was promised a 10% equity interest for each station she targeted for Entravision to buy and convert to a Univision affiliate. In a separate action, Laurence has sued for more than \$20 million, saying that Entravision defrauded her in not coming through on their contract.

While the Superior Court of the District of Columbia did not rule on the latter matter, it did say that the contract between Entravision and Laurence is "unambiguous."

Meanwhile, Laurence has filed protests at the FCC against the renewal of the license of WHCT-TV Hartford, Conn., and the planned purchase of WNTD-TV Daytona Beach/Orlando, Fla. Laurence wants the FCC to force Entravision to form a new LLC to own both the stations, which she says she found for Entravision and of which she would be 10% owner.

"We intend to vigorously defend against these claims," Entravision says in a June 14 Securities & Exchange Commission filing detailing the plans for its \$600 million public offering.

DALLAS

AMFM no more

Despite some glitches at the Justice Department (see story, page 28), Clear Channel Communications Inc. is plowing ahead with its \$23.5 billion merger with AMFM Inc. The latest sign that Clear Channel and AMFM intend to close the deal shortly is AMFM's July 9 filing with the Securities & Exchange Commission. In the filing, AMFM says it no

longer will file financial reports with the commission. From now on, look for AMFM corporate information in Clear Channel's filings.

LOS ANGELES

Forced to eat shrimp!

The subhead on the CBS press release reads: "Reporters Stranded in a Remote Los Angeles Suburb Brave Chilling Air Conditioning, Exotic Performers and Hungry Colleagues to Survive 20 Days and Win Insightful Stories."

The joke, of course, is that CBS used its own *Survivor* success to announce its portion of the Television Critics Assn. press event next month.

Here are details: "The reporters, divided into tribes of their own choosing, will trudge through overcarpeted hallways, brave Pasadena smog, fight through buffet lines of famished colleagues, endure fingers frozen around cylindrical drinking vessels, risk interviewing actors and executives with tiny recorders in noisy rooms—and why?" Michael Silver, CBS director of communications, and author of this mini-gem, has seen 30 years' worth of tours. "I stand by every word," he says.

What next for Cassara?

Rumors were flying last week that former Paramount Television Group president Tony Cassara was headed to Emmis Broadcasting to either run or help run Emmis' growing TV group. Emmis recently signed a deal to acquire Lee Enterprises' TV stations, which will double the size of the group.

But sources at Emmis and Paramount say Cassara is not headed to Emmis, although he's good friends with Emmis' current TV group head, Greg Nathanson. Cassara did talk briefly with Emmis execs but only to say he wasn't interested.

Cassara believes his next job won't be running a TV group. Paramount sources say he's taking the summer off and "doesn't want to decide on anything right now."

HUMAN Behavior

HUMAN Drama

HUMAN Spirit

HUMAN Combustion

HUMAN PULSE

HUMAN Error

HUMAN Sacrifice

HUMAN Experience

HUMAN Triumph

HUMAN Weakness

HUMAN Emotion

HUMAN TV



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FINANCIAL WRAP-UP

Week of June 12-16

WINNERS

	6/16	% change
USA Networks	\$22.94	16.51
Unapix Ent	\$1.71	12.50
Westwood One	\$37.25	12.24
Charter Comm	\$15.00	10.60
News Corp Ltd	\$56.13	10.59

LOSERS

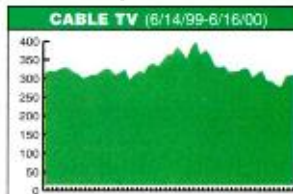
	6/16	% change
Valuevision	\$22.75	(24.17)
Antec Corp	\$43.27	(16.92)
Cumulus Media	\$9.56	(13.07)
Shop At Home	\$5.56	(12.53)
Sprint Corp	\$57.75	(12.33)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES



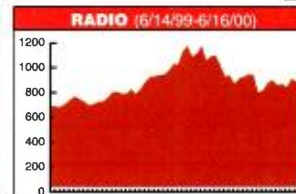
Week ending 6/16	
Close	301.00
High	304.98
Low	298.34

3.3%



Week ending 6/16	
Close	293.87
High	295.07
Low	289.93

0.7%



Week ending 6/16	
Close	850.50
High	850.50
Low	843.15

0.7%

DOW JONES

Week ending 6/16	
Close	10519.30
High	10714.80
Low	10519.30

0.9%

NASDAQ

Week ending 6/16	
Close	3837.15
High	3851.06
Low	3767.91

0.3%

S&P 500

Week ending 6/16	
Close	1470.18
High	1478.60
Low	1446.00

0.8%

How do you define a *media* merchant bank?

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- b. A TRADITIONAL, industry-focused financial institution
- c. A SOURCE of private equity
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No lowdown on 'Dr. Laura'

Others at Promax/BDA reveal promo plans using everything from liquor to lemonade

By Susanne Ault

Appearing in person at Paramount's marketing workshop at the Promax/BDA convention in New Orleans, Dr. Laura Schlessinger could have given the lowdown on her new show's format or talked about losing Procter & Gamble as a sponsor.

But she didn't talk about either, to the chagrin of at least one attendee whose station is set to air the syndicated chat series in September.

According to audience accounts of Thursday's closed-to-the-press session, Paramount execs and Schlessinger—dogged by gay protests against the show—did reveal two on-deck *Dr. Laura* slogans: "911 call to your conscience" (a play on the show's planned Sept. 11 start date) and "Let the dialogue begin."

Nevertheless, "This does not raise confidence in me. I'm not sure that, based just on these promos, the show will be able to make it to launch," said T.J. Laffan, a promotions producer at NBC affiliate WICU-TV Erie, Pa., following the session. "The [slew of gay rights] protests have become a great concern for me, and the promos will just raise more controversy because they don't say anything about what the show will be about."

Laffan went so far as to say "if my vote had any weight, we wouldn't air the show. But I'm just the promotions guy." Baring some teeth, however, he said he would push to air the show "during the midnight or 1 a.m. slot."

But the dearth of *Dr. Laura* clips wasn't a problem to some; it was enough just to see her in the flesh.

"I've never listened to Dr. Laura's radio show, but she impressed me on the stage," noted Brian Hill of KAUT-TV Oklahoma City

In another vote of support, Jackie Ellens of WLBT-TV in Jackson, Miss., said, "Her radio show is popular in our market, so there will be a good opportunity to cross-promote it with her new show."

And one promo manager from an East Coast station said she "needs a hit show" and believes that Schlessinger's large radio presence is enough to cast her as the lead-in to her evening newscast.

However, one promotions exec from a Texas station walked away from the workshop wishing she had raised one arguably valid point.

"I loved Dr. Joy Browne's radio show, but her [canceled Eyemark] TV show was horrible," she noted. "How will Dr. Laura be different?"

Paramount also held marketing workshops (minus the beefy security guards on hand during *Dr. Laura's* session) for the off-net launch of *Spin City* and third season of *Judge Joe Brown*.

In other goings-on at Promax/BDA 2000:

■ King World said it was teaming up with

a major candy company for a multimillion-dollar November sweeps promotion for *Wheel of Fortune*. The company name wasn't disclosed, but executives slipped that it was based in Hershey, Pa.

■ Universal Worldwide Television said it scheduled cross-promotional campaigns with Seagram's Captain Morgan liquor and Rick's Spiked Lemonade to beat the drum for the second season of *Blind Date*.

■ Studios USA named Brian Dennehy (1999 Tony winner as Willie Loman in *Death of a Salesman*) the host of its new Dick Wolf-produced reality-based series, *Arrest and Trial*. ■

'Extra,' 'Venus' make moves

Leeza Gibbons is going back into the newsmagazine business and Cybill Shepherd is going to try her hand in first-run syndication.

Gibbons, whose talk show *Leeza* just wrapped after six seasons (five on NBC and the last in syndication), has been named the new host of Telepictures' *Extra*. Gibbons will replace Maureen O'Boyle, who is stepping down after three years.

Gibbons, who will also serve as executive producer on *Extra* through her production company Leeza Gibbons Enterprises, was an anchor/reporter on *Entertainment Tonight* for more than 10 years and worked in local news earlier in her TV career.

In the just-completed May sweeps, *Extra* averaged a 3.3 national rating, down



Cybill Shepherd (top) is the new host of 'Venus.' Leeza Gibbons (below) is the woman who now has something 'Extra.'



8% from May 1999, according to Nielsen Media Research. For the 1999-2000 season, *Extra* averaged a 3.5 rating, down from the prior season's 3.8.

Shepherd, the former star of her own prime time sitcom and co-star of *Moonlighting*, has been cast as the new host of Columbia TriStar Television Distribution's upcoming first-run series *Men Are From Mars, Women Are From Venus*. Lost in space is Eleanor Mondale, who was introduced at NATPE as the show's initial host, but quickly rumored to be out.

Men Are From Mars, which is a one-hour daily show based on the best-selling book of the same name, will pit men against women in a format similar to *Politically Incorrect*. The series debuts this fall. —Joe Schlosser



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell



Edgar Bronfman Jr. is chairman of top political donor Seagram, which owns 92% of Universal.

Feeding the hand that bites you

Entertainment companies have nearly doubled the amount of money they've given to politicians in this presidential election year, with a total of \$15.5 million so far, according to the Center for Responsive Politics, a nonpartisan research firm in Washington. Contributions were half that at this point in the 1996 campaign, CRP reports.

Hollywood interests are fighting hard in Washington to protect their copyrighted products against Internet piracy.

The top giver so far, at nearly \$1.1 million, is Joseph E. Seagram & Sons, which owns Universal. Nearly \$800,000 of that has gone to Democrats; \$300,000, to Republicans. Time Warner follows with a total of \$887,000. DreamWorks SKG—led by Steven Spielberg, Jeffrey Katzenberg and David Geffen, all of whom are huge donors to the Democratic party—has

given \$695,000. The Walt Disney Co. has kicked in \$693,000; Saban Entertainment, headed by Haim Saban, has donated a total of \$488,000.

Top Senate recipients of entertainment money include Senate Commerce Committee Chairman and former presidential candidate John McCain (R-Ariz.) and Sens. Ted Kennedy (D-Mass.), Dianne Feinstein (D-Calif.), Bob Kerrey (D-Neb.) and Orrin Hatch (R-Utah). Top House recipients are Reps. Howard Berman (D-Calif.), Mike Oxley (R-Ohio), Lois Capps (D-Calif.), Billy Tauzin (R-La.) and Tom Bliley (R-Va.).

Broadcaster pow-wow

NAB last week created a task force to keep watch over the transition to digital, which the association fears may derail before all TV stations meet their FCC-mandated deadlines. Belo Corp. Executive Vice President Mike McCarthy will head that task force, members of NAB's Television board determined at the annual summer board meeting in Washington last week.

NAB also plans to send the FCC a letter detailing why the association feels the agency is hindering the transition by not adopting more proactive rules such as digital must-carry requirements.

Disney Executive Vice President Preston Padden got the board to agree that NAB will work with the

Motion Picture Association of America to urge revisions in a Canadian law that allows all Canadian content distributors—including cable, Internet and satellite—to retransmit local broadcast signals without getting permission from TV stations or content providers.

It's that law that Internet streaming company iCraveTV.com first cited in trying to keep its Web site online earlier this year.

As predicted, the board elected David Kennedy, president of Susquehanna Radio Corp. in York, Pa., chairman of the NAB Radio Board, while John Dille, president of Federated Media, was elected vice chairman. Both ran unopposed.

Anti-collusion rules stand

Companies planning to bid on vacant broadcast spectrum must abide by government restrictions against cooperating on auction planning. A federal appeals court last week upheld the FCC's anti-collusion rules, which prohibit companies that have filed applications to participate in broadcast-spectrum auctions from discussing their bidding strategies or negotiating settlement agreements.

A host of companies challenged the rule, arguing that applicants should have a window of time to strike a settlement deal and eliminate the need for an auction. But the court said the rule is an "entirely reasonable" way to make

sure the government maximizes spectrum licensing revenue.

Some broadcasters like Lazio a lot

Some New York broadcasters, led by Whitney Radio's Bill O'Shaughnessy, are throwing their hats in Rep. Rick Lazio's ring in the all-important Senate race against First Lady Hillary Rodham Clinton.

O'Shaughnessy, NAB Executive Vice President Jim May, United Stations Network Chairman Nick Verbitsky, former ABC Radio President Ed McLaughlin, former WLIB owner Richard Novik, Omnicom executive Alan Rosenshine, former *Variety* Publisher Gerry Byrne, radio broadcaster Russ Withers and New York State Broadcasters Association President Joe Reilly are holding a \$1,000-per-head fundraiser for Lazio on June 29 at O'Shaughnessy's favorite hangout: Manhattan's LeCirque 2000.

"[LeCirque 2000 owner] Maestro Sirio Maccioni has set aside his intimate L'Orangerie VIP room to enable you to spend some good, quality, one-on-one time with Rick and Patricia Lazio," reads O'Shaughnessy's invitation. "You'll be joined at this small, early-evening reception by several of my broadcasting colleagues, network CEOs and presidents of New York television stations, a number of our prominent Westchester neighbors (with one exception!) ... and a few proud Rockefeller Republicans." (Editor's note: The exception, of course, would be Clinton, who owns a house in Chappaqua, N.Y.)



US\$3,700,000,000
Initial Public Offering

November 1999

US\$600,000,000
8.250% Senior Notes due 2007

US\$1,500,000,000
8.625% Senior Notes due 2009

US\$1,475,000,000
9.920% Senior Discount Notes due 2011
March 1999

Seagram

has acquired

Polygram

March 2000



has agreed to acquire

MediaOne Group

Pending



has agreed to be acquired by

Tribune

Pending

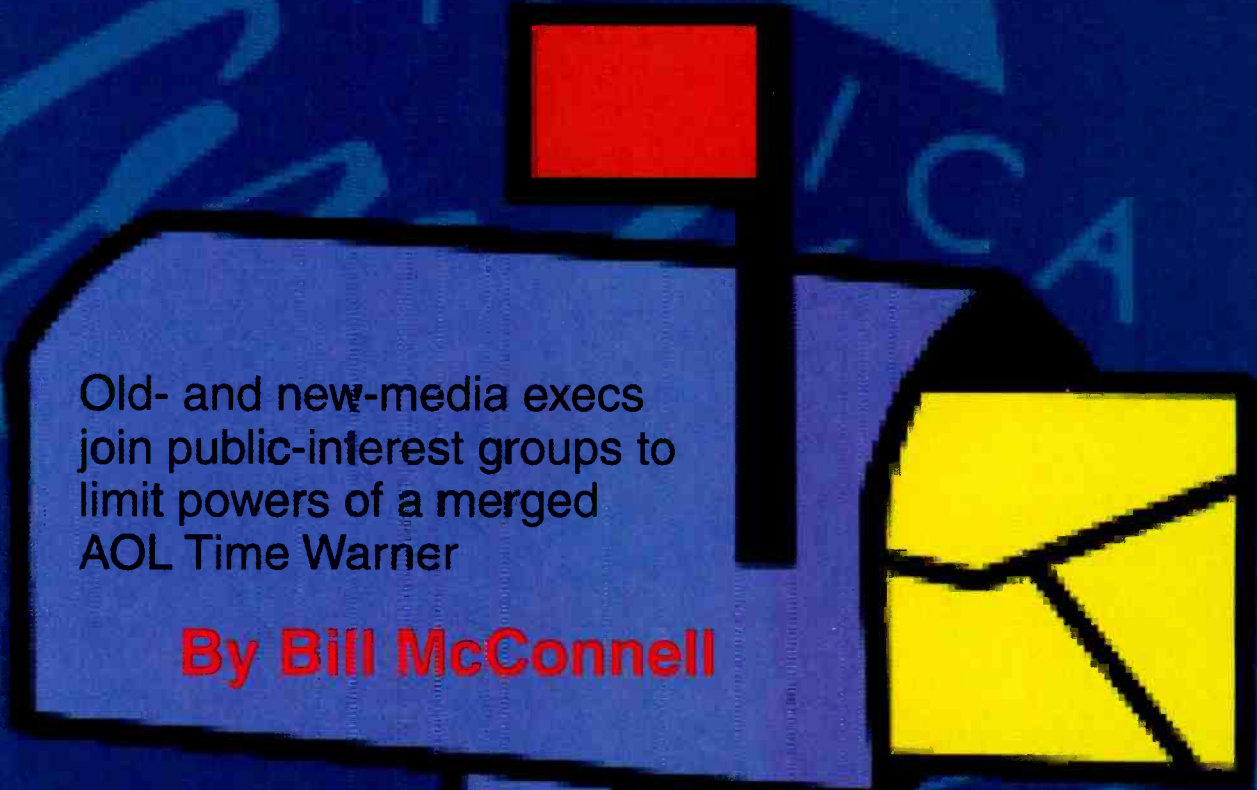
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UNRELENTING THINKING

TAKING ON



Old- and new-media execs
join public-interest groups to
limit powers of a merged
AOL Time Warner

By Bill McConnell

GO LIATH

William Reddersen last week led a team of executives from Atlanta-based Bell South to talk with FCC Chairman William Kennard and the agency's other commissioners in Washington.

What topped the telco's agenda? Perhaps its plan to merge wireless operations with SBC Communications? Nope.

Reddersen was the first in a parade of big-company leaders that in the next few weeks will try to persuade the FCC and the Federal Trade Commission to impose

strict conditions on the pending merger of America Online and Time Warner Inc. The conditions would limit the would-be cable-Internet juggernaut's power to favor its own content and services on its broadband cable pipes to the home.

Expected to follow suit are a surprising collection of old- and new-media players. They include TV station groups, The Walt Disney Co., SBC, Microsoft and such upstart Internet services as iCast and Tribal Voice. This conglomeration of cross-industry voices is adding a rare corporate resonance to the familiar outcry of public

advocacy groups working full-time to slow media and telecom consolidation.

Corporate distrust of the AOL Time Warner deal is fueled by more than the sheer size and scope of the deal, although it would create a company of unprecedented reach into nearly every sector of the TV, Internet, music and publishing worlds. AOL Time Warner will be by far the country's largest media company, holding the second-largest cable-system operator with 12.7 million subscribers; more than a dozen of the top cable channels including HBO, CNN and Cinemax; more than one-half of U.S. dial-up Internet subscribers; 30% of high-speed cable Internet subscribers; one-fifth of U.S. movie production; one-sixth of the recorded music market; more than 30 magazines; and 10% of annual book publishing.

But beyond its overpowering breadth, AOL Time Warner's critics are worried the company plans to put a choke hold on interactive TV and Internet services. Both companies, they complain, have long-standing strategies of using control over distribution to keep unaffiliated service and content providers away from their subscribers.

If regulators approve the merger without putting a stop to those practices, the critics say, the unbridled innovation and wide-open access to new programming and services needed to fuel the convergence of digital media will be strangled at birth.

"We're at a crucial moment when good behavior must be made standard practice," says Margaret Heffernan, chief executive of iCast, a video- and audio-streaming Web site focusing on movies and music and battling AOL over access to instant-messaging customers. "If AOL is acting as a bully and stifling us now, there's no reason to believe they are going to be better behaved when it gets so much bigger."

Running at the head of this unorganized pack of critics is Preston Padden, head of Disney's Washington office, who has campaigned to rein in AOL Time Warner's power almost nonstop since the companies announced their \$181 billion merger in January. Padden's evangelical appeals to federal regulators, Congress, municipal governments, *The New York Times* editorial board, and anyone else who will listen appear to be gaining traction in Washington.

Padden's success comes despite the sneaking suspicions that Disney, as the country's second-largest media group, might be motivated more by its desire

to get leverage in private Internet/TV carriage negotiations with AOL Time Warner than by concern for the public's welfare.

Conceding his company's self-interest, Padden points out that Disney failed to work out antidiscrimination terms when it settled its high-profile contract fight with Time Warner over carriage of ABC-owned TV stations and Disney cable channels in May. But he predicts that Disney's troubles will be worse for others. "What happens to companies smaller than Disney?" he asks.

Disney, BellSouth, TV broadcasters and other AOL Time Warner critics each have different concerns about the merger. For his part, Padden worries that Disney and other content providers that lack cable or other broadband distribution will be squeezed onto the slow lane in the high-speed digital world if AOL Time Warner isn't prohibited from discriminatory practices that make it harder for subscribers to get new types of services from third-parties.

So, he says, approval of the merger should include conditions that would prohibit the company from:

- Interfering with the "return path" communication link needed for viewers to utilized interactive TV.

- "Force feeding" programming by promoting only affiliated shows or networks on electronic program guides.

- "Local caching" of affiliated content on AOL Time Warner servers around the country, so the programming will be more quickly accessed by subscribers than unaffiliated content.

- Streaming third-party video content at slower bit rates than AOL Time Warner programming.

Going further, Padden says the conditions should be applied to any broadband distributor that owns programming. "Control over digital distribution creates new opportunities for platform owners to discriminate in ways that weren't possible before," he says.

Recognizing that regulators will be reluctant to take on responsibility for monitoring what is essentially a new industry, Padden suggests it's time to revive something akin to the financial syndication rules that once restricted the broadcast networks from owning their own shows. In the digital world, it would be cleaner to bar pipeline operators from controlling content, he says.

SBC Senior Counsel Pat Pascarella agrees. "There is a real question about how much concentration is too much when it comes to both content and distri-

WHAT AOL'S CRITICS FEAR

And their proposed solutions.

WORRY

Media mega-giants

IMPACT

A handful of huge companies will shun competition for cooperation, stifling innovation and raising costs

SOLUTION

Bar affiliation between media conglomerates

WORRY

Proprietary standards

IMPACT

Outside users will be barred from instant messaging and other new services they develop

SOLUTION

Require interoperable protocols for cross-company services

WORRY

Restriction of "return path" signals needed for competitors' interactive signals

IMPACT

Affiliated shopping and interactive services will have a clear advantage over rival services

SOLUTION

Antiblocking rules

WORRY

Slower bit rates for rival video streams

IMPACT

Viewers will become frustrated waiting for non-affiliated content

SOLUTION

Equal data rates

WORRY

Local caching of content on company servers across the country

IMPACT

Proprietary content quicker to retrieve than rival offerings

SOLUTION

Market rates for local caching, regardless of affiliation. Or most-demanded sites gets local caching (poorn exempted)

WORRY

"Force feeding"

IMPACT

Company electronic program guides will aggressively promote in-house programming

SOLUTION

Require carriage of competing guides

tribution," he says. "If you're going to own one, it's dangerous to let you own the other." At a minimum, SBC says, Time Warner should be forced to dump its 45% stake in Road Runner to reduce its post-merger incentive to discriminate.

BellSouth last week was pushing FCC commissioners to take an even broader approach. Company executives wouldn't be interviewed about their concerns, but, in public filings with the FCC, they have urged regulators to prevent the roughly half dozen "mega-carriers" (others include AT&T-MediaOne and Bell Atlantic-GTE) from having interlocking business relationships. For instance, BellSouth wants to bar any contract that would give AT&T long-distance customers a rate break on AOL's Internet service in return for giving Time Warner cable telephony customers a deal on long-distance service.

Public advocacy groups such as the Media Access Project say the merger should prod the FCC to impose open-access rules that would force AOL Time Warner to carry all ISPs on the same financial terms. AOL Time Warner also should be forced to sell its investment in satellite TV competitor DirecTV, held through a \$1.5 billion stake in General Motors.

The National Association of Broadcasters, prompted by Disney's campaigning, called on the FCC to condition the deal on Time Warner carriage of all free over-the-air signals of local stations—both digital and analog. The NAB also wants AOL Time Warner to be barred from blocking electronic program guides and other supplemental services that broadcasters offer for free.

AOL and Time Warner say government antidiscrimination conditions won't be needed and point to their Feb. 29 agreement to carry unaffiliated ISPs on their broadband pipe as proof (see story, page 18). But public advocates complain that the agreement offers little in the way of concrete promises, such as how many ISPs will be given

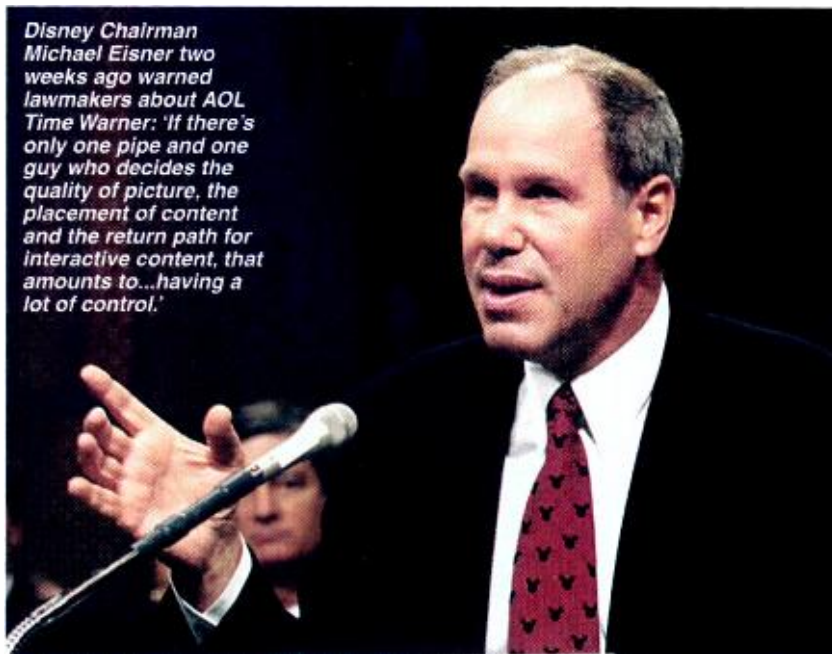
access and whether all will have equally efficient connections.

Industry critics also scoff at AOL and Time Warner promises because of their long history of tense relations with rival content companies. For instance, Time Warner currently is blocking competing electronic program guides that broadcasters are offering in three states where its cable systems offer their own EPGs. Also, SBC discovered in May that the local Time Warner/Road Runner service was conducting a corporate espionage operation that cost SBC thousands in start-up costs for digital subscriber lines. Of course, Time Warner also gave itself a

have been eyeing this very, very seriously," said Andrew Schwartzman, president of Media Access Project. "They think this is a very big deal."

Time Warner, better than any company, is well aware of the FTC's concern over ties between cable distributors and programmers. After all, it was the FTC that ordered John Malone's Liberty Media to convert his 9% stake into a passive investment as part of approving Time Warner's 1996 takeover of Turner Broadcasting. The FTC also forced Time Warner to end contracts that gave Tele-Communications Inc. favorable terms for Turner programming.

Furthermore, the Department of Justice's order last month forcing AT&T to sell its 35% stake in Road Runner as a condition of the MediaOne merger signaled the government's willingness to prevent concentration in the budding broadband market and gives the FTC enough ammunition to fight content/distribution ties in that area just as it did in the Turner deal. As a first step in its review of the AOL deal, the FTC last week asked about the online provider's effort to block users of rival



Disney Chairman Michael Eisner two weeks ago warned lawmakers about AOL Time Warner: 'If there's only one pipe and one guy who decides the quality of picture, the placement of content and the return path for interactive content, that amounts to...having a lot of control.'

public relations black eye in April by yanking ABC TV stations from its cable systems during a retransmission consent dispute with the network.

As for AOL, its critics say its poor sportsmanship is exemplified by its decision to block outside instant messaging and the release early this year of AOL 5.0, which frequently disabled non-AOL browsers.

AOL and Time Warner officials say they expect little in the way of government conditions; after all, the companies have little operational overlap, and the merger will not violate any government ownership limits. But critics of the deal say past FTC and FCC decisions provide plenty of precedent to hinder the type of vertical concentration between content suppliers and distributors that this deal creates.

"From the early going, both agencies

instant-messaging software.

The FCC is moving ahead as well. Two weeks ago, the Cable Services Bureau asked AOL to explain why it dropped out of an Internet industry effort to develop common instant-messaging standards and to document its DirecTV holdings. The five FCC commissioners also will hold a public hearing on the deal at the end of June.

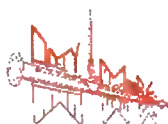
Critics of the merger also take heart knowing that the commission appeared willing to rely solely on its "public interest" in imposing conditions on the AT&T-MediaOne merger, even if a federal court had struck down the government's cable-ownership cap. (Ultimately the cap was upheld.) Said an FCC source: "This will be a good example for showing how the commission can require these things under its public-interest authority." ■

Photo: John Troha / Black Star



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TW, AOL just want to be free

Merger restrictions unjustified and motivated by rivals' business interests, companies claim

By Paige Albinak

America Online and Time Warner executives are keeping a brave face, even as a host of corporate rivals implore regulators to saddle the companies' merger with conditions that would hinder its ability to favor its own TV programming and Internet content on its own high-speed cable systems.

Officials for both companies contend it would be unfair for the government to single out their company with unprecedented dictates that would interfere with subscriber and business relationships.

"The whole broadband marketplace is such a nascent area. It would be premature to impose conditions and certainly to impose conditions on just one player," says Art Harding, an attorney with Fleischman and Walsh representing Time Warner in Washington.

Also being questioned is whether the FCC or the FTC even has the authority to impose any conditions, given that the two companies do not violate any government ownership restrictions or raise any obvious antitrust concerns.

"What's interesting about this merger is that it combines two companies that don't have any overlapping lines of business," says George Vradenberg, AOL's executive vice president for global and strategic policy. "It's driven by the desire to innovate and create new things. It's not a merger driven by increasing our market share."

But regulators are taking a close look. Last week, the FTC asked AOL to explain its role, or lack of one, in an industry effort to develop open standards for instant-messaging software. AOL's Internet rivals have complained for months about the company's deci-



Since announcing the merger Jan. 10, AOL's Steve Case (l) and Time Warner's Gerald Levin have spent a lot of time in Washington defending it.

Photo: Amber Bursik

sion to block non-customers from messaging their subscribers.

AOL officials counter that they plan to open their instant e-mail system to outside messages and in a show of good faith last week issued an 18-page proposal outlining how it could make its service work with rival systems.

Three weeks ago, the FCC asked AOL to describe its investment and management role in DirecTV, a satellite TV rival to Time Warner. The FCC, separate from the merger review, also is reviewing complaints from Gemstar International and TV broadcasters that some Time Warner cable systems are denying carriage of local stations' electronic program guides.

Walt Disney Co. and BellSouth are seeking conditions that could eventually be applied to every broadband distributor, such as restrictions on caching affiliated content or prevention of interference with rivals' two-way communications.

But Time Warner lobbyist Tim Boggs says corporate critics of the AOL-Time Warner deal are simply using the government's merger-review process as an excuse to paint the merging companies as bad actors in what are, in reality, legitimate business disputes.

"Disney was seeking an advantage in programming negotiations. Gemstar is trying to pursue its business agenda. The instant-messaging people are trying to pursue their agenda. None of their filings say anything about consumers," he notes.

As for fears that the merger will put too much distribution into too few hands, Time Warner officials also scoff. AOL's investment in DirecTV through a \$1.5 billion investment in General Motors is not attributable and non-vot-

ing, they say. In addition, the partnership will only speed the rollout of broadband services because AOL and DirecTV will launch a broadband satellite service as early as this fall.

Nor does Time Warner's 45% stake in RoadRunner pose a concentration threat, they continue, especially after the Justice Department's order for MediaOne to shed its 35% investment in the cable Internet service provider.

"That really should take those issues off the table," Harding says.

And public advocacy groups' effort to win open access to the cable Internet pipe shouldn't pay off either, according to Boggs. He points out that the FCC had three previous opportunities to require cable companies to open their networks to competitors—in the review of AT&T's purchase of Tele-Communications Inc., review of AT&T's merger with MediaOne, and the first annual review of the commission's advanced services rules—and all three times it has refused to act. "We think the marketplace is working," Boggs says.

To back that up, AOL and Time Warner last February presented lawmakers with a "memorandum of understanding" promising to grant competing Internet service providers access to the AOL Time Warner pipe. At the time, senators said they wanted to see something with more legal teeth. That has not been forthcoming, but Time Warner executives say subsequent announcements that the broadband networks of other major system operators will be open proves that AOL Time Warner already has set the market standard for openness. ■

President Jay Ireland wants to move the process of buying and selling ads to the paperless environment of the computer.

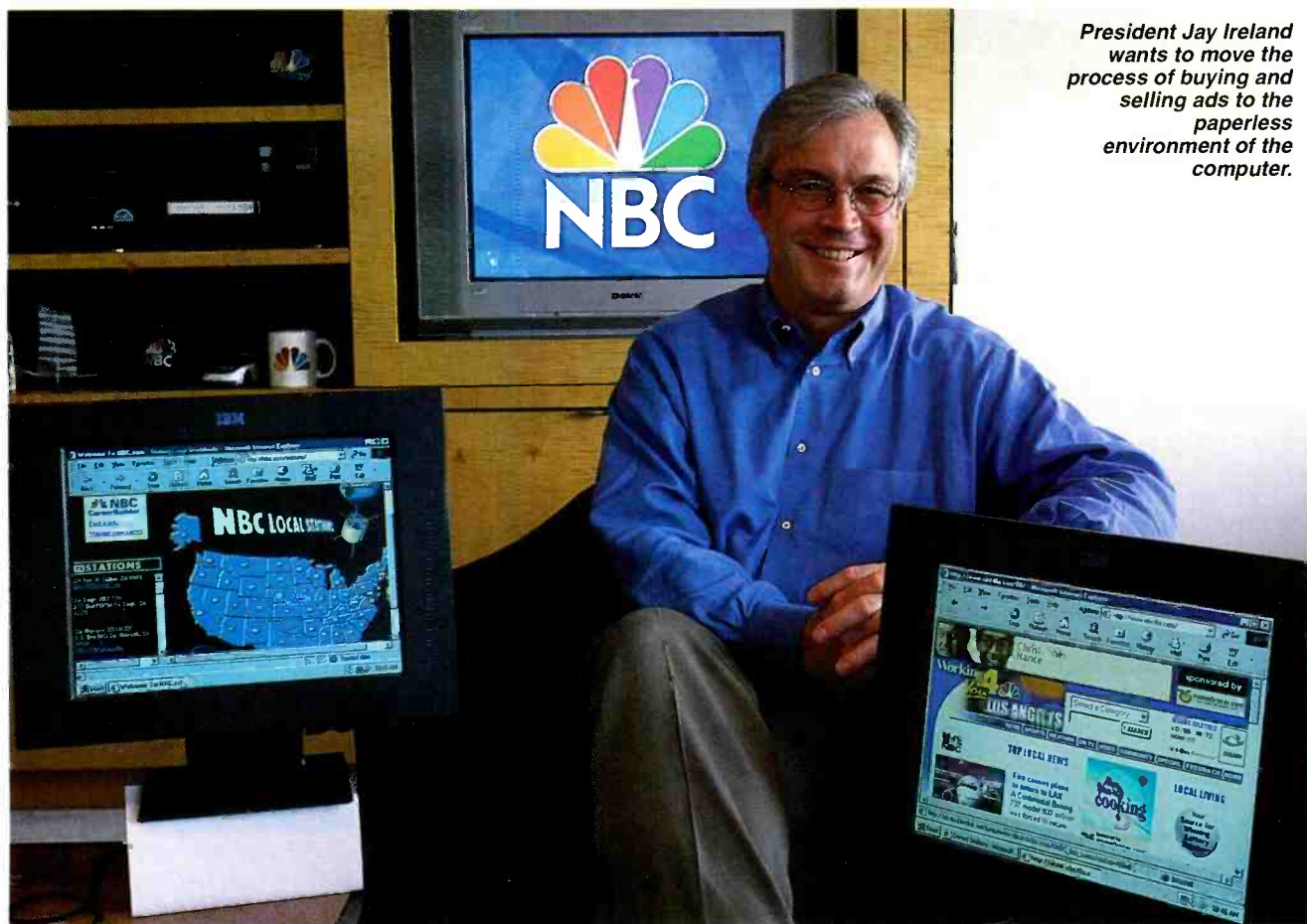


Photo: 2000 Tom Sobolik / Black Star

Looking to the Net for bigger nets

Head of NBC Stations plans to make each a local 'portal'

By Steve McClellan

Like the rest of the TV-station industry, the NBC Stations Group is grappling with the switch to digital, the impact of the Internet and the harsh reality that some of its traditional sources of advertising, such as the national spot segment, are shrinking.

But Jay Ireland, president of the NBC Stations Group, has a plan—or at least the outline of one—to ensure that his division keeps growing. The plan includes a complete overhaul and a more fully integrated stations-to-Internet connection, designed to make each of NBC's 13 stations a local "portal," he says.

The former GE Plastics executive also says the Web can make doing business with advertisers more efficient—and take the industry's effort to move to electronic invoicing several steps further. Conducting business with advertisers can be a truly paperless process, he says.

Redefining the stations' ad market is also part of the strategy. Ireland wants his stations to go after a bigger piece of the ad pie, not just dollars earmarked for TV.

In-house program development, particularly for the struggling daytime lineup, is also on the drawing board. Combining facilities with the Paxson stations is a top priority, and other station ven-

tures are being explored as well.

The plan is a bit sketchier when it comes to utilizing the digital spectrum. Ireland acknowledges that there's not a definitive strategy there yet. But that's as much a network issue as a station issue. Once the network decides on a plan, the stations will serve as the launch pad to carry it out.

The TV industry, like most of American commerce, is obsessed with the Internet and utilizing its full potential. Ireland and the NBC stations are no exception. He has a staff of 70 Web-ophiles groupwide (Ireland calls them his "bunch of passionate maniacs") focused on integrating the stations with cyberspace. There is a director of Internet activities at each station and a handful of corporate Web gurus as well. Corporate Webbies include John Garcia, head of content development, and Dave Pugh, who oversees the technology infrastructure.

The source for local info

The stations' Internet strategy, Ireland says, "is to take our broadcast strength

and the strong local ties and credibility we've developed and use that with the power of the Web to provide news and all kinds of additional information services all around the local community."

That includes everything from news, weather and traffic updates to movie and restaurant guides to browsing and buying retail online. "We will become the local portal, not just a television station on the Web," he says. "We'll become the local source of information, news and entertainment around the city or town you live in."

The station group has commissioned Open Market to revamp all the stations' Web sites—particularly the backroom operations—to enable the group to carry out the local portal strategy.

NBC has also made an investment in Digitalconvergence.com, an interactive service that connects viewers from programs and ads on TV to Web sites on their computers. But that's more of a future play, he says. "Eventually, not yet but eventually, we are going to have convergence of the Internet and television, and what we want to do is have a service that provides our viewers, at the click of a button, all this material that they can get from both."

What stations hope to do with Digitalconvergence, he says, is charge advertisers more for the qualified leads the technology generates by linking them directly with viewers.

Slowing core business

Part of the reason the NBC Stations Group is so Internet-focused is that the core business is not growing as fast as it once was, Ireland acknowledges. But he believes that, besides adding a new revenue stream, he can apply new-media technology to the core business and not only cut costs but possibly spur new sales as well.

"The agencies tell us that spot television is the most expensive ad buy they have because of all the tracking and paperwork that occurs over many different markets," he explains. His solution: Put the entire process on the Internet, from purchase to invoicing, confirming spot airings to payments, along with any changes that take place in between. "You could move to a vendor-driven auction. They're not doing that in television, but they're doing it with a lot of other commodities."

The whole process of buying and selling ads, including all the negotiations and approvals, could be moved to the paperless environment of the com-



Photo: 2000 Tom Sobolik / Black Star

A word to the wise ...

"I just want to say one word to you. Are you listening? Plastics."

NBC Stations President Jay Ireland was only 12 when *The Graduate* was released and the career advice that "Mr. McGuire" imparted to the Dustin Hoffman character instantly became part of the American pop lexicon.

Ireland was in a unique position to get into plastics right out of college: His father, also named Jay, was a career General Electric finance executive. However, the elder Jay didn't urge his son to get into plastics. What he did offer was a GE contact that helped his son get into the company's Financial Management Program, which one source describes as a "very prestigious way to get in the door" at GE.

Before taking advantage of that opportunity, though, Ireland joined the U.S. Army for a three-year stint as field artillery officer in West Germany.

Then it was home to GE's FMP program and, two years later, on to another prestige assignment at the Corporate Audit Staff, where he rose to executive audit manager. One analyst who follows GE closely calls the Audit Staff the company's "proving ground for stars in the making."

In 1988, Ireland transferred to GE Plastics, where he rose to chief financial officer. In 1990, he transferred to the Netherlands to run GE's Polymerland-Europe, a plastics-distribution company.

Three years later, he returned to GE's corporate headquarters, where he headed investor relations. In 1995, he was named a vice president, in charge of the Corporate Audit Staff.

Those in the broadcast industry who have gotten to know Ireland since he was named president of NBC Stations late last year, believe he's on the "fast track" at the network. "You have to believe he's one of the candidates to replace Bob Wright whenever that happens," says one high-level broadcasting executive.

Nicholas Heymann, the GE analyst at Prudential Securities, worked with Ireland at GE in the early '80s and has followed much of his career. "I have a better knowledge of what we used to do after work," he quips. (Asked for details, he won't dish.)

But seriously, says Heymann, "Jay is definitely a big-time star at GE. He's very creative, and he's very flexible—to go from plastics to running the O&Os."

Another analyst, who has followed Ireland's career for many years, says he's just the shot in the arm the NBC group needs. "He'll bring a fresh industry perspective to a high-margin business and make those margins even better. He's a real business guy."

Come 2001, when the group will have to confront the profit growth issue head-on, Ireland will thrive, the analyst predicts. "Part of the solution is going to be reducing operating costs, and he's extremely good at that."

Ireland may be a real business guy, but he graduated with a degree in political science from St. Lawrence College in 1977, where he was a two-letter varsity man (baseball and football). He was married that same year to his college sweetheart (also a St. Lawrence alum), Valerie Lanigan. They have two college-age kids.

—S.McC.

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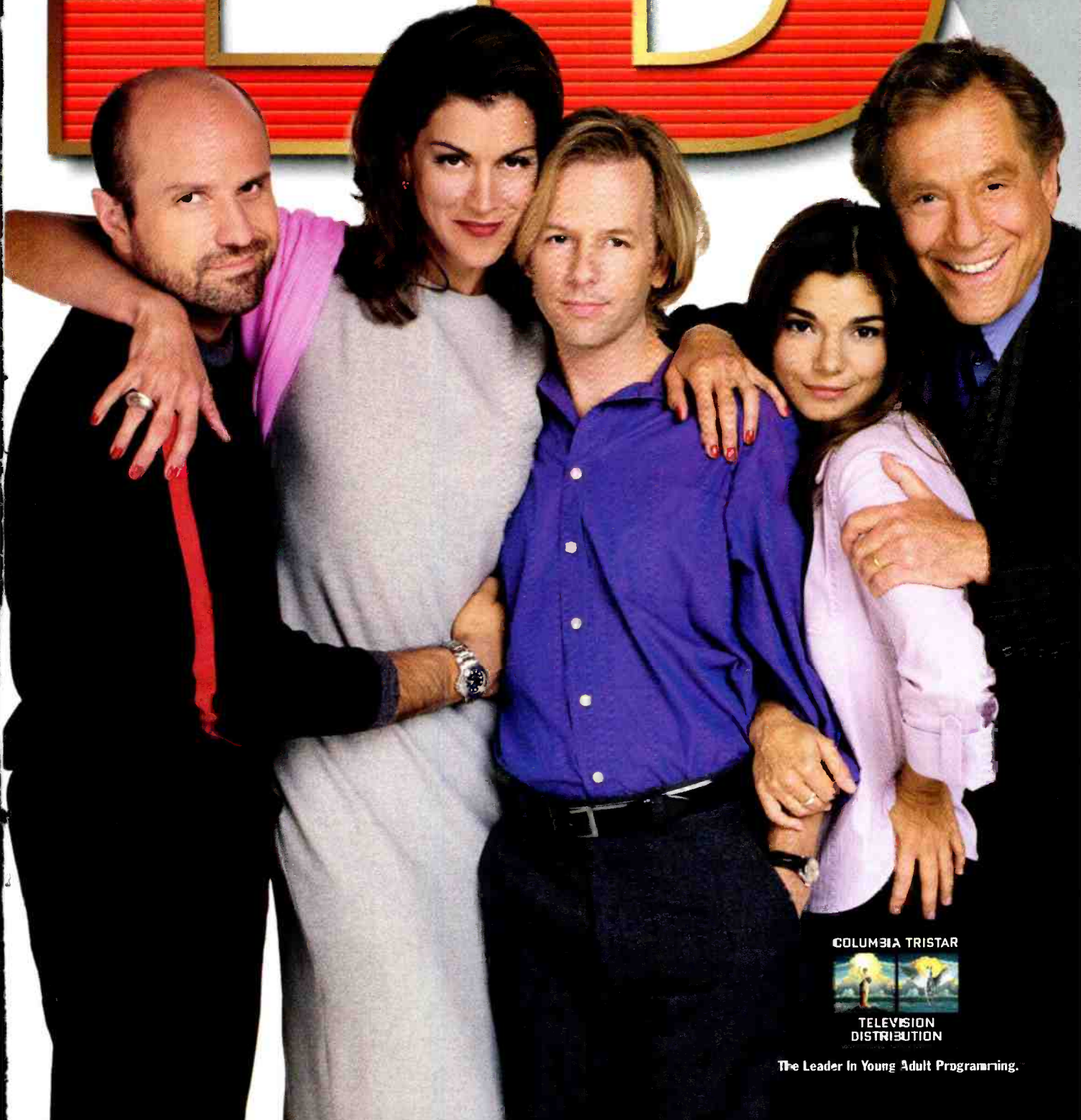
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puter—just as it has at other GE businesses.

"I come out of a business where we've done something very similar," Ireland says. That business was GE Plastics, where he was chief financial officer. "We've done it around the world, and basically human hands don't touch it."

Daytime woes

Although the NBC Station Group is firing well on most cylinders, there are some problem areas—most notably daytime, where the group, like its network, is a distant third behind CBS and ABC.

The daytime problem starts at the top of the daypart, when viewers defect from NBC in droves at the conclusion of the *Today* show. *Later Today* follows, and viewers have not been receptive to the show, which debuted last fall. In May, *Later Today* lost roughly two-thirds of its lead-in audience in New York and Los Angeles. In Chicago, it lost about half.

This year, the group bet on new syndication talk show *Ainsley Harriott*, which also didn't pan out and won't return next year. NBC recently canceled *Later Today* as a network show (under pressure from affiliates), although the owned stations will continue to carry it. NBC owns the show and hopes it will turn around.

"Daytime is an issue," Ireland acknowledges. "It's our least profitable and least sellable" daypart. In a sense, he says, NBC has exacerbated the over-the-air daytime problem with successful ventures in other areas—CNBC, for example—which have contributed to the fragmentation of the daytime audience.

The solution to NBC's daytime woes is elusive. "It's a real challenge," he says, "and the revenue potential there is relatively limited because of the size of the audience."

But the network and the stations are working feverishly in-house to develop game, talk and other shows. Ireland says he has also had lots of discussions with outside producers. Whatever new shows result, he says, have to fit with the NBC brand. The only genre he rules out is court shows, of which there is a glut on the market.

For next season, NBC's big syndication bet is on the new talk show *Men Are From Mars, Women Are From Venus*, based on the popular book of the same name. According to Ireland, NBC, as the launch group, is working

MAY PERFORMANCE

How the Big Four fared in the top three markets in the latest sweeps

New York

Network	Full day	6 a.-7 a.	6 p. News	L. News
WABC-TV	5.9/15	3.3/14	6.6/14	6.6/15
WCBS-TV	3.1/8	1.0/5	3.3/7	4.2/7
WNBC-TV	5.3/14	4.5/19	7.1/15	10.8/19
WNYW-TV	2.6/7	3.0/13	N/A	4.8/7

Los Angeles

Network	Full day	6 a.-7 a.	6 p. News	L. News
KABC-TV	5.7/15	3.4/16	6.3/13	7.3/15
KCBS-TV	2.0/5	0.8/4	1.3/3	4.1/9
KNBC-TV	4.6/12	4.1/19	5.8/11	8.4/18
KTTV	3.1/8	2.7/13	N/A	3.7/6

Chicago*

Network	Full day	6 a.-7 a.	6 p. News	L. News
WLS-TV	7.5/19	5.3/20	8.2/18	14.0/23
WBBM-TV	2.9/7	1.1/4	3.1/7	5.4/9
WMAQ-TV	4.6/12	3.9/15	4.5/10	11.0/18
WFLD-TV	3.6/9	2.2/8	N/A	5.2/8

*5 p.m. newscast in Central Standard Time Chicago

N/A: Fox-owned stations do not program local early-evening newscasts.

Source: Nielsen Media Research. Ratings/shares are 20-day household averages for the time period.

closely with the show's producer, Columbia TriStar Television Distribution, on the show's format and content.

Ideally, the goal would be to duplicate the success NBC has had in prime time access, where it owns *Extra* and *Access Hollywood*, distributed by Warner Bros. NBC has long considered getting into the syndication business itself, although company executives say no decision has been made. "Nothing is imminent," Ireland notes, adding that, if NBC does go forward in syndication, it would likely be with a partner.

In the group's top six markets—New York, Los Angeles, Chicago, Philadelphia, Dallas and Washington—the NBC stations are a strong second overall and finish first or second in most of the key news time periods. The biggest problem market is Raleigh-Durham, N.C., where WNCN-TV remains a distant third. In Hartford, Conn., too, WVIT(TV) is in third place overall.

In Hartford, during the May sweeps, WVIT remained in third place in households overall, although the station, a UHF outlet, has a better demographic profile than the household numbers suggest. In the key demos, the station is

frequently No. 1 or 2.

Despite the problems, the NBC group gets fairly good reviews from those who follow the business. "Their daytime is where programs go to die," quips Bill Carroll, vice president, programming, Katz Television. But overall, he adds, the station group seems on track. "[Ireland] has a good grasp of the direction he wants to go. He's a businessman, and, in this day and age, that is what TV is."

Keeping up with 2000

But, with its major-market stations on firm footing, Wall Street sees continued growth for the NBC stations, even into next year, when it will have to make up \$100 million or more in Olympics and political dollars.

Merrill Lynch, for example, estimates the NBC stations will generate a 10% revenue gain in 2001 to almost \$1.4 billion, up from \$1.27 billion this year. Operating profit for the station group, Merrill estimates, will climb roughly 13% in 2001, to \$745 million, from \$660 million in 2000.

Some of those profits will come from reduced costs and operating efficiencies. For example, as the stations have laid in digital facilities, the group will operate some stations out of centralized hubs and transmission centers.

All the NBC stations will have their joint sales ventures in place with co-located Paxson stations by the end of next month, Ireland says. Further consolidation will follow after that, with one master-control studio for both stations in many cases. By the end of the year, he adds, most of the stations will be repurposing news for the Paxson stations and possibly for other stations. In Miami, for example, WTVJ(TV) is also producing a news show for the WB affiliate.

Ireland also told analysts and investors at a conference in March that he wants his TV station managers to "redefine" their markets. In other words, instead of going after just the available over-the-air TV time in those 13 markets—representing about \$6 billion in advertising—he wants them to pursue print, radio and cable dollars as well. That's about \$18 billion in potential ad revenue.

At the same time, he acknowledges, beating 2000's revenue and profit figures in 2001 "will be a challenge. But that gets back to the issue that, if you don't look at other revenue streams and potentials out there, beyond the base broadcasting business, you're never going to do it." ■

The 5-minute message

Ex-president tells NAB that only 2% of broadcasters are giving time to candidates

By Paige Albinak and
Elizabeth A. Rathbun

Former President Jimmy Carter showed up at the NAB's Service to America Summit last week to accept an award and deliver a message broadcasters don't much want to hear. He asked that they dedicate five minutes of their airtime each night in the 30 nights leading up to an election to candidate-centered discourse.

It's a message broadcasters have heard again and again, and one they mostly ignore. That, in fact, was a central part of Carter's complaint: Just 2% of the nation's 1,300 commercial broadcasters have agreed to try the idea.

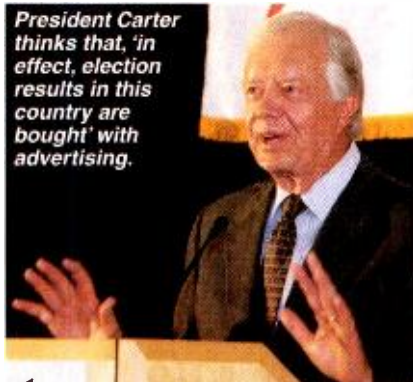
The initiative is one being pushed heavily by Paul Taylor's Alliance for Better Campaigns, of which Carter, along with former President Gerald Ford and former broadcaster Walter Cronkite, are honorary co-chairs. The triumvirate signed on to push the plan last October, but broadcaster participation is as slim as it was when the presidential advisory committee on the public-interest obligations of digital broadcasters—known informally as the Gore Commission—made a similar recommendation a year and a half ago.

The NAB could not confirm Carter's numbers, but there is still plenty of time before the fall elections for broadcasters to sign on, said NAB spokesman Dennis Wharton. But one of the problems with giving time to candidates is that they often don't accept offers to appear in debates and other issue-oriented programming, he said.

Among broadcasters who are participating are Hearst-Argyle, E. W. Scripps and Capitol Broadcasting. Hearst-Argyle's Boston station, WCVB-TV, has dedicated an average of four minutes and 19 seconds per night to candidate-centered discourse, the most of any station in the country but still short of the five minutes Taylor wants. Scripps' WEWS-TV Cleveland was second with an average of three minutes and 49 seconds each night.

Candidate-centered discourse, which is what Taylor is pushing sta-

President Carter thinks that, 'in effect, election results in this country are bought' with advertising.



tions to air, is coverage in which the candidate presents his or her own views either in a stand-alone piece or within a larger news story.

So far this year, "we have been distressed by the lack of a positive response," Carter said. He urged the approximately 200 broadcasters present at the NAB event to act soon,

because "I have a feeling that if this is not done voluntarily, it might be mandated in the future."

Carter thinks free airtime is needed because, "in effect, election results in this country are bought" with advertising, he told the broadcasters. And those ads do not address the issues: They are used "to tear down the reputation of an opponent."

Making Carter's point abundantly clear were the results of the New Jersey Senate race, in which Democratic primary winner Jon Corzine spent approximately \$36 million of his own money to secure the nomination. Corzine and his significantly less well-funded competitor, former New Jersey Gov. Jim Florio, spent a combined \$21 million with the top four stations in New York City and Philadelphia to get their messages out. (None of the major TV stations covering New Jersey is located in the state.)

According to a study by the Alliance, viewers were 10 times more likely to see a paid campaign ad on one of those four stations than they were to see candidate discourse, which averaged about 13 seconds a night. ■

Boycott threat widened

NAACP looks beyond broadcast networks for diversity, to advertisers and agencies

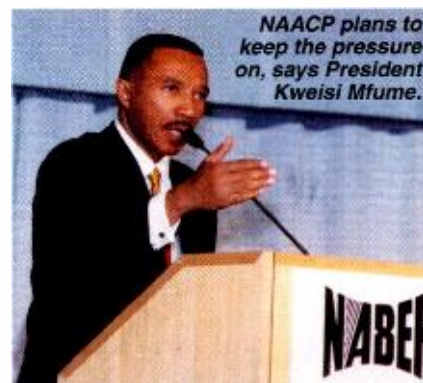
By Elizabeth A. Rathbun

The "B" word—as in boycott—is still being bandied about as the NAACP continues its scrutiny of diversity at the broadcast networks.

And it's not only the broadcast networks that are being threatened this time. Advertisers and ad agencies that don't support diversity on the air and behind the TV scenes also are being eyed, NAACP President Kweisi Mfume told broadcasters gathered last Monday in Washington for the second NAB Education Foundation Service to America Summit.

In the long run, government intervention—or the threat of it—might be required, he said. "Some argue that [change is] not going to happen on its own."

For example, it might be worth revisiting "fin-syn," the rules repealed in 1995 that had barred the broadcast networks from owning prime time pro-



gramming and syndicating it. Or perhaps Congress could be persuaded to enact legislation that would set a quota for the number of hours of programming produced by minorities, Mfume said. Such action would require the agreement of the entire NAACP-led coalition of African-, Latin- and Asian-Pacific-Americans and American Indians that last summer objected to the dearth of minorities as stars of the Big Four's prime time shows. (Various concessions

were eked out of all four.)

"We get there by talking about it and keeping the pressure on," said Mfume. "The NAACP plans to keep the pressure on."

The NAACP also is scrutinizing the country's top 100 advertisers, who also might need boycotting. "The networks weren't solely culpable in this system," Mfume said. Also accountable are advertisers and ad agencies that not only target specific demographics—"subtly or maybe not so subtly in some cases"—but don't speak up when

minorities are excluded from the network business, he said.

Mfume seemed to lay some blame at the feet of his association. Unnamed "advocacy groups ... fell asleep at the switch in the 1960s. We woke up in the late 1990s."

Improvements are already showing up in network plans for the upcoming fall season, he noted. However, there's still "a long, long way to go."

News and sports programming is particularly troublesome. For example, Mfume said, he rarely sees a black face on

CBS' *Face the Nation*. ("We don't keep track," *FTN* moderator Bob Schieffer says. "We follow the news, whatever the top story of the week is." He notes that his show's producer is an Asian-American.)

Later this summer, The WB and UPN will be subject to the same scrutiny that the Big Four networks received last summer, Mfume said after his speech. Between them, "one clearly gets it, and one may need a little help in terms of understanding the issue [of diversity]." He declined to comment further on which is which. ■



GET WITH THE PROGRAM

By Joe Schlosser

NBC survives hype to win the week

Despite all of the headlines going to CBS' *Survivor* and ABC's *Who Wants to Be a Millionaire?*, NBC was back on top in both adults 18-49 and total viewers in the weekly network ratings race.

With help from the NBA Finals and strong ratings for repeats of shows such as *Law & Order*, NBC was able to hold off its rivals. NBC claimed first place in both categories for the week of June 5-11, averaging a 4.4 rating in adults 18-49 and 10.7 million viewers, according to Nielsen Media Research.

Despite lower than usual averages for the NBA Finals between the Los Angeles Lakers and Indiana Pacers, the first three games of the series all finished in the top 10 shows of the week in total viewers. The first three NBA Final games on NBC averaged 15.4 million viewers. Following NBC in a very tight race for total viewers was CBS, which attracted an average of 10.6 million viewers.

CBS' second installment of *Survivor* finished the week as the third-most-watched show with 18.1 million viewers.

ABC's *Millionaire* locked down the top two spots in total viewers. ABC finished the week second to NBC in adults 18-49 with a 3.4 national rating average and third in total viewers with a 9.4 million average. The Sunday (June 11) episode of *Millionaire* averaged 26.3 million viewers and the Tuesday (June 6) episode attracted 23.6 million viewers.

CBS (3.3) finished the week in third place among adults 18-49. Fox finished in fourth place in both categories, averaging a 2.7 in adults 18-49 and 6.5 million viewers for the week. UPN beat The WB on both fronts again, averaging a 1.5 in adults 18-49 and 3.8 million viewers. The WB scored a 1.0 in adults 18-49 and 2.4 million watchers.

All's rosy for 'Blue'

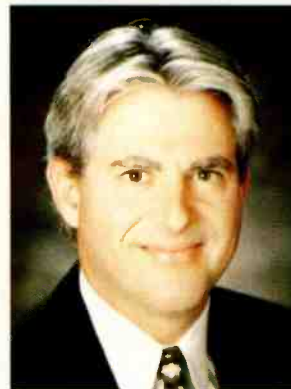
NYPD Blue is locked up for another two seasons at ABC. The network has picked up the Emmy

Award-winning drama from producer Steven Bochco through May 2002, ensuring that the series will remain on the air through at least its ninth season. ABC also an option on a 10th season of *Blue*.

During the just concluded season, *NYPD Blue* aired for 22 straight weeks from January to May, and that appears to be the same schedule for the series for the coming two seasons. The show saw an uptick in its adults 18-49 ratings during the 1999-2000 season, growing 5% vs. its year-ago time period average.

Fox drama, comedy units get new heads

The drama and comedy divisions at Twentieth Century Fox Television received new bosses last week. Scott Vila and Brad Johnson have been named executive vice presidents of the two respective divisions. Vila was promoted from his former vice president role in the drama unit at Twentieth Century Fox, where he had been since June 1999. Johnson



Named executive vice president at Twentieth Century Fox Television: Scott Vila (top), drama, and Brad Johnson, comedy.

joins the studio after working as an independent producer/writer, and he last was executive producer of ABC series *Clueless*.

Johnson will oversee a comedy division that includes such current series as *Dharma & Greg*, *Tiutus* and *The Simpsons*. Vila's drama division includes *Roswell*, *Judging Amy* and *Ally McBeal*.

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Lassner sets up his own shop

Programmer, producer plans two or three entries for NATPE working in a 'pod' at Fox TV Studios

By Joe Schlosser

Former *Rosie O'Donnell Show* producer Andy Lassner has opened his own production company on the Fox TV Studios lot, and he's looking to develop first-run syndication and cable shows.



'For someone with as much attention-deficit disorder as me, this is the perfect place because there is always something going on.'

Lassner, a veteran daytime producer who last worked as a creative executive at cable's VH1, says he chose to make his production home at 3-year-old Fox TV Studios because it wasn't like the other Hollywood syndication studios.

"I came close to signing a deal with another major syndicator, then I met with (Fox TV Studios' president and CEO) David Grant and there was something about the fact that that these were not people looking to follow the pack," Lassner notes. "They were not looking to do the next court series or whatever the next fad is. They really want to take chances in terms of creating innovative product."

Lassner adds, "And for someone with as much attention-deficit disorder as me, this is the perfect place because there is always something going on."

Andy Lassner Productions becomes the ninth "pod" or mini-studio housed at Fox TV Studios, the low-budget, alternative TV studio created by Fox executives to complement the company's successful prime time studio Twentieth Century Fox. Other pods include The Greenblatt-Janollari Studio (*The Hughleys*), Regency TV (*Malcolm in the Middle*) and Fox TV Studios Productions (FX's *Son of the Beach*).

Lassner has worked on *The Richard Bey Show*, *The Jenny Jones Show*, *The Jane Whitney Show* and as a supervising producer on *The Rosie O'Donnell Show*. He won two Daytime Emmy Awards while working on O'Donnell's

show and actually began his career in television as an intern on *The Morton Downey Jr. Show*.

Lassner says he will be coming to the annual NATPE Conference next winter with at least "two or three" potential shows for first-run syndication that will probably be distributed by co-owned Twentieth Television.

He's also developing possible cable and network scripted series, something he says he originally wanted to try before getting hooked on daytime talk shows. Fox TV Studios head Grant says, "Andy has a lot of interesting ideas that are not standard ideas; that could be good for a number of different venues. He's been doing this stuff since college and I think he's just a really creative producer." ■

Justice nixes HBC, Clear Channel deal

Broadcaster owns 26% stake in the Spanish-language station owner, claims rule's being applied retroactively

By Elizabeth A. Rathbun

Clear Channel Communications Inc. will continue to try to sell radio stations to Hispanic Broadcasting Corp. despite the Justice Department's thumbs down on a \$127 million deal between the two companies.

HBC said last Monday that Justice had killed the deal because Clear Channel owns a passive 26% stake in the Spanish-language radio broadcaster—and because Justice required Clear Channel to divest the stations in order to meet FCC ownership caps and complete its \$23.5 billion merger with AMFM Inc.

Justice spokeswoman Jennifer Rose did not return calls concerning whether Clear Channel can do future deals with HBC or whether the decision applies to other radio companies.

Even Clear Channel President Mark Mays doesn't know the answers to those questions. "I certainly think [Justice] would like to [continue to] apply it," he says. But, "if we ever got into a fair fight with Justice"—in other words, if the AMFM merger weren't pending—"it's something we could actually win."



Mays: 'If we ever got into a fair fight with Justice'—if the AMFM merger weren't pending—it's something we could actually win.'

"We had hoped that [the Justice Department] would reach a decision on the merits as opposed to, in our view, creating a new rule and applying it retroactively to HBC," HBC's CEO McHenry T. Tichenor Jr. says in a news release. As HBC understands it, he says, the action is not

applicable to any other situation.

Indeed, Justice's action "does not disallow" future deals with HBC, says Randy Palmer, Clear Channel vice president of finance and investor relations.

As of last Thursday, Clear Channel had not announced new deals for KKFR(FM) Glendale/Phoenix, Ariz.; KXPK(FM) Evergreen/Denver, Colo., and KEY1-FM San Marcos/Austin, Texas. But the buyers were expected to be Emmis Communications Corp. in Phoenix and Denver and radio veteran Frank Wood in Austin. ■

Hearst serves up 'Court Stew'

Teams with National Entertainment, which will produce 'Talk Soup'-like take on court genre for syndication

By Susanne Ault

While some syndicators race to prepare shows for fall launch, two companies are making joint plans for the 2001 season.

Hearst Entertainment and National Entertainment (the year-old original-content division of post-production house National Video Center) have teamed up to enter two pilots in the 2001 first-run syndication sweepstakes: *Court Stew*, a half-hour strip described as E!'s *Talk Soup* for the court genre, and reality series *The Bravest*, a weekly half-hour that follows firefighters during rescues.

"We wanted new first-run ideas, and they had some," said Hearst Entertainment President Bill Miller on how the two companies decided to work together.

The relationship goes even deeper. National Video Center will take over executive-producing reins of Hearst's weekly lifestyle series *B. Smith With Style*, currently in its fourth season.

National Entertainment will produce the two new projects. *Court Stew* was co-created by Tami Leech and Lisa Siskind (former co-executive producers for USA Networks' recent film *The Mary Kay Letourneau Story*). Hearst will handle all distribution activities for the pilots and will start to shop the shows to station clients in September.

Court Stew will have plenty of material to select from: No fewer than 11 syndicated court series (five freshman, six returning) are set for the coming season. Given viewers' fast-paced lives and desire for instant information, "this will be better for them than having to sit through all [the available] shows," says Russell Best, National Video Center's vice president and general manager. *Court Stew* will sift through network and cable shows, including *Law & Order*, for court-related footage. Best says some of the syndicated court series may not last, but he's not worried about dwindling content.

Best says there could have been a legal issue with the producers of E!'s *Talk Soup* had they gone with *Court Soup*. "But we just said, why take a chance? We would have loved to have called it *Court Soup*. But we thought stew was kind of like soup, but just a little bit thicker."

The Bravest will follow firefighters at work. "When you and I are running out of a building, they're running in," says National Entertainment's Vice President and Managing Director Steve Pinkus.

According to the company, New York's fire commissioner has already agreed to give the show access to its fire crews and its library of 100 years' worth of fire footage.

The company is also fine-tuning *Parole Board* for 2001, taking court shows a step further. ■

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STATION BREAK

By Dan Trigoboff

Art Daube's Pennsylvania polka

Art Daube, who steered WBRE-TV Wilkes-Barre, Pa., and WYOU(TV) Scranton through the first 20 years of their unusual "shared services agreement," resigned as general manager of WBRE-TV.

Daube said that he and WBRE-TV owner Nexstar Broadcast Group President Perry Sook had talked for months about bringing in someone from the outside who could provide a fresh perspective and take the aligned stations "to the next level." Daube said that the May sweeps, in which both stations were down, did not factor into the decision.

Under the agreement, news and promotion at both stations are managed by Nexstar, which owned WYOU before selling to Bastet Broadcasting. Sook will serve as general manager during the search for Daube's successor.

Daube's tenure at WBRE-

TV preceded Nexstar's ownership of the station, and he had worked in the market before. Station employees have credited Daube with easing the transition to the new, untried arrangement, addressing both structural changes and staff concerns.

He will remain with Nexstar through the year as a consultant, continuing to represent the company at various civic boards and organizations. "I may surface at another Nexstar station," Daube noted.

Atlanta fetes good, bad of TV news

The purpose of the Southern regional Emmy awards, of course, is to honor local television. But international news and programming magnate Ted Turner, as usual, stole the show Saturday night while delivering the keynote.

"I'd like to thank all my wives and girlfriends," said Turner, whose personal

life has been as much in the news recently as his professional one.

Among awards, Atlanta stations WAGA(TV) and WXIA-TV scored the most.

Atlanta's TV stations will showcase their bloopers at "The Gorilla Ball," Saturday, June 24 at the Tabernacle in downtown Atlanta. Errors from news

shows on WGNX(TV), WSB-TV, WAGA(TV) and WXIA-TV will compete for the Otto Focus Award. Atlanta-based CNN will provide additional "entertainment with its own outtakes."

Cheering in the press box?

Denver sportscaster Tony Zarrella of KUSA-TV took heat in local newspapers last week over the charge that his appearance in a videotape targeting Broncos ticket holders, in which he extolled the virtues of the team's new stadium, created a conflict of interest.

The station defended the appearance as informational, not commercial. *Denver Post* critic Joanne Ostrow called it "an appalling breach of journalistic ethics." One station source suggested to BROADCASTING & CABLE that Zarrella and station management might not have participated had they considered the appearance of conflict, but added that Zarrella is well known as a frequent critic of the team. Zarrella was unavailable for comment.

Suspect in station standoff kills self

The suspect in a hostage-taking at a Denver TV station late last year committed suicide while at a state mental health facility. Thirty-year-old Jesse Clayton Miner apparently used sheets to make a rope, which he used to strangle himself.

Miner, who had a history of mental illness, was taken into custody after allegedly

shooting through the front window at KUSA-TV, and taking a photographer and receptionist hostage.

After Miner surrendered to police, a judge declared him incompetent to stand trial, and he was sent to the Colorado Mental Health Institute.

Line of succession

Deborah Carpenter has been named vice president and general manager at Fox owned-and-operated station WTTG-TV Washington. Carpenter had been general sales manager at Fox's Chicago O&O WFLD-TV.

She replaces Lauren Ong, who left in April to run National Geographic's U.S. network, scheduled to launch by the end of this year. Among her predecessors is her father, Bill Carpenter, who held the job from 1971 to 1980. He died in 1997.

Breach-of-contract suit filed in Austin

Cliff Morrison, former chief meteorologist at KEYE-TV Austin, Texas, has sued the CBS-owned station, contending that it breached his contract in dropping him last month.

His attorney, Daniel Ross, said the station took him off the air and stopped paying his salary with a year to go on his contract without notice or cause, in violation of the agreement. "They were supposed to reveal any qualitative or quantitative information as it relates to Cliff before getting rid of him," Ross said. Station management did not return calls.

All news is local.

Contact Dan Trigoboff at (301) 260-0923, e-mail dtrig@erols.com or fax to (202) 463-3712.

Caught on tape



Amateur video allowed New York City local news viewers—as well as police investigators—to witness the terrorizing of a number of women in Central Park on Sunday, May 11. Some stations reported the story by having victims watch the tapes of their attacks.

Photo: WCBS-TV

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Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.2	9.2
2	Jeopardy	7.7	7.7
3	Judge Judy	6.1	6.4
4	Oprah Winfrey	5.6	5.7
5	Entertainment Tonight	5.4	5.4
6	Friends	5.3	5.9
7	Seinfeld	4.9	4.9
8	Frasier	4.6	5.5
9	Wheel of Fortune (wknd)	4.4	4.4
10	The X-Files	3.9	4.3
10	Entertainment Tonight (wknd)	3.9	4.0
12	Drew Carey	3.8	4.3
12	Jerry Springer	3.8	4.1
14	Judge Joe Brown	3.7	4.6
15	Hollywood Squares	3.6	3.6
16	ER	3.4	3.9
17	Maury	3.3	3.4
18	3rd Rock From the Sun	3.2	3.5
18	Stargate SG-1	3.2	3.5
18	The Rosie O'Donnell Show	3.2	3.2

TOP NEWSMAGAZINES

Rank	Program	HH AA	HH GAA
1	Entertainment Tonight	5.4	5.4
2	Entertainment Tonight (wknd)	3.9	4.0
3	Extra	2.7	2.7
4	Inside Edition	2.5	2.5
5	Access Hollywood	1.7	1.8

According to Nielsen Media Research
Syndication Service Ranking Report
May 29-June 4, 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

A long hot summer?

'ET,' hosted by Mary Hart and Bob Goen, was the only newsmagazine to escape a beating, but even it took a hit.



The first week out of the May sweeps didn't seem to agree with many of the top nationally syndicated programs, especially the newsmagazines.

Season and all-time series lows were commonplace in the national ratings for the week of May 29-June 4. Everything from talk shows to off-net sitcoms took *Springer*-like hits during the week, but newsmagazines fared worst.

Three of the top four syndicated newsmagazines hit all-time ratings lows for the week, including 11-year veteran *Inside Edition*. That show dropped 11% from the previous week to a 2.5 national rating, according to Nielsen Media Research. Six-year-old *Extra* fell 13% to a 2.7 rating (its all-time low), and *Access Hollywood*, now in its fourth year, also hit its worst national number ever with a 26% drop to a 1.7 rating.

Even newcomer *National Enquirer* tied its first-season low with a 1.4. *Entertainment Tonight* was the only newsmagazine to escape season or all-time low ratings—but even veteran *ET* took a hit. *Entertainment Tonight* fell 7% to a 5.4 rating. Industry analysts say NBA playoff coverage and the Memorial Day holiday didn't help the fact that it was the start of the summer season.

Fewer promotional spots and repeats combined to make the first week of June one to forget for many of the top Hollywood syndicators.

The top three game shows in syndication, all distributed by King World, hit their season lows as well. Ratings king *Wheel of Fortune* dipped 4% to a 9.2 rating—still the highest rating for any syndicated show. *Jeopardy* fell 6% to a 7.7, and *Hollywood Squares* dropped 8% to a 3.6.

Other season-low numbers included three top talk shows: *Oprah*, *The Rosie O'Donnell Show* and *Live With Regis and Kathie Lee*. *Oprah* (down 11%) scored a 5.6 rating, *O'Donnell* (down 9%) hit a 3.2, and *Live* (down 12%) was at a season-worst 3.0.

—Joe Schlosser

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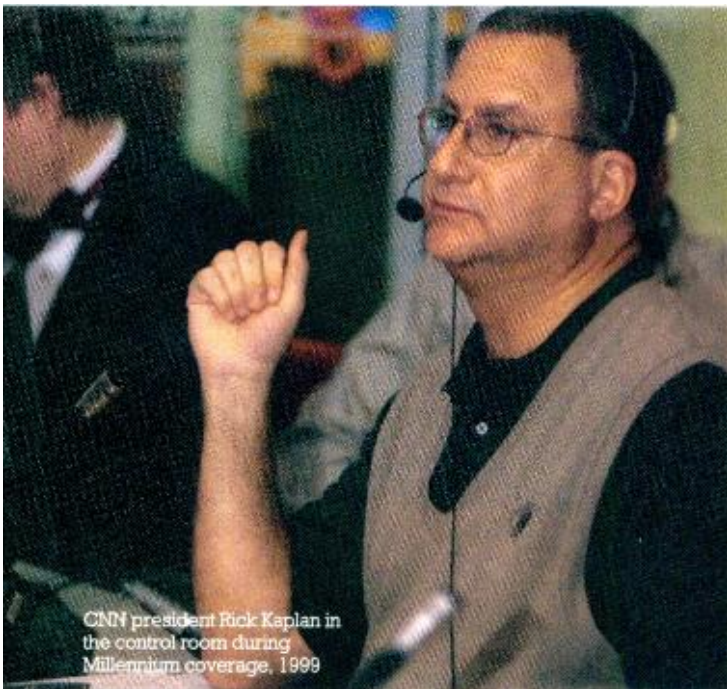
Happy **CNN**
20th
Anniversary

*Congratulations on 20 years of history-making achievement
from the entire Time Warner family and our colleagues at AOL.*

TIME WARNER

Raising the Bar

Expanding on just about every front, CNN has staked its future on enhancing a reputation for excellence



CNN president Rick Kaplan in the control room during Millennium coverage, 1999

It's nearly 2:30 p.m. in CNN's newsroom in Atlanta and a knot of nearly a dozen editors has gathered at the international desk. Those going off duty are briefing those just coming on about stories in the works in territories as far flung as Latin America, the Middle East and Asia. A reporter in Mexico City will file a script within the hour and follow up with video by 5 p.m.; Japan's overnight team is working on an enterprise piece; London has an update on a major story breaking in Europe.

"It's always primetime, somewhere in the world," explains Will King, vice president of international newsgathering.

The changing of the guard, as CNN staffers call it, takes place three times a day at both the international and the domestic desks. It is a critical part of a vast newsgathering effort by the more than 4,000 reporters, producers and editors who make up CNN's permanent editorial staff. Their efforts feed a steady stream of stories and updates, 24 hours a day, into CNN News Group's Atlanta headquarters. There, stories are listed on a computerized database that is constantly updated. Producers working at any one of the group's networks or services can pick stories from the database, call up video from a central hard drive and

edit it for their particular shows or segments.

It is an impressive operation that has earned CNN not only a reputation as the most trusted source of news in the U.S., but increasing recognition as a leading supplier of news around the world. At the same time, it is a remarkably efficient means of supplying content to the different outlets of CNN News Group, which include six TV networks, three private, out-of-home networks, 12 websites, two radio networks and CNN Newsource, the world's most extensively syndicated news service.

With an estimated global reach of nearly 1 billion people, CNN is one of the largest and most profitable news organizations in the world. It operates 38 bureaus, more than those of ABC, CBS, NBC and Fox combined, and has access to reports from more than 800 affiliates around the world.

The 1990s brought tremendous expansion at CNN News Group. Here in the U.S., two new networks, CNNfn and CNN/Sports Illustrated, got off the ground, as did CNN Interactive, a division that operates a dozen websites, supplies content to devices like pagers and cell phones and experiments in interactive TV. Overseas, CNN International developed into a full-fledged international service, with four feeds serving different regions of the world and a growing number of joint ventures serving countries in their local languages.

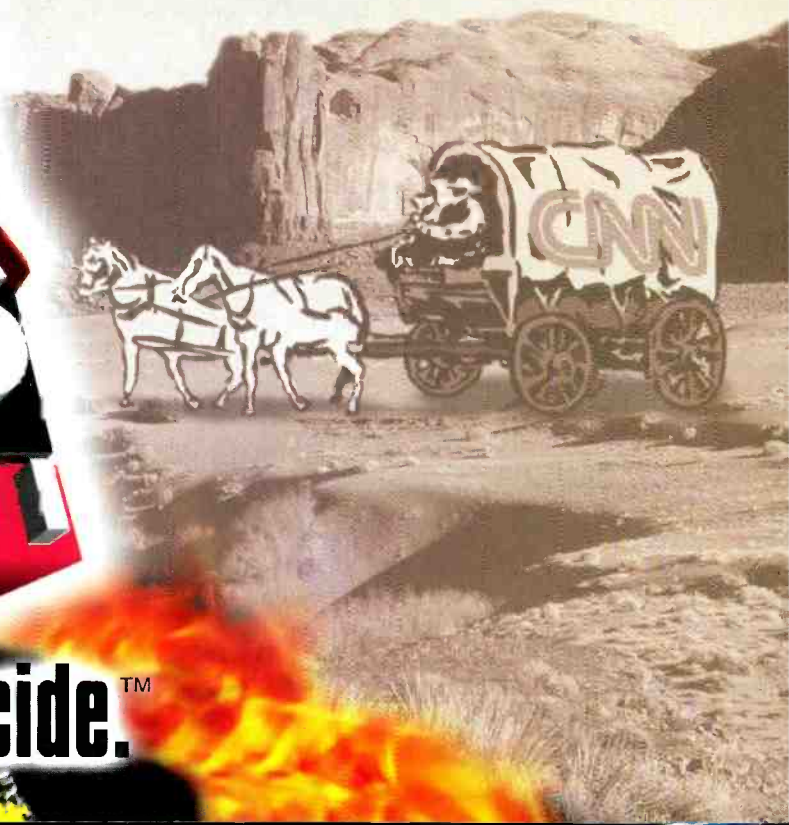
"The first 10 years of CNN were the pioneering era, the era of establishing the brand and competing successfully with ABC, CBS and NBC," says CNN News Group chairman and CEO Tom Johnson. "The second phase, from 1990 to 2000, was the era of globalization, and now we're moving into a new stage that I loosely describe as the Internet age. People throughout the world will be able to connect with CNN not only by cable and direct-to-home, but all of the new wireless devices."

As it has expanded around the world, CNN News Group has been busy tuning up its own operations. Since the appointment of CNN U.S. president Rick Kaplan in 1997, the flagship network has added new shows, overhauled its newsroom and on-air look, streamlined its roster of anchors and tightened up operations, allowing producers to concentrate more fully on each hour of the network's content.

This summer, CNN U.S. will launch the first major promotional push in its history, with a campaign designed to bring viewers in more often to sample its programming, including the 8 p.m. nightly newscast, *The World Today*. "Our biggest failure to date has been that we haven't gotten the message out about what we have on," Kaplan explains. "If we did, our numbers would be a lot higher."

Faced with increasing competition here in the U.S. and abroad, CNN News Group has pinned its strategy for staying number one firmly on enhancing its reputation as the most trusted news

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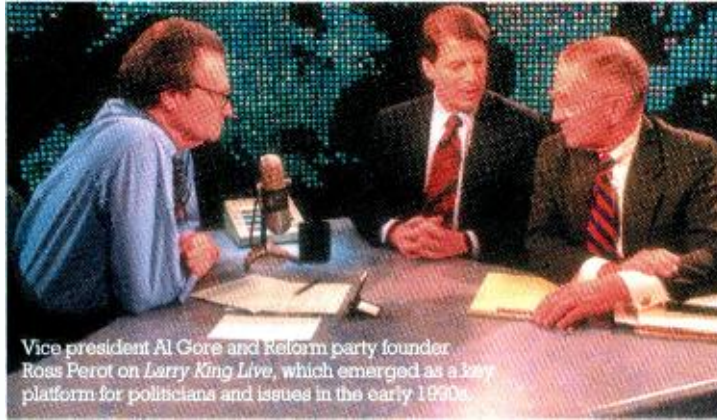
1980s, but CNN would keep opening new ones, adding Beijing in 1987 and Manila in 1989. It also added new satellite feeds, bringing its signal to Africa, the Middle East, the Indian subcontinent and Southeast Asia.

In May of 1989, CNN sent its top anchor, Bernard Shaw, and a crew of 40 to Beijing to cover the first summit between Russian and Chinese leaders since 1956. Chinese students had begun to ask for democratic

reforms similar to those the Soviet Union had instituted under Premier Mikhail Gorbachev, and the Russian leader's arrival in Beijing promised to create a stir.

As the six-day summit progressed, the students and other Chinese dissidents began gathering in Tiananmen Square, their numbers reaching 1 million by the time Gorbachev had flown home. CNN covered the demonstration even as government officials began to request that it halt its transmissions. The Chinese army was gathering just outside the city and police were lining up around the perimeter of the square. President George Bush issued statements reacting to the crisis based on what he'd seen on CNN.

At their makeshift headquarters in the Great Wall hotel in Beijing, Shaw and three CNN correspondents kept broadcasting, while trying to stall government efforts to shut them down. ABC News even sent a crew to cover the story of CNN's efforts to stay on the air. Finally, Shaw and company were ordered to stop transmitting. Two weeks later, Chinese troops moved in and massa-



Vice president Al Gore and Reform party founder Ross Perot on *Larry King Live*, which emerged as a key platform for politicians and issues in the early 1990s.

cred hundreds of the dissidents. CNN, which had arranged for special telephone lines to deliver video, broadcast pictures of the bloody confrontation.

Southern California's *Orange County Register* called CNN's coverage "an historic piece of television, providing the most graphic illustration imaginable of a repressive government in action."

Five months after its historic confrontation with the Chinese government,

CNN covered the fall of the Berlin Wall, and two years later, made television history with its coverage of two international conflicts. It was the only network to broadcast live from Baghdad as the U.S. opened bombing raids on Iraq in the Persian Gulf War, and it continued live coverage throughout much of the weeks-long conflict. Months later, its cameras were there as Boris Yeltsin lead a coup that toppled the Soviet government.

"The very definition of news was rewritten, from something that has happened to something that is happening at the very moment you are hearing it," said *Time* magazine, in naming Ted Turner its Man of the Year in 1992. "What CNN viewers have seen in the past year is the awakening of a village consciousness, a sense that human beings are all connected and all in it together, wherever on the planet they may be," *Time* continued. "What we are seeing is not just the globalization of television but also, through television, the globalization of the planet."—Kathy Haley

The (Busy) People's Network

CNN's first broadcasting studio was a platform above an abandoned country club swimming pool in Atlanta where the sound of crickets at night was a small consideration compared to the fear of blackouts from storms. Today, CNN Headline News has its own quarters at the CNN compound and 180 employees, including its own graphics, technical and edit staff. It brings the news to more than 70 million households and 600,000 hotel rooms.

Last year, the network's format changed dramatically under a plan to make the headlines even more viewer friendly. Four dayparts, (First



Anchor Lynn Russell

Watch, 6 a.m. to noon; Second Watch, noon to 6 p.m.; Third Watch, 6 p.m. to midnight; and Late Watch, midnight to 6 a.m.), each have their own anchors and signature on-air color. The network also works harder to keep its content fresh. "We do not repeat a reporter's package from one watch to the next," explains CNN Headline News president VR.

"Bob" Furnad. "If we repeat a story at all, it won't be in package form and only repeated if the story is still pertinent."

Coming changes will include the addition of Michelle Mitchell, a former *New York Times* reporter who will provide color and analysis

during coverage of the 2000 elections. "She fills a void for a gen-Xer who speaks brilliantly and to the audience of our younger demo," Furnad says.

Headline News has also adopted an "anti flow" philosophy to its programming. Instead of having all similar stories grouped together in mini-packages, we now break up stories of like genres—so that if a viewer is bored with international news, he doesn't have to sit through three stories on the subject," Furnad says.

The fast pace of the news highlights reflects the busy schedules of CNN Headline News' audience, Furnad says. "Time optimizers are our audience—folks who are balancing careers and family and hobbies and more. We created this network just for these people."

—Sharon Donovan

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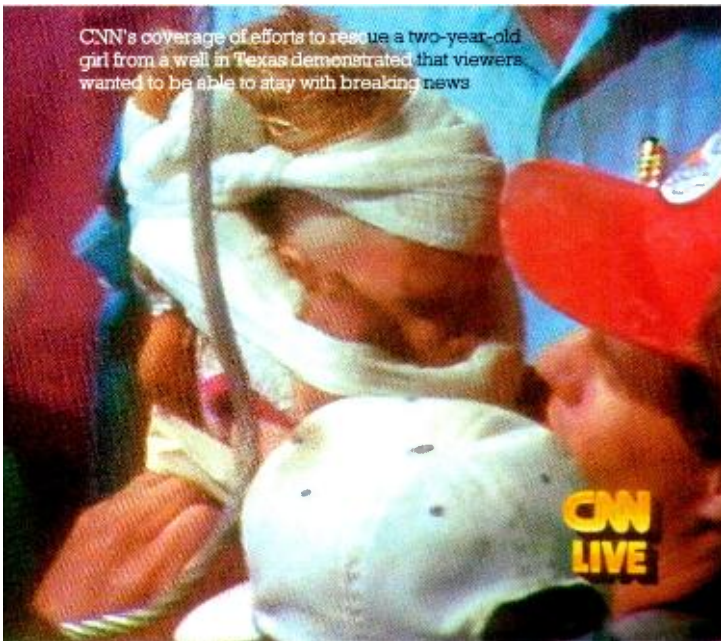
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Network To the World

Within a decade, CNN had demonstrated that live news coverage could change the way people perceive their world

CNN's coverage of efforts to rescue a two-year-old girl from a well in Texas demonstrated that viewers wanted to be able to stay with breaking news



America's Cup sailing trophy in 1977 wasn't about to be blown off course. He'd assembled 10 of his top managers in the conference room to move ahead on his strategy for fighting back: CNN2, a second all-news network that would be on the air months before SNC ever got off the ground.

Not one of Turner's lieutenants thought it was a bad idea—they'd worked too hard getting CNN up and running—and four months later, CNN2 premiered. A costly battle for subscribers ensued, as CNN2 and SNC, which began telecasting on June 21, 1982, lowered the rates they charged cable operators and ratcheted up their marketing budgets. SNC launched with 2.6 million subscribers, compared with CNN2's 1.2 million, but Turner's ties to cable, and his utter determination, enabled him to battle past the rival network in potential audience within months. On Oct. 27, 1983, SNC signed off. CNN was in the process of buying out the network's few remaining assets.

"We won the war 90 days before we would have had to fold our tent," recalls Turner Broadcasting System chairman Terry McGuirk, who headed Turner's affiliate sales operation at the time. "This was Ted at his most brilliant," McGuirk says. "He showed a tenacity that his rivals simply couldn't emulate."

The battle with SNC left CNN perilously in debt, not only because Turner was now spending \$1.5 million per month on CNN2, but because he'd continued plowing revenue back into building CNN. The mother network kept adding bureaus and staff and as it neared its third birthday, Turner was nearly \$275 million in the hole.

Subscriber counts for both CNN and CNN2, which later became CNN Headline News, built steadily, however, and by 1985, CNN was paying its own way. As its audience grew, it would become increasingly obvious that it was changing TV news forever.

When the space shuttle Challenger blew up just seconds after take-off in January of 1986, CNN was the only network that captured the tragic explosion on screen. It continued its live coverage of the disaster for 13 hours, long after the broadcast networks had gone back to their regular programming. "People realized that this was different," recalls Rick Davis, executive vice president of news standards and practices. "They understood that there was someplace they could go for a story that had hooked them."

The following year, millions watched for hours on end as CNN cameras stayed trained for days on an effort to rescue two-year-old Jessica McClure from the deep, narrow well she'd fallen into behind her home in Texas.

In 1985, CNN had begun to feed its signal via satellite to Europe, where it was seen primarily in hotels and embassies at first. The broadcast networks, under tremendous pressure to cut costs, would close many of their international bureaus during the latter half of the

Ted Turner strode around the conference room at CNN headquarters, brandishing the ceremonial sword he sometimes carried when he found himself in the familiar state in which he functioned best: that of the little guy, fighting off much bigger opponents. This time, the enemy was huge, and standing right outside his door: ABC and Westinghouse were teaming up to create a pair of rival 24-hour-a-day news networks. The first would focus on headlines and the second, to be launched later, would compete directly with CNN by offering more in-depth coverage.

The two media giants were well positioned to swoop in and preempt Turner's fledgling hold on 24 hour news TV. Satellite News Channels would be able to draw on the vast resources of ABC News and its powerful owned stations, as well as those of the six big-market affiliates owned by Westinghouse. It would also have ready access to cable distribution, thanks to Westinghouse's recent acquisition of TelePrompTer, cable's largest operating company.

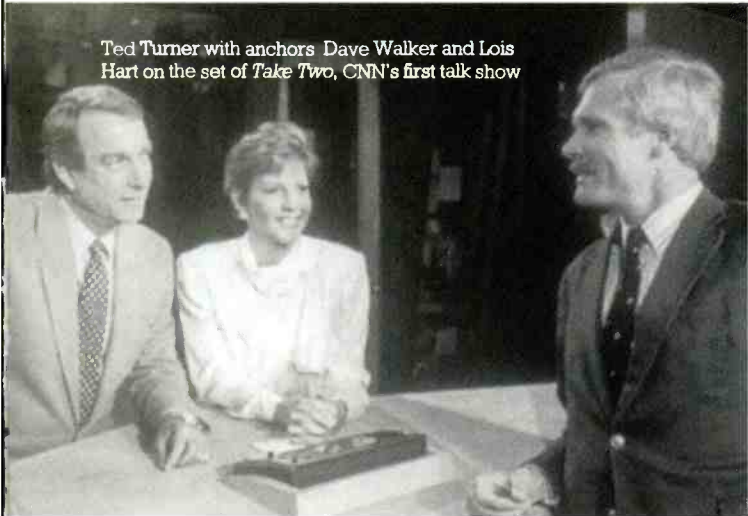
Barely a year old, CNN was losing \$1 million a month. The *Los Angeles Times* and *Forbes* were predicting Turner would go under if forced to compete with two of broadcasting's most well-heeled news operations, but the man who had captured the

Mission Impossible

Most of the TV industry said it couldn't be done, but a band of 200 worked feverishly to build CNN anyway

BY KATHY HALEY

Ted Turner with anchors Dave Walker and Lois Hart on the set of *Take Two*, CNN's first talk show



Lou Waters had just finished throwing to a reporter when he felt something tug on his pantleg. Startled, he pushed his chair back and looked down to see a man staring up at him from under the anchor desk. "Is it okay to come out now?" the man asked. Waters nodded and moved aside, watching as the man, whose belt was loaded with equipment for installing phone lines, crawled out and moved off to go work someplace else.

Looking around at the large space that was to become Cable News Network's headquarters newsroom and set, Waters shook his head. It was a scene of utter chaos: The floor was still mud, an entire wall was missing its windows, leaving the room open to the elements, and workmen moved among producers in a dusty haze. Barely a month lay between this chaotic rehearsal and the network's June 1 launch. As he watched for his cue to come back "on the air," Waters thought, as he had so many times since joining CNN just weeks before: "We'll never make it."

Ted Turner's bold effort to launch the world's first 24-hour-a-day news network was taking shape in the basement of what had been the Progressive Country Club on Techwood Drive in Atlanta. Amid cameras and computers draped in tarps, a few experienced producers and anchors were working frantically with an army of recent college graduates to meet Turner's deadline for going on the air. Their biggest challenge: developing a system—and a format—for filling the yawning 24/7 news hole that would open up and never close again, as Turner had said during a press conference, "until the world ends."

No one had ever filled a news hole that large before, although several big media companies, including Time Inc., Scripps Howard and Post-Newsweek, had considered it and backed off.

Executives at all three major broadcast networks scoffed openly at Turner's plans to launch CNN. Their news departments each spent upwards of \$300 million a year on news, the vast majority of those resources going into their half-hour nightly newscasts. Turner had scraped together about \$34 million for CNN's startup.

"We didn't know what we didn't know," recalls Turner Broadcasting System chairman Terry McGuirk, who began his career marketing Turner's independent station, WTCG Atlanta, to cable operators.

Turner had hired Reese Schonfeld, founder of a successful news cooperative for independent TV stations, to help him build CNN and Schonfeld had immediately recruited Burt Reinhardt, a TV news veteran, to be his second in command.

Schonfeld knew CNN could set itself apart by going live as often as possible with breaking stories, something the three major networks rarely did because it meant interrupting their entertainment schedules. The trick would be making it possible, and keeping the news interesting, 24 hours a day.

To make sure CNN's set would pop with the process of news-gathering, Schonfeld had had it built right in the newsroom. It was an idea that would later be widely imitated, but that at the moment, was the source of endless confusion during rehearsals.

Schonfeld had hired a couple of young computer experts to create TV's first fully electronic newsroom, linking PCs on producers' desks to a central database of stories that could be updated and sent automatically to TelePrompTers on the set. It wouldn't be ready in time for CNN's launch, however, so producers clacked away on typewriters next to their draped PCs.

Although it was hardly ready to do so, CNN launched, on schedule, at 6 p.m. on June 1, 1980. Glitches were many, but during its first hour on the air, the new network scooped ABC, CBS and NBC with live coverage of a press conference by President Jimmy Carter as he emerged from the hospital room of civil rights leader Vernon Jordan, who'd been shot.

Other scoops followed and within months, it was clear CNN was charting the future of television news. Its potential impact was so obvious that bigger, more powerful media companies would decide to move in and try to beat Turner at his own game.

They had no idea what they were getting into.

Cover photos, clockwise: CNN coverage of the fall of the Berlin Wall, 1989; an eclipse in 1990; Gulf War, 1991 and Columbine Shootings 1999. Kathy Haley edited this special supplement. Nimish Shah created its design for Bill Knight, group art director.

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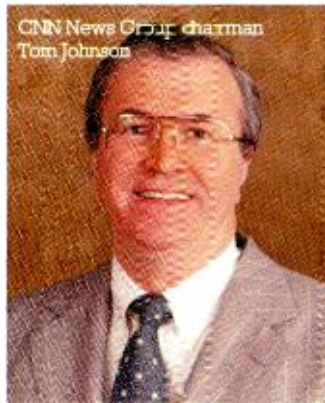
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source in the U.S. "We'd rather be accurate than first," is a mantra heard frequently from CNN's top managers, who are obviously working hard to be first, as well as accurate. So far, the strategy appears to be working. CNN and Headline News reach an average of 22.6 million and 15.6 million homes each week, respectively, according to Nielsen Media Research. By comparison, MSNBC reaches 12.8 million and Fox News reaches 7.9 million.

Once the AOL Time Warner merger has been consummated, Turner Broadcasting System chairman Terry McGuirk will gain oversight of CNN News Group, which previously had reported directly to Time Warner vice chairman Ted Turner. The move, meant to create a structure similar to the one that exists at Time Warner's magazine group, isn't expected to bring dramatic change. Turner, who attends a monthly CNN News Group planning meeting and is in frequent contact with Johnson and other top executives, is expected to stay deeply involved in the company. McGuirk, who has been involved in CNN since its founding, hopes to raise the News Group's profile even higher than it already is among Turner properties. "I can bring a lot of the re-



CNN News Group chairman Tom Johnson

sources of Time Warner and Turner together with the News Group and do maybe a little more thinking about new networks and other new opportunities, as well as possibly some new programming," he says. "CNN is the most important network we have. It is a worldwide icon."

As it has grown, CNN has managed to hold on to a lot of the "can-do" spirit that made it possible to get on the air in the first place. Insiders attribute this to the fact that top management at Time Warner and now AOL, also take a special interest in the network. "There may be no other company with such a tremendous dedication to news and information," Kaplan says. "It's a challenge, and a privilege, to work in this country with these resources and have that kind of backing from the front office."

Gail Evans, executive vice president of network bookings, believes the can-do attitude stems from the fact that everyone working at CNN has line responsibilities. "This is not a place where people have gotten kicked upstairs," she says. "When a story breaks, the people sitting in the front row of the pit and making decisions are Tom Johnson, Rick Kaplan and other top executives. They care passionately about the story."—Kathy Haley

Reinhardt's Way

Burt Reinhardt sat between Ted Turner and Terry McGuirk at a Braves game. It was 1979, and Reinhardt, a veteran TV newsman who had begun his career as a World War II combat camera man, was considering moving to Atlanta to be second in command in the effort to launch Cable News Network.

Turner was dividing his time between yelling at the Braves, spitting tobacco into a paper cup and regaling Reinhardt with his vision of a network that would allow viewers to tune in and get an update on the news anytime of the day.

Reinhardt, who had been managing editor of Fox Movietone News and executive officer of UPI Television News, was clearly struck by the incongruity of the boisterous Turner and his plan to launch the world's first 24-hour-a-day news network. On the other hand, he wasn't about to be left out of an adventure like that. "He immediately latched on to the spirit of this company," recalls McGuirk, who today is chairman of Turner Broadcasting System.

Reinhardt hired most of the 200 people who would staff CNN during its startup, and when CNN president Reese Schonfeld left the network two years after it launched, Reinhardt took the reins. He oversaw CNN's steady expansion during the 1980s, insisting on sticking



CNN News Group vice chairman Burt Reinhardt

to the basics of careful news reporting. His frequent appearances in the newsroom over the years gave rise to the term, "Burt Alert," which signaled staffers to get food, which isn't allowed near the electronic equipment, out of sight.

Reinhardt served as president until 1990, when current CNN News Group chairman Tom Johnson came on board. Since then, Reinhardt has served as vice chairman and this summer, he plans to retire.

"He is rock solid, old fashioned journalism at its best," says CNN anchor Bernard Shaw. At the same time, Shaw says, Reinhardt "is a keeper and grower of the bottom line."

McGuirk calls Reinhardt "one of the finest people I've ever worked with. Everybody he's worked with trusts him, so that even if he's delivering bad news, people accept it."

"When you have that kind of leadership," McGuirk continues, "a company can really march a long way!"—K.H.



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CNN Interactive operates a dozen websites and delivers news to a wireless world of cell phones, pagers and other devices



In addition to CNN.com, CNN Interactive operates 11 other websites, including MyCNN.com, which allows users to customize their news, and allpolitics.com, a political news site produced with *Time* magazine. Its newest site is CNN Japan, a site produced jointly with Asahi Shimbun that offers regional and global news in Japanese and is CNN Interactive's seventh non-English language website.

Along with operating the websites, CNN Interactive produces brief news updates for a number of providers who supply news to users of pagers and cell phones, such as iMagic's PowerPhones in the Hong Kong International airport.

The AOL Time Warner merger will raise CNN's online profile among the more than 20 million AOL subscribers. Once an existing relationship between AOL and CBS expires next year, CNN will begin appearing on the AOL home page according to CNN Interactive president and editor-in-chief Scott Woelfel.

Time Warner's combination with AOL will bring CNN Interactive "an enormous amount of new creativity and extraordinary technological assets," says CNN News Group chairman and CEO Tom Johnson. "It will give CNN a new set of platforms on which to distribute the various CNN services, from CNN en Español and CNN Interactive to CNN International."

"It's almost like leap-frogging into the 21st century technologically," Johnson continues. "It positions us immediately with a strong Internet strategy, through which we can participate vigorously in this new digital world." —*Kathy Haley*

Founded in 1995, CNN Interactive has been expanding rapidly over the past two years and anticipates more growth once a planned merger between America Online and Time Warner takes place. The unit's primary website, CNN.com, ranks second in the U.S. among news websites in terms of unique users, with between six and seven million stopping at the site each month, according to Media Metrix, the leading Internet usage measurement company.

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A Global Perspective

Once lumped in with other "Ugly Americans," CNN International wins increasing praise for its planet-wide sensibilities

BY ALAN WALDMAN



CNNI is the only U.S. network that maintains bureaus in Cuba, Yugoslavia and Iraq and it is adding outposts this year in Baghdad, Belgrade and Islamabad.

"It's important to have people based where the news is," declares Eason Jordan, CNN's president of newsgathering and international networks. "We don't just jet them in to cover a big story. They live and work there, so they develop a real understanding of the area."

Since joining CNNI as president in 1997, Chris Cramer, former head of newsgathering at BBC Radio and Television, has led a complete regionalization of the product. The network created different satellite feeds to serve Asia, Latin America, North America and Europe/Africa/The Middle East. CNNI recently announced its intention to split Asia into two regional channels by adding a Southern Asia network that primarily covers India and Pakistan.

In addition to these English-language services, CNNI has developed three local-language joint ventures: the 24-hour CNN Turkey, CNN Plus in Spain and CNN Deutschland, which programs for the 30 million viewers of Germany's NTV (in which CNN is a minority stockholder). This year, CNNI will significantly expand its coverage of Africa.

"Over time, there will be more tailored feeds of CNN International as an English service, while we more aggressively pursue coverage in foreign languages," Jordan predicts. "Because 90 percent of the world's people don't speak or understand English, we will launch more language channels wherever it makes

As CNN International celebrates its 15th anniversary, it enjoys a unique status as the world's leading and only profitable 24-hour global news network. Seen in 155 million households, CNNI reported revenues of \$200 million and a profit of \$50 million last year. Of the 38 news bureaus operated by CNN News Group, 28 are international, including eight in Asia, four in Latin America, three in Africa and 10 in Europe and the Middle East.

Big Growth en Español

When CNN en Español became available to four million subscribers on May 17, 1997, it marked the largest launch of a cable network in Latin American history. In the three years since then, this 24-hour, Atlanta-based, Spanish-language news channel has grown a dramatic 250 percent, currently reaching about 8.5 million Latin American and 1.5 million U.S. homes.

Produced, written and presented by Latin American journalists for the South and Central American audience, CNN en Español has frequently been the first or only Spanish-language network providing coverage of breaking global stories, such as the hostage

crisis in Peru and the Pope's address in war-torn Bosnia.

Available in all Latin American countries, CNN en Español plans to regionalize as much as possible in the future. Recently it launched a TV feed to Mexico with Mexico-specific programming, including a half-hour daily newscast, a stock ticker, weather and news specials throughout the year.

Sister service CNNRadio Noticias splits its hourly newscast feeds, tailoring the one reaching Latin America to listeners' interests



there, and using a different writing style and story selection for listeners in the U.S. Two years ago, it launched a password-protected website where affiliates can download up-to-the-minute clips of current news.

Available to every Latin American country except Nicaragua and Brazil, CNNRadio Noticias will soon begin serving the latter country with broadcasts in Portuguese. In the U.S., the network is close to finalizing deals that will add many of the top 20 U.S. Hispanic markets to its affiliate list.—A.W. & K.H.

business and journalistic sense."

More than 90 percent of CNN International's programming is created specifically for overseas viewers. It originates more than 40 hours of content a week from its major production centers in London and Berlin, and produces another 30 hours of programming from its major facility in Hong Kong.

CNN founder Ted Turner got the idea for CNN International from an unlikely source: Cuban president Fidel Castro. "Castro had been watching the U.S. broadcasts of CNN, which he received on a satellite dish, and in about 1981, he suggested to Ted that CNN's programming be shared with the world," Jordan says. "Before 1985, no American news programming was tailored to overseas, but CNN introduced a few programs in 1985 with the overseas market in mind." From the late 1980s through the mid-1990s, CNN exported an increasing amount of programming, but the same shows went everywhere, until the channel began customizing in the late 1990s.

CNN International now has several competitors that strive to knock it off the mountaintop, including BBC World, Euronews, Bloomberg, CNBC in Asia and numerous national channels broadcasting in their own languages. "But only the BBC and CNN International continue to invest in world news coverage, at a time when just about everyone else is cutting back," Cramer comments.

Jordan sees a glut of global news today but believes that convergent technology is going to change the game considerably. "As we experience revolutionary changes, such as the convergence of content and technology on television, the Internet and devices such as mobile phones, we plan to be in the forefront of the efforts that bring people all over the world the most detailed



Christiane Amanpour reporting from Bosnia in 1991

news possible in their own language," he says.

Brill's Content magazine analysed CNN's increasingly international perspective in a story, "CNN Takes Over the World," published last June. "While executives at CBS, ABC and NBC wring their hands about how much money they lose on international news and how little interest Americans have in watching it, CNN's strategy is exactly the opposite," wrote Nicholas Varchaver.

"CNN, which has developed a worldwide brand recognition comparable to Coca-Cola's, both in terms of people's awareness and of their tendency to see it as a quintessentially American product, really isn't a U.S. news organization anymore."

The staff at CNNI couldn't have asked for a higher compliment.

20 YEARS AND A WORLD OF CHANGE

The world has seen significant change over the past twenty years. No organization has brought that closer to home than the worldwide news coverage of CNN. On behalf of viewers around the world, and especially for the nearly 13 million cable subscribers of the NCTC, we thank you for twenty years of dedication to the news and to the cable industry.



**NATIONAL
CABLE TELEVISION
COOPERATIVE, INC.**

Upping the Ante

CNNfn goes to 24-hours-a-day this month, banking on new shows and a deeper focus on the new economy

BY ANDREW BOWSER



produces business programming for CNN's various networks.

Available in 13.8 million homes, CNNfn is making a concerted effort to beef up coverage of high-tech firms on the West Coast.

The move began a few months ago with the launch of the *NEW* (New Economy Watch) *Show*, which complements CNNfn's signature tech show, *Digital Jam*, with its coverage of strategies, markets and players. By late summer, *Moneyline* co-anchor Willow Bay will move to Los Angeles, making the show the first bi-coastal evening news program of its kind.

CNNfn has already earned an appreciative viewership, and hosts a powerhouse financial website (which *Barron's* listed as one of the top 10 investment websites in 1999). It is faced with unique challenges, not least of which is its worthy competition. CNNfn's key cable competitor, CNBC, is seen in at least 72 million homes and is breaking its own ratings records with its sometimes-irreverent everyman approach to financial market coverage.

But CNNfn is not being left behind. It is looking toward its strength in technology coverage to distinguish its brand of financial news. And even more programs are in development, including one that will kick off the stock-trading day at 9:30 a.m. ET. For another point in the day, a mutual funds-focused hour is planned in partnership with Time Warner-owned *Mutual Funds Magazine*.

Expect Coffey to also champion tighter integration of the CNNfn website and on-air product. "Clearly, the world is changing," he says. "We increasingly think in terms of not just what is on TV, but what is on our website, and the convergence of the two worlds."

CNN's stake in business news dates back to its second day on the air, when it premiered *Moneyline*, a nightly half-hour produced by four harried producers who also turned out a weekend half-hour. Today, a staff of more than 300 produces a dozen business news shows plus scores of updates, an output that appears not only on CNN and Headline News, but on CNNfn, an all-business news network.

This month, CNNfn will boost its schedule from 18 to 24 hours a day. It's a move that reflects CNN News Group's determination to have a strong presence in business news, particularly in a world of increased after-hours trading, explains Shelby Coffey III, president of both CNNfn and CNN Business News, which

Changing the Game

CNN/Sports Illustrated moves into the big leagues this month with its first live event programming: Wimbledon, which it shares with Turner Broadcasting's TNT. It follows up next year with coverage (also with TNT) of the inaugural season of the U.S. women's professional soccer league, WUSA.

With a current reach of 15.9 million homes, CNN/SI was the first combined venture of the Time Warner Turner Broadcasting merger and hit the airwaves in December, 1996. The young network scored an early victory when it aired allegations of physical and verbal abuse by In-

diana University head coach Bobby Knight. CNN/SI landed video evidence of Knight choking a player, Neil Reed, in a 1997 practice. It was a major coup for the network and precipitated an exhaustive investigation by the university, which later reprimanded Knight.

To help increase brand awareness among viewers, the network is working with *Sports Illustrated* and CNN/SI.com to create a more uniform appearance. In May it launched *Golf Plus*, a weekly show that represents a major step in this direction. The network, magazine and website now all have their golf-content areas

branded *Golf Plus* and have a similar color scheme and appearance.

CNN/SI is looking at a wide range of programming for the future, including game shows, alternative sports and network television simulcasts. "We're not ruling anything out unless it would damage the brands," says president Jim Walton, who says that in August, the sports network will launch a proprietary "companion" product to its TV broadcasts. He won't divulge details, but hints the new service will add interactivity to what CNN/SI already offers. —Richard Kelly

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Bringing the World to Local TV

More than 600 stations work with CNN to create what one news director calls "a giant spigot of news"

BY SHARON DONOVAN

Jim Ogle is quick to point out why his station's newscasts, and those it produces for the local Fox affiliate, rank number one and two, respectively, in their market. "Local news is still the backbone of what we do," says the senior vice president of news at CBS affiliate WKYT Lexington, KY, "but Newsource is a giant spigot of good video from around the world."

The spigot allowed WKYT to undertake a big expansion of its news operation in 1994, when it added an hour of news at 5 p.m. and another half-hour at noon while also taking on the Fox project. Fears that the move would stretch the station too thin never materialized, Ogle says. "CNN has enabled us to keep our news undiluted."

Launched in 1982 as CNN Television and renamed in 1987, CNN Newssource today has reciprocal news agreements with more than 600 affiliates in the U.S. It is a resource of news footage gathered by the affiliates or any one of Newssource's dedicated bureaus in Atlanta, Washington, D.C., Los Angeles and Chicago. Plans call for establishing additional Newssource bureaus in New York, Denver and Seattle this year and adding another six national correspondents to its existing corps of six. The service also taps news from any of CNN's 38 domestic and international bureaus. "It's becoming a network channel in its own right," says Jack Womack, CNN Newssource executive vice president.



Feeds are transmitted to affiliates 17 times a day Monday through Friday, and 12 times a day on Saturday and Sunday. The story budget lists an average of 350 stories each weekday and 250 each weekend day, along with weather, graphics and sports.

"We serve up to our affiliates everything we can get our hands on, even if it means that the affiliates will air it before CNN does," Womack says.

Meanwhile, affiliates also have opportunities to profit in the partnership. By licensing library footage, stations receive 70 percent of all royalties

under the CNN ImageSource program.

"Our efforts are geared to increasing long-term partnerships with broadcast groups and making certain that we provide them with the best possible service," says Susan Grant, president of CNN Newssource Sales Inc. "Our goal is to make sure our partners have access to the world's news events."

Competition often emerges from within the Newssource affiliate base and can boost a station's ability to provide viewers with the best coverage. That was the case for Ogle's newscast in Lexington several years ago, when five of nine stations in southern California were Newssource affiliates covering the area's earthquake from a variety of different angles. "I got my choice of the best video available, whether it was KTLA's helicopter coverage over Los Angeles or KCOP's helicopter coverage over Pasadena," he said. "Newssource has been wildly successful for us."

Riding the Boom in Radio

From its early days, CNN needed to amortize the cost of its newsgathering operation over more than one network and in April of 1982, it began feeding its audio signal to radio stations. By the end of 1985, CNNRadio had its own newsroom and was broadcasting hourly reports to its affiliates.

With 1600 affiliates in the U.S. and 400 overseas, CNNRadio today has the largest affiliate base of any U.S. network, other than ABC, which includes in its count many stations that only carry the *Paul Harvey Show*.

It feeds five minutes of news at the top of

each hour and two minutes at the bottom, along with eight features daily, on subjects ranging from health and travel to entertainment and money.

One of its biggest growth areas over the next few years lies in delivery of audio news to wireless devices, a market CNN also serves through its interactive division, which delivers text. CNN Radio has contracted to supply content to Tellme Networks, a service that plans to deliver cellular phone and other services to hands-free devices in cars. The devices are voice activated so that, after di-

aling an 800 number, a driver can say "weather" and get an instant report or "news" and get a quick update.

Another potential relationship will allow consumers to customize the audio news they receive on their laptops or palm devices. "The way radio is delivered is in the process of revolutionary change," says CNNRadio president Robert Garcia, who notes that in a few years, drivers will be able to receive stations transmitted from the Internet to wireless car receivers. "Radio," he says, "is very hot right now in the wireless world!" —K.H.

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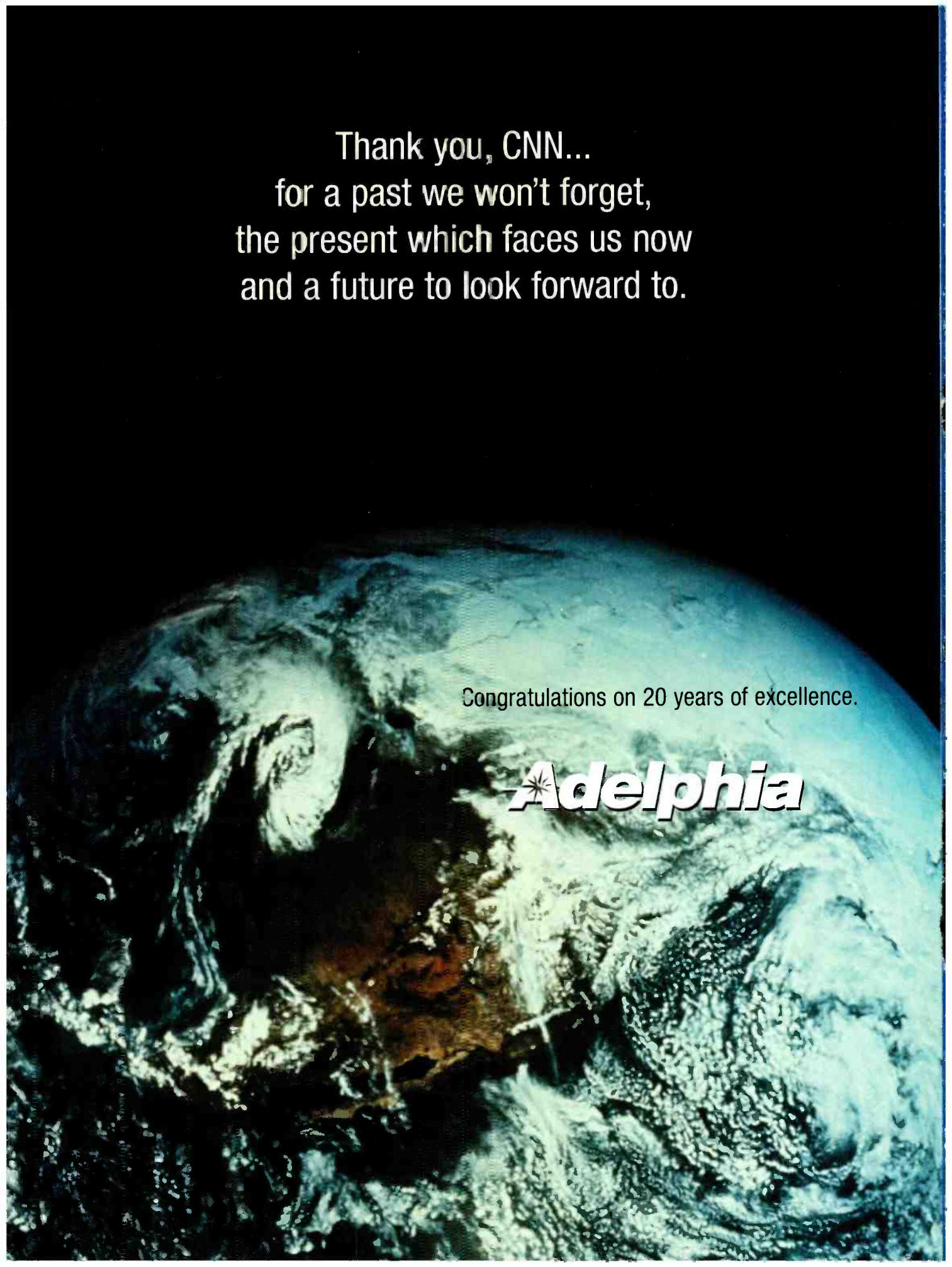
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Thank you, CNN...
for a past we won't forget,
the present which faces us now
and a future to look forward to.

Congratulations on 20 years of excellence.

Adelphia



JUNE 6-12

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

CBS had four of Week 38's top 10 shows—including 'Survivor,' which bested 'Millionaire' when the two went head-to-head for a second time.

Week 38	abc	CBS	NBC	FOX	U/P/N	WB
	3.3/6	9.6/16	7.8/13	4.2/7	2.5/4	2.1/3
MONDAY	8:00 85. Stanley Cup Finals, Game 4—New Jersey Devils vs. Dallas Stars 3.3/6	28. King of Queens 7.4/13 20. King of Queens 8.1/14 8. Ev Lvs Raymnd 10.3/17 13. Becker 9.3/15 4. 48 Hours 11.2/19	25. Dateline NBC 7.6/13 15. Law & Order 8.8/14 35. Third Watch 6.9/12	61. Chance of a Lifetime 4.4/8 70. Ally McBeal 4.0/6	93. Moesha 2.6/5 91. The Parkers 2.9/5 94. Grown-Ups 2.5/4 96. Malcolm & Eddie 2.1/3	92. 7th Heaven 2.7/5 106. Roswell 1.5/2
TUESDAY	9.6/16 2. Who Wants to Be a Millionaire? 15.8/28 18. Dharma & Greg 8.4/14 38. Drew Carey 6.7/11 48. NYPD Blue 5.6/10	7.9/14 32. JAG 7.1/13 16. 60 Minutes II 8.7/15 22. Judging Amy 8.0/14	5.9/10 85. Suddenly Susan 3.3/6 81. Veronica's Closet 3.6/6 41. Will & Grace 6.6/11 43. M.Y.O.B.* 6.3/10 23. Dateline NBC 7.8/14	3.9/7 74. Family Guy 3.8/7 83. The PJs 3.5/6 63. Chance of a Lifetime 4.2/7	1.1/2 112. Shasta McNasty 1.4/3 127. Dilbert 0.8/1 119. I Dare You! 1.1/2	1.8/3 101. Buffy the Vampire Slayer 1.7/3 98. Angel 1.9/3
WEDNESDAY	7.8/13 6. Who Wants to Be a Millionaire? 10.6/19 31. Drew Carey 7.3/12 67. Clerks 4.1/7 33. 20/20 7.0/12	9.8/17 3. Survivor 11.7/21 14. CBS Wednesday Movie—Now and Then 8.9/16	9.0/16 36. Dateline NBC 6.8/13 7. NBA Finals, Game 1—Indiana Pacers vs. Los Angeles Lakers 10.5/18	5.2/9 74. The Simpsons 3.8/7 85. King of the Hill 3.3/6 36. Britney in Hawaii 6.8/11	2.2/4 113. 7 Days 1.3/2 89. Star Trek: Voyager 3.0/5	1.4/2 106. Dawson's Creek 1.5/3 113. Felicity 1.3/2
THURSDAY	3.6/7 63. Stanley Cup Finals, Game 5—Dallas Stars vs. New Jersey Devils 4.2/9	7.2/13 38. Diagnosis Murder 6.7/13 33. Diagnosis Murder 7.0/12 20. 48 Hours 8.1/14	7.9/14 23. Friends 7.8/15 38. 3rd Rock fr/Sun 6.7/13 12. Frasier 9.6/17 19. Just Shoot Me 8.3/14 26. ER 7.5/13	4.0/7 63. Chance of a Lifetime 4.2/8 79. Guinness World Records 3.7/6	5.0/9 54. WWF Smackdown! 5.0/9	2.0/4 101. Popular 1.7/3 95. Charmed 2.2/4
FRIDAY	5.0/10 74. Sabrina/Witch 3.8/8 81. Boy Meets World 3.6/7 84. Making the Band 3.4/7 61. Making the Band 4.4/8 26. 20/20 7.5/14	4.9/10 67. Kids/Darndest 4.1/9 74. Kids/Darndest 3.8/8 56. Candid Camera 4.8/9 46. Candid Camera 5.7/11 48. Nash Bridges 5.6/11	7.6/15 46. Dateline NBC 5.7/12 10. NBA Finals Game 2—Indiana Pacers vs. Los Angeles Lakers 9.9/20	4.0/8 77. Chance of a Lifetime 3.2/7 58. Greed 4.7/9	1.4/3 113. The Strip 1.3/3 106. Secret Agent Man 1.5/3	1.8/4 100. Jamie Foxx 1.8/4 97. Steve Harvey 2.0/4 98. Steve Harvey 1.9/4 104. For Your Love 1.6/3
SATURDAY	4.2/10 63. Stanley Cup Finals, Game 6—New Jersey Devils vs. Dallas Stars 4.2/10	4.9/10 67. 48 Hours 4.1/9 52. Walker, Texas Ranger 5.3/11 53. Falcone 5.2/10	5.0/11 50. NBC Saturday Night Movie—I.Q. 5.5/12 70. The Others 4.0/8	4.0/8 70. Cops 4.0/9 59. Cops 4.6/10 79. Chance of a Lifetime 3.7/7	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	
SUNDAY	9.1/15 42. Wonderful World of Disney—Gold Diggers: Secret of Bear Mountain 6.4/11 1. Who Wants To Be a Millionaire? 14.4/22 11. The Practice 9.3/16	9.1/15 9. 60 Minutes 10.2/20 17. Touched by an Angel 9.3/16 28. CBS Sunday Movie—Journey of the Heart 7.4/12	9.2/16 55. NBA Showtime 4.9/10 5. NBA Finals, Game 3—Los Angeles Lakers vs. Indiana Pacers 10.7/18 56. Daddio 4.8/8	4.6/8 89. Futurama 3.0/6 74. King of the Hill 3.8/7 45. The Simpsons 5.8/10 50. Malcolm/Middle 5.6/9 59. The X-Files 4.6/7	1.3/2 101. 7th Heaven Beginnings 1.7/3 123. Jack & Jill 1.0/2 113. Movie Stars 1.3/2 118. Zoe 1.2/2	
WEEK AVG	6.3/11	7.6/14	7.5/14	4.3/8	2.4/4	1.7/3
S-T-D AVG	9.2/15	8.5/14	8.5/14	5.8/10	2.7/4	2.5/4

Clouds over the deal market

Despite record price, Adelphia's purchase of GS marks drop in cable valuations

By John M. Higgins

Adelpia Communications set a new record for cable deals last week by bidding up suburban-Washington MSO GS Communications to a new height, approaching \$6,000 per subscriber. But the lofty price of about \$750 million carried both good and bad news for cable bulls looking for strong private-system sales to boost stock prices: By another measure, the deal represents a significant decline in cable valuations.

The deal breaks the per-sub record set last year when Cox Communications bought another suburban-Washington operation, Media General Cable, for \$5,400 per subscriber.

So what's the bad news? The per-subscriber price of a transaction is a quick, common shorthand for gauging a deal, but it's a poor one. Dealmakers really value systems—or any other business, for that matter—on the multiple of cash flow the properties can generate.

And any way you look at the GS deal, it's a comedown from last year's levels.

Adelphia says it paid only 15.2 times the cash flow it expects to generate in its first year owning the properties. By comparison, Cox's Media General buy was valued at 22 times first-year cash flow.

Cable financiers believe that, in reporting its deal at only 15.2 times cash flow, the company is aggressively projecting how it can boost GS Communications. Still, executives familiar with the deal valued it at just 18 times cash flow. "A year ago, we would have been talking 22," said one MSO executive.

Adelphia's valuation reflects a 32% decline. Even the more favorable—to the industry—18 times valuation would mark a 20% decline.

Want worse news? Cash is becoming the currency king, because MSOs don't want to pay in their own common shares now that their stocks have been beaten down 25% to 50% from their highs. Last year's system-price surge was partly due to operators' paying overinflated currency for inflated properties.

Merrill Lynch & Co. high-yield bond analyst said that, 18 months ago, investors regarded cable operators so highly they were lending money more cheaply than perhaps ever in the history of the industry. Cable junk bonds—which fuel the operations of Adelphia, Charter, Mediacom, Insight and some other operators—sold at interest rates just 2.3 percentage points over comparable high-grade treasury bonds. That's almost unfathomably cheap, with relatively low-grade MSOs like Adelphia and Charter selling bonds for 7.5% to 9%.

And as general interest rates have risen, the market's taste for cable has declined. Cable's spread to treasuries is now 4.6%. Charter, for example, was issuing bonds at 8%. Selling the same bond today would require the MSO to pay an interest rate of 11%. That means buyers can't readily afford to pay as high a price for systems as they did last year.

It's looking gloomy for Adelphia. Bond-rating service Moody's was so unhappy with the GS deal it put the company under review for a possible downgrade. Adelphia already has a relatively low Ba3 grade for its senior debt and a low B1 for its subordinated debt. ■



CABLE'S TOP 25
PEOPLE'S CHOICE

The '2000 MTV Movie Awards' emceed by Sarah Jessica Parker ranked third with a 3.7 rating/5.9 share. It was just one of two top-rated shows for MTV.

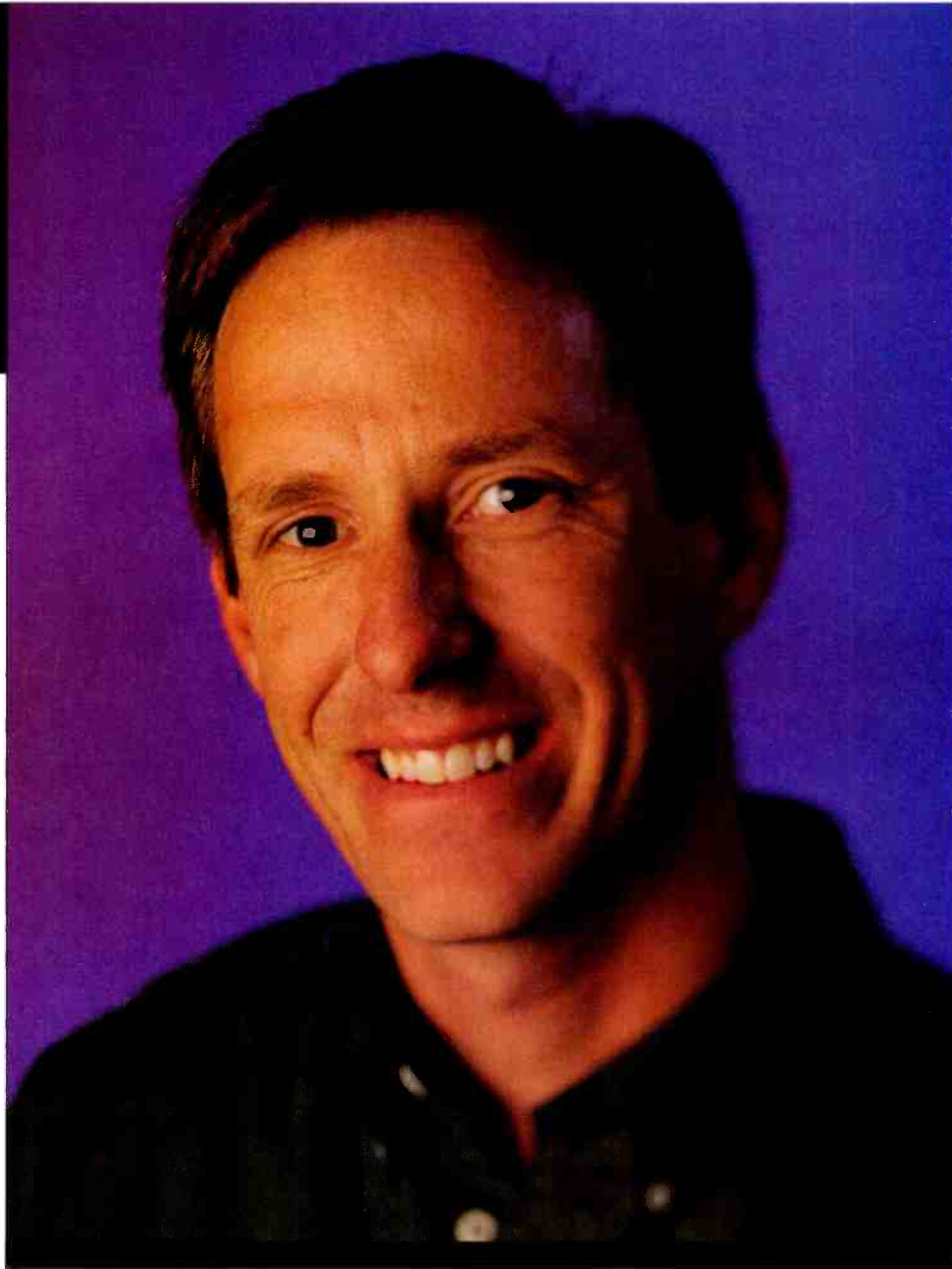
Following are the top 25 basic cable programs for the week of June 5-11, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	67	6.4	5.0	4997	10.4
2	WWF Entertainment	USA	Mon	9:00P	60	5.4	4.2	4190	8.1
3	2000 MTV Movie Awards	MTV	Thu	9:00P	126	5.0	3.8	3747	8.4
4	m/ 'On Hostile Ground'	TBS	Sun	8:00P	121	3.7	3.0	2946	5.9
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.1	2.4	2392	4.9
5	m/ 'Her Hidden Truth'	LIF	Sun	4:00P	120	3.1	2.4	2354	7.0
5	m/ 'Presumed Innocent'	LIF	Tue	9:00P	150	3.1	2.4	2349	5.2
8	Rugrats	NICK	Mon	7:30P	30	3.0	2.4	2345	5.2
8	m/ 'Midnight in Garden of G/E'	TNT	Sun	8:00P	196	3.0	2.4	2338	4.8
8	Wild Thornberrys	NICK	Mon	8:00P	30	3.0	2.4	2337	5.0
11	m/ 'An American Daughter'	LIF	Mon	9:00P	120	2.9	2.4	2191	4.5
12	m/ 'Tommyboy'	USA	Tue	9:00P	120	2.8	2.2	2166	4.5
12	Rugrats	NICK	Mon	4:30P	30	2.8	2.2	2148	7.2
12	RW/RR Casting Spcl 2000	MTV	Tue	10:00P	60	2.8	2.2	2129	4.7
12	m/ 'Mother, May I sleep W/Danger'	LIF	Sun	6:00P	120	2.8	2.1	2124	5.3
16	m/ 'Dead Silent'	LIF	Sat	4:00P	120	2.7	2.1	2098	7.7
16	Hey Arnold	NICK	Mon	7:00P	30	2.7	2.1	2071	4.8
16	Law & Order	AEN	Tue	11:00P	60	2.7	2.1	2070	5.9
19	m/ 'Austin Powers: Man of Mystery'	TBS	Sun	6:03P	117	2.6	2.1	2094	5.2
19	WCW Monday Nitro Live!	TNT	Mon	9:00P	72	2.6	2.1	2071	4.0
19	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.6	2.1	2065	4.7
19	WCW Thunder	TBS	Wed	9:57P	74	2.6	2.1	2049	4.2
19	Rugrats	NICK	Mon	4:00P	30	2.6	2.1	2035	7.3
19	Rugrats	NICK	Sun	9:30A	30	2.6	2.0	2032	8.8
19	Rugrats	NICK	Tue	7:30P	30	2.6	2.0	2012	4.9
19	Rocket Power	NICK	Tue	8:00P	30	2.6	2.0	2006	4.5
19	Rugrats	NICK	Thu	7:30P	30	2.6	2.0	1997	5.2
19	m/ 'House of Secrets and Lies'	LIF	Wed	9:00P	120	2.6	2.0	1973	4.1
19	m/ 'Deadly Pursuits'	LIF	Sun	2:00P	120	2.6	2.0	1964	6.5

Bill Oldenberg became an OTG Hero in **2** hours

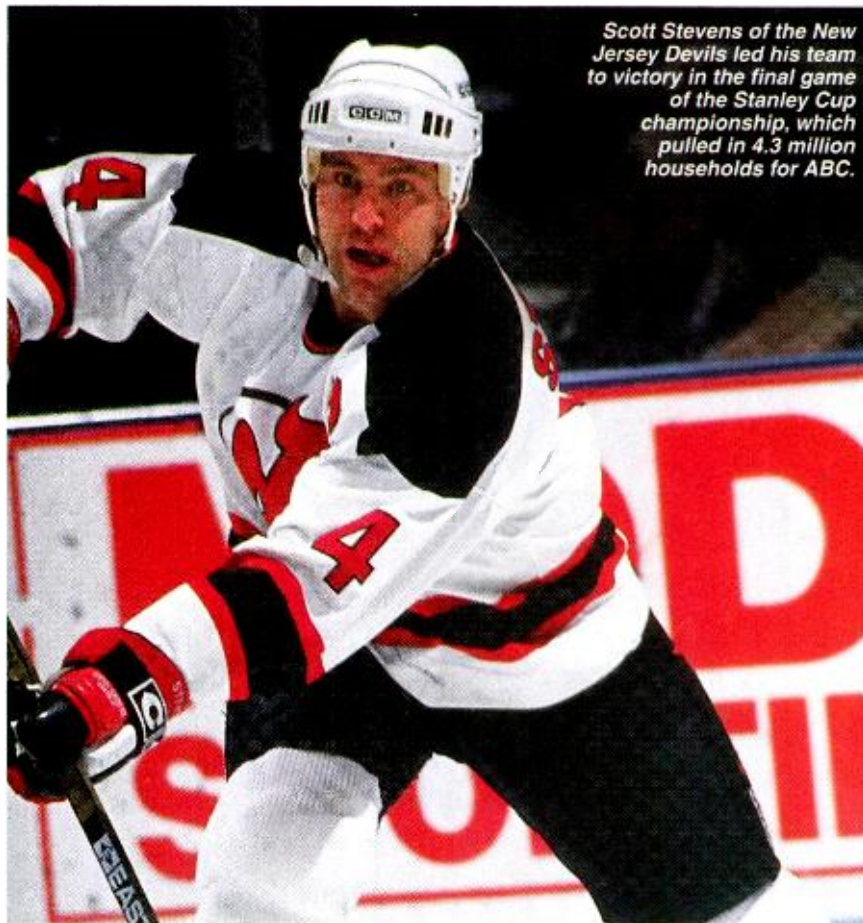
**My goals are simple:
Don't make the
customer wait. And
do what you promise.**

Charter Communications
Installation Supervisor, Bill Oldenberg



Bill grabbed the lead in implementing the cable industry's On-Time Guarantee (OTG) in Charter's Wausau, Wisconsin service department. ☺ "But then I thought – what if we promise to deliver even more as part of the OTG?" says Bill. ☺ To do this, **Charter slashed the service window for installation and service visits from four hours to two hours.** ☺ "The customers love it. They know we value their time – and they don't have to wait around. And our dispatch and service departments are working closely together to ensure time-sensitive routes for service and installation calls." ☺ **"The bottom line: We've lived up to the OTG within the two hour window. We've made the customers wait less...and still kept our promises."**





Scott Stevens of the New Jersey Devils led his team to victory in the final game of the Stanley Cup championship, which pulled in 4.3 million households for ABC.

Fewer eyes, more guys

ESPN's hockey ratings down overall but up among males

By Deborah D. McAdams

The type of corporate synergy that gets media bigwigs in a lather was not enough to elevate hockey to the status of a national pastime. In the first year of the National Hockey League's joint contract with ABC and corporate cable partner ESPN, ratings for the sport slumped slightly in the regular season before pulling out an increase for the final championship games.

Overall ratings for ESPN's post-season hockey coverage dropped about 15% compared with last year, while the cherry-picked playoff games carried on ABC posted a 22% increase over Fox's 1999 coverage. (ESPN has carried NHL games since the 1980s. ABC became the broadcast partner for the first time this season.)

The final championship game in the Stanley Cup series, a double-overtime cliffhanger won by the New Jersey Dev-

ils over the Dallas Stars June 10, pulled in 4.3 million households for ABC, which isn't much for a broadcast network. It was the week's 62nd-most-watched show, according to Nielsen Media Research, just behind ABC's *Making the Band* and just ahead of Fox's doomed game show *Chance of a Lifetime*.

The Stanley Cup finale got less than half the audience a National Basketball Association playoff game draws. But it is still the largest audience for a Stanley Cup final since 1974, according to Artie Bulgrin, vice president of research and sales development at ESPN.

ESPN's post-season ratings suffered from *Millionaire's* disease, Bulgrin surmises. The NBA was another factor, back for the full season after last year's strike. Bulgrin says that, during ESPN's coverage of the first night of Stanley Cup playoffs, the broadcast audience was 66% larger than it was last year. ESPN's coverage of 36 post-season games averaged

a 1.1 rating, or around 858,000 households, compared with a 1.3 last year.

The good news for ESPN was that more guys watched the games. Males 18-34 were up 14% over last year and 9% compared with 1998, and buyers buy hockey for guys' eyes. Bill Carroll, director of programming at Katz Television Group, says that, unlike the other major league sports, hockey draws a specific audience: upscale, suspender-wearing, Wall Street types.

"It's a very exclusive male, somewhat upscale audience that watches hockey," he says. "The household number isn't the one you're going to look at. You're going to look at the male audience."

Football, baseball and basketball draw a much broader audience, something hockey has been trying to accomplish for years. Widening the audience demographic for the sport is the very goal of ESPN and ABC, especially given their joint \$600 million, five-year contract for television rights. The problem is that hockey's following is highly regional. Viewing skews toward cities where teams are playing. And it's hard enough to follow a puck from the bleachers, much less on television.

"It's not an ideal sport for television," Carroll says. "Baseball is more of an ideal sport, or football, which is in 20-yard increments; but in hockey, it's like, 'Hey, where's the puck, where'd it go?'"

Given the promotion power of ABC Sports and the success of this year's final game, hockey has growth potential in the coming years, Carroll says. But the sport needs an explosion to turn around the TV price.

There is a lot of upside, looking at it optimistically. ABC's June 5 telecast earned just a 3.3 rating/6 share, the lowest national numbers ever for that night of the week. The June 3 game on ABC got a 2.3/5, the second-lowest rating for an ABC Saturday.

Can hockey be the next national pastime?

"As it stands now, probably not," Carroll says, "although I think it's impossible to know when a particular player or team can so engage an audience. Maybe the next Wayne Gretzky is coming onto a team in a city big enough that we'll all find out about it. Suddenly, he's on Letterman and MTV. These are all things that none of us can say with any degree of certainty. I don't think that anyone knew that Michael Jordan was going to be the savior of the NBA. ... There's nothing to say, established as hockey is, that it couldn't happen." ■

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DTV cooperative on the move

Consortium signs up new members; Granite expands Geocast deal

By Glen Dickson

The Broadcasters' Digital Cooperative appears to be gaining momentum. The consortium of station groups that want to lease part of their digital television spectrum to support wireless data services has added five members and is reportedly hiring an investment banker to represent it in seeking customers. And leader Granite Broadcasting has signed a deal to lease its spectrum.

According to sources, the Cooperative is close to a deal with Salomon Smith Barney. Likely customers for its DTV spectrum are prospective bidders in the FCC's ch. 60-69 auction scheduled for September.

Granite has demonstrated datacasting's revenue potential by signing a deal to provide DTV spectrum in the San Francisco Bay Area to Geocast Network Systems.

Joining the original 12 members are station groups Pegasus Communications and Lamco Communications; independent WACX-TV Orlando, Fla., owned by Associated Christian System Inc.; WRNN-TV Associates LP of New York City, which runs independent WRNN-TV Kingston, N.Y.; and KCEN-TV Eddy, Texas, the privately owned NBC affiliate in the Temple-Waco market. Jefferson-Pilot Communications has also expressed interest in joining, although the Cooperative hadn't received its letter of intent at press time.

Critics of the Cooperative say its



Geocast's datacasting receiver will be tested by employees at KNTV-DT San Jose, Calif., says Granite Senior Vice President Stewart Park.

business plan remains vague compared with that of iBlast, a consortium of large station groups that is developing a nationwide data-transport service using the DTV spectrum, and Geocast, a Menlo Park, Calif.-based firm that aims to create a multimedia program service. But new Cooperative members say the lack of a decisive focus is part of the group's appeal.

"I'm interested from the perspective of seeing interesting business plans for the DTV spectrum," says Nicholas Pagon, president of Pegasus Broadcast Television. "I'm not interested in turning over the control of the spectrum to a

third party. This allows us to amalgamate a national footprint. My biggest market is DMA 50, but we're constructing towers to accommodate DTV."

Lamco President and CEO Marshall Noecker says his group, which owns eight stations, has already spent more than half its DTV budget and would like to start seeing some returns. The station is pursuing an aggressive multicasting strategy with WCYB-TV, its station in Bristol, Va. (see story on next page), and Noecker views the Cooperative as a similar entrepreneurial idea for generating DTV revenues.

"It just made more sense to target the people who are bidding for the spectrum than anyone else," he says. He also likes the fact that the Cooperative's bandwidth commitment, an average of 4 Mb/s per day, is low compared with the 7 Mb/s required by iBlast and the 6 Mb/s that Geocast's partner stations have pledged. At WCYB-TV, for example, most of the station's DTV spectrum is already used up for multicasting, but Noecker thinks he can still accommodate the Cooperative's needs.

Pagon agrees. "To me, it's onerous to give away that 6 Mb/s when you're not entirely sure what the nature of the service is and what the demand for it is," he says. "In the Digital Cooperative, it's nominally 4 [Mb/s], but the question is what proposals are actually made to us."

Pagon says it's hard to "start carving up the spectrum" when he doesn't know yet what the networks are going to be feeding, such as HDTV or their

News is made in an instant. Produ

own datacasting plans. He points out that, while the networks have indicated different directions for datacasting, none of them has presented a clear plan to affiliates.

"That's going to be the most explosive problem over the next six to nine months," he adds, "as companies like Geocast, iBlast and the Cooperative are tying up spectrum [the networks] thought was theirs."

For its part, Granite was happy to lease Geocast DTV spectrum from both KNTV-DT San Jose, Calif., and KBWB-DT San Francisco. KNTV-DT has been leasing 6 Mb/s of its DTV bandwidth to Geocast since January for testing purposes, and the new one-year deal will include an additional 6 Mb/s from KBWB-DT, as well as local content from KNTV-DT that will be repurposed by Geocast.

Granite President Stuart Beck says his deal is different from Geocast's previous long-term spectrum agreements with Allbritton, Belo and Hearst-Argyle, under which the groups took equity stakes in the company. The Granite deal is a straight lease, says Beck, and the station won't be compensated by Geocast for contributing its content.

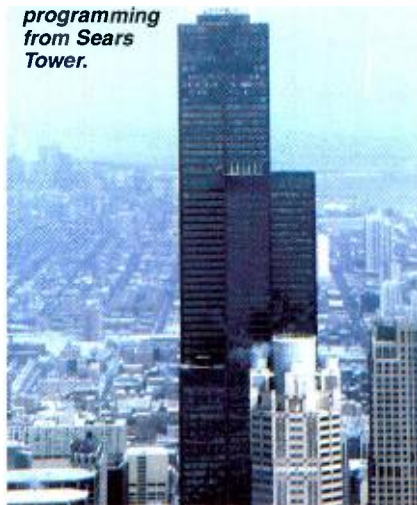
Geocast Chairman Joe Horowitz says the KNTV-DT content will be presented with the station's logo and will serve as local content within the company's national programming service. He won't speculate on whether the deal with Granite will amount to anything more than a test.

Nonetheless, the new Geocast deal is "terribly encouraging" to the Cooperative's datacasting prospects, says Granite Senior Vice President for Digital Broadcast Development Stewart Park. He adds that KNTV-DT and KBWB-DT, which are simply simulcasting NTSC programming, could each easily support both 6 Mb/s for Geocast and 4 Mb/s for the Cooperative if necessary. ■

Real multicasting

Lamco, Paxson pursue alternative carriage through DTV

**Paxson's
wCPX-DT in
Chicago has
begun
broadcasting
six streams
of DTV
programming
from Sears
Tower.**



By Glen Dickson

Although using the digital television signal to transmit multiple standard-definition programs was a hot topic a few years ago, the idea has become somewhat lost in the shuffle amid DTV datacasting plans and the ongoing controversy over the 8-VSB transmission standard. But two DTV stations have launched around-the-clock multicasts as a way to bring new programming networks to their markets.

NBC affiliate WCYB-TV Bristol, Va., last fall announced plans to use its

DTV spectrum to broadcast The WB network and Pax TV and has begun using a fiber-optic connection to feed The WB directly to cable operator Charter Communications, which has about 100,000 cable subscribers in the market. Since the launch of WCYB-DT on May 26, The WB (DT-2) is broadcast over the air as part of a DTV multiplex along with WCYB-TV's simulcast NBC programming (DT-1), Pax TV (DT-3), and a fourth channel consisting of locally produced cut-ins for MSNBC (DT-4).

DTV conversion gear that WCYB-TV installed at Charter's headends receives the DTV signals and converts them to analog for normal cable distribution.

The station has also signed deals with Comcast and Adelphia to carry WB and Pax TV programming, according to WCYB-TV Executive Vice President and General Manager Joe Macione. Viewers with DTV receivers can watch the multiplex over the air, of course, although the fourth channel currently fades to black between the local news cut-ins (Macione plans to fill those spaces with a Doppler radar loop).

The feeds are compressed at variable bit rates by a Harris Flexicoder encoding system, all four combined taking up 18 Mb/s of the 19.39-Mb/s DTV channel, says Macione. That extra 1.39 Mb/s will probably be used for broadcasting data, since WCYB-TV owner Lamco Communications has joined the Broadcasters' Digital Cooperative (see story opposite). Although the Cooperative is looking for a daily average of 4

cing the story should be just as fast.

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Mb/s, Macione says WCYB-DT can probably make up the difference between the MSNBC cut-ins.

WCYB-TV contributes some local news programming to The WB stream as well as re-run and first-run syndicated programming. It also sells local advertising on the channel, though not yet on Pax TV.

"What we're waiting to do is get some Nielsen numbers and also get on some cable systems," says Macione.

WCYB-TV doesn't show any high-definition NBC programming since the network hasn't provided it with an HDTV satellite receiver yet, says Macione. NBC is currently showing only *The Tonight Show With Jay Leno* in HDTV, and Macione expects that, by the time NBC has an HDTV presence in the Tri-Cities market (DMA 92), compression will be good enough to allow WCYB-TV to broadcast one HDTV stream and three SDTV streams. If not, he'll drop the fourth channel with the MSNBC cut-ins to make space.

"We've been working with [NBC] on this thing," says Macione.

WCYB-TV won't be the only Lamco station to pursue multicasting, says Lamco President and CEO Marshall Noecker. He plans to launch a UPN feed at ABC affiliate WCTI Greenville-New Bern, N.C., when it goes digital this year and is also considering multicasting with KTXS-TV Abilene-Sweetwater, Texas, a market where Lamco just purchased a low-power Telemundo station. Noecker doesn't expect that station to launch DTV until next spring. "I wouldn't be surprised if we put Telemundo on our digital in that market," he says.

Another station group that's a big believer in multicasting is Paxson Communications, which just launched a six-stream multicast with WCPX-DT Chicago. The station began broadcasting DTV officially from Sears Tower on June 8, showing the Pax Central time zone feed on DT-1, the Pax Eastern time zone feed on DT-2 and the Pax Pacific time zone feed on DT-3, and religious networks Worship Network on DT-4, Praise Television Network on DT-5 and The Total Living Network on DT-6.

WCPX-DT's multiplex is compressed by DiviCom statistical multiplexing gear with an average bit rate of 3 Mb/s for each feed, according to Al Domesick, Paxson director of engineering for the Midwest region. "We do our main feed, the main Chicago

rebroadcast, with a little more overhead for it than the other stations," he says. "Depending on what's going on, you may get one [stream] jump up as high as 6.5 Mb/s, such as at times when you get poor-quality video ... The stat mux does a pretty good job of controlling all that, and we really haven't noticed too many problems."

WCPX-DT is currently only inserting local commercials on the main Pax feed, simply passing the other five streams through as received via satellite. The station generates PSIP (Program and System Information Protocol) data for all six streams. Although the station is broadcasting DTV from ch. 43, the PSIP identifies the programming as ch. 38-1, 38-2, etc., referring to its analog counterpart on ch.38.

WCPX-DT doesn't currently have any deals in place with AT&T or any other cable operator in the Chicago market. But Paxson Chairman Bud Paxson, a long-time champion of analog multicarry, has presented WCPX-DT's multiplex to the NAB and FCC as a way to obtain carriage for Pax's primary DTV

channel. Paxson has requested that Chicago cable operators replace WCPX-TV's analog signal with WCPX-DT's primary digital signal (38-1), converting it to analog so that all basic subscribers who currently receive Pax's Central time zone feed will continue to receive it on the same channel.

He also suggests that cable operators carry the remaining five streams of the DTV multiplex on the digital portion of the cable system as free programming services. The PSIP data sent with the multicast streams would allow the digital set-tops (assuming they could handle PSIP) to take the five additional DTV feeds and align them with the WCPX-DT primary channel.

"It is the company's goal," he said in a statement, "to achieve must-carry under the current 1992 must-carry law using the processes available to us and, if needed, to seek compromises to effectuate a digital must-carry plan, which I feel is an absolute requirement for the successful transition on a nationwide basis from analog television to digital television." ■

Making time at NBC

Virtual-insertion technology creates 'Dateline' animation

By Glen Dickson

For this Wednesday's scheduled edition of *Dateline NBC*, NBC turned to virtual-insertion firm Princeton Video Image (PVI) to liven up a report on biochronology.

PVI's "miniset" software enabled *Dateline* to create a graphical background that makes it appear as if correspondent John Hockenberry is sitting



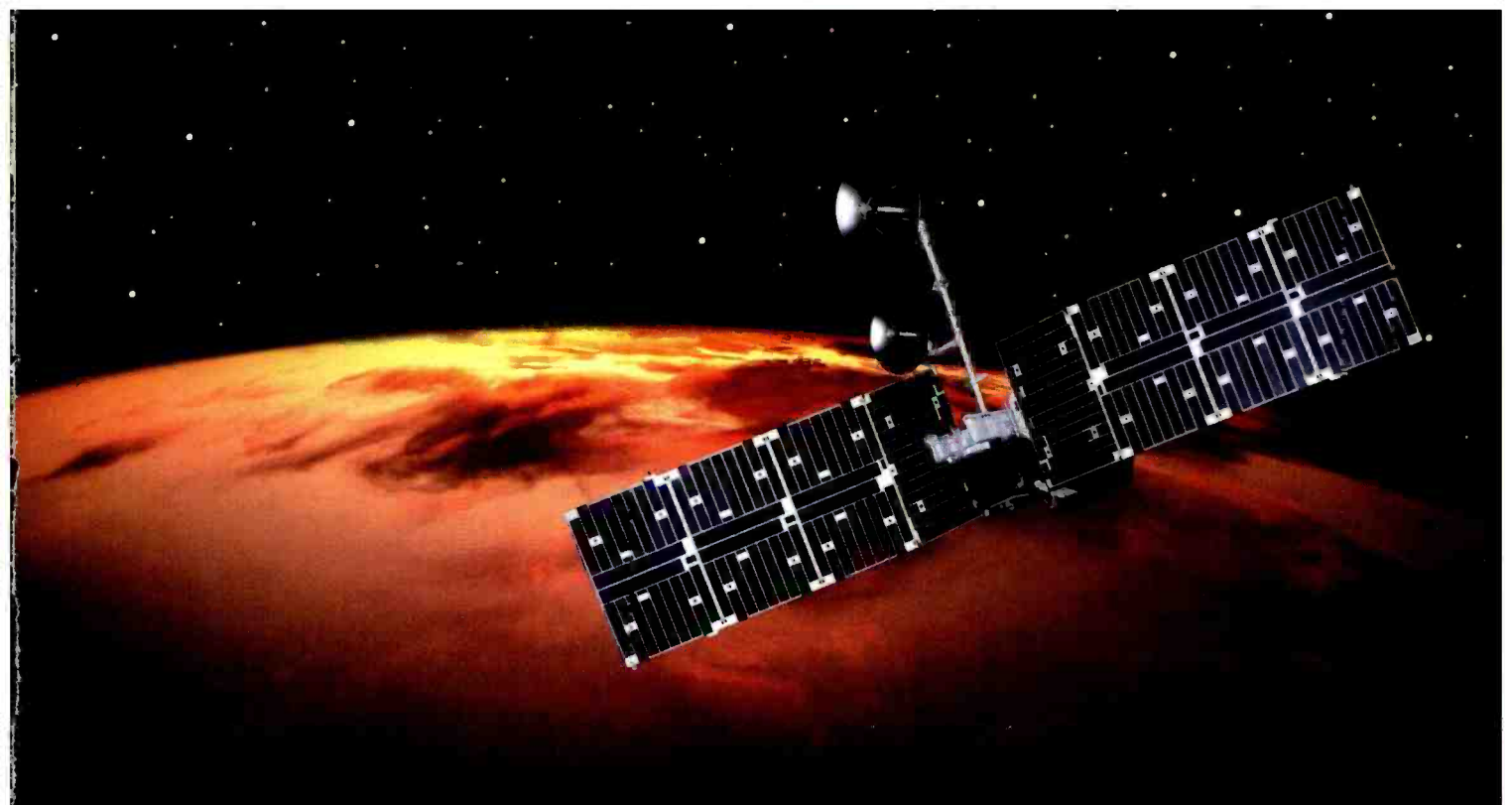
'Dateline NBC' used PVI's technology to make it appear as if correspondent John Hockenberry is sitting inside a giant pocket watch.

inside a pocket watch. The gears and body of the pocketwatch aren't real, but are animations inserted virtually with blue-screen technology and recorded on videotape.

"It will start out with a pocket watch with a clock face," says John LiBretto, senior director of NBC News and director of *Dateline*. "Then the glass and clock face will open like a door, and you'll see parts of the clock and some gears turning. In between the layers, John Hockenberry will appear and move into position. The pieces will fly away, and the gears will be turning in the foreground in front of him."

The animations were created by NBC's graphics department, and the blue-screen work was shot in a small studio at PVI's Lawrenceville, N.J., headquarters using still-store images for reference. The final segments were then composited together with the full animations.

LiBretto, who has worked with fully featured virtual sets before, says the PVI software offered similar functionality to a virtual set and was simply the easiest way to create the effect NBC wanted. ■



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NBCi reboots as losses grow

Full-brand recasting to NBCi.com planned as stock plummets

By Richard Tedesco

NBC Internet unveiled plans last week to dispense with its individual brands and reassemble them under an NBCi.com umbrella portal in the fall, as it reported expectations of higher losses this year.

The restructuring under an NBCi.com portal is intended to capitalize on the NBC brand identity and incorporate features from Snap.com, Xoom.com and VideoSeeker as they're phased out later in the year. "This is a big brand," NBCi CEO William Lansing told analysts last week.

It may be a big brand, but its big losses will persist until the second quarter of 2002, according to Lansing, who estimated losses of 10 cents to 15 cents more than the 70 cents per share anticipated for the second quarter, and 75 cents per share more for the year. That moves the previous prevailing wisdom that losses of \$2.84 per share for the year, according to First Call/Thomson Financial, will increase to approximately \$3.60 per share.

Increased losses are attributed to a slowdown in Web advertising and costs of supporting AllBusiness.com and Fly-Swat.com, the business and Web locator services NBCi acquired earlier this year.

That's why the stock initially dropped by more than \$9 per share, to less than \$16 per share, before coming back a bit in mid-week trading to just above \$17 per share. Its 52-week high was \$106 per share.

But that was when NBCi was another high-flyer IPO spun off from a high-profile media company, and when portal was still a magic word in the Web world. Last week, analysts were voicing doubts about the future for broadcast players in that space.

"The chastening lesson here—and we saw the same thing with Go.com—is that television just isn't capable of driving enough traffic here," says Barry Parr, e-commerce analyst for International Data Corp., adding, "There was a belief that television was capable of building these brands, but it still requires a pretty significant expendi-

ture to make that happen."

Lansing indicated last week that NBCi still had plenty of leverage for growth with approximately \$700 million in cash and advertising credits from NBC. That breaks down to more than \$400 million in cash and \$300 million

in credits, according to a source.

But the longer haul that NBCi anticipates is necessary to achieve profitability indicates just how expensive a proposition building this portal can be.

"It's shake-out time," says Gary Arlen, principal analyst for Arlen Com-

Getting Real with Apple

RealNetworks Chairman/CEO Rob Glaser waited until the end of his keynote speech at last week's Streaming Media East to mention his company's new alliance with Apple Computer.

It was an understated way of unveiling a link between the streaming technologies of the respective companies. The latest iteration of RealNetworks' streaming software, RealServer 8, now supports delivery of QuickTime-based content to Apple's QuickTime players.

There are potentially significant implications in the two companies cooperating against a common competitor: Microsoft and its Windows Media streaming format. RealNetworks claims the lion's share of the market with 125 million users. But Apple claims 50 million users for QuickTime.

Glaser called the deal an "important step forward" in response to questions, but declined to say whether the deal prefigured further cooperation in the future. "It is what it is," he said.

For Apple, it opens another avenue of possibilities to keep QuickTime a vital part of the streaming landscape since, historically, so much content has been developed in the format.

"We want QuickTime everywhere," a beaming Steve Jobs, Apple CEO, told the audience at the conference via remote West Coast video feed.

Macintosh-heads cheered when Jobs appeared on a large screen. That led to fairly constant laughter as the two CEOs shared a split screen that kept shifting, obscuring one or the other's face.

It was one of several technical glitches that provided an ironic counterpoint to a presentation by Glaser that was heavier on demonstration than hard information. A



Rob Glaser says RealNetworks' deal with Apple helps both fight Microsoft, a common foe.

recurrent audio glitch somewhere between a honk and heavy static prompted Space.com Chairman and CEO Lou Dobbs to ask, "Is that you or me?" when he shared the stage with Glaser.

Dobbs was there to tout Space.com's "Space Program" of science news and entertainment as the site is added to Real's RealChannels. New and entertainment site Pseudo.com, radio talk show site eYada.com and comedy site Laugh.com are also now part of RealChannels' growing lineup, as RealNetworks continues to double as a streaming technology company and a content aggregator.

RealNetworks showed flashy movie trailers from *Gladiator*, *X-Men* and *Gone in 60 Seconds*, almost all out of focus, as an annoyed Glaser noted. But he remained upbeat throughout, claiming 85% of all streaming content now originates in RealVideo and waving the banner for broadband video. "There's no question that the economics of broadband are coming into focus," he said.

—R.T.

munications. "NBC has cast its fate with the consumer sector, which is a costly business."

NBCi plans to cash in some of those advertising credits with an aggressive on-air campaign over NBC TV properties this fall, according to Lansing, who says they're counting heavily on the brand-name switch. "Consumer behavior in the portal space is basically about going with a big brand name, and repeat use. Going with the biggest brand we had seemed like the obvious thing to do."

Lansing said there were actually "mixed feelings" about the efficacy of some on-air promos. But he pointed to a potential traffic generator in new interactive applications planned for the NBC.com site.

With AOL, Yahoo and MSN as the big three portals, IDC's Parr foresees potential consolidation among the other players, or possible extinction: "You could see these guys atrophy and whither away." ■

Sam Donaldson, ABC Web guy

By Richard Tedesco

The first time ABC news anchor Sam Donaldson saw the stop-and-go video stream of a news correspondent, he wondered what his network was getting him into online.

Doing his keynote at Streaming Media East last week, Donaldson recalled his reaction: Miming the stop-action nature of streaming, he said he asked superiors, "That's the future? A lot of people think I'm an idiot, but I'm not that much of an idiot."

But he's adjusted, and his 12:30 p.m. daily streaming show, *Sam Donaldson at ABCnews.com*, shifted from his initial impulse to interview politicians like Trent Lott to instead talk with MTV personality Carson Daly and Internet honchos like Cisco's John Chambers.

"If you've seen me [on-air], you've seen a certain viciousness, a certain meanness." Online, "I can have a great time, because nobody in my shop is watching."

His most difficult Web interview: Disney CEO Michael Eisner. Donaldson trod a fine line between "obsequious brownnoser" and "nailing him to the wall to the point where the check doesn't come next week." ■

Neuman dishes on DEN

Head of defunct Webcaster serves up insight and laughs



By Richard Tedesco

David Neuman knows where all the Digital Entertainment Network bodies are buried and last week he dug them up. In a rambling, humorous and thoughtful address at the Streaming Media East conference, he detailed the demise of the entertainment Web site.

Many executives of defunct Web companies would have ducked a speaking engagement at a major Web confab. But Neuman seemed to relish recounting what he called the "challenging, exhilarating, painful and ultimately worthwhile" experience of being president of DEN, comparing himself to Jacob Marley's ghost, "rattling his chains in warning."

Neuman opened with a scatter-shot of footnotes about the rise and fall of DEN, including the IPO that was filed then pulled, the venture capitalists who committed and backed out, the 12 reorganizations, the three missed payrolls, and raising \$62 million in six months while burning \$5 million a month.

"As they said in *The Godfather II*," he noted, "this is the business we chose."

Then Neuman launched into a litany entitled "10 Things I've Learned":

1. The creative opportunity is bigger than ever. Neuman contended that DEN's programming had strong appeal to an avid audience that "liked it and wanted more," from its relatively tame extreme sports programming to truly extreme Frat Ratz. The former NBC programming exec compared the DEN collection to NBC's golden age of sitcoms such as *Golden Girls* and *Night Court*.

2. The good-fast-cheap theory. Neuman showed a projection of a triangle with "good," "fast" and "cheap" inscribed, one word to a side, recounting how a friend had drawn it on a napkin over drinks one night, and told him, "Pick two." Neuman took the rap for ignoring the triangle principle in DEN's downturn: "I knew what the triangle said about fast and cheap, but I went ahead anyway. I got suckered into the Internet timetable, which induces a sense of mania."

3. The next big hit is all about will. Neuman recalled former boss Barry Diller, who built the Fox Network by doggedly launching new series to replace the series that had just tanked, and repeating the cycle until something stuck: "You launch four series, and if those fail, you launch four more." This, Neuman opined, is the modus operandi for all fledgling networks, including Fox, WB, CNet and UPN.

4. Expect the venture capitalists to play their role to the hilt. "The rappers have it right," Neuman said. "It's all about the Benjamins." A venture capitalist's sole concern is the potential for immediately multiplying money. "He's like a character in a great screenplay," Neuman said. "His motivation is always transparent."

5. The Heisenberg principle: You can't observe something without inevitably changing it. Neuman cited journalistic impulses to categorize the DEN story through the three E's: entertainment, extravagance and enterprise. A sex scandal involving DEN's founder and a teenage boy was the entertainment. Continuing reports about high-salaried executives were the extravagance. The enterprising included tracking down a former secretary to ask if she'd ever observed him doing anything illegal. And one employee supposedly encountered a reporter on her doorstep one night, declaring, "I know what's going on over there!"

6. Whatever I do next, I'll grab all the DEN talent I can. Neuman insisted that DEN drew an exceptionally talented group of fanatically dedicated employees who accepted 80% pay cuts, pulled all-nighters and are destined to distinguish themselves in other

Web ventures.

7. Watch the law of karma. "No kindness was ever forgotten or an irritant not retaliated," Neuman said. He asserted that his performance as a good boss inspired good work from those under him, and his periods of underperformance were immediately pointed out by observers. "Near the end, it was like a mob of people chasing Frankenstein," he said.

8. It's the product, stupid. Then it's the marketing, stupid. "If DEN is ever

studied in business school case studies," Neuman said, "the fact that no significant marketing ever took place will be a source of great fascination and disbelief."

9. Never leave your flank exposed—or at least, as little as possible. Neuman cited the decision—hotly debated within the company—to leave the DEN Web site unchanged from March through May while the company reorganized and looked toward a fall relaunch.

10. Never lose your soul. Here,

Neuman waxed sloppily philosophical, saying, "At some level, our objective should be the self-actualization of everyone on the planet."

Echoing Henry Fonda as Wyatt Earp in *My Darling Clementine*, Neuman said, "I'm just looking for a nice peaceful town the next time around." Responding to a reporter's questions afterwards, he didn't say where that was, only that he still wanted to be a Webcaster after he takes a hiatus of undetermined length. ■

DOT'S NEW MEDIA CAFE

By Glen Dickson, Beth Shapouri and P.J. Bednarski

Notes from Streaming East

■ NBC is among new investors in a second round of financing arranged by SeeItFirst.com, a video streamer whose specialty is the technology to allow users to see individual, high-resolution frames of a streaming video, even at lowest connection rates.

During the Streaming Media East 2000 conference in New York last week, SeeItFirst founder and CEO Narayanan Ran announced that the company has lined up \$14 million in financing from NBC, Wit Soundview Corp., Swiss Finanz and Deutsch Investments.

He explained that the frame-by-frame capability allows streaming video to be viewed much the way a VCR, TiVo or Replay user can stop motion, and he demonstrated how a stock analyst's video-streamed report could be augmented with data allowing a user to click and buy (or sell) the stock mentioned.

■ MP3.com CEO and Chairman Michael Robertson said Tuesday that despite recent settlements

with BMG and Warner Music Group, the site will continue to offer free music for downloading. In a speech, he said MP3.com's strength comes from the size of its audience.

The business can flourish, he said, if the focus is moved away from security issues—"If you want to stop piracy, stop selling CDs," he joked—and toward service by allowing users more access to free music. Robertson insisted that artists will profit from MP3.com: Each time an artist's song is played, that use is recorded, and the artist is compensated by the site.

■ Yack (www.yack.com), the Internet Program Guide, will acquire Channelseek (www.channelseek.com), the Convergence Guide, in a multi-million-dollar stock deal, the companies announced. No purchase price was disclosed. Channelseek founder and CEO Tom Britt will join Yack as vice president of business development under President and CEO Jeff Morris.

Yack's acquisition of Channelseek will create a

combined entity with nearly 250 event producers. Channelseek publishes the first printed guide to streaming media, which is stuffed into mailers that DSL and broadband providers send to customers. Both Yack and Channelseek.com have Web sites that are databases for video content on the Web.

■ StreamSearch.com, a Web site that also serves as a portal for streaming-media sites, announced a deal to deliver search capabilities to GTE.net's DSL broadband unit, which is on track to garner in excess of 200,000 subscribers by year-end.

The company also announced an affiliate marketing co-op program in which StreamSearch will pay up to \$50,000 to certain clients, including broadband distributors, ISPs, broadcasters and content providers, to help pay for advertising streaming products.

AOL taps TiVo for PVR features

America Online has formed a strategic deal with personal video

recorder (PVR) company TiVo to become the exclusive supplier of PVR functionality for AOLTV, its interactive TV platform. Under the three-year deal, AOL will invest \$200 million in TiVo and receive warrants to purchase additional TiVo shares. The companies will work together to create a dual-purpose AOLTV-branded set-top unit featuring TiVo's PersonalTV Service. The box is targeted for delivery in early 2001.

A likely manufacturer is Philips, which already has a deal to make the dial-up set-tops for AOLTV and was the original manufacturer of TiVo PVRs. Philips is also working with TiVo and DirecTV to introduce TiVo-enabled DirecTV receivers, and AOL is working with DirecTV to launch an AOLTV set-top.

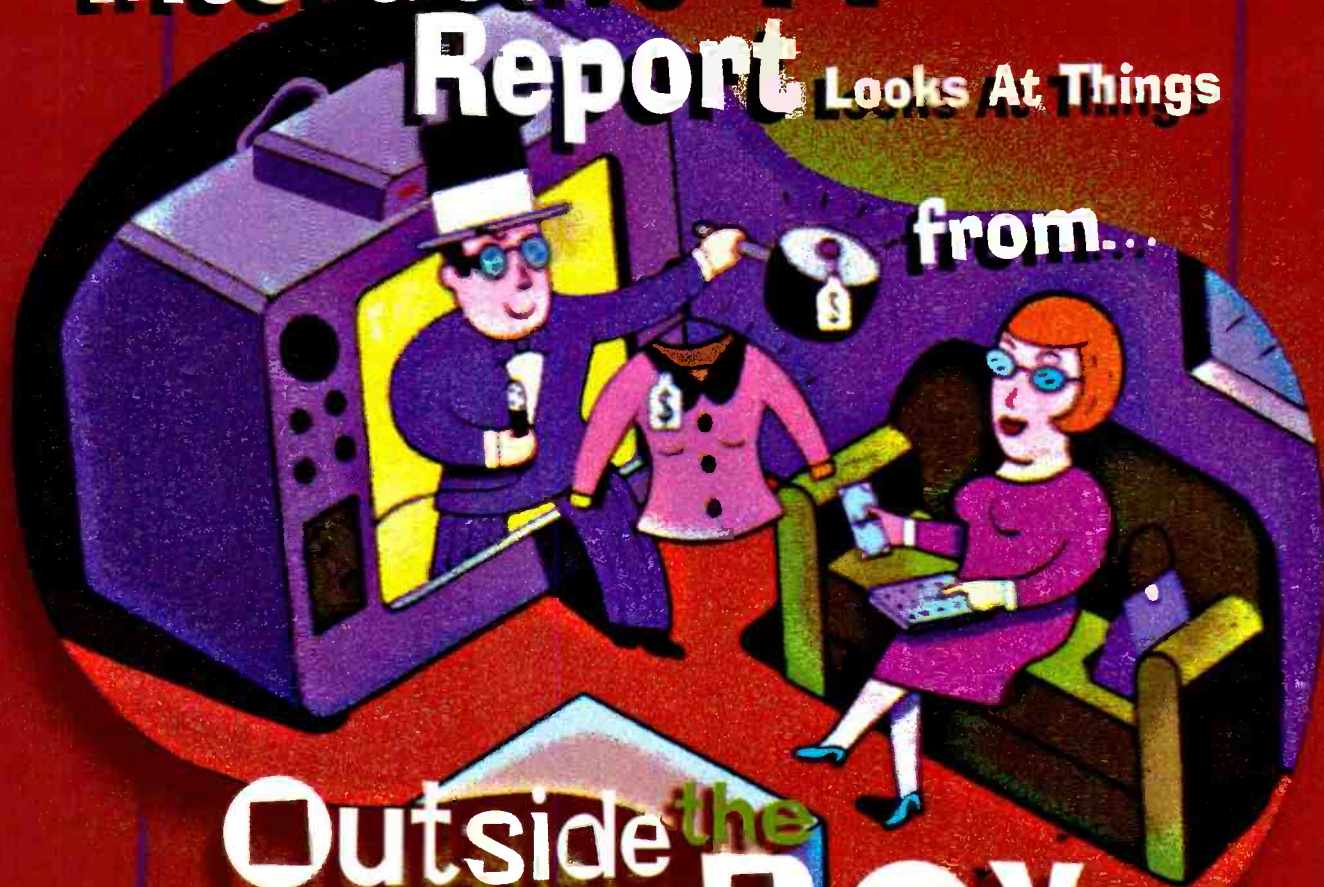
CourtTV in on Crime.com

John Langley, creator of Fox Network's *Cops* series, is collaborating with CourtTV on Crime.com, a new crime-news and entertainment site launched last week. "Our strategy is to give the enormous number of consumers interested in crime and justice a total, dynamic experience," said CourtTV Chairman and CEO Henry Schleiff.

Our Interactive TV Report

Looks At Things

from...



Outside the BOX

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Broadcasting & Cable
ONE MARKETPLACE. ONE MAGAZINE

CHANGING HANDS

The week's tabulation of station sales

TVS

KLDT(TV) Lake Dallas/Dallas/Fort Worth

Price: \$35 million

Buyer: Hispanic Television Network Inc., Fort Worth (Marco Camacho, CEO); owns KVAW(TV) Eagle Pass/San Antonio and KTRG(TV) Del Rio/San Antonio, Texas

Seller: Johnson Broadcasting Inc., Houston (Douglas R. Johnson, president/owner); owns KNWS-TV Katy/Houston, Texas

Facilities: Ch. 55, 1,039 kW visual, ant. 341 ft.

Affiliation: Independent

WKPV(TV) Ponce, WJPX(TV) San Juan and WJWN-TV San Sebastian, P.R.

Price: \$11.2 million

Buyer: LIN Television Corp., Providence, R.I. (Gary R. Chapman, president); owns/is buying 12 other TVs, including WJNX-TV Mayaguez and wapa-tv San Juan; has LMA with wtin-tv Ponce/San Juan

Seller: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns/is buying 57 TVs; owns one AM and one FM

Facilities: WKPV: ch. 20, 100 kW visual, 10 kW aural, ant. 850 ft.; WJPX: ch. 24, 537 kW visual, 5.4 kW aural, ant. 1,961 ft.; WJWN-TV: ch. 38, 85.1 kW visual, 8.5 kW aural, ant. 1,089 ft.

Affiliation: All Pax TV

KTNL(TV) Sitka/Juneau, Alaska

Price: \$265,000

Buyer: GreenTV Corp., Evergreen, Colo. (spouses David M. and Penny Drucker, principals); owns KDMD(TV) Anchorage and KUBD(TV) Ketchikan/Juneau, Alaska. Druckers own WEYS(TV) Key West/Miami/Fort Lauderdale, Fla., and WKIZ(AM) Key West and have interest in KDEN(TV) Longmont/Denver, Colo.

Seller: Wright Home Inc., Fairbanks, Alaska (Bill Wright, president); no other broadcast interests

Facilities: Ch. 13, 199 W visual, 30 W aural, ant. -782 ft.

Affiliation: CBS

COMBOS

Eight AMs and 21 FMs in Vail, Colo.; Cortez, Colo./Durango, Colo./ Farmington, N.M./Four Corners, N.M.; Chinle/Tuba City, Ariz./Gallup, N.M.; Thoreau/Gallup, N.M.; Las Vegas/White Rock/Santa Fe, N.M.;

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 ■ \$46,465,000 ■ 3
Combos ■ \$73,987,500 ■ 4
FMs ■ \$13,450,000 ■ 6
AMs ■ \$790,000 ■ 2
Total ■ \$134,692,500 ■ 15

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1
TVs ■ \$1,338,002,139 ■ 32
Combos ■ \$6,733,153,267 ■ 116
FMs ■ \$749,708,101 ■ 144
AMs ■ \$198,562,815 ■ 105
Total ■ \$9,021,559,772 ■ 398

Highland/Kingston/New Paltz/Poughkeepsie, N.Y., Dickinson and Minot, N.D., and Aberdeen, S.D.

Price: About \$65.9 million

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman); owns/is buying 19 TVs and 874 other radio stations, including KDAG(FM) and KTRA(FM) Farmington, KCQL(AM) Aztec/Farmington and KKFG(FM) Bloomfield/Farmington, N.M.; WCKL(AM)-WCTW(FM) Catskill/Poughkeepsie, WELV(AM)-WTHN(FM) Ellenville/Poughkeepsie, WHUC(AM)-WTHK(FM) Hudson/Poughkeepsie, WKIP(AM)-WRNQ(FM) Poughkeepsie and construction permit for WRKW(FM) Saugerties/Poughkeepsie, N.Y. Note: In Poughkeepsie, Clear Channel will have to divest three FMs and two AMs (or just five FMs)

Seller: Roberts Radio LLC, Aberdeen (Robert Pittman and Robert Sherman, principals). Pittman is COO of America Online and will be COO of America Online-Time Warner Inc.

Broker: Media Venture Partners (seller)

KHDR-FM Victorville and KVVQ(AM) Hesperia/Victorville, Calif.

Price: \$3,537,500

Buyer: Infinity Broadcasting Corp., New York (Mel Karmazin, president); CBS Corp., majority owner [Karmazin, president]; owns 45 other AMs and 112 other FMs, including KEZN(FM) Palm Desert, KFRG(FM) San

Bernardino and KXFG(FM) Sun City, Calif.

Seller: Tele-Media Communications Holding LLC, Pleasant Gap, Pa. (Pacesetter Growth Fund, 53.51% member [Thomas Gerron, Divakar Kamath and Donald Lawhorne, principals]); owns one AM and three FMs

Facilities: FM: 103.1 MHz, 95 W, ant. 1,424 ft.; AM: 910 kHz, 700 W day, 500 W night

Formats: FM: pure gold; AM: MOR
Brokers: Media Venture Partners; Daniels & Associates

WDFL(AM)-WKZY(FM) Cross City (between Tallahassee and Gainesville), Fla.

Price: \$2.75 million

Buyer: Pamal Broadcasting Ltd., Latham, N.Y. (James J. Morrell, president); no other broadcast interests

Seller: Women in Florida Broadcasting Inc., Lakeland, Fla. (Duane McConnell, president); no other broadcast interests

Facilities: AM: 1240 kHz, 1 kW; FM: 106.9 MHz, 4.5 kW, ant. 184 ft.

Formats: Both country

WHHO(AM)-WKPQ(FM) Hornell/Elmira/Corning, N.Y.

Price: \$1.8 million

Buyer: Sabre Communications Inc., Williamsport, Pa. (Joel M. Hartstone, chairman; Paul H. Rothfuss, president); owns five other AMs and nine other FMs including WCMF(AM) Watkins Glen/Elmira/Corning, WWLZ(AM)-WPGI(FM) Horseheads/Elmira/Corning, WNGZ(FM) Montour Falls/Elmira/Corning and WNKI(FM) Elmira/Corning

Seller: Bilbat Radio Inc., Hornell (Richard Lyons and William H. Berry, principals); no other broadcast interests

Facilities: AM: 1320 kHz, 5 kW day; FM: 105.3 MHz, 43 kW, ant 530 ft.

Formats: AM: MOR; FM: CHR
Broker: Kozacko Media Services

FMS

WJGO(FM) Tice/Naples/Fort Myers, Fla.

Price: \$7 million

Buyer: Renda Broadcasting Corp., Pittsburgh (Anthony F. Renda, president/owner); owns WWGR(FM) Fort Myers, WSLG(FM) Naples/Fort Myers and WGUF(FM) Marco/Naples/Fort Myers

SOLD!

Seller: Gulf Communications Partnership, Fort Myers (principals not available); no other broadcast interests

Facilities: 102.9 MHz, 50 kW, ant. 466 ft.

Format: Jammin' oldies

Broker: Blackburn & Co.

Construction permit for new FM in Wauseon (near Toledo), Ohio

Price: \$2 million

Buyer: Cornerstone Church Inc., Toledo (Michael S. Pitts, president); owns WDMN(AM) Toledo

Seller: Midwestern Broadcasting Inc., Atlanta (Lewis Dickey Sr., principal); owns three AMs and one FM. Note: Dickey is the father of Lewis W. Jr. and John W. Dickey, president and executive vice president, respectively, of Cumulus Media Inc., which owns five FMs and two AMs in Toledo

Facilities: 96.9 MHz, 3 kW, ant. 300 ft.

KYKN-FM Nephi/Provo, Utah

Price: \$1.5 million

Buyer: Mag Mile Media LLC, Chicago (Bruce Buzil, president); owns/is buying 36 AMs and 73 other FMs

Seller: Cruise LLC, Nephi (Charlie Hall, managing partner); no other broadcast interests

Facilities: 103.9 MHz, 60 kW, ant. 650 ft.

Format: Kickin' country

Broker: Star Media Group Inc.

KHCR(FM) Potosi (near St. Louis), Mo.

Price: \$1.2 million

Buyer: Four Him Enterprises LLC, Foristell, Mo. (Mathew W. Bross and Michael W. Fallon, members); no other broadcast interests

Seller: Joseph and Donna Bollinger (spouses), Bonne Terre, Mo.; no other broadcast interests

Facilities: 97.7 MHz, 9.4 kW, ant. 528 ft.

Format: Contemporary Christian

WLRX(FM) Nappanee (near South Bend), Ind.

Price: \$1.2 million

Buyer: Talking Stick Communications LLC, Elkhart, Ind. (Alec C. Dille, member). Dille has interest in four AMs and seven other FMs

Seller: North Central Broadcasting Inc., Nappanee (Marilyn S. Cobb, president); no other broadcast interests

Facilities: 95.7 MHz, 1.4 kW, ant. 500 ft.

Format: AC

KADI(FM) Republic, Mo.

Price: \$550,000

Buyer: Vision Communications Inc., Springfield, Mo. (R.C. Amer Jr., president); no other broadcast interests

Seller: Snowmen Broadcasting Inc., Springfield (Dave Oseland, president); no other broadcast interests

Facilities: 99.5 MHz, 6 kW, ant. 328 ft.

Format: AC

AMS

WETC(AM) Wendell-Zebulon, N.C.

Price: \$550,000

Buyer: Carolina Regional Broadcasting Corp., Angier, N.C. (Marta O. Sanchez, president); no other broadcast interests

Seller: East Wake Broadcasting Corp., Knightdale, N.C. (Lewis V. Parish, president); no other broadcast interests

Facilities: 540 kHz, 5 kW day, 500 W night

Format: Country

KRDY(AM) Grand Junction, Colo.

Price: \$240,000

Buyer: MBC Grand Broadcasting Inc., Grand Junction (Richard C. Dean, president); owns KNZZ(AM)-KJYE(FM), KSNJ(FM) and KTMM(AM)-KMGJ(FM) (formerly KQIL-KQIX) Grand Junction. Dean has interest in one TV, one AM and two FMs

Seller: Leggett Broadcasting Inc., Grand Junction (Brad Leggett, president); owns KSTR-FM Montrose, Colo.

Facilities: 620 kHz, 5 kW

Format: Children's

WTNR(AM) Waynesboro, Tenn.

Price: \$40,000 (Note: This is a corrected version of this item, which ran on June 12)

Buyer: Wayne County Community Radio LLC, Waynesboro (Gerald E. Dilts, managing member); no other broadcast interests

Seller: Malkan Broadcasting Associates, Corpus Christi, Texas (Audrey and Mathew Malkan [mother and son], partners); owns three FMs. Malkans own two other FMs

Facilities: 930 kHz, 500 W day, 91 W night

Format: News/talk

Broker: Thorburn Co.

—Compiled by Alisa Holmes

Amplification

The \$700,000 sale of WXER(FM) Plymouth/Sheboygan Falls/Sheboygan, Wis., and WCNZ(AM) Sheboygan to RBH Enterprises Inc. was brokered by buysellradio online Inc. (May 29).

WNTO-TV
Orlando, Florida
from
Florida Media
Broadcasters
to
Entravision
Communications Co.,
L.L.C.
for
\$22,850,000

Charles Giddens
and
Elliot Evers
represented the Seller.

BRIAN E. COBB
202-478-3737

CHARLES E. GIDDENS
941-514-3375

ELLIOT B. EVERS
415-391-4877

RADIO and TELEVISION
BROKERAGE • APPRAISALS



**MEDIA VENTURE
PARTNERS**

*Subject to F.C.C. approval

DATEBOOK

MAJOR MEETINGS

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 8-11, 2001—SCTE Cable-Tec Expo 2001. Orange County Convention Center, Orlando, Fla. Contact: Lori Bower (610) 363-6888, ext. 233.

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 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 Amegual 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 Inspiro 2000 Conference. Northwestern College, St. Paul, Minn. Contact: Dale Davis (651) 631-5032.

ALSO IN JUNE

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

June 28—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 27-29—Southwest NRB Annual Convention. Irving Marriott, Irving, Texas. Contact: Barry Thompson (318) 783-1560.

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, UK. 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. 17-19—NAMIC Urban Markets Conference: Digital Divide or Digital Dividend? Millennium Broadway Hotel, New York City. Contact: Michael Stiver/Lorelei Events (312) 751-9689.

Sept. 19—PricewaterhouseCoopers The 2000 Global Entertainment, Media & Communications Summit. Marriott Marquis, New York. Contact: Deborah Scruby (212) 259-2413.

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.

OCTOBER

Oct. 2-5—NAB Satellite Uplink Operators Seminar. Washington. Contact: Courtenay Brown (202) 429-5346.

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

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

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

Oct. 18-19—CTAM Broadband Opportunity Conference. Santa Clara Marriott, Santa Clara, Calif. Contact: Seth Morrison (703) 549-4200.

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

Oct. 26-29—Society of Professional Journalists Annual Convention and Conference. Adam's Mark Hotel, Columbus, Ohio. Contact: Tammi Hughes (765) 653-3333.

NOVEMBER

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

Nov. 13—BROADCASTING & CABLE 10th Annual BROADCASTING & CABLE Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 13-15—Association of National Advertisers Seminar. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

Nov. 16-18—International Council of the National Academy of TV Arts and Sciences International Emmy Nominee Festival. New York. Contact: MJ Sorenson (212) 489-6969.

Nov. 20—International Council of the National Academy of TV Arts and Sciences International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson (212) 489-6969.

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

It's bonny Hammer time

Bonnie Hammer's very first television job led her where union members fear to tread: cleaning up behind a sheep dog.

"When people whine about paying dues, I just think, 'You don't know how easy you've got it,'" she says, remembering her days as a production assistant on *Infinity Factory*, a PBS children's series.

Hammer wasn't some desperate kid on the verge of starvation, ready to do anything for a buck. She was well on her way to establishing a career as a photojournalist, with credits in the *Boston Herald*, the *Los Angeles Times* and *Time* magazine. Doing some free-lance shooting on the set of *Infinity*, she was drafted as a temporary production assistant. The title sounded interesting, and the extra money wouldn't hurt: Hammer signed on.

She remembers the minute director Allan Muir started the process of shooting the show and she learned how TV was made. She was hooked.

That career-path detour that day in 1974 eventually led her to the helm of the Sci Fi Channel, the 24th-largest network in cable, one with a fan base that includes tennis stars Venus and Serena Williams, author Anne Rice, talk-show host Queen Latifah, and Virgin king Richard Branson.

Hammer was named executive vice president and general manager of Sci-Fi Channel in November, when the network was pushed out of the shadow of USA Network. Until then, both were run as a single business at USA Networks Inc. Recognizing Sci-Fi's potential to flourish, owner Barry Diller and his camp gave it a separate identity and tapped a program executive with one of the more diversified production portfolios in television.

Hammer's programming credits cover the far corners of entertainment. At WGBH-TV in Boston, where she landed after the sheep-dog gig, she produced the archetype of handyman shows, *This Old House*, plus kids series *ZOOM*. Then, in the mid '80s, as a programming executive at Lifetime, she launched the *Signature Series*, a string of resolute documentaries examining child abuse, women with AIDS, children in gangs, and postpartum depression. One program, 1988's *Gangs: Not My Kid*, pulled in a Lillian Gish Award, a Cine Golden Eagle and a National Association for Youth Mentor Award.

After joining USA in 1989, she devel-



"I love taking something that is not quite complete and being able to grow it."

Bonnie Hammer

Executive vice president & general manager, Sci-Fi Channel; b. New York; B.A., communications, Boston University, 1972; M.A., media and new technology, Boston University, 1974; associate producer, *Infinity Factory*, 1974; director of development, Dave Bell Associates, Los Angeles, 1974-76; producer, WGBH-TV Boston, 1976-81; executive producer, WSVB-TV Boston, 1981-84; executive producer, programming executive, Lifetime Television for Women, New York, 1984-89; USA Network, programming executive, senior vice president of programming, 1989-99; current position since November 1999. m. Dale Heussner; children: Jesse and Kimae.

oped another series of human-condition documentaries focused on racism, sexism, homophobia and other issues that divide society. *Erase the Hate* added an Emmy Award to Hammer's trophy shelf.

Then came wrestling. Hammer was handed the reins of the WWF, the World Wrestling Federation's theater of comic manly aggression. She, whose sensibilities leaned toward scrutinizing humanity's often contradictory value systems, was put in charge of programming that violated at least some element of every prevailing value system in American culture with histrionic violence and sexual pandering.

It was also the highest-rated programming on cable TV. Still, it was kind of a sheep-dog day for Hammer: 20-plus years of making socially meritorious television led to the WWF. "I cannot believe this is where my career has come," she mused.

Then she did that mental adjustment toward accepting what one cannot change. "You just have to have a sense of humor," she told herself.

Hammer supervised production of the WWF for 2½ years before landing at Sci-Fi. Now she's in charge of taking Sci-Fi where no other topically specific channel has gone before: into the mainstream. Hammer's boss, USA Cable President Stephen Chao, says he expects Sci-Fi to "rival the scope of USA ... in terms of audience size, ratings and ad dollars."

All signs point in that direction. While revenue, ratings and expenditures at USA have dropped, Sci-Fi's ratings have risen.

USA advertising revenue grew from first quarter 1999 to first quarter 2000 by approximately 20%. Sci-Fi's grew by 80%—on the strength of a couple of durable originals, *Outer Limits* and *Farscape*, and standards *Hercules* and *Tales From the Crypt*. Come December, the channel will feature a six-hour miniseries based on Frank Herbert's *Dune*.

Next year's 20-hour Stephen Spielberg miniseries on alien abduction called *Taken* promises to be one the most expensive and ambitious projects in cable television—supervised by a woman whose career in television started out behind a sheep dog.

"I love taking something that is not quite there yet, not quite complete, and being able to grow it," Hammer says. "We have an opportunity to break it out. [Diller and Chao] have given me the job, and they're letting me do it." —Deborah D. McAdams

BROADCAST TV

Felicia Minei Behr, executive producer, *As the World Turns*, CBS, New York, joins ABC, New York, as VP of programming, daytime.

Appointments at Univision Communications, New York: **Tim Carry**, principal partner, Competitive Edge Communications, New York, joins as senior VP, affiliate relations; **Thomas Marsillo**, VP, Rainbow Advertising Sales, New York, joins as co-manager, New York spot sales.

David Boylan, VP and GM, WTVT(TV) Tampa, Fla., joins KTTV(TV) Los Angeles as VP and GM.

Appointments at Journal Communications, Milwaukee: **Anne Bauer**, corporate controller, named VP/corporate controller; **Mary Alice Tierney**, VP, Journal Broadcast Group, Milwaukee, adds responsibility of VP, corporate communications.

Appointments at Scripps Networks, New York: **Michael Portugal**, regional manager, QVC, West Chester, Pa., joins as regional manager; **Meghan Waters Ballantyne**, field marketing manager, named account executive; **Jody Andrean**, Northeast region marketing assistant, MTV, New York, named field marketing manager; **Amy Karrow**, marketing and research administrator, WXYZ-TV Detroit, joins as field marketing manager.

Dave Ward, director, programming and promotion, Weigel Broadcasting, Chicago, named VP, programming, Emmis Television, Orlando, Fla.

Nannette Frye, general sales manager, WBTW (TV) Florence, S.C., named VP and GM.

PROGRAMMING



Yates

Doug Yates, VP, Fox Kids, Los Angeles, named senior VP, marketing, Fox Family Channel and Fox Kids Network, Los Angeles.

Doug Cohn, senior director, music video promotion and media development, Atlantic Records, New York,

joins VH1, New York, as director, music and talent relations.



Tauber

Jake Tauber, senior VP, programming, Game Show Network, Culver City, Calif., named executive VP.

Appointments at CNBC, Fort Lee, N.J.: **Michael J. Michell**, director, station research/

sales marketing, WNBC, New York, joins as director, ad sales research; **Lori Ann La Rocco**, executive producer, mainstreet.com, Orlando, Fla., joins as producer, *Marketweek*.

Appointments at USA Cable, New York: **Ray Giacopelli**, VP, audience analysis, USA Network, New York, named VP, research; **David Lestch**, director, business affairs, named VP, business affairs.

Appointments at AMC Network, Santa Monica, Calif.: **Sid Eshleman**, VP, affiliate sales and marketing, Western region, named senior VP, Western region; **Joe Glennon**, regional sales manager, Western region, named regional director, Western region.

Jason Marshall, account executive, Bob Gold & Associates, Los Angeles, joins The Hot Networks, Los Angeles, as director of marketing and business development.

JOURNALISM

Candy Altman, VP, WCVB-TV Boston, named group news executive, Hearst-Argyle Television Inc., there.

Sydney Kohara, international correspondent, CNBC, London, joins CNET News.com, San Francisco, as television host.

Appointments at KCTV(TV) Kansas City, Mo.: **Dana Wright**, anchor, WIBW-TV Topeka, Kan., joins as weekend evening reporter; **Jenna DeLay**, senior producer, KSNT(TV) Topeka, Kan., joins as newscast producer; **Cathryn Couch**, producer, KSHB-TV Kansas City, Mo., joins as segment producer, *Call to Action*.

Allan Chernoff, senior correspondent, CNBC, New York, joins CNN*fn*, New York, as senior correspondent.

Eric Phillips, reporter, WTKR(TV) Norfolk, Va., joins CNN Newsource, Atlanta, in the same capacity.

Tabitha Goodwin, reporter, KTHV (TV) Little Rock, Ark., joins WFAA-TV Dallas in the same capacity.

RADIO

Brian Ongaro, cluster VP, AMFM Inc., Dallas, named executive VP and market manager, Dallas station group.

Matt Mills, national sales manager, WASH(FM) Washington named general sales manager.

Appointments at KRWM(FM) Bremerton (Seattle area), Wash.: **Violeta Strash**, senior account executive, KING-FM Seattle, joins as account executive; **Melinda Dammel**, account executive, KPLZ(FM) Seattle, joins as account executive.

CABLE

Appointments at Cablevision Systems Corp., Bethpage, N.Y.: **Gemma Toner**, senior VP, new media development for the AMC network, named senior VP, optimum online consumer cable-modem service; **Ray Anderson**, VP and deputy controller, named senior VP and controller.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Appointments at WorkingWoman Network Inc., New York: **Licia Hahn**, VP, marketing, CBS Television Station Group, New York, named executive VP, marketing. She will report to CEO **Kay Koplovitz**, who is the founder and former chairman of USA Networks, New York.



Russel

John Russel, executive VP, SSA Public Relations, Valencia, Calif., named president.

Larry Shulman, VP, Stone/Hallinan Associates, Los Angeles, joins Hanson & Schwam Public Relations, Beverly Hills, Calif., in the same capacity.

Cathy Ives, director, DEI, Moultonborough, N.H., named VP, corporate support.

ALLIED FIELDS

Mona Aboelnaga, senior VP, Communications Development Corp., Vienna, Va., joins Communications Equity Associates LLC, as VP, special projects in the office of the chairman, New York.

David Forr, director of engineering, Statistical Research Inc., Westfield, N.J., named manager, encoding operations, Arbitron Portable People Meter, The Arbitron Co., Columbia, Md.

TECHNOLOGY

Michael A. Vitelli, executive VP, Sony Electronics Broadcast & Professional Co., Park Ridge, N.J., joins Sony Electronics Inc., Park Ridge, N.J., as president, consumer electronics group.

Michael Nurse, VP/GM, WBDC-TV Washington and WUNI (TV) Worcester (Boston area), Mass., joins IMAKE Software & Services, Bethesda, Md., as VP, marketing and sales.

Appointments to Massive Media Group, Los Angeles: **Gregory Harrison**, director, strategic sales and marketing activities, Emotion Inc., Los Angeles, joins as VP, sales; **Jason Keiles**, director, international production planning, Universal Worldwide Television, Hollywood, Calif., named VP, business development.

Appointments at DMX Music, Los Angeles: **Shari Green**, manager, on-premise services, Seattle, named director of marketing, on-premise services; **Marco Williams**, director of affiliate sales, Military Channel Inc., Los Angeles, joins as senior affiliate marketing manager, Western region.

INTERNET



Murphy

Appointments at iCAST Comedy, New York: **Brian Murphy**, CEO, US Concepts, New York, joins as CEO; **Lara Stein**, president, iXL, New York, joins as president.

Fred Graver, senior VP, VHL.com,

New York, named senior VP/GM, sonic.net, MTVi Group, New York.

Kevin Smith, programming director, Midwest Sports Channel, Minneapolis, joins Internet Broadcasting Systems

Inc., Minneapolis, as director of sports.

Gene Falk, senior VP/GM, Direct-to-Home, New York, joins Showtime Digital Media Group, New York, as senior VP.

Appointments at LiveWave Inc, Newport, R.I.: **Cynthia Swensen**, director of business development, metro channels, Rainbow Programming, New York, joins as senior VP, business development; **Jamie Edgar**, associate producer/director, Kunhardt Productions, New York, joins as VP, programming; **Katherine Johnson**, marketing executive, Turner Broadcasting and Time Warner, New York, joins as director of marketing.

ASSOCIATIONS/LAW FIRMS

Dennis Mangers, VP, board of directors, Cable Positive, Sacramento, Calif., named president, board of directors.

Eric Chang, senior marketing manager, American Society of Travel Agents, Alexandria, Va., joins Satellite Broadcasting and Communications Association, Alexandria, Va., as director of marketing.

SATELLITE/WIRELESS

Raymond P. Shapiro, senior director, on-air promotion, DirecTV Inc., El

Segundo, Calif., named VP of that function.

DEATHS

Blair Clark, a former CBS executive and manager of Sen. Eugene J. McCarthy's presidential campaign, died Tuesday June 6, in Princeton, N.J. He was 82.

Clark, a Harvard graduate, joined CBS in 1953 as a correspondent in Paris. In 1961, he began a three-year term as GM and VP at CBS News, where he increased the news broadcast from 15 minutes to half an hour for the first time. In 1964, he joined *The New York Post* as associate publisher and, in 1967, became an editor at *The Nation* magazine. In 1968, he managed Senator McCarthy's bid for the Democratic presidential nomination, which, although unsuccessful, helped dissuade President Lyndon B. Johnson from running for another term.

Clark is survived by his wife, Joanna Rostropowicz; sons, Timothy and Ian; sister, Anne Martindell; brother, William; and seven grandchildren.

—Compiled by **Beth Shapouri**
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bshapouri@cahners.com

OPEN MIKE

Geocast clarifies its compliance with standards

EDITOR: In "Inching to Datacast Specs"(B&C, May 15), there is a reference to Geocast Network Systems Inc. that implies Geocast may not be complying with the ATSC S13 standard for data broadcasting. In an effort to clarify our position on standards, I'm writing to inform your readers that Geocast is complying with the proposed ATSC S13 standard and has actively participated in the S13 standard meetings since last year.

Not only is Geocast's over-the-air protocol compliant with the draft S13 standard and PSIP, our data service is also DVB-compliant at the MPEG-2 transport stream level. We have decided to base our transport on the ATSC endorsed "Data Piping" mechanism because it is the most bit-efficient selection for Geocast among the standardized choices. Furthermore, in so doing, we've opted to build on the standardized MPEG-2 private data section table syntax.

The Geocast service could, in theory, be received with PC-based DTV receivers based on the ATSC S13 standard, although the data processing requirements could be overwhelming for many home PCs. In our current field trials in San Jose, we are testing commercially available PC card data receivers alongside the Geocast receiver. However, as a company, we have decided not to pursue the PC card approach for commercial delivery at this time.

We believe the role of standards is critical to the success and widespread adoption of data broadcasting and will continue our commitment to their development. We look forward to making data broadcasting a viable business solution for digital broadcasters.—*John D. Abel, vice president of business development, Geocast Network Systems Inc.*

Broadcasting & Cable
CLASSIFIEDS

TELEVISION

MANAGEMENT CAREERS

STUDIO MANAGER News 12 Connecticut has a management position available for an experienced Studio Manager. Responsibilities include recruiting, hiring, training, cross training, scheduling and evaluating all full time and part time studio employees. Position also involves working with engineering on production of remote news specials, and assuring studio facilities and equipment are maintained and repaired. Selected candidate will also have budget responsibilities and is expected to keep an inventory of operational supplies such as studio lights, gels, batteries etc. Directing experience strongly preferred. Must possess an excellent working knowledge of all production equipment. News 12 Connecticut is a 24 hour regional news channel. Send resumes, indicating REF # 0619B&C4586PMD in cover letter, to: Rainbow Staffing, Attn: PMD, 1111 Stewart Avenue, Bethpage, NY 11714, or Email to: careers@cablevision.com (include REF # in subject line of email). EOE.

SALES CAREERS

ACCOUNT EXECUTIVE TRAINEE KXLN-TV, CHANNEL 45 is looking for an Account Executive Trainee for our Local Sales department. Candidates should be responsible, organized and self-motivated. The successful completion of this training is in preparation for a position on our local sales force. KXLN-TV 45 is a Univision Television Group, Inc., owned and operated station. Experience in marketing, advertising or broadcasting preferred. College degree in related field required. Bilingual skills (English/Spanish) preferred. Please send resume to: A/ET, KXLN-TV 45, 9440 Kirby Dr., Houston, TX 77054 EOE.

ACCOUNT EXECUTIVE, W*USA-TV WASHINGTON, DC W*USA-TV, the Gannett owned CBS affiliate, is seeking two Account Executives. The candidates must be well versed in broadcast ratings research, integrated marketing, and have exceptional skills in making presentation and letter writing. Additionally, a working knowledge of TVScan, MS Word, Excel, PowerPoint, CMR and Enterprise is essential. The candidate must demonstrate the ability to service and grow a transactional account list. Proven experience in the area of new business development and a minimum of 3 years in media sales is required. Send resume to W*USA c/o local Sales Manager, W*USA-TV, 4100 Wisconsin Ave, NW Washington, D.C. 20016. E-mail: jvilmenay@wusatv9.com.

GENERAL SALES MANAGER KMPH FOX 26, one of America's leading Fox affiliates in Fresno, CA is seeking a dynamic sales leader as General Sales Manager. Successful candidate should have local and national experience, with a proven track record in new business development. Must have strong interpersonal and organizational skills. Send resume to: Charlie Pfaff, General Manager, KMPH FOX 26, 5111 E. McKinley Ave., Fresno CA 92727. Applications will be accepted until 6/30/00. No phone calls please. An E.O.E.-M/F/D. Women and minorities are encouraged to apply.

SALES CAREERS

"I got a great career opportunity, increased my income by over \$20,000 and got to live in a city I always wanted to live in."
"I found my future at www.BroadcastRecruiter.com"
over 125 opportunities in 75 cities - free to candidates - 303-368-5900
birschbach recruitment network

ACCOUNT MANAGER Are you a great smaller market LSM? This is the opportunity for you. Belo has an immediate opening for an Account Manager for the 11th ranked market CBS affiliate, KHOU. Responsible for management of sales activities, oversee a team of Account Executives. Requirements: prior TV sales management experience, strong leadership, business development and negotiation skills with proven track record of developing both agency and direct accounts; proven track record selling non-numbers/conceptual packages; experience using Scarborough, TV Scan, MS Word, Excel, PowerPoint and internet; strong proposal writing/communication skills, strong organizational skills. Reports to LSM. Please fax cover letter and resume to Local Sales Manager at 713-284-8808 or e-mail to mcathey@khou.com.

SALES ACCOUNT EXECUTIVE Market Leader KOAT-TV in Albuquerque is looking for an Account Executive with a minimum of 3 years media experience and proficient in computer skills. Knowledge of TVScan, Media Center, Nielsen and Marshall Marketing a PLUS! Qualified candidate is self-motivated; has strong organizational skills; as well as ability to develop new business and achieve budgets. KOAT offers you an opportunity to increase earnings potential and advance your career by working for one of the largest broadcast companies in Hearst-Argyle and the country. Apply today. Resume/references: Barbara Burzillo, Local Sales Manager, KOAT-TV, 3801 Carlisle Blvd NE, Albuquerque, NM 87107 *KOAT-TV, A Division of Hearst-Argyle Television, is an Equal Opportunity Employer.

SALES MARKETING MANAGER WJLA-TV/ABC, a division of Allbritton Communications is searching for a dynamic Sales Marketing Manager. The major focus will be to develop and manage the sale of special station projects from traditional, non-traditional and cause related sources. To establish and direct a web sales force. You will work closely with the Sales Management Team in all aspects of sales and help establish direction and goals for the department. A minimum of three years of television experience is preferred. Please send resume to Human Resources Department, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008; or fax to 202-364-1943. EOE. No phone calls please.

NYC BASED TELEVISION distribution company seeks junior international salesperson to sell feature films. Must speak Spanish fluently. Previous sales experience a plus, but not essential. Individual must be intelligent, hard-working, willing to learn and computer literate. Fax resume and salary history to 212-308-1791.

GENERAL MANAGER Council Tree Communications, a new Hispanic Broadcasting company, is looking for hands on, result oriented General Manager to help build and run a full power TV station serving the Philadelphia DMA. A minimum of 5 years GSM/GM experience is necessary with a particular focus on Hispanic marketing. CTC is an EOE. Please send all responses to: Lew Freifeld-COO, 11 Hunt Lane, Weston, CT 06883 E-mail: Lfreif1120@aol.com.

TECHNICAL CAREERS

CHIEF ENGINEER (Electronics Technician II) Responsible position available with the City of Kansas City, Missouri City Manager's Office, City Communications Division located at 414 E. 12th Street. Responsibilities include installation, maintenance and repair of audio/visual production and editing equipment. Requires high school graduation and five (5) years of experience as an electronics technician. Prefer candidates with extensive knowledge of digital systems in a cable or broadcast analog environment. Basic knowledge of digital systems, automation systems and master control environments also desired. SBE certification preferred. Salary range: \$2,700 to \$4,300 per month plus excellent employee benefits and promotional opportunities. Non-residents, if appointed, must establish residency within the city limits of Kansas City, Missouri. Please submit application/resume no later than 5:00 p.m., June 20, 2000 to: City of Kansas City, Missouri 64106. To apply online please see our web site at www.kcmo.org or e-mail your resume to jobs@kcmo.org. For additional information please call (816) 513-1929. Fax resumes to (816) 513-2639.

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.

TECHNICAL CAREERS

COME JOIN THE EXCITEMENT at Telemundo Network Group LLC a Spanish language television network. We have the following openings for the upcoming television season. All positions are based in South Florida. **DIRECTOR-** Candidate must be able to direct error free fast paced "LIVE" graphics intensive shows. Must have vision to think as a producer and create a visual concept that gets ratings. Candidate must be able to meet deadlines and work well under pressure and deal effectively with crew. Must be a team leader w/ a min 5yr. exp. Directing News, Music and Entertainment. Bilingual (Span/Eng.) a must. **TECHNICAL DIRECTOR-** Must be able to efficiently perform switching duties for "LIVE" and hectic paced news and special program shows. Candidate must have a full working knowledge of Grass Valley and Sony switchers. Operational knowledge of peripheral equipment. ADO, Abekas, Quantel picture box, and chyron max. Min. 2-yr. exp. required in live switching of News and magazine shows. We offer excellent benefits package, and a great working environment. EOE. Please send all resumes, non-returnable demo reel, and salary requirements to: Telemundo Network Group LLC, Attn: Human Resources, 2290 W. 8th Ave, Hialeah, FL 33010. Fax (305) 889-7079.

ENGINEERING Growing Broadcast Network with station group is assembling an engineering team to build its future. **MAINTENANCE ENGINEERS-** Min of 5 yrs exp installing, operating, and maintaining a combination of the following: Studio, Post Production, ENG, RF Transmission, and I/S systems. Component Level troubleshooting a must. **ENGINEERING MANAGERS-** Min 7 yrs broadcast engineering maintenance exp with at least 3 years in a supervisory capacity. Must be self directed and posses excellent project mgmt skills. Exp in the development and implementation of capital and operational budgets required. **NETWORK MASTER CONTROL SUPERVISOR / MANAGER-** Min 7 yrs exp in all aspects of Air Playback operation (preferably in an automated environment). This person will be the key Network level interface between the Traffic and Technical Operations departments. A thorough knowledge of Log requirements and procedures, as well as FCC fulfillment obligations, is required. System level troubleshooting skills are a major plus. The ability to train and develop your staff will be crucial to our success. All positions are located in a great part of the southwest. This is an excellent opportunity to help develop a network broadcast operation from infancy to market leadership. Fax resumes to (817) 222-9808.

ENGINEERING SYSTEMS SUPERVISOR WAVY-TV/WVBT-TV is seeking a person with the technical knowledge and personal attributes necessary to implement and maintain complex automation, video/audio, and other Windows-NT-based studio computer systems and maintain them at peak performance in a demanding 24/7 broadcast environment. Current installed systems include Louth automation, Philips routers, master control switchers and Media Pool servers, and Avstar newsroom computer and Profile-based Editstar news editing systems. Additional experience with VHF/UHF TV transmitters or SNG truck operation would be a plus. This is an exempt position. Send resume to WAVY Engineering Dept., WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. NO PHONE CALLS! EOE.

STUDIO MAINTENANCE ENGINEER KHQB, is looking for a highly qualified, motivated maintenance engineer. Computer skills and software knowledge are required. Applicant should have a technical education or SBE certification. Demonstrated experience with component digital equipment, embedded audio, CODFM microwave, compressed digital Up-Link, Newsbase, ENPS, or Louth GMT systems, is a plus.

Send resumes with references to KHQB, 7700 Westpark DR, Houston, TX 77063 No phone calls please. EOE and A Drug Free Workplace.

The Disney Channel is seeking a **Maintenance Engineer** to maintain, install, calibrate and repair to a component level all broadcast equipment in our multi-network origination facility. This individual should be experienced in the operation and maintenance of the following equipment: Digital Betacam, D2, 1", 3/4" & 1/2", VTRs, BTS routing, production, on-air switchers, robotic playback systems and disk-based video servers. Experience with serial digital video and AES/EBU digital audio is preferred. Must be DOS and Windows literate and have the ability to work evening, night, and weekend shifts.

For consideration, please fax resumes to: (818) 846-8281, Attn: J. Evans. EOE.

 Cable Networks

PRODUCTION AND TECHNICAL MANAGER ABC Video Design Group, an in-house design/production facility providing graphics to the 10 ABC owned television stations, is currently searching for a Production and Technical Manager. Job duties will entail scheduling and supervising production. Additional responsibilities will include composing graphics on a Quantel Hal, producing 3-D animation using Maya software and involvement in website development. Knowledge of Quantel, SGI and MAC equipment is necessary. Please send resume and non-returnable videotape to: ABC Video Design Group, Attn: Kimberly Castillo, Dept. PTM/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Or send your resume to: KABC-TV. Resumes@ABC.com. No phone calls please. Equal Opportunity Employer.

ENGINEERING Engineering positions open in a progressive broadcast group in Southern California. Positions require experience in component level maintenance of Studio, ENG, EFP, microwave, UHF RF systems, computer, IT and computer networks. Must have the ability to adapt quickly and perform under pressure of time deadlines. Send resume to Gulf California Broadcast Company, 42-650 Melanie Place, Palm Desert, CA 92211 ATTN: Honey Kaylor, H.R. No phone calls please. EOE.

CHYRON OPERATOR Ability to create and recall live on air graphics for news using Chyron In-finit and Pinnacle Still Store/Paint system. Character generation experience preferred. Looking for a team player who can work in a news environment. Send your resume to: Art Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503 No phone calls, please. WOOD TV is an equal opportunity employer.

NEWS CAREERS

4 POSITIONS AT TOP RATED STATION in high tech city with green rolling hills, rivers and lakes. Currently, we have the following positions available: **REPORTER:** Strong storytelling and live skills a must. Minimum 4 years of experience. **ASSIGNMENT EDITOR:** Good judgement, research and people skills. Minimum 1 year professional experience in television, radio, or newspaper facility is preferred. **PHOTO-JOURNALISTS:** Strong NPPA training. Minimum of 2 years of photojournalism experience. Starting pay in mid 20's plus overtime. **EDITOR:** Minimum 1 year video experience in television broadcasting facility is preferred and understanding of editing techniques. We are an Equal Opportunity Employer.

ASSISTANT NEWS DIRECTOR KTRK-TV is looking for an aggressive, dynamic Assistant News Director. The position requires excellent management, organizational and people skills. You will trouble-shoot, advise, teach, counsel and criticize constructively. You must have great ideas and be able to convey them effectively to others. College degree and previous news management experience required. Send letter, resume, references and brief management philosophy to: David T. Strickland, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer. M/F/V/D.

EXECUTIVE PRODUCER ABC7 Eyewitness News seeks a cutting-edge, hands-on Executive Producer for our news department. If you have managed the leading newscast in your market and are looking for your next challenge, we are looking for you! Prove to us why you are ready to step into this key management position at the number one news station in Los Angeles. Please send resume and a non-returnable videotape to: ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. EP/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.

NEWS CAREERS

DESK ASSISTANT Entry level position for an energetic, self-starting, highly organized individual. Responsibilities include script organization, file tape distribution and other general newsroom functions. Previous newsroom experience a plus. Please send resume to: Kenny Plotnick, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an equal opportunity employer.

GENERAL ASSIGNMENT REPORTER WMJA Television has an immediate opening for a full-time general assignment reporter. Serious candidates must have previous television reporting experience. Strong communication and writing skills a must. Strong live shot reporting skills also a plus. Send tape, resume and cover letter to: Mona Alexander, News Director, WFMJ Television, 101 W. Boardman Street, Youngstown, Ohio, 44503. No phone calls. EOE.

METEOROLOGIST WFMJ Television has an immediate opening for a weekday meteorologist for the 6&11pm newscasts. AMS, NWA preferred. Serious candidates should have top on air skills and a strong meteorological background. Send tape, resume and cover letter to: Mona Alexander, News Director, WFMJ Television, 101 W. Boardman Street, Youngstown, Ohio, 44053. No phone calls. EOE.

METEOROLOGIST Richmond's No. 1 news organization seeks degreed Meteorologist. AMS Seal preferred. Concise communication and strong forecasting skills a must. Successful candidate must also have some experience reporting Live during severe weather. Send cover letter with resume and non-returnable VHS demo tape to Nancy Kent Smith, News Director, NBC12, P.O. Box 12, Richmond, VA 23218. No calls. EOE M/F/D.

NEWS ANCHOR A Spanish TV station in one of the fastest growing and most exciting Latino markets in the West seeks an anchor for its two daily LIVE newscast. We need an effective communicator who can help build a strong news team. Qualified applicants must have four years experience in a medium to large market. Fluency in Spanish and the ability to ad-lib on LIVE TV is a must. Send non-returnable tapes and resume and reference list to Box# 01687 EOE.

NEWS DIRECTOR WPEC NEWS 12, CBS, West Palm Beach, FL, is seeking a visionary leader for a dynamic news department which produces 6 1/2 hours of news a day, including 2 hours for the local Fox affiliate. Successful candidate will have a proven track record in highly competitive broadcast markets and a desire to take this number two station to the top. Must have practical knowledge of contemporary broadcast journalism and strong communication, leadership and mentoring skills. WPEC is a progressive, news and information-oriented station owned by Freedom Communications, Inc., located in a fast-growing, metered market. Some call it "paradise." EQUAL OPPORTUNITY EMPLOYER/ DRUG-FREE WORKPLACE Send Resumes to: WPEC NEWS 12, P.O. Box 198512, West Palm Beach, FL 33419-8512, Attn: Christine Briscoe, Regional Human Resource Manager www.wpecnews12.com.

NEWS ANCHOR/REPORTER KESQ-TV, the Southern California desert's news powerhouse, is looking for an experienced news anchor for our main shows. Candidates must be exceptional news writers and presenters. Significant field/live experience and a team-player attitude are a must. Good storytellers will stand out! If you want to join the winning news team in our market, rush tape, resume and references to Gulf California Broadcast Company, 42-650 Melanie PLace, Palm Springs, CA 92211. ATTN: Honey Kaylor, H.R. No phone calls please. EOE.

NEWS DIRECTOR FOR THE U.S. VIRGIN ISLANDS All new digital facility needs experienced news director to build, develop and produce dynamic live nightly newscast and related programming in small market, multi-ethnic, multi-cultural U.S. Virgin Islands. Experience in news producing required, including coverage, organization, editing, graphics, staff selection and supervision. Progressive news management experience required. Flexible schedule with nights, overnights, and/or weekends proable. Local knowledge of area and Caribbean helpful. Immediate opening and position must be filled ASAP. Must be US resident or green card holder to apply. Send resume and non returnable tape of most recently produced newscast to: ICC HR, 1 Beltjen Place, St. Thomas, VI 00802. ICC is an Equal Opportunity Employer.

NEWS PRODUCER Dayton area news leader is seeking a News Producer. Candidate must be creative with innovative ways to tell stories. Candidate must also posses the ability to be a leader in the newsroom. College degree and one year line producing experience required. Send tape and resume to Jeff Zeller, Executive Producer, WHIP-TV, 1414 Wilmington Avenue, Dayton, OH 45420.

NEWS PRODUCER Experience in news producing required, including coverage, editing, graphics and staff supervision. College degree in field, work ethic, strong leadership, organizational skills and team philosophy essential. NewStar computer knowledge helpful, as is computer literacy. Must possess creativity, initiative, the ability to work independently and also under direct supervision, and be able to learn and grow with critiquing. Flexible hours/schedule with nights, overnights, and/or weekends probable. This is an immediate opening and position will be filled as soon as possible. Letter, resume, and non-returnable tape of self-produced newscast to News Director, WISH-TV, P.O. Box 7088, Indianapolis, IN 46207. WISH-TV is an equal opportunity employer. (EOE/MF).

NEWS VIDEOGRAPHER 74th market network station. Shoot and edit video for news department. Requires a related degree and two years experience at a commercial television station. Must be a good communicator and able to work without close supervision. Not an entry level position. No phone calls, please. Send resume and non-returnable VHS samples of work to: Dan Steele, WPSD-TV, 100 Television Lane, Paducah, KY 42003-1197. EOE/m-f.

NEWSCAST PRODUCER WFMJ Television has an immediate opening for a full-time newscast producer for an expanded morning newscast. Strong writing and organizational skills a must. Serious candidates must have previous producing experience. Send tape, resume and cover letter to: Mona Alexander, News Director, WFMJ Television, 101 W. Boardman Street, Youngstown, Ohio, 44503. No phone calls. EOE.

PRODUCER, CNN'S BURDEN OF PROOF Looking for daily show producer with experience in show production and management. Skills include producing, writing, booking guests. Must be able to supervise show from editorial meeting to control room. Must be creative and self starter. Interest in law is essential but law degree not required. Send resume to Lauren Oltarsh, Executive Producer, CNN, 820 First Street, Washington, DC 20002 or fax to 202-515-2238. CNN is an equal opportunity employer.

PRODUCER/DIRECTOR WCAX-TV, the dominant CBS affiliate in Burlington, VT is seeking a top-notch director for our top-rated newscast. If you can lead an excellent production team, want to work with state-of-the-art digital equipment, and make the best newscast in the state even better; send your REEL and RESUME with cover letter to: PRODUCTION, Job#112, PO Box 608, Burlington, VT 05402, EOE.

REPORTER/VIDEO JOURNALIST If you're fluent in Spanish can wear several hats in the newsroom and want to work in the sunny west, send us a tape. A Spanish station in one of the most exciting Latino Markets is seeking TV news reporters who can sit down and edit their own pieces on new digital equipment. Send non-returnable tapes and resume to Box# 01686, EOE.

WEEKEND SPORTS ANCHOR/REPORTER KPLC-TV is looking for someone to anchor our weekend sportscasts and report during the week. Join our award-winning team. Please send letter, resume and tape to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

SPORTS PRODUCER WABC-TV is looking for an experienced Sports Producer. This position requires a proven track record dealing with all major sports, teams, and stadiums. Responsibilities include producing daily sports segments, sports features, major coverage and special events. Some travel is necessary. Nights and weekends are also included in this schedule. Outstanding writing and organizational skills are required, as well as the ability to work well with a variety of people under unyielding deadline pressure. You must also have great ideas for memorable Sports features. This means more than 30 seconds of highlights and a locker room interview. Please send resume, letter, references and non-returnable Beta or VHS tape to: Bill Bouyer, Senior Executive Producer, WABC-TV News, 7 Lincoln Square, 4th Floor, New York, NY 10023. No telephone calls, faxes, or E-mails please. We are an Equal Opportunity Employer.

NEWS CAREERS

SPORTS PRODUCER/WRITER ABC7 Los Angeles is seeking an experienced Sports producer/Writer. The successful candidate will have a minimum 3 years experience line producing sports segments or programs and experience field producing live sports coverage. Comprehensive sports knowledge is required. If you have the creativity and drive to produce sports at the #1 news station in the #2 market, send a non-returnable videotape and resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. SPW/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Or e-mail your resume to: KABC-TV. Resumes@ABC.com. Equal Opportunity Employer.

TV NEWS REPORTER Strong midwest affiliate in market 50-100 needs proven leader on the streets. Candidate must be proven source builder, able to develop their own stories. Must possess confident live presence. Some anchoring possible. No beginners. Send All Responses to: Box# 01688. Drug testing required, EOE.

EXECUTIVE PRODUCER-SPECIALS Lead nation's top long-form reporting franchise, "DIMENSION". Oversee 10 reporters, photographers & producers. Must be a strong script editor, along with having solid interpersonal skills. Send resume & references to Ted Canova, News Director, WCCO-TV (CBS), 90 S 11th Street, Minneapolis, MN 55403 or fax info to 612-330-9035.

WANTED: EXPERIENCED ON AIR TALENT and sports news production personnel for a long-running major weekly cable motorsports show. Motorsports experience a plus. Based in Charlotte, NC. Please send resumes/tapes to: HR Manager, 6025 Victory Lane, Harrisburg, NC 28705.

PROGRAMMING CAREERS

Animal Planet, a wholly owned subsidiary of Discovery Communications, Inc., is seeking a professional for the following position:

Director of Program Development, Movies and Dramatic Series

An extensive development and or production background in made-for-TV movies and dramatic series essential for this Director position with Animal Planet. Recognition within the producing community required. The role will build relationships with agents, producers, writers and global partners to aid in securing financing. Review and track scripts, provide feedback, track retainers and royalties. Work with business units to negotiate development and writer agreements. Build approved writer and director list. Work with Production and Scheduling units. Requires a BS/BA, or equivalent, 10 years' direct, relevant industry experience, aptitude for computers, databases, research and Internet. Exceptional oral and written communications skills and organizational experience a must. Managerial background helpful.

Send your resume to: **Recruiter_2@Discovery.com**; or mail to: **Discovery Communications, Inc., ATTN: Human Resources-#22323-BR/HR, 7700 Wisconsin Avenue, Bethesda, MD 20814**; or **FAX to: (301) 986-1889**. No phone calls, please. EOE, M/F/D/V.

RESEARCH CAREERS**Manager, National TV Research****CBS it's all here**

CBS has an exciting opportunity for a high-caliber individual who will assist the VP of National TV Research in providing rating reports to track the performance of our programming; analyzing performance of competitive networks and their programs; attending and analyzing data from program testing sessions. Additional responsibilities include managing and training research analysts, as required.

A bachelors degree is preferred with 3-5 years experience in network research. Qualified candidates will possess strong analytical skills and be proficient in Microsoft Office products and research industry software.

CBS offers an excellent salary and benefits package and the opportunity to join a dynamic industry leader. Please submit resume with cover letter and salary history to:

CBS
Recruitment Office
7800 Beverly Blvd.
Los Angeles, CA 90036
email: cbsjobs@tvc.cbs.com
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New Urban Entertainment is a fast growing startup television network looking to increase our production team. AA must be computer literate and willing to learn new software programs, run reports and stay organized in a fast paced multi-project environment. Excellent communication skills are required.

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We are looking for a talented and organized person to create and manage our videotape library and program database. Successful candidate will have experience in database operation, research and reports. Work with producers; pull tapes for edit and database entry is additional requirements for position.

Traffic Manager

We are in need of a seasoned Traffic Manager to organize and develop our Traffic Department. Works closely with the sales team on programming log. Generate and track traffic for master control. This is a seasoned professional 5 years experience is required.

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NUE is looking for an experienced video director for our live News, Sports and Special programs. Successful candidate will have a proven record of directing live shows with varied scripted formats. Ability to communicate the creative look and feel of the show and relay it to the viewers in the most effective and interesting style. Demo reels are a requirement to qualify for this position.

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Please e-mail your resume and detailed cover letter to: RickP NUETV@yahoo.com

Or send Resume, Cover Letter and Demo Tape if appropriate to: NUE TV, 2030 M Street, N.W. Washington D.C. 20036. No Calls or FAX please.

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KOMO-TV, the ABC affiliate in Seattle, moved last week into its new digital studios in Fisher Plaza, a \$100 million production facility created by parent company Fisher Broadcasting. The new KOMO 4 news studio, created in conjunction with The Express Group in San Diego, features duratrans of the Seattle skyline, three NEC plasma screens, and live monitors on the weather and traffic sets.

CBS' summer series 'Survivor' is so hot that network executives have given the green-light for a second version.

Survivor 2: The Australian Outback will air in early 2001, CBS executives say. Once again, 16 Americans will vie for \$1 million, but in a remote section of Australia instead of an island in the South China Sea. Applications from possible contestants are being accepted now through July 28 and are to be accompanied by a three-minute video. Instead of rats, sharks and snakes, *Survivor 2* contestants will have to contend with wild horses, kangaroos and giant spiders.

AT&T Corp. closed its \$44 billion acquisition of MediaOne on Thursday, becoming the largest cable company in the country with more than 16 million, or 40% of, U.S. cable households. The deal was done for \$23 billion in cash and 606 million shares worth about \$20.3 billion, based on AT&T's Wednesday's share price of about \$33.50. AT&T cleared its final hurdle in recent

weeks by promising federal regulators, concerned about a monopoly, that it would shed some cable assets. MediaOne will be folded into AT&T's Denver-based cable unit.

Cable rate increases continued to shrink in 1999,

according to an FCC report last week. Maintaining a trend the FCC first noted on 1998 rates, companies that are the sole provider of cable services in their markets—the overwhelming majority of systems—increased average monthly rates 5.8% during the 12 months ended July 1, 1999. The few that face competition from overbuilders—a mere 309 operators—increased average monthly rates by only 4.6%. Increases in 1998 were 6.9% and 6.7%, respectively. Cable operators attributed about half their rate increases to higher programming costs and the rest to inflation, channel additions, and equipment and infrastructure upgrades.

Major movie studios and entertainment companies sued RecordTV.com last week, charging the Web

site with copyright violations, trademark infringement and unauthorized performances. MGM Studios, Disney, Twentieth Century Fox, Columbia TriStar, Paramount, Universal and Time Warner and subsidiaries of those companies asked the U.S. District Court for the Central District of California to enjoin the site.

RecordTV.com allows users to record cable and TV programs over the Web and play them back on their computers at any time. "We have no problem with RecordTV's use of new technologies. However, RecordTV is clearly not investing its own capital to create programming," said Jack Valenti, president of the Motion Picture Association of America. "Rather, they have chosen to construct a business model based on the theft of ours."

Rep. Mike Oxley (R-Ohio) last week tried to amend spending measure to reduce the Corporation for Public Broadcasting's appropriation by 1%. CPB is scheduled to receive \$365 million in fiscal year 2003,

is the amount requested by the Clinton administration. At press time, the House had defeated the Oxley amendment and was still debating the larger spending measure. Sources say Oxley plans to try to tack on other anti-CPB measures, including one that would put a cap on executive salaries, although such a cap already exists.

Just three weeks after Bob Johnson, chairman of Black Entertainment Television, bought an airline for about \$200 million, 50 people were given walking papers at his network.

BET is cutting 50 jobs, or about 9% of the 530-person workforce, a network spokesman said. The jobs cut were primarily technical jobs made obsolete by a digital facilities upgrade and music-production jobs based in Washington. The music-production department is being moved to New York City, the spokesman said. Come September, BET intends to add 45 people to run its new public affairs and news program, *BET News*.



DDB Chicago last Thursday took home the \$100,000 Radio-Mercury Awards Grand Prize for the Best Radio Commercial for its 'Heroes/Foot-long Hot Dog Inventor' Bud Light spot. In total, 12 cash prizes and 13 trophies were awarded in general, Hispanic and station-produced categories. Above (l-r): Jim Thompson, co-chairman of the Radio Mercury Awards; Bill Cimino, Bob Winter and John Immesoete of DDB Chicago; and Gary Fries, co-chairman of the awards and president of the Radio Advertising Bureau.

Photo: Ed Haas

Copyright officials, entertainment representatives and Web-site operators told a House panel last week that **there is no need for legislation that would give Internet companies a blanket license to stream TV programs over the Internet.** Mary Beth Peters, registrar of the U.S. Copyright Office, says a "compulsory license specifically designed for the Internet [is] not appropriate."

Nielsen Media Research has entered into a five-year deal with CBS to provide its Monitor-Plus advertiser intelligence service to all 16 CBS owned-and-operated stations. Stations signed on include WCBS-TV New York, KCBS-TV Los Angeles and WBBM-TV Chicago. Monitor-Plus allows ad buyers and sellers to track advertising activity across 15 specific media categories, including TV, radio and print.

Shelley McCrory has been named senior vice president of NBC Studios. Formerly senior vice president of comedy development at NBC Entertainment, McCrory will be responsible for all program development.

NPR documentary producer David Isay last Tuesday won a \$500,000 "genius grant" from the John D. and Catherine T. MacArthur Foundation. Isay, 34, is an independent producer, but more than 200 of his "audio profiles"

have aired on NPR's *All Things Considered* and *Weekend Edition* since October 1988. His works include 1995's *Remorse*, for which he won Peabody and Robert F. Kennedy awards. In *Remorse*, two Chicago teen-agers who had taped diaries and interviews with family and friends for Isay's 1993's *Ghetto Life 101* interviewed the 10- and 11-year-old killers of a 5-year-old boy. Isay told NPR that his grant, one of 25 awarded yearly, will go into his New York-based production house, the not-for-profit Sound Portrait Productions Inc., to keep doing his radio work.

Public TV stations, NPR and the Corporation for Public Broadcasting are asking federal judges to overturn an FCC rule requiring public stations to bid for new licenses unless the new stations would be located on non-commercial frequencies.

To-Quyen Truong, associate chief of the FCC's Cable Services Bureau, has recused herself from the office's review of the America Online-Time Warner merger. She wants to avoid conflicts of interest while she interviews with prospective private-sector employers.

Corrections:

In "The Entertainment Challenge" in the June 12 issue, Jeanne Meyer, senior vice president, marketing, of Pseudo.com was

'I'm a little bit fired...'

At least they can sing.

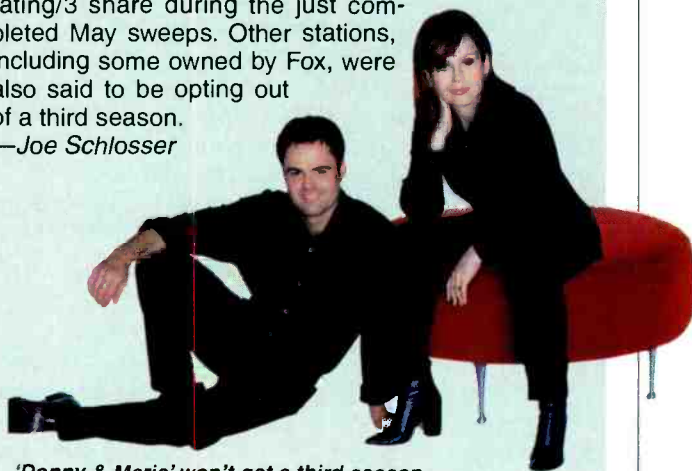
Despite improving ratings and a ton of promotion, Columbia TriStar Television Distribution executives canceled syndicated strip *Donny & Marie* after two seasons. The talk show with the two Osmond siblings, which rival syndicators didn't think would get even a second season, will not be coming back for a third in the fall.

"It's really disappointing," says outgoing CTTD President Barry Thurston. "We put forth a really strong effort this year on the programming and promotion side, and the ratings were up this season, but they weren't up enough for us to continue this thing from an economic standpoint. This was not an inexpensive show to mount."

Donny & Marie actually averaged a 1.7 rating this season in the national ratings, an improvement from its first-season 1.5 average, according to Nielsen Media Research. But the talk show ranked 102 for the season among syndicated shows and didn't fare too well in a number of important markets, including New York.

Fox O&O WNYW-TV opted not to sign up for another season of the series after it posted a 0.8 rating/3 share during the just completed May sweeps. Other stations, including some owned by Fox, were also said to be opting out of a third season.

—Joe Schlosser



'Donny & Marie' won't get a third season.

incorrectly referred to as Joanne Meyer.

In "PBS Saturday Mornings," in the June 12 issue, the nature of the programming deal between PBS and Nelvana Ltd. was incorrectly reported. While the value of the deal is \$40

million, PBS is paying "just a small fraction of that" to Toronto-based Nelvana, a PBS spokesman says. PBS retains the Internet and domestic home-video rights for the six shows that make up the three-hour block.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

More questions than answers

We don't envy Washington policymakers these days. Over the next several years, they are going to have come up with answers to a bunch of tough questions about how the Internet should or should not be regulated.

Should Web sites and ISPs have a blanket copyright license so they can retransmit TV and radio stations? Should they be required to get a TV station's retransmission consent as cable and satellite TV now do? Should sites be penalized for facilitating copying of audio and video content? How about for collecting and selling information about their users?

And what restrictions and obligations, if any, should be imposed on the companies that control the final and critical high-speed Internet links to the home? Unlike some of the others, this is one question that the policymakers won't be able to put off for long. As documented in our cover story this week, it is being raised in the context of the AOL-Time Warner merger now pending before the FCC and the Federal Trade Commission.

We'll tell you right now that we don't have the answer—not yet anyway. But if the regulators granted every wish of every critic of the merger, AOL Time Warner would not roar into the future, but limp there. That's not to say the critics don't have some valid points.

Let's take caching, for instance. Disney wants assurances that its Web sites are cached or stored at Time Warner headends right alongside those of AOL Time Warner so that the Disney services look as good and are transmitted to homes just as quickly. If it doesn't get equal caching treatment, Disney fears, its Web services will be at a severe marketplace disadvantage, especially as the services fill with bandwidth-hogging video and audio.

If nothing else, the controversy surrounding the merger is crystallizing the issues of TV and radio in the Internet Age. Maybe AOL and Time Warner are right when they suggest it's a bad idea to make policy on the fly—as part of a merger review. And maybe the FCC and FTC agree. But sooner or later, the issues will have to be addressed in private negotiations among the companies or, that failing, in the public-policy arena.

We love to watch

There was a sculpture, commissioned by Discovery Channel, that stood outside the entrance to the exhibit hall at the Promax/BDA Convention in New Orleans last week. Called *Eureka!*, it took a bunch of brightly colored balls on a journey through a Rube Goldberg-like contraption. The balls jiggled and bounced and rattled and rolled around a track, triggering various chimes and bells (though no whistles) along the way. It was, as must surely not have been lost on Discovery, an apt metaphor for promotion and design: combining sound and movement and color to mesmerize. You had to watch it. As we watched the best showing their stuff, whether an animated logo, PSA or serious promo, we were reminded that great promotion is great television. These folks are good.

We love to listen, too

Unless you're a winner, awards ceremonies can sometimes be tedious affairs. Too many awards, too many overly long acceptance speeches. But there was nothing tedious about last Thursday's Radio-Mercury Radio Awards for commercials. After a pleasant lunch in the 18th-floor ballroom of New York City's Waldorf-Astoria, organizers managed to present 13 awards in about 50 minutes and thoroughly entertain the few hundred in attendance with a collection of radio's best spots over the past year. Humor was the common denominator. Our favorite, created by Red Monkey Ads & Ideas for the Portland Area Radio Council, featured an unhappy cat being tossed around with a steel-toed boot in a clothes dryer. You don't think that's funny? Well, I guess you had to be there.

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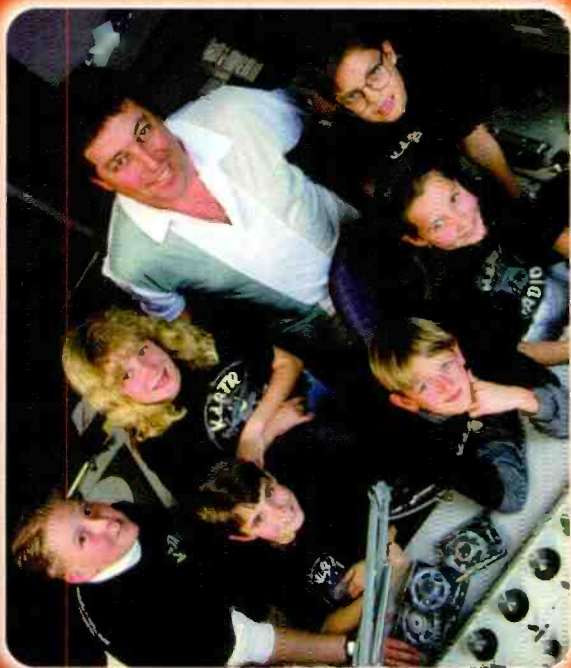


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