

Networks' \$8.2B upfront | A new Playboy philosophy

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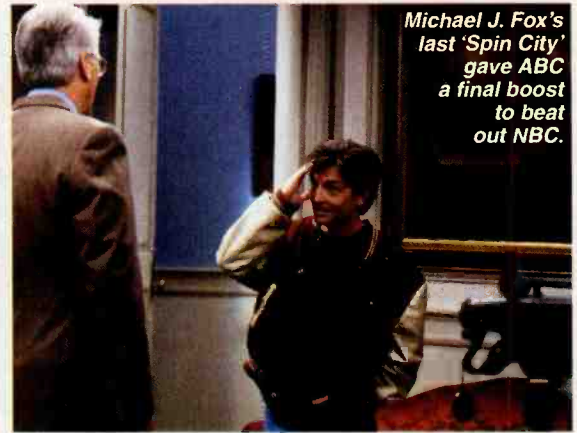
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**21ST CENTURY FOX**

In a new era, its two studios are better than one

Cover Photo: Craig Mathew Photographic Services

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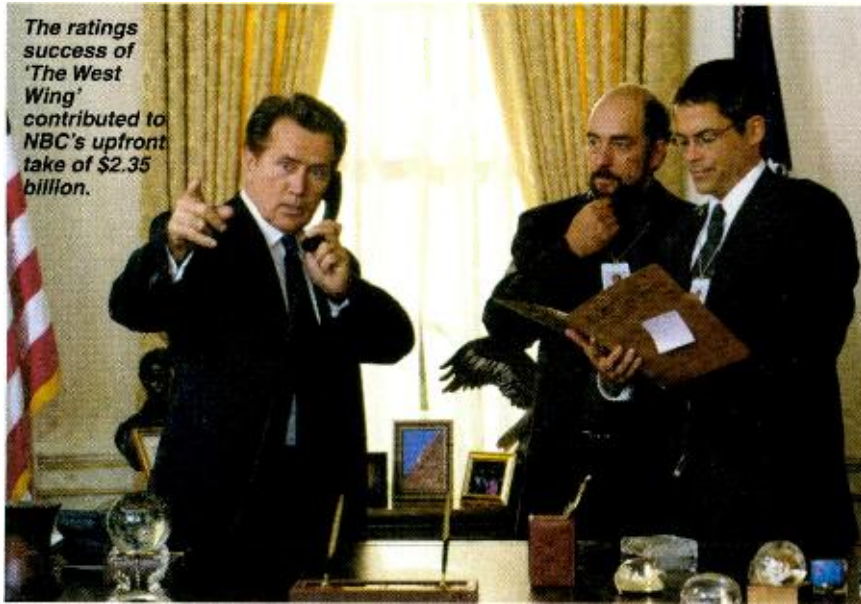
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The ratings success of 'The West Wing' contributed to NBC's upfront take of \$2.35 billion.



# It's 'mother of all upfronts' at \$8.2B

Broadcast prime time market hits record high note

By Steve McClellan

**W**ith no end to the strong economy in sight, advertisers spent with a vengeance at last week's network prime time upfront. Based on numbers supplied by executives at each of the six networks, this year's market totaled a record \$8.295 billion dollars, up 15%, or just over \$1 billion, from the 1999 upfront.

Most of the other daypart markets—daytime, news, morning and late night—were also completed last week, with price increases that ranged from high single digits to mid-teens.

There were signs leading up to last week that the market would be strong. The cable upfront, which was done three weeks ago, raked in between \$4.5 billion and \$4.7 billion, a gain of 25% to 30%. In April, the top syndication shows generated rate hikes of up to 18% in an estimated \$2.5 billion market.

Many took the strength of those markets as a signal that advertisers were looking for alternatives to what they feared would be an exceptionally pricey network upfront.

Those fears proved well founded. "It was a runaway train," said Bill Cella, executive vice president, broadcast and programming, Universal McCann. "Clearly, it was a sellers' market, and it was the quickest market I've ever seen. It was wild."

Why? "The economy is still very strong. There's a lot of retail activity and increased budgets from a lot of clients. There's just a lot of money out there. A lot of people are embracing national broadcast and network television." Even so, few anticipated the market would be as strong as it turned out to be. "It was the mother of all upfronts," he said. "It was unbelievable."

Here's the breakdown for the prime time market by network:

- ABC, \$2.45 billion, up 28% from \$1.9 billion a year ago;
- NBC, \$2.35 billion, up 7% from \$2.2 billion;
- CBS, \$1.62 billion, up 12% from \$1.45 billion;
- Fox, \$1.3 billion, up 4% from \$1.25 billion;
- UPN, \$150 million, up 36% from \$110 million.

■ Pax TV, which is now sold by NBC, was hoping to exceed \$60 million this year, but executives wouldn't provide a number by deadline. Last year, Pax did just under \$60 million.

■ The WB came in at \$425 million. It's the only network down (6%) from last season's \$450 million, in part attributable to its loss of WGN Superstation carriage, which hurt its distribution.

■ All the networks and some buyers pull together estimates for the entire market, based on their own performance and estimates for the other networks based on their own market intelligence. Some network executives said they thought the numbers being circulated by both ABC and NBC were high. But almost everybody agreed—buyers and sellers alike—that the market reached \$8 billion, an incredible milestone.

The WB commanded the highest price increases, which ranged between 25% and more than 33%, a source at the network said. That's because, though its ratings declined steeply, it is charging more per rating point this year, and advertisers are paying to get The WB's young-skewing audience. UPN got increases averaging 20%. ABC was claiming price hikes ranging between the high teens and 20%. NBC was claiming price hikes between 16% and 20%. CBS got increases of 16% to 18%, and Fox was getting gains in the 15% to 17% range.

ABC sold significantly more of its inventory in this year's upfront—roughly 85% vs. 78% or 79% last year. NBC also sold a greater proportion of its time, about 81%, vs. 78% last year. CBS also sold about 83% of its inventory, in line with last year.

Fox, The WB and UPN held more time back this year, betting that the scatter market will continue to yield rates significantly above upfront prices. This year's scatter market has sustained rates of 25% to 30% above upfront prices a year ago.

Clearly, this year's program phenomenon, *Who Wants to Be a Millionaire?*, drove ABC's sales effort. The show will air four nights next fall, including Sunday night, where the average cost of a 30-second spot in the program will be close to \$400,000, sources said.

That's not the most expensive show on network television (spots on *Friends* and *ER* are said to exceed \$500,000), but it's clearly the most profitable show on the networks at this point. According to Merrill Lynch's top entertainment analyst Jessica Reif Cohen, *Millionaire* will

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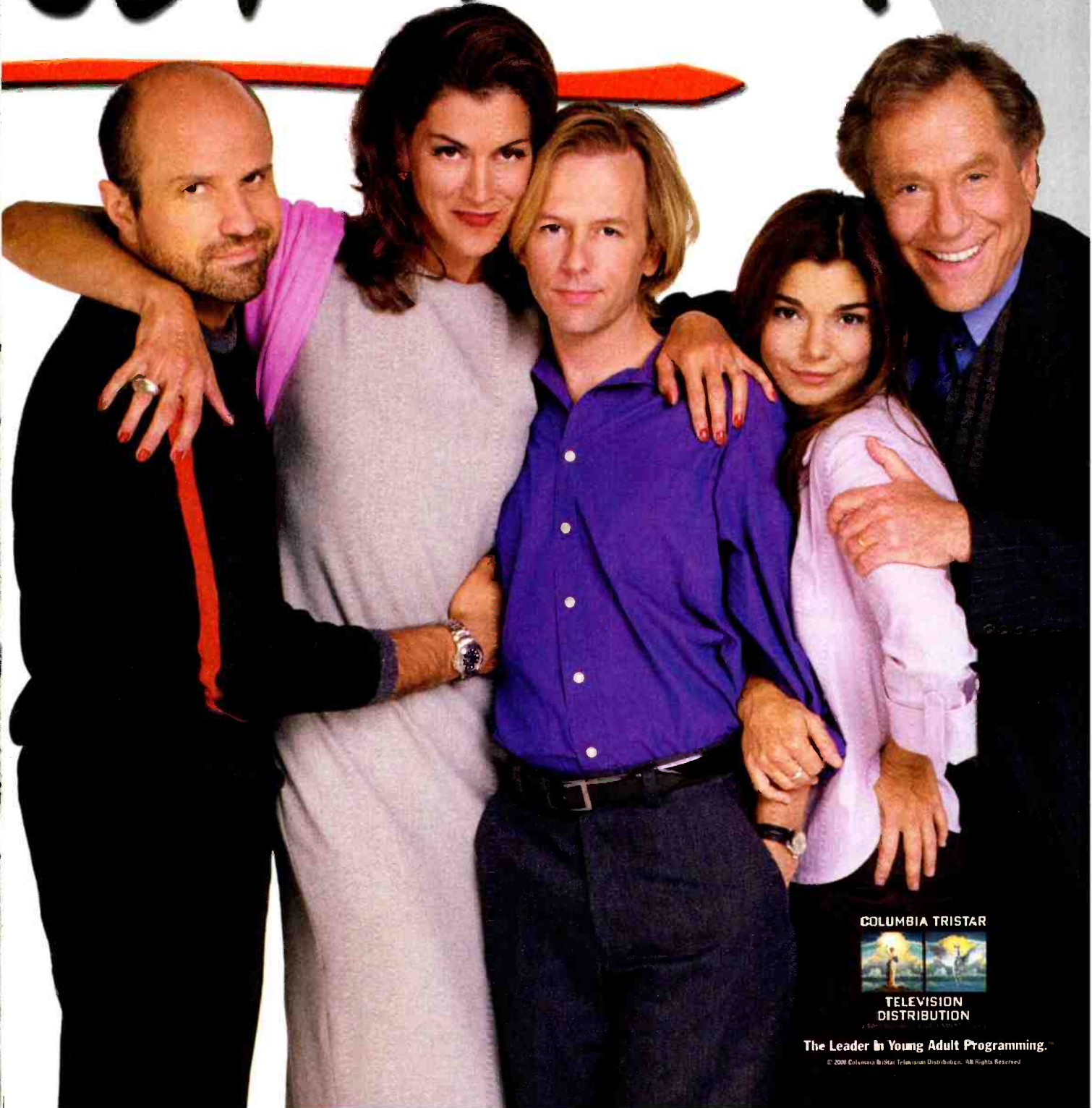
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generate a full-year pretax operating profit of close to \$770 million on a full-year basis running four nights a week. That assumes an average unit price across the year of \$250,000 and production costs of \$650,000 per episode.

NBC's big driver continues to be Thursday night. This year's freshman hit, *The West Wing*, on Wednesday nights also drew a lot of interest from advertisers. NBC says *The West Wing* is now one of its four highest-priced shows.

Agency executives also said NBC pitched itself, accurately, as the network with the most upscale viewership.

Executives said CBS was helped more by its development in the upfront than any other network this year. Well-received new shows include the comedy *Bette*, starring Bette Midler, and dramas, *The Fugitive* and *The District*. "CBS did very well because of their programming," Cella said.

Michael Mandelker, executive vice president, network sales, UPN, said one-third of the network's upfront sales this year comprised new business and that over the past two years, UPN has broadened its client base by 50%.

Meanwhile, the daytime market last week reached about \$1 billion, with price increases of 10% or more, sources said. Early morning was also strong, with hikes in the mid-teens and higher. Sources said that even CBS' third-place *The Early Show* commanded price hikes of 14%. Evening news shows got hikes of 13% to 15%. Late night rose 13%.

The sports market is just beginning to break, and the National Football League is said to be commanding double-digit hikes, as it did last year. ■

## Up, up and away

Here's how the major broadcasters fared in the 2000 prime time upfronts last week, compared to last year.

	2000 (Both columns in billions)	1999	% chg.
ABC	\$2.45	\$1.90	+28%
NBC	\$2.35	\$2.20	+7%
CBS	\$1.62	\$1.45	+12%
Fox	\$1.30	\$1.25	+4%
WB	\$0.43	\$0.45	-6%
UPN	\$0.15	\$0.11	+36%

Sources: Network executives.

# Retrans done deal

*But Disney, TW still disagree on open access issues*

By Deborah McAdams and  
Bill McConnell

**T**ime Warner escaped the open access trap in settling its retransmission consent dispute with Disney/ABC, avoiding firm commitment to a laundry list of harsh Internet content-related demands Disney sought to impose in the agreement.

But Disney says it will keep up its lobbying campaign to prevent Time Warner from discriminating against rival content providers after the cable giant merges with America Online.

Time Warner and AOL have verbally assured Disney that they are completely open to content deals with Disney and any other content company, for their high-speed Internet and broadband networks. But the formal retransmission agreement contains no Internet-related language.

"There is nothing in the agreement that will cause any change in our advocacy in Washington or on the local franchising level," says Preston Padden, head of Disney's Washington office.

Disney had sought to include antidiscrimination terms in its retransmission contract with Time Warner, but dropped the demand after the bitter contract dispute boiled over on May 1 resulting in blackouts, nasty words and a public-relations disaster for both companies.

Disney officials say they fear that AOL-Time Warner will have so much control over the distribution of high-speed interactive cable and Internet service that it will try to hinder customers' access to rival content. Possible dirty deeds include disabling two-way communications and slowing the data stream of unaffiliated programmers and "force feeding" Time Warner content to viewers by controlling electronic program guides, they argue.

Both companies say they are continuing to talk about the antidiscrimination issue, but that no deal is close.

But both media behemoths last week walked away with some of the things they'd fought for. Disney got its flagship cable channel converted from a premium to a basic network. Time Warner got a reduction on the escalator

in its ESPN deal that currently boosts the \$1 per subscriber monthly license fee by up to 20% each year.

The contract calls for Time Warner to convert Disney Channel, now a premium-pay network in about 80% of Time Warner's systems, to a basic network by January 2003.

The conversion was a point of contention for Time Warner, which will end up paying as much as 70 cents a subscriber instead of getting a revenue split from carrying it.

In return Time Warner gets a restraint on future price increases for ESPN, according to sources.

ESPN imposed an annual 20% rate increase after paying \$4.8 billion for eight years of NFL rights. This year's increase makes ESPN's cost about \$1.20 per subscriber per month, tops in the industry.

The reduction, even at 6%-8%, could start saving \$100 million-\$200 million per year beginning in four years and trim Time Warner's ESPN bill \$975 million-\$1.3 billion over the life of the agreement.

The ESPN part of the deal also includes equal distribution for ESPN2, 9 million additional subs for ESPN Classic and carriage of ESPNNews on all Time Warner digital systems.

Sources said the agreement resulted in \$1.05 billion for Disney. The two companies nearly cut a \$1 billion deal in December, but Disney pulled out and demanded another \$300 million, according to sources at Time Warner.

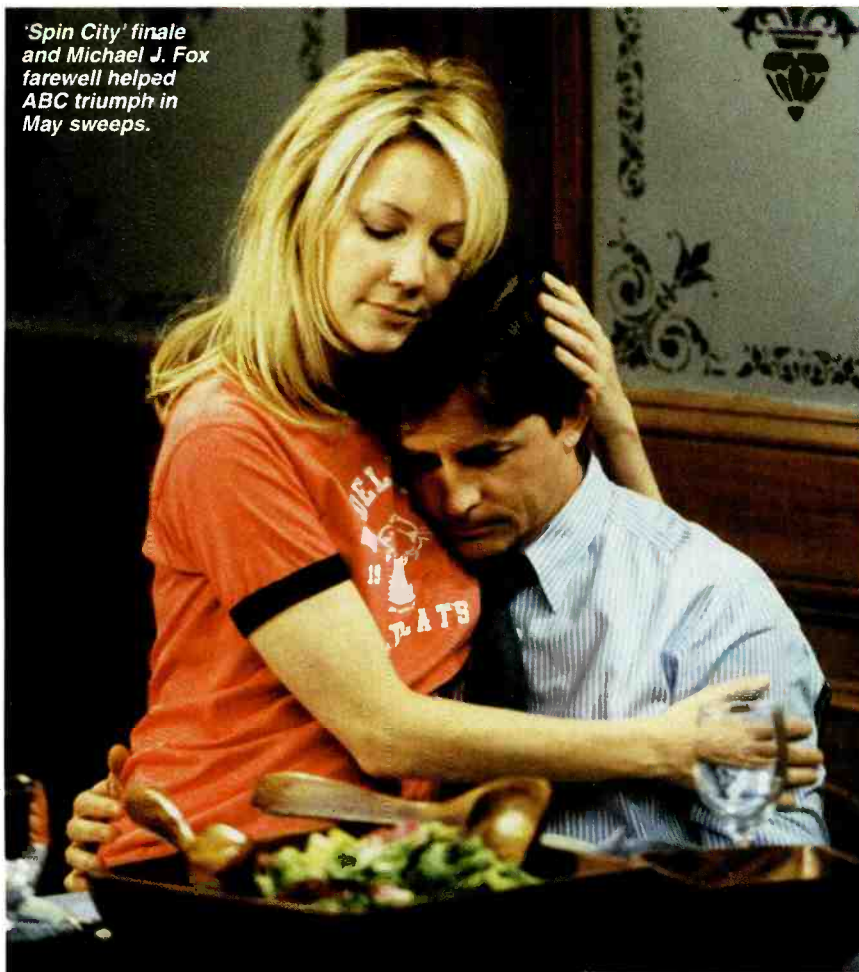
The MSO resisted and eventually resorted to the 39-hour May blackout of the ABC signal on its systems. The cable operator then said the higher price would cause a nearly \$1 rate hike per subscriber.

Time Warner would not disclose the dollar figure on the new deal, but characterized the rate hike as "pennies" and within Time Warner's 5% annual rate-hike lid.

Time Warner will also give Disney's soap-opera channel, SoapNet, 6 million subscribers in an eight-year carriage deal. Disney's animation entry, Toon Disney, also will be launched in 4 million Time Warner households over an unspecified time period. ■



'Spin City' finale and Michael J. Fox farewell helped ABC triumph in May sweeps.



## It's ABC by a mile

Disney-owned network has its longest-ever winning streak; neck-and-neck race nets tie with NBC in 18-49 demo

By Joe Schlosser

**T**he final Nielsen answer of the 1999-2000 season is ABC. The *Who Wants to Be a Millionaire?* network rode the popular game show to its first full-season ratings victory in five years and a clean sweep in all three sweeps ratings periods.

ABC dominated in nearly every ratings category for the year—including adults 18-49, kids, teens, total viewers and households. It was the first time ABC has won all three sweeps periods (November, February and May) in total viewers since the 1978-79 season, and the Disney-owned network ended the year winning the final 21 weeks in total viewers—its longest winning streak ever.

"This is beyond our wildest dreams," said ABC Entertainment Group Co-Chairman Stu Bloomberg. "But I think it's fantastic that *Millionaire* could come on, perform as well as it did and then shine a big bright spotlight on all of our other series that were already performing well.

"And what's also amazing, [is] that for the first time since they have been recording demographics in the history of television, a network moved up from being No. 3 to No. 1 in one season. We're very proud of that."

ABC and NBC executives did sweat out the final few days of the May sweeps, as the two networks battled it out for sweeps supremacy in the adults 18-49 race.

The contest for the advertiser-

desired demographic went down to the final night (May 24), as ABC aired the final episode of *Spin City* with Michael J. Fox and a special episode of a championship *Millionaire*. NBC countered with a repeat of the one-hour season finale of *Friends* and two hours of *Law & Order*, including the show's dramatic season finale. The final tally—ABC and NBC ended May tied with a 5.5 rating/16 share in adults 18-49, according to Nielsen Media Research.

NBC executives, in a conference call with reporters, were calling that a victory. ABC topped NBC in November with a 0.5 margin of victory in adults 18-49 and in February with a 0.4 margin and now ended in a dead heat in May.

"We are just extremely pleased to be where we are," said NBC West Coast President Scott Sassa. "The encouraging news is that good story programming, good series programming can actually be successful."

But everything else seemed to go ABC's way. ABC was the only Big Four network to make year-to-year gains in all major demographic and ratings categories, climbing 20% in total viewers (to 14.2 million), 17% in adults 18-49 (5.5 rating) and 18% in adults 18-34 (4.6).

Three episodes of *Millionaire* finished in the top six spots for the season among adults 18-49. The Tuesday and Sunday episodes tied for fourth, and the Thursday-night version of *Millionaire* finished the year sixth among all prime time shows in the key adults 18-49 demographic.

Five other ABC series finished in the top 20 for the season in adults 18-49, including *The Practice* (No. 13), *Drew Carey* (No. 14) and *Dharma & Greg* (No. 15).

And in May, ABC swept every ratings category with the exception of adults 18-49, handily winning the total viewers and household crowns. According to researchers at network rivals, *Millionaire* represented 19% of ABC's May sweeps schedule, up from 18% in February and 17% in November. And for the first time, ABC used two special stunt versions of its Regis Philbin-hosted game show: a celebrity version that broke numerous records at the outset of the month and a champions version to close the sweeps.

The other networks had a few good stories to tell, especially UPN—which rode its own version of *Millionaire* (this one called *WWF Smackdown!*) to eye-popping gains. ■

# Berman aims for stability

*New president of Fox entertainment is the fourth in six years*

By Joe Schlosser

**G**ail Berman is now "In the Middle" of the rebuilding process at Fox Broadcasting Co.

Until last week the head of co-owned studio Regency Television, which produces the Fox hit *Malcolm in the Middle*, Berman is now the new president of entertainment at Fox, filling the void left three months ago when Doug Herzog resigned from the struggling network.

Berman becomes Fox's first female entertainment president. (Lucie Salhany earlier served as Fox Broadcasting chairwoman.) More significantly, perhaps, she is the fourth executive to hold the position in the last six years. Since Fox's 1986 launch, the network has had seven entertainment presidents.

Berman helped make Regency Television, which is a co-venture of Fox Television Studios and New Regency Productions, an almost overnight success. Sources say Fox had been trying to lure her even before Herzog split.

At one time, News Corp. executives reportedly wanted to make her Herzog's second in command, but Berman didn't bite. For the last several months, sources say, she continued pondering a break from the upstart studio that landed four series on three different network schedules this fall.

"This was a tough, emotional decision to make," says Berman, who also helped create The WB series *Buffy, the Vampire Slayer* and *Angel*. "When you are making a big, life-changing move, you want to



*Berman: 'I can't dwell on what has happened ... I'm looking forward.'*

make sure everything is considered and all of the bases are covered. But I think it was time for me to move on."

As for fixing Fox, Berman says, "I can't really dwell on what has happened here in the past or this season for that matter. I'm looking forward, and I want to establish an environment of stability around here."

Berman is expected to bring with her a handful of executives, including Fox TV Studios Movies' top executive Marci Pool. Longtime NBC executive Preston Beckman, who just left the network after serving as executive vice president of programming and planning, is also expected to join Berman's team.

Those announcements, Fox executives say, will come over the next few weeks.

Berman also inherits a post with a new executive layer over it. Sandy Grushow, who was named chairman of Fox Television Entertainment Group last December, now oversees both Twentieth Century Fox Television and Fox's broadcast network. ■

## Simon says, 'It's legal'

*New Web site lets users record local, basic cable shows but will probably face legal action*

By Paige Albiniak

**R**ecordTV.com may be the next Internet site to face the legal wrath of the content community.

The site, based out of CEO David Simon's house in Los Angeles, allows users to record TV shows from local TV and basic cable offerings in the Los Angeles market and play them back at will on their computers.

Simon launched the site at the end of March to little fanfare, but two weeks ago, Internet news site CNET stumbled across it. Since then, page hits have increased to some 2 million a day—so much traffic, in fact, that Simon has had to temporarily shut the site down to increase server capacity and improve feeds.

The site is likely to face legal action because it allows users in distant markets to download local TV shows as well as record and play for free basic cable programming that subscribers pay to get. "I didn't realize it was so controversial when I did it," Simon says.

"We are trying to do as much due diligence as we can to let people record what they are entitled to," he says. "At the moment, a lot of that responsibility

is up to the user."

But that is one of the arguments made by Canadian Web site iCraveTV.com, which last December launched a site to stream 17 live TV feeds from the Toronto market, before a federal court in Pennsylvania stopped the site's activities. Internet sites do not give copyrighted content enough protection when they use only an honor system to keep people from unlawfully taking content, that court found.

Simon says his lawyers have advised him that the site is acting legally because "we are not broadcasting. We are basically a VCR. We work like a VCR, and we act like a VCR."

Simon's lawyers say RecordTV.com is covered by an exemption in the copyright act that allows people to record programs at home, but, he admitted, "it's a matter of when, not if" someone challenges the site. Meanwhile, Simon is meeting with venture capitalists and lawyers to expand his newly popular business.

The National Association of Broadcasters, the Motion Picture Association of American and the National Football League are monitoring the site, but, so far, none has initiated legal action. ■



*Berman was head of Regency TV, which produces Fox hit 'Malcolm in the Middle.'*



## THE COURT DECIDES: WHO VOTED HOW

Below are excerpts from the Supreme Court's Playboy 5-4 ruling. The affirming opinion from Justice Anthony Kennedy was joined by Justices Ruth Bader Ginsberg, David Souter, John Paul Stevens and Clarence Thomas; the dissent, written by Justice Stephen Breyer, was joined by Chief Justice William Rehnquist and Justices Sandra Day O'Connor and Antonin Scalia.

**Pro:** "As we consider a content-based regulation, the answer should be clear: The standard is strict scrutiny. This case involves speech alone; and even where speech is indecent and enters the home, the objective of shielding children does not suffice to support a blanket ban if the protection can be accomplished by a less restrictive alternative.

"Simply put, targeted blocking is less restrictive than banning, and the government cannot ban speech if targeted blocking is a feasible and effective means of furthering its compelling interests."

**Con:** "Congress has taken seriously the importance of maintaining adult access to the sexually explicit channels here at issue. It has tailored the restrictions to minimize their impact upon adults while offering parents help in keeping unwanted transmissions from their children.

"By finding 'adequate alternatives' where there are none, the Court reduced Congress' protective power to the vanishing point. That is not what the First Amendment demands."

# Sex can sell again

*Playboy ruling likely to give adult PPV second wind*

By Deborah McAdams and  
Paige Albinak

The floodgates were not flung open by last week's Supreme Court ruling that said limiting sex channels to night hours is unconstitutional. But they will be soon, some say. "We don't expect a significant spike in 24-hour carriage," said Brian Quirk, Playboy's executive vice president of affiliate sales and marketing for pay TV. Indeed, representatives for Time Warner, Cablevision, AT&T and Comcast said there were no immediate plans to reinstate Playboy to 24-hour status. However, industry insiders expect operators to quietly expand adult networks months from now when the press is focused elsewhere.

By a close 5-4 vote, the court found that the risk posed to children when adult-oriented audio and video bleeds through scrambled feeds is not enough to warrant restricting free speech to 10 p.m.-6 a.m. The court said that because cable operators are required by law to voluntarily block any programming at a subscriber's request, the late-night ban is unnecessary.

Robert Corn-Revere, a First Amendment attorney who argued the case for Playboy, said the court's decision implies that speech broadcast to many people is more protected if the user has



the option to filter out what he or she doesn't want to see. That applies to the Internet and the V-chip, he said.

For right now, the ruling should make marketing adult fare easier; it's already lucrative. "It's kind of like the red-headed stepchild of the industry," said a prominent cable consultant. "Nobody wants to talk about adult programming, but it's a huge market. This is a huge boon for Playboy no matter what operators say. I think this is going to jump-start subscribership."

Playboy lost 24-hour carriage in about 3 million of its 11.6 million homes back in early 1997, when the so-called "safe harbor" clause in the 1996 Telecom Act was enforced to prevent signal bleed of scrambled adult pay networks. At the time, a majority of cable operators cut Playboy and other adult networks back to the hours between 10 p.m. and 6 a.m. Playboy's buy rates dropped by about 33% as a result.

"Operators really complained about their revenues once this went to 10 p.m.," said one programming executive. That's because cable operators get up to 80% of the money generated by an adult buy, which can range from \$8 to \$16. That's opposed to the 50% they get for a typical movie costing around \$3.95. "You have to sell three movies in order to make up for one porn sell," the programmer said.

Bill Asher, president of the Hot Networks, said he expected to see more growth in addressable analog homes six months to nine months down the road.

Asher's two channels, Hot Network and Hot Zone, are already on a roll, growing by about 1 million subscribers per month over the last year.

All adult networks will eventually give way to digital, so there's little to be gained from an aggressive distribution campaign, Asher and Quirk said. Many operators are already systematically migrating adult channels to digital tiers, where the possibility of signal bleed is nil and buy rates for adult more than double.

The government argued that the risk signal bleed poses to children gave it a compelling public interest to keep scrambled adult cable networks in a safe-harbor viewing time.

"If signal bleed is not a significant empirical problem," Justice Stephen Breyer asked in his dissent, "then why, in light of the cost of its cure, must so many cable operators switch to night-time hours?" ■

◀ Playboy's 'Club Lingerie' will be able to keep daytime hours in the future.

# Order AT&T can live with

*DOJ demands Road Runner sale for MediaOne*

By Bill McConnell

**A**T&T must sell its stake in cable Internet provider Road Runner as one condition of government approval for the telecom giant's \$70 billion merger with MediaOne Group.

The Justice Department's order, which must be approved by a federal court, allows AT&T's deal to clear one of two hurdles for winning federal clearance. AT&T praised the conditions, which are much milder than the order contemplated by the FCC, which should come in a few days.

Justice was concerned about the merger's effects on the broadband market, because AT&T already controls Excite@Home, the country's largest cable broadband provider.

Acquiring MediaOne's 35% stake in No. 2 Road Runner would give the merged company 75% of the country's cable modem subscribers and the major portion of all residential broadband services, which also include telephone digital subscriber lines. AT&T has until the end of 2001 to jettison its stake in Road Runner.

The antitrust agency's action last week was aimed at preventing harmful concentration in the market for residential cable Internet service—a welcome sign to consumer groups and critics of the cable industry's rollout of Internet service.

The order for the first time indicates that the government believes broadband Internet to be distinct from the much larger dial-up telephone Internet access.

Public advocates say they will use the Justice Department's ruling in their fight for open-access rules that would prevent cable companies from discriminating against unaffiliated Internet access providers.

A second condition of the decision, to which AT&T agreed in a consent decree, would, until June 2002, require AT&T to obtain Justice Dept. approval before entering any agreements with AOL-Time Warner for cable modem or residential broadband service. ■

## CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

### LAS VEGAS

#### CBS seeks dibs on affiliates' digital ventures

CBS and its affiliates will meet in Las Vegas this week (May 31-June 1). CBS Executive Vice President Martin Franks is expected to outline what sources call a "process" for cooperation between affiliates and the networks on digital spectrum issues. "It's a process that will evolve over time," said a network source.

Frank's presentation follows a letter CBS Television Network Group President Leslie Moonves sent to affiliates two months ago, urging them not to embrace outside ventures that would preclude them from working with the network on digital ventures as they develop.

Network executives are anticipating complaints about *The Early Show* with Bryant Gumbel, which lags in the ratings behind its competitors. But the network will respond that the show needs more time to prove itself. At the network level, advertisers still seem interested—they paid 14% price increases for show in the just completed upfront sales market.

### DETROIT

#### Cable warnings need work

Three Detroit-area cable TV companies are restructuring their emergency warning systems after more than half a million people lost audio and/or video this month, when the cable systems broke into broadcast programming with weather-related information.

Broadcasters and subscribers complained that the technology failed or cable operators merely preempted with National Weather Service warnings more extensive information provided by local stations. The cable operators, MediaOne, Comcast and Time Warner, have said they were following federal rules and are working with emergency authorities to work out kinks in their systems. One Detroit broadcaster credited the cable ops with quick correc-

tive action, based on a more recent storm.

### LOS ANGELES

#### It has a familiar sound to it

There are some things Doug Herzog won't miss about Fox Television.

Among his least favorite moments were pitch meetings with outside producers seeking backing for a show. By Herzog's count, 10 different clueless wannabees opened their pitches with some variation of "Have you seen *The Real World* on MTV? It's great. You should really check it out."

Herzog, of course, had been head of programming for MTV and was the executive who *launched The Real World*, spending lots of time in the kids' ritzy quarters. "I'm like, 'Oh yeah, I think I've heard of it.'"

### WASHINGTON

#### Tauzin 20th celebrated

Rep. Billy Tauzin (R-La.) celebrated his 20th anniversary in Congress last week, with a party at the Reserve Officers Association on Capitol Hill.

Nearly 500 people attended the fete, according to Tauzin spokesman Ken Johnson, including NAB President Eddie Fritts and Executive Vice President Jim May, industry lobbyists Peggy Binzel, Bob Okun and Gail Mac-Kinnon, and current and former members of Congress, including former House Speaker Bob Livingston (R-La.) and retiring House Commerce Committee Chairman Tom Bliley (R-Va.).

Attendees danced to the music of a Louisiana Cajun band (of course), and Johnson presented a 30-minute video tribute to the House Telecommunications Subcommittee chairman, the first five minutes of which was "payback for everyone Billy every played a joke on." But we have it on good authority that there's no way all those people got payback in just five short minutes.



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# FINANCIAL WRAP-UP

Week of May 22-26

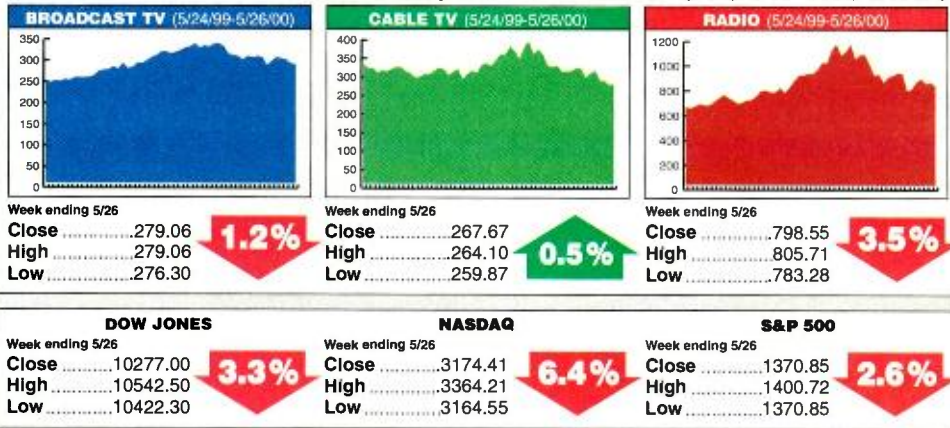
## WINNERS

	5/26	% change
Unitedglobalcom	\$40.94	19.09
Cox Radio	\$29.75	10.27
dick clark prod	\$13.00	8.44
Liberty Digital	\$26.00	8.33
Comcast	\$31.50	5.45

## LOSERS

	5/26	% change
TV Guide	\$21.88	(24.24)
Regent Comm	\$5.25	(22.22)
Hispanic Bcst	\$61.88	(18.37)
TCI Satellite	\$7.44	(17.36)
Mediacom	\$7.94	(16.45)

## BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



# EchoStar's a local laggard

Deals in place for ABC, Post-Newsweek, Fox; but 29 groups are unsigned

By Paige Albinaki

With next Monday's deadline looming, EchoStar Communications Corp. faced unsigned local TV carriage deals with 29 broadcast groups.

Late last week, EchoStar announced carriage agreements with ABC's 10 owned-and-operated stations and with Post-Newsweek's six stations, leaving the company with 87 stations uncovered in 28 markets.

But whether any of EchoStar's subscribers will lose their recently acquired access to local signals via satellite remains to be seen. Some broadcasters said last week they planned to grant EchoStar short extensions to complete negotiations. But others said the deadline needed to be respected. And still others said they were close to signing deals.

As part of satellite-TV reform, Congress included a provision that requires satellite-TV companies to complete local TV carriage agreements with TV stations by Monday, May 29. If the deals aren't done, the satellite-TV companies must take down any unsigned stations or risk being sued by broadcasters, with penalties of \$25,000 per station per day.

Penalties notwithstanding, Congress appears surprisingly complacent about it. If EchoStar is forced to cut off signals in some markets, congressional staffers said they expect the market to

work it out. "If DirecTV is able to get their negotiations done, why can't EchoStar?" asked one Hill aide.

Sources said the DBS companies were paying broadcasters 5 cents to 10 cents per subscriber in addition to other perks. Several sources said EchoStar's deals have been held up because the company started its negotiations late and because it refused to offer any cash until about six weeks ago. EchoStar rival DirecTV started negotiating its local carriage agreements last summer, while EchoStar waited until after satellite-TV reform passed Congress last

November.

As part of its deal with Disney, EchoStar agreed to carry the company's 24-hour soap-opera channel, SoapNet, on its premium-programming tier in return for permission to carry Disney's ABC stations. EchoStar already carries the Disney Channel and Toon Disney.

Until last Thursday's announcement with ABC and Post-Newsweek, EchoStar's only finished deal was with Fox's 22 O&Os, which it made when it settled a lawsuit two years ago with Fox's parent company, News Corp., and bought News Corp.'s satellite assets. ■

# Severino upped at CBS

By Steve McClellan

John Severino, newly appointed president of the combined CBS-Paramount station group, says he'll focus first on integrating the stations in the six duopoly markets created by the combined groups. And he also intends to create additional duopolies through station trades.

That's the second-best way to come into compliance with the FCC maximum-coverage rules (35%) in the most efficient way possible, he said. The preferred option remains getting the ownership cap lifted. Currently, the CBS-Paramount group covers 41% of the U.S. The

FCC gave Viacom a year to divest enough stations to come into compliance.

"The current cap is more in line with 1970s standards, and we're going to see if we can get it lifted so it's up to the standards of the 2000s," said Severino. In the meantime, he'll merge operations where he can in six duopoly markets—Pittsburgh, Philadelphia, Boston, Dallas, Miami and Detroit. Everything from sharing the same office, and melding sales staffs and other departments, is under consideration.

Severino gained control of the 19 Paramount stations last week when Viacom announced they would merge with the 16-station CBS Group. ■



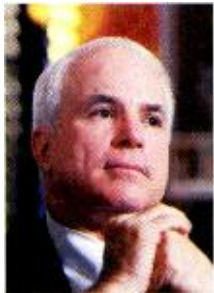
# Senators: Rethink licensing

*Letter to FCC calls for tying renewals to content, re-creating industry code of conduct*

By Paige Albinak

Several senators have asked the FCC to examine whether broadcasters' licenses should be tied to the type of content they air.

"The license [broadcasters] receive is a legally binding contract, an especially important one given television's immense influence on our children and our culture," wrote Sens. John McCain (R-Ariz.), Joseph Lieberman (D-Conn.), Robert Byrd (D-W.Va.) and Sam Brown-



McCain

back (R-Kan.) to FCC Chairman William Kennard last week. "And much to our dismay, the evidence presented in this letter strongly suggests that many licensees, along with their network parents, are breaching this public trust and harming rather than serving the public interest."

The NAB had no comment.

In a lengthy letter to Kennard, the senators refer to several studies to prove their case. One study by the Parents Television Council revealed that, during the past decade, sexual references during prime time have increased more than 300%

and use of crude language has gone up more than 500%.

Besides asking the FCC to consider tying broadcasters' digital license renewals to content, the senators also want the commission to consider re-creating an industry code of conduct. The NAB used to have such a code but dropped it completely in 1982 when the Justice Department ruled that part of it violated antitrust laws.

NAB has since said that the Justice ruling legally precludes broadcasters from writing any industrywide content

code, but Lieberman spokesman Dan Gerstein maintained that it killed only a section pertaining to advertising, which does not affect content.

The senators are willing to introduce legislation, they say would easily pass, to clarify that a new code would not violate any law, he added.

The senators wrote the letter as the FCC reviews what broadcasters' public interest obligations should be once they

make the transition to digital. Most broadcasters have opposed any new obligations, while advocacy groups have said that broadcasters should devise a code of conduct and contribute specific amounts of free airtime for political campaigns.

In 1997, Brownback and Lieberman began pushing broadcasters to create a new code, but broadcasters have largely ignored the call. ■

## What's in a name?

*Cable industry, set makers near digital TV labeling deal*

By Bill McConnell

The cable industry and TV manufacturers last week removed—mostly—the last big roadblock preventing the rollout of cable-compatible digital TV sets.

The two sides, determined to protect their own marketing positions, for years have debated what labels should be used to differentiate TV sets that contain two-way connections necessary for interactive services from simpler ones that allow viewers to watch digital programs over cable but without using the most advanced services envisioned for cable broadband networks.

Under an agreement between the National Cable Television Association and the Consumer Electronics Association, sets with full interactive capabilities will be labeled "digital TV-cable interactive." Sets lacking the two-way connections will be called "digital TV-cable connect."

The cable industry pushed for separate labels out of fear that consumers would be confused—and become angry at cable operators—if both types of sets were described as "cable ready" even though some were not equipped to take advantage of interactive cable services such as e-commerce.

Set makers say the connection, known as the IEEE 1394 "firewire," isn't needed for small counter-top TVs that are unlikely to be used for interactive services.

Sets bearing the new labels should reach retail stores by fourth quarter 2001, CEA officials said.

The trade groups cautioned, however, that labeling agreements must still be reached for digital set-top boxes. They also noted that a pact with the motion picture industry for copying safeguards remains a long way off.

Without copy-protection agreements limiting the number of times digital content can be reproduced, filmmakers and other content providers will be reluctant to make digital productions. Consumer acceptance of DTV is expected to be sluggish until movies and other top offerings are available.

Recognizing the lingering problems, FCC Chairman William Kennard said in a written statement, "I am pleased that the cable and electronics industries are continuing to press forward with industry solutions. Final resolution of these issues will contribute significantly to the swift rollout of digital television capabilities."

Broadcasters complained that yesterday's deal took too long to reach and accomplished too little. For starters, they said, all cable-compatible DTV sets must contain the firewire connection necessary for interactive services. The National Association of Broadcasters and the Association for Maximum Service Television urged the FCC to impose rules for labeling and copy protection and enforce earlier NCTA-CEA agreements. ■



Kennard



## WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

### Retailers vs. cable on box progress

Cable operators are trying to dupe regulators by saying they can't meet the government's July 1 deadline for making their systems compatible with competitors' channel-surfing devices, equipment makers and retailers said last week.

Circuit City Stores and the Consumer Electronics Association urged the FCC not to exempt two of the country's largest cable operators from an obligation to configure their systems to work with hybrid digital/analog channel surfing equipment sold by retailers.

"To complain that compliance is not possible because no equipment exists suggests that the cable industry lacks control over what equipment is available. That is ly incorrect," wrote Circuit City. "The pending waiver requests reflect an industry ... decision to ignore commission rules, period."

Circuit City also stressed that AT&T and Charter Communications are being less than upfront about the cable industry's compliance with other parts of the rules. Even though cable operators say they're meeting all other obligations, Circuit City noted, OpenCable, the industry's standard-setting body, has failed to provide specifications that manufacturers will need to make their channel-surfing equipment compatible with industry decoders.

If a waiver is granted,

the FCC should head off additional cable industry delay by accelerating the timing of the ban on sales of set-top boxes that combine channel surfing and security functions to 2002, three years early. The NCTA countered those complaints by saying that Open Cable has established all the necessary standards but manufacturers are not planning to make the boxes.

### DBS privacy creeps up in online bills

The Satellite Broadcasting and Communications Association is concerned about provisions in online-privacy bills that focus specifically on satellite subscriber information.

"We don't want to be put at a competitive disadvantage because we can't provide information," said Vice President of Government and Legal Affairs Andy Wright. Language in the bills might make it difficult to work with partners to offer broadband



*Bill sponsored by Sen. Orrin Hatch would require DBS carriers to notify subscribers about personal data collected.*

services, he said. "But we're not going to fight [the overall effort]. We're not opposed to the idea that consumers' personally identifiable information should be protected."

A bill introduced by Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) and Sen. Charles Schumer (D-N.Y.) last month would require satellite TV carriers to notify subscribers annually about what kind of personal information is being collected. Wright says similar provisions are also in online-privacy bills sponsored by Sens. Patrick Leahy (D-Vt.) and Ernest Hollings (D-S.C.).

The Hatch-Schumer bill requires carriers to get written or electronic permission from subscribers before collecting any personal information or before disclosing it. Also, any subscriber could file a civil lawsuit against violators, with potential per-subscriber damages as high as \$100 per day or \$1,000 in toto, whichever is higher.

The 1984 Cable Act had already put cable operators under privacy laws.

### Northpoint: Deny Pegasus petition

Northpoint Technology's lawyers last week asked the FCC to dismiss Pegasus Communications Corp.'s petition to launch broadband services on the same band of satellite frequency Northpoint wants to use.

Northpoint says the application should be dismissed because PDC Broadband Corp., a Pega-

sus subsidiary, missed the commission's filing deadline by more than a year. Northpoint also says Pegasus' application "indicates an anticompetitive attempt on the part of its parent, Pegasus, the largest independent distributor of DirecTV, to delay the licensing process for new and innovative terrestrial and satellite services."

The satellite industry strongly opposes Northpoint's plan to terrestrially transmit multichannel and broadband services on DBS frequencies, saying the technology has potential to interfere with the services of 12 million DBS subscribers.

Satellite industry sources say that if the FCC grants both Pegasus' and Northpoint's applications, the commission will have to auction use of the spectrum, which Northpoint wants to avoid.

### Tristani shuffles and adds to staff

FCC Commissioner Gloria Tristani has named William Friedman, currently a private attorney in Tristani's home state, New Mexico, senior legal adviser for mass media and cable. Friedman, who takes his post in mid-June, will replace Rick Chessen.

Friedman previously served as director of the New Mexico Organic Commodity Commission and counsel for the New Mexico Senate Judiciary Committee.

Chessen has recused himself from most mass media- and cable-related matters, so Deborah Klein will serve as interim mass media and cable adviser. She is chief of the Cable Services Bureau's consumer protection and competition division.



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TWO POINTS?**

**OR SPIN  
IT AROUND ON  
YOUR FINGER?**



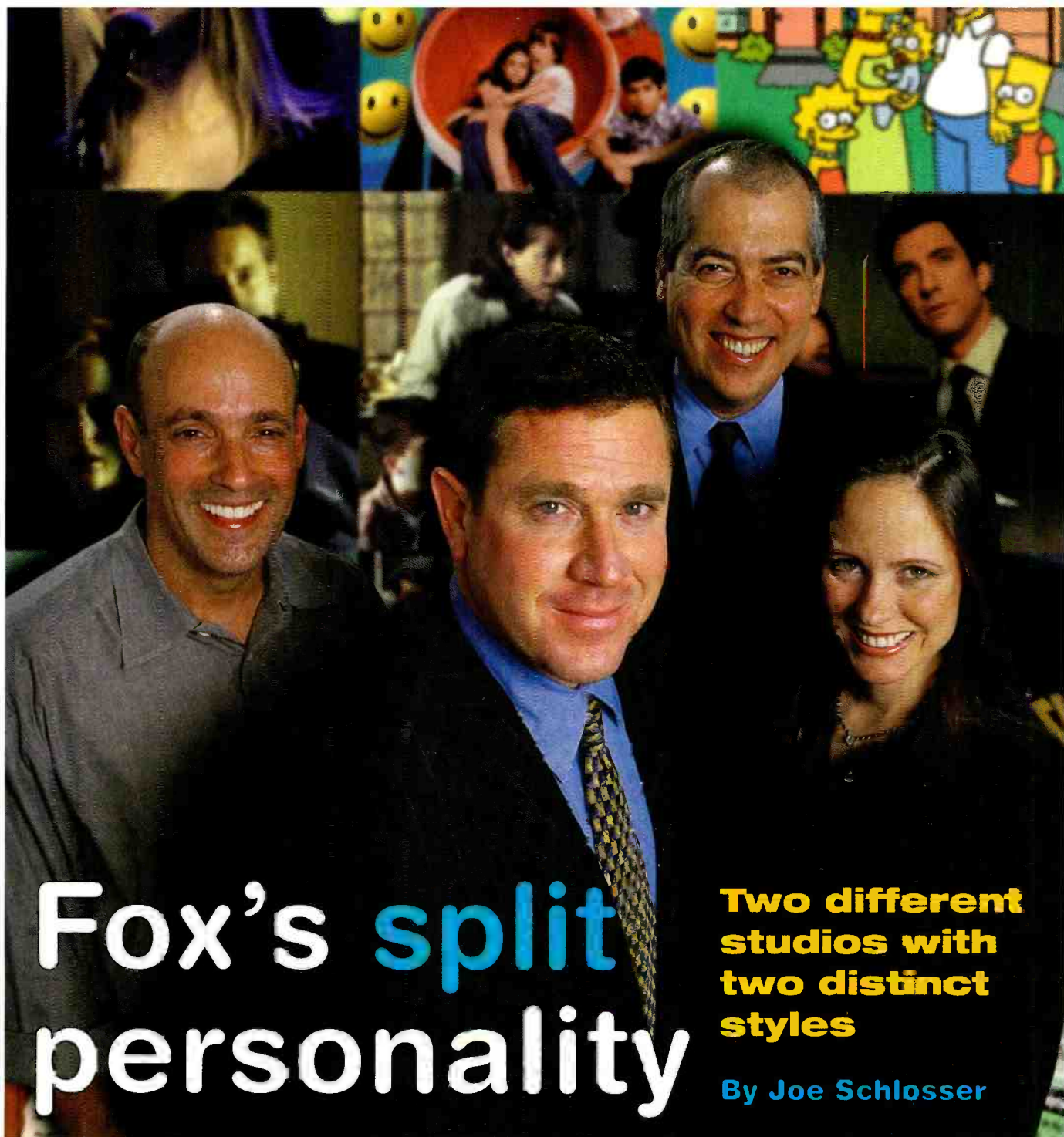
**The Harlem Globetrotters. 1940s.**  
*So good they slaughtered most of their  
opponents, they developed their antics to  
keep fans entertained. Little did they know  
that those moves would make them legends.*

**BASKETBALL: THE DREAM TEAMS**

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# Fox's split personality

**Two different studios with two distinct styles**

**By Joe Schlosser**

**I**n a vastly changed environment in which networks increasingly own all or parts of the shows on their schedules, Fox's television empire is a tale of two studios with different styles and missions.

First, there's Twentieth Century Fox Television, headed by Sandy Grushow, and then there's Fox Television Studios, headed by David Grant.

Twentieth is glitzy and the home of some of Hollywood's biggest names.

Fox Television Studios takes pride in making shows on shoestring budgets

with little or no fanfare.

But combined, Twentieth Century Fox and Fox TV Studios now make up one of the most powerful production studios in all of network television and are on their way to becoming one of cable's most prolific content providers as well.

Twentieth and Fox, as a combined studio entity, came out as the top program supplier of the 2000-2001 upfront presentations. This fall, Twentieth will have 19 shows on four different networks. Various Fox TV entities will have 6 shows. (Twentieth and Fox

are co-producers of two series, so the total only adds up to 23.)

But as a company, the new Viacom-CBS has a substantial lead through its Paramount and CBS Studios divisions (see story, page 20), and that combination is a vivid indication of the consolidation of the industry.

At CBS, the network has an ownership stake in six out of the seven new shows on its fall schedule. And so, while Twentieth's *Yes, Dear* landed on the CBS schedule, Twentieth had to give up part of its ownership position to

Photo: Craig Matthew Photographic Services





Divisions of the Twentieth Century Fox studio empire produce (l-r) 'Futurama,' 'The X-Files' and 'Malcolm in the Middle' (a midseason replacement that hit it big), which are all shown on the Fox network.

make it happen.

Managing in that new environment is Twentieth Century Fox's Grushow, who, by title, is chairman of Fox Television Entertainment Group. This is his sandbox, and it's a nice one. He works out of a lavish office on the fifth floor of News Corp.'s Los Angeles headquarters, overlooking Fox's film and television studios. The office has a stunning view and a notable former occupant: News Corp. Chairman Rupert Murdoch's son Lachlan.

Grushow's big-name studio is now home to some of today's top shows, like *The X-Files*, *The Practice* and *Ally McBeal*. It also inked some of the richest overall development deals in Hollywood, with multimillion dollar writer/producers like David E. Kelley, Chris Carter, Joss Whedon and even *Titanic* director James Cameron under its banner.

And these shows work. At last year's Emmy Awards, the studio took home statuettes for best drama (*The Practice*) and best comedy series (*Ally McBeal*). This year, Twentieth Century Fox will have 12 series on co-owned Fox Broadcasting Co.—another record for the studio.

It may wind up with as many as five more series added to Fox's midseason lineup.

### Meanwhile, at Fox TV Studios

At the other end of the spectrum is three-year old Fox TV Studios, whose offices are tucked away in the back of the Fox lot. Originally designed to operate like a record company, the studio has various "pods" producing content. It's got the deliberate feel of an up-start, no-frills Hollywood studio, and there David Grant keeps an office in a rustic-looking building coined The Bungalow.

Officially, Fox TV Studios, according to the company, is "an incubator for

independent and entrepreneurial production companies." That means that FtvS is creating network, cable and, increasingly, Internet content with low-cost budgets and creative, quirky content. Fox TV Studios' pod Regency TV has turned out hits like *Malcolm in the Middle* and *Roswell*, while its other high-flying unit, Greenblatt-Janollari's *The Hughleys*, is now positioned for syndication and gets a new home this fall on UPN.

Other pods, including FtvS Productions, produce endless hours of original programming for co-owned cable channels FX, Fox Sports Net, Fox Family Channel and National Geographic Channel. In all, Fox TV Studios will produce just under 300 hours of television during the 1999-2000 season, and it's expected to easily exceed that mark next season.

### Getting along

"There is something to be said for their world," says Grushow of Grant's Fox TV Studios. "Is it a different world? Yeah, it is. Obviously, there is a difference between running a studio that's been around for a long time and that is a major television supplier with some of the top names in the business calling it home. He is in the business of doing lower-cost programming across a variety of platforms, and I don't think he wants to be sitting in a big office where he has either talent or their representatives thinking big in terms of deals."

Grushow and Grant share a common history. They both returned to Fox in 1997, after two-year stints at short-lived TeleTV, a failed programming and new-media venture started by several major phone companies and Creative Artists Agency.

Grushow was president of TeleTV from 1995-1997, while Grant served as the company's chief operating officer. Prior to that, Grushow had been Fox's entertainment president, and Grant had been the network's executive vice president of business operations.

"Both Sandy and I really started our careers at Fox," says Grant, who also helped parent company News Corp. launch BskyB in England, acquire Star TV in Asia and build the company's home-video business. "With the exception of two years, we've been here together a long time. We were partners at TeleTV under very difficult circumstances, and I feel like I know him as well as I know anybody in this business."

As for Fox TV Studios and Twentieth Century Fox working

together, Grant says, "We



Twentieth's 'Ally McBeal' got an Emmy this year for best comedy series.



Twentieth produces 'The Practice' (l); Regency TV produces 'The Hughleys' (c); and Greenblatt-Janollari produces 'Roswell'—all shows Twentieth Century Fox has sold to other networks.



were originally designed to complement Twentieth, and I think we are doing just that. We are generally not in the business of making big overall deals with writers and producers. That's not our business. That's their job. We are here to do things differently, produce shows that are not the same and to zig when they zag."

The two divisions are not only complementing each other, they are actually working together as well. Regency and Twentieth Century Fox teamed up last year to produce sci-fi series *Roswell* for The WB, and the two entities got together again this season for Fox's *Fear-*

*sum*.

"I know this might sound namby-pamby, but *Roswell* was truly an example of how these companies can work together, compete against each other and be allies all at the same time," says outgoing



Sandy Grushow serves as chairman of the Fox Television Entertainment Group.

Regency TV President Gail Berman, who last week was named the new entertainment president at Fox. (See Top of the Week.)

"Regency and Fox TV Studios in general have just sort of fit right in with what they are trying to do at Twentieth Century Fox and Fox Broadcasting," says Berman. "I think this is an unusual model, but I also think what we are doing here is the wave of the future. We are bringing entrepreneurship back into the television business, but also doing it with a safety net of sorts from within the vertically integrated company."

Berman's Regency TV division has been enough of a success since it was launched two years ago that Berman

was the first and only name mentioned to replace former Fox Entertainment President Doug Herzog when he was ousted earlier this year.

Berman along with the other top producers and executives at FtvS have a good relationship with the two new co-presidents at Twentieth Century Fox, Gary Newman and Dana Walden. Walden and Newman were named studio presidents when Grushow was promoted to oversee both the studio and network last December.

"Whenever we hear a pitch for something that seems appropriate for Fox TV



Dana Walden is one of the new co-presidents at Twentieth Century Fox Television.

Studios, we call Dave or [FtvS executive vice president] Lisa Berger right away to make sure they have every opportunity to get those projects before competing outside studios do," says Twentieth's Walden. "And with Regency and Greenblatt-Janollari, we have fantastic relationships. If they have a writer or a producer that matches up with a piece of talent or script that we have, or vice versa, we try and develop together. It's literally a blue print for how this should work. While we are competitors, we are also friends and allies."

### A star is born

The initial idea for Fox TV Studios came out of a meeting between News Corp. President Peter Chernin and Grant in 1996. Both Grushow and Grant were talking to Chernin about returning to the Fox family, but on different terms. While Grushow was setting up the final part of his contract to take over the reins at Twentieth, Grant

talked of an idea for something different, something that could help provide content for Fox's cable channels.

"I would say honestly that we came to the idea mutually," says Grant of the creation of Fox TV Studios. "Peter and I both had similar ideas. I'd have to say he really saw its value in network television, and I always saw its value in other forms of TV, because I realized that News Corp. was not a big content creator in areas outside of network television."

At about the same time, Chernin was talking with former Fox programming executive Robert Greenblatt about



David Grant heads the 3-year-old Fox Television Studios with its content 'pods.'

opening up his own production company with his partner David Janollari, who also had worked at Fox and was then working at Warner Bros.

"Peter told us that he would love to set us up with our own autonomous company here at Fox," says

Greenblatt. "But we very much wanted to do it outside of the already established Twentieth Century Fox unit, because it was already so big and it had so many big mega-producers. We figured we might get lost in the process over there. So when David Grant came back, Peter thought it would be great to put us all together."

In August of 1997, Fox TV Studios was founded and its first wholly owned subsidiary was The Greenblatt-Janollari Studio. They got the studio off to a fast start, launching three new shows in the fall of 1998, *The Hughleys* at ABC and *Maggie Winters* and *To Have and To Hold* at CBS. The latter two failed to make it through the 1998-1999 season,



but *The Hughleys* remained at ABC for two seasons and moves to UPN's Monday-night slate this fall.

Things work closer to the edge at Fox TV Studios, by design. Grant hired former Fox executives and found production people who knew how to get the most out of every dollar.

They push the envelope. Berger, who had been running MTV's original programming development for several years, was hired to run an alternative studio tabbed Fox TV Studios Productions, and Marci Pool was wooed from cable's TNT to head a movies and miniseries division. Grant also signed development deals with unknown producers and writers looking for the safety net of a studio—but also establishing their own independent units.

And what's so hot about working there? "You get an infrastructure that includes all of the financing that you need for good projects, the relationships that people have here with Fox Broadcasting and Twentieth Century Fox and all of the other companies we have here on the lot," says Grant.

"In other words, you get the benefit of being in-house, treated like you are in-house in terms of services and working relationships, and you get the infrastructure that has all of the physical production people, all of the accounting people and behind-the-scenes stuff. With me you get someone who really enjoys letting people produce and you get most importantly, a non-corporate environment inside a big corporation."

With Fox's growth in cable television, Fox TV Studios' timing could not have been better. The growth of FX, Fox Sports Net, Fox Family Channel and the companies' interest in various channels, including National Geographic Channel, has meant production and more production for Grant's little studio. Berger's FtvS Productions has been the busiest pod of them all. She jokes it should be renamed "Because You Can Studios."

FtvS Productions currently produces Howard Stern's new comedy on FX *Son of the Beach*, along with FX's *The X-Show*, Fox Sports Net's *Sports Geniuses* and other cable shows. FtvS Productions had a pair of reality series in development at Fox Broadcasting this spring and also a reality series coined *The Big House* at UPN. Berger is also setting up a unit that will focus only on reality programming.

The past season has been a breakout year for Regency, too. Besides *Roswell*,

# A hard sell

Vertically integrated networks have trouble getting their rivals to buy prime time shows

By Joe Schlosser

**W**ith media giants owning broadcast networks like CBS, The WB, ABC and Fox, selling to the outside world ain't what it used to be. A record 24 of the 37 new series launched for next fall are owned outright or co-owned by one of the networks.

Broadcast television's biggest producer for this fall, Viacom-CBS, landed 31 shows on network schedules for the fall for a total of 25.5 hours of prime time television.

Disney's TV divisions supplied 14 shows (18.5 hours) for the fall, including four hours of *Who Wants to Be a Millionaire?* at ABC. AOL-Time Warner's prime time studios have 19 series either returning or debuting this fall, 17 from co-owned Warner Bros. Television.

Of CBS' seven new fall series, CBS has at least a partial ownership stake in six. At Fox, the network produced 13 pilots with Twentieth Century Fox alone and picked up six for the fall schedule. Twentieth Century Fox did-

n't have much luck selling elsewhere. The studio landed only one new show at a rival network, *Yes, Dear* at CBS.

"It's becoming more challenging," says Gary Newman, Twentieth Century Fox co-president said. "It is more strategic than ever before. You have to find creative ways to partner up with other networks. You have to assure them that business with Twentieth is going to be beneficial to both sides."

Twentieth Century Fox only had four pilots in development at rival networks this season, two at CBS and one each at The WB and NBC. ABC, which currently gets its top-rated drama (*The Practice*) and top-rated comedy (*Dharma & Greg*) from Twentieth Century Fox, didn't commit to any pilots from them this year. Thirteen of ABC's 15 pilots were from co-owned Disney studios Imagine and Touchstone Television. And CBS, whose parent company closed its merger with Viacom just weeks before the network finalized its 2000-2001 lineup, developed 12 shows with co-owned studios like Paramount and Viacom Productions. ■

## Prime time programmers\*

\*Figures include partial ownership of series

Studio:	# Shows	Hours	Studio:	# Shows	Hours
<b>Viacom/CBS</b>			<b>Time Warner-AOL</b>		
CBS Productions	10	8.0	Warner Bros.	17	3.0
Paramount	10	8.0	Michigan J. Prods.	1	1.0
Spelling	3	3.0	Castle Rock	1	0.5
CBS News	3	3.0	<b>TOTAL</b>	<b>19</b>	<b>14.5</b>
Viacom	3	2.5	<b>Disney</b>		
Big Ticket	2	1.0	Touchstone/Imagine	10	12.5
<b>TOTAL</b>	<b>31</b>	<b>25.5</b>	ABC News	3	3.0
<b>Fox</b>			ABC Sports	1	3.0
Twentieth Century Fox**	19	15.0	<b>TOTAL</b>	<b>14</b>	<b>18.5</b>
Regency**	4	3.0	<b>Studios without networks:</b>		
Fox TV Stations	1	1.0	Studios USA	5	4.5
Greenblatt-Janollari	1	.5	Artists TV Group (ATG)	5	3.5
<b>TOTAL</b>	<b>25</b>	<b>19.5</b>	Columbia TriStar	4	3.0
<b>GE/NBC</b>			Worldwide Pants	3	2.0
NBC Studios	7	5.0	Carsey-Werner	3	1.5
NBC News	3	3.0	<b>TOTAL</b>	<b>20</b>	<b>14.5</b>
<b>TOTAL</b>	<b>10</b>	<b>8.0</b>			

\*\* *Fearsum* and *Roswell* are co-produced by Twentieth/Regency





Regency TV and Twentieth Century Fox teamed up to produce 'Fearsom' (l) for the Fox network. 'Yes, Dear' (c) lands on CBS this season. And Regency and Twentieth also share the new comedy 'Tucker,' which has been picked up by NBC.

it launched midseason hit *Malcolm in the Middle* on Fox. Next season, Twentieth and Regency are co-producing *Fearsom*, and NBC picked up the studio's newest comedy, *Tucker*.

Also under the Fox TV Studios banner is FtvS Movies, Fox Foundry, FtvS International, Foxstar and its international unit, Natural History New Zealand.

### Building on an idea

Grushow left his position as president of Twentieth Century Fox Television late last year to be the fireman at the company's struggling network. No stranger to FBC's needs, Grushow, who had been successfully running the studio for the past three years, ran the network's programming division from December 1992 to October 1994. When he went back to the network, Walden and Newman moved in at Twentieth.

"I think it's been left in really good hands between Dana and Gary, and that has been extremely helpful," he says. "I think it would have been hard to cut the cord completely, but I don't feel like I've left. I talk to Gary and Dana on a slow day like five times, and I'm certainly plugged into what they've got."

Walden had formerly run the drama development at Twentieth, overseeing everything from *Ally McBeal* to *The X-Files* for the studio. Newman was Grushow's top strategic executive and No. 2 in charge, helping orchestrate many of Twentieth's large deals.

"It's been an almost seamless transition," says Walden, who is expecting her first child this month. "Gary and I had worked with Sandy for almost three years at Twentieth, and we had very much been a part of the management team. I think it was both comforting to the people at the studio and to our writers and to the community in general that it wasn't going to be a radical change from what had been clearly a successful

run over the last three years."

Twentieth Century Fox this fall builds on a base it developed a season ago. New shows from Twentieth Century Fox at co-owned Fox Broadcasting include Kelley's latest project *Boston Public*, Cameron's sci-fi thriller *Dark Angel* and a midseason *X-Files* spin-off from Carter called *The Lone Gunmen*.

Outside of Fox, the studio returned *The Practice*, *Dharma & Greg* and *Two Guys and a Girl* at ABC, launched new sitcom *Yes, Dear*, got a sophomore season for *Judging Amy* at CBS and got fall orders for three veteran series at The WB, including *Buffy*, *the Vampire Slayer*.

Twentieth Century Fox produced 13 pilots alone for Fox this spring, another record for the studio. And now with Grushow running both the network and the studio, a lot of people in Hollywood expect the funnel from Twentieth to FBC to be more open than it has been in the past. Grushow denies that and says this year's record amount of development had more to do with Fox's rotten season than his new position.

"As much skepticism as there is surrounding this issue, the Fox Broadcasting Co. is at a point where we have to be doing what's in the best interest of the network and not necessarily what's in the best interest of its production arms," says Grushow. "It just so happens that we are fortunate enough to have producers like David Kelley, Chris

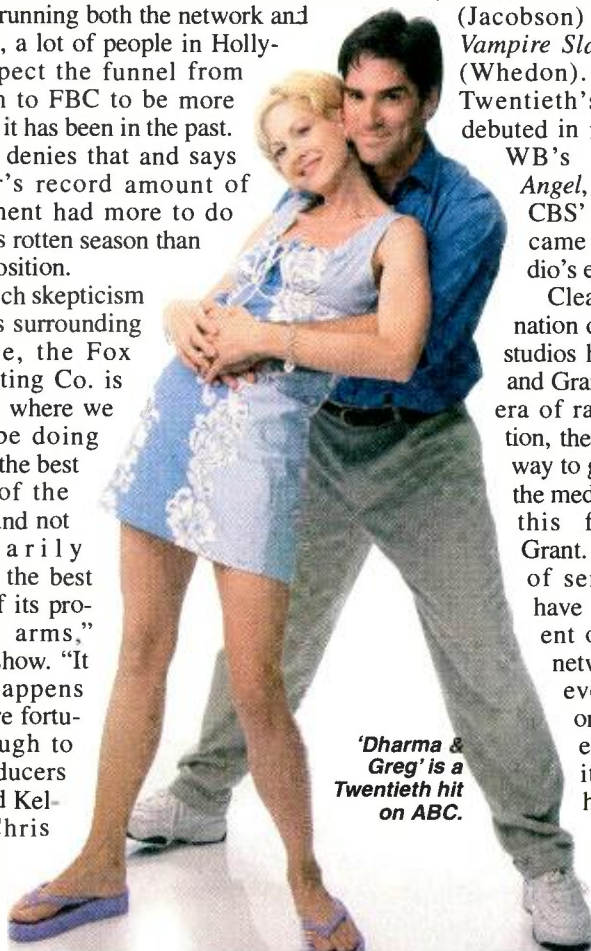
Carter and Jim Cameron who are creating shows through the studio, which makes it really hard to ignore Twentieth."

Fox also picked up shows from Carsey-Werner, ATG, Columbia TriStar and Warner Bros. for next season.

Twentieth Century Fox TV's 1999 success didn't start overnight. A year before Grushow was named president at Twentieth, the studio went on an all-out spending spree in an effort to recruit Hollywood talent. In 1996, under former Twentieth president and current Warner Bros. head Peter Roth, the studio signed producers Chuck Lorre, Danny Jacobson, Joss Whedon and many others. Out of those deals came *Dharma & Greg*

(Lorre), *Two Guys and a Girl* (Jacobson) and *Buffy, the Vampire Slayer* and *Angel* (Whedon). Also, four of Twentieth's shows that debuted in fall 1999—The WB's *Roswell* and *Angel*, Fox's *Titus* and CBS' *Judging Amy*—came out of the studio's earlier push.

Clearly, the combination of big and small studios helps Twentieth, and Grant believes in an era of rapid consolidation, the Fox way is the way to go "I think all of the media giants will do this format," says Grant. "It makes a lot of sense when you have so many different outlets—cable, network and whatever else—under one flag. But like everything else, it's deceptively hard to do it well." ■



'Dharma & Greg' is a Twentieth hit on ABC.



# Radio sings dotcom jingle

*Internet-related advertisers pass retail in filling industry coffers, Interep says*

By Elizabeth A. Rathbun

**T**he radio airwaves are alive—with the sound of dotcom ads. And that music is booked for a permanent engagement, industry executives and researchers say.

According to figures compiled exclusively for BROADCASTING & CABLE by Interep, companies offering Internet-related products and services spent \$365 million on national radio ads in 1999. That's 13% of the total \$2.8 billion spent on national and network radio spots that year and just tops retail, which historically has been radio's leading advertising category.

National ads placed by the retail industry totaled \$334.7 million in 1999, or 12% of the year's total, followed by automotive with \$253.2 million, or 9%; telecommunications with \$248.6 million, or 8.9%; media/advertising with \$240.2 million, or 8.6%, and restaurants, with \$147.1 million, or 5.3%.

Comparisons with 1998 were not available, but last year was really the first year of dotcom spending as "e-tailing" sprouted, Radio Advertising Bureau President Gary Fries says.

It was a "huge category, and there's no indication of it slowing down," Fries says. "While the pace of Internet [industry] growth might slow down,

it's not going to stop," he says of dotcom spending.

Interep President Ralph C. Guild agrees. Like the telecommunications industry, which also "came out of nowhere," dotcom spending is here to stay. "Dotcom is not going anywhere. It is part of our life today," Guild says. "It's almost like a volcano erupting in a farmer's backyard: It goes up there and just stays there."

In fact, dotcoms helped boost national advertising revenue by a whopping 35% in the first quarter of this year, compared with the first quarter of 1999, RAB says (dollar figures were not available). Without dotcom spending in 1Q '00, national revenue would have risen by 19%. That's still a strong number, Fries points out. "Dotcom is like somebody put an extra layer of frosting on the cake."

Local ad sales rose 17% in the first quarter compared with 1Q '99, RAB adds. Local advertising is dominated by retail, automobile, fast-food, beverage and financial advertisers, in no particular order, Fries says. Dotcoms spend their radio money almost entirely on national ads, particularly in the nation's top 10 markets, Fries and Interep researcher Michele Skettino say.

But that is expected to change. "I think it's just beginning," Guild says. "It'll get [even] better for radio."

Even the recent downgrading of Internet stocks on Wall Street hasn't hurt, says Paul T. Sweeney, a media analyst with Credit Suisse First Boston Corp. The large radio groups have reported no cancellations in ad buys into the second and third quarters of the year, he says.

"A lot of their advertisers are not just the fly-by-night dotcom companies but [more-established firms] and the 'click-and-mortar' dotcom companies" are like a JCPenney that hosts sales over the Internet, he says.

While dotcom companies contributed the most to national and network radio revenue in 1999, by brand they weren't as dominant as, for example, No. 1 Burger King. That fast-food restaurant spent \$25.2 million on

national radio in 1999, according to Interep. The biggest dotcom spender by brand was Priceline, which came in at No. 7 after spending \$16.1 million last year. Travelocity was No. 34 with \$8.74 million; ValueAmerica was No. 35 with \$8.7 million, and Egghead was No. 40 with \$7.9 million.

Internet companies spent most of their total ad dollars on magazines in 1999: \$687.3 million, as overall Internet ad spending grew by nearly 86%, to \$1.9 billion, according to a March 29 report by CMRinteractive, a division of Competitive Media Reporting. National radio and network ads placed fifth on this list. Interep based its research on CMR data. ■

## Van accident rings union safety alarms

By Dan Trigoboff

**L**os Angeles-area AFTRA and NABET chapters have asked broadcasters for an emergency meeting "to address ongoing safety concerns of members." The request follows an accident in which the mast on KABC-TV's electronic news-gathering (ENG) van hit a power line, severely injuring reporter Adrienne Albert.

Among the unions' proposals: requiring more than one technician on a shoot and continuing training. AFTRA said it hopes to sit down with the broadcast employers this week.

Albert was reporting a story on car-safety seats for children when the mast struck a 34,000-volt wire. The shock exploded the microwave antenna and rocked the van, throwing her from the vehicle and causing the engine compartment to explode into flames.

Witnesses suggested that Albert may have started to leave the vehicle. Safety experts say she would have been safer inside the van.

### RADIO'S TOP SPENDERS

Industry	1999 outlay*
Dotcom	\$365.0
Retail	\$334.7
Automotive	\$253.2
Telecommunications	\$248.6
Media/advertising	\$240.2
Restaurant	\$147.1
Financial	\$133.2
Insurance/real estate	\$117.9
Public transportation	\$88.7
Department stores	\$82.0
Government/political organization	\$74.4
Misc. services/Amusements	\$72.0

\*(million)

Source: Interep Research

According to one eyewitness, the problem might have been in the angle of the mast. The van had just driven up on the curb, KNX-AM reporter Diane Thompson said, to avoid the electrical wires. "It was parked on a driveway, on a slant. Had the mast gone straight up, it would have avoided the wires."

A similar accident involving a WTTG(TV) Washington truck a few weeks before injured three people, though none as seriously as Albert. That station said its future vans will have equipment that can reduce the risk of such accidents.

Use of such equipment is likely to grow. In February, WIOI(TV) Ames, Iowa, reporter Kimberly Arms, badly burned when the mast of her station's news van hit a power line, settled a lawsuit against several van manufacturers for an undisclosed sum. Arms' lawsuit attempted to hold the manufacturers accountable for not providing such equipment as alarms to warn of the



When the mast on KABC-TV's electronic news-gathering van hit a power line, the microwave antenna exploded.

proximity of power lines. Mark Bell, who writes and teaches about ENG, notes that more vans were displaying alarms as a standard but removable feature at the recent NAB show.

But Bell believes that stations are not providing sufficient training. Noting that, in many states, worker's compensation limits the financial exposure of station owners and other employers,

he believes that a lack of training is consistent with the lack of financial risk: "There's no deterrence."

Remarkably, the KABC-TV incident was captured on video by KRCA(TV) photographer Giovanni Solano, setting up for a shoot. Viewing the video, Bell says, he counted 17 wires near the van. He believes that reporters working under pressure are sometimes willing to risk or compromise safety to save time.

KABC-TV general manager Arnold Kleiner would not discuss the safety equipment on the station's van or the extent of training given at the Disney-owned station. "This has the potential of becoming a legal issue," he said.

Late last week, Albert was reported in stable but still critical condition at the Grossman Burn Center.

Station photographer Heather MacKenzie and Los Angeles policeman Patrick Beighley were also injured but were treated and released Monday from Cedars-Sinai Medical Center. ■

Photo credit: Video shot by krca, provided courtesy of Fox News Channel.



## SEARCH & SCAN

By Elizabeth A. Rathbun

### Rush makes a pass at football

Controversial radio talk-show host Rush Limbaugh has turned into controversial would-be football announcer. Limbaugh confirmed to WTOP(AM) Washington last Monday that he had auditioned to fill Boomer Esiason's niche as color commentator for ABC-TV's *Monday Night Football*. Reactions ranged from the scornful to the ... scornful. "Is football making a pass at Limbaugh or just fumbling?" the *Philadelphia Inquirer* fumed. "Who's next?" wondered the *San Francisco Chronicle*. "Beauty queens? Vegas bookies? Stand-up comics? Barbara Walters? Oh, right, they already tried them."

Limbaugh himself told WTOP that his audition with

play-by-play announcer Al Michaels "was excellent. ... I surprised myself." Limbaugh, a major sports fan, has been touting his candidacy on his popular radio show, syndicated by Premiere Radio Networks. An ABC Sports spokesman declined comment.

### Satellite-to-car accords near

Both Sirius Satellite Radio Inc. and XM Satellite Radio Holdings Inc. are negotiating to get their satellite-to-car radio services into Honda Acura cars. If one gets a deal, both will, since they have pledged to no longer make exclusive agreements (they also have to work together to develop a unified standard so that car receivers can pick up either service). Also last week, XM said its radios

will be sold in Best Buy Co. Inc. stores. Terms of the deal were not disclosed. Both XM and Sirius hope to launch their 100-channel services next year.

Also, XM has signed on with General Motors Corp. subsidiary OnStar, which links drivers and their cars to security and information centers. XM has the "satellite pipeline" to allow direct-satellite communication with a car, rather than landline-telephone-based communications, a spokeswoman said. GM has a \$50 million investment in XM.

### Radio One sets split

Radio One Inc. is on the move. Or is that on the split? The Lanham, Md.-based radio-group owner said last Monday that its board has declared a 3-for-1 stock split. The move is

appropriate, Radio One President Alfred C. Liggins III said in a statement, because of "the significant price increases in the company's common stock since our initial public offering in May 1999."

The two shares, to be given to each holder of one share, will be newly created non-voting Class D common stock, which must be accepted for listing on Nasdaq. That is expected by mid-June. Radio One went public at \$24 per share; it closed last Wednesday at \$69.4375, down 28% from the 52-week high of \$96.50 it hit on Jan. 10. Date of record for the split is May 30.

Also last Monday, Radio One said it will get \$750 million in credit from Bank of America to help finance the \$1.3 billion worth of stations the company recently bought from Clear Channel Communications Inc. (B&C, May 15). Earlier this month, Radio One was named *Black Enterprise* magazine's Company of the Year.



# Ad time with "Dr. Laura" is for sale. Here's what you're buying.

## Dr. Laura on women

*"There is little reason left for society to respect women as it once did. Women get knocked up. They don't marry. They have abortions. They go to bars. They get knocked up again."*

(August 13, 1999 syndicated column)

## Dr. Laura on women in the workplace

*"I believe affirmative action in the area of gender has resulted in jamming many people into roles that are unnatural for them and undesirable for the rest of us."*

(March 3, 2000 syndicated column)

## Dr. Laura on single mothers

*"I think it's downright criminal and immoral for any woman to decide — no matter how loving and how nurturing she is — that she is going to intentionally bring a child in the world with no father. It's wrong... It's like having a pet."*

(May 3, 2000 Larry King Live)

## Dr. Laura on lesbians and gay men

*"I always told people who opposed homosexuality that they were homophobic, bad, bigoted and idiotic. I was wrong. It is destructive."*

(August 13, 1998 radio program)

*"The debate over gay rights — Rights. Rights! Rights? For sexual deviant, sexual behavior there are now rights? That's what I'm worried about with the pedophilia and the bestiality and the sadomasochism and the cross-dressing. Is this all going to be 'rights' too, to deviant sexual behavior? It's deviant sexual behavior. Why does deviant sexual behavior get rights?"*

(June 9, 1999 radio program)

## Dr. Laura on non-traditional families

*"Indeed, there are many who advocate and/or directly profit from the decline of the traditional family, including homosexual activists, radical feminists, welfare advocates and the child-care industry."*

(Parenthood by Proxy, published April 2000)

Laura Schlessinger has angry and hurtful things to say about all kinds of Americans. Many advertisers don't realize how alienating her program has become.

Consumers judge brands by the company they keep. Aren't there better ways to reach women 18-49, or anyone else?

## "Dr. Laura." We don't buy it.



# 'Just Shoot Me' hits targets

Columbia Tristar comedy is picked up in top three markets

By Susanne Ault

**C**olumbia Tristar's *Just Shoot Me* has just jolted the off-net syndication market.

Stations in the top three markets—New York, Los Angeles and Chicago—have picked up the farce, starring David Spade, which revolves around a fashion magazine with a libidinous staff.

New York's Fox O&O WNYW(TV), Los Angeles' Tribune-owned KTLA and Newsweb-owned Chicago UPN affiliate WPWR-TV will roll out 102 off-net episodes of *Just Shoot Me* over a four-year period starting in 2001. Stations will air the series as a half-hour strip during the week and as a block or half-hour split on weekends. It's being offered with a 5.5/1.5 barter split.

As for the financial terms of the *Just Shoot Me* deals, sources estimated per-week episodes selling in the \$80,000 to \$100,000 range.

Entering its fifth season on NBC, *Just Shoot Me* was recently bolstered by the network's plans to move it into a comfy Thursday 9:30 p.m. slot. Earlier in the year, the series (which pulls a season-to-date 5.0 rating in adults 18-49) struggled in head-to-head Tuesday competition with ABC's *Who Wants to Be A Millionaire?* But it returned to form as the lead-out to *Will and Grace*.

Barry Thurston, Columbia Tristar's soon-to-be-departing president of syndication, believes NBC's scheduling maneuver will provide *Just Shoot Me* a nice boost of selling electricity.

"Television stations will say 'great, not only are the guys from Columbia coming in with four-and-a-half years worth of a show, but now I'm ensured that the show will be in the brightest spot on NBC and get the most attention,'" predicted Thurston.

Leading the *Just Shoot Me* charge, he added, "We are well ahead of everything else that's out there from a pricing standpoint. We are well ahead of

all other shows currently being sold in the marketplace."

Other shows up for syndication next year are Twentieth TV's *Dharma & Greg* and Warner Bros.' *Will and Grace*.

Thurston is realistic, however. "I don't think we're ever going to see any show that is going to reach *Seinfeld* proportions," he said about another Columbia Tristar syndicated series.

While Thurston remains mum on his future plans, he sees the *Just Shoot Me* sales coup as a way to go out in style from his top post at Columbia Tristar. "You always like to go out on a high note. You like to win." ■

## He's everywhere

'Mr. Peterman' has an expanding catalog of roles

**P**laying *Seinfeld's* oh-so-put-together catalog king, Mr. J. Peterman, John O'Hurley was never at a loss for words. But, starting this fall, O'Hurley may have trouble finding time to talk: He's hosting two new syndicated series (Pearson's game entry 'To Tell the Truth' and PGA Tour-produced sports series 'PGA Tour: Get Golf'), while plugging dozens of products. The guy's also up for a role on 'The Steven Weber Show,' a new NBC series. O'Hurley talked to staff writer Susanne Ault.

**Are you aiming for the title 'master of the TV domain'?**

King of all media ... well, I guess that's already been chosen. It's true that I walk a lot of lines between the advertising world, television and hosting. I'm on kind of all the time now; isn't that funny? So it's a busy time, almost to a fault.

**How much do you owe to Mr. Peterman? Did he pave the way for your TV career?**

Oh, yeah. Let's suppose I did that character on any other show: Nobody would have watched. It was because the part was on *Seinfeld* that it drew so much attention and became cult-like.

**How did you snag the starring role on 'To Tell the Truth'?**

My name had been floated around to the networks [for various projects], beginning with *Who Wants to Be a Millionaire?* ... But I wasn't sure I wanted to get into the game-show arena, even when *Millionaire* came around. But what I did like was the concept of *To Tell the Truth* being a game show that you play around with. It's a different sort of show. It's all about content, it's not about money. Hell, we're the worst-paying show on television. It makes it much more appealing to me.

**With everything going on in the fall, is there one thing you'd like to see happen?**

As much as I say that I don't have time for it, I'd really like to do another sitcom. It's still a genre that I love so much.

**Are you hoping your role on 'The Steven Weber Show' pilot is more than a one-shot deal?**

Yes, that would be nice. But if not, I'd go somewhere else. But [the show producers] know that, with the timing of everything, I'm kind of whacked out right now. But I would like [for the character to be expanded]. ■







## The honor is in being nominated

When Michael Caine won his most recent Oscar, he saluted all his fellow nominees. WRTV(TV) Vice President and General Manager Chris Schmidt—a virtually assured Emmy winner—will not have that opportunity: The only other nominee in the category—Editorial or Commentary—is Schmidt himself, for another editorial.

Although there have been instances in the distant past when no nominee was given the award, there's little likelihood that Schmidt won't win. "That's like having a wedding and no bride," said Bob Hammer, awards chairman for the Northern Ohio-Indiana region. "It's a prestigious category. We don't expect a lot of submissions, but we expect good material."

It's a vanishing category. In some years, Hammer said, there have been no entries at all. And, late last year, the Society of Professional Journalists eliminated its category for broadcast editorials, although they may still be submitted as feature stories.



**Chris Schmidt delivers what well could be an award-winning editorial.**

Schmidt is thinking of whom to thank, noting that the commentaries he reads are a team effort. The McGraw-Hill station has a group of 12, drawn from all parts of the station, who collaborate on the pieces.

"Chris likes to joke that it's like being on the Supreme Court," said Paul Montgomery, the station's director of programming and promotion and a member of the editorial board. "He will deliver an opinion he does not necessarily agree with."

## ND is grand marshal

It's not unusual see a broadcaster leading a parade, but it's usually a high-profile anchor or reporter. This year, a news director leads Columbia, Pa.'s United Veterans Council's Memorial Day parade, hosted by the Paul Revere Leber American Legion Post 372.

Ed Wickenheiser has been news director at WGAL(TV) Harrisburg-Lancaster, Pa., for 21 years and has an even longer relationship with the Marine Corps: on active and reserve duty going back to the 1950s and lasting through the Gulf War.

"I've lived here all my life," he said. "It's a community of about 10,000 people, and there are five veterans organizations in town. That tells you something. This is a very humbling experience. I will be eternally grateful to lead off the parade."

## Anchor has eye surgery

WBTV(TV) Charlotte, N.C., anchor and reporter Bob Knowles is recovering from surgery to remove his right eye after doctors discovered a malignant tumor there, the station reports. The station said there were no complications, and Knowles hopes to return to work in June. He has been with the station since 1995. In addition to anchoring the 5 and 5:30 p.m. news, he is an investigative reporter.

## Nowhere to go but up

WCBS-TV New York doesn't get much good news these days, even from its partners. Only two days before the station and *The Daily News* announced that they will begin working together on various reporting projects, the newspaper reported that the station's two network rivals were neck-and-neck for the local ratings lead and CBS' flagship station was a distant third, down double digits from the year before and having one of its very worst sweeps performances ever.

"It's pretty clear that changes need to be made—changes in direction and changes in execution—and there's no time like the present," said News Director Joel Cheatwood, who took over shortly before the sweeps.

He acknowledged that recent and, no doubt, upcoming changes at the station put morale at risk: "Any time there's change,

there's a sense of trepidation." The station's news department has increased both its budget and its body count, he said. Still, sources pointed out, with the station a distant third, not everyone who was there in the past will necessarily be there in the future, and some apprehension is justified.

Cheatwood said the station will not necessarily increase its story count, as some fear, but will become more selective in its stories. "I don't think we do a very good job going beyond the stock fare. We're far too reliant on news conferences, court cases—hand-out stuff. We need more unique stories, more enterprise stories, and stories that have more relevance to the viewers."

Current ratings, he said, are not disheartening. "I knew coming in the door that we had to build a foundation for growth. It's been that way everywhere I've gone."

Cheatwood, who is vice president of news for CBS' station group, sounded upbeat, but there are also problems at other CBS stations. Although KCBS, in No. 2-market Los Angeles, got a boost from a recent exposé on auto dealership practices, the station still lags in sweeps ratings.

And, at WBBM-TV Chicago, ratings for Carol Marin's late news, although it drew lots of attention and critical acclaim when she took over earlier this year, are down. Cheatwood, however, is taking a hands-off approach at WBBM, given problems in his relationship with Marin when the two worked together at WMAQ-TV.

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



Belo's DigitalConvergence.com will use a computer 'cat' that allows consumers to scan a magazine ad and find the product's Web site with one swipe.

# Belo woos Street

Station group predicts a good 2000, a better 2001

By Steve McClellan

**D**allas-based Belo executives traveled to Wall Street last week to make the case that the company's stock price is significantly undervalued. Some analysts agree, although the company's half-day presentation to investors and analysts last Monday had little effect on the company's stock, which opened the week at \$16.50 and closed at just under \$16 on Wednesday.

"It's been a hard run for the last 12 to 18 months," Belo chairman Robert Decherd said of the television industry. Belo owns 18 TV stations covering 14% of the U.S., primarily in clusters in Texas, Arizona and the Northwest, where it also owns regional cable news networks. The company also owns newspapers, including *The Dallas Morning News*.

The TV business will get a shot in the arm this year with big helpings of political and Olympics-related spending. But that raises questions about 2001 and whether those dollars can or will be replaced.

Decherd's answer: an unqualified yes. Belo, he said, is making plans now to surpass 2000's results in 2001, which means finding new money to replace \$20 million to \$25 million projected political spending and another \$5 million or so in Olympics dollars.

"We're not conceding 2001 to anyone," he said. The Super Bowl on Belo's six CBS stations in 2001 will help, he



Decherd: 'At current prices, Belo stock is by far and away the most compelling investment alternative available.'

Decherd called boosting the stock price the company's "number-one priority" and said the company will accomplish that by increasing sales.

Belo also plans to buy back \$300 million or more of its own stock over the next four years. Stock-buyback programs are usually intended as a sign that a company strongly believes it can generate future revenue and profit growth.

"At current prices, Belo stock is by far and away the most compelling investment alternative available," Decherd said. And he is putting his own money where his mouth is. In the first quarter, he bought almost 750,000 shares of Belo stock at an average price of about \$13 per share. That brought his stake in the company to \$7.1 million shares, or 6%.

That kind of commitment by company insiders impresses Wall Street. "We

noted. As will a newly created unit, Belo Marketing Solutions, which is dedicated to drumming up new business and to creating multimedia advertising packages for new and existing clients. The unit is projected to generate \$6 million to \$8 million in revenues next year.

feel this insider buying highlights the significant value in Belo," Merrill Lynch said in a report issued after the Belo presentation last week. The report said Belo's stock was trading at 7.3 times estimated 2000 earnings before interest, taxes, depreciation and amortization and 11.2 times this year's estimated earnings per share. "We regard those multiples as improperly low."

Decherd predicted that the company would generate \$150 million in free cash flow in 2000 and \$600 million in free cash flow over the next four years. He said the company will reinvest the money in interactive digital and Internet opportunities and buy back "at least" \$300 million worth of its stock.

He also said the company is exploring a number of opportunities to form alliances involving Spanish-language television, particularly in its Arizona; Riverside, Calif.; and Texas media clusters, where Hispanic population levels are high. No specifics on what a Spanish-language venture might entail, but Decherd did rule out any attempt at a full-scale network to compete with Univision or any deal of that magnitude. More likely, sources said, are ventures to produce newscasts with Spanish-language stations, possibly Spanish-language editions of Belo's newspapers or some sort of new-media alliances.

The company has invested almost \$100 million in Belo's Internet activities over the past year and will invest another \$100 million over the next two to three years in Belo Interactive and related Internet opportunities, according to Decherd. The company's largest new-media investment to date is a \$37.5 million investment in DigitalConvergence.com, an interactive service that connects viewers from programs and commercials on TV to Web sites on their computers. The company also has a \$10 million stake in Geocast, a service that will distribute broadcast-quality digital TV signals to PCs.

The company projects that Belo's TV Group revenues will grow 8% to 9% in 2000, vs. less than 2% growth in 1999. TV group cash flow will grow 13% to 15%, vs. 1% last year. TV Group President Jack Sander said two recent TV acquisitions, KONG(TV) Seattle and KASW(TV) Phoenix, will record positive cash flow this year. Northwest Cable News will, too, for the first time in 2000. Sander also said Belo's stations have added about 120 sales reps over three years and will add more in 2001. ■



## SYNDICATION WRAP-UP

## PEOPLE'S CHOICE

MAY 8-14, 2000

## TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.9	9.9
2	Jeopardy	8.2	8.2
3	Judge Judy	6.4	9.0
4	Oprah Winfrey Show	6.4	6.5
5	Friends	5.8	6.5
6	Entertainment Tonight	5.8	6.0
7	Seinfeld	5.5	5.5
8	Frasier	4.9	5.5
9	Wheel of Fortune (wknd)	4.9	4.9
10	Hollywood Squares	4.3	4.3
11	Drew Carey	3.9	4.3
12	Rosie O'Donnell Show	3.8	3.8
13	Judge Joe Brown	3.7	4.9
14	Maury	3.7	3.8
15	Live with Regis and Kathie Lee	3.7	3.7
16	X-Files	3.6	4.0
17	ER	3.6	3.9
18	Jerry Springer	3.6	3.9
19	Stargate SG-1	3.5	3.7
20	Seinfeld (wknd)	3.5	3.5

## TOP OFF-NET SHOWS

Rank	Program	HH AA	HH GAA
1	Friends	5.8	6.5
2	Seinfeld	5.5	5.5
3	Frasier	4.9	5.5
4	Drew Carey	3.9	4.3
5	3rd Rock Fr Sun	3.2	3.4

According to Nielsen Media Research Syndication Service Ranking Report  
May 8-14, 2000

HH/AA=Average Audience Rating (households)  
HH/GAA=Gross Aggregate Average (households)  
One Nielsen rating=1,008,000 households,  
which represents 1% of the 100.8 TV House-  
holds in the United States.

## Promax brings out big guns

'Millionaire' producer, others to share wealth—of ideas

By Susanne Ault

**P**romax/BDA's newly installed chief, Glynn Brailsford, has a wake-up call for any TV station execs—you know who you are—yawning over next month's annual convention.

"There're a million reasons to be in New Orleans," insisted Brailsford at a press conference in Los Angeles last week, regarding shrinking station attendance at Promax/BDA's annual gathering, largely due to the consolidation and changing economics of the business.

But, besides soaking up the secrets of the convention's designated keynote speaker, *Who Wants to Be a Millionaire?* Executive Producer Michael P. Davies, Promax/BDA-goers will see a beefed-up

presence by syndicators—previously, the four-day event's prime draw.

Also at Promax/BDA (running June 14-17), Studios USA's Executive VP of Marketing Susan Kantor will roll out "Syndications Indications," which will be a general session for rival companies to show off their wares.

"Previously, [syndication campaigns] have been kept inside to each station group. But this time, studios are going public about what they're selling and letting stations know what they're going to be up against," Brailsford explained.

Plus, Barron Postmus, Carsey-Werner Distribution's director of station relations, and Dan Weiss, senior vice president of marketing, will give advice on ways to revive ratings-chal-

## Syndi shows falter during sweeps

Deep in the heart of May sweeps, syndicated series displayed few signs of higher pulse rates.

Though climbing the previous week, both *Rosie* and *Regis & Kathie Lee* fell 3% in the week ended May 14, to 3.8 and 3.7, respectively. Despite rebounding 3% from a season-low 3.6, *Jerry Springer* dropped to fifth place among the chat crowd for the first time this year.

On the upswing were *Oprah* (up 5% to a 6.4); *Maury* (up 6%, 3.7); and *Sally* (up 7%, 3.0). *Montel* went down 7% to a 2.8, followed by *Ricki* (flat, 2.4); *Jenny Jones* (up 10%, 2.3); *Donny and Marie* (flat, 1.6); and *Roseanne* (up 50%, 0.3).

In the action arena, rookie *Back to Back* fell 23% to a season-low 2.0. Blue-ribbon *Profiler* misfired as well, down 8% to a 2.4.

Other weeklies swerved off track, including top dogs *The X-Files* (down 3% to a 3.6) and *ER* (down 16%, 3.6).

Although flat at 5.8, *Entertainment Tonight's* weekday version could still pat itself on the back, leading news magazines for the 200th consecutive week. *Extra* (3.1), *Inside Edition* (2.7), *Access Hollywood* (2.3), and *National Enquirer* (1.5) were all down.

On the court circuit, all series slipped or were stagnant. The two top shows were down: *Judge Judy* 2% to a 6.4; *Judge Joe Brown* 3% to 3.7.

*Friends* was the top off-net show, shooting up 5% to a 5.8. —Susanne Ault



The weekday version of 'Entertainment Tonight,' even though flat, led news magazines for the 200th consecutive week.

lenged shows in a session titled "Air Freshener: Keeping Good Programming From Going Bad (Or How to Tinker With Your Stinker)."

Like every other trade show, the 45th annual Promax/BDA get-together (geared towards media promotions and marketing professionals) is also emerging as a showcase for new technologies.

For the first time, each daypart of the conference will offer "e-sessions," shedding light on the industry's "it" trend: Internet/TV convergence.

Examples include "Selling the Wild, Wild Web," a look at station Web-site management led by Vince Manze, NBC vice president and creative director, and "Licensed to Thrill: Music From the Internet," a how-to guide on downloading music for program promos.

Also worth mentioning: Promax/BDA has nabbed an online company as its first overall sponsor, the Web branding outfit called dotTV. ■

MAY 15-21

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

All's well(-watched) that ends well: NBC's Thursday-lineup season finales took top honors for the week, including a series-high 22.1/33 for 'Frasier.'

Week 35	abc	CBS	NBC	FOX	U/PIN	WB	
	10.0/16	9.3/15	7.3/12	6.8/11	2.3/4	3.8/6	
MONDAY	8:00	41. King of Queens 8.1/14	48. Arista Records Anniversary 6.9/11	53. That '70s Show 5.8/10	84. Moesha 2.5/4	66. 7th Heaven 4.7/8	
	8:30	44. Ladies Man 7.7/12		59. Titus 5.6/9	82. The Parkers 2.8/5		
	9:00	20. ABC Monday Night Movie—Air Force One 10.9/17	15. Ev Lvs Raymnd 11.4/17	43. Ally McBeal 7.9/12	90. Grown-Ups 2.1/3	82. Roswell 2.8/4	
	9:30	19. Becker 10.3/15		94. Malcolm & Eddie 1.9/3			
	10:00		27. 48 Hours 9.3/15	41. Third Watch 8.1/13			
TUESDAY	8:00	11.5/18	10.0/16	7.7/12	4.5/7	2.0/3	3.5/6
	8:30	5. Who Wants to Be a Millionaire? 15.5/26	27. JAG 9.3/15	63. 3rd Rock fr/Sun 5.2/9	72. Unauthorized: Brady Bunch 4.4/7	88. The Parkers 2.4/4	78. Buffy the Vampire Slayer 3.4/6
	9:00	15. Dharma & Greg 11.4/18	31. 60 Minutes II 9.1/14	53. Will & Grace 5.8/9	70. After Diff'rent Strokes 4.6/7	84. Moesha 2.5/4	
	9:30	45. Sports Night 7.4/11	31. 60 Minutes II 9.1/14	35. Will & Grace 8.6/13		98. I Dare You! 1.6/3	75. Angel 3.7/6
	10:00	24. NYPD Blue 9.5/15	14. Judging Amy 11.5/19	22. Just Shoot Me 9.7/15			
WEDNESDAY	8:00	11.3/19	5.4/9	9.9/16	9.6/15	2.4/4	2.5/4
	8:30	7. Who Wants to Be a Millionaire? 15.3/25	52. Judds Reunion: Power to Change 6.1/10	53. Dateline NBC 5.8/10	23. Beverly Hills, 90210 9.6/15	94. 7 Days 1.9/3	80. Dawson's Creek 3.0/5
	9:00	17. Drew Carey 10.9/17	9. CBS Wednesday Movie—Jesus, Part 2 12.3/19	27. West Wing 9.3/14		80. Star Trek: Voyager 3.0/5	91. Felicity 2.0/3
	9:30	18. Spin City 10.4/16		11. Law & Order 12.2/20			
	10:00	12. 20/20 11.7/19					
THURSDAY	8:00	9.1/14	8.6/13	21.5/33	4.7/7	4.7/7	2.4/4
	8:30	59. Whose Line Is It 5.6/9	24. Murder She Wrote: A Story to Die For 9.6/16	3. Friends 20.0/32	66. Fox Thursday Night Movie—True Lies 4.7/7	66. WWF Smackdown! 4.7/7	96. Popular 1.7/3
	9:00	57. Whose Line Is It 5.7/9		2. Frasier 22.1/33			79. Charmed 3.1/5
	9:30	8. Who Wants to Be a Millionaire? 12.4/18	50. 48 Hours 6.8/11	1. ER 22.3/35			
	10:00	26. Behind the Scenes: Millionaire 9.4/15					
FRIDAY	8:00	8.0/14	6.2/11	9.3/17	4.2/8	1.9/4	2.3/5
	8:30	57. Best Commercials Never Seen 5.7/11	53. The Dukes of Hazzard: Hazzard in Hollywood 5.8/11	21. Providence 9.8/19	75. World's Wildest Police Videos 3.7/7	100. Blockbuster Cinema—Chameleon 3: Dark Angel 1.4/3	89. Jamie Foxx 2.3/5
	9:00			34. Dateline NBC 8.7/16	73. Greed 4.3/8		84. Steve Harvey 2.5/5
	9:30	31. Daytime Emmy Awards 9.1/16	56. Nash Bridges 6.9/12	30. Law & Order: Special Victims Unit 9.2/17		84. Steve Harvey 2.5/5	91. For Your Love 2.0/4
	10:30						
SATURDAY	8:00	4.8/9	7.3/14	7.2/12	5.2/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30	65. ABC Saturday Night Movie—Air Force One 4.8/9	64. Early Edition 4.9/10	46. NBC Saturday Night Movie—John Grisham's The Rainmaker 7.2/12	66. Cops 4.7/10		
	9:00				61. Cops 5.5/11		
	9:30		37. Walker, Texas Ranger 8.5/16		62. AMW: America Fights Back 5.4/10		
	10:30						
SUNDAY	7:00	11.7/19	9.5/16	6.2/10	7.0/12	1.7/3	
	7:30	51. Wonderful World of Disney—The Mask 6.6/12	13. 60 Minutes 11.6/22	74. NBC Movie of the Week—Beverly Hills 4.0/7	75. Futurama 3.7/7	96. 7th Heaven Beginnings 1.7/3	
	8:00		9. Touched by an Angel 12.3/21		70. King of the Hill 4.6/8	91. Charmed 2.0/3	
	8:30				39. The Simpsons 8.3/14	99. Movie Stars 1.5/2	
	9:00	4. Who Wants to Be a Millionaire? 18.2/28	47. CBS Sunday Movie—The Linda McCartney Story 7.1/11	39. NBC Sunday Night Movie—Growing Up Brady 8.3/13	35. Malcolm/Middle 8.6/14	101. Zoe 1.2/2	
10:00	6. The Practice 15.4/26			33. The X-Files 8.9/14			
WEEK AVG	9.8/16	8.8/15	9.6/16	6.0/10	2.6/4	2.6/4	
S-T-D AVG	9.3/15	8.6/14	8.6/14	5.9/10	2.7/4	2.6/4	



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Animated afternoon series 'Angela Anaconda' won critical acclaim, but like much at Fox Family, few viewers.

# In Haim's way: Cronin is gone

*Fox Family shed old, sought young, has neither*

By John M. Higgins

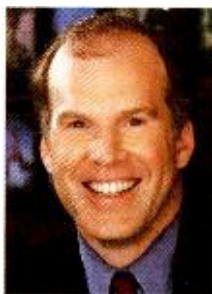
It was Fox Family Channel's weak ratings and, less obviously, disagreements with kids boss Haim Saban that led to the ouster of network President Rich Cronin last week.

Fox Family Worldwide Chairman Saban and Cronin watched the network's 50-plus viewers leave in droves, when they refocused the network in 1998. But the kids and younger adults they were pitching to haven't come fast enough to show growth.

Behind the scenes were disagreements over programming strategy and marketing. Perhaps because of Saban's roots in syndication, where the deal is the thing, critics say programming strategy got short shrift.

"Rich is by no means a fall guy here," said an executive with one network familiar with Fox Family. "But Saban is very hands-on, so there's plenty of blame to go around."

While his entrance into Fox Family was full of fireworks, Cronin's exit was abrupt. Associates said he returned from



*Cronin entered with a bang, exited abruptly; some say programming got short shrift.*

the Michigan wedding of one of his brothers on Sunday, popped into the office at 8:30 a.m. on Monday and was told he was out. They said Cronin didn't see it coming.

"He thought he had more time," said a friend who is an executive at another network.

Fox Family would not comment on Cronin's departure. Cronin did not return calls.

Cronin was tapped in 1997 to run the network after Saban and News Corp. paid \$1.9 billion for International Family Entertainment, best known as the cable home of televangelist Pat Robertson. Saban saw in Cronin 14 years of marketing experience at MTV Networks, first in affiliate sales, then as general manager of Nick at Nite and finally as president of TV Land.

But he was still under contract to MTVN, which went to court and successfully blocked Cronin from joining Fox Family until July 1998.

Fox Family relaunched three months later with the addition of kids programming during the daytime. A few shows were well regarded by critics—particularly a cut-out animation series, *Angela Anaconda*. But nothing hit big. After several months, the ratings stuck around 0.3. For the year to date, Fox Family is up just 6% in Nielsen's kids ratings 2-11, averaging a 0.33. The network is strongest with kids 9-11, up 42% to 0.44.

Adult 18-49 ratings are running about 0.6, down from earlier gains.

Industry executives said that Saban saw Fox Family as a platform for his production operations. After years as a successful syndicator of international kids programming, most notably *Mighty Morphin Power Rangers*, Saban was focused on programming that could be co-financed or readily syndicated worldwide.

Between the cable network and the children's syndication operation, network parent company Fox Family Worldwide is so far short of expectations, that it nearly fell into technical default on a \$710 million bank-loan package. Another News Corp. unit lent Worldwide \$125 million, but at a huge interest rate of 20% last summer. Part of that loan was extinguished with the initial public offering of Fox Kids Europe.

The network has decreased losses, but by reducing programming and production costs, not by increasing revenues. For the nine months ended March, Fox Family's revenues dipped a fraction of a percent to \$488 million. Operating cash flow more than doubled from \$118.7 million to \$318.3 million. But that's counting proceeds from the IPO, hardly a recurring revenue source. It's also essentially ignoring most of the programming and production costs.

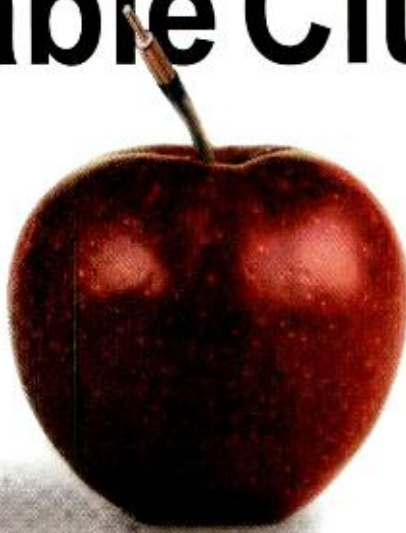
Adjust for those and the company lost \$86.4 million.

Saban and News Corp.'s deal gives each the chance to buy the other out. Saban has denied earlier reports that he was looking to sell, and News Corp says it's not talking to any new buyers. But Fox Family is under a financial burden of \$1.7 billion in debt used to finance the initial IFE takeover. Wall Street is skeptical. "I haven't seen any momentum in their story," said one analyst. ■



**SAVE THE DATE**

# New York Cable Club



The New York Cable Club will hold its next luncheon on Thursday, June 29, 2000 at Tavern on the Green. Stay tuned for further details.

**WHEN:** Thursday, June 29, 2000  
12:00 pm

**WHERE:** Tavern on the Green  
Central Park West & 67th Street  
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**GUEST  
SPEAKER:** Mr. Robert Sachs  
*President & CEO*  
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# TheStreet's beef with Fox

When Cramer met Murdoch, nothing happened. That led to lawsuit

By John M. Higgins

It was a failed meeting between TheStreet.com stock guru James Cramer and Rupert Murdoch, not merely criticism of Cramer, that led to the warfare between the financial Web site and Fox News Channel.

FNC went to state court in New York last week, suing TheStreet.com and Cramer, a well-known commentator and hedge-fund manager, charging that they couldn't unilaterally quit their weekly show on FNC.

While the suit seeks to force the TheStreet.com to continue producing the show for FNC, the action is largely intended to keep it from going to CNN or CNBC until May 2001 and to tie Cramer

up under a non-compete clause of a personal-services contract until September 2002.

The squabble stems from a meeting last March, at which Cramer and TheStreet.com Editor-in-Chief David Kansas pitched new ideas to Murdoch and senior News Corp. executives. Cramer and Kansas wanted to expand TheStreet.com's non-Web reach beyond the single TV show on FNC. They envisioned a similar program on technology, international outlets and more print-related products in Murdoch's newspapers.

But, said executives familiar with the meeting, Murdoch was underwhelmed. TheStreet.com's stock was dropping from \$71 last year to as low as \$5.50. News Corp. had just 1.6% of the Web

site's stock and didn't see much percentage in expanding the relationship or its investment in the operation.

But TheStreet.com's FNC deal precluded Cramer and Kansas from cutting deals with others, particularly competing cable news networks. Industry executives said the duo felt handcuffed.

A few weeks later, Cramer went on the air and threw a temper tantrum that further strained the two companies' relationship. According to FNC, Cramer went to the taping for TheStreet.com's April 15 show and refused to give the network's producers the usual notice of what he planned to say on the air in a segment called "Predictions."

What he did was tout TheStreet.com's battered stock. He said a "stock that's near and dear to my heart, that I own a lot of, is stock called TheStreet.com. I've watched it go from \$70 to \$5. I think it's done going down, because it's got \$4.75 in cash." When another panelist on the show said that he wasn't permitted to talk about TheStreet.com's own stock, Cramer replied, "Nobody's allowed to comment; that's the big joke. But I don't care, because I think it's too cheap."

It's commonplace for money managers to tout stocks they already hold in a fund. It's usually why they are eager to participate in everything from CNBC's *Street Sweep* to a Barron's roundtable. News organizations consider it a different ethical issue when a money manager talks up a company he personally owns, particularly on his own newscast.

Even Kansas reprimanded Cramer, his partner, in a column on the Web site. But what set Cramer off was a remark by an FNC spokesperson in the *New York Daily News*, stating that "we do not approve of touting of stock for personal gain." Cramer took that as violating a non-disparagement clause in the two companies' programming agreement and moved to yank the show.

TheStreet.com CEO Tom Clarke counters that, if FNC was so upset about the comments, network executives could have edited them out of the pre-taped show or not replayed the show twice after its initial Saturday morning run.

"That, of course, is the point," said one media executive familiar with the dispute. ■



## CABLE'S TOP 25

### PEOPLE'S CHOICE

Trailblazers' Brian Grant reaches for a win against the Jazz, snatching the No. 5 spot for TNT with a 3.6 rating/5.8 share. The NBA holsted TNT to five of the top 25 shows.

Following are the top 25 basic cable programs for the week of May 15-21, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	67	6.3 4.9	4898	10.0
2	WWF Entertainment	USA	Mon	9:00P	60	6.0 4.7	4635	8.5
3	m/ 'Dead By Sunset, Part II'	LIF	Sun	6:00P	120	4.5 3.4	3422	8.4
4	m/ 'Telling Secrets, Pt. II'	LIF	Sun	2:00P	120	3.8 2.9	2850	9.3
5	NBA/Jazz/Trailblazers	TNT	Tue	7:58P	169	3.6 2.8	2812	5.8
6	NBA/Heat/Knicks	TNT	Fri	9:05P	168	3.5 2.8	2757	6.4
6	m/ 'Dead By Sunset, Part I'	LIF	Sun	4:00P	120	3.5 2.7	2685	7.8
6	NASCAR/The Winston	TNN	Sat	7:30P	242	3.5 2.7	2683	6.7
9	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.4 2.6	2605	5.3
9	Rugrats	NICK	Sun	9:30P	30	3.4 2.6	2598	10.4
9	m/ 'Good Night Sweet Wife'	LIF	Sun	8:00P	120	3.4 2.6	2561	5.1
12	NBA/Knicks/Heat	TNT	Wed	7:58P	167	3.3 2.6	2565	5.2
12	Rugrats	NICK	Tue	7:30P	30	3.3 2.5	2514	5.8
14	Rugrats	NICK	Sat	9:30A	30	3.2 2.5	2509	10.9
14	NBA/Suns/Lakers	TNT	Tue	10:47P	151	3.2 2.5	2479	7.4
14	Rugrats	NICK	Sun	9:00A	30	3.2 2.5	2477	10.6
17	Spongebob	NICK	Sun	10:00A	30	3.1 2.4	2358	9.0
18	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.0 2.3	2301	5.3
19	Rugrats	NICK	Sat	9:00A	30	2.9 2.3	2252	10.1
19	WCW Monday Nitro Live!	TNT	Mon	9:00P	72	2.9 2.2	2236	4.2
21	NBA/76ers/Pacers	TBS	Mon	7:58P	162	2.8 2.2	2189	4.3
21	Rugrats	NICK	Thu	7:30P	30	2.8 2.2	2172	5.0
21	Rugrats	NICK	Wed	7:30P	30	2.8 2.2	2168	5.2
21	m/ 'Telling Secrets, Pt. I'	LIF	Sun	12:00P	120	2.8 2.2	2161	7.8
25	Rocket Power	NICK	Tue	8:00P	30	2.7 2.1	2105	4.5
25	Rocket Power	NICK	Sun	8:30A	30	2.7 2.1	2070	9.8





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# Cable-backed soccer scores

*Women's league signs marketing and promotional pact with Major League Soccer*

By Richard Tedesco

The cable-backed Women's United Soccer Association will cooperate rather than compete with Major League Soccer. The leagues last week sealed a pact calling for co-marketing and cross-ownership of teams.

The deal ensures that the WUSA will be designated the premiere pro women's soccer league by the U.S. Soccer Federation—an issue in doubt while MLS prepared its own application toward that end. “Together we can achieve a whole lot more than if we were working apart,” said MLS Com-

missioner Don Garber.

“Nothing's left off the table,” said John Hendricks, WUSA founder and Discovery Communications chairman. Hendricks and his partners, including former Continental Cablevision Chairman Amos Hostetter, Comcast, Cox and Time Warner, are seeding WUSA's eight teams with \$40 million.

The deal assures MLS millions of dollars in promotional spots on cable channels WUSA's investors control, with the prospect of one of those cable investors' buying an MLS franchise when that league expands in 2002.

Comcast in Philadelphia, Time Warner

in New York and Cox in Atlanta are all potential MLS franchisees. The MLS will also invest in a WUSA team in 2002.

WUSA sewed up a four-year, 88-game TV deal with TNT and CNN/SI in April, satisfying a key soccer federation requirement for certification. The prospect of promotion on those telecasts help persuade MLS to join forces with the WUSA. MLS is carried on ESPN and Telemundo.

The leagues also see potential to co-promote their teams with doubleheader events in the four markets they cohabit: San Francisco, New York, Boston and Washington. ■



## Johnson takes flight

The founder of Black Entertainment Television is going from airwaves to airlines.

Bob Johnson, chairman and CEO of cable network parent BET Holdings, is buying the US Airways Washington shuttle service to create DC Air. Johnson is personally funding the venture under the advisement of Banc of America Securities LLC. It will not come under the auspices of BET Holdings II, which is 35% owned by Liberty Media. Johnson will serve as chairman and CEO of DC Air, as well as continue on at BET Holdings II.

## Mediacom repurchases stock

Down 68% from its initial public offering just four months ago, MSO Mediacom is spending part of the money it raised to buy

back its own stock.

Mediacom said it planned to buy back up to \$50 million worth of its own shares, seeing the shares as undervalued and, hence, a good use of the company's cash.

“I didn't cause the stock go down, the market conditions did,” said Mediacom Chairman Rocco Comisso. “Any investor should view the buy-back as a positive development.”

Comisso said it will not divert any cash from planned upgrades of its small-town systems.

## AT&T hits 2M digital subs mark

LaVerne and Dena Suchie of Crestwood, Ill., are AT&T's 2 millionth digital cable customers. Chairman and CEO Michael Armstrong made the announcement at the company's annual meeting, held in

Chicago. AT&T aims to secure “2.5 million to 3.5 million” digital customers by the end of 2000, according to the company. The Suchies are getting a big-screen TV and a year of free cable for being landmark subscribers.

## Nick, Nick, Nick!

Nickelodeon stood on top for kids viewership during the May sweeps, beating broadcast and cable competition in major dayparts. Its Saturday Nicktoons block averaged a 4.3 rating and 1.7 million viewers in kids 2-11, 39% ahead of its closest competitor, Fox, with a 3.1 and 1.2 million viewers. The WB hit a 3 and averaged 1.19 million viewers. Four Nickelodeon shows beat powerhouse *Pokémon* on Saturdays. Weekday afternoons, Nickelodeon had an average 3.1 and 1.26 million viewers,

48% ahead of Fox's 2.1 rating and 821,000 viewers.

## ValueVision gets TW subs

Time Warner Cable gave ValueVision an additional 5 million cable households. The agreement puts the shopping cable network into 39.8 million households. ValueVision also reached new and renewed affiliation agreements last December with Cox, Charter and Adelphia. Its sub base in both cable and satellite has grown to more than 15 million subscribers in the past 12 months.

## Cheskin flying to Travel Channel

Steven Cheskin is the new senior vice president and general manager of Travel Channel.

Cheskin, a 15-year Discovery veteran, was most recently vice president, programming, for TLC. But he's best known for creating Shark Week, Discovery Channel's annual programming event.

He succeeds former GM Jay Feldman.



# TW misdials in Houston

*Employees pose as customers ordering Southwestern Bell Internet services*

By Ken Kerschbaumer

**T**ime Warner Cable continues to find itself in situations more suited to a television show called "When Good Cable Companies Go Bad" than to a leading media company.

The most recent misadventure took place in Houston, where Time Warner Cable attempted to find out where Southwestern Bell (SBC) offered DSL services. The plan called for employees of Time Warner Cable and Road Runner to call SBC, order its DSL service, receive a confirmation letter, cancel the service, and then send the confirmation letter to the Time Warner Cable office in Tidwell, Texas. The incentive for TWC employees? Free Road Runner service or \$100.

"Our first reaction was, what impact is this having on serving legitimate customers," said SBC spokesman Selim Bingol. "DSL is an incredibly popular service, and we're working night and day to provision it and get it out to customers. Forcing us to expend the resources, money and time to track down bogus orders can only hurt our ability to service our customers."

SBC doesn't know how many employees actually made the call, but Time Warner claimed it was only 20. "I think this puts it in context," said Time Warner spokesman Michael Luftman in a statement. He added that it happened only in Houston: "It was certainly not the result of any corporate policy. It was obviously a local initiative and shouldn't have happened."

Luftman added that once management found out about the calls, the program was suspended immediately. But letters exchanged by the two companies indicate that, when confronted with the accusation, Time Warner denied the incident ever happened.

On May 17, SBC sent a letter to Time Warner Executive Vice President, General Counsel and Secretary Christopher Bogart asking for a response either disclaiming responsibility or confirming that appropriate action to terminate the program had been taken. On May 18, Assistant Gen-

eral Counsel Jeff Zimmerman responded, saying, "We can assure you that Time Warner employees have not been engaged in any activities with the intent to burden SBC's staff and systems."

Bingol said, "We asked them these questions last week, and we got a totally unresponsive response. That's why we had to go to this level."

"This level" included filing a complaint with the Texas Public Utilities Commission asking that Time Warner and Road Runner end the practice, pay

any civil and administrative penalties and pay the costs incurred by SBC in connection with the program. The cost is expected to be in the neighborhood of \$300 per customer, but it varies. SBC also sent a letter asking FCC Chairman Bill Kennard to keep this in mind when considering approval of the AOL-Time Warner merger.

"We're asking the FCC to consider this as they review the AOL-Time Warner merger, especially after what [Time Warner] had done previously with Disney," Bingol continued. "There's a pattern that's starting to emerge of strong-handed tactics. They aren't helping themselves." ■



## Information, please

*VastVideo makes a library of videos available to Web sites*

By Ken Kerschbaumer

**W**here most streaming-media companies have focused on delivery of entertainment content, VastVideo is looking to fill the demand for information video.

The business-to-business provider of video application services and technology has compiled, digitized and indexed thousands of informational narrative video titles, for everything from installing a new shower head to tourist tips. The company makes this content available to Web sites—not only to those currently providing video but, most important, to those not doing so, says President of Media Neil Braun.

Web-site visitors tend to be looking for all types of information, he notes, and the videos offered by VastVideo are another way to meet that need.

"Television is becoming primarily the place for entertainment, and then you can drill down to the Internet as you want it," explains broadcasting vet Braun, who has held positions with NBC, Viacom, HBO and iCast. "But I



**Former broadcast executive Neil Braun is back in business with VastVideo.**

see the Web as the place where you go for information. What we're trying to do is provide a place where you can get it in television form."

Software provided to a Web site tying into VastVideo's library enables the visitor to leave the host site

and reach VastVideo's servers, which allows the provider to monitor the video quality. At the end of the session, the user is returned to the host site.

"With broadband, every Web site becomes a media asset," says CEO Nathan Leight. "And as we service these Web sites, we create a form of distribution for content providers. This also becomes relevant to broadcasters because we can help them syndicate our existing libraries to the Web world." ■

# DVD-quality video at 1 Mb/s

*RealNetworks' RealSystem 8 streaming system permits insertion of virtual technology*

By Ken Kerschbaumer

**F**or an industry clamoring to solve the quality problems that have made streaming video a frustrating and painfully ugly experience, RealNetworks believes it has the answer: RealSystem 8, a new Internet media system that delivers DVD-quality video at data rates as low as 1 Mb/s, VHS-quality at 500 Kb/s.

RealSystem 8, introduced last week at the Real Conference 2000 in San Jose, Calif., was co-developed with Intel, something that Vice President, Consumer Products, Dave Richards says led to significant improvements. "We've developed what we think is the world's best compression technology. We think there are huge, interesting applications."

One fresh feature that will allow for new applications offers the means to take advantage of HTML pages and capabilities directly within the RealPlayer and RealJukeBox, enabling content authors to include forms, scrolling and custom controls.

RealSystem 8 also supports native streaming of MP3 files and iPoint, a development from Princeton Video Images. PVI has taken the capability a step further, allowing for insertion of virtual technology on streamed video programs as well.

Viewers watching streamed video of a baseball game, for example, could pull up statistics or other information by clicking on a player. They could also be linked directly to the Web site of a virtual advertiser.

RealNetworks is hoping that the technological improvements in RealSystem 8 will help answer some of the concerns users have about image quality. "Each frame of video has information similar to DNA that reassembles the frame," says General Manager, Systems and Tools, Ben Rotholtz. "It doesn't simply interpolate or smudge information together."

The system has a two-pass encoding process to save bits and optimize video quality, he explains. "It takes the size of the video down considerably from where it was before. And, if you have a 'lossy' network, our Sure-



*Richards: 'We've developed what we think is the world's best compression technology.'*

quality. "This is really about redefining what users can expect from a media experience and what they'll get for a given bandwidth," says Product Manager Marty Roberts. "We think that, for dial-up users, this is going to be compelling quality and open up new entertainment scenarios."

Richards believes the ability for almost any Internet user to have a compelling streaming experience puts new demands on broadcasters. "The history of distribution is that more distribution has always grown the market. It doesn't mean that everyone wins equally, but the networks have an opportunity."

Stream technology will throttle the flow of information forward or back to adjust for congestion and allow for continuity."

Most important, Internet users with 56.6-Kb/s dial-up access will see a marked improvement in video

The streaming-media player marketplace—mainly RealNetworks, Microsoft and Apple—has grown increasingly competitive, with each company claiming gains in unique users. At present, the battle among the streaming players is most hotly contested between RealNetworks and Microsoft.

For example, RealNetworks claims an 85% share of the market and believes its latest release will further cement its leadership position.

But Microsoft and some of its partners believe Microsoft's MediaPlayer holds the advantage. They cite RealNetworks' recent licensing of Microsoft's media audio as the first step in that company's conceding the encoding end of the streaming battle.

Richards dismisses that notion. "Microsoft has created a tremendous amount of disinformation," he says. "We have a license for Windows Media Audio, which is their compression format."

"But we have no support in any existing products for their technology, and we are going to provide limited support for Windows Media Audio for downloadable audio, not for streaming." ■

## **The steady flow of streaming rhetoric**

Competition is a wonderful thing (ask anyone at Microsoft), but some of the recent verbal exchanges between RealNetworks and Microsoft give a new meaning to the word "spin."

On May 11, RealNetworks put out a press release that pulled a quote from Microsoft's response to the Department of Justice's final judgment in the antitrust case. In the response, Microsoft said that RealNetworks is "the clear leader in Internet Streaming Software." RealNetworks pulled out the quote and trumpeted it in a release titled "RealNetworks and Microsoft agree: RealNetworks is 'The Clear Leader in Internet Streaming Software.'"

A quote from a RealNetworks executive in the release seemed intent on twisting the knife. "It's notable that Microsoft acknowledges our leadership in a legal filing, which, unlike Microsoft's press releases, is a representation to the federal court and must be accurate," said Senior Vice President and General Counsel Kelly Jo MacArthur. "RealNetworks remains committed to continued market leadership, no matter how many antitrust laws Microsoft breaks or how many companies Microsoft is split into."

Ouch!

Microsoft and others who work closely with the company have done a bit of spinning as well—although nothing quite as public as writing a press release based on court filings.

—K.K.



## DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

### Pseudo plays politics

Pseudo Programs has become the first Internet-only TV network to get a skybox for the upcoming Republican and Democratic conventions.

Pseudo's coverage will be found at Pseudopolitics.com and will feature an interactive, multiple-feed Webcast from the GOP convention in Philadelphia beginning July 31.

The Web site will provide the same coverage of the Democratic National Convention at the Staples Center in Los Angeles August 14-17.



*Pseudopolitics.com will feature a multiple-feed Webcast from each political convention.*

### WebE1 offers online production

WebE1 has been formed by Internet entrepreneurs Court Coursey, Derek Rundell, Bradford Scherick and Aaron Meyerson to provide Web-based tools and business-to-business resources for the global entertainment industry.

The management team plans for WebE1 to combine in-house product development with a series of acquisitions of top-tier entertainment leaders,

such as online film databases and entertainment networking sites.

WebE1 will also make strategic alliances with both national and global partners.

### Small businesses get SBTV.com

Journalist Jane Applegate has launched SBTV.com, which she says is the first global online network dedicated to providing small-business news, views, features and services.

Featuring a reciprocal link with CNNfn.com's small-business home page, "SBTV.com is both a global Web television network and a portal where busy entrepreneurs can find just about everything they need to succeed," says Applegate.

"We provide free expert advice, information, entertainment, resources and direct links to our partners, who provide the perfect mix of cost-effective products and services."



*SBTV.com is designed to help small-business owners.*

### Go.com heads to the movies

Go.com has launched Movies.com, a Web site covering films—future, present and past—from the initial casting of upcoming movies to their

eventual release on DVD.

At Movies.com, every major film in production has a dedicated page that includes plot overviews, projected release dates, detailed cast and credits, production rumors, news updates and links to related official and fan sites.

### Cisco Systems' new software platforms

Cisco Systems introduced the Internet Communications Software Group last week to lead its software strategy.

The group will deliver software platforms that enable enterprises, service providers and applications vendors to offer converged voice and data networks.

Cisco also announced an end-to-end strategy for the delivery of these software platforms to market through consultants and systems integrators, resellers and application-service providers (ASPs), and outsourcers.

### PopTV goes Two Way TV

UK-based Two Way TV and its new North American joint-venture counterpart, TWIN Entertainment, have become the first certified partners in the Liberate PopTV program from Liberate Technologies.

PopTV enables Two Way TV to deploy its interactive service to digital networks that use Liberate TV Platform software.

As the next step in a long-standing relationship, the collaboration offers Two Way TV the opportu-

nity to market its interactive service to all Liberate customers.

### Interactivity for 'Showdown'

TWIN Entertainment and Game Show Network have inked a deal to produce a fully interactive demo version of *Hollywood Showdown*.

Says Game Show Network President Michael Fleming, "We are very interested to see how the single-household, multi-player interactivity TWIN Entertainment is developing will enhance an already competitive game."

### Virtual Hamptons

Thanks to HamptonsTV.com (which can be found at [www.streamingusa.com](http://www.streamingusa.com)), the swinging beach set can visit the Hamptons without having to battle the Long Island Expressway.

HamptonsTV.com, produced by Media4.com, will feature an episodic television show as well as original reporting.



*The world can now take a closer look at life in the Hamptons.*

### Virage unveils guide to video

Virage has launched Internet Video Guide to offer portals, destination sites and Internet-service providers a search engine with accurate search results and rich information about video on the Web. RealNetworks uses the guide to handle video searches on RealPlayer, Real.com Guide and RealJukebox.



ABC won't be using this Panasonic HDTV truck for MNF this year, as it's been sold to the Ackerley Group.

## NMT gets ABC mobile fleet

*Network joins others in utilizing vendors for field production units rather than owning own trucks*

By Glen Dickson

**A**BC has finally gotten out of the mobile truck business. The network is selling its three field production units to Seattle-based National Mobile Television (NMT), the country's largest mobile-truck vendor. Terms of the deal were not disclosed.

The network has also signed a four-year deal with NMT under which it

will lease NMT trucks for its domestic sports production work, such as coverage of *Monday Night Football*, college football, horse racing, the Indy 500 and PGA Tour events.

ABC was the last major broadcast network to own field production units; NBC off-loaded its trucks in the mid '90s, and CBS sold its fleet in September 1998 (Fox has always used vendor trucks for the relatively short period of

time it has been covering big-league sports). But the cost of ownership, including the expense of trucking the units cross-country and ongoing maintenance, had become prohibitive, according to President of Broadcast Operations and Engineering Preston Davis.

"Two trucks in the fleet were at an age where we were considering major capital expenditures to do an upgrade," he says. "It was an appropriate time to get out of the business."

ABC has already been using a fair number of vendor trucks to cover live events, particularly when the time between events makes travel time tight. The trucks that ABC will lease from NMT won't necessarily be the ones it used to own.

"Our trucks will be reconfigured, as they tended to be specialized for ABC applications," says Davis. "They're going to be more universally configured and will be part of the larger NMT pool."

The three mobile units actually comprise a total of nine vehicles, he adds. Each "unit" consists of multiple trailers (NMT is also getting a tenth vehicle, a utility truck). The trucks had previously been based at ABC's field operation in Lodi, N.J., and traveled nationally. ABC will keep the property in Lodi, Davis says, the home of WABC(AM)'s radio tower.

The ABC trucks won't have far to travel, at least initially. NMT will base them at its Somerville, N.J., location, says NMT Chairman and CEO Steve Clifford. The company, which owns a total of 47 mobile units and has more than 200 employees, also has locations in San Francisco, Los Angeles, Honolulu, Dallas, Houston, Cincinnati, St. Louis and Orlando, Fla., in addition to its Seattle headquarters.

"It's a very exciting opportunity to

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# Evaluating DTV

*Datacasting analysts speculate on spectrum's worth*

By Glen Dickson

work with ABC on their entire schedule," says Clifford, who estimates that NMT provided ABC with mobile units for 20 or 30 events last year. "We're looking forward to a long relationship."

Although the ink is dry on the deal between ABC and NMT, the network will continue to use its trucks through mid-June, when they will be transferred to the mobile vendor. The first sports event ABC will produce under the new leasing arrangement will be the FedEx St. Jude Classic on June 24, a PGA Tour event in Memphis, Tenn.

One question remaining is whether ABC will have a high-definition mobile truck lined up to produce *Monday Night Football* in HDTV this fall. Although ABC had a 720p production truck at its disposal last season, thanks to a subsidy deal with Panasonic, the two companies haven't been able to come to terms for the 2000 season. The \$6 million truck has been sold to The Ackerley Group [B&C, May 22].

"We are still pursuing an HDTV solution for *Monday Night Football*," Davis says, adding that ABC is talking to several consumer-electronics manufacturers about a subsidy for the 2000 season. He is also talking to NMT about whether it can provide a 720p HDTV truck, either by converting one of ABC's three 1080i trucks or building a new truck that could support both the 720p and the 1080i formats.

Two of NMT's HDTV trucks are based in New York and spend most of their time producing HDTV sports for MSG Network. A third truck located on the West Coast handles both entertainment and sports work.

"They are busy, but we're not building any more right now," says Clifford, who had no comment on ABC's high-definition plans. ■

If you want to talk about generating new revenues in the DTV world, forget about CPMs and start thinking about POPs.

For broadcasters unfamiliar with the term, POP is short for population, and one POP stands for one person. It is an abbreviation coined by the cellular-telephone industry and shouldn't be confused with PoP, or "point of presence," which is an Internet term. And POP may become increasingly important to broadcasters looking to charge fees for transmitting data with slices of their DTV spectrum.

According to bankers and consultants who are trying to put a valuation on the DTV spectrum, broadcasters will need to change their competitive mindset before delivering new data services. Instead of worrying about Nielsen ratings and how they affect advertising rates, stations delivering wireless services for third parties may be judged solely on how many people their signal can reach, which is the way cellular licenses are defined.

"You can't really apply CPMs to datacasting. That doesn't make sense," says Rick Ducey, president of SpectraRep, a division of BIA Financial Network seeking to broker DTV data deals for broadcasters. "What's the next best analogy? It's probably on a POP basis, like cellular."

Says Robert Kricheff, managing director of high-yield research at Credit Suisse First Boston, "For the guys who are in TV for the long haul, it's a matter of

switching gears fairly quickly to a slightly different business plan. But, as a business plan, I think it should improve their valuations and let Wall Street realize additional value in the overall television sector, which has been pretty beat up."

Ducey cautions that trying to value the DTV spectrum now is very difficult, since the demand for datacasting services is unclear and the way the spectrum would be used is undefined. He expects that datacasting proponents such as the Broadcasters' Digital Cooperative will look to use the FCC ch. 60-69 auction in September as a benchmark. That auction, originally scheduled for June, has been delayed so that broadcasters, regulators and potential bidders can work out a way to vacate that spectrum before 2006, the date by which it must be turned over under the current rollout plan, barring delays.

But the Cooperative is thinking about values now, says Granite Broadcasting President Stuart Beck, particularly since a wireless spectrum auction in the UK earlier this month netted close to \$36 billion. "We intend to soon make contact with those bidding on 60-69," he says, "and we intend to have a major banking house as an adviser at that time."

If one uses the UK auction as a rough gauge, then the DTV spectrum Granite has pledged to the Cooperative would be worth more than \$70 million on a straight auction basis, according to one banking source. The UK auction—which was for "3G spectrum" that could be used for two-way applications—netted \$35.5 billion for 140

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MHz reaching 59 million people. On an MHz-per-POP basis, says the source, the UK bidders paid \$4.29.

After its deal with NBC is completed, Granite will control spectrum reaching 15.3 million people. Multiplying the roughly 1.2 MHz (of its 6 MHz of DTV spectrum) that Granite will contribute in

each market, by the \$4.29 per MHz-per-POP, by the 15.3 million people that could be reached, means Granite's spectrum is worth roughly \$77 million.

Pure speculation, of course. But iBlast President Ken Solomon says his company, a consortium of 12 of the largest station groups, has already

developed a preliminary rate card for the data-transport services it has proposed. Even with conservative projections, he says, the DTV data service would generate significant revenues for iBlast. "It's wonderful, because the demand is so high. We're already talking to people who could be anchor tenants." ■



**CUTTING EDGE**

By Glen Dickson

**Jones, Tandberg win NBC contracts**

Satellite-service providers Jones Space Holdings and Jones Earth Segments, both subsidiaries of Jones International Networks, will provide digital satellite capacity to NBC Cable for its coverage of the 2000 Summer Olympics in Sydney, Australia.

Using its broadcast center outside Denver, Jones will retransmit MSNBC and CNBC feeds to NBC Cable West Coast affiliates via its DigiCipher II compression system and transponder capacity on the SATCOM C-3 bird.

In other NBC satellite news, the network has selected digital satellite newsgathering (SNG) encoders from Tandberg Television to cover major events worldwide.

NBC News has purchased a number of Tandberg E5425 mobile contri-

bution encoders, which it will deploy internationally from its centralized location in Long Island City, N.Y.

The E5425 model can support both MPEG-2 4:2:0 and 4:2:2 encoding and features an internal four-channel remultiplexer card.

**Granite scoops up more DVCPRO**

Granite Broadcasting has purchased Panasonic DVCPRO gear for news operations at three of its stations: ABC affiliates WKBW-TV Buffalo, N.Y., and WPTA-TV Fort Wayne, Ind., and NBC affiliate KSEE-TV Fresno, Calif.

The sale includes 111 pieces of DVCPRO tape gear, as well as Panasonic's DNA video-server system, which will be used by WKBW-TV in conjunction with DVEDIT DVCPRO-native nonlinear editing systems. This is Granite's second major investment in the DVCPRO format; the station group previously converted news operations

at KBJR-TV Duluth, Minn., to DVCPRO.

Installations are scheduled to be completed at WPTA-TV in the second

quarter, at WKBW-TV in the third quarter and at KSEE-TV by year-end.



*CBS's Joe Flaherty is honored by the International Electronic Cinema Festival.*

**Flaherty is honored**

CBS Senior Vice President of Technology Joe Flaherty on May 19 received the International Electronic Cinema Festival's Lifetime Achievement Award.

The award, presented at the group's meeting in Portland, Ore., recognized Flaherty's technical achievements in television broadcasting, particularly his work in nonlinear editing systems for television and feature films (1968) and his introduction of electronic newsgathering equipment (1974).

Flaherty, who served on the FCC's Advisory Committee on Advanced Tele-

vision Service and is often referred to as the "Father of HDTV" for his role in introducing HDTV in the U.S., is currently chairman of the Technical Committee of the North American Broadcasters Association.

**Microsoft raises 8-VSB concerns**

In comments submitted to the FCC as part of the commission's biennial review of DTV rollout, Microsoft expressed serious concerns over the existing 8-VSB modulation standard and its ability to support new broadcast services.

"As it now exists, 8-VSB would foreclose development of many new applications and services, because it cannot viably support mobile or portable services," said Microsoft in its comments.

The software giant urged the FCC to closely monitor efforts to improve 8-VSB and to investigate whether 8-VSB can support mobile or portable applications.

If it can't, said Microsoft, then the commission should evaluate alternative modulation schemes, such as COFDM: "It only seems logical that developments for DTV should include portable and mobile devices and services capable of achieving the power, ease of use and portability that is inherent in the latest-generation computers and personal digital assistants."



*NBC News will use Tandberg's E5425 MPEG-2 encoder to generate compressed news feeds worldwide.*



# CHANGING HANDS

The week's tabulation of station sales

## COMBOS

**WCKL(AM)-WCTW(FM) Catskill/Poughkeepsie, WELV(AM)-WTHN(FM) Ellenville/Poughkeepsie, WHUC(AM)-WTHK(FM) Hudson/Poughkeepsie, WKIP(AM)-WRNQ(FM) Poughkeepsie and construction permit for WRKW(FM) Saugerties/Poughkeepsie, N.Y.**

Price: \$24.5 million

**Buyer:** Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 876 other radio stations, including WJYZ(AM)-WJIZ-FM and WOBB(FM) Albany and WMGR-AM-FM Bainbridge, Ga.

**Seller:** Straus Media Group, Poughkeepsie (Eric P. Straus, president); is selling WFTR-AM-FM Front Royal/Winchester, Va. (see item, below)

**Facilities:** WCKL: 560 kHz, 1 kW day; WCTW: 98.5 MHz, 2.1 kW, ant. 393 ft.; WELV: 1370 kHz, 5 kW day; WTHN: 99.3 MHz, 100 W, ant. 1,627 ft.; WHUC: 1230 kHz, 1 kW; WTHK: 93.5 MHz, 3 kW, ant. -15 ft.; WKIP: 1450 kHz, 1 kW; WRNQ: 92.1 MHz, 2.15 kW, ant. 384 ft.; WCTJ: 96.1 MHz, 3 kW, ant. 171 ft.; WRKW: 92.9 MHz, 6 kW, ant. 289 ft.

**Formats:** WCKL: nostalgia; WCTW: bright AC; WELV: news/talk; WTHN: country; WHUC: news/talk; WTHK: hot country; WKIP: news/talk; WRNQ: AC; WCTJ: modern rock

**Broker:** Gary Stevens & Co.

**WJYZ(AM)-WJIZ-FM and WOBB(FM) Albany and WMGR-AM-FM Bainbridge, Ga.**

Price: \$16 million

**Buyer:** Clear Channel (see preceding item); owns the following stations in nearby Atlanta: WGST(AM)-WPCH(FM) and WKLS(FM); WGST-FM

Canton/Atlanta; WGSE(AM) (formerly WMXY) and WMAX(FM) (formerly WZLG) Hogansville/Atlanta, and WCOH(AM) Newnan/Atlanta; is putting WFOX(FM) Atlanta into trust pending sale to Cox Radio Inc.

**Seller:** Radio Albany Corp., Heathsville, Va. (Jon Peterson, principal); no other broadcast interests

**Facilities:** WJYZ: 960 kHz, 5 kW day; WJIZ-FM: 96.3 MHz, 100 kW, ant. 469 ft.; WOBB: 100.3 MHz, 100 kW, ant. 1,100 ft.; WMGR(AM): 930 kHz, 5 kW day, 500 W night; WMGR-FM: 97.3 MHz, 100 kW, ant. 1,200 ft.

**Formats:** WJYZ: gospel; WJIZ-FM: urban contemporary; WOBB: country; WMGR(AM): talk; WMGR-FM: AC

## PROPOSED STATION TRADES

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

### THIS WEEK

TV/Radio **\$0** **0**

TVs **\$0** **0**

Combos **\$50,050,000** **6**

FMs **\$6,485,000** **3**

AMs **\$1,424,929** **7**

Total **\$57,959,929** **16**

### SO FAR IN 2000

TV/Radio **\$2,133,450** **1**

TVs **\$1,281,537,139** **28**

Combos **\$6,219,565,767** **106**

FMs **\$712,553,101** **128**

AMs **\$195,502,814** **96**

Total **\$8,411,292,271** **359**

**Broker:** Walden Ventures

**KUGN(AM)-KKTT(FM) Eugene and KEHK(FM) Brownsville/Eugene, Ore.**

Price: \$7.75 million

**Buyer:** Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis W. Dickey Jr., vice chairman); owns/is buying 90 other AMs and 214 other FMs, including KZEL-FM Eugene and KNRQ-AM-FM Creswell/Eugene

**Seller:** Marathon Media LLC, Chicago (Christopher F. Divine, president/director; Bruce Buzil, manager/director); owns 26 AMs and 50 FMs

**Facilities:** KUGN: 590 kHz, 5 kW day, 5 kW night; KKTT: 97.9 MHz, 100 kW, ant. 1,230 ft.; KEHK: 102.3 MHz, 100 kW horiz., 43 kW vert., ant. 918 ft.

**Formats:** KUGN: news/talk; KKTT: country; KEHK: classic rock hits

**WFTR-AM-FM Front Royal/Winchester, Va.**

Price: \$950,000

**Buyer:** Royal Broadcasting Inc., Wilmington, Del. (Andrew L. Shearer, principal); no other broadcast interests

**Seller:** Straus Media (see first item)

**Facilities:** AM: 1450 kHz, 1 kW; FM: 95.3 MHz, 4 kW, ant. 300 ft.

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

**Broker:** Kozacko Media Services

**WXER(FM) Plymouth/Sheboygan Falls/Sheboygan and WCNZ(AM) Sheboygan, Wis.**

Price: \$700,000

**Buyer:** RBH Enterprises Inc., Fond

du Lac, Wis. (Ronald B. Hopper, president); no other broadcast interests  
**Seller:** Sheboygan Broadcasting Corp., Sheboygan Falls (Julian Jetzer, president); no other broadcast interests  
**Facilities:** AM: 950 kHz, 500 W day; FM: 104.5 MHz, 6 kW, ant. 328 ft.  
**Formats:** AM: full service; FM: AC

**KBTC(AM)-KUNQ(FM) Houston, Mo.**

Price: \$150,000

**Buyer:** Metropolitan Radio Group Inc., Flower Mound, Texas (Gary L. Acker, president); owns 18 other AMs and six other FMs

**Seller:** Texas County Radio Inc., St. Louis (Robert Berri, president); no other broadcast interests

**Facilities:** AM: 1250 kHz, 1 kW day, 51 W night; FM: 99.3 MHz, 3 kW, ant. 300 ft.  
**Formats:** Both country

## FMS

**KNCQ(FM) Redding, KEWB(FM) Anderson/Redding and KISK(FM) Shasta Lake City/Redding, Calif.**

Price: \$6.11 million

**Buyer:** Results Radio LLC, Santa Rosa, Calif. (Fritz Communications Inc., manager/3.3% owner, Jack W. Fritz II, president/48.7% owner of Fritz Communications/27.5% owner of Results Radio). Results Radio LLC is the sole member of Results Radio Licensee LLC, which owns eight FMs in Chico, Calif.; is buying construction permit for KBHX(FM) Shingletown/Santa Rosa/Redding, Calif. Fritz Communications is general partner in company that owns KRPQ(FM) Rohnert Park/Santa Rosa and KMHX(FM) Windsor/Rohnert Park/Santa Rosa, Calif.

**Seller:** McCarthy Wireless Inc., Redding (Craig McCarthy, president); no other broadcast interests

**Facilities:** KNCQ: 97.3 MHz, 100 kW, ant. 3,569 ft.; KEWB: 94.7 MHz, 4.2 kW, ant. 1,565 ft.; KISK: 107.1 MHz, 1.4 kW, ant. 1,361 ft.

**Formats:** KNCQ: country; KEWB: country; KISK: AC

**Broker:** Media Venture Partners (seller)

**51% of construction permit for WEXP(FM) Brandon, Vt.**

Price: \$200,000

**Buyer:** Vox Media Corp., Newton, Mass. (Bruce G. Danziger, president); owns/is buying 10 AMs and 21 other FMs. When deal closes, Vox

will own 100% of WEXP

**Seller:** MirkWood Radio Partners, Waterbury, N.H. (Gary Savoie, general partner); owns construction permit for WLPL(FM) Walpole, N.H.

**Facilities:** 101.5 MHz, 350 W, ant. 1,305 ft.

**WDME-FM Dover Foxcroft, Maine**

**Price:** \$175,000

**Buyer:** Taildagger Communications L.L.C., Newton, Mass. (Don S. Burden, Edward K. Crecelius and Paul Vance, principals); no other broadcast interests

**Seller:** Mid-Maine Media, Dover Foxcroft (spouses Richard Thau and Joyce Wemer, principals); no other broadcast interests

**Facilities:** 103.1 MHz, 4.8 kW, ant. 385 ft.

**Format:** AC

**Broker:** Kozacko Media Services

**AMS**

**KSMM(AM) Shakopee, Minn.**

**Price:** \$750,000

**Buyer:** Las Americas Corp, Minneapolis (Selwin Ortega, president); no other broadcast interests

**Seller:** North Star Broadcasting Ltd., Benson, Minn. (Robert J. Chevalier, president); no other broadcast interests

**Facilities:** 1530 kHz, 8.6 kW day, 10 W night

**Format:** News/talk

**WEKC(AM) Williamsburg, Ky.**

**Price:** \$150,000

**Buyer:** Gerald Parks, Williamsburg; no other broadcast interests

**Sellers:** Trio Broadcasting Corp., Hindman, Ky. (Roger Martin and Randy Thompson, principals). Thompson owns WKCB-AM-FM Hindman

**Facilities:** 710 kHz, 4.2 kW day

**Format:** Country

**KWBC(AM) Navasota, Texas**

**Price:** \$150,000

**Buyer:** Chilson Enterprises Inc., Irving, Texas (Lynn Chilson, president); no other broadcast interests

**Seller:** Nicol Broadcasting Ltd., Crockett, Texas (L.T. Nicol, manager); owns KBHT(FM) Crockett

**Facilities:** 1550 kHz, 250 W day, 26 W night

**Format:** Country

**Broker:** John Saunders

**WALQ(AM) Wilson, N.C.**

**Price:** \$140,000

**Buyer:** Broadcast Ventures Group Inc., Austin, Texas (Bradie Speller, principal); no other broadcast interests

**Seller:** Taylor Group Inc., Lihue, Hawaii (James A. Taylor, president); no other broadcast interests

**Facilities:** 1420 kHz, 1 kW day, 500 W night

**Format:** Christian

**WINI(AM) Murphysboro/Carbondale, Ill.**

**Price:** \$89,929 (includes \$29,929 repayment of debt)

**Buyer:** Radio Station WINI, Murphysboro (spouses Dale W. and Nancy J. Adkins, co-owners). Note: Dale Adkins was 25% owner of seller

**Seller:** Radio Station WINI, Murphysboro (James E. Dunn, John E. Dunn [trustee for Marion A. Dunn] and Ralph A. Dunn, each 25% owners); no other broadcast interests

**Facilities:** 1420 kHz, 420 W day, 500 W night

**Format:** News/talk

**WAHH(AM) Wilmington, N.C.**

**Price:** \$75,000

**Buyer:** Family Radio Network Inc., Wilmington (James J. Stephens Jr., president); owns WWIL-AM-FM Wilmington

**Seller:** Ocean Broadcasting LLC, Wilmington (Charles H. Sullivan Jr., president); owns WMFD(AM)-WRQR(FM) Wilmington and construction permit for WAZO(FM) Long Beach, N.C.

**Facilities:** 1340 kHz, 1 kW

**Format:** Children's

**KLEC(AM) England/Little Rock and KAWW(AM) Heber Springs/Little Rock, Ark.**

**Price:** \$70,000

**Buyer:** Asset Management Group Inc., Fairfield Bay, Ark. (David Maier, president); no other broadcast interests

**Sellers:** Equity Broadcasting Corp., Little Rock (Larry Morton, president); owns/is buying 14 TVs, eight FMs and five other AMs, including KYPX(TV) Little Rock, KLEC-FM England/Little Rock and KAWW-FM Heber/Little Rock

**Facilities:** KLEC: 1530 kHz, 250 W day; KAWW: 1370 kHz, 1 kW day

**Formats:** KLEC: alternative rock; KAWW: oldies

**Broker:** MGMT Services Inc.

—Compiled by Alisa Holmes

**AMPLIFICATION**

R.E. Meader & Associates represented the seller in the \$850,000 sale of KMOZ(AM)-KDAA(FM) Rolla, Mo. (B&C, May 22).

**C L O S E D**

**TRIAD BROADCASTING COMPANY**

David J. Benjamin, President and Chief Executive Officer  
*has agreed to acquire*

**KEZG-FM** **KLIN-AM** **KKUL-FM**  
Lincoln, Nebraska Lincoln, Nebraska Lincoln, Nebraska

**KFGE-FM** **KWBE-AM**  
Milford, Nebraska Beatrice, Nebraska  
*for*

**\$12,000,000**

*from*

**WARNER ENTERPRISES**

*Patrick Communications was proud to serve  
as the broker in this transaction.*

**PATRICK**  **COMMUNICATIONS**

**(410) 740-0250, www.patcomm.com**



# DATEBOOK

## MAJOR MEETINGS

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

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

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

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

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

(212) 337-7158.

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

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

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

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

## THIS WEEK

**May 29-June 1—CBS** 46th Annual General Conference of CBS Television Network Affiliates. The Bellagio, Las Vegas. Contact: Michael G. Silver (212) 975-3161.

**June 1—Entertainment Development Corp. of Las Vegas** Plug into Entertainment 2000. MGM Grand Hotel & Casino, Las Vegas. Contact: Trudi Ashworth (702) 368-2890.

**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** 7th annual Local Sales Management Conference, Denver. Contact: Nancy Lagos (212) 508-1229.

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

## ALSO IN JUNE

**June 5-6—NJBAMDCD** Mid-Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 6522-3663 (extra digit on phone number correct).

**June 5-8—SCTE** Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Caroline Croley (610) 363-6888, ext. 213.

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

**June 5-6—NJBAMDCD** Mid Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 6522-3663 (extra digit on phone number correct).

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

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

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

**June 9-11—Radio and Television News Directors Foundation and Pew Center Workshop** Civic Journalism 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.

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

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

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

**June 16-17—Nevada Broadcasters Association** Golf and Tennis Tournament and Awards Luncheon, annual Hall of Fame dinner-dance. Desert Inn Country Club, Las Vegas. Contact: Bob Fisher (702) 794-4994.

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

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

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

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

**June 21-23—International Association of Broadcasting (AIR/IAB)** General Assembly. Madrid, Spain. Contact: Dr. Hector Oscar Armeigal 5982-488129 (Montevideo, Uruguay).

**June 22-23—Radio and Television News Directors Foundation** Newsmaker Decision-Making Workshop. Kansas City, Mo. Contact: Kathleen Graham (202) 467-5216.

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

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

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

**June 28—International Festival of Arts and Ideas of New Haven** The Commercial Closet. New Haven Gay and Lesbian Community Center, 50 Fitch Street, New Haven, Conn. Contact: Michael Collins (203) 281-8984.

**June 28-30—eMediatainmentWorld Los Angeles** Convergence Marketplace for Media and Entertainment Internet Content and Technology. Westin Bonaventure Hotel, Los Angeles. Contact: Rebecca Williams (800) 535-1812, ext. 181.

## JULY

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

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

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

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

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

## AUGUST

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

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

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

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

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

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

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

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

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

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

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

## SEPTEMBER

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

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

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

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

# A Net gain for Warner Bros.

To qualify for a Fifth Esteder profile, you used to need a head of gray hair (or none at all) and to have spent at least 15 years in the “good old days.” That was before the Internet.

Kevin Tsujihara is one of those people who look as if they haven’t paid the proper dues. At 36, he is executive vice president, New Media, Warner Bros. Besides overseeing all of the company’s new-media projects, he is the point person on Time Warner Digital Media and America Online. As points go, that’s big!

Warner Bros. Chairman and CEO Barry Meyer describes Tsujihara as unique because he is a futurist with both pragmatic and creative sensibilities.

“He knows how to keep a business fiscally fit, while at the same time nurturing and supporting creative talent,” says Meyer.

“He’s been our chief advocate and facilitator for such strategic alliances as Open TV and Replay and has been a driving force behind our desire to accelerate the creation of content made especially for the Internet and interactive television.”

Tsujihara earned an M.B.A. from Stanford in 1992 and joined Warner Bros. in ’94 to assist in the management of the company’s interest in theme-park operator Six Flags. He already had the entrepreneurial experience that often teaches lessons that can’t be learned in business school.

“After I graduated from Stanford, I was looking to do something entrepreneurial, so I created a company that delivered electronic data using Internet technology,” he explains. “Of course, at that time, it wasn’t called the Internet.”

Tsujihara’s idea was to offer electronic filing of taxes through a modem; thus the company QuickTax was born. After some demographic research, he saw that those who would benefit most from electronic filing would be those who would get the largest refund. In Southern California, that meant the Hispanic population.

“To get the volume and scale, we had 20 retail tax locations in Southern California,” he recalls. “I was running a company of 40 employees whose native language was Spanish—and mine wasn’t.”

Looking back, there is only one thing that Tsujihara regrets. “We sold out the



*“If people watch only what they want to watch, how do you create a hit? And that’s what the challenge on the Internet is.”*

## Kevin Tsujihara

**Executive vice president, New Media, Warner Bros.; b. Petaluma, Calif., Oct. 26, 1964; B.A. business administration, University of Southern California, 1986; M.B.A., Stanford University, 1992; founder, QuickTax, 1992-94; director, special projects, Warner Bros., 1994-96; vice president, corporate projects, Warner Bros., 1996-98; senior vice president, strategic planning and development, Warner Bros., 1998-2000; current position since March 2000; m. Sandy Yokoyama, Aug. 20, 1994; one child, Matthew, b. Oct. 10, 1999.**

business, but I didn’t realize that I could have been a billionaire if I had just kept on losing money,” he laughs, referring to the current Internet business model. “The more I lost, the richer I would have gotten.”

The lessons on how to scrape by to meet payroll have given way to playing a part in one of the largest corporate mergers in history. His purview includes many areas, but his most pressing priority is to get Warner Bros.’ revamped Web site ([www.warnerbros.com](http://www.warnerbros.com)) up and running this summer.

“One of the things that has frustrated me with the site is that a number of visitors come to the site through a sub-brand, like *ER* or *Rosie*,” he says.

“We haven’t done a great job of letting them see that the show is under the umbrella of Warner. So we’ve been working on a clear navigation, so that, wherever visitors are, they’ll know they’re on the WB site. And they’ll be able to get back to the home page from anywhere within the site.”

Another project for which he recently took on increased responsibility is Entertainment ([www.entertainment.com](http://www.entertainment.com)). “It’s an entertainment site that is for the 20-40 demographic,” he notes. “It’s looking for the best Internet content, whether it’s from Warner Bros. or produced by others we buy content from.”

Besides keeping the Warner Bros. brands and contents looking (and functioning) their best on the Internet, Tsujihara is responsible for tracking other developments in the digital space: for example, Warner Bros.’ investment in Replay.

“We have to understand where technologies like personal video recorders are going and how consumers will want to watch programming in the future,” he says.

“If what ultimately happens is, you have PVR capabilities in every television—and that is a possibility because it’s only a hard drive—then the whole model of how you deliver content will change.

“It will become even harder to figure out how to create a hit,” he continues. “If people watch only what they want to watch, how do you create a hit? And that’s what the challenge on the Internet is: How do you create that hit?”

—Ken Kerschbaumer



## BROADCAST TV



Braverman

**Alan N. Braverman**, senior VP and general counsel, ABC Inc., New York, named executive VP and general counsel.

**Guy H. Kerr**, senior partner, Locke Liddell, Dallas, joins Belo

Corp., Dallas, as senior VP, general counsel and secretary.

**Henry Maldonado**, VP, programming and promotion, WDIV(TV) Detroit, named VP, audience and sales promotion, Post-Newsweek Stations Inc., Detroit.

**Beth Hauck**, national sales manager, KVWB(TV) Las Vegas, joins Fox Television Sales, Chicago, as group sales manager.

**Brian R. Reed**, local sales manager, KCMG(FM) Los Angeles, joins Univision Communications, Los Angeles, as marketing manager, Western region sales, national spot sales.

**Marcia Carter Darden**, VP/corporate controller, Rysher Entertainment, Los Angeles, joins KCBS-TV Los Angeles, as controller.

**Mike Brown**, account executive, KTLA(TV) Los Angeles, named regional sales manager.

Appointments at KSPR(TV) Springfield, Mo.: **Angie Henshaw**, national sales manager, named local sales manager; **Torrey Foster**, account executive, Time Warner, Kansas City, Mo., joins as account manager.

**Lisa Saffell**, general sales manager, WDKY-TV Danville, Ky. (Lexington area), joins KSMO-TV Kansas City, Mo., as GM.

**Matthew Rankin**, program director, KSMO-TV Kansas City, Mo., joins WDAF-TV Kansas City, as program coordinator.

**Kevin L. Harlan**, managing director, World Events Productions, St. Louis, Mo., named GM, WPGX (TV) Panama City, Fla.

**Wendy Sedlacek**, sales marketing manager, KSTP-TV St. Paul, Minn. (Min-

neapolis area also), named local sales manager.

**John Manzi**, national sales manager, KWGN-TV Denver, named local sales manager.

**Becky Shinn**, local sales assistant, KLSR-TV and KEVU-TV Eugene, Ore., named account executive.

**Donna Ridgley**, promotion manager, KPTM(TV) Omaha, Neb., becomes promotion director, of parent company Pappa Telecasting-Midwest, additionally.

## PROGRAMMING



Carrozza

**John Carrozza**, senior VP, sales planning, Fox Family Worldwide, New York, named executive VP.

**Maureen Hunt**, VP, human resources, Restaurant Associates Industries, New York, joins Fox News Channel, New York, as VP, human resources.



Burger

Appointments at Comedy Central, New York: **Robert Burger**, director, applications development, named VP, information technology; **Christopher Pergola**, VP/controller, named senior VP, finance and strategic planning; **Debbie Thrush**, director, accounting services, named VP, risk management and accounting services.

**Ted Grosso**, national sales manager, New England Cable News, Boston, named general sales manager.



Hammer

Appointments at Christian Broadcasting Network, Virginia Beach, Va.: **Bob Hammer**, director of broadcast operations, named VP; **Reverend Joel Palser**, spiritual-life director, named VP.

## JOURNALISM

Appointments at CNN Newsource, Atlanta: **Frank Barnett**, director, named VP and director, affiliate news-gathering; **Barbara Frank**, senior affiliate editor, named VP/director, affiliate newsgathering.

Appointments at WCBS-TV, New York: **David Hatcher**, executive producer, WSVN(TV) Miami, joins as executive producer; **Michelle Murray**, senior executive producer, Fox News Channel, New York, joins as executive producer; **Hazel Sanchez**, anchor/reporter, WBAY-TV Greenbay, Wis., joins as general assignment reporter.

**Alyson Pressley**, news director, WGNX(TV) Atlanta, joins WCVB-TV Boston, as staff director.

**Duke Castiglione**, freelance sports anchor/reporter, WGGB-TV Springfield, Mass., joins New York 1, New York, to host *Sports on 1*.

**Paul Devlin**, sports reporter/anchor, WBFX(TV) Boston, joins Fox Sports Net Regional News, Atlanta, as sports anchor/reporter.

**John Atkinson**, producer, Metro Networks/Shadow Broadcast, San Francisco, named director, operations.

**Mace Michaels**, weekend meteorologist, WINK-TV, Fort Myers, Fla., joins WFLA-TV Tampa, Fla., as weekend meteorologist.

**Micah Gelman**, producer, WBNS-TV Columbus, Ohio, joins WDSU(TV) New Orleans, as producer.

## RADIO



Callahan

**Thomas P. Callahan**, general sales manager, Metro Communications, Los Angeles, joins Associated Press, Washington, as general manager, radio division.

**Michael Martin**, program director, KYLD(FM) San Francisco, also named executive producer *Hollywood Hamilton's Top 30 Rhythm Countdown*, Los Angeles.

**Greg Wells**, GM, Three Eagles Com-

munications, Columbus, Neb., joins Triad Broadcasting Co. LLC, Lincoln, Neb., as VP and market manager.

**Judy Brenna**, assistant VP, financial communications, Noonan Russo Communications Inc., New York, joins Nassau Broadcasting Corp., as director, corporate communications and investor relations.

**Dan Barron**, VP/general sales manager, WSRR-FM Millington, Tenn., named VP/director, sales, WSRR-FM, WGKX (FM) Memphis, Tenn., WRBO (FM) New Albany, Miss.

**CABLE**

Appointments at Cox Communications Inc., Atlanta: **Beth McDilda Sherman**, local sales manager, CableRep Advertising, Gainesville, Fla. named GM, Wilkes-Barre and Scranton, Pa.; **Janet Barnard**, VP, business operations, Omaha, Neb., named VP/GM, there.



Wilhide

**Bev Wilhide**, manager, community relations and acting director, government affairs, Baltimore metropolitan area systems, Comcast, Silver Spring, Md., named regional manager, government affairs, Washington Metro/Virginia region.

Appointments at Cablevision Systems Corp., Bethpage, N. Y.: **Charles Forma**, VP, law-cable operations, named senior VP, law; **Wilt Hildenbrand**, senior VP, engineering and technology, named executive VP.

Appointments at InSight Communications, New York: **Matthew Siegel**, assistant treasurer, Joseph E. Seagram & Sons Inc., New York, joins as senior VP, finance and treasurer; **Alex Crowley**, district manager of retention marketing, AT&T, Basking Ridge, N.J., joins as VP, customer development; **Jerry Knights**, regional technical operations manager, Louisville, Ky., named VP, telephone operations, there.

**Harvey Finkel**, senior VP/CFO, Inter-tainer Inc., Culver City, Calif., named executive VP/CFO.

Appointments at Digital Access Inc., Philadelphia: **Samuel Morris Jr.**, senior VP, general counsel, Lenfest Communications Inc., Philadelphia, joins as

senior VP and general counsel; **Josephine Young**, VP, IT applications, development and integration, Nextlink, Plano, Texas, joins as chief information officer.

**ADVERTISING/MARKETING/  
PUBLIC RELATIONS**

Appointments at WorldLink, Los Angeles: **Greg Chassman**, account executive, named sales manager, infomercial division; **Robin Leo**, account executive, named sales manager, infomercial division; **Ginny Malley**, sales manager, WorldLink East, New York, named director, sales.

**Lori Cloud**, VP, entertainment marketing, Frankel, Chicago, joins Bragman Nyman Cafarelli Public Relations, Los Angeles as VP, entertainment, marketing.

**TECHNOLOGY**

**Greg Willis**, VP, business development, media and entertainment, iXL Inc., New York, joins Softcom, New York, as senior VP, sales.

**Nancy Gallion**, president/CEO, Your Choice TV, Denver, joins On Command Corp., Denver, as senior VP, programming and marketing.

**INTERNET**

**Michael A. Silver**, VP, new media, Tribune Broadcasting, Chicago, named VP, strategy and development, Tribune Interactive.

**Jim Hughes**, senior VP/GM LAUNCH.com, Los Angeles, joins IFILM Networks, Hollywood, Calif., as senior VP.



Edelbaum

**Lara Edelbaum**, director of distribution, Pseudo Programs, New York, joins CameraPlanet.com, New York, as VP, business and strategic development.

Appointments at Internet Broadcasting Systems, Detroit: **Rick Hawkins**, new media sales manager, FREEP.com, Detroit, joins WDIV(TV) Detroit, as general sales manager; **Tom Mahoney**, sales director and senior account manager, Orlando Predators, Orlando, joins WESH(TV) Daytona Beach, Fla. (Orlando area), as account execu-

tive; **Susan Inglis**, Web production specialist, Vallon, Minneapolis, joins as Western region producer.

**ASSOCIATIONS/LAW FIRMS**

Appointments at the Ad Council, New York: **Julie Dolan**, VP, financial development, named senior VP, financial development; **Priscilla Natkins**, senior VP, named executive VP, campaign management; **Paula Veale**, VP, corporate communications, named executive VP, corporate communications and financial development; **Jodi Berkowitz**, campaign director, named VP, campaign director.

**SATELLITE/WIRELESS**

**Martine Mahoney**, account director, A&E, Atlanta, joins OlympuSAT Inc. as VP, sales and distribution, Atlanta.

**OBITUARY**

**Gil Fates**, the producer of some of the most enduring TV game shows, died at age 86.

*What's My Line?, I've Got a Secret, Beat the Clock, Winner Take All and To Tell the Truth* are among the shows he helped create during his 35 years with Goodson-Todman Productions. (*To Tell the Truth* is having a renaissance.) Fates started his career in the theater, first as an actor in *Stage Door* and *The American Way*, then as a company manager for *The Man Who Came to Dinner*.

He left "the fabulous invalid" for the newborn television department of CBS, creating, producing and hosting the first regularly scheduled game show, *The CBS Television Quiz*, in 1941.

He served in the Coast Guard in WWII and was commanding officer of a rescue cutter in the English Channel during the Allied invasion of Normandy. He rejoined CBS in 1946, but left in 1950 to produce *The Faye Emerson Show*. He joined Goodson-Todman in 1953. In 1978, he wrote *What's My Line? The History of America's Most Famous Panel Show*. Most recently, he was performing in clubs and on cruise ships, entertaining audiences with anecdotes about broadcasting.

He leaves his wife, Faye; a son, Dailey Gilbert; and two daughters, Amy and Decia.

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



**TELEVISION**

**SALES CAREERS**

**GENERAL SALES MANAGER** Sunflower Cablevision/CH6 is currently accepting resumes for the position of General Sales Manager. This position requires a professional individual with experience in local or national advertising sales and management and a proven track record in consistent budget achievement. Great leadership skills, the ability to motivate a team, and a commitment to L.O. programming desired. If you recognize opportunity when you see it, possess the necessary skills and motivation, and enjoy taking the lead and tackling a challenge, we want to hear from you. Sunflower Cablevision offers a competitive salary and benefits package. Please submit resume to: General Manager, Sunflower Cablevision, P.O. Box 808, Lawrence, KS 66044. EOE, ADA compliant.

**SALES ASSISTANT** Looking for a Sales Assistant to work for (3) Account Executives at WABC-TV Sales. Heavy phone contact with major advertisers/buyers. Processing of orders and makegoods. Heavy paperwork, typing and filing. Requires excellent organizational skills, and computer skills. Please send resume to: Scott Simensky, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

**GENERAL SALES MANAGER** Outstanding opportunity to take over the Sales Department at a #1 ABC affiliate, grow with an Oregon based company and live in the beautiful Northwest. You will sell the dominant news product, #1 programming and cable only WB affiliate. We require five years television sales experience. The successful candidate will be aggressive, know how to package and be creative in a highly competitive market. Salary plus commission. Send resume to Human Resources, KDRV-TV, 1090 Knutson Avenue, Medford, OR 97504. Fax to Human Resources, 541-779-9261. KDRV is an Equal Opportunity Employer.

**LOCAL SALES MANAGER** Telemundo/KSTS-TV, San Francisco/San Jose, California, the #4 Hispanic market, has an opening for a growth-oriented leader with strong relationship skills. Candidate must be able to think strategically and position creatively and possess a successful track record selling at all levels from local direct to major agency accounts. Our LSM will be very "hands-on" and will train and lead by example with an emphasis on new business development. Must have strong qualitative skills and the ability to create and implement effective sales promotional opportunities. A minimum of five years selling/management experience is preferred. Bilingual, Spanish/English, a plus, but not required. If you recognize opportunity when you see it, possess the necessary skills and motivation, and want to lead rather than follow - we would like to hear from you. Telemundo offers a competitive salary and excellent benefits. Submit detailed resume to: Brian Canady, GSM, Telemundo of Northern California, Inc., 2349 Bering Drive, San Jose, CA 95131. Fax(408)435-7808. Telemundo is an Equal Opportunity Employer.

**National Sales Manager**

CBS 11, a CBS O&O station in Dallas, Texas is currently seeking a National Sales Manager. Candidate must have a proven track record in developing and maintaining a professional working relationship with national clients and rep firm.

Qualified candidates must have strong negotiating and presentation skills, knowledge of inventory control and possess the desire to over achieve revenue goals. 3-5 years experience as National Sales Manager or with national rep firm in a top 20 market required.

If you want to be part of the country's largest media and broadcast company, please send resume with a cover letter indicating position of interest to:

Human Resources Department, KTVT CBS11  
P.O. Box 2495  
Fort Worth, Texas 76113  
Faxes accepted at: 817.457.1897  
Job Line: 817.451.1111 Ext. 755  
Web Site: www.cbs11tv.com  
NO PHONE CALLS PLEASE



CBS is an Equal Opportunity Employer  
EOE/M/F/D/V

**GENERAL MANAGER** WHOI, Peoria, Illinois is seeking an individual with the will to win, the ability to be a team leader and the desire to succeed. Sales management and experience is a must. An innovative leader with the ability to look beyond the competitors and view the market as a broader universe is critical. Computer literate and the ability to still make sales calls is essential. An opportunity to work with a growth oriented company where you can still make a difference. Please send resume to Benedek Broadcasting Corporation, 2895 Greenspoint Parkway, Suite 250, Hoffman Estates, Illinois 60195, Attn: Beth. No phone call please. Benedek Broadcasting is an Equal Opportunity Employer. Women and Minorities encouraged to apply.

**SALES MANAGER** Opportunity for successful sales person to move into management. Single station market. Aggressive sales staff with great track record. Salary plus commission/bonus plan. Benefits/401K Minimum 3 yrs. Television sales. Resume to: Roger Sheppard, WTAP, One Television Plaza, Parkersburg, WV 26101, Fax: 304-422-3920, gm@wtap.com, eeoc. Women & minorities are urged to apply.

**TELEVISION GENERAL SALES MANAGER** Fast growing independent in Raleigh/Durham Market looking for an experienced, aggressive Sales Manager. Be part of one of the country's fastest growing markets. Must possess exceptional people skills and the ability to expand the growth opportunities already in place. Outstanding company benefits. Send resumes to: Personnel Manager, WKFT-TV40, PO Box 2509, Fayetteville, NC 28302. EOE

**SALES ASSISTANT** ABC7 Los Angeles is seeking an individual with strong administrative skills to assist in the Sales Department. Ideal candidate should have previous sales assistant experience with excellent written and verbal communication skills. Excel and Word proficiency a must. Please send resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. SA/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.

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

**SALES ACCOUNT EXECUTIVES** Telemundo/KSTS-TV, San Francisco/San Jose, California, is expanding our Local Sales force. We seek qualified applicants for Sales Account Executive positions in the #4 Hispanic market. Positions are responsible for selling and servicing direct and agency clients with a strong emphasis on new business development. Candidates must possess strong presentation, organizational and communications skills and be able to think strategically and position creatively. Familiarity with TVScan, CMR, Leigh Stowell is preferred. Bi-lingual, Spanish/English, a plus, but not required. If you recognize opportunity when you see it and possess the necessary skills and motivation - we would like to hear from you. Telemundo offers a competitive salary and excellent benefits. Submit detailed resume to: Brian Canady, GSM, Telemundo of Northern California, Inc., 2349 Bering Drive, San Jose, CA 95131. Fax (408) 435-7808. Telemundo is an Equal Opportunity Employer.

[www.broadcastingcable.com](http://www.broadcastingcable.com)

**MANAGEMENT CAREERS**

**CHIEF FINANCIAL OFFICER** Emerging broadcast company based in Little Rock, AR is seeking a Chief Financial Officer to oversee all financial and accounting functions. Public experience a plus. Compensation package includes competitive salary and benefits program, along with opportunity for stock options as the company goes public. Send resume with salary history to: President, Equity Broadcasting Corporation, 1 Shackelford Dr., Ste. 400, Little Rock, AR 72211.

**CHIEF OPERATING OFFICER** Emerging broadcast company, based in Little Rock, AR, is seeking an aggressive, self-starting Chief Operating Officer to oversee the development of 12 new television stations. Compensation package includes attractive salary, benefits program, and the possibility of stock options as the company goes public. Send resume with salary history to: President, Equity Broadcasting Corporation, 1 Shackelford Drive, Ste. 400, Little Rock, AR 72211.

**STATION MANAGER** Manage daily station activities with an emphasis on sales and operations; performing sales and marketing, cable relations and managing staff in Phoenix and Tucson. Overseeing master control technical operations and traffic and scheduling system; preparing budgets, monitoring FCC compliance. Insure local programming is run on stations in both markets. Must have 3+ years experience in management, marketing and sales in Broadcasting. Requires knowledge of FCC rules and regulations, BA in Communications, excellent written and oral skills, proficient in MS Word, Excel, Powerpoint, Access, and ACT! Please fax resume to (323) 965-5411 Attn: Bill Chen or email bchen@loop.com. Salary is negotiable with excellent Health, Dental, and Vision Benefits. E.O.E., we encourage women and minorities to apply.

**TECHNICAL CAREERS**

**ASSISTANT CHIEF ENGINEER WKBN/WYFX** in Youngstown, Ohio is looking for a self-motivated, responsible, team player to join our fast growing station as Assistant Chief Engineer. The successful candidate must have a minimum of a two-year technical degree with 5 years experience in television operations and maintenance with a strong background in personal computers, SBE certification or FCC license is desired. Candidate will assist the Chief in the day to day duties of operation, installation, repair and purchasing of all the technical facilities. Send resume to WKBN-TV, Chief Engineer, 3930 Sunset Blvd., Youngstown, Ohio 44512. EOE.

**CHIEF ENGINEER** Boise, Idaho ABC affiliate has an immediate opening for a Chief Engineer. Hands on operation will require knowledge of transmitter/studio and computer technologies. Chief leads a team of three, seeks interdepartmental input and works the plan. Personnel skill and a strong management team approach a must. FCC General or SBE Certification required. Please send resume to: David Harbert, General Manager, KIVI Television, 1866 E. Chisholm Dr., Nampa, ID 83687 or email to: dharbert@micron.net.

**TECHNICAL CAREERS**

**CHIEF ENGINEER FOX** affiliate in Central Illinois needs experienced engineer. Must have knowledge of UHF, troubleshooting. FCC compliance, equipment repair and purchases and budgeting. A competitive compensation package with a very good benefit package is available for the right person. WRSP/WCCU is an equal opportunity employer. Resumes only to: General Manager, WRSP-TV, 3003 Old Rochester Rd., Springfield, IL 62703.

**CHIEF ENGINEER** Join the team of one of the fastest growing media companies, Entravision Communications Corporation. KUPB-TV, Midland, TX, a full power UHF Univision affiliate, is looking for a chief engineer to start immediately. Candidates should have previous UHF television chief engineer or assistant chief engineer experience. Digital experience a plus! Responsibilities include build-out of digital transmitter-studio sites, transmitter-studio equipment maintenance, computers, broadcast hardware and software, and FCC compliance in all engineering areas. Candidates must possess good people skills and strong hands-on ability. KUPB-TV is an Equal Opportunity Employer. Resumes/applications can be mailed, faxed or emailed to: Judy K. Querio, General Manager, 2901 Kirkwood Drive, Odessa, TX 79762, fax: 915-552-7642, email QTV18@aol.com.

**CHIEF ENGINEER** Colorado calls! Want out of the rat race? Live and work in the great outdoors. Colorado is America's hot spot offering: sensational weather, skiing, hiking, biking, rafting, hunting and fishing. Small locally owned #1 NBC affiliate seeks a hands on Engineer to help out our existing folks. We are adding extra facilities: digital TV conversion with Internet services, LPTV, a new radio station and a national satellite project. Call GM @ (970) 243-1111 or fax your info to: Manager (970) 243-1770 fax.

**CHIEF ENGINEER-KKCO**, Grand Junction, CO. - NBC seeks hands on engineer. Adding extra facilities: Digital/Internet Projects/LPTV/new radio station/national satellite project. GM/970/243-1111 - Fax 243-1770. Best Place To Live.



**COMPUTER SYSTEMS ENGINEER**

Provide system and engineering and hardware maintenance to graphics department and production facilities. Install and configure new computer hardware and implement new technologies. Degree in Computer Engineering and several years experience with Graphics/TV hardware and software a must. Send resume with salary requirements to: Human Resources Department BC

**WORLD WRESTLING FEDERATION ENTERTAINMENT, INC.**

1241 East Main Street  
Stamford, CT 06902  
Fax (203) 359-5151

**MAINTENANCE ENGINEER** Immediate opening for a maintenance engineer. WAMI-TV69, Southern Florida's most progressive television station needs qualified engineering personnel. Transmitter experience required Studio, fiber, ENG and SBE certification a plus. Great work environment and living environment. Please fax resume (with salary requirements) to 305-604-6291, Attention Chief Engineer. Equal opportunity employer, No phone calls please.

**INTERNATIONAL BROADCASTING BUREAU**, Voice of America, seeks a TV Technician, fluent in both written and spoken English and Chinese Mandarin, to work in highly coordinated television productions in support of Chinese Mandarin TV Productions. Primary duties: Videotape Editor (linear and non-linear), videotape technician (recording and playback for live and taped productions); Secondary duties: audio, studio camera, lighting, master control, video switcher/mixer operator, or light maintenance. Applicants must call (202) 619-3117 by 6/21/2000 for vacancy announcement #PA-00-52 in order to address mandatory special rating factors. Applications must be received or postmarked by: June 30, 2000.

**BROADCAST MAINTENANCE ENGINEER** Requirements: WOTV is looking for a Broadcast Maintenance Engineer. Candidates must have a minimum of 5 years experience in broadcasting or related industries. This position requires a working knowledge of equipment installation, maintenance to the component level, and IP networks. Engineering and technical degrees, FCC license and SBE certification will all be considered. CONTACT: Please send your resume to: Dave Morse, Chief Engineer, WOTV 41, 5200 West Dickman road, Battle Creek, MI 49016. WOTV is an Equal Opportunity Employer.

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

**MARKETING CAREERS**

**MARKETING DIRECTOR** The ABC owned and operated in Raleigh-Durham is seeking a knowledgeable, hard-working and enthusiastic person to handle and oversee our sales marketing efforts. Duties will include handling both traditional and non-traditional revenue-producing opportunities. Must possess ability to get appointments with key decision-makers. A working knowledge of vendor and retail is very important. Broadcast sales experience is a plus. Basic computer skills required. Send resume to: Chris Nesbitt, GSM, WTVY-TV, 411 Liberty Street, Durham, NC 27701BC. No Calls Please. EOE.



## NEWS CAREERS

**ASSIGNMENT DESK EDITOR** New opening for aggressive, take-charge person to work the assignment desk. Must have exceptional news judgement, knowledge of Connecticut, a keen understanding of logistics and the ability to find the stories needed to produce award winning newscasts. Schedule flexibility a plus. Send resume and news philosophy to Dana Whalen, Executive Editor, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

**ASSOCIATE PRODUCER** We are looking for someone with impeccable people skills, someone who is bright, intuitive & who can work independently. Must be a Team Player with exceptional organizational skills. Prior TV experience in writing and field producing a plus. Must be willing to be flexible in schedule and have a basic knowledge of the CT area. Send resume, to Virginia Fisher, Executive Producer, 8 Elm St., New Haven, CT 06510. No phone calls. EOE.

**WEEKEND ANCHOR** Work for one of the most awarded newsrooms in the Midwest. Strong reporting and live skills required. We'll surround you with solid journalists; in return, you need to possess credible anchor experience and lead-by-example attitude. State-of-the-art equipment and great lifestyle in this Top-70 market. Looking for someone to compliment our female co-anchor. Send resume to: NBC26 Personnel Dept. % w/ bc, PO Box 19099, Green Bay, WI 54307-9099.

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

**NEWS PRODUCER** KTRK-TV is looking for an outstanding News Producer. Applicants should have significant experience in newscast producing and be able to build a solid, informative, fast-paced program. You should have a good sense of graphics, and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great story ideas, and be able to explain them to others. You must be able to respond well to breaking news, spot news and severe weather. This position may include weekends, weekday, and early morning newscasts. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Clay Kirby, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls. Equal Opportunity Employer M/F/V/D.



## SPORTS REPORTER/ANCHOR

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

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

Resumes to:  
John Demerle  
Empire Sports Network  
795 Indian Church Road  
West Seneca, NY 14224  
NO PHONE CALLS PLEASE

**ASSISTANT EDITOR/ASSOCIATE PRODUCER** Newark, NJ. Prudential's in-house advertising agency seeks a hardworking, eager-to-learn Assistant Editor/Associate Producer knowledgeable in teleproduction techniques as well as shoot coordination. Must have 1 to 3 years' experience in non-linear (Avid) video editing. Code 00-CCBCC. Prudential offers very competitive starting salaries that recognize experience, a comprehensive benefits package, and opportunities for advancement. Send your resume with a cover letter stating salary requirements and the Code Number for this position to: Prudential National Staffing Organization, Attention: Scanning, P.O. Box 42326, Philadelphia, PA 19101-2326, Fax: (973) 802-4443, e-mail: christina.lenczewski@prudential.com We are an Equal Opportunity/Affirmative Action Employer and are committed to diversity in our work force.

**PRODUCERS** Comcast Sportsnet, Philadelphia's leader in sports news coverage, seeks experienced field, associate and line producers. Must have at least 5 years experience in a top 40 market. Must be able to write packages, produce specials and produce one hour long sportscast. No phone calls. Send a non-returnable Beta or VHS. Comcast Sportsnet, 3601 S. Broad Street, Philadelphia, PA 19148-5290, Attention: Maria Argenzio.

**10PM NEWSCAST PRODUCER** Do you have a passion for production? Do you thrive on news? Are you driven by winning? KIVI-TV in Boise, Idaho, is looking for you. We need a newscast producer to join our team of talented and dedicated journalists. We want someone with solid writing skills and sound news judgement. We want someone who is creative and aggressive. We want a producer with a good sense of graphics and ability to make good use of all the production and technical tools available. Must have at least 1 year producing experience and possess an exceptional work ethic. Send your tape, resume and references immediately. Denise Vickers, News Director, KIVI-TV, 1866 E. Chisholm Dr., Nampa, ID 83687 or e-mail denisev@micron.net. Phone calls accepted. (208) 381-6650. EOE/Affirmative Action Employer.

**PHOTOGRAPHER/EDITOR** Tribune Broadcasting Washington Bureau has immediate opening for talented team-player. Applicant must be able to shoot and edit reporter packages, Vo/Sot's and features for the Tribune Station Group. Must have the necessary skills to set-up and shoot live shots from various locations. Must have experience with the following: Betacam, SX, audio, lighting, machine to machine cuts, IFB theory, simple field troubleshooting. Computer skills and non-linear editing skills a plus. Send tapes and resumes to: Chris Novack, Tribune Broadcasting, 1325 G St. NW, Suite 200, Washington DC 20005.

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

**NEWS PRODUCER** Southwest Florida's news leader has an immediate opening for a News Producer. We are looking for someone who believes in good journalism, has high production values and wants to produce news that's relevant. Must demonstrate solid news judgement, have strong organizational abilities, have good writing skills and be capable of working with others to produce a fast paced contemporary news program. College degree and a minimum of two years producing experience preferred. Please send tape, resume and references to: Liz Combs, News Director, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, Florida 33916. We are an equal opportunity employer.

**WEEKEND METEOROLOGIST** Join our award winning team. NBC26 station WGBA in Green Bay, WI is looking for a weekend meteorologist with their AMS or NWA seal. WGBA has its own Doppler Radar and a WeatherCommand Center loaded with state-of-the-art weather technology. Responsible for environmental and weather reporting/weekend forecasting. Three years experience required/WSI training helpful. Send resume to: NBC26 Personnel Dept. w/r/, PO Box 19099, Green Bay, WI 54307-9099.

**NEWS CAREERS**

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

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

**PRODUCERS (2)** We are serious about news! **SPECIAL PROJECTS:** Wonderful opportunity to field produce, fill-in on newscasts. **WEEKEND PRODUCER:** Join winning team of primetime weekend news. College degree, on-year experience preferred. Resume and VHS tape to: Juli Buehler, News Director, WLUK-TV, 787 Lombardi Avenue, Green Bay, WI 54304. EOE.

**CHIEF METEOROLOGIST** KDLT-TV, the NBC affiliate in Sioux Falls, S.D. is searching for candidates whose passion for weather is unsurpassed. A meteorology degree is required. Prefer candidates with 3-5 years on-air experience. Send resume and tape to: KDLT-TV, Jeff Nelson, News Director, 3600 S. Westport Ave., Sioux Falls, SD 57106, Fax 605-361-7017/FM. EOE.

**PRODUCER/DIRECTOR** Northeast CBS affiliate seeking a top-notch experienced director for our top-rated newscast. We're putting in a Phillips DD35-4, Pinnacle DVExtreme, FXDeko, Lighting, Thunder, and a complete digital infrastructure. If you've got a reel that proves you know how to use these tools, send it, your salary history, and your resume to: Job#112, PO Box 608, Burlington, VT 05402, or email to: jobs@wcax.com

**SPORTS ANCHOR/REPORTER** WLUK-TV is home of the Green Bay Packers. We produce 3 hours of live Packer programming each week. We need a talented and creative Sports Anchor-Reporter to co-host these sports specials. Creativity counts! VHS tape and resume to: Juli Buehler, WLUK-TV, 787 Lombardi Ave, Green Bay, WI 54304. EOE.

**WEATHERCASTERS/METEOROLOGISTS** needed for one of America's best smaller market stations. If you love severe weather, produce casts that sparkle, and know how to communicate with viewers, several of our market-leading stations want to see your work. Must have AMS Seal or be qualified to receive it. Send non-returnable VHS tapes, resumes, and salary history to: Box 01682 EOE M/F.

**NEWS PRODUCER** Dayton area news leader is seeking a News Producer. Candidate must be creative with innovative ways to tell stories. Candidate must also possess the ability to be a leader in the newsroom. College degree and one year line producing experience required. Send tape and resume to Jeff Zeller, Executive Producer, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420.

**MULTIMEDIA MANAGER** Do you like pioneering uncharted territory? Do you enjoy new challenges? Do you like helping craft your own job description? KIVI-TV in Boise, Idaho, is creating a new position, Multimedia Manager. We're looking for someone who can assume many roles and take on a variety of responsibilities. We're looking for someone who is capable of writing/producing topical promotions. We're looking for someone who can help us design and implement our website. We're looking for someone who can spearhead some special news projects. The ideal candidate for this job will be able to take concepts and turn them into reality. The person hired for this job must be self motivated. Journalism or related degree preferred. To apply submit a one-page outline of your vision statement for such a position. Please include your philosophy on news promotions and marketing. Send tape, writing samples, resume, references and cover letter to Denise Vickers, News Director, KIVI-TV, 1866 E. Chisholm Dr., Nampa, ID 83687 or e-mail inquiries to denisev@micron.net. Phone calls accepted (208) 381-6650.

**PRODUCTION CAREERS**

**PRODUCTION MANAGER** Needed for LA-based network operation. 10+ years experience as Production Coordinator or Production Manager in a local station, cable net or broadcast net. Experience in field, studio production and live TV. Please email resumes to TV\_Positions@yahoo.com or fax to 1.800.835.7445.

**CREATIVE SERVICES CAREERS**

**BROADCAST GRAPHIC DESIGNER** Requirements: Ideal candidate will have design degree with experience in video or broadcast television. Mac, Photoshop, and Illustrator experience required. Flexible schedule with some overtime. Must be able to work in busy news environment under tight deadlines. **CONTACT:** Send resume and non-returnable tape to: Art Director, WOOD TV8, 120 College Avenue, SE Grand Rapids MI 49503, No phone calls, please. WOOD TV is an Equal Opportunity Employer.

**OPERATIONS CAREERS**

**OPERATIONS PERSON** Responsible for assisting with the Day-to-day operational activities of station, including supervision of board operations and or direct operations, FCC compliance, daily logs and traffic functions, public affairs and monthly licensing reporting. Requires excellent written and oral communication skills, AA or equivalent in electronics, computer literate in MS Word, Excel, Access, and VCI experience a plus. Please fax resume to (323) 965-5411 Attn: Bill Chen or email bchen@loop.com. Salary is negotiable with excellent Health, Dental, and Vision Benefits. E.O.E., we encourage women and minorities to apply.

**PROMOTIONS CAREERS**

**CREATIVE SERVICES/PROMOTIONS MANAGER** KTVE the NBC affiliate in Monroe, Louisiana is looking for a Creative Services / Promotion manager. Strong writing and organizational skills are a must. Degree in broadcasting or related field and/or experience a plus. If you are a hands on, team player that loves news promotion and can't live without your computer send your resume to KTVE-TV attention General Manager, 2909 Kilpatrick Blvd., Monroe, LA 71201 or email your resume to johnnyl@bayou.com before May 26th. KTVE is an equal opportunity employer. Women and minorities are encouraged to apply.

**PROMOTION PHOTOGRAPHER/EDITOR** Qualifications: KCRA-TV, the Hearst-Argyle Television station in Sacramento, is searching for a top-notch creative photographer/editor to join our staff. If you want to be part of a dominant #1 station in a top twenty market, on the sunny west coast then this could be your next job. Applicants must be Media 100 savvy, know After Effects and PhotoShop inside and out, and have a creative shooting eye. **RESUME TO:** KCRA-TV/KQCA-TV, Attn: Gene Robinson, Promotion Director, 3 Television Circle, Sacramento, CA 95814. \*No calls please\* **CLOSING DATE:** June 2, 2000 KCRA-TV/KQCA-TV are an Equal Opportunity Employer.

**PROMOTION PRODUCER** Requirements: Ability to write, produce and edit television, radio, cable and print ads to market television station. Non-linear editing skills a plus. Some flexible hours and some overtime required - with the possibility of working in Battle Creek. Looking for a team player who can work in a fast-paced, deadline driven environment. **Contact:** Send resume and non-returnable tape to: Promotion Manager, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. No phone calls, please. WOOD TV is an Equal Opportunity Employer.

**PROMOTION PRODUCER** Could you be Idaho? Because we are. Responsible for editing all promos and station related projects while maintaining branding formats and high quality standards. Work closely with promotion manager to execute creative concepts for all projects. Assist production department with graphic and technical needs. Must be able to happily juggle several projects at a time, work flexible hours. Looking for a creative, energetic, enthusiastic, go with the flow, make that go with the "rapids", attitude. Non-linear editing a must. No phone calls please. Send resume and work sample on VHS to Promotion Manager, KIVI Television, 1866 E. Chisholm Dr., Nampa, ID 83687.

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## RADIO

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**SPORTS ANCHOR/DIRECTOR** WRBS-FM, Baltimore, a leader in evangelical broadcasting, is seeking a Sports Anchor/Director to add to our professional broadcast team. Applicants must have at least five years broadcasting experience, a broad knowledge of sports and sports history, a vision for how sports and ministry inter-act, and a commitment to excellence in broadcasting. Send tape and resume to Operations Manager, 3600 Georgetown Road, Baltimore, Maryland 21227. EOE.

**ON-AIR PRODUCER** WBUR-FM, Boston's NPR News Station, seeks a highly qualified individual to direct our on-air product during highly-rated Monday through Friday daypart. Responsibilities include: story selection, writing and editing, coaching talent. BA/BS and 5 to 7 years major market broadcast experience required. Please contact: Peter Lydotes, Executive Producer, WBUR-FM, 890 Commonwealth Avenue, Boston, MA 02215. (617) 353-0163 peter.lydotes@wbur.bu.edu

**NETWORK MANAGER** Looking for a network manager with a passion for news, who excels in motivating a very talented, experience staff. Strong people skills are vital along with a "team" perspective. Should have an established track record of delivering reliable news combined with great use of tape, ROSRs and natural sound. Responsibilities include day-to-day editorial supervision of newsroom, oversight of daily assignments, special coverage planning, coordination with television correspondents and stringers around the world and ongoing, direct contact with affiliates. Both local and network experience a plus but must understand the needs and desires of today's local radio programmers. Please send resume to Harvey Nagler, CBS Radio News, 524 West 57th Street, NYC 10019. No phone calls.

**PRODUCER** WRBS-FM, Baltimore, a leader in evangelical broadcasting, is looking for a broadcast Producer for new live programming. Applicant must have at least five years broadcast experience, be abundantly creative, skillful in writing and speaking, passionate about excellence, and desiring to work and produce broadcasts within a thoroughly evangelical context. Send resume to Operations Manager, 3600 Georgetown Road, Baltimore, Maryland 21227. EOE.

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## TECHNICAL CAREERS

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**ELECTRONICS ENGINEER** Maintains, troubleshoots, repairs, installs, and tests technical audio equipment; and maintains accurate and complete maintenance records for all equipment serviced. Bachelor's degree in Electronics Engineering or a related field, or equivalent experience required. SBE certification desirable. Three years broadcast and/or recording studio equipment maintenance experience; demonstrated ability to troubleshoot to the component-level; and proficiency using a PC and word processing, spreadsheet, and database software required. Knowledge of Auto CAD preferred. Job Code #BC52. Send cover letter and resume, identifying position by number and title, to: National Public Radio, Human Resources Department, 635 Massachusetts Ave. NW, Washington DC 20001-3753, Fax-202-414-3047, employment@npr.org, EOE/AA/MF/D/V.

**TECHNICAL DIRECTOR** WBUR-FM, Boston, seeks a Technical Director for "The Connection", an award-winning nationally broadcast public radio talk show. Responsibilities include on-air audio console operation, audio editing and mixing, and ensuring on-air audio quality. BA/BS and 5 years experience in the broadcast industry required. Contact: Ken Tebbetts, Director, Organizational Development, WBUR, 890 Commonwealth Ave., Boston, MA 02215, phone (617) 353-1137, fax (617) 353-0907, jshaw@wbur.bu.edu

**SYSTEM TECHNICAL CENTER TECHNICIAN** Operates the System Technical Center Transmission and Traffic facilities; operates NPR's transportable uplink and other remote transmission equipment, as assigned; and handles urgent scheduling and operations requirements. Works rotating shifts throughout the broadcast day and week - 24 hours a day, 365 days a year. Two years of college or equivalent experience required. Three years broadcast engineering experience required. Familiarity with the operations of computer I/O terminals and standard audio testing practices, operations, and procedures required. Experience using a digital audio network preferred. Ability to work rotating shifts required. Knowledge of automated audio switching systems and RF transmission systems preferred. Public radio experience preferred. Job Code #BC317. Send cover letter and resume, identifying position by number and title, to: National Public Radio, Human Resources Department, 635 Massachusetts Ave., NW, Washington DC 20001-3753, Fax-202-414-3047, employment@npr.org, EOE/AA/MF/D/V.

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## MANAGEMENT CAREERS

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**TELECOMMUNICATIONS DEPARTMENT** University of Georgia seeking Lecturer/Facilities Manager in broadcast news videography and editing. See <http://www.grady.uga.edu> for full ad or contact 706-542-3785. Applications postmarked by June 23, 2000. EEO/AA.

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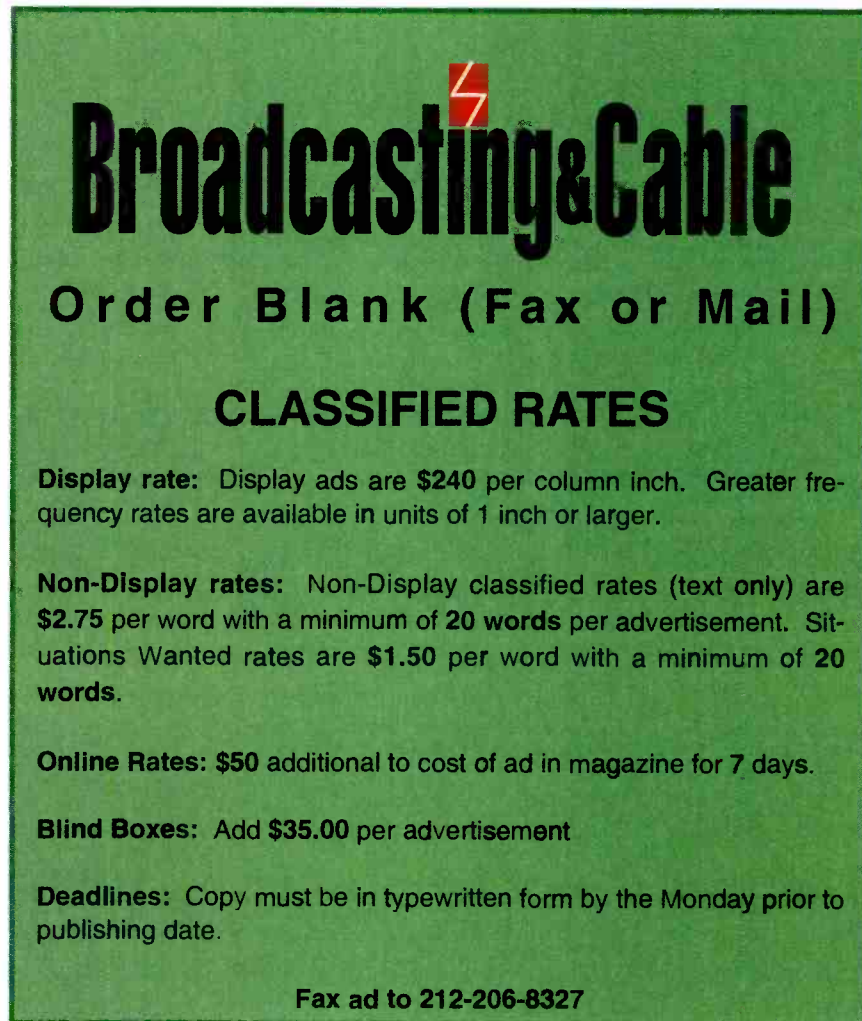
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**INTERNET NEWS PRODUCER** We're looking for a Web Producer to join our Internet department. The ideal candidate will have a degree in Journalism, knowledge of HTML, streaming media, and a strong understanding of the Internet. Please send resume & cover letter to Box 01677 EOE.

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**RESEARCH DIRECTOR** The FeedRoom, a broadband aggregate news website, seeks a Research Director: Responsible for sales, consumer, and strategic research. Knowledge of Internet research and the broadcast, cable marketplace. Talent for finding the story in a slew of statistics and for turning data into intelligence and convincing presentations. Please visit [www.feedroom.com](http://www.feedroom.com). Forward your resume/cover letter to [jobs@feedroom.com](mailto:jobs@feedroom.com). In subject line please include Research Director/Matt.



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**Regulators are considering "modifications" to the ban on same-market broadcast/newspaper ownership,** according to industry sources. The five FCC commissioners last Friday were expected to decide whether to ask for comments on relaxation of the prohibition as part of a report on agency broadcast-ownership rules that must be issued by May 27.

**Everybody really does love "Raymond."** Last Wednesday in Los Angeles, 9,600 *Everybody Loves Raymond* Emmy screening tapes were lifted from a parked truck, shortly after they had been dubbed in a Technicolor lab. Other vehicles in the area were also vandalized. However, *Everybody Loves Raymond* Executive-Producer Phil Rosenthal said he is confident that the crime won't hurt his show's Emmy chances. Insurance companies will likely pick up the tab for the theft, but all the stolen tapes had to be redubbed and repackaged. New tapes were sent out last week.

**As expected, Preston Beckman has been named executive vice president of strategic program planning at Fox Broadcasting Co.** He will report to Gail Berman, the network's newly installed entertainment chief (see story page 10). Formerly the executive vice president of program planning and scheduling at NBC Entertainment, Beckman will supervise all Fox series launches, sweeps events and year-round programming operations. He will also work with the Fox development team in identifying the network's programming needs and will

help integrate audience-trend research into the creation of future content.

**Pearson Television has beefed up its fall 2000 syndicated entry *To Tell the Truth* with two new regular panelists: comedian Paula Poundstone and *Designing Women* alum Meshach Taylor.** Both received thumbs up from stations after their showings in *Truth's* pilot episode. A third featured player will be announced shortly. Also giving his word to *Truth* is former *Late Night With Conan O'Brien* segment producer Michael L. Weinberg, who has signed on to executive-produce.

**Beverly Thelander has been named executive vice president and chief financial officer of Universal Television and Networks Group.** Previously VP of investor relations, communications and public affairs at Atlantic Richfield Co. (ARCO), Thelander will head UT&NG's global finance operations, sales administration and distribution activities. She will also help manage the company's information-technology systems.

**The FCC is trying to find out whether sufficient Intelsat capacity is available for U.S. customers who want to contract with the international satellite consortium directly,** rather than through the U.S. signatory Comsat. The agency wants to know whether users seeking direct access are stymied because Comsat controls too much of Intelsat's U.S.-designated capacity. Comments are due June 23; replies, July 6.

**The FCC will hold a hearing Wednesday on plans to develop a secondary market for unused radio spectrum.** The forum will focus on three areas: whether secondary markets can satisfy spectrum demand, the applicability of existing secondary-market models to spectrum exchanges, and the FCC's ability to aid development of

secondary markets. The forum is scheduled from 9 a.m. until 1 p.m.

**Quetzal, the \$170 million minority media investment fund established by the broadcast industry in March,** announced that it has completed its first three investments: \$30 million in Blue Chip Broadcasting, an African-American

## Peabody ceremony mixes mirth and sorrow



NPR's Bob Edwards (r) with Peabody Awards National Advisory Boardmember Howard Rosenberg.

"This is the one we want on our mantel," said *Today's* Matt Lauer, describing his disappointment at being asked only to emcee the 59th annual Peabody Awards instead of to receive one. Thirty-six mantels will have to be dusted off to support this year's record number of the prestigious

Peabodys, presented in New York last week by the University of Georgia's Grady College.

A tribute to Barry Sherman, the Peabody Awards director who died suddenly on May 2 from a heart attack, opened the ceremony. HBO's Sheila Nevins, this year's personal-award winner, remembered the much-respected Sherman in her acceptance speech. "I would like to think of this as the George Foster Peabody-Barry Sherman Award," she said. Nevins produced the first cable program to receive an award in 1981, as well as several honored since then.

NPR's *Morning Edition With Bob Edwards* won a Peabody for "reporting that gives meaning and perspective to events." Edwards, who has hosted the program since it first aired in 1979, thanked his wife, "Sharon Edwards, for everything you've done in the past 21 years and everything you should have done or could have done if it hadn't been for me." His was the only radio show to win this year.

Filmmaker Ken Burns' documentary about the champions of women's voting rights, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony*, won him a third Peabody. Burns echoed a soundbite of 100-year-old Ruth Dyk, who, in the documentary, discussed her fear of voting the "wrong" party. "Some things never change," he said repeating her words, "I still go into the polls worrying that I might vote Republican."

—Nancy Catmull



owned-and-operated radio group in Cincinnati; \$4 million in Hookt.com, a New York hip-hop community and entertainment portal, and \$7.5 million in Urban Box Office, New York Internet media company.

**KMSP-TV Minneapolis reporter Tom Lyden issued an on-air apology to his journalist colleagues and to the public last week for taking a videotape from a car while reporting a story about dog fighting.**

Lyden, whose actions were condemned by the local Society of Professional Journalists and prompted charges from police, conceded that he went too far. Lyden saw the tape in an automobile that he said looked abandoned but was on property under police investigation for dog fighting. Former boxing champion William Grigsby has been implicated in promoting the dog-fights. After his station aired the tape, Lyden turned it over to police.

**WCBS-TV New York distanced itself last week from weatherman Mark Danon, following his arrest Wednesday night for allegedly trying to purchase cocaine, suspending him without pay and noting that the station had already decided not to renew Danon's contract.** The network's late-night host, however, embraced the situation, and, the following night, David Letterman came up with the Top Ten Signs Your Weatherman Is

On Drugs, including No. 8 "Begins segment with 'A big shout-out to my main dude, Sam the Snowman'" and No. 7 "How else do you explain seeing a Doppler 4000 in local pawn shop?" Meanwhile, Danon has pleaded not guilty to the drug charges.

**Visitors to Go.com will be able to custom-search for streaming and downloadable audio and video files with the help of StreamSearch technology.** According to StreamSearch, its database of multimedia files increases by more than 75,000 links per week currently and is projected to exceed 5 million by year-end. Go.com users can play StreamSearch MultiMedia from thousands of content providers and broadcasters via any major enabling technology player, including RealPlayer, WindowsMedia, Liquid Audio and Quicktime.

**Japanese Broadcasting Company (NHK) has placed a large order for Sony HDCAM high-definition tape equipment.** The order for more than 3,000 units includes both tape decks and camcorders that NHK will use to record the Sydney Olympics and other major world events in HDTV.

**Satellite operator Loral Skynet will expand its capacity for cable programming with the addition of 24 new C-band transponders.** The new capacity represents the entire C-band payload of EchoStar IX, a hybrid C-

## Cable May sweeps mixed



*Court TV was the big winner of May sweeps, up 67% in prime time.*

better were niche channels like Sci-Fi, History, Food Network, E! Entertainment Television, Travel Channel, all of which posted gains in prime time.

According to Nielsen Media Research data covering May 1-25, USA and Discovery dropped 9% in prime time compared with last year, Nick 10%, TBS 11% and A&E 8%. Also continuing the spin they're in were Fox Family and TNN, both struggling to regain ratings relevance after being repositioned. Comedy Central and BET, too, are showing signs of wear, slipping 17% for the month.

All news nets save Fox News lost eyeballs in prime time.

A few big dogs held their own under the gale of May sweeps and the importance of being Regis. Lifetime logged a 29% increase on the strength of its original movies about sensitive New Age gals in distress. TNT pulled out of a nosedive, with a 5% increase on stronger NBA ratings in May. ESPN came up 9% with some hefty Nascar numbers and consistent growth in hockey ratings. And even though Nick and USA were down, both networks continued to dominate the top-25 list of highest-rated programs for the week with *Rugrats* and *WWF Entertainment*.

The big winner for at least the 12th month in a row was Court TV, at least in terms of ratings growth. Court was up 67% in prime time for the month, although the number suggests some leveling off: Previous increases consistently topped 100%. Travel jumped 50%, Food 33%, History 29%, E! 25% and Sci Fi 17%. Final numbers for the month will appear May 30.

—Deborah McAdams

and Ku-band bird being built by Space Systems/Loral. Loral will own and operate the C-band transponders under the name Telstar 13, while EchoStar will use the Ku-band capacity.

### CORRECTION:

The announcement of Luis Mendes' appointment as production manager for BROADCASTING & CABLE gave an incorrect telephone number. It should be (212) 463-6524.

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## Ruling of the month

The Supreme Court last week told Congress and the president—a president who used to teach constitutional law, no less—what they should have known and probably did know already: that the Communications Decency Act of 1996 was unconstitutional.

The court's holding releases adult pay channels such as Spice and The Playboy Channel from restrictions that kept them off the air for much of the day unless their signals to nonsubscribers were completely scrambled. Because many cable operators lacked that technology, the sexually oriented programming could only be offered from 10 p.m. to 6 a.m.

The Constitution exists, the court said, "precisely so that opinions and judgments, including esthetic and moral judgments about art and literature, can be formed, tested, and expressed." These judgments are for the individual to make "not for the Government to decree, even with the mandate or approval of a majority." In other words, the Constitution protects free speech, even when the majority disapproves of the speech in question. Where technology exists to expand choice, the court noted, it is not for the government to limit it.

Much of Congress and certainly the president know this, of course. Perhaps that's why their case was so embarrassingly weak. Not only was there little effort to fashion a solution with the least impact on free speech, the high court noted, there was no showing of evidence that the exposure of children to signal bleed was a problem at all, much less one that required federal law. The court noted that the less restrictive alternative to limiting the transmission of sexually oriented pay channels—a blocking of individual households—was barely ever requested. "The uncomfortable fact," wrote the court, is that the public response to this perceived problem was "a collective yawn."

It is remarkable how quickly the commitment to freedom of speech vanishes when the speech in question is unpopular—either in the eyes of a majority, a vocal minority or the leaders themselves. Fortunately, the Supreme Court has the last word on these matters, and, lately, it has been giving the First Amendment greater deference than the other two branches of the federal government.

So chalk up one for the First Amendment, but don't put down your guard. Last week a group of senators, who also should know better, asked the FCC, in essence, not to renew the licenses of digital TV stations that, in the government's opinion, show too much sex or violence. We can't think of a more direct and intrusive infringement of broadcasters' free-speech rights. If the FCC takes this one seriously—and we cannot believe it will—then all we can say is, we'll see you in court.

## In the driver's seat

In local TV, car dealers are the backbone (or perhaps that should be drive train) of many ad budgets. So TV reporters may be reluctant to investigate allegations of unethical behavior by dealers. But that is just what KCBS-TV Los Angeles did. And when faced with some angry dealers threatening to drive their six-figure ad accounts off the lot, the station's general manager told them to go ahead.

He also pointed out that such action would be newsworthy in itself, and, to put it in context, would require yet another airing of the story. The results: The piece aired as reported, although the station conceded a point about tarring with too broad a brush and chose to scrap a planned airplane banner over Dodger Stadium promoting the piece; the California Department of Motor Vehicles raided at least one of the dealers cited in the story; and no ads were pulled.

Undertaking an important story that may hurt important advertisers is just the kind of thing that gives TV news a good name. In an age when the 9 p.m. sweeps miniseries is the 11 p.m. news feature, it's worth noting that stations sometimes do stories that hit with something more than a powder puff and risk the bottom line.

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# Net Effects of Communications Policy

A dialogue with **FCC Commissioner Susan Ness**

*Tuesday, June 6, 2000*

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8:00 AM Continental Breakfast • 8:30 – 9:30 AM Program

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**Susan Ness** has the longest tenure of any currently serving FCC Commissioner. Her priorities as Commissioner have included promoting measures to advance competition, introducing new technologies, spurring new services, eliminating unnecessary regulation, reducing regulatory uncertainty, and expanding economic opportunities. Ness has played a key role in shaping policies for efficient radio spectrum management, helped forge the agreement on the DTV standard, and on guidelines to improve the quality and quantity of children's educational TV programming. The Commissioner has worked tirelessly to deliver telecommunications to the classroom. Ness is a former banker with a successful career in the media lending industry.

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