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## Seismic Shift

Granite-NBC reverse compensation in SF unleashes shockwaves

Granite CEO Don Cornwell

### SPECIAL REPORT

**Seller's Guide: TV nets unveil NAB shopping lists**

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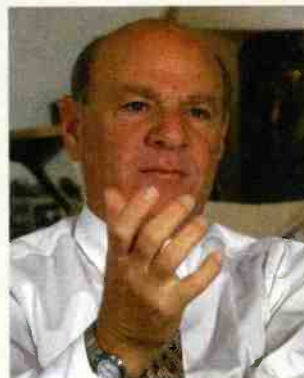
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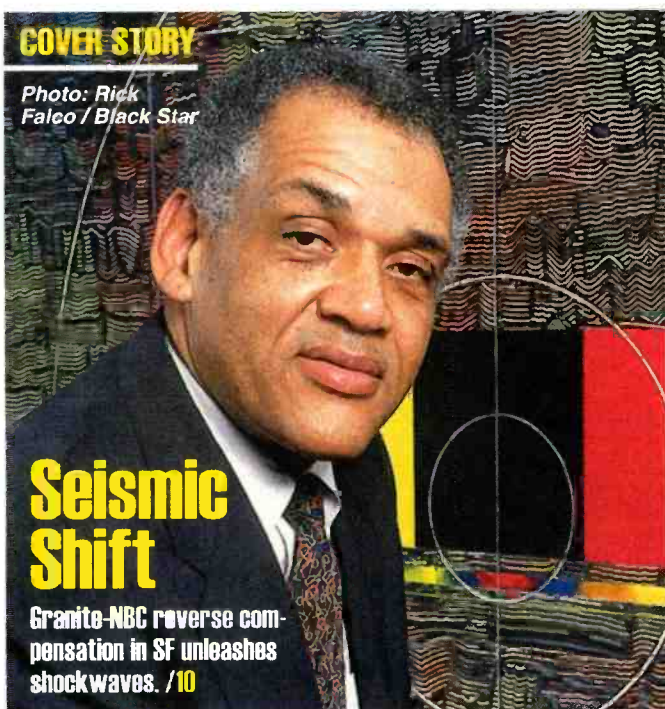
◀ **USA Networks Chairman Barry Diller has been seeking to acquire or partner with another broadcast group since duopolies were allowed.**

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# SYNDIE TOONS

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... A SECOND CYCLE?

# USA to Shop at Home

*Diller expected to buy 51% interest in SAH station group*

By Elizabeth A. Rathbun

**A**fter flirting with just about every major broadcast group, Barry Diller has settled on an obscure partner: Shop at Home Inc.

Diller, chairman of USA Networks Inc., is expected to make a play for a majority holding in the TV-station and Web-site owner by the end of this week. One source familiar with the deal says Diller will buy 51% of SAH; another source says Diller might do that, or he could buy the whole company outright.

A price for either scenario could not be determined last week, but analysts say Diller may pay up to \$20 per share. That would value Nashville, Tenn.-based SAH at about \$469 million, plus its \$75 million in debt. SAH was trading at \$13 per share last Friday.

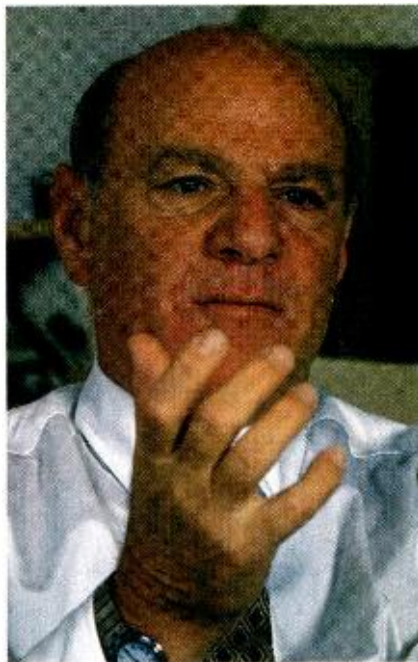
USA President and COO Barry Baker said he "can't discuss any deals." SAH spokeswoman Dawn Woods said company policy is not to comment on "marketplace rumors."

Diller has been slow to join the ranks of broadcasters acquiring second stations in markets where they already own one TV. This deal would change that. With SAH, which owns six stations, USA Broadcasting would get duopolies in No. 6 Boston, No. 11 Houston and No. 15 Cleveland. USA also would gain a virtual duopoly in New York City if SAH's Bridgeport, Conn., station, gets cable carriage there.

USA also would plant a stake for the first time in two other markets: No. 5 San Francisco and No. 29 Raleigh/Durham, N.C.

What Diller will do with two shopping channels in the same market remains to be seen. However, Fox Network creator Diller has said he wants to create another entertainment network. If that happens, it could be carried on one of the duopolized stations. The other station would remain shopping.

New York-based USA owns the Home Shopping Network, which is carried on 10 of its 13 TV stations. SAH's core customers buy knives,



*Diller has been looking to acquire or partner with a broadcast group since the FCC-driven duopoly rush began.*

coins and sports collectibles. (Last Friday, SAH reported a deal with Krause Publications Inc. to carry books and magazines on those subjects.)

Diller has been looking for a broadcaster to acquire or partner with since the FCC-driven duopoly rush began this past August, but has said he doesn't want to write a "big check." A stake in SAH, as opposed to an outright buy, would keep costs down. He also has said he intends to create or buy another cable channel and has been acquiring Internet interests at a rapid pace.

In October, Baker said USA would like a partner to run its TV stations while USA maintains a block of time for its own programming. USA had been in discussions with NBC, Disney, News Corp. and Tribune.

In addition to TV stations, SAH offers a surprisingly successful Web site. With little fanfare, SAH launched collectibles.com in November 1999. The Web site achieved a 38% gross sales margin for December, SAH says. Interestingly, 91% of collectibles.com customers in the last quarter of 1999

## Adding to Diller's shopping cart

*Stations in black are USA;  
stations in red are SAH*

DMA	Market	Station/affil.
1	New York	WHSE-TV/HSN WSAH-TV/SAH
	Smithtown, N.Y.	WHSI-TV/HSN
2	Los Angeles	KHSC-TV/HSN
3	Chicago	WEHS-TV/HSN
4	Philadelphia	WHSP-TV/HSN
5	San Francisco	KCNS(TV)/SAH
6	Boston	WHSB-TV/HSN WMFP(TV)/SAH
7	Dallas	KSTR-TV/Ind.
10	Atlanta	WHOT-TV/Ind.
11	Houston	KHSH-TV/HSN KZJL(TV)/SAH
13	Tampa	WBHS-TV/HSN
15	Cleveland	WQHS-TV/HSN WOAC(TV)/SAH
16	Miami	WAMI-TV/Ind.
22	Orlando, Fla.	WBSF(TV)/HSN
29	Raleigh/Durham	WRAY-TV/SAH

were new to SAH. That shows the site's potential for growth, analysts agree.

What SAH gets out of a 51% deal, besides a possible cash infusion, is that it "might really gain some cable distribution, finally," one observer said. USA Network claims 77 million homes; SAH can reach about 9 million cable homes.

SAH put itself on the block in August saying it was exploring selling its TV stations and a "significant" stake in the company. It has gone this long without a bidder because it is losing money and because of its low share price, according to SAH observers. SAH on Feb. 2 reported it lost \$1.1 million in the first six months of '99, up from a loss of \$680,000 in the same time '98 period. The loss came despite 35% revenue growth, to \$99.3 million, in the first half of '99.

But home shopping can be a lucrative enterprise, according to analysts. HSN provides about 37% of USA's \$3.2 billion in yearly revenue.

"USA has had a knack for buying undervalued assets," said one analyst who covers the company. USA could immediately beef up SAH's operations, particularly in the fulfillment department, where SAH is weak, he noted, adding, "[That would provide] 'an immediate, powerful benefit' to USA. 'Strategically, by combining the Shop at Home channel with Home Shopping Network, they [USA] would gain more shelf space [for consumer items], more reach to the consumer...and probably be able to run Shop at Home at a significantly better level of profitability.'"

# LPFM battle lines drawn

Capitol Hill hears from both sides; NAB files suit to block service

By Paige Albiniaik

**I**nterference or not, politics will play a big role in deciding low-power FM's fate.

Republicans and Democrats last week took strong positions on the FCC's recent decision to create a low-power radio service—Republicans against and Democrats for—and by the end of a hearing last week, both sides agreed the issue needed to be discussed further. The NAB filed suit to block the service.

After the hearing, Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), said his staff will "review all written and submitted testimony before deciding our next course of action. We want to send a clear message to the FCC that they work for us; we don't work for them."

"There needs to be intensive negotiations to try to resolve this," said Rep. Ed Markey (D-Mass.). "I hope this hearing has made it possible to begin that."

The testimony of several engineers at the hearing made less clear, rather than more, how much the FCC's new service would interfere with existing radio stations. And if the FCC's new service is going to hurt their hometown radio broadcasters, by the end of the day even Democrats appeared to be uncertain as to how strongly they supported the service.

But broadcasters aren't placing all their bets on Congress: Last week, they filed their appeal of the FCC's decision at the U.S.



**Broadcasters, led by NAB President Eddie Fritts, took their case against low-power FM to court as well as to Capitol Hill last week, saying the service would create 'unacceptable interference.'**



**'The FCC appears to have made a substantial public policy decision without seeking the counsel of Congress,' said committee Chairman Billy Tauzin (R-La.), who presided over the hearing.**

Court of Appeals in Washington, saying the service will "create unacceptable interference across the radio dial."

Low-power radio, one of the FCC's priorities under Chairman William Kennard, has been controversial ever since Don Schellhardt and Nickolas and Judith Leggett of Reston, Va., submitted a proposal to the FCC to create the service two years ago.

Grass-roots support for the proposal and the strong opposition of local radio

broadcasters caused House leaders on both sides of the aisle to step in.

"This action is certainly going to cause substantial interference on the FM dial for millions of radio listeners, and we should not be in the business of destroying the FM band," said House Speaker Dennis Hastert (R-Ill.) to the NAB's State Leadership conference last week. "We can say no to this misguided action by the FCC, and we will."

"The FCC appears to have made a substantial public policy decision without seeking the counsel of Congress," Tauzin said at the hearing.

Rep. Michael Oxley (R-Ohio) has introduced a bill, which has nearly 120 co-sponsors, that would reverse the FCC's decision. Sen. Judd Gregg (R-N.H.) offered a similar bill last week. While the measure appears to have Republican support, some speculate that, should the bill pass, a White House veto is likely.

"It's another reason for people to vote Republican," Tauzin spokesman Johnson said. "It could become an issue of presidential politics. It plays



**FCC engineer Bruce Franca said the commission's approach to creating LPFM was conservative and should cause little or no interference.**

into this notion that the federal bureaucracy is running the show."

Meanwhile, Democrats took the opportunity to applaud the FCC.

"These noncommercial licenses will provide tremendous opportunities for educational institutions, local governments, churches, community groups and emerging artists—without interfering with existing commercial stations," said Minority Whip David Bonior (D-Mich.).

"I applaud the commission for exploring this service and moving forward," Markey said.

"I am firmly committed to providing those without significant resources an opportunity to access the airwaves," Rep. Bobby Rush (D-Ill.) said.

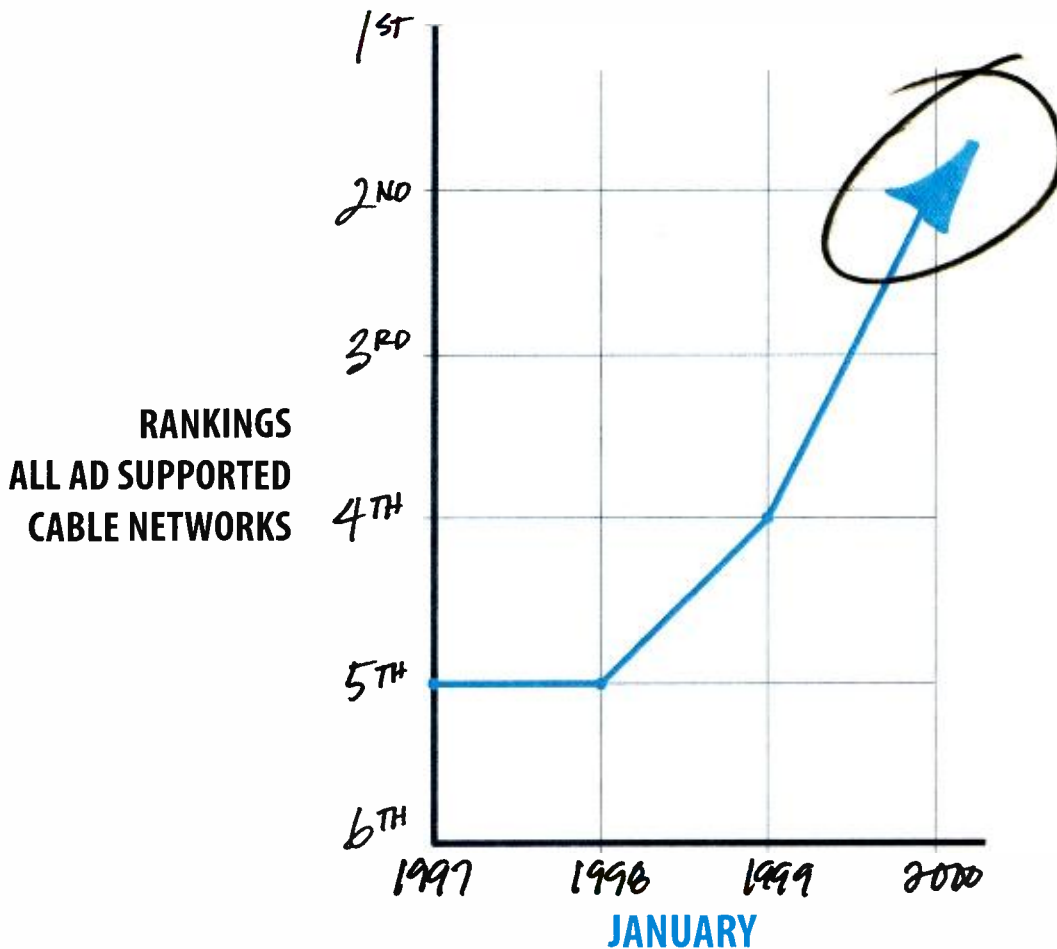
Whether the new low-power stations will interfere with existing stations was hotly debated in the hearing, with FCC engineer Bruce Franca and two other engineers saying the commission "took a conservative approach" that should cause little to no interference on the FM band.

"The interference issue, in our opinion, is a red herring in this proceeding," said David Maxson, co-founder of Broadcast Signal Lab in Cambridge, Mass. Those engineers also said that no radio receivers would work under NAB's too-tough interference standard.

NAB-commissioned engineer Dr. Charles Jackson said the FCC's study was wrong from the beginning: "The FCC used an incorrect criterion for measuring the effects of interference and thereby provided misleading information in their order regarding the interference of LPFM stations." ■

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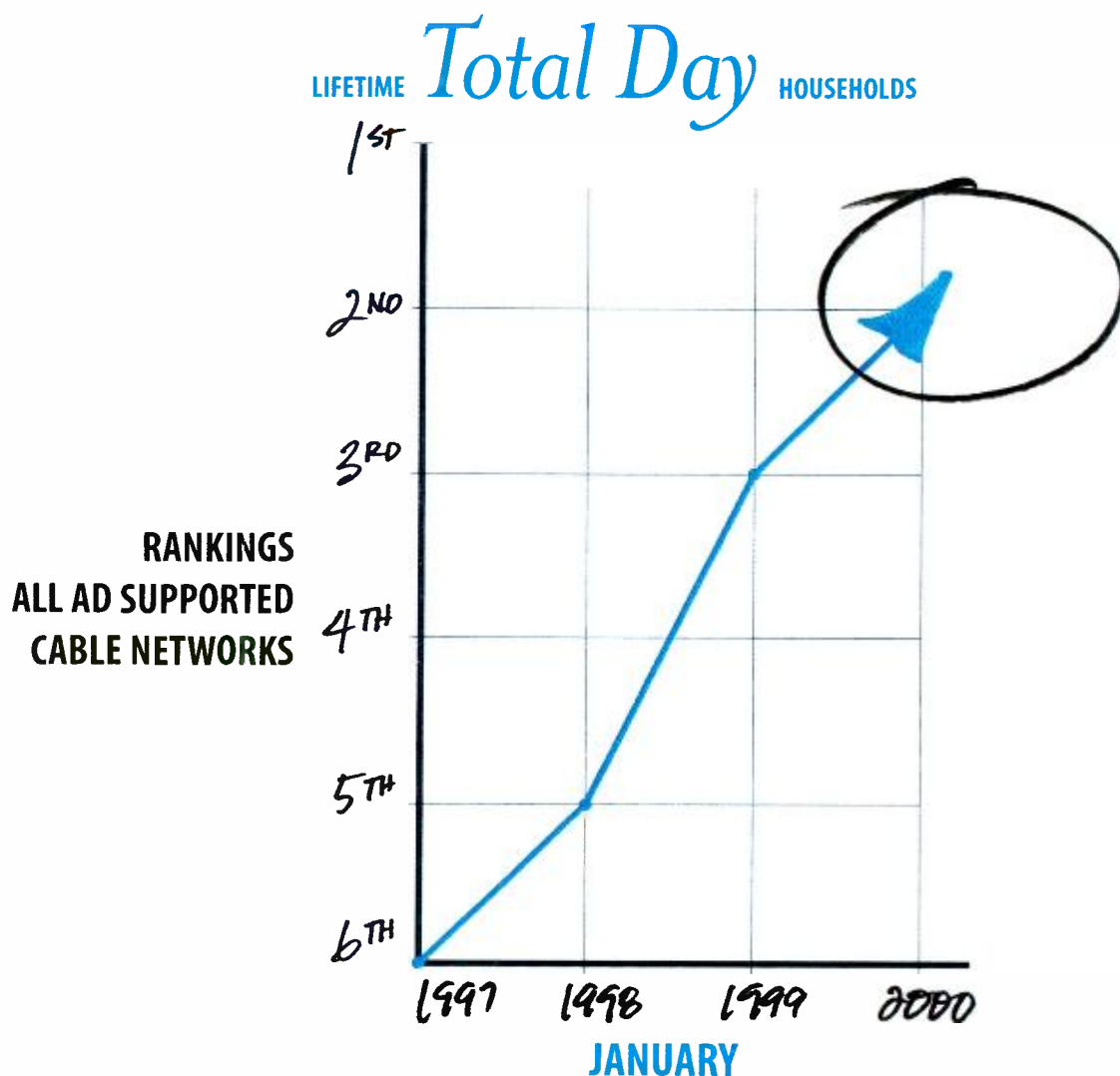
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Granite's CEO Don Cornwell (l) seals the deal with NBC TV President Randy Falco (r) as KNTV(TV) General Manager Bob Franklin looks on.

# Reversal of fortune

NBC Photo

*Granite's agreement to pay NBC \$36 million a year for SF affiliation rocks the industry*

**L**ast November, when NBC lost its bidding war to acquire KRON-TV, Don Cornwell had an idea that was audacious enough to work: He'd offer NBC millions to make his San Jose-based KNTV (TV) the new NBC affiliate in San Francisco.

The Granite Broadcasting Co. chief executive had been paying attention when NBC said it was open to potential new bidders in the fifth-largest market. After all, NBC wanted KRON-TV and lost it to Young Broadcasting. It was likely the network wasn't going to easily turn around and make a deal with the station group that had trumped them. Cornwell's Granite was in an oddly unique position.

Especially if it was ready to make an oddly unique deal.

It was. Last week, in a stunning reversal of the traditional network compensation policy, Granite agreed to pay NBC \$362 million for the right to tie its wagon to the network in San Francisco for 10 years. Since the time of radio, of

course, the compensation street ran only one way: networks paid affiliates.

Now KNTV will become the NBC affiliate serving the San Francisco-Oakland-San Jose market starting Jan. 1, 2002. Other networks applauded the arrangement, while affiliate broadcasters were dumbfounded. Broadcasters also insisted that San Francisco had a unique set of factors that would be difficult to duplicate in other markets.

"This is the first step in a very big battle," said an executive with one major TV group who asked not to be identified. "Strong operators out there who own super television stations in their markets are going to say [to a network seeking reverse compensation], 'Why should I pay you?'"

Added another irate executive at a well-known TV group: "Our general feeling is: good luck in their show-biz career." In other words, there's no way that group is paying a nickel in reverse

compensation, the executive said. "We just don't see how that is good business."

Another executive was surprised by the size of the NBC/Granite deal. "We all recognize that networks need to revise their compensation levels, but a reverse compensation of that magnitude is shocking." A network affiliation is "worth something in terms of ratings, but it's not worth \$40 million," the executive said.

Affiliates would be wary if such large deals became standard, particularly because "you get three to four times more [advertising] inventory to sell as an independent." However, this executive and others said the NBC/Granite agreement appears to be a one-time deal based on circumstances in the market, including NBC's recent loss of affiliation with KRON-TV.

Wall Street immediately punished Granite for doing the deal. From Monday, when the deal was announced, to midday on Thursday, the company's stock fell from \$12.75 to \$7.25, a 43% drop. Victor Miller, broadcasting ana-

**By Steve McClellan**

lyst for Bear Stearns, said investors were worried about Granite's long-term future and whether the steep payments to the network would continue beyond the first 10-year affiliate cycle.

But from Granite's perspective, the company bought an NBC affiliate station in the fifth-ranked market for about \$241 million, after tax breaks, said company CEO Cornwell. That's pretty cheap, considering that Young has agreed to buy KRON-TV for \$823 million—a deal, Young Broadcasting's Vincent Young has insisted, it priced on the assumption that it would lose the NBC affiliation when the current agreement expires in 2001.

"I think it's a great deal from our perspective," said Cornwell. The \$36.2 million a year that Granite is paying NBC is the price of admission for boosting cash flow at KNTV that will total less than \$1 million in 2000 to a projected \$45 million in 2002, the first year the new affiliation takes effect.

But Cornwell says there are lots of benefits for the company beyond the San Francisco NBC affiliation. For one thing, three other Granite NBC affiliations get extended for no compensation. In addition, Granite will have the opportunity to buy syndication programming and broadcast equipment in San Francisco at discounts comparable to what NBC-owned stations get. The two companies also plan to launch cable news and digital service joint ventures in the market.

"From our perspective, we own the NBC affiliate in San Francisco for about five times cash flow," says Cornwell. "So we think it's a real win-win for us and for our shareholders; so that's why we would do this."

Ironically, it was just two weeks ago that Young Broadcasting, owner of the incumbent NBC affiliate in San Francisco, KRON-TV, said it would not renew that affiliation because NBC was demanding \$10 million a year in payment for the privilege. But last week, with news of the Granite deal, NBC's terms to Young seem like a bargain. And it's too late for Young to make a counteroffer, said NBC-TV President Randy Falco, who engineered the deal for the network.

"This is the final deal. It's binding for both sides." Falco said the agreement with Granite represented the kind of "forward-thinking" relationships the network intends to strike in the future.

Other networks liked the deal also. CBS CEO Mel Karmazin said it's "an indication of what is likely to happen in the future." There is "a greater likelihood...that stations will pay their net-

## Falco's \$43 million swing



Falco is trying to wean all affiliates from compensation.

Neil Braun, the man who was the president of the NBC Television Network before Randy Falco, had the same marching orders when he took the job: create a new business model with affiliates that phases out compensation payments to the stations.

Braun took the macro approach: He pitched a sweeping joint venture that would include all affiliates and the network, where dollars that had been earmarked for compensation would go toward the venture. The vast majority of affiliates rejected the idea. Braun was soon out of a job.

Falco is taking a different approach. Talks with the affiliate board on the changing relationship have all but ceased. He's working with individual groups and markets and is looking for common ground within each negotiation.

The goal is the same, while individual models may vary, says Falco: figure out new revenue streams to be shared by network and stations and wean stations off "archaic" cash payments from the network.

So far, Falco's approach appears on track. The Granite deal will result in a roughly \$43 million dollar swing in the compensation structure in NBC's favor. The message to affiliates is clear: Even strong NBC stations have to get with the program going forward, or risk losing NBC affiliation. That said, local broadcasters point out that many markets don't have a Granite-type player willing to mortgage the farm to get in the game.

Deals like last week's are good for Falco. Many believe his success so far with affiliates makes him the heir apparent to NBC President Bob Wright. Even Alan Frank, president of the Post-Newsweek stations and a vocal opponent of the network's moves to squeeze affiliates, says, "One thing I admire about Randy is that when he says he is going to do something, he means it."

While the battle with KRON-TV is seen as unique in some respects, NBC will sign a new deal with Gannett Broadcasting, the largest non-owned NBC group, perhaps as early as this week. In that deal, Gannett will also give up a good chunk of the compensation it has been receiving. Falco is mum on the exact details, but describes that new deal as an "exit strategy" for the group from compensation.

Stations will always be getting more value out of the partnership than they will be handing back to the network, Falco says. He estimates the value of the advertising time that stations get to sell annually in NBC programming at between \$800 million and \$1 billion.

Frank says the message he takes away from the Granite deal is, "You guys better all be prepared to be independents or find another network." But many big broadcasters, he says, simply won't tow the network's new line. "I don't know any big affiliate who would agree to pay to keep the affiliation."

—Steve McClellan

works, than there is that networks will pay their stations," he said.

NBC President Bob Wright said that while network compensation payments will decline significantly over the next few years, "this is not our focus in life to get that to zero. This issue for us is to be able to have enough resources to acquire differentiating and exciting programming, and to support the over-the-air system." Just as important, he said, are commitments to promote aggressively, carry shows in pattern and limit pre-emptions.

Station executives took a decidedly different point of view. "This deal is

not good for over-the-air broadcasting," said Alan Frank, president, Post-Newsweek Stations and chairman of the NBC affiliate board of advisors. There is no question, said Frank, that NBC's ratings will go down significantly in the market due the affiliation switch, causing further erosion to broadcast TV's audience.

NBC had wanted to buy KRON-TV, but its \$750 million bid was under Young's \$823 million. It's not quite over: Last week, Wright confirmed that it can get out of the Granite deal, if Young doesn't close on KRON-TV and NBC makes a

winning bid for it. But such a scenario is "unlikely," he said. "I don't foresee any circumstance where [NBC and Granite] are not partners in the Bay Area."

Historically, KNTV has primarily served the southern portion of the San Francisco market as an ABC affiliate. Cornwell acknowledged last week that the station's signal didn't reach areas of the market north of San Francisco. But Granite has completed agreements with AT&T, the primary cable MSO in the market, for carriage deals that will put KNTV on all cable systems in the market by the time the switch takes place, Cornwell said. In all cases, he said, KNTV's cable channel position will be between 2 and 11. In addition, the station just received approval from the FCC to double its power, and the station is also looking to move its tower and transmitter farther north.

Granite acquired KNTV in 1990 for \$59 million. Last year, ABC agreed to pay Granite \$14 million for early termination of its ABC affiliation, which takes effect in July of this year. ABC owns KGO-TV San Francisco and wants it to be the sole exhibitor of ABC programs in the market. KNTV had already put plans in place to double the amount of daily news programming it would do as an independent.

Some wondered why Granite offered \$36 million a year, when Young had rejected a \$10 million annual payment. "Granite appeared to have a little more leverage than the deal reflects," said Bear Stearn's Miller.

The answer may be AT&T. The telephone/cable operator was also in the bidding, said an NBC source. "They were very serious." It was unclear what the MSO offered to pay to put NBC's signal on its San Francisco systems. But NBC has threatened to do just that in the past. Now it appears that cable may just serve as the leverage the network needs to get the price it wants for its local market affiliations.

NBC's response to affiliates upset by the deal is that compensation will soon be a thing of the past. And the relationship will be a lot smoother for those who reach out to the network to talk about devising an "exit strategy" from deals that rely on network payments to stations, said NBC's Falco.

Last week, Wright expressed surprise that Young walked away from its NBC affiliation in the Bay area. "I think they were just so clouded in the historical, Kremlinesque dealings of the broadcasting industry and the old

nomenclature of the 1950s, that they just didn't get it. I feel kind of badly for them, but not too badly."

Many broadcasters last week predicted that the affiliate switch would cost NBC a huge loss of audience in San Francisco. They cited examples including Detroit, where CBS lost WJBK when New World defected to Fox.

But Wright said last week that the network has thoroughly researched the likely audience drop-off. "I would be surprised if the drop-off were anything more than 10%," he said. "I have every

reason to believe it will get right back to where it was."

One executive at a network-owned station said that perhaps NBC's hidden agenda might be the rise the deal gets out of its affiliates. "They were willing to do something that might actually hurt them in the long run in San Francisco," he said, referring to KRON-TV's strong history as an NBC affiliate, "but will help them by scaring the shit out of every affiliate in the country." ■

—With additional reporting by Dan Trigoboff and Elizabeth A. Rathbun

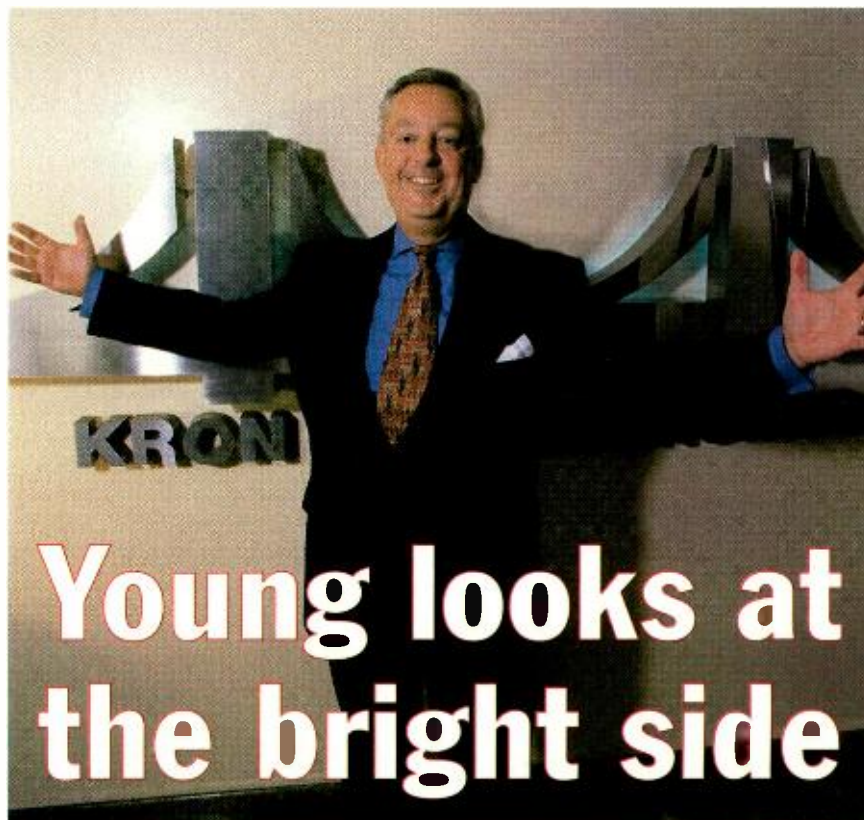


Photo: David Toerge / Black Star

*But KRON-TV acquisition is making investors increasingly nervous; losing its NBC affiliation hurts on Wall Street*

**By Melissa Grego and John Higgins**

**W**hen he emerged as the victor of last December's auction of KRON-TV by Chronicle Broadcasting, Young Broadcasting Corp. Chairman Vincent Young bragged about "stealing" the station away from rival bidder NBC.

Then NBC responded by handing KRON's network affiliation away to a rival station. Young Broadcasting Corp.'s stock dropped 45% as a result, and now the \$823 million buy doesn't

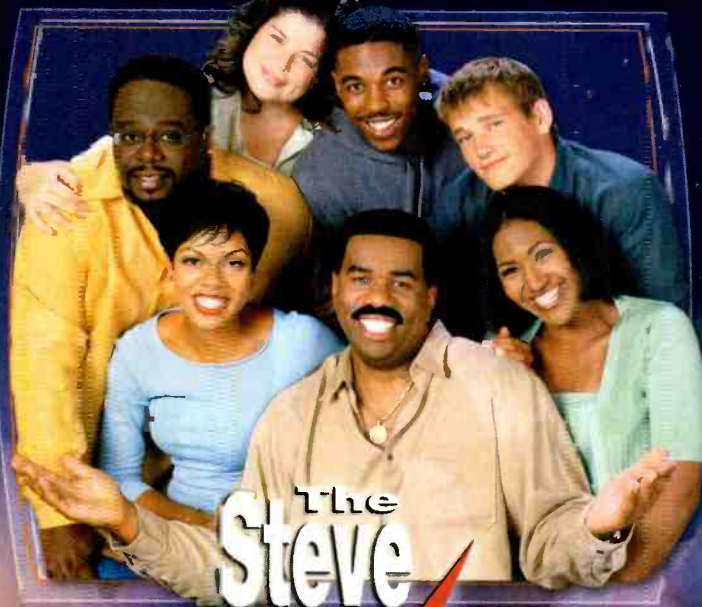
look quite the steal it may have been.

But Young executives aren't expressing any regrets. "We think it's a great buy, even as an independent," said Young Broadcasting CFO Jim Morgan, though he concedes, "As an NBC, it would be a better buy."

Young doesn't even own the station yet, but the affiliation shuffle has already cost him plenty. Young Broadcasting's stock dropped from around \$48 in January to \$25 by midday Friday, the market capitalization of the company's stock from \$662 million to \$345 million. Vincent Young's personal

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holdings have dropped from \$66 million to \$33 million.

When investors thought Young might be a seller rather than a buyer after the new station duopoly rules last September, Young Broadcasting's stock traded at \$64.

All this over a \$10 million annual payment NBC was demanding from KRON-TV.

There's little chance of Young Broadcasting walking away from KRON-TV. The bulk of the ostensible purchase price is in cash. Young Broadcasting stock was just 20% of the deal, or \$173 million. There's a collar hinging on Young's stock price, but it only calls for Young to issue the Chronicle's DeYoung family 3.8 million shares instead of 3.5 million.

So even with the dramatic stock drop, the price has only gone from \$823 million to \$745 million.

The big question is whether the affiliation shift would jeopardize loans for the \$650 million cash component. But Morgan said that since NBC President Bob Wright had threatened to dramatically alter the affiliation terms if he were the losing bidder, it's no surprise to lenders. "We financed the station on the basis that we might not have the NBC affiliation," Morgan said.

Young Broadcasting contends that the cash flow hit will be minimal: cost \$10 million, or 14% of the station's \$70 million in annual earnings. One analyst, however, thought the hit could be as much as \$25 million.

Morgan wouldn't comment on the \$40 million annual payment Granite's San Jose station, KNTV, is willing to make, but said that the losses to NBC could be significant.

As well as losing KRON-TV's strong news shows as lead-ins to NBC's prime time, he said that the KNTV signal in San Francisco and its northern suburbs is so weak it will cost NBC substantial local viewership.

"They want to try a different strategy, which we frankly didn't understand. They'll suffer ratings losses, which could only be good for stations inside the San Francisco market, as opposed to outside the market."

Meanwhile, creating a brand new independent station in a market like San Francisco has syndicators licking their chops over the year 2002, when Young Broadcasting's KRON-TV in San Francisco, a growing top-10 market, will become an independent.

KRON-TV and KNTV(TV) will likely have to fork over big bucks to syndica-

## Room for one more?

Here's another unsettling situation for Vincent Young: If the Granite-NBC deal for San Francisco's NBC affiliation goes through, the partners have said they might build a Bay-area cable news network, linking KNTV's news with NBC's two cable news channels—MSNBC and CNBC—and NBC's Web site.

A cable news outlet would add one more news source in a marketplace already crowded by local TV news operations as well as BayTV, which does one original hour of news daily and shares news resources with and repeats newscasts from KRON-TV.

The common perception is that BayTV is a news channel, says News Director Earl Frounfelter, "but we do not do 24 hours of news. We have a live issues show, a live consumer show, a movie show, a talk show, live sports....It's a channel with programs that reflect all of the various aspects of life in the Bay area."

BayTV was developed by former KRON-TV owner Chronicle Broadcasting, and is available to more than a million cable subscribers on the same channel, Channel 35 on most systems. It is not available on satellite. It has news bureaus in San Francisco, Oakland and San Jose. —Dan Trigoboff

tors to maintain or build their positions in San Francisco.

Assuming the KRON-TV deal with Young stays as it is, KRON-TV must replace time in its schedule previously occupied by its NBC network programming, and KNTV will become a player in the San Francisco market once it gains enough power to transmit into the city center.

"You're talking about a potential buyer of about six hours a day of syndicated programming," says station rep Bill Carroll, vice president and director of programming for Katz Media.

"No doubt this creates an opportunity

with another player—possibly two players—that perhaps would not have been there for us in the past," adds Paul Franklin, executive vice president of sales and general sales manager for Twentieth Television, Fox's syndication arm.

Another distribution executive just calls it "a good thing for syndicators."

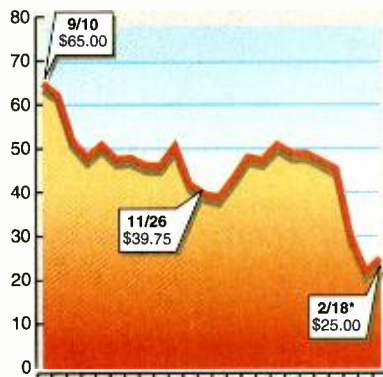
Carroll says other, non-traditional options also abound, like running what others would call weekend-weekly fare in prime time, or running strips not designed exclusively for prime time in prime time. KRON-TV could also opt for talk shows, or a mix of off-net sitcoms and some reality programming.

The one catch as far as off-net sitcoms are concerned is that those shows are sold well in advance. In fact, 2002 is shaping up to be a big year for off-net sitcoms, with *Will & Grace*, *Dharma & Greg* and *That 70s Show* all being offered in the market right now for that year. So if KRON-TV, which already airs reruns of *Frasier*, ultimately does decide to include one or more of the new off-net sitcoms in their plan, that decision needs to be made sooner than later.

How much of KRON's schedule will be filled by syndicated product, however, remains to be seen.

"When you think of KRON, you think of news," Carroll says. "The most likely and most logical thing to do is emphasize what viewers in the marketplace already know about you and have affirmed: that you have a very credible news operation."

"Likely there will be more news and local programming," says Deborah McDermott, Young's executive vice president of operations. "It



▲ Dollars

**Young Broadcasting hit its 52-week high on Sept. 10, 1999, and began to lose strength after it announced its deal to acquire KRON for \$823 million in November. It took another big fall the week of Feb. 7, when Young said it wouldn't renew its NBC affiliation.**

\*midday price

could be newsmagazine, news talk; it could be anything. That's where research is important."

Much speculation about KRON-TV's ultimate programming has centered on whether it will be modeled after Young's independent station in Los Angeles, KCAL-TV, which runs news throughout prime time.

"KCAL and KRON are really totally different entities," McDermott says. "KRON is the number-one station in the market because of its strong news and commitment to the local community. KCAL has always been an independent and has always operated as an independent. There are huge strengths at KCAL—sports and news," McDermott says.

"KRON will be becoming an independent with a stronger news presence, in that it's number one in news, and other dayparts in syndicated product. KCAL became a strong independent from a weak independent, and KRON will come from a strong affiliation, and may remain that way as an independent."

Being that KRON-TV is coming off of a long-time network affiliation, prime time—traditionally the priority of network programming—appears to be the most looming question for KRON. Aside from morning shows *Today* and *Later Today*, which could be dealt with by creating a local morning show, and the daytime soaps *Passions* and *Days of Our Lives*, KRON doesn't run much NBC Network fare in daytime anyway. Syndicated shows such as *Leeza*, *Judge Joe Brown*, *Judge Judy*, *Maury* and *Jenny Jones* air in daytime. And counter-programming late night is likely to be a syndication matter as well.

Securing sports rights is one way to go, with several teams based in the market, including Oakland A's baseball, San Francisco Giants baseball, Golden State Warriors basketball, San Francisco 49ers football, Oakland Raiders football and nearby San Jose Sharks hockey. KRON does not currently hold rights to any of them.

The advantages to a sports franchise are regular programming and branding opportunities, Carroll points out.

Sources in the station and syndication communities alike also point to independent station KTVK-TV in Phoenix as a potential model to follow. The station discontinued its affiliation with ABC in the 1990s and began successfully migrating syndicated shows into prime time. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### WASHINGTON

#### Silent tribute?

Cablevision last week was hit with the largest fine ever levied by the Cable Services Bureau (\$127,500) for failing to assign a New York-area station the same channel it uses for over-the-air broadcasts. But the agency's decision also was notable for an issue that wasn't addressed. Cablevision argued that the FCC's must-carry rules, which include the channel-positioning provision, violate constitutional protection against the taking of private property.

While noting that it had discretion to rule on the "takings" question, the agency declined to weigh in. Some sources say the FCC has not come to a decision on the issue but wanted at least to stake out its authority to rule on the issue. But others say the FCC remained silent because the Constitutional argument also is being raised in the cable industry's effort to stop new carriage rules for digital broadcasting and a majority of the commissioners did not want to show any indication of how they are leaning in the controversial proceeding. Commissioner Harold Furchtgott-Roth, however, said the agency's refusal to take up consideration "pays silent tribute to the strength of the claim."

#### Waiving waivers

The FCC is getting many complaints from satellite TV subscribers who get their service through Pegasus, Golden Sky or the National Rural Telecommunications Cooperative, all of which serve largely rural areas. Broadcasters are not honoring distant-signal waiver requests from any satellite companies other than DirecTV or EchoStar Communications, even though many rural customers subscribe through one of the services listed above. Broadcast attorneys say the law does not require affiliates to consider waiver requests from anyone but the two

major satellite carriers, and they want to keep it that way to avoid a torrent of waiver requests. "We are sympathetic with the special circumstances of NRTC and hopeful that a resolution might be worked out," said Wade Hargrove, a North Carolina attorney representing various network affiliates. Several parties to the dispute plan to bring this to the attention of FCC Cable Services Bureau Chief Deborah Lathen.

### NEW YORK

#### Higher than Hindery?

If a senior executive at a public company walked away with a couple hundred million in compensation, you'd think that would be disclosed, right? Not in the case of AT&T and its decision to push Leo Hindery out the door. When the former president of AT&T Broadband & Internet Services left prematurely in October, he cashed in an options package that industry executives peg at more than \$200 million. There were further payouts on the four years remaining on Hindery's five-year contract, a consulting agreement, etc., all of which a company is required to disclose for its five highest-paid executives, even if they've left the company. AT&T has filed three proxy statements and amendments since Hindery departed, and there's lots of detail on folks like Chairman Mike Armstrong and Hindery's replacement, Dan Somers. But there's no mention of Hindery, and an AT&T spokeswoman said there won't be. She said Hindery wasn't one of the five highest-paid executives, so AT&T doesn't have to file details with the SEC. Hmmm. Mike Armstrong's \$5 million in compensation last year looks pretty lean compared with Leo's. "I'm very surprised," said one industry executive familiar with both Hindery's package and compensation disclosure rules. "I wouldn't even think there was an argument here."

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to help the heir to a  
Western ranch  
who's suddenly...

Cat Ballou



Living in the Big Apple  
and married to...



Barefoot  
in the Park

An uptight lawyer  
with a yon far...

R C H 2 0 0 0

**2**

8:00pm	Oliver!	Hugh Griffith
11:00pm	2001: A Space Odyssey	Leonard Rossiter
1:30am	All This And Heaven Too	Ann Gillis
4:00am	Gaslight (44)	Charles Boyer Ingrid Bergman

**3**

8:00pm	The Great Escape	Lynn Lennie
11:00pm	The Magnificent Seven	Steve McQueen
1:15am	Pat and Mike	Charles Bronson
3:00am	Miss Sadie Thompson	Aldo Ray Russell Collins

**4**

8:00pm	A Streetcar Named Desire	Marlon Brando
10:15pm	Birdman of Alcatraz	Karl Malden
12:45am	The Barefoot Contessa	Edmund O'Brien
3:00am	Suddenly, Last Summer	Joseph L. Mankiewicz Albert Dekker

**9**

8:00pm	North by Northwest	Ernest Lehman
10:30pm	The Awful Truth	Dary Grant
12:15am	Love Affair ('39)	Irene Dunne
2:00am	Rhapsody in Blue	Jean Leslie Albert Basserman

**10**

8:00pm	Seven Days in May	George Macready
10:00pm	Show Boat ('31)	Ava Gardner
12:00am	The Outlaw, Josey Wales	Joyce Jameson
2:30am	Cimarron ('60)	Royal Dano Robert Keith

**11**

8:00pm	Breakfast at Tiffany's	Audrey Hepburn
10:00pm	Hud	Patricia Neal
12:00am	The Sting	Paul Newman
2:15am	The Hindenburg	Charles Durning Burgess Meredith

**16**

8:00pm	The Roman Spring of Mrs. Stone	Vivien Leigh
10:00pm	Splendor in the Grass	Warren Beatty
12:15am	Who's Afraid of Virginia Woolf?	Sandy Dennis
2:30am	National Velvet	Elizabeth Taylor Donald Crisp

**17**

8:00pm	Sounder	Carmen Matthews
10:00pm	The Caine Mutiny	James Best
12:30am	Interiors	E.G. Marshall
2:30am	Lagan's Run	Richard Jordan Michael Anderson Jr.

**18**

8:00pm	The Greatest Story Ever Told	Quincy Jones
12:00am	Annie Hall	Janet Marjolin
1:45am	Coal Miner's Daughter	Beverly D'Angelo
3:45am	Missing	Steve Spacke Jack Lemmon

**23**

8:00pm	They Were Expendable	Sherry Hall
10:30pm	Anchors Aweigh	Leon Ames
1:00am	A Gun in His Hand	Tom Toul
1:30am	Watch on the Rhine	Anthony Quinn Frank Reicher

**24**

8:00pm	The Thomas Crown Affair ('68)	Jack Weston
9:45pm	The Fortune Cookie	Judy Pace
12:00am	The Sunshine Boys	Walter Matthau
2:00am	Tucker: The Man and His Dream	James Cagney Dean Stockwell

**25**

8:00pm	The Producers	Gene Wilder
9:45pm	A Funny Thing Happened on the Way to the Forum	Zora Minkel
11:30pm	Smiletime	Russell Keaton
2:00am	The Great Dictator	Charlie Chaplin Jessie Daxie

**30**

8:00pm	White Heat	Margaret Wycheley
10:00pm	True Grit	John Pickard
12:15am	The Sterile Cuckoo	Elizabeth Harrower
2:15am	Ordinary People	Alvin Sargent M. Emmet Walsh

**31**

8:00pm	Inherit the Wind	Roy Lee
10:15pm	Red River	Noah Beery Jr.
12:30am	She Wore a Yellow Ribbon	John Wayne
2:30am	A Star is Born ('37)	Francis Ford Billy Dooley

Watch The Dirty Dozen (1967), Cat Ballou (1965), Barefoot in the Park (1967), Out of Africa (1985) and Manhattan (1979) on TCM.  
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# FINANCIAL WRAP-UP

Week of February 14-18

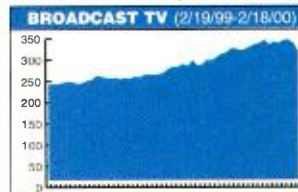
## WINNERS

	2/18	% change
Antec Corp.	\$41.81	20.76
Saga Comm.	\$24.38	11.45
Telwest Comm.	\$81.00	10.60
Unapix	\$1.88	7.14
Valuevision	\$43.00	5.52

## LOSERS

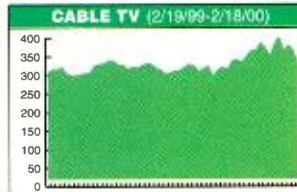
	2/18	% change
Granite Bcst.	\$8.25	(35.25)
Pegasus Comm.	\$105.63	(24.01)
Regent Comm.	\$10.88	(20.55)
Young Bcst.	\$25.63	(20.54)
Comcast	\$42.08	(15.26)

## BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



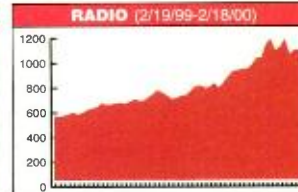
Week ending 2/18

Close	303.86	5.7%
High	314.98	
Low	301.60	



Week ending 2/18

Close	316.97	8.5%
High	344.96	
Low	316.97	



Week ending 2/18

Close	972.53	7.4%
High	1051.32	
Low	972.53	

## DOW JONES

Week ending 2/18

Close	10219.50	2.0%
High	10718.10	
Low	10219.50	

## NASDAQ

Week ending 2/18

Close	4411.95	0.4%
High	4548.92	
Low	4411.95	

## S&P 500

Week ending 2/18

Close	1346.16	3.0%
High	1402.05	
Low	1346.16	

# TW does digital in NYC

Networks, movie channels get a crack at Madison Avenue pay dirt by landing in lineup

By Deborah D. McAdams

A passel of networks and movie channels have scored digital pay-dirt by landing on Time Warner Cable's New York City lineup.

The "Dtv"-branded package includes 20 regular networks, such as Odyssey, Speedvision and the Discovery digital plays, plus eight international channels, four pay-per-views and about 30 premium movie multiplexes. At least three sports packages, a selection of adult networks, and 40 audio-only channels are also part of the digital tier. The New York digital real estate is highly coveted by programmers itching to get in front of Madison Avenue ad execs.

Ground zero of the much anticipated launch last Thursday was actually in Whitestone, Queens, where Sal and Desiree Liggieri became Time Warner Cable's first digital customers. Currently, out of Time Warner's 1.2 million customers in the New York area, only about 100,000 homes in Whitestone and College Point in Queens are actually digital ready. Manhattan will be rolled out this spring, with Brooklyn's wiring to begin in the fall, a Time Warner Cable spokeswoman said.

Networks that didn't

make the cut don't have a deal hammered out with Time Warner corporate, she said. Those not in the New York lineup include Game Show Network and Romance Classics, both on AT&T's digital lineup. Nickelodeon's Noggin didn't make it, nor did Fox Family's boyzChannel and girlzChannel. Disney's Toon Disney and SoapNet are absent, pending vigorous retransmission negotiations between Disney-owned ABC and Time Warner. Also conspicuously absent from the lineup was Oxygen, the women's network recently launched by Geraldine Laybourne and partners. A Time Warner source said Laybourne was holding out for analog carriage but Time Warner would not add more analog channels.

The most basic Dtv package with 30 channels will cost \$9.95 with Time

Warner's 70-channel basic service. Subscribers to premium movie networks will pay \$5 to \$6 more per premium network and its corresponding digital suites. HBO, for example, will cost \$6.95 on top of the basic Dtv package, and HBO Family, HBO Signature, HBO Zone, HBO Plus and HBO Comedy will be included. Showtime, Starz, Cinemax, The Movie Channel and Encore have similar arrangements.

International selections are among the most expensive, starting at \$9.95 each. Pay-per-view movies will still be \$3.95 each. Out-of-market sports packages such as the NBA League Pass run \$109 for half a season. NHL Center Ice is \$99; ESPN's Full Court, \$49. A combination of the standard digital tier, plus four movie multiplexes and Road Runner Internet access service will be \$99.95. ■



Discovery's Wings and Kids speed to Time Warner's lineup.

## Here are the digital channels Time Warner will add on its New York system:

Sundance Channel	Fox Sports World Espanol
Newswo Id International	Style
Bloomberg TV	Odyssey
The Golf Channel	International Channel
Speedvision	Discovery Kids
Outdoor Life Network	Discovery Science
Trio	Discovery Wings
Gems Television	Discovery Civilization
The Health Network	Discovery Home & Leisure
Fox Sports World	Discovery Health

# Gauging TV's 'Net effect

House ponders how to keep video streaming from washing away copyright protections

By Paige Albinak

Consumers eventually will be able to watch any TV station at any time over the Internet, most agree. The question, posed before Congress last week, is how to let the genie out of the bottle without putting content providers out of business.

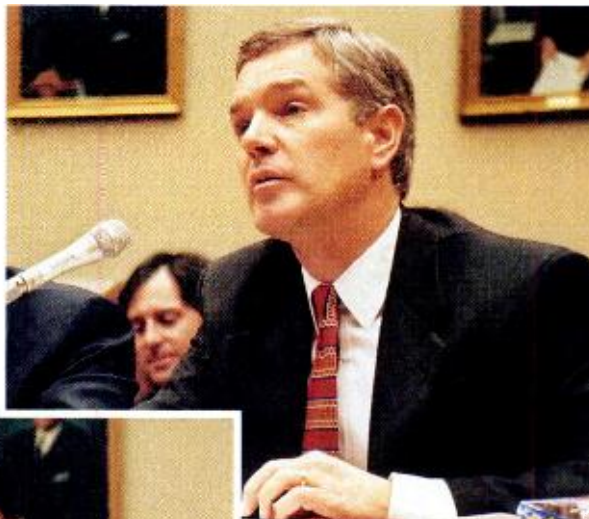
While some suggestions were given to the House Telecommunications Subcommittee—such as developing technology that would limit the geographic reach of Internet broadcasts—for now the answer is protect companies' rights to control their content, let the marketplace work out distribution agreements and enforce laws that forbid Internet companies from streaming copyright content without permission.

A powerful coalition of media companies, broadcasters and sports leagues are up in arms over one tiny Internet company's attempt to stream TV signals on the Web. The site, iCraveTV.com, started streaming the signals of 17 TV stations in the Toronto market area, which includes Buffalo, N.Y., in early December. By the end of January, a Pennsylvania federal court had shut the Canada-based site down. A similar coalition of Canadian broadcasters and content providers hope to do the same in Canada.

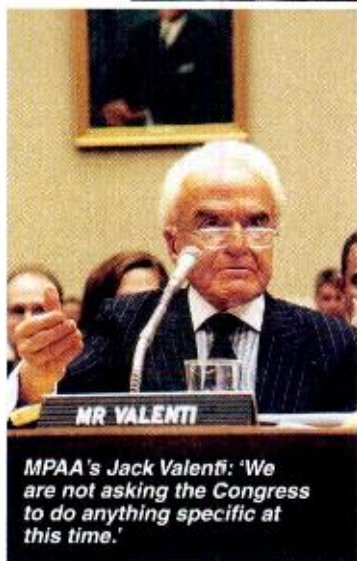
But even with that decisive early victory, companies whose revenues are based solely on the value of their copyrights are nervous. In their view, once a digital product is placed on the Web, they have lost all control. It enters a realm where anyone can and will make perfect copies and send them all over the world.

Still, the companies aren't so worried that they want Congress to step in.

"We are not asking the Congress to do anything specific at this time," Motion Picture Association of America President Jack Valenti told the House Telecommunications Subcommittee last week. "When there is an advocacy for enlarging compulsory licenses or other congress-



**LIN Television Corp.'s Paul Karpowicz: 'For now, the laws appear to be working well to permit TV broadcasters and other copyright owners to protect themselves against this new, ultra-high-tech form of piracy.'**



**MPAA's Jack Valenti: 'We are not asking the Congress to do anything specific at this time.'**

to be the three most important words in the congressional lexicon: 'Wait a minute.'

"For now, the laws appear to be working well to permit TV broadcasters and other copyright owners to protect themselves against this new, ultra-high-tech form of piracy," said Paul Karpowicz, vice president of LIN Television Corp., which owns one of the Buffalo TV stations that iCraveTV.com was streaming.

So far, Congress agrees with that view. Congress must proceed "cautiously and deliberately," said Rep. Billy Tauzin (R-La.), chairman of the House Telecommunications Subcommittee.

But members know the time is coming when they are going to have to provide a solution to this problem and let technology take them where it will.

"It's only a matter of time before Web-based broadcasting will allow this technol-

ogy to compete on an equal footing with satellite and cable," said Rep. Michael Oxley (R-Ohio).

For now, what broadcasters, sports leagues and media companies want is the ability to control who can distribute their products and to whom. They are not opposed to providing product on the Internet; indeed, the AOL-Time Warner merger proves that this is the direction in which the industry is headed. But they want to be paid. In their eyes, iCraveTV.com's actions amount to nothing less than stealing.

"We are not against the Internet," said Kar-

powicz. "But what we are against is allowing the Internet to take advantage of our copyrighted material and use it illegally to hurt us and our local viewers."

Ian McCallum, vice president of iCraveTV.com, defended his company's actions by saying that Canadian law allows Internet, cable and satellite companies to retransmit the programming of any local broadcaster, so long as the distributor pays the required blanket copyright fees. iCraveTV's service was meant only for Canadians, McCallum says, and the company did not realize that no one would abide by the "honor system" it had set up.

"We are a Canadian company run by Canadians, and we do not seek to influence the development of American copyright law," McCallum said. "However, we hope that American law will not be applied in such a way as to make it impossible for those outside the United States who want to operate under the laws of their own country and to pay a fair return to American copyright holders."

iCraveTV may be the only entity that believes it is abiding by any law: Canadian broadcasters also have filed suit in Canada against iCraveTV, demanding that it cease its actions. ■

# Kennard pushes cable DTV

*Wants warring industries to adopt interoperability standards by April*

By Bill McConnell

**F**rustrated by industry delays, FCC Chairman William Kennard is going ahead with his plan to spell out how to make digital TV sets compatible with cable and could issue his proposal this week.

Even though TV equipment makers and the cable industry say they are close to a deal, FCC staffers insist they have seen no hard evidence the two sides are close to resolving the most contentious issues. Kennard, who says he wants DTV/cable interoperability standards in place by April, must get his proposal out quickly if the commission has a chance of approving a final rule by his deadline. He had planned to issue the proposal at last week's monthly meeting but held off to give warring industries a chance to prove they were making progress.

Lingering issues include whether all DTV sets labeled "cable ready" must carry the so-called "firewire" connection needed for two-way interactive applications, how stringent copy-protection safeguards will be and the extent to which cable companies must cooperate with competing on-screen program guides.

The FCC's interoperability proposal won't say what specific standards are in the works but instead will ask for comment on what the requirements should be. One staffer familiar with the plan said the FCC might suggest that DTV sets be designated as "one-way" or "two-way" rather than "cable ready."

The cable industry insists that all sets labeled cable ready offer the two-way firewire connections so they will work with interactive services in the offing. Equipment makers say such a mandate is foolish because consumers won't use small sets for interactive services but will want to get cable channels.

The FCC is unlikely to set a copy-protection standard, although the proposal will ask for comment on the issue. FCC staffers say the agency has little authority to regulate in this area.

The cable industry and the Motion Picture Association of America are fighting for the right to limit the number of times a viewer can watch a

duplicated digital program. Equipment makers, on the other hand, say consumers should be able to add the programs to their permanent libraries just as they do VCR tapes of analog programming.

Another major unresolved issue deals with on-screen program guides: how far in advance cable systems must provide data to competing services.

For months, the lead parties in the negotiations, Cable Labs and the Consumer Electronics Association, have insisted that a deal is just around the corner. But in Feb. 11 meetings with the FCC staffers, industry officials conceded that the only interoperability issues close to being worked out are the establishment of highly technical communication protocols necessary to allow digital devices to talk to each other. "We keep getting reassuring statements but no action," said one FCC staffer.

Kennard hopes the issuance of a proposal will be sufficient to prod the groups into a final settlement, staffers say, but he is serious about a government-imposed solution if a deal isn't reached.

A spokesman for CEA said the two groups were talking Friday and agreement on some issues could be announced as early as this week.

"These are the three basic issues they've been talking about from day one," said Victor Tawil, senior vice president for the Association for Maximum Service Television, the trade group for DTV broadcasters. "It's always the same old song. It's always 'we're that close.'" MSTV argues that broadcasters, who have put more than 100 DTV stations on the air, will have no audience for digital programming until viewers can receive it via cable. Currently, DTV signals can be received only via over-the-air antennas. ■

## Kennard vs. Tauzin

Representative Billy Tauzin has pushed the war of words too far, says FCC Chairman William Kennard. Last week, the Louisiana Republican drew a blistering retort from the regulator by alleging that the agency "aids and abets corruption" by stalling merger reviews until companies acquiesce to conditions. The accusations are "unfair, irresponsible and unworthy of a public official," Kennard wrote in a letter to the House Telecommunications Subcommittee chairman.

At issue are comments Tauzin made last week to state delegates of the National Association of Broadcasters. Tauzin told the NAB that merger applicants are being "shookdown, blackmailed and greenmailed" into accepting merger conditions. Although Tauzin has raised the issue previously, first in a September letter and again in January at the NATPE convention in New Orleans, Kennard said the latest comments went too far because they implied criminal behavior by agency staffers. "I do not believe any such practice exists at the FCC," Kennard said in his letter. Noting that Tauzin refused to cite any examples of malfeasance, Kennard said, "I again urge you to provide me with details of any specific cases, if they exist." Commissioner Gloria Tristani also took offense at Tauzin's comments and urged him to forward evidence of unlawful behavior to the FCC's Inspector General's office.

Kennard acknowledged having philosophical differences with Tauzin over the FCC's merger review powers but urged the Louisiana lawmaker to "conduct this debate in substantive terms and to cease couching it in rhetoric that unfairly implies unethical conduct on the part of the FCC and its staff." Clarifying his remarks later in the week, Tauzin insisted that, while no staffer is guilty of criminal conduct, they "unwittingly" contribute to corruption by pressuring concessions that the FCC has no power to impose on its own.

—Bill McConnell

> The zit-faced video clerk just informed you that the last copy of *Waterworld* has been checked out.

**Control yourself.**

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## WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

### NTIA chief needs history lesson, broadcasters say

Greg Rohde, the new chief of the National Telecommunications and Information Administration, took heat from a few broadcasters last week for what they see as the White House's misguided effort to stem industry consolidation. Rohde, speaking to NAB state delegates visiting Washington, evoked a dismayed rumble in the audience by suggesting that the pending Clear Channel-AMFM merger "would allow one entity to control almost half the radio stations in this country." Actually, the deal would put only 830 outlets, or 7% of U.S. stations, under Clear Channel control.

Later, Rohde pleaded ignorance of broadcast history when a station executive compared the FCC's recent creation of a low-power FM service with a 1983 decision relaxing interference standards to add more than 2,000 full-power stations. Many in the industry blame the quick influx of stations for wrecking the finances of many existing stations.

### FCC tackles DBS waivers

FCC Cable Services Bureau Chief Deborah Lathen wants to know what industry officials are doing to improve a new waiver system meant to determine which households are able to receive imported network signals via satellite. Many TV

households insist they should be able to receive imported network feeds via satellite because they can't receive local TV signals over the air, despite computer models indicating they should be getting good pictures.

By law, these subscribers present their satellite carriers with requests for waivers, which are then turned over to broadcasters for approval or denial within 30 days. The FCC is finding that broadcasters and satellite companies are bouncing the requests back and forth rather than resolving them, according to a letter Lathen sent to satellite and broadcast industry officials last week.

The FCC is trying to sort out this problem at the request of lawmakers from rural states. "Rural consumers are still being treated like outsiders when they inquire about the waiver process," said Sens. Michael Enzi and Craig Thomas (R-Wyo.), Chuck Hagel (R-Neb.), Rod Grams (R-Minn.) and Tim Johnson (D-S.D.). Responses to Lathen's letter are due back from satellite carriers and broadcasters by Feb. 28.

### Cablevision continues battle

Cablevision Systems is waging a lonely battle against must-carry rules, arguing that allowing local broadcasters to insist on cable carriage without compensating operators is a violation of Fifth Amendment protections

against taking of private property. Last week, the FCC refused to tackle the company's argument and chose to fine Cablevision \$127,500 for refusing a Paterson, N.J., station's request for placement on the same channel it uses for broadcast transmission.

The FCC said in April that Cablevision violated the FCC's channel positioning rules for at least a year on 21 of its 38 New York-area stations by refusing to carry WXTV on channel 41. Last week, the FCC finally handed down the actual fine and did agree to exempt four of the systems from penalty. The agency, while noting that it had discretion to rule on the takings question, refused to address Cablevision's argument. Must-carry rules have been in place since 1992 and have weathered a cable industry Supreme Court challenge alleging First Amendment free-speech violations, the FCC explained.

Cablevision offered no legitimate reason for waiting to unveil the Fifth Amendment challenge until now, the FCC added. Still, Cablevision said it was encouraged by the FCC stance on private-property rights. "The FCC's order...represents a significant advancement in the commission's thinking on the legitimacy of our Fifth Amendment takings claim," Cablevision said in a prepared statement. The company also hinted it would appeal the FCC's forfeiture order.

### No bias on AT&T-MediaOne, Lathen says

FCC Cable Bureau Chief Deborah Lathen is defending her office's handling of the AT&T-MediaOne merger review from charges of bias made by consumer activists. For starters, she said the bureau has not ignored complaints by consumer groups alleging 46 violations of FCC reporting rules. The charges are being reviewed and will be addressed either before or as part of the final ruling in the merger request, she wrote Media Access Project (MAP) President Andrew Schwartzman in a letter. Consequently, she said, there is no reason to refer the matter to the FCC's enforcement bureau as he had asked.

Second, after the bureau received the formal merger request for the America Online-Time Warner deal on Feb. 11, the office began considering the consumer groups' request for public comment on that deal's impact on the AT&T-MediaOne merger.

Third, she said the bureau already has asked for additional public comment, per MAP's request, on AT&T's surprise announcement that it wanted 18 months to comply with any divestiture orders.

Fourth, she insisted that the Cable Bureau's Web page devoted to the merger has made it easier for the public to track key AT&T filings, even though consumer-group filings are available only through the cumbersome electronic comment-retrieval system.

Finally, Lathen said the discussions between AT&T and bureau staff have been described properly in required disclosure statements.

# Record earnings for CBS

*Karmazin touts double-digit revenue and cash-flow growth for fourth quarter*

By Steve McCellan

**T**here was a gleam in the CBS eye last week. President and CEO Mel Karmazin boasted to analysts of record revenues and said he expected no snags in the upcoming merger with Viacom.

CBS last week released its fourth quarter 1999 earnings, which showed record revenues and pretax operating cash flow. Revenues were up 24%, to \$2.2 billion, while pretax cash flow was up 85%, to \$523 million. For the year, the company reported an 8.3% gain in revenue to almost \$7.4 billion and pretax cash flow of \$1.6 billion, up 49%. Net income for the full year was \$702 million, in contrast to a loss of \$21 million for 1998. Strong advertising demand at both the TV and radio divisions fueled the growth, company executives said.

The company also created a new-media reporting segment for its various investments in that sector. The company reported a \$35 million operating loss for its new-media sector in 1999, on revenues of \$13 million. It lost \$4 million on that sector in 1998.

For the fourth quarter, the CBS television segment (network, stations and syndication combined) produced revenues of more than \$1.3 billion, up 23%. Excluding the impact of King World, acquired late last year, revenues were up 13%. Pretax cash flow jumped 209%, to \$201 million. Excluding King World, pretax cash flow was up 166%, to \$173 million.

For the year, television revenue was flat, at \$4.37 billion, while pretax cash flow was up 57%, to \$385 million.

Infinity, the radio/outdoor ad unit, posted revenues of \$759 million for the quarter, up 32% overall, with a 17% increase in radio revenues and a 90% increase in outdoor ad revenues. Pretax cash flow for the segment was up 36%, to \$350 million. Radio cash-flow growth was 22%, and outdoor's cash-flow growth was 180%.

For the year, Infinity posted a 29% revenue gain, to almost \$1.9 billion, and a cash-flow gain of 33%, to \$800 million. Company executives project

that Infinity will post over \$1 billion in cash flow this year.

Karmazin told analysts that, despite speculation to the contrary, there are no plans at the present to take Infinity private after completion of the Viacom-CBS merger. He did disclose, however, that Infinity was considering a series of Internet programming specials to be hosted by the radio division's top personalities. The plan is to generate advertising, in both old and new media, from advertisers sponsoring the specials.

Cable revenues for the quarter were up 6%, to \$142 million. Karmazin told analysts last week that most of that revenue was advertising because TNN and CMT, the company's two cable networks, lack the clout to exact significant carriage fees from cable operators. But Karmazin said plans are already being laid to integrate those networks into Via-

com's MTV Networks group after the Viacom-CBS merger is complete. Those networks will be in a much better position to charge higher carriage fees when bundled with the popular MTV and Nickelodeon networks, analysts said. CBS' cable cash flow more than doubled for the quarter, to \$62 million.

For the year, the cable segment posted a 3.5% revenue gain, to \$565 million, with a cash-flow increase of 48%, to \$219 million.

The CBS chief executive also said the network's lawyers have "assured" him that the lawsuit filed last week by Chris-Craft to block the Viacom-CBS merger would be dismissed. He even said it was highly likely that last week's conference call with analysts would be the last that CBS does as an independent company and that three-months from now CBS will be part of Viacom. ■

## Dave dives back in



Producer Rob Burnett (r) says Letterman's raring to go.

With eight days left of the February ratings sweeps period, David Letterman returns tonight (Feb. 21) to host an original episode of CBS' *Late Show*, only five weeks after emergency open-heart surgery. The date of his return to a full schedule, however, has not yet been set.

*Late Show* executive producer Rob Burnett, who announced the homecoming in a conference call last week, says he expects Letterman's return will be a ratings "boon," although the *Late Show*

*Backstage* episodes that aired over the last two weeks, have been "a nice twist to keep the numbers up," he notes.

CBS research estimates that the *Late Show Backstage* episodes, which featured former guests reminiscing about appearances on the show, will nearly match the 3.1 national household season-to-date rating average for *The Late Show*. The estimate is based on overnights, which average a 3.7 rating.

By comparison, *Late Show* reruns that aired for the first three weeks of Letterman's recovery earned an average 2.7 national household rating.

In addition to tonight's show, Letterman is also scheduled to tape an original episode Wednesday to air that night. However, his return to a full schedule of five original shows per week will be determined on a "wait-and-see basis," depending to how he feels and what his doctors recommend, Burnett explains.

—Melissa Grego



## STATION BREAK

By Dan Trigoboff

### Lost and found

For the second time in less than a year, someone believed to have been kidnapped turned up at WTVT(TV) Tampa. A missing woman, thought to have been kidnapped by her husband, turned up at the station this month. Police suspected she had been abducted by her husband following reports of a domestic disturbance. The husband has a history of violent behavior, police said, but, when she showed up at the station, she said she had gone voluntarily.

In May, in what turned out to be a much bigger story, a 4-month-old accompanied by her grandmother turned up at the station after being taken from her home in Massachusetts by other relatives. Why WTVT? "It is the Jerry Springer station," theorized Tampa police spokesman and former TV reporter Steve Cole, "and these are Jerry Springer-type cases."

"That's very nice," said WTVT News Director Phil Metlin, noting that the station's 200-foot tower in front of its building makes it a landmark.

### Surveyor says...

A former surveyor for an Indiana county is suing WAVE(TV) Louisville, Ky., claiming defamation in a 1998 story alleging financial malfeasance. Many of the people who produced the story, which said Robert L. Isgrigg cashed a \$930 check intended for Clark County, Ind., have moved on, but the station continues

to stand behind the story. "We did a great job," said General Manager Stephen Langford, "and we're going to defend ourselves vigorously." The story led to a federal investigation, and the case went to a grand jury, although no criminal charges were brought against Isgrigg.

### Twice as Young

For the first time on the West Coast, the formerly long-running father-son team of George Lindsay Young and Lloyd Lindsay Young appeared together to do the local weather. The two had spent the early '90s working together at WWOR-TV New York and had since gone separate professional ways, both in California. Lloyd does weather and hosts for KGO(AM) San Francisco, while George is lead weathercaster at KGET(TV) Bakersfield. Some locals who've heard his father's broadcasts at night have wondered if the two were related just because of the similarities in their voices, said George. So when his parents came to Bakersfield for a visit, an on-air reunion seemed a good idea.

"I'm known for my on-



Bakersfield weatherman George Young (l) sees family in his forecast.

air personality," said George. "But I'm like a tranquilizer compared to my dad. Dad's trademark was his long hello, so when he came on, he targeted a small local community here and said, 'Helloooo, Oildale!'"

### Iowa reporter settles suit

Kimberly Arms, the WOI-TV Ames, Iowa, reporter who was badly burned when the mast of her station's news van hit a 13,000-volt power line, settled her lawsuit against several equipment manufacturers for an undisclosed amount. The lawsuit attempted to hold the manufacturers accountable for not providing such available safety equipment as alarms to warn of the proximity of power lines.

Because of worker's compensation coverage, the station itself was exempt from a lawsuit from Arms, although the incident raised questions regarding training. The station was fined by a state safety agency, although the fines were quickly and drastically reduced, and the station has maintained that it provided proper training. David Bingham, who was operating the truck with Arms, also suffered injuries but returned to work within months of the accident.

Safety expert Mark Bell said he is impressed

with increased safety awareness shown by TV stations in the past few years, particularly the production of safety manuals. But, although he sees more equipment with the safety features called for in Arms' lawsuit, he questions its effectiveness: "There is no substitute for training."

### Duopoly displacement is minimized

Tribune Broadcasting management says it hopes its strategy of attrition and growth will minimize the job displacement from the new Seattle duopoly created by the takeover by its KCPQ(TV) of KTWB-TV. Pam Pearson, KCPQ vice president and general manager, said that she has purposely left positions open, using temps instead of permanent replacements in anticipation of the merging staffs, and that growth in news and on the technical side will add about 20 positions to the KCPQ staff. The sales staffs will be kept separate and will not change, she said.

### Helping hand in Baltimore

WBFF(TV) Baltimore was scheduled to air a tribute and fund-raiser over the weekend for the family of a Baltimore policeman who was killed during a jewelry store robbery the week before. In addition to examining the challenges and risks of police work, the Feb. 19 special, the Sinclair station's *Tribute to a Fallen Officer*, included a live phone bank accepting donations for the family of Baltimore County Sergeant Bruce Prothero.

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



SYNDICATION WRAP-UP

PEOPLE'S CHOICE

JANUARY 31 - FEBRUARY 6

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	12.1	12.1
2	Jeopardy	10.3	10.3
3	Judge Judy	7.7	11.1
4	Wheel of Fortune (wknd.)	7.3	7.3
5	Oprah Winfrey Show	7.0	7.0
6	Friends	6.7	7.6
7	Entertainment Tonight	6.6	6.7
8	Seinfeld	6.2	6.2
9	Frasier	5.7	6.4
10	Judge Joe Brown	4.5	5.8
11	Drew Carey	4.5	5.1
12	ER	4.5	5.0
13	Seinfeld (wknd.)	4.5	4.5
14	Friends (wknd.)	4.4	5.0
14	Jerry Springer	4.4	4.9
14	X-Files	4.4	4.7
14	Hollywood Squares	4.4	4.4
18	Rosie O'Donnell	4.0	4.0
19	Buffy (movie)	3.9	4.1
19	Live With Regis & Kathie Lee	3.9	3.9

TOP VETERAN TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey Show	7.0	7.0
1	Jerry Springer	4.4	4.9
3	The Rosie O'Donnell Show	4.0	4.0
4	Live With Regis & Kathie Lee	3.9	3.9
5	Montel Williams Show	3.7	3.7
6	Sally Jessy Raphael	3.6	3.7
7	Maury	3.6	3.5
8	Ricki Lake	2.7	2.9
9	Jen y Jon s show	2.5	2.6

(According to Nielsen Syndication Service Ranking Report 1/31/00 through 2/6/00)

\* HH = Television Households; AA = Average Audience; GAA = Gross Aggregate Average; 1 Nielsen rating point = 1,008,000 TV Households, which represents 1% of the 100.8 million TV Households in the United States.

On the up-and-up



The gavel sounds for growing audiences, the ratings reveal.

Following several weeks of season highs for many shows, the week of both the Alaska Airlines crash and the New Hampshire primary saw week-to-week improvement of just three first-run strips.

Historically, big news events tend to siphon some viewing from syndicated fare.

Judge Judy moved up 3%, to a 7.7 national household rating; Real TV was up 4%, to a 2.4, and Dr. Joy Browne rebounded by 22%, to a 1.1, for the week ended Feb. 6, according to Nielsen's Syndication Service Ranking Report.

The significance of the bumps up for Judy, Real TV and Joy Browne, in this case, is more a matter of bragging rights than a sign that any of the shows are making a big move in either direction, says Bill Carroll, vice president and director of programming for Katz Media.

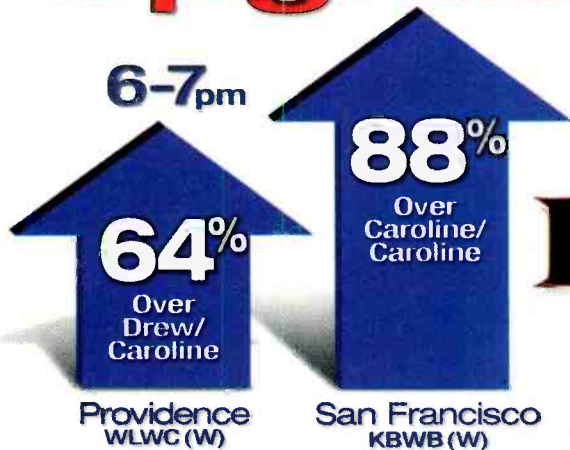
"Week-to-week becomes an almost impossible game to play because there are so many factors that come into the equation," he says, adding that he focuses less on comparisons with the previous week and more on where a show fits into its performance the prior year, as well as how it compares with the current season overall.

Benchmarks in maintaining or growing the audience for an established show appear during key months or seasons, Carroll says. When it comes to evaluating shows in their first or second season, he looks for improvement over the entire year.

By Carroll's yardstick, the 7.7 earned by Judge Judy, in its fourth season, is up compared with both its current season-to-date average of 7.4 and its year-ago average of 7.4. At 2.4, Real TV, also in its fourth season, is also up slightly from the season-to-date average of 2.3 but down from last year's 3.2, when it had better time periods. Dr. Joy Browne, which debuted last fall at a 1.3, matched its season-to-date average rating of 1.1.

—Melissa Grego

Upgrades PAY OFF!



DIVORCE COURT

Source: NSI WRAP, 2/3-2/9/00 vs. 1/14-12/1/99. Percentage change based on rating.



# WHDH-TV junks junkets

Other stations still let entertainment reporters take expense-paid travel for stories

By Dan Trigoboff

Junkets are out, according to the most recent issue of *Vanity Fair*. So it is very timely that WHDH-TV is changing its policy on junkets, on which film studios pick up all or part of the tab for a reporter's travel on an entertainment story. The move came after prompting from its affiliated network, NBC. But that leaves several stations that still let the subjects of stories foot the bill.

Although entertainment stories by WHDH-TV reporter Sara Edwards are frequently offered other affiliates over NBC's satellite Newschannel, she works for station owner Sunbeam Television. Apparently, the last such story will be an interview of Leonardo DiCaprio, with expenses comped by 20th Century Fox.

Although on board with the new policy, the station maintains that at no time was Edwards' objectivity or integrity in question. NBC agrees but wanted the station in line with its policies.

The disclosure, however, has challenged stations to either review or defend policies on junkets. Boston stations have done both.

Hearst-Argyle-owned ABC affiliate WCVB-TV told local reporters it will review its policy of accepting junkets, while CBS-owned WBZ-TV says it has no plan to do so. "Five years ago," says station spokeswoman Michelle Walsh, "we were the last ones still paying for ourselves. Then it became cost-prohibitive. We understand that the policy can be questioned, and it's a valid question. But we feel comfortable that we're not compromising anything." Walsh says the practice of accepting travel expenses has had no effect on the stories and reviews by entertainment reporter Joyce Kulhawik.

A random sampling of TV stations indicates that junket policies are typically determined by the group, station by station or even case by case. The benefits are strictly economic and allow stations access to stories they might otherwise miss, and those stations that use them insist that there is no attempt to control content and that their reporting and their reporters are in no way compromised.

The Radio-Television News Direc-

tors Association's Code of Ethics advises that adherents will "[s]trive to conduct themselves in a manner that protects them from conflicts of interest, real or perceived. They will decline gifts or favors that would influence or appear to influence their judgments." Gifts or favors, says RTNDA President Barbara Cochran, would apply to those provided for professional as well as personal use. Use of junkets, she says, "certainly raises questions."

"There is an ethical issue here," says a longtime major-market entertainment reporter. The reporter, who prefers not

to be named, has accepted junkets under past station policy and now declines them. "There is a junket somewhere every weekend," the reporter says. "It raises questions. Will studios continue to offer access if they don't think they're getting something?"

The stories themselves, the reporter says, are not worth the cloud. "You're spending a lot of time for very little and putting yourself in an odd situation. I think movie junkets have ruined the movie business. They can take any piece of crap and find somebody who will give them a good quote." ■

## Lynches branch out

Veteran kids programmers expand into network, films

By Joe Schlosser

Successfully launching *Kids Incorporated* and *Night Tracks* in syndication in the early '80s, producers John and Tommy Lynch hit on a new area in children's programming: live-action series.

*Kids Incorporated*, which introduced the likes of Jennifer Love Hewitt and Mario Lopez to TV, ran 10 seasons.

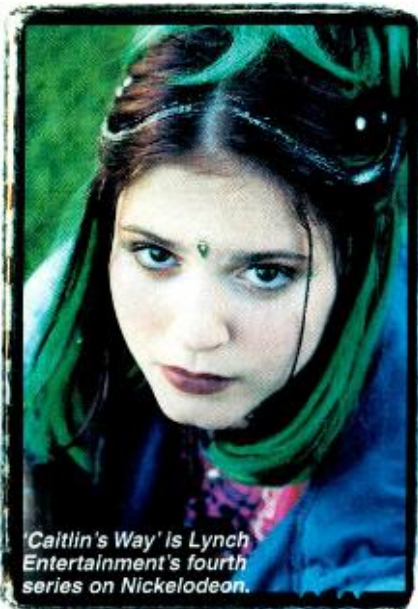
Since then, they have mined the genre to become one of the busiest children's producers in Hollywood, with shows like *The Secret World of Alex Mack* on Nickelodeon and *The Jersey* at The Disney Channel. In March, Lynch Entertainment is launching its fourth series on Nick, *Caitlin's Way*.

Now the company is expanding into broadcast network TV, producing prime time network television and feature films. The brothers are currently developing a half-hour family series for ABC and are working on a handful of "medium-size" film projects.

The Lynches, who come from a family of six brothers and two sisters, say their success stems from the realization early on that live-action children's programming was ready to take off.

"We saw that *Kids Incorporated* was working in a big way and that no one else was doing live-action kids programming," says Tommy Lynch, who is the company's CEO and does most of the writing on Lynch projects. "There were just kind of wrap-around shows with library cartoons being played. PBS had scratched the surface with *Sesame Street*, but there wasn't much else. So John and I looked at the landscape and figured it would be a great area to go into."

The Lynch brothers identified what was then an up-and-coming children's



*Caitlin's Way* is Lynch Entertainment's fourth series on Nickelodeon.

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cable channel, Nickelodeon, as the target for their live-action fare. They concentrated on creating projects for the channel and homed in on Nickelodeon executives. In fact, in 1992, John Lynch flew to New York City and waited more than four hours outside former Nickelodeon President Herb Scannel's office to meet with him. The brothers made enough noise at Nickelodeon to catch the attention of the programming department, which made them an offer to do a pilot for a potential children's series.

"I told them one pilot was not going to be enough. I said, let's do six pilot scripts with one guaranteed to go to series," Tommy says. "They hadn't

heard of anything like that before and said they couldn't afford to do that at the time. So I opened my big mouth and said we'd pay for half of it, and it turned out we had a deal."

Tommy and John produced the six pilot scripts, including one for a series titled *The Secret World of Alex Mack*. Both sides decided *Alex Mack* was the right show to go forward with, and Tommy said the way to produce it was in a single-camera live-action format. Nickelodeon executives said they could not afford such a show, and, again, Tommy said Lynch Entertainment would co-pay for the series.

"We didn't have the money. We had

no idea how we were going to get the money, but we just kept going and figured it out," says John Lynch, the studio's president. The brothers turned to Robert Halmi Sr., who had helped finance *Kids Incorporated*. Halmi agreed to acquire the international rights to *Alex Mack*, which was given a green light in 1994, and Lynch Entertainment produced 78 episodes. From that series, Lynch went on to produce *100 Deeds for Eddie McDowd* and *The Journey of Allen Strange* for Nickelodeon.

The brothers say their focus now is to move into prime time network series, while continuing to produce quality children's programming. ■



By Joe Schlosser & Melissa Grego

## Paramount, GLAAD keep talking

The Paramount Television Group and the Gay and Lesbian Alliance Against Defamation (GLAAD) reached an accord on the upcoming syndicated talk show with Dr. Laura Schlessinger. The two sides met Feb. 14 to discuss how the show will handle topics related to homosexuality. They agreed to keep a dialogue going, and Paramount executives vowed to feature a variety of viewpoints on *Dr. Laura*. GLAAD executives had expressed concern in light of comments Schlessinger has made about homosexuality on her syndicated radio show. *Dr. Laura* debuts in syndication this fall.

## I do, I do

Fox's latest reality special, *Who Wants to Marry a Multi-Millionaire*, delivered the network's highest Tuesday-night ratings in two years. The two-hour special from Las Vegas averaged a 7.4 rating/18 share in adults 18-49 and

16 million viewers, according to Nielsen Media Research. *Multi-Millionaire*, which featured 50 women competing to marry a successful real estate developer, worked so well that Fox executives are airing an hour encore edition Feb. 22. The condensed version will replace the scheduled reality special *Banned in America: The World's Sexiest Television*.

## 'Sports Night' pulled

ABC pulled *Sports Night* Feb. 15 and 22 in favor of reruns of *Drew Carey*. The Imagine-produced series is expected back for the final Tuesday of the sweeps, Feb. 29.

## Look who's jumping

Reality specials are alive and well elsewhere at Fox (see above). The network is bringing back stuntman Robbie Knivel for another live motorcycle jump. This one, billed as *Robbie Knivel: Head-on Train Jump Live*, is scheduled for Wednesday, Feb. 23. The hour will air live on the East Coast at 8 p.m. and be

shown on a delayed basis on the West Coast. It's Knivel's first jump since last May's Fox special from the Grand Canyon.

## All 'Millionaire,' all the time

ABC executives have added another night of *Who Wants to Be a Millionaire?* to their February sweeps lineup. *Millionaire* will air on Wednesday, March 1, at 8 p.m. ET. With the newly added night, the game show will now air on nine nights over the final 10 days of the sweeps (Feb. 22-March 2).

## Gone Mad

NBC has pulled new comedy *Stark Raving Mad* for the rest of the sweeps. NBC executives won't say when or if the Thursday night comedy from 20th Century Fox will return. For now, its 9:30 Thursday night slot will be filled with a repeat of *Frasier* (Feb. 17) and *Will & Grace* (Feb. 24). Before the season, *Stark Raving Mad* was named "new-

comer most likely to succeed" by ad buyers surveyed by BROADCASTING & CABLE, in part because of its coveted slot between *Frasier* and *ER*.

## Fox gets 'Real,' again

Fox has given new drama *Get Real* a vote of confidence, ordering an additional five episodes from in-house studio 20th Century Fox Television. It's returning the show to its lineup March 8 for a regular slot on Wednesdays at 9 p.m. ET. *Get Real* had been pulled for the February sweeps, as it had been for the November sweeps.

## NBC bests ABC in adults 18-49

NBC put an end to ABC's run atop the adults 18-49 category with a strong showing for the first week of the February sweeps. NBC narrowly kept ABC from winning the key demo for the eighth consecutive week, averaging a 5.7 national rating for the week ended Feb. 13. ABC had a 5.6 rating, according to Nielsen Media Research. ABC kept one streak alive, taking the total-viewers crown for the seventh week with an average 14,980,000 viewers. NBC came in second with 13,520,000; CBS was third with 12,950,000.

**FEBRUARY 7-13**

Broadcast network prime time ratings according to Nielsen Media Research



**PEOPLE'S CHOICE**

After 20 years, they can still turn the world on with their smiles: ABC's telefilm 'Mary and Rhoda' placed ninth as the network won Week 21.

Week 21	abc	CBS	NBC	FOX	UPN	WB
	<b>11.5/18</b>	<b>8.5/13</b>	<b>6.4/10</b>	<b>8.1/12</b>	<b>2.7/4</b>	<b>3.2/5</b>
<b>MONDAY</b>	8:00 <b>9. ABC Monday Night Movie—Mary and Rhoda</b> 13.3/20	46. King of Queens 7.9/12	87. Fræks & Geeks 4.8/7	71. That '70s Show 6.0/9	98. Moesha 2.8/4	87. 7th Heaven 4.8/7
		53. Ladies Man 7.2/11		71. That '70s Show 6.0/9	97. The Parkers 3.1/5	
		19. Ev Lvs Raymd 10.6/16	70. Dateline NBC 6.1/9	22. Ally McBeal 10.2/15	99. Grown-Ups 2.6/4	111. Zoe 1.8/3
		30. Becker 9.3/14			104. Malcolm & Eddie 2.3/3	114. Brutally Normal 1.3/2
	46. Once and Again 7.9/13	44. Family Law 8.0/13	40. Third Watch 8.4/14			
<b>TUESDAY</b>	<b>12.8/20</b>	<b>10.1/16</b>	<b>9.0/14</b>	<b>4.7/7</b>	<b>1.5/2</b>	<b>3.6/5</b>
	8:00 <b>2. Who Wants to Be a Millionaire?</b> 19.2/29	21. JAG 10.4/16	60. Just Shoot Me 6.6/10	81. World's Sexiest Commercials 5.4/8	113. I Dare You! 1.7/3	95. Buffy the Vampire Slayer 2.4/4
	9:00 15. Dharma & Greg 11.5/18	25. 60 Minutes II 9.6/15	67. 3rd Rock fr/Sun 6.3/9		114. Shasta McNasty 1.3/2	94. Angel 2.2/3
	9:30 51. Sports Night 7.5/12		27. Will & Grace 9.5/15	91. Party of Five 4.1/6	114. Dilbert 1.3/2	
		20. Judging Amy 10.5/17	22. Will & Grace 10.2/16			
	10:00 25. NYPD Blue 9.8/16		17. Dateline NBC 10.7/18			
	10:30					
<b>WEDNESDAY</b>	<b>8.1/13</b>	<b>7.9/13</b>	<b>10.4/17</b>	<b>5.4/9</b>	<b>3.2/5</b>	<b>2.8/5</b>
	8:00 48. Two Guys & Girl 7.7/13	64. City of Angels 6.4/11	31. Twenty One 9.2/15	83. Beverly Hills, 90210 5.2/9	104. 7 Days 2.3/4	96. Dawson's Creek 3.2/5
	8:30 55. Norm 7.0/11					
	9:00 31. Drew Carey 9.2/14	33. CBS Wednesday Movie—A Vision of Murder 8.6/14	27. West Wing 9.5/15	78. TV Guide Sitcom Scandals 3 5.6/9	91. Star Trek: Voyager 4.1/6	101. Roswell 2.5/4
	9:30 41. Spin City 8.3/13		12. Law & Order 12.5/21			
	10:00 42. 20/20 8.1/14					
	10:30					
<b>THURSDAY</b>	<b>11.5/18</b>	<b>7.1/11</b>	<b>15.9/24</b>	<b>5.2/8</b>	<b>5.2/8</b>	<b>3.1/5</b>
	8:00 62. Whose Line Is It 6.5/10	23. Diagnosis Murder 9.4/15	5. Friends 15.4/24	83. Fox Thursday Night Movie—The Lost World: Jurassic Park 5.2/8	83. WWF Smackdown! 5.2/8	101. Popular 2.5/4
	8:30 39. Whose Line Is It 8.5/13		14. Jesse 11.8/18			93. Charmed 3.7/5
	9:00 <b>4. Who Wants to Be a Millionaire?</b> 17.7/26	75. Chicago Hope 5.9/9	7. Frasier 14.1/21			
	9:30 34. 20/20 Downtown 9.1/15	71. 48 Hours 6.0/9	12. Frasier 12.5/18			
			1. ER 20.9/33			
	10:00					
	10:30					
<b>FRIDAY</b>	<b>6.9/12</b>	<b>7.3/13</b>	<b>9.4/17</b>	<b>6.5/11</b>	<b>1.8/3</b>	<b>2.2/4</b>
	8:00 64. Boy Meets World 6.4/11	57. Good Grief, Charlie Brown 6.8/12	16. Providence 10.9/19	77. World's Wildest Police Videos 5.7/10	111. Blockbuster Cinema—Operation Sandman Warriors 1.8/3	110. Jamie Foxx 2.0/4
	8:30					106. Jamie Foxx 2.2/4
	9:00 60. Sabrina/Witch 6.6/12	57. Now and Again 6.8/12	37. Dateline NBC 8.7/15	53. Greed 7.2/12		101. Steve Harvey 2.5/4
	9:30 76. The Hughleys 5.8/10					108. For Your Love 2.1/4
	10:00 44. 20/20 8.0/14	42. Nash Bridges 8.1/15	36. Law & Order: Special Victims Unit 8.8/16			
	10:30					
<b>SATURDAY</b>	<b>7.0/12</b>	<b>6.1/11</b>	<b>6.2/11</b>	<b>6.1/11</b>	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 • S-SOURCE: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 78. America's Funniest Home Videos 5.6/10	86. Winning Lines 4.9/9	59. The Pretender 6.7/12	82. Cops 5.3/10		
	8:30	90. Candid Camera 4.3/8		67. Cops 6.3/11		
	9:00	71. Martial Law 6.0/11	78. Prcfiler 5.6/10	62. AMW: America Fights Back 6.5/11		
	9:30 48. U.S. Figure Skating Championships 7.7/14	48. Walker, Texas Ranger 7.7/14	67. The Others 6.3/11			
	10:00					
	10:30					
<b>SUNDAY</b>	<b>11.3/17</b>	<b>13.7/21</b>	<b>8.1/13</b>	<b>8.4/13</b>	<b>2.3/4</b>	
	7:00 52. Wonderful World of Disney—101 Dalmations 7.3/11	6. 60 Minutes 14.9/25	56. NBA Basketball All-Star Game 6.9/12	87. Futurama 4.8/8	106. 7th Heaven Beginnings 2.2/4	
	7:30	10. Touched by an Angel 12.9/19		64. King of the Hill 6.4/10		
	8:00			17. The Simpsons 10.7/16		
	8:30			24. Malcolm/Middle 10.1/15	99. Felicity 2.6/4	
	9:00	8. CBS Sunday Movie—Sally Hemings: An American Scandal, Part 1 13.5/20	31. NBC Sunday Night Mcvie—Homicide: The Mcvie 9.2/14	34. The X-Files 9.1/13	108. Jack & Jill 2.1/3	
	9:30					
	10:00					
	10:30					
<b>WEEK AVG</b>	<b>9.9/16</b>	<b>8.9/14</b>	<b>9.3/15</b>	<b>6.4/10</b>	<b>2.9/5</b>	<b>2.8/4</b>
<b>S-T-D AVG</b>	<b>9.1/15</b>	<b>8.9/14</b>	<b>8.9/15</b>	<b>6.1/10</b>	<b>2.7/4</b>	<b>2.7/4</b>

# News blues ensues

*Unimpeachably true: Cable news ratings are down from year ago*

By Deborah D. McAdams

**N**o news is bad news for the stable of cable news networks. Overall ratings are down or flat at best for the news niche on cable. CNN's total day ratings were off 37% year-to-date (Jan. 1 to Feb. 15), MSNBC was down 26%, and even the increasingly available Fox News Channel sagged 15%, according to Nielsen Media Research.

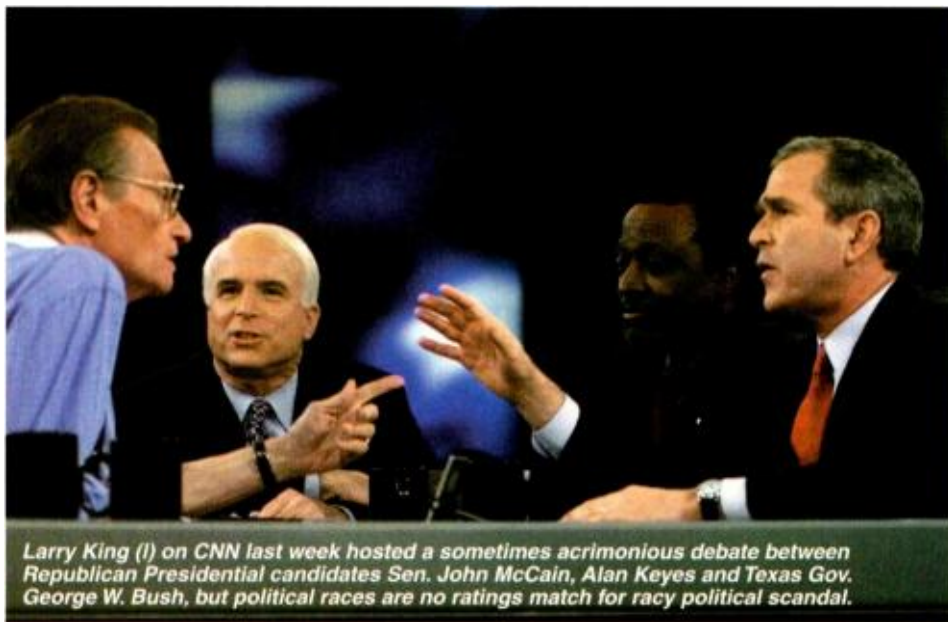
"Overall households were down because we were impeaching the president of the United States last year," said Erik Sorenson, vice president and general manager of MSNBC. "This January was pretty bereft of major news by comparison."

Sorenson predicted March would look better "because there was little going on last year, but expect April to be down because we had Kosovo and Columbine last year."

Since news skews notoriously to viewers over 55, Sorenson is trying to buffer MSNBC by luring younger viewers with shows like *Headliners and Legends*, the week-night biography hour hosted by NBC *Today* host Matt Lauer. Since it launched last September, MSNBC's average number of 25- to 54-year-olds climbed by 20,000, from 64,000 in January last year to 84,000 this year. Expect more shows in the vein of *Headliners*, Sorenson said.

For Fox and CNN, presidential debates have provided some high points, but the intermittent election coverage is no match for last year's daily spectacle of the impeachment hearings. Even CNBC, which is usually insulated from news ratings fluctuations because of its focus on business, slipped precipitously in prime time, from a 0.7/492,000 households in the first quarter of 1999 to a 0.4/298,000 year-to-date.

There are, however, mitigating circumstances—namely, the absence of Geraldo Rivera, who presides over an hour and a half of CNBC's evening schedule. Whereas Rivera stayed knee-



Larry King (l) on CNN last week hosted a sometimes acrimonious debate between Republican Presidential candidates Sen. John McCain, Alan Keyes and Texas Gov. George W. Bush, but political races are no ratings match for racy political scandal.

AP Photo

deep in the impeachment fray last year, he spent most of this past January sailing around the world. CNBC ran repeats and National Geographic specials while Rivera was gone.

"You can say there's been a drop-off of the heat generated by the presidential hoopla," a CNBC spokeswoman said, "but, if you look at the fact that you have a personality-derived show and the personality wasn't there, [viewers are going to lose interest]. It's like *Letterman* without Letterman."

CNBC's prime time dip was offset by growth in daytime 5 a.m. to 7:30 p.m.—home of its CPM-rich business shows.

"Unlike other networks, our daytime is prime time," the spokeswoman continued. "Six out of eight of our business-day news shows have double-digit ratings increases." *Business Center*, for example, improved ratings in the 6:30 to 7:30 p.m. time slot by 15% over last year (0.3/229,000 in 1Q99 compared with 0.4/473,000 year-to-date). *Power Lunch*, the two-hour brokers' break beginning at noon on weekdays, rose 18% in ratings over last year (0.6/384,000 compared with 0.7/473,000).

Even Fox fell flat in households, where it has logged spectacular growth

through expanded distribution. On a total-day average, about 111,000 homes tuned into Fox News Channel year-to-date, the same as last year. At the same time, distribution grew from about 38 million households a year ago to more than 45 million now.

"We're flat. There's not much more that we're going to say," an FNC spokesman said, well, flatly.

But it's not just FNC that has grown in distribution over the past year. While it's up 19%, MSNBC has risen 14%, and CNBC is up 5%.

CNN tends to register the biggest ratings fluctuations with news cycles, and, because it's the most ubiquitously distributed of the 24-hour news networks with 77 million subscribers, it doesn't have the luxury of distribution growth as a cushion. CNN still reigns in terms of households, averaging 324,000 homes for total day year-to-date for a 0.4 rating. In the same period, MSNBC (at just under 54 million subscribers) pulled in a 0.25/132,000 households; FNC, a 0.25/111,000; and CNBC (71 million) a 0.4/287,000. (The total day for CNBC is 5 a.m. to 3 a.m. vs. 24 hours for the rest of the news nets.)

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Brandi Chastain will join the rest of her World Cup champion team in sports venture.

# Women's pro soccer gets cable kick-start

*Hendricks, major MSOs funding new eight-team league*

By John M. Higgins

**S**melling a chance to cook up a little goodwill while promoting their business, three cable operators are backing a venture to build a women's soccer league around last year's champion women's U.S. World Cup team.

Spurred by Discovery Communications Inc. Chairman John Hendricks, who is parlaying his personal passion for the sport into a business venture, Time Warner Cable Inc., Cox Communications Inc. and Comcast Corp. kicked in \$5 million seed money each and are expected to start a team in markets where



they own major systems.

The new Women's United Soccer Association will include all of the members of the U.S. team that won acclaim by sweeping the quadrennial World Cup tournament last summer, winning in a top class of the world's most popular sport. The new league will have at least eight teams but could expand to as many as 12. Each team will feature American World Cup champions like Mia Hamm, Julie Foudy and Brandi Chastain.

Hendricks faces huge obstacles. The league needs to find stadiums big enough to hold a soccer field, which is wider and longer than a football field, but small

enough so that it won't seem empty if only 10,000 fans show up for a game. Teams are most likely to be started where the partners own cable systems, such as New York and Orlando for Time Warner or Philadelphia for Comcast.

The WUSA aims to start with \$40 million in cash, enough to guarantee only average salaries, or \$40,000 a year. Players will, however, get performance bonuses and participate in any profits.

Besides strong, competitive teams, the league needs a national TV deal to maximize exposure. Hendricks said he has approached ESPN, Time Warner's Turner networks, ABC and Fox Sports about licensing rights.

Now operators have to galvanize interest in a sport that, except for one magical summer, has not scored many points with American sports fans. "Let's face it," said an executive with one company involved in the deal, "the whole women's soccer excitement is based on people who watched maybe three World Cup games."

Hendricks said the partners are being conservative. "We're not projecting an average attendance level above 6,500. We don't know if there's 4,000 people or 40,000 people."

For Hendricks, the cable operators bring valuable TV exposure, both by carrying games and using commercial time to promote them. For the MSOs, the team presents an opportunity to promote themselves, carrying games locally and becoming identified with a venture that has practically become a crusade.

The plan hits all sorts of potential marketing buttons for operators seeking to impress subscribers, particularly women. The league will champion otherwise disenfranchised athletes. Operators will take up the trendy cause of women's professional sports, particularly a team sport that doesn't call for a squad of teenage nymphs. And, of course, they can tap the vein of families whose daughters play soccer.

Amos Hostetter, former chairman of Continental Cablevision Inc. and current non-executive chairman of AT&T Corp.'s cable division, is investing as an individual: "I think it's a terrific idea."

The league plan evolved out of discussions Hendricks had with some of the players to discuss their futures after their World Cup victory. In December, he began hitting up cable operators "In the course of a week, we realized the opportunity," he said. "As you can imagine, this group was pretty careful at looking at the business plan." ■



# Nickelodeon goes Latin

Kids network allots half its 2000-01 programming budget for eight new shows

By John M. Higgins

**A**iming to fill an ethnic gap in its schedule, Nickelodeon is emphasizing Latin themes in its slate of new shows.

Of the eight new series the kids network disclosed at its advertising upfront presentation last Thursday, four feature Latin characters or producers. Although the network is generally praised for featuring minorities in its programs, Nickelodeon President Herb Scannel said he and other executives decided that Latinos weren't as prevalent on the network as African-Americans and Asians.

So the network has made a special effort to encourage Latin writers and producers to pitch ideas with Latin themes. The survivors of the process are *Taina*, featuring a 14-year-old Puerto Rican girl attending a *Fame*-like performing-arts school in New York; *The Garcia Brothers*, a family comedy described as a "Latin *Wonder Years*"; *Dora the Explorer*, an adventure cartoon featuring a 7-year-old Latina living inside a computer; and *Invader Zim*, a cartoon about an alien developed by a Latin comic-book artist.

Although Latin audiences are increasingly important, Scannel noted, the network is not simply targeting a demographic segment: "If you look at Nickelodeon, you'll see a lot of color but not a lot of Hispanics."

Nick expects to spend about half its \$200 million programming budget for the 2000-01 season on the eight new shows. Precise scheduling has not been set, but some of the shows will hit the air this summer.

Among the other new series announced are *Noah Knows Best*, a live-action comedy about two teenage siblings living in Manhattan created by the producer of Nick's *The Secret World of Alex Mack*, and *As Told by Ginger*, a cartoon about a sixth-grade girl, from Klasky-Csupo, which developed Nick's *Rugrats*.

Scannel also defended Nick's plan to program a kids block on CBS when parent Viacom Inc. completes its takeover of the broadcast network. The move has irritated some cable execu-

tives who don't like paying for product that isn't exclusive to cable.

The block would be composed of the Nick Jr. block for preschoolers, which currently airs on the cable network on weekdays and includes the popular *Blue's Clues*.

"We've had some initial feedback, and [the cable executives] understand our initial point of view," Scannel said. "In a perfect world, everything would be exclusive to cable. But there's a lot

of examples out there." He cited the sharing of *Law & Order: Special Victims Unit* by NBC and USA Network.

"It's an opportunity to program in a way that's as complementary as possible," he said. "For us, it would be a sixth day of Nick Jr."

The network also has ordered up 300 hours of new episodes of 17 returning series, including *Rugrats*, *Blue's Clues*, *SpongeBob Squarepants* and *Cousin Skeeter*.



## CABLE'S TOP 25

### PEOPLE'S CHOICE

Vince Carter wasn't the only one celebrating a slam dunk during NBA All Star Saturday. TNT's broadcast of the festivities ranked No. 3, with a 3.9 rating/6.7 share.

Following are the top 25 basic cable programs for the week of Jan. 17-23, ranked by rating. Cable rating is coverage area rating with in 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	65	6.3	5.3	5285	11.0
2	WWF Entertainment	USA	Mon	9:00P	60	6.1	4.1	4724	8.6
3	NEA All Star Saturday	TNT	Sat	8:00P	188	3.9	3.0	3022	6.7
4	Movie: 'D. Steels Once...'	LIF	Sun	4:00P	120	3.5	2.7	2708	7.0
5	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.4	2.6	2597	5.3
6	Walker, Texas Ranger	USA	Mon	8:00P	60	3.3	2.5	2520	4.7
7	Rugrats	NICK	Mon	7:30P	30	3.2	2.5	2474	5.1
8	Rugrats	NICK	Sun	9:00A	30	3.1	2.4	2407	9.6
8	Rugrats	NICK	Sun	9:30A	30	3.1	2.4	2389	9.0
8	Rugrats	NICK	Thu	7:30P	30	3.1	2.4	2376	5.0
11	Rugrats	NICK	Wed	7:30P	30	3.0	2.3	2302	5.0
11	Rugrats	NICK	Tue	7:30P	30	3.0	2.3	2298	4.8
11	WJW Monday Nitro Live!	TNT	Mon	8:00P	60	3.0	2.3	2296	4.3
14	Rugrats	NICK	Sat	11:30A	30	2.9	2.3	2252	8.4
14	Rugrats	NICK	Sat	9:30A	30	2.9	2.3	2251	8.4
16	Hey Arnold	NICK	Thu	7:00P	30	2.8	2.2	2168	4.8
16	Movie: 'Murder Ordained...'	TNT	Sun	4:00P	120	2.8	2.2	2159	5.4
16	Rocket Power	NICK	Wed	8:30P	30	2.8	2.1	2107	4.1
19	Ridleys Believe It or Not	TBS	Wed	8:04P	61	2.7	2.2	2157	4.4
19	Rugrats	NICK	Sat	10:30A	30	2.7	2.1	2105	7.7
19	Hey Arnold	NICK	Fri	7:30P	30	2.7	2.1	2104	4.9
19	Kenan & Kel	NICK	Thu	5:30P	30	2.7	2.1	2072	5.8
19	Rugrats	NICK	Sat	11:00A	30	2.7	2.1	2066	7.8
19	Hey Arnold	NICK	Mon	7:00P	30	2.7	2.0	2033	4.5
25	Rugrats	NICK	Sat	7:30P	30	2.6	2.0	2023	4.8
25	Hey Arnold	NICK	Wed	7:00P	30	2.6	2.0	2014	4.6
25	Double Dare 2000	NICK	Thu	5:00P	30	2.6	2.0	1999	6.0
25	Movie: 'When Harry Met Sally'	LIF	Sun	6:00P	120	2.6	2.0	1993	4.4
25	SpongeBob	NICK	Sat	10:00A	30	2.6	2.0	1984	7.3
25	Al That	NICK	Thu	6:00P	30	2.6	2.0	1984	5.0
25	Double Dare 2000	NICK	Wed	5:00P	30	2.6	2.0	1968	6.1
25	Wild Thornberrys	NICK	Tue	8:00P	30	2.6	2.0	1964	3.8
25	Wild Thornberrys	NICK	Wed	8:00P	30	2.6	2.0	1962	4.0
25	Movie: 'D. Steels Heartbeat'	LIF	Sun	8:00P	120	2.6	1.9	1928	3.6

Photo: Garrett Elwood / NBA Photos

# Chyron goes after Internet

*Clarinet streaming product will be introduced to U.S. market at NAB 2000*

By Glen Dickson

Like many other video-equipment manufacturers heading to NAB 2000, Chyron Corp. is trolling for new Internet business and talking more about interactive television than about HDTV. But what distinguishes Chyron is that it has a new demonstrable Internet product, Clarinet, and a deal with Microsoft to develop interactive graphics for WebTV.

Chyron CEO Roger Henderson has been talking about expanding the company's customer base into the Internet space since taking the top job last June. Henderson, who has spent most of his career in Europe working for Chyron's U.K.-based Pro-Bel subsidiary, is a pragmatist when it comes to HDTV. Although Chyron has an HD character generator, Duet, and full-bandwidth hi-def routers from Pro-Bel, Henderson says HDTV sales have been slow. He sees a broader opportunity in the Internet and interactive TV, one he became alerted to last summer when

the BBC told Chyron of its difficulties in generating its Web site, such as trying to interface consumer-level computer gear to broadcast equipment with professional connections.

"We became awakened to the fact that this was a problem that existed when people wanted to take video at this level and put it on the Internet," Henderson says. "Our eyes have been opened."

That realization is reflected in the Pro-Bel Clarinet, a streaming-media coder that features standard broadcast connections to interface with professional VTRs and video servers. The product, which has already been purchased by the BBC and Virtue Interactive TV Ltd. for Internet use, supports RealNetworks' RealProducer G2 multimedia format as well as Microsoft Windows Media.

Clarinet runs on Microsoft's Windows Embedded NT operating system, relies on solid-state storage instead of hard disk and has a front control panel with an HTML setup screen. The 2RU

(rack unit) product can be configured at a base level to handle audio encoding and upgraded to support various video and audio formats; it will probably start at a base price of \$5,000 to \$8,000.

"It will allow the broadcaster to very easily put their station output on the Internet," says Philip O'Ferrall, Pro-Bel's head of Internet strategy. "Currently, they need to buy consumer equipment and deal with all these weird connections."

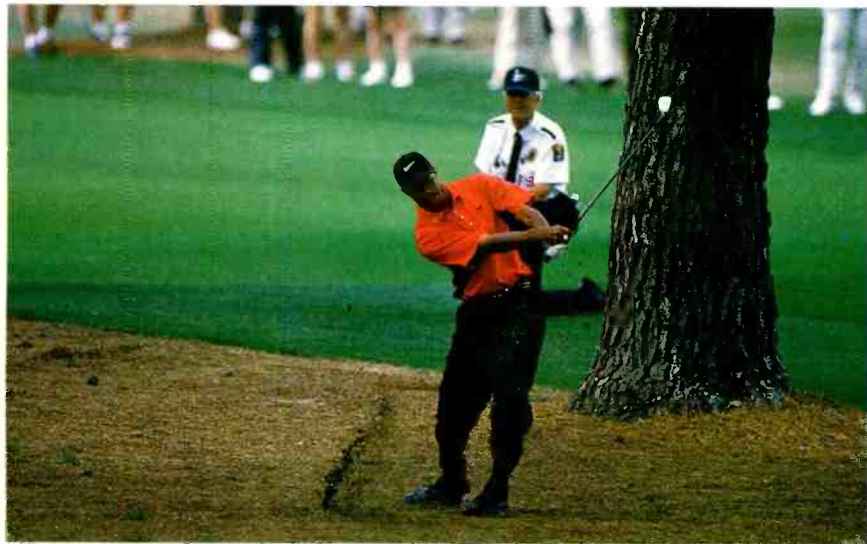
While Chyron looks for new Internet business, its traditional graphics products continue to rack up sales. Chyron provided both Duet graphics systems and Infnit character generators (CGs) to ESPN for the recent Winter X Games and has been selected by Panasonic, prime contractor for the 2000 Summer Olympics, to provide up to 55 Max! CGs for the Sydney Games. Chyron has also sold two Duet systems to the National Basketball Association to provide electronic graphics for NBA.com, the new network available on DirecTV and Prime-

star. ■

*New Pro-Bel Clarinet streaming-media coder is designed to help broadcasters get their content onto the Internet.*



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The power of 1997 Masters champ Tiger Woods will be captured in HDTV this April.

## CBS' Masterstroke

*Sony to provide equipment for Augusta golf tournament*

By Glen Dickson

**C**BS will broadcast the 2000 Masters golf tournament in high-definition, thanks to a multiyear deal between Sony Electronics and tournament host Augusta National Golf Club. At least 25 CBS digital O&Os and affiliates will show full HDTV coverage of holes 15 through 18 from Thursday, April 6, through Sunday April 9, as well as the Green Jacket presentation in legendary Butler Cabin.

The Masters will be the second HDTV sports production in April for CBS, which will air the NCAA Men's Basketball Final Four in HDTV from Indianapolis' RCA Dome the preceding weekend. RCA is subsidizing CBS' Final Four HDTV coverage, but CBS

will cover its own HDTV production costs in Augusta.

Sony brokered the HDTV deal with Augusta National, according to Sony Broadcast President Ed Grebow, and will provide the club with a mixture of HDTV equipment, including 125 monitors that will be used in both broadcast facilities and public venues. In exchange, Sony will receive the rights to limited taped HDTV footage from Augusta, which it will show in its exhibit booth at the NAB show in Las Vegas April 10-13.

Obviously, CBS agrees: The network has been preparing for an HDTV broadcast from Augusta for a year and a half, says CBS Sports Vice President of Operations Ken Aagaard. The biggest challenge was wiring the course with special cabling (Telecast Fiber's Cobra product

was used) that could transport uncompressed HDTV (1.5 Gb/s) from the camera heads to the truck. CBS will lease HD-2, a Sony-equipped HDTV production truck owned by NMT, for the separate HDTV production, which will air during the same times as CBS' regular NTSC broadcast. The HDTV production will be supported by an additional 40-member crew; CBS is already bringing 60 people to handle the NTSC broadcast.

Because of the scarcity of HDTV equipment, CBS will actually borrow some HDTV cameras for the Masters from the HDVision/WRAL-HD truck being used for the Final Four. But the new HDTV cameras do have some efficiencies, says Aagaard. Because the Sony cameras can output both SDTV and HDTV, CBS plans to use the same cameras on holes 15 and 17 to generate both the NTSC and HDTV feeds. CBS tested that scheme at last month's AFC Championship game in Jacksonville, Fla., where limited room on the sideline required the use of one camera for both NTSC and HDTV pictures.

"We put a hi-def camera on a sideline vehicle and downconverted it for the primary game," says Aagaard. "That was also shared with the hi-def truck. The dual output of the cameras has always been there, but that's the first time we used it in a regular transmission."

Twenty-four CBS O&Os and affiliates are currently broadcasting HDTV, and WRDW-TV, the CBS affiliate in Augusta owned by Gray Communications, says it will be ready to show the Masters in HDTV come April. CBS is also working with its Las Vegas affiliate, KLAS-TV, to get a high-powered digital signal on-air by NAB so it can show the Masters live in HDTV on the weekend before the show. Failing that, the station will transmit HDTV in low power for NAB, as it has done in years past. ■

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# NAB

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# 2000

## Seller's Guide

Systems, more than products, are high on TV network shopping lists

By Andrew Bowser

**M**any network executives see the NAB convention, slated for April 10-13 in Las Vegas, as critical. With technologies in broadcasting, broadband and narrowband rapidly deployed, lead-time for sophisticated products and developments is shorter than ever.

Visits with TV executives suggest that heading to the show, the networks have shifted focus away from the HD technology of recent years and toward systems for managing and repurposing, rather than creating, content. Video servers, asset managers and Web publishing tools are on many agendas.

Here is a peek at the technologies the TV networks are most interested in. The March 13 issue will take a look at what the major station groups will be shopping for.



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# CBS

**B**ob Ross' focus at NAB has shifted from the digital conversion of the network plant to seeking out tools that CBS needs to build an efficient broadcast-operations center.

As the network rolls out its long-awaited digital network distribution system to affiliates, Ross is in the market for MPEG products, mostly geared toward preparing material for transmission, which will allow insertion of bugs or other video into pre-compressed video data residing on servers.

"We have a lot of MPEG," Ross says. "We've made the decision to go with the Sony [BetaCam] SX format for our network newsgathering, which is MPEG. And our affiliate news feed system, CBS News-path, is MPEG."

Several companies could provide logo inserters, bit-stream splicers and other MPEG-based products. Last year at NAB, Pro-Bel demonstrated a prototype logo inserter, and several other companies are talking about similar products, says Ross.

Digital studio cameras, playback and production equipment are not high on the network's list right now, with major construction on its *Early Show* studio completed. The Fifth Avenue studio is currently outfitted with Sony HD cameras using NTSC outputs. "We've built as much of the facility as we could for HD so that future conversion will be more easily accomplished," Ross explains.

CBS does require another HD edit room to complement its linear editing facility, which is mostly outfitted with Sony equipment, at CBS Television City in Los Angeles. How close manufacturers are to producing a nonlinear HD edit room is one question Ross hopes to get answered at NAB.

He's also looking to manufacturers that can provide good 1080i post-production equipment. Panasonic will be showing its DVCPRO HD offerings. Panasonic and Sony will also be talking about their HDTV tape decks—D-5 HD and HDCAM, respectively, which support both the 1080i/60 and 1080p/24 formats.

"I'm looking forward to seeing some more of the 24p equipment available," Ross says. "Twenty-four p is very interesting for us. Seventy percent of prime time is on film, so there's going to be some very good uses for 24p in the industry."

There's still more digital conversion work to be planned, although several CBS

studios are full 601 component digital. Graphics are in 601 component, and there is a large 256 x 256 router—all in 601 component. There are still some islands of analog equipment with mono audio.

More digital upgrades are clearly in the offing. The network's 11-year-old library-management system, based on Sony hardware, is still working, but Ross is starting to plan for its replacement. "It's a mechanical system that's run the entire network very well," he explains. "We do not have a high error rate today. But it's costly to maintain, and won't last forever."

Ross says his ultimate goal is to install server systems that could store programs and commercials precompressed in MPEG, incorporate logo inserters that work with those servers, and create a flexible and efficient operation.

"If we're airing our feed to the affiliates at 16 Mb/s with long GOP [an MPEG group of pictures suitable for manipulation] and I can store that on the server that way—splice it and drop the logo in what we need—I have eliminated a lot of switching and terminal equipment that's required to do it the old-fashioned, NTSC, analog way," Ross explains.

For the future, CBS will be looking toward a project in which to put a large server system for hard news. The network news division is using Sony BetaCam SX now, according to Ross.

Tied to that project is tackling the massive job of handling the CBS News archive, comprising millions of cassettes and films in various formats. Ross' ideal system is one that merges metadata collected in the field with the video and passes the merged data through the entire production process, archives it automatically, and returns thumbnails or low-res video of some kind for verification.

One problem is the absence of metadata standards, which have yet to be completed. Network execs are hesitant to jump headlong into a major project and find out six months into it that they have to change what they had planned to do.

Another concern is price. "We've been thinking about this for a year and a half, and we're continuing to ponder the question, looking for a solution," Ross says. "The longer you wait, the less costly the hard drives are, and the more capacity they have. So the prices on a large server system keep going down." ■



## SHOPPING LIST:

- ✓ MPEG-2 logo inserter, splicers
- ✓ HDTV mastering gear
- ✓ video servers
- ✓ archival storage



## Bob Ross

vice president,  
East Coast Operations,  
CBS

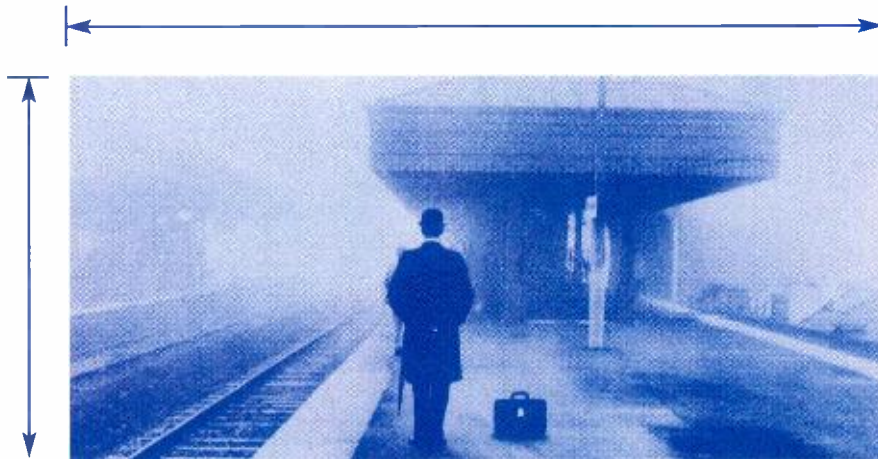
*"Seventy percent of prime time is on film, so there's going to be some very good uses for 24p in the industry."*



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# CNN

If the digital future is a destination, then the CNN networks have just started to make the journey, according to Gordon Castle, vice president of research and development.

Castle comes to NAB 2000 seeking the latest digital equipment to complement projects already underway, including an agreement signed in April 1999 with Sony and IBM to develop a \$20 million complete management solution for CNN's digital assets.

"Some of what we are looking at this year is the same as what we were looking for last year," he says, "though some of the projects are slightly different.

CNN engineers are proceeding with plans to eliminate videotape, so video servers are a top priority. Four of CNN's networks are all server-based: Headline News (Grass Valley Group and Leitch), CNN/SI (Quantel), CNN en Español (Quantel) and CNNfn (Avid). The main CNN network and CNN International both make limited use of servers, including Leitch and Grass Valley Group. "CNN is a fairly diverse and complex animal," Castle says. "It is not appropriate to apply the same solutions in every place."

Castle will be looking at large server systems that could be deployed to handle the 250 hours of material brought in each day via feeds and edited in about 40 different edit rooms—that's for the CNN flagship cable channel alone.

He will also be looking to see what various manufacturers have done with MPEG over the past year. "We have the notion that what we are building here is a digital, nonlinear, compressed production environment, and that compression is MPEG," Castle explains. "So we will be looking to see how they have progressed with that, and where we can fit it into our plant."

CNN has picked MPEG-based equipment because of the format's flexibility, its efficiency and its acceptance not only in broadcast but also in computer-related fields, says Castle.

Specific MPEG equipment that CNN will be looking for at NAB ranges from acquisition equipment (cameras and field recorders) to transmission (satellite uplink, multiplexers) gear, servers and editing equipment.

"We have decided what we want to build

is an entire MPEG production facility," Castle says. "We want to stay in the compressed domain throughout production."

CNN currently maintains approximately 60 JPEG-based Avid editors. The desire is to continue nonlinear editing but integrate it with MPEG servers and storage systems, so MPEG editors will be a hot topic at NAB.

CNN has leveraged automation to improve efficiencies and change production work flow, and Castle expects to be looking at new automation options for future projects. Lately, CNN has been working with two automation vendors: Pro-Bel and Floral Systems. Headline News, for example, uses Pro-Bel automation to handle all playout of programming and will be using Floral for playout of commercials. But that doesn't rule out the possibility of specifying equipment from Louth, OmniBus Systems or others in the future.

"We are constantly looking at what's happening in the marketplace," Castle says. "As we look to future projects, we want to make sure we are up-to-date on what the best technology is."

Graphics, especially products that allow automated mapping using satellite imagery, will also be important this year, says Castle.

But probably the highest priority for CNN at NAB will be finding asset-management solutions. Last year's \$20 million Sony-IBM agreement to digitize CNN's assets, change the production structure and make future distribution easier and more dynamic was just that—an agreement.

CNN spent the next six months in "phase zero" specifying the details of the system. Construction is slated to begin in March 2000. Sony equipment that has been specified includes the PetaSite for data storage; within five years, the system will store approximately 200,000 hours. In addition, a Sony MAV-70 server will be used for encoding.

"We are trying to look at where the industry is going," Castle says. "It is not our goal to build a one-off system."

Specifically, he wants to buy "off-the-shelf" components that perhaps didn't even exist at NAB '99 and integrate them into the system, instead of reinventing it. "Industries tend to move faster the more customers there are," Castle says. ■



## SHOPPING LIST:

- ✓ video servers
- ✓ MPEG acquisition, transmission and editing equipment
- ✓ asset-management solutions



**Gordon Castle**

vice president of research and development, CNN

*"We have decided what we want to build is an entire MPEG production facility. We want to stay in the compressed domain throughout production."*

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# Discovery

**W**hen Discovery Communications' Jay Schneider hits the NAB 2000 floor, he'll spend most of his time checking out the latest in HD acquisition and post-production, nonlinear editing, and digital statistical multiplexing equipment for satellite distribution.

For HD acquisition and post-production, Discovery is interested in the availability of portable equipment. Schneider, vice president of production, operations and engineering services, is particularly interested in what Sony is doing relative to 24p technology. "On the acquisition side," he says, "we are certainly looking at that."

The major reason Discovery is paying so much attention to 24p is that it has the potential to translate down to standard-def in both NTSC and PAL formats fairly seamlessly, according to Schneider. That's important because of Discovery's "borderless" programming reach: The network's content can be seen in 145 countries.

"We are looking for equipment that doesn't just do one thing but does a multitude of things," says Schneider, "so we can amortize that investment over a number of different processes."

Discovery is in the early stages of looking at portable digital cameras as well as stand-alone tape equipment. The network is not looking to create its own HD edit suites. However, the network does require the ability to view and log HD programming in-house and is also looking for ways to supply cameras to post-production partners currently tied into standard-def film or video production so that they can cost-effectively produce in HD.

Discovery already has a large commitment to nonlinear editing, using Avid's Symphony finishing system, Quantel's EditBox suite and a number of Avid Media Composers. The company is pleased with the systems' performance but is seeking improvements in storage capacity, processing horsepower and effects capability.

With the offline and online worlds continuing to migrate further towards a nonlinear environment, Schneider is interested in seeing the latest, not just from Avid but from Discreet Logic, Quantel and others on the NAB floor. "We do a great deal of both EDL [edit decision list] production and finishing work here, and we have found moving more and more toward the nonlinear domain is

very efficient for the way we do business," Schneider says. "It's a big time-saver."

Cost is a driving factor in the move to nonlinear, as many vendors are building directly into online finishing devices like EditBox and Symphony a lot of tools that would be outboard products in a traditional linear finishing room. Thus, says Schneider, it may be much less expensive to put up a full-bandwidth, all-digital nonlinear editing room as opposed to an all-digital linear room.

Discovery is also in the market for cutting-edge Web streaming and publishing products. Jeff Craig, senior vice president for interactive technology and new-media development for Discovery.com, is looking for services and systems that create the architecture for delivery of integrated content—not only streaming linear video but also on-demand interactive TV content.

Discovery.com's chosen enterprise content-management system is Bulldog. Craig and colleagues are currently evaluating video-content-management systems that integrate with it. The online company is also evaluating methods for making video interactive and "clickable." One of the companies being checked out is Veon, although no vendor choices have been made yet.

The road to convergence will be long. Sharing video between online and cable, for example, still requires a conversion from standard digital video to Web-specific formats like QuickTime or Real Video, although Schneider expects that standards such as MPEG will allow for content creation that is exploitable over multiple formats. "Right now, there are high-quality video production formats that rely on CCIR 601 [component digital at 270 Mb/s], and then there are the Web tools that are highly compressed, bit-rate-reduced, and require conversion," he says. "I don't expect that to change this year."

What's here now, however, is statistical multiplexing for satellite distribution. Schneider, keen on exploiting satellite capacity to get maximum throughput at the highest quality, will be evaluating products from Scientific-Atlanta and Motorola—both of which have already supplied Discovery with some statistical multiplexing equipment—as well as from the NTL Group.

Just don't expect Schneider to whip out his checkbook. "As a show," he says, "NAB has become less and less of a focal point for decision-making and more and more of a research tool." ■



## SHOPPING LIST:

- ✓ nonlinear editing gear
- ✓ digital multiplexing equipment for satellite distribution
- ✓ Web publishing technology

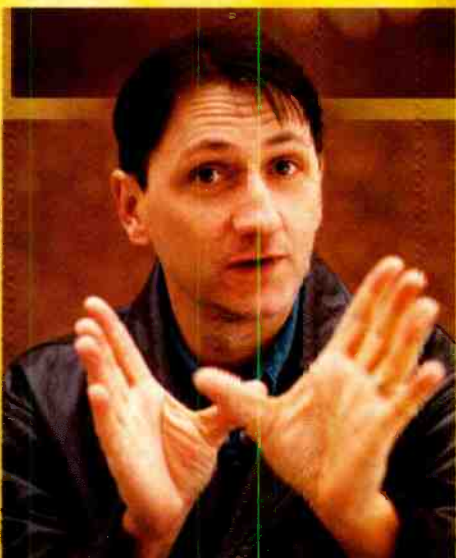
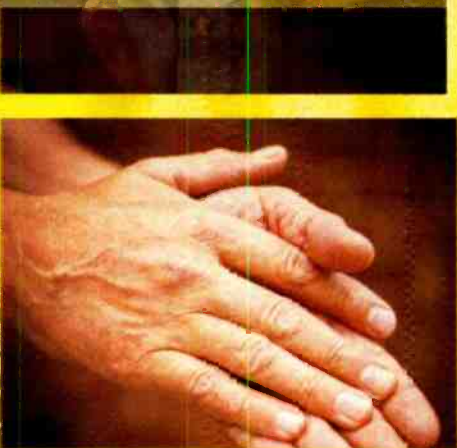


## Jay Schneider

vice president of production, operations and engineering services, Discovery Communications

*"We are looking for equipment that doesn't just do one thing but does a multitude of things, so we can amortize it over a number of different processes."*

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# Fox

**F**ox's Andy Setos is going into NAB 2000 seeking companion technology to the DTV equipment on which he focused at previous shows: digital gear that works with traditional network functions.

Fox's appetite for new and more sophisticated DTV products is expected only to increase over time. But, for NAB, Setos' interests lie elsewhere.

"I don't think there's any concern for the basic tools, at least in my company," he says. "They're available. They work more or less okay. And so that's sort of behind us now."

Indeed, the industry has come a long way from the days when NAB attendees couldn't even buy an STL (studio-to-transmitter link) if they wanted to. Now most key DTV elements are beyond the prototype stage and into the product stage, leaving buyers like Fox to spend time at NAB concentrating on new equipment that will allow the network to digitally record, store, edit and play back video.

Fox's quest to reduce its reliance on the videotape machine means the network's executives will be trolling NAB looking for computer technology that has the potential to change its TV facility—whether client-server architecture, high-speed network architecture, or storage hierarchies and asset management.

The network has taken some modest steps from synchronous streaming to file transfer but is looking to "change dramatically" over the course of the next year. Equipment to accomplish that is what Fox is seeking.

While Setos hesitates to name specific products, he acknowledges that he's in the market not only for server products but for services. "We're looking very closely at ATM [asynchronous transfer mode] products so that the high-speed network connects all these things, transcends the plant and goes wide-area, across the U.S. and into the world."

Already, the Fox Network Center is achieving some of those efficiencies. "For *Malcolm in the Middle*, they gave us a digital videotape, but, past that videotape, it's all file servers and high-speed networks," says Setos.

"While that's the entire network, it's a physically small application. What we would like to do is have all of our media be changed over—for instance, in post-production and in storage—to virtual files where no one is really handling materials,"

he notes. "They are logging them in, but there's no paper. And they are recording them, but there are no cartridges."

The exact nature of an appropriate asset-management system could be fleshed out at NAB. The solution, Setos says, lies somewhere between a "gussied-up inventory-control system" and a grand solution that can tell you "which frame of which picture of which episodic played in what part of the world to what audience, and how much they paid for it.

To reduce costs, networks can't afford to spring for custom solutions in each application. There is the feeling among some network execs that promising, truly out-of-the-box solutions might be making their debut at NAB this year. "We're sort of where we were last year with digital television elements," Setos says. "But it's probably going to take longer to get those solutions done than building the discrete components for digital TV."

Servers have come a long way from the first basic IBM systems unveiled on the floor of NAB nearly a decade ago to the Grass Valley Profile servers Fox employs. Manufacturers may finally be delivering on "one of the great unfulfilled promises" of the industry. But Setos still sees a glaring gap between what he wants to buy and the capability of today's server technology. That's what is holding up purchases of robotic tape-based systems and other complementary tools.

What Setos and others are looking for are good, broad-scale, integrated network solutions. "Because after all, the TV marketplace—and I'm using TV in the broadest sense—overloads the traditional network technologies applied for the desktop and even heavy industrial use. They're talking megabits a second, and we're talking gigabits, plural, a second," says Setos. "Because of that, there is a gap in performance."

Fox currently uses Fibre Channel network equipment to deliver a payload of about one-half gigabit per second, which is adequate for very small areas of activity but not generically. Because of that, network-operations folks don't expect a computer network topology to replace conventional X-Y routing switchers any time soon.

"We see that coming, but not today," Setos says. "Of course, hopefully, we'll be pleasantly surprised, and someone will have that at NAB." ■



## SHOPPING LIST:

- ✓ ATM-based telecom services
- ✓ asset-management systems
- ✓ computer-networking technology



## Andrew Setos

executive vice president,  
News Corp.'s News  
Technology Group

*"What we would like to do is have all of our media be changed over—for instance, in post-production and storage—to virtual files where no one is really handling materials."*



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# HBO

**H**BO's Bob Zitter goes into NAB 2000 with most of his major purchases for the year already completed, having placed large equipment orders for its major production studio rebuilding. That leaves him with plenty of time to research servers and software for the network's highly automated network-origination facility in Hauppauge, N.Y.

"We're moving more and more from videotape to video servers," Zitter explains. "One of the things that we're interested in is how we can come up with better interfacing between our servers and the automation systems."

Since HBO makes good use of its Louth automation system, Zitter will probably be talking to Harris, which bought Louth in January, to find out what the new owners' plans are for the product line. Likewise, he'll visit the Grass Valley Group booth to talk about the former Tektronix VND product line.

In the studio space, HBO is interested in strategies to better connect workstations, local storage and archival storage in the production environment so that the various pieces can work more like a system. Zitter says he's not likely to find solutions as well-developed as the news systems that have been marketed for years now. "We know these are not so much products that you put in your bag and walk home from Las Vegas with, but that's what we're focusing on."

HBO's recent studio-equipment purchases, which have not been announced yet, were designed to accommodate its increased schedule of original programming, such as *Inside the NFL* and the recently announced Bob Costas show slated for 2001. HBO is also considering introducing some shows produced outside the network.

The network's origination facility pumps out 20 standard-def HBO and Cinemax feeds and two network high-def feeds, along with originating other networks, such as Comedy Central. In addition, the facility is the locus for packaging, digital compression and satellite transmission of 48 networks for Time Warner Cable's AthenaTV digital satellite feed. In sum, the facility transmits approximately 80 networks, 24 hours a day.

HBO's robotic operation includes more than 30 Sony Flexicarts that play out net-

work programming and Grass Valley Profile servers that handle interstitials and time-zone delay. The facility has a Pluto hi-def server. A typical control room operates eight networks with playout using the Louth automation system, while master control handles overall monitoring and radio-frequency signal management.

What the large operation needs in order to be more efficient, says Zitter, is a network for its servers. An interstitial programming server, for example, could interface with the network-program-schedule software and learn where promos need to be sub-distributed, so that each control room could have every spot needed within the coming 24 hours.

The problem, says Zitter, is that no one has ever really built an automated system interface to move, cache and archive content in a way that meets HBO's needs. The network has been working out possible development strategies, both in-house and with outside vendors.

Noticeably absent from Zitter's NAB agenda is any serious consideration of HD-equipment purchase. HBO has bought all it needs right now for hi-def, including a raft of Panasonic D-5 HD VTRs, three HD Smart-Cart automation systems and two Philips Spirit telecines. "I'm hoping that everyone else who has chosen to follow rather than lead uses NAB as an opportunity to join the bandwagon," Zitter says. "As I've said publicly before, we're doing so much HDTV programming that we're not ready to expand it yet until the base of viewers grows."

HBO's high-def feeds, carried by DirecTV and EchoStar along with Time Warner Cable and Cablevision Systems, are showing between 50% and 60% of film products in true HDTV, with the rest upconverted. The network still has not started producing any original HDTV programming but plans to in the future.

One major obstacle in the way of rolling out original HD programming—besides the limited consumer demand for the service—is the lack of HDTV post-production equipment geared toward high-end production. "I think there has been some progress made, and I'm hoping to see at NAB that there will be more," Zitter says. "But some of the equipment that high-end producers use is maybe some of the last product that would be developed." ■



## SHOPPING LIST:

- ✓ video servers
- ✓ automation and archiving software
- ✓ networking technologies



**Bob Zitter**

senior vice president of technology operations, HBO

*"One of the things we're interested in is how we can come up with better interfacing between our servers and the automation systems."*



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# MSNBC

**F**or MSNBC's Mel Weidner, NAB 2000 will be a fact-finding mission to identify a server-based system that supports acquisition, editing, playback and archiving—even though he's not quite ready to chuck the network's traditional tape machines.

"Although we have met with multiple [server] vendors and seen their product offerings, we are not yet comfortable that any of those offerings are ready for prime time," Weidner says. "So we will continue to research."

MSNBC's plant, which has a 601 serial digital component infrastructure, uses tape machines based on the Sony Betacam SP format, outfitted with encoders and decoders on either side. When the plant was built, Beta SP was chosen because of the paucity of economically feasible disk-based systems and its compatibility with NBC News.

Before NAB '99, Weidner challenged his staffers to come up with a game plan to move into a digital, tapeless environment.

"We still haven't found any particular solution that meets our needs in all areas," Weidner says. "It's not an easy thing."

The cost of tape vs. disk space is not the only issue, according to Director of Engineering Chris Lizza. "The key is to be able to treat the video as files," he says, "and to have all the associated metadata with the video material preserved, so that it can be passed around the plant, modified, changed and retrieved from whatever stage in the production process it happens to be in."

Among the systems MSNBC operations staffers have evaluated are Quantel's Inspiration integrated news and sports production system and Sony's NewsBase newsroom server system. They have also looked at the Avid/Tektronix digital news-production system. But Weidner notes that it's missing an overall media-asset-management component to track files from ingest to output.

Lizza said he was "intrigued" by a networking and storage platform produced by Omneon Video Networks, the Video Area Network, which uses IEEE-1394 as a means of transport. The internal storage system is file-format independent, which could eliminate some of the guesswork about making the right file-format choice, says Lizza. "That way you have one system to handle all of them. That's much better than having disparate systems that

require some sort of translation in order to move material."

But Weidner notes that the Omneon product is primarily a storage system.

"The media-asset-management part isn't quite there, though they are looking to partner with other folks," he says. "They are a start-up and have bright people. But, if you are looking to move a plant into a whole new architecture, you also want to be assured the company has long-term prospects."

Disk-based systems won't be new to MSNBC. All the network's commercials and promos are played back via Grass Valley Profile servers using motion JPEG compression running at 24Mbps, each with its own associated RAID-3 external drive array. The Profile servers are also used to play back many of the motion graphics seen in MSNBC's on-screen look.

Disk-based equipment is also used for graphics applications—three Quantel HALs, six PC-based 3-D creation and animation systems—and even in the editing department—three Quantel EditBox suites operating from a ClipBox server, 17 Avid Media Composer Rooms and a Scenaria music-creation system.

About 10 Avid edit rooms have been added over the past five months, and MSNBC is now looking at ways to network the rooms together so operators can take advantage of common and centralized-archival storage systems. Some rooms already have networking and serial-digital connectivity via the plant-routing system.

The Web side of the MSNBC venture is beginning to resemble the traditional broadcast side from a production equipment standpoint. MSNBC.com acquires source material using a Trinity video-production system from Play Inc. It has its own digital router so any of the equipment can be used as a source or recording device, including two Sony Betacam VTRs and two Fast Forward disk recorders. After editing, material is sent through Microsoft's NetShow encoder to produce variable bit rates for Web viewing.

MSNBC is close to a decision on a compression vendor for distribution of summer Olympics programming on cable. MSNBC has evaluated MPEG-2 encoders from Scientific-Atlanta, Motorola, Wegener, Divi-Com and Lucent. "That's an area of interest," Weidner says, "because we may have an opportunity to take advantage of some available bandwidth on existing transponders." ■



## SHOPPING LIST:

- ✓ tapeless newsroom systems
- ✓ asset-management systems
- ✓ MPEG-2 encoders



## Mel Weidner

vice president of technical operations, MSNBC

*"Although we have met with multiple [server] vendors and seen their product offerings, we are not yet comfortable that any are ready for prime time."*



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# NBC

Last year, NAB provided NBC its chance to get serious about DTV gear in outfitting its Genesis-component digital facility. This year, DTV is still a priority—especially as the network looks to meet its timetable for launching its digital stations in several markets, notably New York. But the DTV mandate is also sharing center stage with nonlinear editing equipment, networking solutions and various pieces of the media asset-management puzzle.

Among NBC's new equipment priorities for NAB 2000 is digital TV equipment that will enhance the basic functions of its HD studio. That includes Dolby audio encoders and decoders, digital audio switchers, PSIP generators and other items that make the stream complete, says Peter Smith, vice president of technical planning and engineering.

"We bought our encoders last year, and I'm sure lots of people did," he says. "But we are looking at the captioning encoders, the PSIP generators and microwave gear, which is still going to be a hot item this year."

NBC won't be scouting too hard for transmitter equipment, since a long-term deal is already in place with Comark. But, for many other digital needs, Smith and his NBC colleagues will perform a complete walk-through of the NAB expo floor to find every vendor they can in areas of special interest.

NBC has already done some testing of the 5.1-channel Dolby Digital sound equipment with an eye toward eventually moving the production of specific shows into it. "At this point, there is just not enough [digital] gear there to say you are going to do it to any great extent," Smith says. "But NAB should be different. There should be some options there."

A top priority for NBC is finding network solutions for editing and production, and specifically productivity-boosting equipment that can not only edit for NTSC broadcast transmission but edit for the Internet and digital TV as well.

"We are looking at ways to get our information out through the various channels that will become available," explains Smith. "So we are certainly looking for lots of productivity, particularly in the news area but also in the production area."

NBC has already invested heavily in nonlinear editing, primarily through various

Avid editing systems, which can be found throughout the network's news, sports and entertainment production facilities at 30 Rock. They work "beautifully," according to Smith, who now is looking to put a system in place that brings all the stand-alone units together across production areas.

In media-asset management, NBC isn't keen on paying one vendor to build a comprehensive system right now. Instead, Smith wants to put together a toolkit of ideas from different manufacturers creating what the overall solution might be, depending on the kind of programming and its life expectancy.

Beyond video servers and archiving solutions, Smith is currently focused on software issues, such as metadata. What should the metadata include? And how should it be extracted so that it serves as an adequate electronic fingerprint for the media it marks? Some of the systems today are text-based, while others work on key frames of the video; others recognize part of the video. "We are not necessarily just looking at what's out there and what you can do but at what we should be doing," Smith says. "And then we are trying to fit the pieces to our actual needs."

NBC is currently working with a company called Mate (Media Access Technologies Ltd., based in Israel) that has a methodology for recognizing content in pictures. NBC also has an ongoing project with browsing firm Virage and has spoken to many other companies on the issue, but no major decisions have been made. "It's early yet," Smith says.

On the tape front, NBC is still purchasing Panasonic DVCPRO digital tape for its O&Os under a contract dating back to 1997, including the newer DVCPRO 50, which uses a higher 50-Mbps bit rate to accommodate advanced production.

NBC will also be buying digital Sony MPEG IMX videotape recorders for network control rooms and for tape record and playback stations. The purchases will come as part of an agreement in principle to purchase up to \$16 million in digital broadcast equipment from Sony Electronics [BROADCASTING & CABLE, Feb. 14], including broadcast display products, DVS-7350A switchers, DVS-2000C switchers, DME-7000 digital multi-effects systems, and broadcast display products. ■



## SHOPPING LIST:

- ✓ Dolby audio encoders and decoders
- ✓ digital audio switchers
- ✓ video browsing software
- ✓ PSIP generators



### Peter Smith

vice president of technical planning and engineering, NBC

*"We are certainly looking for lots of productivity, particularly in the news area, but also in the production area."*



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# PBS

**P**BS' Ed Caleca is ready to check out HD servers, automation equipment, routing systems and some new technologies that were once on the fringes of the network's radar screen. Now, HD gear is becoming more of a priority, including archiving and asset-management systems.

"The early-entry asset-management systems were not very intriguing to us, because they were designed for big news or sports operations," Caleca says. "But with the number of package feeds and the amount of assets that we have in libraries today, archiving and asset-management is something we need to understand better."

That interest may culminate in some early purchases, says Caleca, although it's unclear which vendors might have the best fit for PBS' asset-management needs. Consider its education mission, for example: Caleca would like the ability to package specific information for teachers developing lesson plans, so that they don't have to sift through two hours of video to make a point. To do that, he will need the ability to categorize archives for quick access to a topic. Another goal is to repurpose material that has a video shelf life for prime time distribution as streaming video over the Internet.

PBS has already purchased eight Pinnacle MediaStream servers for SDTV and current NTSC output. "They're working so well that we continue to do more and more with that technology and less and less with running tape," says Caleca.

For example, operators can, on request from member stations, send out a Central-, Mountain- or Pacific-time-zone feed of PBS' "Schedule X" package feed, which is used locally as a second cable channel or for overnight coverage.

"It doesn't take a lot of capacity, and it's a huge time saver," Caleca says. As a result, PBS is planning the purchase of more servers while increasing the capacity of all eight existing MediaStreams, at least doubling the caching capacity.

However, problems occur when every station asks for multiple feeds of the same programming. That's why Caleca hopes server prices drop significantly in time for next year's NAB, so member stations can purchase them and have the exact same capability to do what they want with PBS' feed.

Since last year's NAB, PBS has com-

pletely switched over to a Louth automation network and is looking to expand it. More important, Caleca is looking at traffic automation platforms as PBS considers expanding its distribution capability to multiple outlets including DBS, cable headends and stations.

"Managing the traffic flow on 10 transponders' worth of capacity in the sky and server capacity is becoming a very interesting juggling act," says Caleca. "You have to have an automation platform that's going to allow you to do that, and to interface with your Louth automation system and everything else in the plant."

The transition to the Louth system hasn't been any less rocky than anyone else has experienced, including the interface problems found in the transition to any automation system platform. "I'm not displeased," Caleca says. "If anything, I'm cautiously optimistic that the level of customer service and care is there, so we'll get resolved any issues that we have open."

What's not high on Caleca's list is HD, at least not at the network level, where encoders and Panasonic equipment for both 1080i and 720p distribution are already in place. PBS' short DTV shopping list includes some additional Sony HDCAM gear and perhaps equipment to handle 480p playback and distribution, should producers provide that format to the plant.

"To be honest, I'm looking to let this soak for a while," he says. "You want to have some pieces on the board so you can play Monopoly with the best of them. But you don't want to have so many hotels on your space that you get caught with an over-commitment."

That's not to say PBS member stations won't be buying HD gear. Indeed, their current modus operandi is to consider 16x9 HD-capable cameras from such manufacturers as Ikegami and to talk to Canon about HD-capable lenses.

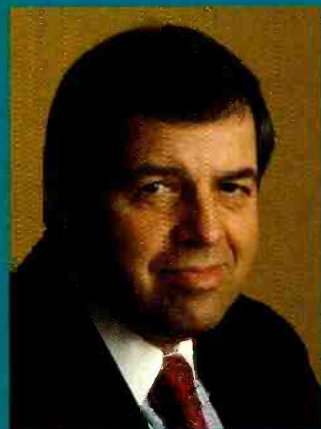
DTV transmission should be the top priority for most of the public television member stations this NAB, says Caleca. PBS has amassed a little over \$300 million in state and private funding that will give many stations the opportunity to buy their first real digital transmission equipment, including antennas, transmitters, encoders, PSIP generators and perhaps even translators.

"This is the year of getting down to the business of getting it done," Caleca says. "2003 is not that far away." ■



## SHOPPING LIST:

- ✓ HD video servers
- ✓ automation software
- ✓ asset-management systems
- ✓ 480p playback gear



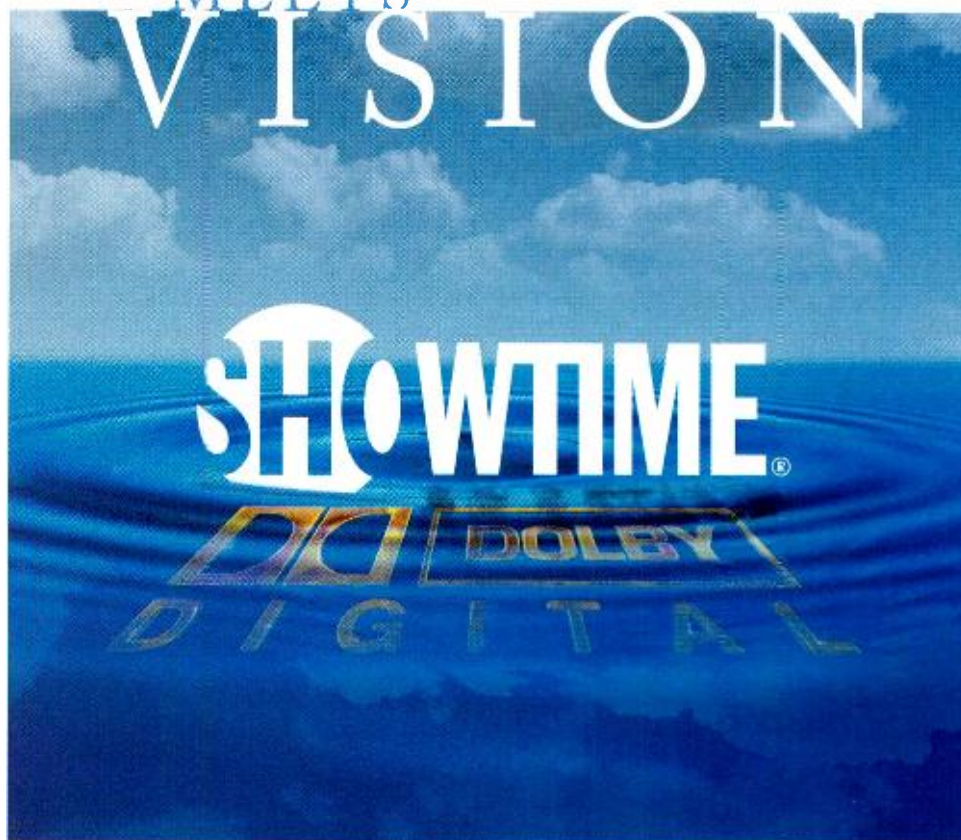
## Ed Caleca

senior vice president  
of technology and  
operations, PBS

*"With the number of package feeds and the amount of assets that we have in libraries today, archiving and asset management is something we need to understand better."*



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# Starz Encore

**R**ay Milius comes to NAB with a mission: migrating Starz Encore Group's 13 movie channels from tape-based playback to server-based playback.

The challenge is to develop a system for Starz Encore's new 250,000-square-foot facility southeast of Denver, which will house both technical operations and office space. Groundbreaking is likely this spring, with a move-in date of late summer 2001.

"If I had my druthers, I'd rather wait another year or two. But we have an opportunity where we are moving into a new building, so we have to buy new equipment anyway," Milius says. "It's a good time for us to make the leap."

The new system will be designed to handle up to 43 different feeds: 13 for the existing channels, 13 for West Coast feeds, three for Mountain time-zone feeds and an additional five analog feeds for C-band backyard dish customers. That leaves nine channels to accommodate future growth. Based on the company's historical growth trajectory, Milius expects another three to four channels to be added in the next few years.

He expects movies and interstitials to be transferred over to data cassettes in a robotic tape storage system. The movies will then be loaded as needed into a pool of video servers, which will output the program streams. Milius and his colleagues are sifting through 23 different vendor proposals, hoping to narrow it down to two or three finalists that they can evaluate at NAB.

At the top of Encore's shopping list are video servers. Starz Encore is already using a Pluto AirSPACE server to compile the daily interstitial reels for each of its 13 channels. Milius says he's pleased with its performance, noting that it has three outputs that allow the server to compile three reels at one time.

But he is also "very interested" in the newest-generation Grass Valley Profile XP PVS1000, the Sony MAV-70 MPEG-based server, the Leitch VR440, SGI's Origin 200, the SeaChange Broadcast MediaCluster 1200, Quantel's Cachebox and Moving Picturebox and the Pinnacle MediaStream 1600. "We are shopping around," he says.

Starz Encore's RFP (request for proposal) also took into account new developments in sound—specifically, the number of audio channels available. Since June 28 of last year, the Starz East Coast feed on DirecTV

has been running Dolby Digital 5.1 surround sound, which ties up a pair of AES audio channels. The left and right English are on another pair, and Spanish is on a third.

"We are in the process of trying to convert our library to Dolby E [Dolby's professional digital audio format] so that we can accommodate all those audio streams," Milius says. "That also means that, on the transmission side, the server we select has to be capable of not only passing AC-3 but being able to accommodate three AES pairs per video channel—and some of them only accommodate two."

Robotic storage was part of Encore's proposal request, and Milius is looking at Ampex, StorageTek and ADIC systems as well as a proposal from Sony touting its PetaSite mass-storage data library.

A big question mark for the new Starz Encore facility is HD, since the intention is to design the new playback center to be ready for HD when it arrives.

"We are watching developments in that area very closely, from the technical standpoint as well as from a competitive standpoint," Milius says, "but we haven't made a decision as to when we will pull the trigger on anything."

For this NAB, however, the main agenda item is the migration from tape to video. "It's a big step for us," Milius explains. "And since it's going to be the foundation of our post-production facility in the future as well, it's not something we are taking lightly. We are trying to look at it a lot of different ways."

All Starz Encore promotions are created in-house using five Sony BVE-9100 linear editing system suites and four Avid Media Composers that have been upgraded to support uncompressed-quality recording and playback. The Media Composers are going to be networked together so that they can utilize shared storage. Eventually, they will be tied in with the server playback systems so everyone has access to the same material.

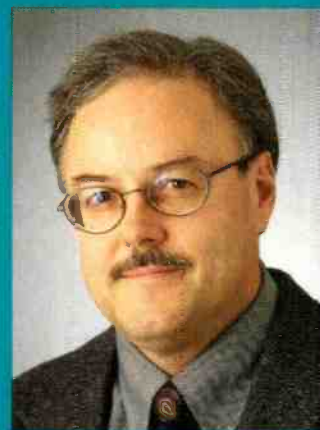
At NAB, Milius will also be looking for interactive products such as e-commerce tools and servers that can support Starz Encore's subscription video-on-demand (SVOD) initiative. Starz Encore conducted live demos of SVOD at the Western Show last December, but no purchase deals for hardware have been done yet.

"It's a difficult thing," Milius says, "just because there are many different parameters and things to consider." ■



## SHOPPING LIST:

- ✓ video servers
- ✓ robotic storage
- ✓ subscription video-on-demand equipment



## Ray Milius

vice president of production and operations, Starz Encore

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# Turner

**W**ith NAB 2000 just around the corner, Turner Entertainment's Suzanne Donino is researching a robotic data-tape archive solution for stabilizing the network's current library material, most of which is stored on D2 tape.

"We see D2 as a dying format, especially as we move into the world of having to stream video and multipurpose our assets," Donino says. "So that is really our major driver in a lot of the technology solutions that we're looking at."

Donino and her colleagues have evaluated numerous tape formats. But rather than switch and have to perform yet another conversion in five to seven years, the desire is to leap directly from D2 to data tape.

Looking at specific digital robotic solutions from StorageTek, Sony and Ampex is on Donino's agenda for NAB. One of Turner's major requirements is accessibility to data via media-management software, which is where software suppliers such as Virage, Avalon and Bulldog come into the picture.

Archiving is just one aspect of Donino's mission, which is getting the right tape to the right spot on air. She wants to see that Turner's assets are repurposed and distributed in an efficient, non-labor-intensive way. Any given week, Turner network operations handles nearly 5,600 tapes. "If I can reduce that movement," Donino says, "then I've brought some efficiency to the organization."

Turner is continuing forward with its move to server-based operations. Already significant commitments have been made to Pinnacle MediaStream 4:2:2 video servers and 1600 video servers, as well as Grass Valley Group Profile servers in the PDR-100, PDR-200 and PDR-300 series.

Boomerang, Turner Broadcasting's new classic-cartoon digital network, launches April 1, and Donino's plan is to have a robotic solution deployed for it by late fall.

At NAB, Donino will be looking not only at storage devices for large archive-management solutions but also for applications in administration and other areas. Notably, writable DVDs from JVC and other manufacturers may be useful in Turner's intranet and Internet applications. "We record all of our air every day," Donino explains. "Right now, we do that on tape, and it takes up a lot of space. If we

can streamline that process, then it makes life a little bit easier."

Another long-term project for Donino is WTBS, Turner's broadcast station in Atlanta, which needs to roll out digital service by May 2002 as per FCC requirements. "One of these years, I'm actually going to have a solution to talk about," Donino says. "We're still months away from making a final business decision as to what model we'll deploy. It all still boils down to the fact that we've got to find a way to make money."

On the heels of all of this, Turner continues to plan migration to its new, state-of-the-art broadcast center. Ground will be broken in March for the 185,000-square-foot facility, which will serve as the operational backbone for the Turner Entertainment Group. Turner should begin moving sometime in 2002.

Most of the major-scale systems for the broadcast center were buttoned down in last year's budget and have already gone through purchasing, according to Kevin Shorter, vice president of engineering for Turner Studios.

"By the time NAB rolls around this year, we will have all of the major infrastructure built out. The majority of our rooms targeted to be online at those dates will all be running," Shorter says.

For NAB, Shorter will be looking at "refinement issues" for the building. From the engineering side, Turner Studios has purchased a comprehensive routing system from Philips, which has committed to providing routing control system upgrades. Features of the upgrade include better redundancy within controllers, better programmability and greatly improved downloading times. "They will be expected to show their wares," Shorter says, "because we are not the only customer they are talking to about this upgrade."

Nonlinear editing will be a big focus for Turner Studios in the future, both in standard and high-definition formats. "We have a high degree of nonlinear offline right now," says Shorter.

Products that will be under consideration include Quantel's EditBox, Discreet's Fire and Smoke, Softimage DS, and others. "There's not a leading contender," Shorter says. "That's one thing I hope NAB will help determine. We have to decide who has the right product." ■



## SHOPPING LIST:

- ✓ data-tape systems
- ✓ media-management software
- ✓ nonlinear editing equipment
- ✓ low-cost data storage for non-broadcast apps



**Suzanne Donino**

senior vice president of network operations, Turner Entertainment

*"We see D2 as a dying format, especially as we move into the world of having to stream video and multipurpose our assets. So that is really our major driver."*

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Saul Shapiro  
Gist Communications, Inc.

David B. Williams, WhirlGirl

#### Making it Pay

Moderator:  
Rich Tedesco, Broadcasting &  
Cable Magazine

Stuart Elliott, New York Times

Glena Ginsburg  
Visionary Media, LLC

Mark Greenberg  
Showtime Networks Inc.

Cindy Johnson, Public  
Broadcasting Services (PBS)

Lawrence R. Schatz  
Microcast Inc.

Robert K. Whyte  
Daniels & Associates

Michael Yanover, Macromedia

#### TV News

Moderator: Reese Schonfeld,  
Beauchamp Place  
Communications

Merrill Brown, MSNBC.com

Lou Dobbs, Space.com

Bernard Gershon abcnews.com

Martin Nisenholtz  
Times Company Digital —  
New York Times

Jim Phillips, IPIX

Scott Woelfel, CNN Interactive

#### Music for Sale — FREE! — Help!

Moderator:  
Michael Selverme, Selverme,  
Mandelbaum & Mintz, LLP

Michael Dorf, KntMedia, Inc.

Aida Gurwicz, Cherry Lane  
Music Publishing

Bob Holmes  
Push Media Group

Ken Krasner  
Electric Artists, Inc.

Marc Morgenstern  
ASCAP Enterprises

Irwin Z. Robinson  
Famous Music

#### Luncheon Keynote Address

Martha Stewart, Martha Stewart  
Living Omnimedia, Inc.

#### 21st Century Couch Potato — The Future Viewing Habits of the American Consumer

Moderator:  
John Roland, Fox 5 News

Richard Gringas, Excite@Home

Bruce Hasceltine  
The Walt Disney Company

John Hein, Jump the Shark

Stacy Joina, TIVO

Bruce Leak, Web TV

Kim LeMasters  
Replay Networks

Michael Ramsay, TIVO

Scott Sander, SightSound.com

Allan Thyngessen, Wink

#### Video Databases, Streaming Technology and Related Technology

Moderator: Al Barber  
e-Media, LLC

Mark Hall, RealNetworks, Inc.

Bradley Horowitz, Vlrage, Inc.

Doug Humphrey, Cidera  
(aka SkyCache.com)

David Price, Plug 'n Pay

Dan Rayburn  
Globix Corporation

#### 303 - Advertising and the Internet

Moderator: Tom Griffin  
Griffin Bacal

Jerry Della Femina  
Della Femina/Leary & Partners

Alan Masarek, AdOutlet.com

Michael Miglozzi  
2 Guys Who Do Ads, Inc.

Chan Suh, AGENCY.COM

#### eCommerce

Moderator: Diane Linnen Powell,  
Lifescape.com

John Engel, e-Media, LLC

Rebecca Oulck  
The Wall Street Journal

Ronald Del Sesto  
20thCenturyTimeCapsule.com

Bernhard Warner  
The Industry Standard

#### Power Panel — The Big Q

Moderator:  
Don West, Broadcasting &  
Cable Magazine

Rob Burgess, Macromedia &  
Shockwave.com

Patricia Fill-Krushel  
ABC Television Network

Dan McDermott  
DreamWorks, SKG Television

Paul Nash, Microcast

Josh Sapan  
Rainbow Media Holdings

Henry Schieff, CourtTV



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# Labels prep for digital push

Music downloads projected to become a \$760 million business by 2004

By Richard Tedesco

This could be the year that digital music downloading ceases to be the next big thing and starts to become a business for the major record labels.

All five major record labels—and Madonna's Maverick Records—recently took minority stakes in Listen.com, a service that offers 500,000 MP3 downloads from various Web sites. And that investment comes on the heels of the Big Five's successful completion of a six-month AlbumDirect digital downloading trial with IBM among Road Runner subscribers in San Diego.

"We will get into digital downloading this year," says Al Smith, senior vice president of Sony Music. "These are the early stages. There's a lot of technical details to be worked out."

But the Listen.com investment indicates that the labels are willing to embrace the popular MP3 format as one downloading tool among many, focusing on the bigger picture of kick-starting the business.

It was MP3, a prime vehicle for pirated downloads, that became the impetus to establish secure standards for downloading music over the Internet. The Record Industry of America and MP3.com are still embroiled in countersuits that will probably be settled at some point in the future.

Listen.com is also an indicator of strategic direction for the labels, which are inclined to fuel the third-party downloading effort by online marketers or major retailers that may make moves to expand their businesses to the Web. "It's always been our plan to support other retailers online," says Smith. "We fully intend to support them as we combine physical sales with digital sales."

That's because online music sales will represent a miniscule portion of

overall sales for the foreseeable future, and the labels are intent on avoiding friction with big retail outlets. "In the long run, it's going to be the Tower Records and the Virgin [Megastores] that are going to leverage their brand to enable these downloads," says Kevin Hause, digital media analyst for International Data Corp.

Hause projects digital music downloading will be a \$24 million business this year, compared with the overall \$12 billion retail music business. He foresees digital sales growing to \$760

while participating in chat rooms.

EMI Records has said that it plans to sell digital downloads of singles with established retailers during the second quarter of this year.

EMI's recent alliance with Time Warner Music portends a powerful duo, with online initiatives likely to be launched through America Online, which already enables digital downloads on a small scale. That activity is likely to scale larger in the short term: Time Warner CEO Gerald Levin declared the merger a "takeoff point" for his company's music business.

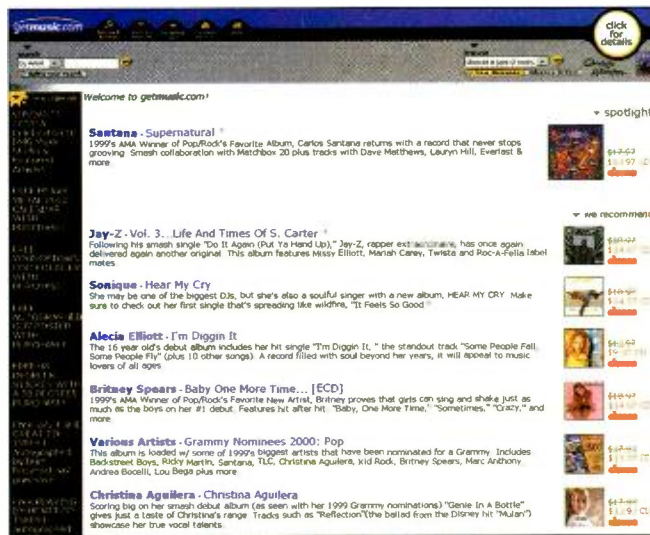
A reported dispute among EMI, Sony and MTVi, MTV's Web unit, shows the importance the labels are attaching to the use of their material on the Web. In its recent IPO filing, MTVi reported that two major labels demanded that it stop streaming tunes by their artists and compensate them for songs already streamed on its sites. None of the parties is commenting on the dispute.

The fact that the labels are questioning the compulsory license rights MTV is invoking as an Internet radio programmer indicates that—

streaming or downloading—this is a serious business with gray rights areas.

As standards for the Secure Digital Music Downloading Initiative remain to be established, the major labels found that IBM's Electronic Music Management System is one secure option for the future of the business. They also explored consumers' appetites for downloading in the AlbumDirect trial, with 1,000 participants commissioning 4,000 downloads of 50,000 music tracks.

Consumers were equally interested in downloading current titles as well as out-of-stock inventory, according to Sony's Smith, whose vision goes beyond that trial: "What we see is a new world of opportunities with licensing." ■



GetMusic.com will be the downloading site for major record labels BMG and Universal Music later this year.

million in 2004, as the overall music business hits \$13 billion.

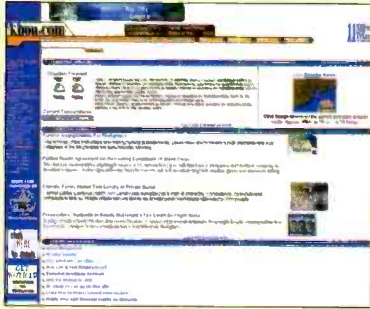
Two major labels, BMG and Universal Music, link to stream tunes and enable limited downloads by their respective artists in the community-oriented GetMusic.com site, which will be the downloading center for them later this year.

"We see our future as doing digital downloads," says Andrew Nibley, GetMusic president and CEO, who says downloads will become "increasingly predominant" this year in the MP3 and Liquid Audio formats.

Nibley sees downloading being incorporated into the community aspects of the BMG/Universal site, with fans downloading music tracks

## SITE OF THE WEEK

www.khou.com



### KHOU-TV Houston, Texas Ch. 11, CBS

**Site features:** Newscasts streamed live weekdays at 5 and 7 a.m., noon, and 5, 6 and 10 p.m.; Saturdays at 8 a.m. and 6 and 10 p.m.; Sundays at 5:30 and 10 p.m. Weatherwise site has searchable database, including live Doppler Radar for Houston area and regional Texas and national weather maps; downloadable live NowCaster weather report and Weather Warn e-mail feature; 10 live Webcams; real-time traffic maps

**Site launched:** 1997; relaunched with video streaming in October 1999

**Site director:** Jason Martinez, KHOU-TV Webmaster

**Number of employees:** 4

**Design:** co-produced with Lone Star Internet, Austin, Texas

**Streaming technology:** RealVideo

**Traffic generated:** Averaging 1 million page views monthly

**Advertising:** Banner ads, local retailer coupons

**Revenue:** N/A

**Highlights:** Searchable video archive enables access to news clips. Its coverage of Texas A&M bonfire collapse last year attracted 75,000 visitors to site; downtown Webcam recently drew 120,000 visitors in a month.

—Richard Tedesco

# And now, from AP

News giant is latest to offer streaming to newspaper sites

By Richard Tedesco

**T**he Associated Press is lending newspaper Web sites a multimedia look with audio/video news-on-demand and video news summaries.

AP recently launched AP Streaming News with RealNetworks, which is supplying the technology for what is envisioned as a turnkey news-streaming service for print news sites. "The idea is to give the users a really easy-to-use service that launches from their own site," says Jim Kennedy, AP director of multimedia services. "It gives them the total impact of having the content without having to handle it themselves."

The impact will come from a one-minute video news summary with a voiceover, news-on-demand feature that provides 20 video and audio clips to accompany major breaking stories, and live video coverage of one news event daily.

Participating newspapers receive e-mail notifications of updates for the news-on-demand clips. Most of those clips also will be on AP's site, but some of it will be accessible only on the newspaper sites.

*The New York Times, USA Today,*

*The Washington Post* and the Knight Ridder online newspapers are the initial customers for the service, which AP expects to place on 50 news sites by year-end, according to Kennedy.

Plans call for expansion of the service, with gradual addition of more content, including longer-form video content in 10-minute or 15-minute packages. "We're trying to make the best use of the AP's resources," says Kennedy. "Our mission is to take all that content and find ways to use it online."

News sites will subscribe to the service as they currently subscribe to other AP services, including *The Wire* AP text service, which currently counts more than 350 newspaper sites as customers.

While Kennedy downplays competitive concerns in launching the new service, he acknowledges that AP is sensitive to multimedia services being developed by other wire services, such as Reuters.

Reuters recently declared its intention to invest more than \$700 million to migrate its service to the Internet over the next four years. Among other things, Reuters plans to create a Web site that will offer broad access to Reuters news, video, research, graphs and trading services. ■

## LaunchCast: Do-it-yourself DJs

Launch Media officially rolled out its LaunchCast site last week, claiming 100,000 users on the music-streaming site since its fall beta launch.

That's based on the number of "stations" created on the site—streaming formats set up by users who register to access tunes according to their tastes. Users who register on the site, which is part of Launch.com, can select from 60,000 tunes in more than 70 music genres. Once they define their preferences, they're pointed to formats created by other self-styled DJs with similar tastes.

Launch has enlisted several celebrity DJs, such as Moby, Missy Elliot and Reel Big Fish, to program their own formats and will be adding more in the next several weeks to spark interest in the concept. The online music programmer figures that won't be a stretch, since it currently boasts 2.8 million registered users on the Launch.com site, which offers 2,500 music videos for streaming and a limited menu of digital music downloads.

LaunchCast is powered by the iBeam Network, which currently claims capacity to accommodate 300,000 simultaneous media streams. It streams in Microsoft's Windows Media and uses encoding from Sonic Foundry Media. Launch.com uses RealNetworks' RealPlayer to stream music videos. And Launch Media has established relationships with Sony Music, EMI and Warner Music.

—Richard Tedesco

# Broadband Bay Blast

*Aiming for content aggregators, NorthPoint tests platform in San Francisco area*

By Richard Tedesco

In a trial that could provide a clearer direction for broadband transmission, NorthPoint Communications is creating a platform for content aggregators to efficiently deliver video on the Internet.

"Blast" is the working title for the platform that NorthPoint, a competitive local exchange carrier (CLEC), is testing among several hundred broadband users in its San Francisco Bay-area home base. The trial started earlier this month and will proceed for at least two more months, segueing into field trials with ISPs that NorthPoint serves.

NorthPoint has a presence in 33 major markets nationwide and expects to nearly double its reach this year.

The idea behind Blast is to enable broadband content aggregators to piggyback on NorthPoint's digital subscriber-line network to deliver video more directly and outside of the public Internet structure. "It keeps it off of the [public] network backbone, where all the congestion occurs," says Michael Malaga, NorthPoint CEO, who compares Blast to the broadcast network model. "There's a lot of frustration out there about delivering content over the Internet. Generally, the quality can't be assured."

The content is delivered from point to multipoint "broadcast centers" in NorthPoint's network. Those centers are intended to eliminate Web transmission problems that prompt what's called "buffering"—that's the choppy-looking videostreaming experience that mars multimedia online.

With Blast, content is transmitted from the edge of a network in a particular area, closer to the subscribers receiving it.

NorthPoint has enlisted a potpourri of partners in the Blast project, including major players such as Akamai Technologies and Digital Island, which maintain extensive proprietary networks of their own to distribute Web content.

Microsoft is also in the mix, promoting its Windows Media Broadband Jumpstart Program to push content development.

Several emerging players in the

broadband content business are involved:

- iBeam, which delivers content through a hybrid fiber-satellite system.
- ClearBand, which delivers content from AtomFilms, CinemaNow and X-Dreams International.
- CoolCast, which satellite-delivers video from various sources.
- On2.com, a Silicon Alley start-up.
- Into Networks and Media Station, which deliver CD-ROM-based games and educational content.

Blast will be renamed and launched as a commercial service this summer, according to Malaga, who says NorthPoint's revenue will be based on streams of content accessed on its network through the participating content aggregators.

Although its PC audience targets are DSL or T1 subscribers, Malaga also foresees working with cable modem service providers in the future. ExciteAtHome's @Work subsidiary is already connected to its network. ■

## Surfers turn off TV

*Webheads spending less time in front of the boob tube*

By Richard Tedesco

Web surfing isn't hazardous to your health, but heavy usage does impair social interactions—and will likely reduce your TV viewing time.

Those are some key findings of a recently concluded Stanford University study examining just what people spending their time online are doing, and what they don't do as a result of that time spent surfing.

According to the study, those who spend more than 10 hours Web surfing estimated they were spending 15% less time with family and friends, 13% less time in activities outside their homes and 27% less time on the phone with friends and family. "The social fabric isn't going to be unraveling, but clearly there's going to be an impact," says Professor Lutz Urbring of the Free University of Berlin, who co-authored the study with Professor Norman Nie of the Stanford Institute for the Quantitative Study of Society. "They're not going to stop communicating," Urbring adds, "but writing e-mail is a socially isolating activity."

Composing e-mail messages is the most predominant online activity, with 84% of Webheads engaging in it, according to the study.

The specific impact on TV viewing

is particularly telling, with 43% of those surfing the Web for two to five hours weekly reporting reduced viewing and 65% of those spending more than 10 hours online also indicating less time watching TV. The study did not quantify that impact but assumed a direct correlation between time spent online and time not spent watching TV, according to Urbring, who says the TV is getting less attention from Web surfers, even if the TV set is on while they're online.

A recent Dataquest study indicated significant growth in the number of Web surfers simultaneously watching TV, with 27 million adult surfers saying they engaged in such multitasking last year, up from 8 million in 1998.

But Urbring seriously doubts that the practice is widespread, judging from responses to the Stanford survey. "That kind of multitasking may be true for real Internet freaks," he says, "but Joe Six-Pack doesn't multitask."

In time spent online, the survey indicated 66% of Web surfers access general information, 60% read news and other content online, and 32% access entertainment sites.

The Stanford survey was conducted among a random sample of more than 4,000 adults nationwide, using WebTV technology to monitor their online activities. ■



# CHANGING HANDS

The week's tabulation of station sales

## TVS

### KNVN(TV) Chico/Redding, Calif.

Price: \$9.2 million

**Buyer:** Evans Broadcasting of Chico LLC, Bradenton, Fla. (William G. Evans, president); no other broadcast interests

**Seller:** Grapevine Communications, Atlanta (Wendell Reilly, chairman; Richard L. Gorman, president); owns/is buying 16 TVs

**Facilities:** Ch. 24, 5,000 kW visual, 600 kW aural, ant. 2,849 ft.

**Affiliate:** NBC

## COMBOS

**WDZ(AM)-WDZQ(FM) and WSOY-AM-FM Decatur and WCZQ(FM) Monticello/Decatur, Ill.; WKOO(FM) New Bern/Greenville/Jacksonville, N.C.; WANJ(FM) (formerly WKJA) Belhaven/New Bern/Greenville/Jacksonville, WANG(AM) (formerly WCPQ)-WANG(FM) Havelock/New Bern/Greenville/Jacksonville, WRNS-AM-FM Kinston/New Bern/Greenville/Jacksonville and WDLX(AM)-WERO(FM)**

**Washington/New Bern/Greenville/Jacksonville, N.C.; WYAV(FM) Conway/Myrtle Beach, WRNN(FM) Murrell's Inlet/Myrtle Beach, WMYB(FM) Socastee/Myrtle Beach and WYAK-FM Surfside Beach/Garden City/Myrtle Beach, S.C., and KLLL-FM and KONE(FM) Lubbock and KMMX(FM) Tahoka/Lubbock, Texas**

Price: \$75 million

**Buyer:** NextMedia Group LLC, Denver (Carl Hirsch, executive chairman; Steven Dinetz, CEO; Skip Weller, president); owns/is buying three other AMs and 11 other FMs

**Seller:** Pinnacle Broadcasting Co. Inc., Grapevine, Texas (Philip D. Marella, chairman); no other broadcast interests

**Facilities:** wdz: 1050 kHz, 1 kW day; wdzq: 95.1 MHz, 100 kW, ant. 500 ft.; wsoy(AM): 1340 kHz, 1 kW; wsoy-FM: 102.9 MHz, 54 kW, ant. 495 ft.; wczq: 105.5 MHz, 3 kW, ant. 300 ft.; wkoo: 98.7 MHz, 100 kW, ant. 1,015 ft.; wanj: 101.1 MHz, 31 kW, ant. 613 ft.; wang(AM): 1330 kHz, 1 kW day; wang-FM: 105.1 MHz, 18.5 kW, ant. 384 ft.; wrns(AM): 960 kHz, 5 kW day, 1 kW night; wrns-FM: 95.1 MHz, 100 kW, ant. 1,499 ft.; wdlx: 930 kHz, 5 kW day, 1 kW night; wero: 93.3 MHz,

## PROPOSED STATION TRADES

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

### THIS WEEK

TVs ■ \$9,200,000 ■ 1  
Combos ■ \$83,870,000 ■ 5  
FMs ■ \$35,000,000 ■ 7  
AMs ■ \$8,435,000 ■ 6  
Total ■ \$136,505,000 ■ 19

### SO FAR IN 2000

TVs ■ \$465,734,156 ■ 12  
Combos ■ \$623,245,816 ■ 32  
FMs ■ \$223,966,530 ■ 51  
AMs ■ \$47,082,010 ■ 38  
Total ■ \$1,360,028,512 ■ 133

100 kW, ant. 1,040 ft.; wyav: 104.1 MHz, 100 kW, ant. 981 ft.; wrnn: 94.5 MHz, 6 kW, ant. 420 ft.; wmyb: 99.5 MHz, 14.5 kW, ant. 430 ft.; wyak-FM: 103.1 MHz, 12.5 kW, ant. 325 ft.; klll-FM: 96.3 MHz, 100 kW, ant. 817 ft.; kone: 101.1 MHz, 100 kW, ant. 750 ft.; kmmx: 100.3 MHz, 100 kW, ant. 882 ft.

**Formats:** wdz: agriculture; wdzq: country; wsoy(AM): news/talk; wsoy-FM: AC; wczq: country; wkoo, wanj: oldies; wang(AM): country; wang-FM: adult standards; wrns-AM-FM: country; wdlx: talk; wero: hot AC; wyav: classic rock; wrnn: news/talk; wmyb: AC; wyak-FM, klll-FM: country; kone: hot country; kmmx: AC

**Broker:** Star Media Group Inc.

**WOMP-AM-FM Bellaire, Ohio/Wheeling, W.Va./Pittsburgh, WOHI(AM) East Liverpool, Ohio-WELI(FM) East Liverpool/Wheeling/Pittsburgh and WSTV(AM)-WRKY(FM) Steubenville, Ohio/Wheeling/Pittsburgh**

Price: \$6.8 million (\$5 million for WSTV-WRKY and WOMP-AM-FM; \$1.8 million for WOHI-WELI)

**Buyer:** Keymarket Licenses LLC, Uniontown, Pa. (Donald J. Alt, Kirby E. Confer and Lynn Deppen, members); owns wasp(AM) Brownsville/Pittsburgh, Pa. Members of Keymarket also have interest in 10 other AMs and 19 other FMs. Alt and Confer have interest in three other AMs and five other FMs. Alt is a director of Saga Communications Inc., which owns two TVs, 17 AMs and 27 FMs

**Sellers:** WSTV-WRKY, WOMP-AM-FM: Stop 26 Riverbend Inc., Columbus

(Percy Squire, director); owns three FMs. Squire owns three AMs. Note: Stop 26 Riverbend bought stations, along with wxst(FM) Delaware/Columbus, Ohio, for \$20 million ("Changing Hands," Dec. 20, 1999) wohi-WELI: Luzerne Co., East Liverpool (Michael Hoover, principal); no other broadcast interests

**Facilities:** WOMP(AM): 1290 kHz, 1 kW day, 33 W night; WOMP-FM: 100.5 MHz, 48 kW, ant. 578 ft.; wohi: 1490 kHz, 1 kW; weli: 104.3 MHz, 50 kW, ant. 330 ft.; wstv: 1340 kHz, 1 kW; wrky: 103.5 MHz, 16 kW, ant. 879 ft.

**Formats:** WOMP(AM): sports; WOMP-FM: AC; wohi: oldies; weli: country; wstv: news; wrky: country

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

**WSCW(AM)-WJYP(FM) South Charleston/Charleston, W.Va.**

Price: \$1 million

**Buyer:** Mortenson Broadcasting Co., Lexington, Ky. (Jack Mortenson, president); owns/is buying 11 other AMs and five other FMs

**Seller:** CLW Communications Group Inc., Chattanooga, Tenn. (Spiros Zোধiates, president); no other broadcast interests

**Facilities:** AM: 1410 kHz, 5 kW day; FM: 100.9 MHz, 3 kW, ant. 285 ft.

**Formats:** AM: religion; FM: inspirational

**KPOD-AM-FM Crescent City/Crescent North/Arcata/Eureka, Calif.**

Price: \$850,000

**Buyer:** Bicoastal Holdings Co. LLC, Tiburon, Calif. (Kenneth R. Dennis, president); owns three other AMs and eight other FMs, including KATA(AM) Arcata/Eureka

**Seller:** Let's Talk Radio, Crescent City (William E. Stamps, principal); no other broadcast interests

**Facilities:** AM: 1240 kHz, 1 kW; FM: 97.9 MHz, 6 kW, ant. 310 ft.

**Formats:** Both country

**Broker:** Media Services Group Inc.

**KELE-AM-FM Mountain Grove, Mo.**

Price: \$220,000

**Buyer:** Debco Productions Inc., Mountain Grove (Barbara E. Jones, owner); no other broadcast interests

**Seller:** Communications Works Inc., Mountain Grove (Lou Wehmer, principal); no other broadcast interests

**Facilities:** AM: 1360 kHz, 1 kW day, 60 W night; FM: 92.5 MHz, 3 kW, ant. 299 ft.

**Formats:** AM: Christian; FM: real country

## FMS

**KARP(FM)**

**Glencoe/Hutchinson/Minneapolis/St. Paul, Minn.**

**Price:** \$20 million

**Buyer:** Blue Chip Broadcasting Inc., Cincinnati (L. Ross Love, president); owns two AMs and 14 FMs

**Seller:** Roosevelt Broadcasting Co. Inc., Mankato, Minn. (John R. Linder, president). Linder is buying **KMSR(FM)** Sauk Centre, Minn. (see item, below); Linder and family have interest in three AMs and 10 FMs

**Facilities:** 96.3 MHz, 29.5 kW, ant. 584 ft.

**Format:** Country

**WWCT(FM) Peoria, Ill.**

**Price:** \$7.5 million

**Buyer:** AAA Entertainment LLC, Pawtucket, R.I. (Peter Ottmar, CEO); owns/is buying one AM and five other FMs

**Seller:** Central Illinois Broadcasting, Peoria (Bruce Foster, president); owns **WJEQ(FM)** Macomb and **WMQZ(FM)** Macomb, Ill.

**Facilities:** 105.7 MHz, 38 kW, ant. 581 ft.

**Format:** AOR

**Brokers:** Media Services Group Inc. (buyer); Kempff Communications Co. (seller)

**WNDA(FM) Huntsville, Ala.**

**Price:** \$6 million

**Buyer:** STG Media LLC, Huntsville (Steven J. Shelton, president; Black Crow Broadcasting, managing member [Michael Linn, president]); owns **WAHR(FM)** Huntsville. Black Crow owns one AM and three other FMs

**Seller:** Wells Broadcasting Co. Inc., Huntsville (Frederic E. Wells, president); no other broadcast interests

**Facilities:** 95.1 MHz, 50 kW, ant. 110 ft.

**Format:** Contemporary Christian

**KSTQ(FM) Alexandria, Minn.**

**Price:** \$900,000

**Buyer:** Paradis Broadcasting of Alexandria, Alexandria (Brett Paradis, president); owns **KXRA-AM-FM** Alexandria

**Seller:** Branstock Communications Inc., Glenwood, Minn. (Steve R. Nestor, president); owns **KMGK(FM)** Glenwood; is selling **KMSR(FM)** Sauk Centre, Minn. (see item, below)

**Facilities:** 99.3 MHz, 6 kW, ant. 285 ft.

**Format:** AC

**Broker:** Johnson Communication Properties Inc.

**WBAQ(FM) Greenville, Miss.**

**Price:** \$300,000

**Buyer:** River Broadcasting Co. Inc., Greenville (George Pine III, presi-

dent/director); owns **WNIX(AM)**

Greenville and **WQQ(FM)**

Leland/Greenville

**Seller:** Paul C. Artman, Greenville; no other broadcast interests

**Facilities:** 97.9 MHz, 24.5 kW, ant. 495 ft.

**Format:** Easy listening

**KMSR(FM) Sauk Centre, Minn.**

**Price:** \$200,000

**Buyer:** Linder Broadcasting Inc., Mankato, Minn. (John Linder, president); is selling **KARP(FM)**

Glencoe/Hutchinson/Minneapolis/St. Paul, Minn. (see item, above)

**Seller:** Branstock Communications; is selling **KSTQ(FM)** Alexandria, Minn. (see item, above)

**Facilities:** 94.3 MHz, 3 kW, ant. 286 ft.

**Format:** Light AC

**Broker:** Johnson Communication Properties Inc.

**WHGG(FM) Roanoke Rapids, N.C.**

**Price:** \$100,000

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

**Seller:** Appalachian Educational Communications Corp., Bristol, Tenn. (Kenneth C. Hill, president); owns three AMs and one FM

**Facilities:** 90.1 MHz, 1 kW, ant. 175 ft.

**Format:** Education

## AMS

**WRCA(AM)**

**Waltham/Cambridge/Boston, Mass.**

**Price:** \$6 million

**Buyer:** Beasley Broadcasting Group Inc., Naples, Fla. (George G. Beasley, president); owns/is buying 13 other AMs and 21 FMs

**Seller:** ADD Radio Group Inc., East Greenwich, R.I. (Peter Arpin, president); owns three AMs

**Facilities:** 1330 kHz, 5 kW

**Format:** Spanish

**Broker:** Bergner & Co.

**WTMT(AM) Louisville, Ky.**

**Price:** \$1.1 million

**Buyer:** Cross Country Communications Inc., Clarksville, Ind. (George A. Zarris, president); owns **WXLN(AM)** New Albany, Ind./Louisville and **WKXF(AM)** AND **WXML(FM)**

Eminence/Louisville, Ky. Note: Cross Country is selling **WXLN-FM** Shepherdsville/Louisville, Ky., to Blue Chip Broadcasting Inc. (B&C, Nov. 1, 1999)

**Seller:** Jefferson Broadcasting Co. Inc., Clarksville (Lee Stinson Jr., president); no other broadcast inter-

ests

**Facilities:** 620 kHz, 500 W

**Format:** Sports talk

**KISA(AM) Honolulu**

**Price:** \$575,000

**Buyer:** JMK Communications Inc., Los Angeles (Jae Min Chang, director). Chang owns/is buying one AM and two FMs

**Seller:** S&G Inc., San Francisco (James B. Swinerton, president); no other broadcast interests

**Facilities:** 1540 kHz, 5 kW day

**Format:** News/talk

**KTIB(AM) Thibodaux, La.**

**Price:** \$350,000 (for stock)

**Buyer:** Delta Starr Broadcasting LLC, Murphysboro, Ill. (Michael F. Starr, principal). Starr also has interest in one TV, nine AMs and 23 FMs

**Seller:** Ray Saadi and James Buquet, Thibodaux; no other broadcast interests

**Facilities:** 640 kHz, 5 kW day, 1 kW night

**Format:** News/oldies

**Broker:** Serafin Bros.

**WKLN(AM) St. Augustine Beach/St. Augustine, Fla.**

**Price:** \$250,000

**Buyer:** Chesapeake-Portsmouth Broadcasting Corp., Winston-Salem, N.C. (Nancy A. Epperson, president); owns three other AMs. Epperson has interest in Salem Communications Corp., which owns 38 AMs and 15 FMs

**Seller:** Betty's Communications Co. Inc., St. Augustine (Harold Osborne, president); no other broadcast interests

**Facilities:** 1170 kHz, 1 kW day

**Format:** AC

**WEBG(AM) Loretto/Ebensburg, Pa.**

**Price:** \$160,000

**Buyer:** Pennsylvania Radiowerks LLC, Ebensburg (Michael McKendree, CEO); no other broadcast interests

**Seller:** Jesus is Lord Ministries International, Biglersville, Pa. (Dr. Michael H. Yeager, president); no other broadcast interests

**Facilities:** 1460 kHz, 1 kW

**Format:** Oldies

—Compiled by Alisa Holmes

## Amplification

The \$110.2 million sale of **WMBD-TV** Peoria/Bloomington and **WCIA(TV)** and **WCFN(TV)** Champaign/Springfield/Decatur, Ill. (B&C, Feb. 14) was brokered by Patrick Communica-

# DATEBOOK

## MAJOR MEETINGS

**March. 1-3—American Association of Advertising Agencies** Seventh annual Media Conference and Trade Show—Media in the Next 100 Years. Disney's Contemporary Resort, Orlando, Fla. Contact: Martha Brown (212) 850-0722.

**April 8-13—National Association of Broadcasters** Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.

**May 7-10—Cable 2000**, 49th annual **National Cable Television Association** Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.

**May 22—George Foster Peabody Awards**, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

**July 16-19—Cable & Telecommunications Association for**

**Marketing Summit.** Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

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

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

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

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

## THIS WEEK

**Feb. 24—CTAM of Southern California**, The Golden Palm Awards 2000. Ritz Carlton Hotel, Marina del Rey, Calif. Contact: (310) 234-5490

## ALSO IN FEBRUARY

**Feb. 29—HRTS** Newsmaker panel: Ageism. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

**Feb. 29-March 1—MAB** Great Lakes Broadcasting Conference & Expo, Lansing Center, Lansing, Mich. Contact: Michael Steger, 800-968-7622.

**Feb. 29-March 1—Kagan Seminars** Interactive Summit. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

## MARCH

**March. 1-3—AAAA** Seventh annual Media Conference and Trade Show—Media in the Next 100 years. Disney's Contemporary Resort, Orlando, Fla. Contact: Martha Brown (212) 850-0722.

**March 1-4—Country Radio Broadcasters** Country Radio Seminar. Nashville Convention Center, Nashville. Contact: Paul Allen (614) 327-4487.

**March 7-8—The Carmel Group's** fifth annual conference: DBS 2000: The Five Burning Questions. The Sheraton Hotel, Los Angeles. Contact: (831) 643-2222.

**March 8-10—CTAM** Digital Pay Per View Conference. Century Plaza Hotel and Tower, Los Angeles. Contact: Seth Morrison (703) 837-6546.

**March 10-12—IBS** National College Radio Station Convention. Hotel Pennsylvania, New York City. Contact: Fritz Kass (914) 565-0003.

**March 12-15—Southern Cable Telecommunications Association Inc.** Eastern Show. Atlanta. Contact: Patti Hall (404) 252-2454.

**March 14-15—Kagan Seminars** Radio Acquisitions & Finance 2000. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

**March 15—National Academy of Television Arts and Sciences/New York Chapter** Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact: Lisa Benson (212) 768-7050.

**March 16—Kagan Seminars** TV Acquisitions & Finance 2000. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

**March 16—Kagan Seminars** Broadband Technology & Finance. The Park Lane Hotel, New York. Contact: Tim Akin (831) 624-5882.

**March 16—RTNDF** 10th annual Banquet and Celebration of the First Amendment. Washington Monarch Hotel. Washington. Contact: Colony Brown (202) 467-5217.

**March 23—CAB 18th Annual Cable Advertising Conference.** New York Marriott Marquis. Contact: Joleen Martin (212) 508-1214.

**March 24-26—NAB Education Foundation** Making News: An Executive Seminar in Broadcast Journalism. Swiss Hotel, Atlanta. Contact: John Porter (202) 775-2559.

**March 24-26—RTNDF** News Management Training Seminar for Women and Minority News Professionals. Holiday Inn on the Bay, San Diego. Contact: Michelle T. Loesch (202) 467-5206.

**March 27—Broadcasters' Foundation** Golden Mike Award. The Plaza, New York. Contact: Gordon Hastings (203) 862-8577.

**March 27-28—The Citizenship Education Fund** Minority Broadcast Advocacy: Turning the Tides for Minority Entrepreneurship Conference. The International Trade Center, Washington. Contact: (202) 333-5204.

**March 28—SkyFORUM Semiannual Satellite/Financial Symposium.** Marriott Marquis, New York. Contact: Rachel Zink (703) 549-6990.

**March 28—T. Howard Foundation** Seventh Annual Fundraising Dinner. Marriott Marquis, New York. Contact: Cynthia Dinkins (703) 549-6990.

**March 30—National Association of Black-Owned Broadcasters 16th Annual Communications Awards Dinner.** Marriott Wardman Park Hotel, Washington. Contact: Lisa Douglas (212) 370-5483.

**March 30—Association of National Advertisers** 2000 Television Advertising Forum. The Plaza Hotel, New York. Contact: John J. Sarsen Jr. (212) 697-5950.

## APRIL

**April 1—AP-RTNDA-Emerson College** Regional Conference & Awards Dinner. Braintree Sheraton Tara Hotel, Braintree, Mass. Contact: Bob Salsberg (617) 358-8100.

**April 2-4—Association of America's Public Television Stations** Capitol Hill Day. Wyndham Hotel, Washington, D.C. Contact: David Brugger (202) 887-1700.

**April 5—Cable Positive** Fourth Annual [AIDS] Benefit Dinner. Marriott Marquis Hotel, New York. Contact: James Griffin (973) 331-1070.

**April 5-7—ICM Conferences Inc.** Cable Telephony. Hyatt Regency Hotel, Denver, Colo. Contact: Arlene Soumillac (415) 817-0400.

**April 7-8—Texas Associated Press Broadcasters** Annual Convention. Marriott Quorum, Dallas. Contact: Diana Heidgerd (972) 991-2100.

**April 7-8—Radio and Television News Directors Foundation** Newsroom Decision-Making Workshop. Hotel Nikko, San Francisco. Contact: Kathleen Graham (202) 467-5216.

**April 7-10—Broadcast Education Association** 45th Annual Convention & Exhibition, Las Vegas Convention Center. Las Vegas Contact: (202) 429-5354.

**April 8—Television News Center** Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

**April 8—Broadcasters' Foundation** Charity Golf Tournament. Las Vegas National Golf Club, Las Vegas Contact: Gordon H. Hastings (203) 862-8577.

**April 8-13—National Association of Broadcasters** Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.

**April 10-11—Television Bureau of Advertising** Annual Marketing Conference. Las Vegas Hilton

Hotel, Las Vegas. Contact: (212) 486-1111.

**April 12—Broadcasters' Foundation** American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas. Contact: Gordon Hastings (203) 862-8577.

**April 17—American Women in Radio & Television** 2000 Gracie Allen Awards. Hudson Theatre on Broadway, New York. Contact: (703) 506-3290.

**April 18—Illinois Broadcasters Association** annual Silver Dome Conference and Awards. Crown Plaza Hotel, Springfield, Ill. Contact: (217) 793-2636.

**April 21-22—Collegiate Broadcasting Group** 22nd Annual Black College Radio Convention. The Renaissance Hotel, Atlanta. Contact: Lo Jelks (404) 523-6136.

**April 28-29—Hawaiian Association of Broadcasters** Annual Convention. Hilton Hawaiian Village, Oahu, Hawaii. Contact: (808) 599-1455.

## MAY

**May 7-10—Cable 2000**, 49th annual **National Cable Television Association** Convention and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: Bobbie Boyd (202) 775-3669.

**May 10—Quinnipiac College** Fred Friendly First Amendment Award presentation. Metropolitan Club, New York City. Contact: Lou Adler (203) 288-5251.

**May 13-17—American Center for Children and Media** Summit 2000. Toronto. Contact: Joe Pereira (416) 515-0466.

**May 15-17—DBS Digest** 7th annual Denver DBS Summit. Denver Hilton/Teach Center, Denver. Contact: Jay Rogers (719) 586-9761.

**May 17-18—CES** Business Solutions 2000. Hyatt Regency Hotel, Los Angeles. Contact: Lisa Fasold (703) 907-7600.

**May 17-20—Broadcast Cable Financial Management Association** 40th Annual Conference. Sheraton Harbor Island, San Diego. Contact: Mary Teister (847) 296-0200.

**May 22—George Foster Peabody Awards**, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

## JUNE

**June 1-4—Foundation World Television Forum** Montreux World TV Forum. Montreux, Switzerland. Contact: George Waters 011-353-1-668-0058 (Ireland).

**June 3-6—CAB** presents its 7th annual **Local Sales Management Conference**, Denver. Contact: Nancy Lagos (212) 508-1229.

**June 5-8—SCTE** Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 363-6888, ext. 217.

**June 9-11—Cultural Industries Research Centre, Faculty of Business, University of Alberta** Public Service Broadcasting: Beyond 2000. Banff Centre, Banff, Alberta, Canada. Banff, Alberta, Canada. Contact: Prof. Stuart McFadyen (780) 492-4977.

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

# Managing digital change

In hiring former Bell Canada President John MacDonald as its CEO last November, Leitch Technology gained the services of one of Canada's most capable technology managers. Though a neophyte in the broadcast business, the 22-year telco veteran is a proven player in the broadband arena, a relatively untapped market for traditional video-equipment manufacturers.

In his five years at Bell, MacDonald was the architect behind its successful Internet strategy, Sympatico, now Canada's largest Internet franchise. He aims to leverage his Internet experience to create a fresh business approach at Leitch, a longtime supplier of infrastructure equipment such as frame synchronizers and analog-to-digital converters. MacDonald thinks Leitch can use its video-processing expertise to help both old and new customers fill rapidly expanding broadband pipes.

"Video is going to play a major part in filling up that capacity," says MacDonald, who has coined the new slogan "think video @ Leitch" for the Toronto-based company. And he thinks Leitch's engineers, as well as video engineers at broadcast stations, have a special base of knowledge that techies in the IP (Internet Protocol) arena don't yet fully appreciate.

"They see video as just another data type," says MacDonald. "They don't know how to manage it in real time [the way the broadcast industry does]."

MacDonald was looking for something different when he resigned from Bell last May. He spent time in early fall looking for a new technology opportunity. The job at Leitch, a "more human-scale" company than Bell, presented itself.

"Manufacturing equipment was something I had some familiarity with," says MacDonald, a self-described "propeller-head from a very early age." After earning an electrical engineering degree, he took a job with New Brunswick Telephone (known as NBTel in Canada) evaluating telecommunications network products from competing vendors.

During a 17-year career there, he moved steadily up through the ranks, attaining the job of president and CEO in 1994. He was soon lured to Bell Canada by then-President and Chief Executive John McLennan to serve as the giant telco's chief technology officer.

Moving from NBTel, which had 2,400



*'[T]here's been an explosion, and the boat is just starting to rock.'*

## John Anthony MacDonald

**President and CEO, Leitch Technology Corp., Toronto; b. Oct. 21, 1953, Sydney, Nova Scotia; B.S., Dalhousie University, Halifax, N.S. 1975; B.Eng., Technical University of Nova Scotia, Halifax 1977; network design engineer, New Brunswick Telephone Co., Saint John, New Brunswick, 1977-82; market planning manager, 1982-85; corporate planning manager, 1985-86; manager, systems planning and development, 1986; general manager, corporate information systems, 1986-89; chief engineer, 1989; general manager, engineering and information systems, 1989-91; vice president of planning, 1991-94; president and CEO, 1994; chief technology officer, Bell Canada, Ottawa, 1994-97; chief operating officer, Montreal, 1997-98; president and COO, 1998-99; current position since Nov. 1999; m. Edwina Legere, Aug. 25, 1984; children: Erin, 13; Ian, 11.**

employees, to 40,000-employee Bell Canada was a big change. It was also a turbulent time at Bell, which had just lost its local-services monopoly after telecommunications deregulation in Canada. MacDonald's mandate was to help trim some 12,000 employees from Bell's work force over a three-year period and get the company up to speed on the Internet.

"The Web was just taking hold, and there were a number of ISPs," MacDonald recalls. "Bell did not have a plan to offer Internet services to consumers, and it wasn't doing a good job in delivering IP-based services to businesses either."

MacDonald soon committed to changing all that, even though it was inadvertent. According to him, a reporter cornered him at the Ottawa airport early in his tenure and asked whether Bell would offer a consumer Internet service. MacDonald said, "Yes," adding that "it should be up and running by mid-1995." Fellow executives at Bell "went ballistic," he recalls. MacDonald's response: "Let's plant a stake in the ground. And if anybody calls about the service, make sure to take their name."

Working with other Canadian telcos, Bell did launch Sympatico in November 1995. Today it is the largest ISP in Canada with more than 600,000 users. MacDonald also oversaw the launch of Bell Nexxia, an IP-based network for enterprise customers. He was rewarded for his efforts, advancing to COO in 1997 and president and COO in 1998.

"At Bell, the major initiative was to turn it from a dial-tone company into an IP company," says MacDonald. "We realized that [IP] packets were more efficient for carrying data. We have that same belief at Leitch. But, with video now, there are quality-of-service issues: Dropped packets don't result in very good image quality."

Compared with a telephone industry transformed by deregulation, the broadcast industry has been relatively insulated from change in its structure, technology or customer requirements, says MacDonald. The advent of digital television and interactive technology will change all that, and he is looking forward to helping manage it at Leitch.

"It's as if broadcasters have been fishing in a pond, and the pond has been very calm," he says. "But now, there's been an explosion at the other end of the pond, and the boat is just starting to rock." —Glen Dickson

## BROADCAST TV

Appointments, Fox Sales, New York: **B. J. Arnold**, group VP, Eastern sales, named senior VP, sales. He is based in Los Angeles; **Chris Enger**, VP, central sales, named senior VP. He is based in Chicago; **Tom Nihem**, VP, Detroit sales, named senior VP, sales.

**Bill Carney**, VP, general manager, Fox Television Sales, Chicago, will retire at the end of March.



Linkenauger

**J.W. Linkenauger**, executive director, new technology, Paramount Stations Group, Hollywood, Calif., named VP, systems development.

**Kathleen Cecil**, director, station relations and promotion, Fox Kids Network, Los Angeles, named executive director.

**Robert J. Ramsey**, director, programming, WGN-TV Chicago, named station manager.

**Michael O'Brien**, sales manager, Blair Television, Charlotte, N.C., named sales manager, Philadelphia.



Stanback

**Willard A. Stanback**, director, business and legal affairs, Scripps Networks, named VP, legal affairs.

Appointments, WMAR-TV Baltimore: **Steven Gigliotti**, VP and general manager,

named senior VP, advertising sales, for parent company Scripps Networks. He will be succeeded by news director **Drew Berry**.

Appointments, Charter ABS, Atlanta: **Tammy Johnston**, director, operations and administration, named senior VP, Charter Broadcast N.A.; **Martin Slutsky**, director, technical operations, named VP.

**Bill Maples**, local sales manager, KOCO-TV Oklahoma City, Okla., joins KXRM-TV/KXTU-LP Colorado Springs, Colo., as station manager.



Evans

Appointments, WPSD-TV Paducah, Ky.: **Bill Evans**, news director, named VP, news and operations; **David Jernigan**, general sales manager, named VP, sales and programming.

## PROGRAMMING



Levinsohn

**Peter Levinsohn**, senior VP, international pay television and pay-per-view, 20th Century Fox, Los Angeles, named executive VP, worldwide pay TV and pay-per-view.

**Malcolm Dudley-Smith**, senior VP,

pay-TV and business development, Warner Bros. International Television Distribution, Burbank, Calif., named senior VP, sales and business development.

**John Bryan**, senior VP, sales, Southeast, Buena Vista Television, Burbank, Calif., named senior VP, general sales manager, East. He will be based in New York.



Bryan

**Amy Goldberg**, VP, motion pictures and television,

Fox Family Television Studios and Saban Entertainment, Los Angeles, named senior VP.

## JOURNALISM



Simon

**Stacy Simon**, senior editor, CNN Headline News, Atlanta, named executive editor.

**Scott Ackerson**, producer, *Fox NFL Sunday*, Fox, New York, named executive producer, *Fox Sports News*. Fox Sports Net.

Appointments, KTAE-TV Pittsburgh: **Shannon Perrine**, general assignment reporter, WGAL-TV Harrisburg, Pa., joins in same capacity; **Jon Griener**, reporter/morning anchor, WSYX-TV Columbus, Ohio, joins as general assignment reporter.

**Kevin Wing**, assignment editor/reporter, KTVU(TV) San Francisco, joins KGO-TV there as assignment manager, San Jose-South Bay bureau.

Appointments, KOAT(TV) Albuquerque, N.M.: **Tim Blotz**, anchor, WFRV-TV Green Bay, Wis., joins as weekend anchor, *Action 7 News*; **Craig Nigrelli**, anchor/reporter, WTVB-TV Buffalo, N.Y., joins as anchor, *Action 7 News Live This Morning*; **Cynthia Izaguirre**, anchor/producer, KLTU(TV) Tyler, Texas, joins KOAT-TV Albuquerque, N.M., as reporter, *Action 7 News*.

**Andrew Ehinger**, anchor, GNET(TV) Atlanta, joins News 12 Long Island, Woodbury, N.Y., as full-time reporter.

## RADIO

**Kim Dziabisi**, director, marketing and sales, Philadelphia station group, AMFM Inc., named senior VP, sales, Philadelphia.

**Kathryn Riley Dole**, special counsel to the common carrier bureau chief, FCC, Washington, joins NPR there as director, national affairs.

## CABLE

**Mark Quenzel**, VP, programming, ESPN Inc., Bristol, Conn., named senior VP.

**Carla Princi**, director, advertising, publicity and promotion, Walt Disney Television, Burbank, Calif., joins Lifetime Television, Los Angeles, as VP, publicity, West Coast.

**Bo LaMotte**, director, affiliate relations, Comedy Central, Los Angeles, joins Fox Family Channel as regional VP, Atlanta.

**Joe Hogan**, VP and national sales manager, Fox Entertainment Group,



LaMotte

Chicago, rejoins Turner Broadcasting Sales Inc. there as VP, Midwest sales manager.



Radenhausen

**Jane Radenhausen**, marketing and sales executive, Atlanta Entertainment Inc., Atlanta, joins Turner Learning Inc. there as marketing manager.

**Kristin Reynolds**, VP, marketing,

Radio City Television, New York, joins Cablevision, Bethpage, N.Y., as VP, sales support.



Snow

**Cathy Snow**, director, promotions and kids marketing, KFC Corp., joins Starz Encore Group LLC, Englewood, Colo., as VP, national and local promotions.

**Victoria Brown Glazar**, public

relations head, Sylvan Learning Systems Inc., Philadelphia, joins Comcast Cable Communications there as VP, public relations.

**Scott Broyles**, director, public affairs, National Cable Television Association, Washington, joins Cox Communications Inc., Fairfax County, Va., as VP, public and government affairs, Northern Virginia.

### ADVERTISING/MARKETING/ PUBLIC RELATIONS

**Tami von Isakovics**, associate, Burson-Marsteller, Washington, joins Goodman Media there as account executive.

### TECHNOLOGY

**Warren Stein**, chief financial officer, Deluxe Entertainment Services Division, Rank Group, London, named chief operating officer, Deluxe Laboratories, North America. He will be based in Los Angeles.

**Lauren Cole**, senior VP, international networks, Columbia TriStar International Television, Culver City, Calif., joins PacketVideo Corp., San Diego, as chief operating officer.

Appointments, Retail Media Systems

Inc., Fort Lauderdale, Fla.: **Jared Blas**, senior account executive, WATL-TV Atlanta, joins as director, sales; **Patricia Murad**, regional manager, network affiliates, College Television Network, joins as account executive.

**Jill Schwartz-McKiernan**, VP, development/production, Light Entertainment, Pearson Television, Los Angeles, joins Steeplechase Media, Santa Monica, Calif., as VP, content development.

**Will Daugherty**, director, marketing, Seaward International Inc., joins Lawrence Behr Associates, Greenville, N.C., as director, product marketing.

### INTERNET

**Ted Green**, president, Sony Wonder, Sony Music Group, New York, joins MaMaMedia Inc. there as president and chief operating officer.



Hahn

**Dan Hahn**, VP, group supervisor, national broadcast, The Media Edge, New York, joins iwin.com there as director, East Coast sales.

Appointments, eMerging Equity Network, Westlake Village,

Calif.: **Rich Iazzetta Sr.**, VP, network distribution, UPN, Los Angeles, joins as CEO; **Jeff Hoops**, principal, Future Market Entertainment, Los Angeles, joins as president/COO; **Rob Smith**, marketing director, Parrott Media Network, Los Angeles, joins as VP, strategic planning/business development.

Appointments, traffic.com, Camp Hill, Pa.: **Michael Casey**, director, food and grocery, WYNY-TV/WNEW-AM New York, joins as director, non-traditional sales; **John M. Harris**, VP, sales, Shadow Broadcast Services, New York, joins as director, sales, Northeast; **Carrie E. Lewis**, director, new business development, Shadow Broadcast Services, Minneapolis, joins as director, sales, Midwest; **Billie Parrott**, general manager, Shadow Broadcast Services, Houston, joins as director, sales, Southwest.

**Matthew Edelman**, senior VP, Marvel Studios, Los Angeles, joins eruptor.com, Burbank, Calif., as senior VP, content.



Hassall

Nashville, joins as senior music writer/editor.

Appointments, Country.com, Nashville: **Hall Hassall**, VP and partner, Music Media/Millennium Sports, Nashville, joins as manager, e-commerce; **Jay Orr**, music writer, *The Tennessean*,

### ALLIED FIELDS

**Roger E. George**, partner, Wilson, Sonsini, Goodrich & Rosati, Palo Alto, Calif., joins SkyStream Networks, a developer of broadcast Internet equipment, Mountain View, Calif., as VP, legal affairs and general counsel.

### OBITUARIES

**Chris "Alexander" Lane**, 71, longtime country music personality and host, died Feb. 14 following cancer and a stroke. Lane's radio career spanned more than 50 years in numerous major markets. He created the award-winning holiday special *Christmas in the Country* and, until recently, hosted country music specials for a number of airline services. A Navy broadcaster for WGBY in Guantanamo Bay, Cuba, in the early 1950s, Alexander also performed in two tours with the Armed Forces Radio and Television Service. Immediate survivors are unknown.

**Paul Thomas Glynn**, 91, writer and journalist, died Jan. 21. Glynn was the news director and White House correspondent for CBS before World War II. At the start of the war, he joined the Naval Reserve and served at the Naval Department in San Diego and at the Advanced Base Combat Training Center at Pearl Harbor. Glynn joined ABC in New York following the war, serving its news, documentary and political divisions. In 1972, he won the Writer's Guild of America's Television Writer's Award for the best written script in the category of radio news. The script was an hour-long summary of the year's major news events. Glynn retired in 1982. He is survived by three sons and a sister. His wife, Isabel Taylor, died in 1982.

—Compiled by Mara Reinstein  
mreinstein@cahners.com

## RADIO

### HELP WANTED SALES

#### DIRECTOR OF ADVERTISING SALES PLANNING AND PRICING

MediaAmerica is the biggest independent network radio advertising sales rep firm. Additionally MediaAmerica also represents cable networks and internet sites, with offices in New York, Chicago, Los Angeles, Dallas, Detroit and Denver.

The Director of Sales Planning and Pricing will supervise the Media Services/Traffic Department, based in New York, and will work closely with the Vice President of Radio Sales to plan and develop annual sales goals. They will also be responsible for Inventory Management with the goal to maximize revenue and surpass sales goals and on a daily basis will work with our sales team of ten experienced National Account Managers.

The candidate needs to be an analytical thinker with the ability to be detailed while maintaining a big picture perspective. An excellent communicator and good decision maker. Have the ability to work in a high pressure environment and manage a department of seven. A strong understanding of advertising sales (network radio a plus). An ideal background would include experience in sales planning, traffic, and buying or selling a national medium. *This is an excellent opportunity for a lucrative future in a dynamic company.*

Fax resumes to: 212-302-6024, Attn: Personnel  
E-mail to: [director\\_of\\_sales@mediaamerica.com](mailto:director_of_sales@mediaamerica.com)

**General Sales Manager - Radio** Major market General Sales Manager needed. Must have sales management experience and a proven track record in developing relationships, managing inventory, coaching a winning team and achieving a powerful Power Ratio. Responsible for national and local sales budgets, NTR, sales and expense forecasting. Looking for someone who is analytical, strategic, creative, thrives on challenge and can make things happen. Please send resumes and your sales management philosophy to: Box 01638, Code 4. EOE.

**Radio-TV-Cable-Internet Media Sales Recruitment** - \$295 Total Cost to Employer; Free to Candidates! Over 1600 Employed Sales Executive looking...Over 125 jobs need to be filled immediately! Employers Advertise your position at [www.birschbachmedia.com](http://www.birschbachmedia.com) or call birschbach media sales recruitment 303-368-5900. Candidates apply free at [www.birschbachmedia.com](http://www.birschbachmedia.com) and fax resume to 303-368-9675.

**Regional Sales Agent:** Broadcasting's oldest promotion company, Community Club Awards, seeks aggressive regional sales agent for presentations to radio, television and cable executives. Draw against commission. Six figure potential. Independent contractor. No relocation required. Resume and picture to: Office Manager, CCA, PO Box 151, Westport, CT 06881.

### HELP WANTED FINANCE & ACCOUNTING

**Business Manager:** Entercom Greensboro, a leading 4-radio station cluster has an excellent opportunity for an experienced business manager. Position requires strategic and conceptual thinking, advanced computer skills and experience in all aspects of accounting functions: fiscal analysis and budgeting process/management, A/R, A/P, credit/collections and payroll. Supervise 3-person dept. plus traffic and reception. Accounting degree req. and broadcasting exp. preferred. Send resume/cover letter to: HR Department, Entercom Greensboro, 7819 National Services Road, Suite 401 Greensboro, NC 27409, Fax: 336-605-0138, E-mail: [gweiss@gso.sbgnet.com](mailto:gweiss@gso.sbgnet.com), EOE

## TELEVISION

### HELP WANTED SALES

**VP Advertising Sales - Great Salary+Excellent Equity Options.** This entrepreneurial person will formulate ad sales and marketing strategy. Must have at least 4 yrs. exp. with ad sales, media buying and established contracts. Starts ASAP. Serious Candidates Only. LA based. Fax info, earliest start date and salary history to 323-782-7181.

**Account Executive:** WOTV/ABC 41, serving West Michigan, has an immediate opening for a Local Account Executive for an established account list. We are looking for a dynamic, highly motivated professional to join our sales team in the Grand Rapids/Kalamazoo/Battle Creek market. TV Scan, Marshall Marketing and general computer skills are preferred. Direct client and agency experience, along with, new business development skills are necessary. Marc Elliott, Local Sales Manager, WOTV 41, 5200 West Dickman Road, Battle Creek, MI 49016, No phone calls please. WOTV is an Equal Opportunity Employer.

**Account Executive/UPN-13:** Negotiate business with agency buyers. Write, prepare and deliver sales presentations to advertisers. Cultivate new-station advertisers through cold-calling and aggressive prospecting. Prior television sales experience preferred. Good computer skills. Send resume and cover letter to Human Resources, UPN-13, 119 E. 10th Street, Austin, TX 78701, Ref: position title on envelop. No phone calls, please. EEO Employer.

BROADCASTING & CABLE . . .  
THE MAGAZINE THAT STAYS  
ONE-STEP AHEAD

### HELP WANTED SALES

**Director of Sales (GSM) - FOX 17 WXMI,** a Tribune-owned station in the 38th market, is searching for a Director of Sales. This position oversees the station's sales department including local sales, national sales, internet sales, research, budgeting, and reporting sales information to upper management. This position requires at least 2-3 years television sales management experience. A degree in sales and marketing is preferred. This position does necessitate some overnight travel. To apply, please forward your resume to Human Resources, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525; fax 616-364-8506; e-mail [jobs@wxmi.com](mailto:jobs@wxmi.com) EOE

**Local Sales Manager:** KTXL FOX40, a Tribune Broadcasting Station in Sacramento, has an immediate opening for a seasoned, highly motivated, Local Sales Manager with proven leadership abilities. The LSM will be responsible for maximizing the KTXL sales efforts and focusing on new business development. This position requires strong relationships in the market, as well as excellent communication skills, negotiating skills, and good judgement. Candidate must have 3-5 years TV sales experience. Excellent benefits and great career potential. Send responses to HR Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax: 916-733-3145. Please include referral source. EOE

**Salt Lake based CBS O&O** is looking for a seasoned **Senior Account Executive.** This position offers an outstanding income opportunity in a beautiful and fast growing market. If you're the best at selling TV, fax your resume to Doug Beck at 801-973-3369 or email to [beckda@kutv2.com](mailto:beckda@kutv2.com)

### ACCOUNT EXECUTIVE

ABC7/KGO Television, the ABC owned station in beautiful San Francisco, is seeking a New Business Account Executive. Candidates must have the ability to make face-to-face presentations - and love doing it! Excellent phone skills are required, as well as superior organizational skills. Candidates must have the ability to roll up their sleeves and get "involved" in the selling process. A four-year college degree or equivalent is desired and basic computer skills are essential. If you like to learn, love to sell and enjoy a fast-paced day, tell us why you are the person we need on our team!

Please send resume and cover letter to:

Human Resources Department  
Attn: Account Executive  
ABC7/KGO-TV  
900 Front Street  
San Francisco, CA 94111  
EOE



No Phone Calls, Please

## HELP WANTED SALES

FOX CHANNELS GROUP

## AFFILIATE SALES & MARKETING MANAGER

FOX Channels Group, a major producer of sports entertainment products is currently seeking an experienced Affiliate Sales & Marketing Manager for the Mid-Atlantic territory. Individual will be involved in the growing distribution of FOX Channels Group networks, including FX, Web MD Television, FOX Sports World & FOX Sports World Espanol, within Eastern PA, MD, DC & DE; negotiate carriage and contracts with MSO's and systems within territory; monitor implementation of strategic affiliate marketing initiatives, including local ad sales support, and affiliate promotions and cooperatives; meet and exceed established sales goals annually. Requires Bachelor's degree with a sales/marketing focus; 2+ years' experience in cable affiliate sales/marketing or related field; established eastern territory cable contacts/relationships as well as knowledge of sports and cable industry helpful; knowledge of Excel and Microsoft Word; a team player, strong communication and organizational skills. There will be a minimum of 50% travel from this New York City based position.

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: FOX Channels Group, Human Resources Dept., Code: KR/DASAM; fax to: (212) 822-8667. NO PHONE CALLS, PLEASE. EOE.



## HELP WANTED TECHNICAL

**KQED, Inc. Seeks Two Maintenance Engineers:** Maintenance Engineer (Studio) responsible for routine installation, maintenance and repair of analog and digital TV Broadcast and Production equipment. **Requirements:** Minimum 3-5 years of studio maintenance and repair, including broadcast digital VTRs (D3/D5 preferred), analog and digital Betacam, 1"VTRs, studio and remote cameras, switchers, Chyron character generators and audio systems. Experience with Avid editing systems, servers or disk-based video systems, FCC general class license or SBE Certification preferred. Maintenance Engineer (Transmitter/RF) responsible for routine installation, maintenance and repair of NTSC analog and DTV Transmitters and broadcast chain. **Requirements:** Minimum 5 years of broadcast transmitter maintenance experience. Windows NT, computer networking, ability to utilize CAD, knowledge of TV Studio equipment maintenance preferred. Knowledge of FCC rules/regulations needed. We offer competitive benefits & salary. Send cover letter, resume & salary requirements to: KQED, Inc., Attn: Human Resources, 2601 Mariposa St., SF, CA. 94110; or fax to: 415-553-2183; or apply through web site: [www.kqed.org/jobs/](http://www.kqed.org/jobs/). EEO/AA

**RF Supervisor:** is needed in a large Southwest TV station. Manage, maintain and operate RF sites, equipment and installs. Project manage DTV/NTSC xmitter, line and antenna removal, install and operation. Supervise RF Engineers. Assist in developing and implementing Capital and Op budgets. Candidate must have minimum 2 yrs coll/tech. Deg., in elec. 5 yrs broadcast equipment maint exp. required. FCC General RT Lic. SBE certification pref. Must be able to maintain xmitter, translators, sat receive equipment, lift/carry 70lbs. OT, weekends, travel and holidays req. Know computer config. related to broadcast sys. Must work with all departs to support all eng. functions. Work in a fast paced environment on multiple projects. EOE/M/F/D/V. Competitive wages/benefits and a great place to work. Qualified applicants send resume and salary history to: Box 01636 EOE.

**Broadcast Transmitter/Studio Engineer:** KTVD-TV UPN20, Denver, is seeking a Broadcast Transmitter/Studio Engineer. Position will maintain UHF TV transmitter, associated equipment, and maintain top facility as well as provide services to studio, editing equipment, and air control for TV. Applicants must have min. 2 yrs work experience, associates degree, or trade school equiv. FCC Gen Class or SBE certification desired. Familiarity with computers required. Experience in snowcat operation desired. Salary commensurate w/ experience. Send resume to Personnel, 11203 E. Peakview Ave., PO Box 6522, Englewood, CO 80115-6522, fax (303) 790-4633, or email: [personnel@ktvd.com](mailto:personnel@ktvd.com) No phone calls. EOE M/F.

**Chief Engineer:** GOCOM Communications' WKBN/WYFX-LP/WLFX-LP, CBS & FOX affiliates in Youngstown, Ohio has an exceptionally maintained facility seeking an exceptional leader to oversee all technical facilities of these TV stations. Requirements include experience in digital technology, computers, RF, broadcast studio equipment and FCC rules; three or more years of supervisory experience and SBE certification preferred. Further requirements include budgetary responsibilities and interdepartmental skills. Mail resume and cover letter to: General Manager, WKBN/WYFX-TV, 3930 Sunset Blvd., Youngstown, Ohio 44512.

## Broadcasting & Cable

### International Group ADVERTISING SALES

Cohners, the world's largest business to business publisher, is well-known for providing essential information to readers, users and marketing partners around the world.

Leading international television magazine group needs top sales person to sell advertising space across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. Experience in ad sales or the entertainment industry required. Knowledge of international TV industry a plus.

We offer a competitive salary and benefits package. Please forward your resume and salary history to: Human Resources Dept BCCLS via fax: (212) 463-6455 or e-mail: [hrny-prx@cohners.com](mailto:hrny-prx@cohners.com) As an equal opportunity employer, Cohners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

## HELP WANTED TECHNICAL

**Assistant Chief Engineer:** Responsible for overseeing and understanding the day to day operations of the Engineering Department. Directly responsible for the technical maintenance of the studio broadcast equipment and the assignments of the maintenance staff. Other duties include: insuring compliance with OSHA, FCC, and other local and federal regulations that govern the television industry. Assist with the planning and implementation of capital projects, budgets and maintenance and operation of facilities. Minimum 5 years Engineering Management experience plus a background in large-scale news operations required. Four-year college degree in Engineering preferred. For consideration, applicant should forward their resume (and tape if applicable) with a cover letter indicating position of interest to: Human Resources Department, KDFW Fox 4, 400 N. Griffin St., Dallas Texas, 75202, Faxes accepted at: 214-954-0315. No phone calls. Job Line (214) 720-3236, [www.kdfwfox4.com](http://www.kdfwfox4.com) Posting update: 2/10/00. EOE/M/D/V.

**Television Engineer-** Min 2 years experience. General FCC or SBE Certificate preferred. Excellent salary and benefits including 401k. Only qualified applicants will be considered. Send resume to Personnel Director, WVIR-TV, P.O. Box 769, Charlottesville, VA 22902 No phone calls or faxes.

[www.broadcastingcable.com](http://www.broadcastingcable.com)

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## HELP WANTED TECHNICAL

## ODETICS

"One of the 100 Best Companies to Work For in America"

## Field Service Engineer

Odetics has an excellent opportunity for a skilled professional to support the continuing demand for our wide range of professional broadcast products. Duties include installation, training and field support of Odetics Facility Management systems: factory based technical Help Desk support; and technical sales support. A firm foundational understanding of current-technology PC based products and a verifiable technical record indicating experience working with broadcast or professional quality video and audio equipment are essential. Requires a 2-year AS degree in electronics or equivalent, a current U.S. passport and the willingness to travel extensively.

We offer excellent compensation, competitive benefits and growth potential. To learn more about Odetics, visit our website at [www.odetics.com](http://www.odetics.com). Please forward resume with salary history, to: Odetics, Attn: Associate Relations, 1515 S. Manchester Ave., Anaheim, CA 92802. FAX: (714) 780-7999. E-mail: [jobs@odetics.com](mailto:jobs@odetics.com) (Word/text documents only). No phone calls please. EOE M/F/D/V

## HELP WANTED NEWS

**Chief Videographer:** W\*USA-TV is in search of a Chief Videographer to lead a staff of experienced editors and photojournalists. Candidate will be responsible for the quality of all video tape in newscasts. Must have an eye for detail and production techniques, and be familiar with the Eyewitness News style of photojournalism. Candidates must also have a proven track record of solid news judgement and exhibit good organizational and communication skills. At least 5 years of photojournalism/video editing experience and previous management experience is preferred. Applicants must also be able to operate/have a working knowledge of Sony SX, DVC Pro, and AVID camera/editing equipment. Also microwave, satellite and related field experience is a must. Applicants should send tape and resume to: Paul Irvin, News Director, W\*USA-TV, 4100 Wisconsin Ave, NW, Washington, D.C. 20016, Fax: (202)363-9685. EOE. No phone calls please.

**AETN, Studio Maintenance Technician:**

Arkansas Educational Television Network, the PBS system serving Arkansas, seeks a Studio Maintenance Technician to perform routine, preventive and emergency maintenance on master control, studio, and field equipment. Candidates should have formal education equivalent of a high school diploma; plus two years vocational or related training in electronics, plus two years experience in electronic repair and maintenance. Proven maintenance experience, ability to independently trouble shoot, knowledge of digital audio/video transmission equipment, and FCC general class license is desirable. Valid drivers license, minimum requirements for the state vehicle safety program, and extensive in-state travel required. Submit a State Application, current resume with cover letter, three professional references and salary history to: AETN-Human Resources Supervisor, PO Box 1250, Conway, AR 72033 or apply online: [aetn.org](http://aetn.org) or [arstatejobs.com](http://arstatejobs.com). Application review begins March 6, 2000. AETN is an AA/EO/ADA employer. Minorities and Women encouraged to apply.

**Engineering Maintenance Technician:**

KPLR-TV WB11 in St. Louis, MO has an immediate opening for an Engineering Maintenance Tech. Duties include Maintenance of all broadcasts and related equipment including DVC Pro and Betacam VCRs, GVG & Utah switchers, ENG/EFP equipment, etc. Microwave & VHF transmitter experience is a plus. 3-5 years broadcast equipment maintenance required. Come help us move to a new Digital facility. Qualified applicants should send resume to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EEO Employer M/F/V/H

**Chief Engineer:** NBC in Mid-Michigan! WEYI-TV in Flint/Saginaw and Bay City, MI. seeks a technical manager to lead this fast growing station into the new millennium. Experience in maintenance of UHF transmitters, audio, video, videotape, microwave and satellite equipment a must; plus, knowledge of computer systems and digital technologies. Also critical are excellent communications and interpersonal skills, and the ability to direct a staff of engineers. Excellent opportunity to grow with a leading broadcasting group. Send resume and salary requirements to: General Manager, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI. 48420. EOE. M/F. Women and Minorities encouraged to apply.

**Editor/ENG Coordinator Requirements:** We're looking for someone to supervise our ENG and Satellite feed room. This position requires knowledge of ENG and Satellite transmission equipment and state of the art editing gear. We do a lot of Live reports and need someone who can handle the daily pressure this job requires. Applicants should have two years experience in broadcast operations. Send your resume to: Patti McGettigan, Assistant News Director, Wood TV8, 120 College, SE, Grand Rapids, MI 49503. WOOD TV8 is an equal opportunity employer.

## HELP WANTED MANAGEMENT

**Director/General Manager, Public Television:**

Milwaukee Area Technical College is one of the oldest and largest technical colleges in the nation and has earned a reputation as one of the finest two year colleges in America. As the state's largest technical college, the total enrollment is more than 70,000 students annually. MATC is a publicly supported comprehensive post-secondary institution and offers high quality instruction and programs consistent with current and emerging educational and labor market needs. MATC has four campuses and serves 1.25 million residents throughout the district. MATC is seeking a Director/General Manager, to administer and coordinate all aspects of broadcasting, production, telecasting instruction and related operations of the District's public television stations' - channels 10/36 (WMVS/WMVT). Additional responsibilities include directing and supervising assigned staff engaged in broadcast engineering, programming, and production activities; ensures that all functions are accomplished in accordance with the goal and objectives of the District and complies with regulations, policies, and practices governing public television. Requires a Bachelor's degree in Communications, Marketing, or occupational related field; a Master's degree is preferred and five (5) years progressively responsible occupational experience in the management of television programming, production, and operations or any equivalent combination of training and experience. To apply, please call (414) 297-7770 for an application and job description. Resumes and letter of application will not be accepted in lieu of an MATC application. The deadline is March 15, 2000. MATC is an Affirmative Action/Equal Opportunity institution and complies with all requirements of the Americans with Disabilities Act.

**Deputy News Director, Univision 41:**

If you have the desire, the ambition and the experience to join the NY market's #1 Spanish-language news organization, let me know. The Deputy News Director must be fully bilingual in Spanish and English, will oversee most operations in the newsroom and will report to the News Director. The ideal candidate will have previously worked as a television news manager and producer or assignment editor in a major market. You must know how to lead news coverage, produce news shows and stories, know how to manage people without raising your voice, know how to administer budgets and personnel matters so that you still have resources for November sweeps. All this will make you the best person suited to become the next news director. Salary is commensurate with experience. Successful candidates must clear a rigorous background check. No phone calls. EOE. Respond with resume by mail to: News Director, Univision 41, WXTV, 500 Frank W. Burr Boulevard, Teaneck, NJ 07666. Or by e-mail to: [Abenes@Univision.Net](mailto:Abenes@Univision.Net)

**News Director:**

KSDK-TV, NBC's #1 rated affiliate is searching for a News Director. Candidate will be responsible for the overall strategy, direction and management of the news team. This position requires a person who has exceptional people skills, solid news judgement and be able to motivate experienced news staff. Five years television news management experience preferred. Must possess a wide range of television news experience, strong journalistic skills, prior operational background as well as administrative and budget capabilities. Send resume to: KSDK-TV, Human Resources Administrator, 1000 Market St., St. Louis, MO 63101. No phone calls please. EOE.

**Media General Broadcast Group**

**www.mgbg.com WSLs-TV Executive Producer:** Newschannel 10 is looking for a solid, quick-thinking Executive Producer to take our news product to #1. Candidate must possess strong leadership skills, excellent writing skills, and an understanding of what it takes to create a strong, compelling, fast-paced news product. Candidate must demonstrate the ability to creatively combine eye-catching video, viewer-driven graphics and meaningful stories that will engage the viewer and keep them coming back. 2-5 years producing experience preferred. EOE M/F Drug Screen. Send resume to HR Dept. 401 Third St., S.W., Roanoke, VA 24011.

## HELP WANTED NEWS

**State-of-the-art TV station is seeking a News Director** with three to five years management experience. We need a leader! Must be able to effectively hire, train, mentor, and critique a hard-working staff. Strong organizational skills are a must. Equal Employment Opportunity employer. Send resume and salary requirements to: Box 01635.

**NBC News Channel has an immediate opening for a Satellite Producer.** Job responsibilities include booking transmission facilities for NBC affiliates and all units of NBC News Channel, planning and coordinating transmission facilities for breaking news and scheduled events, acting as a sales and customer service representative for clients. Some travel involved. Five years of local news and/or broadcast operations experience required. Local affiliate experience preferred. Knowledge of satellite and fiber technology required. Applicant must be highly motivated and have excellent people skills. Must be very detail oriented. Must be able to perform well under pressure and maintain a high level of customer service. NBC News Channel is a 24-hour operation. Applicant must be able to work all hours. Position locate in Charlotte, North Carolina. Please send resume and salary history to Nancy Taubkin, Manager Satellite Services, NBC News Channel, 925 Wood Ridge Center Drive, Charlotte, NC 28217. Fax: 704-329-3517, e-mail: Nancy.Taubkin@nbc.com. No phone calls, please.

**New Hampshire Public Television, University of New Hampshire, Series Producer/Managing Editor.** Under direction of the Director of Content, Communications and Broadcast, the Series Producer will be responsible for launching a new, nightly, current-affairs series and directing a team of skilled professionals. The series will give in-depth attention to issues of statewide interest - education, politics, transportation, and public policy - and place those issues in the context of the state's past and its future. Must have prior experience in producing/airing a "live" (nightly) public affairs, news-oriented show. Must have high energy, creativity and demonstrated leadership ability. Minimum qualifications: Bachelor's degree or equivalent in appropriate discipline and five years of experience in TV production and directing. Demonstrated ability to manage multiple tasks and meet deadlines. Demonstrated ability in scriptwriting, and all areas of electronic field production including videography, sound recording, location lighting and editing. Demonstrated supervisory experience and ability. Strong verbal, written and visual communications skills. Functional computer skills. Valid driver's license and good driving record. At least two years in public television as broadcast producer a plus. Send resume and salary requirement (no phone calls) to: New Hampshire Public Television, 268 Mast Road, Durham, NH 03824 or e-mail to: JOBS@NHPTV.UNH.EDU NHPTV is committed to enhancing the diversity of its faculty and staff and encourages applications from women, persons of color, persons with disabilities, and veterans.

**News Director/Anchor:** Looking to make the jump into management while maintaining your on-air edge? Medium Market affiliate has an immediate opening for an aggressive, non-traditional News Director/Anchor to lead our young news operation. Must be able to recruit, train and motivate a talented young staff. Must also be willing to "break the molds" of the status quo. Send tape and resume to Box 01637 EOE.

**News Photographer/Editor:** WABC-TV is looking for an experienced, highly creative photographer/editor. Experience operating a live truck is a plus. Ideal candidate must be able to work well under pressure. Must be able to work flexible hours. Send tape and resume to: Ted Hotzclaw, News Operations Manager, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

**Topical Producer, Fox 50:** Want to work for the HDTV industry pioneer? Capitol Broadcasting Company is looking for a topical producer to promote WRAL's #1 5:00 pm newscast and Fox 50's #1 10:00pm newscasts. That's right! Sister stations, WRAL and Fox 50, need a producer with at least two years of promotion producing experience who can write copy full of viewer benefit and edit on a non-linear system. If you want to join a team of award winning producers and designers, send your tape and resume. To apply send a resume and tape to Fox 50 Human Resources, PO Box 12800, Raleigh NC 27605. Please specify job number 99-152. EOE, M/F.

**Producers:** prime time Spanish language newscast (international and regional) BS Journalism or Communications and 2 years relevant exp. Send resume only with references and salary history to M. Barcelo CNN En Espanol, 1 CNN Center-4 South, Atlanta GA or Fax (404)878-0124.

**Photojournalist:** W\*USA-TV is in search of a Photojournalist for our news department. Qualified candidates must be able to shoot "Eyewitness News Style", edit and operate an ENG truck. Strong storytelling skills are required. Must be dependable, fast and accurate under pressure, and possess good interpersonal skills. Candidate must be able to operate Sony SX Cameras and Sony SX Field Editors. At least 5 years television experience and college degree preferred. Non-linear editing is a plus. Applicants should send tape and resume to: Paul Irvin, News Director, W\*USA-TV, 4100 Wisconsin Ave, NW, Washington, D.C. 20016, Fax: (202)363-9685. EOE. No phone calls please.

**Weather Anchor/Meteorologist:** NBC O & O in Southeastern Top-40 market is looking for an experienced broadcast meteorologist to become part of our First Alert Storm Team. Duties include preparing and presenting weather forecasts for weekend editions of NBC-13 News. These newscasts air mornings, early and late evenings. In addition, this person would fill back-up role on weekday newscasts. Duties may also include development of weather-related content on station's Web site or field reporting opportunities, depending on the abilities of the successful applicant. The ideal candidate would have 2 to 3 years experience as on-air television meteorologist, a degree in meteorology or related field and have a pleasant but authoritative on-air presence. AMS seal preferred. Knowledge of Weather Center forecasting equipment a plus. All interested candidates should send a resume and tape to: Human Resource Department, WVMT NBC13, 1732 Valley View Drive, Birmingham, AL 35209. No phone calls please. EOE.

**Seeking young urban friendly personalities** to host an online news/entertainment magazine show and field correspondents. Broadcast and print writing, editing and producing experience a plus. Send 1/2 inch (VHS) tapes & or Pic to: D. Lancaster @ 601 W26th St. NYC 10001.

Sinclair Broadcasting Group is seeking applicants for **Weekend Sports Anchor/Reporter** at WEAR-TV in Pensacola, A Florida ABC affiliate. Weekend Sports Anchor Reporter N2000-05: Florida group-owned ABC affiliate has immediate vacancy for dynamic individual with strong anchoring and field reporting skills. Ideal candidate is currently working in a similar position. Candidate will produce and host weekly Friday high school football show, produce other sports specials, and report sports three days a week. Rush resume, references and tapes to: Peter Neumann, News Director, WEAR-TV (ABC), 4990 Mobile Highway, Pensacola, FL 32506, 850.456.3333 Deadline for applicants: March 3, 2000. Sinclair Broadcast Group/WEAR-TV is an Equal Opportunity Employer. Women and minorities encouraged to apply.

**Morning News Co-Anchor:** WANE-TV is looking for an upbeat and energetic morning News Co-Anchor. You'll also do live remotes during our hour-long show. Send videotape, resume, and references to: Rick A. Moll, News Director, WANE-TV, 2915 W. State Blvd., Ft. Wayne, IN. 46808

**KPIX TV - CBS in San Francisco** is looking for a Producer for 11 pm newscast. We need someone with the writing and production skills to keep late night viewers tuned in for the entire nightcast. The ideal candidate will have a track record of success in late night newscasts; be a strong writer who can help others effectively meld words, pictures and sound; and have an aggressive approach to coverage. Qualified applicants send resume to: KPIX HR, 855 Battery St., San Francisco, CA 94111, or fax to: (415) 765-8796. EOE

**Producer:** KUSI-TV, San Diego, is looking for an experienced news producer with exceptional writing skills and the creativity to put forth visually exciting newscasts. Candidate must exhibit an understanding of the power of video, graphics and other visual elements. Must have the ability to handle breaking news and manage a sizable staff. A proven ability to copy edit news stories and reporter packages is a must. Please send cover letter, resume, salary and tape history to: KUSI-TV, Human Resources, 4575 Viewridge Ave., San Diego, CA 92123. KUSI is an equal opportunity employer.

**Weather Anchor:** Join our state-of-the-art weather center as the weekday weather anchor. Ideal candidates must be familiar with Genesis software and Barron's Fastrack. We have a serious commitment to our weather product and are looking for an experienced, high energy individual, preferably a meteorologist, who can lead our weather department and win hands down during severe weather. Send tape and resume to: Mona Alexander, News Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE.

**Weekend News Co-Anchor/Reporter:** WANE-TV is looking for a weekend News Co-Anchor/Reporter. Candidates must have one years experience with exceptional story telling and live skills. Send videotape, resume, and references to: Rick A. Moll, News Director, WANE-TV 2915 W. State Blvd., Ft Wayne, IN 46808

YOU MAY FAX

YOUR AD TO:

212-206-8327

**HELP WANTED NEWS**

**Special Projects Producer:** We need a creative producer who can put the competitive edge on series, specials, and newscasts. Be part of the management team and help us continue to be Toledo's choice for news. News/management philosophy, resume, and tape of your best to Personnel Administrator-135, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. EOE.

**HELP WANTED PROMOTIONS**

Where The News Comes First

**ASSISTANT PROMOTION MANAGER**

CBS Affiliate in Louisville, KY seeks a highly motivated experienced writer/producer for the number two position in Creative Services. Key player, hands-on supervision over daily news promotion, highly competitive top-fifty market. Responsibilities include high-end image advertising, community projects, web site development, strategic planning & more. Need strong writing, communication, organization, leadership skills & proven creativity. Effective use of graphic design, production techniques. Non-linear editing a plus. College degree preferred. Send resume, tape, & referrals to: Bruce Burns, WLKY-TV, 1918 Mellwood Avenue, Louisville, KY 40206.

**Hearst-Argyle**  
TELEVISION, INC.

**Promotion Producer/Director:** If you can do it all then here's your chance to work with the 35th market's leading News and Promotions departments. Excellent writing and hands-on editing skills a must. Non-linear exp and plus. Should have 2 yrs. promo exp. Stretch your creative legs here and join a great team. Send resume and tape to: Bill Shatten Manager, Marketing and Production Service WSPA-TV 250 International Dr. Spartanburg SC 29303 EOE M/F. WSPA-TV is drug-free workplace.

**Promotion Producer:** WISH-TV has an immediate opening for a Promotion Producer. Qualified candidate should have 1-3 year's experience in television promotion with strong writing and producing skills and the creativity and drive to dominate in a highly competitive market. Media 100 or non-linear experience is a plus. Rush your resume and non-returnable tape to: Director of Creative Services, WISH-TV, 1950 N. Meridian Street, Indianapolis, IN 46202. No phone calls please. WISH-TV is an equal opportunity employer. (EOE/MF).

**Promotion Producer:** Kansas City's WDAF-TV is seeking a strong producer who is ready for a new opportunity to spin promotion magic. Duties include writing/producing image and topical spots for news programs, field producing and editing. The qualified applicant should have unlimited creative ideas and possess excellent communication skills. Two years prior experience in television or related field experience is preferred. Prior writing experience in promotion as well as editing is also strongly preferred. A college degree a plus. For consideration, please submit resume and tape to WDAF-TV; Human Resources, 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D.

**HELP WANTED RESEARCH**

ADVERTISER SERVICES

**RESEARCH ANALYST**

Paramount Advertiser Services, a leader in the syndication marketplace, is seeking a candidate with a minimum of 1 year experience in TV research.

Candidate will be responsible for tracking and analyzing ratings information. The position assists in the execution of numerous research projects and efforts to maximize sales revenue. Applicant should possess strong analytical ability, including good verbal and written communication skills.

Qualified individuals should be proficient in television research data including Nielsen and Simmons. Knowledge of Microsoft Office including Excel, Word and PowerPoint is essential. Please send resume and salary requirements to: **Paramount Advertiser Services, Dept. BK/SR, 1633 Broadway, 11th Floor, New York, NY 10019 or Fax: 212-654-4930. No Phone Calls Please.**

PARAMOUNT ADVERTISER SERVICES  
is a Paramount Pictures/Viacom Co. An Equal Opportunity Employer M/F



**NBC**

**RESEARCH ANALYST**

As America's premier broadcasting and media network, NBC brings a rich variety of news, entertainment, and sports programming to millions of people everyday. And behind every success you see on the screen are sophisticated sales efforts that rely on useful research.

Handling multiple projects, you will be responsible for assisting the VP and Managers in the creation of the reports and sales collateral materials produced in the Research Department. Specific challenges will include creating sales development/marketing client presentations and sales support collateral/materials for station marketing opportunities and cross-media efforts involving other NBC/GE divisions. You will also produce program track and trend reports for departmental and general management, assist the Manager in maintaining computerized avails and sales research systems, create sales program estimates and ensure accurate program information is in the system.

You must be a team player with a Bachelor's degree, preferably in a business related field, and experience in the creation of ratings estimates, reports and presentations produced for research and sales. Working knowledge of computerized avails systems, basic business software i.e. Word, Excel, PowerPoint and effective marketing, writing and presentation skills as well as the ability to access the Internet are essential. Knowledge of Donovan, TV Scan, or JDS is a plus.

We offer a competitive salary and compensation package. For immediate consideration, send your resume with salary requirements to:

**Employee Relations Department MB, National Broadcasting Co., Inc., 30 Rockefeller Plaza, New York, NY 10112  
Fax: (212) 664-5761 or E-mail: nbcjobs@nbc.com**

No phone calls please. We regret that we will only be able to respond to those applicants in whom we have an interest. An Equal Opportunity Employer M/F/D/V

For more information on NBC and its programming, visit

**WWW.NBC.COM**

## HELP WANTED PUBLIC RELATIONS

THE HEALTH NETWORK

## DIRECTOR OF PUBLIC RELATIONS

The Health Network, is seeking a Director of Public Relations to be responsible for obtaining stories and publicity for individual programs, talent, executives, etc. Individual will develop relationships with the television, health, and internet media; write show descriptions for upcoming programs on THN; handle photography shoots, etc. for publicity purposes; maintain and update press kits; handle listings of THN in published material/periodicals; handle talent junkets; supervise a relationship with outside public relations firm.

Requires a Bachelor's degree; 10 years' public relations experience; 5 years' television experience; expert knowledge of television, health and internet media; an extensive list of media contacts in television, health and internet industries; excellent writing skills; creative thinking to develop publicity stunts, alternative outlets for publicity; experience with photographers; expert knowledge of public relations firms.

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: **Fox Channels Group, Human Resources Dept., Code: BS/DPR, 1440 S. Sepulveda Blvd., Ste. 118, Los Angeles, CA 90025; fax to: (310) 444-8490; or email: jobs@foxsports.net. NO PHONE CALLS, PLEASE. EOE.**



## HELP WANTED CREATIVE SERVICES

**Graphics Designer:** PAX TV is America's fastest growing network, appearing in over 75 million households nationwide. We've recently moved our Creative Services Department to LA and we're ready to add to our award-winning team. Here's your chance to help design the on-air look of a network. We're looking for a graphics hotshot with strong work ethics, a willingness to work with people and a good sense of humor. A minimum of 3 years Flint (on Octane), Flame (on Octane), Electric Image, Lightwave, Adobe After Effects (running with Blue Ice), plus Adobe Illustrator and Photoshop absolutely required. If you're a proven miracle-maker with a knockout reel that wants to create breakout spots on a national scale, this is for you! Qualified candidates please send resume and reel to: PAX TV, 12001 Ventura Place, Suite 600, Studio City, CA 91604. No phone calls, please. EOE.

**Promotions Manager:** Responsible for managing day to day on-air promotion including daily topical promotion, special reports, radio spots, etc. Position Requirements: Ideal candidate will have a demonstrated ability to lead a creative team, a strong production background and experience coordinating multiple projects on tight deadlines. Strong leadership skills a must. Experience in TV broadcast preferred. If interested in the above position, please send resume to: Employee Relations Director, WCAU, 10 Monument Road, Bala Cynwyd, PA 19004. We are an Equal Opportunity Employer. M/F/V/H

**Art Director:** Responsible for development and maintenance of all articulations of the station look, including on and off air graphics, sets, stationary, signage, photography, merchandise, etc. Position Requirements: Ideal candidate will have at least one year of experience in managing a creative team and demonstrated ability to manage multiple projects on tight deadlines. Strong leadership skills a must. Experience in TV broadcast preferred. If interested in the above position, please send resume to: Employee Relations Director, WCAU, 10 Monument Road, Bala Cynwyd, PA 19004. We are an Equal Opportunity Employer, M/F/V/H.

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**Webmaster:** KFSN-TV, an ABC/Disney owned station in Fresno, CA, has an opening for an individual who has a passion for Web and Internet technologies. Candidates must have 1-3 years' experience in web site design, development and maintenance. Proficiency with HTML, ASP, JavaScript, and SQL, web publishing, and knowledge of video streaming technology is preferred. Experience with graphic software such as Adobe PhotoShop and Illustrator is a plus. Duties include daily input of content to the web site. Good writing skills are a must. Send resumes to: KFSN-TV, Dept. BC, 1777 G Street, Fresno, CA 93706. Women and minorities are encouraged to apply.

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**Television Production Assistant:** Applicants should have a minimum of one year professional broadcast television production experience. Experience in operation of still store, character generator, studio camera and audio console during live newscasts preferred. Send resumes to: Jeffrey Hester, Production Manager, WTVD News Channel 11 ABC, PO Box 2009, Durham, North Carolina 27702. \*Strong internal candidate being considered. No phone calls. EOE.

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**Manager of Communications and Marketing:** National Cable Communications (NCC), the leader in spot cable advertising, is seeking an experienced press relations and corporate communications manager. In this challenging position, you will act as NCC's primary contact with the trade press and develop press plan with advertising and cable trade publications. Corporate marketing responsibilities include execution of corporate and trade marketing strategies, developing trade marketing materials and presentations. Exceptional writing and communication skills are a must and some travel is required. Interested candidates with a college degree and 3 years press relations and marketing experience in media may apply as indicated below. Please send resume with salary requirements to: NCC/ Corp Communications Manager, 405 Lexington Avenue, 6th Floor, New York, NY 10174-0002 or fax to (212) 519-0092 or email to EMK@spotcable.com

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**HELP WANTED SALES**

**Manager, Business Affairs**

TiVo, the leader in personal television service, is seeking a Manager of Business Affairs for our Media Partnerships group in Los Angeles. Primary responsibilities will include the drafting and negotiation of Network and media company partnership agreements, working with outside counsel, and the development of new business opportunities working with the Media Partnerships team. Experience in entertainment industry, with juris doctorate, or MBA and a minimum of 5 years in a business affairs position preferred. Must be flexible, articulate, and possess excellent written communication skills. Travel is required.

**Account Executive, Media Partnerships & Advertising**

TiVo, the leader in personal television service, is seeking an Account Executive for our Media Partnerships and Advertising group in Los Angeles. Will be responsible for the development and on-going management of relationships with Network and media company partners and advertisers. Candidate must have excellent client management, communication, and negotiation skills, be flexible, and thrive in a fast-paced, entrepreneurial environment. Ad agency and/or entertainment industry experience preferred.

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**Internships:** Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 418, UIS, Springfield IL 62794-9243. (217) 206-7494. E-mail: wheeler.charles@eagle.uis.edu. PAR Home Page: http://www.uis.edu/~wheeler/. EOE.

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**Internet service providers are not entitled to demand leased carriage on cable systems, the FCC said Friday.** The agency said that streamed video content by ISPs is not comparable to TV broadcaster programming and, therefore, does not qualify for leased-access rights.

**Consumer advocate Ralph Nader last week urged PBS and Children's Television Workshop not to participate in a New York conference on marketing to children.** "It would be a betrayal of your audience of thousands of vulnerable and unsuspecting children for CTW [and

PBS] to participate in this conference, and we ask you not to do so," Nader wrote in a letter sent to both services. "This conference is a form of commercial child molestation." Representatives from the Children's Television Workshop, producer of *Sesame Street*, responded that they still plan to attend the conference, called "Play-Time, Snack-Time, Tot-Time: Targeting Preschoolers and Their Parents." "It is precisely because of our 'commitment to the betterment of children' that we participate in industry conferences," wrote CTW Vice President Janice Hearty. "We do so because they provide an opportunity to

educate advertisers about the developmental needs of children and to prompt them to respond to those needs, precisely so that they will not seek to take advantage of young children."

**Pearson Television dismissed the comments credited to 'Baywatch Hawaii' creator Greg Bonnan in a press report Thursday that indicated the weekly syndicated show might not be coming back next season** unless the state of Hawaii offers up \$2.5 million in assistance. "Certainly, we don't necessarily agree with Greg's position. The show is not

going away," says Frank Piantini, vice president of creative services for Pearson Television. "Like any huge show, budget is always a concern, but, in terms of the finality of the comments of Greg, we consider them to be inappropriate and ill-timed." Piantini added that part of the deal to move the show to Hawaii involved incentives, including financial ones.

**USA Network averaged a 3.9 rating/2.9 million homes for the Westminster Kennel Club Dog Show**, a 5% improvement over last year's numbers. The event, widely recognized as the Cadillac of dog shows, was cablecast live from Madison Square Garden on Monday and Tuesday, Feb. 14 and 15, at 8 p.m.

**David Marventano will take Monica Azare's place as administrative assistant and legislative director for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).** Marventano comes from the Securities Industries Association, where he was vice president and senior director of government affairs. Prior to that, Marventano was chief of staff for former Rep. Bill Paxon (R-N.Y.). Marventano will run Tauzin's Washington office, while Martin Cancienne continues as chief of staff in Tauzin's Louisiana office. Azare, who is getting married and moving to New York next month, is considering job offers in the telecommunications industry.

**As AMFM Inc. and Clear Channel Communications Inc. ready their merger, AMFM Vice Chairman and Radio Group President James**

## Prime time shuffle at ABC



ABC last week unveiled plans to roll out three sitcoms and a new drama over the next two months.

Series being displaced include *Sports Night*, *Norm* and *20/20 Downtown*. For critically acclaimed series *Sports Night*, sources say its final scheduled episode on April 4 will likely be its last, with the exception of a few possible summer runs.

"These are all good shows," says Jeff Bader, ABC's senior vice president of program planning and scheduling. "We are in the interesting position of not really needing to put on any midseason shows, because our schedule is working fine. So all of these shows get to go into time periods that aren't broken. It's a nice luxury."

The first change in ABC's schedule will take place March 22 with the debut of 20th Century Fox's comedy *Then Came You*. The romantic comedy, which was originally expected to debut last fall, will replace sophomore comedy *Norm* on Wednesday nights for at least six weeks.

Just over a week later, the Touchstone/Imagine hospital drama *Wonderland* will join ABC's lineup on Thursday, March 30. The new drama will replace *20/20 Downtown* for at least eight weeks in the Thursday 10 p.m. ET time slot.

Is that the end for hip *20/20 Downtown*? "We've been told that the news division will re-inherit that time slot when *Wonderland* finishes its run," an ABC News spokeswoman says. "We are pleased with the way *20/20 Downtown* has developed. I think that's the most likely thing to come back in that time slot."

*Wonderland* has the daunting task of going head-to-head with television's top-rated program, *ER*, on Thursday nights. Just a day after that premiere, the music reality series *Making the Band* will touch down on Friday, March 31. The series, from MTV and Real World producers Bunim-Murray, follows the making of a young male band à la 'NSync or The BackStreet Boys.

*Making the Band* will take over ABC's 8:30 p.m. Friday time period, which has been filled by *Sabrina*, *The Teenage Witch* and *Boy Meets World* for most of the season.

Starting April 11, Touchstone comedy *Talk to Me* will take over for *Sports Night* on Tuesdays at 9:30 p.m. ET/PT. The sitcom stars Kyra Sedgwick, Beverly D'Angelo and *Mad TV*'s Nicole Sullivan.

—Joe Schlosser



**E. de Castro has retired.** De Castro, who is widely respected by his peers in the radio business, stepped down last Friday. "AMFM would not enjoy the success and stature it does today were it not for Jimmy," AMFM Chairman Thomas O. Hicks said in a statement. De Castro, 47, did not announce his plans, but he reportedly is interested in an Internet start-up. He did not return a telephone call seeking comment. AMFM Radio COO Kenneth J. O'Keefe will take on de Castro's radio responsibilities. Clear Channel and AMFM expect to finalize their \$23.5 billion merger in the second half of this year. Once that is accomplished, it is assumed that Clear Channel's Randy Michaels will take over the company's radio division, which will comprise 830 radio stations. De Castro co-founded Evergreen Media, which merged with Chancellor Broadcasting, the predecessor to AMFM, in 1997. AMFM has endured a series of management shakeups, including the departure of President Jeffrey Marcus in March 1999. AMFM's stock price fell at the news last Wednesday to close at \$71.50, compared with \$76.57 the day before. By last Friday it was trading at about \$72.75.

**By about 2004, satellite radios will be able to capture either one of the nation's two planned satellite radio services—Sirius Satellite Radio and/or XM**

Satellite Radio—or both. The companies said last Wednesday that they have agreed to a unified standard for the equipment, which carmakers have agreed to install as cars are built. The agreement means subscribers will be able to choose from some 200 channels once the services launch, according to a Sirius executive.

**The House Agriculture Committee unanimously passed legislation last week that would authorize federal loan guarantees for any qualified entity that wants to deliver local TV to rural households that can't receive the signals over the air.** The vote marks Congress' first step this session toward approving a bill that has wide support on Capitol Hill. House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) said last week that his committee would "probably take a look" at the bill, since the Commerce and Judiciary committees have secondary jurisdiction in the House. House and Senate leadership last year promised to pass the loan guarantee program by April 1.

**Washington telecommunications law firm Fisher, Wayland, Cooper, Leader & Zaragoza is merging with the technology law firm Shaw Pittman, the outfits announced last week.** The merged firm will use the Shaw Pittman name beginning March 1.

**The FCC last week launched its annual checkup on the deployment of broadband services such as high-speed Internet.** The agency is seeking data on the rollout of services to business and residential customers and to various geographic areas and social and economic groups. After reviewing comments and holding a series of hearings around the country over the next six months, the FCC will determine whether the advances of telecommunications services are being deployed on a "rea-

sonable and timely basis."



**Correction:** The Top 25 Television Groups article (Jan. 24) misidentified Cox Broadcasting Inc. Executive Vice President Andy Fisher. The correct picture is above.

## Testing DTV, 1, 2, 3

Digital TV makers in mid-March will have to back up their promises to build better receivers and restore faith in the U.S. DTV transmission standard, 8-VSB.

The aim of the tests will be to determine whether receivers are improving, as equipment makers claim. The tests will be conducted in Baltimore and Washington and will focus on urban areas, where signals reflected off buildings and terrain make it hard for receivers to lock onto them.

The Washington area is particularly good for evaluating that condition, known as multipath interference, because TV transmission towers are generally lower than in other cities and exacerbate reflection problems, said Bob Bromery, chief of the FCC's electromagnetic compatibility division.

To make sure that the test sites aren't picked in a way that would favor or hurt 8-VSB reception, locations will be picked randomly, Bromery said.

Even though the primary reservation about 8-VSB is its performance with inexpensive indoor antennas, initial tests will be conducted outdoors, Bromery said. Rabbit-ear antennas will be used, however.

There is no plan to do side-by-side comparative testing with COFDM, the standard used in Europe and Japan, Bromery said. Although the National Association of Broadcasters and Maximum Service Television are urging the FCC to develop receiver standards, the FCC has no plans to go that far.

—Bill McConnell

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## Like a rock

It's doubtful that Granite's Don Cornwell won any new friends among his business peers last week. His dramatic bid for the NBC affiliation is San Francisco—\$362 million over 10 years—set a precedent that other broadcast group executives would rather have gone unset. This idea of paying the networks for programming—reverse compensation—is heresy in broadcasting (although business-as-usual in cable). And, now established, it will likely spread. It will strike the weak—small-market affiliates and those unattached to large groups. And in time it may even catch up with the strongest affiliates in the biggest groups. They are already accepting reduced compensation and getting used to the idea of no compensation.

Nonetheless, we like the boldness of Cornwell's play, although it may have been motivated in part by fear. (Having lost the ABC affiliation, Cornwell was faced with having to cobble together an independent station in a market where good syndicated programming and sports are pricey.) He's taken a big gamble. To succeed, he must do everything right. He must maintain widespread cable carriage, improve the over-the-air signal, deliver solid local news, pick winning syndicated shows and pray that NBC stays close to first in the ratings race. (By the way, there's a good negotiating point for any broadcaster facing reverse compensation: If the ratings go down, so should the payments.)

Ironically, in the troubled history of network-affiliate relations, Cornwell's play recalls Fox's decision six years ago to grab CBS' rights to the NFL. Armed with those rights, Fox persuaded the New World stations to jump from CBS to Fox and touched off a scramble among the then four broadcast networks to secure affiliates. Suddenly, affiliates were never so valuable. The networks bought stations where they could and locked in affiliates with lucrative long-term contracts where they couldn't. Affiliates watched their cash flow and market values soar. Cornwell's deal with NBC is not the catalyst for the shift in network-affiliate power back to the network—that began a couple of years ago—but it is the clearest signal yet that the new affiliation model is going to be a more expensive one for stations, and that the networks are now in the driver's seat.

## Should be banned in Boston

We were disturbed to learn that, at least in Boston, accepting trips paid for by the subjects of potential news stories is a common practice. Until recently, the ABC, CBS and NBC affiliates there all accepted such expenses-paid junkets for entertainment reporters. The NBC affiliate is discontinuing the policy, at NBC's direction; the ABC affiliate is reconsidering it, while the CBS station says it has no plans to change, arguing that it is prohibitively expensive to pay for themselves. (Wasn't it CBS that just reported record revenues and aren't stations still cash cows, even if production is down in some herds?) It seems to us that no station should be taking free rides from the subjects of its news coverage, with entertainment news no exception. The hidden cost is in credibility, the loss of which is prohibitively expensive in terms of damage to a news operation's effectiveness. RTNDA guidelines are clear on this subject. They say stations should "strive to conduct themselves in a manner that protects them from conflicts of interest, real or perceived. They will decline gifts or favors which would influence or appear to influence their judgments." Invitations to functions or token gifts below a certain value are a grayer area, but the taking of several hundred dollars—at least—in travel and hotels is the kind of gift that can appear to influence.

Having had to reject invitations to shuttle lunches, theme park anniversaries and the like (while, we confess, accepting the occasional tin of corporate popcorn and too many lunches and dinners), we understand the temptations of taking the money and running—or flying, as the case may be—but it should be resisted. Few can be swayed by such trips, but the perception of impropriety is there even if the reality isn't. We hope Boston is an aberration, but if not, we encourage stations to review and reject the policy.

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