

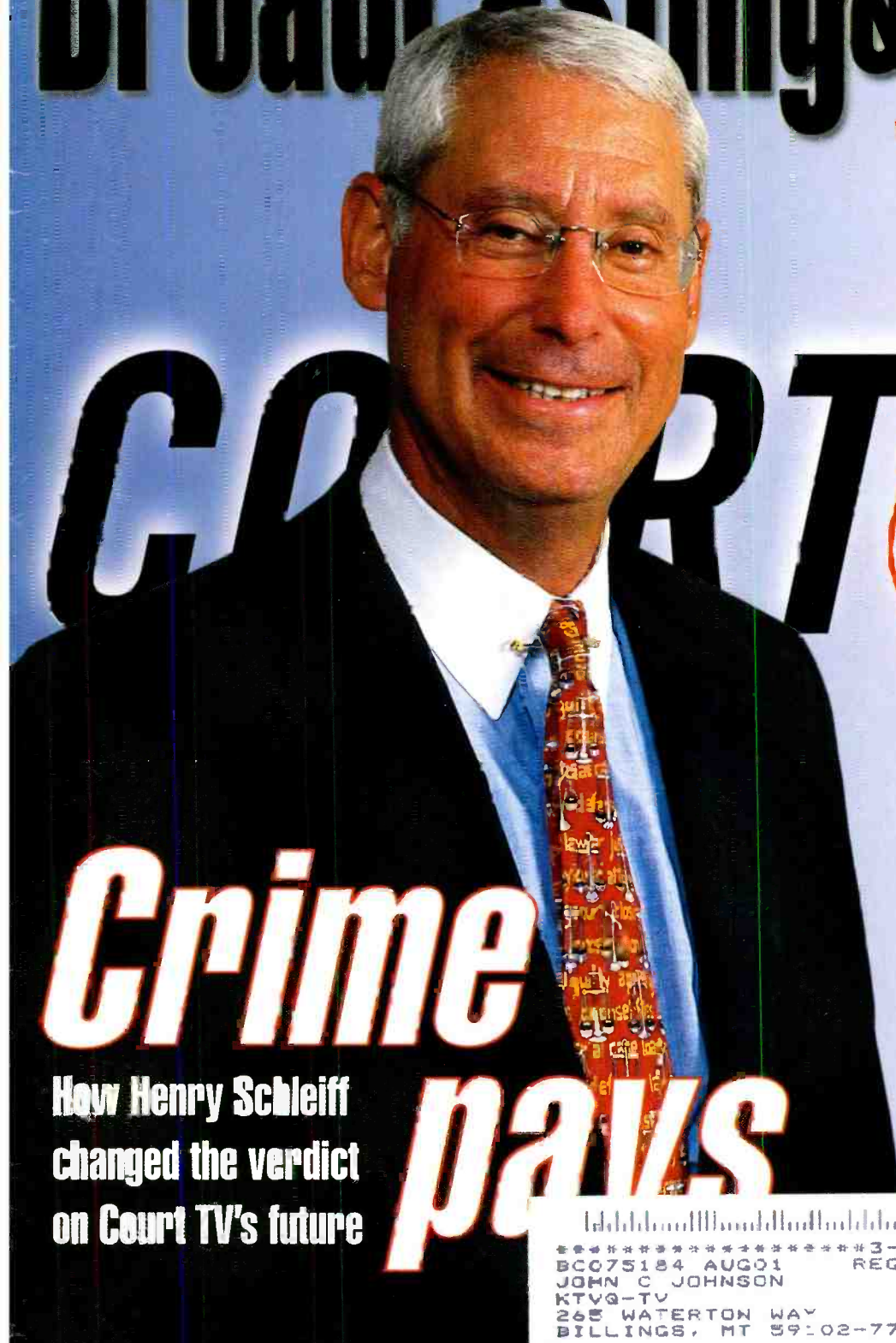
July 17, 2000

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# COURT TV



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## Crime pays

How Henry Schleiff  
changed the verdict  
on Court TV's future



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WEEK / 4

CASTING / 55

CABLE / 26

TECHNOLOGY / 64

INTERNET / 68

For 6 years, Lifetime has joined scientists, health care providers, advocates and survivors to fight Breast Cancer.

We thank our affiliates for their partnership and support as well as CTAM for acknowledging these efforts for this important cause.

Join us in 2000 as we Stop Breast Cancer for Life.

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Television for Women

**...Isn't It Time to  
Stop Breast Cancer?**

OUR LIFETIME COMMITMENT



**Every 3 Minutes**

A Woman Is Diagnosed With Breast Cancer.\*

**Every 12 Minutes**

A Woman Dies From Breast Cancer.\*



## TOP OF THE WEEK / 4

**Bad pitch** Poor ratings for All-Star game give MLB little leverage for the rights fee it's seeking. / 5

**Helping the blind** Advocates disagree on the best way to mandate video descriptions. / 5

**Shooting star** *Just Shoot Me* takes just six weeks to clear 75% of the U.S. for syndication launch in 2001. / 8

**Good news, bad news** Study says revenue gain from interactive TV will balance out ad erosion. / 10

**Sporting deal** Comcast buys two sports channels from Viacom and agrees to carry MTVN. / 15

**For more late-breaking news, see "In Brief" on pages 88-89**



**That Philly cop video** The tape of the arrest becomes the story. / 4

## COVER STORY / 20

**Crime pays** How Henry Schleiff changed the verdict on Court TV's future

## BROADCASTING / 55

**Curtain raiser** Syndicators tout their wares at Television Critics Association annual Synditel gathering. / 55

**Viva Mexico** Hispanic Television Network revamps and targets Mexican-Americans. / 55

## CABLE / 26

**If you can't beat 'em...** Tiny rural systems partner with DBS rivals. / 26

**Focus on growth** The satellite TV industry discusses

## SPECIAL: THE RESEARCH REVOLUTION / 44

**Rating digital** Nielsen Media Research prepares to measure viewing in the digital age. / 44

**Data message** "Third-party processors" provide detailed demo analysis. / 48

**Customers most likely** Pinpointing lifestyle and behavior. / 50

**In the audience** Tapping into viewer response to programming. / 52



ways to push total subs past 13 million. / 30

**Just ducky** Linda Ellerbee re-signs with Nickelodeon and inks a production deal with HBO. / 40

## TECHNOLOGY / 64

**Standard setters** Merger of competitors is expected to speed conversion to digital radio. / 64

## INTERNET / 68

**Shakeout** It's survival of the fittest as entertainment dotcoms fall by the wayside. / 68

Changing Hands.....73	Editorials.....90	Nielsen Ratings...36,53,62
Classifieds.....80	Fates & Fortunes.....78	Open Mike.....79
Closed Circuit.....15	Fifth Estater.....77	Station Break.....60
Cutting Edge.....66	Financial Wrap Up.....14	Washington Watch.....18
Datebook.....76	Get w/the Program.....56	
Dot's New Media Cafe...72	Hooked up.....42	



Photo: AP Photo / WPVI-TV

Within hours, wpvi footage had gone around the world.

## The Philadelphia story

*Video of arrest gets wide airing, becomes central factor*

By Dan Trigoboff

**A**BC-owned WPVI-TV Philadelphia's news chopper didn't just get the story last week; its dramatic video of the violent arrest of a police-shooting suspect following a car chase became the story.

The incident, telecast live between ABC's daytime *Port Charles* and *All My Children*, soon became the focus of the story. Within hours, WPVI-TV's footage had gone around the world via ABC's NewsOne feed, its affiliation with CNN Newsource; CBS, Fox's and ABC's news-pooling venture NNS; and the Internet.

Calls continued to flood the station seeking the tape, which quickly became central in reactions to the incident by local politicians and pundits.

But the video was not intended to be shown over other Philadelphia broadcast stations. General Manager David Davis said that the story was embargoed in the local market but, by Thursday, "the embargo has already been broken by some of the stations. We have not lifted the embargo."

Both NBC and CBS said they ran the tape under the fair-use exception to copy-

right law. "News 10 used a brief excerpt of the Chopper 6 video because the tape was both critical to the story and has become a story in and of itself," said a statement from NBC-owned WCAU(TV), which first aired the tape on its late news Wednesday night. "News 10 gave WPVI credit for the use of the video each time it was used. News 10 believes it acted appropriately both from a legal standpoint and journalistic standpoint." Fox-owned WTXF-TV said it used the tape in a limited way with permission as did Tribune-owned WPHL-TV.

And while CBS' *Early Show* was permitted to use the tape Thursday morning because of the network's membership in NNS, NBC is not a member, and *The Today Show* used it without permission. NBC said its network news management and attorneys had discussed the issue at length. Citing the widespread viewing of the tape and, in particular, Philadelphia Mayor John F. Street's reference to the tape in a press conference Wednesday, a network spokeswoman said, "At that point, when it's clear that the tape is the crux of the story, it falls under fair use."

Melissa Klinzing, news director at CBS-owned KYW-TV Philadelphia said

her station first used the tape on its Thursday noon newscast, taking it from the CBS Newspath feed although "we had several versions around this building." The decision to use the video, she said, was made after lengthy discussion with CBS' legal department, which determined that the wide availability of the tape and "that the tape's existence had taken on a life of its own within the story" made it a fair use.

"It was important to talk with our lawyers," she said. "I would expect other stations to observe my copyright as a matter of courtesy. We were the last people on earth to use this tape."

ABC attorneys had contacted Klinzing at home to inform her personally of the embargo, she said. "I said I wouldn't use it [Wednesday night], but I told them we would reconsider in the morning." She said station lawyers tried to contact WPVI-TV on Thursday.

By late last week, WPVI-TV allowed limited use of the video locally, due to intense public interest.

WPVI-TV last week gave a copy of the tape aired to police for internal investigation and to the Philadelphia District Attorney's office, as radio and cable pundits debated whether the video legitimately exposed possible police brutality or presented the police in a negative light without context.

Helicopters are often a cause of friction between press and police but are particularly so during emergency situations when police fear that live longshots could reveal strategic positions. On the other hand, news helicopters have also aided police in providing an observation point and helping track suspects.

Comparisons of the Philadelphia tape with the 1991 video that showed several white policemen beating black suspect Rodney King after a car chase in Los Angeles came quickly, although distinctions between the two were quickly drawn as well. Unlike in the King incident, there were black as well as white cops in the crowd around suspect Thomas Jones.

In another taped incident, in Lawrenceville, Ga., police officers appeared to punch and kick a drunk-driving suspect following a car chase. Although that tape received widespread airing, the incident did not get the attention of the one in Philadelphia. And, because it was captured by several Atlanta stations' news choppers, there were no embargo issues. ■



## Blind ambitions split over rules

*FCC finds not all sightless people have the same needs*

By Bill McConnell

Only days before the FCC is scheduled to require four hours of voiced description weekly in prime time programming, disagreements within the blind community have the regulators questioning their approach.

At issue is a plan to require the affiliates of the top four broadcast networks in the 25 biggest local markets and cable systems' top five networks to carry descriptions of on-screen action not discussed in a program's dialogue.

The FCC's description plan is supported by a broad coalition of advocacy groups, including the American Council for the Blind. Most of the country's 12 million-plus sight-impaired people lost vision late enough in life to better appreciate descriptions of physical traits and details than would be covered under the government's proposal.

On the other side of the debate is the National Federation for the Blind, which primarily represents people who have been blind since birth and says the prime time descriptions will add only superficial enhancements to TV dialogue.

That group wants the FCC to concentrate on descriptions for on-screen texts such as emergency warnings, weather reports and sports scores. Added descriptions of sit-coms and dramas, such as color of clothing or people's physical traits, have little value to people blind all their lives, says the NFB, which claims 50,000 members.

Despite the controversy, the FCC will likely approve the rules and move forward with requirements for emergency information later.

Last week, the NFB officials, accompanied by the Motion Picture Association of America, urged the FCC to back off its plan. The MPA, the National Association of Broadcasters and the National Cable Television Association are fighting the plan. The service is expected to cost each station roughly \$161,000 in equipment and \$4,000 an hour.

*Just as Major League Baseball is looking for a fat, new rights contract, its All-Star game last week drew record low ratings.*

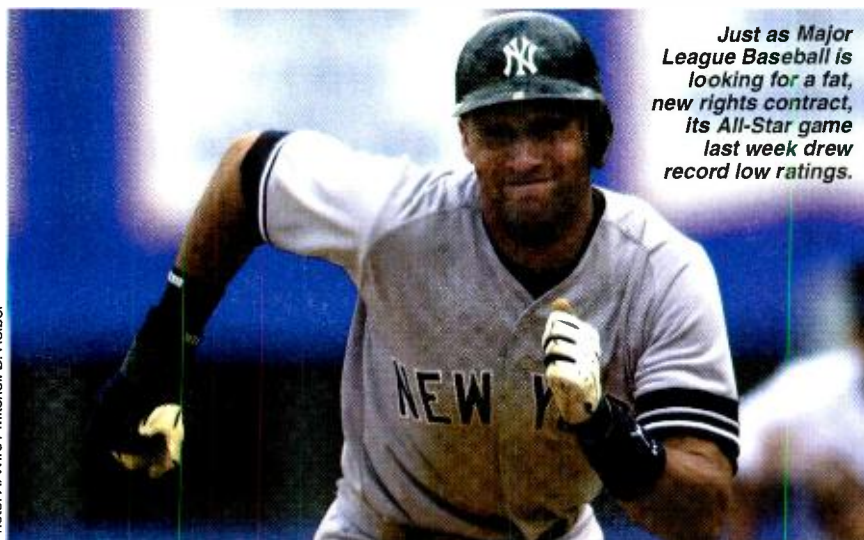


Photo: Al Wire / Mitchell B. Reibel

## MLB needs a better pitch

*Poor ratings for All-Star game don't help baseball's case*

By Steve McClellan

Because they were demanding that the next set of rights holders triple the current fees, Major League Baseball officials were hoping that a respectable rating for last week's All-Star game would bolster its case.

Whiff! Instead the game drew its lowest prime time rating ever, and now the league faces meetings with CBS and ABC within the next 10 days in which it will present the same packages that incumbents Fox and NBC rejected two weeks ago.

And sources say it's a sure bet that CBS and ABC will also reject MLB's pursuit of a three-fold rights increase. "At that rate, it's a big money loser," said one network source on the league's proposal for tripling the fees.

The way the talks are structured, there are no counteroffers per se. Like the incumbents (NBC and Fox), CBS and ABC will simply have the opportunity to accept or reject the same packages at the same prices rejected earlier by NBC and Fox.

If, as expected, MLB doesn't get any takers, the league will then have to go back to the current rights holders with amended terms—that is, lower asking prices. They either accept or reject, and the process continues that way until either the incumbent or an outside bidder accepts baseball's terms for each package.

It's a process that could drag on for

months. "The baseball negotiating team [led by MLB Chief Operating Officer Paul Beeston] is under a lot of pressure not to leave any money on the table," says one source involved. "You could see a back and forth where the price drops in increments of \$10 million." Beeston was to have briefed team owners on the talks at a meeting last Friday in New York.

MLB currently wants \$240 million a year for NBC's post-season package and \$345 million annually for Fox's combined regular-season and post-season package. Most expect the Fox package to get done first.

MLB lost leverage in its negotiations, if it was counting on last week's All-Star game to demonstrate how popular America's favorite pastime is with TV viewers. The game averaged its lowest prime time rating ever, with a 10.1 rating and an 18 share. That was down a whopping 16% from Fox's telecast of the game last year.

Events and reality TV conspired to suppress the game's rating. Some of the game's biggest stars were sidelined with injuries, including Mark McGwire, Ken Griffey Jr., Pedro Martinez, Cal Ripken Jr. and Manny Ramirez. The highest-rated prime time show last Tuesday was *Who Wants to Be a Millionaire?*, which averaged a 14.1/25.

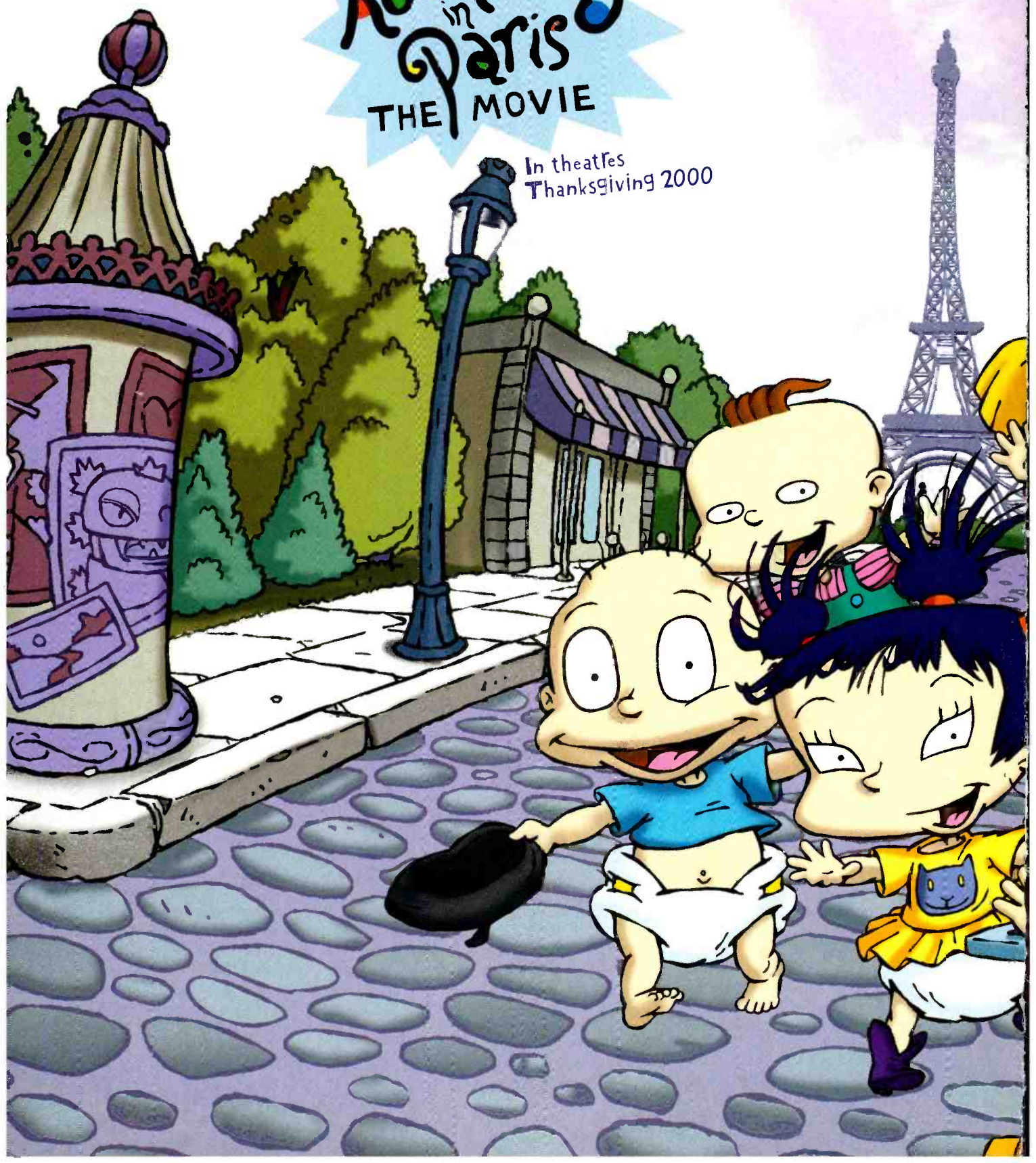
Nevertheless, the game was still strong enough to give NBC the household win for prime time Tuesday, with a 9.7/17, followed by ABC's 9.1/16, CBS' 6.5/11 and Fox's 3.4/6.





# RUGRATS in Paris THE MOVIE

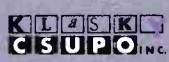
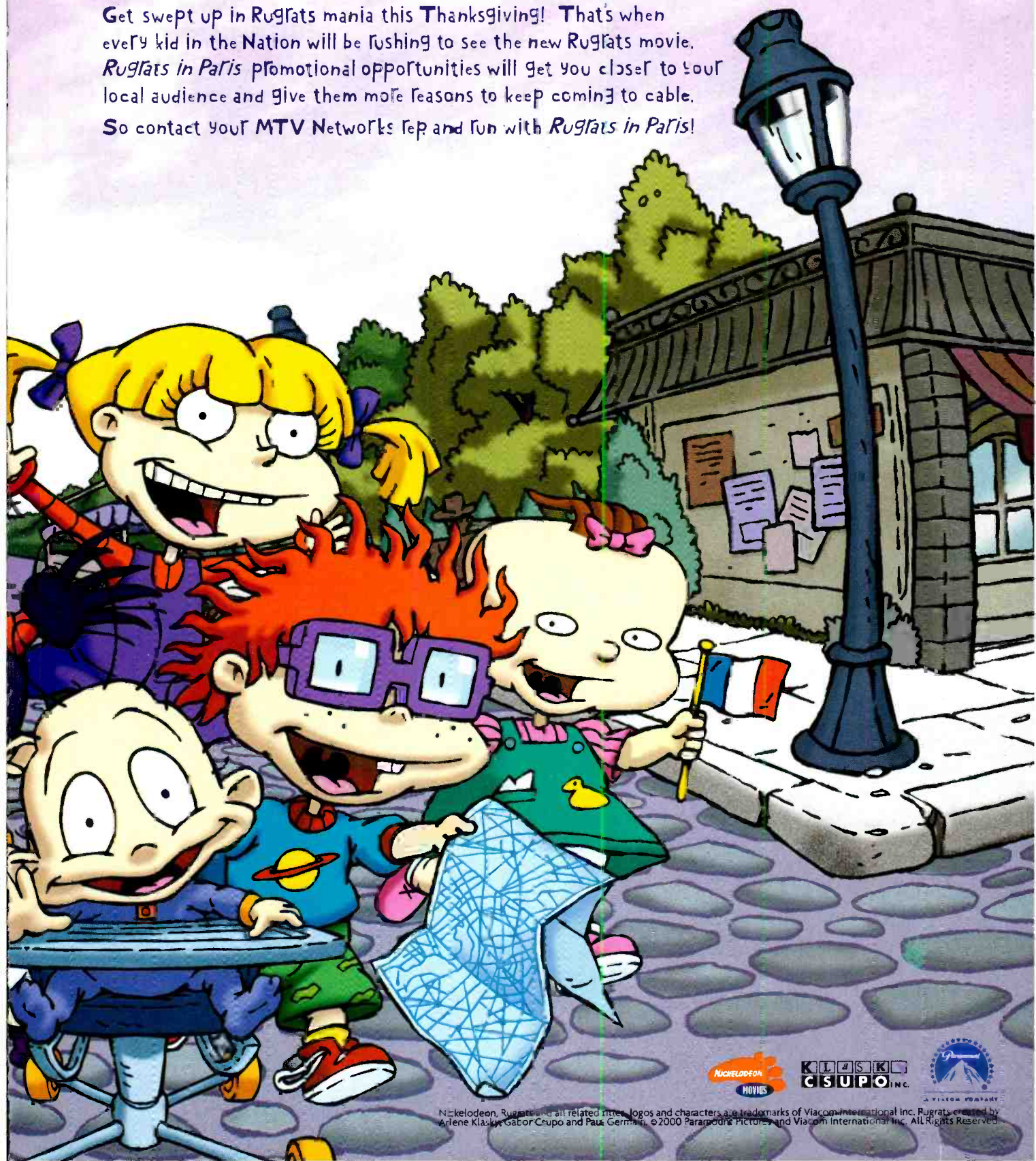
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Thanksgiving 2000





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# In reality, good times for off-net sitcoms

*ColumbiaTriStar's fast sale of 'Just Shoot Me' points to new doubts about syndication value of 'Survivor' types*

By Susanne Ault

It's only been about 15 days into Steve Mosko's new gig as president of Columbia TriStar Television Distribution, but the guy does seem to be pushing all the right buttons.

Last week, Mosko trumpeted the news that the studio's off-net episodes of NBC's workplace farce *Just Shoot Me* have been cleared in 75% of the country (including on stations in the top-20 cities) in a could-be record six-week time frame. The show (102 episodes worth) will launch in syndication over a four-year period starting in 2001.

Making Mosko's job easier, should the predictions of some TV analysts come to pass: the scarcity of off-network comedies within the next few years. Reality series like *Millionaire* and *Survivor*, not sitcoms, currently take up a chunk of the networks' schedules.

"It is an absolutely valid statement that there is no marketplace for [*Millionaire* or *Survivor*] in repeats. That is not happening," admits Petry TV's Dick Kurlander. "The surprise is gone."

Another exclamation point is that sources are estimating that CTTD will corral \$3 million per episode of *Just Shoot Me*, quite similar to the coin caught in *Seinfeld*'s first syndication cycle.

"We really don't track these things necessarily on the speed of how we do it," notes Mosko, who declines to comment on the exact dollar figures. "But certainly selling the show in six weeks, making deals in the top-20 markets is impressive."

Station add-ons include Tribune's WPHL-TV Philadelphia, Cox-owned KTUV-TV San Francisco and Paramount's KTXA-TV Dallas.

In May, CTTD secured *Just Shoot Me* on Fox O&O WNYW-TV New York, Tribune-owned KTLA-TV Los Angeles and Newsweb's WPWR-TV Chicago. Pundits estimated per-week episodes in these top three markets to have sold in the \$80,000 to \$100,000 range.

"Another nice thing is that all the sta-

tion groups have been involved," says Mosko. "And now that NBC has put [*Just Shoot Me*] as the lead-in to *ER*, which is one of its most important series on one of its most important nights, that gave [stations] a vote of confidence in picking up [the off-net run of] *Just Shoot Me*."

For the week ending July 2, the series (which revolves around star David Spade gawking at fashion models) grabbed a 6.1 rating/10 share—enough to place second at 9:30 p.m. behind the second-half of tough-to-beat *Who Wants to Be a Millionaire?* Overall, *Just Shoot Me* placed 37th among prime time series.

Kurlander also points out that, as it stands, many comedies in production on



'Just Shoot Me' is estimated to bring in \$3 million per episode for CTTD.

the networks are "too niche-oriented and don't have [the] universal appeal" worthy of a syndication run. For instance, the upcoming comedies on both The WB and UPN skew young and ethnic.

*Just Shoot Me*, being offered at a 5.5/1.5 barter split, will air on stations as a half-hour strip during the week and as a block or half-hour split on weekends.

Shows currently in CTTD's syndication pipeline are CBS' *King of Queens* and WB's *The Steve Harvey Show*. ■

## Too late for 'Later Today'

By Susanne Ault

After just one season, it's so long to NBC's *Later Today*. NBC confirmed that it will pull the plug on the series, a more chit-chatty version of its *The Today Show*, on Aug. 11.

*Later*, covering topics ranging from recipe tips to health advice, never neared the ratings success of its lead-in *The Today Show*, which currently reigns as the top network morning newscast. (It leads by a wide margin.)

*Later*, co-hosted by Jodi Applegate, Asha Blake and Florence Henderson, has grabbed a 2.0 rating season-to-date, actually a respectable showing in daytime terms. The only freshman talk effort returning next season, Telepictures' *Queen Latifah*, posted a 1.3 for the week ending June 25.

But when NBC decided to expand *The Today Show* by one hour, cutting into *Later*'s time slot, it seemed likely the network would be saying, in essence, see you *Later*.

Only NBC's 13 O&O's were bumping *Later* into the 10 a.m. hour to

make room for the expansion of *The Today Show*, set to start Oct. 2. The unwillingness of affiliate stations to fall in line with the O&O's was understandable, considering *Later*'s hum track record.

Henderson, who regularly pops up on *The Today Show* (most recently as a fitness guru for seniors), should find renewed life on the longer *Today Show*. No word yet on the fates of Blake (a former anchor at KNBC(TV) Los Angeles) and Applegate.

The revamped *Today*, running 7 a.m. to 10 a.m., will also cause some headaches for Buena Vista Television's syndicated *Regis & Kathie Lee*, which airs in most markets in the 9 a.m. hour. The studio has maintained that it has multiyear deals with stations to keep *Regis & Kathie Lee* at 9 a.m., and is expecting stations to make good on those agreements. But there has been speculation that certain stations could instead push to air the third hour of *Today*, especially when one wonders if Regis Philbin can hold on to viewers sans Kathie Lee come July 28. ■



**ESPN 2**

1997

**53**  
MILLION  
HOMES

**ESPN 2**

1998

**62**  
MILLION  
HOMES

**ESPN 2**

1999

**67**  
MILLION  
HOMES

**ESPN 2**

2000

**70**  
MILLION  
HOMES

**ESPN 2**

1993

**8**  
MILLION  
HOMES

**ESPN 2**

1994

**15**  
MILLION  
HOMES

**ESPN 2**

1995

**27**  
MILLION  
HOMES

**ESPN 2**

1996

**40**  
MILLION  
HOMES

*Thanks to all of our affiliates for another banner year.*



# Forrester foresees 'smart TV'

*Says interactive revenues will balance advertising erosion*

By Glen Dickson

The use of personal video recorders (PVRs) will kill \$18 billion in television advertising revenues by 2005, as consumers will use the disk-based devices to quickly skip commercials and thus erode the traditional spot-buying market.

But by the same time, the television industry will enjoy \$25 billion in new revenues generated by interactive services.

That's the gist of "Smarter Television," a new report from Cambridge, Mass.-based Forrester Research that examines how the use of PVRs, interactive-program guides (IPGs) and intelligent data (metadata) will dramatically change both the way consumers watch television and how revenues are accrued and distributed between programmers, satellite and cable operators and interactive television firms.

Forrester sees the evolution to "smart TV" as a two-stage process. From now until 2002, cable and satellite operators will deploy over 10 million "smarter devices," or advanced set-tops. By the end of this year, says Forrester, some 34 million U.S. households will use IPGs (15 million from EchoStar and DirecTV boxes, 16.1 million from cable operators and 1.6 million from Gemstar-equipped TVs and VCRs); 750,000 will have PVRs;

and 4.9 million households will enjoy interactive features from WebTV or cable and satellite services like Wink.

Once the appropriate set-tops are in place, probably by 2003, networks will start to deliver "smarter content" by embedding metadata into the video stream. Metadata will support commerce through the TV set, allow consumers to choose commercials targeted to their interests and provide links to either "walled garden" interactive content (filtered by the operator) or general Internet material.

Rest assured, the advent of smart TV doesn't mean that plain old "dumb TV" will go away, says Forrester Principal Analyst Josh Bernoff.

"These changes are not yes-and-no

or black-and-white," says Bernoff. "We'll have exactly the same television content and distribution system, and layered on top of that will be a whole interactive world that only people with sophisticated devices can enjoy."

Won't smart TV create an "interactive divide" between basic cable or satellite customers and homes equipped with premium boxes? Bernoff isn't so sure that will happen, because box makers and operators will have strong incentives to place interactive boxes in as many homes as possible.

The report predicts that, due to PVR use, traditional TV ad revenues will peak at \$65 billion in 2003. But, Forrester says, by 2005, interactive ads and commerce fees from IPGs and other non-traditional video will generate \$17 billion from advertisers. ■

## TV reporter finds suicide

*Florida state attorney's body is discovered by WFLA-TV reporter who was investigating him*

By Dan Trigoboff

It was WFLA-TV reporter Steve Andrews who found the body last Thursday of Florida State Attorney Harry Lee Coe III—the man Andrews had investigated for financial improprieties in office.

Andrews had gone to the apartment complex where Coe lived after leaving other reporters staking out the courthouse where Coe worked. Early indications were that the body, lying against a concrete pillar under a highway adjacent to the complex, had been there since the night before.

Local news reported that some in the area blamed the media, particularly WFLA-TV, for the apparent suicide. The station acknowledged critical calls and e-mail, but said the volume was not especially heavy. Without waiving on the story or its newsworthiness, WFLA-TV acknowledged that Andrews was left shaken. "You don't ever hope or plan for a story to take a turn like this," said Dan Bradley, WFLA-TV vice president for news. "And for them to have been the crew to discover the body

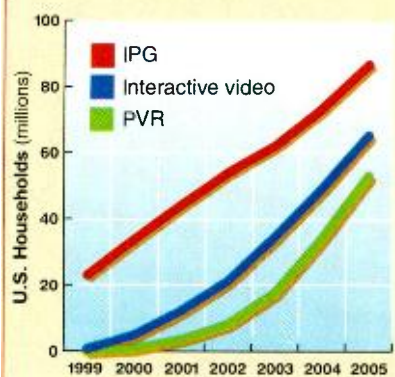
obviously brings a lot more trauma." Andrews could not be reached Friday.

Andrews' investigation concerned whether thousands of dollars in loans Coe procured from two employees who worked for him were illegal. "It was highly unusual, highly questionable, possibly unethical and yet to be determined whether it was illegal," said Bradley. The story included an interview with Coe. On Wednesday, Florida Gov. Jeb Bush ordered the state Department of Law Enforcement to look into the loans and the possible purging of computer records that might have indicated online gambling.

"I would caution people not to oversimplify the reasons that people kill themselves," said Poynter Institute ethicist Al Tompkins, who noted that Coe's son did not immediately blame the media and suggested that the reasons for his father's death were more complicated. As a former judge and the state's leading prosecutor, and no stranger to controversy, Coe "was a man who understood that sometimes in the pursuit of truth, a person causes discomfort, even harm," Tompkins said. ■

### SMARTER TELEVISION

Forrester projects increased consumer usage of interactive program guides (IPGs), interactive video and PVRs through 2005.





**IT** *JUST*

**KEEPS GETTING  
BETTER...**

# SO

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OF THE  
COUNTRY  
AND THE

*TOP 20* MARKETS

IN *Just* 6 WEEKS!

AVAILABLE FALL 2001!



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# FINANCIAL WRAP-UP

Week of July 7-14

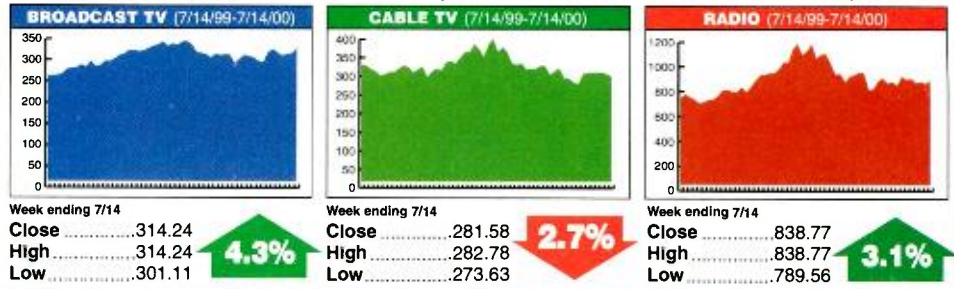
## WINNERS

	7/14	% change
Echostar Comm	\$43.94	19.76
Antec Corp	\$49.38	17.91
Motorola Inc	\$38.75	17.42
Unitedglobalcom	\$57.00	14.00
Shop at Home	\$4.38	11.11

## LOSERS

	7/14	% change
Spanish Bcst	\$10.25	(23.72)
Regent Comm	\$7.44	(8.46)
Classic Comm	\$7.31	(7.14)
Sprint Corp	\$49.31	(6.96)
Westwood One	\$31.50	(6.49)

## BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES



# Ness backers keep trying

Despite cancellation of renomination vote, supporters, including Gore, press on

By Bill McConnell

Supporters of FCC Commissioner Susan Ness are mounting a behind-the-scenes effort to overcome opposition from Senate Commerce Committee Chairman John McCain (R-Ariz.).

Last week Sens. Jay Rockefeller (D-W.Va.) and Byron Dorgan (D-N.D.) teamed with Olympia Snowe (R-Maine) to push the committee to vote on Ness' third confirmation. Their effort fell apart when the vote, scheduled for last Thursday, was canceled.

"Our goal is to see her renomination go through. If we don't get in on this vehicle, then we'll try for others," said a Democratic source on Capitol Hill. "We would prefer to get a vote before the August recess."

"We're still working on a strategy for bringing Susan's nomination to a vote," said an aide to Snowe.

But in an interview last week, McCain said he had no plans to move Ness' nomination. McCain aide Mark Buse later said his boss continues to believe strongly that Ness's two terms have been enough.

But Ness's supporters say they will continue to try to broker a deal with McCain or press the White House to put more muscle into keeping her in the post.

Several Washington sources questioned whether the White House, which has given Vice President Al



Gore wide discretion to shape telecommunications policy, is willing to give up a prime political plum that could be used to reward campaign supporters in his current presidential bid.

Even if Gore prefers to reappoint Ness, there's no indication that he is willing to pay the kind of *quid pro quo*—prime political appointments—that Republicans would demand in return.

"When push comes to shove, you have to ask if she's really going to be the person," said one former FCC official.

But Gore staffers insist the VP strongly backs Ness.

"The vice president has been involved in every FCC appointment and wants to see her confirmed," said a senior administration aide. "He has supported her in the past and he supports her now."

Companies regulated by the FCC generally have mixed feelings about Ness.

As a liberal Democrat she has backed kids' TV rules and voted to preserve broadcast and cable ownership rules that most companies would rather live without.

But Ness has been willing to fight for rule changes that at least make the regulations more palatable. For instance, she bucked her Democratic colleagues to allow TV stations to preempt children's programming so they could air Saturday sports programming. Ness also has gotten high marks for stepping in to broker compromises on the digital television standard, such as lengthening the rollout schedule beyond the tighter deadline pushed by former FCC Chairman Reed Hundt.

Several observers say her fate will have little to do with industry or lawmaker support for her individually, but with whether the Democrats and Republicans are willing to strike a package deal on other nominations.

"I don't think we'll know anything until we come down to the end," said an industry source. "All sorts of things can happen at the end of a session." — Paige Albinak contributed to this story.



## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### WASHINGTON

#### CCC/AMFM closing is close

Clear Channel Communications and AMFM are *this* close to finalizing their merger, according to several sources. The closure of the \$23.5 billion deal, which was struck last October, could happen as soon as tomorrow (July 18).

Clear Channel is said to have instructed the buyers of \$4.1 billion worth of radio-station spin-offs to be ready to close their deals the day after the merger closing. But Justice is said to be requiring one last concession in addition to the spin-offs: the sale of half of AMFM's 30% interest in Lamar Advertising. Lamar is the nation's No. 3 owner of outdoor billboards and advertising displays, while Clear Channel is No. 2 (behind No. 1 Infinity Broadcasting).

The antitrust bunch apparently is concerned that Clear Channel could raise ad prices in a market where the company owns both radio stations and billboards, along with a stake in Lamar's outdoor faces. A Justice Department spokeswoman could not be reached for comment last Thursday.

According to Clear Channel spokesman Randy Palmer, "we continue to have discussions with the Department of Justice and we would like to get [the merger] done as soon as possible." Upon closing, the new Clear Channel's U.S. holdings will comprise about 850 radio stations, 24 TV stations and about 89,000 outdoor faces in 43 markets.

### CHICAGO

#### Call to greatness

We don't seem to hear as many stories about mailroom employees like Michael Ovitz once was, rising to fame and power, but hardworking *Chicago Sun-Times* columnist Richard Roeper comes close. Roeper is already a high-profile columnist for the newspaper, and, last week, he was

named the co-host to replace the late Gene Siskel on the Buena Vista movie-review show, which will now be called *Ebert & Roeper and the Movie*. But early in his career at the *Sun-Times*, he was the editorial assistant in the features section. That meant, among other things, answering the phone for none other than Ebert, the longtime critic and Pulitzer Prize winner at the Chicago tabloid. Now, they'll match thumbs on the set.

There's an interesting footnote as well. In 1995, when Siskel and Ebert marked 20 years together as dueling critics, they gave out only one Chicago interview about their time together. It was written by Roeper, and Buena Vista thought it so comprehensive that the syndicator showcased it for all those years in its official media kit.

### NEW YORK

#### Election time

Both the ABC Affiliate Board of Governors and the MST (Association for Maximum Service Television) advisory board will gather via teleconferences this week to discuss plans for electing new chairmen. Pat Scott, 56, who announced his retirement from Fisher Broadcasting two weeks ago, is currently chairman of both boards, but will be stepping aside.

Scott, who has been with Fisher Broadcasting for 31 years, will be succeeded as chief executive officer of the company by Fisher Co. President and CEO William Krippaehne, while Ben Tucker has been named executive vice president, broadcast operations.

Scott's retirement is effective Jan. 31, although he gives up his operating post immediately. He will stay on as an adviser to the company through January. Scott said he is retiring early to spend more time with his family and, in part, to deal with some health issues that are exacerbated by stress.

## Comcast sweetens sports deal

*Strategic move with Viacom involves more than money; includes MTV carriage*

By John M. Higgins

In one of those "strategic" deals that was about more than just cash, Viacom agreed to sell Home Team Sports and Midwest Sports Channel to MSO Comcast, receiving, in part, analog carriage of some of its networks.

Industry executives familiar with the deal put the price at \$200 million in cash. But Viacom also got Comcast carriage commitments for MTV's digital package, The Suite, plus analog carriage of MTV spin-off M2 and Nickelodeon splinter Noggin to much of Comcast's 8.2 million subscriber base.

Comcast, led by Brian Roberts, its president, is buying only a two-thirds interest in Home Team but will control the operation.

However, Comcast may choose to resell Midwest Sports to Fox because the MSO has no systems in the network's Minneapolis-Milwaukee core.

Comcast already has one regional sports network in its core Philadelphia market, and jumped at the opportunity for a second, Home Team Sports, in the Washington-Baltimore market.

After securing almost 90% of the systems in its headquarters market, Philadelphia, Comcast is getting close to that level of concentration in Washington and Baltimore where pending deals will leave Comcast systems serving 1.5 million subscribers.

Home Team has 4.7 million subscribers from North Carolina to Pennsylvania and holds cable rights to most of the major teams in the Baltimore-Washington corridor, including the Baltimore Orioles, Washington Wizards, Capitals, Mystics and D.C. United.

Midwest Sports has the cable rights to the Minnesota Twins, Timberwolves, University of Minnesota, plus Milwaukee Brewers, Bucks, University of Wisconsin and Marquette University sports. ■

Digital CABLE

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ANTZ PG

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\*\*\* Last

**Antz** (1998)

A worker ant's radical ideas about individuality lead him into confrontation with his colony's militaristic warrior ants - and into adventure with a like-minded princess who longs to escape to 'Insectopia'.

TV Guide's widely recognizable name in combination with Gemstar's 'truly exceptional patents' are seen by some as so powerful as to inhibit competition.

# Gemstar-TV Guide merger gets DOJ OK

*Massive new company could dominate EPG market*

By Ken Kerschbaumer

**T**V Guide and Gemstar were given the go-ahead to merge last week by the Department of Justice, creating an electronic-programming-guide (EPG) behemoth, given TV Guide's brand recognition, Gemstar's reach and, more important, Gemstar's patents. The new company will be called Gemstar-TV Guide International, and Henry Yuen will serve as chairman and CEO.

The approval ends a process that began last October when Gemstar announced it would buy TV Guide. The \$9.2 billion stock-and-debt deal gave Gemstar shareholders 55% of the combined company. And the fears from competitors are that the two companies, which are No. 1 and 2 in their market, will dominate EPG services.

"The patents that Gemstar has are truly exceptional," says Peter C. Boylan III, Gemstar-TV Guide International

co-president and COO. "At TV Guide, we learned firsthand, after unsuccessfully litigating for many years, that the cable and satellite industry really needed patent peace, and this was really the only way to accomplish that. And we believe we'll be able to offer the best of everything necessary to have the finest state-of-the-art EPG available."

Others in the EPG market are concerned that the new company may wield too much power.

"We strongly believe that the marketplace needs a choice, and with the two guides combined into one company, there really isn't a choice," says David Williams, president and CEO of Tribune Media Services (TMS). TMS sells TV-listing services to newspapers, magazines and cable operators, as well as an online electronic-program guide called Zap2It.

"In some ways, we're glad," says Saul Shapiro, chief operating officer for Gist.com, an online EPG provider

for sites such as Yahoo. "Instead of two behemoths to compete with, there's only one lumbering behemoth to contend with."

Investors believe the company's future growth will be related to EPG and eBooks, with TV Guide and Gemstar EPGs available to approximately 7 million cable subs today. TV Guide also expects to add about two million AT&T digital cable subs in the next two weeks.

Another issue facing the EPG market is Gemstar's patents, which some believe can slow competitive growth. Boylan says the company is still in litigation with Scientific-Atlanta, Pioneer, General Instruments/Motorola and TiVo. "We'd like to negotiate a reasonable settlement with any of those parties," adds Boylan. "We don't like to litigate, but if someone chooses to flagrantly disregard our intellectual property, we have no choice but to protect it. And when companies like Microsoft, AOL and Sony legitimately license the technology, we have to protect their investment as well."

Gary Lieberman, broadband technology/interactive television analyst for Morgan Stanley Dean Witter, says the outcome of those lawsuits will have great impact on the position the new company holds in the market. "If Gemstar is found to have a lot of the ones that they claim, then TV Guide and Gemstar will be in a powerful position," he adds.

Williams believes that the patent concerns aren't as great as the bigger challenge of the top two companies in the EPG space merging. "If you believe that the last greatest technology has been invented, then you have an issue with that," he says. "But if you believe that new technologies are going to come along, then you move along your path, as we are, and look for new technologies that will work better than the old ones."

Shapiro agrees. "We're challenged by the technical change of the Internet, and we think it will allow us to move very creatively and quickly to provide a non-infringing product."

But Boylan says that's a tough task, one that others haven't had too much success with. "It's always possible that someone is smarter than John Malone, Rupert Murdoch, Bill Gates, Steve Gates, myself and Henry Yuen, but time will tell if they can figure out how to get around Gemstar's patents," he says. ■



# SYNDIE TOONS

YO, DICK. THESE LATIFAH NUMBERS ARE REALLY THE BOMB. I WORKED UP A NEW AD.

WORD UP! I MAY NOT BE HIP, BUT I KNOW HOW TO READ A RATING BOOK. LATIFAH IS DEFINITELY CONNECTING WITH THE YOUNG AUDIENCE.

FAVORITE TALK SHOW TOPICS

MAY 2000 RATING BOOK

LOOK AT MAY. RICKI'S DOWN 8%, JERRY'S DOWN 28% AND LATIFAH IS UP 80% IN THE W18-49 DEMO.

IT'S ALL GOOD, DANNO. LET ME SEE THE AD.

QUEEN LATIFAH 80%

HEY GUYS, WHEN ARE WE GOING TO GET AN AD FOR LATIFAH? THE THEATRICAL GUYS MIGHT THINK "WORD OF MOUTH" IS OK, BUT THE STATIONS SHOULD SEE IT IN PRINT.

SYNDIE TOONS

JIM, COOL IT! WE'RE CHECKING OUT AN APPROACH FOR A LATIFAH AD. IT'S NOT EASY FOR OLD GUYS TO SOUND HIP AND SAVVY.

COME ON. WE HAVE REAL NUMBERS, WE NEED A REAL AD, NOT ANOTHER STUPID CARTOON. JUST LOOK AT NEW YORK - WE ARE DELIVERING THE BEST MAY NUMBERS WNYW HAS SEEN IN FOUR YEARS WITH KEY WOMEN DEMOS!

SYNDIE TOONS

JIM, HERE-TAKE A LOOK AT THIS AD.

OH GREAT, ANOTHER CARTOON. YOU GUYS ARE THE "DC COMICS" OF SYNDICATION.

SYNDIE TOONS

WELL, THIS IS BETTER. I MEAN, IF YOU ARE GOING TO RUN A CARTOON INSTEAD OF A REAL AD...

IS THERE ANY WAY YOU CAN GIVE ME A LITTLE MORE HAIR?

IS THERE ANY WAY YOU CAN GIVE ME A LITTLE MORE HAIR?





## WASHINGTON WATCH

By Paige Albiniak and Bill McConnell



### McCaffrey turns to the movies

Clinton Administration Drug Czar Barry McCaffrey said last week that he hopes to work with filmmakers to insert antidrug messages into movies, just as the Office of National Drug Control Policy has done with TV shows.

McCaffrey would not give film studios any financial incentive to cooperate with ONDCP. "Science-based messages as part of movies are powerful and culture shaping," McCaffrey told the House subcommittee on criminal justice, drug policy and human resources last week. McCaffrey and ONDCP came under fire last year for giving TV networks PSA credit for placing antidrug messages in some TV programs.

McCaffrey also fended off questions about whether ONDCP was invading people's privacy by using small programs called "cookies" to track user traffic on its major Web sites. McCaffrey said the agency—like the Republican National Committee, House Majority Leader Dick Armey (R-

Texas) and the Federal Trade Commission—is using the cookies only to determine what types of advertisements are effective with frequenters of ONDCP Web sites.

### A higher power for low power?

Nonprofit law firm Media Access Project scored a coup last week, when *The New York Times* ran a front-page story detailing the large number of conservative churches that have applied for low-power radio licenses.

By MAP's estimate, more than 25% of the first 750 applicants seeking to start non-commercial low-power outlets are conservative churches. That should debunk the notion that LPFM is a pet project of left-wingers, while forcing Republicans to take some heat from their conservative Christian allies, according to MAP's Cheryl Leanza.

The National Religious Broadcasters, which represents evangelicals running full-power stations and is affiliated with the National Association of Evangelicals, opposes LPFM.

"If our members find out the NRB is lobbying against churches that have applied for LPFM licenses, there will be a ruckus," said NAE Washington Director Rich Cizik, whose group represents 43,000 churches. NAE itself has no official stand on LPFM. ...

### Meanwhile, McCain pushes for LPFM

Senate Commerce Committee Chairman John McCain (R-Ariz.) said he hopes National Public Radio will reconsider its position against the FCC's effort to create community-based low-power FM stations.

"I see this effort, as the FCC does, as an opportunity for minorities to get out their voices," McCain said at a committee hearing to confirm four people for the Corporation for Public Broadcasting's board of directors.

Two board members who are up for reconfirmation, Chairman Frank Cruz and Katherine Anderson, said that, although they agree with McCain's stance, they remain concerned about interference.

Also being considered for the Corporation board were Kenneth Tomlinson and Ernest Wilson. Tomlinson is president of the National Sporting Library in Middleburg, Va., while Wilson is director of the Center for International Development and Conflict Management in College Park, Md.

Cruz runs his own firm, in Laguna Niguel, Calif. He has been on CPB's board since 1994.

### Granite grants pols two TV minutes

Granite Broadcasting will give political candidates two minutes of TV airtime per week in the six weeks leading up to the Novem-

ber elections.

Senate, gubernatorial and some House candidates will have a chance to provide one-minute answers to questions developed by independent organizations on different issues. Granite will provide the time on six stations in California, Illinois and New York.

Two minutes per week in the six weeks leading up to a campaign is far less time than Paul Taylor's Alliance for Better Campaigns has been pushing for. "It's a step in the right direction," Taylor says, "but I wish it were a bigger step."

### Spectrum spat

Fixed-satellite service SkyBridge LLC should be able to share spectrum with Northpoint Technology, both of which want to use the same 12.2-12.7 GHz band to offer terrestrial point-to-multipoint video and data services, SkyBridge told the FCC last week. But SkyBridge, with which Northpoint has been trying to work out a spectrum-sharing agreement, wants the FCC to allow time for the public to comment.

Northpoint, on the other hand, says the issue already has been discussed to death, with no need for further comment. Northpoint wants satellite systems like those proposed by SkyBridge (known as non-geostationary orbit [NGSO] fixed-satellite systems [FSS]) to share spectrum on a lower portion of high-frequency spectrum, at 11.7-12.2 GHz. That would leave 12.2-12.7 GHz open to Northpoint, which has already agreed to share that spectrum with Virtual Geosatellite LLC.



Talk to the dead.  
Run with aliens.  
Disappear.

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**John Edward**

Believe in life after death? You will after watching SCI FI's new original talk show. Premieres in July. Sunday-Thursdays at 11 pm ET.



**Farscape**

What TV Guide calls "the best science fiction series of the year." Fridays at 9pm ET.



**Invisible Man**

A classic update for the 21st century. He's the best new character you WON'T see on TV. Disappearing in June. Fridays at 8 pm ET.



**Frank Herbert's Dune**

SCI FI's true-to-the-nove epic mini-series features Academy Award-winner William Hurt. Sun, December 3rd - Tues, December 5th at 9pm ET.

**Four of this year's new SCI FI ORIGINALS.**

Now reaching 60 million households. And that's just here on earth. Are we reaching your households?  
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# Court TV gains appeal

*Few networks have had as tumultuous a recent past as Court TV, and few have made turnarounds as dramatic as the basic cable network founded by Steven Brill in 1991.*

*Court TV made its mark—almost reluctantly—during the O.J. Simpson trial but suffered a can-you-top-this letdown afterward.*

*Its original corporate owners—Time Warner Entertainment, Liberty Media and NBC—prepared the network for auction in late 1997, and Brill himself tried to buy it outright. At the time, its third-quarter prime time household rating was an immovable 0.1.*

*That was where Court TV stood a year later, when Time Warner and Liberty bought out NBC and named Henry Schleiff chairman and chief executive officer. As a lawyer, former producer and executive vice president for Studios USA, Schleiff (as in “life”) couldn’t have had a more fitting background.*

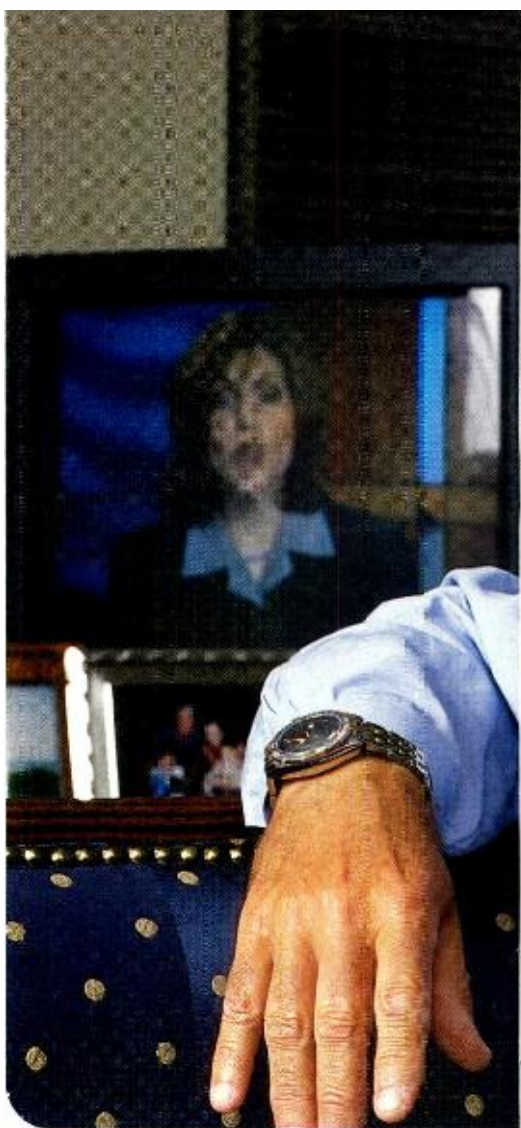
*Today, coming from low Niensens and stagnant distribution, Court TV calls itself “the fastest-growing cable service in the country.” It averaged a 0.6 Nielsen household rating in its universe for the first two quarters of 2000 and expects 50 million subscribers by year-end.*

*Gains have come as Court TV has gone from dwelling on courtroom trials to turning its prime time focus to crime dramas, led by off-net reruns of “Homicide: Life on the Street” and “Cops.”*

*Increasingly, Court TV has added original programs including documentary series “Crime Stories,” regular reality-based series “Inside Cellblock F,” “Mugshots, Pros & Cons With Nancy Grace,” and “Hollywood & Crime”—and has announced plans to spend \$120 million on programming over the next two years.*

*Last week, Court TV announced that it had acquired off-net rights to former NBC drama “Profiler” and will couple it with a new reality-based series, “Forensic Files.” This fall, the network will also premiere “The Wrong Man,” a reality- and crime-based miniseries; “Brooklyn North Homicide”; and “The Greatest Crime Story Never Told,” a documentary about mass murderers.*

*Recently BROADCASTING & CABLE Executive Editor P.J. Bednarski sat with Schleiff. An edited transcript follows:*



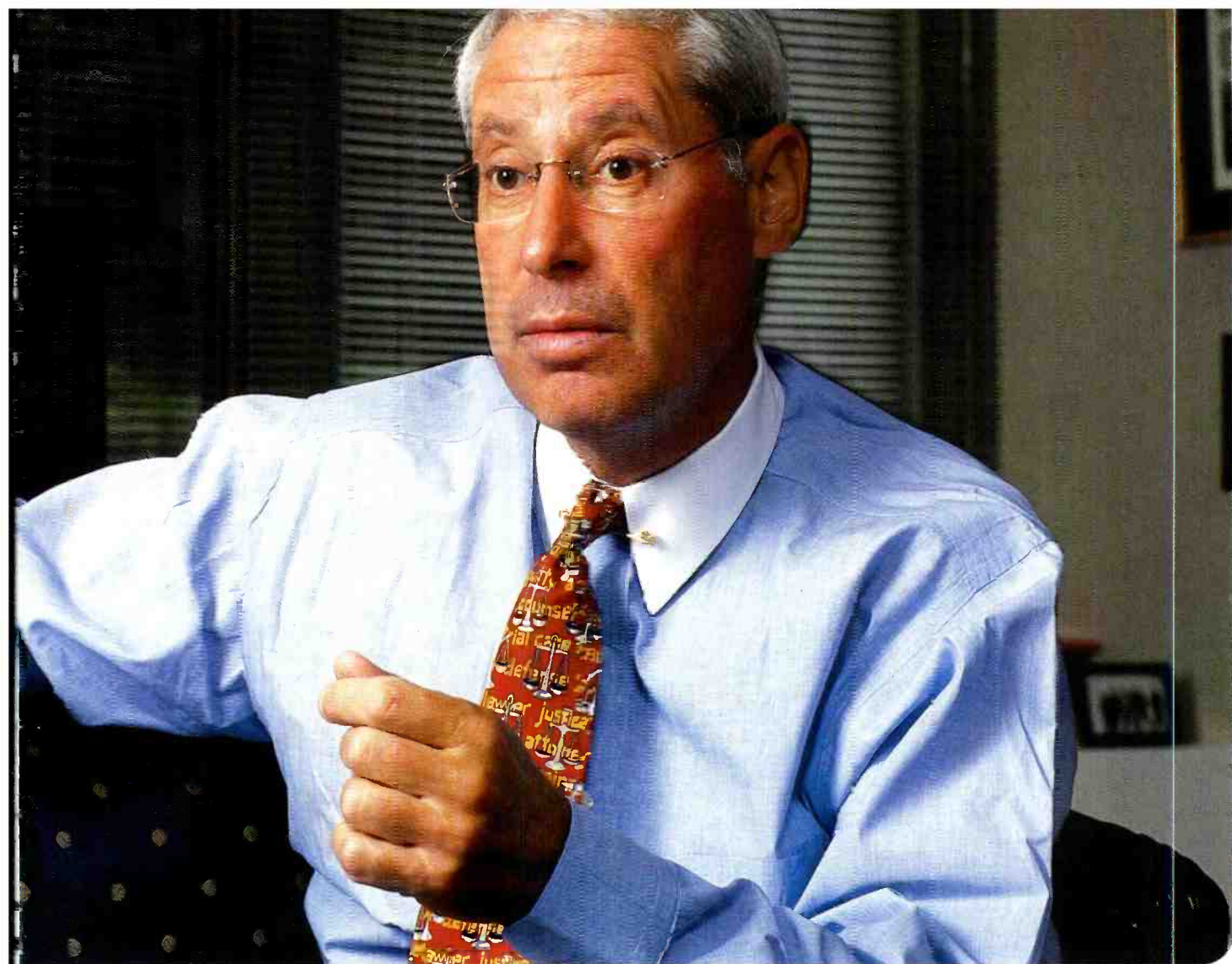
**A lot has happened since you came to Court TV. What was it like when you started?**

When I first walked in here in October of 1998, the good news was that we were 30 [million], 31 million subs. The bad news was that we were going south. We got two really tough letters—one from Cox and then almost immediately thereafter from Media One, the latter certainly indicating that there was the intention to drop us.

Media One was important to us because New England was always particularly attractive to Court TV. And it wasn't a bad decision at the time because I don't think we were offering either operator much in terms of information or entertainment.

But we had just started to get the commitment from Time Warner and Liberty to make Court TV grow, and at that point, within a month they decided to buy out NBC and Cablevision and decided to streamline the ownership to really get behind the network.





**That was around the time Steve Brill was trying to buy Court TV.**

Brill was trying to buy it. Tom Rogers was trying to buy it. I think the night watchman was trying to buy it. Finally, just before I came in, in August/September of 1998, Time Warner and Liberty said, "Listen, let's try to take advantage of an analog-distributed network with some brand recognition, and let's see if we can make this dog hunt."

The payoff was in the ultimate decision by Cox and Media One nine months later to relaunch us, just around CTAM in 1999. In fairness, like I said, I think they made the right decision to drop us and the right decision to relaunch us.

**Now you project that you'll be to 50 million subs by the end of the year. It would seem getting beyond that is fairly difficult.**

As you get closer to 50 [million], 60 [million], 70 million, each one of those subscribers [becomes difficult to get],

given the competition, new networks and exogenous influences, which may be as esoteric as retransmission consents or packaging, among others, where the merits of the service may not be the singular criterion.

But cable operators are smart. Without being Pollyannaish, they do what serves their interest, not only from a corporate standpoint but from the community. They're interested in growing their penetration. They have a number of competitors starting with DISH and a variety of other alternatives.

If a network is intrinsically different, important and entertaining, has a clear brand—all of which I think are hallmarks of Court TV—I think that growth barrier is always going to be difficult but fair.

But I'll tell you, look at the past year, growing 10 million subs in the face of some of these other influences. ... I guess I am, as they say in the old terminology, cautiously optimistic of getting 60 million next year.

**Court TV is not much today like it was when Brill was here. Talk about the transition from Brill to you.**

I was brought in with the intention that I would be the person to step in for Brill and take it in a different direction. He's obviously—I don't know if controversial is the right word—but he's a person that people have a variety of different passions about.

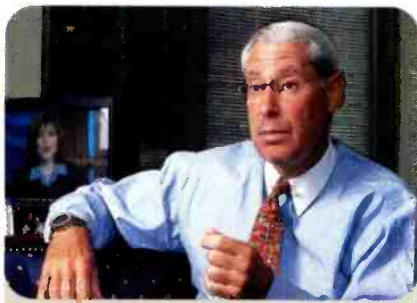
I will say this in fairness to Brill. He should get credit for two attributes that are part of his legacy at Court TV. One is that he had an idea, and he executed it. A lot of people walk around with the concept for the greatest book of all time, and it never happens. He had a concept about a network that would cover law and justice in a particular fashion, and he created it. He deserves credit for that.

And more, almost more than that, our progress to date is a reflection of a combination of factors, but one is the legacy Brill left of hiring great people. He brought into this place a number of talented, smart, dedicated people. He

Photo: Tom Sobolik / Black Star



Photo: Tom Sobolik / Black Star



## A tailor-made résumé

In the mid '70s, Henry S. Schleiff worked for Wall Street law firm Davis, Polk & Wardell, a place, he says, that "distinguished itself by having absolutely no entertainment clients. When I got *Variety* delivered there, they didn't know what it was."

If that weren't a sign of his interest in show business, then his freelancing lines to then-new *Saturday Night Live* were. (However, he points out, producers bought only about four of his gags.)

"I always wanted to combine my passion for entertainment and my education and experience in law," he says. So Schleiff left the firm, moving to Viacom in 1978, "before they changed the pronunciation" (from the pre-Redstone "Vee-a-com" to today's "Vye-a-com") as assistant general counsel and then in 1980 on to HBO.

Returning to Viacom, he served as senior vice president of Viacom International from 1987 to 1992, overseeing production of prime time network and first-run programs, syndication and owned stations.

In the early '90s, he began producing programs himself, including a pilot for what became Lifetime's *Intimate Portrait* series. He was the executive producer for HBO's film *Witness Protection*, which was nominated for a Golden Globe.

Schleiff, who became chairman and CEO of Court TV in late 1998, had been executive vice president for Studios USA.

As a University of Pennsylvania law student in 1974, Schleiff clerked for U.S. District Court Judge Murray Gurfein, who wrote the Pentagon Papers decision.

A native of New York, he lives in Manhattan with his wife, Peggy, and two sons, Harry and Sidney.—P.J.B.

brought in, I think, a fair number of journalists, of people interested in the purely informational aspects of Court TV, what we were doing during our daytime trial coverage.

When you clear all the smoke, yes, I had a different vision for Court TV, but yes, I thought it could be both, information and entertaining, but I thought there was a component missing in prime time, a very important piece of the action.

### More action in a sense?

I thought it was too narrow, the way he envisioned it. I thought, in fairness, he wasn't being more inclusive of different forms of coverage of the crime and justice system, whether it's a dramatic one-hour like a *Homicide* or a magazine show like *Dateline*, with which Court TV has an exclusive contract with



Rick Tabish and Sandy Murphy were implicated in the murder of Las Vegas casino mogul Ted Binion. The sensational story was told on 'Crime Stories.'

NBC. People, I think, are enamored of this area. Not to mention we were reality TV before reality TV was cool.

### I was going to say you must have been thinking that these days.

Absolutely, and I don't think he was taking advantage of that. So that's where our focus has been, and it remains, to build on the foundation of live trial coverage and what we do during the day ... and to pepper it with some new aspects—whether it's Catherine Crier's show or what Nancy Grace is doing with *Pros and Cons* or some of our new anchors or commentators, whether it's an Alan Dershowitz or an Anita Hill or other new faces that will be coming in the fall.

To take that foundation and build it with compelling real-life drama or close to it, like *Homicide*. We're announcing next week that *Homicide* is going to be joined by *Profiler*, which I

think is like it in an interesting way: Saturday night, low [households using television], other factors. It never got its due sampling [at NBC]. It certainly has a very passionate cult, just like *Homicide*. *Homicide* won an Emmy for best drama series but never got watched.

### Is there a defining Court TV program?

Yeah. Right now, it's our original programming we do at 10: *Crime Stories*. We're looking at some time changes for the fall, either keep it on at the same time or combine it with stuff we do earlier in the evening.

We really do use the more recognized off-network series to bring in an audience, to shine a klieg light, if you will, on that which defines the network. We never want to be "TVLand for Lawyers."

**You have a great ratings story to tell, for the past several quarters. But now you have to top yourself. Growth probably gets slower, I guess; ratings get slower, right? So what do you do?**

The truth is, the story of Court TV in the last year and a half is about progress. It's not, in fairness, really about success. We're very honest with ourselves.

**So you have progressed but not necessarily succeeded.**

Exactly. We have succeeded in attaining some of our goals. But we have new goals. It's very important that we be very clear to ourselves and our constituents, that we never confuse progress with success. What I am most proud of is that we have achieved the kind of requisite momentum, and that's what this is all about. That's what I think the quote-unquote cable operator community, the advertising community, really look at.

Quite honestly, when you see our 0.6 two quarters in a row, we led the league two quarters in a row. I want to see that go to a 0.8, which we touched in March, but I want to see a 0.9, a 1.

But, in absolute numbers of subs, assuming we continue our subscribers, the incremental growth from a 0.6 to a 0.7 to a 0.9 is not all that great. Let's be honest.

We have a fairly aggressive five-year plan, and we're blowing past our benchmarks. We are, by the end of this year,

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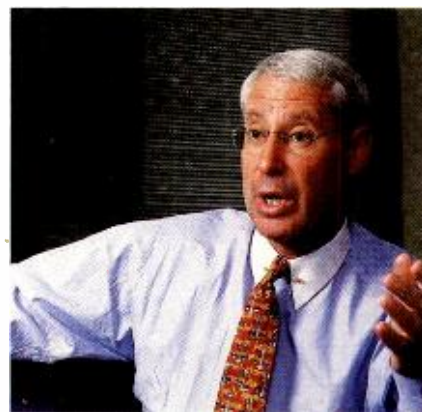
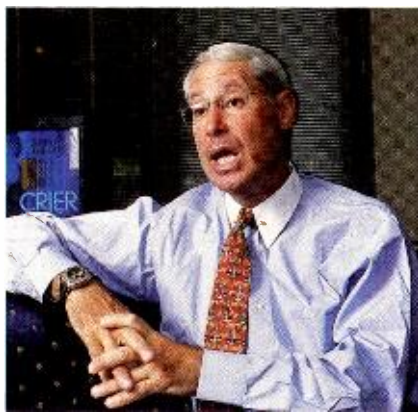
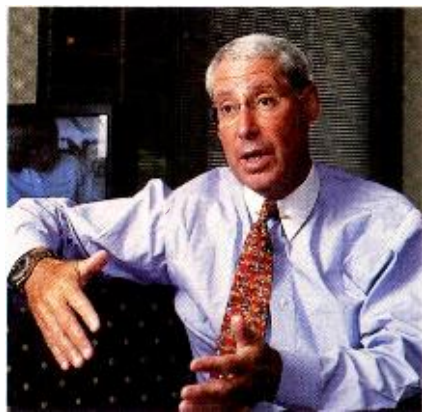
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Photos: Tom Sobolik / Black Star



the year 2000, we are exactly where we expected to be in advertising revenue and distribution for 2001. We're a year ahead. That [indicates] that our product is good and we're being well-received. What we have to do is to keep it growing. It's a competitive world out there.

**How much of your growth is based just on better distribution? When you add subscribers, do ratings increase because more people can see you, or do they rise because more people are actually choosing you?**

I think it's a combination. I think one acts as a turbocharger for the other. Let me put it this way. I think, if you took the Court TV 8 to 11 schedule and laid it out on the A&E track or some other comparable network, our ratings would be comparable to those networks. I think we would jump immediately if we were in 70 million to 75 million homes, compared to the 46 million we will be in, in August. If you gave us those 25 million homes, I think our ratings would increase at least 50% higher.

**Getting to 70 million will be hard, though.**

It's now time for the operators to figure out how to best use their current services. Do they bump some of their pays to digital? Or some of the multiplexed networks to digital? I think how to maximize [current services] is still being worked out.

Listen, they're still trying to get the [set top] boxes. Clearly, as we get to 60 [million] and 65 [million] and 80 million, we'll probably be some greater combination of digital and analog. But right now, we're focused on analog.

**You can tout ratings increases, but when you come from such a depleted base, what does that mean?**

Our success in programming is supported statistically in relative terms: On

a year-to-year basis, our prime time growth for the first quarter was up 100%, and, for the just concluded second quarter, it was up 100%, which for both quarters led the entire cable industry in growth. That's in relative terms.

On our demos, our 18- to 49-year-old demos, our growth was 257% in the first quarter and 222% in the second quarter. The statistics are enormous. That's on a relative basis, but I'm saying, as an absolute number, it becomes impressive.

In absolute terms, we did a 0.6 in the first quarter and 0.6 in the second quarter, which I think is extraordinary. I think it puts us very much in the top end of respectability among mid-size networks. Again, if you lay that over distribution, I really think the opportunity for us to get to that proverbial 1.0 is right in our sights.

**Talk about your carriage deals.**

I think there is as much creativity in our deal-making as is there is on our air. Candidly, because we don't have retransmission consent, we don't have the currency of being packaged with other networks. Our currency is just good old dollars.

Is there a marketplace where networks are paying launch support and free carriage for some period of time?



Former judge and CNN anchor Catherine Crier (l) hosts a daytime show on Court TV; Anita Hill also joined the network.

Absolutely. I think what we've done is that we've brought that [price] down. We are now paying what is competitive to get in the marketplace.

The dual revenue stream is very important. It's sacrosanct around this place. But we're realists. We know the pressures the operator has in the marketplace. If we were paying exorbitantly, I could say, good news: we just added 20 million subs; bad news: we're bankrupt. I think on the teeter-totter, though, we're just about right.

**Have advertisers hopped on?**

Our upfront tripled what we had last year. And publicly we're saying we'll do slightly more than \$50 million in revenue for the current year. What I like is that we have some 40 totally new-to-the-network advertisers, which include Sara Lee, Kellogg's, a couple dotcoms, Sony Electronics, movie studios, some cable networks like USA Network, Encore, HBO, Showtime. I think we offer a very targeted, rich base for advertisers. As [Executive Vice President of Sales] Gig Barton says, we continue to overdeliver to our advertisers.

**Does AOL Time Warner make you uncomfortable because you might get forgotten as kind of a half-sibling, or is it a good thing for Court TV?**

I think you're thinking logically but not necessarily empirically. Being in the family is helpful but not as helpful as you may think. What distinguishes you is your importance. I'm very excited.

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# Switching to satellite TV

*Operators of tiny systems discover it's sometimes better to team with DBS rivals*

By John M. Higgins

**F**aced with crushing competition from satellite TV, a consortium of owners of cable's tiniest systems is looking to do the unthinkable: partner with the rival medium.

Two Midwestern MSOs, Galaxy American and Anderson-Eliason Cable Group, are assembling a venture that would delete most cable programming from systems sometimes serving as few as a hundred rural subscribers each. To deliver staple networks like ESPN and TBS, the systems would hand out DirecTV dishes to their customers and split the revenues.

The systems wouldn't go dark, but they would largely be reduced to carrying only regional broadcast signals and The Weather Channel, both for their local content, plus home shopping networks that pay operators for carriage. That way, the operators could keep some control of their customers but also get some revenues from DirecTV.

These systems have been prime targets for the DBS companies and their 200-channel packages. They offer just 12 to 30 channels to farm and mountain towns with 100 to 3,000 homes.

Whereas suburban cable systems can sell for \$6,000 per subscriber today and bigger rural-town properties can get \$2,000 to \$2,500, these properties might get \$600 to \$800 per subscriber.

Residents may be as hungry for video as their suburban counterparts, but there are too few of them on each system to justify a substantial headend upgrade, much less a full-blown rebuild. "I've never placed an order for fiber in my life," said the manager of one group of rural systems. Some systems have lost 20% to 50% of their customers to DBS in the past few years.

So rather than watch DBS drain their customers away slowly, operators are looking to use DBS service to expand. The venture is small now, but Galaxy,

an affiliate of larger MSO Galaxy Telecom, and Chicago-based Anderson-Eliason have greater ambitions. They are in the process of converting systems serving 10,000 subscribers to DirecTV dishes and plan to convert at least 20,000 more. Further, they are in talks with other small-town operators to merge in another 40,000.

Ultimately, they hope to coax even large MSOs like Charter Communications and AT&T Broadband into selling or merging their small systems into the venture. "Our new deal with DirecTV

systems to around 2,000 customers last year in places like Economy, Ind., and Johnson County, Mo., where 5% to 6% of customers were migrating to DBS each year. The company even dismantled the systems because pole attachment fees to local telephone and electric companies proved too costly.

Galaxy has since halted that scorched-earth approach.

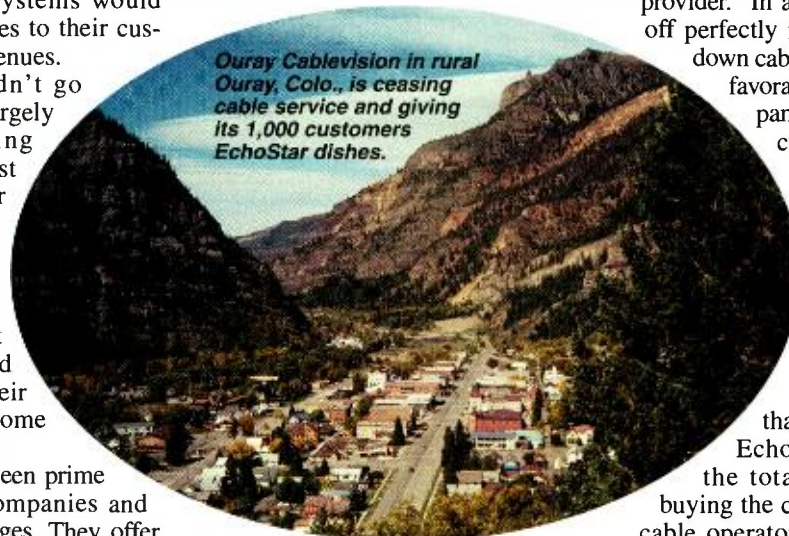
"It isn't a good option, because we can't offer our strengths as local television companies," Montandon said. "We become nothing more than a dish provider." In addition to simply writing off perfectly functional plant, shutting down cable systems also means less favorable terms from DBS companies. And it created political problems Galaxy wanted to avoid.

Galaxy wouldn't disclose the terms of its DirecTV deal but said they've gotten a lot better in the two years the companies have been working out the deal.

One rural operator said that, initially, DirecTV and EchoStar wanted to become the total provider, essentially buying the customer lists and paying cable operators the same commission they would pay Circuit City or any other dealer.

One unexpected benefit: recapturing cable thieves. In older systems, residents would simply tap the cable line at the pole and enjoy all the channels. "In some towns, the phone's ringing off the hook. We had calls from people we had never heard of," Montandon said. "If we go into a town with 100 customers, we come out with 150 customers."

One problem is that DirecTV already has dealers franchised in many small towns through a deal with the National Rural Telecommunications Co-Operative. Galaxy said it was close to resolving that problem, but wouldn't say how. Another cable executive said a venture with Pegasus Communications, which has been aggressively buying up NRTC franchises, is in the works. ■



*Ouray Cablevision in rural Ouray, Colo., is ceasing cable service and giving its 1,000 customers EchoStar dishes.*

calls for us to do 300,000 to 500,000 subscribers," said Galaxy Vice President of Marketing and Programming Doug Montandon.

"The financial deal with DirecTV makes enough financial sense to keep the systems running," he explained.

The prospects of the smallest operators can be bleak. Rural North Dakota telco BEK Communications Co. recently ceased cable service to towns in North Dakota after losing 150 of its 400 customers. Ouray Cablevision in Ouray, Colo., is going the same way, giving its 1,000 customers EchoStar dishes. "We literally rolled a whole fleet of trucks in there" to install dishes for new customers, said EchoStar Marketing Vice President Mary Peterson.

Galaxy itself shut down some cable

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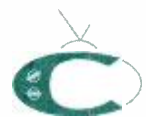
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# SBCA: One to grow on

At annual convention, DirecTV, EchoStar will look for ways to push combined sub count past 13 million

By Paige Albinak

**N**ow that the satellite TV industry has won its long fight to offer local TV signals, it only has one thing left to focus on: growth.

Subscriber growth—and how to sustain it as cable goes digital—will be a major topic at the annual Satellite Broadcasting and Communications Association conference this week (July 18-21) at the Las Vegas Convention Center.

So far, focusing on growth has served the industry well. El Segundo, Calif.-based DirecTV last week announced that it had signed up 142,000 new customers in the month of June, as well as converting 140,000 Primestar customers. (DirecTV bought Primestar in April 1999 and has been shifting its subscribers to DirecTV's high-power service over the past year. Approximately 435,000 customers remain subscribers to Primestar's medium-power service.)

That brings DirecTV's total count to approximately 8.7 million customers, up from 5.47 million a year ago. According to satellite research firm SkyReport, Littleton, Colo.-based EchoStar Communications Corp. has 4,155,000 customers. The company passed the 4 million-customer mark in April, just seven months after hitting 3 million.

The stock of both companies has been taking hits lately, however. EchoStar was trading around \$38 last week, after reaching a high near \$80 in April. It went up some last week, on the news that the company would be paying a quarterly dividend on some of its preferred stock.

DirecTV's stock fell 7.7% in late

June, after the company announced in May that it had added 50,000 fewer customers in that month than it did in April. Last week, however, the stock was trading up slightly, at about \$33, after subscriber numbers weren't as low as expected and analysts expressed faith in DirecTV parent company Hughes Electronics.

Both direct broadcast satellite companies will be bringing new presidents to the SBCA Convention, marking the first big all-industry affair for DirecTV President

Odie Donald and EchoStar President and Chief Operating Officer Michael Dugan.

Donald comes from regional phone company BellSouth, which this year announced its intentions to develop its own satellite TV service. Donald's primary objective is to turn DirecTV into a profitable company as well as a big one.

Dugan came from within EchoStar, previously working as president of EchoStar Technologies Corp., which makes DBS set-top boxes and other digital equipment for satellite companies, including EchoStar.

But even with new leadership, it's still DirecTV Global Chairman Eddy Hartenstein and EchoStar

CEO Charlie Ergen who will do the talking at this year's convention. Ergen is scheduled to kick off the show with a keynote address Wednesday morning at 9:30; Hartenstein will speak at the same time Thursday morning.

With respect to growth, both companies are relying on high-speed data offerings to help them pick up customers. Ergen and Hartenstein are expected to discuss their companies' new broadband initiatives: DirecTV's with AOL, Microsoft, TiVo and Wink; EchoStar's with Microsoft and Gilat Satellite Networks.

Also, both companies are winding up their first phase of launching local TV service in local markets. DirecTV is further along, having signed most of its agreements with TV stations that allow DirecTV to carry the signals.

DirecTV still must finalize contracts in Charlotte, N.C.; Indianapolis; and Milwaukee, according to SkyReport.

EchoStar, although it offers 13 more local TV markets than DirecTV, still has 13 more cities in which it needs to get carriage agreements signed. Not surprisingly, most of those correspond with cities where DirecTV has no service.

EchoStar needs to get carriage agreements from TV stations in Albuquerque, N.M.; Baltimore; Cincinnati; Columbus, Ohio; Hartford, Conn.; Jacksonville, Fla.; Las Vegas; Memphis, Tenn.; Milwaukee; New Orleans; Oklahoma City; Roanoke, Va.; and San Antonio.

Of those cities, DirecTV offers service in Baltimore and Milwaukee. The only market where DirecTV offers local service and EchoStar does not is Greenville/Spartanburg, S.C.

And there are several cities where the companies have some stations signed but not all. For DirecTV, that's Fox affiliate XETV(TV) in San Diego, while EchoStar still needs to sign CBS affiliate WTVF(TV) in Nashville, Tenn., and UPN affiliate WWOR-TV in New York City. ■



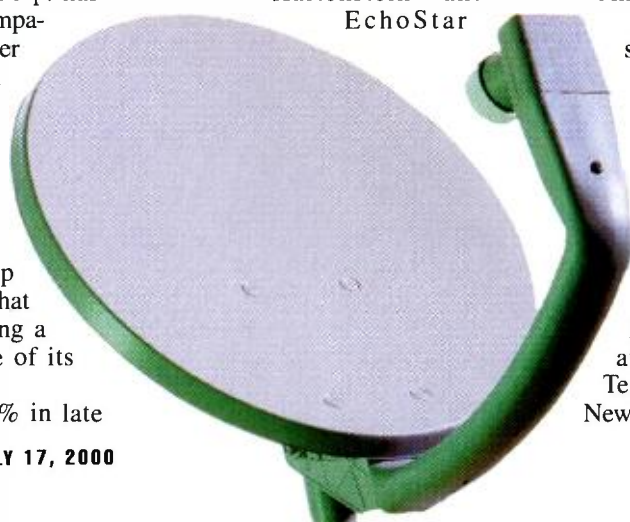
**DirecTV President Odie Donald will brag about his 142,000 new customers.**



**EchoStar CEO Charlie Ergen will deliver the keynote address on Wednesday.**



**DirecTV Global Chairman Eddy Hartenstein will discuss broadband initiatives.**





212



502



310

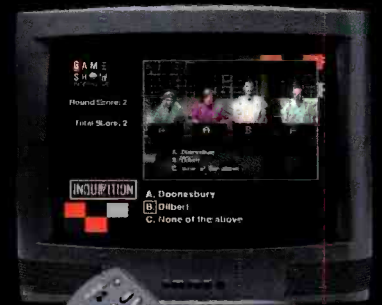
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## Satellite's 4% solution

*Fulfilling license obligations, DBS providers now offer two dozen 'public interest' networks*

By Peter J. Brown

**A**t 10 a.m. on a recent Friday morning, DirecTV's Channel 375 launched into two hours of up-tempo Latin music by a band from Venezuela—one of the global TV offerings of WorldLinkTV: Television Without Borders.

The non-commercial network and its alternative music are part of the growing block of "public interest" programming that DirecTV and rival EchoStar are broadcasting to fulfill their satellite TV license obligation.

Implementing a provision of the 1992 Cable Act, the FCC began requiring DBS service providers in 1998 to set aside 4% of their total capacity for public-interest programming. To qualify for carriage and an opportunity to reach the satellite companies' 10 million combined subscribers, a non-profit organization must offer educational or informational programming on a 24-hour, seven-

days-a-week basis without commercials.

DirecTV now has nine such channels. EchoStar has 15 and is looking to add as many as five more by the end of the year.

The satellite TV companies get to pick the programmers, but they may not charge more than half the cost of operating a satellite transponder. EchoStar has set the monthly fee at \$10,371; DirecTV, at \$6,350. But, in some cases, they say, they waive the fee. In addition to the fee, the selected programmers must cover the cost of getting their signal to the satellite uplinks.

"The [carriage] fee is not a big consideration," says Eric Galatas of Boulder, Colo.-based Free Speech TV, which promotes social justice and human rights on its EchoStar channel and is seeking a channel on DirecTV.

"It is reasonable that we pay something," says Kim Spencer, president of San Rafael, Calif.-based Link Media Inc., which is the parent of WorldLink-

TV. It has a channel on both companies.

EchoStar has invited 60 non-profits to apply for a handful of additional public-interest channels that will be opening up; 20 have responded, according to Director of Education and Business Solutions Polly Dawkins.

"When we launched in January, we were two channels over the 4% requirement. With better compression techniques and new satellites going up, our channel count is closing in on 500. Local-to-local and business channels at our DBS slot at 61.5 degrees have to be included in this total, based on the FCC's rules," Dawkins says.

"Currently, all of our allocated channels are filled," says DirecTV spokesman Robert Mercer. "But we are accepting applications from all qualified programmers. In the fourth quarter of this year, we will determine the number of additional channels, if any, we will add based on quarterly calculations."

Most of the public-interest content providers have budgets that are tiny compared with mainstream content providers. Link Media, for example, has an annual budget of roughly \$5 million. "Our mission is to connect Americans to the world, and everybody is finding us," says Spencer.

Free Speech TV has a staff of eight and an annual projected budget of approximately \$1 million, says Galatas. The channel distributes four hours of programming each week on tape to 50 cable systems nationwide as well. "We want to find some way to help the voices that are being marginalized by corporate media," says Galatas.

Florentina Balseca, program director at the New York City-based Hispanic Information and Telecommunications Network, a distance-learning and informational network for the Spanish-speaking community in the U.S., says that HITN is getting a lot of positive feedback from EchoStar's subscribers.

Sarasota, Fla.-based Educating Everyone, a network offering foreign-language instruction via EchoStar, has a staff of only three, according to Monica Pilkey, director of educational services.

Although the satellite companies carry the channels under government mandate, they don't complain—at least not publicly. "We are hearing very positive responses from our customers," Dawkins says. "They welcome these new additions, and they are enjoying these TV programs, which are different from mainstream TV programming." ■





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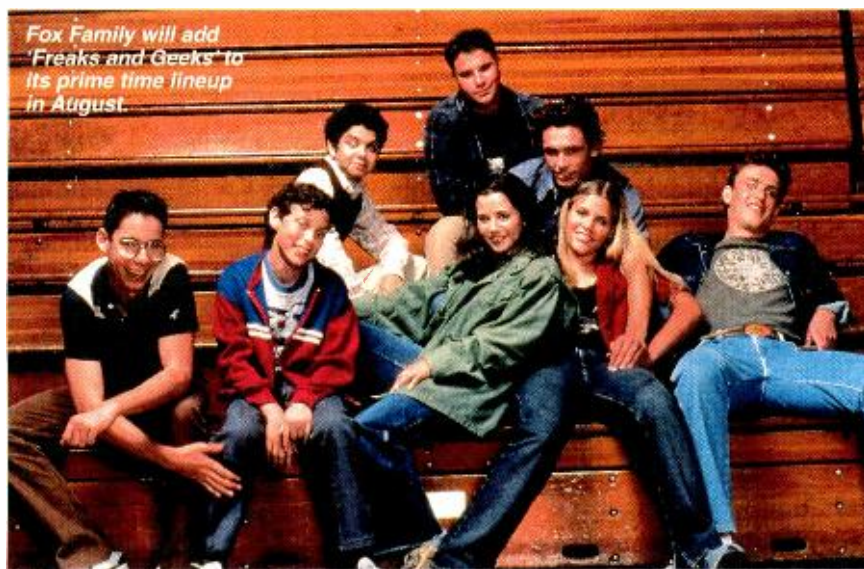
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# A TV critics buffet

*From Food Network to MTV, entries and explanations*

By Deborah D. McAdams

**H**BO won the prize for most ambitious cable project at the Television Critics Association tour in Pasadena last weekend. The pay network is laying out \$120 million for a 10-hour WWII miniseries based on Stephen Ambrose's *Band of Brothers* and produced by Steven Spielberg and Tom Hanks.

It is HBO's biggest production ever, and "maybe one of the biggest single productions in television history," said Chris Albrecht, HBO's president of original programming.

Even so, it wasn't big enough to deflect curiosity about what *Sopranos* producer David Chase will do about the part of Livia Soprano, played by the late Nancy Marchand. "Nancy [had been] sick since the beginning of this production, so David's plan was to just keep going and let the situation play itself out," Albrecht said. "It's a terrible loss to the show, but the show will deal with it in real terms."

Loss of a far less tragic nature struck USA Network, from which WWF wrestling was wrested (as of September). USA Cable President Stephen Chao opened the network's TCA session by saying USA would remain the top cable network "with or without" the WWF, although some skeptical researchers challenge that assertion.

Meanwhile, WWF Entertainment

President and CEO Linda McMahon was heralding the WWF's move to its new home at Viacom's TNN. She said Viacom guaranteed the WWF at least \$8 million in off-network promotion in addition to spots on the sister nets including MTV, VH1 and, now, CBS.

"In my conversations with Tom Freston, Tom indicated to me that if you were on this planet—man, woman or child—there would be no way that you would not know that the WWF is moving to TNN and to MTV with our core programming," she said.

Other news from TCA:

Critics groaned when USA Network presented *They Nest*, an updated and weirded-down version of *The Birds*, only with cockroaches. The movie premieres on USA Tuesday, July 25. USA also previewed *Attila*, a four-hour miniseries about the only Hun you ever heard of. It's scheduled for January 2001, USA Cable Senior Vice President of Programming Adam Shapiro, said. Meanwhile, David Eick, USA senior vice president of original series development, has *Manhattan AZ* and *The War Next Door*, formerly known as *Kill! Kill! Kill!* Both series, begin on Sunday, July 23. Kagan put USA's 2000 programming costs at \$600 million.

TNN will be fueled by the WWF, and the franchise will likely save it from the ratings crater into which it has been falling for nearly a year. This fall, WWF

*Raw Is War*, frequently the highest-rated program on cable, will move from USA's Monday-night 9-11 p.m. time slot into TNN's. Two new series, WWF *Livewire* and WWF *Superstars* will appear on Saturday and Sunday mornings respectively, starting in October.

In addition to wrestling, TNN acquired 92 episodes of *Starsky & Hutch* for stripping at noon and 6 p.m. weekdays beginning July 31 and ordered 11 more episodes of *18 Wheels of Justice*, its first original drama.

Brian Hughes, vice president of programming for TNN, said the strategy is to build a package of sports, drama, country music and the occasional fishing show to become a top-10 network in adults 18-49, up from No. 12.

Stay tuned also for *The Waltons Week* beginning Aug. 28, but especially look out for *Bad Boys Week*, hosted by Tonya Harding, and a *Dysfunctional Families Week*, with Gary Coleman and Danny Bonaduce.

Brian Graden, president of programming for MTV, said he hoped interactivity would set the network apart in the future, given the glut of voyeur programs.

When asked if he is concerned about the impact of shows like *Survivor* on MTV's voyeurism franchises, including long-running *Real World*, Graden said, "If I were to make a list of my top 10 concerns for MTV, that's absolutely No. 1, because you know, with the success of *Survivor* and *Big Brother*, we're about to have an absolute explosion of that kind of television.

"It's really been a bread-and-butter mainstay [for MTV] for the last five or 10 years. ... I think it set us apart because we showed the real faces of



WWF's Undertaker will say farewell to USA Network and hello to TNN this fall.

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our viewers. Now we're no longer alone in doing that, so the question is: 'What is MTV's point of distinction going forward?' .... We're probably hanging our hat on interactivity."

Rounding wreaked havoc with VH1's second-quarter rating, said Jeff Gaspin, executive vice president of programming and production. Because Nielsen ratings are rounded to one decimal place, VH1 registered a 33% drop in rating for second quarter. "Give 'em one more number, and the drop is more like 18%," Gaspin said. That's still a drop, caused by a number of factors, he continued. *Behind the Music* is wearing a tad thin, *Divas* didn't do what it did last year, and broadcast is doing its share of *Millionaire* damage. Gaspin said a recovery of about 4% is already evident.

Since taking over programming at VH1, Gaspin has rolled out easily more than a dozen configurations of music docusoaps such as *BTM*, a format in which he's keenly interested.



*'The Brothers Garcia'* is one of three new series coming to Nickelodeon featuring Latinos.

"I have this fear that one of these years, I'm going to stand up here and have nothing to say except, 'We've run out of rock history to strip-mine,'" he said.

Now his big push is its \$3 million movies such as *Meat Loaf: To Hell and Back*, about the porcine '70s rocker.

FX takes on an explosive First Amendment court case in its first origi-

nal movie, *Deliberate Intent*. The \$6 million film, airing in August, is based on the true story and stars Timothy Hutton. Peter Ligouri, president of FX, said the next movie project in the hopper for a late summer premiere is *The Sight*, starring Andrew McCarthy.

**Fox Family** is ramping up originals. These include *State of Grace*, a female *Wonder Years* from the perspective of a 40-something journalist returning to her roots. On the miniseries front, Fox Family is tackling *Les Miserables* for January 2001. John Malkovich and Gerard Depardieu will star.

**Comedy Central** programming expenses will exceed \$100 million this year. To prove it, Bill Hillary, Comedy's new executive vice president and general manager, showcased *Mirrorball*, starring the girls of *Absolutely Fabulous* as struggling theater actresses; *Battlebots*, the battling-robot franchise that bombed as a pay-per-view venture but was well-received by critics at the tour; and *TV Funhouse*, a collection of animation, live skits and low-brow puppetry from the mind of Robert Smigel.

**Food Network** is on track to have its first year of positive cash flow, confirmed Judy Girard, senior vice president and general manager of the network. Other good news for Food is that the channel will hit the 50 million-subscriber mark by the end of next month.

Since an overhaul more than a year ago, 26 new shows have been added to the schedule, including *Iron Chef*, the Japanese imported cook-off show; programming executives are looking to create an Americanized version. Food will spend roughly \$30 million on programming in 2000, according to Kagan and other sources.

Coming to **Sci-Fi** in 2001: Batman (Adam West) plays the villain in a Roger Corman vehicle called *Black Scorpion*, and the tall-and-speaking half of Penn & Teller will host a series of specials examining the stuff of the genre in *Fi-Sci with Penn Jillette: The Fiction-Science Show*.

**Nickelodeon** is featuring Latino leads in three of its six new kids series. "About two years ago, when this current agenda was set, we wanted to make sure that we were reflecting kids' lives," said Albie Hecht, president of film and television for Nickelodeon. "As we took an inventory of our shows ... we were doing a pretty good job reflecting images of blacks and whites and Asians, but we really felt we had underrepresented Latino kids." ■



## CABLE'S TOP 25 PEOPLE'S CHOICE

Kim Cattrall helped Lifetime win four spots in the top 25 last week. 'Every Woman's Dream' conjured up a 3.4 rating/6.7 share to take eighth place.

Following are the top 25 basic cable programs for the week of July 3-9, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	Hhs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	5.8	4.6	4563	10.6
2	WWF Entertainment	USA	Mon	9:00P	60	4.7	3.7	3644	8.2
3	NASCAR/Jiffy Lube 300	TNN	Sun	1:00P	117	4.5	3.5	3495	11.8
4	m/ 'It Was Him Or Us'	LIF	Sun	4:00P	120	4.1	3.2	3151	9.4
5	m/ 'If Someone Had Known'	LIF	Sun	2:00P	120	3.9	3.0	2978	9.5
5	NASCAR/Jiffy Lube 300	TNN	Sun	3:26P	103	3.9	3.0	2968	8.9
7	MLB/Yankees/Mets	ESPN	Sun	8:00P	202	3.7	2.9	2912	6.2
8	m/ 'Every Woman's Dream'	LIF	Sun	6:00P	120	3.4	2.6	2568	6.7
9	m/ 'Longitude'	AEN	Sun	8:00P	240	3.3	2.5	2513	5.6
10	m/ 'The Postman'	TBS	Sun	7:00P	221	3.1	2.5	2449	5.4
10	Dexters Laboratory	TOON	Fri	9:30P	30	3.1	2.0	1987	5.6
12	NASCAR Winston Cup-Rept.	TNN	Sun	2:57P	29	3.0	2.3	2306	7.2
13	Rugrats	NICK	Sat	9:30A	30	2.9	2.3	2279	10.1
13	Hey Arnold	NICK	Thu	3:30P	30	2.9	2.3	2272	8.4
16	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.8	2.2	2167	5.2
16	m/ 'The Wrong Woman'	LIF	Sun	12:00P	120	2.8	2.2	2140	7.6
18	Rugrats	NICK	Thu	7:30P	30	2.7	2.1	2088	5.3
18	Hey Arnold	NICK	Thu	4:30P	30	2.7	2.1	2060	7.1
18	Cartoon Cartoon	TOON	Fri	9:00P	30	2.7	1.7	1739	5.2
21	Franklin	NICK	Wed	10:30A	30	2.6	2.1	2041	9.6
21	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.6	2.0	2029	5.0
21	Hey Arnold	NICK	Thu	4:00P	30	2.6	2.0	2014	7.3
21	Spongebob	NICK	Sat	10:00A	30	2.6	2.0	2012	8.6
21	Hey Arnold	NICK	Thu	2:00P	30	2.6	2.0	1998	7.9
21	Rugrats	NICK	Sun	9:30A	30	2.6	2.0	1990	8.4
21	Hey Arnold	NICK	Thu	7:00P	30	2.6	2.0	1985	5.3



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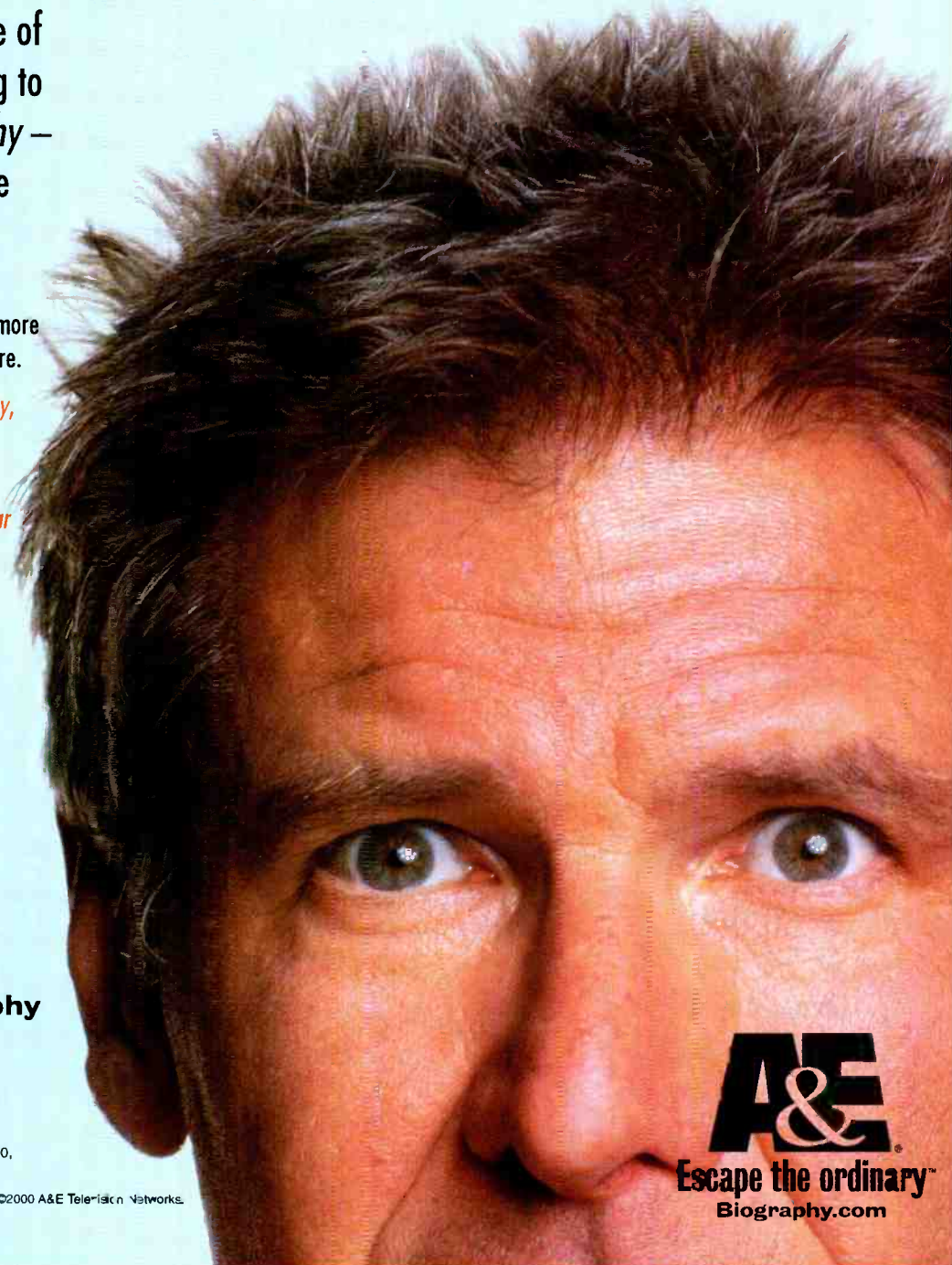
Harrison Ford is a contender in **The 2nd Annual Biography Viewer's Choice Week**, coming this December.

\*Total Research Corporation EquiTrend Online, May/June 2000, n=2000 consumers age 15 plus.

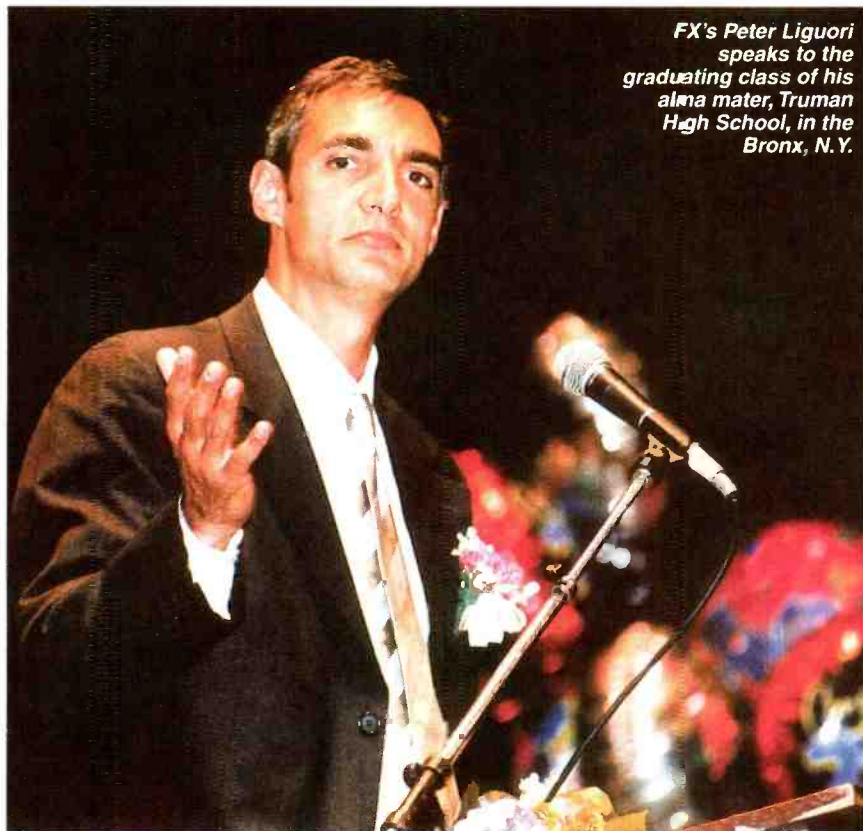
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*FX's Peter Liguori speaks to the graduating class of his alma mater, Truman High School, in the Bronx, N. Y.*

## Liguori heads home

*FX president goes back to high school in the Bronx*

By Deborah D. McAdams

**P**eter Liguori is president of FX and Fox Movie Channel now, but 20-some years ago, he was sharing a one-bedroom apartment in the Bronx with his mother and sister and riding the school bus to Truman High. His father was gone, having died when Liguori was 16. The teen-age Liguori had all the baggage that turns angry young men into potentially explosive vessels of hatred.

Instead, though, he said he learned the value of anger by watching a fellow student, Reuben Mendoza Garcia, who was far too small to play football. "He totally denied that he was 5 feet 2 inches," Liguori recalled. "When someone told him, 'You can't,' his entire body changed. His sense of purpose, his energy are something I'll never forget."

It was Garcia and a few special teachers and mentors Liguori remembered last month when he was asked to

deliver the commencement address at Truman, the first time the Yale grad had been back in two decades.

In his speech, he told the crowd of 600 graduates, most of them African-American and Hispanic, that he wanted to "celebrate that bit of anger" that made them tough enough to stick it out at a school where the dropout rate is 50% and in a part of the city rough with drugs and violence. He recounted how Garcia and an old Truman teacher, David Lesser, and famed film director (and Liguori's pal) Spike Lee, all made their mark by getting mad.

"Frankly, I don't think I have a right to tell them anything," he said, days before his address. "These kids on a daily basis face obstacles and challenges others just read about but can't really fathom."

"I think I still have a lot in common with these kids," he added. "There's this anger, this refusal to give in, this refusal to lose, that the kids, the parents and the teachers have." ■

## CTAM: Forget the hard sell

Tech company briefings but no sales pitches? Hard to believe, but that's one of the major elements of this year's CTAM Summit.

Pursuing its goal of educating cable marketing executives about pushing products created by new technology, this week's annual convention of the Cable & Telecommunications Association for Marketing will feature the usual slate of briefings by high-tech companies.

But CTAM officials are striving this year to keep the tech executives in their new-product road show focused, pushing them to concentrate on the precise proposition to the consumer that operators will have to sell.

Attendance is expected to exceed last year's 2,600.

CTAM President Char Beales wants her members to leave less confused than when they arrive. "They have to be specific on the things we want answered; they can't just talk about the technology," said Beales, who insisted that companies making presentations submit scripts and slides for approval.

Participants include interactive TV programmer ACTV, set-top software company, OpenTV and in-home networking developer ShareWave, plus other electronic commerce, video-on-demand and subscriber-management companies.

Other highlights of the Boston conference are general session appearances by such top executives as Bob Pittman, the former MTV executive who is now president of America Online, which is trying to acquire Time Warner. When the merger is done, Pittman will be the co-COO in charge of overseas subscriptions, advertising and commerce businesses. He is expected to discuss the AOL Anywhere campaign to put the service in front of consumers' eyes whatever device they happen to be using.

Also speaking will be Cox Communications Chairman James Robbins and AT&T Broadband Chairman Dan Somers, who are expected to focus on their companies' status pushing new digital, Internet and telephone products. —John M. Higgins

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Veteran reporter Ellerbee came into TV news accidentally but stayed to great acclaim.



Photo: Gordon Munro, New York

## Duck, duck, HBO!

Linda Ellerbee renews contract with Nickelodeon, makes a deal with HBO

By Nancy Catmull

It would be easy to assume that the highly acclaimed *NBC News Overnight* of the early '80s was the high point in Linda Ellerbee's career, but no, merely second or third. "*Nick News* would probably lead that list," says Ellerbee.

*Nick News*, a weekly news program for children currently in its ninth season on Nickelodeon, is a creation of Lucky Duck Productions, co-founded by Ellerbee, 55, and her partner, Rolfe Tessem. Last month, Nickelodeon signed another three-year contract for the half-hour Sunday-night program that, in a recent showing, covered everything from the popularity of Harry Potter novels to saving buffalo on the Western range. The show gives her good vibes: "You have no idea the number of parents that come

up to me and say, 'Thank you so much.' ... I like that."

Her company also has produced several *Intimate Portraits* for Lifetime, *Headliners and Legends* for MSNBC, and specials for MTV and the broadcast networks.

"Had we known [Lucky Duck Productions] was going to be so successful, we might have given it a serious name," says Ellerbee, who is looking to double the \$12 million operation and 50-person staff next year. It has a deal with HBO to develop a multipart dramatic series on the women's movement during the '60s and '70s.

Not bad for a Texas-small-town-born college dropout whose break into broadcast news came accidentally when, as a young print reporter, she inadvertently sent an opinionated personal letter over the AP wires. She was fired immediately, but a Houston television news director saw the offending letter, admired her writing and started her career in television.

Ellerbee, who will executive-pro-

duce the HBO series along with Diane Keaton and Whoopi Goldberg, says she hopes to have it in production later this year. Mum's the word on who will star, but, she says, "every A-list actress in Hollywood that we have spoken with has said 'I want to be a part of this.'"

She spent nearly 12 years with NBC as a political correspondent and co-host of award-winning, but ratings-deprived, newsmagazines *Weekend* and *Overnight* and then ABC's *Our World*, before she called it quits. "There are so many clichés about people on television," says former NBC President Reuven Frank. "They're indistinguishable from each other. The ones who succeed are not like any of the others. I thought she had a style."

In 1989, with Tessem and a PBS deal to produce a documentary on American eating habits, Lucky Duck Productions was off the ground, but it soon hit turbulence. Ellerbee was forced to make the self-sacrificing move of starring in a Maxwell House coffee commercial to keep the staff. "I took a lot of flack for that," she says, but it was the least offensive money-raising option she had. That and a bout with breast cancer could have sidelined Ellerbee. But a double mastectomy in the early '90s saved her life, and she made breast-cancer research a cause she still champions today.

"I do not have to be the richest woman in television," says Ellerbee, "I do have to be able to look at myself in the mirror on the way to work." A collection of awards in her office is testament to that: three Emmys, two DuPonts and three Peabodys, including one for her coverage of the Clinton-Lewinsky scandal for *Nick News*. Judges wrote that, "in explaining the issues to kids, she explained them better to grown-ups than any other news outlet."

The feisty-reporter-turned-successful-executive-producer has written a series of children's books, called *Get Real*, about a sixth-grade girl reporter. Last month, she completed a two-week off-Broadway stint in Eve Ensler's *The Vagina Monologues*, a frank discussion about female sexuality that casts an ever-changing trio of stars, including Calista Flockhart, Kirstie Alley and Rita Moreno.

That and the speaking tours keep her pretty busy. She splits her personal time between her Manhattan townhouse and Massachusetts country home. "I do not have an answering machine on my home phone, because I do not want to walk into my home and see a bunch of blinking lights and know that 90% of them are work messages." ■



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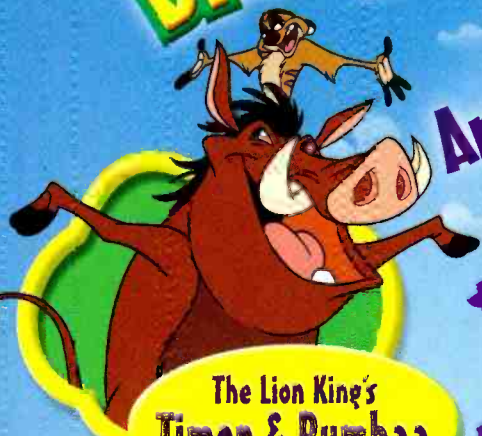
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# Testing, testing

*Nielsen ponders methods for DTV research*

By Steve McClellan

**T**here's a whole lot of testing going on at Nielsen Media Research as the company, which owns the TV ratings business in the U.S., prepares to measure viewing in the digital age.

The tests, which began last year, are designed to address the myriad of unanswered questions concerning how to measure viewing in an environment where viewers will have access to hundreds of TV signals, including HDTV, multicast channels, interactive components, personal video recorders, over-the-air data streams and video-on-demand.

The two biggest tests are being conducted in the Northeast, where Nielsen is testing a new meter that executives say will probably be required to measure multicasting of digital TV signals. The company is also in the early stages of a test in Boston for local peplemeters, which would, like the national peplemeter, measure both household



*Nielsen's Dimling says the long-term goal is to merge the national and local ratings systems.*

and demographic data electronically, thereby eliminating the need to collect demographic data from handwritten diaries kept by viewers.

But local peplemeters are controversial. TV researchers say stations fear that their ratings will go down—just as ratings for the networks dropped when Nielsen first switched to peplemeters on a national level in 1987. The company is also testing lower-cost local household meters, which, if implemented, could bring metered measurement to smaller markets. Nielsen now has metered 48 markets covering 62% of all viewership, with

five more markets scheduled to be metered in the next two years.

In local metered markets, household ratings are measured electronically by the meters, while the demographic data is still collected by diaries. Not the ideal, admits Nielsen Research Media President John Dimling. The ideal, he says, would be to have peplemeters in local markets to complement the national peplemeters. And ultimately that is the goal, says Dimling.

For almost five decades, Nielsen has had two completely different ratings systems measuring network television and TV stations in local markets. The national service is called Nielsen Television Index (NTI), which currently uses 5,000 peplemeters nationwide to measure all national over-the-air and cable TV signals.

At the local level, the Nielsen Station Index (NSI) measures TV station viewing. In local markets without meters, roughly the bottom 150 TV markets, all ratings—household and demographic—are based on diaries that are kept in the four so-called “sweeps” months of February, May, July and November. The local stations use the data from sweeps to price their advertising inventory.

The long-term goal would be to merge NTI and NSI, says Dimling. As

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to the timetable for merging the two services, he says. "That will depend on how quickly we can roll out local peoplometers. And that will be a function of customer response. But that's definitely the direction we're going. I think it makes sense for everybody."

But local Boston TV stations aren't happy with Nielsen's decision to use their market as the guinea pig for local peoplometers. "It will be disruptive and unreliable, at least at first, and I wish it were happening elsewhere," said Paul LaCamera, vice president and general manager, WCVB-TV Boston.

LaCamera says the biggest concern about the test is that it is being financed by "an interested party," namely MediaOne, the cable company that operates a major system in the market. And local TV stations haven't been asked to participate, he says. Together, that makes the entire project "very suspicious." When the peoplometers were first introduced nationally, cable got higher ratings, while broadcasters took a ratings dip, which probably explains MediaOne's interest, says LaCamera.

Other broadcasters in Boston aren't as worried about MediaOne's participation. WBZ-TV Vice President and General Manager Ed Goldman chalks it up to salesmanship on Nielsen's part. Nothing wrong with that, he says. But he also says the local peoplometer represents a "Band Aid" approach to the problem, although he's not sure what the best remedy is.

It would be years, of course, before the two services become fully integrated. And the local peoplometer is just one outstanding issue. The national ratings are also more precise; they measure viewing literally minute-to-minute, while the local diaries and meters measure viewing by the average quarter hour. Again, local stations resist changing that for fear of a ratings decline.

On the digital front, Nielsen has many issues to address. In addition to multicasting, Nielsen has to come to grips with the new breed of personal video recorders, whose brand names include TiVo and Replay. NMR recently came to an agreement with Replay to develop software that would be installed in Replay PVRs and allow Nielsen to measure the viewing in households with such devices. Right now, it can't.

Dimling says that they are in talks with TiVo to work out a similar agreement.

But despite the many outstanding

## A Nielsen Media Research primer

For 50 years, Nielsen has provided audience estimates for network TV shows. For 37 of those years, the methodology remained the same: using a combination of electronic meters to measure household estimates and diaries kept by viewers to collect demographic information. In 1987, Nielsen introduced the peoplometer, which collects data electronically.

Nielsen has also provided ratings for local TV stations for 46 years, using largely the same methodology. Here's a run down of the core NMR services:

■ **Nielsen Television Index, or NTI.** Using peoplometers, it provides household and demographic ratings for national broadcast network TV shows on a daily basis.

■ **Nielsen Station Index or NSI.** This is the service that measures local TV ratings in all 210 Nielsen markets. Currently, 48 of the top markets are measured with a combination of meters (for household data) and diaries (for demographic data).

■ **Nielsen Home Video Index.** Established in 1980, NHI measures cable networks and VCR recording from data collected through the peoplometer nationally and set meters and diaries locally.

■ **Nielsen Syndication Service, or NSS,** was started in 1985 to measure audiences for the syndication-program business. The data is collected from the peoplometer and the local meters and diaries.

■ **Nielsen Hispanic Television Index, or NHTI,** collects viewing data from a national sample of 800 Hispanic households, using peoplometers. Nielsen also measures local viewing in Hispanic households in 16 markets for the Nielsen Hispanic Station Index.

■ **Nielsen Monitor-Plus** is a service that tracks ad spending in 15 different media.

■ **N-Power** is a software package that provides access to individual-viewing and household data.

■ **Nielsen NetRatings,** formed in 1998, provides data about Internet usage.

—S.McC.

issues, time is on Nielsen's side, given the much slower than anticipated roll-out of digital television. When asked how far away Nielsen is from being ready to measure viewing in the digital-TV age, Dimling replies, "I think we are on schedule to measure it as it is likely to develop."

The digital rollout, he notes, "seems to be moving a lot more slowly, let's say, than [former FCC Chairman] Reed Hundt had anticipated three or four years ago. The equipment change-out and additional programming are expensive."

The industry's slow transition to digital has worked in Nielsen's favor, Dimling admits. "It has given us more time with the a/p meter," the next-generation device known as the active/passive meter.

The test of the meter in the Northeast in 150 homes will probably last another six months to a year, he says. In that test sample, Nielsen is using both the existing peoplometer and the a/p meter in order to get direct ratings comparisons.

It's still unclear what meters or combination of meters Nielsen will use to measure digital TV. "We will be changing the technology we use for collecting data if stations go to multicasting," Dimling says. But changing to what will depend on the outcome of a number of ongoing tests.

The a/p meter is just one option. Another possible option is the Portable Peoplometer (PPM), which has been developed by Arbitron.

The current peoplometer measures channels that TV sets are tuned to. In the digital age, where broadcasters can send multiple signals in one channel, meters have to monitor individual programs by reading codes embedded in them by the producers. That's what the a/p meter does, using what Dimling calls an updated version of the AMOL (Automated Measurement of Lineups) technology, currently used by Nielsen to verify network TV lineups on affiliates.

Arbitron's Portable Peoplometer is also based on code-reading technology—specifically an audio code that can monitor both TV viewing and radio listening. The beauty of the PPM, researchers say, is twofold. First, it's on all the time and doesn't require the constant logging in and out that the current peoplometer does. And the PPM is mobile—it goes where the user goes



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and picks up any broadcast signal within earshot of that person all day long. The current peoplometer is restricted to in-home viewing and excludes all the viewing that occurs in hotels, vacation homes, college-dorm rooms and bars.

But there is a potential drawback: The person using the device has to download data each night by plugging into a docking device. The unknown is whether users would have the discipline to do so.

That's one of the questions Arbitron hopes to answer in a test of the device in Philadelphia to start later this year.

Earlier this year, Nielsen and Arbitron signed an agreement that could lead to the two companies forming a joint venture to use the PPM to measure local TV and radio. But that will depend on the results of the test, which Nielsen has agreed to help shape on the TV-ratings side.

While a joint venture is possible, Dimling stresses that it's "all hypothetical" at this point. "We believe the peoplometer is the standard for measuring television," he says. So, basically, the burden is on other devices, through testing, to demonstrate they do it better. ■

## Software massages the ratings data

*Nielsen, Snap, WRAP serve stations and syndicators with detailed demo analysis*

By Elizabeth A. Rathbun

It's a small field, but one that is key to the decision-makers who determine the fate of national and syndicated TV shows. It encompasses the handful of companies that provide software to analyze TV viewing data.

The field is populated by three "third-party processors" that juggle Nielsen Media Research data for clients including TV networks, syndicators and movie studios. Besides Nielsen, the other providers of software that take on this otherwise daunting task are Snap Software Inc. and Audience Analysis Inc. (AAI).

The software is "an important tool for management here," says John Ferlazzo, vice president of research for Pearson Television, which syndicates *Baywatch* and *Family Feud*. He uses Snap as "an easy way to manipulate the [Nielsen ratings] numbers on a local-market level" as well as to project a show's potential national ratings.

Without the software, "it would take forever" to analyze data that way, Ferlazzo says.

Besides Pearson, Snap's clients include CBS, Paramount, Belo, Universal Studios and Twentieth Television, according to company President George Gubert. Snap, which analyzes

sweeps numbers only, is owned by Cox Enterprises Inc.

"The data that comes from Nielsen is not in a form that people can use," Gubert says, in explaining why his company was formed in 1987. "Prior to Snap, everyone did everything by hand."

"Nielsen's best aptitude is to collect the numbers, not necessarily to analyze the numbers," says Andy Eshkar, president of AAI. With his company's software, called WRAP, for Windows Rating Analysis Programs, clients can do "just about everything," from examining a show's performance in just one market to preparing cross-market averages.

Eshkar claims to have "cornered the overnights" since WRAP came on the market in 1992.

Nielsen says its Profile and Navigator software in some ways competes with WRAP and Snap. Clients may use another service, along with Nielsen's Galaxy, because they "may want to look at the data differently," Nielsen spokesman Jack Loftus says.

Between them, Profile and Navigator massage the whole spectrum of data, from local to national numbers and overnight ratings to sweeps data, Loftus says. In addition, Nielsen can track individual viewers, a service that "no one else can duplicate," and Navigator includes cable data. ■



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Looking Glass' Cohorts marketing system  
divvies up households into 27 categories.

# Micro-marketing

Research firms ID most-likely customers

By Deborah D. McAdams

**C**able operators now have a pile of numbers—factoids at their fingertips—to tell them who is most likely to buy the Disney Channel and a cable modem, or drop cable entirely and defect to DBS.

Supplying those numbers in the cable business are primarily two companies—Claritas and Looking Glass. Both offer detailed demographic and behavioral information available on an annual subscription basis. But Claritas' PRIZM is the data base of choice for cable operators that, for the most part, didn't bother much with target marketing until satellite threatened to erode the cable universe, according to one veteran researcher. "Cable dominated," he says, referring to the industry in its early years. "They didn't have to do a lot of marketing. Cable TV marketing evolved in the '90s because it had to."

Now several cable operators pay about \$45,000 annually for every 1 million subscribers to subscribe to the PRIZM database, which can help an MSO identify those homes likely bite on high-speed data service, a kid's network, digital cable or even a satellite dish.

PRIZM stands for "Potential Rating in Zipped Markets," and combines information from local governments, Nielsen Media Research, magazine subscription lists, automobile registrations and other data sources. The resulting data are divided into 62 categories and applied to four-digit ZIP-code areas, which consist of five to 10 households, says Margie Lymperis, vice president of practice management

at San Diego-based Claritas.

The information is further tailored to cable operators with a survey on interest in video services, cable modems and high-speed Internet access. The resulting information shows cable operators specifically where they should market certain services, she says.

Denver-based Looking Glass calls its product Cohorts, a system that divides all households in the country into 27 categories based on demographic and lifestyle information. So, in addition to age, income, gender, occupation and the usual laundry list of census statistics, Cohorts identifies PC ownership, foreign travel, music preferences, even what people like to eat and drink.

Since cost is one of the biggest reasons people don't sign up for cable or drop it, income would seem to be the most important piece of information. But that's not always true.

"That's one of the variables, but so are age, home ownership and the presence of children," says Scott Schroeder, COO at Looking Glass. "Households with children are more likely to keep cable. And they're more likely to be good prospects."

Marketing-profile categories are labeled fictitious characters, such as "Alec & Elyse," 53-year-old empty-nesters who make more than \$100,000 a year.

"Take Alec and Elyse; they will certainly have cable. But they're not so likely to have Disney as a premium. They're going to watch A&E, CNN, CNBC and History Channel."

Access to the Looking Glass data base costs about \$35,000 a year for every 1 million subscribers, says Schroeder. Cablevision is one of Looking Glass' customers. Cablevision's billing data and other in-house information is cross-referenced with the Cohorts system.

"That's where the rubber meets the road in this whole thing," says Katherine Lewis, senior vice president of strategic market planning at Cablevision. "The Cohorts group takes it to the next level after demographics. Demos don't give attitudinal information."

Cablevision also uses PRIZM to get information on nonsubscribers, but their most effective research is going out and asking people why they don't subscribe.

"We found we needed to be upfront about price disclosure. We get a better response telling people the family rate is \$35," says Lewis. "We need to do a better job of telling people what channels are carried and what's on them."

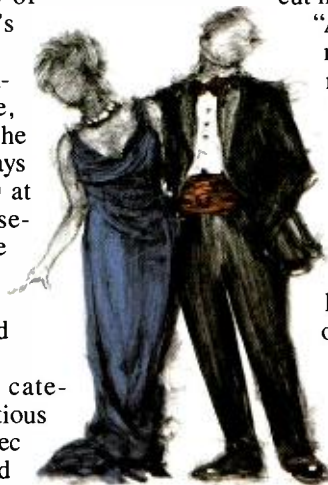
Some of the most effective marketing tactics come down to common sense, like listening to background noise on a cold call, says Jane Bulman, senior marketing director at Comcast.

"At the very base level, it's 'Do you have kids? I hear kids in the background. I should sell you Disney.' We're trying to train the customer account executives to hear that," she says.

Comcast has used PRIZM data, but it tracks most of its own data, Bulman says. Ultimately, the information does cut marketing costs.

"After I started doing segmenting, I got the same number of gross sales in a campaign, but I would spend half as much. Say I have 100,000 nonsubscribing homes, but I target only 50,000 rather than all of them, because I know the most likely takers," she points out.

The most important piece of marketing information, however, remains the simplest, notes Pete Gatsoes, vice president of market intelligence at AT&T BIS. "Do they watch TV?" ■



The Alec & Elyse Cohorts profile represents high-income empty-nesters.

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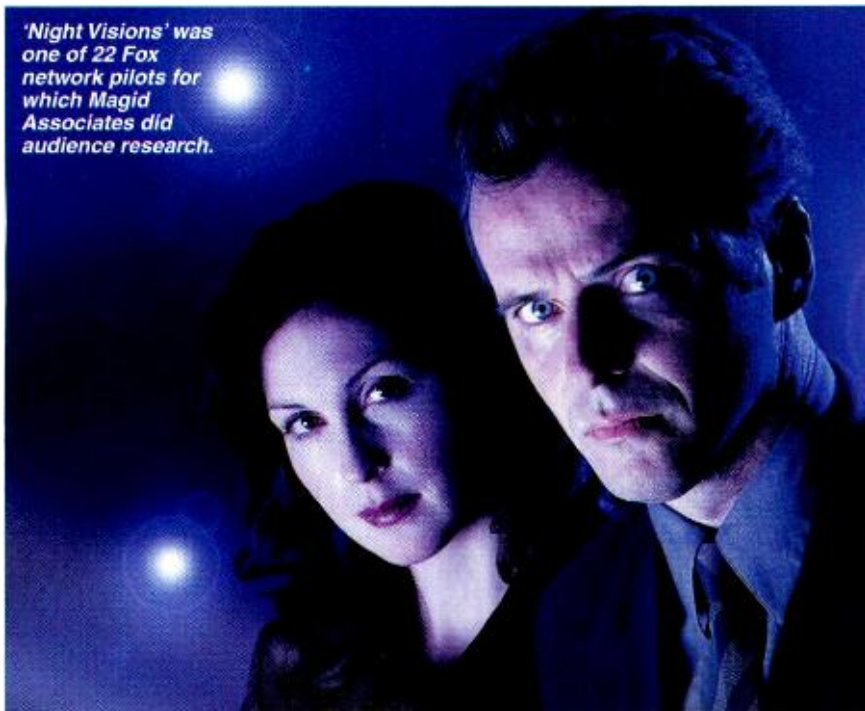
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'Night Visions' was one of 22 Fox network pilots for which Magid Associates did audience research.



# TV's test pilots

*Networks are turning to audience-research firms to identify the hits and misses*

By Kira Greene

**W**hen Discovery Network's Learning Channel was preparing to launch *Junkyard Wars*, it called on audience-research firm ASI to get a read on what viewers might think of the show. The pilot was shown to test groups, who evidently liked what they saw. But when *Junkyard Wars* debuted the night of July 5, it landed in the midst of a network battle, and the only survivor was CBS' *Big Brother*.

The test audience "could have loved [*Junkyard Wars*], but compared to what?" asks Discovery's Steve McGowan, senior vice president of networks research. "It's tough to use this research as an absolute."

Granted, but networks, both cable and broadcast, stake their schedules on the predictions of media researchers. They test everything from pilots to promos, as well as tweak existing programs—storyline changes and new characters—and provide a multitude of marketing-research services.

The field of audience research is



**Brent Magid's firm recently expanded into TV programming consulting.**

dominated by a handful of players such as ASI Entertainment, Frank N. Magid Associates and TNS Intersearch. But there are smaller firms in the arena with notable clients. CBS, for example, turns over its pilots to Robert A. Brilliant Inc., which calls itself

a "boutique" business. A Canadian company, Gadd International, has done a project for Discovery and is "hustling" to sign up other U.S. clients.

Nielsen Media Research, which dominates the TV ratings business, is expanding into pilot testing. Nielsen's Paul Lindstrom, vice president, custom research sales and marketing, says the company is also "doing research on programs that are already on the air, experimenting quite a bit with the use

of the metered sample," he says. "We've been examining minute-by-minute losses to evaluate when viewers switch away from programs."

Strategic Media Research (SMR), a 20-year-old research and marketing company that has specialized in radio, is now testing TV promos online. Clients include MTV, VH1, Comedy Central, Country Music Television and The Nashville Network.

## Multiple methodologies

Testing methods vary, and each company claims its approach is superior.

ASI, headquartered in Glendale, Calif., says that, in the 1960s, it was using theater-based research using dials, questionnaires and focus groups. In Los Angeles, ASI has three theaters, including Preview House in Hollywood, equipped with dials that viewers use to convey their reactions as they watch different programs. The system, also called dial-testing, includes a tune-out button, which ASI says is an important new feature exclusive to ASI testing that registers that dreaded moment.

The company also says it was an early user of in-home cable testing: Viewers tune into a designated cable channel to watch a program and are questioned by phone about their reactions.

"There's no research methodology that we have not experimented with," says Paul Lenburg, executive vice president of the company. ASI is co-owned with Audience Research & Development of Dallas, a news research and consulting firm, by parent company Media Advisors International.

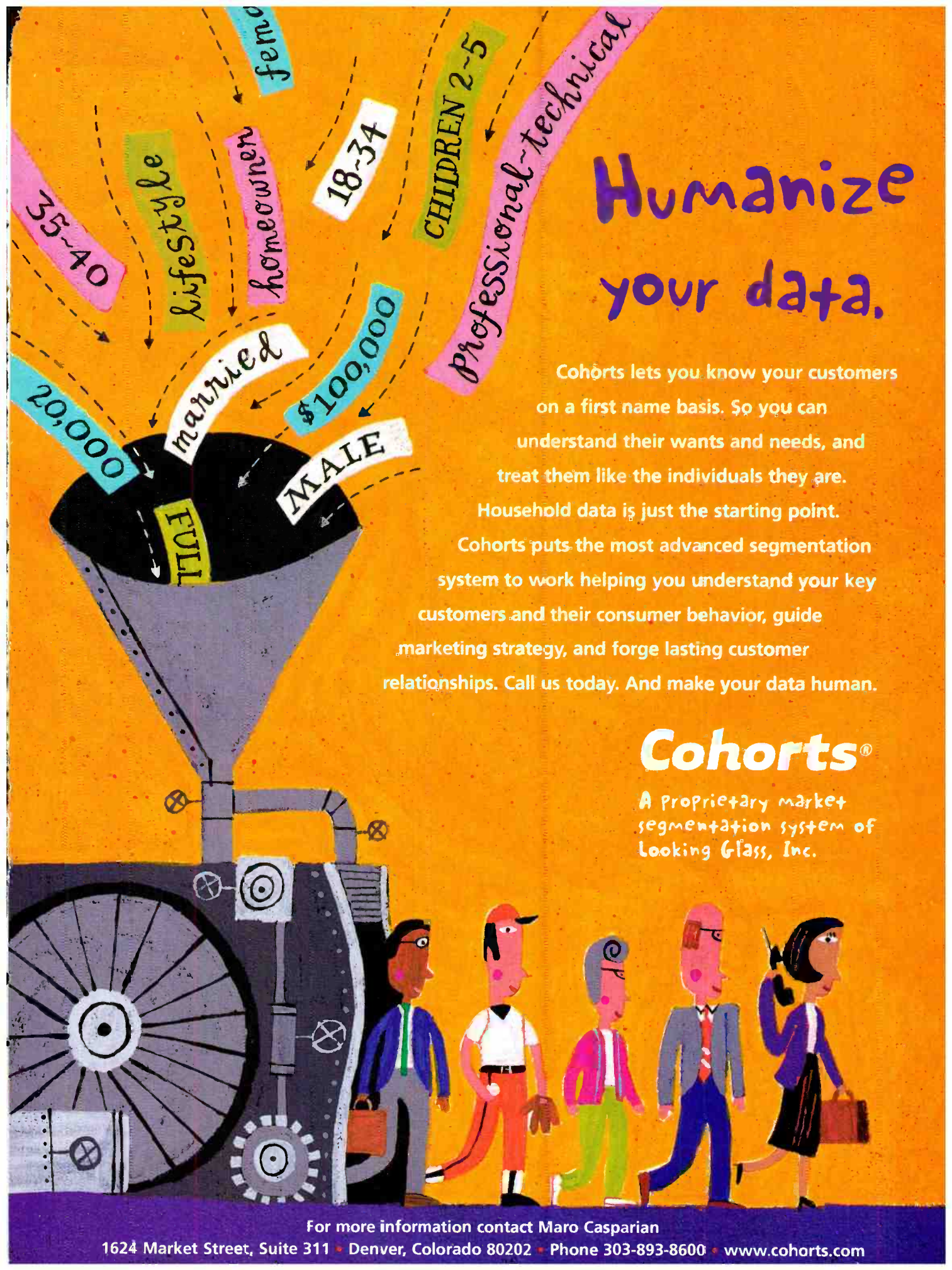
Cable testing is the preferred approach of ABC network, although it relies on other methods such as focus groups and phone studies. TNS Intersearch does the lion's share of pilot testing using cable for the network.

"The key to cable testing is that [viewers] are at home. They're in a natural environment watching a program. We use a number of cable systems to get as strong a sample as possible. It's a tried-and-true technique," says Edey Twer, senior vice president, media and entertainment for TNS, headquartered in Horsham, Pa.

NBC uses the cable-test method for pilots as well, and enlists ASI and TNS for the work. "These episodes all come in at the last minute, and it allows us to test as many as possible in a very quick time frame," says Mitch Metcalf, NBC senior vice president, program research.

Magid Associates, which uses a vari-





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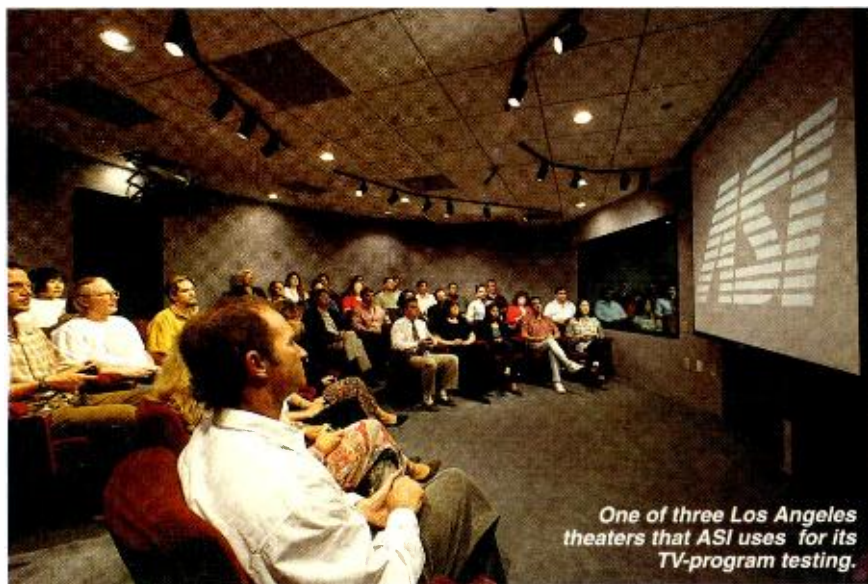
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One of three Los Angeles theaters that ASI uses for its TV-program testing.

ety of methods—including dial-testing—for pilots and promos, is no fan of cable testing. Dave Smith, president of the company's entertainment and new-media divisions, feels there are drawbacks.

"You can only test cable households, and cable companies have fewer and fewer available channels to do that sort of thing," says Smith. "Plus, not all cable systems that participate in testing have equal ethnic representation. You can't get a true national sample."

Another possible drawback with in-home cable testing, says Robert Brilliant, is that you have very little information about the viewing conditions.

Magid, a 42-year-old company known for local TV news research and consulting, swears by its "proprietary" methodology, in-home VCR testing. Test viewers receive videotapes of the programs and are later questioned by telephone. "We can talk to anybody with a telephone and a VCR. And VCR's are at 99% penetration," Smith says.

The firm, based in Marion, Iowa, is expanding into network TV programming consulting and boasts that it has tested 22 pilots for Fox this season. Brent Magid, president, says a new method was used, but would not describe it except to say that it is "certainly an innovation beyond what we were using a year ago."

Brilliant's company, based in Sherman Oaks, Calif., tests in Las Vegas by setting up rooms near high-traffic areas and intercepting people as they walk by. Brilliant says that every program is tested the same way ensuring that "any differences in scores can be attributed to the program."

Toronto's Gadd, whose main client is the Canadian Broadcasting Corp., uses computer interviews to test TV programs and promos. The audience sample is recruited by phone, and the company delivers a videocassette of the program. After watching the tape at home, they go into Gadd's facility and complete a computer interview.

"We like to get overall impressions, and we ask a lot of open-ended questions—likes and dislikes, thoughts and feelings—so people can express in their own way how they feel about a show," says Mike Gadd, who founded the company 11 years ago.

### Internet access to audiences

As ASI's Lenburg points out, TV research methodology has been evolving for decades. "In time, the systems we're using today will slowly but surely ebb as new systems come on stream," he says. The Internet, inevitably, is beginning to join other tools of the trade.

SMR, headquartered in Chicago, is already streaming audio and video clips for its clients, which include cable networks. Feedback from participants is instantaneous, says Deborah Richman, president of SMR. "As soon as respondents complete the survey, the client can get the results, and it's completely analyzed in charts. Therefore, the cable network can adjust very quickly to what it learns."

Richman says respondents are selected by recruiting from the client's Web site, by purchasing e-mail lists, through telephone recruitment or e-mails to groups that have responded to a contest or marketing activity.

Intersurvey, a 2-year-old company in Menlo Park, Calif., uses audio and video streaming to test TV commercials, promos and program concepts. Respondents, recruited by telephone for its Web-based surveys, are given customized WebTV as well as Internet access and e-mail at no charge. Each individual completes one survey a week. The company has pre-recruited 80,000 consumers from which it draws various sample sizes.

"A unique advantage that InterSurvey offers in TV advertising or any material targeting a mass audience is that our panel is selected to represent the U.S. population but includes consumers who would not previously have had Internet access," says Jean Durall, director of marketing programs for InterSurvey.

And although ASI would not provide details, company President William Taylor says the company is "within a few weeks" of announcing the launch of a "new methodology" that will embrace all the new technology.

No one disputes that testing pilots and other programming using video streaming is on its way. But it's not here yet.

"You want good quality, not the jerkiness that you get with broadband," says Brilliant, when it comes to entertainment research. "Getting a sample that represents the television audience is difficult, since Internet penetration is only around 50%," points out CBS' Ted Kneisler, director of primary research.

But when the kinks are worked out and penetration grows, evaluating programs via the Internet will "give us instantaneous feedback," says Discovery's McGowan.

### It takes guts

No matter how audience research is collected and analyzed, evaluating TV programs is an inexact science. As Brilliant puts it, "a series is a moving target. You can have programs that do well one time, but that may be hard to replicate."

And TNS' Twer points out there are many variables: the time of year, the time of day a show airs, the competition and the episode itself.

But there are a few simple tools that ASI's Lenburg thinks often are overlooked in the quest for the next *Survivor* or *Who Wants to Be a Millionaire*?

"There is no substitute for creativity, experience and just plain old guts. What we do is add a little objective information that connects the creative people, the distribution people and the studios with the consumer. Our business is connectivity." ■

# At Synditel, show and tell

High absentee rate miffs some attendees, but syndicators keep smiling and pitching

By Susanne Ault

To the chagrin of a number of TV critics, many high-profile syndication stars didn't make it to Synditel, the annual curtain raiser for first-run programming in Los Angeles.

In the chagrined camp was *USA Today* critic Robert Bianco, who stood up during the *Queen of Swords* roundtable to ask the show's distributor, Paramount (also *Dr. Laura's* home): "Do you really think we want to talk about *Queen of Swords* when the person we really want to talk about [Dr. Laura Schlessinger] isn't here?" Apparently some did, since the roundtable continued without Bianco, who walked out.

All of the no-shows gave their reasons.

Paramount had said several weeks ago that Schlessinger would be at a charity event in San Diego, and King World said Cindy Margolis was stuck in production and couldn't get a flight out for the July 7 event. King World rescheduled Margolis' appearance to July 14.

Pearson said its *To*

*Tell the Truth* host, John O'Hurley, was never on the Synditel bill because of a conflicting engagement, and MGM said a few weeks ago that *Sex Wars* co-star J.D. Roth would be out of the country.

Explanations notwithstanding, the competition was making some hay out of the absences.

"Any person would question why the things that were scheduled didn't go down properly," said one syndicator. "If my guy didn't show up and he was scheduled to show up, it would be all over the trades."

Television Critics Association President Eric Kohanik pointed out that more journalists showed up in Pasadena for Synditel 2000 than in previous years.

He speculated that many critics, hearing that hot topic Schlessinger was slated to appear, made their flight reservations.

But when she opted out, they came anyway, h a v -

ing already purchased tickets.

"We had a full house," he said. "[The absent celebs] really missed out on an opportunity."

That said, the syndication stars who did appear were pleased with the results.

Although *Power of Attorney's* Gloria Allred had to field the dicey question "What is your hourly rate and are you taking a pay cut to be on this show?" she appeared glad to be able to spread the news about her show.

"The critics were having a bad day because there were so many no-shows. So that, when certain people did show up, instead of giving us credit, they still had a bad taste in their mouth," said Allred, who pulls in \$400 an hour but "doesn't have an argument at this point" with her *Power* salary.

One critic yelled out, "This is bullshit!" when Twentieth Television Executive VP of Development Cliff Lachman said that *Power* co-star Christopher Darden was caught up in court and would miss the *Power* session but would instead try to make it to Synditel's cocktail party wrap-up.

Darden did.

Joe Scotti, Pearson Television North America's president of distribution and marketing, was buoyed by his show's session. "Both [Paula Poundstone and Meshach Taylor] free-flowed with funny comments and proved why *To Tell the Truth* is a fun format and a fun show," he said.

King World, which featured James Curtis, the star of its new court entry *Curtis Court*, came away pleased with the experience as well.

"I think Synditel is an especially important venue for shows to meet with the press that you wouldn't normally connect with," said *Curtis Court* executive producer Mary Duffy.

Other syndication show-and-tell sessions included Tribune's *Gene Roddenberry's Andromeda* (with its marquee star Kevin Sorbo in attendance) and *Arrest & Trial*, with creator Dick Wolf beamed in by satellite to chat about his reality/court hybrid. ■

Tessie Santiago, 'Queen of Swords'



# Hispanic net to fix itself first

*HTVN targets Univision's massive audience, aiming to draw Mexican-Americans*

By Elizabeth A. Rathbun

**T**here's a new TV group in town, and it's aiming to break the virtual monopoly on Spanish-speaking viewers held by Univision Communications.

Fort Worth, Texas-based Hispanic Television Network Inc. hopes to do so by targeting Mexican-Americans, who comprise some 65% of the Hispanics in the U.S. Another tack that HTVN has taken is buying clusters of low-power TV stations, which then are combined to provide full coverage of a market. Of HTVN's 17 stations, just two are full power.

But with last month's \$35 million offer for KLD(TV) Lake Dallas/Fort Worth/Dallas, HTVN will concentrate on buying or affiliating with full-power stations in the top 20 Hispanic markets, company CEO Marco Camacho says.

Whatever the approach, "it's going to be a major challenge" to build a

major Spanish-language contender, Camacho admits.

Before HTVN can tackle Univision and vastly outrated No. 2 Telemundo, it first must get its affairs in order. "We took over a company that was broken," Camacho says. "We had to clean house."

HTVN went public in December 1999 via a reverse merger with American Independent Network, a producer of Spanish-language programming. In a reverse merger, a private concern merges with a public company, obviating the need for an initial public offering.

Among the messes to address: HTVN restated its 1998 financial statement, changed accountants and filed its 1999 annual report late "as a result of the merger and other recent changes," including the replacement of the company's management team in March, SEC filings show.

With a 14,492% increase in expenses in the first quarter, to \$2.5 million from about \$17,000 in 1Q '99, the "new" HTVN reported a net loss of \$2.4 million in 1Q '00.

All this has taken a toll on the company's stock price. Although it hit a 52-week high of \$20 per share on Feb. 17, it was trading at \$7.50 on July 9—still a vast improvement over the 52-week low of about 14.3 cents hit last October.

But "the stock price is not anything I'm concerned about right now," Camacho says. "I'm concentrating on trying

to build a company" that he hopes eventually will be valued at \$1 billion.

HTVN plans to go after Univision's stranglehold by offering all-Mexican programming, including movies, talk shows and game shows, some to be created in-house. "Telemundo and Univision are trying to be all things to everybody," Camacho claims. When they attract Mexicans to shows with Puerto Rican stars, for example, that's only "because of the lack of [targeted] programming available," Camacho says.

Univision continues to dominate among Spanish-language viewers. It consistently has maintained a prime time share of more than 80%—up to 92% last July. (Telemundo made substantial inroads in the most recent sweeps periods.)

However, Univision's "executives don't understand the Mexican culture, the Mexican sensibilities," Camacho asserts.

Last August, the U.S. Census Bureau reported that the nation's 31.5 million Hispanics account for 11.5% of the total population. And almost two-thirds of Hispanics are of Mexican descent.

While Univision officials could not be reached for comment, Telemundo spokesman Ted Guefen points out that national networks can't afford to target consumers as closely as HTVN plans. "For someone who's got a wide reach, that philosophy won't work," he notes. "You need cross-appeal." ■

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## Belo's Huey to retire

*TV President Sander will assume his duties at year's end*

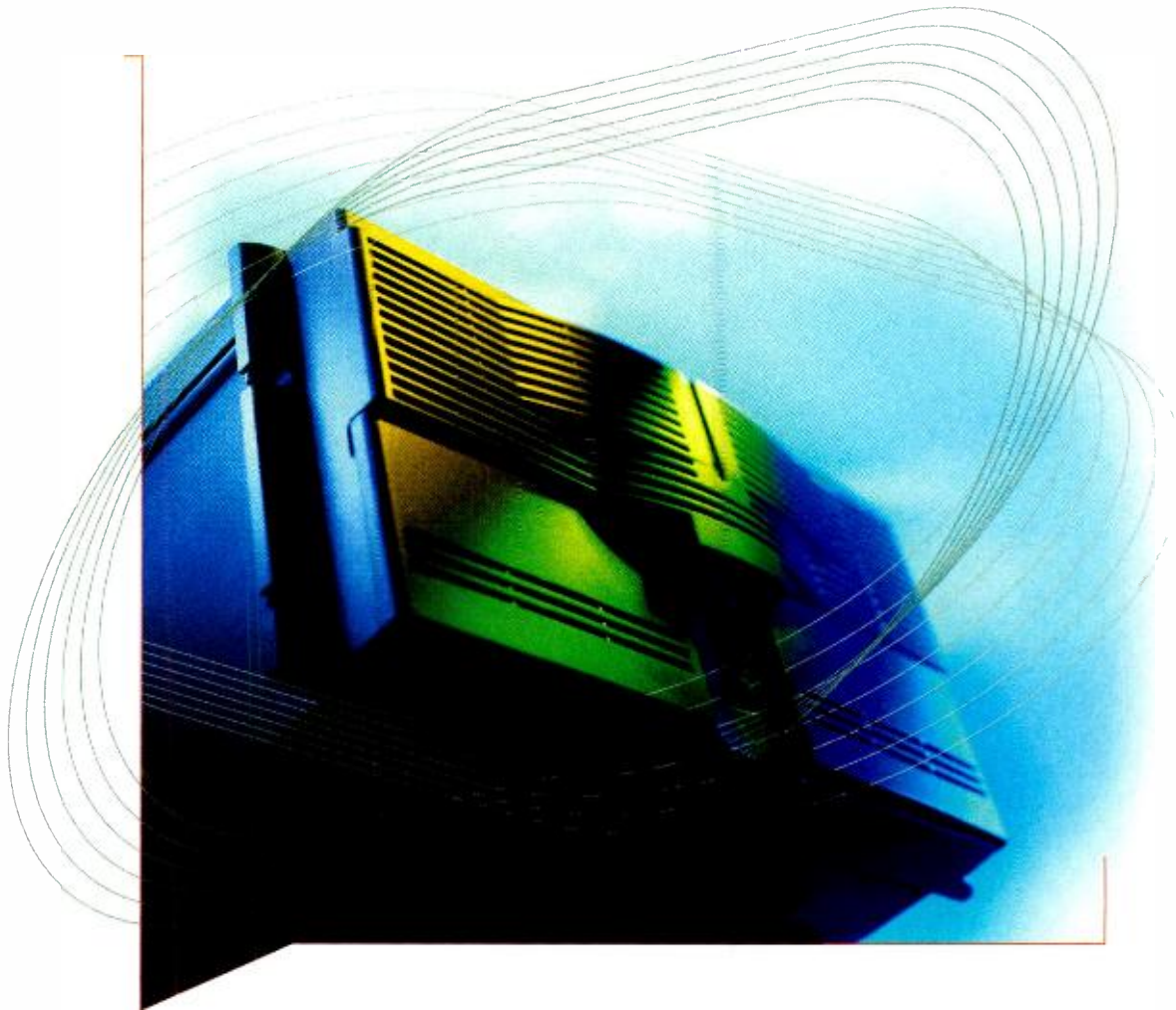
By Steve McClellan

**W**ard Huey, vice chairman of Belo and president of its broadcasting division, will retire at the end of the year, the company announced last week. Huey, 62, will celebrate his 40th anniversary with Belo in September. He will also retire from the company's board of directors after its December meeting, although he will remain a consultant to the company and active in the A.H. Belo

Foundation. He has served on the Belo board since 1983.

Jack Sander, president, Belo Television Group, currently reports to Huey, but as of next January will report directly to company Chairman and CEO Robert Decherd. During the transition between now and the end of the year, Sander will report to both Huey and Decherd.

Effectively, Sander replaces Huey but will retain his current title and add the corporate title of executive vice



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## TOP 20 PROGRAMS

Rank	Program	HH AA	HH GAA
1.	Wheel of Fortune	8.7	8.7
2.	Jeopardy	7.5	7.5
3.	Judge Judy	6.1	8.3
4.	Oprah Winfrey Show	5.9	6.0
5.	Wheel of Fortune (wknd)	5.4	5.4
6.	Friends	5.3	5.9
6.	Entertainment Tonight	5.3	5.5
8.	Seinfeld	4.8	4.8
9.	Frasier	4.7	5.4
10.	Jerry Springer	4.1	4.5
11.	Hollywood Squares	3.8	3.8
12.	Maury	3.7	3.8
13.	Judge Joe Brown	3.6	4.6
13.	Drew Carey	3.6	4.0
13.	Regis and Kathie Lee	3.6	3.6
16.	Sally Jessy Raphael	3.4	3.5
17.	ER	3.3	3.9
17.	3rd Rock From the Sun	3.3	3.5
17.	Extra	3.3	3.3
20.	X-Files	3.2	3.5

## TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1.	Oprah	5.9	6.0
2.	Jerry Springer	4.1	4.5
3.	Maury	3.7	3.8
4.	Regis and Kathie Lee	3.6	3.6
5.	Sally Jessy Raphael	3.4	3.5

According to Nielsen Media Research Syndication Service Ranking Report June 19—June 25, 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

president/media operations. Sander will also become a member of Belo's six-person management committee.

Huey started as a cameraman for Belo in 1960 at WFFA-TV Dallas. He headed the company's broadcast operations for 25 years, including 13 years as vice chairman. During his tenure, Belo broadcast group grew from three TV stations to the current 20 (including two LMAs).

Huey said that he opted for early retirement because he felt it was in the best interests of the company and because a strong management team is in place.

Said company Chairman Dechard of Huey's decision: "Ward Huey's career at Belo has set a standard for distinction. His leadership is unsurpassed in Belo's



Huey, having served the company for 40 years, will remain a consultant and also serve in the A.H. Belo Foundation.

after taking some time off.

Huey's industry activities included stints as chairman of the ABC Affiliates

## Maury's movin' on up

Regis may be the talk of prime time these days, but *Maury*—the guy neither looking for a replacement host nor moonlighting on *Millionaire*—has become the talk of syndicated talk.

*Maury Povich* boasts the greatest year-to-year growth among talkers, up 28% from this time last year (according to Nielsen Media Research for the week ended June 25). And he's still growing. *Maury* was at a 3.7 for the week of June 25, a 16% spike from the week before and good enough for third place ahead of *Regis and Kathie Lee* (flat at a 3.6), *Sally Jessy Raphael* (up 10% to a 3.4) and *Rosie O'Donnell* (down 3% to a 3.2).

So what's the deal with *Maury's* newfound mojo?

*Maury Povich* executive producer Amy Rosenblum replies laughingly, "I don't know what it is. We put more gel in his hair now?" Seriously, folks: "I think the show is packed from the minute it goes on until the end," she adds. "The 15-year-olds love it [as do] the 60-year-olds."

Studios USA, which took over the show's distribution reins two years ago from Paramount, deserves some of the credit for the *Maury Povich* turnaround.

"The show is a primary focus at Studios USA," says Katz TV's Bill Carroll. "Studios USA knows how to do that kind of a show; its *Sally Jessy Raphael* is the sister program to *Maury Povich*."

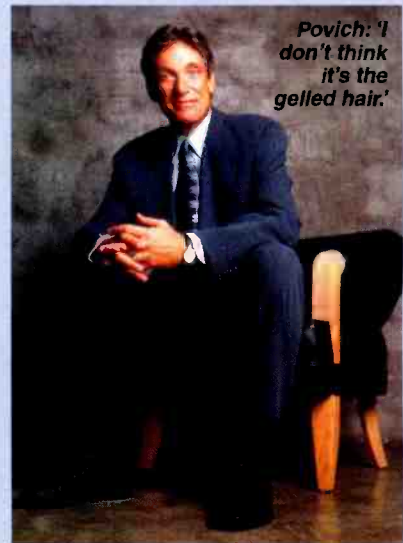
Putting his spin on things, Povich says, "I don't think it's the gelled hair. It's more than the Ricky Martin look."

Rather, Povich believes that the addition of more youth-skewing topics, including teen boot camp and teen paternity tests, "really struck a chord."

"I've been able to make a connection with [teens]," he continues. "Strange as it may seem. I mean, I'm not getting any younger."

*Maury Povich* will resume taping on Aug. 22.

—Susanne Ault



Povich: 'I don't think it's the gelled hair.'



Sander will join the management committee and, starting in January, will report directly to CEO Dechard.

Dallas Advertising League. In 1999, Huey was inducted into the BROADCASTING & CABLE Hall of Fame. ■

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By Dan Trigoboff

## Atlanta in Español

WSB-TV Atlanta last week began translating its signal into Spanish, apparently the first such outreach in the area and a long overdue one, according to News Director Ray Carter.

"How could a city this size, with the Hispanic population growing so fast, not have this? I blame myself. I should have done this two years ago."

Interpreters will cost the station between \$75,000 and \$100,000 a year, but that should be more than recouped by the additional eyeballs and advertisers. Atlanta's local Hispanic population is approaching 10% of the overall market. The station is considering translating other newscasts and local programming.

After several stops on the station's "listening tour" into local communities, Carter said, the area's top-rated station realized that, although there are Spanish-language cable networks received on local sets, "local television is nonexistent in the Spanish-speaking community." Meanwhile, he noted, other media flourish.

Those other media helped the station get big promotional benefits last week without spending a dime beyond its own on-air campaign, Carter said. "We were a front-page story on all six Spanish-language weeklies," he said, "and we've been mentioned by every radio station in the local Spanish language market."

## Salt Lake anchor faces sex charges

KTVX(TV) Salt Lake City anchor Doug Jardine has been charged with two felonies relating to alleged sexual relations with a 17-year-old girl. Forty-one-year-old Jardine has been taken off the air and suspended with pay until disposition of the case. Because of Utah's history with polygamy, laws have been structured so that sex with a minor takes on additional weight if the defendant is more than 10 years older than the alleged victim. A guilty verdict could bring five years in prison on each count.

Jardine has been with the station since 1998. The case presents the first real crisis for new General Manager Steve Cohen, who moved from the news directorship at Chris-Craft's KCOP(TV) Los Angeles after forgoing, according to sources, the opportunity to be news director at WCBS-TV New York.

Cohen has already made changes at the station and is bringing in KCOP's former operations director, Adam Bradshaw, to be news director, replacing Tom Sides.

## Dog-day defamation duly dismissed

A Wisconsin judge dismissed charges from a dog trainer who accused a Madison TV station, its owner and a reporter, Christine Leonard, of destroying his business. Benedek Broadcasting's WMTV(TV) had done a story

in 1997 that concerned the death of a dog shortly after being in the trainer's care.

Leonard's story did not say that Frank Allison killed Angelia Mach's Doberman, Chance, but the trainer maintained that it strongly implied it. Following the dog's death, an autopsy determined that a pre-existing heart condition and recent trauma were the causes of death.

In granting the media defendants' summary-judgment motions, according to station attorney Robert Dreps, the judge ruled that, even if a jury determined that the story said that the dog died from the trainer's treatment, the plaintiff could not meet his burden of proving the story false.

## Charlotte anchor to San Jose station

KNTV, the future San Francisco Bay-area NBC affiliate, has hired anchor Allen Denton of WCNC-TV Charlotte, N.C., for its 6 and 11 p.m. newscasts. Denton will be paired with former KGO-TV anchor Terilyn Joe

beginning in October. KNTV is currently an independent station but is slated to replace KRON-TV San Francisco as the market's NBC affiliate.

## Costs ground news chopper

WCPO-TV Cincinnati's state-of-the-art Chopper 9 will no longer be flying, due to cost concerns. The station will not be renewing the three-year lease but will continue to use helicopters for news coverage on a pay-as-you-go basis.

While station sources acknowledged the expense, there was nonetheless disappointment that the highly recognizable station symbol would be grounded. Chopper 9 hit its glory in April 1999, when footage from its reports on an area tornado circulated worldwide.

But, general manager Bill Fee said, such opportunities to distinguish itself were too infrequent to warrant the investment, although he acknowledged that the helicopter added to the station's coverage and its image.

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

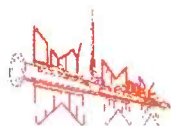


*The procession of the Tall Ships into Boston Harbor got widespread coverage. WCVB's coverage was simulcast last week over cable's History Channel.*



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**JULY 3-9**

Broadcast network prime time ratings according to Nielsen Media Research



**PEOPLE'S CHOICE**

CBS sandwiched its 'Big Brother' preview between top-rated 'Survivor' and '48 Hours' on Wednesday, resulting in the strongest night of Week 42.

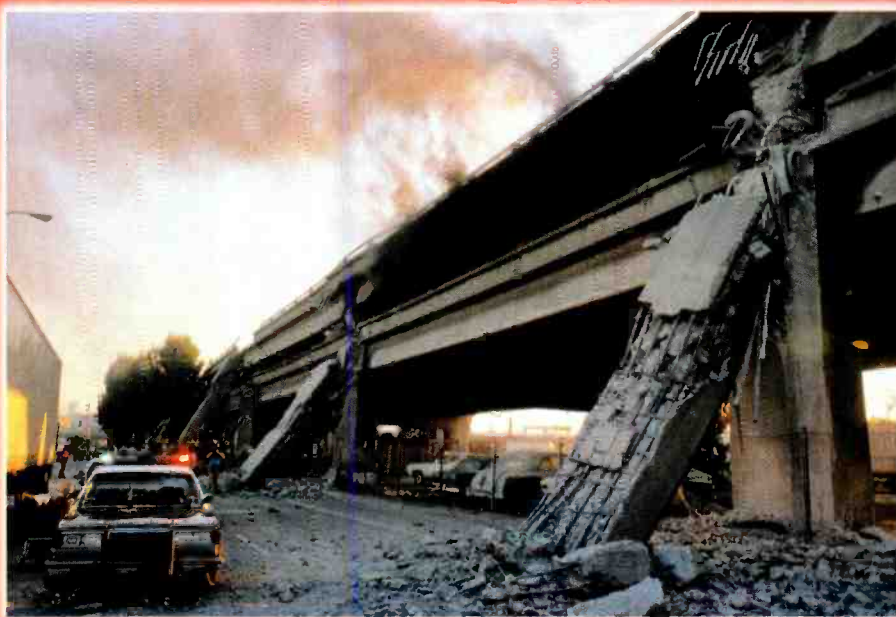
Week 42	abc	CBS	NBC	FOX	UPIN	WB
	4.7/9	6.5/13	5.7/11	3.3/6	2.0/4	1.6/3
<b>MONDAY</b>	8:00 40. ABC Monday Night Movie—First Do No Harm 5.3/10	45. King of Queens 5.0/10 39. King of Queens 5.4/11 18. Ev Lvs Raymnd 7.0/13 23. Becker 6.7/12	43. Dateline NBC 5.1/10 32. Law & Order 5.9/11	72. That '70s Show 3.5/7 80. Titus 3.2/6 78. Ally McBeal 3.3/6	98. Moesha 1.9/4 87. The Parkers 2.3/5 101. Grown-Ups 1.8/3 101. Malcolm & Eddie 1.8/3	98. 7th Heaven 1.9/4 108. Roswell 1.3/2
	72. Once and Again 3.5/7	13. 48 Hours 7.5/14	29. Third Watch 6.1/11			
<b>TUESDAY</b>	8:00 17. Who/Millionaire 7.2/17 8. Who Wants to Be a Millionaire? 8.7/19 63. Dharma & Greg 4.0/9 72. NYPD Blue 3.5/8	47. JAG 4.9/11 57. 60 Minutes II 4.4/10 51. Judging Amy 4.6/10	83. 3rd Rock fr/Sun 3.0/7 82. 3rd Rock fr/Sun 3.1/7 34. Macy's 4th of July Fireworks 5.6/12 18. Dateline NBC 7.0/15	86. Family Guy 2.4/6 96. The PJs 2.0/5 87. Family Guy 2.3/5 87. The PJs 2.3/5	127. Shasta 0.6/1 135. Dilbert 0.5/1 127. I Dare You! 0.6/1	108. Buffy the Vampire Slayer 1.3/3 108. Angel 1.3/3
<b>WEDNESDAY</b>	8:00 25. ABC Big Picture Show—Con Air 6.6/11 65. Whose Line Is It 3.9/7	1. Survivor 15.2/27 3. Big Brother 13.9/23 5. 48 Hours 10.5/18	37. Dateline NBC 5.5/10 29. West Wing 6.1/10 9. Law & Order 8.5/15	42. Fox Movie Special—Jerry Maguire 5.2/9	108. 7 Days 1.3/2 104. Star Trek: Voyager 1.6/3	105. Dawson's Creek 1.5/3 108. Dawson's Creek 1.3/2
<b>THURSDAY</b>	8:00 48. Whose Line Is It 4.8/9 34. Whose Line Is It 5.6/10 2. Who Wants to Be a Millionaire? 14.0/24 7. 20/20 Downtown 9.3/16	12. Big Brother* 7.9/16 37. Ev Lvs Raymnd 5.5/10 72. City of Angels 3.5/6 23. 48 Hours 6.7/12	14. Friends 7.4/14 20. Frasier 6.9/12 31. Will & Grace 6.0/10 25. ER 6.6/12	51. Fox Thursday Night Movie—The Frighteners 4.6/8	58. WWF Smackdown! 4.3/8	108. Popular 1.3/2 90. Charmed 2.1/4
<b>FRIDAY</b>	8:00 77. Sabrina/Witch 3.4/7 69. Boy Meets World 3.7/7 67. Making the Band 3.8/7 62. Making/Band 4.1/8 14. 20/20 7.4/14	27. Big Brother 6.5/14 48. Candid Camera 4.8/10 48. JAG 4.8/9 43. Nash Bridges 5.1/10	58. Providence 4.3/9 14. Dateline NBC 7.4/14 20. Law & Order: Special Victims Unit 6.9/13	63. Beyond Belief: Fact or Fiction? 4.0/8 60. Greed 4.2/8	108. The Strip 1.3/2 105. Secret Agent Man 1.5/3	96. Jamie Foxx 2.0/4 90. Jamie Foxx 2.1/4 90. Steve Harvey 2.1/4 90. For Your Love 2.1/4
<b>SATURDAY</b>	8:00 40. ABC Saturday Night Movie—Ground Control 5.3/11 53. NYPD Blue 4.5/9	53. Big Brother 4.5/10 71. Walker, Texas Ranger 3.6/7 78. Falcone 3.3/6	85. Freaks & Geeks 2.5/6 83. Freaks & Geeks 3.0/6 65. Freaks & Geeks 3.9/8	60. Cops 4.2/10 53. Cops 4.5/10 45. AMW: America Fights Back 5.0/10		
<b>SUNDAY</b>	7:00 72. Wonderful World of Disney—The Adventures of Pinocchio 3.5/7 4. Who Wants to Be a Millionaire? 12.7/21 11. The Practice 8.0/13	6. 60 Minutes 9.8/20 10. Touched by an Angel 8.4/15 20. CBS Sunday Movie—Too Close to Home 6.9/11	53. World's Most Amazing Videos 4.5/9 28. NBC Sunday Night Movie—Legends of the Fall 7.4/13	80. Futurama 3.2/7 69. King of the Hill 3.7/7 33. The Simpsons 5.8/11 34. Malcolm/Middle 5.6/10 67. The X-Files 3.8/6		90. 7th Heaven Beginnings 2.1/4 98. Steve Harvey 1.9/3 101. For Your Love 1.8/3 90. Jamie Foxx 2.1/3 105. Mission Hill 1.5/2
<b>WEEK AVG</b>	6.2/12	6.8/13	5.6/11	4.2/8	2.0/4	1.7/3
<b>S-T-D AVG</b>	8.9/15	8.3/14	8.3/14	5.6/9	2.6/4	2.5/4

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



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# Competitors in sync on IBOC

*Merger is expected to speed the conversion to digital radio*

By Elizabeth A. Rathbun

**F**ollowing in the mold of the cooperative Grand Alliance that set the standard for digital television, Lucent Digital Radio Inc. and USA Digital Radio will work together on a standard for digital terrestrial radio.

The previously competing companies announced their merger last Wednesday. With their working separately,

"the ability to get that great [digital-radio] technology to market was compromised," USADR President Robert Struble said during a conference call.

Struble will become president of the new company, to be called iBiquity

Digital, and he and Lucent Digital Radio President Suren Pai will serve as co-chairmen of the board. The company will maintain two headquarters, one in Columbia, Md., where USADR is currently based, and the other at Lucent's home in Warren, N.J.

Executives declined to disclose the value of the merger.

By agreeing to set the nation's digital terrestrial standard together, Lucent and USADR have accelerated the already decade-long process by about a year—and basically ensured FCC

approval of the final product. The merger will "expedite both the development and commercialization" of the CD-quality service, Pai said.

But first the companies must agree on the technology to be used. The companies, the only two digital terrestrial radio contenders in the United States, have been working on fairly different technologies. However, both were aiming at an in-band, on-channel (IBOC) system.

Once the technology differences are settled and FCC approval is won—expected "within the next several months," according to Pai—"you will see a large number of radio broadcasters making the conversion" from analog to digital next year, Struble said. Digital receivers should be available to consumers by late 2001 or in early 2002, he added.

The merger may have been inspired, in part, by the recent focus on another digital-radio contender, this service to be delivered by satellite. On June 30, Sirius Satellite Radio launched its first satellite, with service slated to be commercially available next year. USADR's broadcaster backers—including the country's largest radio group, Clear Channel Communications Inc.; Viacom Inc.; ABC Inc.; and Entercom Communications

Corp.—also have been keeping an eye on the calendar as digital sound via the Internet has grown in popularity.

The FCC also supported the merger, Pai said: "We have received good encouragement and guidance from the commission to come back with a unified proposal."

The Grand Alliance set the nation's digital TV standard in 1995. However, the new iBiquity executives laughed off a comparison, pointing out that digital television is still far from being widely accepted. ■



**USADR'S Struble will be president of the new iBiquity Digital company.**



**Lucent Digital Radio President Suren Pai will be co-chair of the new company.**

## Thomson, Seagate enter PVR fray

*Joint venture will supply 'storage modules' for TVs and set-tops*

By Glen Dickson

**T**argeting the projected huge demand for personal-video-recorder (PVR) technology, consumer electronics giant Thomson Multimedia and disk-drive manufacturer Seagate Technology have formed a company to make storage systems for various consumer devices.

The new firm, CacheVision, is a 50/50 joint venture of Paris-based Thomson and Scotts Valley, Calif.-based Seagate.

News is made in an instant. Produ



Cache-Vision hopes to supply storage modules for dish recorders, such as this Sony-made TiVo box.

Based in San Jose, Calif., CacheVision won't produce PVRs under its own brand. Instead, its aim is to supply hard-disk "storage modules" on an OEM basis to consumer-electronics manufacturers producing such devices as the popular TiVo and ReplayTV PVRs.

Thomson and Seagate executives say the OEM model is "comfortable" for both Thomson, which already does a healthy business in components such as picture tubes, and Seagate, a leading supplier of disk drives for PCs and video servers. Seagate also provides disk drives for EchoStar's Dishplayer, a satellite set-top developed by EchoStar and Microsoft that combines PVR and WebTV functionality.

Thomson Senior Executive Vice President Frank Dangeard says the two companies are committing "tens of millions of dollars" to CacheVision and expect it to generate \$400 million to \$500 million in overall sales in three years. CacheVision's major initial competition in the PVR market is Quantum Corp., which supplies its Quantum QuickView disk drives to both TiVo and ReplayTV.

"These two companies have been behind in PVR creation, although the Seagate drive is used in the Dishplayer device," says Forrester Research Principal Analyst Josh Bernoff of the Thomson/Seagate deal. "There's been nothing to stop Seagate from doing what

Quantum has done, but Quantum has taken the lead in allowing TiVo and Replay to work."

CacheVision says it will show initial product in October and probably announce deals with consumer electronics firms in January at the 2001 CES Show in Las Vegas. One likely customer is the DirecTV set-top being developed by Thomson and Microsoft that will include PVR functionality.

Another key market for CacheVision is the cable industry, with MSOs becoming increasingly aware of the need to provide PVR functionality in their digital set-tops. Their motivations are two-fold: They want to ensure that subscribers continue to use their electronic program guide (EPG), as opposed to a separate EPG from a TiVo or Replay, and they fear competition from DBS services and their set-tops with integrated PVR functionality.

Bernoff expects cable set-top makers Motorola and Scientific-Atlanta to be "two very important customers" for CacheVision because he thinks MSOs will incorporate disk drives into set-tops and charge customers a monthly fee for the service.

Richard Johnson, a Seagate vice president who has been tapped as CacheVision's president and CEO, acknowledges that PVRs are a source of "contention and consternation in the cable industry." Although Seagate provides disk drives for video-on-demand servers from manufacturers like Seachange, he thinks a larger opportunity lies in VOD services that rely on local storage in consumer homes.

"They'll still make money off the

movie being downstream, rather than located on a headend server," says Johnson, who predicts such home-recording devices will be used to record "a mixed bag of content" including Internet data and digital music.

Another significant change for PVRs, he predicts, will be the advent of removable media, such as DVD-ROM disks. So far, the lack of associated tape or disk is the one major drawback to TiVo and Replay, compared with a conventional VCR. The challenge, of course, is the rat's nest of copyright issues involved in providing the ability to make digital copies of premium content.

"You'll see products next year come into the market that will provide PVR functionality with some form of removable media," says Johnson. "There are issues associated with copy protection, and they're still contentious issues. But the consumer is going to demand it." ■

## Clear Channel catches the Wavexpress

*Will launch DTV data service at WKRC-DT Cincinnati next month*

By Glen Dickson

**C**lear Channel Communications has formally agreed to work with datacasting technology firm Wavexpress to pursue transactional datacasting services over Clear Channel's digital spectrum. The station group will begin broadcasting Wavexpress services at WKRC-DT Cincinnati

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on Aug. 15 as part of a planned larger rollout.

Although WKRC-DT is the only DTV station among the 19 operated by Clear Channel, the company has been bullish in pursuing the potential revenues of datacasting. It was a founding member of the Broadcasters Digital Cooperative (BDC), a datacasting consortium, and has informally proposed to the FCC that broadcasters be allowed use COFDM "drop-in" channels to support mobile data services.

"The objective here is to find viable new streams of revenue," says Clear Channel Director of Engineering Mike DeClue. "If we find one that works in Cincinnati, then it's my responsibility to disseminate it throughout the group.

This is forward-looking."

Wavexpress, a joint venture of Sarnoff Corp. and encryption supplier Wave Systems, is seeking to provide e-commerce applications through the DTV spectrum. The company has developed a hardware encryption system that plugs into a PC as an add-on card and allows a consumer to enjoy digital music, streaming video or software downloads on a pay-per-use basis. The company has performed tests with noncommercial WNJN Trenton, N.J., Capitol Broadcasting in Raleigh, N.C., and Sinclair Broadcasting.

"The first thing I like about Wavexpress is they only want 2 Mb/s," says DeClue. "That's tolerable. Our major objective is to sell our [advertising]

time, and I don't want to give up 7 or 8 Mb/s."

DeClue wouldn't comment on how the Wavexpress initiative might affect Clear Channel's plans with the BDC, which is currently pitching the collective spectrum of its members to potential data customers. WKRC-DT is now broadcasting three video streams, he points out, noting that his long-term goal is for each Clear Channel station to simultaneously broadcast one HDTV stream, one SDTV stream and one stream of data applications.

One potential use of Wavexpress' technology, says DeClue, is to distribute virus alerts and software fixes to PCs, an idea Clear Channel first presented to the FCC in May (B&C, May 22). ■



## Times Square wires with Telecast

Disney-owned Times Square Studios in New York is using fiber-optic gear from Telecast Fiber Systems to connect its control facility with the ESPN Sport Zone Restaurant on 43rd Street, allowing it to broadcast one of ESPN's programs from the restaurant each week.

Times Square Studios, which also serves as the home of ABC's *Good Morning America*, ran a "dark fiber" system in a private conduit between the two facilities. The multifiber cable contains RF broadband, composite video, audio, intercom and data controls.

Times Square Studios is using Telecast Cobra systems to control cameras, an Adder frame to support microphone line sends, and two Viper frames and a Diamond-back frame to control video feeds.



*KMOL-TV is using a Kalypso for news production.*

## KMOL-TV upgrades production control

KMOL-TV, the United Television station and NBC affiliate in San Antonio, has upgraded its news-production control with the purchase of a Grass Valley Kalypso digital production switcher and Grass Valley 8900 Series modular products to handle analog-to-digital signal conversion. "The Kalypso's unique features, including 80 inputs, built-in

DVE and split mix-effects technology, address the emerging needs of our production control room," says KMOL-TV Director of Engineering Harold Friesenhahn.

In addition, the station's production-control room also uses a previously purchased Grass Valley PDR 200 series video server.

## Beehive designs open for TNT

New York design and production house Beehive created the open for TNT's *Was Justice Denied?*, a special pro-



*Beehive created this gritty open for a special on controversial court cases.*

gram on controversial court cases that premiered last month. To produce a gritty effect for the edit, Beehive used color-reversal 16mm film.

Additional color work in telecine included reversal and inversion of images. The open was cut on an Avid editor, and texture elements were added using Adobe AfterEffects software.

## Sinclair taps Media DVX for commercials

Sinclair Broadcast Group is installing satellite-based commercial-delivery systems from Media DVX at its 61 stations nationwide. Media DVX sends commercials as IP files in a store-and-forward mode to station servers that receive and store the spots.

Once stored, the spots can be dubbed to tape or moved directly to a station's commercial-insertion server.

"The ability to receive a commercial as a digital file and move it directly to our playback system is a major advance in quality and efficiency," says Sinclair Vice President of Engineering and Operations Del Parks.

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**Yack.com, the equivalent of an Internet electronic program guide, is completing a round of financing expected to surpass \$18.2 million.**

# Dotcom Darwinism

*It's survival of the financed as the shakeout accelerates*

By Ken Kerschbaumer

**T**he competition among online entertainment companies increasingly begins to resemble an episode of *Survivor*: some are gone, some of the remaining players are overcoming adversity and those not involved are glad they aren't.

"The majority of the content players won't survive," predicts Nitsan Hargil, senior Internet analyst for Kaufman Bros. "They all try to say that content is king and to look at the success of Time Warner or AOL. But, while it's true that the Time Warners of the world will succeed, it doesn't mean that every company that has a bit of content is going to become a Time Warner."

The most recent casualty, Fastv.com, is still hoping to find a buyer. President Tim Winter says he is discussing the sale of the company with new potential partners.

"Entertainment on the Internet is tough," says David Card, senior analyst at Jupiter Communications. "There's not a lot of demand for video content online, and companies need to have a realistic view of what the audience will



**Yack.com's Morris: 'There was a day ... that investors could throw money at any company [and get a] 50% to 75% return the first week.'**

be and how much money you might be able to make off that audience."

One company that undertook some reshaping was Pseudo.com. The New York City-based online entertainment company recently completed a round of financing for \$14 million and also was picked as one of two Internet companies to have skyboxes at the Democratic and Republican national conventions (the other being AOLTV). But the company also eliminated about 58 positions and moved another 30 staffers into new, central production positions.

"It's really an indication of our becoming a business, which has been a progression," says Pseudo.com Senior Vice President Jeanne Meyer. "We were organized into 10 autonomous channels, and, organizationally, that

was unsustainable. We had reached the limitation on what we could produce because of the way we were set up."

Meyer says Pseudo was working with physical sets that had to be designed, put up and taken down for each program. Now the company will use virtual-set technology and move toward a continuous, 12-hour live-production environment. The staff changes have resulted in the creation of two production teams, with one supporting the live studio and the other doing nine daily live shows that will be able to be watched either live or on demand.

"There is no textbook on how to run a successful streaming entertainment area," Meyer says. "In order for us to succeed and compete, we had to change internally. The layoffs happened because there was a lot of duplication of production areas."

The use of virtual-set technology, she adds, will both cut costs and lengthen Pseudo's burn rate of capital. "The real bottom line is, we'll increase our programming output at a significantly reduced cost."

Rob Shambro, president and CEO of StreamSearch, a streaming search-engine/portal, still believes the streaming-media industry is going to be hot, despite recent bad reports. His company, he says, has been through three rounds of financing, the most recent completed in February for \$20 million. He adds that he hopes to complete another round of funding before going public early next year. And Yack.com, which President and CEO Jeff Morris describes as the equivalent of an Internet electronic program guide, is completing a round of financing that Morris believes will be able to match or surpass the company's last round of \$18.2 million.

"There was a day not too long ago that investors could throw money at any company coming out of the box because it was good for a 50% to 75% return in the first week," Morris says. "Those days are still around, but companies are being looked at a lot harder."

Streaming21, a broadband streaming-technology company, has successfully completed its second round of financing. Last week, it received \$11 million in Series B financing from a group of investors led by iGlobe Partners Fund LP.

But, for all the influx of additional capital, there still has yet to emerge a model that results in making money. ■



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# 'Big Brother' gives 'access' new meaning

Live 24-hour feeds let viewers watch on the Web

By Ken Kerschbaumer

When discussing the behind-the-scenes action of CBS program *Big Brother*, one can't help thinking that *The Truman Show* has become reality. A Web site ([www.big-brother2000.com](http://www.big-brother2000.com)) offering 24-hour access to camera feeds conjures up visions of Ed Harris watching every move Truman Burbank made.

And while the size of the television audience seems to ebb and flow depending on the night or the lead-in, the Internet audience is growing, at least according to AOL, which is running the site.

According to AOL spokeswoman Julie Mason, by Monday, July 10, the numbers had quadrupled from the previous Wednesday, although she could not specify what the first-day total was. Since Monday, she says, the numbers are up, though not at the exponential growth rate first experienced.

"Fans of the show will do both: [visit the Web site and watch the TV program]," says CBS spokesman Dana McClintock. "The idea is that people who go on the Web at work want to see the television format as well and will also invest the time at night."

The Internet has been home to 24-hour Webcasts before, most notably [www.jennicam.org](http://www.jennicam.org), but this is the first time a U.S. television offering has been geared to the Peeping Toms and Tammys of the world.

Adding to the site's uniqueness is AOL's involvement. "We have a very strong relationship with CBS, and we've worked with them promotionally many times, so we're in constant dialogue on the events they're planning," says Joe Redling, senior vice president of AOL brand marketing.

"When we heard about *Big Brother* and the Internet component, we

thought it would be pretty compelling content that the whole country would be interested in. We wanted to make sure our members had a front-row seat."

Visitors to the site find four live camera feeds from the show. AOL offers its members a more thorough voyeuristic experience with the help of three additional feeds (added last week). And the feeds, unlike previous

Webcam experiences, offer changing camera angles.

The relationship between CBS and AOL is a promotional one, with AOL aggressively promoting *Big Brother* on its site and CBS touting AOL during the program and in other efforts.

The 24-hour Webcasting experience is usually akin to watching paint dry, with hours of non-action and stationary cameras adding to the still-life feeling. But Redling says the difference with the *Big Brother* Web site is that viewers have a

relationship with the cast members.

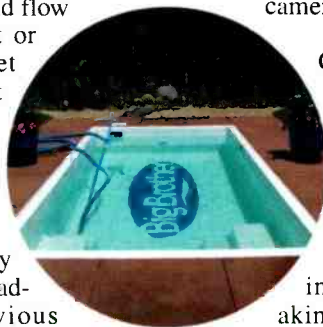
In addition, because the feeds are live, the feeling that "anything can happen" pulls in viewers, although AOL aims to make sure that "anything" is within reasonable, tasteful bounds.

"The feeds are live," adds Redling, "and CBS is primarily the one looking at the feeds in the control room. They're very aware of our terms of service, and we have the technical opportunity to change feeds as necessary."

"But it is live, and there will be things that aren't suitable for children."

Is this the beginning of a new AOL programming lineup? Redling explains that the company will take each reality-based opportunity as it comes. "This is a big undertaking for us, and we think the show will be a hit," he says.

"This is not the beginning of a trend for us; this is just an opportunity that we thought was fantastic." ■



One of AOL's cameras watches the pool, and anyone in it, on the voyeuristic 'Big Brother.'



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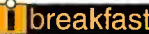
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## DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

### Internet PPV buying gets CTAM demo

Gist.com, an Internet-based TV-listings provider and TelVue, a pay-per-view-fulfillment company for cable operators, will be demonstrating the ability to allow cable customers to order pay-per-view movies and events over the Internet, at the CTAM Summit in Boston July 16-19.

"This is really a baby step to allow the Internet to have more impact on the existing infrastructure," says Gist.com Chief Operating Officer Saul Shapiro. "We'll be able to get a better understanding of consumers' behavior and what it will take to motivate them to make a purchase."

Executive Director, Marketing, Wanda Rachel Glinert says Gist.com visitors are making their nightly viewing decisions when they log onto the site at work. The belief is

that PPV buy rates could increase if visitors are given the option of buying the event ahead of time.

Once the customer places the order, the Gist Web site will integrate with TelVue's backend system to verify that he or she is a TelVue customer. Password protection will also be used.

"The three-month test will allow us to see where the traffic is coming from, and we'll be able to try different ways of promoting the service," adds Shapiro.

"It'll give us a chance to really test and see what it takes to get someone to buy a movie."

### SkyStream, Real test broadband delivery

SkyStream Networks and RealNetworks have begun trials of new broadband delivery methods to improve the quality of streaming media delivered over the Internet through satel-

lite, cable and DSL networks to Internet service providers and consumers.

Content will be delivered via SkyStream Source media routers at the uplink and by SkyStream Edge media routers and RealNetworks RealSystem 8, both deployed in DSL, cable and satellite last-mile "edge" facilities.

The tests will take place in Luxembourg and Singapore.

### AT&T Broadband taps RespondTV

AT&T Broadband will use RespondTV's infrastructure and services to support interactive television applications.

AT&T Broadband will integrate RespondTV functionality into its interactive television platform and intends to use software tools from RespondTV to monitor and control enhancements in advertising and programming.

Trials and the initial-system rollout will take place later this year or in early 2001.

### Context signs on with BCDF

Context Media, a provider of broadband applications and services to content companies, has joined the Broadband Content Delivery Forum.

Says CEO and President Dan Harple, "We're confident the forum's impact on the industry will further the awareness and adoption of broadband

technology so that more people will have the capability to appreciate the true dynamic and interactive potential of the Web."

### McGraw-Hill taps IBS Networks

With the addition of four McGraw-Hill TV stations to its client list, Internet Broadcasting Systems now has Web partners in the top 50 markets.

The two companies will jointly work on developing and designing the Web sites for KGTV(TV) San Diego, KMGH-TV Denver, WRTV(TV) Indianapolis and KERO-TV Bakersfield, Calif., all ABC affiliates.

"Partnering with IBS is a critical step in our Internet strategy," says Ed Quinn, president of McGraw-Hill Broadcasting. "We're looking to deliver Web audiences the power of our unique local content, while enhancing our brands and advertising reach."

### Digital Island looks to FastForward

Digital Island will use FastForward Networks' product lineup throughout its deployment of a streaming-media network that it is developing with Microsoft, Intel and Compaq.

"We'll be a part of that architecture, and FastForward product will be in every location and on every media server that Digital Island will deploy," says FastForward Networks President Steve McCane.

The products are MediaBridge, MediaBridge adapters and Broadcast Manager.

"MediaBridge will work as an application-level broadcast-distribution node deployed in the architecture," McCane adds.



Gist.com believes the option of ordering pay-per-view events ahead of time will boost buy rates.

# CHANGING HANDS

The week's tabulation of station sales

## COMBOS

### WMC-AM-FM Memphis, Tenn.

**Price:** \$75 million

**Buyer:** Infinity Broadcasting Corp., New York (Mel Karmazin, chairman/president; Viacom Inc., majority owner [Karmazin, president]); owns/is buying 50 other AMs and 131 other FM; Viacom owns 39 TVs

**Seller:** Raycom Media Inc., Montgomery, Ala. (John E. Hayes, president/director); owns/is buying 36 TVs  
**Facilities:** AM: 790 kHz, 5 kW; FM: 99.7 MHz, 300 kW, ant. 970 ft.

**Formats:** AM: news/talk; FM: AC

### KFGO-AM-FM and WDAY-FM Fargo, N.D., KRVI(FM) (formerly KFGX)

**Detroit Lakes, Minn./Fargo, KVOX(AM) Moore Head, Minn./Fargo and KULW(FM) (formerly KPHT) Kindred, N.D./Fargo**

**Price:** \$46.3 million

**Buyer:** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 874 other radio stations, including WBLJ(AM) and WDAL(AM)-WYYU(FM) Dalton and WQMT(FM) Chatsworth/Dalton, Ga., and KNIN(FM), KTLT(FM) and KWFS-AM-FM Wichita Falls, Texas (see next two items)

**Sellers:** Brothers Thomas E. Ingstad, Minnetonka, Minn., and James D. Ingstad, Fargo. Thomas Ingstad owns/has interest in seven AMs and six FMs

**Facilities:** KFGO(AM): 790 kHz, 5 kW; KFGO-FM: 101.9 MHz, 100 kW, ant. 866 ft.; WDAY-FM: 93.7 MHz, 100 kW, ant. 1040 ft.; KRVI: 95.1 MHz, 100 kW, ant. 970 ft.; KVOX: 1280 kHz, 5 kW day, 1 kW night;

KULW: 92.7 MHz, 25 kW, ant. 328 ft.

**Formats:** KFGO(AM): talk; KFGO-FM: country; WDAY-FM: CHR; KRVI: AAA; KVOX: sports; KULW: oldies

### WHCU(AM)-WYXL(FM) and WTKO(AM)-WQNY(FM) Ithaca, N.Y.

**Price:** \$13 million

**Buyer:** Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president); owns/is buying five TVs, 17 other AMs and 28 other FMs, including WLLM(AM) Lincoln/Springfield, Ill. (see item below). Note: At the same time, Saga said it has sold its interest in six FMs in Reykjavik, Iceland

**Seller:** Eagle Broadcasting Co., Ithaca (Ken Cowan, chairman); no other

## PROPOSED STATION TRADES

By dollar volume and number of sales; does not include mergers or acquisitions involving substantial non-station assets

### THIS WEEK

TV/Radio ■ \$0 ■ 0

TVs ■ \$0 ■ 0

Combos ■ \$153,650,000 ■ 7

FMs ■ \$21,850,000 ■ 5

AMs ■ \$35,360,100 ■ 5

Total ■ \$210,860,100 ■ 17

### SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$1,549,902,139 ■ 37

Combos ■ \$7,448,253,267 ■ 134

FMs ■ \$1,002,155,098 ■ 167

AMs ■ \$244,147,915 ■ 120

Total ■ \$10,246,591,869 ■ 459

broadcast interests

**Facilities:** WHCU: 870 kHz, 5 kW days, 1 kW night; WYXL: 97.3 MHz, 26 kW, ant. 879 ft.; WTKO: 1470 kHz, 5 kW day, 1 kW night; WQNY: 103.7 MHz, 15.5 kW, ant. 879 ft.

**Formats:** WHCU: news/talk; WYXL: AC; WTKO: oldies; WQNY: country

**Broker:** Blackburn & Co. Inc.

### WBLJ(AM) and WDAL(AM)-WYYU(FM) Dalton and WQMT(FM)

**Chatsworth/Dalton, Ga. (FMs reach Chattanooga, Tenn.)**

**Price:** \$9.35 million

**Buyer:** Clear Channel (see preceding item); is acquiring WIIS(AM) (formerly WUUS)-WLMX-FM (formerly WRXR-FM) Rossville, Ga./Chattanooga, WUSY(FM) Cleveland, Tenn./Chattanooga, WKXJ(FM) Signal Mountain, Tenn./Chattanooga and WLOV-FM South Pittsburg, Tenn./Chattanooga

**Seller:** Radio Center Dalton Inc., Dalton (Paul Fink, president). Fink is buying WDLY(FM) Gatlinburg and WSEV(AM) Sevierville/Gatlinburg, Tenn.

**Facilities:** WBLJ: 1230 kHz, 1 kW; WDAL: 1430 kHz, 2.5 kW day, 72 W night; WYYU: 104.5 MHz, 3 kW, ant. 328 ft.; WQMT: 98.9 MHz, 6 kW, ant. 311 ft.

**Formats:** WBLJ: news/talk; WDAL: Mexican; WYYU: AC; WQMT: country

**Broker:** Sailors & Associates

### KNIN(FM), KTLT(FM) and KWFS-AM-FM Wichita Falls, Texas

**Price:** \$6.5 million

**Buyer:** Clear Channel (see above)

**Seller:** Apex Broadcasting LLC, Lafayette Hill, Pa. (Bruce Holberg, principal); no other broadcast interests

**Facilities:** KNIN: 92.9 MHz, 100 kW, ant. 930 ft.; KTLT: 106.3 MHz, 2.4 kW, ant. 423 ft.; KWFS(AM): 1290 kHz, 5 kW day, 250 W night; KWFS-FM: 103.3 MHz, 100 kW, ant. 449 ft.

**Formats:** KNIN: CHR; KTLT: AC; KWFS(AM): real country; KWFS-FM: country

**Broker:** Kalil & Co Inc.

### KSWD(AM)-KPFN(FM) Seward (near Anchorage), Alaska

**Price:** \$2 million

**Buyer:** Phoenix Media Group Ltd., Burbank, Calif. (Ronald R. Irwin, CEO); no other broadcast interests

**Seller:** Phoenix Broadcasting Inc., Spokane, Wash. (President William Holzheimer, Donald P. Cary and Charles F. Dunham, each 33% owners); no other broadcast interests

**Facilities:** AM: 950 kHz, 1 kW; FM: 105.9 MHz, 3 kW, ant. -1,200 ft.

**Formats:** AM: sports; FM: classic rock

### KSOK-FM and KAZY(FM) Winfield (near Wichita) and KSOK(AM)

**Arkansas City/Winfield, Kan.**

**Price:** \$1.5 million

**Buyer:** Sherman Broadcast Group Inc., Wichita (Donald R. Sherman, president); no other broadcast interests

**Seller:** Innovative Broadcasting Corp., Pittsburgh, Kan. (Bill Wachter, principal); owns one AM and three FMs

**Facilities:** KSOK-FM: 107.9 MHz, 50 kW, ant. 397 ft.; KAZY: 95.9 MHz, 50 kW, ant. 492 ft.; KSOK(AM): 1280 kHz, 1 kW day, 100 W night

**Formats:** KSOK-FM: country; KAZY: AC; KSOK(AM): oldies

## FMS

### KEMM(FM) Commerce/Dallas/Fort Worth

**Price:** \$18 million (per Dec. 9, 1997, option agreement)

**Buyer:** ABC Inc., New York (Steven M. Bornstein, president; John Hare, president, radio division [Walt Disney Co., parent (Robert Iger, president)]); owns/is buying 10 TVs, 27 AMs and 17 other FMs, including WBAP(AM)-KSCS(FM) Fort Worth/Dallas, KMEO-FM Flower Mound/Arlington/Fort Worth/Dallas and KMKI(AM)



Plano/Dallas

**Seller:** Bluebonnet Radio Inc., Greenville, Texas (Jack Russell, president); no other broadcast interests  
**Facilities:** 103.3 MHz, 3 kW, ant. 300 ft.  
**Format:** Country

**Construction permit for new FM in Lexington/Bloomington, Ill.**

**Price:** \$1.3 million  
**Buyer:** AAA Entertainment LLC, Pawtucket, R.I. (Peter Ottmar, CEO); owns/is buying one AM and 11 other FMs  
**Seller:** Outlook Communications Inc., Dublin, Ohio (Tom Gilligan, president); no other broadcast interests  
**Facilities:** 99.5 MHz, 6 kW, ant. 300 ft.  
**Broker:** Kempff Communications Co (buyer); Questcom Media Brokerage Inc. (seller)

**KLUN(FM) (formerly KBZX) Paso Robles/Los Angeles and KLMM(FM) (formerly KBZK) Morro Bay/Paso Robles/Los Angeles, Calif.**

**Price:** \$1.115 million  
**Buyer:** Lazer Broadcasting Corp., Oxnard, Calif. (Alfredo Plascencia, president/owner); owns three AMs and five other FMs  
**Seller:** Moon Broadcasting Paso Robles LLC, Los Angeles (Andrew A. Fakas, president); owns three AMs and three FMs  
**Facilities:** KLMM: 94.1 MHz, 2.3 kW, ant. 522 ft.; KLUN: 103.1 MHz, 1.2 kW, ant. 761 ft.  
**Formats:** Both AC

**KZJH(FM) Jackson, Wyo.**

**Price:** \$1.1 million  
**Buyer:** Chaparral Broadcasting Inc., Jackson (Jerry Lundquist, president); owns four AMs and four other FMs, including KBHJ(FM) and KSGT(AM)-KMTN(FM) Jackson  
**Seller:** Alpine Broadcasting LP, Ketchum, Idaho (Scott Parker, general partner); owns one AM and six FMs  
**Facilities:** 95.3 MHz, 100 kW, ant. 1,056 ft.  
**Format:** Hot AC  
**Broker:** Media Services Group Inc.

**KKOL-FM Hampton/El Dorado, Ark.**

**Price:** \$335,000  
**Buyer:** Hampton Radio Inc., Little Rock, Ark. (Larry Morton, president). Morton's Equity Broadcasting Corp. owns/is buying 14 TVs including KYPX(TV) Little Rock, seven AMs and nine other FMs  
**Seller:** PGR Communications Inc., Arkadelphia, Ark. (Phil Robken, pres-

ident); owns one AM and two FMs  
**Facilities:** 106.5 MHz, 17.5 kW, ant. 302 ft.  
**Format:** Oldies  
**Broker:** MGMT Services Inc.

AMS

**KLTX(AM) Long Beach/Los Angeles, Calif.**

**Price:** \$30 million  
**Buyer:** Hi-Favor Broadcasting LLC, Valencia, Calif. (spouses Roland S. and Lila Sullivan Hinz, owners). Roland S. Hinz is a director of seller  
**Seller:** Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns/is buying 47 AMs and 22 FMs, including KKLA-FM Los Angeles, KEZY(AM)-KXMX(FM) Anaheim/Los Angeles and KIEV(AM) Glendale/Los Angeles  
**Facilities:** 1390 kHz, 5 kW day, 3.6 W night  
**Format:** Religion

**KXEG(AM) Tolleson/Phoenix**

**Price:** \$4.5 million  
**Buyer:** James Crystal Holdings Inc., West Palm Beach, Fla. (James C.

Hilliard, president/owner); owns/is buying six other AMs and two FMs  
**Seller:** Radio Property Ventures, Mitchell, Ill. (Burt Kaufman, managing partner); owns KXEN(AM) Festus/St. Louis, Mo.  
**Facilities:** 1010 kHz, 7.5 kW day, 250 W night  
**Format:** Religion  
**Broker:** John Pierce & Co.

**WYNS(AM) Allentown, Pa.**

**Price:** \$550,000  
**Buyer:** Zoma Corp., Philadelphia (Ragan A. Henry, president); no other broadcast interests  
**Seller:** Valley Broadcasting Co., Lehighton, Pa. (Martin H. Philip, president); no other broadcast interests  
**Facilities:** 1160 kHz, 4.5 kW day, 1 kW night  
**Format:** Country  
**Broker:** Richard A. Foreman Associates

**WLLM(AM) Lincoln/Springfield, Ill.**

**Price:** \$310,000  
**Buyer:** Thompson Broadcasting Co., Decatur, Ill. (Jerando Thompson, president/owner); no other broadcast interests  
**Seller:** Saga Communications; owns/is buying WTAX(AM)-WBDR(FM) and WQQL(FM) Springfield, WYMG(FM) Jacksonville/Springfield and WXYX(FM) Lincoln/Springfield, all Ill., and WHOU(AM)-WYXL(FM) and WTKO(AM)-WQNY(FM) Ithaca, N.Y. (see item, above)  
**Facilities:** 1370 kHz, 1 kW day, 35 w night  
**Format:** News/talk  
**Broker:** Thornburn Co.

**KTEO(AM) Wichita Falls, Texas**

**Price:** \$100  
**Buyer:** Cornerstone Baptist Educational Ministries Inc., Grand Rapids, Mich. (Charles Alber, one of 26 board members); owns three FMs  
**Seller:** Red River Educational Media Foundation, Wichita Falls (David Briggs, president); no other broadcast interests  
**Facilities:** 90.5 MHz, 6.5 kW, ant. 782 ft.  
**Format:** Children's

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,724
Commercial FM	5,591
Educational FM	1,961
<b>Total Radio</b>	<b>12,276</b>
VHF LPTV	559
UHF LPTV	1,515
<b>Total LPTV</b>	<b>2,074</b>
FM translators & boosters	2,928
VHF translators	2,248
UHF translators	2,752
<b>Total Translators</b>	<b>7,928</b>
Commercial VHF TV	558
Commercial UHF TV	651
Educational VHF TV	125
Educational UHF TV	242
<b>Total TV</b>	<b>12,276</b>

CABLE

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

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

AMPLIFICATION

John Pierce & Co. represented the buyer in the \$7 million sale of KBOM(FM) and KEFE(FM) Los Alamos/Albuquerque/Santa Fe, KTRC(AM) and KVSF(AM) Santa Fe and the construction permit for KZXA(FM) Santa Fe (B&C, July 10).

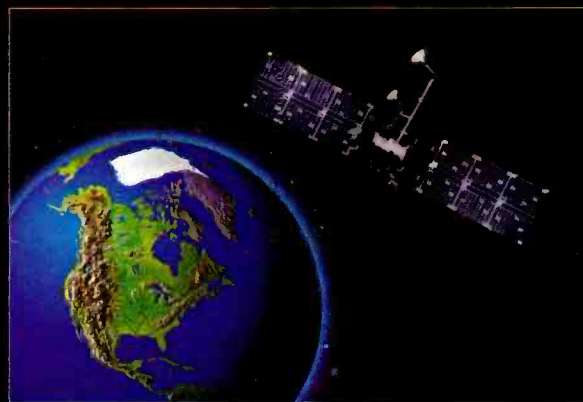
—Compiled by Alisa Holmes



## A brief history of news services...



**2000 B.C.**



**2000 A.D.**

# Special Report: *News Services*

Issue Date:

***August 14, 2000***

Ad Close:

***Friday, August 4***

Materials Due:

***Tuesday, August 8***

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# DATEBOOK

## MAJOR MEETINGS

**July 16-19—Cable & Telecommunications Association for Marketing Summit.** Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

**Sept. 10—The Academy of Television Arts and Sciences** 52nd Annual Emmy Awards (prime time) to be telecast on ABC. Shrine Auditorium, Los Angeles. Contact: (818) 754-2800.

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

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

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

**Nov. 28-Dec. 1—California Cable Television Association** Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.

**Jan. 22-25, 2001—National Association of Television Program Executives** 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

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

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

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

## THIS WEEK

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

**July 18—National Telecommunications and Information Administration** Minority Broadcaster Roundtable (host: Assistant Secretary of Commerce Gregory L. Rohde). Commerce Dept. Bldg. Washington. Contact: Art Brodsky (202) 482-00199.

**July 19-21—SBCA National Convention and Exposition.** Las Vegas Convention Center, Las Vegas. Contact: Amy Miller (703) 549-6990.

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

## ALSO IN JULY

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

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

## AUGUST

**Aug. 1—National Association of Broadcasters** Broadcast Research Initiative Seminar. NAB headquarters, 1771 N Street NW, Washington. Contact: David Gunzerath (202) 429-5381.

**Aug. 3—Family Friendly Programming Forum** Family Program Awards. The Beverly Hilton, Los Angeles. Contact: Meghan Keenan (212) 697-5950.

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

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

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

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

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

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

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

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

**Aug. 16-18—Texas Association of Broadcasters** 47th Annual Convention and Trade Show. Hyatt Regency Riverbank and San Antonio Convention Center, San Antonio. Contact: Beth Bobbitt (512) 322-9944.

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

**Aug. 19—Television News Center** Anchor Training. 1510H Street NW, Washington. Contact: Herb Brubaker (301) 340-6160.

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

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

## SEPTEMBER

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

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

**Sept. 10—The Academy of Television Arts and Sciences** 52nd Annual Emmy Awards (prime time) to be telecast on ABC. Shrine Auditorium, Los Angeles. Contact: (818) 754-2800.

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

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

**Sept. 18-20—Association of National Advertisers** Seminar. Ritz-Carlton, Phoenix. Contact: (212) 697-5950.

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

**Sept. 20—New York Chapter of Women in Cable & Telecommunications** Annual Executive Women's Luncheon. The Supper Club, 240 W. 47 Street, New York. Contact: Lorraine Hack-Newman (212) 854-0335.

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

**Sept. 21—HRTS** Network Summit. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

**Sept. 27-29—IEEE Broadcast Technology Society.** 50th Annual Broadcast Symposium. Sheraton Premier Hotel, Tysons Corner, Va. Contact:

Ted Kuligowski (703) 591-0110.

## OCTOBER

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

**Oct. 3-4—Society of Broadcast Engineers** National Meeting. Pittsburgh Sheraton North, Pittsburgh, Pa. Contact: John L. Poray (317) 253-1640.

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

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

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

**Oct. 10-11—Toonz** The Developing World of 2D & 3D Technology. Crowne Plaza St. James Court, London. Contact: Johanna Karmano +44 (0) 20 7840 2700.

**Oct. 11—HRTS** Meet the World Wrestling Federation. Universal Hilton Hotel, Universal City, Calif. Contact: Gene Herd (818) 789-1182.

**Oct. 17-19—eMarketWorld.com** @d:tech.World-Europe. RAI Congress Centre, Amsterdam, The Netherlands. Contact: Andrea Lacarsky +1-804-643-8375.

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

**Oct. 18-19—Kentucky Broadcasters Association** Annual Convention. Embassy Suites, Lexington, Ky. Contact: Gary White (502) 848-0426.

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

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

## NOVEMBER

**Nov. 5-8—Sportel** 11th Annual International Sports Television Convention. Monte Carlo, Monaco. Contact: Lillian Vitale (201) 869-4022.

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

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

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

—Compiled by **Beatrice Williams-Rude**  
([bwilliams@cahners.com](mailto:bwilliams@cahners.com))

# Surviving the switch to cable sales

**C**able network sales reps find little more deliciously amusing than watching an MSO programming buyer switch sides. As the point person cutting deals with networks, an MSO programming executive spends a lot of time barring the cupboard doors from networks often reduced to begging for shelf space for some startup.

So some relish the ascendance of Turner Broadcasting Systems' Andrew Heller, who now is in the position of doing the begging. After moving from Time Warner Cable to its sister cable network division in 1998, Heller is now president of domestic distribution for all of TBS' 11 U.S. cable networks, including the powerful CNN and TNT. That means he's the guy seeking carriage of weaker services like CNNfn and CNN/SI and living with the legacy of the giant rate hike that TBS Superstation had pushed through as he arrived.

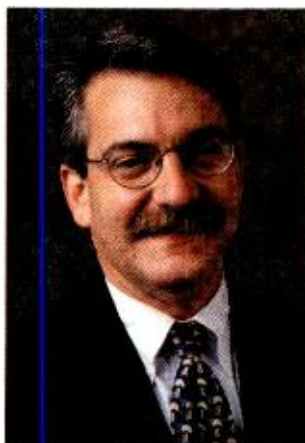
For the previous eight years, Heller was assistant general counsel for Time Warner Cable, charged in large part with hammering out contracts with the myriad cable networks supplying programming to the MSO.

Bad karma can bite back. "I regret every network's phone call I didn't return in my past life," says one former MSO executive who crossed over to programming.

Heller, however, contends that the switch from buyer to seller hasn't been as awkward as ex-system executives sometimes find. "I have found the transition fairly simple. Sitting on the other side of the table for fairly long, I watched the guys who were effective at convincing us to buy the product when perhaps we didn't want to."

Just as unusual is the fact that the top salesman for the largest U.S. cable programmer has no background in sales at all. Heller is a lawyer, one who has never even been responsible for landing clients at the firms he worked for. Much of his experience is in bankruptcy.

The Brooklyn native spent part of his five years as an associate at two Manhattan law firms in bankruptcy cases, usually helping creditors collect as much as they could from failed companies. In 1985, he joined a friend at Home Box Office as an associate general counsel in charge of litigation.



*"Sitting on the other side of the table, I watched guys who were effective at convincing us to buy the product when perhaps we didn't want to."*

## Andrew Heller

**President of distribution, Turner Broadcasting System; b. April 15, 1955, Brooklyn, N.Y.; B.S., Cornell University, industrial and labor relations, 1977; J.D., Fordham University, 1980; associate, Arnaou, Bobrow, Greenapple, Kurzman & Miller, New York, 1980-82; bankruptcy associate, Glass & Howard; New York 1982-85; litigation counsel, Home Box Office, 1985-90; senior counsel, American Television & Communications (later Time Warner Cable), 1990-96; assistant general counsel, 1996-98; executive vice president, Turner Network Sales, 1998; COO, Turner Broadcasting System, 1999; current position since October 1999; m. Margaret Dorsey, April 23, 1983; two children: Megan (14) and Stephen (11).**

It was there—not squeezing networks seeking carriage—that he earned the nickname "Chainsaw" Heller as he squeezed money from non-paying cable operators and other networks. For example, he had to chase disgraced Rev. Jim Bakker when his PTL TV evangelist operation collapsed, because HBO had leased him a transponder. He also had to sift through the financial problems of Hemdale Film Corp., in which the rights to hit movies *Hoosiers* and *Platoon* were tied up. "It was a lot of fun, I really enjoyed it," Heller says.

Shortly before Time Inc. became Time Warner, Heller was tapped by Time's cable division American Television & Communications, which was relocating from Denver to New York. He moved over as associate general counsel for litigation, assured that he wouldn't do programming, which was generally considered relatively dull contract work.

Shortly after he got there, however, Heller had lunch with the cable unit's head of programming, Fred Dressler. They hit it off so well that Heller found himself working out network deals for the next eight years.

That led TBS, taken over by Time Warner in 1996, to tap him for the somewhat lawyerish job of executive vice president of technology and business affairs. Within a year, he had been promoted to chief operating officer, and, last October, when Distribution President Bill Grumbles decided to retire, Heller took over most of his duties.

One of Heller's tasks is figuring out a strategy for distributing the networks over the Internet "without cannibalizing our existing business," perhaps by making interview outtakes available for video streaming.

But his chief task is pushing Turner's networks, from startup cartoon channel Boomerang to filling in the massive gaps of the newer CNN splinters, and further developing networks whose inexpensive economics will allow them to survive on digital cable tiers.

Heller's not sweating the sales job. "A lot of people will tell you that, when I was in cable, I tried harder to find a creative way out. That's partly because, as a bankruptcy lawyer, that's what you did to keep all sides happy."

—John M. Higgins



# FATES & FORTUNES

## CABLE

**David Anderson**, VP, communications, CNBC, Ft. Lee, N.J., joins Charter Communications, St. Louis, as senior VP, communications.



Montgomery

**Ann Montgomery**, executive VP of fulfillment services and operations, AT&T Broadband, Denver, joins Adelphia, Coudersport, Pa., as senior VP, operations.

**Arthur R. Block**, senior VP and senior deputy general counsel, Comcast Corp., Philadelphia, named senior VP and general counsel.

## BROADCAST TV

**T. Scott Fain**, VP, legal affairs, Walt Disney Television International, London, joins ABC Inc., New York, as VP, broadcasting-legal.

**Vanessa Oubre**, research director, Emmis Television Broadcasting LP, New Orleans, named VP, television research.

**Robert W. Linger**, VP, sales, WTVT(TV) Tampa, named VP and GM.

**Paul Gaulke**, manager, creative services, Media General Broadcast Group, Tampa, Fla., named director of marketing.

**Andrew M. Wallace**, national sales manager, KMEX-TV Los Angeles, joins WGBO-TV Joliet (Chicago area), Ill., as general sales manager.

**Merry Ewing**, national sales manager,WSTR-TV Cincinnati, named GM.

**Stan Davis**, national sales manager, WTEV-TV Jacksonville, Fla., named local sales manager.

**Elaine Kistler**, property manager, Commercial One Property Service Realtors, Columbus, Ohio, joins WTTE(TV) Columbus as account executive.

**Robert W. Linger**, VP, sales, WTVT(TV) Tampa, Fla., named VP and GM.

**Ann Mauze**, director, educational services and outreach program, WNET(TV) Newark, N.J., named deputy director, Educational Resources Center at Thirteen.

**Robert Eger**, general sales manager, KGWN-TV Cheyenne, Wyo., joins KHSL-TV Chico, Calif., as general sales manager.

**Jennifer S. Gartin**, account executive, WITN-TV Washington (Greenville area), N.C., joins KCTV(TV) Kansas City, Mo., as account executive.

## ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments at Pittard Sullivan, New York: **Catherine Mouttet**, creative director, iTurf, New York, joins as creative director; **Chris Van Buskirk**, senior technologist, Agile Industries, New York, joins as technical director.

Appointments at CableRep Advertising: **Jeff Redden**, district manager, Ft. Smith, Ark., named GM; **Sharon Frazier**, general sales manager, Hampton Roads, Va., named VP and GM; **Fran Mallace**, general sales manager, Phoenix operation, named VP and GM.

## PROGRAMMING



Frankel

**Eric Frankel**, executive VP, marketing, domestic pay-TV, cable and network features distribution, Warner Bros., New York, named president, Warner Bros. Domestic Cable Distribu-



Corboy

**Jim Corboy**, senior vice president of marketing, VH1, Viacom/MTV Networks, New York, joins Lycos Networks, Waltham, Mass. as senior vice president and chief marketing officer.

**Bill Marcus**, head of distribution, Fusient, New York, joins Telepictures Distribution, Burbank, Calif., as senior VP and GM.

Appointments at Studios USA Domes-

tic Television, New York: **Phil Martzoff**, VP, Midwest region, Chicago, named senior VP and national sales manager; **Jeff Mielke**, manager, operations and finance, named account executive.

**Alan Daniels**, VP, marketing, Columbia TriStar Television Distribution, Culver City, Calif., named senior VP, marketing.

**David Madden**, producing partner, Cort/Madden Co., Los Angeles, joins Fox TV Pictures, Los Angeles, as executive VP.

**Carrie Trimmer**, marketing director, licensed brands, Sara Lee Corp., Winston Salem, N.C., joins A&E Television Networks, New York, as director of licensing.

**Von Johnson**, VP, programming operations, Diva Systems Corp., Los Angeles, joins Universal Television & Networks Group, Los Angeles, as senior VP, sales administration and distribution.

Appointment at Comedy Central, New York: **Liz Mahaffey**, director of programming research, named VP of that function; **Holly Lim**, consultant, H. Lim Consulting, New York, joins as VP, strategic planning.

Appointments at Turner Television Network, Atlanta: **Laura Dames**, director of marketing, named VP, marketing operations; **Jeff Gregor**, director, sports asset management, The Coca-Cola Co., there, joins as VP, sports marketing and promotion.

## JOURNALISM



Denton

**Allen Denton**, anchor, WCNC-TV Charlotte, N.C., joins KNTV(TV) San Jose, Fla., as anchor.

**Paul E. Donohue**, news director, WETM-TV Elmira, N.Y., named GM.

**Peter R. Speciale**, weekend news manager, WEWS-TV Cleveland, named executive producer.

**Dale Rankin**, managing editor, WSVN(TV) Miami, joins KIII(TV) Corpus Christi, Texas, as news director.

**Rod Peterson**, producer, KSTP-TV St.

Paul (Minneapolis area), Minn., joins KGAN(TV) Cedar Rapids, Iowa, as news director.

**Jonathan Dube**, national producer, ABCNEWS.com, Seattle, joins MSNBC.com, Redmond, Wash., as new-technology editor.

**Doug Spero**, news director, WCTI(TV) New Bern, N.C., joins WNCP-TV Pembroke, N.C., as executive producer.

## RADIO

**Michael Calderon**, recently an Internet consultant, One-On-One Sports, Chicago, named director of new media.

**Michael Marino**, program director, WKRQ-FM Cincinnati, joins KCMG-FM Los Angeles as program director.

**George Campbell**, national sales manager, NBG Radio Network Inc., Portland, Ore., named national sales manager.

## TECHNOLOGY

**Jack Bryant**, president, network technologies group, Antec Corp., Atlanta, joins Concurrent Computer Corp., there, as president, EXTREME division.

**Tammy Kizer**, senior director of operations, EMI-Capitol Special Markets, Los Angeles, joins Enigma Digital, there, as senior director of e-commerce.

## INTERNET

**Robert Sigman**, president and CEO, Republic Entertainment, Los Angeles, joins Asseenin.com, there, as president and CEO.

Appointments at ClearBand LLC: **Kirk Bloede**, senior VP, Silicon Valley Bank, Santa Clara, Calif., joins as VP, business development, Burlingame, Calif.; **Jeff Huppertz**, director of business development and strategy, Motorola Inc., Chicago, joins as VP, marketing, there.

Appointments at Digital Cyclone Inc., Minnetonka, Minn.: **DuAnn Surbaugh**, Minneapolis offices sales manager, MMT Sales Inc., Minneapolis, joins as Midwest regional sales manager; **Ron Trenda**, director, Weather Trends, Minnetonka, joins as director of meteorological operations.

**Marijane C. Milton**, director of training, media-services division, Innuity Inc., San Clemente, Calif., named VP, sales and training.

## ASSOCIATIONS/LAW FIRMS

**Melanie McMullen**, director of regulatory affairs, Time Warner, Kansas City, Mo., joins Lathrop & Gage LC, there, as attorney.

## ALLIED FIELDS

Appointments at Zap2it Electronic Programming Guide, Tribune Media Services, Chicago: **Tony Catenacci**, director, news and promotion, KWHY-TV Los Angeles, joins as executive producer; **John Xie**, senior software engineer, Galileo International, Rosemont, Ill., joins as software engineer.

## OBITUARIES

**Wayne Cornils**, executive VP, meetings for the Radio Advertising Bureau, known throughout the radio industry as "Radio Wayne," died Wednesday, July 5, of cancer. He was 64.

During his nearly 50-year career, Cornils worked as an engineer, station GM and senior VP at the National Association of Broadcasters. In 1983, he joined the RAB as senior VP, membership. He left in 1989 to join Transtar Radio Networks and returned to the RAB in 1991.

He is survived by his companion, Wendy Green, and his children Cathie, Carrie and Christopher.

**Laurel Fox Vlock**, Emmy Award-winning documentary filmmaker and co-founder of the Fortunoff Archive of Holocaust Testimonies, died Saturday, July 8, in New Haven, Conn. She was 74.

She received her 1981 Emmy Award for *Forever Yesterday*, which features interviews with Holocaust survivors. She also filmed many of the video tapes kept in the Fortunoff Archive at Yale University.

She is survived by her mother; husband, Jay; sons, Daniel and Michael; daughter, Sandra; and nine grandchildren.

—Compiled by Beth Shapouri  
212/337-7147  
bshapouri@cahners.com

# OPEN MIKE

## Station to station

EDITOR: The FCC announced in January that it planned to create a new class of low-power, non-commercial FM radio stations. The House of Representatives has voted to ban the proposal and Senate action is expected soon.

As a Hungarian, resistance to these small radio stations is surprising and troubling. Non-commercial radio and television stations in the United States have served as models for Hungarian media regulation in our new-found democracy.

Hungarian pirate radio stations of the early '90s were fighting not only for the start of the frequency-licensing process but also for the access to non-commercial broadcasting. During the struggles over the supervision of state-owned broadcasters and the licensing of private-use national radio and television airwaves, we passed provisions in the 1995 Hungarian media law that support non-commercial, community broadcasters.

The National Association of Broadcasters claims that the low-power FM stations would cause interference, but the FCC maintains that this will not be a problem as the stations will be equipped with the appropriate separation requirements dictated by the engineering data end tests of the Commission.

If the FCC's low-power radio plan fails, liberals in emerging democracies will lose an attractive model for an open media market. Agents of the centralized communication system will point to the United States with a dark smile and ask why idealists are talking about civic access to radio and television frequencies, when the leading democracy in the world fails to guarantee that opportunity for its own citizens.

—Peter Molnar, professor of speech law, Eotvos Lorand University, Budapest, Hungary



# Broadcasting & Cable

## How to advertise in the CLASSIFIEDS

### Classified/Help Wanted Rates:

BASIC LINE ad - \$2.75 per word net (20 word minimum),  
BOXED DISPLAY classified ad - \$240 per column inch  
gross w/ art.

*Please note: Cable advertisers receive rate of \$163 per  
column inch gross w/ art.*

Column inch is equivalent to 2 $\frac{1}{8}$ " wide X 1" deep.  
(1 column width = 2 $\frac{1}{8}$ ", 2 column width = 4 $\frac{1}{2}$ ",  
3 column width = 6 $\frac{3}{4}$ " )

BLIND BOX - \$40 extra charge, will forward replies.

### Situations Wanted Rates:

BASIC LINE ad - \$1.50 per word (20 word minimum);  
BOXED DISPLAY ad - \$163 per column inch gross w/ art.

### Professional Cards Page Rates:

13X contract = \$115 per issue, 26X contract = \$110  
per issue, or 51X contract = \$80 per issue.  
Size = 1 $\frac{10}{16}$ " wide X 1" deep

### ONLINE BONUS:

*Maximize your print ad! For an extra \$50.00 flat  
charge, we will post your ad on our website for 7  
days. Get exposure before the print issue comes  
out. Our web site is updated hourly.*

[www.broadcastingcable.com](http://www.broadcastingcable.com)

**We have a new issue every Monday!**

**Deadlines:** SPACE: Tuesday 4:30 pm EST prior to the  
following Monday's issue. MATERIALS DUE: Wednesday  
prior to the following Monday's issue.

**Payment:** You may pay with a credit card, or we can  
bill you per issue.

*For more information please call*

*Tamika Brown: 212-337-7073 [tbrown@cahners.com](mailto:tbrown@cahners.com)*

**Fax: 212-206-8327**

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Internet

Job Category:

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Fax Number: 212-206-8327  
[tbrown@cahners.com](mailto:tbrown@cahners.com)

# Broadcasting & Cable CLASSIFIEDS

## TELEVISION

### MANAGEMENT CAREERS

**TV TRAFFIC MANAGER** We are seeking an indiv. for our Ft. Worth location to prepare & reconcile daily logs, schedule programs & commercials, maint. Inventory & order entry. Must have excellent PC & comm. skills. Ability to handle multiple tasks requiring strong org. 3 yrs. min exp. a must, degree pref. Competitive salary & benefits. Send resume w/salary/history req. to: Paxson Communications Corporation, KPXD TV, 3900 Barnett St., Ft. Worth, TX 76103. Fax: 817-654-6533. E-mail: rick.fetter@pax.net. Equal Opportunity Employer.

### SALES CAREERS



#### NATIONAL SALES MANAGER

FOX 35 in Orlando is seeking an aggressive and organized manager to lead our national sales effort. Candidates should have strong communication skills and demonstrate an ability to develop client relationships at all levels. Candidates should have either NSM or rep firm experience. No phone calls. Send resume by July 21, 2000 to:

Personnel Manager  
FOX 35 WOFL ORLANDO  
35 Skyline Drive  
Lake Mary, FL 32746  
WOFL is an EEO Employer.



**LOCAL SALES MANAGER** WCIA CHANNEL 3, is searching for a dynamic Local Sales Manager. The candidates must have a minimum of two years as a Local Sales Manager in a small or medium market or have four years sales experience in a larger market. They must be well-versed in broadcast ratings research and have exceptional skills in making presentations and a track record in new business development. Additionally, a working knowledge of TvWorks, MS Word, Excel, PowerPoint, STAR and a strong understanding of Co-op. WCIA offers you an opportunity to increase your earnings potential and advance your career by working for Nexstar Broadcasting Group, Inc. Send resume to Dick Livesay, General Sales Manager, WCIA P.O. Box 20, Champaign, IL. 61824-0020. fax to 217-373-3673 EOE. No phone calls please.

### SALES CAREERS

*"I got a great career opportunity, increased my income by over \$20,000 and got to live in a city I always wanted to live in."*  
**"I found my future at [www.BroadcastRecruiter.com](http://www.BroadcastRecruiter.com)"**  
over 125 opportunities in 75 cities - free to candidates - 303-368-5900  
birschbach recruitment network

**GENERAL SALES MANAGER** FOX 4 KTBY has the hottest opportunity for you to live in a really cool place (Anchorage, Alaska). We are searching for a dynamic individual to lead and motivate our diverse team of sales professionals. Successful candidate should have local, national, TVScan and Columbine experience. Top-notch people skills and the ability to reach goals and deliver results. A minimum of four years television advertising sales experience with a successful track record in new business development is required. Submit resume and references to: General Manager, FOX 4 KTBY, 440 E. Benson Blvd., Anchorage, AK. 99503. EOE.

**ACCOUNT EXECUTIVE** WQTV, UPN46, Murray State University. Position to begin September 2000. **QUALIFICATIONS:** bachelor's degree and previous electronic media sales experience required. Must be organized, a self-starter, take direction well, handle multiple tasks and be results oriented. **RESPONSIBILITIES:** Service existing UPN46 clients and create new advertising and marketing opportunities for area business. **APPLICATION DEADLINE:** July 31, 2000. **TO APPLY:** Submit cover letter and resume to Stan Marinoff, Station Manager, UPN46, 804 Fine Arts Building, Murray, KY 42071-3342. Women and minorities are encouraged to apply. Equal education and employment opportunity, M/F/D. AA employer.

**GENERAL SALES MANAGER** KGWN-TV, Cheyenne, Wyoming, a Benedek Broadcasting Station, is looking for an experienced General Sales Manager. Inventory control, pricing, presentation skills, organization, and high degree of motivation are vital. Send resume to: Mike Delier, General Manager, 2923 East Lincolnway, Cheyenne, WY 82001. Or call: 307/634-7755. EOE.

**GENERAL SALES MANAGER** Pappas Telecasting Companies is currently accepting applications for the position of General Sales Manager. This position involves overall responsibility for the sales departments at KPTM-TV (FOX) and KXVO-TV (WB). Superior track records of success, positive attitude, strong marketing background and demonstrated team-building skills are requirements for this outstanding opportunity. Duties include preparing and executing the station's annual revenue plans, coordinating the efforts of sales management staff, representing the stations and company in the community, writing and developing sales presentations, and communicating effectively with staff and clients. Please mail or fax your resume to: KPTM FOX 42/KXVO WB 15, Attention: John F. Carpenter, Executive V.P. and G.M., 4625 Farnam Street, Omaha, Nebraska 68132. Applications will be accepted until the position is filled. No Phone Calls Please. EOE.

**LOCAL ACCOUNT EXECUTIVE** Univision owned and operated New York station is looking for a dynamic and aggressive Account Executive. Think marketing and get creative and you will be extremely successful with the fastest growing segment in advertising... Spanish Language Television. Responsible for all aspects of handling local accounts including, utilizing marketing tools and preparing and presenting presentations. Must have full command of the Nielson Ratings as well as verbal, written and organizational skills. Full knowledge of IBM compatible computers, MS Office 97 (Word, PowerPoint, Excel) and Donovan. Looking for persons with 2-8 years experience and a four-year college degree. Bilingual Spanish a plus. Apply in person at Univision 41/WXTV, 605 Third Avenue (between 39th and 40th St.) 12th floor, New York, NY 10158; or by phone at 212-455-5420. EOE.

**SENIOR SALES ACCOUNT EXECUTIVE** WB32, Acme Television of Oregon (Portland DMA), seeks to hire an experienced salesperson for a fast growing station. Must possess great enthusiasm, energy and creativity. The ability to develop new business and manage existing accounts is essential. Self-starters who work well in a team environment are desired. A minimum of four years broadcast sales experience is required. Send resume or submit an application to Local Sales Manager, KWBP-TV, 10255 SW Arctic Drive, Beaverton, Oregon, 97005. Position applications can be obtained at the offices during normal business hours. Resumes may be faxed to (503) 520-9774. KWBP is an equal opportunity employer.

**SALES ACCOUNT EXECUTIVE** WB32, Acme Television of Oregon Portland, seeks to hire an entry-level salesperson for Portland's fastest growing TV station. Must possess great enthusiasm, energy and creativity. The ability to develop new business is essential. Self starters who work well in a team environment are desired. Recent college graduates are encouraged to apply. Send resume or submit an application to Local Sales Manager, KWBP-TV, 10255 SW Arctic Drive, Beaverton, Oregon 97005. Position applications can be obtained at the offices during normal business hours. Resumes may be faxed to (503) 520-9774. KWBP is an equal opportunity employer.

**BROADCASTING & CABLE...**  
**THE PREFERRED CHOICE FOR**  
**DECISION MAKERS**



**SALES CAREERS**

**ACCOUNT EXECUTIVE** WQTV, UPN46, Murray State University. Position to begin August 2000. **QUALIFICATIONS:** Bachelor's degree in broadcasting, advertising, marketing or related field with previous electronic media sales experience. Must have superb interpersonal skills, as this is a client-contact position. Must be computer literate, organized, a self-starter who can take initiative, take direction well, be able to handle multiple tasks, and be results-oriented. **RESPONSIBILITIES:** Will service existing WQTV advertisers and work closely with the Station Manager, Production Director and Marketing Director to create new advertising and marketing opportunities. Other duties include but are not limited to preparing sales packages and presenting them to advertisers in the purchase area, making weekly sales projections, keeping abreast of station activities, news and events affecting the purchase area, performing evaluations of potential clients/advertisers needs and customizing specific advertising plans, meeting sales goals and projections. **APPLICATION DEADLINE:** July 31, 2000. **TO APPLY:** Submit cover letter and resume to Stan Marinoff, Search Committee Chair, WQTV, 805 Fine Arts Building, Murray State University, Murray, KY 42071-3342. Women and minorities are encouraged to apply. Equal education and employment opportunity, M/F/D, AA employer.

**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.

**TECHNICAL CAREERS**

**CHIEF ENGINEER** WGBO/Univision 66 Chicago is looking for a Chief Engineer with a minimum of 5 years experience as a Chief or Assistant Chief Engineer. Candidate will assist in preparation and administration of capital and operating budgets and be responsible for equipment purchases and installations. Candidate will act as liaison between engineering and all other departments for daily operations, major events and special projects. Candidate must have good track record as a proven project manager, staff developer and administrator with excellent managerial, organizational, communications and interpersonal skills. Experience in all areas of television broadcast maintenance, including UHF transmitters, ENG systems, studio equipment and knowledge of FCC Rules & regulations is required. College degree or equivalent industry training as well as computer literacy required. Send resume and cover letter to Human Resources, Univision/WGBO, 541 N. Fairbanks Court, 11th Floor, Chicago, IL 60611. Fax: (312) 494-2745. E-mail: fbaker@univision.net. EOE.

**FULL TIME TECHNICAL DIRECTOR** (night work as well as weekend and holiday work is required) **REQUIREMENTS:** Motivated and creative person with at least two years experience switching live events. Must be able to work in the fast paced environment of several live newscasts daily on Phillips DD35 switcher. Master Control experience is helpful. **CONTACT:** ENGINEERING DEPARTMENT, WOOD TV8, 120 College Ave. SE, Grand Rapids, MI 49503. WOOD-TV is an EOE.

**TECHNICAL CAREERS**

**Middle East Broadcasting Centre**

The leading international Arabic language television network seeks goal-oriented individuals to join their Middle East-based engineering team. MBC is accepting applications for both short and long-term employment for the following positions:

**Director of Engineering and Technical Operations**

This position is responsible for all engineering and technical operations for radio and television facilities in the Middle East. This executive will participate in the design and installation of new facilities and support a large news and studio production operation. Requires experience in digital radio and television engineering including: studio and satellite teleport facility design, maintenance and operations, knowledge in computer systems and networking as well as the latest broadcast technologies. The ability to plan, prepare and administer operating and capital budgets, recruit and hire an engineering and operations staff and establish a training program are imperative. Bachelor's degree in engineering, a related science, or related experience required.

**Manager, Television Technical Operations**

Responsible for the direct supervision, training and scheduling of studio, post-production, transmission and master control technical operations personnel. This manager works closely with other departments to plan the use of, and provide technical facilities and personnel for, news and production. Previous experience in a news and production environment is extremely valuable.

**Manager, Electronic Maintenance**

This management position requires extensive experience in the installation and maintenance of radio and television studios, post-production, transmission and teleport equipment. Must be an accomplished maintenance engineer, capable of trouble shooting complex digital radio, television and satellite teleport systems. Must be able to develop a department budget, oversee staff, and evaluate and select new equipment.

MBC is also accepting applications for the positions of:

Building Maintenance Manager and Manager of Information Technology

*Please send resume, indicating the position of interest, & salary requirements to:*

*Amanda Hartford -- 1510 H Street, NW Suite 900 ñ Washington, DC 20005  
Fax 202-898-8088 -- email ahartford@anatv.com*

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

**ENGINEERING MANAGER** www.kcts.org/inside/jobs/index.asp. KCTS-TV/Seattle, a non-profit public TV organization, seeks a full-time Engineering Manager to manage all aspects of the KCTS-TV technical facility; ensure the operational capability of equipment for day-to-day operations, ensure technical adherence to long-term station goals; and assist in developing the long-range technical plan. Qualifications: Minimum 4-5 yrs experience in facility and remote production engineering required. Prior management or supervisory experience preferred. Electrical Engineering degree or equivalent experience. Equipment maintenance experience. Salary Range: \$60,361-\$72,434, plus EXCELLENT benefits. To apply, send 2 copies EACH of cover letter and resume to Margaret Feige, ATTN: Engineering Manager, KCTS, 401 Mercer Street, Seattle, WA 98109. All applications must be postmarked or hand delivered by July 31, 2000. NO TELEPHONE CALLS PLEASE.

**TECHNICAL CAREERS**

**ENGINEERING TECHNICIAN** Small fast growing TV Station in the Las Vegas DMA seeks Engineering Technician. Must have min. 3 years hands on experience in troubleshooting and repair of studio equipment. Trade Certification or BSEE or equivalent required. Please fax resume to (323) 965-5411 attn: Bill Chen or email bchen@loop.com. EOE.

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

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**DISCREET BROADCAST INDUSTRY MARKETING MANAGER #9290** Join the creative, exciting team at Discreet, a division of Autodesk, Inc. The Broadcast Industry Marketing Manager responsibilities include: Promoting and expanding Discreet broadcast products into existing and new broadcast markets \*Broadcast Marketing plan development for direct sales, distributors/resellers, and customers worldwide, in cooperation with Marketing \*Provide market research, industry trends, competitive analysis, and product guidance to Product Management & Engineering \*Serve as primary representative for industry panels, speaking engagements, standards organizations, etc. \*Provide overall market and product messaging for tradeshows, collateral, events, etc. Qualifications: \*7+ years broadcast experience in Industry/Product Marketing, Product Management or Business Development \*Excellent industry knowledge \*Excellent communication skills including public speaking experience \*Broadcast, Engineering or Technical Degree or Background required \*MBA preferred \*International experience preferred \*Position reports to Director of Industry Marketing \*Position location is flexible (Montreal, San Francisco, Other) Discreet/Autodesk provides one of the most exceptional compensation and benefit packages, including stock options for all employees, 401k matching, six week sabbatical after four years of employment, domestic partner policy, on going employee training and development, and more! If you're an extraordinary person who strives for excellence, email your resume (text only) to resume.two@autodesk.com. Please refer to job #9290. For more information about Autodesk: www.autodesk.com/careers and Discreet: http://www2.discreet.com/fsets/careers\_eng.html. Autodesk is proud to be an equal opportunity employer that is committed to a diverse workplace.

**NEWS CAREERS**

**CARIBBEAN OPPORTUNITY - COMMERCIAL VIDEOGRAPHER/EDITOR** Television Centre, Cayman Islands requires a top-notch commercial videographer who can shoot and edit for a television facility in a small but sophisticated market. Position calls for a well-rounded professional with 3-5 years experience. Non-linear editing and knowledge of Macintosh a plus. Please reply to Operations Manager with resume and cover letter via fax to (345) 946-0236, e-mail ralpert@cayman27.com.ky or Mail to P.O. Box 30563 SMB, Grand Cayman, Cayman Islands BWI.

**METEOROLOGIST AWS** Convergence Technologies, Inc. is a well-positioned and rapidly growing convergence (TV/internet) technologies company with a solid industry reputation. We specialize in on-air and on-line local weather and sports content for television broadcasters, and are seeking a meteorologist, preferably with experience on-air at local television stations. We want a dynamic, entrepreneurial, and motivated individual to help us accelerate our growth. AWS is searching for a candidate whose passion for weather is unsurpassed. If you love weather and are ready to work in a non-traditional weather role, this could be the opportunity for you. The ideal candidate will have a meteorology degree and 3-5 years experience in forecasting and reporting on severe weather conditions. AMS Seal preferred. Excellent knowledge of computer and Internet technologies is required, as well as excellent verbal and written communication skills. Extensive travel is required. AWS, Inc. offers a competitive salary and benefits package, and a high-growth environment with great opportunities for professional development. Interested individuals should send a resume and cover letter via e-mail to jwheeler@aws.com or by mail to AWS, Inc., c/o Joanne Wheeler, 2-5 Metropolitan Court, Gaithersburg, Maryland 20878. No phone calls please. E-mails or cover letters should include career objectives, relevant experience, and salary requirements. Visit us at <http://www.aws.com/>.

**MORNING NEWS PRODUCER KTRK-TV** is looking for an outstanding Morning News Producer. Applicants should have significant experience in newscast producing and be able to build a solid informative, fast-paced program. You should have a good sense of graphics, and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great story ideas, and be able to explain them to others. You must be able to respond well to breaking news, spot news and severe weather. This position may include weekends. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Clay Kirby, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls. Equal Opportunity Employer.

**SPORTS PRODUCER** Seeking an energetic and creative producer for our weekend sportscasts. The job includes writing and field producing on weekends and three nights each week. Prior TV producing experience required. Send resume (no calls/faxes) to Jack Brayboy, Executive Sports Producer, WPVI-TV Suite 400, 4100 City Ave., Philadelphia, PA 19131. EOE.

**NEWS ANCHOR MEDIA GENERAL'S NBC STATION WCBD-TV2** in beautiful Charleston, SC. Is looking for a strong News Anchor. Top Candidates must have excellent investigative Background and skills. "Readers" need not apply. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: Human Resources, WCBD-TV, 210 W. Coleman Blvd. Mt. Pleasant, SC 29464.

**NEWS ANCHORS** A Spanish TV station in a top 25 market located on the beautiful West coast is looking to start up a full time news operation. We are seeking news anchors, sports & weather, and a strong news producer. Our Latino market is exploding and we are looking for strong communicators who can help us build a successful news team. Qualified applicants must have two years experience. Fluency in Spanish and the ability to ad-lib is a must. Send non-returnable tapes, resume and references to Blind Box 01694 EOE.

**NEWS PHOTOGRAPHER/EDITOR WTVD-TV.** an ABC owned station has an opening for an experienced news photographer/editor. We are looking for a creative, visual storyteller. Successful candidate must be able to cover a story with a reporter and alone. The ability to handle a high story count is necessary. Experience operating a live truck a plus. If you are a team player, rush your resume and tape (no music piece) to: Robert Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

**NEWS VIDEOTAPE EDITOR WTVD-TV,** an ABC owned station, has an immediate opening for an experienced videotape editor. Successful candidates must be able to handle a high story count while maintaining attention to detail. Beta format editing experience a plus. No beginner. Send resume and tape (no music pieces) to: Robert Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

**NEWSCAST DIRECTOR** The successful candidate will be responsible for directing fast-paced, graphics intensive nightly newscast. Must have minimum one-year experience directing live newscast. Ability to switch your own shots essential. Flexibility working weekends and some holidays required. Demonstrated ability to think on your feet, react quickly to changing environment, and communicate effectively with technical crew. Demo reel with director's track must accompany your resume. No beginners please. Please forward resume and salary requirements to: Human Resources, WTIC TV, One Corporate Center, Hartford, CT 06103. No phone calls please, EOE M/F.

**PHOTOJOURNALIST WANTED!** We're looking for the best shooter in the shop. KCRG-TV is looking for a photojournalist who can tell a story with just pictures and sound. You should be creative with video and live presentation, and solid with an editor. Send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406 EOE Drug Testing Required.



**NEWS CAREERS**

**NOTICE OF JOB OPENING**

**DATE: July 11, 2000**  
**WIBW - TV**  
**P. O. BOX 119**  
**TOPEKA, KS 66601**

**POSITION: Chief Meteorologist**

**JOB DESCRIPTION:**

**CHIEF METEOROLOGIST - Are you the McGuire or Sosa of the weather world? The dominant CBS affiliate in the Topeka market has a rare opportunity for a great chief. We have the only SNG truck, the only Live Doppler radar and more newscasts than anybody else. Sorry, no singles hitters. We'll exceed the salary cap for the right person. Prefer meteorologist with 5-10 years experience to handle 5, 6 and 10 p.m. M-F. Send resume and tape to Personnel Director, WIBW-TV, P. O. Box 119, Topeka, KS 66601. EOE**

**PHOTOGRAPHERS** CBS in beautiful Charlotte, NC is looking for creative photo journalists. You have a keen eye, great attitude, and experience in live truck operations. We are looking for photographers who are not afraid to shoot off the shoulder, and excel under deadline pressure. We've got great resources, great people, and a great place to live. Show us your best video, plus your most dynamic live shot. 2-3 years experience shooting, editing, and live truck operations. Send tape and resume to: Human Resources, WBTV, One Julian Price Place, Charlotte, NC 28208. Jefferson-Pilot Communications Company is an equal opportunity employer.

**ASSIGNMENT EDITOR** Media General Broadcast Group www.mgbg.com WFLA-TV. The #1 station in Tampa Bay is looking for a Nightside Assignment Editor. We need more than just a scanner hound. We want an experienced Assignment Editor with solid news judgement who handles pressure, develops stories, and understands promotion. In our new \$40 million facility we "converge" with the Tampa Tribune and Tampa Bay Online. Be a part of our future. Job requires a minimum of 3 years of desk experience. Send resume to WFLA-TV HR Dept.-4th Floor, 200 S. Parker Street, Tampa, FL 33606. EOE M/F Drug Screen.

**ANCHOR/PRODUCER** Small market affiliate looking for a 6 and 11 p.m. Anchor/Producer. Good writing and reporting skills combined with an energetic and enthusiastic attitude a must. Men and women encouraged to apply. Minimum 2 years experience needed. Send VHS tape and resume to: Box 01696 EOE.

**POST PRODUCTION EDITOR:** WYFF-TV, a top 35 Hearst-Argyle NBC affiliate, is seeking an experienced and motivated editor. A successful applicant will possess the technical and creative skills to support a staff of Producers in our Beta and 1" Ace edit suite. Applicant must have great client skills and be proactive in our future transition to non-linear editing. Send resume and tape to Danny Rose, WYFF-TV, P.O. Box 788, Greenville, SC 29602. EOE.

**REPORTER MEDIA GENERAL BROADCAST GROUP** www.mgbg.com. WCBD-TV2 in beautiful Charleston, SC is looking for a general assignment and special investigative reporter. Must be willing to keep digging to get to the bottom of the story. Broadcast degree or equivalent required. EOE M/F Drug Screen. Send current tape and resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464 or fax to (843) 881-3410.

**SPORTS DIRECTOR** We need a dynamic sports leader to help make our already strong sports department second to none!! Send your tape and resume to: Steve Rollison, News Director, ABC News Channel 27, WTXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312. No phone calls, please!!

**11PM PRODUCER** Aggressive, organized, leader for our late newscast. You must be a great writer able to combine the words and the pictures and put together a newscast that stands apart from the competition. Rush tape, resume and news philosophy to Gene Ross News Director, KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. Equal Opportunity Employer.

**BET NEWS** (Black Entertainment Television) is seeking to hire reporters, writers, segment producers, producers and bookers on a contractual basis with a minimum of 3 to 5 years experience in major market television news. Please send resumes and tapes to: BET News, 1900 W Place N.E. Washington, D.C. 20018. No phone calls please.

**PRODUCER** Responsible for production and content of noon news show. Must have minimum of 3 years line production experience in medium or large market; college degree preferred. E-mail resume to klinzing@kyw.com or send tape and resume to Joanne Pallotta, Senior Executive Producer, KYW-TV3, 101 S. Independence Mall East, Phila, Pa 19016. EOE ADA M/F.

**PROMOTIONS CAREERS**

**PROMOTION DIRECTOR IN THE ROCKIES**  
 KCNC-TV, one of the most prestigious local news organizations in the country, is looking for a highly motivated, self-starting, dynamic Promotion Director who will lend his or her talent and creativity to our energized Creative Services Team. Supervising our promotion team, enhancing our brand and media strategies in this highly energized and creative market. The successful candidate will focus their superior creative, people, and organizational skills to produce effective promotion that generates results. Strong conceptual skills and the ability to translate news information into compelling image and topical promotions are key requirements. 5 years experience in broadcast television, along with strong shooting, writing, editing and supervisory skills are a must. Take advantage of this excellent career opportunity and mail your resume, writing and promotion samples to: KCNC-TV, 1044 Lincoln, Denver, CO 80203, Attn: Dan Diamond. Or Fax to 303-830-6537 or Email ddiamond@cbs.com. We are an equal opportunity employer.

**PROMOTIONS GROUP EXECUTIVE DIRECTOR** Determined, bold, and self-directed leader with 3-5 years sales/marketing experience. Responsibilities include training and managing team of salespeople and NTR managers, strategic planning, generating creative promotional concepts, developing relationships with key decision makers, and working with senior management to track and improve team performance. Should have exceptional management, selling, organizational, and communications skills with an uncompromising commitment to meet customer needs, promotional and marketing experience a plus. Should also be able to assess situations efficiently, act decisively, and follow-up thoroughly with clients, subordinates, and supervisors. Resume to Chris Claus, VP/GM, WOGL-FM, 10 Monument Rd, Bala Cynwyd, Pa. 19004 of fax 610-667-1904. EOE ADA M/F.

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**PROMOTIONS CAREERS**

**PROMOTION PRODUCER/WRITER WRGB** Albany, NY. The most-watched news station in New York's Capital Region seeks a self-motivated team player who can shoot, write & edit dynamic and memorable news topicals, image, and community service spots. Must have prior promotion experience along with strong writing skills, and the ability to juggle lots of projects while paying attention to detail. AVID experience desired. Please send resume and reel to: Creative Services Manager, WRGB, 1400 Balltown Road, Niskayuna, NY 12309. EOE.

**PROMOTION WRITER/PRODUCER CN8**, The Comcast Network, the award-winning, Philadelphia Network is looking for a strong writer producer. You must have solid experience in quick turnaround, but innovative topical on-air promotion. A good graphic sense is a necessity. Hands-on, Media 100 editing ability is preferred. If you're ready to break new ground in day-to-day episodic promotion, send us your tape and resume. No phone calls please. Send to: CN8 c/o Video From Video, Inc 132 East 72nd Street, New York, NY 10021 attn: Lou Zaccheo.

**PROMOTION MANAGER** Midwest affiliate dedicated to a strong News product is accepting resumes. Applicants need to have a 3-5 years experience in the television broadcasting promotion field, as well as possess strong leadership, organization and planning skills. Seeking a team player that will creatively expand the station's News Image, Proof of Performances, and general on-air promotion campaigns. Strong writing and production skills a must, as is non-linear editing. Avid also a plus. This could be the opportunity for a Promotion Producer/Editor to make the transition to management. EOE. Send resume to: Blind Box 01693 EOE.

**MISC CAREERS**



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We currently seek a hands-on manager to monitor satellite transmission equipment status, create and maintain daily RF logs, and coordinate and assist in the training of RF technicians. The qualified candidate will possess a strong knowledge (5+ years experience) in Satellite transmissions areas, video equipment (DC-II, Power VU, etc.) and transmission equipment maintenance. Excellent interpersonal skills and the ability to manage a team of multiple technicians is a must. Must be extremely flexible with working hours. Preference will be given to candidates possessing a Bachelor's degree in Engineering and who are bilingual in Spanish.

**RF TECHNICIAN**

In this key position, the qualified candidate will provide maintenance, monitoring and repairs on satellite transmission equipment (transmitters). Requires a minimum of 2 years experience in satellite transmission equipment maintenance and the ability to work in a schedule-driven environment, including nights, weekends and holidays. An Associate's or Bachelor's degree in Engineering or equivalent experience is desired.

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**CREATIVE SERVICES CAREERS**

**DESIGN DIRECTOR** Fox O&O in Boston, MA. Manage staff and daily activities of the design group. Establish overall design of the station's on-air graphics for news, promotion, sports, Boston Red Sox telecasts and programming. Implement departmental plans to ensure design objectives are met. Oversee print, outdoor and website design requirements. Working knowledge of Paintbox or equivalent experience, SGI Matador, 3D & COMposting experience (Soft Image or Maya), SGI Octane with Jaleo Composer (Flame equivalent), and extensive news, sports and entertainment design experience required. Prior management experience in broadcast graphic design helpful. Solid interpersonal skills and a Degree in Graphic Arts or equivalent required. Three years major market television design experience desired. Must be a hard-working and dedicated individual with the ability to work in a fast-paced environment under strict deadlines. Ability to conceptualize and create compelling on-air graphics essential. Send resume and non-returnable tape to: Director of Human Resources - DD/BC, WFXT25, 25 Fox Drive, P.O. Box 9125, Dedham, MA 02027-9125. NO PHONE CALLS PLEASE. EOE/M/F/D/V.

**PRODUCTION CAREERS**

**PRODUCER/WRITER** Music Documentary Series - Seeking enthusiastic and talented producer/writer for critically acclaimed documentary series. Minimum five years of documentary and/or news producing experience necessary. Must have strong writing skills (with emphasis on storytelling), extensive interviewing and field producing skills, and familiarity with all aspects of post-production. Please send resume and reels to Reply to Box 01689 Equal Opportunity Employer.

**ASSOCIATE DIRECTOR/ STAGE MANAGER** ABC7 Los Angeles is seeking an Associate Director/Stage Manager with a minimum of 5 years of production and operations experience. The candidate must demonstrate the ability to work effectively in a fast-paced environment, possess excellent communication skills and have an eye for detail. The successful candidate would be responsible for accurately timing newscasts, live events, local specials and productions, coordinating and cueing live remotes and effectively managing talent on stage. Previous directing experience in a major market is a plus. Please send your resume to: Kimberly Castillo, ABC7 Los Angeles, Dept. AD/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Or send your resume to: [KABC-TV.Resume@ABC.com](mailto:KABC-TV.Resume@ABC.com). No phone calls please. Equal Opportunity Employer.

**CREATIVE SERVICES CAREERS**

**CREATIVE SERVICES DIRECTOR FOR CN8, THE COMCAST NETWORK** Comcast is seeking a strong, creative professional to guide promotion and branding efforts of its award-winning, Philadelphia Television Network. You must have the leadership abilities to help a talented team of writers, producers and designers create their best work. You must have the creative strength to write and produce successful spots on your own. You must have solid experience in both image and topical promotion. This is a breakthrough opportunity. Please submit tape and resume. No phone calls, please. Send to: CN8 c/o Video From Video, Inc 132 East 72nd Street, New York, NY 10021 attn: Lou Zaccheo.

**PART TIME GRAPHIC ARTIST** Fox O&O in Boston, MA. Create on-air graphics for news, sports, promotion and Boston Red Sox telecasts. Degree in Design or equivalent training and experience and a working knowledge of Quantel Paintbox, Matador or compatible paint system required. Adobe Photoshop and Illustrator skills helpful. Ability to work under strict deadlines in a fast-paced news environment and solid interpersonal skills a must. Ability to work flexible hours preferred. Send resume with cover letter to: Director of Human Resources - GA/BC, WFXT Fox25, 25 Fox Drive, P.O. Box 9125, Dedham, MA 02027-9125. NO PHONE CALLS PLEASE. EOE/M/F/D/V.

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**RADIO**

**MANAGEMENT CAREERS**

**MANAGER RADIO SERVICES** Requires experience working with radio stations and selling radio products such as radio news releases, syndicated series, armchair radio tours. Ability to develop new business/expand current business. Script writing, production and database management a must. Self-starters only. Fax resume and cover letter to (301) 469-9251.

**OPERATIONS MANAGER WHLC FM-104.5** Live in desirable mountain resort of Highlands, NC at 4118 Ft -- experienced, mature, sober, non-smoker, trustworthy operations manager needed for established successful adult station - air work, production, included in duties -- good communication/people skills a must/ great benefits including living quarters, free rent and utilities. Send resume, salary history, references, cassette tape to Charisma Radio Corp. P.O. Box 1889, Highlands, NC 28741- EOE.

**PROMOTION PRODUCER KNSD TV, NBC** O&O and #1 station in San Diego seeks highly creative team player with excellent writing and producing skills, who can transform graphics, music and new technology into innovative and award winning promotions. Avid and Stratosphere experience preferred, and the ability to multi-task and be creative under tight deadlines. Will work with our award winning team to conceptualize, write and produce a variety of on-air promotions. Send resume and tape to: Human Resources, KNSD, 8330 Engineer Road, San Diego, CA 92111. EOE.

**SALES CAREERS**

**GENERAL SALES MANAGER** We operate a 5-station cluster in Upstate NY. One of our properties, an AM Nostalgia/Adult Standards station, had been ignored for awhile. We brought in a new GSM about 18 months ago. In the first 12 months, he built a staff and doubled the revenue. He did such a good job, he's already been promoted. The station is TOP RATED in its demo and is still doing only a fraction of the revenue our closest competitor does. We're seeking a manager with EXPERIENCE selling a "mature" format. The candidate should be a "selling" manager and must be prepared to recruit, train and coach a sales staff. Bring this station to the next level and your stripes will be "noticed" at our corporate office, one of America's top broadcast companies. Send letter and resume to Blind Box 01695 EOE.

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**MISC CAREERS**

**MANAGER OF TECHNICAL SERVICES - LIBRARIAN IV** Reference #KG-00442040300 Salary Range: \$35,279-\$53,808. Posted: 4/3/00 (until filled) The Lee County Library System in Fort Meyers, on Florida's beautiful gulf coast, seeks applicants for a Manager of technical Services - Librarian IV position. The Lee County Library System serves a county population of 423,873 through 3 regionals, (a fourth to open in FY2000), eight branches, a Bookmobile and a Talking Books library in one of the fastest-growing areas of the southeastern United States. REQUIREMENTS: Any combination of training and experience equivalent to: Masters degree in library science from a graduate library school program accredited by the American Library Association. Four years of progressively responsible public library experience, including two years of supervisory experience. Possession of a valid Florida driver's license with acceptable driving record/ability to obtain within 30 days of employment. This is professional and supervisory library work. Incumbent oversees operation of all library technical support services to include selection, acquisition, cataloging, and delivery of materials to all library system locations, and performs general administrative duties for entire library system; gathers data and prepares reports and statistics. Supervises staff of professional, technical, and clerical library personnel, and serves as a member of an administrative team. Apply online: <http://www.lee-county.com/HumanResources/online.htm>. OR Download application from website: <http://www.lee-county.com/HumanResources/download.htm>. Mail/fax application to: Lee County Human Resources, PO Box 398, Fort Meyers, FL 33902-0398 / FAX (941) 335-2677. Please include reference number and Position Title for which you are applying.

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**NEWS CAREERS**

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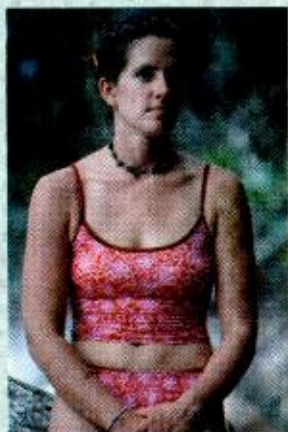
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## Reality shows push CBS beyond survival

CBS is doing much more than surviving this summer. The network won its first weekly ratings race in the key adults 18-49 demographic (excluding Olympics coverage) since March 1994—thanks to reality series *Survivor* and *Big Brother*. The Wednesday, July 5, combination of *Survivor*, the debut of *Big Brother* and a special reality edition of *48 Hours* almost single-handedly carried CBS to the ratings crown for the week ended July 9. The Wednesday shows were the top three rated series among all network programs that week in adults 18-49: *Survivor* averaged a 10.6 rating /33 share, *Big Brother* 9.9/27 and *48 Hours* 6.9/19. For the week, CBS finished with an average of 9.7 million viewers and a 3.4/11 in adults 18-49. ABC was second with 9.1 million viewers and tied NBC in adults 18-49 with a 3.0/10 in that demo. NBC finished third for the week in total viewers with an 8.1 million average. Fox was fourth in both, with a 6.3 million viewer average and a 2.8/9 share in adults 18-49.



*'Survivor' helped give the network its first weekly win in adults 18-49 since 1994.*

—John Eggerton

Coca-Cola-sponsored **'Young Americans' debuted Wednesday on The WB to respectable ratings success.** In households, the show posted a 2.3/4 share, which was 44% higher than its *Dawson's Creek* lead-in. More significant, the series ranked No. 1 among female teens (The WB's core audience) during the 9 p.m. hour with a 3.2/14 share. Among adults 18-34, *Young Americans* grabbed a 2.0/6, a 25% climb from that time period's season-to-date average.

**'Freaks and Geeks' has found a new home.** The short-lived

NBC drama is joining Fox Family Channel's quickly changing prime time lineup. The DreamWorks Television series will debut on Fox Family on Aug. 29 with a pair of back-to-back episodes and then will air Tuesday nights on the cable channel. Fox Family executives say there are no plans to do any original episodes. In all, there are 18 episodes of *Freaks and Geeks* and three that did not air on NBC during the 1999-2000 season.

**Mark Reisman and Dan O'Shannon have been named executive-producers for NBC's 'Frasier.'** The two will replace Christo-

pher Lloyd, who announced last spring that he is departing the post. Most recently, Reisman served as a *Frasier* consultant for its 1998-99 season, rising to consulting producer this year. Previously, he worked as executive producer for three seasons for NBC series *Wings* and was a producer on Paramount's *Dear John*. O'Shannon joined *Frasier* last year as a co-executive producer. Prior to that, he created and executive-produced Lifetime Television's *Maggie*.

**EchoStar Communications Corp. last week signed a carriage agreement with Chris-Craft Broadcasting,** allowing the satellite TV provider to carry ABC affiliate KTVX (TV) Salt Lake City and UPN affiliate wWOR-TV New York City. Meanwhile, DirecTV last week signed an agreement with UPN affiliate WUAB-TV Cleveland, which it is adding to the ABC, CBS, Fox and NBC affiliates it already is carrying there.

The global professional services firm **Ernst & Young is now the sole corporate sponsor of PBS's 'Great Performances,'** which, at 28 years, is the longest-running performing-arts television program. The firm will begin its three-year contract with the Emmy Award-winning show, produced by WNET(TV) New York, on Wednesday, Aug. 27, with an episode called "La Traviata From Paris," starring Jose Cura and Eteri Gvazava.

Former Ameritech lobbyist **Gary Lytle will take over temporary**

**ly as head of the United States Telecom Association (USTA),** while USTA President Roy Neel takes a leave of absence to work on Vice President Al Gore's campaign for president starting Sept. 1. Lytle is a USTA board member, was vice president of federal relations for Ameritech and headed up the company's Washington office.

**The transition to digital TV will come under congressional scrutiny at the end of the month,** with the House Telecommunications Subcommittee holding a hearing July 25. Witnesses are not yet determined, but the panel is likely to discuss competing modulation standards 8-VSB and COFDM, as well as broadcaster plans to lease some of their spectrum to companies who want to use it for two-way, high-speed services. The subcommittee also has tentative plans to hold a July 27 hearing on a bill, sponsored by subcommittee Chairman Billy Tauzin (R-La.), to allow regional phone companies to offer high-speed data services across state lines.

**Court TV picked up another 2.5 million analog subscribers** from several cable systems. Sources familiar with the network said Court is asking MSOs for \$3 to \$4 launch fees in return for getting the network free for three to four years, then for a license fee of 11 cents per subscriber after that. Two years after being dumped from systems for lack of viewer interest, the net-

work has rebounded with off-network acquisitions such as *Homicide: Life on the Street*. Court's new subscriber list includes an expanded basic launch on Cox systems in Phoenix and several Comcast, Time Warner and Media-com communities.

**Diane Wiest will join the cast of NBC's 'Law & Order' as a new district attorney this fall.** A two-time Academy Award winner for her supporting roles in the films *Hannah and Her Sisters* and *Bullets Over Broadway*, Wiest will replace Steven Hill (D.A. Adam Schiff), who has been with *Law & Order* since its first season in 1990. *Law & Order* production team Wolf Films/Studios USA was mum on the exact reasons for Hill's departure, but executive producer Dick Wolf is known for making frequent cast changes on the show.

**CBS Sports will broadcast the next season of *The NFL Today* in front of a live audience** outside Manhattan's GM building. The move is CBS Sports' attempt to duplicate the ratings success of network morning news shows (including CBS' *The Early Show*) that tape in front of fans. Upcoming new features for *NFL Today*, debuting its new format Sept. 3, include hosting an outside tailgate party and setting up field demonstrations in the GM

plaza.

**AT&T's picks for seats it holds on Liberty Media's board were approved last week by the FCC.** The new directors representing AT&T are Harold Handler, a tax attorney and of counsel for Simpson, Thacher & Bartlett; Frank Macchiarola, president of St. Francis College; and Michael Ricks, who retired as MediaOne's Atlanta chief financial officer in September.

**Consumers Union and other public advocacy groups are demanding that the FCC rethink its approval of the AT&T-MediaOne merger.** Last week, they charged that the FCC was "predisposed" to allowing the deal and requested that the FCC reverse its approval or, barring that, send the merger review to a hearing before an administrative law judge.

**John Stossel has reportedly thrown out the idea of doing a daytime syndicated talk show for Buena Vista Television.** According to various sources, Stossel wanted to focus his energies on acting as a correspondent for ABC's *20/20*. A pilot for the Stossel-headliner was completed with Buena Vista Television, which declined to comment on the project.

**The House Telecom-**

**munications Subcommittee will examine the FCC's spectrum policies on July 18.** It also will discuss a bill, sponsored by Rep. Cliff Stearns (R-Fla.), that would forbid the FCC from capping the amount of spectrum any one company can own. The bill says placing limits on spectrum ownership could slow down rollouts of next-generation, or so-called 3G, wireless systems. The next opportunity to purchase such spectrum comes in September, when the FCC will auction the spectrum currently occupied by broadcasters on ch. 60-69.

#### Corrections:

The July 3 issue incorrectly reported that FCC Commissioner Harold Furchtgott-Roth, whose term expired June 30,

must step down no later than the end of this year's Congress, if he isn't renominated. In fact, absent a confirmed successor, he may stay on board until the end of the 2001 congressional session, the year following expiration of his term.

A&E's new series *Child Stars: Their Story* is produced by Hearst Entertainment, Melissa Gilbert, Tony Dow and Casey Bierer. A story in the Cable section of the July 10 issue incorrectly identified the producer.

The Replay TV photo on page 42 of the July 10 issue was inaccurately captioned. ReplayTV records all programming—movies, TV shows and sports events, including all commercials. Viewers can not suppress advertising with ReplayTV's personal video recorders.

## The WB to get real with 'Popstars'

The WB has picked up 13 episodes of *Popstars*, a reality series à la ABC's *Making the Band*, by Stone Stanley Entertainment. Keeping it real—as CBS and ABC have done so successfully with *Survivor* and *Millionaire*, respectively—The WB will plug *Popstars* into its midseason lineup. Currently, *Popstars* is the top-rated show in Australia.

The WB also has brewing *Reality Check*, a tentatively titled reality show that looks at the inner workings of a newsmagazine series. An episode commitment is expected shortly.

Stone Stanley produces *Loveiine* for MTV and *The Man Show* for Comedy Central. It will also produce reality series *The Mole* for ABC. The *Popstars* deal was brokered by the William Morris Agency and UK-based Target Entertainment.

—John Eggerton

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## Plug at 11

Once journalists endeavored—at significant economic sacrifice—to avoid even the appearance of conflict of interest. But much of today's corporate-controlled TV journalism seems to be defined not by avoiding cross-interests but promoting them.

And many who should be on the front lines in the battle to preserve journalistic integrity not only fail to voice loud protests but defend this "synergy" as they elevate corporate interests to news events. And we've been told that, in some organizations, if news executives want to advance into the business side of television, they'd better be willing to do things a news purist might not be comfortable with.

Of course, some attention to the business side is necessary. No matter how good it strives to be, if a newscast is not financially successful, it ultimately will serve no one. But instead of the fabled wall separating the "church and state" of editorial and marketing, there is a door marked "Enter" and increasing financial pressure to do so.

We were struck on our visit to the Promax convention last month with how often the marketers there were encouraged to enlist the news department to cross-promote a new syndicated show. We shouldn't have been, of course. For years, sweeps periods have been filled with "news" stories about the casts or subjects of shows or movies leading into those newscasts.

A story last week in this magazine detailed the promotional blitz that accompanied the rollouts of *Survivor* and *Big Brother*. Given that cross-platform promotion is the avowed aim of CBS and its co-owned cable networks, online services, radio and TV stations and outdoor advertising companies, we shouldn't be surprised that the news department would be a part of the grand design.

Still, it's one thing to use a billboard to promote a TV show. It's another to use a news story.

Local news as promoter of prime time is everywhere. And everywhere it is a potential threat to credibility. Some entertainment stories are legitimate news. Some aren't. Mix the two, and the viewers can never be sure whether the decision to run a story is based on news value or shareholder value. And credibility built over decades is at stake.

## Lights, camera, government

Antidrug education programs. Great idea. Antidrug PSAs: Ditto. Cracking down on drug smugglers. Better still. "Working with" filmmakers to insert antidrug messages into their movies? That's when the alarm bells should go off.

Why? Because the habit of trying to enlist the media for social control—even toward good ends—is a hard one to break and a bad precedent to set. The Clinton administration has already set it, of course, by paying broadcasters to substitute antidrug messages in entertainment programming for PSAs that would otherwise eat up potential ad inventory.

Not leaving bad enough alone, Barry McCaffrey, who heads the Office of National Drug Control Policy (or should that be the Office of National Media Control Policy) last week told a House Subcommittee that he was hoping to expand the administration's media-management efforts (he didn't put it that way, of course) to the movies.

That is a very bad idea. And, again, here's why. What if the next administration wants to discourage different kinds of behavior. What if \_\_\_\_\_ gets elected and decides that \_\_\_\_\_ is a threat to the republic (fill in somebody you don't like and something you favor). With the bribe-the-media model in place, the way has been cleared.

The ends of fighting the drug problem are laudable (just as are preserving "law and order," although that banner has cloaked some questionable policies in the past). The means of using the media as another instrument of administration policy are not, particularly given the government's seemingly insatiable appetite for control.

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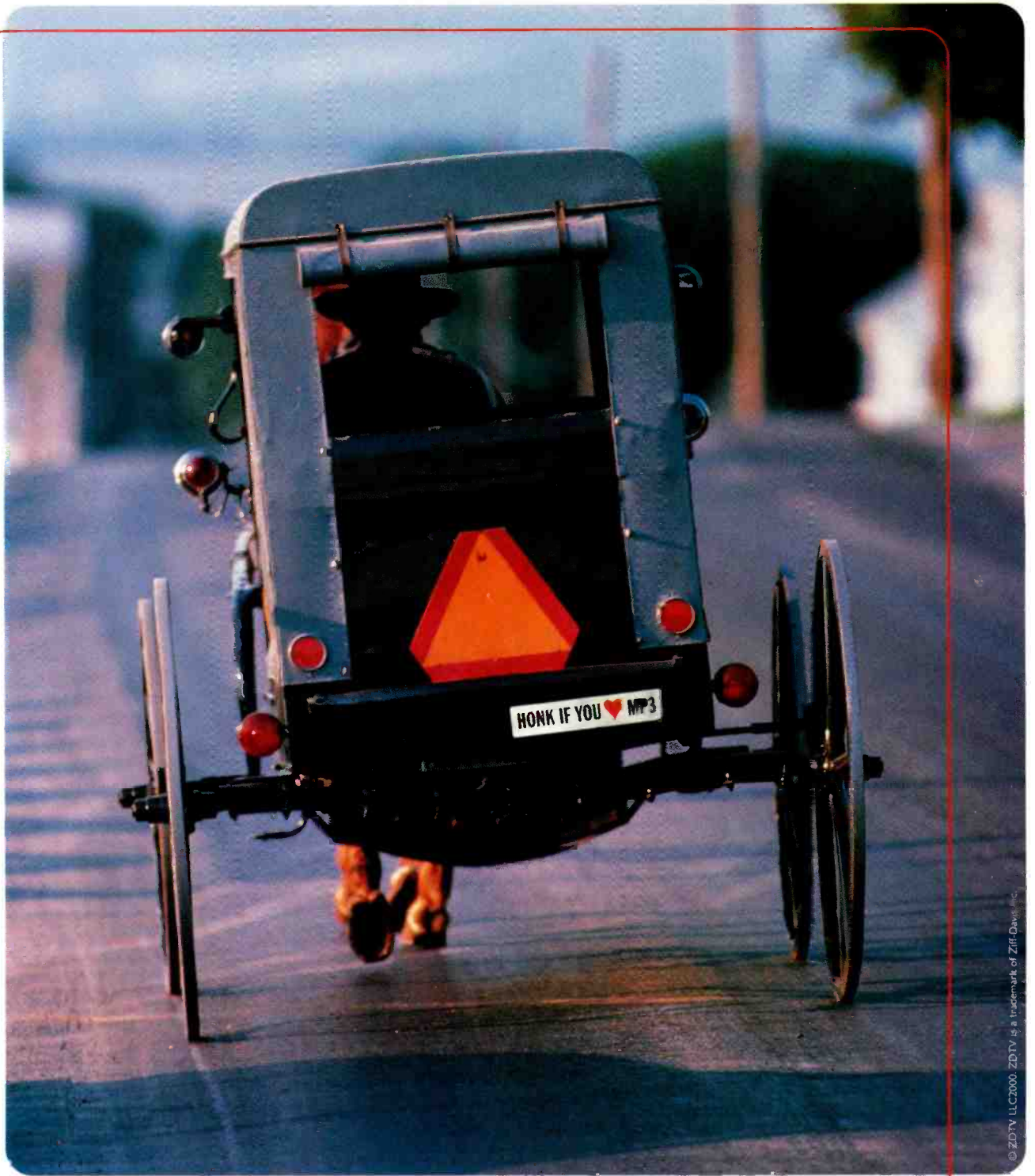
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