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A boy and his Pikachu shake up kids TV



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It's first and 10 for the WWF

CBS gets real with 'Big Brother'

TW accelerates digital rollout

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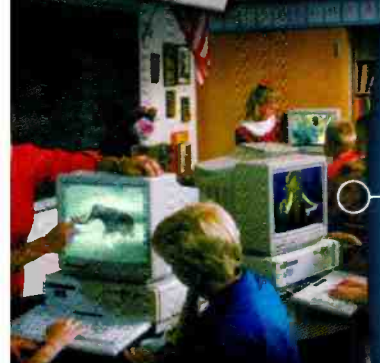


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A movie poster with a dark, blue-toned background. At the top, a helicopter is suspended in the air, with a thick rope extending downwards. The rope leads to a group of people and animals, including what appear to be reindeer or sled dogs, in a snowy, mountainous landscape. The scene is lit with dramatic, low-angle light, creating long shadows and a sense of depth. The text is overlaid in large, bold, white letters with a slight blue glow.

JOURNEY FAR

DIG DEEP

THINK BIG

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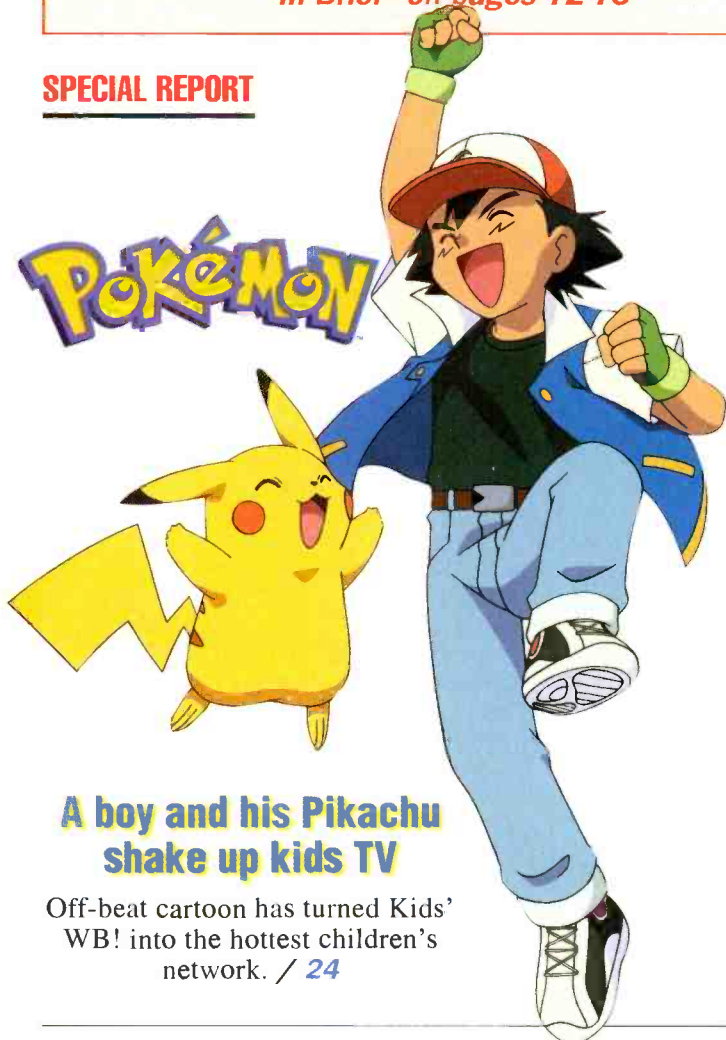


Leveraging 'Raw' power

McMahon is using wrestling to attract TV backers for new football league. / 4

◀ **WWF Chairman Vince McMahon promises 'smashmouth' but 'legitimate' football in new league.**

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FCC ponders ch. 6 grab May revive plan to convert TV spectrum to radio for that medium's transition to digital. / 56

Leveraging 'Raw' power

McMahon wrestles to wrest commitments for new outdoor football venture

By Deborah D. McAdams

World Wrestling Federation Chairman Vince McMahon said he's talking to Viacom and Fox and "wouldn't rule out the right company taking an equity position" in the WWF in return for a programming deal. Industry sources say Fox and Viacom are courting McMahon for rights to WWF's *Raw*, consistently the highest-rated program in cable and currently on Barry Diller's USA Network.

The same sources say McMahon is using wrestling to leverage carriage for his new XFL outdoor football league, which he unveiled last Thursday and intends to launch next February.

McMahon described the new league as "smashmouth" but "legitimate" football, with "subtle rule changes" like eliminating the fair catch rule or allowing a reception when the receiver has just one foot in bounds.

Contrary to the WWF's bizarre theatrics, game outcomes will not be scripted, he said.

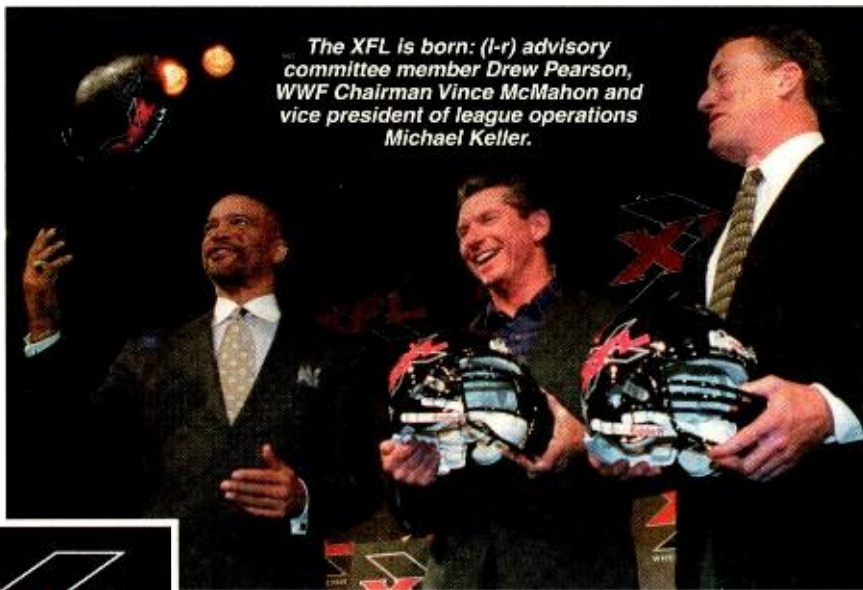
Diller said that USA has been negotiating with McMahon to keep wrestling as well as carry the new football league and a resolution was still a couple of weeks away. He told analysts last week the company has the right to match any competing bid for the WWF.

"Our agreement allows us to have the final conversation," he said. "We do not intend to lose it."

USA's rights to WWF programming come under two deals: one for one hour per week that expires in September, another for four hours a week that ends September 2001 or sooner if either party wants to terminate. The sweetest part of the package for the WWF is that it controls most of its ad inventory and gives the network a cut.

As a result, the WWF's ad revenue has more than tripled in the past three years, up to more than \$30 million in 1999.

That revenue could take a hit if



The XFL is born: (l-r) advisory committee member Drew Pearson, WWF Chairman Vince McMahon and vice president of league operations Michael Keller.



McMahon were to move the WWF off USA, which reaches more than 77 million households, and onto

a smaller network, such as Fox's FX, with 44 million households. Hopping to TNN (which is Viacom's through the CBS acquisition), with 75 million households, would hurt less.

But back to the ball game. McMahon said last week that the XFL will initially consist of eight 40-man teams in two divisions. The home cities and leased venues are Orlando's Citrus Bowl; Miami's Orange Bowl; San Francisco's 3-Com Stadium; RFK Stadium in Washington, D.C.; the Los Angeles Coliseum; a yet-to-be procured venue in New York; plus two other cities to be announced within the next two months. Ticket prices would be in the \$22-\$25 range. McMahon said "south of \$100 million" was invested to form the XFL, which he expected to be profitable three years out.

The XFL will remain a wholly owned subsidiary of the WWF, but a public offering may be considered in the future.

McMahon recruited veterans from the National Football League for his corporate starting lineup. Michael Keller, former Dallas Cowboys line-backer and assistant general manager of

the Seattle Seahawks, is vice president of XFL operations. Renowned former Cowboy wide receiver Drew Pearson is the inaugural member of an XFL advisory committee, and Mike Weisman, seven-time Super Bowl executive producer, is XFL's broadcast consultant.

Similar spring football league ventures have kicked off and punted previously. Last year, Time Warner and NBC abandoned a plan to start a league to rival the NFL.

Neal Pilson, president of Pilson Communications and former president of CBS Sports, who considered starting a league when CBS lost the NFL in 1994, was not optimistic: "I'm simply not persuaded that there's a public demand for dead-of-winter outdoor football," he said. "The only reason this has a chance is because of the promoting and marketing skills of the WWF. That's why I'd give it a slim chance. If it were anyone else, I'd say none."

Wall Street snubbed news of the XFL. WWF's stock fell about 25%, to about \$12 during the day of the XFL announcement, putting it nearly 30% lower than the Oct. 19, 1999, IPO price of \$17 a share. McMahon, whose family still controls 83% of the company, showed little concern for Wall Street's opinion, saying they could "kiss my ass." ■

AP Photo

CNN's Mitchell will replace Duggan at PBS

Pat Mitchell, president of CNN Productions and Time Inc. Television, is expected to become the first woman to run PBS, sources said last week.

Mitchell's appointment should be officially announced today (Monday, Feb. 7), after a meeting of the PBS board in Key Largo, Fla., over the weekend. Last week, PBS spokesman Tom Epstein would confirm only that one candidate would be presented to PBS' board of directors this weekend, while Turner executives refused to say anything.

Mitchell had been on deck last summer to take over TBS' The Women's Network, but plans for that network died in August.

PBS has been looking for a new president since October, when then-President Ervin Duggan announced he was leaving. PBS board member John Swope has been running the service in the interim.

The 57-year-old Mitchell is a veteran of the broadcast and cable industry, having started out as a reporter and anchor at Boston's WBZ-TV. She has focused on programming for women from the very early days of her career.

"She has strong creative abilities that are balanced with a very savvy business sense, which you don't typically find in one person," said Bruce Johansen, president of the National Association of Television Program-



Mitchell, TV and cable industry veteran, is poised to take the reins at PBS.

ming Executives. Johansen worked with Mitchell when she hosted a syndicated program for Golden West Television called *Woman to Woman*, which Mitchell created, executive-produced and won an Emmy for in 1984. While Mitchell was working on that program, she also would occasionally substitute for Jane Pauley on NBC's *Today*.

Mitchell has worked for each of the big three broadcast networks. She was an arts correspondent for CBS' *Sunday Morning* and was a producer reporter for ABC's *Home* show. She also did a stint on *Hour Magazine*, another nationally syndicated program.

She went to Turner in 1992, where she has been in charge of developing original nonfiction programming projects for CNN, TBS Superstation and other Time Warner networks. She also is responsible for developing new programming under the CNN and Time Inc. brands.

Mitchell is one of the most decorated producers in the business. Filmmaking teams under her direction have won 41 Emmys, seven Peabodys and 35 Cable ACE awards. Documentaries Time Warner has produced during her tenure include *A Century of Women*, *Moon Shot*, *Hank Aaron: Chasing the Dream*, *The Coming Plague* and *Dying to Tell the Story*. —Paige Albinaki

Viacom wants UPN

What's a money-losing network worth? \$10M after losses

By Steve McClellan

Forget the stations, but sell us the network. In effect, that's what Viacom told Chris-Craft last week when it triggered a buy-sell clause in its UPN joint venture with the New York-based group station owner.

Right now, Chris-Craft subsidiary BHC Communications and Viacom each own 50% of the UPN network. Under the buy-sell procedure, Viacom has offered BHC the option of either buying Viacom's half or selling its own stake in the network. Sources close to the situation say Viacom would rather buy out Chris-Craft's stake and have a free hand in programming the network. In either case, the price for Chris-Craft's half interest is \$5 million. BHC has 45 days to choose between the two offers.

Viacom also reported that there were

no pending talks between the two sides concerning the Chris-Craft TV station group. The parties have had on-again, off-again talks about the stations since CBS and Viacom announced their merger last fall. But those talks have now apparently broken off, and sources familiar with the situation said it is highly unlikely such talks would resume again between the two sides.

"Certainly, [CBS Chief Executive Officer] Mel [Karmazin] had an interest in the stations if he could buy them at a market price," said one source close to the situation. "But it became clear that the Siegels [the family that controls the Chris-Craft station group] were not sellers at a market price. I guess anyone is a seller at a crazy price."

Chris-Craft responded with a statement that it is still in "active discussions with several parties relating to a

possible sale or combination involving Chris-Craft." Company executives declined to comment further.

UPN is an issue in the Viacom-CBS merger because, under current FCC rules, the merged entity would not be allowed to own both UPN and CBS. However, CBS has lobbied strongly in Washington for a change in the rules. Sources say Viacom and CBS feel "reasonably comfortable" that the FCC will amend the dual-network rule. The thinking is that Viacom and CBS can lead UPN to profitability far more quickly under one owner, those sources say. The buy-sell option was triggered now to resolve the issue in time for a sole owner to plan for the new season, sources said.

If Chris-Craft opts to acquire the network, that issue would be moot. Among UPN's bigger problems is that it continues to hemorrhage red ink. Since it started five years ago, the partners have sunk close to \$700 million into the network. Last year's losses totaled more than \$100 million. By contrast, The WB reported its first operating profit (\$3 million) in the fourth quarter of 1999. ■





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CBS adopts 'Big Brother'

Network will strip show five nights a week; plans 24-hour Web site

By Joe Schlosser

Welcome home is taking on a whole new meaning at CBS. Executives there have acquired the rights to what they hope will be the next *Who Wants to Be a Millionaire?*: another European import, called *Big Brother*.

CBS outbid ABC and Fox for the U.S. rights to the Dutch series, which places cameras in a home in which 10 people have been sequestered for 100 straight days.

The network, which paid Dutch production company Endemol Entertainment \$20 million for the broadcast rights to the format, will debut a U.S. version of the show this summer, airing it at least five nights a week until the beginning of fall.

Stripping the show five nights a week, standard procedure in syndication, marks a departure from traditional network scheduling. In all, CBS will air 50 hours of *Big Brother* over the sum-

mer, mainly in half-hour nightly installments that condense the previous day's action. The show will be accompanied by a Web site streaming real-time video 24 hours a day.

Other networks are looking into similar reality specials, including Fox with its *Who Wants to Marry a Millionaire?* Many, like *Who Wants to Be a Millionaire?*, which originated in Great Britain, are imports.

"Clearly, television is going through a rapid change," says CBS Television President and CEO Leslie Moonves. "People are looking for something different. With all due respect to *Millionaire*, that really proved that things can run from the other side of the Atlantic to us. It no longer has to be a one-way street from here to there."



Endemol Chairman John De Mol (l) and CBS' CEO Les Moonves discuss their new reality series.

CBS and Endemol producers are currently hammering out details for the U.S. version. *Big Brother*'s Dutch executive producer Paul Romer will come to Los Angeles later this month to help guide his American counterparts.

The 10 people tapped by CBS to take part in the show will be placed in a house with 24 cameras and 60 microphones. "They talk to and see nobody other than the 10 people in the house," says Endemol Chairman John De Mol, who created *Big Brother*. "There are no newspapers, no television, no radio, no Internet, nothing at all."

The 10 "cast members" will be eliminated through various competitions over the 100 days. The public, through online and telephone voting, will winnow the group.

With the pending Viacom-CBS merger, Moonves says the show could be exploited in several ways, including ties to CBS and Viacom-owned Internet sites and cable channels. "This could be the first show that transcends broadcast television, the Internet and cable," Moonves says. The Dutch version of *Big Brother* is said to include profanity and sexual content. Moonves says the network wants to push the envelope with the show but not break any rules.

"Clearly, our standards and practices will not be changed, but we are not doing this show to be safe," he says. "There will be no nudity. I imagine there will be some profanity that happens naturally." And will the same standards apply to the Web site? "My guess is the Web site will be a bit more liberal than what is broadcast over CBS." ■

Endemol in demand in U.S.

Endemol Entertainment Chairman John De Mol says, five years ago, he couldn't get American TV executives to give him five minutes of their time.

De Mol, who last week sold the American rights to reality series *Big Brother* for \$20 million to CBS, is now having trouble keeping track of all of the offers he has had from U.S. broadcast and cable networks. CBS had to outbid ABC and Fox for the show, and all three networks are currently mulling other shows from De Mol.

"We first came to America five years ago, and nobody was really that interested in what we were doing," says De Mol. "It was frustrating because we have over 400 proven formats that have worked all over Europe. But now, *Who Wants to Be a Millionaire?* has opened it up for all of us."

Endemol produces 10 different versions of *Who Wants to Be a Millionaire?* in 10 European nations, including Holland, De Mol says.

The company's reality credits include *Love Letters*, *All You Need Is Love*, *Blind Date* and *Big Brother*. Last year alone, Endemol produced over 10,000 hours of TV. This past season, Endemol co-produced Buena Vista Television's syndicated weekly *Your Big Break* and, last month, co-produced a reality special with Fox, *Now or Never*, hosted by Jerry Springer. The special is based on a Dutch version that has been on the air for seven seasons and features people overcoming their fears through various stunts and activities. "It's a very simple format: If you say you're afraid of heights, we get you to jump out of a plane," De Mol says. Sources say Fox Broadcasting executives are unclear whether they are going to air the special.

De Mol says he has at least 35 reality-show formats he thinks will work in the U.S., including a new series titled *The Bus*, a sort of *Big Brother* transplanted to the largest double-decker bus in all of Europe. *The Bus* debuts in Holland Feb. 15.

—Joe Schlosser

FINANCIAL WRAP-UP

Week of Jan. 31 - Feb. 4

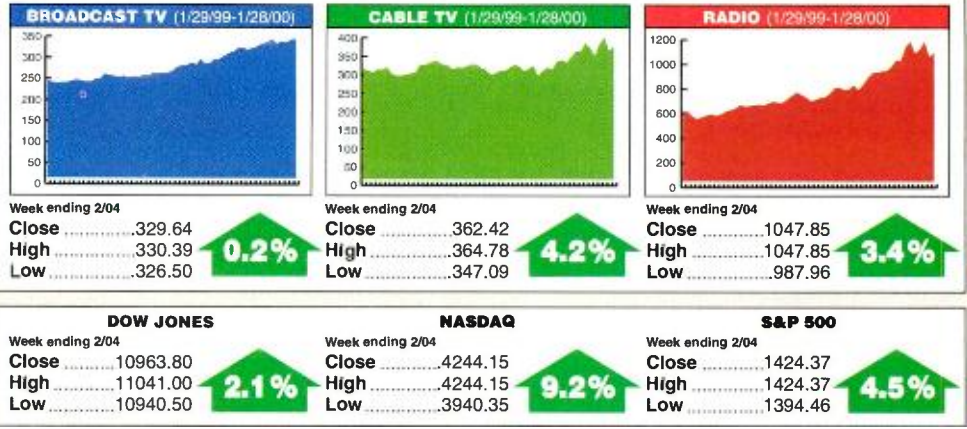
WINNERS

	2/04	% change
Intercom	\$65.88	22.62
Motorola	\$156.00	21.64
Citadel	\$54.00	15.51
Jones	\$71.50	14.30
News Corp.	\$52.25	13.59

LOSERS

	2/04	% change
dick clark	\$13.25	(13.10)
TCI Satellite	\$16.25	(8.45)
Cox Radio	\$84.75	(6.54)
Westwood One	\$61.25	(6.04)
Radio One	\$75.38	(5.78)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Fox, CBS grab diversity train

NAACP, minority coalition turn their attention to advertising, cable, The WB, UPN

By Joe Schlosser and Melissa Grego

As the last two major broadcast networks accede to calls for sweeping diversity changes, the NAACP and other minority leaders vowed to keep fighting to get more minority representation in Hollywood.

Madison Avenue's advertising community, the motion picture industry, cable and even The WB and UPN are all now on the radar screen for the minority coalition that has brought groundbreaking diversity initiatives to all the Big Four broadcast networks.

Last week, Fox and CBS executives signed diversity pacts ensuring more minority representation on both the executive and the talent side going forward. The two networks also agreed to appoint vice president-level executives to oversee implementation of the historic diversity agreements. ABC and NBC, which signed similar deals with the coalition of Asian-American, Native American, African-American and Latin-American leaders last month, are considering similar moves.

"This is the first step," NAACP President Kweisi Mfume said after signing the CBS deal with fellow coalition members. "There are a lot of other things that impact this industry."

Mfume and other minority leaders singled out the advertising agencies and the corporate advertisers themselves for being "conspicuously absent from this discussion. The coalition partners are going to look at the other two networks



Signing an agreement on diversity efforts at CBS are (l-r) Esteban Torres, National Latino Media Council; Leslie Moonves, CBS Television; Kweisi Mfume, NAACP; Karen Narasaki, Asian Pacific American Media Coalition; and Sonny Skyhawk, American Indians in Film and Television.

[UPN and The WB], look at cable and even look at the motion picture industry, and decide where we ought to go next," Mfume said.

With NBC and ABC already signed and delivered, the focus of the minority coalition turned to Fox and CBS. Last Thursday, Fox and CBS joined their network rivals and signed separate agreements within hours of each other.

By just minutes, Fox became the first of the Big Four networks to designate a vice president-level position.

"If you are really serious about these things and accomplishing something as we are," said Fox Entertainment President Doug Herzog, "you have got to have somebody who is directly accountable."

The Fox vice president of diversity will report directly to Herzog, who

oversees the network's prime time fare.

Fox's other initiatives include commitments on the management/personnel level, TV production, directing and casting, and advertising and ownership. The management initiatives include an expanded minority-recruitment and -retention program and new internships at various operating divisions.

Fox executives also said they are committed to increasing the use of minority-owned media to promote its series and to set a minimum goal of 10% minority procurement on goods and services where qualified minority suppliers are available.

At CBS, network President and CEO Les Moonves unveiled a similar pact. The first network to offer initiatives during the NAACP's public hearings on diversity in television last November, CBS wound up the last of the Big Four to finalize a deal with the coalition. "A lot of the [initiatives] were in very broad strokes, and we needed to get specific about some of the programs that were implemented," Moonves explained.

CBS' agreement with the coalition retained the plan to tie senior-level executives' compensation to minority hirings and a number of recruitment policies. ■

Dish dealer drama

Echostar sues DirecTV over retailer deals

By John M. Higgins

Long saddled with a relatively weak dealer network, Echostar Communications Corp. has filed an antitrust suit against rival DBS service DirecTV over its exclusive deals with consumer electronics retailers.

Filed in U.S. District Court in Denver, the suit charges that DirecTV is monopolizing distribution of DBS equipment sales.

The suit contends DirecTV and its equipment partner, Thompson Consumer Electronics, are illegally working to block sales of Echostar's Dish Network by paying incentive fees that lock up exclusive deals with retailers like Best Buy and Circuit City.

Echostar also says DirecTV won deals to exclusively distribute NFL and NBA games by paying the sports leagues based not just on DirecTV's subscriber base but on Echostar's as well. The goal, Echostar contends, is to compensate the teams for blocking Echostar from even bidding for the games.

The suit names DirecTV parent Hughes Electronics and Thompson, manufacturer of RCA TV and satellite equipment. Echostar's Dish Network has about 3 million subscribers; DirecTV, about 8 million.

A DirecTV spokesman dismissed the charges, saying Echostar "is seeking market share in the courthouse rather than the marketplace."

Bear, Stearns & Co. analyst Vijay Jayant said a largely rural dealer network leaves Echostar hamstrung, particularly now that DBS services can retransmit local broadcast stations to urban and suburban markets. "Everything they're saying is true," Jayant said, "but can it be proven as illegal in a court of law?"

The suit was triggered when retail chain SoundTrack stopped selling Dish last month. Echostar charges that DirecTV, Thomson and other DirecTV receiver manufacturers threatened to cut off supplies of HDTV sets coming with DirecTV receivers inside, if SoundTrack kept selling Echostar's equipment. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Interoperability or else

To increase pressure on industry groups warring over digital TV interoperability standards, FCC Chairman William Kennard may launch a formal rulemaking for government-imposed requirements at the commission's Feb. 17 meeting.

Last month, Kennard said broadcasters, cable companies and equipment makers had until April to reach agreement or face federal rules. To make good on his deadline, Kennard must get the rule-making under way quickly. He has not decided whether any February proposal would include plans for specific rules or would be a general request for suggested requirements. Among the lingering disputes is one between cable companies and equipment makers over whether all TV sets labeled "digital ready" must include the so-called "firewire" connection needed for interconnection with VCRs, set-tops and other digital accessories. Equipment makers are also at odds with the movie industry over copy-protection standards.

Loan legislation on tap

This week, Reps. Rick Boucher (D-Va.) and Bob Goodlatte (R-Va.) plan to introduce legislation that would offer federal loan guarantees for local TV service in rural markets, Boucher told BROADCASTING & CABLE last week. Under the bill, the Department of Agriculture's Rural Utility Service will handle the program, and there will be no three-member oversight board, as is mandated in legislation Sen. Phil Gramm (R-Tex.) is preparing. Boucher wants the bill to "score" low with the Congressional Budget Office (the office's estimate of how much the bill will cost), otherwise lawmakers will have to find budget offsets to pass it. Last year, CBO scored the bill as high as \$200 million. Boucher and Goodlatte are working on lowering that number by changing the proposed legislation.

Senate Banking Committee Chairman Gramm will hold his second hearing on the program this week.

Full plate

California broadcasters are flying to Washington a week early for the NAB state broadcaster convention Feb. 14 because they have a raft of issues to lobby and a host of delegates to approach, according to Stan Statham, president of the California Broadcasters Association. To be voted on March 7, Proposition 25 would give candidates up to \$1 million in government-funded "media credits" to spend on broadcast advertising if they agreed to voluntary spending limits. "We think the idea of the government getting involved is beyond horrible and hideous," Statham says. He is leading a group of broadcasters taking that message to California's congressional delegation. Proponents say the proposition is polling well and would serve as a model for national campaign reform.

CINCINNATI

Deliberative divestiture

Clear Channel Communications is taking its time deciding which radio stations to divest—and who will get them. The divestiture is required because of its \$23.5 billion merger with AMFM Inc. Although the anticipated \$4.5 billion worth of spin-offs was expected to be announced by Jan. 1, one source says notice might not come until the third quarter. Several sources say the holdup is at the Justice Department. Clear Channel wants to make sure the antitrust gurus there are happy with the proposed deals. Then the federal approval process would be "smooth sailing," a source explains.

Clear Channel also reportedly is trying to ensure that a fair share of stations go to minorities, a hot issue at the FCC. That campaign is said to include the rejection of a \$400 million bid from Emmis Communications Corp. for a leading Los Angeles FM in favor of trying to find a minority buyer.

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A promotional poster for the TV show 'Judge Hatchett'. It features a woman with short dark hair, wearing a black judge's robe over a blue top, sitting in a black leather chair. The background is a light-colored wall with horizontal stripes.

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Granite calls for DTV pool

TV group urges broadcasters to band together to lease out spare digital spectrum

By Glen Dickson

As broadcasters grope for ways to recoup their heavy investment in digital television, they may want to give Granite Broadcasting President Stuart Beck a call.

Beck has noticed the heavy interest in the FCC's scheduled May auction of channels 60-69 from such companies as Bell Atlantic, Motorola, PSINET, Microsoft, Cisco Systems and U.S. West. So he is proposing that broadcasters pool their DTV spectrum in channels 2-59 and try to lease it.

"If there's a huge demand for something and we're aware of it and you have it, isn't it time to pay attention to



Granite Stuart Beck seeks to capitalize on interest in the FCC's auction of channels 60-69.

the auction of spectrum?" Beck asks. The FCC estimates that the auction of channels 60-69 will bring in \$2.6 billion to \$10 billion, he says. And that spectrum will not be available until 2006 at the earliest, he adds.

Beck's idea, which he pitched to a Bear Stearns investment conference in New York last week, is that

each digital station would pledge 6 Mb/s of its 19.4-Mb/s digital pipe to a new company that would package the spectrum and offer potential users a national wireless digital footprint. Broadcasters' equity stakes in the company would be based on the percentage of national coverage they deliver.

"If, at the end of the year, you haven't put together the appropriate group and you haven't received the appropriate bid, then the spectrum is back where it was," Beck explains. "Maybe somebody will come along with a solution, but right now I don't see a solution. I don't see a business plan. We're a public company; we've got a right to make some value here."

Beck, who says Granite is spending \$5 million-\$6 million per station to convert to DTV, views the asked-for 6 Mb/s as "excess digital capacity." He says continuing advances in compression technology will allow stations to do HDTV or multiple standard-definition broadcasts within the remaining 13 Mb/s.

Other broadcasters agree, and are intrigued by Beck's proposal.

"I think, at some point, the investment community would realize that this digital pathway into the home via the broadcast spectrum could be a second- or third-pipe option," says Perry Sook, CEO of Nexstar Broadcasting. "The added value is you don't have to lay the fiber to make it work."

LIN Television is also supportive, says Peter Maloney, vice president of finance. He agrees that giving up 6 Mb/s wouldn't keep LIN from broadcasting HDTV, thanks to improved compression technology.

"I think there is a real need to have point-to-multipoint broadcasting with the number of wireless devices people are planning to roll out," says Maloney. "We really have beachfront spectrum in order to reach those devices."

Citadel Communications owner Philip Lombardo also likes Beck's idea. "We happen to be very competitive in this industry," says Lombardo. "But what we need to do is put that competitiveness aside and look at the best way to take advantage of the spectrum that's becoming available to us." ■

FCC rejects Sinclair's DTV petition

The FCC Friday rejected Sinclair Broadcasting's request to reconsider digital TV transmission standards.

According to the commission, the DTV transition scheme would be cast into chaos if broadcasters were allowed to pick from more than one transmission standard, as the Baltimore-based station group had asked. Additionally, a switch to a new system would delay the rollout for years, the agency said.

The commission did, however, urge the TV industry to raise any concerns about the current standard, 8-VSB, as part of a biennial review of the DTV rollout that will be launched in 30 days.

Sinclair had wanted FCC permission to use a standard similar to Europe's COFDM transmission method because, company officials say, 8-VSB is unacceptable for indoor reception. Without viable indoor reception, the DTV transition will mean the death of free over-the-air broadcasting, they say, because viewers will switch to cable and satellite providers rather than install expensive and cumbersome rooftop antennas.

Last week, the Association for Maximum Service Television voted to back 8-VSB. MSTV's decision, plus the NAB board's plan to echo that support in a vote Feb. 8, gave FCC Chairman William Kennard strong backing in his bid to dismiss Sinclair Broadcasting's petition. MSTV did stress, however, that it would seek to reopen the issue if 8-VSB receivers do not improve. Recent studies by MSTV concluded that there were indoor reception problems, but MSTV and other proponents of the standard expect those to be solved by receiver manufacturers. Without backing of an industry trade group, Kennard would have faced a more difficult time because Sinclair's petition is backed by mostly small broadcast groups representing almost 300 TV stations.

Sinclair officials were on Capitol Hill last week demonstrating 8-VSB's shortcomings. They showed that a rabbit-ear antenna attached to an RCA digital receiver and computer monitor could not lock on to a picture from Washington's five digital stations. At the same time, an analog set attached to a similar antenna consistently received signals from Washington-area analog stations.

—Bill McConnell

Channel auction looms

The government is gearing up for a spring auction of some 30 MHz of spectrum now used for TV channels 60-69.

The exact date of the bidding is undecided, but a greater unknown is when the winners will take control of their prizes.

None of the 96 stations currently broadcasting from those channels must vacate the frequencies until the transition to digital is complete, when they ultimately will be forced to relinquish analog channels.

In the meantime, wireless operators and equipment makers ranging from US West to Motorola to Qualcomm and PSINet have expressed interest in new services, most notably fixed and mobile Internet offerings.

The FCC chose not to carve the spectrum into the 6MHz channels familiar to broadcasters. It said that new "broadcast-type" services can be offered over smaller spectrum chunks as long as the services meet strict interference safeguards.

The FCC did not suggest any examples of what new broadcast uses might be acceptable, however. So far, broadcasters do not seem to be full of bright ideas either. TV station groups didn't weigh in during the FCC's effort to create rules for using the spectrum, save for efforts by the Association for Maximum Service Television and other trade groups to win approval for traditional broadcasting channels.—*Bill McConnell*

Oxygen breathes

Revelers abound at launch, but few outside studio inhale

By Deborah D. McAdams

Oprah used her newfound computer skills to help launch a cable network last Wednesday. After swearing she hadn't used a computer until the taping of her new series, *Oprah Goes Online*, Winfrey and partners Gerry Laybourne, Marcy Carsey, Caryn Mandebach, Tom Werner and talk show host Candice Bergen launched Oxygen from a laptop.

Thronged of revelers attended the launch at Oxygen's Manhattan studios and counted down the seconds before the network went on the air.

At precisely 8 p.m., a burst of blue bubbles covered a huge projection screen in the studio, and cheers went up as the word "Oxygen" appeared. That opening was followed by the network's Super Bowl commercial, clips of programs to come and, finally, *Pure Oxygen*, the regularly scheduled two-hour, reality-variety prime time strip.

Winfrey has been conspicuously absent from promotions, particularly the recent Television Critics Association tour in Pasadena, and didn't appear on any of the introductory programming.

But Marcy Carsey, member of the power producing triad Carsey-Werner-Mandebach, said they didn't even think of using Winfrey or Bergen in the inaugural program.

"Oprah's a big part of the network, but we didn't want people to think [she and Bergen] were the cornerstones of the network," Carsey said. "We opened



Above: Partners (l-r) Marcy Carsey, Geraldine Laybourne, Tom Werner, Oprah Winfrey and Caryn Mandebach at Oxygen launch. Right: Winfrey shares laugh with talk host Candice Bergen.



with our signature show."

Only New Yorkers at the party were able to see it because the network isn't carried on the city's cable systems.

Major-market launches are Los Angeles, Chicago, San Francisco, Dallas, Detroit, Atlanta, Seattle, Tampa, Minneapolis, Miami, Denver, Sacramento, Pittsburgh, St. Louis, Portland, Ore., and Baltimore. Laybourne reaffirmed that Oxygen went up in 10 million homes (mostly analog, about 200,000 digital) Wednesday night.

"But that isn't relevant," she said. "What is relevant is this is the biggest launch in a very long time."

And indeed, it's true. Even networks

with powerhouses behind them have launched with few or no subscribers, such as Discovery Health and Fox Family's Boyz and Girlz Channels.

Still, finding viewers was difficult. Time Warner and Cablevision, the major New York City-area operators have had meetings with Oxygen but have no imminent deals yet in the nation's most influential advertising market.

Meanwhile, calls to professional women and mothers in at least six major markets were fruitless. Many had seen the Super Bowl ad of the baby girl doing a power salute, but none watched the launch. The network is difficult to find; in some markets, it seems

to have landed on suburban systems but not those in center city. The launch in San Francisco was confounded when AT&T delivered the East Coast feed, treating viewers to a Carole Lombard movie where yoga should have been.

Many television critics who watched previews were unimpressed. Few were compelled by watching Oprah learn to use a computer, and some were put off by the women hosting *Pure Oxygen* when one carried on about breaking her ankle skiing in Aspen. The show's premise is parlaying real-life women and their stories into programming, but Wednesday night's episode was mostly one or another young woman in front of her computer in the Oxygen shop talking about what she does. One critic from TCA called it "lame" but added that it was too soon to judge the network.

"It really doesn't matter what they did last night," he said. "It matters what they'll do three months from now." ■

A stream denied

Judge temporarily enjoins Canadian Webcaster iCraveTV after U.S. studios, sports leagues file suit

By Paige Albinak

Faced with a legal juggernaut of entertainment companies, Canadian Webcaster iCraveTV.com last week stopped streaming local TV signals over the Internet—at least until it can sort through its legal options.

Those options may be limited, considering the corporate muscle massed to thwart the company's activities.

Last month, just in time to keep the Super Bowl off the Internet, U.S. District Court Judge Donald Ziegler temporarily enjoined iCraveTV from streaming any signals after seven studios, three broadcast networks and two sports leagues sued the company charging copyright and trademark infringement. iCraveTV has been streaming the signals of 17 local broadcast stations in the Toronto market—including five originating from Buffalo, N.Y.—without getting permission from those stations.

One lawsuit was filed jointly by studios 20th Century Fox, Disney, MGM, Sony's Columbia TriStar, Time Warner Entertainment, Viacom's Paramount Pictures and Seagram's Universal City Studios and television networks ABC, CBS and Fox. The National Football League and the National Basketball Association filed another.

Last week, Canadian broadcasters and creative companies filed their own lawsuits in Toronto. Having lawsuits in two countries may prove important because the laws governing the retransmission of broadcast signals differ. In the U.S., the law allows only cable and satellite TV carriers to offer local broadcast signals. They must first get permission from the stations, and they must also pay fees into a copyright pool. That pool is then distributed to copyright holders, such as sports leagues, movie producers and syndicated programmers. In Canada, any video distributor that qualifies as a "retransmitter"—which would include iCraveTV—is allowed to carry broadcasters' signals without first getting permission as long as retransmitters pay the copyright fees.

"We are considering all of our strategic, technological and legal



No programs are available from the iCraveTV.com site while the court wades through several lawsuits filed against the Webcaster.

options," said iCraveTV President William Craig, who has said he would be willing to pay into the copyright pool in Canada. A visit to the site confirms that "access to stations and listings is not available at this time,"

according to a message that pops up when the "Watch TV" icon is clicked. Up until the injunction was ordered, Craig had shown no signs of backing down from streaming the signals, although he received letters threatening legal action almost as soon as the site went up last December.

Entertainment companies and sports interests hope the court order is a sign of things to come.

"Judge Ziegler's ruling reaffirms that this is a simple case about theft," said Jack Valenti, president of the Motion Picture Association of America. "This is a first-step victory for creative artists, consumers and copyright owners everywhere." U.S. media conglomerates are worried that they won't be able to control distribution of their creative product on the Internet, especially as high-speed broadband services become more widespread.

The injunction marks the beginning of what could be a lengthy legal battle. Ziegler's temporary injunction will hold until Feb. 8, when the court will rule on whether to issue a preliminary injunction. If Ziegler issues a preliminary injunction, it will stand until the courts settle the matter. ■

Satellite wars: The sequel

Bill may have passed, but battle continues; now DBS execs complain about high cost of carrying local signals

By Paige Albinak

Although Congress last year passed satellite TV reform legislation after years of contentious battling, broadcasters and satellite TV companies are continuing to fight over what price broadcasters should be paid for their local signals.

Broadcasters are worried that an ongoing proceeding at the FCC gives satellite TV companies—specifically EchoStar Communications—a new chance to argue that they should be given access to local TV signals at the same price that cable pays for them. They are less concerned about EchoStar rival DirecTV because most of its carriage agreements are already signed.

Cable operators generally pay nothing to retransmit the broadcast channels' signals; they typically agree to carry broadcasters' co-owned cable

networks. But satellite TV companies already carry every available cable network, so they have nothing to barter. Because of this, broadcasters argue, they should be able to ask satellite TV carriers for cash and marketplace negotiations should determine the price.

But EchoStar Senior Vice President David Moskowitz said last week that without "clear...direction from the FCC," his company will be forced to cut off some of its local subscribers come May 29.

Congress gave satellite TV companies six months—that period ends May 29—to negotiate carriage deals to carry local TV stations. EchoStar is working with broadcasters to complete those deals, but talks are going slowly because "[broadcasters] demanded exorbitant amounts of cash and also ties to other programming, which is inappropriate. They've demanded

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

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things that they don't get from cable," Moskowitz claimed.

Without the FCC's help, Moskowitz said he doubted that EchoStar would be able to sign all the retransmission consent agreements it needs to keep all its local signals turned on.

"The FCC can adopt rules that give specific guidelines and criteria. Absent clear circumstances which would have to be shown, broadcasters should provide their signal to satellite on the same terms and for the same price that they provide it to cable. It's really that simple. That's what Congress intended when they said that there should be good faith negotiations," Moskowitz added.

Nine members of Congress last week publicly disagreed with Moskowitz's interpretation of the law. They sent a letter to the FCC telling commissioners to stick close to the bill language as they complete a proceeding on the matter.

"We want the commission to help assure that it becomes the mutual obligation of both parties to meet and confer and try to work something out, but we do not mean for the Commission to be able to require the making of a concession or to regulate programming prices," wrote Senators Orrin Hatch (R-Utah), Ted Stevens (R-Alaska) and Patrick Leahy (D-Vt.) and Congress-

men Henry Hyde (R-Ill.), Howard Coble (R-N.C.), Howard Berman (D-Calif.), Bob Goodlatte (D-Va.), John Dingell (D-Mich.) and Billy Tauzin (R-La.).

"This letter gives me a lot of comfort," said Preston Padden, senior vice president of government relations for The Walt Disney Co. "What this letter says is that the commission is supposed to adopt a rule that deals with process and not substance."

Some broadcast lobbyists and Hill staffers say the letter also was written because of concern that established cable operators are trying to take advantage of the new law. ■

Rural yes, must carry no

Satellite companies tell Washington that mandatory carriage hurts farm subscribers

By Paige Albiniak

When Sen. Phil Gramm (R-Texas) last week asked satellite TV companies how best to bring local TV signals to rural markets, they promptly took the opportunity to request must-carry relief.

"We believe one of the primary obstacles Congress faces in seeking to provide equality to rural subscribers is the must-carry requirement," said EchoStar Senior Vice President David Moskowitz. "No single provision hurts rural subscribers more." According to satellite TV reform legislation passed last year, EchoStar must eventually use its limited satellite capacity to carry all the local signals in all the markets it serves. Because that requirement takes up a lot of space, EchoStar says it only has room to serve top U.S. markets.

EchoStar rival DirecTV concurred. "The biggest impediment to serving additional communities is the 'must-

carry' requirement," said DirecTV Senior Vice President Steve Cox.

Senate Banking Committee Chairman Gramm is sympathetic to the two companies' plight: "I don't understand why a home shopping channel in New York must get carried when subscribers in Texas can't see Texas A&M games," he said, but he does not want to bog down legislation by tackling the controversial topic. "If we're going to have any hope of passing loan guarantees, we are going to have to leave [must carry] to the Commerce Committee," Gramm said.

The Commerce Committee isn't the only committee likely to get its hands on the bill: The Senate Agriculture Committee also began looking at the matter last week, claiming jurisdiction because the loan guarantees would be handled by the Department of Agriculture's Rural Utilities Service, which each year guarantees approximately \$4 billion in loans for rural electric and utility programs. The Senate Judiciary Committee also could get into the act.

Gramm already has some vision of what a loan guarantee program would look like: It would provide up to \$1.25 billion in guarantees to be approved by a three-member board appointed by the Treasury Secretary, the Federal

Reserve Chairman and one other agency to be named later.

Witnesses at the hearing could not agree on which agency that final member should come from, but the Department of Agriculture's Rural Utilities Service, the Department of Commerce's National Telecommunications and Information Administration and the FCC were all suggested.

Several witness said the guarantees should be "technology neutral": available to any entity that has the ability to offer rural households local TV signals together with their satellite services. "Let's make sure we don't 'disinclude' any technology," said Greg Rohde, head of the National Telecommunications and Information Administration. "We should not limit our options."

If the bill takes that route, cable and telephone companies could apply for the loan guarantees, a scenario that disturbs EchoStar.

"This would [allow] them to more



▶ **Sen. Phil Gramm (R-Texas) last week began hearings on federal loan guarantees for rural satellite TV services.**

◀ **NAB Joint Board Chairman Jim Yager says rural and small-market broadcasters need assistance to ensure that satellite systems offer their signals.**



deeply ensconce the advantage they have over consumers with no true competitive choice to cable," Moskowitz said. "We believe this would be a mistake if the ultimate policy goal is to provide equality for rural and city consumers alike."

It would also allow DirecTV and EchoStar to participate, something the National Association of Broadcasters endorses. "The success of this program may well depend on the satellite carriers' cooperation...." said Jim Yager, NAB joint board chairman and presi-

dent of Benedek Broadcasting of Rockford, Ill.

Rohde also said the program should limit the government's risk of exposure to default and "ensure the least expensive, most efficient financing of federally guaranteed loans."

Gramm agreed with Rohde, saying, "our major focus has got to be trying to be fiscally responsible."

Gramm took on the issue after last year single-handedly killing legislation that would have created the program, saying it had not been adequately vet-

ted by Congress. Gramm is holding another hearing on Feb. 9 and said, "we will meet our obligation" to pass legislation out of the Banking Committee by March 31. Once that happens, however, it's anyone's guess whether Congress will be able to pass a bill that authorizes loan guarantees. The relevant players in the House—which include Reps. Rick Boucher (D-Va.), Barbara Cubin (R-Wyo.) and Bob Goodlatte (R-Va.)—say they are waiting to see what comes out of the Senate before taking up the issue. ■



By Paige Albiniak and Bill McConnell

NAB prepares next round against LPFM

The National Association of Broadcasters won't concede defeat in its battle to kill low-power FM radio. The association is planning a two-pronged attack on the FCC's Jan. 20 decision to create the service.

First, it will file a complaint in federal district court in Washington; then, it will push legislation on Capitol Hill, sources said last week. To handle the court case, NAB has hired attorney Donald Verrilli, with the Washington firm of Jenner & Block, which represented NAB when it successfully defended must-carry rules before the Supreme Court. NAB will file a "motion for expedited review" in the hope that the court will rule by July. Congress is the second prong of the attack, where Rep. Mike Oxley (R-Ohio) has sponsored legislation that would force the FCC to vacate its decision. That bill has more than 70 co-sponsors, a third of the 218 members needed to pass the measure. House Telecommunications Subcommittee Chairman Billy

Tauzin (R-La.) also is holding a hearing Feb. 17 on low power.

On the Senate side, Sen. Judd Gregg (R-N.H.), who chairs the appropriations subcommittee that oversees the FCC, plans to introduce this week companion legislation to Oxley's measure. One traditional route the NAB chose not to pursue is reconsideration by the FCC itself.

No free airtime, no merger, groups say

Refusal by CBS to offer free ad time to political candidates is sufficient reason to block the Viacom-CBS merger, say public advocacy groups. "CBS has failed to serve the public interest by failing to open the airwaves to candidate air time," the groups said. The Alliance for Better Campaigns, Common Cause, The Interfaith Alliance, The League of Women Voters, Media Access Project, Public Citizen and The U.S. Public Interest Research Group want CBS to commit to dedicating five minutes to "candi-

date-centered discourse" each night during the 30 days leading up to an election.

The groups are pressuring CBS in particular because CBS Television President Leslie Moonves was co-chairman of the president's advisory committee on the public interest obligations of digital broadcasters, a panel known as the Gore Commission. The panel recommended the five-minute plan.

Separately, industry trade groups last week said broadcasters as a whole provide sufficient coverage of elections. In fact, according to nearly 90% of New Hampshire voters, broadcasters provided "just the right amount of time or too much time" covering the state's presidential primary. According to a poll, released last week by Radio Television News Directors Association and the National Association of Broadcasters, 42% of those polled found station coverage "most helpful" in their candidate selection process, whereas 15%

found newspaper reporting most helpful.

Tauzin goes to town

The House Telecommunications Subcommittee plans a raft of hearings on several hot topics this week and next. On Wednesday, Feb. 9, the panel will look at the White House's anti-drug program, under which broadcast networks received advertising credits for adding anti-drug messages to popular TV shows. Subcommittee Chairman Billy Tauzin (R-La.) calls the program "outrageous" and an abuse of the First Amendment. Clinton administration drug czar Barry McCaffrey has been invited to testify. One week later, Tauzin's panel will look at streaming TV signals on the Internet, focusing on Canadian Webcaster iCraveTV.com (see story page 20). Thursday, Feb. 17, the panel will again take the FCC to task, reviewing the agency's spectrum management responsibilities and its decision to authorize non-commercial low-power FM stations. "Billy plans to look [FCC] Chairman [William] Kennard in the eye and ask him why the FCC moved forward without consulting Congress?" Johnson said.

NBC rethinks 'big'

As it rehires White to replace DeKoven, network pledges to find new long-form direction

By Joe Schlosser

Don't look for wall-to-wall Robert Halmi Sr. miniseries on NBC anymore.

Network executives said last week that Steve White would be returning to NBC to take over the movies and miniseries department and also suggested there would be some change in the division's creative direction, including spreading more of the production wealth beyond the Halmsis.

White, who headed NBC's long-form programming in the early '80s and has had a successful career in making made-for-television films ever since, says he is looking to open NBC's film business to the best and brightest in Hollywood. White's return came only a few weeks after NBC miniseries and movie head Lindy DeKoven hastily stepped down after a six-year run at the network. He will also add "special events," to his title, which White sees as an opportunity to "think outside the box" and vary the network's approach to big events.

DeKoven, Halmi Sr. and Hallmark Entertainment have put together a number of successful miniseries over the last several years, including *Gulliver's Travels*, *The Odyssey* and *Merlin*, but a number of recent big-budget projects, *The Leprechauns*, for example, have failed to keep the momentum going. And this month's 10-hour miniseries from Halmi Sr., *The 10th Kingdom*, became a point of contention with top NBC brass because of its length.

"I think Lindy did a good job of keeping us at the forefront of the TV movie and miniseries business, and I think Steve will be basically coming in with a fresh set of eyes having been out producing for a while," says NBC Entertainment President Garth Ancier.

White left NBC in 1986 after a five-year run at the network, where he helped oversee a number of top-rated specials and miniseries including *The Burning Bed* and *Adam*. In 1988, he started his own production company and, four



White: He'll be thinking outside the box with a 'fresh set of eyes.'

years ago, he and his wife, Sheri Singer, founded Singer/White Entertainment. White says a lot has changed since he was first at NBC. "NBC has had the most success of putting on miniseries that attracted big audiences lately, and they have also had some failures in that area," says White. "So, one thing we just want to continue with are the successes, and while we are doing that, we also want to look beyond what we are already doing, to what's going to be successful and exciting to audiences in the future. It may not always have the same shape that it has now, and that's why there is a little extra tag on my title, it's executive vice president of movies, miniseries and special events—an area that allows us to think out of the box."

White doesn't say exactly what "out

of the box" means, but he stresses that opening the doors to outside producers and programming executives will be the key to NBC's success. "I have certainly been out there in the trenches for a while and I know there is this vast, creative community out there," he says. "They are a resource, and part of what programmers do is listen to what people on the outside have to say. This may come as a total shock to you, but not every great show on TV was thought of by a network programmer."

So, will Ancier and White work with Halmi Sr. and Hallmark Entertainment in the future? The network has a number of projects already in the works with the producer for next year, including a Christmas film and an Indiana Jones-like special.

"I am a big fan of his," says White. "But I also think that he is not the only person in the business that can bring miniseries to NBC."

Ancier says, "We will certainly stay in business with Robert. I think he has done some great work."

White joins NBC Feb. 14, in the middle of a sweeps period and just in time for the debut of *10th Kingdom*. ■

Life near the bottom

A few syndie shows (barely) hanging on after NATPE

By Melissa Grego

As syndicators returned from the NATPE programming convention in New Orleans last week, one high-profile handicapper was figuring the odds on the long-term futures of some of this season's new offerings. While one key rep executive was predicting the ax for a few talkers, their distributors were vowing to give those shows every opportunity to succeed.

Two new shows were struck even before the close of 1999. Tribune canceled daytime reality strip *Richard Simmons' Dream Maker* and Hamilton

Entertainment's weekly action hour, *Dream Team*, folded after only a handful of episodes.

Considered the one sure departure is King World's *The Roseanne Show*, whose two-year deals expire at the end of this season. Although King World has faithfully continued to produce the show, the clearance percentage and time periods were hit hard by the NBC station group's decision to eat the second season license fee while not airing the show. Filling *The Roseanne Show*'s time slot on NBC stations is Buena Vista Television's talk/cooking show *Ainsley Harriot*, which debuted

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last month.

Much of the on-the-bubble buzz focuses on new talk shows. The genre is down in the ratings with few exceptions, which increases the likelihood of shows departing, sources agree.

While Telepictures has renewed *Queen Latifah*, Dick Kurlander, vice president and director of programming for station rep Petry Television, says he's telling stations to assume freshman talkers *Leeza*, *Martin Short* and *Dr. Joy Browne* won't be coming back. A number of sources agree.

However, a Paramount spokeswoman notes that Leeza Gibbons was at NATPE and that "We're out aggressively pursuing renewals and plan on returning next year."

Rick Jacobson, president and COO of Twentieth Television, is standing by his sophomore show, *Forgive or Forget*, which changed hosts from Mother Love to Robin Givens last month. He says that the show is currently renewed in 50% of the country, including at least seven Fox O&Os. The host-switch strategy to target a younger demo has worked so far, he says, adding: "Barring [an] unforeseen disaster, we're going to be back."

Columbia TriStar Television Distribution President Barry Thurston says he is "optimistic and bullish" about *Donny & Marie* returning for a third season. The show's hosts were at NATPE to campaign on their own behalf. Thurston notes that at NATPE he and his staff were working to upgrade the show and to get the word out that the show has continued to grow and that it is advertiser friendly—locally and nationally.

"When you have the ingredients, you want to make it work," Thurston says. "When we get behind a project, we don't feel comfortable until we've done everything we can to make it a franchise. I think it's on its way, if people are patient enough, to be a win-win situation in the marketplace."

A King World spokeswoman says, "We believe in the shows and they continue to be in production. And no decision has been made in terms of next year on all three shows." Under the new CBS-World merger, all domestic shows are now under the King World banner.

But if the ax is to fall, deciding when to strike the blow is problematic, says one studio executive. "[O]nce you cancel a show, stations downgrade it in its current season, so you lose barter advertiser money—you lose money and a time period." ■

Plane crash sends cameras aloft

California coastal stations bring story to a waiting world

By Joe Schlosser

The crash of Alaska Airlines flight 261 off the Pacific Coast north of Los Angeles last week that killed 88 people sent newsrooms into a frenzy, and into the sky.

L.A. and several other West Coast markets carried wall-to-wall coverage of the crash. Stations in San Francisco, Seattle and Mexico—where the jet had been—covered the crash as a local news story.

The 4:40 p.m. PT crash meant live coverage for the whole evening on nearly every station in Los Angeles. In the city where police chases shot from overhead are nearly a daily occurrence, each station has at least one news chopper.

"It was very, very well covered," said CNN's director of news coverage Charlie Hoff. "You can't have a car chase or I guess a plane crash in Los Angeles without it being covered by everyone." CNN used video from six Los Angeles stations with which it has affiliation arrangements and several other local stations in both Seattle and San Francisco.

CNN often went to video from KTTV-TV Los Angeles, Fox's owned-and-operated station that now operates two news choppers. KTTV-TV news director Jose Rios says his station's pair of helicopters helped ease the trouble of covering a story that was taking place five miles off shore. The station covered the crash from 5-9 p.m. ET.

Rios said footage from the air was sent live over the Fox owned-and-operated news service, to Fox affiliates and also to the Fox News Channel.

Executives at Young Broadcasting station KCAL-TV Los Angeles claimed their station was first to capture live pictures of the accident site thanks in part to the station's Sky 9 helicopter. Dennis Herzig, the station's news director said that the helicopter pilot was tipped off by aviation sources. "With a thing like this, we threw everything at it," Herzig said. "Our helicopter was there first." ■



Having gotten a tip from 'aviation sources,' KCAL-TV's Sky 9 helicopter's pilot sped five miles offshore to the crash site.

KCBS-TV Los Angeles News Director Roger Bell said his station made arrangements with KCAL-TV and KTTV-TV shortly after the accident occurred to share news footage from their various helicopters. "We did it on the fly, and no one sees it as anticompetitive," Bell noted. "None of the stations wants to jeopardize the safety of the individuals in the air and push it to the max. This arrangement allows us to cover the story closely and safely."

KCBS teamed with its sister station in San Francisco, KPIX-TV, and fellow CBS affiliate KIRO-TV Seattle to bring the story home to all affected by the crash. CBS Newspath, the network's syndicated news feed for O&Os and affiliates, carried a live signal from Los Angeles for nearly 48 hours straight, according to CBS executives.

At Univision flagship station KMEX-TV Los Angeles, the crash of the Alaskan Airlines plane was a local story in two ways: because the plane originated from Mexico, the Spanish-language station covered the story from both a Los Angeles angle, and as a story affecting many people from Mexico.

"Besides being a general market story, it was something that affected Latinos in our area too," said Steve Malave, KMEX-TV's assistant news director, adding that the station used its arrangements with Mexican broadcaster Televisa to air live interviews from Mexico and also teamed up with CNN Español. ■

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	3.9	13.1
2	Jeopardy	10.7	10.7
3	Judge Judy	8.2	11.6
4	Entertainment Tonight	7.2	7.3
4	Oprah Winfrey Show	7.2	7.3
6	Friends	6.7	7.5
7	Seinfeld	6.5	6.5
8	Wheel of Fortune	5.7	5.7
9	Frasier	5.4	6.2
10	Seinfeld (wknd.)	5.0	5.0
11	Jerry Springer	4.9	5.4
11	X-Files	4.9	5.4
13	Judge Joe Brown	4.8	6.3
14	Hollywood Squares	4.7	4.7
15	Drew Carey	4.3	4.9
15	Live-Regis/Kathie Lee	4.3	4.3
15	Rosie O'Donnell	4.3	4.3
18	Xena	4.1	4.3
19	Friends (wknd.)	4.0	4.3
19	Extra	4.0	4.1

TOP 5 FIRST-RUN ACTION

Rank	Program	HH AA	HH GAA
1	Xena	4.1	4.3
2	Stargate SG-1	3.9	4.2
2	Hercules	3.9	4.1
4	VIP	3.6	3.9
5	Baywatch Hawaii	3.1	3.2

(According to Nielsen Syndication Service Ranking Report 1/17/2000 through 1/23/2000)

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

The last voyage of 'Hercules'



The final adventure for 'Hercules' gave Studio USA its highest rating of the season.

For the week ended Jan. 23, long-running Studios USA action hour *Hercules: The Legendary Journeys* struck its final blow with a season-high rating of 3.9, to place it in a tie with MGM's *Stargate SG-1* (which also recorded a series high) for third among all syndicated weeklies.

Hercules has since bowed to its replacement, Studios USA's *Back 2 Back Action* hour, which comprises two action half-hours, *Jack of All Trades* and *Cleopatra 2525*, both produced by Renaissance Pictures. Studios USA Domestic Television President Steve Rosenberg says he's optimistic about the ability of the new shows to retain the *Hercules* audience.

"We couldn't be more pleased. In just two weeks on the air, *Back 2 Back Action* appears to be a perfect fit with the *Hercules* audience."

No national ratings are yet available for *Back 2 Back*, which arrives in time for the beginning of the February sweeps period. Special sweeps programming plans for the package include an appearance by actor Verne Troyer, of Mini-Me fame, as Napoleon Bonaparte on *Jack of All Trades*.

Also debuting in syndication is Buena Vista's *Ainsley Harriot*, for which Nielsen reported the first full week of national ratings. The daytime show, carried largely on NBC stations and featuring British chef and personality Ainsley Harriot, earned a 1.1 rating in its first week.

—Melissa Grego



GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

Fox gets new drama from David Kelley

Fox has given a 13-episode commitment to *The Faculty*, a new David E. Kelley drama, for next season.

The series revolves around teachers at a New England high school and is part of Kelley's new output deal with Fox and Twentieth Century Fox Television. Kelley will be the writer and executive producer, and Fox executives say the show will likely be ready for next fall.

NBC pilot is around the coroner

NBC has ordered a pilot from GBTV, the U.S. programming venture with BBC Worldwide and Granada Media, based on the British crime series *Silent Witness*. The order is the first fruit of the deal between Britain's two largest TV production companies to develop and produce shows for U.S. broadcasters based on British formats. The pilot is scheduled to begin

shooting in March. GBTV will produce in partnership with NBC Studios and Columbia TriStar. The central character of the show is a female coroner.

ABC bowls 'em over

With another strong *Who Wants to Be a Millionaire?* and a down-to-the-wire Super Bowl, ABC dominated the network competition during the final week of January. ABC took over the season-to-date race in total viewers and adults 18 to 49

from rival networks. ABC holds a 6% lead over both ABC and CBS in total viewers (13.7 million vs. 12.9 million) and a 6% advantage over NBC in adults 18 to 49 (5.5 rating/15 share vs. 5.2/14). For the week ended Jan. 30, ABC had its most watched week in five years, averaging 27.7 million viewers per night, according to Nielsen Media Research. ABC also scored its best 18-to-49 average (11.2/28) in five years. The weekly race in total viewers and adults 18 to 49 was by far the most lopsided of the 1999-2000 season. Trailing ABC's 11.2 rating in adults 18 to 49 for the week; second-place NBC tallied a 3.8 rating; Fox was third at a 3.7.

Super Bowl spots don't score

Too many dotcom ads, not enough creativity to sustain the hype

By Mara Reinstein and Steve McClellan

The St. Louis Rams might have eked out a victory over the Tennessee Titans in last Sunday's Super Bowl, but, when it came to judging which spot towered in The Ad Bowl, the decision was unanimous: None.

"At the end of the day, you couldn't say that it was memorable," said Cheryl Berman, Leo Burnett chairman and chief creative officer, in *The Wall Street Journal*, referring to the commercials in television's premier event.

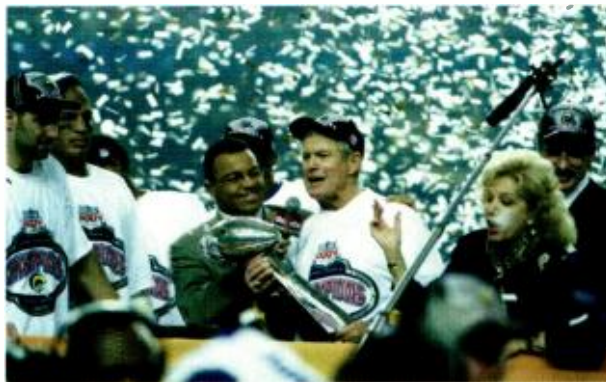
That was the tone of most Monday-morning Super Bowl quarterbacks.

The worst culprits? Those ubiquitous dotcom ads, 15 of which aired during the championship game. According to *USA Today*, which has ranked Super Bowl ads for the past 12 years, "the dotcoms spent millions of dollars, but walked off with little more than bruised egos and red faces." Indeed, only two out of the 10 most popular commercials in its Ad Meter survey were dotcoms: No. 5 was Pets.com (which featured the familiar sock puppet warbling Chicago's "If you Leave Me Now"); at No. 8 was the newly launched Oxygen Media (female infants taking charge in a nursery).

Seven out of the 10 were voted the least popular, including Computer.com, HotJobs.com and LifeMinders.com (which prided itself on its absence of production values, boasting that it was "the worst ad in the Super Bowl").

"If any dotcoms are still under the illusion that advertising was the simple solution to building brands, the Super Bowl will have put an end to that," said Simon Williams, chairman of the brand consulting company Sterling Group in Tuesday's *New York Times*.

Super Bowl XXXIV averaged a 43.3 household rating and a 63 share, up 8% from last year's game but right in the middle of the pack in terms of household viewership for all previous Super Bowl telecasts (19th overall). The game gave a huge boost to *The Practice*, its lead-out. The legal drama, which nor-



To the victor... Dick Vermeil (c), coach of the winning St. Louis Rams, holds the spoils of his team's win.

mally airs at 10 p.m. on Sunday, started 15 minutes later and averaged a 15.3/27, 40% higher in rating than its season-to-date average. The show averaged a 10.2 rating among adults 18 to 49, 50% higher than its season average.

Nielsen Media Research estimates that 130 million viewers watched all or part of the game. The average audience for the telecast was 88.5 million viewers, according to Nielsen. The game's audience grew dramatically during the second half, the game's outcome being decided on the last play. The last half-hour averaged a 46.9/65, which was 23%

higher than the last half-hour of Super Bowl XXXIII, which was a blowout.

Although the dotcoms' advertising during the game received mixed reviews, the ads working the contest for ABC produced big time. ABC's enhanced TV coverage of the game on its Superbowl.com and ESPN.com Web sites drew 650,000 PC users. Those logging on to track statistics updated in real time and other interactive features stayed on the site for an average of 42 minutes. That usage dwarfed the

regular season average for enhanced TV during ABC's *Monday Night Football*, which averaged 75,000 users.

But the generally poor reviews from Madison Avenue's ad community resonated on Wall Street and were reflected in Monday's Nasdaq stock closings. E*Trade, which garnered a generally positive reception from its two ads, was down 1 9/16, from 22 5/8 to 21 1/16. Monster.com was down 1 7/8, from 142 to 140. Ironically, Hotjobs.com, which landed on the map last year as one of the first dotcoms to advertise during the 1999 Super Bowl, declined 6 5/8, from 34 1/2 to 27 7/8.

Some positive dotcom opinions came in the form of another dotcom, Iwin.com. In a survey that asked more than 10,000 of its visitors to vote on spots in six categories, five dotcom ads were declared most effective: E*Trade, Pets.com, Auto-trader.com, Britannica.com and Hotjobs.com. E*Trade—whose spots depicted a man with "money coming out the wazoo" and a monkey and two men grooving to "La Cucaracha"—took the honors for most creative, and Pets.com was deemed the funniest.

The ad that caused the most stir, however, belonged to Nuveen. The financial-services firm featured paralyzed actor Christopher Reeve walking up to a podium with the help of animation. Some didn't get it. Others thought the commercial exploited Reeve's situation.

Nuveen defended the commercials. So did the actor. Appearing on ABC's *Good Morning America* the day after the game, Reeve said the commercial moved him to tears. ■



The Oxygen Super Bowl commercial featured true girl power—infant females taking charge of their nursery.



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PEOPLE'S CHOICE

JANUARY 24-30

Broadcast network prime time ratings according to Nielsen Media Research

A close-scoring Super Bowl meant a ratings blowout for ABC, capping a week that saw the network move up into a three-way tie for first place.

Week 19	abc	CBS	NBC	FOX	UPN	WB
	7.8/12	10.0/15	6.9/11	5.8/9	2.3/3	3.2/5
MONDAY	8:00				95. Moesha 2.5/4	78. 7th Heaven 4.8/7
	8:30	30. ABC Monday Night Movie—Jack 7.8/12	14. King of Queens 10.5/16 19. Ladies Man 9.3/14	74. Freaks & Geeks 5.2/8	84. Time of Your Life 3.9/6 92. The Parkers 2.8/4	
	9:00		11. Ev Lvs Raymd 11.7/17	39. Twenty One 7.4/11	33. Ally McBeal 7.7/11	97. Grown-Ups 2.1/3
	9:30		13. Becker 10.9/16			102. Malcolm & Eddie 1.9/3
	10:00	36. Once and Again 7.6/13	22. Family Law 8.8/14	28. Third Watch 7.9/13		
10:30						
TUESDAY	8:00	15.0/23	8.9/14	7.1/11	5.2/8	1.7/2
	8:30	4. Who Wants to Be a Millionaire? 22.0/32	30. JAG 7.8/11	57. Just Shoot Me 6.4/9 63. 3rd Rock fr/Sun 5.8/8	64. That '70s Show 5.7/8 64. Malcolm/Middle 5.7/8	104. I Dare You! 1.8/3
	9:00	8. Dharma & Greg 13.0/19	18. 60 Minutes II 9.5/14	25. Will & Grace 8.5/12	79. Party of Five 4.7/7	111. Shasta McNasty 1.5/2
	9:30	21. Sports Night 9.0/14		44. Veronica's Clset 7.1/11		107. Dilbert 1.7/3
	10:00	10. NYPD Blue 12.2/20	19. Judging Amy 9.3/15	38. Dateline NBC 7.5/12		
10:30						81. Angel 4.3/6
WEDNESDAY	8:00	8.8/14	9.5/15	9.0/14	4.9/7	2.9/4
	8:30	42. Two Guys & Girl 7.3/12	44. City of Angels 7.1/11	12. Twenty One 11.5/18	68. Beverly Hills, 90210 5.5/9	97. 7 Days 2.1/3
	9:00	50. Norm 6.8/10				90. Dawson's Creek 3.3/5
	9:30	22. Drew Carey 8.8/13	24. CBS Wednesday Movie—Stolen from the Heart 8.7/14	14. West Wing 10.5/16	82. Get Real 4.2/6	86. Star Trek: Voyager 3.7/6
	9:30	30. Spin City 7.8/12		9. Law & Order 12.6/21		93. Roswell 2.7/4
10:00	33. 20/20 7.7/13					
10:30						
THURSDAY	8:00	17.3/27	5.4/8	9.6/15	4.4/7	5.4/8
	8:30	5. Who Wants to Be a Millionaire? 18.7/29	67. Diagnosis Murder 5.6/8	14. Friends 10.5/16 17. Frasier 9.6/14	86. Road to Fame 3.7/6	71. WWF Smackdown! 5.4/8
	9:00					89. Popular 3.4/5
	9:30	State of the Union Address	State of the Union Address	State of the Union Address	State of the Union Address	73. Charmed 5.3/8
	10:00					
10:30						
FRIDAY	8:00	7.0/12	7.2/12	7.2/12	7.5/13	1.4/2
	8:30	62. Boy Meets Wrlld 6.0/10	48. Kids/Darndest 6.9/12	33. Providence 7.7/13	44. World's Wildest Police Videos 7.1/12	104. I Dare You 1.8/3
	9:00	60. Sabrina/Witch 6.1/10	68. Cosby 5.5/9			97. Jamie Foxx 2.1/4
	9:30	39. Sabrina/Witch 7.4/12	50. Now and Again 6.8/11	48. World Pro Figure Skating 6.9/12	28. Greed 7.9/13	102. Jamie Foxx 1.9/3
	9:30	58. The Hughleys 6.2/10	26. Nash Bridges 8.4/14			116. Shasta McNasty 1.1/2
10:00	27. 20/20 8.2/14				121. Dilbert 0.9/1	
10:30						101. For Your Love 2.0/3
SATURDAY	8:00	10.2/17	6.0/10	5.9/10	6.0/10	
	8:30	6. Who Wants to Be a Millionaire? 15.4/26	75. JAG 5.1/8	91. NBA Basketball Game 2 3.1/6	75. Cops 5.1/9 64. Cops 5.7/9	
	9:00					
	9:30	36. ABC Saturday Night Movie—Runaway Virus 7.6/13	60. Martial Law 6.1/10	39. World Pro Figure Skating 7.4/12	56. AMW: America Fights Back 6.5/11	
	10:00		50. Walker, Texas Ranger 6.8/12			
10:30						
SUNDAY	7:00	38.0/56	6.7/10	5.5/8	3.9/5	
	7:30	1. Super Bowl XXXIV—Tennessee Titans vs. St. Louis Rams 43.3/63	58. 60 Minutes II 6.2/9	68. NBC Movie of the Week—It Takes Two 5.5/8	95. Wrlld's Funniest! 2.5/4 93. King of the Hill 2.7/4	110. 7th Heaven Beginnings 1.6/2
	8:00		50. 60 Minutes 6.8/9		77. The Simpsons 5.0/7	111. Jack & Jill 1.5/2
	8:30				79. Malcolm/Middle 4.7/6	
	9:00		54. Touched by an Angel 6.7/9	71. NBC Sunday Night Movie—The Beautician & the Beast 5.4/8	83. The X-Files 4.1/6	111. Jack & Jill 1.5/2
	9:30					
	10:00	2. Superbowl Post 25.6/39	42. Touched by an Angel 7.3/12			
10:30	7. The Practice 15.3/27					
WEEK AVG	15.6/25	7.6/12	7.4/12	5.3/8	2.8/4	2.9/4
S-T-D AVG	8.9/15	8.9/15	8.9/15	6.1/10	2.6/4	2.7/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

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some time off while his
contract was being
renegotiated.

over in dog suit

A Wisconsin dog trainer

charging a Madison TV station and its owner, Benedek Broadcasting, with destroying his business with a 1997 story about a dog that died shortly after being in the trainer's care. Although the story by reporter Christine Leonard did not say that Frank Allison killed Angelia Mach's dog, Robert Dreppe, a jury may examine whether it was implied in remarks about Allison's training style and the observation at the dog came out of the trainer's facility in a dog shape than he went. The dog died a few days later. An autopsy concluded that a pre-existing heart condition and recent trauma were likely contributing causes. Allison says he struck the dog in self-defense after an attack. The station's attorney, Robert Dreps, says it's difficult to defend a case of libel by application. The station has filed a motion for summary judgment, contending that the facts in the story cannot be disproved. The case has been consolidated with Mach's lawsuit against Allison, since many of the facts are similar.

late additions to Chicago

John Callaway, who retired last year as long-time moderator of WTTW-TV's *Chicago Tonight*, and Laura Washington, editor and publisher of *The Chicago Reporter*, will be contributing to WBBM-TV's much anticipated new late

news hosted by Carol Marin. News Director Pat Costello called both "keen observers of Chicago news, politics and events." The station was less successful with an earlier choice of contributor. Marin wanted *Chicago Tribune* columnist John Kass for her show, but Kass could not join the team because of conflicts raised with his status as a contributor to Tribune-owned WGN-TV.

Court will hear appeal against Houston station

The long-running story of former Houston mayoral candidate and state Rep. Sylvester Turner's charges that KTRK-TV falsely linked him to an insurance scam is getting a new chapter. Although a \$3.25 million judgment against the station and investigative reporter Wayne Dolcefino was thrown out a year ago by an appeals court, the Texas Supreme Court agreed to hear Turner's appeal to reinstate the verdict. The appeals court held that neither the station nor the reporter had shown malice when Dolcefino's report questioned Turner's knowledge of an alleged \$6.5 million scam for the staged death of someone who was actually being held in a Spanish prison. The case has been the subject of reporting by *NBC Dateline* and so many rebroadcasts on Court TV that Dolcefino quipped last year he thought he should be entitled to residuals.

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

One-hit wonder

'Pokémon' has turned Kids' WB! into the hottest children's network



All it takes is one hit to turn a network around. That certainly is the case at Kids' WB!, which after a year of *Pokémon*, has taken the lead in the children's television marketplace.

A look at Nielsen's numbers for the season-to-date reveals that *Pokémon* was number one among kids 2 to 11 on Saturday mornings with a 7.1. And in overall viewing, WB went from 3.2% of the total kids audience for the fourth quarter of 1998 to 8.3% in fourth quarter of 1999. (see chart page 22)

"Obviously, *Pokémon* has given us an incredible platform for all of our shows," says Donna Friedman, senior vice president, Kids' WB! But *Pokémon* is not the only WB hit. Indeed, the network has five out of the top 10 Saturday morning shows among kids 2 to 11, including *Pokémon* (which runs twice), *Batman Beyond*, *Men in Black* and *Detention*. Kids' WB provides 19 hours: one hour of weekday morning kids shows, a two-hour afternoon block and four hours on Saturday. "We had great confidence in *Pokémon*. But I don't think anybody expected it would become the total phenomenon that it has," says Friedman.

"It's hard in broadcast television these days to get kids to turn away from the 24-hour networks. You need a hit show to do that," she says. But with the success of *Pokémon*, the network as an "amazing opportunity" to launch even more hits for kids, she says.

Friedman would not reveal much about the network's fall lineup. "We will continue to deliver shows that appeal to that core boys 6 to 11 audience. But we are trying to broaden our demographic to bring in more girls," says Friedman. WB will stay primarily with animation, but it may add a half hour of live action in the fall. This month, the network will debut *Max Steel*, a 3-D animated action-

By Kim McAvoy

adventure series.

Certainly, *Pokémon* has been a programming powerhouse, but "Disney's One Saturday Morning," which airs on ABC affiliate stations from 8 a.m. to 1 p.m., has experienced only a "slight erosion," says Jonathan Barzilay, senior vice president and general manager of ABC children's programming.

ABC is fine-tuning its schedule somewhat and will introduce a new show later this month called *The Weekenders*. Beginning Feb. 26, the core of its "One Saturday Morning" block will include *Disney's Doug*, *Disney's Recess* and *Disney's The Weekenders*. Other offerings on ABC include *Winnie the Pooh*, *The Bugs & Tweety Show* and *Sabrina, The Animated Series*.

"We're satisfied with our performance. Obviously, *Pokémon* has had the same kind of affect on children's programming as *Who Wants to Be a Millionaire?* has had on prime time programming. We're pleased that our ratings have essentially held steady," says the ABC executive. He notes that ABC is down 7% to 8% in kids 2 to 11 for the fourth quarter of 1999 but that it is understandable given the competition and the pre-emptions that were made to accommodate college football.

Barzilay believes that, in today's fragmented children's marketplace, ABC has some unique advantages. "ABC offers a very attractive vehicle for advertisers who want total national reach and an even split between boys and girls. We're unique in being able to offer both of those advantages," he says.

Fox Kids Network is also competing heavily against WB's *Pokémon*. But Fox Kids also feels it has been holding its own. "One thing we're absolutely pleased with is how well we held up against the *Pokémon* phenomenon," says Maureen Smith, general manager, Fox Kids Network and executive vice president, Fox Family Worldwide.



Fox Kids' 'Digimon: Digital Monsters'



The Kratt brothers are part of the PBS feature 'Kratt's Creature Adventure' on AOL Kids.

PBS-AOL Alliance

Not only has PBS intensified its commitment to children's programming on the air, but the network is creating an online program exclusively for America Online's AOL Kids Only Channel. It's part of a new alliance, which will enable the non-commercial network to promote PBS-branded content (not just kid shows) on AOL and reach that elusive kids audience that has been defecting to the Internet.

The new online feature, called *Kratt's Creature Adventure*, with Chris and Martin Kratt of PBS' *Zoboomafoo*, will debut later this year. It's unclear how much content PBS will provide, possibly 13 episodes. It would then be up to AOL to rotate the content on the site.

"This is the extent of the AOL original programming that we're going to design," says John Hollar, executive vice president, PBS Learning Ventures. The alliance, he says, is "really intended to be an editorial partnership."

Much of PBS' Web content will be found throughout AOL Kids and the rest of AOL, says Hollar. "It will be a terrific way to feature our Web content." And it will let AOL users navigate to PBS Online, he adds.

"Our strategy is to marry television programming to the Internet experience. We are doing that more and more on the PBS Web site for kids," Hollar says. For example, PBS Online offers older kids a *Nova* adventure on the Internet four times a year. Each month-long adventure is usually based on a live expedition that's part of the filming of a *Nova* documentary, he explains. "It's the Web prequel—specially aimed at kids—to the documentary that airs later."

—Kim McAvoy

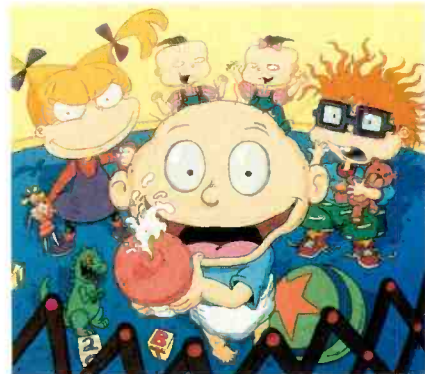
Fox was concerned, she says, because WB's core audience is Fox's core audience. But after looking at its fourth-quarter numbers for 1999, the network discovered it was flat in its core audience of boys but up in tweens (preteens) and up in teens. "Our decline in kids 2 to 11 was two-tenths of a rating point," explains Smith.

Fox Kids offers 14 hours of kids programming—a two-hour block from 3 to 5 p.m. Monday through Friday, plus from 8 a.m. until noon on Saturday. Some Fox affiliates have been grum-

bling about the weekday kids block, because they would rather air adult programming such as court or talk shows that are easier to sell to local advertisers. But at last month's NATPE affiliates meeting, Smith says, Fox Kids told affiliates to hang tough. "We're not going to talk [about kids] until next January, and then we'll see if there are other ways we can help you generate more revenue," she says. "We are absolutely committed to being in the broadcast kids business for the long term. We want to help them if we can."



Fox Family's 'S Club 7 in Miami'



Nickelodeon's 'Rugrats'

We want everybody to be profitable. We'll be working with them giving them sales support."

One good sign is that Fox's *Digimon: Digital Monsters* has picked up a significant audience. "It's a proven hit for us. It's not a *Pokémon*-level hit, but it certainly continues to grow," says Smith. *Digimon* airs twice on Saturday and during the network's weekday afternoon block. Positioning the program after WB's *Pokémon* also helps, she says: Once kids finish watching *Pokémon*, they tune in *Digimon*.

Given last month's ratings for Saturday mornings, Smith thinks that some of the hype surrounding *Pokémon* may be fading and that kids are coming back to Fox Kids. Also, the infusion of new programming should keep viewership up.

Smith has high hopes for the network's new series *NASCAR Racers*, slated to air Feb. 5. And later this month, kids will see a new *Power Rangers* series. Fox Kids is also offering new episodes of *Digimon* on Saturdays and new episodes of *Godzilla* and *The Avengers*. And the network has strengthened its weekday schedule by leading off the programming block with Scholastic's *The Magic School Bus*.

"I think we're looking good, with some really compelling programming that kids should be drawn to," says Smith. In the fall, Fox Kids may bring out some comedies in an effort to attract more girls, since its core audience has been boys 6 to 11. Fox has an animated comedy in development called *The Ripping Friends*. And don't be surprised if you see a female superhero on Fox Kids, says Smith, adding that the network is planning a live-action series. Fox will unveil its fall schedule next month.

For about a year now, UPN-affiliated stations have been carrying a two-hour Disney block on Sunday mornings with an option to also run it on weekday

The networks kids watch

Share of total viewership for kids ages 2 to 11

Network	4th Q '99	4th Q '98
Nickelodeon	48.2%	49.3%
Cartoon	28.9%	28.0%
WB	8.3%	3.2%
Fox	4.7%	6.6%
Fox Family	3.6%	4.4%
UPN	2.4%	0.6%
ABC	2.1%	2.4%
Syndication	1.2%	4.6%
CBS	0.3%	0.4%
All other	0.3%	0.5%

SOURCE: Horizon Media based on Nielsen Galaxy Explorer data for children's programs Mon.-Sun., 6 a.m.-6 p.m., 9/20-12/26/99

mornings or afternoons. The package from Disney's syndication arm, Buena Vista Television, is called "Disney's One Too" and includes *Disney's Doug*, *Disney's Recess* and *Sabrina, The Animated Series*.

While Nickelodeon dominates total kid viewing at 48.2%, there has been slippage. Total viewing for fourth quarter 1998 was 49.3% (see chart above), although the network says it had 3% growth for the total day in 1999. Clearly, Nickelodeon's *Rugrats*, *Wild Thornberys* and *Hey Arnold* remain strong contenders among young viewers. Its preschool offerings—*Blue's Clues*, *Little Bear* and *Franklin*, among others—also have helped to build a following.

"*Pokémon* is doing really well. It certainly is making Saturday morning more

competitive," says Cyma Zarghami, executive vice president and general manager of Nickelodeon. "Phenomenons come and go. Nickelodeon is 20 years old. We have four of the leading dayparts for kids by a long shot. We are in a stronger position than ever," maintains Zarghami. Although Cartoon Network and Disney Channel have increased their subscriber bases and seen some growth on a head-to-head basis, "we still get double their ratings at any given time," Zarghami points out.

Last month, Nickelodeon debuted *Double Dare 2000*, a new version of the original Nickelodeon game show. And on March 11, the cable programmer will premiere a new series, *Caitlin's Way*. "We're on track to have as good a year if not better than we had last year," says Zarghami.

The 24-hour Cartoon Network is gaining ground. "We're thrilled, to come out of 1999 rated number three [among ad-supported basic cable networks]," says Mike Lazzo, senior vice president, programming and production for Cartoon Network. Cartoon now has 61 million subscribers.

According to Lazzo, the network will add Japanese animation *Gundam Wing* to its weekday afternoon action-adventure block in March and debut *Tenchi Muyo* in June. He says the block, which airs from 4 to 6 p.m. and already features Japanese animation shows such as *Sailor Moon* and *Dragon Ball Z*, will expand by an hour during the summer months.

He says Cartoon's commitment to original programming has added to its success. The network airs at least two new shows a year. Last year, *Mike, Lu & Og* and *Courage the Cowardly Dog* debuted. This year, three new originals may join the lineup. And the afternoon action-adventure block has also contributed to the network's growth, says Lazzo.

Moreover, he adds, "I don't like to



PBS' *'Between the Lions'*



Discovery's *'Real Kids, Real Adventures'*



Cartoon's *'Courage the Cowardly Dog'*



SCOOBY-DOO, WHERE ARE YOU?

He's right here, along with our newest *Cartoon Cartoon*, *Courage the Cowardly Dog*: one of Cartoon Network's originals built upon the success of classics like Scooby-Doo. And while this canine may not solve mysteries with a gang of "meddling kids," he certainly has the courage to score big with viewers. He's already unmasking some devoted fans in the form of your customers.

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CartoonNetwork.com



consider us purely for kids. I think we are for animation fans of any age. We'd make a mistake if we didn't try to have an animated show at 5 p.m. that didn't appeal to a 15-year-old boy."

In April, the network is launching Boomerang, a digital network that will bring viewers strictly classic cartoons. At least 90% of Boomerang's offerings will not be found on Cartoon.

But for at least one network, things have not been so good. Fox Family Channel, a 24-hour cable network devoted to kids and families, has seen some rocky times. Nevertheless, Fox Family feels it now has a stronger programming lineup that seems to be working. "It's a very competitive time, but we feel like we have some momentum going," says Joel Andryc, executive vice president, program development, Fox Family Channel.

The network's first year was rough, admits Andryc. But since the launch of its second season—fall 1999—with a whole new slate of shows, he's optimistic, if not confident. "We've had some real success with *Angela Anaconda*, *The Kids From Room 402*, *S Club 7 in Miami* and *Big Wolf on Campus*." New episodes have been ordered for those series, he says.

"We're really feeling like we're going to be a very competitive player in the coming months," says Andryc. Ratings for the network's Saturday morning (7 a.m. to noon) block went from a 0.53 to a 0.8 for the fourth quarter, compared to last year.

Fox Family network's core demo is kids ages 2 to 11, but the channel is trying to skew slightly older to a 9- to 14-year-old demographic.

Andryc says Fox Family is finding an audience with its music programming on Saturdays. Both *Great Pretenders*, a game show in which kids dress up like rock-'n'-roll stars and lip sync, and *Fox Family Countdown*, a music countdown



Kids' WB's Donna Friedman says the 'Pokémon' phenomenon is beyond the network's expectations.

show, are designed to appeal to an older-kids demo.

To attract a girls audience, the network has put together programs on Saturday's starting with the Olsen twins, *Mary Kate & Ashley's Adventures*, followed later by its music shows and *S Club 7 in Miami*, about a

British pop band trying to make it big in Miami. "We see there are a substantial number of girls following us," says Andryc.

Launched last fall, Fox Family Channel's digital Boyz Channel and Girlz Channel have yet



Fox Kids/Fox Family's Maureen Smith says Fox Kids has been holding its own against 'Pokémon.'

to gain any distribution. Another digital offering for kids is Discovery Channel's Discovery Kids, which now has 3 million subscribers. Its parent, Discovery Channel, carries a three-hour block of Discovery Kids programs on Saturday and on Sunday mornings

from 9 a.m. to noon.

The Disney Channel, while not ad-supported like Cartoon, Fox Family and Nickelodeon, remains a serious player on the kids-programming scene. Primarily sold as a basic service, the network now has 60 million subscribers.

Disney attributes its success to the buildup of original programming seen in its morning block: *Out of the Box*, for preschoolers; its live-action series, such as *So Weird*, *The Jersey* and *The Famous Jett Jackson*; its *In Concert* specials; and its 12 original movies a year.

"There's an oversaturation of animation," says Rich Ross, general manager and executive vice president, programming and production. "We have said we're willing to take the risk to do comedies and dramas and action hours and reality television, and it will be different."

Disney also reaches kids through Toon Disney. Intended as a digital network, it is actually carried on analog tiers reaching 15 million subscribers.

Even with the success of *Pokémon*, a significant portion of the children's audience is with PBS Kids. The non-commercial network says it has the three highest-rated shows for kids 2 to 5: *Arthur*, *Barney* and *Teletubbies*. And with kids 2 to 11, PBS has two of the top five programs: *Arthur* and *Barney*.

PBS already has a number of kids shows and is planning to provide even more. The network plans to debut nine shows between now and the fall, including *Between the Lions* and *Clifford, the Big Red Dog*, based on the popular children's book. Also this fall, PBS will offer a three-hour Saturday morning block, "PBS Bookworm Bunch," according to John Wilson, acting head of programming for PBS.

The block will feature series based on well-known children's literature, such as Don Freeman's *Corduroy* and Rosemary Wells' *Timothy Goes to School*.

"Children's programming is our top priority. We want to make sure that we remain America's first choice for terrific kids programming that educates and entertains," says Wilson. "It doesn't stop there; we'll have even more program rollouts in 2002." ■



Nickelodeon's 'Double Dare 2000'



The WB's 'Batman Beyond'



Disney's 'The Famous Jett Jackson'

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ON NOGGIN'S FIRST YEAR
AND WEEP WITH PRIDE.**

(ACTUALLY, WE'RE DOING MORE GLOATING THAN WEEPING.)



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so please join us and sing aloud, "Happy birthday to you, happy birthday to you, happy birthday dear Noggin, happy birthday to you. And many more."

Nick is still tops

But 'Pokémon' is a boon to The WB's scatter market

Although the upfront market is still two months away, the annual mating dance between kids advertisers (and their agencies) and television outlets has begun. Buyers are predicting another flat market for kids, despite the continuing boom in the overall television advertising economy. Most of those on the sell side, however, predict they'll be able to ride the strong economy to a gain in kids dollars this year over last year's upfront, which was about \$750 million.

Buyers say the scatter market has been good for The WB, which has been getting double-digit price increases for its scatter inventory, based largely on the strength of *Pokémon*. But, for other distributors, it has been lackluster, even nonexistent. Kids powerhouse Nickelodeon is reporting 7% to 9% price hikes for some pre-upfront deals that it has done, but some buyers are skeptical because Nick executives have refused to identify who the buyers are in those deals.

The dynamics of the kids advertising market are different this year. For the first time in close to a decade, Nickelodeon is in the market competing for this year's upfront dollars. In years past, the kids cable network has done multiple-year deals with most clients, putting the network at least one selling season ahead of the rest of the pack. But, with a growing number of competitors in the kids-programming arena, many advertisers have let those deals lapse, betting they can renew this year on more favorable terms.

And a trend gaining momentum this year is the search by sellers for non-traditional kids advertisers, including computers, cars, soft drinks and clothing. Both Nickelodeon and Cartoon Network have made it their mission to pursue such advertisers, in part because of the struggles of toy mak-



MTV Networks signed a \$20 million deal with Gateway computers to market Nickelodeon's 'Blue's Clues' PC.

ers, which have undergone drastic consolidation in the past few years. And the two biggest survivors—Mattel and Hasbro—are struggling to rebound from a down year in 1999.

In order to remain viable, children's TV program distributors must cultivate new categories of advertisers, say both buyers and sellers. "That is something they have to do," says Jon Mandel, co-managing director at Grey Advertising's MediaCom. "Whether that amount [of new money] makes up for the amount that the traditional guys are down is yet to be seen."

Such words aren't lost on John Popkowski, head of MTV Networks sales. He reports that Nickelodeon's effort to tap into non-traditional kids advertisers has already reaped new deals with first-time buyers. He cites several examples, including a three-year, \$20 million commitment from Gateway, the computer company, which is marketing a "Blue's Clues" computer to kids. Popkowski also reports a first-time buy with Pepsi. Others say the Pepsi deal is a breakthrough, in that soft drink manufacturers typically don't advertise in shows targeted to kids. The Pepsi deal is a run-of-

schedule commitment that hits animated shows targeted to kids 2 to 11 and avoids the Nick Jr. block that targets younger kids (ages 2 to 5). Other non-traditional categories that Nick is trying to tap include airlines, automotive and financial.

As to this season's strategy for renewing all those multiple-year advertising deals that are expiring, Popkowski won't talk specifics. But he insists that Nickelodeon, with half of the available gross ratings points in the market, will remain the core buy for any serious marketer trying to reach kids. "No one has the clout on TV or online, with

Noggin, our educational platform, our magazine, our theatrical releases and our ability to license our logo," he says.

Some competitors think they can take a bite out of Nickelodeon's share of the market, estimated to be around \$325 million. "I've had quite a few buyers say to me this will be a great market because they can take some Nick money and buy The WB with some of it, buy Cartoon Network with some of it and hold their cost-per-thousand in line," said one Nick competitor.

Does that mean a flat market for 2000? "It probably means below flat, but I don't want to put a number on it yet because it's too early," says Shelly Hirsch, CEO of Summit Media, New York. He believes the signs point to a buyer's market. "Supply far exceeds demand," he says, noting also that the number of available ratings points is also up. "This past fall, there was not a single broadcaster that was totally sold out through the fourth quarter," where the real pressure is for kids advertising.

As to whether the overall market will be up or down, Hirsch says the two "ifs" are Mattel and Hasbro. "Mattel has been suffering for the last several years, and Hasbro is not in the same position they were in three years ago from an advertising perspective. They spend less." ■

By Steve McClellan

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— U.S. News & World Report

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— TIME magazine

"Digimon:
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— Toy Report

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foxkids.com

Non-violent TV

The V-chip gets a ho-hum reception from consumers

To hear government and industry officials talk about the V-chip—the technology that allows parents to block objectionable programming from children's eyes and ears—"V" apparently stands for "victory." Since Jan. 1, every television set 13 inches and larger sold in the U.S. includes the feature, and nearly all major programmers are embedding the codes necessary to make the technology work into their shows.

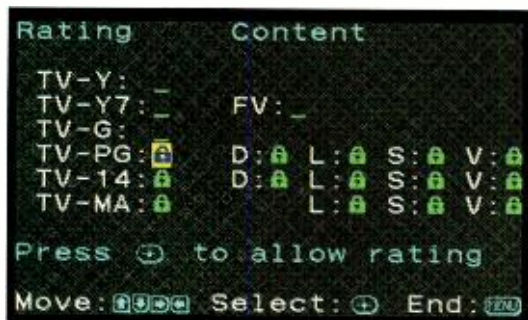
But sales people working retail floors say a more appropriate description for the chip might be "vanishing." Few customers have shown any interest in using the channel-blocking feature as they carry their new wide-screen and flat-panel sets out of the showroom doors, say some retailers.

"Nobody ever asks for it. And there's more of a 'who cares' attitude when I bring it up," says Bill Thorn, sales counselor at Myer-Emco Inc. in Washington, D.C. "It's another waste of money from the federal government, if you ask me. There's no actual demand."

Customers frequently ask sales people what the V-chip does, says Best Buy sales associate Jay Marquart, because the technology is listed among the standard functions of most sets. "'What is a V-chip?' is a very popular question. But when they find out they say, 'OK,' and move on to the next question."

V-chip supporters concede that too few parents know about the technology, but say retailers should be doing more to get the word out. (The "V" actually stands for violence, because of its ability to block bloody programming.) To turn things around, regulators and public advocates are pressuring Circuit City, Best Buy and other major TV retailers to help with promotion.

"An area where a lot of work needs to be done is point-of-sale information," says FCC Commissioner Gloria Tristani, who heads federal govern-



Parents can specify which content ratings will activate the V-chip to block out programs. Access to the chip's programming screen can be password-protected.

ment oversight of the V-chip rollout. "It's difficult to get parents to know the technology is available. We're working with other groups to get the word out."

There is good news for the V-chip promotion. The major networks are airing public service announcements describing



The FCC's Tristani is concerned that V-chip information is not readily available to parents.

the technology, and, as Tristani says, some are actually doing it during prime time. CBS, for instance, has 30- and 10-second spots featuring *Touched by an Angel* star Roma Downey. NBC runs a V-chip promotion as part of the rotation in its "The More You Know" PSA program.

The V-chip allows parents to block programs that are encoded according to the TV rating system established in 1997. The ratings include age-based criteria that allow a set to show only age-appropriate programs for children; the set also has content codes so parents can block programs based on violence, sexual content and strong or sexually suggestive dialogue.

The six largest broadcast networks,

the top 25 program syndicates and all but five of the top 45 basic and premium cable networks are now coding their programs to activate the V-chip. NBC, however, transmits only age-based ratings, not the content portion. Among cable networks, only Black Entertainment Television, QVC and Home Shopping Network (and exempted news and sports channels) have no plans to encode their programs.

To get the word out on the technology, Tristani is trying to persuade retailers to make available on showroom floors a Kaiser Family Foundation brochure describing the V-chip and explaining its operation.

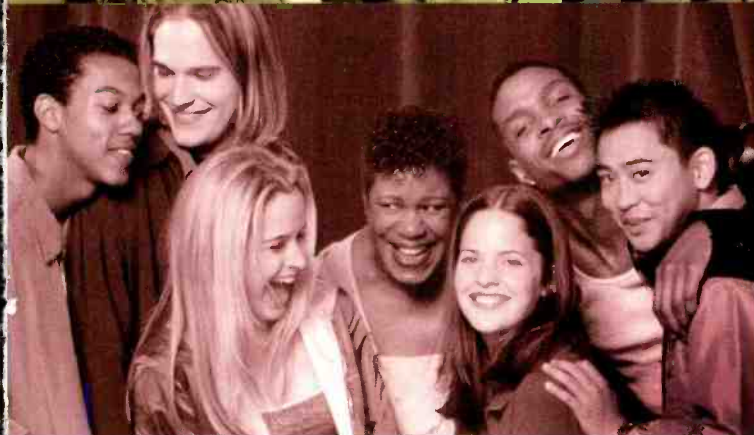
Vicky Rideout, who directs Kaiser's media and public health program, argues that retailers have no idea whether there is a demand for the technology. "I don't know if they've done the market testing necessary to determine whether there is any interest," she says. "But it is true that there hasn't been a lot of marketing for the V-chip."

Kaiser's last study, conducted in May 1999 before any V-chip sets were required, showed "a very high level of concern about sex and violence on TV," Rideout insists. "The vast majority said, if they had the V-chip, they would use it."

She concedes, however, there is no guarantee that parents will back up their words with deeds. "It's an open question as to whether parents will make use of the technology. Despite high levels of parental concern about violence on television, many are not

By Bill McConnell

TNBC



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Saved by the Bell:
The New Class

Hang Time

City Guys


One World

NBA Inside Stuff

PG programming

As of Jan. 1, all newly manufactured TV sets 13 inches and larger must have V-chips. For the most part, retailers have kept a fairly low profile about the technology, promoting the V-chip as just another feature in TV sets, like picture-in-picture or a digital comb filter. It's also a feature that does not cost the consumer anything, because the manufacturers have absorbed the cost—roughly \$5 per set, according to one industry insider.

Anyone familiar with parental lock-out functions on satellite TV systems or the channel-blocking feature offered on some Toshiba sets a few years ago is, in effect, familiar with the new system. The V-chip does essentially the same thing: It allows



The new V-chip sets come equipped with the capacity to block out channels that don't comply with parental ratings.

users to screen out undesirable programming. The V-chip works in tandem with a ratings system set up by and for TV broadcasters. Users simply enter a code to activate the V-chip, choosing the level of screening they desire. Broadcasters that opt not to employ the new ratings system can find that the network's entire programming lineup has been blocked from V-chip sets. However, most major broadcasters are already using the new system.

Even before the deadline, the majority of manufacturers had V-chips. Thomson, the nation's largest maker of television sets, equipped 90% of its models with a V-chip as of last November. Thomson Director of Government and Public Affairs Dave Arland notes that the technology is similar to the parental-control option offered on satellite systems, although it actually goes further to include screening by age or content. The new TV ratings carry both age designations like TV-MA or TV-PG13 and descriptions of content, he says. Thomson would have preferred to offer the V-chip on its high-end sets only, rather than submit to the government mandate, which applies to virtually all TV sets.

V-chip-equipped sets from Thomson and other manufacturers also offer unrated-program blocking for those channels that decline to follow the ratings system—although, as Mitsubishi executive Bob Perry observes, it is unlikely any station, regardless of size, will get away with not using the system. For those few that don't comply, Perry predicts Congress will take swift action.

Omaha, Neb.-based Parental Guide Co. is a technology-licensing company that holds several core patents on V-chip technology. One of the company's partners helped invent the V-chip in the early '90s. Parental Guide says the new system doesn't mean users actually have to lock out entire channels. "You can pick and choose the programming on any given channel," according to a representative. "The broadcasters weren't mandated to use the ratings system." But if they can have their whole channel blocked out, it's a fairly strong incentive to add the ratings.

Parental Guide quite naturally takes the stance that the V-chip is a great tool for parents to help them monitor what their children are watching. "It is by no means censorship, and its use is not being forced on consumers," notes the TV Parental representative, who declined to be identified. "It is an elective thing."

Sony executive John Revie says that, for manufacturers trying to find something extra to help differentiate their sets, the V-chip can be helpful. "Every manufacturer has it; it is something of an equalizer," he says. "But we have added value to our version by making our menus intuitive and easy to fill out, and we offer options on how to block that we were not required to have."

—C. Thomas Veilleux

acting on their concerns. Almost two-thirds of kids over eight don't have any rules or limits on their TV viewing."

Kaiser will probably launch a new study late this year, when there should be a sufficient pool of owners with V-chip equipped sets, which were mandated as part of the 1996 Telecommunications Act. The act ordered that, as of July 1, 1999, half the new TV sets and, beginning Jan. 1, all U.S.-sold sets 13 inches and larger include V-chips. Rideout believes that the study to be done this year will better gauge the technology's reception among parents.

Ironically, one reason retailers haven't done more to promote the technology may be the government's mandate that all large sets be V-chip equipped. In other words, the feature offers nothing unique for any particular model.

"We've sent information about the technology to the stores, and we've trained our people to use it and bring it up in conversations with customers. But we don't do anything special, because it's just another standard feature," says a Best Buy spokeswoman.

Another grievance of V-chip supporters is a perceived reluctance among print media to include ratings in their TV listings. "Most newspapers are not publishing ratings information in their TV listings," Tristani says. Although parents relying on the V-chip don't need to know the rating of any specific program, printing the ratings in the newspaper listings would aid parents with older sets that don't include the technology and would give sorely needed publicity to the encoding system.

But the Newspaper Association of America counters that roughly 60% of U.S. papers answering a preliminary survey plan to print the ratings. Some publish them only in their weekly TV inserts rather than their daily listings, but the information is available to many households, says NAA government affairs director Molly Leahy.

"Space consideration with the multitude of cable channels is the main factor influencing their decisions," she says. "Our board has recommended that members print the ratings, but we can't dictate what they publish. Besides, we're not getting calls from readers. We're not hearing that this is something readers want."

That argument is a Catch-22, Tristani says. "Newspapers say they won't publish unless readers say they want them, but readers aren't going to ask for them because they don't know the ratings are there." ■

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Discovery sets big Net play

Cable programmer commits \$500 million to new Discovery.com unit

By Richard Tedesco

Discovery Communications set an aggressive new online agenda for itself last week, spinning its Internet and new-media assets into a new \$500 million business unit called Discovery.com and recasting itself as a Web portal with a vision of subscription content on its horizon.

Immediately, that vision will produce an expanded Discovery Web site. That will debut this week, with a souped-up version of Microsoft's Internet Explorer called a "browser booster" and e-mail and messaging features.

It will add engrossing "Discovery Be-There Adventures," based on IPIX 360-degree video technology, the first blush of the kind of groundbreaking experiences Discovery hopes to deliver as it contemplates the broadband future.

Michela English, newly named president of Discovery.com, spoke last week of a "super-vertical" site comprising travel, lifestyle, health, discoveries, animals, kids and school-related topics.

Discovery intends to drive traffic with a 200% jump in on-air plugs for its site, according to English, who expects upgraded e-commerce to account for half of Discovery retail sales within the next couple of years, up from just 20% now. Through e-commerce and mall stores, it recorded retail revenue of \$133 million last year.

"We're layering on a very successful online service," said John Hendricks, Discovery Communications chairman and CEO, who cited several possible scenarios to pay for his \$500 million vision, including an IPO, investments from existing shareholders and new partnerships that might be spawned.

But spread out over the next five years as Discovery is projecting, that's not really a stunning figure by today's Web standards.

"Five hundred million is not that much money in Internet terms," said Gary Arlen, principal analyst of Bethesda, Md.-based Arlen Communications, who sees a clear trend in traditional media powers segregating their new-media lines. "It's a traditional media company in the era of Time



The expanded Web site will include educational information.

Warner-AOL doing what it has to do to launch new kinds of businesses."

MTV Networks was the first cable programmer to spin off its Web operations when it formed MTVi late last year. And in a version of that, last week's launch of the Oxygen cable network dovetails with its Web site.

Among the traditional broadcast network powers, ABC predated that move with Go.com, and NBC followed suit with the launch of its NBCi unit in November. CBS appears

poised to do the same.

Whether Discovery pursues the IPO route, the objective is similar: use a well-established TV brand to build a broadband-powered Web counterpart. It has plenty of deep corporate pockets to fuel the initiative, with Liberty Media, Cox Communications and Advance/Newhouse as its major shareholders.

Discovery currently boasts an estimated market value of \$10.6 billion and considerable cachet as one of cable's premiere documentary programmers.

Discovery expects to introduce pay-per-view content in the next three years, according to Andrew Sharpless, Discovery.com executive vice president, who foresees "highly 'immersive' adventure-type experiences" being available for a 24-hour ticket or a month-long subscription fee.

"We believe there'll be a pay-per-view business there," said Sharpless.

That future vision also includes an iDiscovery enhanced TV offering delivered on interactive platforms such as Microsoft TV.

Discovery also said it will debut a broadband channel, called Planet Broadband, on Time Warner's Road Runner cable Internet service, according to Sharpless. He says a similar service will eventually be introduced on ExciteAt-Home's @Home cable modem service. ■

iCast recasts launch plans

CMGI's iCast Webcasting venture isn't quite ready for Internet prime time yet.

The launch of the troubled Web venture, now tentatively set for next week, was supposed to take place during the last week of January. The latest delay—the third since the venture was announced early last year—is being downplayed as a last-minute push to put some major content deals and additional features in place.

"We're not in delay. We're still cranking. We just happened to come up with a couple of tools and a couple of content partners," said Geoff Miller, iCast senior vice president and executive producer, who says CMGI executives want everything in order for iCast's debut.

That's doubtless due to the fitful misdirections that have plagued the project, most notably the acrimonious departure of former NBC exec Neil Braun, who came to verbal blows with CMGI Chairman David Wetherell before being asked to leave late last year.

CMGI apparently changed its vision of the project from a site relying on acquired content from established programmers to one that will encourage self-created content from a community of would-be Webcasters.

—Richard Tedesco



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The Internet as incubator

Cartoon Network hopes it can find cable hits by nurturing animation on its Web site

By Richard Tedesco

The Cartoon Network is goosing its online presence with a serious expansion of Web content, doubling its original animations and adding e-commerce with an array of new characters.

The Web site for the Time Warner cable network started introducing original characters last year with episodes of Pink Donkey and B. Happy, and plans to have more than a dozen new original characters premiering on its site, CartoonNetwork.com, this year.

That will fuel what will begin to be a migration of Web content to the cable network, according to Betty Cohen, Cartoon Network president. "We're looking at that migration," Cohen says. "Sometime this summer, you'll be able to see interactive versions online and analog versions on air."

Many animators are interested in creating content for both platforms, according to Cohen, and Cartoon Network is disposed to encourage that kind of development.

One current TV series will also



PowerPuff Girls (above) get another life online this year along with a new roster of Web animations on CartoonNetwork.com. 'Pinky and the Fly' (r) is one Web original that may be developed into a series on the cable cartoon channel.



migrate to the Web sometime this year.

Over the last several months, it has recast some classic cartoon characters, including Fred Flintstone, Huckleberry Hound and Atom Ant, in inter-

active animations online, enabling young PC users to play out "multipath" animations of pre-existing episodes. The objective is to spark an interest in those characters among young viewers who are unfamiliar with them.

The online expansion also entails creating a new lineup of games featuring original and classic characters and

addition of an e-commerce area to create a new revenue stream from merchandising.

A new area also launches in April as a counterpart to

the companion Boomerang cable network Cartoon Network plans to introduce that uses classic animation aimed at baby boomers and young viewers. New pages for featured characters, including Yogi Bear and Huckleberry Hound, will be part of that package.

The fresh animation content and games are all intended to boost the already substantial traffic to the site, which currently claims more than one million different visitors monthly, and to extend those visits beyond the already high average of 22 minutes per visitor.

Most of that online audience is composed of teens and adults, but 39% comprises children 2 to 11 years old, according to Cohen.

While she declines to talk in terms of dollars, Cohen indicates that Cartoon Network is more than doubling the resources it is committing to its online initiative this year. The site will continue to rely on ad support, with promotional sponsorships playing a larger role. The network has no projection on its online merchandising effort.

Cartoon Network hopes to cash in on its Web expansion by selling on-air and online advertising packages this season.

Can't keep a good WhirlGirl down



'WhirlGirl' makes a comeback on Sho.com this year and may eventually become a series on Showtime.

WhirlGirl, that 21st century heroine determined to save the world, gets another chance this year with the renewal of the animated series of the same name on Showtime's Web site.

WhirlGirl made its comeback on the site (www.sho.com) last week with the start of a second 31-episode run. Showtime also expressed its confidence in the series by increasing its minority stake in Visionary Media, the

company that created the futuristic spoof, according to a spokesman for the company.

WhirlGirl, aka Kia Cross, will continue to make appearances in her electric-blue jumpsuit in Showtime interstitial spots this season. Last year, Showtime also used the character on outdoor billboards.

The Flash animation cult series about the twentysomething leader of a new-century rebel movement had a life of its own online before it appeared on the Showtime site. It's the first example of an animation series that has migrated from the Web to TV.

—Richard Tedesco

Three easy pieces

Web deals include one making CBS and NBC partners

By Richard Tedesco

The major broadcast networks remained in an acquisitive Web mode last week, expanding their online domains by taking stakes in Internet companies in a trio of disparate deals, including one that made CBS and NBC partners.

CBS took a 35% stake in Contentville.com, a start-up from Brill Media Holdings, for \$40 million worth of advertising and on-air promotion over the next three years. NBC and Primedia are also among the partners in the venture, collectively investing \$100 million in cash and advertising to help launch Steven Brill's latest brainchild.

Contentville.com will sell books, magazines, transcripts, original works, academic treatises and individual articles when the site launches during the second half of the year.

Fred Reynolds, CBS executive vice president, who has been the chief architect of that network's Web strategy, said Contentville fits the CBS portfolio as both a business-to-consumer and business-to-business site.

Emphasizing its focus on Web busi-

ness sites, NBCi acquired AllBusiness.com in a \$225 million stock transaction. AllBusiness.com offers entrepreneurs and small businesses products, tools and information to improve their businesses. Chris Kitze, NBCi CEO, said the acquisition provides NBCi with "a particularly broad platform from which we can develop and integrate our ongoing opportunities."

Attempting to extend its reach, Walt Disney Co.'s Go.com made an investment in Netpliance Inc., taking a 10% equity stake in the Web appliance provider in exchange for a favored position in its Web access menu. Sites under the Go.com umbrella, including ESPN.com, ABC-News.com, Disney.com, Family.com and Mr. Showbiz will have prominent places on the home page of I-Opener, Netpliance's low-cost (\$300) Internet access appliance.

The deal comes on the heels of Go.com's declaration to recast itself as an entertainment destination, narrowing its focus from that of an all-purpose portal. That strategic redirection—and the Netpliance deal—suggest Go.com's frustration at its failure to build itself into big-time portal competitor. ■

Covering the contenders



A new MSNBC site focuses on the presidential race with daily Webcasts.

Fineman will be featured in the Webcasts, which kicked off last week with reports on the New Hampshire primary.

Correspondent John Seigenthaler will anchor the daily Webcast. MSNBC.com is also creating an interactive survey to rate candidates' performances and interactive bios of the presidential contenders, including video messages.

On another Webcasting front, MSNBC.com unveiled "Hockenberry—Backstage in the News," a weekly Webcast featuring essays by correspondent John Hockenberry. It airs Thursdays at 4 p.m. (ET).

—Richard Tedesco

MSNBC.com expanded its coverage of the current presidential campaign with a daily Webcast on its Decision 2000 sub-site (www.politics.msnbc.com).

It's the first evidence of the deal between NBC, MSNBC, *The Washington Post* and *Newsweek*, combining reportage from reporters of all four news operations in the on-demand Webcasts. Tim Russert, moderator of NBC's *Meet the Press* and *Newsweek* chief political correspondent Howard

SITE OF THE WEEK

Sopranos.hbo.com/sopranos



Home Box Office New York, N.Y.

Site features: The most compelling companion content yet created for any TV series online in *The Sopranos* section launched last month to coincide with the second season premiere on HBO, including extensive clip files of all the characters in the Mafioso family tree; episode synopses available for the entire series; trivia game, chat rooms and Question of the Week to win *Sopranos* merchandise (hot items, of course)

Site launched: May 1996

Site director: Diane Jakacki, executive producer

Number of employees: 3

Design: Softcom

Traffic generated: 50,000 visitors have subscribed to The Skinny, a weekly e-mail newsletter about *The Sopranos*

Streaming technology: QuickTime, RealVideo

Advertising: None

Highlights: FBI files on the suspect Sopranos, complete with streaming video not seen on the series of witnesses to events in the series; fans can also subscribe to receive e-mail updates from the G-men on the progress of their investigation.

—Richard Tedesco

Levin has set-top fever

Time Warner chief now sees huge, looming consumer demand for digital

By John M. Higgins

After seeking for the past two years to constrain capital spending, Time Warner Cable plans to sharply boost its budget in order to rush more digital set-top converters and cable modems into subscribers' homes.

Time Warner Inc. Chairman Gerald Levin said last week that he is so hot on the prospects for digital cable that he is allowing the cable unit to boost its 2000 capital spending budget by 25% (that's \$400 million) to \$2 billion, in order to speed deployment of the digital set-tops. The units will allow subscribers to tap fat packages of conventional cable channels, plus allow some interactive services basic internet connectivity and video on demand.

The initial units being deployed are Scientific-Atlanta Inc. Explorer 2000 models, relatively limited, first-generation digital converters. The next generation of digital set-tops will have greater memory and processing power plus a high-speed cable modem that allows for more-sophisticated interactive and Web services through the TV.

Levin said that strong consumer acceptance of digital cable has prompted him to dramatically revise his expectations for digital cable. Two years ago, Time Warner executives expected digital cable to settle in at about the same penetration rate as pay TV—around 30% of basic homes.

Now, Levin projects that, after several years, digital penetration will hit 70%. "Digital is the most exciting thing I have seen in cable in a long time," he said.

About 430,000 of Time Warner's 11.5 million basic subscribers ordered digital packages by the end of 1999. Levin expects to more than quadruple his digital customer base to 2 million by the end of 2000.

Because long-term investments in cable hardware are accounted for as capital spending rather than an operating expense that penalizes an MSO's operating results, Time Warner executives say it will not be sacrificing short-term profits. They predict that the cable division's



Levin expects to quadruple his digital customer base by year-end.

cash flow will grow 13%-15% for 2000, up from 11% in 1999, though less than the 15%-16% posted in 1998.

The executives' remarks came in a briefing following the release of the company's fourth-quarter financial results, in which the company posted \$2.4 billion in cash flow, a strong 15%, adjusting for one-time gains, and an 11%

gain in revenue to \$11.7 billion.

The move was planned before Time Warner's agreement to sell out to America Online Inc. for \$181 billion, but dovetails with the Internet service giant's plans. Advanced digital set-tops will permit high-speed Web surfing through the TV set as well as through the PC.

AOL Chairman Steve Case, who is also slated to be chairman of the combined companies, wants TV and computer junkies to have as much connectivity as soon as possible to enable AOL Time Warner to offer a richer package of interactive and video products.

Some Wall Street executives are crit-

Wall Street to MSOs: Go with the flow, please

The trial balloon has floated, and it doesn't look good for other cable operators looking to roll new products out faster and sacrificing fat cash-flow growth to do so.

Last week, BROADCASTING & CABLE reported that some cable operators were considered to be backtracking from promises of double-digit percentage cash flow growth over the next year or two years. That was so they could spend even more heavily to deploy new products, particularly high-speed data service. They're motivated in part by fear that telcos will eat their best prospect for data services.

Operators have been quietly talking to Wall Street analysts and institutional investors about the idea to see if investors would focus on the value of adding a few hundred thousand subscribers earlier than anticipated. What they feared is that traders would instead seize upon slip in cash-flow growth and hammer the stocks.

Word of the plan began breaking Jan. 28, when Bear, Stearns & Co. media analyst Ray Katz issued a blast voicemail to his clients that operators might make the move. The article became available on BROADCASTING & CABLE's Web site the same day. Cable stocks dipped sharply, dropping 8%-10% for the day. And those stocks, which were already rattled by a soft market, dropped 8%-12% over the next two days.

MSO financial executives quickly moved to reassure major investors and analysts that they had no immediate plans to reduce cash flow.

Cox Communications Inc. had been the only operator publicly acknowledging that it might take that course. But money managers report that CFO Jimmy Hayes reassured them that, if Cox did anything, the reduction in cash flow would not be dramatic, perhaps shaving a point off the 12% gain investors are expecting for 2000. After two days of rock trading, Cox's stock price moved back up by mid-week.

"We certainly wouldn't need to do that," said Time Warner Inc. Chairman Gerald Levin, who disclosed plans to accelerate capital spending on new product rollouts but actually improve the cable unit's cash flow growth from 11% in 1999 to 13%-15% in 2000.

—John M. Higgins

ical of cable operators' new product rollouts, believing that operators are losing business to DBS companies selling video services and telcos deploying high-speed digital subscriber lines.

But Levin contended that the heavier spending is fueled not by fear of competition but by the financial opportunities. "It's not because we're in a footrace," he argued. "It's because I think demand is there both on the digital side and the data side."

The move is a departure from Time Warner's recent plans. To calm anxieties that the company was spending too heavily on its cable systems, Levin once promised that he would hold capital spending flat while trying to keep cash flow growing. While that would not pare debt, it would trim the company's debt-to-cash ratio—what analysts consider a company's leverage—from almost six times annual cash flow to a far more comfortable level of less than four times cash flow.

But Levin senses that investors will be more forgiving today if they see money put directly into expanding the customer base, as long as the strategy is not a threat to cash flow. And with the merger, Time Warner's debt is less of an issue than its growth.

Half of the new \$2 billion in capital spending will go for system upgrades that have long been on the books. That would allow the systems to carry a full range of digital video, data and ultimately telephone services. But the other half is variable capital, spent on modems or digital set-tops only when there is an actual customer immediately generating additional revenue.

Digital services are generating an extra \$15 in revenue per subscriber monthly and about \$9 in cash flow. That quickly covers the marketing and labor cost of grabbing a new customer—costs that do depress cash flow. While he wouldn't detail those costs, Levin did say a digital subscriber is profitable in its first year and should generate a fat cash-flow margin approaching 50% in subsequent years.

As for covering the \$325 capital investment in the converter itself, Time Warner executives bragged that they're expecting a 30% after-tax return on investment over several years.

On the modem side, average revenues are running about \$36 monthly, but costs are heavier. Levin would not say how much penetration or profitability he expects on the step up in the data sales this year. ■

Movie rights and wrongs

Pay nets get ready for videostreaming

By John M. Higgins

Who, five years ago, would have thought that anyone might be interested in watching *Braveheart* or *Babe* over the Internet, much less that they might be willing to pay for it?

Home Box Office and Showtime did. It was about that time the pay movie networks started pushing to make sure that, when they licensed movies from Hollywood studios they would be able to deliver the product over to PCs or even TVs connected in some way to the Internet.

It's not as if even today conventional

video over the Internet is of high enough quality to actually support a business for anyone other than porn merchants, where high resolution isn't necessary.

But it's the kind of thing that pay networks in particular fret about. They know the dramatic changes in technology might affect the multiyear supply deals they negotiate with studios, and they want to make sure they have the clearances to air product in whatever method becomes practical.

Ten years ago, the companies had to ensure they would be able to sell their signals not just to cable operators but to direct broadcast satellite systems,



CABLE'S TOP 25

PEOPLE'S CHOICE

The Lifetime original movie "The Courage to Love" ranked No. 5 last week, making it the top-ranked movie. Starring Vanessa Williams, it muscled a 3.6 rating/5.3 share.

Following are the top 25 basic cable programs for the week of Jan. 17-23, ranked by rating. Cable rating is coverage area rating 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	7.0	5.4	5374	11.0
2	WWF Entertainment	USA	Mon	9:00P	60	6.7	5.2	5159	9.4
3	WWF Special	USA	Sun	7:56P	21	5.0	3.9	3856	6.9
4	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.6	2.8	2749	5.1
4	Movie: 'The Courage To Love'	LIF	Mon	9:00P	120	3.6	2.7	2678	5.3
6	Rugrats	NICK	Sat	7:30P	30	3.5	2.7	2668	5.8
7	Movie: 'The Substitute (1996)'	USA	Thu	9:00P	120	3.5	2.6	2588	5.0
7	Rugrats	NICK	Thu	7:30P	30	3.4	2.6	2566	5.2
7	Movie: 'Mrs. Winterbourne'	LIF	Sat	6:00P	120	3.4	2.6	2550	6.0
10	Rugrats	NICK	Sun	9:30A	30	3.3	2.5	2534	8.8
10	Snick House 1	NICK	Sat	8:00P	30	3.3	2.5	2526	5.3
10	Movie: 'Have You Seen My...'	LIF	Thu	9:00P	120	3.3	2.5	2483	5.0
10	Movie: 'Babycakes'	LIF	Sat	4:00P	120	3.3	2.5	2482	6.8
14	Rugrats	NICK	Mon	7:30P	30	3.2	2.4	2419	4.8
15	Rugrats	NICK	Tue	7:30P	30	3.1	2.4	2389	4.6
15	Rugrats	NICK	Wed	7:30P	30	3.1	2.4	2367	4.9
15	Movie: 'Conspiracy Theory'	TNT	Sun	3:00P	180	3.1	2.4	2360	5.3
18	Hey Arnold	NICK	Sat	2:30P	30	3.0	2.3	2310	7.3
18	Rugrats	NICK	Sat	9:30A	30	3.0	2.3	2307	8.3
18	Rugrats	NICK	Sun	9:00A	30	3.0	2.3	2297	8.5
18	Hey Arnold	NICK	Sat	5:00P	30	3.0	2.3	2274	6.0
22	Movie: 'The Substitute (1996)'	USA	Sat	7:00P	120	2.9	2.3	2266	4.8
22	Hey Arnold	NICK	Sat	2:00P	30	2.9	2.3	2251	7.2
22	Ripley's Believe It Or Not	TBS	Wed	8:05P	60	2.9	2.3	2250	4.4
22	Hey Arnold	NICK	Sat	4:30P	30	2.9	2.2	2232	6.1
22	Hey Arnold	NICK	Sat	5:30P	30	2.9	2.2	2210	5.6
22	Spongebob	NICK	Sun	10:00A	30	2.9	2.2	2194	7.3
22	Hey Arnold	NICK	Sat	7:00P	30	2.9	2.2	2190	5.0
22	Movie: 'When Harry Met Sally'	LIF	Sat	8:00P	120	2.9	2.2	2176	4.6

which didn't start up until 1994.

Today, the pay networks are on the cusp of offering individual movies on their networks through video-on-demand systems. HBO, Showtime and Starz! started lining up those subscription video-on-demand rights years ago.

"We don't want to be caught in a situation where you can't deliver your channel," said Matthew Duda, Showtime's vice president of program acquisitions and planning. Broadcast and cable networks don't buy a sitcom without seeing a pilot and generally don't license a theatrical until it has been released.

But pay channels regularly sign deals for all of the output of a studio that won't even be an idea, much less a script or an actual piece of celluloid, for several years. It's key that networks anticipate what video technology might be five or 10 years ahead of time and negotiate the rights. "That's why it's always been risky to do 20-year deals," Duda said. "What's the technology going to be? Traditionally, deals are four or five years."

Precisely what kind of rights pay networks get from studios emerged as an issue last week in Sony Pictures

Entertainment's \$1.7 billion deal to move its output from HBO to Starz! and sister service Encore beginning in 2006. The deal covers around 200 titles expected to be released over six years but can be extended by the studio through 2014.

One of the reasons HBO passed on the package is that Sony wanted to retain certain rights to Internet distribution that HBO saw as infringing on its exclusive "window" to air the product. As he did in the earlier renewal of an output deal with The Walt Disney Co., Starz Encore Media Chairman John Sie agreed to allow Sony to offer the titles on a pay-per-view basis over the Internet, plus sell permanent copies that would be downloaded electronically.

Currently, pay networks have exclusive rights for TV distribution during the 12- to 18-month-long window during which they can show a title, generally following theatrical release, home video sales and pay-per-view. Then the title moves on to some combination of broadcast networks, basic cable and broadcast syndication.

HBO Chairman Jeff Bewkes said that the network has enough output deals

with other studios so that he wasn't greatly motivated to pay a rich price to renew his Sony Pictures deal that expires in 2005. However, he did acknowledge that he would have been dissuaded by the "inferior rights" Sony was offering.

Starz's Sie said he was happy to get the deal. Bulking up his portfolio of movies is important because it's widely anticipated his output deal with New Line Cinema will move over to its fellow Time Warner Inc. subsidiary HBO when it expires in 2005.

But Sie contends he has superior rights where he believes it counts: in subscription video on demand. If, as operators are planning, they can cheaply deploy the technology to sell movies on demand, Sie and other pay executives believe subscribers will pay extra, perhaps \$10 a month to be able to order all the movies and series on their schedules any time they want.

Sie contends it's of small consequence for Sony to offer titles on a PPV basis on Starz and Encore's pay window. "Who's going to buy it in our window for \$4 when, for a few dollars more, they can get all of our networks?" Sie asked. ■



GM: no spinoff of DirecTV parent

After weeks of speculation, General Motors elected not to fully spin off DirecTV parent Hughes Electronics but will instead move to extract value from its 60% stake in the unit. Rather than fully separating the tracking-stock subsidiary, GM will look to shrink its own equity base by offering to trade \$8 billion worth of its Hughes shares for GM stock. Further, GM will use another \$7 billion worth of Hughes stock to cover pension fund obligations to employees. That will leave the car manufacturer with a 30% stake.

Investors are so hot about DirecTV that they value the satellite subsidiary at twice the value of GM's core car-manufacturing operation.

A promise they'd better keep

The mayor of DeBary, Fla., won't approve the proposed transfer of Comcast's 57,000 customers in the area to Time Warner without a written promise for more channels. According to local reports, Mayor Carmen Rosamonda said Comcast failed to provide the 70 channels it promised local residents, who now have a 41-channel lineup. Time Warner,

which serves 650,000 customers in the Orlando area, is offering 81. Rosamonda says write it down. Time Warner needs the approval of the local government to complete the transfer.

RCN cooks a Chicago deal

RCN Corp. has received approval to provide bundled services covering 22 Cook County towns. The agreement expands the company's presence in the greater Chicago area following the acquisition of Chicago-based 21st Century Telecom Group, Inc. last month. The market covers more than 300,000

households, according to RCN. RCN, through a separate licensing agreement granted to 21st Century, also has regulatory authority to deliver services to 3.1 million homes in Chicago.

Playboy launches spin-off

Playboy TV is launching a spin-off of its live, interactive *Night Calls* series. Premiering Wednesday, Feb. 9 at 11 p.m., *Night Calls 411* will feature a "multiethnic cast," in Playboy's words, offering advice on "erotica, relationships and other adult topics." The 90-minute call-in program will air live the second and fourth Wednesday of each month.

Adult film stars Crystal Knight and Flower will host the new series, with Tera Patrick as the show's Internet liaison at www.wildwebwoman.com.

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GVG targets 'digicasters'

Hardware manufacturer touts new software, Internet focus

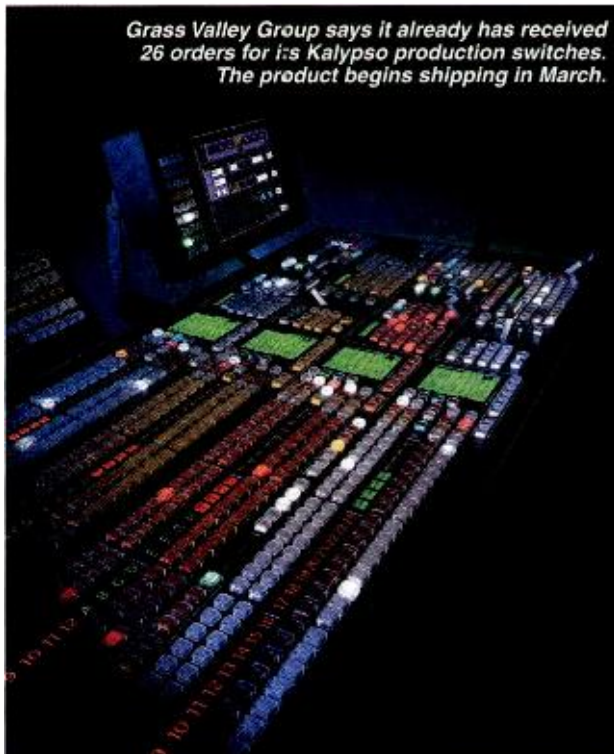
By Glen Dickson

For its first NAB exhibition since finding new ownership last September, Grass Valley Group (GVG) is casting itself as more of a software firm than a traditional hardware manufacturer. Although the Nevada City, Calif.-based company will be showing new server, switcher and routing hardware in Las Vegas, it plans to spend more time touting its software capability and looking for new business in Internet-related applications.

At its pre-NAB press briefing in Nevada City last month, Grass Valley executives spoke of a new customer base of "digicasters," which includes traditional broadcasters and cable networks branching into digital television and the Internet, as well as new-media companies whose core business is already the Web. Grass Valley wants to market its video servers and digital switchers to all of them, using the slogan "Media Without Bounds."

In its former life as Tektronix's Video and Networking Division, Grass Valley's slogan could have been "Losses Without Bounds," as the division racked up consecutive years of financial deficits. But over the past two years, the company has cut away non-core businesses, such as nonlinear editors and network computing, and consolidated its manufacturing facilities, cutting its quarterly cost structure from \$45 million to \$19 million, according to Grass Valley President Tim Thorsteinson. The company has also invested \$66 million in R&D over the past three years to create new products.

Now under the direction of a private investment group headed by Dr. Terence Gooding, co-chairman of the board of communications test and measurement company Wavetek Wandel Goltermann, Grass Valley may have turned the corner. Gooding projected \$220 million to \$240 million in revenues for fiscal 2000, with \$20 million in EBITDA (earnings



before interest, taxes, depreciation and amortization). And, although less than 10% of the company's 1999 revenues came from new products, Thorsteinson said that more than 30% of second-quarter revenues were generated by new gear, a number he expects to increase to 75% for the fourth quarter.

"By next year, all of our revenue will be coming from products we've introduced in the last 12 months," he added. In addition to developing new products, Thorsteinson said, Grass Valley will try to derive greater margins from its software development and pursue new markets for its servers, such as retail applications. "We have to build a sizable business outside our core market," he said, adding that his goal is to grow Grass Valley to a \$500 million business in five years.

In that vein, a significant product introduction for NAB 2000 is WebAble, a Web publishing tool designed to help broadcasters and new-media companies repurpose high-quality video content for the Internet. The concept is to take MPEG-2 video from GVG's Profile XP

server and downconvert it to MPEG-1, low-resolution video for Web applications. "We're well-poised to provide a spigot for the Web," Vice President of Engineering Greg Wasche said, adding that WebAble will probably be sold as a software upgrade to Profile customers. The product will be demonstrated at NAB but won't ship until next year.

One Grass Valley software product available today is ContentShare Explorer 1.0, a browser-like application that allows users to access and manage assets stored on multiple devices. ContentShare, which ships with the Profile XP, is designed to link video with related text, audio and graphics assets and is built on core Internet technology, such as Java, eXtensible Markup Language (XML) and eXtensible Stylesheet Language (XSL).

"We're taking Internet technology and plugging it into the intranet of a broadcast facility," said Wasche, pointing out that the "Internet-friendly" XP already uses IP (Internet Protocol) as a transport mechanism.

To drive penetration of the system, Grass Valley is making the source code for ContentShare available to application developers. One early user is Avstar, the newsroom computer company formed by Avid and GVG as a joint venture in February 1999. Avstar has integrated ContentShare into its Media Browse low-resolution browsing and editing system, allowing journalists to locate and link assets stored on multiple servers.

Another deliverable Grass Valley software product is NetCentral, a remote-device monitoring and configuration device based on SNMP (Simple Network Management Protocol). NetCentral is designed to lower the total cost of ownership of Grass Valley Profiles by centralizing their monitoring and cutting down on maintenance checks by station engineers. For example, Product Marketing Manager Steven

Bilow demonstrated how the NetCentral software can be programmed to automatically send a page to an engineer when the air-conditioning unit on the Profile is removed. GVG plans to extend NetCentral's functionality to its newest switchers and routers.

In DTV-related Profile news, GVG announced availability of a high-definition version of the Profile XP and unveiled an agreement with Dolby Labs to support the Dolby E professional digital-audio format on the Profile. GVG also announced two other agreements with partner companies: an agreement with Associated Press to support AP's Electronic News Production System on the Profile, and an effort with ad delivery firm Media DVX to use the Profile to play out and receive compressed commercials sent over satellite. Media DVX is purchasing more than \$2 million worth of Profiles.

On the more traditional hardware side,

GVG said it will deliver a high-definition version of its new Kalypso switcher later this year and promised 1080p/24 support in its 110 HD production switcher. The company also announced some enhancements to its wideband routing and modular product lines, such as standard definition I/O cards for the 7500 WB (wideband) 1.5-Gb/s router that will allow the same product to be used for either standard-definition or high-definition signal processing.

But GVG executives made it clear that, while the company will continue to support HDTV, they're not expecting HD sales to skyrocket anytime soon. "We're a little disappointed that the market has not exploded the way our customers had explained it to us," said Director of Product Development Ray Baldock, adding that GVG's investment in hi-def technology "was larger than necessary given the current state of the industry."

Although most of GVG's executives were firmly "on message," as they say in campaign lingo, one discordant note came from the Manager of Advanced Technology Peter Symes, who is currently SMPTE's engineering director for television as well as a senior member of IEEE. Speaking informally over lunch, Symes expressed his personal opinions on the ongoing debate over the U.S. DTV transmission standard, saying that Sinclair had raised a "valid point on the receivability" of 8-VSB modulation and that perhaps the U.S. should consider COFDM.

Although Symes made it clear that he was speaking for himself, not the company, Grass Valley execs nonetheless went to great pains afterward to proclaim that GVG had no formal position on the 8-VSB/COFDM controversy. One even asked that reporters refrain from printing Symes' remarks. ■

Pinnacle bows server for NAB

The manufacturer of desktop editing systems also enters switcher market

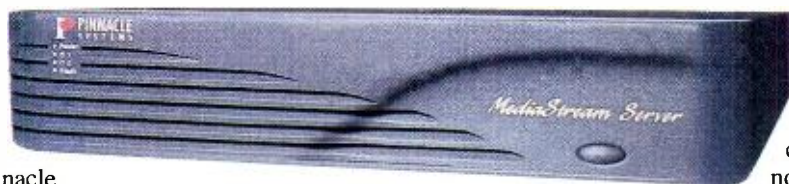
By Glen Dickson

Following up on its acquisition last summer of Hewlett-Packard's broadcast

video server business, Pinnacle Systems will travel to NAB 2000 with a new server, the MediaStream 300.

The latest server product from Pinnacle, which is best-known for its desktop effects and editing systems, is designed for small to midsize broadcasters who want to shift some jobs from tape to disk-based operation but aren't ready to make the investment in a high-end MediaStream 700 or 1600 server. Unlike Pinnacle's Thunder server, which is directed toward video production, the MediaStream 300 is aimed squarely at master-control functions, such as spot playback, time delay and caching, and can be thought of as a replacement for HP's old MediaStream Disk Recorder.

The MediaStream 300, which starts at a base price of \$38,000, can be configured from one to three channels and will store nine hours of MPEG-2 video at an encoding rate of 8 Mb/s (external RAID storage is optional). It includes Fibre Channel networking, Ethernet WAN connectivity and the "CleanCut"



Pinnacle's new MediaStream 300 is aimed at small to midsize stations looking to replace tape machines in master-control operations.

MPEG-2 trimming system, which gives broadcasters the ability to edit on any frame (I, B or P) with VTR-like jog-and-shuttle capabilities. An external HD encoder will be offered as a future option, and HD I/Os will be available this year on all MediaStream servers, according to Bob Wilson, vice president and general manager of Pinnacle's broadcast group.

The HP acquisition has given a significant boost to Pinnacle's broadcast business, which accounts for 30% of the company's projected \$250 million in annual sales, says Wilson (consumer products, such as PC boards, account for 20%, with the rest supplied by the desktop business). "If you take out MediaStream, we grew the broadcast business 40%. With MediaStream, we grew it 300%." Pin-

nacle has been able to lower MediaStream prices by 20%, he says, primarily through volume purchasing of chip technology spread across its consumer, desktop and broadcast product lines.

Other new Pinnacle broadcast products include a high-definition version of the company's popular FXDeko character generator, the HD Deko500, which will support the 720P, 1080I and 1080P/24 formats and starts at \$50,000 for a single-channel unit; and a production switcher, the PDS 900.

Introducing a production switcher will fill a significant gap in Pinnacle's product line, says Paul Turner, Pinnacle's business manager for new-product development. The 36-input, 2.5 M/E (mixed effects) PDS900 is aimed at midmarket stations, which Turner calls the "soft underbelly of the market." Since the product was developed with the help of former Grass Valley engineers, Turner expects that customers will find its control panel and overall functionality very familiar. The PDS-900 will sell for \$100,000-\$150,000 and will begin shipping in June. ■

The promise of datacasting

Digital spectrum may yield new businesses, additional revenue for broadcasters

By Peter J. Brown

As broadcasters mull over potential business plans for DTV, the idea of using their digital spectrum to broadcast data to both TVs and PCs is becoming attractive.

Although data broadcasting in the NTSC world has been held back by the small bandwidth of the analog VBI (the vertical blanking interval, a portion of the NTSC signal where closed-captioning and V-chip data are sent), the 19.4-Mb/s MPEG-2 compressed digital stream provides exceptional capacity for data. Broadcasters could transmit a high-definition program and associated data, or a standard-definition picture and multiple Web pages, simultaneously within a 6 MHz digital channel.

What type of data DTV stations will send, and how they'll make money off doing so, remains an open question. Even the most proactive "datacasters" are still in a trial mode, mainly because of the small number of DTV receiver cards available to PC users.

"When some people are talking about datacasting, they talk about wireless Internet only or rebroadcasting repurposed TV content," says Seth Grossman, senior vice president of corporate development and CFO at West Palm Beach, Fla.-based Paxson Communications. "We can offer content, but we are a pipeline, a very big pipeline, as well. It has taken a while for people to develop this particular robust piece of spectrum, and now people are starting to migrate toward what makes sense."

Paxson is evaluating all the datacasting platforms, he says: "People want to know how to make money off it and, for example, if an advertiser-driven model is really the best way to proceed."

The feasibility of datacasting increases with the development of new digital tools, such as MPEG-4 compression, which can move multimedia at very low bit rates, industry experts say.

"MPEG-4 adds a lot more tools in terms of what you can do on the content-



Viewers were able to watch enhanced Teen NBC programming, interacting with teen-related content, in a six-week test by NBC and Intel.

preparation side," says Marty Stein, senior marketing director for San Diego, Calif.-based Motorola Broadband Communications Sector (formerly General Instrument Corp.), which has partnered with Phoenix-based Wavo Corp. "It is also ideal for a layered approach to digital content delivery. Among other things, MPEG-4 offers a much better way to present half-screen and quarter-screen windows on a TV or PC screen."

Various datacasting trials are gaining momentum. NBC and Intel Corp. conducted a six-week test last fall involving roughly 500 homes, using a satellite-based transmission to simulate a 2-Mb/s off-air datacast stream. Young viewers were able to watch enhanced TNBC (Teen NBC) programming, slated to launch later this year, according to Jonathan Boltax, director of the enhanced broadcast group at NBC in New York City.

"We did something which we understand has never been done before," he

says. "Viewers in these homes were provided with data, along with TNBC programming. We also sent them background files at the same time, allowing the viewers to engage in teen-related content after the shows were completed under the banner 'TNBC To Go,' throughout the week, not just during the broadcast. We did not conduct this trial specifically for technology reasons. We wanted to see our viewers' reactions to data in the digital space."

Granite Broadcasting is beginning datacasting trials this week at KNTV San Jose, Calif., using data-insertion gear supplied by Harris Corp. and developed by SkyStream Networks. KNTV-DT will use SkyStream's media routers to insert multiple Real-Video streams into its digital signal. Granite also plans to experiment with broadcasting Internet content at KBWB San Francisco later this month. "Right now, we're in experimental mode, and we're trying to figure out what will interest the consumer,"

says Molly Glover, director of Internet marketing and new-media development.

DTV Plus, a division of Capitol Broadcasting in Raleigh, N.C., has been working closely with Intel's Center for Datacasting Innovation (CDI) on its own series of datacasting trials, using Capitol Broadcasting's facility in Raleigh, WRAL-DT, as a transmission site.

DTV Plus uses a relatively simple array of hardware to get the datacasting job done, according to Sam Matheny, vice president and general manager of DTV Plus. Microspace, another division of Capitol Broadcasting, provides the satellite receiver. At WRAL-DT, the datastreams are managed and metered by Skyscraper, a rack-mounted PC running Windows NT 4.0 with a 100BaseT or 10BaseT Ethernet link provided by LG Electronics Research Center of America (LGERCA), Princeton Junction, N.J. The outbound datastream is

fed into a Thomcast Opal IP-MPEG-2 gateway, which inserts the data into the MPEG-2 transport stream, and then everything passes into a Divicom encoder and multiplexer before heading out to the WRAL-HD transmitter.

The data streams are received by AT-1000 model PC receiver cards, also supplied by LGERCA.

Matheny says he is quite pleased by the performance of the overall system. "We are providing people access to DTV on their computer, as well as broadband data services. It is also worth noting that the LGERCA AT-1000 receiver card has both S-video and composite video outputs as well as multichannel audio. This will allow users to view the DTV signal on their existing television set.

"In this instance," he adds, "we have 2 Mb/s allocated to data as our baseline, and we certainly can increase this allocation. We can mix, match and vary whatever it is we want to do, such as broadcast the WRAL Web site at 500 Kb/s or broadcast MP3 files at 500 Kb/s. We have done full software downloads, full-motion video files and Wave files. The LG solution is robust."

Many datacasting proponents credit Menlo Park, Calif.-based Geocast with drawing the spotlight to the viability of the datacasting business model. Providing a complete system including content, transport, a platform and software is the company's objective. By partnering with and securing investments from Belo, Hearst-Argyle, Liberty Media and Electronic Arts and by signing on with a major consumer electronics company to produce DTV receivers, Geocast has revved up the industry's buzz about datacasting considerably.

Geocast announced in December that Thomson multimedia has invested \$15 million in the venture and will handle development, manufacturing and sales of an RCA-branded Geocast receiver that will store DTV data and connect to a PC to display it. Geocast demonstrated the product at the CES show in Las Vegas and plans a field trial with Granite Broadcasting's KNTV-DT in San Jose, Calif., that will get under way in April.

But that's only the start of Geocast's ramp-up, says Vice President of Network Engineering and Operations Charles Jablonski. "There is tons of stuff that has to be done, like buying a satellite transponder and building a network operations center," he says. "It all amounts to a bunch of tasks that need to



SkyStream Networks' media router, marketed by Harris under the DataPlus brand, can be used to insert IP packets into an MPEG-2 DTV stream. Granite Broadcasting is using it to broadcast Internet content in the San Francisco market.

be executed in the right order. We need to find a way to get data out to the stations, among other things. We are platform-independent, and broadcasting represents just one leg of our strategy."

Jablonski left his former employer, NBC, where he had served for almost 15 years in various engineering capacities, to join a growing Geocast staff that includes alumni of Netscape, SGI, DirecTV, IBM, the NAB and the FCC.

"Broadcasters recognize that datacasting is a near-term moneymaker, whereas DTV is probably a little way out," says Geocast CEO Jim Ramo. "Our approach is to cache rich media and video and to do so in an always-cache-on mode. We don't want the caching to be done on a PC for two reasons: Some people simply turn off their PC, and the PC hard drive would be too difficult to manage."

DTV Plus' Matheny is apparently not so concerned about feeding datacasts directly into consumers' PCs, regardless of whether or not they are left on all the time. "Ideally, folks would leave their computers on and be capturing data," he says. "If they elect not to, they can still use our system, although they will have to allow time after booting up for their systems to build or refresh the cache. However, this should not take long since we have a broadband system."

With the introduction of DTV receiver cards by such companies as Hauppauge Digital Inc., Hauppauge,

N.Y., which rolled out its \$299 WinTV-D PC card last fall (an HD version will be available shortly), consumer electronics retailers like Best Buy can slowly begin growing the retail market for datacasting client devices. Several broadcasters are already using WinTV-D cards in datacasting trials. But, initially, PC cards are viewed as a way for interested viewers to access DTV without spending large sums on a DTV or HDTV set.

"We display DTV on a PC," says Hauppauge Digital CEO Ken Plotkin. "We support datacasting, although most consumers don't care about it. The demand thus far has been with data trials, not with consumers."

How fast will the retail side of the datacasting business materialize? For datacasting to succeed, it better happen sooner rather than later, according to Wavo director of system integration Joel Fear.

"There is no cookie-cutter solution when it comes to the broadcasters and datacasting," says Fear. "Broadcasters have to do whatever it takes to make rapid inroads into retail channels. Datacasting needs more than passive support. As we are witnessing in the broadband sector, markets like this often need a quick boost. This muscle must come from broadcasters and the consumer electronics manufacturers. They have to determine what is necessary from a financial standpoint to make datacasting a reality." ■

FCC ponders ch. 6 grab

May revive plan to convert TV spectrum to radio for that medium's transition to digital

By Bill McConnell

TV broadcasters' fears of losing channel 6 have returned. Even though regulators two years ago said it would be wrong to take channel 6 from TV stations, the FCC has resurrected the idea of transferring the spectrum block to radio broadcasters.

Channel 6 is currently used by 59 full-power analog, one digital and 170 low-power TV stations.

The take-back could be necessary if the FCC rejects digital radio technology, favored by most broadcasters, that would allow stations to simultaneously transmit both analog and digital signals on the same frequency. Although indicating that IBOC has the edge, the FCC hasn't ruled out a two-channel approach similar to that used for TV's transition to digital.

The radio industry-favored technology, called in-band, on-channel (IBOC), is being developed by two rival companies. Its viability is not yet proven, though.

If IBOC is not approved, the FCC will have to find additional spectrum for digital radio so stations can continue their analog signals during the transition.

Commercial radio stations haven't weighed in, but public radio stations have long coveted the channel 6 spectrum because it is adjacent to radio frequencies reserved for noncommercial

Never to return?

If the FCC reallocates ch. 6 to radio, 14 TV stations with poor DTV channels would no longer be able to return to ch. 6 after the digital transition is complete.

Station	DTV allotment
KVIE Sacramento, Calif.	53
WKMG Orlando, Fla.	58
WCTV Thomasville, Ga.	52
KWQC Davenport, Iowa	56
WCML Alpena, Mich.	57
WLNS Lansing, Mich.	59
WABG Greenwood, Miss.	54
WECT Wilmington, N.C.	54
KSRE Minot, N.D.	57
KOTV Tulsa, Okla.	55
WPVI Philadelphia	64
WIPR San Juan, P.R.	55
KBNY Ely, Nev.	None
KBCJ Vernal, Utah	None

use. Although National Public Radio says it supports the IBOC standard, it is pushing for the transfer of the TV channel 6 spectrum to radio service.

The transfer would alleviate the "increasingly intolerable congestion on the FM band," NPR told the FCC recently, and would eliminate TV channel protection safeguards preventing many public stations from transmitting at maximum allowable power levels.

Because channel 6, along with other lower-band VHF channels, offers more-

complete coverage and superior propagation and uses much less power than UHF frequencies, the FCC in 1998 rejected a request by religious broadcasters to transfer the channel from the DTV "core channel group."

TV broadcasters say they are shocked to find channel 6 under threat again. "Doubts these stations face could interfere with the transition to DTV and impede investment during the rollout period," wrote the Association for Maximum Service Television.

MSTV said a take-back would be particularly damaging to the 12 TV stations whose digital allotments are in the less desirable channels 52-59. These stations, like all existing outlets with DTV outlets outside the core VHF channels, have the option of returning to their original frequency once the DTV transition is completed. Two stations using analog channel 6 have no DTV allotment yet.

Transferring channel 6 would do little to help radio's transition to digital, MSTV argued. For starters, as much as 64 Mhz of new spectrum would be needed to provide all 12,500 radio stations with a second channel; the transfer would provide only 6 Mhz.

Also, channel 6 would not be available in all markets until the DTV transition is completed, which would be 2007 at the earliest. ■



S-A gets big order from Adelphia

Adelphia Cable has ordered approximately \$90 million worth of digital set-top boxes from Scientific-Atlanta. The MSO plans to use the set-top units to deliver interactive services to its subscribers. The deal calls for S-A to supply Adelphia with a

minimum of 300,000 Explorer 2000 set-tops this year. "We are being aggressive in deploying digital services because we have seen the positive reaction of our customers, and it's clear they are interested in receiving a richer array of cable services," says Michael Rigas, Adelphia executive vice president of operations.

Beehive creates tennis promos

New York design and production house Beehive created ads for ESPN's coverage of the Australian Open tennis tournament. Featuring young stars like Serena Williams and Anna Kournikova and legends like Pete Sampras, the ads combined moving footage with still



Flashy ads for the Australian Open on ESPN featured young tennis stars.

images. They were rough-cut on Avid machines, with treatments and animations applied in Adobe After-Effects. Beehive is working on a Davis Cup package and a men's and women's package for the rest of the tennis season.

TECHNICALLY SPEAKING

Neil Gaydon

President, Pace Americas

**AGE:** 39

JOB DESCRIPTION: At Pace since 1995 as regional director, Europe/Middle East/Africa, and previously head of product development. Launched digital services in Holland, Italy and Mexico. Instrumental in securing Sky New Zealand contract. Will now focus on digital television in North America, particularly cable MSOs, satellite and MMDS digital television operators.

THE TV SIDE: 12 years experience in consumer electronics

FAMILY: Married with two children

WOULD RATHER BE: Playing guitar on the beach

BEST LESSON: "It is important for equipment vendors to offer profits, not promises. When it comes to delivering boxes when they are promised, our track record is second to none."

Eyeing U.S. modem market

With revenues and profits growing at well over 50% a year, U.K.-based Pace Micro Technology PLC is hot. And it's setting its sights on the U.S. market. In a joint partnership in the U.K. with Liberate and Cisco Systems, Pace claims the first implementation of an integrated OpenCable-compliant digital cable modem using U.S. standards. Its set-top box features a wireless PC link, which allows for Web surfing anywhere in the home. With NDS Ltd. as partner, Pace is pushing hard-disk-drive technology in a digital end-to-end solution known as XTV, while proceeding with the delivery of 750,000 Pegasus set-top boxes to Time Warner Cable later this year. Neil Gaydon, president of Pace Americas in Boca Raton, Fla., is part of a team that recently sent a letter to the FCC in support of Sinclair Broadcasting's petition championing COFDM modulation, a sign that Pace is interested in the over-the-air U.S. set-top market as well. In an interview with Peter Brown, he discusses his company's strategy.

Why send this letter to the FCC when no other receiver manufacturer has yet to come to the aid of Sinclair and COFDM?

Based on our experience with the ONdigital DTV service in the U.K., we have decided to offer our expertise and experience with COFDM/DVB-T to the FCC. We are well into our second-generation ONdigital DTV receivers already. It is our opinion that, since Sinclair has filed this petition, now is the time to provide input. If the petition is rejected, we can then say that we at least tried to develop and improve the performance of the ATSC box. That said, I want to emphasize that we are standards-neutral.

Any response from the FCC?

None at present.

Have you had any direct contact with Sinclair?

We do have a working relationship. We have reviewed their findings and deem them worthy of consideration.

Your letter to the FCC says that the retail price of a COFDM set-top box could be as low as \$300-\$400, or 50% less than the lowest-priced U.S. DTV receiver. Why are COFDM boxes that much less expensive?

We estimate that 85% of the silicon being

produced is for COFDM/DVB-T systems. The sheer quantity drives price down, and the design is cheaper as well.

In regard to the NDS XTV-based hard-drive solution from Pace, why NDS and XTV?

We have shipped more NDS-equipped [set-top boxes] than any other company. Our joint development of XTV has been very successful. XTV is integrated into the broadcaster's system so the broadcaster can control that hard disk, can control differentiated advertising, can control VOD and can control extra interactive services that require a lot of local data storage.

What can you say about the Home Gateway and MPEG-4?

We demonstrated a device with Microsoft TV at the Western Cable show that allows for less contention on the big-screen TV. MPEG-4 is on our roadmap for a TV product.

How big is the MMDS market in the U.S.?

In the North American market, cable and satellite are bigger plays than MMDS, although MMDS has an important niche. It is also an important product in Latin America.

What about satellite receivers?

Pace's heritage is in satellite. Probably 90% of the 10 million devices we have sold around the world are satellite. Our clients include News Corp., BSkyB, CanalPlus and StarTV in Hong Kong. We have integrated the Acorn technology, which we acquired last year, into a hybrid two-way broadband multichannel solution for satellite and terrestrial applications.

What is your relationship with Cisco Systems?

Our relationship is very close and broad. We were both suppliers to Cable & Wireless Communications in the U.K. We do a fair amount of joint selling. We have already announced that we are working together, along with a variety of consumer electronics companies, on VOFDM, a non-line-of-sight wireless broadband technology.

What about total revenues for last year?

We announced total revenues for the 27 weeks that ended Dec. 4 of approximately \$253 million. ■

CHANGING HANDS

The week's tabulation of station sales

TVS

KOSA-TV Odessa/Midland, Texas

Price: \$8 million

Buyer: ICA Broadcasting I Ltd., Odessa (John Bushman, chairman; Terry A. Lee, president); Bushman KMCM(FM) Odessa

Seller: Benedek Broadcasting Corp., Rockford, Ill. (A. Richard Benedek, chairman/owner); owns/is buying 26 TVs.

Facilities: Ch. 7, 316 kW vis, 39.8 kW aur, ant. 741 ft.

Affiliation: CBS

COMBOS

WRSC(AM)-WQWK(FM) State College, WBLF(AM) Bellefonte/State College and WNCL(FM) (formerly WIKN(FM)) Port Matilda/State College and WGLU(FM) Johnstown and WQKK(FM) Ebensburg/Johnstown all Pa.

Price: \$7.5 million

Buyer: Dame Broadcasting, Harrisburg, Pa. (Al Dame, president); is buying WCHA(AM)-WIKZ(FM) and WCHA-FM Hagerstown/Chambersburg/Waynesboro, all Pa.

Seller: Marathon Media LLC, Chicago (Christopher F. Divine, president/director; Bruce Buzil, manager/director); owns 11 AMs and 23 FM

Facilities: WRSC: 1390 kHz, 2 kW day, 1 kW night; WQWK: 97.1 MHz, 3 kW, ant. 403 ft.; WBLF: 970 kHz, 1 kW day, 61 w night; WNCL: 107.9 MHz, 350 w, ant. 469 ft.; WGLU: 92.1 MHz, 580 w, ant. 1,043 ft.; WQKK: 99.1 MHz, 50 kW, ant. 500 ft.

Formats: WRSC: news/talk; WQWK: rock/AOR; WBLF: country; WNCL: AC; WGLU: CHR; WQKK: active rock

Broker: Norman Fischer & Associates

KVOK(AM)-KRXX(FM) Kodiak, Alaska

Price: \$500,000

Buyer: Kodiak Island Broadcasting Partnership, Bainbridge Island, Wash. (Richard Kale, Lou Wright, Dennis Bookey and Scott Smith, general partners); no other broadcast interests

Seller: Cobb Communications Inc., Kodiak (Thomas Tierney, principal); no other broadcast interests

Facilities: AM: 560 kHz, 1 kW; FM: 101.1 MHz, 3.1 kW, ant. 46 ft.

Formats: AM: oldies; FM: classic rock

PROPOSED STATION TRADES

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

THIS WEEK

TVs □ \$8,000,000 □ 1
 Combos □ \$8,000,000 □ 2
 FMs □ \$2,250,010 □ 3
 AMs □ \$37,000 □ 2
 Total □ \$18,287,010 □ 8

SO FAR IN 2000

TVs □ \$337,134,156 □ 9
 Combos □ \$532,925,816 □ 24
 FMs □ \$104,724,020 □ 33
 AMs □ \$36,322,000 □ 26
 Total □ \$1,011,105,992 □ 92

FMS

Construction permit for KBGY(FM) Faribault, Minn.

Price: \$2.2 million

Buyer: Milestone Radio II LLC, Salt Lake City, Utah (Daniel Peters, president/director); owns WQPM(AM)-KLCI(FM) Princeton, Minn. Peters also has interest in KVBM-TV Minneapolis/St. Paul, Minn.

Seller: James D. Ingstad, Fargo, N.D.; owns three AMs and four FMs

Facilities: 107.5 MHz, 48 kW, ant. 394 ft.

Broker: Media Ventures Partners

Construction permit for KQWK(FM) Wallace, Idaho

Price: \$50,000

Buyer: CSN International, Santa Ana, Calif. (Charles W. Smith, president); owns one AM and 12 FMs. Smith also has interest in five other FMs.

Seller: Hawkeye Radio Properties Inc., Middleton, Wis. (Dale Ganske, president). Ganske also owns KHIX(FM) Carlin, Nevada.

Facilities: 97.5 MHz, 50 kW, ant. 922 ft.

WPDQ-FM Freehold Township, N.J.

Price: \$10

Buyer: Lazarus Elias Foundation Inc., Highland Park, N.J. (Bonnie Stamat, president/sister-in-law of seller); no other broadcast interests

Seller: Faith Broadcasters Inc., East Brunswick, N.J. (Andrew Stamat, principal); no other broadcast interests

Facilities: 89.7 MHz, 10 w horiz., 2 kW vert., ant. 170 ft.

Format: Oldies

AMS

WPRY(AM) Perry, Fla.

Price: \$25,000

Buyer: Dockins Communications Inc., Fredericktown, Mo. (Fred M. Dockins, owner); no other broadcast interests

Seller: RAHU Broadcasting Inc., Perry (Barbara O. Hughes, principal); owns WNFK(FM) Perry

Facilities: 1400 kHz, 1 kW

Format: Country

KQEO(AM) (formerly KHTZ) Albuquerque, N.M.

Price: \$12,000

Buyer: Vanguard Media LLC, Albuquerque (Don Davis and Edward Longhi, principals). Davis owns/is buying one AM and two FMs

Seller: LifeTalk Broadcasting Assoc., Vonore, Tenn. (Paul Moore, president); owns/is buying one AM and seven FMs. LifeTalk is swapping KSVa(AM) (formerly KZSS) for KHTL(AM) Albuquerque

Facilities: 1520 kHz, 1 kW day

Format: Alternative rock

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,784
Commercial FM	5,720
Educational FM	2,040
Total Radio	12,544
VHF LPTV	563
UHF LPTV	1,594
Total LPTV	2,157
FM translators & boosters	3,190
VHF translators	2,162
UHF translators	2,739
Total Translators	8,091
Commercial VHF TV	561
Commercial UHF TV	661
Educational VHF TV	125
Educational UHF TV	245
Total TV	1,592

CABLE

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

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

DATEBOOK

MAJOR MEETINGS

Feb. 16-19—Radio Advertising Bureau Marketing & Leadership Conference. Adams Mark Hotel, Denver. Contact: (800) 917-4269.

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

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

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

May 22—George Foster Peabody Awards, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr.

Barry Sherman (706) 542-3787.

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

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

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

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

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

THIS WEEK

Feb. 7-9—CTAM 17th annual Research Conference: Merging Marketing and Technology Through Research. Sheraton San Marcos Golf Resort & Conference Center, Chandler (Phoenix) Ariz. Contact: Barbara Gural (703) 837-6540

Feb. 9—The Media Institute Communications Forum. The Four Seasons Hotel, Washington. Contact: Susanna Coto (202) 298-7512

Feb. 9—New York Women in Film & Television A Rose by Any Other Name, panel discussion on global TV. The Lighthouse, 111 East 59th Street, New York. Contact: Miriam Stern (212) 794-1289

Feb. 10—UJA-Federation Annual Broadcast, Cable & Video Luncheon: Bob Iger to be "roasted." Waldorf-Astoria Hotel, New York City. Contact: Nicole Walker (212) 836-1853.

Feb 11-12—Oklahoma Association of Broadcasters Annual Convention. Westin Hotel, Oklahoma City, Okla. Contact: Carl Smith (405) 848-0771.

ALSO IN FEBRUARY

Feb. 16—CTAM Teleseminar—Customer Loyalty: Thriving in the Digital Age. Multiple locations. Contact: Sujata Paul (703) 549-4200.

Feb. 16-19—Radio Advertising Bureau Marketing & Leadership Conference. Adams Mark Hotel, Denver. Contact: (800) 917-4269.

Feb. 16-20—Association of Music Personnel in Public Radio Annual Conference. The Doubletree Hotel in the French Quarter, New Orleans. Contact: Deanne Poulos (480) 833-1122.

Feb 17-19—Broadcast Cable Credit Association Credit Conference 2000. Seattle Sheraton Hotel, Seattle. Contact: (847) 296-0200.

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

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

MARCH

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

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

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

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

March 12-15—Southern Cable Telecommunica-

tions Association Inc. Eastern Show. Atlanta. Contact: Patti Hall (404) 252-2454.

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

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

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

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

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

March 27-28—The Citizenship Education Fund Minority Broadcast Advocacy: Turning the Tides for Minority Entrepreneurship Conference. The International Trade Center, Washington. Contact: (202) 544-6708.

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

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

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

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

APRIL

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

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

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

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

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

April 8—Broadcasters' Foundation Charity Golf Tournament. Las Vegas National Golf Club, Las

Vegas. Contact: Gordon H. Hastings (203) 862-8577.

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

April 10-11—Television Bureau of Advertising Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.

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

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

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

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

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

MAY

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

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

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

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

JUNE

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

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

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

June 11-16—Banff Television Foundation BTVF 2000. Banff Strings Hotel Convention Centre. Banff, Alberta, Canada. Contact: Heidi Bobiak (403) 678-9289.

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

Breaking new ground, again

David Bohrman is accustomed to pioneering. In fact, he has virtually made a career of it.

The newly appointed CEO of Pseudo.com was on the original staff of *Nightline* at ABC News. And he was the creative force behind *World News Now* when that overnight news show was created, after pioneering ABC News' first entry into interactive production on laserdisc.

So Bohrman doesn't really see his recent move to Pseudo.com—already an established Internet programmer with an eclectic slate of studio-based Web shows—as much of a leap. “A lot of the programs at Pseudo aren't news-based,” he observes, “but they are reality- and information-based.”

That's a context Bohrman clearly comprehends. Shortly after receiving his master's degree in journalism from Columbia University, he started his career as a field producer at ABC News as the network was segueing from its nightly coverage of the Iranian hostage crisis to a late-night news show that was a work in progress. “*Nightline* was this sort of great adventure,” he recalls. “We didn't know what we were doing, and this guy [Ted] Koppel was an unknown. We didn't even know what the program was going to be called a week ahead of it.”

In 1980, doing the sort of multiple live feeds that became a *Nightline* staple was an adventure in itself. And the inevitable unforeseeable shifts in news events made it that much more exciting. “I remember sitting in the control room the night Mount St. Helens blew. We looked at each other and said, ‘What do we do now?’ We had another show planned.”

He soon became senior producer on *Nightline*—at age 27, the youngest in that position in the network news business—and then moved to *World News Tonight* as senior producer. In 1984, he became a senior producer for ABC News, covering the space shuttle *Challenger* explosion, the hijacking of TWA Flight 847 and the national elections.

It was developing information for ABC News anchor Peter Jennings during the coverage of the 1988 elections that led Bohrman into his first interactive production experience. He oversaw development of an interactive “sampler” that became the first ABC News interactive laserdisc, *The '88 Vote*, which included candidate speeches and position papers. Bohrman directed several laserdisc projects as executive pro-



‘All the interdependence of the technology creates so many unknowns.’

David Ellis Bohrman

Chief executive officer, Pseudo.com, New York; b. April 30, 1954, Hollywood, Calif.; B.S., physical science, B.S., French, Stanford University, 1976; M.S., Journalism, Columbia University, 1978; various positions at ABC News, 1980-1993; executive producer, special events, NBC News, 1993-1997; vice president and executive-in-charge, CNN *Moneyline*, 1998-1998; executive vice president, CNNfn, 1999; present position since mid-January; m. Catherine Leuchs; children, Amber and Harrison.

ducer of ABC News InterActive, including an interactive treatment of Israel and the Palestinian Liberation Organization and a disk about the civil rights movement that included a searchable version of Martin Luther King's “I Have a Dream” speech. But then the unit was disbanded. “It was several years ahead of its time,” Bohrman says. “But ABC really didn't get it.”

Bohrman, however, did get the import of new media and seriously considered leaving ABC News to start his own company after helping with coverage of the Gulf War in 1991. But then he was offered a job creating a new overnight news show. “It was too good an opportunity to pass up, being given several hours of network airtime to play with.” So he was named executive producer of *World News Now*, helping spawn a tongue-in-cheek format with its own polka theme that suggests the Web world he's in now.

But Bohrman still had several years of network news production to go before he would make the transition to the Internet. He joined NBC as an executive producer of special events for NBC News in 1993, covering the Oklahoma City bombing and the O.J. Simpson trial, among other events, over the subsequent four years. As NBC News executive-in-charge, he also developed MSNBC's computing and technology show, *The Site*. He moved on to CNN as vice president and executive producer of *Moneyline* in 1998 and then moved over to CNNfn as executive vice president early last year.

And now he's on to a new medium, but still contemplating formats focused primarily on disseminating news and information with such shows as *SpaceWatch* and *BizTech 2000*.

It's a marked difference in media scale, from reaching millions of viewers on network TV to interacting with thousands of Web surfers in Pseudo.com's niches. It also means conserving resources beyond the “shoestring” network news budgets he recalls. But he counts himself lucky to again be in on the start of something small that could become something big.

“I think we're helping to create where we're all going,” says Bohrman. “Here the violent collision of content and technology, all the interdependence of the technology, creates so many unknowns.”

But the unknown is a place where David Bohrman seems quite comfortable.

—Richard Tedesco

BROADCAST TV

Kevin Sullivan, communications executive, Dallas 2012 Olympic Bid Committee, Dallas, joins NBC Sports, New York, as VP, communications.



Stratton

Dene Stratton, senior VP/general manager, DIC Entertainment, Burbank, Calif., joins ABC Inc., Los Angeles, as VP, planning and controlling.

Charles R. Stuart, general sales manager, KDTV-TV San

Francisco, joins parent company Univision, New York, as VP, national spot sales.

Daryl Staehle, director, TV network sales, U.S., Associated Press, Washington, named director, television sales, North America.



Bridger

P. David Bridger, development director, Home-ward Bound, Phoenix, joins KSAZ-TV there as community affairs director.

James E. Donnelly, VP, sales development, Paxson Communications,

West Palm Beach, Fla., joins GEMS Television, Miramar, Fla., as VP, advertising.

Jim Glendering, general sales manager, WCOV-TV Montgomery, Ala., joins WGBA-TV Green Bay, Wis., as corporate sales manager.

Ingrid Nelson, market development manager, Clear Channel, Cleveland, joins WKYC-TV there as director, sales marketing and new business.

Appointments, Florida Public Broadcasting, Tampa: **BaBette Davidson**, assistant director, television and program manager, Georgia Public Television, Atlanta, joins as VP, The Programming Service; **Jane Sheridan**, director, programming, KCTS-TV Seattle/Tacoma, Wash., joins as part-time programming executive. She will continue her KCTS-TV role.

Sherry Carpenter, director, marketing and promotion, WOIO-TV and WUAB-TV Cleveland, joins WTAE-TV Pittsburgh as director, creative services.

Brian Couch, local sales manager, WIFR(TV) Rockford, Ill., named general sales manager.

JOURNALISM

Christine Cruz, reporter/fill-in anchor, WSVN-TV Miami, named co-anchor, *Today in Florida*.

Ken Broo, sports director and anchor, WUSA-TV Washington, joins WLWT-TV Cincinnati as sports director and anchor.

Priscilla Ress, anchor/reporter/producer, WGGB-TV Springfield, Mass., joins WTNH(TV) New Haven, Conn., as consumer/investigative reporter.



Treadwell

David Treadwell, talk-show host, KTLK(AM) Denver, joins KDVR(TV) there as sports anchor.

Appointments, WCAU-TV Philadelphia: **Sharon Reed**, general assignment reporter, WSVN-TV

Miami, joins as co-anchor, weekend evening news broadcasts; **Lisa Mishler**, interim anchor, named general assignment reporter.

RADIO

Victoria Urtasun, senior account executive, Radio Unica, San Francisco, joins Radio Unica San Diego as general manager.

Rick Cruz-Aedo, senior account executive, KQQK-FM Houston, joins Radio Unica there as national sales manager.

Appointments, Bert Berdis & Co., a radio commercial production company, Hollywood, Calif.: **Jason Cox**, writer, McCann-Erickson, Atlanta, joins as writer/producer; **Brooke Berdis**, writer/director, *Hero Worship*, joins as writer/producer.

CABLE

Appointments, MTV, New York: **David Cohn**, senior VP, marketing, MTV, named general manager, MTV2; **Tina**

Exarhos, senior VP, communications, named senior VP, communications and music marketing; **Christina Norman**, senior VP, on-air promotions, named senior VP, marketing and on-air promotions.

Matthew Weiss, director, national account, MTV Networks, New York, joins Fox Family Channel there as regional VP, New York.

Appointments, Discovery Communications, Bethesda, Md.: **Chris Lonergan**, VP, affiliate sales and marketing, named senior VP; **Lori McFarling**, VP, distribution and marketing strategy, named senior VP.



Moore

Michele Moore, director, media relations, Wink Communications, Los Angeles, joins Nickelodeon, New York, as VP, communications.

Amy Mahfouz, assistant director, business and media relations,

Oliver Productions, New York, joins Fox News Channel there as senior publicist.



Anderson

Sheryl Anderson, director, employee relations and administration, Starz Encore Media Group, named VP, human resources.

Charles McElroy, VP, new services support, Cox Communications,

Atlanta, named VP, Cox Business Services.



Barbour

Bill Barbour, VP, operations, Fanch Communications Inc., Bowling Green, Ohio, joins Charter Communications, St. Louis, as VP, operations, Southeast region.

John Staley, senior account executive, Christal Radio,

Chicago, joins NBC Cable there as account executive, NBC Cable Ad sales.

Tim Leisure, VP, ESPN International, Bristol, Conn., named VP, programming.

Tom Cahill, director, ad sales, Product Information Network, Englewood, Colo., named VP.

**ADVERTISING/MARKETING/
PUBLIC RELATIONS**

Appointments, BBDO New York: **Bill Katz**, president and chief operating officer, named co-chief executive officer. He will be succeeded by **Jeff Mordos**, executive VP and member, New York board of directors; **Michael Patti**, vice chairman and executive creative director, named senior executive creative director; **Bernadette Murray**, executive VP, senior account director, Campbell's, named senior account director, Pepsi-Cola; **Simon Marlow**, executive VP and managing director, Gillette and Duracell, named director, multinational account services. He will continue his current duties. **Janet Lyons**, senior VP and senior creative director, named director, business development; **John B. Osborn**, senior VP and worldwide senior account director, Frito-Lay, named director, integrated marketing services.

TECHNOLOGY

Tedd Jacoby, national accounts manager, Communications Specialties Inc., Hauppauge, N.Y., named director, sales.

James Boyle, senior VP, Discovery Communications, Bethesda, Md., joins Digital Focus, Herndon, Va., as senior VP, marketing and communications.

Appointments, One/Eleven, San Francisco: **Adam Pinch**, control-room engineer, ZDTV, San Francisco, joins as studio manager; **Chris Pinkston**, facility manager, Chicago Pacific Entertainment, Chicago, joins as first studio engineer; **Christopher Dienstag**, producer/star/distributor, *The Money Tree*, joins as special projects consultant; **Jennifer Belkus**, assistant to the producer, Promises Project, Berkeley, Calif., joins as client-services director; **Zach Hammer**, editor, *Lola's Child*, joins as assistant editor.

Paul Hufstader, director, radio operations, Monitor Radio, Grand Rapids, Mich., joins RDA Systems there as sales executive.

INTERNET

Bill Coleman, VP, business development, MP3, joins e-Media, New Canaan, Conn., as VP, sales.

Terry Irving, executive producer, Imus on MSNBC, Fort Lee, N.J., joins TV on the Web, Reston, Va., as VP, production.

Diane Linen Powell, senior VP, corporate communications, International Family Entertainment, New York, joins lifescape.com, Vienna, Va., as chief marketing officer.



Kimmel

Appointments, Playboy.com Inc., New York: **Jeff Kimmel**, advertising sales manager, *Playboy* magazine, New York, named VP, advertising sales; **Laura Sigman**, national communications manager, Kaplan Educational Centers, New York, joins as manager, public relations and publicity.

MJ Bear, director, new media, NPR, Washington, named VP, NPR Online.



Gruen

Erica Gruen, president and chief executive officer, Food Network, New York, named to the board of directors for Vericore Communications, Toronto, and chairwoman, media advisory committee, ENN (an Internet-enabled network).

Nancy Cassut, assistant news director, WCCO-TV Minneapolis/St. Paul, joins Internet Broadcasting Systems there as director, content operations.

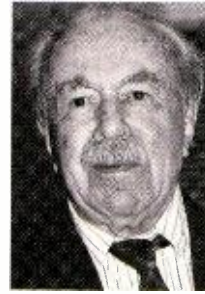
Leianne Scharfenberger, public relations assistant, TV Interactive, Boca Raton, Fla., joins Comcast Online Communications, Baltimore, as marketing assistant, Comcast@Home's Baltimore metropolitan area.

OPEN MIKE

Mighty "Millenavision"

EDITOR: I finally had a chance last night to sit down and give your Jan. 3 "Millenavision" feature a careful read. It is a sterling piece of work, a decidedly informative and thought-provoking roadmap to the (it appears) very near future. —*David Cunningham, press relations manager, Snell & Wilcox, Petersfield, Hampshire, UK*

OBITUARY



Wilmotte in 1991

Raymond Wilmotte, 98, a pioneering communications engineer, died Jan. 22 of a heart ailment. In Wilmotte's six-decade career, his work ranged from developing blind-land equipment for aircrafts in the

1930s to FCC work on low earth-orbiting satellites in the 1990s. In the early 1930s (as BROADCASTING & CABLE reported in 1992), Wilmotte designed, installed and put into operation the first AM station directional broadcast antenna in Tampa, Fla. He soon gained a reputation as a broadcast engineering innovator. He became a consultant to the U.S. military during World War II, working on direction-finding systems for airports and radar and missile-interception technology. From 1959 to 1963, Wilmotte worked for RCA on the development of a communications satellite, but returned to private consulting after Bell Laboratories ran with the concept. He joined the FCC as a full-time consultant in 1973. While at the FCC, Wilmotte directed a UHF task force; was the principal author of the three-volume report "Technical Boundaries of Television"; and, most recently, consulted on digital communications, high-definition television and mobile communications. He retired about five years ago. An avid gadget guru, Wilmotte reportedly owned a talking watch, four state-of-the-art telephones and a jealousy-inducing stereo sound system. His wife, Doris, died in the late 1980s. He leaves no immediate survivors.

—**Compiled by Mara Reinstein**

RADIO

HELP WANTED MANAGEMENT

GM Wanted: (Radio) Established 18 - 35 targeted FM in \$50 million Midsouth Market seeks a revenue-driven GM with a sharp eye toward profits. One of the few remaining major market, local-family-owned facility - no corporate bigwigs - you'll deal with the owner. Respectable ratings and promotion in place, however, we are not achieving the level of revenue deserved. Our winning candidate will be a passionate broadcaster with a specific plan. Great benefits package and a wonderful city your family will love. Reply to Box 01630 EOE.

HELP WANTED SALES

Regional Sales Agent: Broadcasting's oldest promotion company, Community Club Awards, seeks aggressive regional sales agent for presentations to radio, television and cable executives. Draw against commission. Six figure potential. Independent contractor. No relocation required. Resume and picture to: Office Manager, CCA, PO Box 151, Westport, CT 06881.

HELP WANTED PROGRAM DIRECTOR

Program Director/Assistant Radio Network Manager. Nebraska Educational Telecommunications. Become the program director of a successful, innovative, fast-paced, still-new statewide public radio network. Work with a dedicated team of radio professionals, an award-winning state public television network, and one of the largest interactive media departments in public broadcasting. Apply for the position of program director of the Nebraska Public Radio Network. Live in an invigorating city, in a state whose people have ranked NET - Nebraska Educational Telecommunications - as one of the most positive and important institutions in their lives. The Nebraska Public Radio Network (NPRN) operates a nine-station statewide network from an originating station in Lincoln, NE, the state capitol. NPRN became operational in 1990 and in its first decade became an integral part of the lives of many Nebraskans. NPRN has a classical music/news format, a weekly cume of about 60,000 and 6,000 members. The NPRN program director reviews and selects programs, helps develop the Network's news operation, supervises program and production staff, reviews, interprets and formulates audience research, coordinates staff participation in pledge drives, helps develop new programs, provides customer service, and represents NPRN at the national level. Candidates should have a minimum of five years experience as a radio program director, preferably in public radio, a bachelor's degree in communications, journalism or related field, or equivalent experience. Review of applications will begin 3/10, position will remain open until filled. Competitive salary and excellent benefits. Must complete state application. Special accommodations under ADA and/or to apply contact NET Human Resources, P.O. Box 83111, Lincoln, NE 68501 (402) 472-3611 or you may apply electronically at www.wrk4neb.org AA/EOE.

SITUATIONS WANTED MANAGEMENT

Radio Station Developer highly skilled in all aspects for startups, turnarounds, or to take you to the next level. Permanent or interim, 813-920-7102. radio35@netscape.net

HELP WANTED NEWS

Supervising Senior Producer, Weekend Edition Sunday

Supervises the planning and production of Weekend Edition Sunday; collaborates with desk editors on story and interview assignments; lays out the program; supervises the program's staff members; ensures all aired material meets NPR's editorial standards; and plans and monitors the program's annual budget. Bachelor's degree or equivalent experience required. Six years of broadcast production experience, with an emphasis in news and public affairs, required. Strong editorial skills and judgment required. Demonstrated understanding of sound management and supervisory principles required, and experience supervising editors and producers preferred. Job #B&C1011.

Deputy Supervising Senior Producer, Newscast Unit

Monitors editorial content; critiques and evaluates integrity and quality of on-air product for NPR's 24-hour a day, 7 day a week newscast service; locates, develops, and maintains contacts with news sources; monitors other news programs and news feeds; and collaborates with the New Media Department to ensure accurate, well-written online news reports. Bachelor's degree or equivalent combination of education and experience required. Ten years broadcast journalism editorial experience; five years experience in a national, hourly newscast service; and experience supervising news editors and producers required. Job #B&C1007.

Supervising Senior Editor, Morning Edition

Responsible for editorial planning and coordination of coverage on the show; makes assignments and provides editorial guidance to program host, reporters, producers, and production staff; supervises preparation of air material ensuring editorial integrity and quality of the material; monitors programming and provides critiques; and evaluates the performance of staff members. Bachelor's degree or equivalent experience required. Six years national journalism experience; demonstrated excellent writing skills; ability to effectively work as a member of a team of diverse individuals under tight deadline pressure; and demonstrated understanding of sound management and supervisory principles required. Daily news experience; supervisory experience; thorough knowledge of broadcast writing and audio production techniques; and/or experience with digital production techniques preferred. Job #B&C230.

Editor, Morning Edition

Assists Senior Editor to prepare and produce material for air; edits program materials submitted by commentators, reporters, and other contributors; initiates, plans, and produces program material for broadcast; and monitors programming and provides critiques. Bachelor's degree or equivalent, relevant work experience required. Ten years journalism experience, with at least five years at the national level; demonstrated excellent writing and editing skills; thorough knowledge of news and feature reporting techniques; ability to effectively work as a member of a team of diverse individuals under tight deadline pressure; and demonstrated ability to effectively organize and disseminate information and coordinate daily news coverage required. Daily news experience; editing experience; and/or thorough knowledge of broadcast writing and audio production techniques preferred. Job #B&C891.

Send/fax cover letter & resume identifying position by number and title

National Public Radio
Human Resources Department
635 Massachusetts Avenue, N.W.
Washington, D.C. 20001
Fax (202) 414-3047
EDE/AA/M/F/D/V



For more career information, visit our web site at: WWW.NPR.ORG

TELEVISION

HELP WANTED SALES

WSNS-TV/Telemundo, Chicago. Strong and growing Telemundo O&O in Chicago has openings for the following: **Sr. Account Executives:** Seeking highly motivated, aggressive and experienced (2-5 years) Account Executives, with proven success in general market broadcast sales at agency and retail level. Strong background in new business development, presentation and negotiation skills are a must. Working knowledge of NSI, NHSI, Scarborough, Microsoft software, TVSCAN and CMR. Excellent pay and benefits. Contact: David Cordova, Station Manager, Telemundo 44, 430 W. Grant Place, Chicago, IL 60614. Fax: (773) 929-0802

Senior Account Executive: Experienced Account Executive needed at the NBC Affiliate and #1 rated station in the Richmond market. Must have a track record selling specials, major sponsorships and innovating creative and enterprising sales opportunities. Experience with TVSCAN and Marshall Marketing a plus. Station provides exceptional support resources to assist in generating new revenue. Join a great team in one of the greatest lifestyle markets in the country. Send resume to Ellen Shuler, GSM - Fax: (804) 230-2500, e-mail: eshuler@nbc12.com PO Box 12, Richmond, VA 23225. EOE M/F/D.

BROADCASTING & CABLE . . .

THE MAGAZINE THAT STAYS ONE-STEP AHEAD

HELP WANTED SALES

Telemundo Network Group LLC a Spanish language television network seeks a highly, motivated network sales planner to join our NY team. Candidate must be a detail oriented organized individual with good communication skills and the ability to work under pressure to meet deadlines. 3 - 5 years network planning experience a must. Join a dynamic, fast-growing marketplace! Please send resumes and salary requirements to:

Telemundo Network Group LLC
Attn: Human Resources Dept.
2290 W. 8th Avenue
Hialeah, FL 33010
Fax (305) 889-7079



Radio-TV-Cable-Internet Media Sales Recruitment - \$295 Total Cost to Employer; Free to Candidates! Over 1600 Employed Sales Executive looking....Over 125 jobs need to be filled immediately! Employers Advertise your position at www.birschbachmedia.com or call birschbach media sales recruitment 303-368-5900. Candidates apply free at www.birschbachmedia.com and fax resume to 303-368-9675.

National Sales Manager: KVDA-TV, the Telemundo affiliate in San Antonio, Texas - is one of the great places to live in the USA - is looking for a National Sales Manager. A strong background in national sales plus experience in local new business development is preferred. Interested parties should send resume to Dave Sankovich, General Sales Manager, KVDA-TV, 6234 San Pedro, San Antonio, TX 78216. EOE

Telemundo Network Group LLC a Spanish Language television network seeks an Affiliate Sales Representative for their Affiliate Relations department based in NYC. Individual will assist the Director of Affiliate relations in all areas of affiliate cable distribution and system affiliate relations. Responsibilities will include implementation of sales strategies including identification of system targets, presentation of the network to cable systems, and contract administration and fulfillment. Ideal candidate will have a minimum 3-5 years related experience at a cable network, be bilingual (English/Spanish), proficient in PowerPoint and Excel and able to travel. EOE. Please send resumes with salary requirements to:

Telemundo Network Group LLC
Attn: Human Resources Dept.
2290 W. 8th Avenue
Hialeah, FL 33010
Fax (305) 889-7079



HELP WANTED SALES

Broadcasting & Cable

**International Group
 ADVERTISING SALES**

Cahners, the world's largest business to business publisher, is well-known for providing essential information to readers, users and marketing partners around the world.

Leading international television magazine group needs top sales person to sell advertising space across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. Experience in ad sales or the entertainment industry required. Knowledge of international TV industry a plus.

We offer a competitive salary and benefits package. Please forward your resume and salary history to: Human Resources Dept BCSLS via fax: (212) 463-6455 or e-mail: hrny-prx@cahners.com As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

Telemundo Network Group LLC a Spanish language television network seeks Account Executives for it's NY, Miami and San Antonio sales offices. Ideal candidate will have minimum 3 yrs. experience in broadcast or cable sales; solid key agency and client contacts; and a proven sales track record. Strong presentation and negotiation skills required. If you're looking to work within a fast growing company, please send your resume and salary requirements to:

Telemundo Network Group LLC
Attn: Human Resources
2290 W. 8th Avenue
Hialeah, FL 33010
Fax: (305) 889-7079



National Sales Manager, WWBT, Richmond - Seeking individual who has experience with national rep organization or senior account list to bring enthusiasm, leadership and exceptional people skills to the NBC Affiliate and dominant #1 station in the Richmond market. Join a great station and a great team in one of the best lifestyle markets in the country. Excellent benefits and compensation package. Send cover letter and resume to General Sales Manager, WWBT, PO Box 12, Richmond, VA 23218. Fax: (804) 230-2500, eshuler@nbc12.com EOE M/F/D

HELP WANTED SALES

National Sales Manager: KTXL FOX40, a Tribune Broadcasting Station, in Sacramento, CA, has an immediate opening for seasoned, highly motivated NSM. Individual will be responsible for maximizing the KTXL national sales efforts by working closely with major rep. firms and national agencies. Position requires strong communication and negotiating skills, good judgment, excellent leadership ability, experience working for or with major rep firm, and ability to travel. Candidate must have 3-5 years TV sales experience. Excellent benefits and great career potential. Send responses to HR Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax 916/733-3145. Please include referral source. EOE

Major market northeast group owned station, seeks dynamic Local Sales Manager. 2-3 years sales management experience, sports sales background a plus. Ability to direct new business activities critical. Reply to Box 01633 EOE.

Local Sales Manager: WACY UPN 32 is searching for a Local Sales Manager. The ideal candidate will possess strong leadership and training skills. A strong emphasis will be placed on new business development and promotion. If you are looking for that perfect opportunity to put your "outside of the box" thinking skills to the test, this is the opportunity for you. Send resume to: Personnel-lsm/bc, WACY UPN 32, PO Box 12328, Green Bay WI 54307-2328. EOE

KPRC-TV, a Post-Newsweek Station seeks a senior account executive with 3-5 years broadcast sales experience. This individual will be responsible for servicing existing local/regional accounts and new business development. Must have excellent written/verbal communication, presentation, organization and negotiating skills. Sales of sports, sponsorships and station projects on a continued basis is a must. Candidate must be aggressive, enthusiastic and a team player. Monthly travel required. Strong computer skills preferred, including knowledge of Nielson ratings, TV Scan, Scarborough and windows-based software. Please fax or send letter and resume to: Shannon Murphy Local Sales Manager, KPRC-TV 8181 Southwest Freeway, Houston, Texas 77074 (Fax) 713-771-4653

GSM, Spanish TV station in growing California market seeks experienced Sales Manager. Candidate must be able to build & manage aggressive sales team to garner local and Agency business. Comp. commensurate with exp., EEO, fax resume to GM@559 435-1448.

WINK-TV, the CBS affiliate in Fort Myers, Florida, is looking for a proven manager from a top-rated TV sales department to lead, teach and inspire our local sales team. This talented and highly motivated individual must have excellent people, communication and presentation skills plus be willing to put in the necessary hours to achieve our goals. Candidate must also be able to exhibit success stories with account executive training & development, new business programs, clients sponsorships, qualitative research and inventory control. Excellent references a must. Please send resume and references to: General Manager, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, FL 33916. EOE

HELP WANTED SALES

Creative. Energetic! Excellent communicator. Good sense of humor. Persuasive. Results-oriented. Organized. Goal-driven. Confident. Does this describe you? If so, KNVA-TV, Austin's WB affiliate wants to talk to you. As the next KNVA Account Executive, you'll join the fastest growing station in the market and enjoy unparalleled support, training, and growth opportunity. Previous media sales experience is a plus, but if you bring the talent, attitude, and previous sales success in another industry, we'll supply the product knowledge. Send letter and resume to Local Sales Manager, KNVA-TV, P.O. Box 490, Austin, TX 78701. Email to steve.calkins@lintv.com. No phone calls, please.

"Sales Account Executive: ShortTV is looking for an experienced PT/FT/Freelance Account Executive to build national spot dollars. Highly motivated self-starters, excellent written and oral skills. Candidates will have proven track record in reaching billing goals and developing new business. Very high commission. Fax: (212)-925-5802"

HELP WANTED TECHNICAL



**Victory Television
Network Opportunities**

Immediate openings for:
Chief Engineer and RF/Transmitter Engineer

Good pay and benefits! VTN is growing and all types of Engineers will be needed. If you are interested in these positions, or plan to move to Arkansas in the future, send your confidential resume to:

**Ron Brown, Director of Engineering,
Victory Television Network,
701 Napa Valley Drive, Little Rock, AR 72211
Fax (501) 221-3837; e-mail: ron.brown@kvtv.net**

VTN is an Equal Opportunity Employer

Television Engineer- Min 2 years experience. General FCC or SBE Certificate preferred. Excellent salary and benefits including 401k. Only qualified applicants will be considered. Send resume to Personnel Director, WVIR-TV, P.O. Box 769, Charlottesville, VA 22902 No phone calls or faxes.

Engineers: Rare engineering opportunities with Television's best career company, employee-owned Journal Broadcast Group. We need a Chief Engineer at KTNV-TV in Las Vegas, and a Maintenance Engineer at KMIR-TV in Palm Springs. Learn more about your opportunity for employee ownership at www.journalbroadcastgroup.com Send resume to: Perry Boxx, Station Manager, KTNV-TV, 3355 S. Valley View Blvd., Las Vegas, NV 89102, or Greg Green, Operations Mgr., KMIR-TV, 72920 Parkview Dr., Palm Desert, CA 92260.

**FAX YOUR AD:
212-206-8327**

HELP WANTED TECHNICAL

Director of Engineering: WVPT-TV, an award-winning PBS station located in the beautiful Shenandoah Valley, seeks a Director of Engineering. The ideal candidate will manage all aspects of the Engineering and Operations departments. Capital planning, familiarity with budgets, and strong supervisory skills required. Will oversee WVPT's DTV conversion, maintenance, and technical operations. Requires excellent communications skills, prior management experience, working knowledge of analog and digital transmitters, microwave, studio, master control equipment, linear/non-linear production systems, MAC, PC, UNIX, computer networking systems. Prefer FCC General Class license or Senior Engineer SBE certification. Plant in very good condition; capital needs have been addressed annually as we begin our migration to DTV. Reply to Executive Secretary, WVPT, 298 Port Republic Road, Harrisburg, VA 22801. EOE/AA

Assistant Engineer, Prudential Productions - Television Department. Prudential Productions is an in-house production company responsible for creative execution of a variety of corporate television, business theater and digital graphic productions. As part of the TV team reporting to the Chief Engineer, the Assistant Engineer is responsible for hands-on management and maintenance of technical facilities, which include three broadcast studios, linear and Avid non-linear edit suites, audio suite with voice booth, and field production equipment. Will also provide technical support of Prudential's staff of producers throughout the pre-production, production and post-production processes. Control room and production engineering will also be a major part of responsibilities. Must have practical knowledge of videostreaming, video systems, videoconferencing, graphics, satellite-TV networking, and "bleeding edge" digital technologies. Requires 5+ years' experience in broadcast, corporate and/or production-house environment. Must be industrious, creative and an "out-of-the-box" thinker with a good sense of humor. Bachelor's degree or professional school certification desired. Prudential is located in Newark, NJ, in the center of the Cultural and Business District. Prudential provides complementary, secure indoor parking, two fitness centers, two cafeterias, ATM machines and other amenities. Twenty minutes from New York City. Code 99-6704BCC. Prudential offers very competitive starting salaries that recognize experience, a comprehensive benefits package, and opportunities for advancement. Send your resume with cover letter stating salary requirements and the Code Number for this position to: Prudential National Staffing Organization, Attention: 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.

HELP WANTED NEWS

Assistant News Director: WCCO-TV, Minneapolis, The Twin Cities #1 news station needs a proven newsroom leader, with excellent communication skills, the ability to work a story and motivate others to win day to day news coverage. Strategize ratings periods, oversee the year-round "Lead Story Team", implement station projects. Send news philosophy, examples of overcoming your most difficult challenges, along with your station's late newscast from Tuesday January 18th to Ted Canova, News Director, WCCO-TV 90 S 11th Street, Minneapolis, MN 55403

HELP WANTED NEWS

Special Projects Producer: You'll produce special segments and prime time specials for a station working to break away from the pack. Exceptional storytelling and producing skills required. Newscast producing experience a bonus. Reply to Box 01632 EOE.

Special Projects Reporter: WDAF-TV, a Fox O & O in Kansas City, is seeking a creative reporter to join its Special Projects Team. Will report on stories/issues that are of high interest to our viewers. The qualified applicant must have a minimum of 2 years television news reporting experience and strong journalistic skills. Must also be a good researcher, story teller and able to look beyond the obvious. A college degree is required. For immediate consideration, send resume and demo tape (VHS) to WDAF-TV, Human Resources Department, 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D

Assignment Editor: Must be able to develop story ideas, cultivate contacts, and react to breaking news with warp speed. Come be part of a great station in a great city. Two years experience in television news required. Reply to Box 01631 EOE.

Reporter: WYFF-TV, the NBC Hearst-Argyle station in Greenville, SC is searching for a reporter-a digger and storyteller with exceptional writing and live skills. College degree and at least one year of experience required. Tapes/resumes to Human Resources Director, WYFF-TV, 505 Rutherford St., Greenville, SC 29609. EOE

NewsWriter/Producer: Major market East Coast Station seeks experienced producer/writer. Ideal candidate is an excellent writer and self-starter who has produced daily newscasts and worked on special projects. Familiarity with NewStar computer system a plus. Please send resume to: William Bouyer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

News Anchor: WPDE-TV, the ABC affiliate in the Florence/Myrtle Beach, South Carolina, market, has an opening for a 6 p.m. and 11 p.m. News Anchor. Applicant must have a minimum of two years' experience on the anchor desk. Send resume and tape to: Victoria Spechko, News Director, 2411 North Oak St., Suite 206; Myrtle Beach, SC 29577. EOE/MF.

Meteorologist/Intern - Richmond's No. 1 news organization is seeking a degreed Meteorologist with on air television experience. Also seeking a recent Meteorology graduate for a one year paid weather internship. Send cover letter with resume and a non-returnable VHS demo tape to Nancy Kent, News Director, NBC12, PO Box 12, Richmond, VA 23218. No calls. EOE M/F/D

Sr. Promotions Producer: Take the next step and produce memorable promos on a Senior Level! The qualified applicant should exhibit intense moments of uncontrollable creativity and will have a minimum of 2 years prior news/television promotion experience. College degree and AVID or non-linear video editing preferred. Strong writing and producing skills are essential. Send demo reel and resume to WDAF-TV, Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/V/D

HELP WANTED NEWS

Fox Sports Net has current opportunities in multiple markets for a June launch of its new Regional Sports News. Opportunities include:

SPORTS ANCHORS

Individuals will function as the primary regional sports news anchor. Requires previous anchor and reporting experience; quality story telling ability; and excellent writing skills. Code MW/SA

SPORTS REPORTERS

Individuals will be reporting sports news as well as anchoring fill-in sports news. Requires quality story telling ability and writing skills. Code MW/SR

NEWS MANAGERS

Individuals will handle assignment desk operations, story selection, supervision of reporters, crews, and other news staff; regional news budgets and production staff scheduling; and future story assignment and event planning. Must be able to create and develop relationships with teams, athletes, and other sports news sources within their regions. Code MW/NM

ASSIGNMENT EDITORS

Individuals will be responsible for operating the regional sports news assignment desk and coordinating in-going and out-going feed requests. Requires experience assigning crews, scheduling feeds, story selection, and spot field production. Code MW/AE

REGIONAL SPORTS NEWS SHOW PRODUCERS

Individuals will line produce 30 minute daily sports news programs. Requires excellent writing skills, story judgement, and production techniques. Emphasis will be placed on experience producing complete shows (sports, news, specials, or other long format programming) as opposed to sport segment producing. Code MW/SP

REGIONAL SPORTS FEATURE PRODUCERS

Individuals will be responsible for producing sports news stories. Must be capable of being assigned as fill-in line producers for 30 minute daily sports news programs. Code MW/FP

PHOTOGRAPHERS/EDITORS

Individuals must be experienced and aggressive sports news photographers/editors. Must be self-starters who regularly demonstrate initiative in the creation of visually exciting stories. Code MW/PE

We offer competitive salaries and excellent benefits. For immediate consideration, please send VHS tapes, writing samples, resumes, etc., to: **Milt Weiss, Fox Sports Net, Job Code: (See Above), 10201 West Pico Boulevard, Building 101, Room 3330, Los Angeles, California 90035. NO PHONE CALLS, PLEASE. EOE.**



HELP WANTED RESEARCH

Research Manager - Candidate should have a minimum of 5 years previous broadcast experience in research to provide management and sales staff with basic and specialized research information designed to aid in the accomplishment of management objectives. Includes development, execution, and interpretation of qualitative and quantitative marketing and media research. Send resume to Jim Gallagher, Director of Sales, KYW-TV3, 101 S. Independence Mall East, Phila, Pa. 19106. EOE M/F ADA

HELP WANTED PRODUCERS

The nationally syndicated television program "On Main Street", has an opening for a program Producer. The Producer will research, write interviews and continuity for program, develop and produce field feature pieces used within program, build relationships with agents and public relations people, etc. to book nationally known guests. During the taping of the program, the Producer will provide direction and feedback to the host. Must have good communications and organization skills, ability to work under production deadlines, a willingness to learn and good personal computer skills. College degree and television experience required. Send resume, salary history and non-returnable tape reel to: Neva Sprung, Lutheran Hour Ministries, 2185 Hampton Avenue, St. Louis, MO., 63139-2983. EOE

HELP WANTED CREATIVE SERVICES

Senior Graphic Artist: WDAF-TV, a Fox O & O in Kansas City, is looking for a Sr. Graphic Artist. Responsibilities include designing 3D animations; news projects and ad print work. Strong background in layout and design, good people skills, and the ability to hit deadlines a must. Candidates should have at least 2-4 years of TV news graphic or post house experience. Graphic design degree or related degree needed. Working knowledge of Mac and SGi programs such as Flint, After Effects, Electric Image, and PhotoShop a definite plus. For consideration, please submit resume and demo tape (VHS) to WDAF-TV; Human Resources Dept.; 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D

HELP WANTED PRODUCTION

WUSA-TV, the Gannet owned CBS affiliate in Washington, DC is in search of a creative production manager to join our team. The candidate will have a leadership role in overseeing the overall aesthetics of our on-air product. He or she will lead, organize and facilitate weekly quality control meetings and follow-up to make sure problems are solved. A minimum of 5 years directing experience preferred. Must be knowledgeable of graphics, sets, and control room operations. Responsibilities also include hiring, managing and training related staff. Candidate will also help oversee station production projects. Contact David G. Jones, WUSA-TV, 4100 Wisconsin Ave. NW, Washington, DC 20016. email: djones@wusatv9.com Fax: 202-244-1547. No phone calls please.

Anchors: Midwest Fox O & O is seeking professional broadcast journalists to fill several key weekday and weekend co-anchor positions. Will also report for regular scheduled newscasts and participate in community service events. Must be able to exercise independent judgement and creativity while reporting news stories. Depending upon the position, qualified applicants will have 1-5 years experience anchoring in a regular assigned anchor role. Excellent communication and delivery skills are essential. College degree preferred. For consideration, please submit resume and VHS tape to WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D.

Special Products Producer Chicago's number one rated news station has an immediate opening for a Special Projects Producer. We are looking for someone who can participate in all aspects of our specials unit. Superior writing skills, 3-5 years experience writing as well as producing in-depth stories and previous newscast experience are desired. In addition, strong editorial skills needed to participate in year round planning process of special segments. College degree is a must. Send tape and resume to: E. Lerner, News Director, WLS-TV, 190 N. State Street, Chicago, IL 60601. No telephone calls please. EOE.

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HELP WANTED PRODUCTION

New HD/Digital Master control is looking for one hotshot operator. Qualified candidates must have minimum of two years master control switching experience. Responsibilities include monitoring multiple transmitter signals, setting up microwave and satellite feeds, switching and recording programming, videotape duplication, and setting up studio cameras. Good benefits and competitive salary. Send your resume to: Position #00262, Attention: Human Resources Manager, WNDU-TV, P.O. Box 1616, South Bend, IN 46634. EOE. No phone calls please.

HELP WANTED DIRECTOR

AETN, Director of Learning Services: Arkansas Educational Television Network seeks a successful leader/educator for network's Learning Services division, which is moving into a new expanded telecommunications facility in fall 2000. A member of senior management team, the position directs Learning Services operations in providing/facilitating educational programs, services, and technology training for Arkansas' citizens, schools, business and government. Requirements include a bachelor's degree in education, administration or education technology; plus five years relevant experience including two years in leadership capacity. Grant writing and administration experience preferred. Classroom experiences a definite plus. An advanced degree recommended. Position is a state grade 24. Salary range \$32,093 to \$43,540. Excellent benefits. Submit a State Application, current resume with cover letter, three professional references and salary history to: AETN: Human Resources Supervisor, PO Box 1250, Conway, AR 72033-1250 or apply online: www.aetn.org or arstatejobs.com. Application review begins February 1, 2000. AETN is an AA/EO/ADA employer. Women and minorities encouraged to apply.

HELP WANTED PROMOTION

Writer/Producer Promotion: KARE 11, the Gannett owned, NBC affiliate in Minneapolis/St. Paul is looking for a top writer/producer to join our exceptional staff. Demonstrated ability to do quality work under deadline pressure is required. Technical skills in Protocols a plus. Do you have the experience and desire to work in a highly competitive market? If you do - send your resume and non-returnable tape to: Tim Stanko, Marketing & Promotion Manager, KARE 11, 8811 Olson Memorial Highway, Minneapolis, MN 55427, tstanko@kare11.com, No phone calls please. *We are drug free, equal opportunity employer committed to a diverse workforce*

HELP WANTED WEBSITE PRODUCER

Web Site Producer Our expanding Internet division is seeking a Web Site Producer to write, produce and create exciting copy for our new site, www.abc7chicago.com. A Bachelor's degree in Journalism, English and/or Communications, plus Internet knowledge and experience are required. Proven writing skills are a must; quick thinking is imperative. If you are interested in joining the number one station in Chicago, send a resume and online or print writing samples to: F. Preston, Director of Programming and Special Projects, WLS-TV, 190 N. State St., Chicago, IL, 60601. No phone calls, please. EOE.

HELP WANTED PROMOTION

Fox Latin American Channel is currently seeking the following:

DIRECTOR OF ON-AIR PROMOTIONS

Individual will direct our On-Air Promotions creative team in the process of designing and producing on-air campaigns, audio-visual cross-promotions, brand and image presentations and overall creative services in support of our cable networks in Latin America.

Requires a Bachelors degree; 5+ years' experience in on-air promotions, with a clear record of creative excellence; excellent leadership skills; ability to inspire and mentor employees creative work and commitment to thinking outside the box. Individual must also be service oriented with the ability to lead the team toward measurable objectives; be fluent in Spanish and/or Brazilian Portuguese; possess knowledge of Latin American television market; possess strong TV/film background. Avid editing experience a plus.

We offer competitive salaries and a great benefits package. For consideration, please mail or fax resume with salary requirements and references to: Fox Latin American Channel, 11833 Mississippi Avenue, Los Angeles, CA 90025, Attn: Human Resources Manager or fax: (310) 447-7391. Only resumes with references and salary requirements will be considered. EOE.



FOX LATIN AMERICAN CHANNEL

HELP WANTED TALENT

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Bloomberg, is a unique company that relies on the diverse interests and skills of its associates instead of walls and titles. We offer an exciting and fast paced atmosphere along with relaxing office fish tanks and free food. We invite you to experience the future of business with Bloomberg.

We are looking for strong on-air TV talent with local market experience for our Syndication TV team. Interest in business news is a definite plus.

Send your resume and tape to: **Bloomberg, HR Dept. BDCST, 499 Park Avenue, New York, NY 10022. Fax: 917-369-5780. E-mail: rsaracen@bloomberg.com.** No phone calls, please.

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HELP WANTED ALL POSITIONS

FOX 36 NEWS AT TEN **FOX NEWS expands in Toledo**
 Sunrise Television's FOX 36 WUPW is launching a new news operation on July 31, 2000.

POSITIONS AVAILABLE

- Assignment Manager
- Audio Operators-2 (pt)
- Weekend Anchor/Reporter
- Chief Meteorologist
- Chief Videographer
- Executive Producer
- Director/TD's-2
- Graphic Artist-2 (pt)
- Maintenance Engineer
- Reporter
- Sports Videographer/Reporter (pt)
- Studio Camera Operators-4 (pt)
- Videographer
- Videographers-2 (pt)
- Weekend Meteorologist (pt)
- Weekend Producer
- Weekend Sports Anchor

Send tape or resume to: **Gary Brown, News Director**
FOX 36 NEWS AT TEN
Four Seagate, Toledo, OH 43604

EOE / No phone calls!


CABLE

HELP WANTED NEWS

WANT TO BUILD THE NEWSROOMS OF THE FUTURE?

Time Warner Cable's Local News Group is seeking a Manager of Newsroom Technology who will be responsible for researching and implementing the technology and production tools used for its local news and programming operations. This position requires knowledge of newsroom production, playback and automation systems. Candidates must have 3-5 years demonstrated experience in: video/audio systems design, computer/network design and technical facility construction. If you are looking to combine your engineering, production and computer skills to build the next generation of local content production systems, fax or e-mail your resume and salary history to: FAX: 203-328-3294 EMAIL: jobs@twcnews.com

Time Warner Cable is an Equal Opportunity Employer



Work in with ZDTV's award winning Promotions team in San Francisco!! Fun, fast paced Associate Producer Position available with ZDTV's Promotions team. Responsible for creating clever on-air promotional spots for ZDTV. Must have excellent creative writing/directing and producing skills, solid understanding of television production. Must be a team player, work well in a fast paced work environment. Previous Creative Services or Promotions Department experience in broadcast or cable a plus. Send reels and resume to ZDTV, H.R., 650 Townsend Street, 4th Floor, San Francisco, CA 94115.

HELP WANTED PRODUCERS

Producers: CNN Financial News is on the hunt for aggressive, experienced producers who want to be part of the most exciting beat in television: reporting on the New Economy. We're looking for people with at least two years producing experience. You need to be a good writer, able to handle breaking news and help guide our high tech, new economy coverage. If you want to be part of the team covering this expanding, high tech, high energy sector of the economy, then send your resume to Mike Cahill, Executive Producer, CNNfin 5 Penn Plaza, NY, NY 10001 or email resume as a Word document to mike.cahill@turner.com

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HELP WANTED TECHNICAL

**Technical Manager,
 Video Time Share**
 (Job Code: 200659/BL)
 Ft. Lauderdale, FL

DIRECTV is looking for an individual with an extensive technical broadcast background to manage all the engineering issues of a new Video Time Share business. The VTS business will primarily coordinate providing satellite time to Fortune 500 companies whom do business in Latin America. A background in satellite transmission, conditional access and television production is preferred.

You will provide technical broadcast support to an aggressive sales force, a diverse number of business clients, Galaxy Latin America located in Florida, and the California Broadcast Center located in California. The candidate must be able to work with minimal supervision. A BA/BS and at least 6 years of broadcast experience are desired. Familiarity with Spanish and or Portuguese is preferred. Must be willing to work overtime and occasional holidays. Some travel is required.

DIRECTV offers an excellent compensation and benefits package, as well as the chance to make an impact on a huge audience, in an industry that gets more exciting every day. For immediate consideration, please forward your resume and salary history, indicating appropriate job code, to: **DIRECTV, Inc., Attn: Human Resources, P.O. Box 915, El Segundo, CA 90245.** Email (text format only, no attachments) to: marodriguez@directv.com or see www.directv.com DIRECTV is proud to be an Equal Opportunity Employer. We do more than support workforce diversity... we live it!



Broadcast Engineer: We are looking for a qualified individual to perform technical engineering maintenance for our news stations operation. Responsibilities include wiring and installation of new equipment as well as diagnosis and repair of video, audio and computer systems. In this highly automated digital facility, the successful candidate will work with video servers, routers, switchers, VCRs, cameras, effects systems, and a wide array of other leading edge broadcast technology. Previous broadcast, or related engineering maintenance experience is required, and technical school, a college degree, or the equivalent is preferred. The ability to develop a working knowledge of Windows NT and UNIX operating systems is necessary and operational knowledge of microwave, satellite and fiber transmission systems is a plus. Come to work in our brand new, state of the art facility in desirable Austin, Texas and be a part of the future of local television news. Fax your resume today to: Human Resources Department, News 8 Austin, 12012 North MoPac, Austin, TX 78758; FAX: 512-485-6186; EOE M/F/D/V.

HELP WANTED TECHNICAL

QVC, Inc., the world leader in televised shopping, seeks a full time **Lighting Engineer** for our state-of-the-art live broadcast facility - Studio Park. Hours available are Wednesday through Saturday, 4:00pm-2:00am. Under the direction of the Supervisor of Lighting, this position will perform various duties to provide technical support to the Lighting Department. This includes repair and interface of Lighting equipment as well as design, construction, testing and documentation of new system installations, and upgrades to existing systems for QVC's 24 hour/7 day a week live broadcast operations. Our qualifications include: an Associates Degree in Electronics or equivalent combination of training and experience. Five years of technical or engineering experience in television, theatrical or entertainment lighting. Ability to provide technical work direction and expertise to Lighting directors and Technicians, as well as conduct training on new equipment and supplying accurate documentation with procedures. Experience troubleshooting lighting equipment/systems and competency in reacting quickly to critical situations that occurs in Live broadcast situations is also a must. Strong communication skills are essential for interactions with vendors and manufacturers. Experience with Lighting Dimmers (Analog and DMX control), intelligent lighting, systems design and installation is required. CAD 14 - 2000 experience is a plus. QVC offers a competitive salary and benefit package, room for personal and professional growth, and the opportunity to work behind the scenes of a world renowned live broadcast environment. To apply, forward resume and salary requirements to: QVC, Inc., Human Resources - LS/BC/LE, 1200 Wilson Drive at Studio Park, West Chester, PA 19380. Fax: (610) 701-1150. Equal Opportunity Employer. Drug Free/Smoke Free Work Environment. Pre-employment drug screening required. QVC a great place to work.

HELP WANTED SALES

Court TV, cable television's leading name in crime and justice programming, seeks a Sales Planner to join our Ad Sales Team. You will be responsible for the development, preparation and post analysis of ad sales plans in support of our sales team. Requires a BA/BS and 1+ years in a television advertising sales environment, preferably with ad sales planning experience. Knowledge of Nielsen data research tools is essential, as well as extensive experience with MS Excel, Power Point and Word. Candidates must also possess excellent organizational, writing and verbal skills, be detail-oriented and able to work efficiently and effectively in a fast-paced environment.

Please send cover letter and resume to: Court TV, 600 Third Ave., NY, NY 10016, Attn: HR-SP

ALLIED FIELDS**HELP WANTED TECHNICAL**

Technical Support Coordinator, Department of Telecommunications. The Technical Support Coordinator assures that the faculty and students associated with Telecommunications and Journalism have access to necessary and reliable technological systems. General functions include: coordinating the installation, maintenance, operation, and repair of a broad range of radio and television production and related equipment; working with faculty to supervise and train students in the proper operation of equipment; coordinating the acquisition of equipment with faculty and students; assisting faculty and students in short and long-term technology planning. Qualifications: An Associate's degree is required and industry experience (5 years experience in coordinating the operation and maintenance of broadcast and related technologies) in an approved planned program of technical training in the kind of equipment to be found in radio and television broadcast facilities. Society of Broadcast Engineers certification (or equivalent). Full-time administrative staff position at grade level 14, minimum salary \$32,995, commensurate with education and experience. Full benefit package available including tuition fee waiver provided. To apply: submit letter of application, resume and 3 names, addresses and telephone numbers of professional references postmarked by March 7, 2000 to Office of Human Resources (Search M-011), 100 College Park Ofc. Bldg., Bowling Green State University, Bowling Green, OH 43403. (<http://www.bgsu.edu/offices/ohr>) BGSU is an AA/EO institution.

HELP WANTED TECHNICAL

Assistant General Manager-Engineering, Nebraska Educational Telecommunications. Senior management position oversees all engineering functions for nationally known statewide public broadcasting/educational teleplex. Challenging opportunity to work with vast array of telecommunications technologies, competitive salary and benefits. Bachelor's degree in related technical field, BSEE preferred. Ten years television broadcast experience required, five years of which must be in technical management and supervision. Equivalency considered. Radio broadcast experience and familiarity with satellite transmission systems, network operations, and digital transmission technologies desired. Review of applications will begin 3/1, position will remain open until filled. Competitive salary and excellent benefits. Must complete state application. Special accommodations under ADA and/or to apply contact NET Human Resources, P.O. Box 83111, Lincoln, NE 68501 (402) 472-3611 or you may apply electronically at www.wrk4neb.org AA/EOE.

HELP WANTED NEWS

THE RADIO AND TELEVISION NEWS DIRECTORS FOUNDATION (RTNDF) is seeking a Project Director for its Political Reporting, Community Journalism and Newsroom Diversity projects. Five or more years in local or network television, radio or on-line news desired. Experience in managing events, projects and personnel required. Some travel. Salary commensurate with experience. Excellent benefits. RTNDF is an equal-opportunity employer; members of all racial and ethnic groups encouraged to apply.

Send cover letter, resume and references to Eric Swanson, RTNDF, 1000 Connecticut Avenue, NW, Suite 615, Washington, DC 20036 or by e-mail to erics@rtndf.org. Inquires accepted.

HELP WANTED INSTRUCTION

Washington and Lee University - Department of Journalism and Mass Communications seeks a senior journalist of national reputation to hold the Donald W. Reynolds Chair in Business Journalism and create a program in business journalism, utilizing the resources of the department and the university's Williams School of Commerce, Economics and Politics. By their education and experience, candidates should be prepared to create undergraduate courses in business and economic reporting and in mass media management, beginning in the fall. Candidates should have extensive reporting experience and a graduate degree, preferably an earned doctorate. Knowledge of and experience in media management are preferred. Teaching experience and a background in new technologies are very desirable. The university is a highly competitive liberal arts college in the Valley of Virginia. The accredited department has seven full-time faculty and 80 majors. Applications should include the candidate's discussion of the program he or she envisions, a vita, examples of reporting and other accomplishments, and names of at least three references. Send by April 1 to Hampden H. Smith III, Reid Hall, Washington and Lee University, Lexington, Va. 24450. (540-463-8434; SmithH@WLU.edu)

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245 W. 17TH ST., 7TH FL.
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Sony Corp. officials denied a report last week that Sony intends to take an equity stake in a U.S. television network.

Nikkei English News issued the report, citing Sony president Nobuyuki Idei as the source. The report went on to speculate that CBS, soon to be acquired by Viacom, is the most likely target for such an investment. But company offi-

cial said the report got it all wrong. What Idei actually said, in response to a question, was that an equity stake in a network remains "a theoretical option," among any number of possible alliances, a Sony official said. Sony has discussed alliance possibilities with the networks in the past, including talks with NBC last year. But there are no current negotiations concern-

ing such an investment, the official said.

The government's review of AT&T's proposed acquisition of MediaOne Group should come down to one question: Can AT&T be trusted to fulfill its pledge to dive into local telephone service and keep out of programming decisions made by a key business partner?

On Friday, in a hearing before FCC staffers, the debate's central issue was the only point agreed upon by opponents and proponents of the deal. Media Access Project President Andrew Schwartzman argued that AT&T can't be trusted to follow through on rolling out local telephone service, which the company says is the primary public benefit that will arise from the MediaOne deal. As evidence, Schwartzman said AT&T has not made good on its pledge to quickly offer local service to customers acquired last year in its acquisition of TCI. So far, he says, AT&T has 10,000 local customers, well below the company's confidential pledge to the FCC in the TCI merger review. AT&T lobbyist James Cicconi insisted that his company would keep its promises. Local telephone service will reach 30% penetration in AT&T/MediaOne markets in four years, he said.

NBC has made a few midseason adjustments, including the addition of three new comedies.

Added to NBC's second-half schedule is the animated NBC Studios series *God, the Devil and Bob* (Tuesdays at 8:30 p.m.), Touchstone TV's *Daddio* (Thursdays at

8:30 p.m.) and DreamWorks' *Battery Park* (Thursdays at 9:30 p.m.). *God, the Devil and Bob* will replace *Veronica's Closet* starting on Feb. 22, and NBC executives say veteran comedy *Veronica's Closet* could return this summer. *Daddio* and *Battery Park* will dislodge *Jesse and Stark Raving Mad* for a six-week run starting March 23. NBC execs say *Jesse and Stark Raving Mad* will return May 4 for the key sweeps month.

A federal bankruptcy judge last week approved the sale of 24-hour Spanish and Portuguese-language news channel CBS/Telenoticias to Spanish language Telemundo network.

CBS/Telenoticias had filed for bankruptcy protection last summer, following major layoffs, late paychecks and some phone disconnects in various bureaus, although it continued to produce news programs, as well as daily newscasts for Telemundo (B&C, Aug. 2). The network was launched by CBS in 1994, with Mexico-based Grupo Medcom purchasing 70% in 1998. Telemundo said its acquisition of the news and information channel broadens its reach into Latin America, with access to additional cable outlets, subsidiaries and broadcast affiliates airing in more than 5 million households. Telemundo Network Group is owned equally by Sony Pictures Entertainment and Liberty Media.

The producer of Don Imus' radio show was threatened with arrest after staging a stunt outside CBS studios in New York, according to newspaper reports. Produc-

Letterman's rapid recovery



David Letterman may give CBS a Valentine's Day gift if his quick recovery continues.

The news about David Letterman's comeback is that he might be coming back sooner than anticipated. Letterman was back in the office briefly last week, just two weeks after his quintuple heart bypass surgery, and Rob Burnett, Letterman's producer, said the appearance was just one more sign that the CBS late-night star is making a "very quick recovery."

Burnett told reporters that it was possible Letterman could return to host *The Late Show*

by Feb. 14, smack dab in the middle of the February ratings sweeps. "It is not scheduled for him to come back at that time, but it is not out of the question," Burnett said.

He explained that Letterman wants to return as soon as possible, but that he will let his doctors determine the return date. It may be that Letterman will make a gradual return to work, doing one or two shows a week before returning full time, said Burnett.

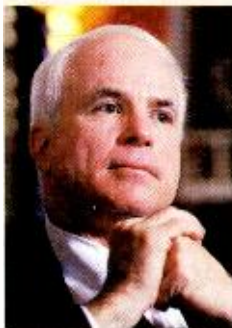
Letterman is considering guest hosts, if his recuperation goes beyond the week of Feb. 21. Possible guest host candidates include Charles Grodin, Regis Philbin, Steve Martin, Bill Murray and Billy Crystal.

This week, special editions of the broadcast are being produced and packaged as *Late Show Back Stage*. They will feature newly taped segments of interviews with some of the show's well-known repeat guests, including Julia Roberts, Bruce Willis, Danny DeVito, Murray, Martin and Jerry Seinfeld. They'll be interviewed by Grodin, Philbin or Paul Shaffer. Those interviews will be spliced into old segments.

"We're encouraging them to make fun of Dave and their experiences on the show," said Burnett. "We don't want this to be a homage or a love fest for Dave."

—Steve McClellan

Politics, as seen on TV: 'A massive chess game'



Is Sen. John McCain's opposition to ethanol 'candor pander'?

TV reporting of the presidential campaigns through last week's New Hampshire primary got mixed reviews in two new studies.

Despite an unusually issues-oriented campaign, said Pew Charitable Trusts' Project for Excellence in Journalism, "[o]verall the coverage paints a picture not of a contest of ideas between men, but of a massive chess game of calculation and calibration in which little seems spontaneous or genuine. And

occasionally, the camera turns to the audience for a shot of its reaction."

Project director Tom Rosenstiel noted that even candidate Sen. John McCain's opposition to federal subsidies for alternative fuel ethanol was called "candor pander," by ABC's George Stephanopoulos.

Meanwhile, New Hampshire voters found themselves somewhere between satisfied and overwhelmed by the media. Researcher Wirthlin Worldwide polled nearly 400 voters for the National Association of Broadcasters and the Radio-Television News Directors Association and found nearly nine out of 10 thought there was either just enough or too much primary coverage.

—Dan Trigoboff

er Bernard McGuirk was outside the *Early Show* set on Jan. 28 talking to passers-by over a bullhorn. He was promoting a "Gumbel Aid 2000 Fundraiser," which Imus devised after *Early Show* host Bryant Gumbel's estranged wife sought "emergency relief" of more than \$8,000 in divorce court. June Gumbel also said her husband is supporting her to the tune of just \$250 a month. Bryant Gumbel's attorney countered that June Gumbel is being supported "sumptuously," according to the *New York Daily News*. Bryant Gumbel was not working the day of the stunt.

The merger is already starting to pay dividends for King World. CBS executives last week cleared King World's new court series 'Curtis Court' on ten of the CBS owned-and-operated stations for next season. Clearances for the new reality show include WCBS-TV New York, KCBS-TV Los Angeles and WBBM-TV Chicago. *Cur-*

tis Court is now cleared in more than 50% of the country for its fall debut in syndication.

ABC executives accomplished just what they wanted last Wednesday night—they squashed NBC's 'Twenty One' with 'Who Wants To Be a Millionaire?' Last week ABC executives added a special episode of *Millionaire* for Wednes-

day night at 8 p.m.—which went head-to-head with *Twenty One. Millionaire* continued its audience roll, attracting 20 million more viewers than *Twenty One. Millionaire* averaged 28.4 million viewers and a 9.8 rating/28 share in adults 18-49, according to Nielsen Media Research. While *Twenty One* averaged 8.4 million viewers and a

2.7/8 in adults 18-49.

UPN has reached a primary affiliate agreement with Mirage Media for its KPSE-TV station in Palm Springs, Calif. KPSE is currently under construction and will be on the air later this year. UPN's signal will actually start airing in Palm Springs this month on Time Warner cable system, ch. 13.

duPont Awards clarification

The article on the winners of the Alfred I. DuPont Awards in the Jan. 24 issue of B&C was incomplete and erroneously listed two entries as winners. For the record: The Gold Baton, the top award, went to Bill Moyers for "Facing the Truth," a documentary about post-apartheid South Africa.

Tapped for the 12 Silver Batons:

ABC News and Diane Sawyer for *20/20's* "The Unwanted Children of Russia"; CBS News and Bob Simon for *60 Minutes II's* "The Shame of Srebrenica"; *Frontline* and WGBH-TV Boston—on PBS—for "The Triumph of Evil," the massacre of 8,000 Tutsis; CNN and Candy Crowley for coverage of the impeachment and trial of President Clinton; New England Cable News, Newton, Mass., for in-depth reporting; KTVX-TV Salt Lake City and Chris Vanocur for reporting on the Olympics bribery scandal; WTHR-TV Indianapolis for "Guarding the Guardians," a study of abuses by court-appointed guardians; WMTW-TV Auburn, Maine, and Christine Young for reporting the financial practices of the Christian Civic League; Youth Radio, Berkeley, Calif., for "e-mails from Kosovo" and SoundVision Productions for "The DNA Files," both on National Public Radio; Walter Brock and P.O.V. for "If I Can't Do It" on PBS, the story of a disabled man's attempts to remain independent; and Stanley Nelson for "The Black Press: Soldiers Without Swords" on PBS.

—Beatrice Williams-Rude

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A vote for progress

There are more story lines in broadcasters' transition to digital than there are lines of resolution in HDTV. The FCC last week took a step toward bringing one to a happy ending. The commission, following the lead of its chairman, voted to dismiss Sinclair's petition to reconsider 8-VSB as the single digital transmission standard. While Sinclair's concerns about reception have merit, there is enough confidence, and evidence, that those concerns could be addressed within the existing standard, that the FCC rightly concluded that to open up the process to new debate over a second standard represented too great a threat to the transition to digital.

Our position is that although the current standard is not perfect, it is perfectible. The Association of Maximum Service Television voted last week to support 8-VSB, while at the same time calling on receiver manufacturers to continue to improve their product. That seems to us the best stand to take. The NAB plans to give 8-VSB its vote of confidence this week. Both those stands may have given the FCC the confidence to stand by its standard. The alternative could have been a crippling delay in a world that doesn't wait around for its new technologies. This FCC decision should bring the debate to a close.

A vote of confidence

At the same time that several groups were raising a ruckus in Washington trying to block the CBS/Viacom merger over the issue of a perceived lack of media coverage of candidates, a TV industry-sponsored survey of New Hampshire voters found that the overwhelming majority (87%) felt that the coverage of their primary was either sufficient (50%) or even excessive (37%). Only 6% of the 400 people polled felt that there had been too little coverage. Between televised debates, interviews, public affairs programming, local and national news coverage and paid campaign advertising (at reduced rates), the candidates' messages and mugs do not lack for outlets. Anyone who wants to find out what a candidate stands for, or at least says he does, has ample opportunity via radio and TV (not to mention online and in magazines and newspapers). The study found that radio and TV coverage remains, by a wide margin, "most helpful" (44% to print's 15%) in guiding voters in their candidate selection. What's the beef?

Volunteer, or else

At the risk of being branded politically incorrect or worse, we have some problems with the process that produced the new VPs of diversity (Fox and CBS created the jobs last week). Are only broadcasters going to be pressured to create such positions? If not, does Kweisi Mfume plan to hold court in the executive suites of all the major media, including magazines and newspapers, and strike deals for diversity? We don't blame the NAACP for pushing hard. That is its mandate. But we get the distinct sense that CBS, for one, was reluctant to institutionalize the position, yet felt pressured to do so in the face of Mfume's high-profile campaign and the need to get its mega-merger with Viacom past the government. CBS, you'll recall, was the network that only a few months ago would have been voted most likely to curry NAACP favor following Les Moonves' solo appearance at a Hollywood diversity seminar. At that meeting, he promised bold and meaningful commitments to diversity that seemed to make every executive a "diversity" watchdog by tying compensation to his or her track record in hiring more minorities. If CBS management was not comfortable with taking the additional step of creating the job title—something they are unlikely now to admit publicly—they should not have felt compelled to do so. The pull and tug between a network and an important block of viewers (minorities or otherwise) is a fair exchange. It's that shove from Washington, and directed only at broadcasters, that disturbs us.

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