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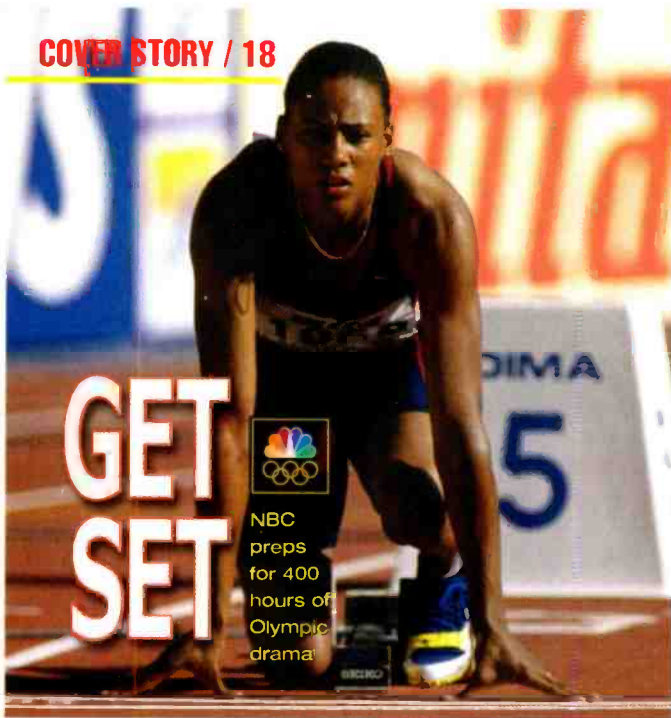
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Photo: AP / Wide World Photos

Republican George W. Bush will not be able to hide from the media eye between now and election day, Nov. 7.

Cable steps up

News networks promise blanket coverage of the presidential campaigns, filling void left by broadcasters

By Dan Trigoboff

For political junkies, the best view of the summer political conventions and fall presidential campaigns will probably come from cable.

It's a matter of time. At the broadcast networks, coverage of the Bush and Gore campaigns must compete with lucrative entertainment programming. At the cable news networks, the race for the White

House is a programming priority.

"As the [broadcast] networks cut back dramatically on their convention coverage plans, CNN promises to be the network of record," says Rick Kaplan, president, CNN/U.S.

"We're in the business of building audience by covering news," adds CNN political director Tom Hannon. "That's what CBS and the Dumont network were doing in 1948. As TV serv-

ices proliferate, everybody's going to specialize. We specialize in news."

With the emergence of Fox News Channel and MSNBC, this will be the first presidential campaign covered by three established cable news networks. C-SPAN will weigh in with gavel-to-gavel coverage of political conventions—major and minor parties—and other campaign-related events. Competition "is always good for journalism," Hannon says.

CNN has put together an Election 2000 political team of more than 45 anchors, correspondents, online journalists, analysts and personalities. It includes Jeff Greenfield, Bernard Shaw, Wolf Blitzer, Judy Woodruff, Candy Crowley, Frank Sesno, John King, Jeanne Meserve and Larry King.

Anchored by Brian Williams,

MSNBC coverage will work hand-in-hand with NBC and provide full coverage of both conventions. Supporting the on-air effort will be Tom Brokaw, Andrea Mitchell, Tim Russert and Chris Matthews.

Fox News plans to cover the campaign with everything it's got. For instance, in addition to the 11 to 13 pool cameras around the convention centers, Fox will be bringing eight to 10 additional cameras, says executive producer Marty Ryan. "We plan a very aggressive, fast-moving political team. We will be doing at least five or six hours a night."

Fox's first string includes Brit Hume, Bill O'Reilly, Tony Snow, Paula Zahn, Sean Hannity and Alan Colmes. Ryan hopes to take the cable channel's aggressive *You Decide 2000* on to Fox's fall broadcast prime time programming and is checking the fall schedule for debate possibilities around the network's sports commitments.

And if more evidence were needed to suggest that politics is moving toward a cable programming niche, consider this: C-SPAN will provide the pool cameras for both conventions. "We're stepping in where the networks are pulling back," says Gary Ellenwood, director of C-SPAN field operations. C-SPAN apparently won the confidence of other news organizations—broadcast and cable—with its deft pool performance during the impeachment process two years ago.

C-SPAN is bringing new equipment—subsidized in part by pool members—and new camera locations to the conventions, Ellenwood says. A camera over Ellenwood's shoulder during the events will allow online viewers to watch C-SPAN direct its cameras. "A lot of folks try not to look at sausage being made," Ellenwood says, referring to von Bismarck's remark about the unappetizing process of making



AP / Wide World Photos

Vice President Al Gore expects to win the Democratic nomination for president at the party's convention in Los Angeles, Aug. 14-17. The Republican convention is slated for July 31-Aug. 3 in Philadelphia.

sausages—and laws. "But part of what we're about is how this whole thing goes together."

Broadcast network coverage, once measured in days, is now measured in hours—even in the minutes between the halves of a football game. ABC plans four hours-plus of prime time coverage of both the Republican and Democratic conventions—slightly less than in 1996. And on day one of each convention, the network will report on

the convention during half-time of a preseason football game. Peter Jennings will anchor.

Good Morning America will be on hand at the conventions, as will *Nightline* and, of course, *ABC World News Tonight*.

The cable nets promise to cover all debates live. The Big Three broadcast networks say they too intend to carry the debates live, but they acknowledge that programming conflicts could alter plans. The Commission on Presidential Debates has proposed three debates for Oct. 3 (Boston), Oct. 11 (Winston-Salem, N.C.) and Oct. 17 (St. Louis) and a vice presidential debate for Oct. 5 (Danville, Ky.).

ABC has also invited candidates Bush and Gore to engage in a "discussion" of key issues to air in prime time shortly after Labor Day, as well as a prime time "Town Meeting" forum with voters. Other broadcast networks say they've offered similar arrangements, but no agreements have been reached. While the outcomes of the conventions are foregone conclusions, "to not do the conventions is unthinkable," ABC News President David Westin says. "Whether we cover them long or short we do have a moderating role to play in the democratic process."

On the other hand, Westin notes, "I

C-SPAN's pool coverage of the political conventions will be enhanced by 'lipstick' cams.



don't hear from the American people a cry for a lot more" coverage. "This is not the easiest of times between the networks and the parties," says ABC's Jennings. "We try not to use each other any more or less than necessary."

NBC and CBS are waiting for the Democrats and Republicans to finalize their schedules before settling coverage plans, although it's a safe bet that the networks will offer the same limited coverage of the conventions as ABC.

"More is not necessarily better," says CBS Executive Producer Mary Martin. "Thoughtful is better. Television and television news is a

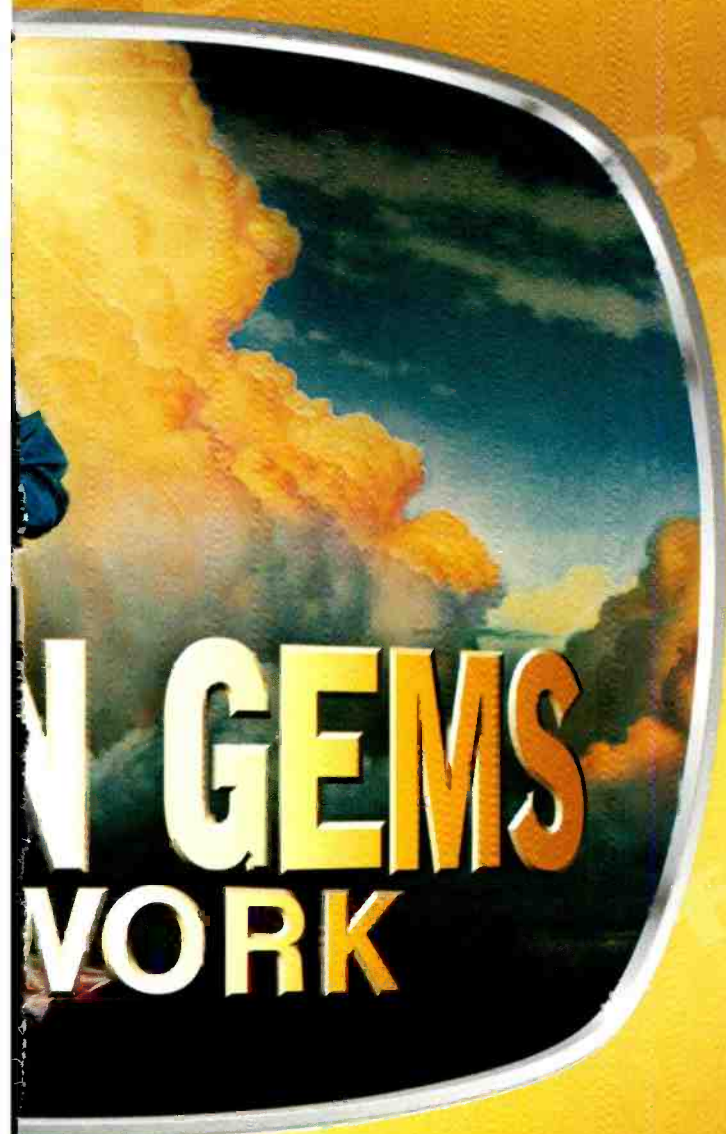
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Photo: AP/Wide World Photos

Jon Corzine spent \$35 million of his own money to win the Democratic primary for Senate in New Jersey. He faces the GOP's Bob Franks in November.

Fee airtime in N.Y.

It's always expensive to run campaigns in New York and New Jersey, but competitive races, well-financed candidates and a booming economy should mean a Big Apple windfall for broadcasters there.

Two hotly contested Senate races are the principal draws: First Lady Hillary Rodham Clinton vs. Rep. Rick Lazio in New York and investment banker Jon Corzine vs. Rep. Bob Franks in New Jersey. Added to that is spending on presidential candidates Texas Gov. George W. Bush and Vice President Al Gore. Even taking into account the discounted rate for political ad time, those campaigns will have to spend lots of money to get airtime in some of the most expensive media markets in the country, particularly New York City and Philadelphia.

Clinton's campaign has said it plans to raise and spend \$25 million to capture the seat of retiring Sen. Daniel Patrick Moynihan (D-N.Y.). Most of that money will be plunged into broadcast advertising. This year's race promises to shower some \$30 million to \$40 million on New York broadcasters, according to estimates by Joe Reilly, president of the New York State Broadcasters Association.

If history is any guide, the candidates will spend about 80% of their money on TV and radio ads.

Clinton and Lazio haven't really started spending yet, mainly because New York's primary isn't until the second Tuesday in September. But so far in New York City, Clinton has spent \$353,000 at WNBC-TV, \$186,000 at WABC-TV and \$53,500 at WCBS-TV.

Until June, Lazio hadn't spent any money in New York City, but, this month, following the withdrawal of Mayor Rudolph Giuliani from contention, he has jumped in, spending \$202,000 at WABC-TV through the end of June and \$250,000 at WNBC.

Once it starts, spending should remain steady through November because the race is expected to go down to the wire. Right now, Clinton and Lazio are polling even.

In New Jersey, the race isn't expected to be as close, but spending is still expected to be heavy. That's because Democrat Jon Corzine is funding his campaign to win retiring Democratic Sen. Frank Lautenberg's seat out of his own \$400 million fortune. He has already spent \$35 million to win the primary.

Corzine outspent his primary rival, former New Jersey Gov. Jim Florio, more than 10 to 1 on TV ads. In New York City alone, Corzine spent \$5 million at WNBC, \$3 million at WCBS-TV and \$2.3 million at WABC-TV. Florio spent \$110,000 at WNBC, \$75,000 at WCBS and \$178,000 at WABC.

As of mid-May, Franks had raised \$1.66 million, according to the Federal Election Commission.

—Paige Albiniak

business. We have to make decisions about a finite pool of resources. It's not like we won't be covering the story. But trying to interject some kind of breathless urgency into the coverage is insulting to people."

Yet the cable news networks are confident they can bring hour after hour of even a predictable convention to life. "Just because the convention's scripted," says CNN's Hannon, "doesn't mean that the coverage is."

Fox's Ryan says that "newspeople have to go in with their eyes open. There are stories out there. Besides the speeches of John McCain and Bill Clinton, "there's the story of a delegate who's upset about his hotel room, someone who wanted a speaking role and didn't get it, will McCain embrace Bush, and we still don't know who the vice presidential candidates will be. There are all these dramas going on."

Paul Taylor, executive director of the Alliance for Better Campaigns, a public interest group that promotes increased TV coverage of government and politics, would like to see the broadcast adopt that attitude. "It would never have dawned on me that, because these are not the 14-ballot conventions of yore, we cut back coverage," says the former political writer who now promotes increased broadcast TV coverage of government and politics.

"It's up to the broadcast networks to figure out ways that take the most out of these conventions. How many important democratic moments are there? And one of those doesn't make the cut because it's not as interesting as a preseason football game?"

That ABC is "is squeezing its convention coverage into the halftime of an NFL preseason game speaks volumes" of how distorted values have become in television, with regard to news judgment and entertainment, Taylor notes.

The halftime report, ABC's director of political coverage Marc Burstein says, "is a bogus issue, hardly worth talking about. Don't judge us by what we do on three or four nights in August. Judge us by the depth of our total coverage." Burstein adds that, if anything at the convention required live coverage, the network would break into the football game.

"Conventions are a special and difficult case, I acknowledge that," Taylor continues. "They have become a lousy television show; and that's not the fault of the networks but of the political parties.

"It's true that fewer people are voting and that there seems to be less

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Land of the free (time)

It has taken a lot of shapes and forms, but the idea that broadcasters should dedicate a specific chunk of their airtime to inform viewers about political candidates and issues will not go away.

The subject came up again most visibly on June 12, when former President Jimmy Carter used his time receiving an award from the NAB to exhort broadcasters to spend five minutes a night focusing on candidates and issues during the 30 nights leading up to an election.

Free airtime for political candidates was a controversial issue during the 1996 presidential campaign. Both Bill Clinton and Bob Dole advocated requiring broadcasters to dedicate some time to candidates as part of a larger campaign-finance-reform package that would have kept soft money out of campaigns, required full disclosure of contributions and ultimately reduced the amount of money spent on advertising.

Broadcasters seriously balked at the idea that they should donate time to candidates and, for now, have successfully swept that issue off the table. Since then, however, the idea has evolved into something more flexible and completely voluntary but still largely distasteful to broadcasters, who dislike being pressured about what to do with their programming time.

Carter's—and others'—premise: If candidates had more and easier access to the airwaves, they wouldn't have to spend so much on radio and TV ads. Broadcasters say that, while they agree that stations should work to substantively cover political candidates, nothing will change unless limits are placed on how much candidates can spend on TV advertising.

"If the goal is to reduce the amount of paid advertising on the air, it's quite clear that the use of free time in no way diminishes the desire of candidates to purchase as much time as they can and use it," says Barbara Cochran, president of the Radio-Television News Directors Association.

Broadcasters also say that, when they approach candidates with offers to appear in debates or interviews, the candidates usually decline.

"Almost everyone has run into the same problem," says Ben Tucker, senior vice president of Fisher Television Regional Group. "When they offer the time, they can't get any takers."

But advocates say that's just a convenient excuse not to do anything. "There are people who haven't focused on this or who are talking amongst themselves and reinforcing their own misunderstandings," says Norm Ornstein of the American Enterprise Institute, a conservative think-tank. Ornstein points out that broadcasters can divide the five minutes up any way they want, insert it into newscasts or not, spend it on debates or interviews or stories.

Ornstein and Paul Taylor, executive director of Washington think-tank Alliance for Better Campaigns, last week hosted a forum at which three broadcasters discussed the successes they've had spending five minutes a night on substantive political coverage.

Candy Altman, vice president and news director of Hearst-Argyle's WCVB-TV Boston; Bob Morford, news director of Scripps-Howard's KNXV-TV Phoenix; and John Harris, director of special projects at Capitol Broadcasting's WRAL-TV Raleigh, N.C., all spoke about their efforts to add five minutes a night of coverage.

All three felt they had been successful, although candidates were not always cooperative. Harris, in Raleigh, had better luck working with local candidates than Altman, in Boston, had trying to corner presidential candidates.

"We were committed to doing this regardless of whether the candidates were willing to participate," Altman said.

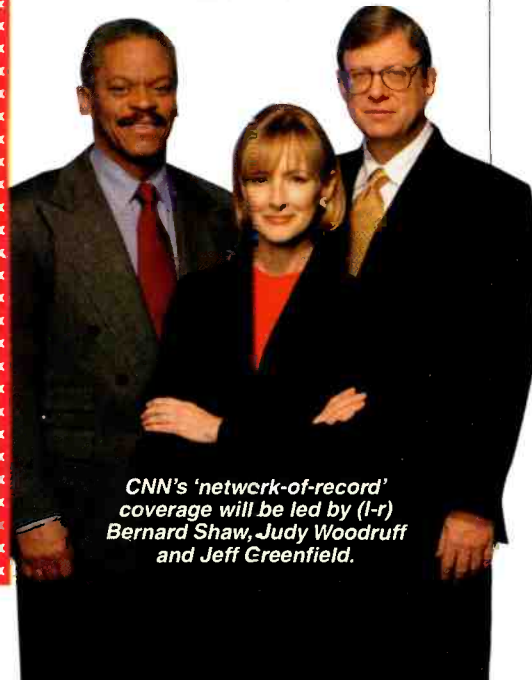
—Paige Albiniak

interest in politics. But one of the reasons is that the biggest dose of politics the audience gets is a nightly bombardment of advertising. It's a classic chicken-and-egg situation."

Taylor cites a study from the Annenberg Public Policy Center, which concludes that the broadcast networks provide only a few minutes of campaign coverage prior to elections and that the actual substantive coverage of candidates and issues is less than a minute a night, with the bulk of the coverage devoted to the horse-race aspect of campaigning.

Not surprising, the Alliance notes, the Pew Research Center finds that interest in network news is on the wane, and whereas nearly 40% of Americans polled cited the broadcast networks as their primary source of election news during the last presidential campaign, less than 25% cite the broadcast networks now. With two new cable news networks joining CNN since 1996, reliance on cable, meanwhile, is up to 31%.

Perhaps sensitive to criticism that it is not doing enough, ABC is planning to supplement its news and event coverage with in-depth profiles of Bush and Gore some time early in the fall. The profiles would appear on the network's prime time magazines, *20/20* or *ABC Prime Time*. ABC was concerned that the profiles might trigger the FCC equal-time rule, which guarantees candidates the right to respond to on-air comments of their rivals. But encouraged by the FCC's exempting A&E Networks' *Biography* from the rule, ABC says it will ask for similar waiver for its newsmagazines. ■



CNN's 'network-of-record' coverage will be led by (l-r) Bernard Shaw, Judy Woodruff and Jeff Greenfield.

Diller's French resistance

USA chairman sees new modus Vivendi and wants to buy out Seagram's share

By John M Higgins and Steve McClellan

Hoping to exploit the sale of Seagram & Co., USA Networks Chairman Barry Diller is angling for a way to secure greater control by taking out Seagram's \$7 billion stake in his company.

Industry executives familiar with the deal said that after bristling under restrictions placed by Seagram, which owns 43% of USA, Diller is looking for a way to buy the stake out from the liquor and media company's soon-to-be owner, France-based Vivendi.

Unlike Diller's other large shareholders, Seagram has veto power over deals exceeding 10% of USA's market capitalization, limiting Diller to deals worth about \$1.6 billion.

After a bold move to exchange Seagram's cable networks and TV production operation for a large stake in USA, Seagram Chairman Edgar Bronfman Jr. has become less expansive, unwilling to let USA pursue large stock-swap transactions that would dilute his holdings, and unable to put up much cash to boost his equity after a deal might close.

Bronfman's deal aversion was a major complication in Diller's talks to merge USA into NBC two years ago.

The executives said that two deep-pocketed USA shareholders, Liberty Media Corp. Chairman John Malone and Vulcan Ventures' Chairman Paul Allen, have been approached for support, but have so far balked.

"Diller wants to get free," said one executive. "He wants to be where he's not owned by Vivendi or Seagram."

"He's going down a wish list," of ways to do it, said one source at a major Wall Street firm. Among the items on that list is a possible spin-off of USA's Internet assets, the proceeds of which might be used to finance the Seagram buyout.

A USA spokeswoman would not comment. However, a USA executive firmly denied that the company has made any moves. "It's not true, completely and definitively," the executive said, adding that Diller wants to see if Vivendi Chairman Jean Marie Messier will give him the "running room" he gets from 22%-owner Liberty but did-



Diller 'wants to get free' from Seagram, says an exec familiar with his plans.

n't get from Bronfman.

The beginning of the USA-Vivendi relationship is inauspicious. Although Messier insisted that Diller and his company are "key assets" in Vivendi Universal, he admitted last week that Vivendi Universal does

not yet have a plan to exploit its USA connection. He even acknowledged that he had not even met with Diller prior to the announcement of the merger.

Diller was conspicuously absent from and silent about last week's announcements. In fact, Diller and USA wouldn't have come up at all during the Seagram-Vivendi New York press conference if reporters hadn't brought them up. Two new board seats on the Seagram side of the company need to be filled. But Messier would not comment last week on whether Diller was even a candidate for a seat.

Still, Messier said that he believes the merger presents numerous opportunities for USAI to expand in Europe. That's where Vivendi has major wire-

less phone interests, Internet portal (Vizzavi) with 80 million customers, a 25% stake in satellite TV service BskyB and a 49% interest in pay TV service Canal+.

"USA Networks is one of the great assets of Seagram," Messier said, adding, "Barry Diller is a great asset for USA as well. I have great respect and admiration for Barry and for what he is doing within USA Networks."

To be sure, USA would seem to be important in Vivendi's media arsenal, giving it an instant presence in television in the U.S. with cable networks USA Network, Sci-Fi Channel and Home Shopping Network, TV production operation Studios USA and a large portfolio of Internet investments.

Wall Street analysts disagree on the likelihood Vivendi would sell because Messier is so intent on amassing a worldwide media portfolio. "From Vivendi's standpoint, there's no way they're going to sell this for cash, they don't need the money," said Salomon Smith Barney media analyst Niraj Gupta.

Messier insisted last week that "we intend to develop a relationship with USA and Barry Diller." But whether Diller intends to develop a relationship with Messier and Vivendi Universal is still very much in question. ■

USAI reorganizes operation

Just two days after the resignation of COO Barry Baker, USA Networks Inc. (USAI) launched a reorganization of its operations, aiming in part to take its Internet unit public.

USAI is dividing into three units: USA Entertainment, comprising USA Network, Sci-Fi Channel, Studios USA and USAI's TV station; USA Electronic Retailing, primarily Home Shopping Network; and USA Information Systems, essentially Ticketmaster plus all of USAI's Internet ventures.

According to USAI, the reorganization is only accidentally coincident with the resignation of Baker, who joined the company less than 18 months ago. Baker said his move is unrelated to Seagram's agreement to sell out to Vivendi.

Baker said he simply wanted to be a CEO again. "I want to run my own store again. I have a lot more fun." He dismissed speculation that he is leaving because of clashes with USAI Chairman Barry Diller. "He's been great. He's always given me respect. I don't have any issue with Barry."

Baker was hired by Diller in February 1999 to be COO. He had been CEO-designate at TV station owner Sinclair Broadcasting, which had acquired Baker's River City Broadcasting in 1989.

—J.M.H.

ABC joins 8-VSB critics

Network tells FCC that DTV transmission standard 'does not provide reliable reception'

By Glen Dickson

After months of expressing concerns privately, ABC publicly declared its unhappiness with the U.S.'s current digital broadcast transmission standard. In a joint filing with NBC to the FCC, the network warns that the 8-VSB system provides poor indoor reception.

"Our real-world experience ... is that this method of transmission does not provide reliable reception," the networks said.

ABC and NBC said they have little confidence that DTV receiver manufacturers will be able to make good on their promises to solve 8-VSB reception problems anytime soon and added that they will begin testing the rival European COFDM modulation standard next month.

Responding to criticism from a growing number of broadcasters, the FCC and the Advanced Television Systems Committee, a standards-setting body, are reexamining 8-VSB. They still hope the solution is in better receivers.

Sinclair Broadcast Group began questioning 8-VSB's efficacy two years ago and has been waging a campaign since last spring to get the FCC to reexamine the standard. Sinclair Vice President of New Technology Nat Ostroff, speaking at a BIA datacasting conference in Washington last Thursday, seemed buoyed by ABC and NBC's filing. "I think we've established that the concept of digital television that we had as broadcasters, that we were led to believe was available to us, is not being fulfilled," he said. "I'm pleased to say that today that knowledge is fairly well-disseminated, as networks like NBC and ABC have confirmed the results and demanded improvement."

Ostroff's viewpoint was countered by Richard Lewis, senior vice president of technology and research for Zenith Electronics, the patent-holder on the 8-VSB system. He released findings from a new engineering study of the New York market, commissioned by Zenith and conducted by respected engineer Jules Cohen, that indicates that COFDM would result in less coverage

than 8-VSB and greater interference to co-channel and adjacent-channel DTV stations in surrounding markets.

The theoretical study looked at WNBC-DT, WABC-DT and WPIX-DT in New York, digital stations that have yet to go on the air. When asked why the COFDM/VSB study wasn't done with WCBS-DT or WNYW-DT, which are up and running in New York, a Zenith

spokesman said the others were selected because of their adjacent-channel issues. He added that the results were not shared with either ABC or NBC.

As for 8-VSB reception difficulties now, Lewis said he is "very confident these issues will be resolved in the next two years."

Ostroff said that is too long to wait. He challenged set makers like Zenith to bring an 8-VSB receiver to the House hearings on DTV next month and demonstrate successful 8-VSB reception. "If they can show it inside the House hearing room, we will congratulate them on having solved the problem." ■

—Bill McConnell contributed to this report.

Cable wins in Portland

Court throws out local open-access rules, but access proponents say decision could force the feds into the fray

By Bill McConnell

A federal appeals court last week handed the cable industry a shield against attempts by local regulators to require system operators to open their broadband networks to Internet competitors. But it also appears to have opened the door to further legal battles over the need for federal open-access rules.

Open-access proponents took heart in the court's declaration that cable modem services are subject to federal, possibly even state regulation.

A three-judge panel in San Francisco threw out conditions that Portland, Ore., regulators imposed on AT&T's acquisition of the local Tele-Communications Inc. franchise in 1998. A lower court had upheld the local order.

The court stated, in an opinion written by Judge Sidney Thomas, that broadband Internet service does not qualify as a "cable service" under federal law, so local franchise authorities have no power to impose cable-type rules.

Portland's assertion could lead to "absurd results," Thomas wrote, such as cable companies' being required to set aside capacity for public, educational or governmental use.

AT&T and industry officials celebrat-

ed the ruling. "If thousands of local franchise authorities around the country have the power to impose these conditions it would be very difficult, if not impossible, to deploy the kind of new services we intend," said Mark Rosenblum, AT&T vice president of law.

AT&T had withheld its Excite@Home broadband service from the market pending the decision.

"Today's appeals court decision is good news for those who favor allowing the Internet to develop free of government regulation," said NCTA President Robert Sachs.

The decision, binding only in the nine western states of the 9th Circuit, has been anticipated as the primary judicial guidance over local authorities' power to establish open-access rules.

So far, the FCC has chosen to let the market develop unfettered. But open-access proponents note that the judges called cable broadband a "telecommunications service," which would put cable broadband services under the same nondiscrimination rules as telephone digital subscriber lines.

FCC officials are still reviewing the long-term impact of the decision. Said one, "All sides are somewhat disingenuous by claiming victory, because they won't know for a while." ■



NCTA President Robert Sachs called the ruling good news.



Viewers will watch 10 people trapped in a camera-filled home on CBS' 'Big Brother.'

For the voyeur in us

Aiming to repeat 'Survivor' success, event format explodes

By Joe Schlosser

You want reality? While Hollywood is not exactly known for that, agents and producers are suddenly shopping what some insiders say are more than 200 different "event" formats mimicking CBS' *Survivor*.

"Everyone is really getting aggressive out there," says NBC Entertainment President Garth Ancier. "There is a bit of a frenzy for the programming, and that's OK. We are trying to decide what we would like to do that is not derivative but takes advantage of some of the things that the audience is clearly saying about wanting to watch real people on television."

CBS last week unveiled final plans for the launch of *Big Brother*, the network's five-night-a-week voyeuristic series set to run from July 5 to Sept. 30. For about 90 episodes, five men and five women, all strangers, will live in a specially rigged 1,800-square-foot home. Inside are 28 cameras and 60 microphones. Outside is a chicken coop (for eggs only; no killing the chickens, CBS says), a mini-swimming pool and a vegetable garden. Someone will be voted out each week with viewers' help, the

last one in the house getting \$500,000.

There's more to come. ABC jumped in the *Survivor*-clone pool, signing a pact with Stone Stanley Entertainment last week to produce *The Mole*, probably for mid-season. Based on a Belgian TV format, it follows 10 contestants working as a team to accomplish "outrageous" tasks. For each success, they win more money. The twist: One contestant is a mole attempting to sabotage the team's efforts.

Sources confirm that ABC executives are also looking at *The Runner*, described as a somehow more "real" version of *The Fugitive*, produced by actors Matt Damon and Ben Affleck.

CBS Television CEO and President Leslie Moonves says he thinks *Big Brother* "could be an even bigger event" than the tribal drama being played out on *Survivor*. (It has created a mini-controversy at CBS itself. Julie Chen, an anchor on CBS News' *Early Show* will host a weekly Thursday-night prime time discussion of *Big Brother*—to some observers, blurring the division between news and entertainment. "It's wrong," CBS News curmudgeon Andy Rooney told *USA Today*.)

"The face of television has changed

dramatically in the last 10 months," says Moonves, "and I think what this last year has taught us is that there are no rules in what is going to work and what's not."

America Online will provide 24-hour coverage of *Big Brother* on the Web. CBS promises that no nudity or obscenities will air (the show will be edited on a one-day turnaround), although that might not be the case with the Webcast.

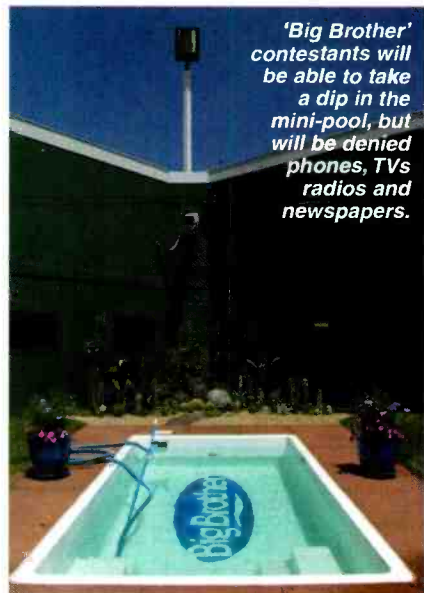
Unlike *Survivor*, which CBS sold to just eight advertisers, *Big Brother* will have a variety of sponsors. *Survivor* spots went for a reported \$200,000 to \$300,000 per unit, with some spots in the final episode costing twice as much; the network hopes it can work the same magic with *Big Brother*.

Others want in on that gravy train, of course. Stone Stanley is also producing *All You Need Is Love*, a reality/relationship pilot for Tribune Entertainment that helps contestants fulfill their relationship fantasies, based on a Dutch format already working in 13 European markets. Like *Big Brother*, it comes from Endemol Entertainment and will likely be brought into first-run syndication in fall 2001. Stone Stanley is also working on *Pop Stars*, an Australian format that follows five young women who want to be the next Spice Girls.

Endemol has a number of other reality formats, including *The Bus*, which the company is looking to sell here in the U.S. *The Bus*, which recently debuted in The Netherlands, is a *Big Brother* hybrid that takes place on a double-decker bus—with the contestants on the top floor and technical crew on the bottom. ■



'Big Brother' will follow the action with 28 cameras and 60 microphones.



'Big Brother' contestants will be able to take a dip in the mini-pool, but will be denied phones, TVs, radios and newspapers.

Radio roars; Emmis scores

By Elizabeth A. Rathbun

Wall Street continues to reward radio ownership, boosting the stock price of Emmis Communications Corp. by more than 10.8% at one point last Thursday after the company said it had dropped plans to buy another TV station and picked up a second FM in Los Angeles instead.



Smulyan says Emmis plans to swap four radio stations.

The moves are related to the settlement of a lawsuit filed in January by Sinclair Broadcast Group Inc. Under the settlement, Emmis agreed to give up its option to acquire Sinclair's KDNL-TV but go ahead and buy Sinclair's six radio stations there for \$220 million.

Emmis plans to swap three of those stations, plus its already owned WKKX(FM) St. Louis, to Bonneville International Corp., Emmis Chairman Jeffrey H. Smulyan said last Thursday. In return, Bonneville will give its only radio station in Los Angeles, KZLA-FM, to Emmis, which already owns KPWR(FM) there.

Sinclair officials said they are happy with the agreement because they wanted to hold onto the St. Louis TV station. Also, in divesting the last of its 51 radio properties, Sinclair raised more than \$1 billion.

Emmis and Sinclair had been at loggerheads in St. Louis since last June, when Emmis bought the option to acquire the TV and radio stations there from former Sinclair CEO-designate Barry Baker. Under his contract with Sinclair—from which he departed—Baker had the option to the properties, but Sinclair filed suit in January, saying the intent was not to pass the stations along to a third party. Baker now has no rights to the stations, Emmis and Sinclair officials said.

Emmis stock rose 8.3% for the day last Thursday, closing at \$48. It had grown 13.8% after announcing it would buy radio stations in Denver and Phoenix. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Salomon makes Cooperative pitch

Salomon Smith Barney has formally agreed to represent the Broadcasters' Digital Cooperative in its effort to lease part of the digital spectrum for new wireless data applications, according to Granite President Stuart Beck. The banking firm has sent out a pitch letter to the first 14 technology companies identified as potential customers for the Cooperative's DTV footprint, along with a spec sheet of market-by-market coverage.

Stations sign on dotTV line

More than 40 broadcasters worldwide have snagged ".tv" Internet domain names by registering with dotTV, a Pasadena, Calif. company that owns the rights to ".tv" extensions through an agreement with the small Pacific island nation of Tuvalu.

Among domestic broadcasters acquiring .tv domains are KTRK Houston; WTEN Albany, N.Y.; KPIX San Francisco, KFMB San Diego; WDAF Kansas City, Mo.; WPXI Pittsburgh; KNBC Los Angeles; WKJG South Bend, Ind. and WFVT Charlotte, N.C.

International networks signing up include the BBC, CNBC Asia, Granada Sky Broadcasting in the U.K., and Australia's Nine Network. Columbia TriStar, MGM, Pegasus Communications and Sega previously bought .tv domain names. Stations with typical four-letter call signs can generally get a .tv domain for \$200 per year, says dotTV Director of Marketing Rob Kostich.

MediaOne for the money

Now that AT&T has bought their company, MediaOne Group executives are getting a nice sendoff.

Chairman Charles Lillis gets \$23.9 million in cash plus held options worth \$18.3 million. President Jan Peters gets \$13 million cash plus held options worth \$9.5 million. CFO Richard Post gets \$10.1 million cash plus held

options worth \$6.4 million.

Though they're scheduled to clear out by July 1, their futures aren't clear. Peters has been managing by conference call from Seattle; Lillis is taking some time off; Post is joining other ex-MediaOners to start a Denver-based investment fund.

WASHINGTON

Ex post facto Fox-proofing?

FCC Commissioner Harold Furcht-gott-Roth charges that the FCC rewrote parts of its report on broadcast rules to better position itself against a lawsuit from Fox TV.

He complains that a passage was added to bolster the agency's decision to retain the 35% coverage cap on broadcast ownership two weeks after the five commissioners' May 26 vote approving the report. No accident, he says. The revisions immediately followed Fox's decision to file a suit challenging the cap.

He questions whether the revisions can be considered part of the official record, given that they were made more than two weeks after the FCC's statutory deadline for filing the report and were not part of the record voted by the commissioners.

Northpoint's in-crowd

The DBS industry has always charged that Northpoint Technology and its plan to deliver multichannel video and data over DBS frequencies got undue attention in Washington because of political connections. That may or may not be the case, but it's undeniable that Northpoint has friends at the White House.

Northpoint CEO Sophia Collier and partner Katherine Reynolds were among the guests at a state dinner for the King of Morocco last week. Collier is treasurer of the New Hampshire Democratic party. Other investors in the firm include Washington attorney Toni Cook Bush—stepdaughter of Clinton friend Vernon Jordan—who now works for Northpoint, and former Clinton staffer Betsey Wright.

FINANCIAL WRAP-UP

Week of June 12-16

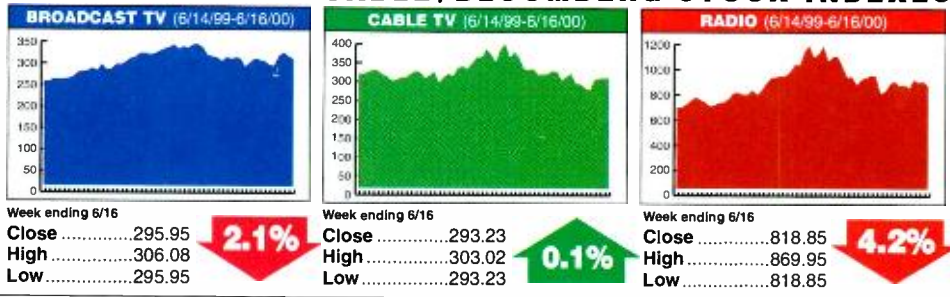
WINNERS

	6/16	% change
Mediacom Comm	\$12.94	17.61
Emmis Comm	\$43.06	9.71
Salem Comm	\$10.13	9.50
Saga Comm	\$22.25	9.20
Insight Comm	\$16.44	9.13

LOSERS

	6/16	% change
TV Guide Inc	\$27.56	(13.20)
Radio One Inc	\$20.44	(11.86)
Cumulus Media	\$8.50	(11.69)
Infinity Bcst	\$32.63	(11.22)
Unapix Ent	\$1.5	(11.11)

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WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Texan Wood eyed as FCC possibility

Pat Wood III, chairman of the Texas Public Utility Commission, is getting a lot of press as a possible contender for an FCC seat, should George W. Bush win the presidency. Bush appointed the Republican and graduate of Texas A&M and Harvard Law to his current post in 1995. Texas and Washington politicians say he's in good standing for a spot in a Bush administration, possibly even the FCC chairmanship. Already the *Wall Street Journal* and *Kiplinger's Washington Letter* have suggested that Wood has a shot at posts atop Energy and Commerce. A spokesman for Wood declined to comment on the reports.

Wood's ultimate prospects for an FCC post will depend in part on his ability to generate industry support, and it's unclear where he stands in that regard. SBC, the Texas phone giant, has a "love/hate and sometimes hate/hate" relationship with the Wood PUC and may lead other regional Bell companies into giving a less than warm response to a Wood FCC nomination.

House gives victory to religious broadcasters

The House last week passed legislation 264-159 that would prevent the FCC from dictating religious broadcasters' use of non-commercial TV licenses.

Republicans on the House Commerce Committee pushed the bill after the FCC last December tried to dictate what type of content religious broadcaster Cornerstone Television could air over its new noncommercial station, WQEX-TV Pittsburgh.

Ultimately, Cornerstone didn't acquire the station, and the FCC rescinded its decision after Congress made its objections clear. But Republicans said they wanted to ensure the FCC had no statutory authority to make such a decision again.

"The concern that [the commission] might make that mistake again is still with us," said House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) while leading the floor debate.



Tauzin (top) and Markey disagree about the role of noncommercial stations.

Rep. Ed Markey (D-Mass.) fought hard to get an amendment passed that would have required religious programming on noncommercial stations to be educational, but the amendment failed 174-250.

"This bill is really over whether a religion can gain control over a non-commercial station and then use it to serve the goals of its own religion and not the community," Markey said.

Sen. Tim Hutchinson (R-Ark.) is sponsoring a similar bill in the Senate, but it has not yet moved beyond the Senate Commerce Committee.

NAB asks FCC for DTV help

The NAB television board of directors last week asked the FCC to step in and resolve issues impeding the transition to digital television. "On the [TV board's] behalf, we ask the Commission to take the immediate steps needed to make the digital transition a reality," wrote TV board Chairman Ben Tucker, senior VP of Fisher Television, and Vice Chairman Paul Karpowicz, VP of LIN Television.

Broadcasters are particularly concerned that they have not been guaranteed cable carriage for their digital signals during the transition; that no interoperability standards have been established to successfully connect digital TVs with digital cable systems or digital devices, such as VCRs; and that no digital television receiver

standards have been adopted. "Unfortunately, the Commission's response has been delay or periodic calls for voluntary agreements," Tucker and Karpowicz wrote.

DeWine, Kohl warn against big media

The proposed merger of French company Vivendi and U.S. media-and-beverage conglomerate Seagram, owner of Universal, is giving Sens. Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) pause. "[T]hrough we recognize the benefits of ongoing globalization, we remain troubled by the increasing consolidation in the entertainment and media industries," the two said in a statement last week. DeWine is chairman of the Senate antitrust subcommittee, and Kohl is its ranking member. Committee staff says that, so far, the senators have planned no hearings on the merger.

FCC vet Chessen joins RespondTV

Rick Chessen, former mass media and cable adviser to FCC Commissioner Gloria Tristani, is now vice president of policy for RespondTV, a San Francisco company that provides interactive TV services to local stations, cable operators and advertisers.

With interactive shopping a key feature of RespondTV, one of Chessen's first major duties will be to lead the company's efforts on privacy regulation. "We want to be out front on this and responsively give customers what they need to feel comfortable using our services," Chessen said.

Chessen held various FCC staff positions over the past 10 years.

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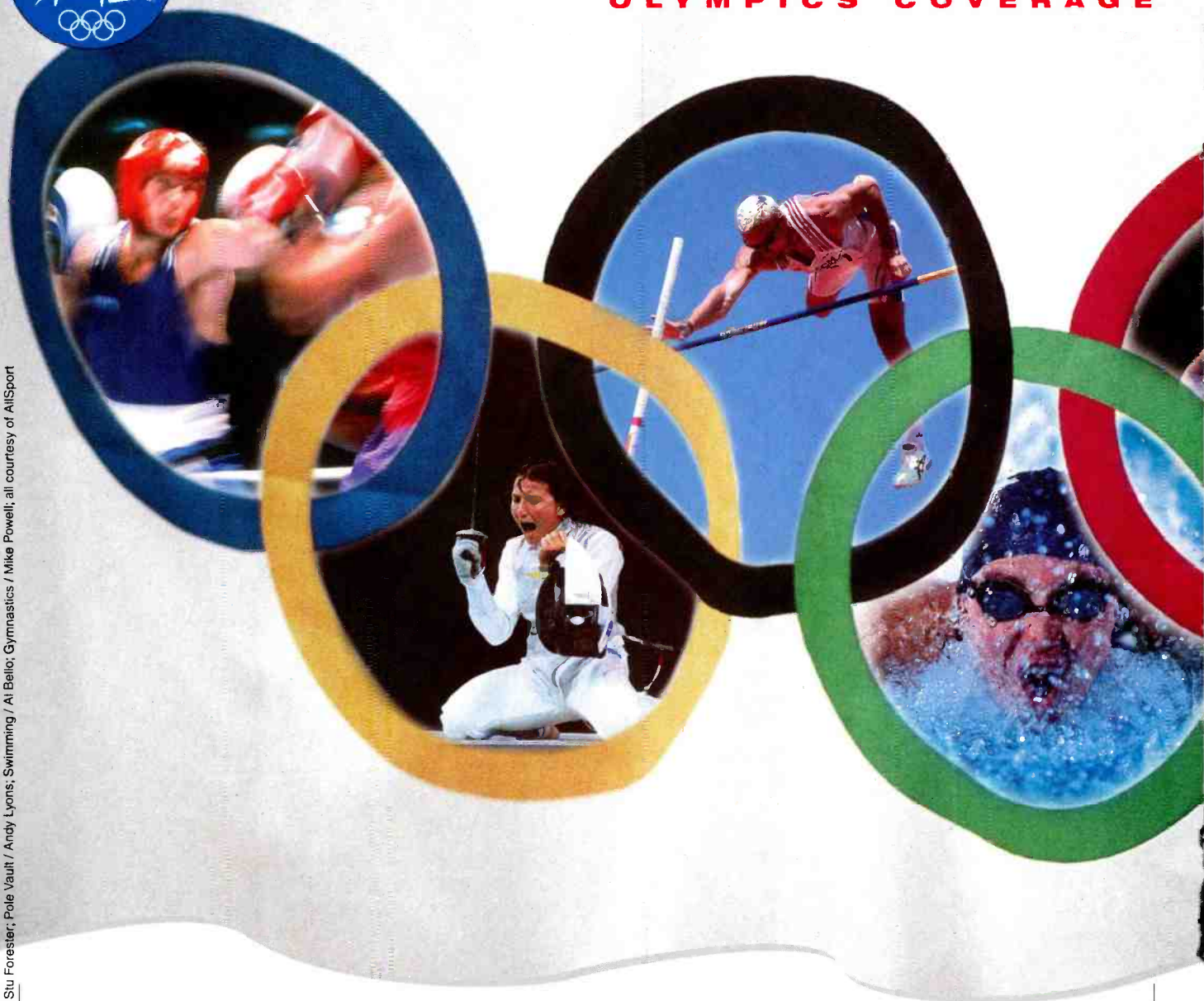
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local broadcasters
Bringing Community Service Home



Photo collage: Olympic flag / Gray, Morlimore; Boxing / Al Bello; Fencing / Stu Forester; Pole Vault / Andy Lyons; Swimming / Mike Powell; all courtesy of AllSport

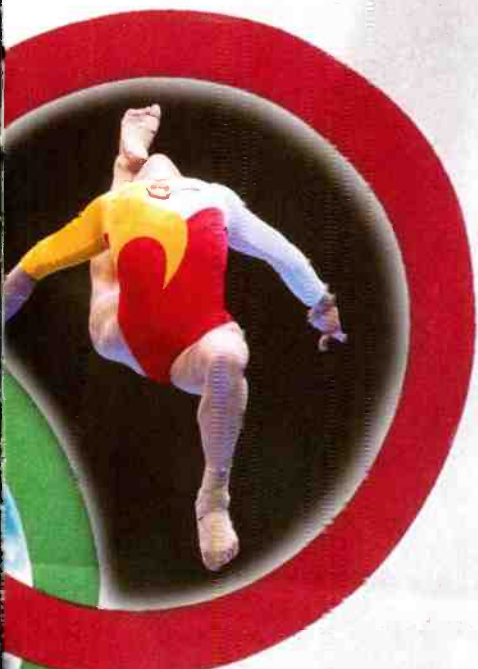


NBC goes for the

The wisdom of the network's \$3.6B bid for five consecutive Olympics starts being tested in Sydney

GOLD

By Steve McClellan



Five years ago, NBC melded a big part of its future with the Olympics, agreeing to pay an unprecedented \$3.6 billion for the U.S. TV rights for all five of the biennial games from 2000 to 2008. At the time, it was the richest deal in sports history.

The world will soon learn whether NBC's move was a wise one. The first installation in the mega-series—the Sydney Summer Olympics—begins an 18-day run starting Sept. 15.

With less than three months to go before the opening ceremonies and with preparations in full swing, NBC is optimistic. It expects to sell \$1 billion in advertising over 441.5 hours of coverage on the broadcast network and its cable companions, CNBC and MSNBC.

That's 40% more ad revenue than the \$700 million that the network sold for its coverage of the Atlanta summer Games in 1996. The \$1 billion includes close to \$150 million in sales on the NBC-owned stations, compared with \$90 million for the O&Os four years ago.

The O&Os are completely sold out, while the networks—which are being sold as a package—are 90% sold at this point.

Major advertisers include General Motors, which has committed \$500 million to a package covering all five Olympics that NBC is putting on; AT&T, which has committed \$300 million in a similar five-Games package; and Home Depot, which is spending \$90 million over a five-Games spread.

Other major advertisers include Coca-Cola, NationsBank, UPS, Anheuser-Busch and Visa. Even John Hancock, the insurance company, has bought a multi-year ad package. That company was the Olympics sponsor that threatened to pull out after the scandal two years ago over the International

Olympic Committee's host-city selection process.

The beauty of selling huge packages over multiple Games is that it lays an early advertising base for future Olympics, says Randy Falco, president, NBC Television Network. So with GM, AT&T and others already committed to the Salt Lake City games in 2002, those Games are already 50% sold out. And the Athens Games, set for 2004 are 30% sold, he says.

The average price of a 30-second Olympics prime time spot, advertisers calculate, is in the neighborhood of \$600,000. But they caution that that number fluctuates with any given package. GM, which has the largest overall package, is paying significantly less. Dotcom companies, for example, which come in and buy a handful of spots for just the Sydney Games, will pay more.

The Olympics aren't cheap for any advertiser. But, for those that pony up, it's well worth it, says Tim Spengler, head of national broadcast buying for Los Angeles-based Initiative Media. "It's very expensive, but there is unquestioned value in being associated with that type of high-profile programming. What it says is, those advertisers are leaders in their categories." Spengler says that, for a company like Coca-Cola, the Olympics is "one of their two or three leading platforms." For a company like Olympics sponsor UPS, "the ability to put the Olympic rings on all their trucks is very powerful."

Falco predicts the broadcast network will average between an 18 rating and a 19 rating in prime time over the course of the Sydney Games. By comparison, the Atlanta Games averaged a 21.6 rating in prime time. But, with the Sydney games half a world away and 15 hours ahead of East Coast time, it's not unexpected that the viewership will be somewhat less.

Falco says the network will make a profit on Sydney but not a huge one. The Sydney rights fee was 50% higher than the Atlanta rights fee, he notes. But the next three Games going out to 2008 have fee increases of just 3%. "The fees are front-loaded so a major part of the profit will come in the last three Olympics," he says.

Meanwhile, David Neal, NBC's head of Olympic production, who reports to NBC Sports Chairman and Olympics Executive Producer Dick Ebersol, has just completed his 18th trip to Sydney in preparation for the Games.

The NBC Television Network will air 162.5 hours of coverage, while the cable



NBC's Olympian effort

The stats on Sydney

Cost of TV rights: **\$715 million** /
Projected ad revenue: **\$1 billion** /
Projected prime time rating: **18-19** /
Average price of prime time spot:
\$600,000 / Hours of coverage
on NBC: **162.5** / Hours of coverage
on CNBC and MSNBC: **279** /
Number of employees: **2,400** /
Cost of production equipment: **\$80
million** / Pieces of production
equipment: **20,000**

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for information on how to get involved locally with *The Visions of Glory* **Classroom Activities & Poster Design Contest**, please call Heather Dubrosky at 201-346-6760 or go to nbcolympics.com

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OLYMPICS COVERAGE

networks are currently scheduled to air 279 hours of coverage. Combined, that's more than double the amount of coverage NBC aired from the Atlanta Games.

"Cable gives us this great opportunity," says Neal. The coverage itself is dramatically increased. And the team sports events will get much more extensive coverage as a result. In the past, the team sports like soccer and basketball have gotten short shrift because only short windows of coverage were available on the network, he says.

But now, the two cable networks will be used to cover team sports extensively. The women's soccer final, for example, will be shown in its entirety on MSNBC. Many of the basketball contests will also be shown—in full—on the cable networks, although both the men and women's basketball finals will be shown on the broadcast network.

For the most part, however, network prime time will be devoted, as in the past, to the most popular Olympic events. Week one will be dominated by gymnastics and swimming, and week two will be focused on track and field and diving.

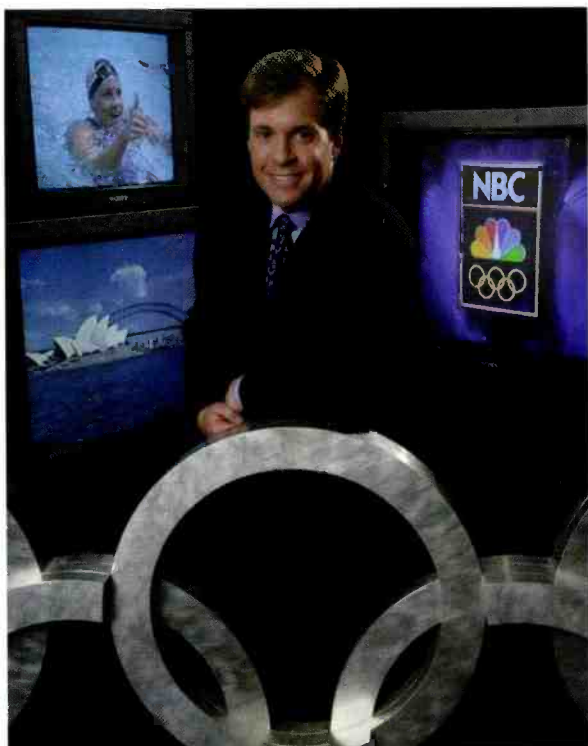
Despite the different overall strategies, there will be a uniform look to the coverage on both the cable and broadcast networks, says Neal. "There's one collective set of production people, and there's one collective set of announcers," he says. "So if you see boxing on the network and cable, they will be the same announcers. It's all one big umbrella."

During the week, the network will kick off its schedule at 10 a.m. ET, right after *Today*, and go to noon. *Today* will be in Sydney during the Olympics, in road-trip mode, offering the flavor of the Games and Australia but not actually covering the competition. "One of the advantages we have going in is that Americans seem to have this incredible interest in Australia and things Australian," says Neal.

Weekday prime time coverage on NBC will start at 7 p.m. and go to mid-

night. After a half-hour news break, it will be back on from 12:30 to 2 a.m.

For the first time, the prime time host, Bob Costas, will also handle the late-night anchor chores. "We just felt it lends a little more uniformity, and it really is continuing coverage after that news window," Neal notes. Costas handled prime time hosting duties for the Atlanta Games, as well Barcelona in



Bob Costas has been NBC's prime time Olympics host since the Barcelona Games in 1992, helping the network's Atlanta coverage win an Emmy in 1996. For the first time, in Sydney this year, he will do double duty as both prime time and late-night host. He served as late-night host during the Seoul games in 1988.

1992, but other hosts handled the late-night segment.

On cable, MSNBC will kick off its daily coverage at 10 a.m. and go to 5 p.m. The cable coverage will then switch to CNBC, which will have nightly coverage from 5 to 9 p.m. The plan also calls for MSNBC to rebroadcast its coverage overnight from midnight to 7 a.m. during the week and midnight to 6 a.m. on the weekends.

Weekend coverage is still being finalized. NBC's coverage will vary on the weekends, says Neal, because it has

to work around other sports programming that the network is committed to airing. For example, on the first Saturday of coverage, Sept. 16, the network is obligated to cover a Notre Dame football game. Olympics afternoon coverage that day will air for just 90 minutes, from 4:30 to 6 p.m.

CNBC will add at least another hour on the weekends, running from 4 to 9 p.m., and MSNBC will cut back an hour, running from 10 a.m. to 4 p.m. "The weekend coverage will vary day to day," says Neal. "But, on some weekends, total coverage between the three networks will be 25 hours."

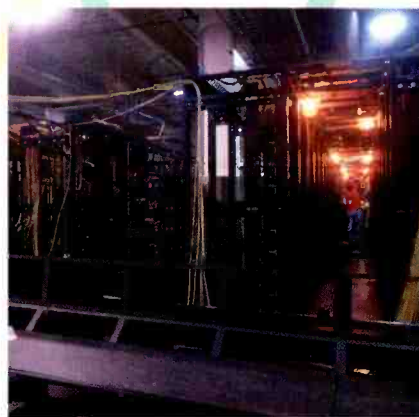
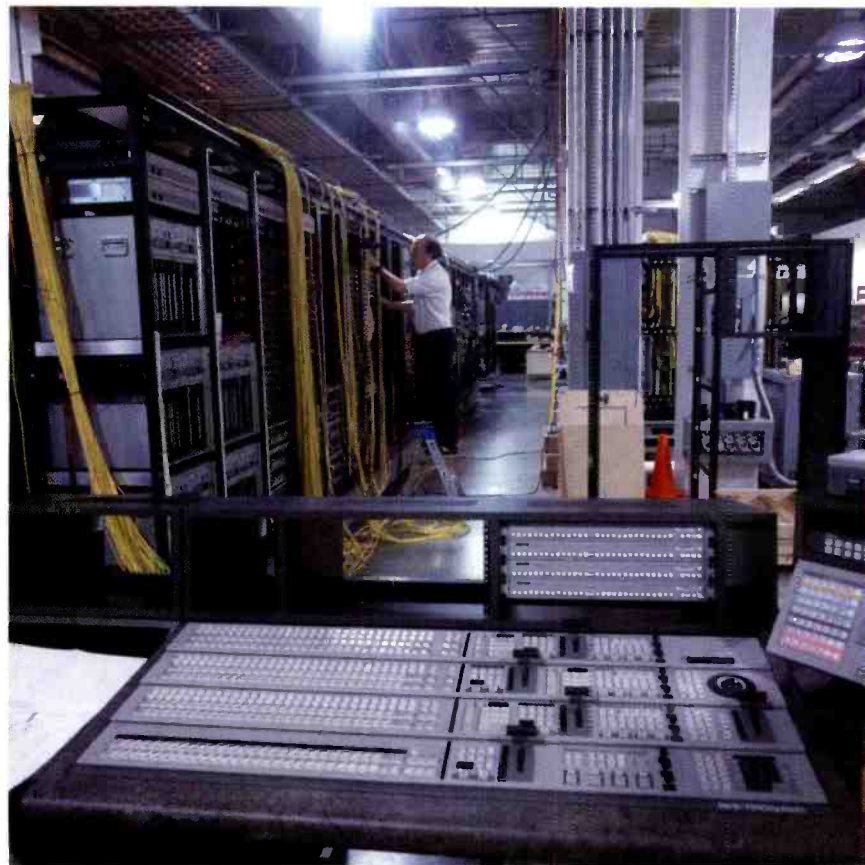
Once again, NBC will play up the human-interest angles as possible in covering the Olympians. "American viewers value the Olympics as an event that transcends sports," says Neal. Covering those human-interest stories helps attract the widest available audience possible. Indeed, he says, perhaps more than half the audience is made up of viewers who consider themselves casual sports fans or non-sports fans. Typically, more than half the Olympics audience is made up of women.

"Making that human connection is important," Neal notes.

Because of the time difference, none of the Games will be covered live. "We'll be upfront about that with our viewers," says Neal, who adds that no thought was given to asking Olympic officials to rearrange the timing on some events for live television, as NBC did for the Seoul games in 1988. "We just made a decision early on that it will be on tape, and we'll tell everybody it's on tape."

So the sports nuts, who have to know what happened, can find out the results before NBC actually airs the competition. The network hopes to service their needs through a special Web site, NBCOlympics.com, which is a joint venture of NBC and Quokka Sports. "Rather than try to pretend that the Web doesn't exist," Neal explains, "this is meant to be the state-of-the-art site and the place to go" for results. ■

OLYMPICS TECHNOLOGY



NBC, Sony team in Olympic effort

Create modular systems for Sydney and next four Games

By Glen Dickson

In 1996, NBC's Olympic technology breakthrough was creating a "virtual IBC," using fiber-optic lines to link production personnel and equipment at the International Broadcast Center (IBC) in Atlanta and 30 Rockefeller Plaza in New York. That way, the network could avoid building a huge dedicated production facility in Atlanta, while improving existing graphics and editing systems in New York.

For Sydney, NBC has RIBS and JAWS.

No, it's not Aussie slang. RIBS (Racks in a Box System) and JAWS (Just Add Water Studios) represent NBC's modular vision of Olympics production. Having acquired the rights to five Olympic Games in 1995, NBC is looking at new operational efficiencies by creating dedicated systems that will be reused from one Games to the

The core of NBC's Olympic Games technology is RIBS (Racks in a Box System). Here, the systems are integrated at Sony's San Jose, Calif., facility. Each RIBS module contains 240 racks.

next (see Q&A with NBC's Olympics VP of Engineering Dave Mazza). Though RIBS and JAWS may be tweaked slightly in the future, the network plans to rely on the same fundamental technology through 2008.

At the core of NBC's Olympic technology campaign is RIBS, which was conceived by NBC Olympics Director of Technology Matthew Adams. It is a system of modular units comprising 8-by-20-foot steel platforms with 10 racks mounted on each side, topped by an aluminum cable tray. Made to fit perfectly in standard-size overseas shipping containers, RIBS features a sophisticated shock-isolation system that can withstand forces up to 40 Gs.

A total of 12 RIBS were prewired and outfitted with broadcast equipment at Sony's Systems Integration Center in



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San Jose, Calif., last winter and shipped to Australia this spring. Sony engineers then arrived on June 1 and hooked the system back together in a span of four days.

According to Dave Mazza, NBC Olympics vice president of engineering, RIBS was designed so that individual subsystems, such as routing or intercom systems, fit within one platform. "Between the entire RIBS fleet, there are 240 racks, which is a lot of wiring," says Mazza. "But the beauty is that the wiring is now done. It was done and tested before it left Sony SIC. That allows us to have much less time on site, which saves us a lot of money and time away from home."

Although hooking up the RIBS for a test run in San Jose made life easy for NBC, it was a difficult assignment for Sony, which signed a deal in 1997 to outfit NBC's broadcast facilities for the 2000 through 2008 Olympics.

"The challenge was to stage the entire RIBS group and show 80% functionality," says Chris Sumney, senior general manager/vice president of Sony's systems engineering and integration group. "Luckily, we have 60,000 square feet [in San Jose]. But we had to time our projects and organize ourselves. It was a massive effort."

Sony provided more than half of the \$80 million in broadcast equipment that NBC will use to produce the Sydney Games. In all, its systems team has managed 1.5 million feet of cable and integrated 20,000 pieces of equipment—12,000 from Sony, 8,000 from other manufacturers—into 250 racks and more than 200 consoles. That's counting the RIBS, production systems for various Olympic venues, and deployable edit systems. (NBC will use 19 linear edit suites throughout Sydney.)

More than 150 Sony cameras equipped with Canon lenses will capture the Sydney action for NBC, and 300 Sony Digital Betacam VTRs will handle program recording, editing and playback. NBC will also test a few new IMX MPEG-2 decks. Mazza says the sheer volume of material during the Games—some 50,000 hours—combined with the 15-hour turnaround made using disk storage prohibitive for playback.

NBC will use some Sony MAV-555



Host broadcaster SOBO will capture the action with 1,000 DVCPRO50 cameras and 4,000 Panasonic monitors.

Panasonic gears up for Sydney

For the third Olympics in a row, Panasonic is serving as the prime contractor to the Olympics' host broadcaster. Sydney Olympic Broadcasting Organization (SOBO) has selected Panasonic's DVCPRO50, 4:2:2 component digital tape format as the "official video format" for the Sydney Games and will be relying on more than 1,000 DVCPRO50 recorders and 300 Panasonic cameras to capture the action. As the official "broadcast systems integrator" for the Games, Panasonic will also be designing and installing turnkey broadcast systems for the International Broadcast Center (IBC), the 110,000-seat Sydney Super Dome.

The total value of the equipment supplied by Panasonic to SOBO and the world's broadcasters is roughly \$80 million, according to Yuji Yata, chief of Panasonic's Sydney Olympic office. Panasonic has had a dedicated systems-integration and support team in place in Sydney since summer 1998. Currently, 50 people are working on the project, including 30 system engineers. During the games, Panasonic will provide another 80 engineers for around-the-clock support.

Panasonic will supply more than 1,000 DVCPRO 4:2:2 tape decks, including AJ-D960 slow-motion studio VTRs, AJ-D950 studio recorders, AJ-D940 slow-motion players, half-rack-size AJ-D95 studio VTRs and AJ-LT95 laptop editors. SOBO will also use more than 300 Panasonic cameras—including AJ-D910WA EFP camcorders, AQ-235W studio cameras and AQ-23WU hand-held units—and more than 4,000 monitors. They will all be used to acquire more than 3,200 hours of live footage at the Games.

Panasonic's systems-integration work for SOBO is on a similarly massive scale. Sydney Stadium has five control rooms; the Super Dome, four. The master-control room inside the IBC will use 400 monitors. And Panasonic has installed more than 1 million meters of cable at the IBC alone.

According to Yata, a major difference between Sydney and Atlanta—site of the previous summer Games—is that the control rooms are separate and much farther away from the main stadium facilities where track-and-field and gymnastics events take place. Although control rooms were an integral part of those facilities in Atlanta, the Sydney control rooms are 1,000 meters away from the action, requiring longer cable runs with optical conversion. Cable-termination rooms had to be created in the Stadium and Super Dome to allow cables to run to these venues without going straight to the field of play.

—G.D.





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disk recorders for editing, in conjunction with BVE-9100 linear editors. NBC has also made a large commitment to Avid nonlinear editors and will have five different Avid "clusters," which consist of multiple Symphony editors tied together by a common Unity storage system.

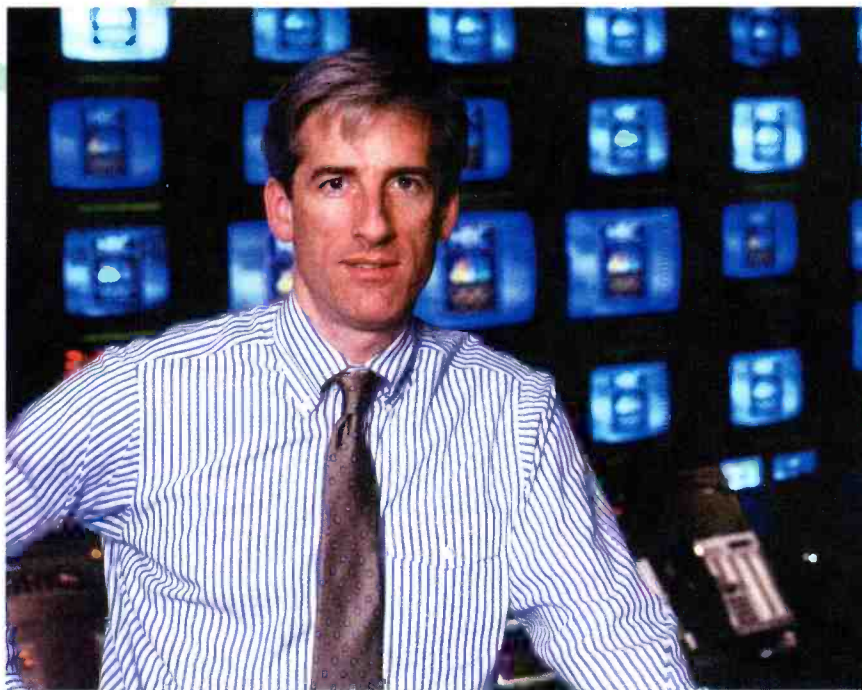
NBC will use Sony's new DVS-7350A production switcher and DVEs (digital video effects) from both Sony and Accom. Traditional graphics equipment is being supplied by Quantel and Chyron. The network will also use Peak/Everest 3-D-animation software running on three SGI Onyx computers, as well as new Proximity software from Xenomax that will allow graphics to be interchanged between systems from different manufacturers.

Other notable IBC gear includes Zaxcom audio consoles, 360 Systems disk recorders and Snell & Wilcox standards converters. Digital ENG packages from RF Systems will be used to cover cycling, the marathon and the triathlon. NEP affiliate MPS has also provided two all-digital mobile units to NBC, which will use them in Sydney for track-and-field and gymnastics. NBC's remaining six mobile units are being leased from Australian vendors.

NBC has extended the modular concept to the studio with JAWS: two self-contained units that require chilled only water (and some power) for Olympic operation. They had already been shipped as part of the 120 containers that NBC sent to Sydney.

"They are two massive structures," says Mazza. "They're 60 feet long by 100 feet wide, 30 feet tall, and made out of 5-inch-thick steel acoustical panels. They're entirely self-contained. The steel superstructure, the panels, everything actually, was shipped over in containers, and it'll be shipped back to Salt Lake and erected there. It's over a million pounds' worth of stuff just for the studios."

The JAWS units were built in December 1999 with Athens' stringent seismic codes in mind for the 2004 Games. In addition to handling earthquakes, they should also do well in the heat—they come with 180 tons of air conditioning. ■



The Games plan

How's this for an assignment? Every two years, you construct NBC's third-largest facility, smaller only than its New York and Burbank operations. You have to do it in 90 days. Then, you operate it for 36 days, completely dismantle and pack it up in 14 days, transport it halfway around the world in more than 100 shipping containers, and store it for use two years later.

The assignment is Dave Mazza's. As vice president of engineering-Olympics for NBC, the 41-year-old executive is charged with getting all the technology in place for the network's coverage of the Sydney Games this September and the four subsequent Olympics, for which NBC holds the U.S. TV rights.

BROADCASTING & CABLE's Glen Dickson talked with Mazza about his preparations for Sydney.

Describe the overall technical philosophy for NBC's production of the Sydney Games.

Before we finished the Atlanta Games, we had secured the rights for the next three Games—2004, 2006 and 2008. So we had five Games ahead of us [counting Salt Lake in 2002]. Our senior management—Randy Falco, president of the network, and Cathy Hurley, senior VP in charge of Olympics—said, "Hey guys, nobody's ever had the chance to do this before. No network has ever had more than one Olympic Games at a time."

So we had a unique opportunity that we felt we could exploit: to take advantage of building an infrastructure that could carry us from one Games to the next. And to minimize the amount of waste, in thrown-away infrastructure, that we typically have when we build a "one-off"-type Olympic facility.

How much, if any, production will be handled in the U.S.?

Very little. In Atlanta, the "virtual IBC" worked great. At the time, we were in the middle of rebuilding some of the



OLYMPICS TECHNOLOGY

infrastructure of 30 Rock. So it made a lot of sense for us to build up 30 Rock—the editing areas, tape areas and graphics areas—and interconnect them with all the fiber-optic connections that AT&T provided for us.

That made perfect sense. Now those same spaces at 30 Rock are busily churning out everyday programming at 30 Rock and actually wouldn't be available if we needed to use them for the Olympics. So that was the unique circumstance in Atlanta that made the virtual IBC a possibility.

In addition to that, the time zones and the price of bandwidth between Sydney and New York wouldn't justify the cost. Trying to do a virtual IBC from Sydney, we couldn't justify it. Both because those areas at 30 Rock had already been built and because the bandwidth from Sydney to 30 Rock was so much more expensive than, obviously, a domestic Games.

Describe your transmission path from Sydney back to the U.S.

We're airing just a little over 400 hours of programming from Sydney on several outlets, both the network and CNBC and MSNBC. So what we have in place are four paths back: a primary and a backup for both the broadcast and the cable transmissions. And then we have an 8-megabit return feed for sending two ways with athletes' families or parents back to Sydney. So we've got four paths coming to the U.S. and one path going to Sydney.

The paths from Sydney are all using Sony MPEG compressors, and they're running a combination of 40 megabits and 20 megabits. The primaries are running at 40, the backups at 20.

So everything hits the East Coast before it goes back out.

Yes. Commercial integration for both

the broadcast stream and the cable stream are being done at 30 Rockefeller Plaza. And we are sending back finished streams from Sydney. Unlike we've done in the past, when we're doing international Games, we are feeding back the completed, fully packaged show—less the commercials—from Sydney. So the packages will be fed in order, live, to the East Coast; in New York, they'll add the commercials to them and put it out on the network, live.

I understand NBC is going to be relying on the host broadcaster's feeds more than ever before.

Yes. In the past—or at least in Atlanta—we would have had about 14 or 15 mobile units. Now, we have eight. We are much more reliant on the host broadcaster this time. We've developed a small pack of equipment—again,

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from our partners at Sony—which allows us to go to 10 different venues. These things are portable. We take the clean and the dirty feed from the host and a wide shot and simply add one of our own cameras. In the commentary booth, we have a small digital video switcher from Sony, a small analog audio console, and an intercom system. We basically use that single camera, plus our own announcers, to supplement the host feed and transmit that back digitally to the IBC. So that gives us presence at 10 more venues without any mobile units.

We have the capability to cover over 35 sports, and we have eight mobile units. So it's very different for us. We have a lot of hours to fill. We have the two cable outlets, which gobble up a lot of programming. So you'll certainly see a lot more coverage back from Sydney than you've ever seen before on NBC.

How many people will work on NBC's Olympic broadcasts?

I think we have almost 2,400 people working on the Games. Now, many of those people are runners, drivers, caterers. But I think there's roughly 600 engineers, and I'm not sure how many production folks. We travel with about 1,400 people to Australia and hire another thousand when we get there. So it's a huge logistical effort.

Describe what one of your days will be like during the Games.

It's kind of crazy, because of the clocks' being turned upside down. I think a typical day for the broadcast crew, which I'll be looking after, is from about probably 6 a.m., and we go on the air at 10 a.m. in Sydney, which is 7 p.m. New York time. So prime time actually starts airing from Sydney at 10 a.m. in the morning. That daypart goes

all the way through to 5 p.m. in Sydney, which is 2 a.m. in New York. And then you've got the whole evening session of competition in Sydney, which is going on until about 11:30 p.m. And our production team has to stay around till the end of the competition, to figure out what instructions to give people for editing for the next morning—really, evening—prime time show. So the time zone really turns your world upside down. But everybody will be working at least a 12-hour shift, and a lot of folks will probably be closer to 16 hours.

[NBC Sports'] Dick Ebersol has told us to go to Sydney well-rested and in shape because, when you get there, it's not going to be a vacation. So there's not a person on the crew that will work less than 12 hours. And a lot of people are going to be working closer to 16 hours. It's pretty grueling. ■

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The Sydney Games

Creating a global network down under for the 2000 Olympics

By Curt Harler



The Sydney Satellite Earth Station at Oxford Falls, Australia, is the Millennium Network's gateway to the rest of the world.

From the opening ceremonies on Sept. 15 at Stadium Australia in Homebush Bay—a Sydney suburb—through the end of the 16 days of competition, the 2000 Olympic Games will be broadcast to an estimated 4 billion viewers. Televised coverage of every Olympic event will be carried from different venues in and around Sydney, Australia, on hybrid fiber/coax (HFC) cable to a nearby satellite center for transmission around the world.

In addition to the many nations that will bring their own TV crews to the Olympic Games, there also will be constant, neutral coverage provided by the Olympic Network of all the events and all the athletes. While the Olympic Network will offer no commentary, its coverage will include every aspect of the event from the crowds, to the start-

ing guns, to the grunts and groans of the athletes as well as all the other background sounds of the Games. Any accredited network may pick up the feed and insert its own commentary, blend the footage with its own or otherwise integrate the material into its branded sports programming. Both point-to-point domestic and international video will be available, so that virtually any network, local or foreign, will have immediate access to live feeds from the Olympics. In addition, there will be 3.4 kHz, 7.5 kHz and 15 kHz audio networks and a domestic Olympic cable TV network.

For the first time ever, a network will provide uncompressed radio feeds. "We've lifted the bar," says Allan Southcombe, senior project manager for media and broadcasting for Telstra, the major telecommunications carrier

in Australia. "We don't want compression to mess with the feed's quality," he adds. Unlike the Atlanta games, which offered compressed 45 Mb/s feeds, Sydney will provide uncompressed feeds for broadcasters.

The entire project, which includes the Olympic Network, is a massive voice, data and video system called the "Millennium Network." The network is the result of a \$400 million project financed by Telstra that is designed to bring Australia's communications infrastructure up to Olympic-quality standards and to provide the basis for the country's future communications needs.

At the Sydney games, the communications infrastructure will have to serve 150 broadcasters and provide the densest mobile coverage anywhere because of Australian and Pacific Rim tourists'

The Telstra video network



heavy usage of cell phones. There will be 280 video links from sporting venues to the International Broadcast Center (IBC)—part of the Olympic Network—and 3,200 audio links, of which 90% will be used by broadcasters and the rest by organizers and emergency crews. The Millennium Network, which was in planning and development for nine years, will serve 35 competition venues, three Olympic Villages, a technology command center, dozens of training sites and 50 non-competition venues.

There will be 250 data links for timing and scorekeeping, stand-alone networks to serve the 12,000 mobile trunk radios used by organizers and officials, and 60 private cable TV channels to provide live action to the IBC and three Olympic Villages. About 100,000 technician-hours will be required to complete the cable installation.

Australia's Foxtel will be among the cable carriers linking into the 60 analog-cable TV system channels at IBC's

headend. In addition to links to the venues in the Homebush area, there are secondary nodes at Blacktown and Kent, Australia. Blacktown will service remote soccer venues, baseball and softball to the west of Sydney; Kent will handle the east side and Darling Harbour area, the gateway to wrestling, boxing and martial-arts events.

The point-to-multipoint CATV will run to media and broadcaster locations, allowing them to monitor all events in all venues. The cable TV content will be sourced from the Sydney Olympic Broadcasting Organization (SOBO) at the IBC and will be distributed via the Telstra network to all competition and non-competition venues in Sydney, including the Olympic villages.

Secondary nodes will be set up at two Sydney exchanges to serve local venues. Distribution of the CATV programs is via analog signal on fiberoptic cables. Several hubs are in place to provide distribution and amplification.

The system uses a PAL-B 7-MHz system for video. Forward fiber transmitters and an HFC network will carry the signals. There are two forward fiber transmitters working at 1,550 nanometers providing service to customers within a 40-km radius of the IBC. This will reach the farthest venue outside Sydney: Penrith Lakes.

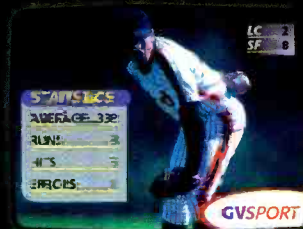
Telstra will use a single cross-connect point in its main distribution frame for its Telecommunications Equipment Rooms (TERs). It will hard-wire the cable from TER to outlets with no intermediate cross-connection. Venues will have a star or hierarchical-star topology for their networks, which will allow for redundant routing in the hub configuration.

"Single cross-connect is more reliable and time-efficient than multiple points of jumpering [cross-connections]," says Telstra's Lesley Russell. "However, because it uses more cable, it requires distance limitations within venues to be closely monitored." The

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company is using PVC-free, smoke-stop halogen cable for its runs.

Because of the high quality of the installation, the effect of electromagnetic interference (EMI) at the Olympic Park will keep video-carrier noise to a minimum.

Only one carrier, NHK of Japan, plans to use HDTV to broadcast the games to its viewers. However, the network's high-quality infrastructure will enable NHK to handle that job.

Satellite gateway

The Millennium Network's gateway to the rest of the world is the Sydney Satellite Earth Station at Oxford Falls, just outside the city. Peter Longe, Olympic broadcast coordinator for satellite, says it relies primarily on PanAmSat-2 and -8; Intelsat; and AsiaSat-2 for its links. The satellite center is linked to the main venues with OC-192 SDH fiber. "In theory, we've covered ourselves for bandwidth," Longe says.

The site is served by a trio of 18-meter Intelsat-A antennas, a 32-meter Moree antenna and a 7.3-meter Intelsat-F2 antenna. An area known as the teleport is served by two other F3 antennas.

The main focus of the satellite uplinks is television. NBC spent more than \$700 million for broadcast rights to the Games (up from \$456 million for the Atlanta Games). This year, the news outlets' challenge is to try to get scores and coverage out faster. NBC will promote its Web site (www.nbcolympics.com) to viewers for in-depth coverage of events. And the TV broadcasts will drive the viewers to the Web site.

Although Telstra is Australia's leading ISP, it will not be streaming video of the various competitions mainly because of existing contracts with NBC and other providers that have the rights to televise the Games.

Radio network

The Olympic Radio network is a digital trunk system, including base-station person-to-person communications. Telstra is using the APCO 25 system by Motorola as the ASTRO Smart Zone for the digital trunk radio system. It is already in use in the New South Wales

Government Radio Network.

The system has 12 base stations with 224 transmitters throughout the city of Sydney. Three of the base stations are near the Sydney Olympic Park, and two of these will provide in-building coverage for Stadium Australia and the Sydney International Aquatic Centre. Each venue is covered by a signal from more than one base-station site.

Every site has one control channel to manage traffic across the network, plus talk channels. These range from seven to 27 channels, depending on the size of the site. The digital system will support as many as 10,000 radio handsets for Olympic user groups. The Olympic Security Command Center will use another 3,000 handsets.

Cellular network

The grounds of the Olympic stadium include several design innovations. A photographer's pit rims three-quarters of the stadium track, allowing still and TV crews an up-close view of track-and-field events without actually being in the way. Most of those reporters will carry cellular phones, as well as using their internal systems for communications.

Built into the overhead girders of the stadium is an array of cellular-phone antennas, each designed to cover a small area of the stands. Roughly 44% of all Aussies own a cell phone, and the number of calls expected to be made at halftime and at the end of games is mind-boggling. As a result, Telstra installed cellular antennas all over the place. They have antennas on top of light poles, in the beams above the stands, even on top of pay-phone booths.

Fans will see the action rebroadcast on two giant TV screens. The Panasonic monitors at either end of the field weigh 36 tons each and are the size of 440 consumer-sized TVs. They cost \$6 million each. The scoreboards are separate.

Monitoring the Net

Losing a TV feed or dropping a call from an athlete back home would be the equivalent of a botched baton pass during a relay race. So Telstra installed Hewlett-Packard's AccessFiber system to plot its network and check for faults.

Dubbed the "Remote Fiber Monitoring System," it will constantly monitor the fiber-optic network, which will fill the short-term demand of electronically bringing the world to Australia for the Olympic Games in September. Afterwards, that network will provide the city of Sydney with a state-of-the-art communications infrastructure.

David Conolly, manager of technology and networks for the Olympic Network in Sydney, will focus on keeping things running smoothly. Under his supervision are the asynchronous transfer mode (ATM) backbone network, the broadcast links, the wireless infrastructure, and all of the various security and communications links that Telstra is providing to transmit the Olympic Games.

Each video link for every broadcaster has two fibers, each going in different directions. "If something goes wrong, you will lose one fiber and one feed. With the redundancy built in, nothing is lost," Conolly points out. This is different from Atlanta, where a more traditional system was used. "There was a lot that could have gone wrong," he says. "Fortunately, it didn't. The broadcasters' needs are paramount." Telstra thought it would be cheaper to provide physical redundancy than to go the traditional route. But in the end, the cost was about the same.

Scope and scale

The total length of fiber-optic cable that will be used to transmit the Olympic Games to the world is sufficient to circle the earth 37 times.

And it's a far cry from the last time Australia hosted the Olympic Games, which was in 1956 in Melbourne. Back then, the telephone company—OTC Australia, the predecessor to Telstra—handled a total of 30,000 Olympics-related calls. This year, 30,000 new phone lines have been installed to serve the Olympics. In 1956, there was a whopping total of seven broadcast cameras, and the broadcast rights to the entire event sold for 40 British pounds, less than \$100.

Times and telecommunications may have changed, but the Olympics is still arguably the biggest production effort in sports. ■

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The road show

Demand for production mobile units for sports means equipping trucks that are bigger and better

By Edmond M. Rosenthal

It's an arms race," says Steve Clifford, chairman and CEO of Seattle-based National Mobile Television. He's referring to the scramble among mobile-production providers to respond to heightened sports-viewer expectations for more of everything: personnel, cameras, tape sources, effects and miles of cable. "Everyone aspires to have a look competitive with the network look."

His sentiment is echoed by others. Says Mike Werteen, director of production and marketing at Allentown, Pa.-based New Century Productions (NCP). "Our largest shows, just two years ago, required eight to 10 cameras and eight to 10 tape sources. Now, *Sunday Night Baseball* requires 18 cameras and 18 tape sources, because viewers expect to see every angle imaginable."

Some sports production enhancements are becoming the norm rather than the exception for many clients. Clifford points to Electronic Video Systems' (EVS) digital recording and playback device, which allows producers to show the last five pitches in rapid succession.

He says NMT is using EVS for most of this year's Major League Baseball games, especially those for the Fox regional sports networks and ESPN.

"This is an obvious improvement that's visible to the viewer," he points out, adding that other effects that were previously impossible are now being done with new, larger digital switchers. Meanwhile, he says, the Chyron Infnit is almost universal in its use for see-through graphics.

NMT's total of 47 production units in the U.S. now includes three large tractor-trailers and seven support units acquired from ABC Sports on June 7. While ABC is now outsourcing all of its mobile production from NMT, the trucks will also be used for other clients.

Also making a significant acquisition is NEP Inc., which is based in Pittsburgh. The company bought two digital mobile units this month from Unitel, which went bankrupt and closed its



Clockwise from top left: Mobile production providers NMT, YES and NCP all offer trucks that are equipped to handle dozens of cameras, video gear and personnel to cover everything from Major League Baseball games to the U.S. Open.

mobile facilities. George Hoover, NEP's general manager, says the people who had been operating and managing the trucks have all come onboard, and the 53-footers will continue to do high-end awards shows, having been incorporated into the NEP Entertainment Group in Burbank, Calif.

As for sports coverage, Hoover says the biggest thing to come out of this year's NAB is demand for the Canon 86X1 zoom lens. Previously, the longest zoom ratio was 70X1.

"Our clients now want tighter shots," he reports. "The lens has an image stabilizer that takes the shakes and vibrations out of tight shots. The lenses will see their first use for America in football, primarily NFL."

He also sees continued requests for hard-disk devices such as Grass Valley's

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Profile and EVS' LSM (live slow motion). He says these hard-disk products offer greater speed of access and most have built-in nonlinear editing capabilities, allowing them to produce features and packages—such as half-time highlights—more efficiently.

NEP's recent events have included men's, seniors' and women's pro golf and the PGA's U.S. Open, the NBA finals, the Stanley Cup and Fox Sports' A-game in football with sports analyst John Madden.

To service its heightened sports activity, the mobile-production company is rolling out two 53-foot expandable units. One of them debuted with NBC's *NBA Showtime* pre-game program, and, in August, the unit will be covering *Sunday Night Football* for ESPN.

The second truck is scheduled to roll out in October, dedicated to the World Wrestling Federation. Both units will have Grass Valley Kalypso production switchers and will rely heavily on hard-disk recorders for editing, replays and clip playback.

With three production units and one support vehicle, NCP has outfitted two of those production units in the past year because of the demand for larger trucks to accommodate increased production personnel. Werteen says the 53-footers can be expanded to a 13-foot width and easily hold up to two dozen people, if necessary, for larger shows.

The support vehicle, which is nearly the size of the production unit, is primarily used in transporting equipment and personnel. So far, it has been used for ESPN's *Sunday Night Baseball* for graphics and tape support, including super slow-motion and video imaging. A few months ago, it was rebuilt for the show. "The show had become so large," Werteen explains, "that it had to be outfitted differently. For example, it had to be configured so that we could put in a golf cart to pull the miles of cable required."

"Even though the main mobile-production truck can accommodate two dozen people," he adds, "it's still not big enough for the largest shows. So the support truck houses another 10 people handling the tape and graphics."

The high level of production expectations, he notes, are dictated by the kind of equipment that networks feel is neces-



One of four hi-def-equipped 53-foot tractor-trailers from HD Vision, co-owned with Capitol Broadcasting.

HD on wheels

Fully dedicated to HD production, post-production and mobile work since March 1992, Dallas-based HD Vision is handling mobile production for a mix of sports events, concerts and trade shows. Recent projects include the Final Four NCAA basketball telecasts for CBS and a Barry Manilow concert for Angotti Productions.

Pointing to the increased affordability of equipment, Randall Dark, HD Vision president and CEO, notes that, two years ago, an HD camera cost about \$350,000. Now, one costs about \$150,000. Similarly, VTRs for HD have dropped from \$365,000 to about \$70,000.

"The equipment has also gotten more user-friendly," he observes. "It's more portable and has more options. It's easier to get a variety of lenses." He expects overall HD production to increase dramatically in the fall.

HD Vision recently rolled out its fourth HD truck, the HDV-5, a 53-foot tractor-trailer accommodating up to 12 CCD cameras, 15 digital recorders and all the required support equipment for HD multicamera remote production. The truck, a joint venture with Capitol Broadcasting, includes four Sony HDC-700 studio cameras with Canon 65X1 lenses; four Sony HDC-750 portable cameras with Canon 18X1 lenses; four Sony HDW-500 digital VTRs; two Panasonic HD-D5 VTRs; a Snell & Wilcox HD-1024 digital switcher with 24 inputs; a complete Sony BVE-9100 editing system; and a Pixel Power Clarity HD graphics system.

When Ackerley paid \$5 million for Panasonic's showcase unit for its prototype 720p technology, the goal was to provide a 20% internal rate of return. Kelly Alford, Ackerley's vice president of engineering, believes this is achievable. As part of Ackerley's Sports & Entertainment Division, he says, the truck will be a one-stop shop for clients on the broadcast side.

Although Ackerley owns the NBA's Seattle SuperSonics and the WNBA's Seattle Storm, the truck wasn't acquired with the teams in mind. The Sonics are covered by a two-year agreement with National Mobile Television for games in Seattle. Even though Ackerley's truck could be used for games outside Seattle, Alford says, that won't necessarily happen. The company's goal is renting the vehicles to outside clients, says Alford. To that end, Ackerley has been in discussions with ABC Sports to do HD coverage of *Monday Night Football*, which previously was handled by Panasonic with the same mobile unit.

"We hope to focus on entertainment events," he says. "The unit lends itself to such things as DVD recording of a concert and other entertainment events that require the progressive format. This truck has the only native 720p cameras in existence."

Also on board are Panasonic universal format converters that allow conversion to 1080i, 480p or NTSC. The unit also has a Calrec Alpha 100 all-digital, 96-stereo, input/output audio-mixing console, lending itself to concerts and other entertainment events.

"In our view," Alford says, "sports trucks are easily gotten hold of. This truck, in the 720p environment, lends itself to entertainment."

—E.R.



SPORTS PRODUCTION

sary for their sports programs. That includes instant-access recording devices such as Grass Valley's Profile. These are used along with the switcher for complicated replay moves or quick recording and playback.

Operating with a single truck, New Orleans-based YES Productions is setting out to be ahead of client demand. The company has been in operation since 1981, but its 53-foot expandable unit was built just last January. A recent addition was an Accom DVEous dual-twin-channel DVE.

"Our clients were using it the minute we put it in," says Jim Moriarty, vice president and general manager.

Another part of YES' upgrade into the CCIR-601 world was the acquisition of a Kalypso production switcher. Last year, an EVS hard-drive disk recorder was added. As a four-channel device, Moriarty notes that it allows multiple-channel recording and playback at the same time.

While mobile production in high definition has become more affordable, companies providing HD service are finding they can't live by sports alone. Concerts, special events and even government telecasts fit into the mix.

For example, The Ackerley Group, based in Seattle, hopes to use its 720p HDTV mobile-production truck, recently acquired from Panasonic, for government projects among other things, because the U.S. military prefers progressive images.

Kelly Alford, Ackerley's vice president of engineering, sees the prospect of supplementing major entertainment work and some sports programming with demonstration videos for defense contractors.

"High definition in sports is still pretty much in the experimental stage," says NMT's Steve Clifford. The company added its third HD truck last fall. That truck and one of the original HD units are proving to be not so mobile. They've been largely dedicated to the 350 home events being produced in HD for MSG Network.

Clifford says all the technical problems with HD have been solved. But the big question remains: Just how quickly will consumers begin buying HD sets? ■



Grass Valley's Kalypso is geared to production of out-of-town sports events.

Video switch hitter

Being able to switch only 36 sources for a sporting event wasn't enough for Cleveland-based Classic Worldwide Productions' Galaxy mobile unit. But with the recent acquisition of Grass Valley Group's Kalypso Video Production Center, Classic's truck can switch 60 or more sources, according to Classic President Jerry Patton.

When the Kalypso reaches full capacity, "It will be capable of switching 80 inputs. Everything takes a key source and a key fill," says Patton, explaining that special effects and extra cameras may be required for location productions.

"You also have additional boxes such as the Fox box for the logo, scores and ads that go in. Or it could be an ESPN box or station logo, and you have to be able to do it quickly. The four keyers on each mix-effects bank are a good thing because you can change the source that is cutting as it relates to different backgrounds."

According to Mark Narveson, Grass Valley Group's product marketing manager for Kalypso, the production switcher sells for \$215,000 to \$350,000 depending on the options. He notes that the standard-definition CCIR-601 digital product is especially geared for mobile production, taking up only 15-rack units, compared with previous 40-rack-unit models—a plus given the limited space.

"You can switch many different parts of the show on a single M/E because you can have it preset," Patton adds. "And if you need to do a clean feed for other purposes, you can remove the key from an output source so that it is not seen. You can do this selectively."

The Kalypso is designed to make it easy for technical directors to get up to speed, he notes. Some spend as little as a half hour or 45 minutes with the Kalypso before being ready to cut most kinds of programs.

Systems integrator Synergistic Technologies, based in Canonsburg, Pa., which recommended Kalypso, was able to install it in less than a week so that Classic could be used to cover a Major League Baseball game between the Cleveland Indians and Boston Red Sox.

The most difficult part of the initial setup, Patton recalls, was pulling a larger number of cables, because of the number of inputs that are now available. "But the design was so straightforward," he notes, "that it was easily set up."

GVG's Narveson points out that Kalypso has a built-in still store with 100 stills and a hard drive for library storage and animation capability, which typically would require an external box. Up to six channels of video key DVE is built into the unit.

—E.R.



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Syndicators still see stars

John Walsh is latest big name attached to a new syndicated show

By Susanne Ault

With names like Roseanne, Martin Short, Donny and Marie, and Howie Mandel failing to translate into big numbers in syndication, perhaps syndicators shouldn't still have stars in their eyes. But, with Cybill Shepherd, Caroline Rhea, Leeza Gibbons and Brian Dennehy slated for series (and that was just one week's worth of announcements), they clearly still do.

America's Most Wanted veteran John Walsh has just added his name to the list of upcoming high-profile efforts for 2001. Sources confirm that he is in preliminary negotiations to head up an hour-long, single-issue strip along the lines of *Donahue*.

This re-embracing of Hollywood isn't a failure to get the message, say observers, but an attempt to refine the strategy.

"Syndicators know better now," says Petry Television's Dick Kurlander. "We've worked ourselves away from just throwing a celebrity up against a wall and expecting it to stick without having some degree of knowledge of what that person is going to do."

Kurlander sees *Martin Short* as the "ultimate example" of studios' leaping before they look. "Why would someone heavily involved in sketch comedy translate to daytime talk shows?"

One common vein running through several of the new entries is that the stars were attached to shows with formats that were, for the most part, already in place.

Studios USA nabbed Dennehy for the largely fine-tuned *Arrest and Trial*, Gibbons will step into the going-on-seven-seasons *Extra*, and Shepherd was added late in the game (as a replacement for Eleanor Mondale) to Columbia TriStar's *Men Are From Mars, Women Are From Venus*. Rhea is still in talks to head up a talk series for Paramount-owned Big Ticket Television for 2001.

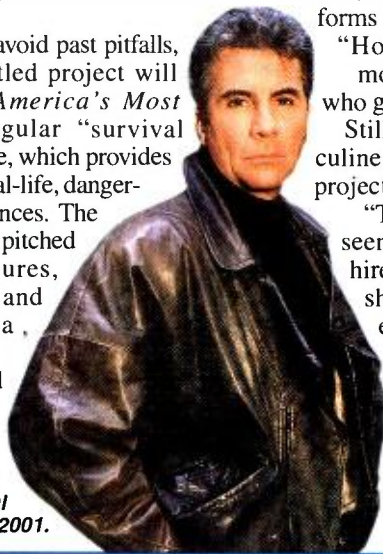
In contrast, studio executives behind the crop of failed or faltering syndicated series "got caught up in the belief that, because Rosie O'Donnell was successful, so will other stars. But it doesn't happen

that way," says Katz Media's Bill Carroll.

Hoping to avoid past pitfalls, Walsh's untitled project will expand on *America's Most Wanted's* regular "survival school" feature, which provides solutions to real-life, dangerous circumstances. The show is being pitched to Telepictures, Buena Vista and Columbia, among others.

Established storylines

John Walsh may expand his 'survival school' in 2001.



aside, "a recognizable name helps in all forms of entertainment," says Carroll.

"How do you think they open movies? Or how do they decide who gets to appear on Broadway?"

Still, a diva mentality (or the masculine equivalent thereof) can derail projects.

"The biggest problem that we've seen over the years is that, if you hire a big-name talent to do a talk show and then also let them be executive producer, that's the kiss of death, usually," says Kurlander. "A star can certainly have a vital role on the show [à la Gibbons' executive-consulting gig on *Extra*], but, when they have total control, it's usually a disaster." ■

Liberty exits insurance, will bank on TV, digital

Buys Civic Communications for \$204 million

By Elizabeth A. Rathbun

Hoping to ensure its future, Liberty Corp. is getting out of the insurance business to concentrate on TV-station ownership and digital ventures.

Liberty's Cosmos Broadcasting last week agreed to merge with Civic Communications. Civic brings three TV stations to the deal—WLBT(TV) Jackson, Miss.; KLT(TV) Tyler, Texas; and satellite KTRE(TV) Lufkin/Tyler—increasing Cosmos' holdings to 15 Big Three affiliates.

Despite the TV industry's "poor growth outlook," as media analyst Paul Sweeney of Credit Suisse First Boston Corp. put it last week, Cosmos President Jim Keelor says Civic is a "conservative and entrepreneurial" buy. What analysts are not seeing, he adds, is the growth that will come with the convergence of broadcast stations and the

Internet, as well as the opportunities to be provided by digital television.

Cosmos paid \$204 million cash for the three TVs, which, when the deal closes by the end of the year, will work out to less than 13 times cash flow, according to Keelor.

Wall Street celebrated by boosting Liberty's stock price by nearly 14% last Monday, to \$43.4375. But investors may have been more pleased by the company's insurance sell-off. Liberty got \$650 million for its insurance business, erasing its debt in the process. The stock price of acquirer Royal Bank of Canada also rose at the news.

Cosmos will probably start buying more TV stations in three to six months after this deal is digested. Another merger is possible if Liberty can be the controlling shareholder, Keelor says. The company has an acquisition war chest of about \$600 million.

However, "this money that we have

now and our new stations [are] not burning a hole in our pockets," Keelor notes. "You've got to be careful about what you're looking for in a market like this," where station prices have been driven up by duopoly.

Another factor affecting station prices is network actions to reverse the practice of paying affiliates for airing network programming. ABC and NBC have stated policies to do so; WLBT is

affiliated with NBC, while KLTN and KTRE are ABC affiliates.

ABC in particular is insisting on renegotiating affiliation contracts when a station is sold. However, Keelor says, any increased costs, if that happens, have to be borne by Civic under the terms of the sales contract.

Cosmos will look to buy stations in markets where it can build duopolies, and in markets and/or with stations that

show growth potential, according to Keelor. Its TV stations currently are concentrated in the South in markets ranging from Louisville, Ky. (Nielsen market No. 48), to Jonesboro, Ark. (No. 178).

Meanwhile, Cosmos is beefing up the Internet and e-commerce capabilities of its currently owned stations. Liberty is not new to digital; it already has partners in Internet company WorldNow and broadcast consortium iBlast. ■



GET WITH THE PROGRAM

By Joe Schlosser

The Tiger effect

Tiger Woods' U.S. Open victory brought NBC record ratings.

Its final-round coverage of the golf tournament June 18 scored an 8.8 rating/21 share in the metered markets—the highest rating for a U.S. Open since Nielsen Media Research began recording overnight ratings in 1975. The round was up 11% over last year.

NBC takes two

For the second week in a row, NBC cleaned up in the ratings. The network claimed first place in total viewers (10.5 million) and adults 18-49 (4.1 rating) for the week of June 12-18, according to Nielsen Media Research.

NBA playoffs helped NBC overcome ABC's *Who Wants to Be a Millionaire?* and CBS' *Survivor* for the second straight week. Game 4 (June 14) attracted 19 million viewers; game 5 (June 16), 15.6 million viewers. CBS finished a close second for total viewers, finishing just 60,000 viewers behind NBC with 10.41 million for the week. ABC was second in adults 18-49, averaging a 3.4 rating, and the network

dropped to third place in total viewers with 9.8 million.

CBS finished third in adults 18-49, despite another strong showing for its summer reality series. *Survivor* (June 14) finished third for the week in total viewers (23.3 million) and first in adults 18-49 (9.4 rating).

Once again, ABC's *Millionaire* led the way in total viewers, finishing the week with three of the top four most-watched shows. *Millionaire*'s Tuesday, June 13, installment averaged 24 million people. Fox finished the week in third place in adults 18-49 (4.1) and fourth place in total viewers (8.7 million). The battle between UPN and The WB tightened, but UPN still remained on top in both total viewers and adults 18-49.

Strike up the band

Burt Dubrow, executive producer of King World's late-night *The Cindy Margolis Show*, has just wrapped a pilot with National Entertainment (a year-old production division of post-production house National Video Center) for another late-night syndicated vehicle.

Dubrow, who launched *Jerry Springer* and *Sally Jessy Raphael*, is shopping the show to various studios. The project is described as an alternative to today's comic-driven, late-night shows. The pilot prominently features jazz and big-band music. "Letterman and Leno are brilliant, but ours has a different feel and look," said National Entertainment VP and General Manager Russell Best.

Batter up!

ABC Sports, ESPN and Little League Baseball have agreed to a new six-year deal (through 2006) to televise the annual Little League World Series, which will expand next year from eight to 16 teams. ABC will televise the U.S. championship and World Series starting in 2001. ESPN and ESPN2 will carry eight regional championship games each year.

The Scottish curse

"Out damned spot!" Were the producers of *Macbeth* taking a cue from the play? ("If it were done ... then 'twere well it were done quickly.") There will be only a few more tomor-

rows for the Kelsey Grammer vehicle currently running on Broadway. Those responsible for the ill-fated production have chosen to close it only 10 performances after it was clobbered by critics. Lay not the blame on Grammer's TV experience as *Frasier*. Richard (Dr. Kildare) Chamberlain was hailed for his Hamlet, and on the Bard's home turf. Fear not. Dr. Frasier Crane knows how to wash the blood off.

Man of mystery

Law & Order co-star Jerry Orbach will host Pax TV's new weekly series, *Encounters With the Unexplained*.

The show, which premieres Friday, Aug. 25, at 8 p.m., will look anew at such mysteries as Roswell, the prophecies of Nostradamus and the Ark of the Covenant.

Priceloin.com

A fan of New Line's syndicated *Sir Arthur Conan Doyle's The Lost World*, shelled out \$747 for star Jennifer O'Dell's loincloth at an online auction (<http://auction.newline.com>). The Wall Street analyst, who did not give his name, explained the purchase: "I figured, 'Why not?' My wife and I have a bunch of costume parties to go to this year." Then he added, "I wish [O'Dell] came with it. But I guess you can't have everything."



Storm of protest

WFLA-TV Tampa, Fla., cut from the U.S. Open for a thunderstorm warning last week, but the real storm came when the station had to field thousands of complaints about missing some of Tiger Woods' record-smashing march to the title.

The station quickly apologized. The station broke into the final minutes of *NBC's Dateline* that night for station anchor Yolanda Fernandez to issue an on-air apology for the station, later echoed by sports anchor J.P. Peterson, who called Woods's triumph "the most dominating performance in golf history, and we failed to show its conclusion."

Dan Bradley, WFLA vice president of news, said the pre-emption was "a bonehead call." Station President and General Manager Rick Rogala, thanking complaining viewers for "taking the time to contact WFLA-TV about your concerns regarding our U.S. Open coverage," agreed that it was the wrong call and said, in similar situations, the station will inform the public without breaking into programming.

The decision was reportedly made by a meteorologist new to the station.

Fired-up fans

Some Los Angeles newspeople compared the local reaction to the Los Angeles Lakers' victory over the Indiana Pacers in the NBA finals last week with the riots that followed the

acquittal of four police officers in a state court for beating Rodney King.

Several news vans were among those inside Staples Center parking lots with smashed windows, and one parked outside, owned by KCBS-TV, was vandalized and attacked.

As police moved crowds away from the arena, reporter Helen Kumari was assaulted as she tried to report outside the van, and shouted for her colleagues to leave the vehicle to protect themselves. Although cameraman Chris Zamarano was able to exit the vehicle with a station camera, several thousand dollars in equipment was stolen as "Laker fans" gathered.

Kumari continued to report amid the violence. In addition, her purse, which was inside the van and carried her wedding ring, was stolen. But she not only did her live report



Kcbs reporter Helen Kumari was among the victims assaulted in the post-NBA finals rioting in Los Angeles last year.

from outside the Staples Center, but she also returned to the station—badly shaken, colleagues said—and filed for the morning news before leaving the station at 5 a.m.



Miami anchor Phil Lipoff popped the question to reporter Juli Auclair over the medium that brought them together.

Here comes the fire

Maybe it's just hard for two busy people to get together, but WFOR-TV anchor Phil Lipoff found the time, in front of an early-morning viewing audience, to propose to his longtime girlfriend, WFOR-TV reporter Juli Auclair, who was out of the studio having just covered a fire.

"Yes," she said. "I love you. ... I thought I was here to cover a fire." Auclair returned to the studio to see her ring, and the newscast ended with wedding music, a portrait of the couple framed by hearts, and an onscreen note of congratulations.

TXN folds

Only days after The News of Texas (TXN) implemented a major reorganization that laid off a third of its 120-person staff—including several top executives—management has pulled the plug.

The restructure had the ambitious network dropping its radio and Internet networks to focus on its core television product. TXN has been providing newscasts to stations in more than 20 Texas markets but was unable to gain good time slots, sufficient ratings in major markets or sufficient advertiser support (*B&C*, June 19). Former CEO Bob Rogers said that it had been "burning too much money."

TXN will shut down at the end of August; contracts will be honored, and those who stay will be given a severance package by owners Mission City Management, Rogers said.

Officials said TXN was the only statewide commercial broadcast network.

Alpert update

Los Angeles police chief Bernard Parks joined the blood drive that has accompanied the treatment of KABC-TV reporter Adrienne Alpert, severely injured in a news-van accident last month, the station reported this week. KABC-TV has been promoting the blood drive for Alpert and other patients as it has updated Alpert's condition almost daily.

Alpert, who has already had numerous surgeries, is likely to need more. However, the station reported, she may be able to leave the Grossman Burn Center and begin rehabilitation. Her husband, Barry Paulk, told reporters last week that Alpert is optimistic and has spoken about returning to work.

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

Fishman at 40

L.A. news icon marks four decades in same market

By Joe Schlosser

Several hundred news anchors have come and gone in Los Angeles over the past 40 years. One, however, has remained to see all the floods, earthquakes, riots and movie stars.

For the past 25 years, Hal Fishman has been managing editor and anchor of the nightly 10 p.m. newscast on KTLA-TV Los Angeles, reporting both from the station's Hollywood studio and from the controls of his own airplane. Last week,



Hal Fishman: 'I still try to make each news broadcast deeper; you never lose your desire to teach.'

Fishman celebrated 40 years of anchoring the news in Los Angeles, and, at the end of the summer, his career will have come full circle as he covers his second Democratic National Convention there.

Fishman, who was named best news anchor by the Associated Press Television-Radio Association earlier this year, has been a big part of many of the major stories in Southern California. He made the decision to first air the infamous Rodney King beating videotape in 1992, and, a few years before that, he first reported—from his airplane—that a boat off the coast of California, first believed to be a Russian fishing vessel, was a Russian spy ship.

KTLA executives say they have called stations around the country, and, as far as they can determine, Fishman's 40 consecutive years of anchoring local news in the same market is the longest streak going. Fishman, now well-known for hopping into his Beechcraft Bonanza B36TC aircraft when a big story breaks, didn't even want to be in TV.

In 1960, Fishman was just starting out as a political science professor at California State University, while finishing up his doctorate research at UCLA. He also did some commentary for a friend, the general manager of a public radio station. It was that radio experience and his political knowledge that landed Fish-

man on TV in the summer of 1960.

Executives from KCOP-TV Los Angeles asked him if he would teach a weekly TV course on political parties and politics—a primer of sorts for that summer's Democratic National Convention in Los Angeles.

"At first, I said no because I was finishing up my doctorate. I had my research planned, and my life was basically set," says Fishman, "Plus, I had no interest in going on TV. I had heard the lights were too hot and that there were a lot of negative things that came with it."

But Fishman decided to give it a shot. On June 20, 1960, he took his classroom to TV with the first installment of *American Political Parties and Politics*. "I remember the first thing I ever uttered on TV: 'Good afternoon, I'm Professor Hal Fishman, and this course is certainly quite unique for me, because it's the first course that I have ever taught where the student can turn the professor off.'"

They didn't. The half-hour afternoon series did so well that KCOP-TV asked Fishman to stay on to do commentary on the station's two nightly newscasts. From there, he moved to anchoring the news, and he has been teaching in front of the camera rather than the classroom ever since.

"I still try to make each news broadcast deeper; you never lose your desire to teach," he says. Fishman first joined KTLA-TV in 1965, after a chance meeting with former Western star and KTLA owner Gene Autry turned into a job offer.

Fishman hitched up with Autry and KTLA in March 1965. He remained for five years, then moved to KTTV-TV for a year, rejoined KTLA for a brief stint, moved to KHJ-TV (now KCAL-TV), then came back to KTLA in 1975 and stayed put. KTLA's 10 p.m. newscast has been the highest-rated in the time period for almost every ratings period since.

One of the biggest decisions Fishman has had to make during his time at KTLA came on a summer night in 1992 when a man came to KTLA with a videotape. For \$500, KTLA received a tape showing Los Angeles Police Department officers repeatedly striking what appeared to be a defenseless man. When Fishman arrived late that night after giving a



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SYNDICATION WRAP-UP

PEOPLE'S CHOICE

JUNE 5 - 11, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.1	9.1
2	Jeopardy	7.6	7.6
3	Judge Judy	6.3	8.7
4	Oprah Winfrey Show	5.9	6.0
5	Entertainment Tonight	5.6	5.7
6	Friends	5.1	5.7
7	Frasier	5.0	5.7
8	Seinfeld	4.6	4.6
9	Wheel of Fortune (wknd)	4.2	4.2
10	Drew Carey	3.9	4.3
11	Jerry Springer	3.9	4.3
12	X-Files	3.8	4.2
13	Hollywood Squares	3.8	3.8
14	ER	3.7	4.3
15	Judge Joe Brown	3.5	4.5
16	3rd Rock From the Sun	3.5	3.7
17	Maury	3.5	3.6
18	Extra	3.5	3.5
19	Friends (wknd)	3.4	3.8
20	Xena	3.4	3.5

TOP OFF-NET SHOWS

Rank	Program	HH AA	HH GAA
1	Friends	5.1	5.7
2	Frasier	5.0	5.7
3	Seinfeld	4.6	4.6
4	Drew Carey	3.9	4.3
5	3rd Rock From the Sun	3.5	3.7

According to Nielsen Media Research Syndication Service Ranking Report June 5-11, 2000

HH/AA= Average Audience Rating (households)

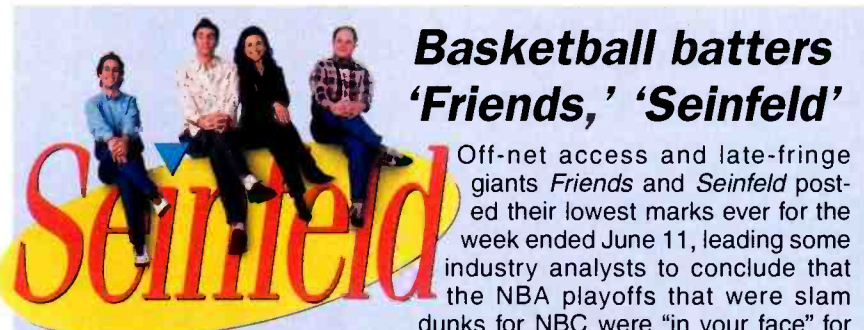
HH/GAA= Gross Aggregate Average

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

speech, news producers quickly showed him the tape. "After watching the tape, I said we have to find out if this really happened, because sometimes we get tapes that are staged or jokes," says Fishman. "We called LAPD, who said it happened, and we ran with it. As it turns out, it was the Rodney King videotape, and we had it exclusively."

Once it aired, the video set off a sequence of events that led to Los Angeles' second riot within 30 years. Asked whether he would have aired the tape had he known what would follow, he says, "It's my job to report the news and tell what's happening in our community. When you anchor the news as long as I have, there are going to be times when you affect the course of history in a community."



Basketball batters 'Friends,' 'Seinfeld'

'Seinfeld'

some competing syndicated shows.

Compared with last week's national ratings tally, second-season *Friends* slipped 4% to a 5.1, and fifth-season *Seinfeld* dipped 6% to a 4.6. *Friends*, down 14% from its numbers for the same time last year, was also way down from its 6.1 season-to-date rating. Likewise, *Seinfeld* (pulling a season-to-date 5.7) was off 13% from the year-ago period.

In addition to NBA match-ups on June 7, 9 and 11, several syndicated shows came up against some triple-overtime games during the NHL Stanley Cup playoffs. Many of the basketball and hockey games aired in late fringe on the East Coast and in access in the West.

For shows that, like *Seinfeld* and *Friends*, grab the young-male demographic, "[competing] sports events will have an impact," said Katz TV's Bill Carroll.

Still, many off-net series avoided ratings slumps. *Frasier* (5.0) was up 4% to top *Seinfeld* in the off-net derby. *Drew Carey* (3.9) jumped 3%, and *Third Rock* (3.5) was up 9%—its best out- ing in 15 weeks. *The Wayans Bros.* (2.0) climbed 11%.

And newsmagazines, which suffered some basket- ball blues the previous week, rebounded. Directly following NBA games in such markets as Los Angeles, *Extra* (3.5) and *Access Holly- wood* (2.3) were up 30% and 35%, respec- tively, from last week's worst marks ever. *Entertainment Tonight* (5.6, up 4%) held tight to its magazine crown. *Inside Edition* (2.5) was stuck at its season low. *National Enquirer* was at 1.4, also a season low. —Susanne Ault

'Friends'



In his office, Fishman sits surround- ed by a short-wave radio (where he lis- tens to everything from the BBC to South African radio), magazines, news- papers and a host of plaques marking his numerous flying records. He has, at one time or another, set 12 official world records in the air, including his most recent: the fastest New York-to- Los Angeles flight time ever in a Cita- tion 10 jet. His 31-minute, 51-second San Francisco-to-Los Angeles flight record in a Learjet in the '70s still stands today. Because of his love of flying and his affection for Southern California, he says, he has turned down numerous offers to join one of the net- works.

How has local news changed over the past 40 years? Fishman sees two

major differences: the advent of satel- lite technology, which has made local news just as strong as or stronger than the national news, and the change in faces. "This used to be a white-male- only profession," he says. "It's not to say that there were no women or minorities, but they were few and far between. Now all you have to do is look outside my office, and you will see that our newsroom is almost all female, and there are people from many different walks of life."

Fishman says he has no plans to retire, and he and the KTLA staff are cur- rently setting up their strategy for the pending Democratic National Conven- tion. "I tell you what: If the Democrati- c Convention comes back here in 2040, I'll be here to anchor it." ■

JUNE 12-18

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

Despite a poor finish for its usually strong Thursday lineup, NBC edged out CBS for first place in Week 39, thanks to two games of the NBA finals.

Week 39	abc	CBS	NBC	FOX	U/PIN	WB
	4.9/8	8.5/14	7.2/12	4.3/7	2.5/4	1.8/3
MONDAY	8:00 49. ABC Monday Night Movie—Corrina, Corrina 5.4/9	24. King of Queens 7.2/13 30. Becker 6.7/11 13. Ev Lvs Raymnd 8.5/14 16. Becker 7.8/12	22. Dateline NBC 7.3/13	57. That '70s Show 4.5/8 59. Titus 4.4/8	89. Moesha 2.5/5 85. The Parkers 2.9/5 91. Grown-Ups 2.4/4 95. Malcolm & Eddie 2.1/3	91. 7th Heaven 2.4/4
	10:00 73. Once and Again 3.9/7	6. 48 Hours 10.6/18	33. Third Watch 6.5/11			
TUESDAY	10.1/17	8.6/14	5.8/10	4.0/7	1.5/2	2.2/4
	8:00 1. Who Wants to Be a Millionaire? 16.3/28		79. Suddenly Susan 3.7/7 67. Veronica's Closet 4.1/7	61. That '70s Show 4.3/8 79. The PJs 3.7/6	109. Shasta McNasty 1.4/2 113. Dilbert 1.2/2	93. Buffy the Vampire Slayer 2.3/4
	9:00 11. Dharma & Greg 8.6/14	11. AFI 100 Tears, 100 Laughs 8.6/14	43. Will & Grace 5.8/10 44. M.Y.O.B. 5.7/9	63. Family Guy 4.2/7 68. The PJs 4.0/7	102. I Dare You! 1.6/3	96. Angel 2.0/3
	9:30 20. Drew Carey 7.4/12		18. Dateline NBC 7.7/13			
	10:00 37. NYPD Blue 6.1/10					
WEDNESDAY	5.8/10	10.8/19	9.5/17	2.7/5	2.1/4	1.3/2
	8:00 75. Two Guys & Girl 3.8/7	3. Survivor 14.6/26	49. Dateline NBC 5.4/10	82. TV Guide: Truth Behind the Sitcoms 3.3/6	102. 7 Days 1.6/3	102. Dawson's Creek 1.6/3
	8:30 73. Norm 3.9/7					
	9:00 39. Drew Carey 6.0/10	9. CBS Wednesday Movie—Addicted to Love 8.9/15	5. NBA Finals, Game 4—Los Angeles Lakers vs. Indiana Pacers 13.1/24	94. Time of Your Life*2.2/4	89. Star Trek: Voyager 2.5/4	122. Felicity 1.0/2
	9:30 37. Spin City 6.1/10					
	10:00 19. 20/20 7.5/13					
THURSDAY	9.4/17	6.5/12	6.7/12	3.7/7	4.6/8	1.4/3
	8:00 53. Whose Line Is It 4.9/10	32. Diagnosis Murder 6.6/13	27. Friends 7.0/14 35. 3rd Rock fr/Sun 6.2/12	79. Fox Thursday Night Movie—Fear 3.7/7	55. WWF Smackdown! 4.6/8	117. Popular 1.1/2
	8:30 34. Whose Line Is It 6.4/12	47. Diagnosis Murder 5.6/10	30. Frasier 6.7/12 41. Just Shoot Me 5.9/10			100. Charmed 1.7/3
	9:00 4. Who Wants to Be a Millionaire? 14.5/25	22. 48 Hours 7.3/13	25. ER 7.1/13			
	9:30 14. 20/20 Downtown 8.2/15					
FRIDAY	5.0/10	6.4/11	8.0/16	3.6/7	1.2/2	1.7/3
	8:00 75. Sabrina/Witch 3.8/8	55. Kids/Darndest 4.6/10	44. Dateline NBC 5.7/12	82. Beyond Belief: Fact or Fiction? 3.3/7	117. The Strip 1.1/2	106. Jamie Foxx 1.5/3 98. Steve Harvey 1.8/4
	8:30 75. Boy Meets World 3.8/8	57. Candid Camera 4.8/9				98. Steve Harvey 1.8/4
	9:00 75. Making the Band 3.8/8	39. Rock 'n' Roll Forever 6.0/12	7. NBA Finals Game 2—Los Angeles Lakers vs. Indiana Pacers 10.0/20	68. Greed 4.0/8	111. Secret Agent Man 1.3/2	100. For Your Love 1.7/3
	9:30 59. Making the Band 4.4/8	47. Nash Bridges 5.6/10				
	10:00 25. 20/20 7.1/13					
SATURDAY	2.5/5	4.1/8	6.2/13	5.1/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 96. Story of Fathers and Sons 2.0/4	68. 48 Hours 4.0/9	50. U.S. Open Golf Tournament 5.7/15	63. Cops 4.2/9 54. Cops 4.7/10		
	9:00 87. Alma Awards 2.8/6	63. Walker, Texas Ranger 4.2/9		44. AMW: America Fights Back 5.7/12		
	10:00	68. Falcone 4.0/8				
SUNDAY	8.1/15	6.7/12	7.8/14	4.1/8		1.1/2
	7:00	16. 60 Minutes 7.8/16	50. U.S. Open Golf Tournament 8.1/21	85. Futurama 2.9/6		111. 7th Heaven Beginnings 1.3/3
	7:30 61. Wonderful World of Disney—Kazaam 4.3/8	27. Touched by an Angel 7.0/13	20. Dateline NBC 7.4/14	82. King of the Hill 3.3/7		122. Jack & Jill 1.0/2
	8:00			49. The Simpsons 5.4/10		122. Movie Stars 1.0/2
	8:30			52. Malcolm/Middle 5.3/10		117. Movie Stars 1.1/2
	9:00 2. Who Wants to Be a Millionaire? 15.1/25	41. CBS Sunday Movie—True Women, Part 1 5.9/10	35. NBC Sunday Night Movie—Get Shorty 6.2/11	68. The X-Files 4.0/7		
	9:30					
	10:00 10. The Practice 8.8/16					
WEEK AVG	6.6/12	7.2/13	7.3/13	4.0/7	2.3/4	1.5/3
S-T-D AVG	9.1/15	8.5/14	8.4/14	5.8/9	2.6/4	2.5/4

Now AT&T's real battle begins

With the struggle to acquire MediaOne over, blending the two companies into one becomes critical

By John M. Higgins

After battling mightily to grab MediaOne Group Inc.'s portfolio, AT&T Broadband executives now must make it fit into its operations.

AT&T fought for a year to secure MediaOne's 5 million cable subscribers. On top of the \$48 billion buy, AT&T had to pay \$1.5 billion to make Comcast—which had first secured a deal to buy the MSO—go away and then had to placate regulators worried about AT&T's leverage over programmers.

But with the high drama now over, AT&T executives face the more mundane task of reorganizing management of the systems, unifying marketing plans and expanding the reach of new cable services.

"It was sort of anticlimactic when we closed last week, but we're excited," said AT&T Broadband President Dan Somers. "I think we're really quite well organized. I've had a team working on this since I walked in last October."

It's a lot of work. AT&T was having enough difficulty digesting the old Tele-Communications Inc. operations it acquired last year, with the company's plunging cash flow demonstrating how tough that battle has been. Now Somers has to smoothly join the two parts.

"For AT&T, the challenge is integration," said Sanford Bernstein & Co. media analyst Tom Wolzien. "They have to pull all this together."

The immediate task is a new management structure. Both AT&T and MediaOne's dozen or so regional and state offices are being eliminated. Instead, the combined companies are split into just two, with ex-MediaOne Western U.S. Senior Vice President Theresa Elder becoming president of AT&T Broadband's Western division and former Tele-Communications Inc. Pittsburgh-region Vice President Jim

Mazur becoming president of a new Eastern division.

The goal is not necessarily to centralize operations but to remove what outside consultants decided was an unneeded barrier of regional management while leaving some autonomy at the major system clusters.

AT&T wouldn't say how many regional jobs would be affected or lost in the shift. An executive did acknowledge that, of the 1,500 corporate employees at the two companies' suburban Denver headquarters, about 300 will lose their jobs, many of them willingly taking severance packages.

In buying MediaOne, what Somers gets is a company in much better shape than the systems AT&T bought from TCI. MediaOne is further along with the system rebuilds needed to launch local phone and high-speed Internet services.

According to Morgan Stanley Dean Witter media analyst Richard Bilotti, the spin-off of Baby Bell US West has invested in upgrades more aggressively (\$294 per subscriber last year vs. \$208 for AT&T). MediaOne is much further ahead in deploying high-speed Internet service (3.6% of homes passed at year-end vs. 1.8% at AT&T). It generates slightly more revenue per subscriber, (\$43.08 vs. AT&T's \$41.58) and squeezes more profit out of every dollar (38% cash flow margin vs. AT&T's 23%).

But MediaOne is much further behind in deploying digital cable (7% of homes passed vs. AT&T's 22%). That's in large part because TCI's relatively weak systems needed digital cable to expand channel capacity, while MediaOne's rebuilt systems did not.

AT&T Chairman Mike Armstrong's lust for MediaOne goes back to his ambitions in the local phone business. Faced with shrunken profits in the



company's core long-distance business, Armstrong saw the company's rescue in a bold plan to take Baby Bells on directly by pushing into the local phone business throughout the country.

Now Armstrong and Somers have cable systems serving 16 million subscribers passing a total of 28 million homes, or 28% of all homes.

Unlike many cable system deals, the MediaOne acquisition is not about clustering. There's very little overlap in the markets the two companies service.

What AT&T gets is reach. As big as it was, AT&T's takeover of TCI gave the company dominance of only seven markets, including Chicago, San Francisco, Seattle and Portland, Ore.

MediaOne's operations dominate Atlanta, South Florida, Jacksonville, and St. Paul/Minneapolis. MediaOne also gives a foothold in Los Angeles (although in some weak neighborhoods, including South Central L.A.) and offers dominance of the Boston market once AT&T completes a planned \$1.7 billion takeover of Cablevision Systems' cluster there.

But there will be some efficiencies. First off will be programming costs. MediaOne paid 26% of its revenues to cable networks last year, about \$660 million. But AT&T's size lets it command better rates from programmers, so programming runs about 22% of revenues. Applying its cheaper rates to MediaOne's systems could immediately save \$90 million. That alone would add 1.5 to 2 points to the combined companies' cash flow margin. ■

CNNfn targets prime

Financial news underdog goes after CNBC's weak link

By Deborah D. McAdams

CNNfn may just be the tortoise in the race to own business news. It has all the qualities of an improbably long shot. The Turner-owned cable network has about 14 million homes compared with 72 million for CNBC, the hare apparent of business news.

CNNfn's parent company has adamantly resisted spending big bucks for launch fees to grow the network. Ratings for the flagship program are faltering. Yet CNNfn executives see the hare taking a nap.

"This network is true to its mission: providing business news," said Andrew

Heller, president of domestic distribution for Turner. "When the other network [CNBC] is adding Olympic product in prime time, we think there's an opening."



Coffey: 'We're incurring prudent expenses.' He hired only seven techs for the new late shift.

Traditional prime time is CNBC's weak underbelly. Ratings for the 8 to 11 p.m. period continue to slip: 43% in the first quarter, 37% for second quarter through June 9. Evenings consist of general news and talking-head shows, like *Hardball With Chris Matthews* and *Rivera* (as in Geraldo) *Live*.

Beginning in September, CNBC will run supplementary coverage of the 2000 Summer Olympic Games in Sydney, Australia. Evening ratings may recover during the Olympics, but the programming is still not business news, the network's raison d'être and its main muscle. Business news is boosting CNBC's daytime rating 19% over last year for the second quarter, and the category itself is so lucrative that CNBC's profits will exceed NBC's this year, according to sources close to the networks.

Those numbers spell opportunity to CNNfn executives, who finally took the five-year-old network from an 18-hour day to round-the-clock programming last week. There was little to lose and

much to be gained by expanding the day, a move for which CNNfn's founder and former president, Lou Dobbs, agitated while he was still with the network. The cost of adding programming—three new live, international shows in this case—was minimal because CNNfn has access to CNN's extensive worldwide resources. Dobbs' successor, Shelby Coffey, said he hired only seven technical people for the shift. "We're incurring prudent expenses," he said.

The upside is twofold. First, CNNfn gains 60 minutes of advertising time by adding the six-hour block, which is midnight to 6 a.m. on the East Coast; 9

p.m. to 3 a.m. on the West Coast. Sixty minutes in the wee hours won't necessarily blow ad revenue through the roof, but otherwise "for a network that's sold out, it helps," said Larry Goodman, president of news sales and marketing at Turner. Goodman expects no problems selling the time because demand is so hot, plus the CNN news nets are often packaged together.

One New York-based media buyer concurred. "That time is valuable for those interested in global trading," the buyer said, adding that CNNfn could also keep rates down by rotating ads through the lower-priced time period.

Another West Coast media buyer countered, "CNNfn is not rated and in less than 20 million homes. I can't imagine that there is too much demand given they force the network as part of most CNN/Headline News buys."

Going 24/7 also gives CNNfn a little more credibility with cable operators



CABLE'S TOP 25

PEOPLE'S CHOICE

MTV snagged third place for the second week in a row. 'Real World IX' made a real splash with a 4.0 rating/6.4 share.

Following are the top 25 basic cable programs for the week of June 12-18, 2000, 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.	HMs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	68	7.3	5.7	5679	11.9	
2	WWF Entertainment	USA	Mon	9:00P	60	6.3	4.9	4900	9.5	
3	Real World IX	MTV	Tue	10:00P	60	4.0	3.0	2986	6.4	
4	m/ 'Conspiracy Theory'	TBS	Sun	8:01P	169	3.3	2.6	2608	5.7	
5	Rugrats	NICK	Sun	9:30A	30	3.2	2.5	2491	10.5	
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.2	2.5	2476	5.3	
7	m/ 'Deadlocked'	TNT	Sun	8:00P	120	3.1	2.4	2399	5.1	
8	Golf: U.S. Open	ESPN	Fri	4:58P	384	3.0	2.4	2381	6.5	
8	Hey Arnold	NICK	Wed	8:00P	30	3.0	2.4	2357	5.2	
8	m/ 'Time Share'	FAM	Sun	8:00P	120	3.0	2.4	2337	5.0	
11	WCW Monday Nitro Live!	TNT	Mon	9:00P	72	2.8	2.4	2202	4.3	
11	Hey Arnold	NICK	Wed	8:30P	30	2.8	2.2	2199	4.6	
11	Rugrats	NICK	Sat	9:30A	30	2.8	2.2	2184	9.6	
11	Flinstones	TOON	Tue	10:00P	30	2.8	2.2	1774	4.3	
15	WCW Thunder	TBS	Wed	10:12P	56	2.7	1.8	2122	4.4	
15	Rugrats	NICK	Wed	7:30P	30	2.7	2.1	2121	5.1	
15	m/ 'The Gift of Love'	LIF	Sun	1:30P	120	2.7	2.1	2050	7.0	
18	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.6	2.1	2069	5.1	
18	m/ 'Godfather Saga Seg 2'	USA	Sat	4:00P	180	2.6	2.1	2032	6.4	
18	Rugrats	NICK	Sun	9:00A	30	2.6	2.0	2018	9.1	
18	m/ 'Deadly Family Secrets'	LIF	Mon	9:00P	120	2.6	2.0	1994	4.1	
22	Rugrats	NICK	Mon	7:30P	30	2.5	2.0	1967	4.6	
22	Spongebob	NICK	Sun	10:00A	30	2.5	2.0	1965	8.0	
22	Rugrats	NICK	Tue	7:30P	30	2.5	2.0	1940	4.6	
22	m/ 'Deadly Matrimony, Part II'	LIF	Sat	8:00P	120	2.5	2.0	1939	5.0	
22	Wild Thornberrys	NICK	Wed	3:30P	30	2.5	2.0	1937	7.4	
22	Hey Arnold	NICK	Wed	7:00P	30	2.5	1.9	1933	4.9	
22	Rugrats	NICK	Thu	7:30P	30	2.5	1.9	1930	5.1	

who are starting to take note of that small but loyal clutch of business-news viewers. Business news skews to the richest cable households, or those most likely to pick up the new digital services that cable operators are salivating to sell.

Cable operators who once dismissed CNNfn because of CNBC's incumbency now say the network's added hours will be an enhancement for the genre.

The race, however, is not yet to the tortoise, nor does it look even close at the

moment. CNNfn still shares a channel in the finance-frenetic Manhattan market with a Madison Square Garden channel, a local network listed in the city's version of TV Guide, while CNNfn is not. AT&T's digital tier remains elusive to CNNfn, even though digital is the entire focus of the network's distribution growth.

And the hare is not sitting still. CNBC's *Business Center* is consistently beating *Moneyline*, CNNfn's flagship

program, which is simulcast on CNN. CNBC also just dropped \$2 million on a new set for the domestic channel, and millions more are being spent to expand overseas. CNBC2, an international digital channel, is being launched stateside later this year.

Going 24/7 won't open any distribution floodgates, Heller said, "but a channel that does all business news in an environment where business news is skyrocketing, I think it's a benefit." ■



AOL-TW review: Europe takes time

America Online Inc.'s planned \$142 billion takeover of Time Warner Inc. faces about four months of antitrust review from European regulators, probably resulting in a demand to scale back some European operations. That concession was "insufficient to ease the competition concerns raised by the transaction," the European Commission said.

EchoStar's freebie

EchoStar Communications Corp. has added popular independent TV station KTVK-3 TV to its lineup of local channels in Phoenix at no extra charge to subscribers, the company said Tuesday. KTVK, owned by Delbert Lewis, carries 75 of the Arizona Diamondbacks professional baseball team's games per season, as well as top-rated local news programming. EchoStar's Dish network also offers Phoenix's ABC, CBS, NBC and Fox affiliates for \$4.99 per month and will add a national feed of PBS for an extra \$1.

Bravo inks Cirque

Bravo signed a \$20 million production deal with Cirque du Soleil for a weekly variety series and specials. The three-year deal calls for Bravo to help sponsor Cirque du Soleil's Dralion U.S. tour. Cirque du Soleil Images and TVA International will produce a 13-part hour-long series debuting on Bravo by next March on a \$10 million production budget. Cirque du Soleil will also create three specials, the first of which will appear in December.

Comcast turns other cheek, temporarily

Comcast issued an amnesty program in Prince George's County, Md., in the Washington suburbs, with about 174,000 Comcast subscribers. During the 10-day period June 20-30, Comcast is encouraging signal filchers to come forward and pay for cable, no questions asked. The MSO is also asking people using illegal boxes to bring them in as well.

As added surreptitious incentive, Comcast said it will conduct a house-

to-house audit to find and prosecute cable crooks after the amnesty program ends. Comcast estimates there are several thousand households in Prince George's County stealing cable, costing the MSO millions in lost revenue.

Comcast asserts that cable theft also costs the county more than \$300,000 a year in lost franchise fees.

TLC GM knighted

Jana Bennett, executive vice president and general manager of TLC, was awarded the Order of the British Empire (O.B.E.) for services to science broadcasting.

The O.B.E. is a class of the British order of knighthood that was instituted in 1917 by King George V to reward meritorious service to the government. Other O.B.E. honorees this year include *Harry Potter* author J.K. Rowling, singer Lulu, and Colin Dexter of the famed *Inspector Morse* mysteries.

Before coming to TLC last year, Bennet spent 20 years working at the BBC, primarily in science programming.

Cable phone explosion predicted

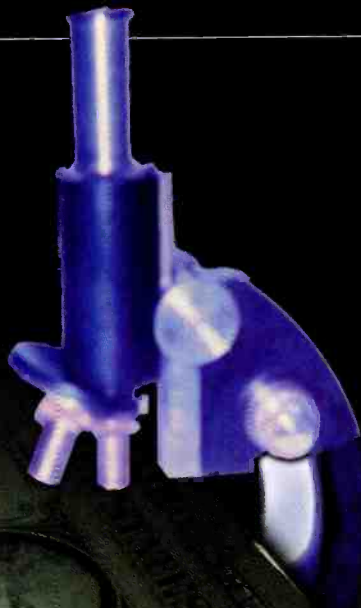
By 2005, 12.5 million people will buy local phone service from their cable operators, generating annual revenues of \$2.67 billion, according to a study by the Washington-based Strategis Group. That's a massive increase over the 300,000 local cable phone customers who are expected to generate \$133 million this year. According to the study, Cox Communications has the most telephone customers with an estimated 134,300, followed by Media One with 94,000 customers. Total cable telephony revenues will grow from \$485 million in 2000 to almost \$3 billion in 2005, Strategis predicted. The projections are based on the marketing muscle MSOs are putting behind phone service.

Kansas no more

Forget colorization. Think the dark side of Dorothy. Turner Classic Movies is teaming up with Capital Records to simulcast *The Wizard of Oz* with Pink Floyd's "Dark Side of the Moon." Urban legend has it that there are so many uncanny similarities between the 1939 film and the 1973 album that Pink Floyd was writing and recording with Dorothy in mind. Not so, the Pink Floyd brotherhood has said, but the notion remains more fun than the denial.



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KPMG: Rosy future for PVRs

Survey respondents less sanguine about DTV, citing high prices

By Glen Dickson

Personal video recorders (PVRs) will reach 25% market penetration within three years, forcing advertisers to make their commercials more compelling to prevent viewers' zapping through them with a press of a button. And the rollout of digital television (DTV) will continue to held back by the high cost of DTV receivers.

Those are a few of the predictions from "Personal Video Recorder Outlook" and "Digital Television Outlook," two new technology surveys from KPMG Consulting.

Both were conducted at the NAB 2000 convention in Las Vegas by KPMG's Digital Media Institute, the research division of the firm's Media/Content practice. For "Personal Video Recorder Outlook," KPMG asked questions of 105 NAB attendees ranging from broadcast operations and engineering executives to programmers. A similar pool of 196 attendees participated in "Digital Television Outlook."

The results of the PVR survey point to the growing popularity of disk-based devices from TiVo, ReplayTV and other suppliers that allow viewers to easily time-shift programming, pause viewing during a live program and, yes, fast-forward through commercials. Of the respondents, 64% thought PVRs would reach 25% market penetration within three years; 31%, in five years.

PVRs represent a simple, single-box decision that is easier for consumers to

understand than DTV, says Haig Hovanes, program director of KPMG's Digital Media Institute.

Also, he adds, their usefulness isn't dependent on an "extended-value chain" of broadcasters, cable companies and the FCC: "You buy your TiVo, plunk it down, and you've got value. And people are already trained to do video recording. It's almost a presold technology."

In that vein, the majority of respondents felt that PVR functionality would be rapidly embraced by the personal computer industry: 33% said PCs would have affordable PVR features within a year, while 56% said within three years.

KPMG's respondents also acknowledged that PVRs will have a major impact on television advertising. Forty-seven percent predicted that PVRs will have automatic commercial-suppression capabilities within three years. Forty-one percent expect advertisers to improve the entertainment value of their commercials in response. Twenty-nine percent felt that advertisers would fight the potential loss of eyeballs by making deals with PVR manufacturers to keep advertising in the playback process; another 25% predicted advertisers would give viewers incentives to watch their commercials.

Overall, KPMG's respondents didn't believe that PVRs would kill TV advertising revenues. Thirty-five percent felt that the devices would have a 1% to 5% negative impact on ad revenues over the next five years, while 22% predicted a negative impact of 5% to 10%. Only 18% believed PVRs would dampen rev-

enues more than 10%, and 22% predicted negligible impact on ad revenues.

As for PVRs' effect on program scheduling, 40% of KPMG's survey participants believe the disk recorder technology will lead to a greater diversity of programming. Thirty-five percent predicted more-flexible scheduling, while 10% felt that programming networks would make increased use of late-night airtime (midnight to 6 a.m.).

Results for "Digital Television Outlook" were decidedly more mixed, which may reflect the lingering questions about DTV-cable compatibility, the efficacy of the transmission system, and broadcasters' business plans for the digital spectrum. Asked when DTV receivers would be in 25% of U.S. households, 33% of respondents said by 2002, 28% said 2003, 29% said 2005 and 10% said 2010. Twenty-six percent of respondents believe that a majority of cable subscribers will receive DTV programming by 2002, 25% said by 2003, 35% said by 2005 and 14% said by 2010.

The only question that came close to producing a consensus: "What is the main obstacle to the rapid deployment of DTV?" Fifty percent of respondents believe equipment costs are the biggest negative, even though DTV receiver prices for 2000 are significantly lower than for the first models introduced in 1998. Broadcasters' deployment costs pose the biggest hurdle, according to 23%. While 12% cited technology problems, only 7% said a dearth of DTV-suitable content was the delay. ■

The People. The Technology.
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CUTTING EDGE

By Glen Dickson

Philips adds line of TiVo boxes

Philips is extending its line of TiVo personal video recorders (PVRs) with 20-hour and 60-hour recorders. The manufacturer currently makes 14-hour and 30-hour TiVo devices. The 20-hour HDR212, available in August, is aimed at the casual TV viewer and will sell for \$299. The 60-hour HDR612, available in September, is designed with professional couch jockeys in mind and will sell for \$699. It will allow the user to record entire seasons of favorite sitcoms or sports teams.

NBC considers Virtual Swimming

NBC's Olympics unit is in discussions with virtual-set and electronic-insertion firm Orad about using its "Virtual Swimming World Record Line" for the network's coverage of the Sydney Games. The system, used earlier this month by Australia's Nine Network for its coverage of the Australian Olympic

swimming trials, inserts a virtual graphic into live video to compare an athlete's performance with world record pace. Orad produces a similar product for track and field.



Orad's Virtual Swimming graphic was used by Nine Network for its coverage of the Australian Olympic swimming trials.

Harris ships CD Eye

Harris Corp. says it has begun shipping its new CD Eye software-based DTV monitoring system to more than 30 U.S. broadcasters. CD Eye, which made its official debut at NAB 2000, is an integrated 8-VSB transmitter monitoring system that works with Harris' CD 1A DTV exciter. CD Eye's Windows-based software works with real-time adaptive correction to sample, analyze and correct the transmitted 8-VSB signal.

Informix releases Media360

Asset-management firm Informix says its Media360 content-management system is now available in general release. The system, which was first used by the BBC and has been installed at CNN, is designed to help companies digitize, archive and retrieve video, audio and text. The system at CNN, which works in conjunction with Virage cataloging software and SGI servers, can make broadcast video available as searchable video on CNN's intranet in two seconds, according to Philip Page, Informix executive director for media and Web publishing. Media360 is available at a cost of \$3,250 per seat—\$1,250 for the Media360 application, \$2,000 for Informix's database.

XETV upgrades with Hitachi

San Diego Fox affiliate XETV has purchased five Hitachi cameras as part of its new \$14 million, 20,000-square-foot news



XETV San Diego has selected Hitachi cameras for its \$14 million news facility.

facility. The cameras, installed by systems integrator TV Magic Inc., San Juan Capistrano, Calif., include three SK-2600W 16:9/4:3-switchable studio cameras and two SK-2600PW portable switchable cameras. The three Hitachi SK-2600Ws are set on Vinten pedestals in a 50-by-50-foot studio. One SK-2600PW camera is on a jib; the second is on a pedestal in the newsroom and is used for breaking-news reports.

Fox News chooses Tandberg DSN gear

Fox News has selected Tandberg Television to provide it with digital satellite news-gathering encoders for its SNG trucks and professional IRDs that will be deployed to 110 Fox News affiliates. Fox will first use the Tandberg E5500 MPEG-2 encoders and Alteia receivers to cover the major political conventions this summer.

gy. The Company.

TANDBERG Television

3501 Jamboree Rd. Suite 200
Newport Beach, CA 92660
949.725.2552
www.tandbergtv.com

AOLTV could jump-start ITV

But consumer enthusiasm for the narrowband TV experience is far from assured

By Ken Kerschbaumer

The interactive-television market has been heavy on technology and light on content, and America Online's entry into the business, AOLTV, might jump-start creation of much-needed content. Skeptics, however, are not convinced of consumer interest in narrowband Web surfing on the TV.

"The combination of Microsoft and AOL moving the business forward is an incredible overall market push," says Jack Myers, chief economist and CEO of Meyers Reports, an economics research firm specializing in media. "There are two consumer benefits that will drive this technology. One is personal video recording, like UltimateTV from Microsoft. The second one is the making the experience compatible with the online community that AOL brings."

The product introduced last week offers only narrowband capability and will look to compete with Microsoft's WebTV, which has found only 1 million subscribers since its introduction three years ago.

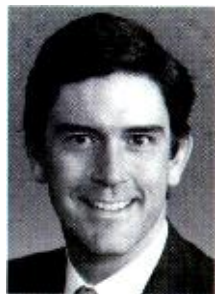
"What value does narrowband surfing on the television offer vs. narrowband surfing on the PC?" asks Kent Libbey, Excite@Home senior director of advanced television products. "If anything, it's pretty clear that PCs are much more compelling to surf via narrowband, and the market reaction to WebTV in the past three years has been pretty clear."

"There may be some PR value or other indirect value to a narrowband TV experience for AOL, but that's it."

And WebTV's Rob Schoeben, senior director of marketing, wonders whether AOL's decision to target the product toward current AOL customers is a smart move. "Those customers already have access to the Internet. They have access to all the features on AOL, so why pay \$250 for the unit and then \$15 a month

for basically the same service on their television?" he asks. "The incremental value there is thin."

Meyers, however, disagrees. "I think it's extremely strategic to market it to their 23 million subscribers. I think they're saying to their customers that this experience is what you come to AOL for and now you can get it on your TV. It prevents a competitor from coming in and saying here's a better place than AOL."



Excite@Home is looking to leverage its strength in broadband, says Kent Libbey.

According to Schoeben, Microsoft considers the potential market of narrowband surfing through the TV to be limited (with WebTV apparently stalled at about 1 million customers), and the focus at Microsoft and WebTV is on broadband. The recent announcement of Microsoft's UltimateTV, he says, is an example of this initiative.

The goal of UltimateTV is to allow subscribers to create their own television viewing schedule. Users will be able to record more than 30 hours of digital video and also be able to record two shows simultaneously. UltimateTV will also offer interactive capabilities based on the Microsoft TV platform. The service will be available first through DirecTV via the RCA DS4290RE DirecTV system.

"For Ultimate TV, whether [consumers] have Internet access or not isn't relevant," says Schoeben. "The question is, do they want to have more control over the entertainment experience? The answer is usually yes."

Ultimate TV will eventually be



Microsoft's WebTV is focusing on the broadband market, as indicated by its recent announcement of UltimateTV.

offered by cable MSOs as well, according to Schoeben. "You can dream up some pretty interesting applications with a hard drive and a broadband connection," he adds.

One of the problems facing the product category is that Web pages displayed on the TV are often fuzzy because the television's interlaced scanning renders text unreadable. In addition, Web pages are often heavily reliant on the use of a mouse, something WebTV and AOLTV don't offer. "Web pages designed for a PC and navigated with a mouse are incongruous with the TV viewing experience," says Libbey, who argues that the experience will need more than just the speed of broadband. "When people sit down in front of a TV, they expect to use a remote, and they expect to be entertained."

Libbey isn't surprised that AOL is moving into the business. "I look at the TV as the next frontier for information service providers, especially portals. The TV is certainly the most important medium in the daily lives of consumers worldwide. Here at Excite," he adds, "we've taken a different tack, looking to leverage our strength in broadband and the relationships we have in place with cable operators."

Whether the current AOLTV offering is a hit is secondary: The entry is an important first step for America Online, and the current low-tech product will soon be complemented with higher-tech versions. Meyer points out that the market needs just such low-tech interactive products and applications today.

"Whether you're AOL or Microsoft, you've got to put the product into the marketplace, define your customer benefit and protect yourself," he notes, "especially if you're an AOL. They've been very smart to take their primary consumer benefit and bring that to ITV."

Our Interactive TV Report Looks At Things

from...



Outside the BOX

VOD, ENHANCED TV, PERSONAL TV, INTERNET-ON-TV.

On July 10, *Broadcasting & Cable* will investigate the latest and greatest developments in the interactive television market. We'll look at all the key players and discuss this critical next step in television commerce.

With interactive media expected to grow to a \$5 billion market within five years, this report will give you the information you need to take the most of your interactive opportunities. Plus, the dedicated content ensures that you will reach thousands of media executives who are actively seeking more information on your interactive products.

Call your Broadcasting & Cable representative today, and deliver your interactive message to media executives everywhere.

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Broadcasting & Cable

ONE MARKETPLACE. ONE MAGAZINE

DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

Digital Island gets \$45M equity boost

Digital Island is working with Compaq, Intel and Microsoft to extend its infrastructure to provide broadcast-scale streaming media of up to 7.5 million simultaneous media streams. The three have agreed to make a combined equity investment of \$45 million in Digital Island to support its infrastructure development. Specific terms of the investment are not being disclosed.

In addition, Compaq Financial Services will provide \$50 million in equipment-lease financing to Digital Island, to expedite the worldwide deployment of Compaq servers.

Digital Island has committed to deploy as many as 8,000 Intel-architecture-based Compaq servers worldwide, including the new ProLiant DL360 servers. It will deploy these servers in its e-Business Delivery Network, integrating regional data-center hosting with network-edge computing that locates streaming content close to the end user for the best possible streaming quality.

Digital Island's expanded streaming-media infrastructure will also support Windows Media. The network will be powered by Windows 2000 Server.

HBO moves to Talk City

HBO has signed on Talk City to implement a number of online interactive services, including discus-

sion boards, open chat rooms, online events and polls. The services will support campaigns for original HBO programs *Sex and the City*, *Oz* and *The Sopranos*, as well as for live boxing events for World Championship Boxing and KO Nation.

Excite@Home gets clicking

Excite@Home has introduced ClickVideo, a broadband application showcasing programmed, on-demand video content on the @Home broadband online service. The goal is to provide a wide variety of video content—such as news clips, short-form films, cartoons and music videos—to @Home broadband subscribers.

AtomFilms, Bloomberg, Bluetorch.com, Comedy Central's *The Daily Show With Jon Stewart*, Fox Video News, iFilm, and *WhirlGirl* on SHO.com all have arrangements with Excite@Home.



Visitors have on-demand access to Disney Interactive titles through PlayNow.com.

Disney Interactive into PlayNow.com

Disney Interactive and Into Networks have created the Disney Interactive Channel on Into Net-

works' PlayNow.com service. The channel will give consumers real-time on-demand access to a wide range of Disney Interactive titles, which are based on the branded content of The Walt Disney Co., including such Walt Disney Pictures properties as *Disney's Toy Story*, *Disney's The Lion King* and *Disney's Tarzan*.

Pinnacle ships StreamGenie

Pinnacle Systems is shipping its StreamGenie. The portable live Webcasting system can manage up to six independent live camera inputs and 10 microphones and offers broadcast-quality 3-D effects, titling and professional-quality audio, all in real time.

Video Networks to test CastConnect

Video Networks in Atlanta is undertaking a three-month trial of CastConnect hosting services from Pinnacle Systems. The service allows users to connect StreamGenie to Pinnacle Systems' hosting portal to schedule and provision Webcasts for a flat \$250 fee. Both RealNetworks and Microsoft Windows Media formats can be used.

ICTV garners \$87M investment

ICTV has announced an \$87 million investment by a number of companies, including ACTV, Adelphia, Liberty Digital, Motorola, Open TV, Shaw Communications and TV Guide. Lauder Partners, an

early-stage investor, also increased its investment.

"The ICTV system can deliver a compelling array of new interactive services to virtually all of an MSO's digital households," says Adelphia CFO Jim Brown. "Its centralized approach offers a combination of advanced content delivery power, limited capital outlays and a low-cost approach to technology migration. And its open systems approach is a real plus for MSOs that seek flexibility in their broadband architecture."

WEB-enhanced help for Jerry's kids

With help from GlobalMedia.com, this year's Jerry Lewis Muscular Dystrophy Association Telethon, to be held Sept. 3-4, becomes the first Web-enhanced telethon. Internet users will be able to donate online, ask questions and also access moments from past shows.

'Behind the Music' parody jumps to TV

Online entertainment network Heavy.com has secured distribution of *Behind the Music That Sucks* within Farmclub on USA Network. *BTMTS* is a 52-part animated series that parodies the hit VH-1 show *Behind the Music*.

Disney.com has new theme-park feel

Disney Online recently underwent a redesign that it says will allow visitors to see, hear and emotionally experience "Disney magic" on the Internet. Visitors get from one Web-site area (or neighborhood) to another by riding on a virtual monorail. No word yet on when the site will introduce over-tired 4-year-olds or frustrated parents.

CHANGING HANDS

The week's tabulation of station sales

TVS

WLBT(TV) Jackson, Miss., and KLTV(TV) Tyler and satellite KTRE(TV) Lufkin/Tyler, Texas

Price: \$204 million cash (merger)
Buyer: Cosmos Broadcasting, Greenville, S.C. (Jim Keelor, president; Liberty Corp., owner [Hayne Hipp, president]); owns 12 other TVs
Seller: Civic Communications, Jackson (Frank Melton, president/owner); no other broadcast interests
Facilities: WLBT: ch. 3, 95.7 kW visual, 19.1 kW aural, ant. 2,419 ft.; KLTV: ch. 7, 316 kW visual, 31.6 kW aural, ant. 991 ft.; KTRE: ch. 9, 158 kW visual, 31.7 kW aural, ant. 670 ft.
Affiliations: WLBT: NBC; KLTV, KTRE: ABC

76% of KBEH(TV) Bellevue/Tacoma/Seattle, Wash.

Price: \$500,000
Buyer: Christopher Racine, Bellevue; will own 96% of station when deal closes. Racine has interests in four other TVs
Sellers: Tawake and Nancy Baravilala, Donald F. Laidlaw, George Scott, Paul Tennyson and Raymond Wick, Bellevue; no other broadcast interests.
Note: Construction permit for station was acquired for \$45,000 in 1996
Facilities: Ch. 51, 3,800 kW visual, 500 kW aural
Affiliation: Independent

COMBOS

WHBC-AM-FM Canton/Akron/parts of Cleveland, Ohio

Price: \$43.5 million
Buyer: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel Weller, president/.1% owner/co-COO, radio); owns/is buying 18 other FMs and 11 other AMs
Seller: Beaverkettle Co., Canton (Ted Boyd, chairman); no other broadcast interests
Facilities: AM: 1480 kHz, 5 kW; FM: 94.1 MHz, 50 kW, ant. 500 ft.
Formats: AM: full service; FM: AC
Broker: Ted Hepburn Co.

WFRA-AM-FM Franklin, WOYL-AM-FM Oil City/Franklin, WMGW(AM)- WZPR(FM) Meadville, WAQM(FM) Cambridge Springs/Meadville, WMDE(FM) Saegertown/Meadville and WTIV(AM) Titusville, Pa.

Price: \$9.45 million (\$4.95 million for WMGW-WZPR and WMDE; \$4.5 million

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 ■ \$204,500,000 ■ 2
Combos ■ \$52,950,000 ■ 2
FMs ■ \$215,004,496 ■ 9
AMs ■ \$3,500,000 ■ 1
Total ■ \$475,954,496 ■ 14

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1
TVs ■ \$1,542,502,139 ■ 34
Combos ■ \$6,786,103,267 ■ 118
FMs ■ \$964,712,597 ■ 153
AMs ■ \$202,062,815 ■ 106
Total ■ \$9,497,514,268 ■ 412

for WFRA-AM-FM, WOYL-AM-FM, WAQM and WTIV)

Buyer: Forever Broadcasting LLC, Hollidaysburg, Pa. (Donald J. Alt, member/40% owner; Kerby E. Confer, member/40% owner); owns five other AMs and 10 other FMs. Principals own one other AM and five other FMs. Confer and Alt have interest in eight other AMs and 10 other FMs. Alt is a director of Saga Communications Inc., which owns three TVs, 17 AMs and 28 FMs
Sellers: WFRA-AM-FM, WOYL-AM-FM, WAQM, WTIV: Robert and Thomas J. Sauber (father and son), Franklin; no other broadcast interests; WMGW-WZPR, WMDE: Great Circle Broadcasting Co., Altoona, Pa. (Gary Gunton, president); has interest in WVAM(AM)-WPRR(FM) Altoona
Facilities: WFRA(AM): 1450 kHz, 1 kW; WFRA-FM: 99.3 MHz, 7.3 kW, ant. 600 ft.; WOYL(AM): 1340 kHz, 1 kW; WOYL-FM: 98.5 MHz, 20 kW, ant. 299 ft.; WMGW: 1490 kHz, 1 kW; WZPR: 100.3 MHz, 20 kW, ant. 587 ft.; WAQM: 104.5 MHz, 2.65 kW, ant. 502 ft.; WMDE: 94.3 MHz, 3 kW, ant. 298 ft.; WTIV: 1230 kHz, 1 kW
Formats: WFRA(AM): MOR; WFRA-FM: Today's Hits & Great Oldies; WOYL(AM): MOR; WOYL-FM: America's Best Country; WMGW: news/talk; WZPR: country; WAQM: oldies; WMDE: classic rock; WTIV: MOR
Broker: Blackburn & Co. Inc. (Great Circle)

FMS

**KKFR(FM) Glendale/Phoenix, Ariz., and
KXPK(FM) Evergreen/Denver, Colo.**
Price: \$108 million

CLOSED!

WBPX-TV
Boston, MA
WDPX-TV
Vineyard Haven, MA
WPXG-TV
Concord, NH
and
W33BZ
Dennis, MA
from
Boston University
Communications, Inc.
Robert D. Gordon,
President
to
Paxson
Communications, Inc.
Lowell "Bud" Paxson
Chairman
for
\$40,000,000

Brian E. Cobb, Broker

CHARLES E. GIDDENS
941-514-3375

ELLIOT B. EVERS
415-391-4877

BRIAN E. COBB
202-478-3737

RADIO and TELEVISION
BROKERAGE • APPRAISALS



MEDIA VENTURE
PARTNERS

Buyer: Emmis Communications Corp., Indianapolis (Jeffrey H. Smulyan, chairman; owns/is buying/ manages 22 TVs, four other AMs and 14 other FMs, including KMVP(AM) and KTAR(AM)-KKLT(FM) Phoenix. Note: These stations and KEYI-FM San Marcos/Austin, Texas, were to be sold to Hispanic Broadcasting Corp. for \$127 million. However, the Justice Department nixed the deal (B&C, June 19). A new buyer for KEYI has not been announced

Seller: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman); owns/is buying 19 TVs and 874 radio stations, including KESZ(FM), KMXP(FM) and KNIX-FM Phoenix and KZZP(FM) Mesa/Phoenix, Ariz., and KHOW(AM)-KHIK(FM), KOA(AM)-KRFX(FM) and KBPI(FM) Denver, KBCO-FM Boulder/Denver, KTCL(FM) Fort Collins/Denver and KTLK(AM) Thornton/Denver
Facilities: KKFR: 92.3 MHz, 100 kW, ant. 1,646 ft.; KXPK: 96.5 MHz, 93 kW, ant. 328 ft.

Formats: KKFR: CHR; KXPK: AAA

KFRQ(FM), KKPS(FM), KVLV(FM) and KVPA(FM) Harlingen/Brownsville/McAllen, Texas

Price: \$55 million

Buyer: Entravision Communications Co. LLC, Santa Monica, Calif. (Walter A. Ulloa, chairman; Philip C. Wilkinson, president); owns/is buying 14 TVs, 17 AMs and 25 other FMs
Seller: Sunburst Media Corp., Dallas (John M. Borders, president); owns/has interest in 10 AMs and 28 FMs
Facilities: KFRQ: 94.5 MHz, 100 kW, ant. 1,158 ft.; KKPS: 99.5 MHz, 100 kW, ant. 1,034 ft.; KVLV: 107.9 MHz, 100 kW, ant. 765 ft.; KVPA: 101.1 MHz, 3 kW, ant. 360 ft.

Formats: KFRQ: adult rock; KKPS: Spanish music; KVLV: AC; KVPA: classic rock

KRNH(FM) Comfort/Kerrville/San Antonio and KBUC(FM) Pleasanton/San Antonio, Texas

Price: \$45 million (\$25 million for KBUC; \$20 million for KRNH)

Buyer: Hispanic Broadcasting Corp., Dallas (McHenry T. Tichenor Jr., president [Clear Channel Communications Inc., 26% owner]); owns/is buying 16 AMs and 35 FMs, including KCOR(AM)-KROM(FM) and KXTN-AM-FM San Antonio

Sellers: KRNH: Radio Ranch Ltd., Kerrville (Lyndell M. Grubbs, president); no other broadcast interests KBUC: Reding Enterprises Ltd., San Antonio (Bubba Reding, principal); owns KBOP-FM Jourdan/Pleasanton, Texas

Facilities: KRNH: 95.1 MHz, 50 kW, ant. 492 ft.; KBUC: 98.3 MHz, 3 kW,

ant. 300 ft.

Formats: KRNH: traditional country; KBUC: country

KTMO(FM) Kennett, Mo./Memphis, Tenn.

Price: \$4 million (deal contingent on FCC approval of change of city of license to Munford, Tenn.)

Buyer: Kennett Broadcasting LP, Newton, Mass. (owner; Kennett Broadcasting Inc., general partner [Albert J. Kaneb, vice president/ owner; Michael A. Kaneb, vice president/president, Barnstable Broadcasting Inc.]). Al Kaneb owns/has interest in eight AMs and 15 other FMs, including WGKX(FM) and WSRF-FM Memphis. Barnstable owns six AMs and 11 FMs, including WRBO(FM) New Albany/Tupelo, Miss./ Memphis

Seller: Legend Broadcasting Inc., Chicago (Scott Krusinski, president); no other broadcast interests

Facilities: 98.9 MHz, 100 kW, ant. 994 ft.

Format: News/talk

Brokers: Norman Fisher & Associates; Star Media (both seller)

KISP(FM) Blair/Omaha, Neb.

Price: \$950,000 (deal is contingent on FCC approval of signal upgrade and change of city of license to Whiting, Iowa, located between Omaha and Sioux City, Iowa)

Buyer: Waitt Media Inc., Omaha (Norman W. Waitt Jr., chairman/owner); owns/is buying/manages five TVs, 20 AMs and 33 other FMs, including KMEG(TV) Sioux City and KZSR(FM) Onawa/Sioux City, Iowa, and KKAR(AM) Omaha, KAZP(AM) and KOIL(AM) Bellevue/Omaha, KZFX(FM) Lincoln/Omaha and KCTY-FM (formerly KOTD-FM) Plattsmouth/Omaha, Neb., and KQKQ-FM Council Bluffs, Iowa/Omaha

Seller: CVC Capital Corp., Washington (Joerg G. Klebe, principal); owns five TVs, two AMs and seven FMs. Klebe has interest in two other FMs
Facilities: 101.5 MHz, 25 kW, ant. 302 ft.

Format: Country

WRVZ(FM) Pocatalico/Charleston, W.Va.

Price: \$800,000

Buyer: West Virginia Radio Corp., Morgantown, W.Va. (brothers John R. and David A. Raese, owners); owns WCAW(AM)-WVAF(FM), WCHS(AM)-WKWS(FM) and WSWW(AM) Charleston and WKAZ(FM) Miami/Morgantown, W.Va. Raeses also own two other AMs and five other FMs

Seller: Weigle Broadcasting Corp., Charleston (Robert Benns, president); no other broadcast interests

Facilities: 98.7 MHz, 63 W, ant. 617 ft.

Format: Classic rock

WICI(FM) Sumter, S.C.

Price: \$728,496

Buyer: Point 7 Entertainment Inc., Sumter (Jodi L. Gomes, president); no other broadcast interests

Seller: Iris Communications Inc., Sumter (Ralph Canty, chairman/president); no other broadcast interests

Facilities: 94.7 MHz, 3 kW, ant. 479 ft.
Format: Adult urban

Construction permit for new FM in Cascade (near Great Falls), Mont.

Price: \$326,000

Buyer: Fisher Broadcasting Inc., Spokane, Wash. (Larry P. Roberts, president); owns 13 TVs, 10 AMs and 17 other FMs

Seller: Frank K. Spain, Hobe Sound, Fla.; owns three TVs and one FM

Facilities: 104.9 MHz, 94 kW, ant. 1,864 ft.

Construction permit for KDEP(FM) Depoe Bay (near Salem), Ore.

Price: \$200,000

Buyer: Alexandra Communications Inc., Walla Walla, Wash. (Thomas D. Hodgins, president). Hodgins has interest in two AMs and three other FMs

Seller: Ginna Jones, Depoe Bay; no other broadcast interests

Facilities: 105.5 MHz, 6 kW, ant. -216 ft.

AMS

WLKY(AM) Louisville, Ky., and WXII(AM) Kernersville/Greensboro/Winston-Salem, N.C.

Price: \$3.5 million

Buyer: Truth Broadcasting Corp., Winston-Salem (Stuart W. Epperson, president); owns WWBG(AM), WCOG(AM) and WTOB(AM) Greensboro/Winston-Salem. Epperson is chairman of Salem Communications Corp., which owns 42 AMs and 19 FMs

Seller: Hearst-Argyle Television Inc., New York (Robert Marbut, chairman/co-CEO; David Barrett, president/co-CEO); own/manages 26 TVs; has sold option to buy KMVP(AM) and KTAR(AM)-KKLT(FM) Phoenix (B&C, June 12)

Facilities: WLKY: 970 kHz, 5 kW; WXII: 830 kHz, 50 kW day, 10 kW night
Formats: WLKY: news/talk; WXII: news

Amplification

Patrick Communications was the broker of both the \$11.2 million sale of WKPV(TV) Ponce, WJPX(TV) San Juan and WJWN-TV San Sebastian, P.R., to LIN Television Corp. and the \$265,000 sale of KTNL(TV) Sitka/ Juneau, Alaska, to Green TV Corp. (B&C, June 19).

—Compiled by Alisa Holmes

A good friend in high places

During a decade in Washington, David Goodfriend has held an impressive array of posts spanning Capitol Hill, the White House and now the Federal Communications Commission.

Besides the obvious benefits to his legal career, the opportunity to meet and serve some of the country's most powerful and celebrated public officials has given Goodfriend, who is FCC Commissioner Susan Ness' mass media and cable adviser, choice opportunities to build his repertoire of impersonations—including his former boss, President Bill Clinton.

Goodfriend's dead-on imitations of the high and mighty are a favorite of the industry lobbyists and regulatory attorneys who have gotten to know Goodfriend since he replaced long-time Ness aide Anita Walgren last year. A few of the corporate types might be surprised to learn, however, that they too are included in his cast of characters.

As with many FCC officials, Goodfriend's interest in communications policy (and his skill as an impersonator) germinated when he was in college and worked at the school radio station. While at Beloit College in the late 1980s, Goodfriend produced a classical-music program, an incongruity in the station's typically rock fare. "I love all kinds of music, and they wanted to add classical to the format, so I volunteered," says the 32-year-old Goodfriend.

His music show led to what he calls his "best job" ever, producing the station's public service announcements. The PSA gig offered a chance to put his impersonation skills on the air—a delight to listeners unaccustomed to hearing Sylvester Stallone and Archie and Edith Bunker doing local spots in the 35,000-population Wisconsin college town.

Goodfriend also started what would become a calling to public service during his college days, volunteering in the district office of Democratic Rep. Les Aspin. "That's how I cut my teeth in politics."

After graduating from Beloit in 1990, Goodfriend was hired as a junior Democratic staffer for the House Select Committee on Narcotics Abuse and Control under then-chairman Rep. Charlie Rangel. Posts on Wisconsin Sen. Herb Kohl's Government Information Subcommittee and for Guam congressional delegate Robert Underwood followed.

He left the government in 1995 to work



"I loved it. All my interests were coming together in one place."

David Raphael Goodfriend

Mass media and cable adviser to FCC Commissioner Susan Ness; b. Madison, Wis., April 3, 1968; B.A., English, Beloit College, Beloit, Wis., 1990; J.D., Georgetown University, Washington, 1996; staff, House Select Committee on Narcotics Abuse and Control, 1990-92, Senate Subcommittee on Government Information and Regulation, 1992-93, Rep. Robert Underwood (D-Guam), 1993-95; law clerk and associate, Wilkie, Farr & Gallagher, 1995-98; White House deputy staff secretary, 1998-99; current position since Aug. 23, 1999; m. Susan Emmer, March 5, 1995; children: Ben, 2, and another on the way.

in private practice for Wilkie Farr & Gallagher, where he did regulatory work for Time Warner, Tele-Communications Inc., Bloomberg and other communications-industry clients. "I loved it," says Goodfriend. "All my interests were coming together in one place."

He was torn when a former law firm colleague asked him to return to government in 1998 as White House deputy staff secretary, but the opportunity to work for President Clinton was too enticing to pass up. For the next year and a half, he was part of the team responsible for channeling to the president nearly every piece of paper he reads and signs.

The overnight transition to the White House inner circle (if only the outside edge of the circle) was a powerful rush for a guy who only months before was a law firm clerk and associate. "I had a great time traveling on Air Force One and seeing up close how the president makes decisions."

By then, Goodfriend's political instincts and communications-policy expertise were impressing his veteran mentors.

"He played a vital role as part of the administration's telecommunications team," says a White House senior staffer. "He understands the new economy and how policies and technologies are changing the way our economy works and the way we get our entertainment and are educated."

Adds Jonathan Leibowitz, chief counsel for Sen. Kohl's Antitrust Subcommittee: "He's everything you want from a staffer. He's substantively grounded and understands the interplay between regulators and Capitol Hill, and everybody likes him."

High marks from the White House team landed him a recommendation to join Ness' staff when Walgren decided to join the corporate world, and the two-term commissioner says Goodfriend was an excellent choice. "He strives to achieve good public-policy outcomes on what often are the most contentious matters before the commission, and he does so with a great sense of humor."

A big factor in his desire to delve into the broad variety of issues is his boss' dedication to the job. "I've gotten to know a lot of public officials in the past few years, and she's everything you could want: She's dedicated, listens to all sides and tries to be fair."

—Bill McConnell

BROADCAST TV



Schwartz

Gil Schwartz, senior VP, communications, CBS Television, New York, named executive VP, communications.

Kevin Brockman, VP, media and artist relations, ABC Television Network, Los

Angeles, named senior VP, entertainment communications.

Scott McCarthy, entrepreneur in residence, Sequel Venture Partners, Boulder, Colo., joins ABC Broadcast Group, Los Angeles, as senior VP.

David Birge, account executive, Telerep, New York, joins WPBF(TV) Tequesta (West Palm Beach area), Fla., as national sales manager.

Andy Scheid, local sales manager, WPSG(TV) Philadelphia, joins WGAL(TV) Lancaster, Pa., as national sales manager.

Rick Felty, director, creative services, WGN-TV Chicago, named director, creative services, Tribune Broadcasting, Chicago.



Kelly

Mary T. Kelly, marketing director, KEZK-FM and KYKY(FM) St. Louis, joins KTVI(TV) St. Louis, as sales promotions and events manager.

Daniel A. Parisi, general sales manager,

WTVX(TV) Fort Pierce (West Palm Beach area), Fla., joins WBZL(TV) Miami (Fort Lauderdale area) in the same capacity.

PROGRAMMING

Appointments at Playboy Entertainment Group Inc., Beverly Hills, Calif.:

Alex Shepard, senior VP, business and legal affairs, named head of that department; **Jason Sikes**, VP, development and sales, GRB Entertainment, Los Angeles, joins as VP, development.

Jennifer Dorian, director of strategic

services for marketing, The Coca-Cola Company, Atlanta, joins TNT, Atlanta, as VP, brand development.

Lori Shackel, VP, marketing and creative services, Universal Worldwide Television, Universal City, Calif., named senior VP of that function.



Lockard

Appointments at Fox Family Worldwide:

Barbara Bekkedahl, senior VP, sales, New York, named executive VP, sales; **William Lockard**, counsel with O'Donnell & Shaffer LLP, Los

Angeles, joins as VP, business and legal affairs, Los Angeles.

Matthew Murphy, director, affiliate sales and marketing, Northeast region, ESPN, Bristol, Conn., named VP, pay-per-view and special-markets distribution.

Brenda Buttner, host, The Street.com, Fox News Channel, New York, named senior business correspondent.

Greg Hughes, VP, public relations, Turner Sports, Atlanta, named senior VP, public relations.

Jill Cohn, senior account executive, National Video Center, New York, named manger, sales and marketing.

Jama Bowen, senior manager, communications, Country Music Television, Nashville, Tenn., named director, communications.

Appointments at Game Show Network: **Marilyn Berryman**, director sales, western region, New York, named VP, national accounts; **Leesa Ratliff**, director, sales, central region, Dallas, named executive director, central region; **Christine Harrington**, manager, affiliate sales, New York, named director of that function; **Tom Troy**, manager, sales strategy and administration, Culver City, Calif., named director of that function.

JOURNALISM

Mickey York, sports director, WEYI-TV Saginaw, Mich., joins Fox Sports Detroit as reporter/anchor.

Jeff Smith, sports director, KACB-TV San Angelo, Texas, joins KSPR(TV)

Springfield, Mo., as weekend sports anchor.

Mike LaPoint, weekend meteorologist, KOCO-TV Oklahoma City, joins KSTP-TV St. Paul (Minneapolis area), Minn., as meteorologist.

Erik Oginski, news production assistant, WHDH-TV Boston, named cyber-journalist.

RADIO

Lianne Elkins, VP, fiduciary accounting, MoneyGram, Lakewood, Colo., joins Jones Radio Networks, New York, as VP, business development.

Ann Compton, chief Washington correspondent, ABCNEWS.com, Washington, adds the responsibility of national correspondent, ABC News Radio, Washington.

CABLE



True

Lelia B. True, director, network complex services, U.S. West, Portland, Ore., joins Comcast, Silver Spring, Md., as regional director of technical operations, Washington Metro/Virginia region.

Appointments at Cablevision Systems Corp., Bethpage, N.Y.: **Gary Kraus**, VP, corporate finance, financial planning division, named senior VP, corporate financial planning; **Donna Coleman**, VP, financial planning operations, named senior VP of that function.

Elise Kennett, GM, Hampton Roads operation, CableRep Advertising, Cox Communications, Virginia Beach, Va., named regional VP.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Marge Casey, VP/media director, NCI Advertising, New York, named senior VP/media director.

Michelle Kirkwood, director, media relations, Wolf Trap Foundation for the Performing Arts, Vienna, Va., joins Goodman Media International Inc., Alexandria, Va., as account director.

Robyn Fisher, controller, MediaAmerica Inc., New York, named VP, controller.

Appointments at Millennium Sales & Marketing: **Cindy Taylor**, sales manager, Atlanta, named VP/sales manager, Senators team, Atlanta; **Dennis Silverman**, senior account executive, New York, named VP/sales manager, New York; **Dereck Messana**, sales manager, Los Angeles, also named VP, Los Angeles; **Bill O'Shea**, general manager, Washington, D.C., also named VP.

TECHNOLOGY

Andy Lippman, associate director and senior research scientist, media laboratory, Massachusetts Institute of Technology, Boston, also appointed to board of directors, Wavexpress, New York. He will continue to be based in Boston.

Michael Taylor, director of business development, nCUBE, San Francisco, named VP, business development.

Claire Hall, U.S. sales manager, Calrec Audio, West Yorkshire, England, joins Solid State Logic, New York, as national sales manager, broadcast products.

Jeff McGannon, executive, Panasonic Automotive Electronics Company, Detroit, joins USA Digital Radio, Detroit, as director, OEM business development.

Graham Keenan, radio marketing specialist, Interep, New York, named president, Interep New Media.

Appointments at PowerTV, Cupertino, Calif.: **Susan Crawford**, VP of finance and CFO, Superior Telecommunications Inc., Atlanta, joins as CFO; **Richard Hemmerling**, VP, engineering, Plexus, Sunnyvale, Calif., joins as VP, product development.

Patrick Walsh, engagement manager, McKinsey & Co. Inc., Cleveland, Ohio, joins USA Digital Radio, Columbia, Md., as VP, wireless data business development.

Joseph Stark, president and CEO, ViziWorx Inc., Wichita, Kan., joins Mixed Signals Technologies, Culver City, Calif., as senior VP, business development.

INTERNET

Brad Marks, chairman and CEO, Brad Marks International, Century City, Calif., additionally joins BreakTV.com, Sherman Oaks, Calif., as advisory board member.

ASSOCIATIONS/LAW FIRMS

The following people take on additional responsibilities on the board of directors, The New Jersey Broadcasters Association, Monroe Township, N.J.: **Don Brooks**, GM and owner, Margate Communications, Atlantic City, N.J. named chairman; **Robert E. McAllan**, president, WKXW(FM) and WBUD(AM) Trenton, N.J., named first vice chair; **Joan Gerberding**, president, Jersey Radio Network, Princeton, N.J., named second vice chair; **Andrew J. Santoro**, VP and GM, WMGQ(FM) and WCTC(AM) New Brunswick, N.J., named treasurer; **Gloria Jennings**, GM, WNNN(AM) Salem, N.J., named secretary; **Arthur Camiolo**, GM, Mega stations, Egg Harbor, N.J.

ALLIED FIELDS

Appointments at Katz Television Group: **Ben Buchwald**, manager, direct marketing, named VP, sales manager of direct marketing, New York; **Edward M. Robertson**, sales manager, direct marketing sales, named VP, sales manager of direct marketing, Los Angeles.

Kenneth A. Wollenburg, executive VP and chief marketing officer, Media-mark Research, New York, joins Nielsen Media Research, New York, as senior VP, strategic and business development.

OBITUARY



Marchand

Nancy Marchand, actress known for her television role on CBS's *Lou Grant* and most recently noted for her role as Livia Soprano, the Mafia matriarch on HBO's *The Sopranos*, died Sunday, June 18, one day shy of her 72nd birthday, in Stratford, Conn., of lung cancer.

While the Tony-nominated actress excelled on the stage, she is best known for her critically acclaimed TV roles. She won four Emmy awards for her 1979-82 portrayal of Mrs. Margaret Pynchon, the domineering newspaper publisher on *Lou Grant*. She received another nomination for her role on *The Sopranos*, which will begin taping its third season in August. HBO executives have not decided how to handle the actress's death.

Her husband, actor Paul Sparer, whom she married in 1951, died in November. Marchand is survived by her daughters, Katie and Rachel; son, David; and seven grandchildren.

—Compiled by Beth Shapouri
212/337-7147

OPEN MIKE

Broadcasters dodge editorials by not staffing commentators

EDITOR: Your editorial about broadcast TV editorials is misguided. You blame the Fairness Doctrine and fear of regulators, then you decide it's really the profit motive of the large owners that reduces serious editorializing on TV.

Gosh, I thought big media had lots of power. You mean, after spending all that lobbying money to gut regulation, these big boys are afraid? Please.

These same owners fill the airwaves with highly opinionated talk shows that seldom air the other sides of important political issues. They air shock jocks on radio. Why would they be afraid of editorials?

They don't do editorials much these days because most don't want to pay the salaries of people to research and write them. Most stations broadcast to local markets. The owners live elsewhere and simply don't care about local problems. Their concept of "public interest" is what's in their financial interest.

By the way, there's nothing wrong with "decrying potholes and saluting the Boy Scouts." Nor is it wrong to excoriate the Scouts or praise the highway department when it does a good job. Something, anything, which reflects the local community would be better than the current void.

Part of being a responsible broadcaster is to take heat for decisions you make. Avoiding that responsibility by employing silence serves no interest but the substantial profits of the owners. They aren't "holding their tongues." They're holding their wallets.—*Jerry Dunklee, Chair, Journalism Department, Southern Connecticut State University, Former Judge of the Society of Professional Journalists TV Editorial Contest*

TELEVISION

SALES CAREERS

ACCOUNT EXECUTIVES WFAA-TV, Dallas, Tex. Top rated ABC affiliate and Belo flagship, is building the sales department of the future. The success of our new sales re-structure has resulted in the need for additional Account Executives. Applicants should have 1-2 years television sales experience and proven ability to develop new business. Please send resume to: WFAA-TV, Attn: Human Resources, 606 Young Street, Dallas, Texas 75202. Visit our website: www/wfaa.com. WFAA-TV is an equal opportunity employer. WFAA-TV Co., a Belo subsidiary.

GENERAL MANAGER Council Tree Communications, a new Hispanic Broadcasting company, is looking for a 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.

GENERAL SALES MANAGER South Texas' top rated ABC station is searching for an exceptional General Sales Manager to lead our staff of 9. Inventory control and pricing, presentation skills (Power Point), motivation and stability are all necessary skills. We've got a new state-of-the-art facility and a great place to live year round. Please send resume to Human Resources, KILL-TV, P.O. Box 6669, Corpus Christi, Texas 78466. EOE.

GENERAL SALES MANAGER WMBD-TV, the CBS affiliate in Peoria, Illinois is looking for a dynamic general sales manager who can teach, lead, and inspire a talented and enthusiastic sales team. The successful candidate will have experience in inventory control and pricing as well as possess strong organizational skills. Creativity, vision and high energy are vital. Responsibilities will include overseeing national sales and the traffic department with direct supervision of local sales. Send resume to: Bill Lamb, General Manager, WMBD-TV, 3131 N. University St., Peoria, IL 61604. EOE. M/F.

GENERAL SALES MANAGER Channel 6 "For The Heartland" is seeking an experienced sales management professional who possesses the leadership, skills, and team management expertise needed to drive a top-notch revenue generating team to new heights. We are looking for a hands-on, new business-driven individual who wants to live in a dynamic, exciting city. Successful candidates should have local and national sales experience, a proven track record in new business development, and excellent communication skills. Call our job line at (402) 346-6666, ext. (7772) for details. WOWT is a drug-free Company and requires pre-employment drug testing and background check. EOE. Send resume to: WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356 Fax (402) 233-7885 or Email hr@wowt.com.

LOCAL SALES MANAGER ABC affiliate in the growing market of Bowling Green, Kentucky, needs energetic, ambitious leader to motivate and train sales team and develop sales marketing solutions. Prior management and sales experience necessary. Great opportunity to join a 22 station group. Benedek Broadcasting, and live in the beautiful Blue Grass State. Please send resume immediately to: GSM, WKBO, Box 13000, Bowling Green, KY 42102. EOE.

**TV SYNDICATION
ACCOUNT EXECUTIVES**

Bloomberg is the fastest-growing global multimedia provider of real-time financial information. Our clients rely on us for accurate and detailed information as an invaluable aid to critical business and financial decision-making. We offer an energized atmosphere that fosters creativity and professional growth, and where no two days are ever the same. Experience the future of business with Bloomberg.

Working in Bloomberg Television's syndication group, you will develop and maintain relationships with all key station decision makers including General Managers, News Directors and General Sales Managers.

We require outgoing, aggressive executives who possess a 3-5 year track record of sales success along with knowledge of the television industry and local spot sales process. The ability to interpret ratings and financial markets is a plus.

Please send resume to: Bloomberg, Attn: J. Fristenberg, 499 Park Avenue, New York, NY 10022. Fax: 917-369-6163. E-mail: broadcast@bloomberg.com. No phone calls, please. We are an Equal Opportunity Employer.

Bloomberg
www.bloomberg.com

LOCAL SALES MANAGER Channel 6 "For the Heartland," the #1 station in Omaha, has an immediate opening for an individual who will provide direction to our local sales team and grow our current local revenues. We are seeking an individual who possesses leadership, structure, discipline, planning, and implementation skills. Current management experience and/or a strong track record required. Strong computer skills are essential. Enterprise, TVScan, and CMR experience a plus. Call our job line at (402) 346-6666 (ext. 7772) for details. WOWT is a drug-free Company and requires pre-employment drug testing and background check. EOE. Send resume to: WOWT/Human Resources, 3501 Farnam Street, Omaha, NE 68131-3356 Fax(402) 233-7885 or Email hr@wowt.com.

SALES MANAGER Opportunity for successful sales person to move into management. Single station market. Aggressive sales staff with great track record. Salary plus commission/bonus plan. Benefits/410K. Minimum 3 yrs. television sales. Resume to: Roger Sheppard, WTAP, One Television Plaza, Parkersburg, WV 26101. Fax: 304-422-3920 gm@wtap.com. eec. Women & minorities are urged to apply.

ADVERTISING

**ACCOUNT
EXECUTIVE**
News 12 Ad Sales

Manhattan

Our highly successful news network is seeking an individual with advertising sales experience preferably in electronic media (radio, cable, or broadcast). MS Word, Excel and Powerpoint required. Excellent communication skills and a strong desire to achieve sales goals is mandatory. Must be a team player.

We offer a competitive compensation and a comprehensive benefits package. Mail resume, which must include REF #0626B&C0185CAM in cover letter, to: Rainbow Advertising Sales Corp, Dept CM, 1111 Stewart Ave, Bethpage, NY 11714 or Email to: careers@cablevision.com (indicate REF # in subject line of email). EOE

NATIONAL SALES MANAGER for aggressive company, midsize market, top 20 in median income and education. WZDX FOX 54, Huntsville AL seeks an organized, self-motivated individual with a min. of 3 years NSM or Nat'l rep exp. Must possess great communication skills along with strong leadership ability. Requires a strong knowledge of NSM ratings. TVScan, Columbine exp. a plus. Cover letter and resume to HR, WZDX-TV, PO Box 3889, Huntsville AL 35810. Fax 256-533-5521. EOE.

SOUTHEASTERN ABC AFFILIATE seeks dynamic motivator to lead it's sales management team. Local and National experience with proven track record in new business development. Strong leadership, organizational and interpersonal skills. Send cover letter, salary history and resume to Box# 01692 EOE.

MARKETING CAREERS

MARKETING WRITER/PRODUCER WCBDB-TV Media General Broadcast Group. WCBDB-TV NBC 2 in Charleston South Carolina is looking for a marketing writer/producer with a strong creative sense and good writing skills. We are looking for a highly motivated team player with the ability to handle multiple tasks. Non-linear editing skills are a plus. Please include a demo tape. Send resume to Human Resources Dept. 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE M/F Drug Screening.

TECHNICAL CAREERS

ENGINEERING GENIUS NEEDED FOR POST-PRODUCTION TEAM IN MIAMI USA Broadcasting Group Promotions is seeking a proactive, go-getter to maintain it's state-of-the-art post-production facility. Must be a team player and love to work hands-on with our creative gurus to support them in the production of their award-winning on-air promos. Candidates must be extremely Mac literate, and must be familiar with traditional as well as non-linear post-production systems. This fun, cutting edge, South Beach facility boasts five AVID Media Composers, A Protools 24-Mix Plus Audio Suite, a complete Sony Linear On-Line Bay, six Macintosh G4 animation stations complete with Media 100s, and an SGI Box with Illusion software. All systems are integrated through Transoft shared storage and housed in a multiformat Technical operations Center, complete with foosball table and gumball machine. Must be able to multitask, prioritize, keep up with current trends, and handle future growth. previous post-production engineering experience a must. Please e-mail resumes to grouppromotions@usabroadcasting.com.

MASTER CONTROL OPERATOR Channel 5 Berks County News is looking for a Master Control Operator. Must be able to handle a variety of responsibilities, including videography, tape editing, logging and archiving taped stories and newscasts, as well as operate and perform routine maintenance on certain video equipment. At least one year's experience in a technical position in a television news environment is preferred. No phone calls. Please send resume to: AT&T Cable Services, Attn: Human Resources, 400 Riverfront Drive, Reading, PA 19602, EEO/AA Employer, M/F/D/V.

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

ENGINEERING TECHNICIANS KUSA-TV, Denver, Colorado, a leading NBC affiliate, is seeking two experienced operations technicians to join our engineering team. Technicians work in several different areas to include: Master Control, ENG/SNG, Technical Directing, Audio, Video, Tape and Robotic Camera Operations. At least three years of previous television experience preferred. Experience with computers and digital server systems is a plus. Hours are irregular and assignments may include remote outdoor locations. Lifting equipment weighing up to 50 pounds may be required. If you want to be challenged and work for a winning organization, please contact us. We offer an excellent salary and benefits package. Please send your cover letter and resume to Director of Engineering, KUSA-TV, 500 Speer Blvd, Denver, CO 80203-4187; e-mail to careers@9news.com; or fax to (303) 871-1801. We are an equal opportunity employer.

KPOM/KFAA-TV, NBC 24/51 has positions available for Maintenance Engineers. Experience in TV audio, video, RF, Microprocessor controlled equipment, computer operations, preferred. Send Resume to: Chief Engineer, Charles Hoing, KPOM/KFAA, PO box 4610, Ft. Smith AR 72914. AN EQUAL OPPORTUNITY EMPLOYER.

ENGINEERING MANAGER KBHK-TV San Francisco. Must be SBE certified; 7+ years management; experience with unions, UHF, digital, LMS, microwave and D2 required. Resumes to Jerry Braet, VP&GM, KBHK-TV, 650 California Street, San Francisco, CA 94108; fax 415/397-1924; or email jbraet@kbhktv.com, No calls please. EOE.

PRODUCTION CAREERS

ESPN STAR Sports, a joint venture between two of the world's leading cable and satellite broadcasters, ESPN Inc. and STAR TV, is the largest sports broadcaster in Asia. From our headquarters in Singapore, we carry an extensive range of sports programming which reaches over 47 million households for ESPN and 47 million households for STAR Sports in Asia. We are looking for a suitably qualified candidate to join our team for the following position:

VICE PRESIDENT, PRODUCTION

(Based in Singapore)

Reporting to the Managing Director, you will be responsible for overseeing, directing and developing all on-air productions for both ESPN and STAR Sports. You will be developing and controlling budgets for production, determining and supervising the channel's on-air program look, presentation and editorial policy, determining production and operations requirements for all program production and responsible for all production personnel including talent and commentators. You will liaise with outside production suppliers and other channel/network departments on production, presentations, sales, sponsorship, traffic and promotions.

You must have first class television production skill, sound financial management skill and excellent people management and motivation skill. Good knowledge of the region, sport and television technology as well as good understanding of the multi-channel and multi-lingual environment are crucial.

Please send your resume to:

Senior Vice President, Human Resources
ESPN STAR Sports, 151 Lorong Chuan, #03-01 New Tech Park,
 Singapore 556741
Closing date: July 10, 2000.

Fax: (65) 4886300

Email: hr@espnstar.com

Website: www.espnstar.com

Please indicate the position applied for on the envelope. Only shortlisted applicants will be notified.



NEWS CAREERS

NEWS PHOTOGRAPHER KTRK-TV has an immediate opening for a full time News Photographer. Applicants must be knowledgeable on the operation of Sony Betacam Cameras and be able to show a good knowledge of news photography. We are looking for someone who can demonstrate a knowledge of lighting, be able to edit in the field and complete news assignments in a timely manner. Candidates must be able to work quickly in the field in breaking news situations by themselves as well as with reporters and other in the newsroom environment. You should expect night and weekend work as warranted. Applicants should send a non-returnable videotape resume of their work as well as a written resume to: Phil Grant, News Operations Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer M/F/V/D.

PHOTOGRAPHER/EDITOR X2 Comcast SportsNet, Philadelphia's regional sports network is expanding! We have two Photographer/Editor openings. If you are an NPPA influenced shooter who loves sports and can see a story through to completion, we want to hear from you. For immediate consideration, please send resume and non-returnable tape to: Mark Jordan, Executive Producer of Special Projects, 3601 South Broad Street, Philadelphia, PA 19148-5290. NO PHONE CALLS.

PHOTOJOURNALIST Photographer/Editor for mid 60's Toledo, Ohio, market. We are looking for someone with at least 1 - 2 years experience and a great attitude. We shoot beta and edit digitally and are a strong number one market. Any NPPA seminars are a plus. Salary commensurate with experience. Non-returnable tape and resume to Personnel Administrator-147, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No Phone Calls. 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, multicultural 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.

SCIENCE THEATER DIRECTOR needed to head a unique educational facility operated by a top Southeastern ABC affiliate. Requires an experienced educator with demonstrated background in physical science instruction and live-audience demonstrations. Must possess teaching credentials and ability to develop curriculum consistent with that of surrounding school systems. Position also is responsible for show scheduling, equipment and supply inventory, and administrative record keeping. Send resume to Personnel, WFVC, PO Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

WEBSITE NEWS PRODUCER (2 positions) Create, write, and produce up-to-date, accurate content for newschannel11abc.com. Update, maintain, and freshen newschannel11abc.com. Degree in Journalism, English, and/or Communications. Ability to meet tight deadlines performs as a resourceful and energetic member of a fast-paced team. Deep understanding and Internet use is required. Proficiency in HTML, good organizational skills, excellent writing skills and quick thinking required. Send resume to: LaTanya Isley, Director of Web Operations, P.O. Box 2009, Durham, NC 27702bc. EOE.

WEEKNIGHT WEATHER ANCHOR/METEOROLOGIST Top 75 network affiliate adding position late summer for experienced and aggressive weather anchor / meteorologist. AMS seal preferred. On air experience should include severe storm forecasting, including hurricanes. Work with state of the art graphics equipment. Women and minorities are encouraged to apply. Send resume, references, and non-returnable VHS tape by: August 4, 2000 to: Box # 01690 EOE.

WEEKEND NEWS PRODUCER Responsible for producing 30 minute newscasts on weekends. Also, other assigned related duties on other days. Excellent writing and organizational skills, a related degree and minimum one year experience producing newscasts at a commercial television station required. Must be a team player that can work with tight deadlines. Send resume and non-returnable VHS to: Dan Steele, WPSD-TV, 100 Television Lane, Paducah, KY 42003. No phone calls, please. WPSD-TV is an equal opportunity employer and does not discriminate on the basis of race, religion, color, sex, age, national origin or disability.

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.

WEEKEND SPORTS ANCHOR Prepare and anchor sports for weekend newscasts. Will also fill other sports anchors and perform related duties on some weekdays. Excellent writing and on-air skills, a related degree and minimum one year anchor experience required. Send resume and non-returnable VHS to: Dan Steele, WPSD-TV, 100 Television Lane, Paducah, KY 42003. No phone calls, please. WPSD-TV is an equal opportunity employer and does not discriminate on the basis of race, religion, color, sex, age, national origin or disability.

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.

FREELANCE TELEVISION NEWS REPORTER for ten 4-minute field pieces during '00-'01 season to appear on program produced by NYC social services agency. Must be adept interviewer, be able to do standups with few takes, and work on tight production schedule. VHS tape and resume to S. Young, CSS, 105 East 22nd Street, NY 10010.

ASSIGNMENT MANAGER WUFT-TV, University of Florida. Manage assignment desk and supervise student reporters and photographers. Minimum qualifications: high school diploma and 5 years experience in a radio or television newsroom, or a college degree in broadcasting or related field plus one year experience in a radio or TV newsroom, or a graduate degree in broadcast journalism. Other requirements: applicant needs to be computer literate and work well in a training environment. Position requires on-call every third weekend with additional pay. Contact the University of Florida personnel office for an official application at (352) 392-4621. Application deadline is July 14,2000. Reference Broadcast Specialist LP#958960. Women and minorities encouraged to apply. If there is a need for an accommodation to apply for this position, call (352) 392-4621 or TDD (352) 392-7734. AA/EA/EEO.

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NEWS PRODUCER WJW TV FOX 8, Cleveland's news leader, is looking for a news producer with strong writing skills, creativity and the ability to craft newscasts. Show stackers need not apply. Minimum 2 years experience producing newscasts. Send letter, resume and non-returnable tape of a recent newscast to: WJW TV Human Resources, Attn: Producer Opening, 5800 S Marginal Rd, Cleveland OH 44103. EOE.

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PRODUCTION ASSISTANT WQXR-FM seeks PA to handle production and tracking of daily commercial traffic, features and programs. One year of radio production experience, knowledge of digital audio workstations, and ability to create commercials and programs required. Competitive salary, great working conditions. Send resume, short demo tape to: PA Search, Box BC, WQXR, 122 5th Ave., NY, NY 10011, No calls, please. EOE.

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ASSISTANT PROFESSOR School of Journalism and Mass Communication, College of Liberal Arts, University of Minnesota. Seeking applicants and nominations for up to four (4) new full-time, nine-month, tenure-track positions at the rank beginning to advanced Assistant Professor, beginning on or before August 27, 2001 in the following areas: Professional Journalism, Visual Communication, and Public Relations. All applicants are expected to have academic and/or professional interests and experience in new media. Representative examples of new media specialties include digital graphics and publication design; integrated communications management; digital editing; interactive advertising; electronic journalism; digital photojournalism. Successful applicants will have promise of scholarly and/or professional distinction; evidence of teaching effectiveness or strong promise of excellence in teaching; and a Ph.D., other terminal degree, or equivalent qualification such as an established, national/international professional career. To apply, send a cover letter describing interest in the position, a current resume or curriculum vita, and letters of evaluation from three references, to be mailed directly to the search committee. Preference will be given to applications postmarked by October 6, 2000. The full text of this position description is at www.sjmc.umn.edu/ Send applications to: New Media Initiative Search Committee, SJMC/University of Minnesota, 111 Murphy Hall/206 Church Street S.E. Minneapolis, MN 55455-0418. The University of Minnesota is an equal opportunity educator and employer.

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Where are you, Howard Cosell?

It didn't take long for sports pundits to weigh in last week on ABC's selection of Dennis Miller as a commentator on *Monday Night Football*.

"The move was a sure sign that the TV landscape has changed since the halcyon days of *MNF* when Howard Cosell, Don Meredith and Frank Gifford ruled the airwaves," lamented Bob Raissman, New York *Daily News*

"Looks like ABC's picked the one guy who could've sent even Howard Cosell running for a dictionary," cracked *online.com*'s Mark Armstrong.

"In hindsight, Rush Limbaugh might not have been such a bizarre choice after all," knocked CNN'si Web site.

Not so, says *Chicago Sun-Times* columnist Phil Rosenthal. "If you watch ESPN, if you watch Fox, if you watch your local sportscast, these people seem to think they are stand-up comedians, so why not go with the genuine article?" Besides, he said, "they've got three guys in this booth anyway. The third guy is really irrelevant."

But Fox Sports Net's Keith Olbermann was less kind. "Somewhere in the great amorphous ethosphere, Howard Cosell is laughing his toupee off and anticipating how much we'll all miss him the first time Miller laughs over the punchline of his own joke," he said in his sports commentary last Thursday. Then, mimicking Miller's signature phrase, he added, "Of course, that's just my opinion. I could be wrong."

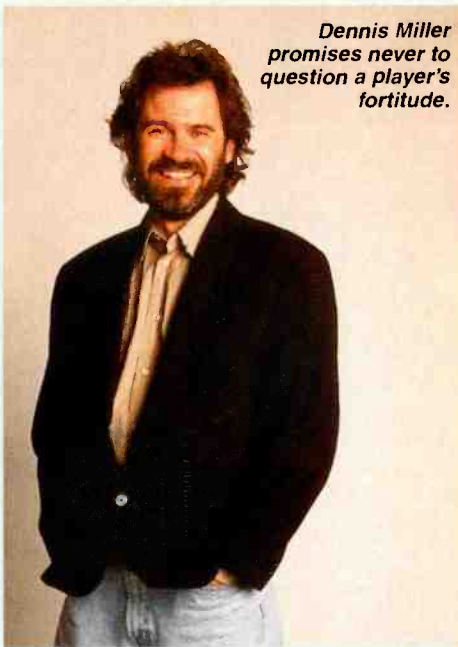
As part of the network's effort to shake up its *MNF* franchise, producer Don Ohlmeyer, who rejoined the ABC sportscast earlier this year after running NBC's West Coast entertainment operations, last week announced an almost entirely new on-air team for the show's 31st season.

Miller, known for his "rants" as the sarcastic host of his own HBO comedy series (one of his frequent targets has been ex-*MNF*er and Ohlmeyer pal O.J. Simpson) and a former cast member on *Saturday Night Live*, joins fellow newcomer Dan Fouts and veteran *MNF* play-by-play announcer Al Michaels in the booth this season. *MNF* also added two sideline reporters: former NFL running back Eric Dickerson and ESPN reporter Melissa Stark.

"I have one thing I'm never going to say," Miller says. "I'm never going to question a player's fortitude because, quite frankly, you look lame as a guy who never played the game doing that."

"I don't know what sort of intestinal fortitude it takes to cross the middle [of the field] with someone like Jack Tatum. So I'm going to try to stay in the background and ask questions that a fan might ask. ... I hope to bring some humor to this thing."

—Joe Schlosser and Nancy Catmull



Dennis Miller promises never to question a player's fortitude.

excellence. The network also won national Murrow awards for sports reporting, news series, documentary and use of video, and *Nightly News* was named best newscast. ABC won national Murrow awards for continuing coverage and investigative reporting—in a tie with CBS' *48 Hours*—while CNN was honored for spot news coverage, feature reporting and writing. Among large-market television stations, WBZ-TV Boston was honored for overall excellence, while Dallas' WFAA-TV's late news was named best newscast.

Excite@Home and three major shareholders agreed to delay an insider deal being challenged by other major shareholder Cablevision Systems.

Cox and Comcast had been scheduled to complete a complicated transaction giving fellow shareholder AT&T control of the company in exchange for an option to "put" their shares to AT&T at a fixed price. The option was priced at \$48 per share; since Excite@Home's stock has dropped to \$20 or so, Comcast and Cox's options are worth around \$1.3 billion each. Cablevision, angry at being left out of the deal, sued all three MSOs and the high-speed Internet company and had sought a restraining order to block Friday's scheduled closing. But the companies all agreed that they would suspend the stock deal until a judge ruled whether it was appropriate to exclude Cablevision.

Moody's took a shot at

Barbara Walters confirmed that she is talking with ABC about renewing her contract, which is up in the fall, and CBS, about possibly jumping ship. "I am in the process of negotiating with ABC and am hopeful that things will

work out. But it's nice to know that you're wanted and that there are alternatives," she said in a statement, responding to a *TV Guide* story reporting the CBS talks. Beyond saying, "I admire her greatly and regard her as a friend," David Westin declined to

comment on the status of talks concerning a renewal of Walters' contract. No comment from CBS either.

NBC has won the Radio-Television News Directors Association's Edward R. Murrow Award for overall

Cumulus Media Inc. and Cumulus' stock price dove to a 1½-year low last Thursday.

On June 16, Moody's Investors Service had downgraded the Atlanta-based radio company's ratings to negative from stable. Last Thursday, Cumulus closed at \$7.8125 per share, an 18-month low. It edged up Friday and, at midday, was trading at \$8.25 per share. Moody's said it downgraded Cumulus's debt ratings because the troubled company will likely have to sell assets and use debt—as opposed to being able to make another public offering—to fund some \$420 million worth of pending radio-station deals. Moody's also cited “disappointing margin performance, weak cash-flow generation since the inception of [Cumulus'] acquisition strategy and inability to cover overhead.”

Rep. Mike Oxley (R-Ohio) has introduced a bill with the catchy title “FCC De-Politicization Act of 2000.”

The bill would forbid the commission from taking any position on an issue until there has been a majority vote. Once that happened, the bill would allow only commissioners or their personal staffs—no FCC bureaucrats—to support or oppose an issue before Congress. An existing law already forbids the FCC from spending any money on lobbying. Oxley, Rep. Billy Tauzin (R-La.) and other House Republicans this

spring asked for a Justice Department investigation into the FCC's activities after the commission faxed to members of Congress letters from groups opposed to a bill on low-power radio service hours before a House vote on the legislation. The bill, which would stall the FCC's effort to roll out low-power radio, ultimately passed the House.

The House Telecommunications Subcommittee plans to vote on a bill Tuesday that would require the FCC to complete most merger reviews within 90 days, says Ken Johnson, spokesman to subcommittee Chairman Billy Tauzin (R-La.). A similar bill was passed through the Senate Judiciary Committee last year but has never made it to the floor for a vote.

Looks like House Telecommunications Subcommittee Chairman **Billy Tauzin (R-La.)** just realized what some broadcasters mean when they talk about leasing up to 7.5 Mb/s of the 19.4 Mb/s chunk of digital spectrum to potential datacasters.

After a Bloomberg News story came out last Wednesday about Granite Broadcasting's intention to form a cooperative to lease spectrum (with a headline that read “Broadcast Digital Group to Hire Banker to Sell TV Spectrum”), Tauzin spokesman Ken Johnson got on the phone to reporters. “You

can't sell what you don't own,” Johnson fumed. “The spectrum was loaned to broadcasters, not bequeathed to them to use forever.”

A law that would protect children from “harmful” material on the Internet remains enjoined after the U.S. Court of Appeals for the 3rd Circuit in Philadelphia agreed with a lower court last week that it violates the First Amendment. “We will affirm the District Court's grant of a preliminary injunction because we are confident that the ACLU's attack on [the law's] constitutionality is likely to succeed on the merits,” wrote Circuit Court Judge Leonard Garth. The law, which Congress passed in 1998, has never been enforced because the District Court enjoined it soon after its passage at the request of the American Civil Liberties Union and a coalition it is representing in the case.

Time Warner Cable has agreed to transmit the electronic program guides offered by local stations until the FCC decides whether broadcasters are entitled to demand carriage of their EPG signals. Time Warner has been stripping the EPG portion of local stations' signals in states where its cable systems sell their own electronic guides. Gemstar International, which produces the system used by local

broadcasters, has asked the FCC to rule that its service, carried in the vertical blanking interval portion of a station's signal, falls under requirements of federal must-carry rules. Time Warner argues that the EPG signals don't qualify because they are not related to any single TV program.

Marsha MacBride, mass media and cable adviser for FCC Commissioner Michael Powell, will leave that post to join Disney's Washington office Aug. 1.

Internet Broadcasting Systems (IBS), which provides Web-support services for broadcasters looking to offer full-service Web sites, has begun rollout of local Web Channels for the Post-Newsweek broadcast properties with the launch of sites for KPRC-TV Houston (www.Click2Houston.com) and WDIV-TV Detroit (www.ClickOnDetroit.com). IBS also has furthered its reach in Canada with the addition of three broadcast markets through its partnership with CanWest Global. The new properties in Saskatchewan, Alberta and British Columbia are all scheduled to launch in the fall.

Correction The name of the photographer for the June 12 cover story was spelled incorrectly. The photographer for the cover and inside photos of PBS President Pat Mitchell was Dennis Brack/Black Star.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Avoiding 'broadband chaos'

Cable won a big victory last week. A federal appeals court, overturning a federal district court, ruled that local franchising authorities cannot require cable franchisees to open their systems to competing Internet access providers as a cost of doing business. If open access is anyone's call, said the court, it is the FCC's. And this commission is not inclined to force open the access floodgates at the price of what Chairman Bill Kennard has said would be "chaos in broadband."

The decision was also a victory for Kennard. He believes, and rightly so, that 30,000-plus different gauges of track (the approximate number of local franchising authorities) is no way to run a railroad. To speed the rollout of local services, he has said, regulators need to keep their mitts off cable's high-speed data services. We agree. Kennard has also stressed that cable, for its part, needs to act responsibly with that freedom and develop an open-access tradition that mirrors the growth of the Internet. Of course, the chairman has that big stick of merger approval—at least for now—to back up his soft-spoken advice. Even without it, his counsel is worth heeding.

Required reading

FCC Commissioner Michael Powell's partial dissent to the annual biennial review of FCC rules should be required reading for those still arguing for preserving buggy-whip regulations in a jet age. Although the full text, released last week, is available online (at FCC.gov under Biennial Review Report), complete with a rather attenuated Lone Ranger metaphor that perhaps should have been headed off at the pass, we have elected to print the statement's conclusion on this page.

"I do not believe that the Commission has justified its decision that the 35% audience reach cap, the newspaper/broadcast cross-ownership rule or the cable/broadcast cross-ownership rule continue to serve the public interest as a result of competition as Section 202(h) requires. With respect to each of these rules, I would have supported further proceedings to more thoroughly evaluate the pervasive changes that have occurred in the video marketplace, and whether these rules continue to achieve the goals for which they were intended. ... This Commission must look forward if it is to foster, and not stand in the way of, the digital revolution that is occurring across all of the communications industries."

Since the current biennial review was actually for 1998, the 2000 review should be up and humming any day now. There's no time like the present to "more thoroughly evaluate" the rules, this time with an eye toward the future and the real world.

Family resemblance

Has anyone else noticed how much broadcast TV is starting to look like cable? If imitation is flattery, then cable should be getting a dozen roses and a thank-you card any day now. For years, it has been the other way around, with cable trading in, and on, broadcasters' wares.

HBO has *Sopranos*; CBS tried *Falcone*. MTV has *Real World*; CBS has *Survivor* and now *Big Brother*. E! has Howard Stern; broadcast syndication has Howard Stern. Cindy Margolis is coming to syndication in a late-night show that is sort of MTV's *Spring Break* for all seasons. Networks are stripping shows or rerunning them in the same week. And if you take a gritty drama, mix in a sitcom and add a dash of Tiger on the 18th hole, the salty language is approaching that of cable as well.

It was bound to happen. With cable and broadcast increasingly under the same corporate umbrella (MTV may have *Real World* and CBS *Big Brother*, but Viacom has them both), cross-promotion broke new ground. Could cross-pollination be far behind? The trend is inevitable and may even be healthy, strengthening the line and maybe even producing a hybrid that is better than either.

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William McGorry/Group Vice President/212-463-6543
Lawrence Oliver/Group Publisher/212-463-6544
Donald V. West/Group Editor in Chief/202-463-3701
Harry A. Jessell/Editor/212-337-6964
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EDITORIAL/NEW YORK

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