

Dog days for TV stox | GOP non-event | 60-69 bids on hold

August 7, 2000

Cahners.

\$4.95

Broadcast & Cable

www.broadcastingcable.com

Northpoint
execs (-r)
Toni Cook
Bush, Sophia
Collier and
Katherine
Reynolds

Triple Threat

Why little-known
Northpoint
scares DirecTV
and EchoStar
—and should
scare cable

TOP OF THE WEEK / 4
BROADCASTING / 31
CABLE / 38
TECHNOLOGY / 42
INTERNET / 44

#####3 DIGIT 891
E075184 AUG01
JOHN C JOHNSON
KTVG-TV
245 WATERTON WAY
BILLINGS, MT 59102-7755

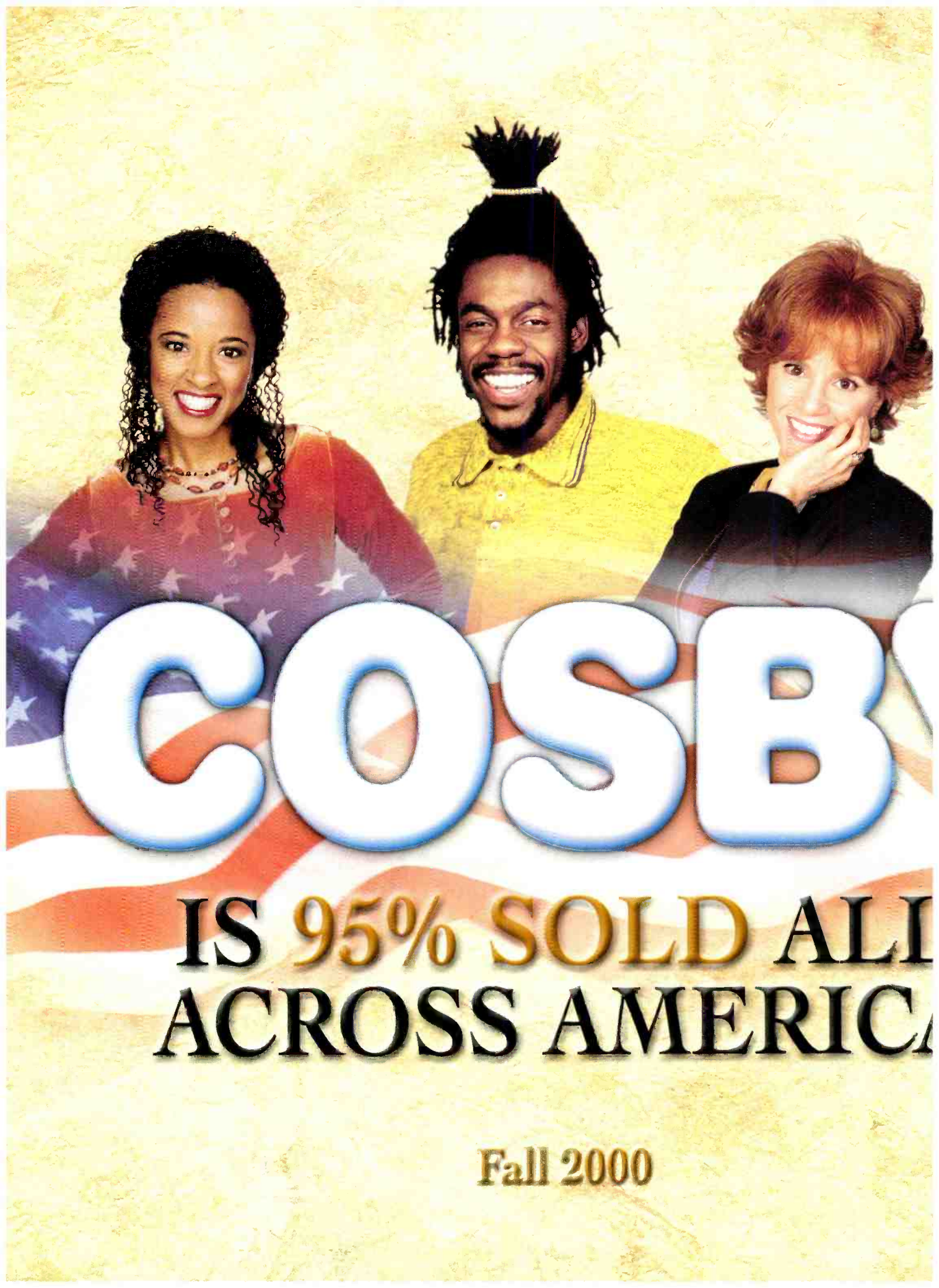


Y

A

Family Friendly Forever
CARSEY  WERNER
DISTRIBUTION, LLC

© 2000 The Carsey-Werner Company, LLC. All Rights Reserved.
All trademarks and registered trademarks of the listed awards are owned by the applicable organization issuing such awards.



COSBY

**IS 95% SOLD ALL
ACROSS AMERICA**

Fall 2000

AMERICA IS SOLD ON BILL COSBY.

1999

People's Choice – All-Time Favorite Male TV Performer
NAACP Image Award – Best Comedy Series – *COSBY*
Kennedy Center Honoree

1996

People's Choice – Best Actor/TV Series
NAACP Image Award – Best Comedy Series – *COSBY*

1994

Author – New York Times Bestseller List

1991

NAACP Image Award – Best Actor/Comedy Series
Author – New York Times Bestseller List

1988

People's Choice – All-Time Favorite TV Star
People's Choice – Favorite All-Around Male Entertainer
People's Choice – Favorite Male TV Performer
Author – New York Times Bestseller List

1987

People's Choice – Favorite Male TV Performer
People's Choice – Favorite All-Around Male Entertainer

1986

Golden Globe – Best Performance/TV Series
People's Choice – Favorite Male TV Performer
People's Choice – Favorite All-Around Male Entertainer
NAACP Image Award – Medgar Evers Medal of Honor
Grammy – Best Comedy Recording

1985

Emmy – *THE COSBY SHOW*
Outstanding Comedy Series

1984

Golden Globe – Best Actor/Comedy Series
People's Choice – Favorite Male Performer –
New TV Program

1978

Emmy – Outstanding Children's Special

1969

Grammy – Best Comedy Recording

1968

Emmy – Best Actor/Dramatic Series
Grammy – Best Comedy Recording

1967

Emmy – Best Actor/Dramatic Series
Grammy – Best Comedy Recording

1966

Emmy – Best Actor/Dramatic Series
Grammy – Best Comedy Performance

1965

Grammy – Best Comedy Performance

1964

Grammy – Best Comedy Performance



AND NOW...

TOP OF THE WEEK / 4

Dog days for TV stocks Reluctant investors see television as a slow-growth sector going forward. / **4**

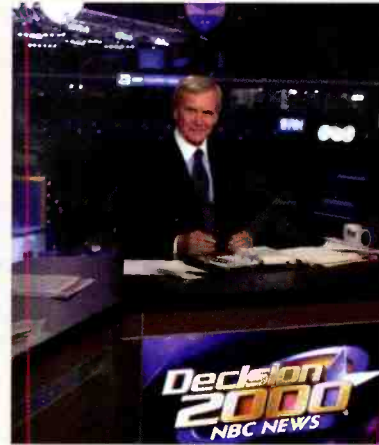
Radio days Nassau abandons IPO, but Entravision's gets warm reception. / **9**

News feed NBC and Tribune stations team up with FeedRoom to offer broadband content. / **12**

On his own Tough way below Kathie Lee's final week, *Live With Regis* bears last year's weekly rating by 42%. / **13**

60-69 bids on hold Wireless bidders see delay of spectrum auction as a way to get a handle on costs. / **20**

For more late-breaking news, see "In Brief" on pages 68-69

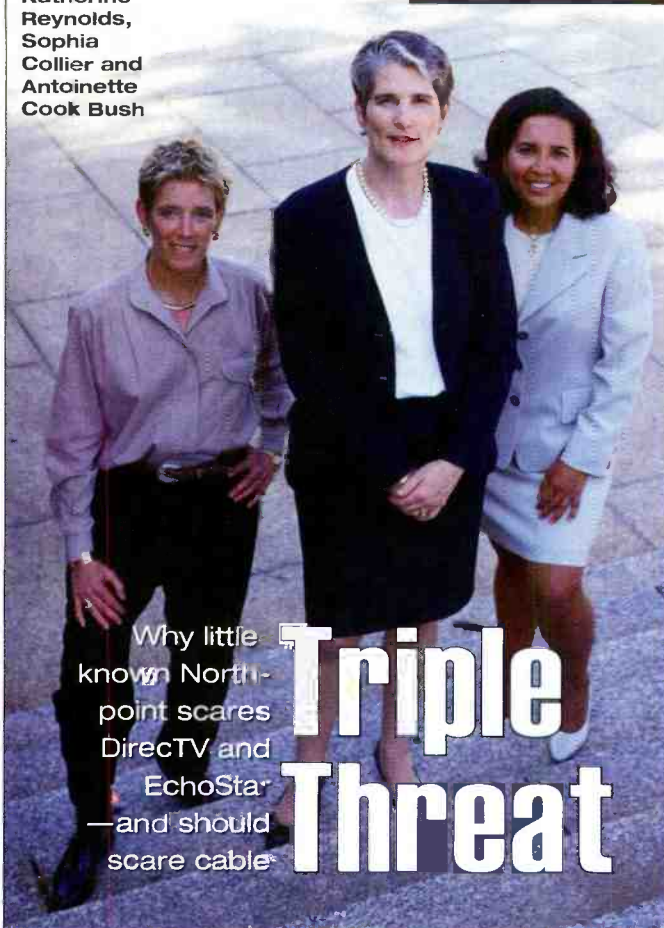


GOP non-event The full story behind the lack of a story in Philadelphia. / **16**

Tom Brokaw anchored coverage on MSNBC and NBC.

Northpoint execs (l-r) Katherine Reynolds, Sophia Collier and Antoinette Cook Bush

COVER STORY / 22



Why little known Northpoint scares DirecTV and EchoStar—and should scare cable

Triple Threat

BROADCASTING / 31

Laura's woes Sears pulls ads from controversial radio show; little effect seen for *Dr. Laura* fall TV series. / **31**

Gridiron buzz Addition of comic Dennis Miller makes *Monday Night Football* something to talk about. / **32**

Signing off A piece of radio history goes quiet as 78-year-old WMAQ Chicago shuts down. / **34**

CABLE / 38

Memory loss CAB survey shows viewers forget commercials on both broadcast and cable networks. / **38**

You're out! New York judge sides with MSG and orders Yankees to shelve plans for a sports network. / **38**

TECHNOLOGY / 42

News over the Net Time Warner Cable bypasses satellite to deliver programming to local news channels. / **42**

Interference trial KERA-TV Dallas-Fort Worth tests ADC transmitter to reduce adjacent-channel problems. / **42**

INTERNET / 46

Rights fight The battle over downloading copyrighted content is headed for the video front. / **44**

Changing Hands.....	50	Editorials.....	70	Nielsen Ratings...36,37,40	
Classifieds.....	60	Fates & Fortunes.....	57	Open Mike.....	58
Closed Circuit.....	13	Fifth Estate.....	56	Station Break.....	35
Cutting Edge.....	43	Financial Wrap Up.....	9	Washington Watch.....	21
Datebook.....	52	Get w/the Program.....	34		
Dot's New Media Cafe...46		Hooked Up.....	41		

Media's millennium malaise

Granite is hit hard, but 2000 has been tough year for stagnating stocks on Wall Street

By Steve McClellan

The second quarter was particularly tough for Granite Broadcasting. At a time when WB stations around the country have been realizing double-digit revenue growth, Granite's WB stations showed a 1% decline in revenue.

Same-station broadcast cash flow dropped 17%. The day after releasing results on Monday, July 31, Granite's stock dipped to a yearly low of just under \$4.72 per share, where it continued to trade for much of last week.

It has been a tough time in media-land this year for cable and broadcast sectors; last week, it was just Granite's turn.

Company executives knew there would be some rough questions from analysts on a conference call to discuss results. But they had to be surprised when Omega Advisors' Lee Cooperman asked pointedly if Granite executives would just sell the company so that investors could get some return on their shares and take advantage of the huge discrepancy between Granite's public and private valuations. Granite's breakup value is estimated by analysts to be \$20 a share or greater.

The question, coming from such a widely respected investment-funds manager—known for buying long term—in such a public setting was clearly a slap at Granite's management. "It was more than a rude guest at a wedding," quipped one analyst on the conference call. "It's rare for an investor to ask a sensitive question like that on the earnings call. Usually, those kinds of discussions are held off-line."

Cooperman was clearly expressing his frustration at what he feels is a less than adequate return on his stock in Granite, which he first purchased in 1992 when the company went public. Neither Cooperman nor Granite TV Chairman Don Cornwell could be reached for comment at deadline last week.

But frustration sums up the feelings of many media company executives and investors with respect to non-network-TV stock prices, which have been in the slow lane for more than 18 months. And the outlook for the next 12 to 18 months

isn't any rosier because investors just don't see from where future revenue growth is going to come.

"We've only participated in TV when we've absolutely had to," says Larry Haverty, the entertainment and media analyst at State Street Research, the Boston-based investment concern. The best example of that is Viacom and CBS, in which State Street has owned shares for several years. "We were really more interested in the radio aspects of CBS," he says. "The TV turnaround

very frustrating."

Executives at Tribune and Gannett, two of the biggest TV-station owners have also watched their stocks hover near 52-week lows, despite fairly positive earnings growth this year. Tribune was trading around \$33 last week, just above its yearly low of \$30.81, despite posting double-digit revenues and profits in its broadcasting sector in the second quarter.

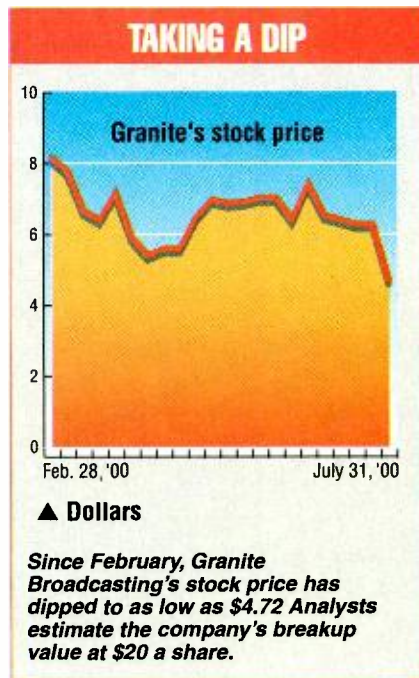
Gannett's stock has been on a steady decline since March and last week traded at \$53.75, not far from its yearly low of \$52.87. Last December, the stock was trading at \$83.75. The company's newspaper results have far outshone its broadcasting operations so far this year. In the first half, broadcast operating income was up just 2% to \$168 million on revenues of \$372 million, up 4.6%. Newspaper income is up 19%, to \$677 million, on revenues of \$1.8 billion, up 21%.

Belo watched its stock drop from \$20.50 last September to \$12.31 on Feb. 25, and executives there have been obsessed with raising it ever since. (February was a down month for a lot of TV stocks: That's when Granite agreed to pay NBC \$362 million for a 10-year affiliation deal for KNTV San Jose.) Belo's stock had been stalled between \$16 and \$17 for most of the spring and summer but recently popped to more than \$19, after its board approved a 25 million share buyback authorization that could cost \$430 million.

Sinclair Broadcast Group's stock price is about 50% below its 52-week high of \$21.87, largely because its operating results continue to underwhelm Wall Street.

Cable's been sliding since late January, when investors got anxious about the pace of operators' cash flow growth. Those fears were realized two weeks ago when usually-steady Cox Communications missed its cash flow targets and the simply-massive AT&T Broadband posted a sharp decline. Cable stocks dropped 10% to 15% on that news, recovering only slightly last week.

Radio stocks remain in relatively good shape, as sales stay robust and its share of the overall advertising pie continues to grow. Paul Sweeney, broadcasting ana-



was a bonus."

Hearst Argyle issued what most analysts said were pretty solid second-quarter numbers two weeks ago, including a 10% gain in broadcast cash flow, to \$98.5 million, on a 6% climb in revenue, to \$196.5 million. Pro forma revenue was up 6.5% for the first six months while broadcast cash flow was up 13.5%. Not bad, and yet its stock price is trading at about \$19, just above its 52-week low of \$18.75. The stock has dropped about \$10 since January.

"We think we have a pretty good story to tell, but the stock just isn't moving," says a company source. "It's

**Big-Time Sportscaster
Involved In A Series
Of Terrifying Incidents.**

All Caught On Tape!



RENTY TV™

Ahmad Rashad Is The New Host Of Real TV.

Sensational! That's the word that best describes how we feel about Real TV as it enters its fifth season. Start with a host who's equally popular with men and women. Add a new high-tech set. A bigger video library. More sources than ever before. More video-gathering bureaus around the world. Plus special internet relationships for even faster access to the world's wildest video clips. Then sit back and watch the tape roll! And keep right on rolling to our most successful season yet!

REAL TV™



lyst with Credit Suisse First Boston says radio's share of the overall U.S. advertising pie grew from 7.5% to 8.2% in 1999.

Analysts say that the TV station sector as a whole probably isn't going to show major revenue and profit growth over the next 12 to 18 months.

"TV results so far this year are generally in line with expectations, but the growth has not been spectacular," Sweeney notes. "That's really what is driving the stocks. The perception is the TV stocks have not [been] and are unlikely to be particularly strong growth stories going forward. Radio is where the growth is."

A recent forecast by Veronis Suhler & Associates, the New York media investment banker, supports that view. VS&A projects significantly slower growth for the TV industry between now and 2003, when annual growth will average about 5.3%, almost two percentage points slower than the 7% yearly growth achieved from 1993 to 1997.

The national spot market remains a key culprit in local TV's slow-growth story. "National spot just isn't growing," says Sweeney. "And if you're not No. 1 or No. 2 in your market, those dollars are even harder to come by." Greater competition from cable is hurting spot, and some advertisers are shifting more dollars into the hot network marketplace away from national spot, says Sweeney.

Political advertising and the Olympics will give the national spot segment a bump in the second half of the year, analysts say. But 2001 should be another down year. Lee Westerfield, broadcasting analyst at PaineWebber, predicts a flat year at best for local TV advertising next year, with a 2% drop for national spot and a 2% gain for local spot sales.

The problem with national spot, says Westerfield, is there are simply too many alternatives, including cable and radio. The solution, he says, is size. And broadcasters that don't bulk up and cover 10% or more of the U.S. are at risk. Over the next three years, he sees many smaller broadcasters bailing out.

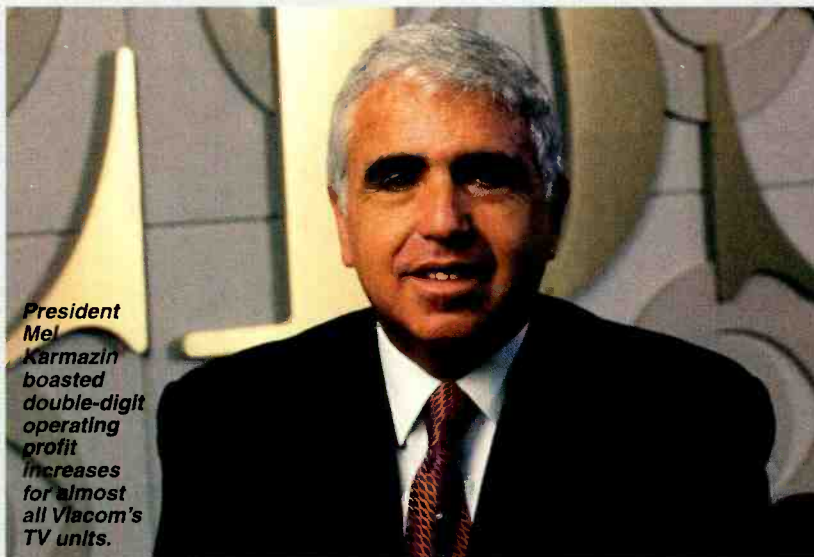
"It's really become a bifurcated market," he says, where major players like Tribune and Hearst have mustered size and leverage to address changing business conditions. Meanwhile, he adds, smaller broadcasters lack the clout they need to compete successfully.

State Street's Haverty says investors also worry about the continuing steady fractionalization of television. Emerging technologies—like streaming media

over the Internet and handheld wireless devices—present additional competitive threats. And while the switch to digital broadcasting presents the potential for new business opportunities, the TV sector hasn't demonstrated to Wall Street

that it knows how to exploit those opportunities successfully.

Long-term, TV is simply "an unattractive business," Haverty says. "As an investor you tread in television at your own risk." ■



President Mel Karmazin boasted double-digit operating profit increases for almost all Viacom's TV units.

The Street still loves the networks

Wall Street isn't crazy about local TV, but it's wild about network TV. Both ABC parent Disney and CBS parent Viacom issued strong quarterly earnings for the quarter ended June 30, and The Street was pleased, driving Viacom up \$2.18 to close at \$71.56 and Disney up \$1.75 to \$41.87 last Thursday. In midday trading Friday, Viacom was up another \$3 to \$74.68, while Disney held its previous day's gain.

Largely on the strength of ABC and the Disney theme parks, net income at Disney rose 79%, to \$440 million, on a 9% revenue gain, to \$5.96 billion. The broadcasting segment—consisting of ABC-TV, the owned TV stations, TV production, and syndication and radio—posted a 101% gain in operating income, to \$421 million, on a 24% gain in revenue, to \$1.5 billion. Disney's cable networks (primarily Disney Channel and ESPN) posted a 13% drop in operating income, to \$241 million, on a 13% revenue gain, to \$761 million. The profit drop was attributed to higher programming costs at ESPN and startup costs for SoapNet and several international channels.

At Viacom, reporting for the first time since closing the CBS acquisition in May, pro forma revenues for the quarter were up 13%, to \$5.7 billion, on an 18% gain in pretax operating profit, to \$1.2 billion. The television segment (CBS network, stations, King World and Paramount TV Group) posted a 48% pro forma profit gain, to \$346.7 million, on a 7% pro forma revenue gain, to \$1.8 billion. Viacom President and Chief Operating Officer Mel Karmazin told analysts that all the TV units but the Paramount stations posted double-digit profit gains. The Paramount Stations posted single-digit gains. Infinity, the radio and outdoor advertising group, showed a 24% increase in profit, to \$457.6 million, on a 22% jump in revenue, to \$975 million. The cable networks' profit was up 22%, to \$353.3 million, on a 16% hike in revenue, to \$860 million.

The company, however, did post a net second-quarter loss of \$496 million, as a result of a \$698 million charge against earnings related to closing the CBS acquisition. In addition, the company said it took a one-time \$754 million charge against the first six-month earnings due to the adoption of new accounting standards at the motion picture division. Thus, net loss for the first six months was \$880 million.

—Steve McClellan

FINANCIAL WRAP-UP

Week of July 31-August 4

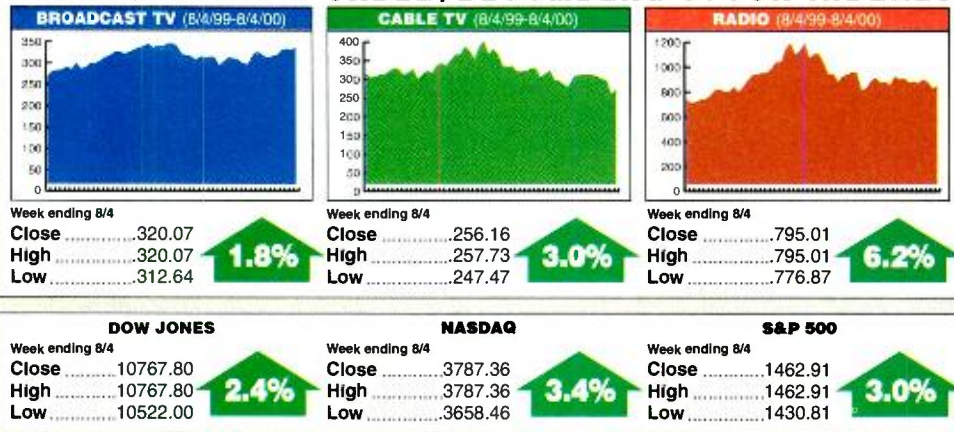
WINNERS

	8/4	% change
Antec Corp	\$45.50	27.50
Charter Comm	\$15.50	22.77
Mediacom Comm	\$17.75	22.41
Entercom Comm	\$44.38	18.33
Valuevision Intl	\$16.88	17.39

LOSERS

	8/4	% change
Granite Bcst	\$5.00	(20.00)
Spanish Bcst	\$9.41	(14.49)
Shop At Home	\$3.48	(11.51)
Telewest Comm	\$25.00	(10.91)
Liberty Media	\$21.50	(7.78)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES



Market mixed on radio stocks

Entravision offering raises more than expected but Nassau cancels IPO

By Elizabeth A. Rathbun

As the hot market for radio stocks cools, one broadcaster last week abandoned plans to go public while another, with Hispanic roots, found Wall Street hungry for its offering.

Nassau Broadcasting Partners LP not only withdrew its initial public offering last Tuesday (Aug. 1), but the next day said it would hire Salomon Smith Barney "to explore strategic alternatives." That usually indicates a company is for sale. Nassau is the nation's 21st-largest radio group by estimated 1999 revenue, according to BIA Research.

On the other hand, No. 19 radio group Entravision Communications' IPO last Wednesday generated such strong interest that its offering price was increased from about \$14 per share to \$16.50. That raised nearly 17.9% more than expected—\$759 million, as opposed to \$644 million. The stock closed at \$19 last Wednesday and traded up to \$18.75 last Thursday.

Entravision had several advantages over Nassau when it came to going public, Wall Street analysts say. Princeton, N.J.-based Nassau owns or operates 32 radio stations in the suburbs of the low-growth Northeastern suburbs.

Entravision, which is headquartered in Santa Monica, Calif., owns or operates 60 radio stations, most in major Hispanic markets including Los Angeles and Miami, and 17 Univision-affiliated TVs.

The backing of Univision Communications, which now owns 26% of Entravision, is "a fantastic endorsement to have," says Vinton A. Vickers, a media analyst who covers the former for Chase H&Q. Univision has "the best cash-flow results of any broadcaster, radio or TV. That is a fact not lost upon investors."

And Hispanics currently account for more than 11% of the U.S. population, a number that is growing six times faster than that of the non-Hispanic population, according to Entravision's July 26 filing with the SEC. Hispanics are expected to become the nation's largest minority group by 2005.

Entravision also is the only media company that owns both Spanish-language TV and radio stations, Vickers says. It is "clearly a different type of play." Entravision officials were not available for comment.

Entravision's public success also is different, given the stock market's current chilliness toward all radio stocks, Vickers says. While the first half of this year saw "perhaps the best growth we've seen in the last 30 years, [radio companies'] stock prices have continued to decline. Investors are obviously concerned that in a slowing economy, radio growth is going to slow down."

The kind of growth that radio has enjoyed cannot be sustained, analysts agree. The industry still is expected to accumulate plenty of revenue; it just won't be the "ridiculously strong

growth" that has been experienced recently, according to one analyst.

That factor probably helped convince Nassau to cancel its IPO, says the analyst, who asked not to be identified. Also, while Nassau has "great numbers and management ... it was less clear how they were going to replicate that in other parts of the country," this analyst notes.

According to a statement from Nassau President Louis F. Mercatanti Jr., the offering was canceled "in light of ... recent volatility in the market." As Nasdaq has faltered recently, so has radio, which "generally trades in sympathy with the technology stocks," Mercatanti said in the statement. He could not be reached for comment.

Nassau's withdrawal and subsequent "calls from the media, from bankers, from institutional investors and more" sparked plans "to move into the next phase of our corporate development," Mercatanti said in a second release.

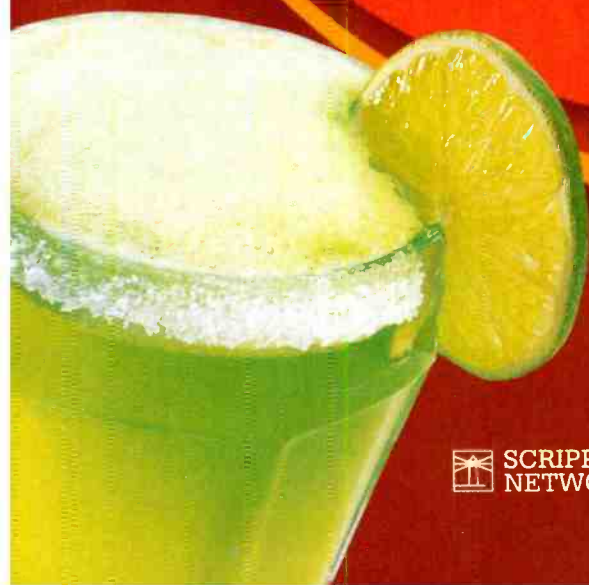
Nassau had hoped to sell 12.425 million shares of stock at \$16 to \$19 each, according to company documents filed with the SEC on July 10.

The net proceeds, expected to be about \$201 million, had been intended to finance certain station acquisitions.

The proceeds of Entravision's offering will be used mostly to finance the company's \$475 million acquisition of radio group Z-Spanish Media and refinance the \$252 million buy of radio company, Latin Communications Group.

**we now are
shakin' it up with**

50,000



 **SCRIPPS
NETWORKS**

Contact affiliate sales:

Northeast: 212-549-4488 Southeast: 865-694-2700

0,000

households

Thanks to our partners, Food Network is now serving
50 million households with our unique blend of
celebrity chefs and appetizing programming.

Here's to mixing up more appetizing menus
for our viewers.



Midwest: 248-477-2785 West: 310-854-6600 Satellite: 310-967-6108

Source: Nielsen Media Research Universe Estimates, Aug. '00.

Information please

FCC wants more data before making new rules

By Bill McConnell

Although regulators are pleased with the rollout of high-speed services, they want more data from cable and telephone providers before deciding whether more government rules are needed to keep the momentum going.

"The lack of deployment in some areas of our country has become somewhat of a bugaboo," FCC Chairman William Kennard said as the agency unveiled its second annual report on the status of broadband availability at its Aug. 3 meeting.

Many communications companies warn that the rollout of advanced services will be hampered if they don't get favorable regulatory treatment and the absence of specific details about deployment makes it hard to judge their requests. "We cannot allow this issue to be used for scare tactics," he said.

Agency staffers said it is likely that broadband providers will be asked to provide substantially more information in the twice-yearly deployment reports that the FCC mandated last year. To improve the reports, the commissioners suggested data detailing demographics.

Also, they want differentiation between residential and small-business subscribers, data from systems serving fewer than 250 broadband customers and from systems serving U.S. territories. The industry will get a chance to comment on proposed changes to the report when the FCC launches its 2001 broadband inquiry early next year.

U.S. businesses and households were subscribing to 2.8 million high-speed and advanced lines at the end of 1999, according to the FCC's analysis, the first that tallied data supplied by broadband companies in government-mandated reports. Cable accounted for 1.4 million, telephone digital subscriber lines 400,000, and wireless and other services 1 million. Residential and small business customers subscribed to 1.8 million of the lines. Among households, the penetration rate was 1.6% at the end of 1999. ■

Television stations President Jay Ireland sees tools for local stations in The FeedRoom's offerings.

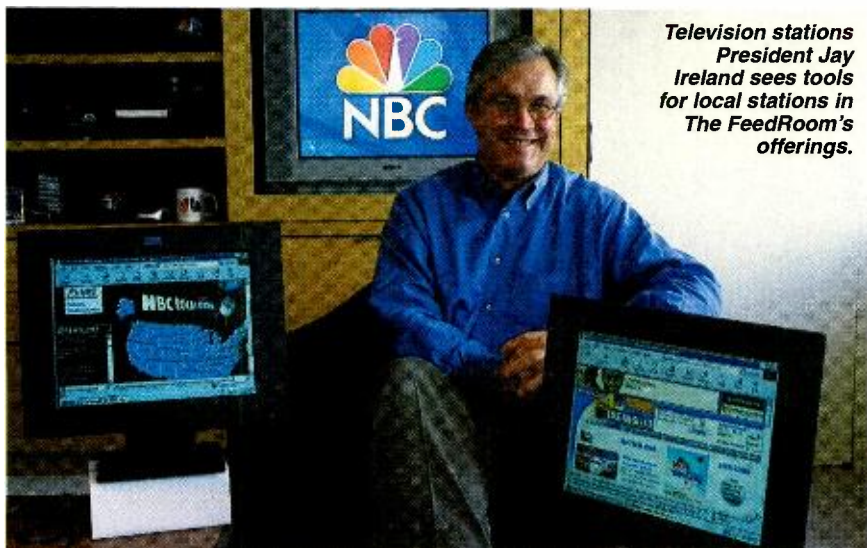


Photo: Tom Sobolik / Black Star

NBC, Tribune feed broadband need

Station groups invest in FeedRoom, will begin adding video content to local Web sites

By Ken Kerschbaumer

The FeedRoom, which offers its own broadband-delivered content site and also helps other Web sites get into the game, is working with NBC owned-and-operated stations and Tribune Co. to help them offer broadband content. Both NBC and Tribune have also made undisclosed investments in The FeedRoom.

During the next six months, FeedRoom will work with the 13 NBC stations and 16 Tribune stations to design co-branded video areas for their Web sites that will deliver personalized newscasts and other localized news content. Preliminary plans call for the KNSD San Diego and KNBC Los Angeles to be up and running by Labor Day, with the other O&O stations to add broadband content in the following months. Details on the Tribune rollout were unavailable.

"The broadband aspect of The FeedRoom made this interesting," says Jay Ireland, president of NBC television stations. "Broadband isn't widely distributed, and, as a result, we have a dichotomy of providing two services: a broadband service and then also through the narrowband."

The FeedRoom solves the problem of

offering a compelling video experience via broadband, according to President and CEO Jon Klein. "The problem [broadcasters] face is that the narrowband Web site of a TV station cuts the legs out from under its supposed strength," he says. "There's no video, and it's text heavy. It doesn't replicate the experience of watching TV. And it doesn't help much to put up postage-size video."

Ireland says the localized content will be repackaged for the broadband audience. "We aren't interested in throwing on the whole newscast for somebody to watch on the computer instead of television. We're going to provide the value by allowing them to pick pieces of the newscast they'll want to watch, typically after the newscast."

The investment in FeedRoom isn't major, Ireland says, adding that NBC thought the company provided great functionality and tools for local stations. "They have good technology, and we felt we wanted to be a part of it."

The FeedRoom will put employees in the stations, Klein says, to help with encoding the video, storing and tagging it on a database-management system, built by Artesia Technologies, before the content gets "spit out" to the viewer in a custom-designed newscast. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

HOLLYWOOD

Ed TV

Last month, King World President Ed Wilson announced he was leaving the syndication giant and looking to go in a new direction. Well, that direction could have a big effect on a number of people in the syndication industry, sources say. The highly regarded Wilson has had conversations with many of Hollywood's top studios—film and TV—over the last several weeks, most notably NBC, which continues weighing its options on whether to start its own distribution company.

Sources say if NBC gets Wilson, who helped create CBS syndication division, Eyemark Entertainment (now part of King World), the network will green-light an internal distribution company.

WASHINGTON

Hurry up and wait

FCC staffers and Clear Channel Communications executives are said to be beside themselves over what they see as an unwarranted delay in approving the megaradio group's merger with AMFM Inc. While four commissioners are said to have OK'd the \$23.5 billion deal, Commissioner Gloria Tristani had not signed off as of Friday, a knowledgeable source said.

Tristani is said to be "fiddling" with the language that defines a radio market. She has raised this issue before because the FCC uses different measurements to determine how many radio stations are in a market vs. how many a single company owns in the market (B&C, March 6). That ends up giving a group more stations than Tristani would like.

The delay is holding up not just that merger, but Clear Channel's settlement of \$4.3 billion worth of radio-station spinoffs required by Justice.

Changes at the top

The face of the nation's Top 25 Radio Groups has changed dramati-

cally in the past year. Last year's No. 3, Clear Channel Communications, and No. 1, AMFM, are merging to become a Herculean No. 1 and there are five new groups on the list, compiled for B&C by BIA Research.

BIA says the new Clear Channel posted an estimated \$3.1 billion in 1999 revenue, which is how the Top 25 are ranked. Infinity Broadcasting is No. 2 with \$2.1 billion of estimated '99 revenue, compared with \$1.7 billion in the year-before list (B&C, Aug. 30, 1999). ABC Radio, last year's No. 4, moves up a notch to No. 3 with \$406.9 million; Cox Radio is No. 4 with \$385 million (it was sixth last year), and Entercom Communications stays at No. 5 with \$358.6 million.

Tantalizing titles

Do America Online and Time Warner executives plan to give their in-house content an unfair advantage over unaffiliated programming? Some of the companies' filings, just listed on the FCC Web site, may shed some light on their post-merger intentions, but don't expect the public to get a chance to decide.

Time Warner on July 17 gave the FCC 178 memos, e-mails and other documents detailing various aspects of the merger's possibilities, all of which are being kept confidential under the common practice of protecting merger applicants' trade secrets. The commission did, however, make an inventory of the documents public.

The titles sound especially intriguing given the "playing favorites" issue facing federal regulators. Some intriguing titles: "Cartoon Network Opportunities with AOL," "America Online and Turner Networks Cross Promotion," "CNN & America Online Plan for Cooperation," "Memo on Synergies," and "AOL/HBO Meeting."

Center for Media Education President Jeff Chester said he will press the FCC to lift the documents' confidentiality.

Regis lives, and reigns

By Susanne Ault

It's so far so good for *Live with Regis*—the talk show, now officially *sans* Kathie Lee, scored a 5.1 national metered-market average in its first three days.



Without Kathie Lee Gifford, *Regis Philbin* is still on a daytime roll.

While a far cry from the 10.4 rating grabbed in the metered markets for the day of Lee's final farewell, *Live's* performance for Monday, Tuesday and Wednesday of last week outpaced its July 1999 showing (3.6) by 42%.

Live nipped at the heels of current talk leader *Oprah*, who for the week ended July 23 posted a 5.7 household rating. For the period, *Live* (with *Regis and Kathie*) snagged a 3.6.

Live also invigorated top market stations in its first shot out of the gate. On WABC-TV New York, the show (6.2) soared 51% from its numbers in July of last year. Likewise for KABC-TV Los Angeles, *Live* climbed 58% from its July 1999 outing.

Also getting bumps were WPVI-TV Philadelphia (8.7, up 64%), WHDH-TV Boston (4.2, up 20%) WXYZ-TV Detroit (5.9, up 34%) and WSB-TV Atlanta (6.2, up 24%).

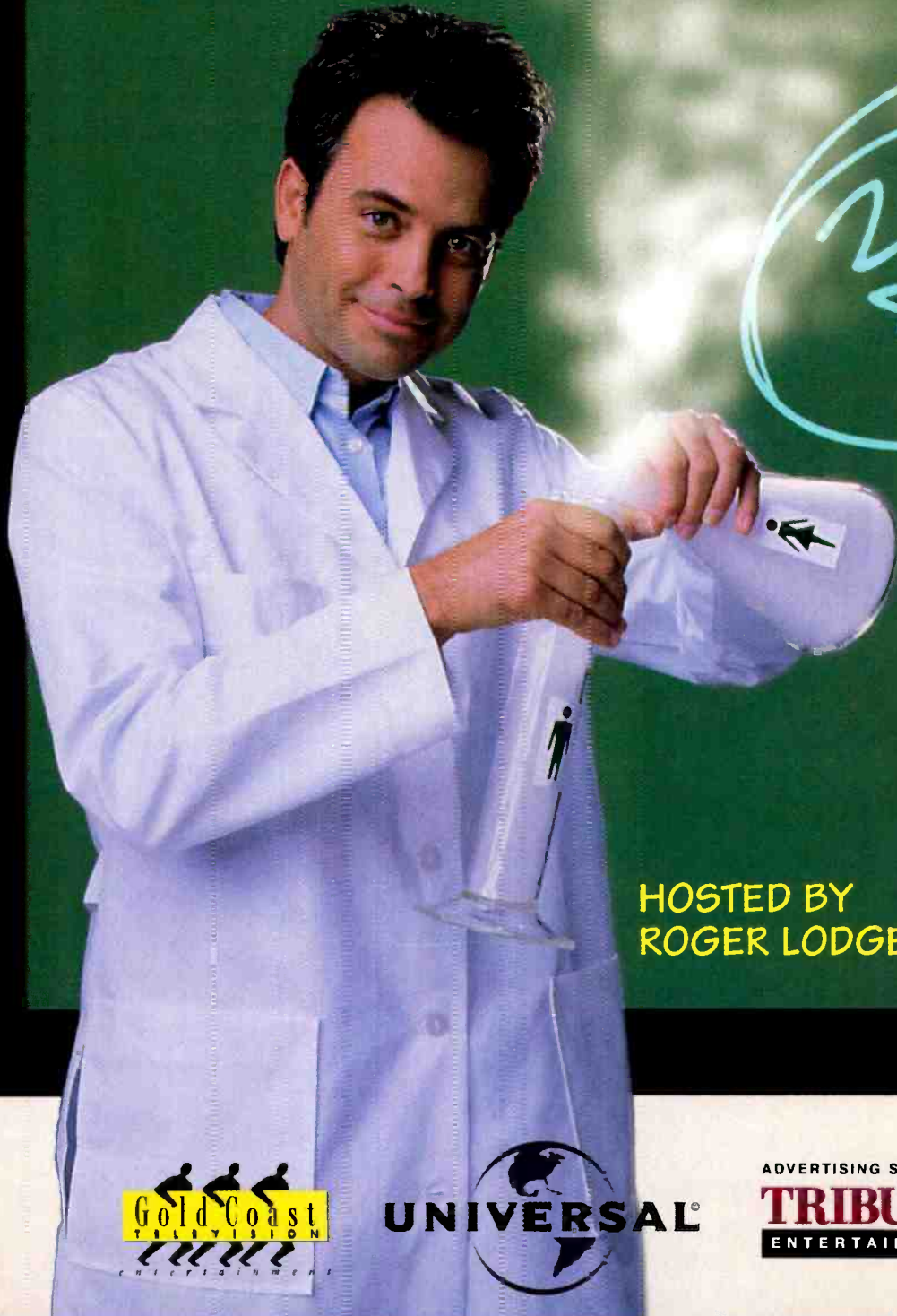
"A lot is going on at *Live*," said a Buena Vista representative. "Regis has never been hotter."

True, considering that *Regis Philbin's Millionaire* has been typically winning its time periods this summer. It hasn't gotten lost in shuffle among the season's other heavy hitters *Survivor* and *Big Brother*.

There is also that little hunt for a new partner. Recent players stepping up to bat include Philbin's wife, Joy, and Roseanne, looking for a new gig having laid to rest her own talk series.

"While we search for a new host, we expect viewer levels to stay high," added the representative. "I think viewers will maintain their interest in the show." ■

BLIND DATE



2.7##
SEASON
HIGH!

HOSTED BY
ROGER LODGE



ADVERTISING SALES BY:
TRIBUNE
ENTERTAINMENT

IS EXPLOSIVE!

THE FASTEST GROWING SYNDICATED
STRIP OF THE SEASON!

Up +108% HH
since premiere

THE FORMULA FOR SUCCESS =
[W18-34 (+175%)] + [W18-49 (+125%)] +
[W25-54 (+75%)] + [M18-34 (+200%)] +
[M18-49 (+113%)] + [M25-54 (+100%)] +
[12-17 (+150%)]

blind date™

Source: Nielsen N55 Galaxy Explorer. BD season high = GAA% HH RTG week of 7/17-7/23/00. Fastest growth based on GAA%/AA% HH RTG week of 7/17-7/23/00 vs Premiere week for all syndicated M-F strip programs. BD demo growth = GAA% RTG week of 7/17-7/23/00 vs Premiere week (9/20-9/26/99).

Maybe GOP needed life line

Newsless Philly convention coverage hits airwaves like bag of wet cement

By Dan Trigoboff and Deborah McAdams

A nation of television viewers was riveted last week as a select group representing America came together for the next step in the selection process determining which candidate would emerge victorious.

But enough about *Survivor*.

For the 2000 Republican National Convention in Philadelphia, viewers on broadcast and cable networks, to paraphrase American philosopher Lawrence Berra, stayed away in droves.

Maybe what the convention needed was a life line. Not even segments like the appearance of WWF star "The Rock" could pump up combined ratings beyond an average night of *Who Wants to Be a Millionaire*?

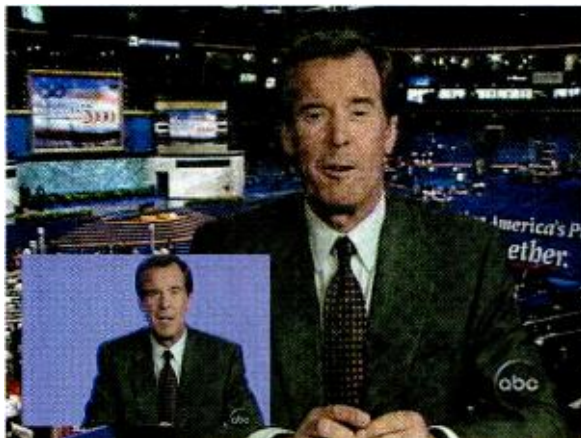
Wednesday night's coverage peaked with a total of 12.6 million households on seven networks. *Millionaire* averaged nearly 14 million per episode the previous week, according to Nielsen Media Research. Thursday night's numbers were not available at press time, but a spokeswoman at Nielsen said they expected figures similar to Wednesday's.

The bulk of the audience went to broadcast networks during the 10 o'clock news. The rest gave cable news networks a boost, but nothing compared to a plane crash or a bombing. CNN, MSNBC and Fox News Channel all doubled their audiences from recent weeks, but only Fox News Channel maintained at least some momentum throughout the coverage, moving from a 0.9 on Monday to a 1.0 on both Tuesday and Wednesday, and up slightly in household numbers, (525,000 Tuesday versus 528,000 Wednesday).

Viewers abandoned MSNBC, despite the star presence of Tom Brokaw and Tim Russert. The NBC cable network did a 0.3/271,000 on Wednesday, down 9% in households from Tuesday, and 28% from Monday, and third among the three cable news networks.

Fox News Channel was jubilant with its solid second-place finish to perennial cable news leader CNN, and credited its year-round political programming slate for its performance.

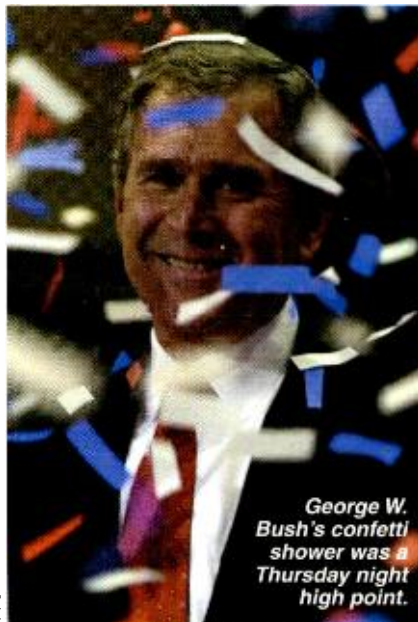
Rival MSNBC did not disagree, dis-



ABC anchor Peter Jennings explained to viewers that it wasn't really the skybox view of the convention floor appearing behind him, but a chroma-key image of the floor. ABC said the anchor was actually closer to the convention floor and had greater mobility in the convention center's 'Blue Room.'

missing notions of disappointment. The ratings, said MSNBC spokesman Mark O'Connor, "are exactly what we expected. Everybody's down across the board. It's the nature of the story; there's no news coming out of here. We are not a political talk channel, like Fox News. That is not what we do primarily."

Similarly, CNN said it knew the numbers would be down from 1996, but was pleased with the bounce over its regular ratings—which are also



George W. Bush's confetti shower was a Thursday night high point.

down. "We never said we thought the convention would be exciting," said a spokeswoman, "but that doesn't mean the coverage has to be boring. We said we could make our coverage newsworthy and I think we did."

Gains were clear at some networks. C-SPAN documented its status as the network of record with its own daily tallies comparing the time spent by networks covering the official proceedings. Not surprisingly, C-SPAN—which kept cameras on the podium at all times—easily outscored the

other networks, which spent much of its coverage time analyzing convention business, what there was of it.

"Every news organization has its own agenda," said C-SPAN's Ellenwood. "Ours is to be the network of record." For the first time at a convention, C-SPAN ran the pool feeds, spreading more than a dozen cameras around the convention hall, including one over Ellenwood's shoulder that showed viewers some of the C-SPAN operation.

The convention may have lacked the suspense of *Survivor*, *Big Brother*, or even *Who Wants to be a Millionaire*?, but it ran with a precision that would embarrass by contrast the reportedly less-disciplined Democrats. "The Republican National Committee is very good at being scripted and at following the script," said Gary Ellenwood, director of C-SPAN field operations. "We go over line by line of the script with them," he said.

"The Republicans have been pretty good for a number of cycles," said Fox News Channel executive producer for politics Marty Ryan. "If somebody's supposed to speak for 10 minutes."

Trying to squeeze political programming into network schedules proved occasionally problematic. At ABC, the network left Colin Powell's Monday speech early in order to sign off at 11 p.m. ET. Sen. John McCain, the follow-

Photo: Associated Press AP

ing night, was through by 11, but when vice presidential candidate Dick Cheney ran over the next night, ABC stayed with the speech. And CBS, having pre-empted Laura Bush's speech Monday night for a repeat of a *48 Hours* medical story, said it would revise its coverage for the Democrats, and the network's non-convention prime time programming will be more compatible with the convention theme.

Anchor Dan Rather, political correspondent Bob Schieffer, and others were critical of the network for not carrying enough of Bush's speech.

TV seemed to follow the scripts as well. Monday night, when the then-presumptive candidate's wife, Laura Bush spoke about education, cameras at several networks seemed to find every child in the large hall—including one who was sleeping. And when retired General Colin Powell spoke about a more inclusive party, the faces that appeared on screen suggested that Powell's dream was already a reality, even though an Associated Press survey revealed that only 4% of the delegates were black.

"We like to get a diversity of faces in the audience," said a network director. "And we look for good reactions. We want as interesting cutaways as possible."

The epitaph on W.C. Fields' grave ("All things considered, I'd rather be in Philadelphia") might have sized up the media attitude about the newsless convention there. ABC took Fields' joke to the next level: The network controlled its coverage from New York, not Philly, an approach enabled by fiber optic technology.

The decision saved hundreds of thousands of dollars in transportation, housing and related costs, said ABC executive producer for special events Marc Burstein, and was "cheaper, quicker and more efficient," according to executive director Roger Goodman.

ABC also departed from conventional convention coverage by putting Peter Jennings on a floor-level studio in front of a chroma-key screen with a convention view instead of a real view from a skybox. The move, which the network disclosed to viewers daily, allowed Jennings and producers to be closer to the floor and gain greater mobility and flexibility.

At Comedy Central, ratings for *The Daily Show* were up about 50% with Jon Stewart and his team of crack faux journalists mining the convention for satire. Some of Stewart's scores included an interview with Sen. McCain, which started seriously but quickly dis-

solved into voice-overed thoughts of Stewart congratulating himself on his savvy and McCain marveling at Stewart's idiocy. Bob Dole played too, posing as a Comedy pundit Wednesday night when Stewart interrupted him for breaking news from the floor. It was Vance DeGeneres with Elizabeth Dole, telling her husband to have the bags packed and in front of the hotel by midnight, "and not a minute later."

In an unseen moment, Presidential parents George and Barbara Bush blew off Nickelodeon's reporter when he tried to get an interview with the former first couple. Josh Peck, 13-year-old star of the

network's original movie, *Snow Day*, waited for two hours in the press area to meet the couple while nearby Secret Service agents encouraged him, according to observers. When the Bushes finally came out and Peck asked for an interview, the senior George Bush asked where Peck was from. When the youngster said Nickelodeon, observers say Bush shook his head and waved the youngster off.

Dole, the reputed curmudgeon among politicians, paused for Peck's questions, which included what advice Dole had for kids who wanted to get into politics.

"Start early," he said. ■



Legendary anchorman Bob Trout (r) stops by the Pseudo.com sky box.

Pseudo gets real in Philly

The traditional broadcast media spent much of the convention grumbling about the lack of news inside the hall (once again succumbing to reporting on how the media covers a non-story) but that was just fine for Pseudo.com, which found itself in its own spotlight.

Pseudo.com, which along with AOL had a skybox—the only two dot-coms that did—found itself the flag-bearer of the Internet revolution, inundated with visitors, both media and politicians, interested in getting a Web presence. The company even found a place in immortality as the Smithsonian requested the Pseudo.com 360-degree Web cam that was located near the Texas delegation.

"We wanted to do interesting coverage, we wanted to have great guests, and we wanted to demonstrate what it was that we were and weren't, and we blew away all of our expectations," says Jeanne Meyer, senior vice president for Pseudo.com. "Our booth was sardine city and it was just a parade of people."

More important than the attention was the reaction of Web site visitors. Meyer says the last time Pseudo.com carried a live event was the Mars Polar landing in December. "On Monday alone we doubled the aggregate number of viewers we had during that three-day event," adds Meyer.

And like for the big networks, it's no rest for the weary as Pseudo.com readies for its coverage of the Democratic convention. The equipment is now en route and two producers were already on their way to Los Angeles on Friday.

—Ken Kerschbaumer

VOL. #1

ISSUE #2

INSIDE THIS ISSUE!

MEDIAMAN

super powered by



THE FIRST ADVENTURE

AN EVIL FORCE UNLEASHES A GAS INTO THE AIR OF MEDIUMVILLE CREATING A DASTARDLY INCREASE OF MEDIA CHOICES, A CONTINUED ELUSIVENESS OF TV VIEWERS, AND THE NEED TO INCREASE ADVERTISING REVENUES. IT SEEMS LIKE THE WHOLE TOWN IS IN PERIL FROM THE MEDIA FRAGMENTATION EXPRESS...



OH NO! I'M TIED TO THE TRACKS AT THE JUNCTION OF HIGHER SALES DEMANDS AND MORE MEDIA COMPETITION.



THE ADS PLATFORM MAKES ME SO POWERFUL, I DON'T EVEN NEED THIS CAPE... IT JUST HAS A SLIMMING EFFECT!



JUST AS MARGO MEDIA MAVEN THINKS ALL IS LOST... LOOK IT'S MEDIAMAN... ONLY HE CAN GENERATE MEDIA PACKAGES FASTER THAN A SPEEDING TRAIN, MAKE ALL MEDIA SALES PROFESSIONALS MORE POWERFUL THAN A 60-SECOND SUPER BOWL SPOT, AND...

HELP, HELP... I'M IN THE WAY OF THE MEDIA FRAGMENTATION EXPRESS!



...BRING BUYERS TO YOUR MEDIA OPPORTUNITIES BY PARTICIPATING IN THEIR TARGET-SPECIFIC SEARCHES IN A SINGLE BOLD,



Columbus
Tim Derr
614-930-2990

Los Angeles
Eric Bershon
310-312-9542

New York
Scott McCoy
646-227-4186

San Francisco
Gary Thomas
415-845-6475

ONCE AGAIN MEDIAMAN SAVES THE DAY.
HE'S GOT THE POWER, HE GIVES YOU REACH,
HE'S GOT THE HAIR, HE'S REALLY NEAT.

YOU'RE SAFE NOW
AND ONCE YOU VISIT THE
ADS PLATFORM... YOU'LL
BE A SUPER MEDIA
PROFESSIONAL, TOO!

HE FLIES,
HAS X-RAY VISION,
AND GIVES ME TOTAL
CONTROL OF ALL MY
INVENTORY AND
PRICING.

HEY KIDS: YOU CAN BE LIKE MEDIAMAN. TCO.
JUST REMEMBER: DRINK MILK, NEVER GET
INVOLVED IN A DRAMATIC SERIES STARRING
ANYONE FROM THE CAST OF GILLIGAN'S ISLAND,
AND GET YOUR MEDIA DEPARTMENT SUPER
POWERED BY ADOUTLET'S ADS PLATFORM.

SEE YA'
IN THE FUNNY PAGES!

GO TO WWW.ADOUTLET.COM
GET SUPER POWERED BY ADS, SO YOU CAN
COMMUNICATE ALL YOUR ADVERTISING OPPORTUNITIES
TO BUYERS GLOBALLY, ON ONE PLATFORM.

ADOUTLET - SUPER POWERS MEDIA PROFESSIONALS IN A SINGLE BOUND.



AdOutlet

FCC delays 60-69 auction

Wireless bidders say they need better idea of what spectrum will cost

By Bill McConnell

The race to turn a valuable swath of TV spectrum into the home of the next generation of mobile communications services is slowing to a crawl.

Last week, the FCC said it will delay for the second time a federal auction of frequencies now used for TV channels 60 to 69. The bidders are expected to be among the country's largest wireless providers, including Verizon, AT&T, Nextel and Qwest. The winners are being counted on to develop the so-called third generation of wireless services, including broadband applications.

The tough question for broadcasters now occupying the band is whether the delay will result in eager bidders and higher prices for their vacating the spectrum early or lead to a backlash that strips stations of their leverage to negotiate high-priced buyouts.

"What's troubling is, we're getting blamed by wireless users and even the press for being obstructionist in the rollout of 3G technology," said Jeff Baumann, regulatory counsel for the National Association of Broadcasters. "But we've done everything we agreed to when the auctions were first ordered. Yet the new delay gives the wireless guys more time to paint us as evil."

The wireless providers prodded the FCC to postpone the auction by six months—a move they say will give the FCC time to write spectrum-clearing rules that give bidders a better idea of how much it will cost to get the 138 broadcasters off the band. Without that knowledge, they maintain, wireless companies will be reluctant to bid the high prices the government hopes for.

"It is undisputed that factors surrounding this spectrum, including the incumbency of the UHF television broadcasters in this band, make bidder planning for this auction unusually complex," FCC Chairman William Kennard said in announcing the delay.

Wireless providers were quick to congratulate Kennard. "The problems we have seen in this process can hopefully be avoided in the future by adopt-

ing a long-term, comprehensive spectrum-management policy," said Verizon Wireless President Denny Strigl.

To carry out the auction on the new March 6 date, the FCC is considering several proposals, including ways to allow bidders to share the costs of clearing broadcasters from the band and whether it has authority to implement band-clearing contracts. Comments on the proposals are due Aug. 16, replies Sept. 15.



Paxson: 'I will fight like crazy to get this auction moved back into this year.'

It's unclear, though, whether the FCC can delay the bidding without congressional approval.

Congress set a Sept. 30, 2000, deadline for depositing the proceeds. Although several lawmakers have asked the FCC to delay the auction, some broadcasters say Congress still must put the delay into law. (Originally, the auction was set for last May.)

Paxson Communications Chairman Lowell "Bud" Paxson, who has 19 stations operating in the 700 MHz band, wants a less drastic delay. "I will fight like crazy to get this auction moved back into this year."

He worries that further delays are likely unless the bidding is conducted before the next presidential administration remakes the FCC. "The next FCC will say, 'We've got a mess, and we need another postponement,'" he said.

Another delay is bad, Paxson said, because a slow transition to digital signals would quash his plan to switch from analog signals on the band to digital signals located at lower portions of the TV spectrum without a costly transition period offering both. "If I had a deal to turn off those analog stations before 2002, I would not build a second signal," he pointed out, "and it would save me legal fees, construction costs, financing—a tremendous amount of money."

Not all broadcasters operating on ch. 60-69 share Paxson's concern

about the March date. "This gives the wireless companies additional time to put some order where there may be chaos and possibly could lead to higher prices," said Kent Lillie, president of Shop at Home, which has stations in Boston, Houston and Cleveland on the band.

But the broadcasters complain that they are getting a bum rap when they are painted as greedy and holding the wireless industry hostage. They cite House Commerce Committee Chairman Thomas Bliley's comments two weeks ago when he said it would be "pure nonsense" and a mockery of Congress if broadcasters timed their exit from the spectrum to leverage a big financial gain.

In reality, broadcasters say, they have made several overtures to potential bidders, but all have refused to negotiate. "Nobody who is a potential bidder has contacted us," said Mark Hyman, government affairs chief for Sinclair Broadcasting, which has a big presence on the band.

Paxson acknowledged that his company, Sinclair and others stand to reap billions from the buyout negotiations and makes no apologies if the windfall detracts from the government's auction proceeds. "I went out and created an oasis in the desert of the UHF band. Now it's worth billions, and some say this is terrible and that broadcasters shouldn't get the money."

He noted that some analysts predict the spectrum could be worth \$30 billion to wireless companies, even though the budget prediction calls for only \$6 billion going to the government. If broadcasters can negotiate buyouts at half what the spectrum is worth, however, the government could still more than double its projected take. "If you hand broadcasters \$15 billion," Paxson said, "you will see the spectrum cleared so fast the FCC won't be able to handle it."

But the wireless providers insist they aren't trying to rob broadcasters of a fair price. "Broadcasters have a legitimate issue," said AT&T Wireless spokesman Ken Woo. "The FCC and Congress really need to think about how to meet the needs of all sides." ■



WASHINGTON WATCH

By Paige Albinak and Bill McConnell



Padden promises Disney won't abandon its crusade against AOL Time Warner.

Trust me, not them

How much are corporate promises worth? Depends on the company, apparently.

Although Disney executive Preston Padden is urging the government to ignore America Online and Time Warner's promises to promote competition, he can't resist making a pledge of his own. In a letter to FCC Chairman William Kennard last week, Padden promised that Disney would not abandon its crusade against the AOL and Time Warner merger. Following up to questions raised by FCC commissioners in a hearing last week, Padden said Disney is "absolutely aligned" with consumer groups asking federal regulators to either bar AOL-Time Warner from discriminating against rival content providers or to simply block the merger.

Disney has already secured long-term carriage agreements with Time Warner and isn't using the fight to gain negotiating leverage, he asserted. "The

commercial deal is done! What are left unresolved are public policy issues."

Solons worry about AOL-TW merger

Several members of Congress have warned Federal Trade Commission Chairman Robert Pitofsky and FCC Chairman William Kennard of the dangers of letting AOL and Time Warner merge unfettered by conditions.

Late last month, Sen. Edward Kennedy (D-Mass.) sent letters to the heads of each agency, asking them to consider the concerns of "technology firms, content providers, consumer groups and labor unions. The potential for the new AOL Time Warner to discriminate against unaffiliated Internet service and content providers raises fundamental questions about whether AOL Time Warner will safeguard competition and consumer choice," Kennedy wrote.

Kennedy also asked the chairmen to evaluate the instant-messaging industry to see whether AOL dominates that market. Sen. Max Cleland (D-Ga.) asked Kennard to pay particular attention to "the effect of instant messaging on the competitive marketplace."

Sens. Conrad Burns (R-Mont.), Ted Stevens (R-Alaska), Olympia Snowe (R-Maine), Harry Reid (D-Nev.) and Max Baucus (D-Mont.) wrote both men about instant messaging, emphasizing "how critical

it is that competing IM systems standardize their interoperation—just as our nation's telephone and e-mail providers do today."

LPFM fight goes on

Friends and foes of the FCC's low-power radio plan are continuing to do battle.

Senate Commerce Committee Chairman John McCain (R-Ariz.) and Sen. Bob Kerrey (D-Neb.) have introduced a bill that would allow the FCC to go ahead, while also ensuring that full-power broadcasters could appeal to the FCC should interference occur.

"This legislation strikes a fair balance by allowing non-interfering low-power FM stations to operate without further delay, while affecting only those low-power stations that the FCC finds to be causing harmful interference in their actual, everyday operations," McCain said. He introduced a similar bill in support of the FCC's LPFM effort earlier this summer.

The NAB kept up its staunch opposition, saying that, "if these senators listened to their constituents, they would know that the FCC can't handle the interference already out there, let alone the new interference that hundreds or thousands of new LPFM stations will cause."

As proof, NAB offered up a letter from a minority broadcaster in McCain's home state. "For five long years, my company fought unsuccessfully for relief

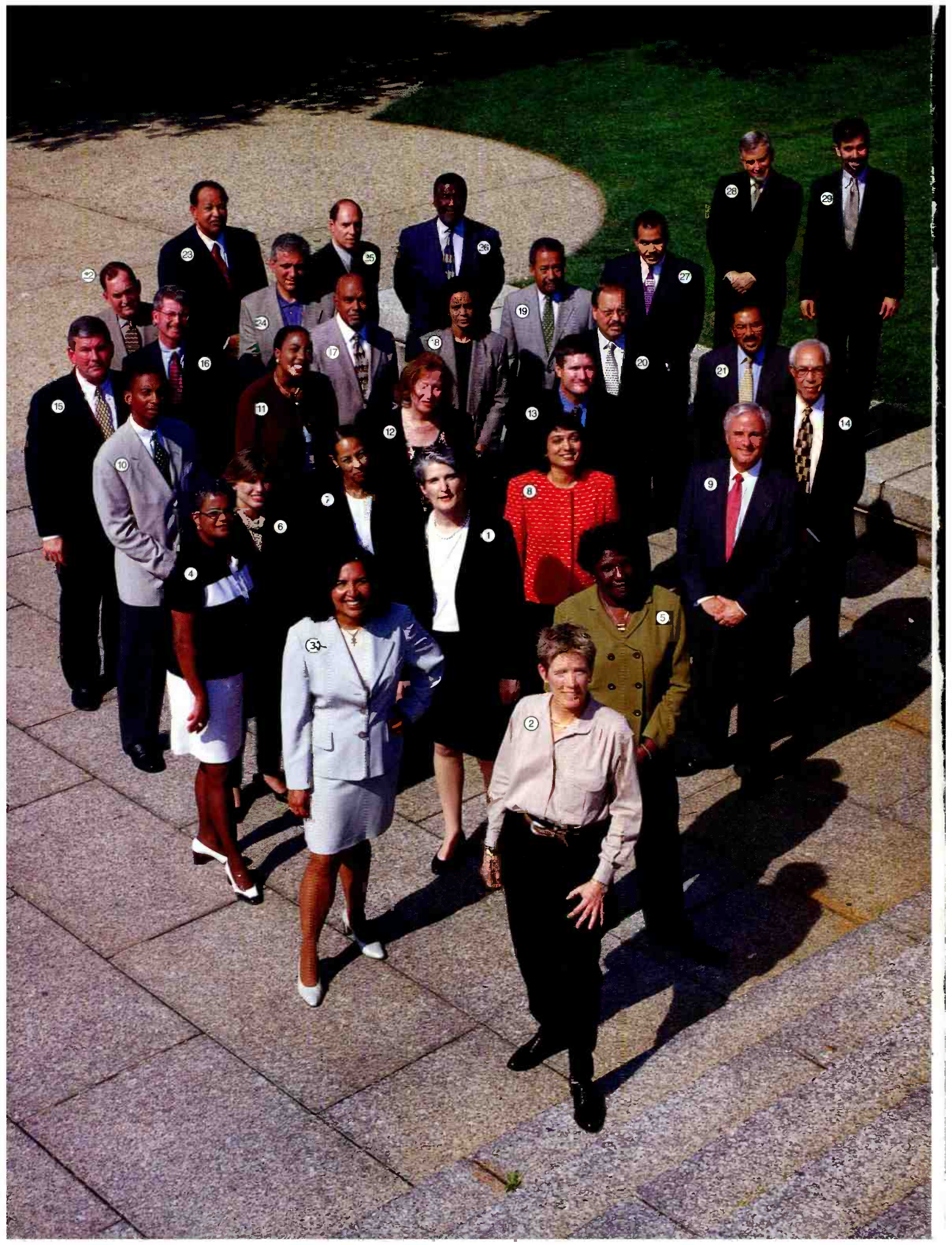
from the FCC to remove an interfering low-power translator," wrote Arthur Mobley, president of Eight Chiefs Inc., which runs KMJK-FM Phoenix. "The commission finally took action and shut the offending translator down after my station and company suffered irreversible harm."

A bipartisan group of congressmen and senators also is working to stop the effort, telling the FCC "it would be imprudent for the commission to move forward ... at this time."

Meanwhile, the FCC continued on, announcing that it will open its second licensing window Aug. 28 through Sept. 1 to accept applications from Connecticut, Illinois, Kansas, Michigan, Minnesota, Mississippi, Nevada, New Hampshire, Puerto Rico, Virginia and Wyoming. The rest of the FCC's LPFM licensing windows will open in November 2000, February 2001 and May 2001.

FCC eyes impact of ownership changes

The FCC wants to know how changes in broadcast and cable ownership rules have affected the competitive landscape for local TV markets, the agency said last week. The answers will be used in the agency's seventh annual status report on video competition. The agency also is asking stations, cable systems and DBS providers to identify their local competitors, point out any barriers to entry, evaluate the amount of horizontal and vertical concentration, name the most significant market developments in the past year, and project future market developments.



The next big thing?

In some ways, it's hard to take Northpoint Technology seriously. The startup's vision of a sprawling wireless TV network combining the advantages of cable and direct broadcast satellite is a grand one. But Northpoint is controlled by neophytes in the television business, and their service, if rolled out nationally, would cost at least \$1.5 billion. Moreover, it would be, at best, the fourth multichannel video competitor in every market it enters.

But dismissing Northpoint would be much easier if so many giant companies weren't trying to keep the fledgling company out of the business. DirecTV, EchoStar, Pegasus, Boeing and Alcatel are attacking Northpoint, all weighing in to keep regulators from approving even its first step toward developing a potentially powerful rival to cable and DBS.

More important, the company has been well-received among key legislators and regulators lured by Northpoint's pitch of creating another formidable competitor to cable.

Northpoint is looking to launch DBS without the "S": Instead of satellites,

Northpoint would compete with cable and DBS. All it needs is a little help from the FCC.

like for \$20 a month. The other half would be used for high-speed Internet access. The system would use the same 12 GHz microwave band as DBS but in a way, Northpoint executives contend, that would not materially interfere with DBS services.

The DBS companies—DirecTV and EchoStar—harshly disagree, warning that the Northpoint system could leave their 15 million customers plagued by frequent outages. Boeing and Alcatel-backed Skybridge want the spectrum for themselves, primarily for high-speed data. Pegasus, a major rural reseller of DirecTV service, also wants a shot at it.

After six years of review, the FCC faces a Nov. 29 deadline to determine whether Northpoint should get the licenses for the spectrum. Both sides have tested the system; they disagree on what the tests show.

It's a multibillion-dollar showdown.

By John M. Higgins

Who they are

Executives of Northpoint, its local affiliates and representatives met in Washington on July 12 to plot regulatory and business strategy. The Northpoint executives: 1. Sophia Collier; 2. Katherine Reynolds; 3. Toni Cook Bush; 4. Linda Rickman. The affiliates (and the cities they intend to serve): 5. Azie Taylor Morton (Austin, Texas; New York City); 6. Lisa Brannock (Orlando and Tampa, Fla.); 7. Jane Fox (West Palm Beach and Orlando, Fla.; Washington); 8. Rajkumari Wiener (Grand Rapids, Mich.); 9. Loren Carlson (Charleston, S.C.; Savannah, Ga.); 10. Samuel Foster Jr. (Charlotte, N.C.; Florence, S.C.); 11. Carolyn Sawyer (Columbia and Greenville, S.C.); 12. Carol Thompson Cole (Norfolk, Va.); 13. Kevin Ahern (Denver); 14. Richard Fox (Phoenix and Tucson, Ariz.); 15. Stephen Dickson (Jackson and Biloxi, Miss.; Mobile, Ala.); 16. David Preston (Providence, R.I.); 17. Oliver Sockwell (Baltimore); 18. Michelle Hagans (Baltimore); 19. Earl Andrews (Albany, N.Y.); 20. Nelson Diaz (Harrisburg, Pa.; San Diego); 21. Ronald Homer (Boston); 22. George Finley (Providence, R.I.); 23. Mitchell Johnson (Washington, D.C.; West Palm Beach, Fla.); 24. Francis McMahon (Providence, R.I.); 25. David Salzman (Los Angeles; Atlanta; New Orleans; Kansas City, Mo.; Louisville, Ky.); 26. Curtis Cole (Norfolk, Va.); 27. Jose Perez (Springfield, Mass.; Hartford, Conn.); 28. Richard Wiener (Flint, Mich.); 29. Samuel Coppersmith (Phoenix and Tucson, Ariz.). Brief identification of the affiliates appears on pages 28 and 30.

Northpoint could get a slice of valuable spectrum and compete directly with DirecTV and EchoStar. A loss of even a million subscribers would cut \$3 billion to \$5 billion in value from cable or DBS companies.

FCC insiders say Northpoint—which is not related to DSL telephone provider Northpoint Communications—has a fair shot at approval.

If so, it would be a product of Northpoint's surprising political clout. Con-

trolled by two women—a “socially responsible” money manager and an heir of a renowned, wealthy Texas ranch family—Northpoint and its operating affiliate Broadwave USA have had a warm reception in Congress and at the FCC.

That reception is fueled in part by Northpoint's ownership structure, which would essentially franchise markets to individual operators. So most of the first 66 proposed systems would be owned by 48 “affiliates,” mostly local businesspeo-

ple and professionals, who generally are also politically connected and many of whom are minorities or women.

It is those affiliates—in a 51%-49% partnership with Northpoint's Broadwave—that are applying for the licenses. A few—such as Don Barden, former owner of Detroit's cable system—have experience in cable or broadcasting. What stands out more are those with obvious political credentials: an ex-aidé from Bill Clinton's Arkansas

Northpointedly political

To win the licenses they need from the FCC, Northpoint Technology has to overcome fierce opposition from the rich and powerful satellite industry, led by General Motors' DirecTV and EchoStar.

But Northpoint comes to the battle well-armed.

And well-led. When CEO Sophia Collier decided to run Northpoint in 1998, she already was a substantial player in the Democratic party. She had struck it rich by selling her business, SoHo Natural Soda, to Seagram for \$25 million and used the money to buy an investment company that became Citizens Funds, a socially responsible mutual fund that now manages more than \$2 billion in assets.

While building Citizens Funds, Collier became active in New Hampshire's Democratic party, which has not historically been strong in the predominantly Republican state. By the mid '90s, Collier was a strong force in New Hampshire, helping to get a Democratic governor elected to two terms and to bring in a Democrat-controlled Senate for the first time in 80 years.

A personal party contributor to the tune of \$60,000 in the past two years, Collier also has become a big enough player that she and fellow Northpoint principal Katherine “Chula” Reynolds were invited to a White House state dinner earlier this summer.

“She has the Midas touch in business and in politics,” says Raymond Buckley, vice chair of the state party and New Hampshire's House minority whip.

Northpoint's connections only start at Collier.

Executive Vice President Toni Cook Bush was a partner at Skadden Arps Slate Meagher & Flom, Northpoint's Washington law firm. She was a senior counsel with the Senate Commerce Committee, and is the stepdaughter of Clinton pal and Washington super lawyer Vernon Jordan. She was near to being named FCC chairman in 1993. Over the past four years, she has personally donated \$41,500—mostly to Democratic lawmakers.

Northpoint also has a strong Republican link in founder Bonnie Newman, a close friend of Collier's. Newman was a key staffer to President George Bush and is just getting ready to take a top slot at Harvard University's Kennedy School. Newman, who was Sen. Judd Gregg's (R-N.H.) chief of staff when he was in the U.S.

House of Representatives, introduced Collier and company to many Republicans on Capitol Hill.

The company also has been working its connections to House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), who may ascend to full committee chairmanship. The company's two PACs, set up in May, have given only to Tauzin and House Majority Whip Tom Delay (R-Texas). Tauzin was an early supporter of Northpoint.

But what gives Northpoint real political juice is its affiliate network, Broadwave USA: 48 individuals who have signed on to build systems in 66 cities and who have grass-roots clout. Mitchell A. Johnson has recruited many of them, of whom 65% are women or minorities and 30% are African-Americans.

The company is politically diverse as well, although its affiliates largely skew Democratic. Stephen Dickson is a former executive director of the Mississippi Republican Party. Terry Childers is a Republican and is close with House Republican Conference Chairman J.C. Watts (R-Okla.). And Norwood Davis is former chair of Virginia's Henrico County Republican Party.

The list also is heavy with former government officials, lawyers, lobbyists and political consultants. Recruiter Johnson once worked for the government-mandated Student Loan Mortgage Association, and many of his recruits come from there. Johnson is on the board of Collier's Citizen's Funds, with about \$1 million invested in Sallie Mae stock as of 1999. Edward Fox is Sallie Mae's chairman; William Arce-neaux is a former Sallie Mae chairman; and Oliver Sockwell was executive vice president.

Most politically recognizable is Betsey Wright, Bill Clinton's chief of staff when he was governor of Arkansas. She could not be reached for this story.

Sara Jones Biden, sister-in-law of Sen. Joe Biden Jr. (D-Del.), and his son, Hunter Biden, are on board.

Ernest Green, an investment banker at Lehman Bros. in Washington, was one of the first nine black students to integrate a Little Rock high school in 1957. And Azie Taylor Morton was one of the first African-Americans to serve as U.S. Treasurer, during the Carter administration. —Paige Albinak



CEO Sophia Collier



Principal Katherine “Chula” Reynolds



Executive Vice President Toni Cook Bush

introducing the global media engine

DES is a media technology solutions company.

broadband > web > wireless > interactive television

interactive television > wireless > broadband > web

Broadband is fueling a communications revolution...

Companies who have spent millions of dollars on business to business and business to consumer communications now have a powerful, cost effective alternative to traditional media.

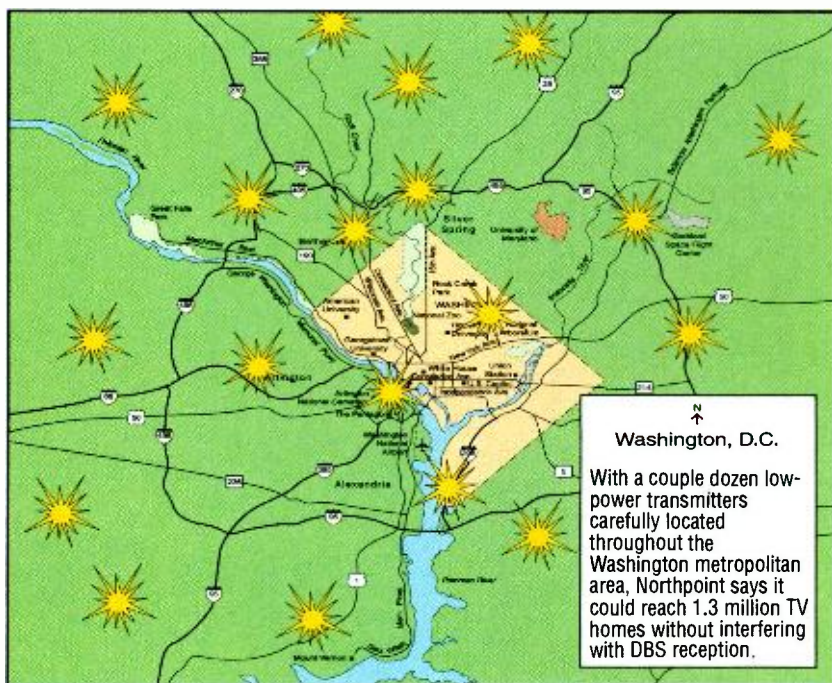
DES is building the next generation media communications infrastructure with solutions that are targeted, immersive and delivered anywhere, anytime.

Come experience the Global Media Engine at DES.

The simple solution is always the right one.

www.desonline.com p. 818.508.8200





Interesting. Now, how does it work?

In the early 1990s, Texas consulting engineer Saleem Tawil was trying to figure out a way to make each-and-every TV station available to subscribers of DirecTV and EchoStar. And he came up with what he thought was a pretty elegant solution: broadcast the TV signals from local, terrestrial transmitters using the same 500 MHz of spectrum (12.2 GHz-12.7 GHz) as the DBS companies. The terrestrial signals wouldn't interfere with the satellite signals because the terrestrial ones would be beamed from the north and bounce harmlessly off the back and sides of the southwest-oriented satellite dishes. To receive the terrestrial signals, Northpoint subscribers would point their dishes north. In 1996, he and his wife Carmen, another RF engineer, founded Northpoint with investors Sophia Collier and Katherine Reynolds. Ever since, they have been working hard to turn his idea of DBS on the ground into the equal of DBS in the sky.

Northpoint takes advantage of the highly directional nature of the DBS frequencies and the ability of the familiar dish antennas to ignore signals that don't strike it more or less straight on. These attributes permit satellites to reuse the same spectrum even though they are parked in orbit only 9 degrees apart. In most cases, Northpoint says, its signals will hit DBS dishes at least 90 degrees off center.

Unlike DBS, which covers the entire nation from its orbiting transmitters, Northpoint would be a local service. To serve a city, Northpoint would set up a network of low-power (less than one-half watt) transmitters—a primary one that originates the programming and as many repeaters as necessary to insure coverage of most on the city's TV homes. With a range of 8-10 miles, the transmitters and repeaters would be mounted on towers or buildings and carefully located so their signals wouldn't interfere with DBS reception or with each other. In Washington, a transmitter and 23 repeaters would cost about \$10 million and reach 1.3 million homes.

Initially, a Northpoint system would have just half the channel capacity of its DBS rivals. That's because the DBS companies effectively double their spectrum using dual polarization. To maximize coverage in the early going, Northpoint has decided not to forego dual polarization. But even at that, Northpoint would have plenty of capacity. With the help of digital compression, its 500 MHz would yield between 64 and 160 channels. Current plans are to broadcast about 90 TV channels, the best of cable and local broadcast stations, and use what's left for high-speed Internet access.

—Harry A. Jessell

days; the son and sister-in-law of a Democratic senator; and a sizable cadre of lawyers, lobbyists and other political consultants (see page 24).

That's bolstered by the recent hiring of Toni Cook Bush as executive vice president. A communications lawyer, Bush was formerly senior counsel to the Senate Communications Subcommittee and is stepdaughter of Democratic political heavyweight Vernon Jordan.

Collier contends that Northpoint's political progress comes from the power of its argument for cheap, superior service that would be another competitive check against cable operators—and DBS. "We have gotten unrelenting opposition from the satellite industry," said Collier, who is chairman of both Northpoint and mutual-fund company Citizens Fund.

DBS executives counter that they're worried not about the competition but about the interference. "It's disingenuous for them to tout that this a viable business and get the FCC to look the other way," said DirecTV Chairman Eddy Hartenstein. He's worried that Northpoint's political prowess has the issue being "railroaded" through.

"This is basically a bunch of people who want to get spectrum for free, wrap it in a business plan, and sell it," Hartenstein said. He compared Northpoint's plan to that of wireless cable operators' microwave multipoint distribution systems in the early '90s, which made similar promises and ended in financial free-fall. "This is the son of MMDs. We all know how successful that was."

He and EchoStar Chairman Charlie Ergen are calling for independent testing.

Northpoint says the tests have been conducted to the FCC's satisfaction and point out that DirecTV parent Hughes Electronics also has two applications to secure the part of the spectrum—for free—for high-speed data.

There's some elegance in Northpoint's plan. Signals sent in the 12 GHz spectrum allocated to DBS are highly directional, more like a laser than a flashlight. DirecTV and EchoStar customers dishes must be precisely aligned to just the right spot in the southern sky to get the service. A dish misaligned by just a few inches won't catch a signal.

That allows the spectrum to be "reused." For decades, the FCC has intended that the 12 GHz slot be shared between DBS and ground-based systems, likely for narrowly targeted point-to-point microwave traffic. What a husband-and-wife of broadcast engineers



An Argument Against Simplicity.

The web-based RFP. Buying and selling media is not a simple process. It is full of nuance, improvisation and change. To be the market leader in developing a truly functional media e-marketplace, we had to understand the need for complexity. So when we created a web-based Request For Proposal, we resisted technology's urge to oversimplify. We preserved the inherent richness and depth of the process. All with real technology, no vaporware. In fact, we're the only site today where you can buy online media, from the RFP through negotiation to the invoice, without ever leaving the Internet. It's exactly how you buy and sell media now. Only better.



ONE
MEDIA
PLACE

The media e-marketplace that works today.
www.onemediaplace.com

The local connection

Northpoint has recruited prominent individuals to use its technology and DBS spectrum to offer wireless broadband TV service in 66 markets. The so-called affiliates own 51% of the local companies. Northpoint's operating unit, BroadwaveUSA, the other 49%.

DMA	CITY	AFFILIATE	BACKGROUND
1	New York	Sophia Collier	Chair, Citizens Advisers; president, Northpoint Technology; Investor and venture capitalist; co-founder, American Natural Beverage Corp.; trustee, The New England Circle
2	Los Angeles	David Salzman, Sonia Salzman	David Salzman: president, David Salzman Enterprises; former partner, Quincy Jones-David Salzman Entertainment; Sonia Salzman: board, Congressional Hispanic Caucus Inst. Also the affiliate for Atlanta (10), New Orleans (41), Kansas City (31) and Louisville (48)
3	Chicago	Don Barden	Chairman & CEO, Barden Companies; casino owner; former owner, Barden Cablevision. Also the affiliate for Detroit (9) and South Bend (87)
4	Philadelphia	Sara Jones Biden	Attorney, Barrack, Rodos & Bacine; sister-in-law of Sen. Joe Biden
5	San Francisco	Michael Calhoun	Management consultant, CFC Healthcare; former vice chairman of the International Trade Commission
6	Boston	Ronald Homer	Banker/investment adviser, Access Capital; former president & CEO, The Boston Bank of Commerce
8	Washington	Mitchell Johnson	President, MAJ Capital Management; former senior VP of corporate finance, Student Loan Market Association
9	Detroit	See Chicago (3)	
10	Atlanta	See Los Angeles (2)	
11	Houston	Sen. Rodney Ellis	State senator; attorney
13	Tampa, FL	Lisa Brannock	President, Penguin Communications Inc.; former CEO, Quarter Communications. Also the affiliate for Orlando (22)
13	Mpls./St. Paul	Jim Demay	Public affairs consultant, Demay & Associates
15	Cleveland	Patrick Prout	Executive recruiter, Heidrick & Struggles; former president and CEO, Bank One of Cleveland
16	Miami	Betti Lidsky	Former president and CEO, Hispanic Broadcasting Inc.
17	Phoenix	Samuel Coppersmith	Partner, law firm Coppersmith Gordon Schermer Owens & Nelson PLC; secretary, Arizona Internet Access Association; Also the affiliate for Tucson (72)
18	Denver	Michael Stratton	Owner, Stratton Companies; former owner and operator, Taurus Communication, a cable television system
19	Sacramento, CA	Nancy Mooney	Public affairs consultant
20	Pittsburgh	Valerie Owen	Media consultant, Joe Slade White
22	Orlando, FL	See Tampa (13)	
24	Baltimore	Oliver Sockwell Jr.	Executive-in-residence, Columbia University, Graduate School of Business; former CEO, Connie Lee
25	San Diego	Philip Nelson Lee	Partner, Preston Gates & Ellis; chairman, Business Roundtable of the NABCO. Also the affiliate for Santa Barbara (113)
27	Hartford, CT	Jose Perez	Investor, developer, Community Solutions Inc.; former president, SINA. Also the affiliate for Springfield (105)
28	Charlotte, NC	Samuel Foster	President, Tower Security Services LLC and Tower Real Estate Services; former president, S.R. Foster Const. Co. Also the affiliate for Florence (116)
29	Raleigh, Durham, NC	James Bradley Crone	President, Campaign Connections; former daily newspaper publisher
30	Nashville, TN	Merritt Goetz Jr.	President, Tennessee Association of Business
31	Kansas City, MO	See Los Angeles (3)	
35	Greenville, SC	Carolyn Sawyer	President and CEO, Tom Sawyer Prod., former TV anchor. Also the affiliate for Columbia (86)
37	San Antonio	Roger Perez	Attorney in private practice; representative, San Antonio City Council District One. Also the affiliate for El Paso (96)
38	Grand Rapids, MI	Rajkumari Wiener	Partner, Wiener & Associates
38	Birmingham, AL	H.E. Cauthen Jr.	President and CEO, Cauthen & Associates

(continued on page 30)

realized in the early 1990s is that there is way to use the frequency for video. Carmen and Saleem Tawil determined that the frequencies could be used to essentially replicate the program slate offered by cable TV and DBS services without dramatically interfering with signals bouncing off DirecTV's and EchoStar's satellites hovering over the equator.

"They came up with the very simple but non-obvious realization that all satellite dishes point south, so the spectrum could be used by pointing north," Collier said. Hence: Northpoint, although it works from the east and west as well.

The Tawils approached Katherine "Chula" Reynolds, a member of the family behind King Ranch, the fabled South Texas ranching, oil and agriculture empire. It was she who roped in Collier, who as chairman of Citizens Funds invests only in "socially responsible" companies: no arms manufacturers or tobacco companies.

Collier and Reynolds teamed up to fund the project because they see two primary advantages. First, unlike DBS, Northpoint would be local and could carry all nearby broadcast stations and tailor program lineups to local tastes. Second, unlike cable, the service would be cheap to transmit and cheap to receive.

The low-powered Northpoint would require one small antenna mounted on a tall building or mast. Because buildings, trees and hills would keep many homes from having a direct line of sight to the antenna, Northpoint would need a series of small repeaters serving parts of a city, much like a cellular phone system.

Collier estimates that the gear to cover a relatively flat, 2 million-home market like Dallas, for example, would cost around \$10 million. That excludes operating and marketing costs, but, even so, starting up would be far less than the \$1.5 billion it would take to overbuild the Dallas market with a new cable system. Collier says it would take that for Northpoint to blanket the entire country.

Certainly, Northpoint won't achieve the 65% penetration that cable systems average, but, with costs that low, it won't have to. Collier says Northpoint can make money with less than 2% of a market.

The receivers would be relatively inexpensive, using largely the same components as those in DirecTV receivers already stocked on the shelves of Circuit City. Collier and Reynolds believe that consumers are conditioned to buy the receivers, though with heavy subsidies, rather than lease them as cable subscribers

SONY

“HDCAM IS AN EVERGREEN FORMAT.”

-Dean Johnson, Creator/Producer of “Hometime”

What keeps TV programming “evergreen”? The nature of the subject, the value of the content — and the decision to acquire in HD. That’s why Dean Johnson, creator and producer of “Hometime,” began using Sony HDCAM® equipment.

“Our type of show is home improvement TV, and it has a long shelf life. In fact, we’re still selling programming that’s over ten years old. So we want to make sure that with the effort we put in, we can go forward and mine our programming years from now. That’s why we made the decision to go HD. We wanted to provide the highest quality SD video today and also be ready when HD broadcasting goes mainstream.”

“Hometime” made the switch to Sony HDCAM camcorders in December 1999. “HDCAM was a breeze to use from the start. Our crew could take it and run with it. Our only learning experience was

blocking for the 16:9 format — making sure that the video crew and light stands were out of the widescreen frame. And the camcorder lets us set up a 4:3 safe area in the viewfinder, so we always know what we’ve got.

“We really believe in HDCAM. We’re not broadcasting in HD yet, but HD is where everybody is going. Years down the road, when we want to stream video, we’ll have HD to offer. Shooting in HD is just another extension of how we can reach out and better serve our viewers. Whatever is happening in the industry, we want to be right there.”



**COMPLETE
THE
PICTURE**

HDCAM

1-800-472-SONY ext. HT
www.sony.com/professional

DMA	CITY	AFFILIATE	BACKGROUND
40	Memphis, TN	Katy Varney	Partner, McNeely, Pigott & Fox Public Relations. Also the affiliate for Chattanooga (84)
41	New Orleans	See Los Angeles (2)	
42	Norfolk, VA	Curtis Cole Jr.	CEO, Curtex Construction Corp.
43	West Palm Beach, FL	Jane Fox	President, Jane Fox & Associates; consultant with non-profit organizations and trade associations
45	Oklahoma City	Terry Childers	CEO, Childers Corp; chairman, First National Bank of Edmond, Okla.; former city manager, Oklahoma City
46	Harrisburg, PA	Nelson Diaz	Partner, law firm Blank Rome; board, Temple University
47	Greensboro, NC	Andrew Dedmon	Owner, Century 21 Dedmon Properites; works on projects with local developers; majority whip, N.C. House
48	Louisville, KY	See Los Angeles (2)	
50	Providence, RI	George Finley	President, Finley Associates; partner Meridian Worldwide, an international public affairs organization
51	Wilkes Barre-Scranton, PA	Hunter Biden	Attorney; former bank official; son of Sen. Joe Biden Jr.
54	Fresno, CA	Bryn Forhan	Hospital administrator, Community Hospital; spent nine years as a Congressional staffer
55	Albany, NY	Earl Andrews	Commissioner, NY City Housing Authority
57	Little Rock, AR	Sheila Bronfman	Public affairs consultant, Southern Strategy Group
58	Tulsa, OK	John Ghostbear	Attorney
60	Richmond	Norwood Davis Jr.	Former chairman and CEO, Trigon Healthcare Inc.
61	Austin, TX	Azie Taylor Morton	Director of marketing, GRW Capital Corp.; former Treasurer of the United States, Carter Administration
62	Mobile, AL	Stephen Dickson	Partner, Corporate Relations Management Inc.; former executive director of the Mississippi Republican Party. Also the affiliate for Biloxi-Gulfport (158) and Jackson (89)
63	Knoxville, TN	Carol Clark	Associate professor, computer information systems, Middle Tennessee State University. Also the affiliate for Jackson, Tenn. (184) and Tri-Cities (92)
64	Flint, MI	Richard Wiener	President, Wiener & Associates; adjunct faculty member, Detroit School of Law
70	Des Moines, IA	Joe Shannahan	Director of public policy, Iowa Housing Corp.; former advertising agency representative
72	Tucson, AZ	See Phoenix (17)	
84	Chattanooga, TN	Katy Varney	Partner, McNeely, Pigott & Fox Public Relations. Also the affiliate for Memphis (40)
86	Columbia, SC	See Greenville (35)	
87	South Bend, IN	See Chicago (3)	
89	Jackson, TN	See Mobile (62)	
92	Tri-Cities, TN	See Knoxville (63)	
96	El Paso, TX	See San Antonio (37)	
97	Baton Rouge, LA	William Arceneaux	President, Louisiana Association of Independent Colleges and Universities; board, Louisiana Educational Television Authority
100	Savannah, GA	Loren Carlson	Investment banker, William R. Hough & Co.; former New York City investment banker. Also the affiliate for Charleston (104)
104	Charleston, SC	See Savannah (100)	
105	Springfield, MA	See Hartford (27)	
113	Santa Barbara, CA	See San Diego (25)	
116	Florence, SC	See Charlotte (28)	
118	Fort Smith, AR	Betsy Wright	Chief of staff when Bill Clinton was Ark. governor
34	Columbus, OH	Eric Carmichael	Investment banker and partner, Pryor, McClendon, Counts & Co.
141	Erie, PA	Debra Sanko	Executive director, Lake Erie Consortium for Osteopathic Medical Training
158	Biloxi-Gulfport	See Also Mobile (62)	
184	Jackson, TN	See Knoxville (63)	

do. However, a national system will not be cheaper than DBS.

Analysts say the \$1.5 billion Collier says it will take to build out nationwide is roughly triple what it would cost to launch two DBS satellites. In addition, Broadwave would likely face the same \$500-per-subscriber marketing cost DirecTV and EchoStar face.

The big game here is getting the real estate. Northpoint and its affiliates must persuade the FCC to give them the spectrum—for free.

The idea of sharing the 12 GHz band dates back almost 20 years, when the FCC initially began licensing it out to abortive DBS services. Northpoint has been pitching the commission since 1994; the current proceeding started in 1998.

That's where affiliates help. The plan calls for affiliates to raise 75% of the money for their local operations. Broadwave would contribute 25%. The locals would own 51% of their system's equity. Broadwave gets an out-sized stake for piecing the operation together, establishing a national customer service center, packaging cable networks, and advertising nationally.

By structuring itself like a franchise operation, Northpoint presents itself not as single company but as a group of small businesses scattered around the country. That lets Northpoint bring to Congress groups of constituents—often active political donors—to push Northpoint's cause. "It gives them a bigger voice in the process than if it were just one little company," said one satellite executive.

All sides in the Northpoint debate have heavily lobbied the FCC. A central issue is whether Northpoint would be harmful to DBS services and a set of planned satellite data providers.

With broadcast TV, interference generates ghosts or snow. With DBS, too much interference of digital signals means TV screens go black; subscribers already suffer outages during heavy rain storms, about 15 hours a year on average.

No one charges that the Northpoint would have the kind of catastrophic effect as, say, two nearby FM radio stations transmitting on the same frequency. But DBS companies charge that it makes their customers' receivers more susceptible to rain fade.

Collier counters that, in live tests of the system around Washington, D.C., and Austin, Texas, DirecTV and EchoStar can't point to a single customer who lost service.

—Bill McConnell contributed to this article.

Sears drops radio doc

Will no longer sponsor radio show, but little impact seen on 97%-cleared TV show that's on track for September debut

By Susanne Ault

Gay-rights groups were high-fiving last week at Sears' decision to yank its sponsorship of Dr. Laura Schlessinger's national radio program. But it's questionable whether Sears' decision will have much effect on the groups' real point of contention: Schlessinger's planned fall TV series, *Dr. Laura*.

For one, Sears had no plans to advertise on the Paramount-distributed talk strip in the first place. Also, Procter & Gamble's arguably more high-profile decision not to advertise in Paramount's planned TV series has so far failed to influence other large advertisers to follow suit.

While Paramount, as policy, doesn't reveal its show advertisers, it continues to trumpet excellent upfront sales. *Dr. Laura* is scheduled to air in 97% of the country starting Sept. 11.

Yet Schlessinger has felt the advertising strikes against her, posting on her Web site a plea for her radio listeners to support the advertisers that do buy spots on her radio program.

"I have come to understand how difficult it is for sponsors to be accosted by a few people with an agenda," writes Schlessinger. "They don't want to hurt so much as one relationship with a customer and thus are vulnerable to this kind of pressure. ... Therefore, for the first time in this program's six-year history, I am making a point of directing your attention to who these [supporting] sponsors are. I am encouraging—no, insisting—that you support these loyal sponsors."

Online ticket and reservation seller Priceline.com is one such frequent radio advertiser.

Among other companies recently rejecting Schlessinger's radio program are United Airlines' in-flight magazine *Hemisphere* (which stopped accepting ads hyping her show), Xerox, AT&T, Toys 'R' Us, Skytel and Kraft.



Schlessinger: 'I am encouraging—no, insisting—that you support these loyal sponsors.'

But it's hard to tell whether ad fallout on her radio show will translate to her TV show.

"The studio is nervous. They have to be," says one syndication insider. "They knew she'd be controversial but didn't

know she'd be this controversial."

Certain advocacy groups, such as the Gay & Lesbian Alliance Against Defamation, have been staging protests at TV stations set to carry *Dr. Laura* for months. Most recently, GLAAD organized a rally outside KARE(TV) Minneapolis that attracted 300-plus people.

Sears' about-face with Schlessinger's radio program could "call into question whether others want to be involved in a controversial show," notes Katz TV's Bill Carroll. "It doesn't necessarily mean that they will pull their advertising, but it will only be prudent for them to look at their options."

In a statement, Sears explained its move: "Sears supports both diversity and culture throughout our customer base and with our associate networks. We will no longer advertise on *Dr. Laura* as a result of recent comments."

At this point, *Dr. Laura* is still in the clear. However, it would be different, Carroll observes, "if there were an overall lack of advertiser support—if advertisers were jumping into life boats en masse rather than just an individual advertiser." ■

'X-Files' accident investigated

OSHA and union join Fox in seeking answers in power-line incident that leaves one crew member dead, others injured

By Joe Schlosser

Three separate investigations of a fatal accident last week on the *The X-Files* set are under way.

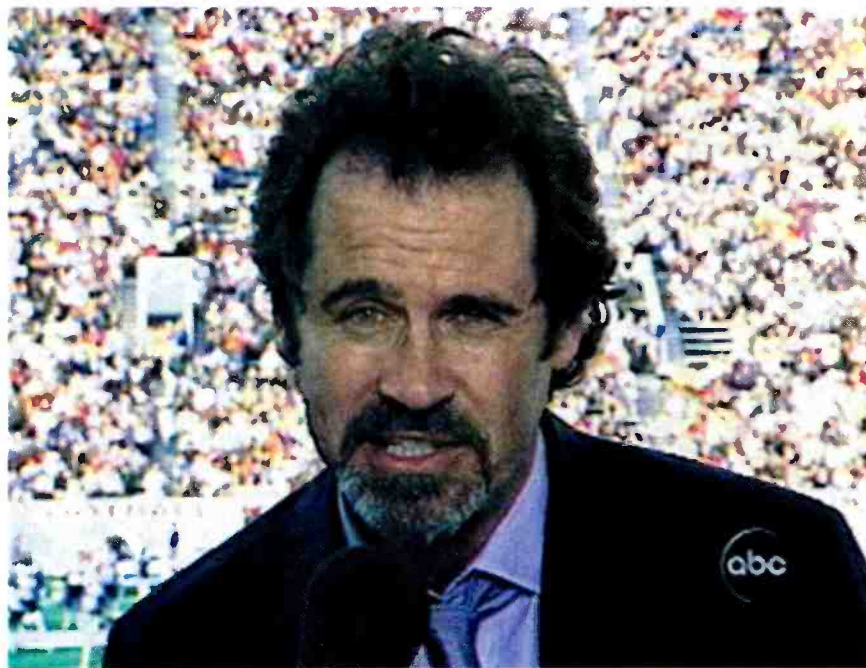
One production crew member was killed and six others injured Monday, July 31, after scaffolding on the set of the veteran Fox series came in contact with a power line.

Thirty-eight-year-old crew member Jim Engh was killed in the accident, and another staffer remains in fair condition in a Los Angeles-area hospital. Five other crew members on the scaffolding suffered minor injuries and were released from hospitals by Tuesday morning.

The Twentieth Century Fox series was filming on location in a West Los Angeles neighborhood just a few blocks from the studio's Los Angeles headquarters. The series had just begun taping episodes for its eighth season on Fox.

"We are conducting an intensive investigation into the accident, and families of the crew members have been notified," a studio release said Tuesday. "Our heartfelt condolences and deepest sympathies go out to Jim's family, friends and colleagues, and we wish the injured crew members a full and rapid recovery." Conducting their own investigations are Cal/OSHA (the California Occupational Safety and Health Administration) and members of the IATSE Grips Local 80 union.

Chris Carter, the executive producer of *The X-Files*, said in a statement, "All of us are deeply saddened by the tragic loss of our friend and colleague Jim Engh. Our hearts go out to his family and friends. He will be deeply missed by all who have known him and worked with him. Our thoughts and prayers are with the other crew members who were injured. We wish them a speedy recovery." ■



Miller kicks off his football stint doing what he does best: drawing eyes and ayes.

Miller Time on 'MNF'

Game's a blowout, ratings tank, but comic breeds buzz

By Joe Schlosser

When Don Ohlmeyer returned to *Monday Night Football* as producer earlier this year, he wanted to make the ABC telecast the buzz around the water cooler.

He got his wish, thanks to the addition of comedian Dennis Miller to the *Monday Night* booth. Even if the ratings were down, the July 31 opener featuring the San Francisco 49ers and New England Patriots was front-page news and the lead story on sportscasts.

Of course, no one was talking about the game—a meaningless preseason blowout—just about Miller.

"A year ago, people were not talking *Monday Night Football*, now they are," says Paul Schulman of Schulman Advanswers New York. "People tuned in Monday to see Dennis Miller because it's a different twist. It's show business that Don Ohlmeyer is bringing back to the show, and I think that's what he was hired to do. If they would have brought in one more former jock or one more analyst, I don't think it would have meant anything. There is no doubt that the *Monday Night* telecasts have been given an additional dimension with Dennis."

Neal Pilson, former CBS Sports president, now a TV sports consultant, says the show needs just that kind of lift.

"The game had slipped into a Sunday-afternoon presentation, which works

fine when you are talking to a football audience, but for *Monday Night Football* to be successful, it has to reach out to the casual sports fan and the viewer who is normally watching entertainment programming," he says. "If I'm an advertiser who has purchased *Monday Night Football* inventory, I'm real happy with the renewed attention this series is getting, from both ABC and the media."

"I was really pleased with our announcers for the first game, ... and the trio in the booth has a chance to be something special," Ohlmeyer says.

The ratings, at least for the kick-off, are another story. Monday's game drew the telecasts' second-worst preseason ratings ever, according to Nielsen Media Research. In its defense, the telecast did start at 4 p.m. PT, was a 20-0 blowout victory by the Patriots and faced competition from the start of the Republican National Convention.

Regardless, Miller, who still hosts his own comedy series on HBO and is a regular in a number of national advertising campaigns, stole the show. The comedian managed to get in lines about NAFTA, the Republican National Convention, the Tigris and Euphrates rivers, and Ouija boards.

When he talked of Patriots' running back J.R. Redmond's absence from the game because of a minor groin surgery, Miller quipped, "I'm not sure there's such a thing as minor groin surgery. Anyone has a sharp instrument around my genitalia, I'm thinking it's major." ■

Dennis, anyone?

"Dennis Miller's debut in the *Monday Night Football* booth was a lot like the opening night of the Republican National Convention. The true believers cheered the performance, but he probably didn't sway the philosophically opposed." *Mike Dodd, USA Today*

"Miller tried to sound authoritative in talking serious football. But every time he put on his analyst cap, the feeling was, why am I listening to this guy? Your buddy Joe knows as much or more." *Ed Sherman, Chicago Tribune*

"Our weekly football treasure will never be the same. ... It will be better. For nearly three hours Monday in his first appearance in one of the most risky moves in television history, Miller transformed what should be sports' highest form of entertainment back into entertainment." *Bill Plaschke, Los Angeles Times*

"Chuckling during nearly every comment, Miller often sounded like an overenthusiastic fan who had won a 'Who wants to be an MNF analyst?' contest. To his credit, he made more than a few good points about the action on the field." *Joe Lago, ESPN.com*

In a *USA Today* poll, 55% of 376 voters in the first half gave Miller the thumbs up. *—Compiled by Beth Shapouri*

To Do:

- Flying Cars
- Robot Maids
- VHS-Quality
Internet Video

You thought you'd never see it. But you won't believe it until you do. Check out new RealVideo 8 at RealNetworks.com/wow or call 1-800-444-8011. See for yourself how RealVideo®8 from RealNetworks® provides full-screen VHS-quality Internet video at mainstream broadband rates. And why *PC Magazine** gave RealSystem®8 its highest rating of "Excellent!"



WMAQ says so long

Pioneering Chicago station is gone; sports format WSCR grabs its frequency

By Elizabeth A. Rathbun

WMAQ(AM) is dead! Long live WMAQ! Chicago's oldest radio station retired its call letters last Monday after more than 78 years, but its archives will live on at the Museum of Broadcast Communications in Chicago.

WMAQ owner Infinity Broadcasting Corp. had to sell an AM in Chicago to win federal approval of parent CBS Corp.'s recent merger into Viacom Inc. The natural target was WSCR(AM) at 1160 kHz, with its weak nighttime signal. But rather than sell off WSCR completely, Infinity decided to move WSCR's call letters and potentially popular sports talk format to its WMAQ, which at 670 kHz has the strongest AM signal available. (Infinity is looking for a buyer for the 1160 frequency.)

Ratings also came into play in Infini-

ty's decision: WMAQ tied for 21st place in the spring Arbitron book. Although WSCR was tied for 26th, Infinity is hoping to duplicate the success of its sports/talk WFAN(AM) New York. WFAN has been the top-billing radio station not just in New York but in the entire country since 1995, according to BIA Research.

While WMAQ billed some \$20 million in 1999, it "was not functioning as a successful station," CBS spokesman Gil Schwartz says. Meanwhile, the sports format is a "successful franchise," he continues, although WSCR reportedly billed just \$10 million last year.

WMAQ employees had a rough couple of weeks before the change, says Mike Krauser, formerly news director of WMAQ and now news director of Infini-

ty's all-news WBBM Chicago. About a dozen WMAQ employees have moved to WBBM, the No. 6 station in the market; the other 40 or so are looking for jobs.

WMAQ, which went on the air on April 12, 1922, was the birthplace of radio's first serial, *Amos 'n' Andy*, in 1928, and originated "more soap operas than you can begin to name." Chicago broadcast historian Rich Samuels says. The station also hosted *Fibber McGee & Molly* and personalities including Red Skelton and Don Ameche. WMAQ also lays claim to the first play-by-play sports broadcast, in 1925, and the first transoceanic news broadcast, in 1928.

The station was started by the *Chicago*

Daily News and a local department store, the Fair Store. NBC bought WMAQ in 1931 and owned it until 1988, when the station was sold to Westinghouse Electric Co. Westinghouse bought Infinity in 1996, the year after it bought CBS. ■

W
M
A
Q

99.987% Mechanically Perfect

¶ You'll never "Get to Town" in a broken-down vehicle.
 ¶ Listeners will not be held by a station which fluctuates in frequency due to a station which habitually goes dead in the middle of a broadcast.
 ¶ That is why mechanical perfection is an essential to successful broadcasting.
 ¶ WMAQ, listed for years by the Department of Commerce as a "Standard Frequency Station," has an unsurpassed engineering record.

— THE 1932 RECORD —

<p style="font-size: 0.5em; margin: 0;">STATION: WMAQ CITY: CHICAGO, ILL. CLASS: AM POWER: 5000 WATT FREQUENCY: 670 KHZ TYPE: STANDARD</p>	<p style="font-size: 0.5em; margin: 0;">STATION: WBBM CITY: CHICAGO, ILL. CLASS: AM POWER: 5000 WATT FREQUENCY: 780 KHZ TYPE: STANDARD</p>
--	--

A NATIONAL BROADCASTING COMPANY NETWORK STATION

STATION: WMAQ
CITY: CHICAGO, ILL.
CLASS: AM
POWER: 5000 WATT
FREQUENCY: 670 KHZ
TYPE: STANDARD

STATION: WBBM
CITY: CHICAGO, ILL.
CLASS: AM
POWER: 5000 WATT
FREQUENCY: 780 KHZ
TYPE: STANDARD

No. 1, 1932 - BROADCASTING

By the time this ad appeared in a 1932 edition of 'Broadcasting,' WMAQ was a 10-year-old radio power.



GET WITH THE PROGRAM

By Joe Schlosser and Susanne Ault

Gifford goodbye is a ratings grabber

Kathie Lee Gifford's farewell episode scored a ratings coup for *Live With Regis and Kathie Lee*, grabbing a 10.4/33 household average in the metered markets, the best rating for any talk show this season, according to Nielsen Media Research. Buena Vista's talk series (now titled *Live With Regis*) shot up 149% on Friday (July 28) from its average May marks (4.1/16).

The teary farewell fared well in New York (where the show is taped), netting a 13/37. In Los Angeles, it

rang up a 12.7/37. To compare, during the most recent ratings period (week ended July 16), talk-show queen *Oprah* posted a 5.8 in national households. For that week, *Live* snagged a 3.6.

NBC takes 18-49

NBC eked out a victory in adults 18-49, while ABC narrowly took home the prize for most viewers for the week ended July 30.

Carried by strong ratings for reruns of *Friends* and *Will & Grace*, along with a good start by new series *Mysterious Ways*, NBC averaged a network-

best 3.5 rating for the week, according to Nielsen Media Research. With *Who Wants to Be a Millionaire?* and *Survivor* still pulling their weight, ABC and CBS tied for second place in the 18-49 race, averaging a 3.4 rating. In total viewers, ABC topped CBS with a 9.7 million-viewer average to CBS' 9.6 million. NBC finished third with 8.9 million viewers.

The top-rated show for the week was CBS' *Survivor*, which averaged an 11.9 rating/36 share in adults 18-49 and 27.2 million viewers.

Mysterious Ways, which is sharing a window with co-owned network Pax TV, brought in a surprising 12 million viewers on Monday night. Fox finished the week in fourth place in both adults 18-49 (2.7 rating) and in total viewers (5.9 million), but the network was No. 1 among all nets in adults 18-34 and men 18-34.

UPN topped The WB once again in both categories, averaging a 1.3 rating in adults 18-49 and 3.2 million viewers. The WB scored a 1.0 rating in adults 18-49 and 2.4 million viewers.

'Will & Grace' rerun earned strong ratings.





STATION BREAK

By Dan Trigoboff

It's the highway for Shumway

WBNS-TV Columbus, Ohio weatherman Chris Shumway has accused the station of firing him for openly questioning editorial practices, in particular, he says, "a peculiar editorial arrangement between WBNS and Huntington Bank under which the bank gets direct editorial control over a 'news' segment called *Your Money* in exchange for a big payoff to the station. This is clearly a case of an advertiser buying control of the news."

In an essay posted on his own Web site examining "News Media, Corporate Power and Democracy," he concludes that increasing corporate power has caused media to "behave not like watchdogs but lapdogs." Citing prohibitions in his own contract against making derogatory statements about his employer, he accuses media organizations of hypocrisy in using freedom to broadcast provided by the First Amendment while allegedly curbing the free-speech rights of employees.

Shumway said his firing included a scolding by General Manager Tom Griesdorn and an escort out of the building. "Ironically," he told BROADCASTING & CABLE, "since my exit, people all over are reading an essay that was only posted on my rinky-dink personal Web site. I'm getting amazing support from journalists and broadcasters all over the country. It's been over-

whelming."

Griesdorn would not comment on a personnel matter but took issue with Shumway's characterization of the relationship with Huntington Bank. Griesdorn said that the bank provides business expertise in a report from its location and the station maintains editorial control.

The business reports are no different from sole-sponsored segments done at stations around the country, Griesdorn asserted. "Chris is commenting on his perception" of the spots, he said.



NBC-owned WTVJ Miami last week began broadcasting from its new, digital facility in Miramar, Fla.

Moves over Miami

WTVJ(TV) Miami last week began broadcasting from its new 76,000-square-foot, state-of-the-art facility in Miramar, Fla. The estimated \$20 million facility will include an 11,000-square-foot newsroom, two studios, a helicopter landing pad, nine satellite dishes, and a tower rising more than 100 feet. The station left Miami after more than half a century there in order to gain a better vantage point for covering the growing South Florida area. Its old facility was purchased by the federal government,

and a courthouse is expected on the site.

Taking a plea

KMSP-TV Minneapolis reporter Tom Lyden pleaded guilty last week to tampering with a motor vehicle in May when he took a videotape from an unlocked car belonging to a former boxing champion charged with dog fighting. Lyden used the tape in preparing a story on dog fighting and a related police investigation and then turned it in to Baldwin Township authorities.

His actions created a stir and were roundly condemned by local members of the Society of Professional Journalists. A 90-day sentence was suspended with a year's probation, and Lyden will actually perform only 15 hours of community service.

Various theft charges were dropped against Lyden, who issued an on-air apology to his journalism peers and to the public several weeks ago. Although Lyden initially felt that taking the tape was simply aggressive reporting, he says he soon realized that "I crossed a line. I would never cross that line again." He says his station has been supportive and he hopes the incident will not adversely affect his career.

Station launches in San Antonio

San Antonio saw the rare launch of a new VHF station last week. Local ch. 2 had been dormant, but after an LMA between

Corrúor Ltd. and A.H. Belo, which owns local CBS affiliate KENS-TV, KBEJ-TV signed on with a mix of syndicated and UPN programming. KBEJ-TV will be the UPN affiliate for San Antonio and in 90 days will be UPN affiliate for nearby Austin as well. UPN's popular wrestling *Smackdown!* will move from local NBC outlet KMOL-TV, and Dallas-based co-owned station WFAA-TV will provide morning show *Good Morning Texas*. Bob McGann, who will run both stations, will be looking for cable carriage in both cities.

Aiding in the launch will be a contract for the rights to San Antonio Spurs NBA games. New station KBEJ-TV will carry 31 Spurs games; KENS-TV will carry 10 games.

New newscast in Des Moines

Start spreading the resúmes. KSDM-TV Des Moines, Iowa, plans to launch a 35-minute prime time newscast beginning in December. The seven-day-a-week 9 p.m. newscast will be co-produced by KSDM-TV and co-owned Sinclair Broadcast Group station KGAN-TV Cedar Rapids. Sinclair says it will be Central Iowa's only prime time local newscast.

"Our prime time newscast will be formatted in the tradition of the Fox brand, aimed at a younger audience and at a faster pace than the traditional late local newscasts," said KDSM-TV General Manager Ted Stephens.

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

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.1	9.1
2	Jeopardy	7.7	7.7
3	Judge Judy	6.7	9.2
4	Oprah	5.7	5.8
5	Friends	5.5	6.3
5	Entertainment Tonight	5.5	5.6
7	Frasier	5.1	5.8
7	Wheel of Fortune (wknd)	5.1	5.1
9	Seinfeld	4.9	4.9
10	ER	4.3	4.9
11	Maury	4.1	4.3
12	Jerry Springer	4.0	4.5
12	The X-Files	4.0	4.3
14	Judge Joe Brown	3.9	5.0
15	Hollywood Squares	3.8	3.8
16	Drew Carey	3.7	4.2
17	Live With Regis & Kathie Lee	3.6	3.6
18	3rd Rock From the Sun	3.4	3.6
18	Sally Jessy Raphael	3.4	3.5
18	Extra	3.4	3.4

TOP FIVE GAME SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	9.1	9.1
2	Jeopardy	7.7	7.7
3	Wheel of Fortune (wknd)	5.1	5.1
4	Hollywood Squares	3.8	3.8
5	Family Feud	2.5	3.1

According to Nielsen Media Research Syndication Service Ranking Report July 17-23

HH/AA= Average Audience Rating (households)

HH/GAA= Gross Aggregate Average

One Nielsen rating= 1,008,000 households, which represents 1% of the 100.8 million TV Households in the United States.

N/A= Not available

'Blind Date' finds true happiness



Rookie relationship/game strip *Blind Date* scored its all-time ratings high of a 2.4 for the week ended July 23, according to Nielsen Media Research.

During a week of repeats, *Blind Date's* repeat surpassed its season-to-date number (1.8) by 33%. Its 15% climb from the previous ratings period was also the biggest upswing for any of the major syndicated strips. *Blind Date's*

performance is also impressive considering that the show debuted last fall with a 1.3.

Blind Date's boost could be attributed to its attractiveness to the younger demos, who can cram in more TV watching while school is out. Youth-skewing talk show *Maury Povich* (up 5% to a 4.1) also fared well, bumping *Jerry Springer* (down 2% to a 4.0) from his usual second place among the chat crowd. Also, slightly older-targeted *Rosie O'Donnell* is feeling the heat—dropping to 9th place among 11 returning talk series but rising 4% for the week to a 2.7.

In other *Blind Date* stats, the show beefed up its male 18-34 audience (1.9) by 36% compared with last week. It was also the top-rated first-run strip in that demo.

"Summer has proven to be an opportunity for more men and teens to sample the show," notes Matt Cooperstein, senior VP, domestic television, for Universal Worldwide Television, which produces and syndicates the show. "[*Blind Date's* guerrilla dating concept] is a new format, and it's taken audiences a while to find it. So this is validation that audiences are really starting to embrace the show."

As for other game developments, syndication's overall winner *Wheel of Fortune* fell 1% to a 9.1, and runner-up *Jeopardy* rose 1% to a 7.7; followed by *Hollywood Squares* (flat at a 3.8), *Family Feud* (up 4% to a 2.5) and *Change of Heart* (down 8% to a 2.3).

—Susanne Ault

broadcastingcable
.com

Get with the programs.

DTV Guide

July 2000



ON THE
ROAD
to DTV

The resource for information on the analog to digital transition

A joint production by



Supplement to

TWICE

TELEVISION WEEKLY AND VIDEO CONNECTIONS

Broadcasting & Cable

of Cable
www.broadcastingcable.com

EXPERIENCE THE DIGITAL THEATER OF TOMORROW IN YOUR HOME TODAY.

Your Runco Digital Home Theater will rival even the best Cineplex.

Why? Because Runco Reflection Series DLP™ projectors combine revolutionary Digital Light Processing™ technology from Texas Instruments with Runco's own Virtual High Definition™ (VHD™) controller. The result is a brilliant detailed screen image with the richest color display you've ever seen.

Elegantly styled and versatile enough to fit into virtually any home theater environment, Reflection Series projectors and controllers deliver true digital picture quality now—the same digital quality that commercial theaters are just beginning to use.

For more information on these and other award-winning products from Runco, the leader in residential video products for large-screen home theaters, visit our web site at www.runco.com or call us a 1-888-41-RUNCO.



VX-1c



VX-101c



VX-3c



VHD CONTROLLERS



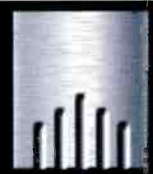
VHD

RUNCO INTERNATIONAL

VIRTUAL HIGH DEFINITION

REFLECTION
SERIES

CUTTING EDGE DIGITAL PROJECTION
UNPARALLELED INSTALLATION FLEXIBILITY
DESIGNED FOR HIGH AMBIENT LIGHT AREAS
MULTIPLE ASPECT RATIO VIA CONTROLLER
ULTRA QUIET



Runco's Reflection Series products are a perfect fit for almost any installation requirement and decor.



The World's Finest Home Theater Products™

THE MITSUBISHI PROMISE

ULTIMATE UPGRADEABILITY

WHAT WOULD YOU SAY IF WE TOLD YOU THAT ALL OF OUR HIGH DEFINITION UPGRADEABLE TVs¹ ARE **GUARANTEED** TO OFFER UPGRADEABILITY TO FUTURE TELEVISION TECHNOLOGIES NOT ON THE MARKET YET?

WHAT WOULD YOU SAY IF WE TOLD YOU THAT, UNLIKE OTHER MANUFACTURERS WHOSE LATEST GENERATION HDTVS ARE DESTINED FOR NEAR-FUTURE OBSOLESCENCE, MITSUBISHI'S HD- UPGRADEABLES ARE ENGINEERED WITH **"FUTURE-ABILITY"**?

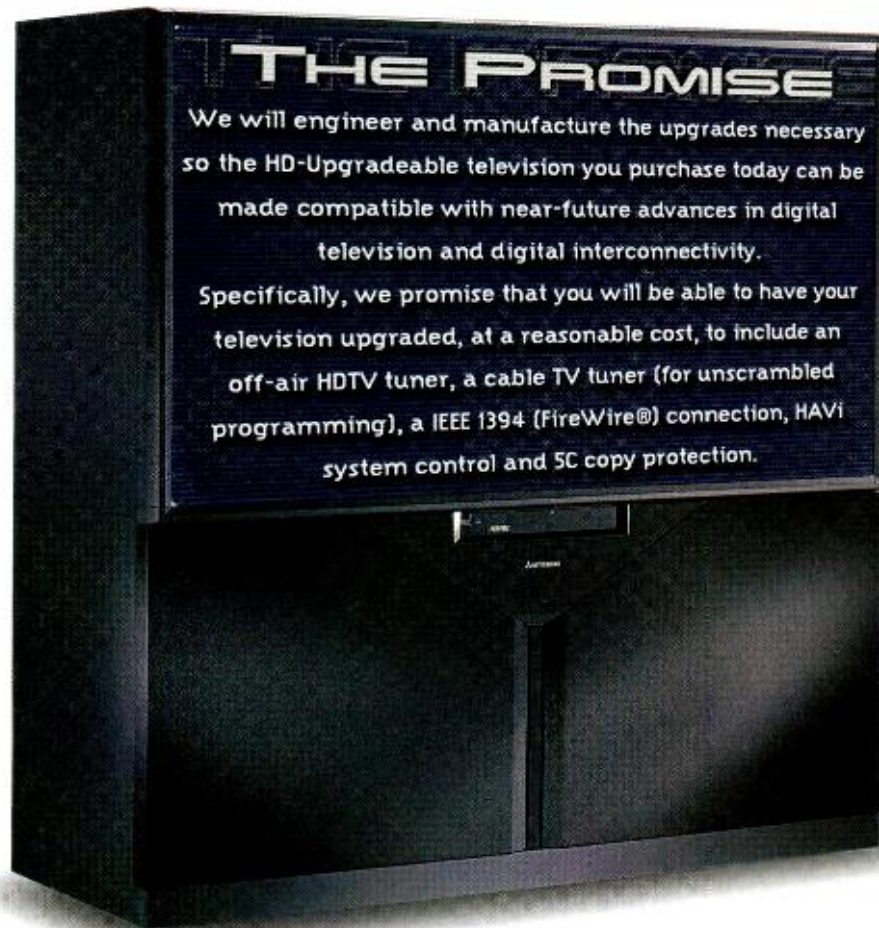
...AND WE PUT THIS INCREDIBLE OFFER **IN WRITING.**

WE SEE THE SKEPTIC IN YOU THINKING, "THEY'VE GOT TO BE KIDDING."

WE WERE NEVER MORE SERIOUS.

HERE IS THE OFFER THAT PROMISES THE MITSUBISHI HD-UPGRADEABLE TV YOU BUY TODAY WILL CONTINUE TO PROVIDE UNPARALLELED PERFORMANCE EVEN AS YOUR CHILDREN GROW TO HAVE FAMILIES OF THEIR OWN. THINK OF IT AS A **LEGACY.**

THINK OF IT AS YOUR PERMANENT PASS TO THE BEST HOME THEATER EXPERIENCE YOU COULD EVER IMAGINE.



Visit the Mitsubishi dealer nearest you, because seeing is believing, and don't forget to visit our website to REGISTER AND WIN at www.mitsubishi-tv.com

1. Coupled with an HDTV receiver, all Mitsubishi HD-Upgradeable TVs offer full 1080i True HDTV™ performance.

 **MITSUBISHI**
THE BIG SCREEN COMPANY™
Digital

DTV Guide July 2000 Contents

5 Welcome

by CEA President and CEO Gary Shapiro

6 Retailer Testimonials

Hear about the transition from leading DTV retailers. Market-by-market DTV retailer listing begins on p. 8.

12 DTV Programming

The latest news about DTV programming from Glenn Dickson.

14 DTV Market Outlook

CEA's Todd Thibodeaux gives a glimpse of the future of DTV sales.

16 DTV Products

Detailed DTV Product charts courtesy of *TWICE*

26 DTV Data

Broadcasters are exploring opportunities to deliver data over the DTV Spectrum. Glenn Dickson gives an update.

33 DTV Broadcasters

A list of stations broadcasting a digital signal.

DIGITAL TELEVISION – THE NEXT CHALLENGE

After 75 years of good ole NTSC, it hasn't been easy shifting to a new television standard. Thankfully, the sheer "oh my gosh" beauty of digital television (DTV) will ensure its success even though so many established forces work to delay or derail it.

The biggest threat today to DTV comes from the very industry that was an early advocate. Hungry for free new spectrum and rightfully concerned about losing market share to cable, DBS and pre-recorded media, broadcasters fought for DTV spectrum and even (reluctantly) committed to a timetable for a DTV signal.

But now that they are being asked to meet the timetable they agreed upon, some broadcasters are clamoring for delay. Even as responsible broadcasters like CBS move forward aggressively with DTV, others are badmouthing this exciting new technology at the same time they hold tightly on to their free new spectrum.

And, unfortunately, some broadcasters believe delay is in their interest, as they don't have to return spectrum until 85 percent of viewers in their area have digital reception.

Fortunately, the cable and satellite industries hunger for digital television. They see new revenue opportunities and quality programming with enthusiastic consumers.

Just around the corner is pre-recorded DTV programming and, soon, broadband will allow Internet, and maybe even videogame, DTV.

In this issue of DTV Guide, we have the latest report on DTV programming from cable, satellite and broadcast sources – and news about some broadcasters' plans to deliver data and other services to consumers. You'll find the latest market-by-market list of local DTV stations and detailed charts of available DTV products.

Introductory sales have been great, despite limited programming availability. Consumers are excited about the technology and many are buying it. As you'll read in three testimonials from DTV retailers, those who've invested in the technology are having no regrets.

Our industry's challenge is to deliver on DTV and build consumer confidence even while others are pushing for delay. The good news is that DTV offers such a phenomenally improved experience that it will win on its own in the marketplace. Do your best to keep the pressure on local broadcasters—and reward those that are helping, rather than hurting, our momentum.

Thanks to *TWICE* and Broadcasting & Cable for partnering with CEA on this issue of DTV Guide, and helping us keep the industry up-to-date on the digital transition. ■

Gary Shapiro
President & CEO
Consumer Electronics Association



2500 Wilson Blvd.
Arlington, VA 22201
703 907 7600
www.CE.org
cea@ce.org

KEN CRANE'S: L.A.'S DTV DESTINATION



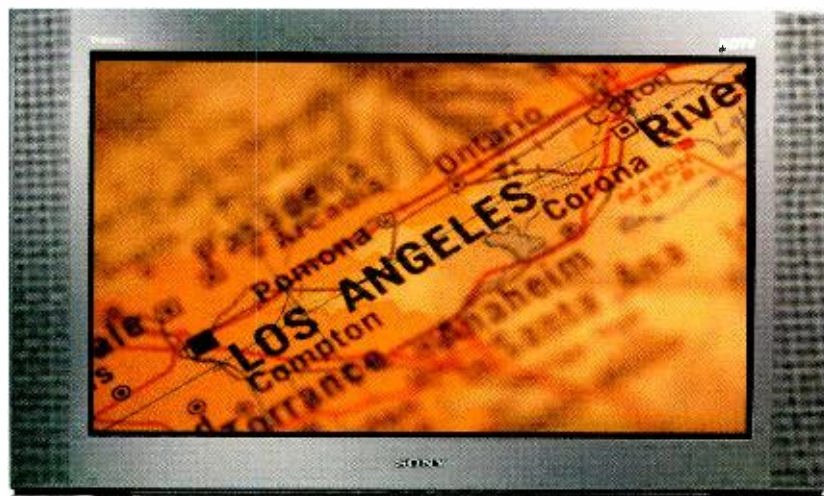
Tom Campbell
Ken Crane's Home
Entertainment City, Inc.

LOS ANGELES — Rarely in the 51 years that Ken Crane has sold consumer electronics products has a new category produced the excitement level that we are seeing from high-definition television today.

Thanks to the entrepreneurial spirit of company founder Ken Crane and his son, vice president Casey Crane, Ken Crane's Home Entertainment City has become a leading destination point for digital televisions in the Greater Los Angeles area.

Although it may seem like a no-brainer now, the decision to take on the first digital TVs two years ago had some risks. In 1998, no one really knew for sure that the public would consider investing in a new class of digital televisions costing hundreds or thousands of dollars more than comparably sized analog models, which continue to sell very well.

If we brought these new sets onto the sales floor, would they confuse and confound the public



so much that the current healthy TV business would be adversely impacted? Ken Crane bit the bullet, and brought in a small HDTV assortment to test the waters. He was amazed at the reaction.

I'm pleased to report the benefits of HDTV have far outweighed the risks. Consumers are showing a lot of interest in HDTV. The feedback has been very positive, and we have seen double-digit sales increases in digital-upgradeable televisions every month since the first month we began selling them.

Some 68 percent of our overall television business today is done in HDTV upgradeable models, and 20% of the customers who bought one of those models also purchased a digital set-top decoder box to watch off-air digital broadcasts (and sometimes digital satellite programs in high-definition). These decoders make the HDTV upgradeable TVs a fully functioning digital TV system and give broadcasters a living, breathing audience.

We carry a broad selection of

digital televisions from Mitsubishi, Panasonic, Pioneer and Sony, and we carry the set-top decoders from Mitsubishi, Panasonic and RCA.

In addition, HDTV has created a renewed interest in the total home theater concept. Ken Crane has enjoyed increased business in home theater audio products, DVD players and other high-performance system components, as a result of consumers' seeing the breath-taking clarity of this new class of big-screen television combined with a Dolby Digital surround sound presentation. In fact, I believe the key reason a customer buys an HDTV upgradeable set today is to watch standard DVDs in enhanced picture quality, often with a filled widescreen picture.

I also believe we have been helped by the availability of digital television broadcasts in our market. There are seven broadcasters transmitting digital over-the-air programming in the Greater Los Angeles area. This generates con-

continued on page 30



DIGITAL TELEVISION: A TECHNOLOGY YOU CAN BANK ON



By Noah Herschman,
Vice President, Marketing Tweeter
Home Entertainment Group

Even though Digital Television feels like it is currently waylaid in some sort of purgatory, we have already experienced the first ripple of the impending storm. Since the advent of HDTV-compatible (HDTV-C) sets two years ago, Tweeter Home Entertainment Group's projection television sales have more than doubled. Currently HDTV-compatible sets account for more than 60% of our projection television (PJTV) sets in units and over 80 percent in dollars.

This is not inconceivable given the fact that the early adopter is one of our primary customers. What has been a pleasant surprise is that the lower tiers of customers on the enthusiasm curve are also embracing high-definition technology.

Instead of seeing sales of HDTV-compatible sets slow down after the initial early adopter pipeline was filled, sales have increased and we're selling more of these sets than ever.

Perhaps this is due to the fact that these sets, with their exemplary displays and line-doubling

technology deliver by far, the best analog pictures we have ever seen. But the amazing sales growth is also due to today's customer's savvy with regard to the future.

Our customers (whom we maintain are smarter than our competitors') have been burned by the obsolescence flame before. They have purchased 64,000 computers and DIVX players only to see those products replaced by faster and better-performing ones. They understand the value of upward-compatibility and are willing to pay a premium to insure that their new purchase has legs. It is actually an easy sell if you think about it: you can pay \$1,500 for an analog PJTV or \$2,500 for an HDTV-compatible one.

The question of programming is now at the forefront of the debate. But we have confidence that programmers who are committed to high quality will prevail in this arena. We applaud HBO and DirecTV for taking a stand and delivering premium programming and pay-per-view movies in high-definition, and we look forward to being able to demonstrate this programming in our stores. (HBO: Please make sure you run some G and PG-rated movies during regular business hours).

The future looks bright for A/V retailers who have become comfortable selling DTV. Although all of the forces still need to be

aligned, especially where programming is concerned, look at the ramifications: When the CD player was introduced in the mid-80's, hi-fi stores saw an unprecedented boom in sales. Not only did we sell the CD player itself, but because of its superior fidelity (mid-fi anyway), it initiated a domino effect.

Customers felt the urge to upgrade their entire system – receiver, speakers, cassette recorder, speaker wire – everything had to be "digital-ready." Multiply what happened in the 80's by a factor of five and you'll come close to the phenomenon we are about to witness in '00.

A 1080i HDTV picture is six times more detailed than an analog one. And Dolby Digital is immeasurably better than the sound from a regular TV set. The upgrade possibilities are astounding.

Besides the TV itself, customers are compelled to replace

their VCR with

TiVo or Replay;

and purchase

a progressive

scan or HD

D V D

player, a surround

sound

receiver, and

at least six

speakers. We're up

to almost \$2,000 over

and above the price of the TV! Do

the math, if now is not the time to

be a hi-fi salesman, I don't know

when will be. ■



BEST BUY TAKES DTV LEAD

By Lee Simonson, Best Buy

MINNEAPOLIS, Minn. – As a company, Best Buy is very pleased with the progress of our digital television business.

According to NPD Intellect market research data, we hold the No. 1 market share position in digital television sales. That means, we are selling digital televisions better than anyone in the country. This can be attributed to the organization's commitment to building the category from its inception.

In November 1998, Best Buy became the first retail chain to advertise the digital television system and products nationally. This has helped to spark the imaginations of American consumers, drawing

thousands of people to local Best Buy stores to see high definition television up close. Today, we struggle to get enough inventory to meet the demands of our customers.

Although the early activity was encouraging, it wasn't until last April that digital television sales became what I would call truly robust. That was when Sony began deliveries of its current generation of Hi-Scan digital-compatible rear projection televisions. This was an important milestone for two reasons, it alleviated the product shortage conditions that have limited the sales volume of digital compatible televisions for Best Buy and the consumer electronics industry. Previously, the availability



of digital-capable televisions and set-top digital decoder boxes had been so limited that digital sets weren't shown in some locations.

The second reason: Some say Sony's newly expanded assortment also validated the category, and encouraged other manufacturers to market their digital television lines more aggressively. The industry has done a wonderful job in bringing the price of digital-ready 4:3 (conventional square-screen) tele-

continued on page 32

RETAILERS

RETAILERS CARRYING DIGITAL TELEVISION PRODUCTS

ATLANTA MARKET

Audio Forest	Atlanta
Laserdisc Enterprises	Smyrna
Georgia Music	Macon
Best Buy	Athens
Circuit City	Atlanta
Hi-Fi Buys	Atlanta
Mundy's Audio Video	Gainesville
Roberts	Decatur
Sears	Atlanta

BALTIMORE MARKET

Best Buy	Columbia
Bryn Mawr Stereo	Glen Burnie
The Big Screen Store	Lutherville
Circuit City	Catonsville
Gramophone	Lutherville
Sears	Baltimore
White Marsh TV Sales	White Marsh

BOSTON MARKET

Best Buy	Cambridge
Cambridge Soundworks	Cambridge
Circuit City	Somerville
Doyons TV & Appliance	Reading
Goodwin's High End Audio	Waltham
Huntington TV	Chestnut Hill
Natural Sound	Framingham
Percy of Worcester	Worcester
Sears	Cambridge
Stereo Shop	Boston
Tweeter	Boston

CHARLOTTE MARKET

Audio Video Systems	Charlotte
Best Buy	Charlotte
Circuit City	Charlotte
Queen City TV	Charlotte
Sound Systems	Charlotte
Stereo Showcase	Charlotte

CHICAGO MARKET

Abt Electronics	Morton Grove
Absolute Audio Video	Rockford
Barretts Audio-Video	Elmhurst
Best Buy	Addison
Columbia Audio Video	Highland Park
Dan's TV	Aurora
Douglas TV	Chicago
Pluss Appl. & Electronics	Oak Lawn
Quintessence	Naperville
Sears	Chicago
Steger TV	So. Chicago
Trage Bros	Forest Park
United Audio Centers	Chicago

CINCINNATI MARKET

Alamo Electronics	Cincinnati
Best Buy	Cincinnati
Circuit City	Cincinnati
Marvine's TV	Franklin
Roberts	Springdale
Sears	Cincinnati

CLEVELAND MARKET

Audio Craft	Cleveland
B&B Appliance	Middleburg Hts.
Best Buy	Cleveland
Circuit City	Cleveland
Mentor TV	Cleveland
Sears	Cleveland

DALLAS/FORT WORTH MARKET

Best Buy	Dallas
Circuit City	Plano
Consumer Electronics	Arlington
Dillard's	Dallas
Ed Kellum & Son	Dallas
Fry's	Dallas
Hillcrest High Fidelity	Dallas
Home Entertainment	Dallas
Goodman Radio	Dallas
Jim Gunter TV & VCR	Fort Worth
Home Theater Store	Dallas
Kyrstal Clear Audio Video	Dallas
Marvin Electronics	Fort Worth
Sears	Dallas
Sound Idea	Arlington
Star Power Home Theater	Dallas
Stereo East	Dallas

DENVER MARKET

Best Buy	Denver
Circuit City	Denver

continued on page 10



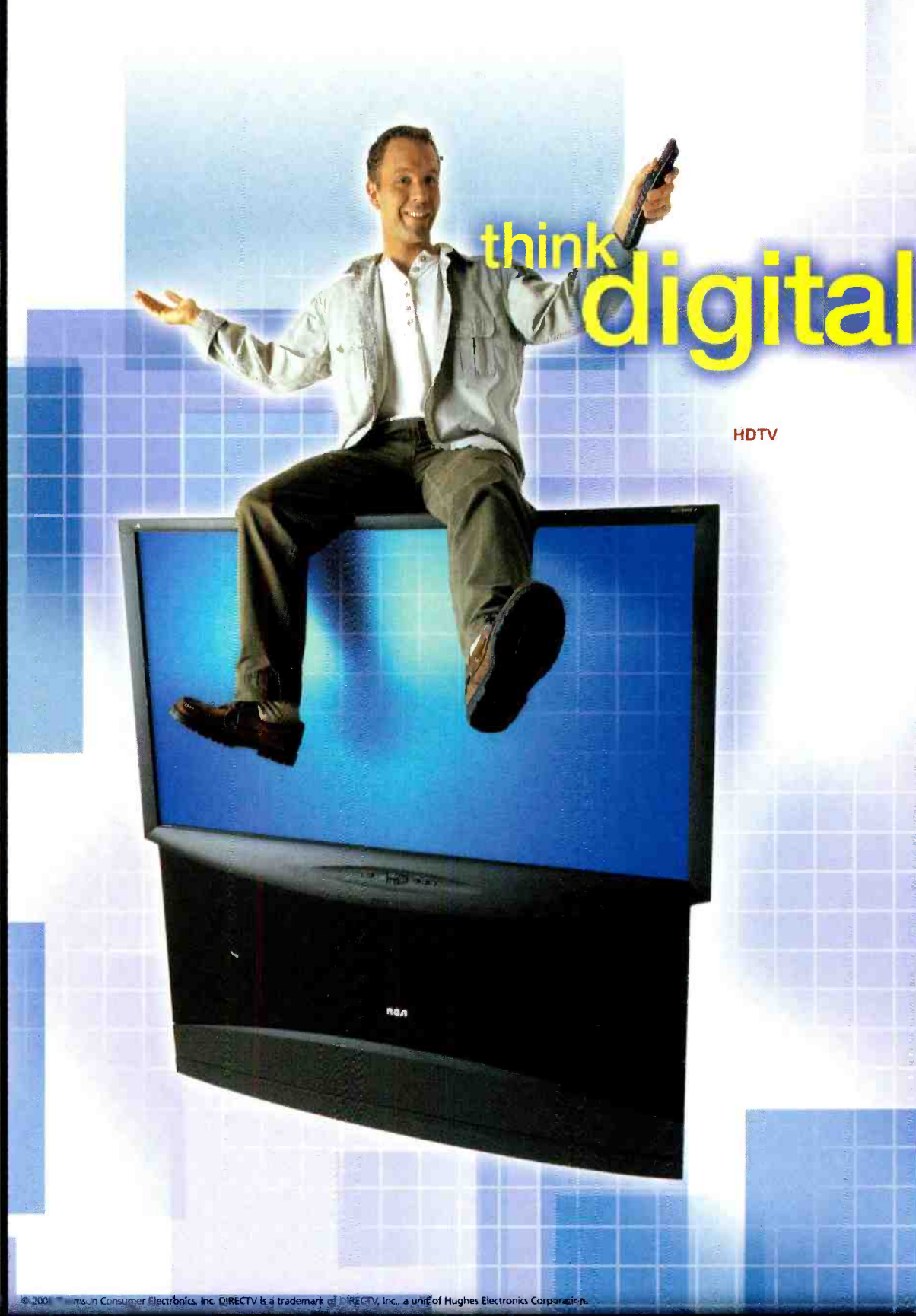
DIGITAL SATELLITE SYSTEM



DVD



LYRA



think digital

HDTV

© 2001 RCA Consumer Electronics, Inc. DIRECTV is a trademark of DIRECTV, Inc., a unit of Hughes Electronics Corporation.

How do you get people to like you? Seek to understand them. No brand does that better than RCA. And the more we get to know your customers, the more digital innovations they inspire. In fact, this year we'll be offering our broadest product line ever. And we'll be promoting it more in the months ahead. Because once you really get to know people, they'll want to know you, too.



Changing Entertainment. Again.



DTV Retail

continued from page 8

Kacey's Fine Furniture	Denver
Laserland	Denver
Listen Up	Denver
Soundtrack	Denver
Valas TV	Denver

DETROIT MARKET

ABC Warehouse	Dearborn
AMJ Electronics	Gross Pointe
Alma's Hi Fi Stereo	Dearborn
Audio Video Alternatives	Royal Oak
Bekins Audio Video	Grand Rapids
Best Buy	Dearborn
Circuit City	Detroit
The Gramophone	Birmingham
Listening Room	Saginaw
NBS	Clair Shores
Northern Television & Video	Royal Oak
Pecar Electronics	Detroit
Sears	Lakeside

HARTFORD/NEW HAVEN MARKET

Cambridge Soundworks	Farmington
Circuit City	Manchester
Sear's	Hartford
The Stereo Shop	Hartford
Tweeter	Newington

HOUSTON MARKET

All-Star Audio Video	Houston
Audio Concepts	Houston
Best Buy	Houston
Circuit City	Houston
Conn Appliance	Houston
Dillard's	Houston
Home Entertainment	Houston
Sears	Houston
VideoLand	Houston

INDIANAPOLIS MARKET

Best Buy	Indianapolis
Circuit City	Indianapolis
H.H. Gregg	Indianapolis
Ovation Audio-Video	Indianapolis
Sears	Indianapolis
Sound Pro	Indianapolis

LOS ANGELES MARKET

Ahead Stereo	Los Angeles
Allen's TV	Oxnard
Ametron Audio Video	Los Angeles
Audio/Video City	Los Angeles
Audio Video Today	Westminster
Azusa Sales Audio Video	Azusa
Best Buy	Los Angeles
Caston's TV & Appliance	Newhall
Circuit City	Glendale
Cosmos	Los Angeles
Dearden's	Los Angeles
Fry's	Los Angeles
Hollytron	Los Angeles
Howard's Appliances	Laguna Hills
Good Guys!	Glendale
Ken Cranes Home Ent.	Hawthorne
LA Audio Video	Los Angeles
Marconi Radio TV Hi Fi	Glendale
Paul's TV	Los Angeles
Sears	Los Angeles
Shelley's Stereo	Woodland
Star Club	Los Angeles
Supervision	Los Angeles
Wilshire TV & Stereo	Thousand Oaks

MIAMI MARKET

Appliance TV Depot	Gables
Best Buy	Miami
Brandsmart	Miami
Circuit City	Miami
Sears	Miami
Sound Advice	Gables
Sound Components	Coral Gables

MINNEAPOLIS/ ST. PAUL MARKET

Audio King	Minneapolis
Audio Perfection	Minneapolis
Best Buy	Richfield

Circuit City	Bloomington
Edina Audio King	Edina
Elite Audio	Eau Claire
Hi-Fi Sound Electronics	Minneapolis
Robert Paul Co.	St. Paul
Sears	St. Paul
Sound Center	Minneapolis

NEW YORK MARKET

6th Avenue Electronics	Springfield
AVI	Little Falls
Best Buy	Princeton
Capital Audio Electric	New York
Circuit City	Manhattan
Freehold Stereo & Video	Freehold
Harvey Electronics	New York
J&R Music World	New York
Lyric Hi-Fi	New York
MTV Electronics	Mount Vernon
Nationwide	Edison
Nobody Beats the Wiz	New York
P.C. Richard	New York
Robson's Audio Video	Paramus
Sears	Jersey City
Sound by Singer	New York
Stereo Effects	Great Neck
Stereo Exchange	New York
Stuarts Audio	Westfield
Tops	Edison
T.R. Technologies	New York
Ultra Hi-Fi	Flushing
Woodbridge Stereo Video	Woodbridge

ORLANDO MARKET

Absolute Sound	Orlando
Best Buy	Orlando
Circuit City	Orlando
Sears	Orlando
Sound Advice	Orlando

PHILADELPHIA MARKET

Audio Images	Whitehall
American Appliance	Montgomery
Audio Video Concepts	Cherry Hill
Best Buy	Oxford Valley
Bryn Mawr Stereo	Bryn Mawr
Circuit City	Philadelphia
Danby Radio	Ardmore
Hi Fi House	Broomall
Hi Fi Sales	Cherry Hill
Sears	Philadelphia
Smith & Son	Medford
Soundex High End A/V	Willow Grove

PHOENIX MARKET

Best Buy	Phoenix
Buzz Jensen's Sound Advice	Phoenix
Circuit City	Phoenix
Dennis Sage Home Ent.	Phoenix
Denny's TV & Appliance	Sun City
Fry's	Tempe
Jerry's A/V	Phoenix
Hi Fi Sales	Mesa
Romano's TV & Appliance	Scottsdale
Sear's	Scottsdale
Sound Advice	Phoenix
Sounds Like Music	Phoenix
Walt's TV & Appliance	Tempe

PITTSBURGH MARKET

Best Buy	Pittsburgh
Circuit City	Pittsburgh
Daniel's	Pittsburgh
Don's Appliance	Pittsburgh
Pat's Stereo Center	Greensburg
Stereo Outlet	Washington
Stereo Shop	Greensburg
Triangle Radio & Television	Pittsburgh
Voss TV & Appliance	Pittsburgh

PORTLAND MARKET

Captain Video	Lake Oswego
Chelsea Audio Video	Portland
Circuit City	Tigert
Fry's	Portland
The Good Guys	Portland
Home Video Library	Portland
Magnolia Hi Fi	Beaverton
Northwest Home Electronics	Lake Oswego
Standard TV & Appliance	Portland

RALEIGH/DURHAM MARKET

Best Buy	Raleigh
Circuit City	Raleigh
Garner TV & Appliance	Garner
Kelly's	Fayetteville
Now Audio Video	Raleigh
Sears	Raleigh

SACRAMENTO MARKET

Circuit City	Sacramento
Good Guys	Citrus Heights

SAN DIEGO MARKET

Big Screen City	La Jolla
Circuit City	San Diego
Convoy Audio Video	San Diego
Dow Stereo	San Diego
Encinitas Television	San Diego
Fry's	San Diego
Tommy's TV	San Diego
The Good Guys!	San Diego
Main Street Electronics	San Diego
Soundhaus	El Cajon
Stereo Unlimited	San Diego

SAN FRANCISCO MARKET

Audio Excellence	San Francisco
Anderson TV & Stereo	Redwood City
Best Buy	San Francisco
Century Stereo	San Jose
Circuit City	San Francisco
Eber Electronic Supply	San Francisco
Fry's	San Jose
The Good Guys!	San Francisco
Laser Land Home Video	San Jose
Laser City	San Francisco
Performance Audio	San Francisco
Sears	Santa Rosa
Sound Systems	Santa Clara
Stereo Plus	San Francisco
Telecenter Appliances	San Mateo
Wong's Audio Visual	San Francisco

SEATTLE MARKET

Circuit City	Seattle
Definitive Audio	Seattle
Dresco	Seattle
The Good Guys!	Seattle
Magnolia Hi-Fi	Seattle
Sears	Seattle

ST. LOUIS MARKET

Best Buy	St. Louis
Circuit City	St. Louis
Cohen Appliance & TV	St. Louis
Hi-Fi Fo-Fum	St. Louis
Sears	St. Louis
The Sound Room	St. Louis

TAMPA MARKET

Best Buy	Tampa
Circuit City	Tampa
Miami Audio Video	Tampa
Rex TV	St. Pete.
Roberts	Tampa
Sears	Tampa
Sound Advice	Tampa

WASHINGTON D.C. MARKET

Audio Video Interiors	Reisterstove
Belmont TV	Silver Springs
Best Buy	Reston
Big Screen Store	Rockville
Circuit City	Rockville
Domes	Chesapeake
Goryo Electronics	Lorton
Graffiti Audio Video	Washington
Myer-Emco	Washington
Multimedia Solutions	Crownsville
Murrells Television	Washington
Paul's Audio Video Center	Vienna
Pro Video	Washington
Sears	Alexandria
Soundworks Audio/Video	Kensington
Theater Vision	Rockville

Television is a trip.
You're the driver.
Zenith is the top down.



Your customers pile up the miles, exploring the diverse world of television. For them, Zenith's extraordinarily clear, bright projection HDTV sets are zero to sixty in five seconds flat. Zenith's HDTV is but one more demonstration of our commitment to finding ever more innovative, inviting, involving ways to guide your customers into the endlessly entertaining landscape of today's television.

Together, we can help your customers flat out enjoy the view.

zenith 

Enjoy the view™

For more information on television with the top down, contact your Zenith representatives.
Visit our website www.zenith.com



BROADCASTERS PROMISE MORE HDTV TO COME

By Glen Dickson

If 1999 was the year HDTV rocketed to prominence, the year 2000 has seen the new medium remain in a holding pattern. Unlike last spring, when CBS and ABC announced innovative subsidy deals with TV set makers to support weekly HDTV programming, this year has passed with no significant HDTV programming announcements.

To be fair, 2000 has seen some new HDTV programs, mainly in the form of sporting events. ABC produced the NHL All-Star Game in HDTV in February, after showing *Monday Night Football* and the Super Bowl in hi-def with help from Panasonic. In addition to its Mitsubishi-sponsored prime-time fare, CBS showed high-definition broadcasts of the NCAA Men's Basketball Tournament and the Masters golf tournament in April (the NCAA Final Four was subsidized by Thomson Consumer Electronics, while the Masters was indirectly supported by

Sony, which supplied gear to tournament host Augusta National). NBC showed the NBA All-Star Game in HDTV in February, its first hi-def sports production.

But neither Mitsubishi nor Panasonic have agreed to renew their respective subsidy deals with CBS and ABC, and so far neither network has announced its HDTV programming

lineup for this fall. Mitsubishi has indicated it will focus on sports and other event programming with its sponsorship dollars, while Panasonic has sold the \$6 million 720P production truck it built for *Monday Night Football* to The Ackerley Group, a Seattle-based station owner. NBC, which has been showing *The Tonight With Jay Leno* in HDTV since May 1999, hasn't announced any new HDTV plans, although the network has previously indicated it would broadcast *Titanic* in 1080i this year.

CBS continues to broadcast 15 hours of HDTV a week and is still pursuing HDTV subsidy deals for the upcoming season, says spokesman Dana McClintock. "We have a similar model on the table with various manufacturers, and we do expect announcements in the coming weeks," says McClintock, who says that CBS is considering more big-event HDTV programming (industry sources suggest it will be NFL football). He says it's "unlikely" that CBS would air HDTV programming without it being subsidized.

Mitsubishi director of marketing Bob Perry emphasizes that his company will continue to work with CBS. "We have not severed our relationship with CBS," says Perry. "However, we will not renew our exclusive primetime deal. We're just changing our strategy."

After being unable to close another agreement with Panasonic to

sponsor *Monday Night Football* in hi-def, ABC is considering other options for this fall. But they don't include *Monday Night Football*.

ABC decided in late June to call off talks with The Ackerley Group about renting its 720P production truck for the 2000 season of MNF. Since there aren't any other 720p trucks in existence, says ABC President of Broadcast Operations and Engineering Preston Davis, "at this point, it does not look like we will be doing MNF in HDTV." He adds that ABC will increase the number of HDTV movies it broadcasts. The network is also considering some HDTV primetime series for the fall, which may be subsidized by consumer electronics manufacturers.

"I don't think that will drive the decision one way or the other, but we are in discussions with c.e. companies," says Davis.

NBC will continue to broadcast *Tonight* and occasional special events in HDTV, says Steve Pair, vice president of engineering for NBC's station group. The costs of delivering a separate high-definition satellite feed have made doing more prohibitive, he says.

"We're in the process of planning and implementing a new delivery system" says Pair. "Right now, we have to book special [satellite] time for HDTV. We're currently looking at a year or two rollout to digital delivery, then we'll do as much HDTV as we can."

While Fox doesn't broadcast any

MSG

WWS

DTV Programming



HDTV, the network has been pumping out an all-digital primetime feed since November 1998, as well as the 480p widescreen Fox News Sunday. All of Fox's primetime film content is produced in 480p, while reality-based programming shot on videotape is converted from 480i to 480p for transmission. About three hours of Fox's primetime schedule are in widescreen, including shows such as *Ally McBeal* and *The X-Files*, and the network expects to broadcast up to eight hours of widescreen per week this fall.

Rounding out the commercial networks, neither UPN nor The WB has announced any HDTV plans. PBS, on the other hand, is showing several HDTV and widescreen SDTV productions each month in primetime. The rest of the time, the public television network is using its DTV spectrum to multicast four SDTV streams, including east and West Coast feeds of its primary programming, a children's channel, and adult education channel. PBS has also experimented with enhanced broadcasting, transmitting associated data with children's programming and documentaries.

John Tollefson, Chief Technology Officer for PBS, says the network will do more HDTV when it becomes cheaper to produce or when producers see a demand.

"The basic strategy hasn't changed any, but we have taken a more realistic view of what can be done," says Tollefson. "There's not a whole lot of high-definition sets at home. But we still look forward to the day when most of the schedule will be in high-definition. Clearly, there are some events that benefit

greatly from [it]."

Among cable networks, MSG Network and HBO are the clear leaders in HDTV. MSG, a regional sports network primarily carried on cable systems in the New York area, is currently producing its second season of New York Yankees and Mets baseball in 1080i HDTV (in the winter, it produces the New



York Knicks and Rangers and New Jersey Nets and Devils in HDTV). HBO has been airing HDTV movies since March 1999, and is being carried by cable operators Time Warner and Cablevision as well as DirecTV and EchoStar.

"We're chugging away, and there have been no changes in our course at all," says Bob Zitter, senior vice president of technology operations for HBO. Zitter adds that HBO has been showing over 60 percent of its movie titles in HDTV for the past few months, and offered its first HD title with 5.1-channel Dolby Digital sound in June.

HBO hasn't started to produce any of its original programming such as *The Sopranos* in HDTV, and Zitter doesn't see that changing any time soon. Zitter says the major difficulty is that HDTV post-production equipment necessary for original production hasn't been widely avail-

able. But with new 1080p/24-frame gear being rapidly accepted in Hollywood, says Zitter, "12 months from now there could be a very different answer to that."

Zitter acknowledges that HDTV set penetration has been slow, primarily due to interface issues with cable set-tops and the relatively limited flow of programming. But he doesn't see any major stumbling blocks to the new format.

"We knew when we started we were going way ahead of the curve in terms of accessibility to our subscribers," says Zitter. He expects more major MSOs to start distributing HBO's hi-def service in late 2000 or early 2001.

EchoStar and Time Warner are also carrying HDTV movies from Showtime, which launched its hi-def service in January. Showtime is showing close to 50 percent of its primetime movies in HDTV, says Glenn Oakley, Showtime senior vice president of corporate strategy. The network is also augmenting that HDTV content by procuring widescreen SDTV masters (with Doby Digital sound) of movies and original programming and upconverting them to 1080i for transmission. That means that about 75 percent of Showtime's programming is available in widescreen DTV.

"We've been very explicit in telling people it's not high-definition," says Oakley of the widescreen SDTV programming. "But those people that have seen it, say it's virtually indistinguishable." ■

Glen Dickson is associate editor of Broadcasting & Cable, a publication of Cahners Business

DTV MARKET OUTLOOK

By Todd Thibodeaux

Sales of DTV display devices (with or without an integrated decoder) are expected to total 425,000 units in 2000, up more than 250 percent from total display shipments in 1999. Rear projection displays should account for roughly 75 percent of all sales this year with the remainder coming from direct-view devices. The majority (57 percent) of projection units will have screens 55" and larger (including sets with a 16:9 or 4:3 aspect ratio). The DTV projection display market is decidedly more "big screen" than its analog sister market. Among analog projection displays, only 30 percent of sets sold in 2000 will have screens 55" and over. Virtually all DTV projection displays to be sold in 2000 will be capable of displaying programming at HDTV 720p or 1080i, up from only about 50 percent for sales made during 1999. The balance of 4:3 projection displays and 16:9 models will tip in favor of the wider screen format by the end of 2000. A trend likely to continue to gain more momentum as DVD owners look to get the most from their home theater systems.

Going forward, the DTV market really has three paths it can follow depending on how programming and interactive services are deployed. If the market sees stepped up efforts from broadcast-

ers to accelerate the rollout of digital programming, and two-way interactive data services finally get on track, the prospects for digital TV display penetration are greatly enhanced. Compared to a middle of the road forecast, aggressive efforts should push display penetration to 50 percent by 2006 with an installed base of more than 56 million displays. If the market continues to be characterized by trepidation and a lack of commitment to programming, digital TV will not reach its true potential – and consumers may never have full access to this extraordinary technology. Under such a scenario, penetration will rise slowly to only 15 percent and the installed base will total less than 17 million.

The market for digital TV products is complicated, but full of huge potential. Many forces including products, programming, standards, services, and others, are blending together in sometimes odd ways paving the road traveled so far. The prize at the end is worth the trip for consumers and all the industries involved in the transition. ■

Todd Thibodeaux is CEA's Vice President of Market Research.

Product Profiles:



Faroudja offers broadcasters the chance broadcast digital TV formats from an video source material in its Digital Format Translator (above). The device will convert any video source into 480p, 720p or 1080i formats, while simultaneously converting the aspect ratio of the input image into the 16:9 ratio of the new cinema-style TV monitors.



Runoco's VHD-4404 Ultra video processor (\$19,995) has been designed to transform today's analog signal sources into a virtual high definition image. The unit include line doubling/quadrupling, and 3:2 pull down detection clean conversion of film-based video source material.



LOW HANGING FRUIT.

SAMSUNG DIGITall
everyone's invited™

Introducing the new Tantus SLK407W 40". What makes this digital tv so different? It's just 13.7 inches deep and weighs under 60 lbs. Which means your display options can include suspending it from the ceiling. The bottom line: now you can squeeze out bigger profits using your air space instead of using more of your floor space. For more information about the Tantus and how you can get it in front of your customers, call us at 201-229-4013 today.

SAMSUNG

DTV Products

The following CEA/TWICE charts contain the most comprehensive source of information on DTV products available in the market. All of the DTV products listed fall into one of the following categories:

- DTV and HDTV monitors, which, with the addition of a digital set-top box, offer a complete DTV system,
- integrated high-definition sets that include a digital receiver and display; or
- digital set-top boxes designed to work with high-definition and digital displays, or current analog displays.

1080i and/or 720p-Capable Monitors (15.7kHz-33.75kHz or better)

Brand	Model	Display Type	Screen Size	HDTV Scar Rate Displa / Capability	On-Board Line Doubling/ Scaling?	Number of NTSC Tuners	Interface for DTV Tuner/Decoder	Available	Price
Cinevision	1050	7" CRT Front PTV	Variable	720p, 1080i	No	0	VGA 15-pin D-sub	Now	\$20,000.00
Dwin	HD500	7" CRT Front PTV	Variable	720p, 1080i (1280x1024)	No, optional line doubler, multiplier available	0	RGB H&V/C Sync via BNC	Now	\$12,000.00
Dwin	HD700	7" CRT Front PTV	Variable	720p, 1080i	No, optional line doubler, multiplier available	0	RGB H&V/C Sync via BNC	Now	\$12,500.00
Faroudja	RP-5800	CRT Rear PTV	58W" 16:9	720p, 1080i	Yes	0	RGBS-H&V via VGA 15-pin D-sub	Now	\$35,000.
Fujitsu	PDS-4221	Plasma Panel (1024x1024)	42W" 16:9	720p, 1080i	Scaler	0	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	Now	\$15,995.00
Fujitsu Brushed Silver	PDS-4222	Plasma Panel (1024x1024)	42W" 16:9	720p, 1080i	Scaler	0	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	Now	\$15,995.00
Fujitsu	PDS-4209	Plasma Panel (852x480)	42W" 16:9	720p, 1080i	Scaler	0	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	July	\$7,999.00
Fujitsu	PDS-4214	Plasma Panel (852x480)	42W" 16:9	720p, 1080i	Scaler	0	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	July	\$9,999.00
Hitachi	55DMX01W	DLP Rear PTV	55W" 16:9	720p	Yes	2	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	October	\$9,999.00
Hitachi	61SWX01W	7" CRT Rear PTV	61W" 16:9	1080i	Yes	2	(2) HD Component	Sept.	\$4,999.00
Hitachi	61SDX01B	7" CRT Rear PTV	61" 4:3	1080i	Yes	2	(2) HD Component	July	\$3,799.00
Hitachi	53SWX01W	7" CRT Rear PTV	53" 16:9	1080i	Yes	2	(2) HD Component	Sept.	\$3,999.00
Hitachi	53SDX01B	7" CRT Rear PTV	53" 4:3	1080i	Yes	2	(2) HD Component	June	\$3,299.00
Hitachi	53FDX01B	7" CRT Rear PTV	53" 4:3	1080i	Yes	2	(2) HD Component	July	\$2,699.00
Hitachi	43FDX01B Tabletop	7" CRT Rear PTV	43" 4:3	1080i	Yes	2	(2) HD Component	August	\$2,199.00
Hitachi	36SDX88B	Direct View	36" 4:3	1080i	Yes	1	HD Component, 15-pin D-sub	Now	\$2,199.00
Hitachi	36SDX01S	Direct View	36" 4:3	1080i	Yes	2	HD Component	July	\$2,199.00
Hitachi	53SDX89B	7" CRT Rear PTV	53" 4:3	1080i	Yes	2	HD Component	Now	\$3,299.00
Hitachi	60SDX88B	7" CRT Rear PTV	60" 4:3	1080i	Yes	2	HD Component	Now	\$3,799.00
JVC	AV-61S901 D'Alila	D-ILA Hologram Rear PTV	61W" 16:9	1080i (0.32 mil. pixels)	line doubles NTSC	2	(2) HD Component	June	\$6,999.00
Konka	HR3093U	Flat-Faced Direct View	30W" 16:9	1080i	Yes	1	RGB High Density 15-way D-type socket	Sept.	\$2,499.00
Konka	HR3289U	Flat-Faced Direct View	32" 4:3	1080i	Yes	1	RGB High Density 15-way D-type socket	2001	TBA
Konka	HD5098U	Rear Projection	50" 16:9	1080i	Yes	1	RGB High Density 15-way D-type socket	April	TBA
Madrigal	MP-9	9" CRT Front PTV	Variable	1080i, 720p	No	0	RGB H&V sync,	Now	\$60,000.00
Madrigal	MP-8	8" CRT Front PTV	Variable	1080i, 720p	No	0	RGB H&V sync,	Now	\$45,000.00
Marantz	VP-8000	DLP Front PTV	Variable	1080i	Yes	0	HD Component	Now	\$9,999.00
Mitsubishi Platinum Series	WT-46805	7" CRT Rear PTV	46W" 16:9	1080i	Yes	2	HD Component, RGB via VGA	Now	\$3,799
Mitsubishi Platinum Series	VS-50805	7" CRT Rear PTV	50" 4:3	1080i	Yes	2	HD Component, RGB via VGA	Now	\$3,999
Mitsubishi Platinum Series	WS-55805	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component, RGB via VGA	Now	\$4,499
Mitsubishi Platinum Series	VS-60805	7" CRT Rear PTV	60" 4:3	1080i	Yes	2	HD Component, RGB via VGA	Now	\$4,499
Mitsubishi Platinum Series	VS-80803	9" CRT Rear PTV	80" 4:3	1080i	Yes	2	Proprietary RGB	Now	\$9,999
Mitsubishi Diamond Series	WS-55905	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component, RGB via VGA	Now	\$5,499
Mitsubishi Diamond Series	WS-65905	7" CRT Rear PTV	65W" 16:9	1080i	Yes	2	HD Component, RGB via VGA	Now	\$6,999
Mitsubishi Diamond Series	WS-73905	9" CRT Rear PTV	73W" 16:9	1080i	Yes	2	HD Component, RGB via VGA	Now	\$9,999

Courtesy of TWICE

continued on page 17

DTV Products



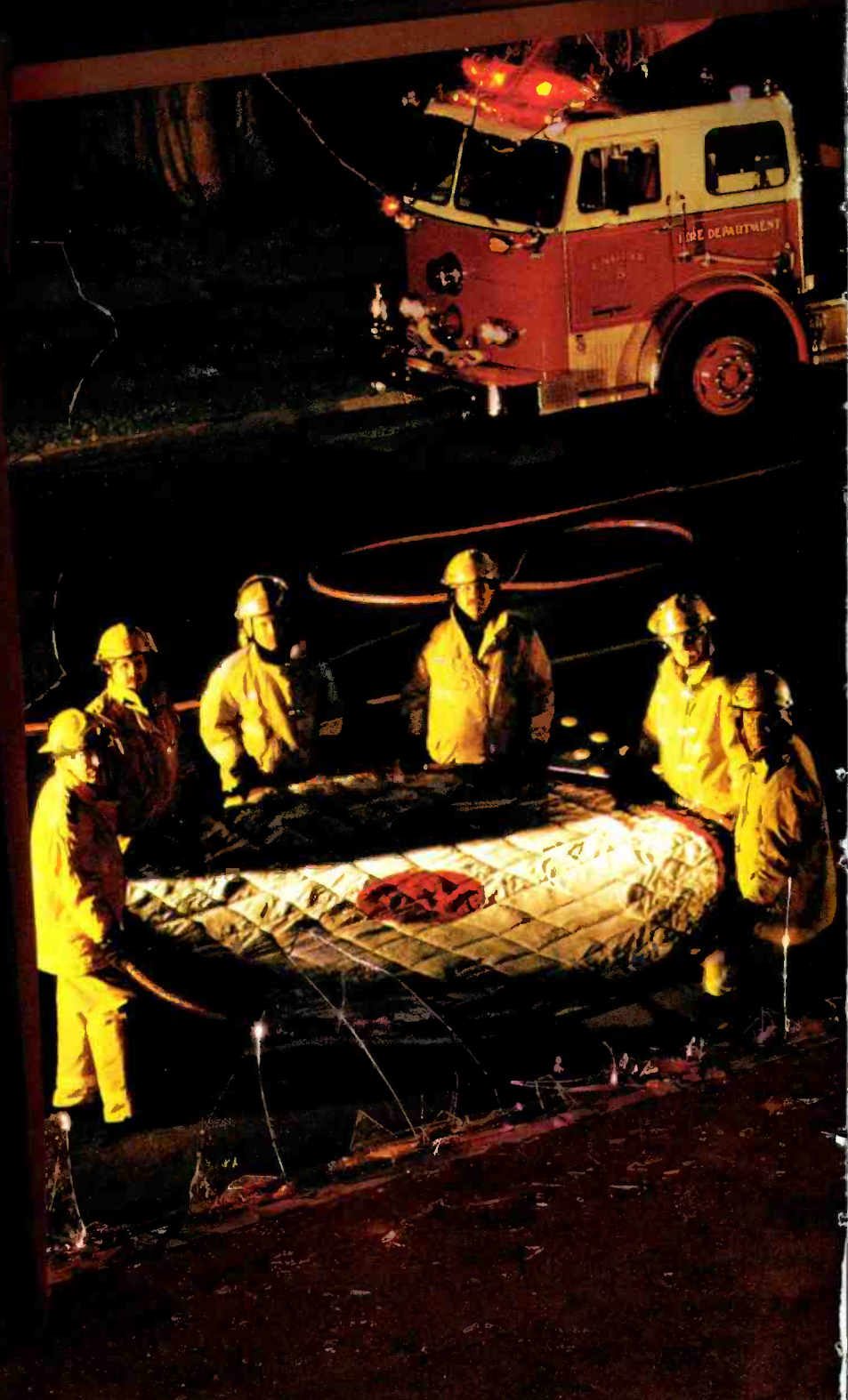
1080i and/or 720p-Capable Monitors (15.7kHz-33.75kHz or better) — continued from page 16

Brand	Model	Display Type	Screen Size	HDTV Scan Rate Display Capability	On-Board Line Doubling/Scaling?	Number of NTSC Tuners	Interface for DTV Tuner/Decoder	Available	Price
Mitsubishi Platinum Series	WT-46807	7" CRT Rear PTV	46W" 16:9	1080i	Yes	2	HD Component	September	\$3,499.00
Mitsubishi Platinum Series	WS-55807	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component	September	\$3,999.00
Mitsubishi Platinum Series	WS-65807	7" CRT Rear PTV	60W" 16:9	1080i	Yes	2	HD Component	August	\$4,499.00
Mitsubishi Platinum-Plus Series	WS-55857	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component	August	\$4,499.00
Mitsubishi Platinum-Plus Series	WS-65857	7" CRT Rear PTV	65W" 16:9	1080i	Yes	2	HD Component	September	\$4,999.00
Mitsubishi Diamond Series	WS-55907	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component	September	\$4,999.00
Mitsubishi Diamond Series	WS-65907	7" CRT Rear PTV	65W" 16:9	1080i	Yes	2	HD Component	September	\$5,499.00
Mitsubishi Diamond Series	WS-73907	9" CRT Rear PTV	73W" 16:9	1080i	Yes	2	HD Component	October	\$9,999.00
Mitsubishi DLP	WD-6500C	1-chip DLP Rear PTV	65W" 16:9	1080i	Yes	2	HD Component	December	\$9,999.00
NetTV	DTV29X	Direct View	27" 4:3	1080i, 720p	No	0	(2) VGA 15-pin D-sub	Now	\$1,299.00
NetTV	DTV29XC	Direct View	27" 4:3	1080i, 720p	No	0	(2) VGA 15-pin D-sub HD Component	Now	\$1,899.00
NetTV	DTV34X	Flat Faced Direct View	32" 4:3	1080i, 720p	No	0	(2) VGA 15-pin D-sub HD Component	Now	\$1,849.00
NetTV	DTV34XC	Flat Faced Direct View	32" 4:3	1080i, 720p	No	0	(2) VGA 15-pin D-sub HD Component	Now	\$2,599.00
NetTV	DTV36XA	Flat Faced Direct View	34W" 16:9	1080i, 720p	No	0	(2) VGA 15-pin D-sub HD Component	Now	\$4,599.00
NetTV	DTV42WF	Plasma Display Panel	40W" 16:9	1080i, 720p	No	0	RGB, HD Component	Now	\$11,999.00
Panasonic	CT-34WX50	Flat-Faced Direct View	34W" 16:9	1080i	Yes	1	HD Component	May	\$5,999.00
Panasonic	CT-32HX40	Flat-Faced Direct View	32" 4:3	1080i	Yes	2	HD Component	Oct/Nov.	\$1,999.00
Panasonic	CT-36HX40	Flat-Faced Direct View	36" 4:3	1080i	Yes	2	HD Component	Nov./Dec.	\$2,299.00
Panasonic	FT-52DL1	DLP Rear PTV	52" 16:9	720p (1280x720)	Yes	1	HD Component	March	\$12,000.00
Panasonic	FT-56WX55	7" CRT Rear PTV	56W" 16:9	1080i, 720p	Yes	2	HD Component	Now	\$5,499.95
Panasonic	FT-65WX50	7" CRT Rear PTV	65W" 16:9	1080i, 720p	Yes	2	HD Component	March	TBA
Panasonic	FT-51HX4	7" CRT Rear PTV	51W" 4:3	1080i	Yes	2	HD Component	June/July	\$2,599.00
Panasonic	FT-56HX4	7" CRT Rear PTV	56W" 4:3	1080i	Yes	2	HD Component	June/July	\$2,799.00
Panasonic	FT-61HX4	7" CRT Rear PTV	61W" 4:3	1080i	Yes	2	HD Component	June/July	\$3,099.00
Philips	50PP97J	7" CRT Rear PTV	60W" 16:9	1080i	Yes	2	HD Component	Summer	\$5,299.00
Philips	55PP97J	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component, VGA 15-pin D-sub	Summer	\$4,799.00
Philips	50PP96J	7" CRT Rear PTV	60" 4:3	1080i	Yes	2	HD Component	Summer	\$3,799.00
Philips	50PW9E15	Direct View	30W" 16:9	1080i	Yes	2	HD Component	July	\$3,000.00
Philips	54PW9E15	Direct View	34W" 16:9	1080i	Yes	2	HD Component	July	\$3,499.00
Pioneer	FDP-50E1J	Plasma Panel	50W" 16:9	720p, 1080i (1280x768)	Yes	0	RGB, HD Component	Now	\$20,000.00
Pioneer	ED-641HD5	7" CRT Rear PTV	64W" 16:9	1080i	Yes	2	HD Component	Now	\$6,999.00
Pioneer	ED-532HD5	7" CRT Rear PTV	53W" 16:9	1080i	Yes	2	2) VGA 15-pin D-sub HD Component	Now	\$4,499.00
Pioneer	5D-582HD5	7" CRT Rear PTV	58W" 16:9	1080i	Yes	2	2) VGA 15-pin D-sub HD Component	Now	\$5,499.00
Pioneer Elite	FRO-510HD	7" CRT Rear PTV	53W" 16:9	1080i	Yes	2	2) VGA 15-pin D-sub HD Component	Now	\$6,300.00
Pioneer Elite	FRO-610HD	7" CRT Rear PTV	58W" 16:9	1080i	Yes	2	2) VGA 15-pin D-sub HD Component	Now	\$7,300.00
Pioneer Elite	PRO-710HD	7" CRT Rear PTV	64W" 16:9	1080i	Yes	2	(2) HD Component, Expansion Slot Connection For SH-D07	Now	\$8,300.00
Princeton	AR2.7T	Multi-scan Direct View	27" 4:3	1080i, 720p	Yes	1	(2) RGBHV via VGA	Now	\$1,429.00
Princeton	AR3.2T	Multi-scan Direct View	32" 4:3	1080i, 720p	Yes	1	(2) RGBHV via VGA	Now	\$1,999.00
Princeton	AF3.0HC	Multi-scan Direct View	30W" 16:9	1080i, 720p	Yes	0	RGBHV with BNC or VGA, (2) HD Component	Now	\$4,100.00
Princeton	AS3.6HC	Direct View	36" 4:3	1080i, 720p	Yes	1	RGBHV with BNC or VGA, HD Component	July	\$4,000.00
ProScan	PS5280	Rear Projection	52" 4:3	1080i	Yes	2	RGB 15-pin D-sub, HD Component	Now	\$2,999.00
ProScan	TBA	7" CRT Rear PTV	61" 4:3	1080i	Yes	2	RGB 15-pin D-sub, HD Component	TBA	TBA

Courtesy of TWICE

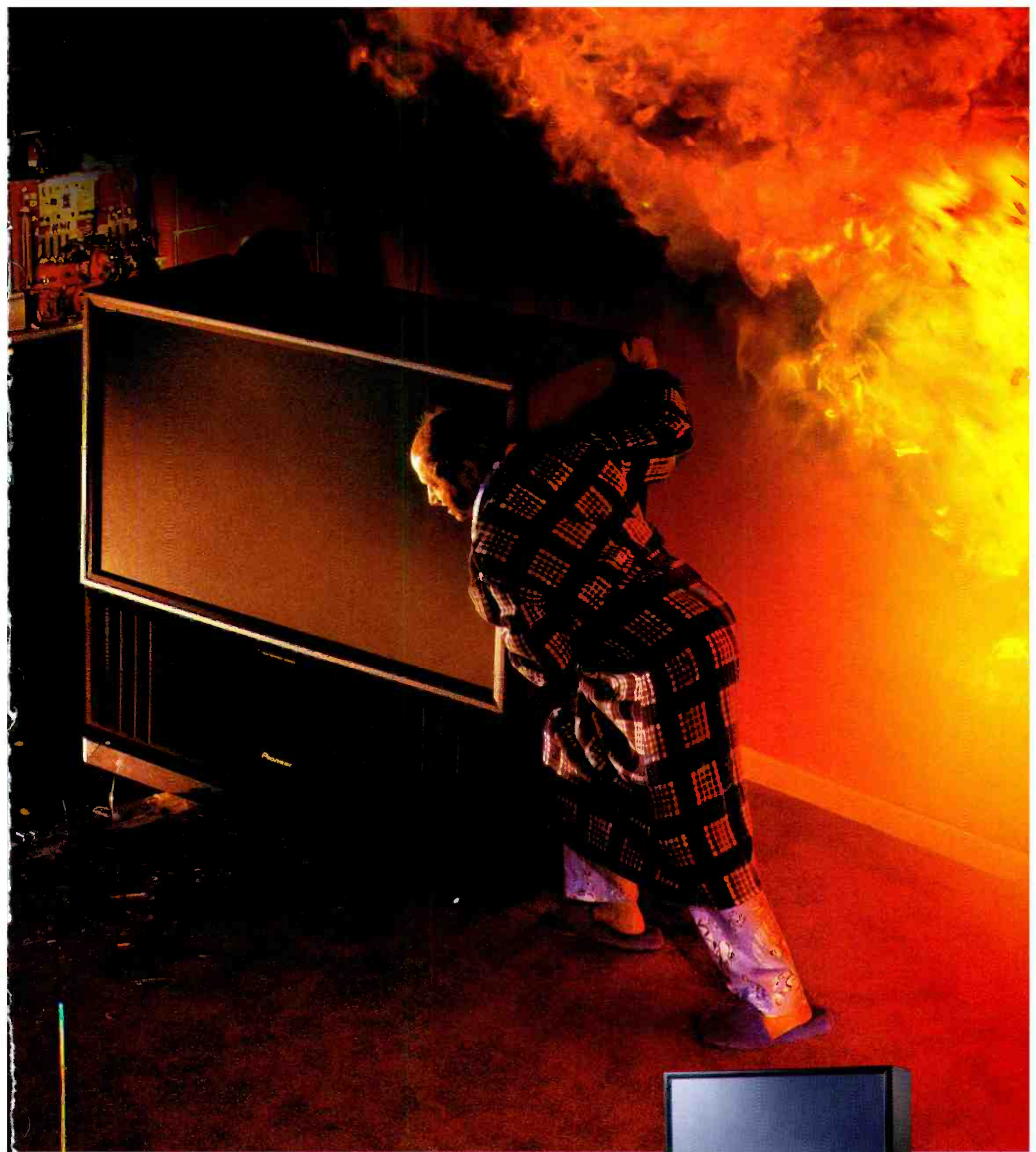
continued on page 20

© 2000 Pioneer Electric (USA) Inc., Long Beach, CA



Pioneer

EVERYTHING ELSE COMES SECOND.



For some people, losing their TV would be a real disaster. They're the ones we designed Pioneer® high-definition projection monitors for. Our Automatic Format Converter technology enhances regular TV signals to film-like quality. And, three high-definition/progressive scan inputs ensure these monitors are not only optimized for today's digital sources, but tomorrow's too. Just like you, we put the equipment first.



pioneerelectronics.com

DTV Products

1080i and/or 720p-Capable Monitors (15.7kHz-33.75kHz or better) — continued from page 17

Brand	Model	Display Type	Screen Size	HDTV Scan Rate Display Capability	On-Board Line Doubling/Scaling?	Number of NTSC Tuners	Interface for DTV Tuner/Decoder	Available	Price
ProScan	PS3E800HR	Multi-scan Direct View	32" 4:3	1080i	Yes	2	RGB 15-pin D-Sub HD Component	Q2-00	\$1,799.00
ProScan	PS3E800HR	Multi-scan Direct View	36" 4:3	1080i	Yes	2	RGB 15-pin D-Sub, HD Component	Now	\$2,199.00
ProScan	PS50100W	Plasma Panel	50W" 16:9	720p,1080i	TBA	TBA	RGB 15-pin D-sub	TBA	TBA
Proton	MM3601VT	Direct View	36" 4:3	1080i	No	0	HD Component VGA 15-pin D-sub	Now	\$3,200.00
Proton	MM2701VT	Direct View	27" 4:3	1080i	No	0	HD Component VGA 15-pin D-sub	Now	\$1,700.00
RCA	WM27100HR	Direct View	27" 4:3	1080i	No	2	15-Pin D-Sub	TBA	\$1,399.00
RCA	WM35100HR	Direct View	36" 4:3	1080i	No	2	15-Pin D-Sub,	Now	\$1,999.00
RCA	WM52100HR	7" CRT Rear PTV	52" 4:3	1080i	Yes	2	15-Pin D-Sub, HD Component	Now	\$2,799.00
RCA	WM61100HR	7" CRT Rear PTV	61" 4:3	1080i	Yes	2	15-Pin D-Sub, HD Component	TBA	\$3,699.00
ReVox	E542	Plasma Panel	42W" (16:9)	480p, 720p (852x480)	Yes	0	Component Video, RGB via VGA	Now	\$18,950.00
Runco	PL-42C	Plasma Panel with controller	42W" 16:9	1080i, 720p, 852x480	Yes	0	HD Component via RCA	Now	\$14,995.00
Runco	PL-50C	Plasma Panel with controller	50W" 16:9	1080i, 720p 1280x768	Yes	0	HD Component	Now	\$25,995.00
Runco Reflection Series	VX-101C	1-chip DLP Front PTV with controller	Variable	720p, 1080i (4:3: 800x600) (16:9: 800x450)	Yes	0	HD RGB	Now	\$9,995.00
Runco Reflection Series	VX-1C	1-chip DLP Front PTV with controller	Variable	720p, 1080i, (4:3: 1024x768) (16:9: 1024x575)	Yes	0	RGBS via VGA 15-pin D-sub	Now	\$16,995.00
Runco Reflection Series	VX-3C	3-chip DLP Front PTV	Variable	720p 1080i (1024x768)	Yes	0	HD Component via BNC	Now	\$64,995.00
Runco	DTV-873	7" CRT Front	Variable	720p 1080i	Scales 540p	0	HD Component via BNC RGB via BNC	Now	\$17,995.00
Runco	DTV-940	7" CRT Front PTV	Variable	720p, 1080i	No	0	HD Component via BNC RGB via BNC	Now	\$15,995.00
Runco	DTV-947	7" CRT Front PTV	Variable	720p, 1080i	Scaler includes controller	0	HD Component via BNC RGB via BNC	Now	\$18,995.00
Runco	DTV-992	8" CRT Front PTV	Variable	720p, 1080i	No	0	HD Component via BNC RGB via BNC	Now	\$27,995.00
Runco	DTV-992 Ultra	8" CRT Front PTV	Variable	720p, 1080i, 1080p	No	0	HD Component via BNC RGB via BNC	Now	\$32,995.00
Runco	DTV-1101	9" CRT Front PTV	Variable	720p, 1080i, 1080p	No	0	HD Component via BNC RGB via BNC	Summer	\$39,995.00
Runco	DTV-5801	7" CRT Rear PTV	58W" 16:9	1080i	Yes	2	HD Component via RCA connectors	Now	\$9,995.00
Runco	DTV-5801c	7" CRT Rear PTV	58W" 16:9	1080i	Yes includes controller	2	HD Component via RCA connectors	Now	\$11,995.00
Samsung Tantus	HJ652W	7" CRT Rear PTV	55W" 16:9	1080i	Yes	2	HD Component	Now	\$4,999.00
Samsung Tantus	HJ652W	7" CRT Rear PTV	65W" 16:9	1080i	Yes	2	HD Component	Now	\$6,499.00
Samsung Tantus	PCJ534RF	7" CRT Rear PTV	53" 4:3	1080i	Yes	2	HD Component	Now	\$2,999.00
Samsung Tantus	PCJ614RF	7" CRT Rear PTV	61" 4:3	1080i	Yes	2	HD Component	Now	\$3,499.00
Samsung Tantus	HLK-436W	Ferro LCD Rear PTV	43W" 16:9	All Formats>720p	Yes	2	HD Component, VGA 15-pin D-sub	September	\$5,999.99
Samsung Tantus	HLK-506W	Ferro LCD Rear PTV	50W" 16:9	All Formats>720p	Yes	2	HD Component, VGA 15-pin D-sub	September	\$7,000.00
Seleco	HDPLUS	7" CRT Front PTV	Variable	1080i	No	0	RGBS via BNC, 15-pin D-sub	Now	\$10,995.00
Seleco	SDG-700LS	7" CRT Front PTV	Variable	720p 1080i	No	0	RGBS via BNC, 15-pin D-sub	Now	\$11,595.00
Seleco	SVC-800HD	7" CRT Front PTV	Variable	720p 1080i	Yes (DVDO i-scan)	0	RGBS via BNC, HD Component, 15-pin D-sub	Now	\$15,995.00
Seleco	SVD-800 Millennium	7" CRT Front PTV Hand selected	Variable	720p 1080i	Yes	0	RGBS via BNC, HD Component, 15-pin D-sub	Now	\$19,995.00
Seleco	SDG-900	8" CRT Front PTV	Variable	720p 1080i	No	0	RGBS via BNC, HD Component, 15-pin D-sub	Now	\$19,895.00

Courtesy of TWICE

continued on page 21

DTV Products

1080i and/or 720p-Capable Monitors (15.7kHz-33.75kHz or better) — continued from page 20

Brand	Model	Display Type	Screen Size	HDTV Scan Rate Display Capability	On-Board Line Doubling/Scaling?	Number of NTSC Tuners	Interface for DTV Tuner/Decoder	Available	Price
Selec	SVD-450	7" CRT Front PTV	Variable	720p 1080i	Scaler	0	RGBS via BNC, HD Component, 15-pin D-sub	Now	\$8,995.00
Selec	SDV-100 Premiere	1-chip DLP Rear PTV	Variable	(800x600)	Scaler	0	RGBS via BNC, HD Component, 15-pin D-sub	Now	\$7,995.00
SharpVision	64LHP4000	7" CRT Rear PTV	64W" (16:9)	1080i	Yes	2	HD Component Video	Now	\$6,995.00
SharpVision	XV-DW100U	LCD Front PTV	Variable	1080i, 720p (1,024x768)	Yes	0	HD Component, RGBHV VGA	Now	\$10,995.00
SharpVision	LC-R60H DU	CG-Silicon LCD Rear PTV	60W" (16:9)	1080i	Yes	0	HD Component RGB H&V sync	Q2-00	\$49,995.00
SharpVision	LC-PD50U	Plasma Panel	50W" (16:9)	720p (1280x768)	Yes	0	HD Component, RGB H&V	Now	\$20,995.00
SharpVision	34U-WF5H	Direct View	34W" (16:9)	1080i	Yes	2	HD Component, RGBHV via VGA	Now	\$4,995.00
SharpVision	ENP4	7" CRT Rear PTV	50" (4:3)	1080i	Yes (to 480p)	2	HD Component	Summer	TBA
SharpVision	ENP4	7" CRT Rear PTV	60" (4:3)	1080i	Yes (to 480p)	2	HD Component	Summer	TBA
Sony	KF-53HS10	7" CRT Rear PTV	53" (4:3)	1080i	Yes (DRC)	2	HD Component	Now	\$3,200.00
Sony	KF-51HS10	7" CRT Rear PTV	61" (4:3)	1080i	Yes (DRC)	2	HD Component	Now	\$3,700.00
Sony	KV-32XBR400	Flat Screen Direct View	32" (4:3)	1080i	Yes (DRC)	2	HD Component	Summer	\$2,200.00
Sony	KV-33XBR400	Flat Screen Direct View	36" (4:3)	1080i	Yes (DRC)	2	HD Component	Summer	\$2,700.00
Sony	KP-33XBR300	7" CRT Rear PTV	53" (4:3)	1080i	Yes (DRC)	2	HD Component	Now	\$4,499.99
Sony	KP-6 XBR300	7" CRT Rear PTV	61" (4:3)	1080i	Yes (DRC)	2	HD Component	Now	\$5,499.99
Sony	VFH-G90U	9" CRT Front PTV	Variable	720p 1080	Yes (DRC)	0	RGBS-BNC, HD Component	Now	\$35,000.00
Sony	VPI-D50HTU	CRT Front PTV	Variable	720p 1080	Yes (DRC)	0	RGB H&V-sync, HD Component	Now	\$13,990.00
Sony	VPL-WW10HT	LCD Front PTV	Variable	720p (1366x768)	Yes (DRC)	0	RGB H&V-sync HD Component	Now	\$6,990.00
Sony	PFM-E10A1WU	Plasma Panel	42W" 16:9	720p, 1080 (1024x1024)	Yes	0	RGBHV, HD Component Video	Now	\$15,999.00
Sony	PFM-E10A2WU	Plasma Panel	42W" 16:9	720p, 1080 (1024x1024)	Yes	0	RGBHV, HD Component Video	Now	\$16,999.00
Toshiba	CW34X92	Direct View	34W" 16:9	1080i	Yes (IDSC, horizontal & vertical)	2	2 HD Component Video Inputs	Now	\$4,499.00
Toshiba	CM6X81	Direct View	36" 4:3	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$2,199.00
Toshiba	TN30X81	7" CRT Rear PTV	50" 4:3	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$2,999.00
Toshiba	TN55X81	7" CRT Rear PTV	55" 4:3	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$3,199.00
Toshiba	TN61X81	7" CRT Rear PTV	61" 4:3	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$3,599.00
Toshiba	TW56X81	7" CRT Rear PTV	56W" 16:9	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$4,999.00
Toshiba	TW65X81	7" CRT Rear PTV	65W" 16:9	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$6,499.00
Toshiba	TW40X81	7" CRT Rear PTV	40W" 16:9	1080i	Yes (IDSC, horizontal & vertical)	2	2 sets of HD Component Video	Now	\$2,999.00
Vidikron	Vision One	CRT Front PTV	Variable	720p 1080i 1030p	No	0	RGBS via BNC	Now	\$49,995.00
Vidikron	Vision Two	CRT Front PTV	Variable	720p 1080i 1030p	No	0	RGBS via BNC	Now	\$31,995.00
Vidikron	Vision Three	CRT Front PTV	Variable	720p 1080i 1080p	No	0	RGBS via BNC	Now	\$24,995.00
Vidikron	VPF53HDX	CRT Front PTV	Variable	720p 1080i 1080p	No	0	RGBS BNC	Now	\$19,995.00
Vidikron	Epoch D-600	LCD Front PTV	Variable	720p 1080i (1024x768)	Digital Scaler	0	RGB via VGA 15-pin D-Sub	Now	\$9,495.00
Vidikron	Epoch D-2200	LCD Front PTV	Variable	720p 1080i 1080p	Digital Scaler	0	(2) RGB via VGA HD Component	Now	\$13,495.00
Vidikron	Kronos One	7" CRT Front PTV	Variable	720p 1080i	No	0	RGBS via BNC	Now	\$10,995.00
Zenith	IQC56H94W	7" CRT Rear PTV	50 (4:3)	1080i	Yes	2	HD Component	Q3-00	TBA
Zenith	IQC56H95W	7" CRT Rear PTV	50 (4:3)	1080i	Yes	2	HD Component	Q3-00	TBA
Zenith	IQC60H94W	7" CRT Rear PTV	60 (4:3)	1080i	Yes	2	HD Component	Q3-00	TBA
Zenith	IQC60H95W	7" CRT Rear PTV	60 (4:3)	1080i	Yes	2	HD Component	Q3-00	TBA
Zenith	IQD61W420	7" CRT Rear PTV	61 (16:9)	1080i	Yes (Enhanced)	2	HD Component, RGB H&V via VGA 15-pin D-sub	Q4-00	TBA
Zenith	Pro 500X	7" CRT Front PTV	Variable	720p 1080i	No	0	RGB H&V-sync	Now	\$12,600.00
Zenith	Pro 700X	8" CRT Front PTV	Variable	720p 1080i	Optional add-in line-quadrupler	0	RGB H&V-sync	Mid Year	\$24,995.00

Courtesy of TWICE

TECHNOLOGY UPDATE

Solutions for Linking Cable and DTV

Approximately 70 percent of American homes currently receive their TV programming through a cable system. For this reason, it is critical to ensure that the full benefits of digital and high-definition television reach cable subscribers. This requires technical solutions that link digital television sets to cable set-top boxes and government policies that enforce the cable industry's obligation to carry high-definition programming.

Cable Compatibility Agreements Reached

After numerous productive discussions between the Consumer Electronics Association (CEA) and the National Cable Television Association (NCTA) over the past year, the two groups announced in February that they had reached voluntary agreements that allow digital television (DTV) sets and digital cable systems to work together. In May, the industries announced further agreement on labeling of DTV products with regard to cable compatibility. These agreements are important milestones in the U.S. transition to digital television because they will allow consumers to receive DTV programming and services over cable systems.

Specifically, the agreements spell out the technical requirements that permit the direct connection of digi-

tal television receivers to cable television systems, and specify the signal levels and quality as well as video formats. They also provide for the carriage of Program and System Information Protocol (PSIP) data on cable systems to support on-screen guide functions in digital receivers. Subject to certain conditions, PSIP data enables features such as on-screen program guides, virtual channel tables, program name and description (for a minimum 12-hour period) and content advisory information.

The May agreement between the cable and consumer electronics industry acknowledged that every digital TV set will not need to include a 1394/5C connector allowing reception of the full range of cable interactive services. However, all sets will be packaged with consumer information describing the features and functions of television sets with and without the 1394/5C connector. The descriptive information will appear in consumer electronics product manuals and brochures.

Sets labeled "Digital TV-Cable Connect" - those without the 1394/5C connector - will be capable of receiving analog basic, digital basic and digital premium cable pro-

gramming from any cable system that offers digital service. "Digital TV-Cable Interactive" sets - those with the 1394/5C connector - will be able to receive those services and other programming, including impulse pay-per-view, video-on-demand, enhanced program guides and data enhanced television services with a digital set top box. CEA

and NCTA have agreed to continue discussions and expect to reach an agreement on the labeling of digital set-top boxes that will work with the "Digital TV-Cable Interactive" DTV sets.

CEA estimates that the first digital TV receivers bearing the new labels will reach market by the fourth quarter of 2001.

Copy Protection Update

The transition to digital television requires new solutions for protecting content because the interface between two or more consumer electronics products that carry digital video and audio is a potential target for unauthorized copying. The consumer electronics, cable, motion picture, recording and information technology industries are working to

CEA has developed four technical solutions for linking cable and other set-top boxes to television receivers:

- 1394 interface,
- RF remodulator interface,
- component video interface, and
- the National Renewable Security Standard (NRSS) interface.

These four interfaces provide consumers and manufacturers a wide range of choices for connecting their digital TV sets to cable systems.

continued on page 25

©2000 Toshiba America Consumer Products, Inc. (TACP). Emmy is a registered trademark of ABBEY/MTM. HDTV is a registered trademark of Patent Electronics for All America and is a trademark of PACT.

TOSHIBA DIGITAL MAKES
HOME ENTERTAINMENT
NEW ALL OVER AGAIN.

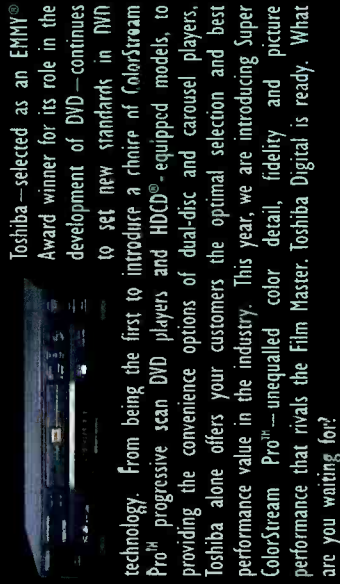
HEAR MORE.

FEEL MORE.

YOU'LL SEE MORE.

THINGS HAVEN'T
BEEN THIS INTERESTING
SINCE THE ADVENT OF
TELEVISION ITSELF.

ARE YOU READY?



Now, Toshiba brings you the world's first HDTV with PowerFocus™ technology. It's the most stimulating viewing experience since television was first introduced. It's an experience that begins with our PowerFocus™ HD Six-Element Lens System—which means a picture that's 65% sharper—and continues with improved IDSC™—which means that regular TV looks more like high definition. But there's even more that separates Toshiba from the competition: two sets of ColorStream™ HD component video inputs, which make it possible for you to connect two high resolution sources. Only this cutting-edge technology in the widest line of HDTV-compatible models and a new Set-Top Box. Toshiba Digital HDTV. Without it, you might as well be doing business in 1948.

TOSHIBA DIGITAL.

THE POWER TO
BRING PEOPLE TOGETHER.
AGAIN.

TOSHIBA

toshiba.com

DTV Products

Fully Integrated 1080i Sets (Digital Decoder included)

Brand	Model	Display Type	Screen Size	Aspect Ratio	DTV Native Scan Format	Scan Conversion	Line Doubling For NTSC?	Built-In AC-3 Decoder?	IEEE 1394 Digital Interface	Available	Suggested Retail Price
Daewoo	DSP-3060N	Direct View	30W	16:9	1080i	All Formats>1080i	Yes	Yes	No	TBA	\$3,000.00
Hitachi	61HDX98B*	7" CRT Rear Projection	61W	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No	Now	\$5999 includes dish
Hitachi	61HDX01W*	7" CRT Rear Projection	61W	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No, includes HD component input	September	\$5,999 includes dish
Konka	HD3098U	Direct View	30W"	16:9	1080i	All Formats>1080i	Yes	Yes	No	TBA	\$3,499.00
Konka	HD3498U	Direct View	34"	16:9	1080i	All Formats>1080i	Yes	Yes	No	TBA	TBA
Marantz	HD6400W	9" CRT Rear Projection	64W"	16:9	1080i	NTSC>525p 480i>1080i 480p>1080i 720p>1080i 1080i>1080i	Yes	Yes	No	September	\$11,999.00
Philips	64PH9905	9" CRT Rear Projection	64W"	16:9	1080i	NTSC>525p 480i>1080i 480p>1080i 720p>1080i 1080i>1080i	Yes	Yes	No	Now	\$9,990.00
ProScan	PS65000	7" CRT Rear Projection	65W	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No	Now	\$5,499.00
ProScan	PS34000 Performax	Direct View	34W"	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No	TBA	\$3,499.00
ProScan	PS38000 Performax	Direct View	38W"	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No	August	\$3,999.00
RCA	F38310	Direct View Performax	38W"	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No	August	\$3,799.00
RCA	P61310*	7" CRT Rear Projection	61W"	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes	Yes	No	Now	\$4,999.00
Samsung (Tantus Digital)	H CJ555W	7" CRT Rear Projection	55W"	16:9	1080i	All Formats>1080i	Yes Includes HD Component	Yes	No	Now	\$6,999.00
Samsung (Tantus Digital)	H CJ655W	9" CRT Rear Projection	65W"	16:9	1080i	All Formats>1080i	Yes Includes HD Component	Yes	No	Now	\$9,999.95
SharpVision	64LHP5000	7" CRT Rear Projection	64W"	16:9	1080i	NTSC>480p 480i>480p 720p>1080i 1080i>1080i	Yes	Yes	No	Now	\$8,995.00
Sanyo	TBA	Direct View	30W"	16:9	1080i	NTSC>480i/p 480i>480i/p 480p>480p 720p>1080i 1080i>1080i	Yes	Yes	No	TBA	\$3,499.00
Sony	KWP-65HD1	CRT Rear Projection	65W"	16:9	1080i	NTSC>960i 480i>960i 480p>480p 720p>1080i 1080i>1080i	Yes (DRC)	No on-board ProLogic	No	Now	\$9,999.00
Sony	KW-34HD1	Direct View	34W"	16:9	1080i	NTSC>960i 480i>960i 480p>480p 720p>1080i 1080i>1080i	Yes	Yes	No	Now	\$7,499.00
Toshiba	DW65X91*	7" CRT Rear Projection	65W"	16:9	1080i	NTSC>540p 480i>540p 480p>540p 720p>1080i 1080i>1080i	Yes Includes HD Component inputs	Yes	No	Now	\$7,999 includes dish
Zenith/Inteq	IQB64W10W	9" CRT Rear Projection	64W"	16:9	1080i	All Formats>1080i	Yes Includes HD Component Inputs	Yes	No	Now	\$9,999.00
Zenith/Inteq	IQD56W10G	7" CRT Rear Projection	56W"	16:9	1080i	All Formats>1080i	Yes Includes HD- compatible video, RGB via VGA Inputs	Yes	No	Now	\$7,999.00

*Also receives DirecTV standard and HD satellite programming.

Courtesy of TWICE



480p CAPABLE MONITORS

(31.5kHz or higher scanning frequency) External DTV-Decoder Required

Brand	Model	Display Type	Screen Size	Aspect Ratio	DTV Native Scan Format	On-Board Line Doubling/Scaling?	Number of NTSC Tuners	Interface for DTV Tuner/Decoder	Available	Price
Fujitsu	PDS-4203	Plasma Panel	42W"	(16:9)	480p	Yes	0	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	Now	\$6,995.00
Fujitsu	PDS-4212	Plasma Panel	42W"	(16:9)	480p	Yes	0	RGB-H&V BNC, Component BNC, RGB 15-pin D SUB	Now	\$9,995.00
Hitachi	52LDX99B	LCD Rear PTV	52"	(4:3)	Non-standard 600p (4:3) 450p (16:9)	Yes Flex Converter	2	HD Component, VGA 15-pin D-sub	June	\$4,999.00
InFocus	LS-700	LCD Front PTV	Variable	Variable	480p (XGA)	Yes Processing by Faroudja	0	VGA	Now	\$12,995
Loewe	Planus Tabletop	Direct View	30W"	(16:9)	480p	Yes	2	RGB via VGA	Now	\$3,800.00
Loewe	Planus Consolette	Direct View	30W"	(16:9)	480p	Yes	2	RGB via VGA	Now	\$4,400.00
Loewe	Arcada Tabletop	Direct View	32"	(4:3)	480p	Yes	2	RGB via VGA	Now	\$2,800.00
Loewe	Calida Tabletop	Direct View	32"	(4:3)	480p	Yes	2	RGB via VGA	Now	\$2,600.00
Loewe	Art Console	Direct View	36"	(4:3)	480p	Yes	2	RGB via VGA	Now	\$4,500.00
Marantz	PD-4290D	Plasma Panel	42W"	(16:9)	1080i, 720p (853x480)	Yes	0	RGB via VGA, HD Component	Now	\$14,999.0
NetTV	DTV42WP	Plasma Panel	42W"	(16:9)	480p	Yes	0	RGB via VGA	Now	\$8,999.00
Panasonic	PT-61DX80	7" Rear PTV	61"	(4:3)	480p	Yes	2	HD Component Video	Now	\$3,199.00
Panasonic	PT-51DX80	7" Rear PTV	51"	(4:3)	480p	Yes	2	HD Component Video	Now	\$2,699.00
Panasonic	CT-32XF56	Direct View	32"	(4:3)	480p	Yes	2	HD Component Video	Now	\$1,799.00
Panasonic	PT-42PD2-P	Plasma Panel	42W"	(16:9)	480p	Yes	0	HD Component, VGA 15-pin D-sub	September	TBA
Philips	42FD9932	Plasma Panel	42W"	(16:9)	480p	Yes	0	RGB via 15-pin D-sub, HD Component	Now	\$9,990.00
ProScan	PSP4200	Plasma Panel	42W"	(16:9)	480p	Yes	0	RGB via VGA	Now	\$12,999.00
Samsung	SLK-407W	TFT LCD Rear PTV	40W"	(16:9)	480p native	Yes	2	HD Component Video VGA	June	\$3,999.00
Samsung	TSK2792F	Flat Face Direct View "PureFlat"	27"	(4:3)	480p native	Yes	2	HD Component Video	August	\$1,199.00
Samsung	TSK3293F	Flat Face Direct View "PureFlat"	32"	(4:3)	480p native	Yes	2	HD Component Video	August	\$1,699.00
Samsung	TSK3092F	Flat Face Direct View "PureFlat"	30W"	(16:9)	480p	Yes	2	HD Component Video	August	\$2,199.00
SharpVision	XVZW99	LCD Front PTV	Variable	Variable	480p	Yes	0	RGB H&V, HD Component	Now	\$7,999.00
Sony	PFM-500A2WU	Plasma Panel	42W"	(16:9) (852x480)	480p	Yes	0	RGBHV HD Component	Now	\$9,999.0

continued from page 22

develop copy protection solutions that will defeat copy piracy while promoting compatibility between DTVs, digital VCRs and set-top boxes. The copy protection issue is the subject of a current FCC rule-making proceeding.

To date, the industry has developed a number of legitimate and effective approaches to protect against unauthorized copying of digital broadcast programming and pre-

recorded content on consumer electronics devices. One solution, referred to as the "5 C" or "5 Company" proposal, was put forth by Hitachi, Intel, Matsushita, Sony, and Toshiba. Another, called the "Extended Conditional Access (XCA)", was put forth by Thomson and Zenith. Manufacturers and content providers may have additional choices for copy protection as manufacturers continue to develop innovative technologies to provide protection across an array of

digital interfaces.

It is important to remember that the copy protection issue has not prevented content providers from offering a variety of digital and high-definition programming. Broadcasters have already aired feature films, major sporting events and documentaries on network television and major satellite providers are distributing a wide array of digital programming from HBO and other programming sources. ■

BROADCASTERS SEE DATA COMING TO DTV

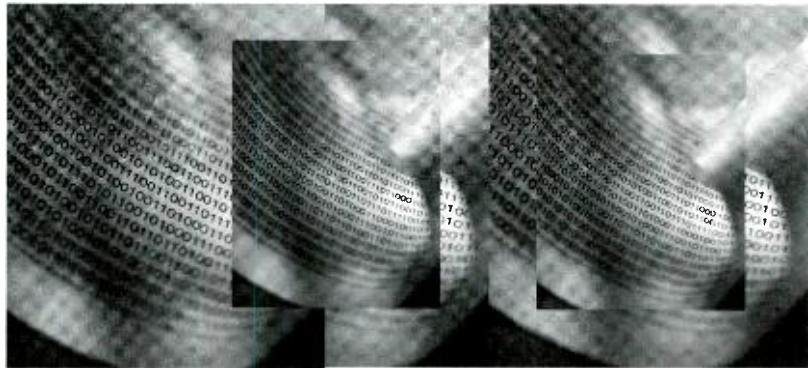
By Glen Dickson

Beyond delivering the straightforward promise of movie-quality pictures and sound in HDTV programs, broadcasters are exploring additional future opportunities for their new digital spectrum.

As digital compression technology improves rapidly, stations are moving to include interactive entertainment and communications services in addition to HDTV content over their 19.4 Mb/s DTV pipe.

"The digital standard offers tremendous flexibility," says Dick Wiley, former Federal Communications Commission (FCC) chairman and former chairman of the Advisory Committee on Advanced Television Service (ACATS). "While some may want to limit it, there's no reason to. By no means should it be an either-or choice between the various services available. The consumer should have access to all of the services, including high-definition, standard-definition, and a variety of interactive offerings for shadowing the union of the TV set and the personal computer."

Most broadcast engineers feel they can transmit full-quality HDTV pictures, even the bandwidth-intensive 1080-line interlace format, in 12-14 Mb/s. That frees up an additional 5-7 Mb/s for other services, such as standard-definition programming or data services.



"We need to encourage people to think of the DTV channel as a large pipeline to the consumer," says Andy Butler, Senior Director of Engineering for PBS, who says PBS's engineering lab is "getting very good HD" at 7 to 8 Mb/s in its tests of next-generation encoders.

"We're going to get better service-per-bit efficiency on a very accelerated basis," says Butler. "You can't afford to limit your dreaming on what you can get today."

As the demand for Internet access and multimedia content grows at an explosive rate, stations increasingly see DTV as a way to compete with cable operators, phone companies and direct broadcast satellite (DBS) in the broadband race.

In fact, many broadcasters feel they are uniquely positioned to deliver some of the most popular content on the Web, particularly streaming media events that gobble up a lot of bandwidth and need to reach a mass audience. While Internet distribution companies like iBeam and Akamai look to use satellites to bypass Internet bottlenecks until the last mile to the home, broadcasters point out that

they can deliver data all the way to the home without ever relying on a landline.

"The Internet backbone is having trouble scaling to broadband use," notes Rick Ducey, president of datacasting firm SpectraRep. He cites the recent Victoria's Secret online fashion show, when five million users flooded the site, as a good example of the Internet's limitations.

"The telephone system is premised on the idea of 1 in 5 people using it, and cable 1 in 10," says Ducey. "Terrestrial networks are not 'multicast-enabled'—they can't broadcast to many users."

Unlike cable modems, the DTV bandwidth dedicated to an individual consumer won't decrease when his neighbors decide to share the broadband experience. And unlike DSL, whose geographic reach is haphazard and limited by distance from upgraded switching centers, every home in a broadcast market that can receive a DTV signal will be able to enjoy high-speed wireless data.

There are a few caveats, of course. The very nature of broad-

continued on page 29

trust your eyes

Video sources...

Digital projectors...

Film quality images...

DTV.

The common ingredient...

Faroudja

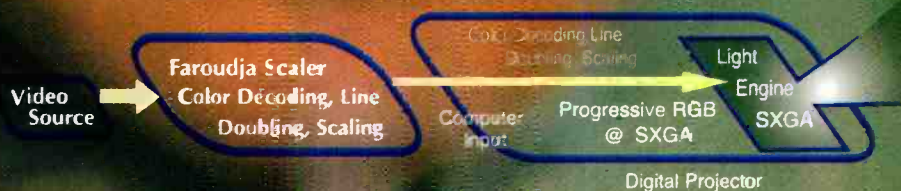
Leading edged technical design is where we begin.

Applying the knowledge of human sight and the dynamics of film are where we finish.

Test patterns are the baseline...

Satisfying the eye is goal.

trust your eyes.



Digital displays can yield film quality images for presentation, E-Cinema, Theater and Screening Room applications as long as Faroudja preprocesses the video.


FAROUDJA
PICTURE PLUS

www.faroudja.com

DTV Technology

Digital TV Set Top Decoders

Brand	Model	DTV Formats Received	Scan Conversion (Input-Output)	HD Interface for DTV Monitor	Includes NTSC Receiver	Includes NTSC Line Doubler/Scaler	Built in Dolby Digital Decoder	IEEE 1394 Digital Interface	Available	Suggested Retail Price
EchoStar	Adapter module for Dish 5000**	Core 18 Table 3 Formats	Passes Undecoded HD Signal In Format Received	Connects via RF (RG6) To Separate DTV Decoder	No	No	No	No	Now	\$299.00
EchoStar	6000**	Core 18 Table 3 Formats	All Formats>480i All Formats>1080i All Formats>720p	HD Component, RGB H&V via BNC, RGB via 15-pin D-Sub	Has Upgradable Expansion Slot For Optional Terrestrial NTSC/ATSC Tuners	No	Yes (2 Channel)	No	Now	\$499.00; optional ATSC tuner module \$99
EchoStar	6100**	Core 18 Table 3 Formats	All Formats>480i All Formats>1080i All Formats>720p	HD Component, RGB H&V via BNC, RGB via 15-pin D-Sub	Receiver; both NTSC and ATSC Terrestrial Broadcasts	No	Yes (2 Channel)	No	TBA	TBA
General Instruments	HDD200*** Adapter module for 4DTV digital C-Band Decoder	C-Band only; No ATSC tuner included	Selectable: All Formats>480p All Formats>720p All Formats>1080i	HD Component, RGBHV	No	Yes, multiplies externally tuned NTSC signals	No	No	Now	\$1,599.00
Hughes Network Systems	HSYE-4686 Platinum HD*	Core 18 Table 3 Formats	All Formats>480i All Formats>1080i HD Component	HD Component	Yes	No	Yes	No	Late July	TBA
Integra	IT815ST Formerly Unity Motion HDR-1000A	Core 18 Table 3 Formats	HD Formats>1080i SD Formats>480p	HD Component RGBHV D-sub	No	No	Yes	No	Now	\$795.00
Konka	HD-0001	Core 18 Table 3 Formats	All Formats>1080i	RGB (High Density 15-pin D-sub)	No	No	Yes	No	Nov-2000	\$999.95
Loewe	TBA	Core 18 Table 3 Formats	Switchable: All Formats>480i All Formats>480p All Formats>1080i	RGB via VGA, HD Component Video	Yes	No	Yes (2-channel)	No	TBA	TBA
Mitsubishi	HD-1080	Core 18 Table 3 Formats	480i>960i 480p>960i 720p>1080i 1080i>1080i	Proprietary RGB H&V-Sync	No	Yes	Yes (2-channel)	No	Now	\$1,000.00
Mitsubishi	SR-HD500*	Core 18 Table 3 Formats	All Formats>480i All Formats>1080i	HD Component Video RGB H&V-Sync	Yes	No	Yes (2-channel)	Yes	August	\$1,199.00; includes dish
Mitsubishi	SR-HD400*	Core 18 Table 3 Formats	All Formats>480p All Formats>1080i	HD Component, RGB, H&V-Sync	Yes	No	Yes (2-channel)	No	August	\$1,099.00
Panasonic	TU-HDS20*	Core 18 Table 3 Formats	All Formats>Any Output Selected	Switchable: HD Component or RGB H-V (RCA jacks)	Yes	Yes	No	No	Now	\$1,099.95
Panasonic	TU-DST51	Core 18 Table 3 Formats	Switchable: All Formats>NTSC, All Formats In Native Form, 720p>480p, 1080i>480p, 480i>480p	HD Component Video	Yes	No	No	Yes	Now	\$1,099.95
Panasonic	TU-DA2420	Dish for the TU-HDS20	NA	NA	NA	NA	NA	NA	Now	\$199.00
Pioneer	SH-D505	Core 18 Table 3 Formats	Switchable: All Formats>480p All Formats>720p All Formats>1080i	HD Component Video, RGB H&V-Sync	No	No	No	Upgradable Expansion Port	Now	\$2,500.00
Pioneer	SH-D09	Core 18 Table 3 Formats	Switchable: All Formats>480p All Formats>720p All Formats>1080i	Expansion Slot Connection for Pro-700HD	No	No	Yes	Upgradable Expansion Port	Now	\$2,500.00
ProScan	PSHD105*	Core 18 Table 3 Formats	Switchable: All Formats>480i, All Formats>540p, 720p>1080i, 1080i>1080i	RGB via VGA	Yes	Yes	Yes	No	TBA	\$649.00

Courtesy of TWICE

continued on page 30

continued from page 26

DATA COMING TO DTV

casting is that it is a one-way medium: from a single transmitter to many receivers (also known as point-to-multipoint). Broadcasters will have to partner with other telecommunications providers, such as a consumer's existing Internet Service Provider (ISP), if they require a backchannel for their new datacasting services. And broadcasters don't currently have the billing infrastructure or customer service personnel in place to handle a new subscription business. Speaking of subscription revenues, there is no free lunch with DTV data—the FCC has already said that broadcasters will have to give the government 5% of any new revenues generated by subscription services on their DTV spectrum.

Nonetheless, a good number of broadcasters and technology firms believe the pros of datacasting far outweigh the cons and are vigorously pursuing these new services, which will primarily be aimed at personal computers equipped with DTV receiver cards and small indoor antennas.

Here are the major players:

Geocast Network Systems of Menlo Park, Calif. is a start-up company founded by veterans of both the broadcasting and computer industries. Its aim is to create a national multimedia service, distributed by satellite to local markets and then retransmitted by local DTV stations, that will encompass national content, such as financial information, movie trailers and music videos, as well as local news and information from broadcast sta-

tions. The company will place equipment and personnel at the local station to receive the national service, integrate local content, and turn it around for local broadcast.

Geocast hopes to generate advertising revenue and will also pursue transactional revenues by relying on a consumer's existing ISP as a backchannel for e-commerce. For example, Geocast might download an electronic copy of the J. Crew catalog to a consumer in return for a cut of any orders that consumer may place with J. Crew. The company also thinks it can download software programs for a fee; at the NAB 2000 convention in Las Vegas, Geocast demonstrated the complete download of Microsoft Money, a 40 MB personal finance program, in just 15 seconds.

For a company with an unconventional idea, Geocast has amassed a solid financial base in addition to a wealth of strategic partnerships. It has raised over \$200 million in funding, mostly from venture capital firms, and is already constructing a satellite uplink facility in California to beam its service across the country. The company has struck content deals with three major broadcast station groups, Hearst-Argyle, A.H. Belo and Allbritton Communications, as well as cable programming powerhouse Liberty Digital and game developer Electronic Arts. All of Geocast's broadcast and content partners have invested between \$1 million and \$10 million in the firm. More significantly, the station groups have pledged part of their DTV spectrum—a daily average of 6 Mb/s, with a minimum contribution of 2.5

Mb/s—to the venture.

Geocast's receiver model is unique in that it doesn't plan to rely on standard PCs and plug-in DTV receiver cards. Instead, it has designed a PC peripheral device that will include multiple 8-VSB tuners, so as to receive several stations in a market simultaneously, and a large amount of disk storage to cache multimedia content. The \$299 box will be manufactured by Thomson Consumer Electronics, which has also invested in Geocast. Thomson showed a prototype of the Geocast receiver at CES this year, and Geocast plans to launch its service in early 2001.

Another aggressive datacasting player, albeit with a completely different business plan, is Los Angeles-based iBlast. The company was formed in early March by 12 major station groups: Tribune Broadcasting, Gannett Broadcasting, Cox Broadcasting, Post-Newsweek Stations, E.W. Scripps, Meredith Broadcasting, Media General Broadcasting, Lee Enterprises, The New York Times Co., McGraw-Hill Broadcasting, Smith Broadcasting and Northwest Broadcasting. Each partner station—143 in all—has committed a daily average of 7 Mb/s of its DTV bandwidth. iBlast's stations will reach 102 markets covering 80% of U.S. homes, and at press time the company said it was negotiating with several more station groups for deals that would significantly increase its national footprint.

iBlast's business plan is simple: it thinks it can generate significant revenues by providing a transport

continued on page 34

DTV Retail

continued from page 6

L.A.'S DTV DESTINATION

sumer interest in the system and drives people into the stores to have a look, and once many of them get a taste of HDTV, they want it right away.

Ken Crane's is dedicating a large percentage of its floor space to digital TV and much of our advertising now talks about the quality and excitement of the HDTV experience, including on-air testimonials from our customers.

I believe demand for HDTV upgradeable monitors, set-top digital decoder boxes and even some fully integrated HDTV sets will continue to produce unseasonably strong sales volume throughout the year and into next year. Rarely have we seen so much momentum for a product category this early in the game. Our only limitation will be getting enough supply to meet our needs, as manufacturers continue to gauge their production to the continued uncertainty over some unsettled standards issues.

I am happy to say, the established standards in the ATSC system have worked well in our market. We rarely have a problem with signal reception when a customer's system is properly installed, and we have not seen any buyer's remorse. The satisfaction rate is second to none. ■

Tom Campbell is corporate director for Ken Crane's Home Entertainment City Inc. and senior technology director for the 2000 Presidential Debates.

Digital TV Set Top Decoders—continued from page 28

Brand	Model	DTV Formats Received	Scan Conversion (Input-Output)	HD Interface for DTV Monitor	Includes NTSC Receiver	Includes NTSC Line Doubler/Scaler	Built in Dolby Digital Decoder	IEEE 1394 Digital Interface	Available	Suggested Retail Price
Proton	TBA	Core 18 Table 3 Formats	Switchable: All Formats>480i All Formats In Native Form, 720p>480p, 1080i>480p, 480i>480p	RGB via VGA Component (YUV)	No	No	Yes	No	TBA	TBA
RCA	DTC100*	Core 18 Table 3 Formats	Switchable: All Formats>480i, All Formats>540p, 720p>1080i, 1080i>1080i	RGB via VGA	Yes	Yes	Yes	No	Now	\$649.00 without dish
Samsung	SIR-T100	Core 18 Table 3 Formats	Switchable: All Formats>480p All Formats>1080i	HD Component Video	No	Yes	Yes	No	Now	\$1,999.00
Samsung	SIR-T150	Core 18 Table 3 Formats	Switchable: All Formats>480p All Formats>720p All Formats>1080i All Formats>NTSC Line doubles NTSC	HD Component Video RGB via VGA	No	No	No	No	Sept. 2000	\$699.00
Samsung	SIR-TS200*	Core 18 Table 3 Formats	Switchable: All Formats>480p All Formats>720p All Formats>1080i All Formats>NTSC Line doubles NTSC	HD Component Video RGB via RCA	No	No	No	No	Spring 2001	TBA
SharpVision	TU-DTV1000	Core 18 Table 3 Formats	Switchable: All Formats>480i All Formats>480p All Formats>1080i	HD Component Video RGB H&V-Sync	No	No	Yes	Upgradable Expansion Port	Now	\$1,995.00
Sony	SAT-HD100*	Core 18 Table 3 Formats	Switchable: All Formats>480i All Formats>1080i	HD Component	Yes	No	No "DD compatible"	No	August	\$699.00
Toshiba	DST-3000*	Core 18 Table 3 Formats	Switchable: All Formats>480i All Formats>1080i	HD Component Video	Yes	No	Yes	No	August	\$999 w/o dish
Zenith	IQDTV-1080*	Core 18 Table 3 Formats	All Formats>1080i, 720p, 480p, 480i All Formats>NTSC	RGB via VGA HD Component	Yes	Yes (enhanced)	Yes	No	Q4-00	TBA

Courtesy of TWICE

Picture window.



Nothing does more for a room than a great view...

Presenting the flat panel plasma display from Panasonic.

Give your home theater more than just a great picture; give it a compelling work of art. Our plasma display is hang-on-the-wall thin, yet delivers a bright, vibrant, wide-screen display with 16.8 million colors. The Panasonic plasma display... it opens a whole new world of possibilities for any room.

1-800-211-PANA or www.panasonic.com/tv

Panasonic[®]
just slightly ahead of our time[®]

DTV Retail

continued from page 8

BEST BUY TAKES DTV LEAD

visions within the consideration band of affordable television. Today, our customers can purchase a true high-quality digital-compatible television set for between \$2,000-\$3,400.

Clearly, digital television is the wave of the future, and personally, I would like to see more of a focus on HDTV programming from the broadcasters to help us keep the momentum going.

Unfortunately, access to high definition or even standard definition digital television signals is not consistent in all markets across the country. At our Minneapolis headquarters, we still only have one station (PBS) at full power and one (ABC) station at test power broadcasting digitally. We are a year behind schedule for all network stations. Obviously, as more content

becomes available, more people will be willing to buy digital television products.

Right now, people are buying digital-capable televisions for what they can view today. Many of these new TVs incorporate some form of picture enhancement circuitry that boosts the quality of analog source material to take advantage of the higher scan rates of these new television displays. The result is a picture that looks close in quality to a digital broadcasts, but using content that originating from traditional NTSC-based components, such as DVD players, VCRs, home satellite and cable sources.

Consumers also purchase digital television products today to avoid obsolescence. They know that digital TV broadcasting is coming, and they want to be ready for it.

Looking ahead, this Holiday season should generate greater growth of digital and HDTV-compatible products. I have been told that supply shortages should not be an issue, although we know from past experience that today's word on digital TV does not necessarily result in tomorrow's delivery.

I look for Best Buy's sales of projection televisions to be evenly split between digital and analog models in 2001.

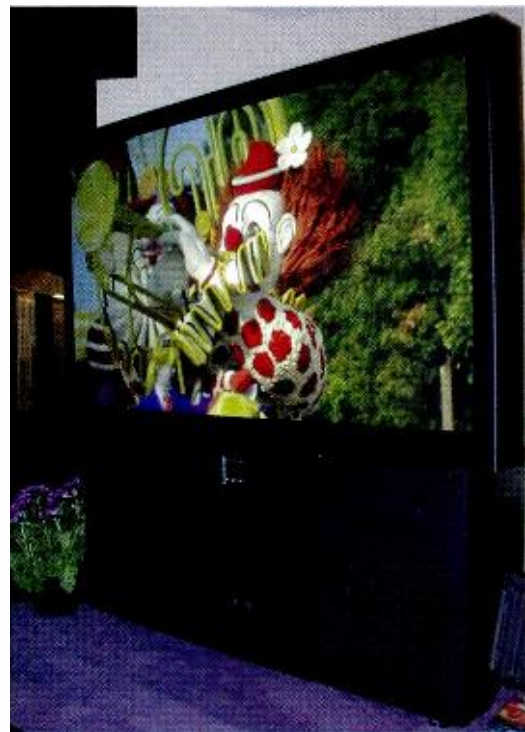
I also expect to see increased sales in set-top digital TV tuner/decoders that will enable these digital-capable models to receive off-air standard- and high-definition programming. We should also begin to see more interest in fully integrated HDTV sets that have built-in, off-air digital television tuners.

So far we have sold a relatively

small number of fully integrated models, but sales of set-top digital TV decoder boxes have started to grow. Currently, we carry RCA's DTC100 off-air digital TV decoder box with an integrated DirecTV standard and high-definition TV satellite signal decoder. I expect sales for this type of product to increase as more television stations begin broadcasting high definition and multicast digital TV channels.

Unfortunately, we will not be receiving new fully integrated HDTV sets from Sony this year. But as an industry, I think we might have anticipated that, and should be able to produce enough products to meet the demand. The company's decision to delay shipment is not surprising, when you consider we have no solid standards in place for digital copy protection to go with a digital IEEE-1394 connection or a protocol language for networked system components. We also face an uncertain status over the current digital broadcasting standard as the Federal Communications Commission fields criticisms over the modulation scheme it had previously approved.

Personally, I don't know what the industry will do if that standard is revised. I assume some of the fully integrated digital sets and set-top boxes we've sold already will be able to receive another modulation standard. If not, there will be significant reworking to do, at the risk of alienating every customer who bought one of these sets over last two years. It could also cause other consumers significant apprehension about buying a digital television of any form in the future. ■



Stations Broadcasting Digital Signal

Station	City	Date Dn	Owner	Signal Type	Format	Time of Day	Cable Activity
WCBS (CBS)	New York	Nov. 1 98	CBS	High definition	1080i	24 hours	Digital signal carried on Time-Warner system
WNYW (Fox)	New York	April, 99	Fox	Standard definition	480p	24 hours	NA
KTLA (WB)	Los Angeles	Oct. 98	Tribune	High definition	480p	12 hours	NA
KCBS (CBS)	Los Angeles	Nov. 98	CBS	High definition	1080i	24 hours	Digital signal carried on Time-Warner system
KNBC (NBC)	Los Angeles	Oct. 98	NBC	High definition	1080i	24 hours	NA
KABC (ABC)	Los Angeles	Nov. 98	ABC	High definition	720p	24 hours	NA
KABC (UPN)	Los Angeles	Dec. 98	Chris Craft	Standard definition	480p	24 hours	NA
KTTV (Fox)	Los Angeles	May, 99	Fox	Standard definition	480p	24 hours	NA
KCAL (Indp.)	Los Angeles	Sept. 99	Young Broadcast.	Standard definition	480i	24 hours	NA
KCET (PBS)	Los Angeles	May 2000	Public	High Definition	1080i	24hours	NA
WFLD (Fox)	Chicago	May, 99	Fox	High definition	720p	24 hours	NA
WCPX (Pax)	Chicago	Feb. 2000	Paxson	Standard definition	480i	24 hours	NA
WPVI (ABC)	Philadelphia	Nov. 98	ABC	High definition	720p	24 hours	NA
KYW (CBS)	Philadelphia	Nov. 98	CBS	High definition	1080i	24 hours	Digital signal carried on Time-Warner system
WTFX (FOX)	Philadelphia	Oct. 98	Fox	High definition	720p	24 hours	NA
WCAU (NBC)	Philadelphia	Nov. 98	NBC	High definition	1080i	24 hours	NA
WHYY (PBS)	Philadelphia	May 2000	Public	High definition	NA	NA	NA
KGO (ABC)	San Francisco	Nov. 98	ABC	High definition	720p	24 hours	NA
KPIX (CBS)	San Francisco	Nov. 98	CBS	High definition	1080i	24 hours	NA
KTVU (Fox)	San Francisco	Nov. 98	Cox	High definition	720p	24 hours	NA
KRON (NBC)	San Francisco	Nov. 98	Chronicle	High definition	1080i	24 hours	NA
KBHK (UPN)	San Francisco	June, 99	Chris Craft	Standard definition	480p	24 hours	NA
KBWB (WB)	San Francisco	March 2000	Granite Brdcast.	Standard definition	NA	NA	NA
KQED (PBS)	San Francisco	May 2000	Public	High definition	1080i	20 hours	NA
KICU (Indep)	San Jose	Dec. 99	Cox	Standard definition	480i	24 hours	NA
WCVB (ABC)	Boston	Oct. 98	Hearst-Argyle	High definition	720p	24 hours	NA
WMUR (ABC)	Boston	Nov. 98	Imes	Standard definition	480i		Ongoing technical trial with MediaOne
WHSN (HSN)	Boston	Nov. 98	USA Broadcast.	Standard definition	480p	8 hours	NA
WHDH (NBC)	Boston	April, 99	Sunbeam Tel.	Standard definition	480i	24 hours	NA
WFXT (Fox)	Boston	April, 99	Fox	High definition	720p	24 hours	NA
WBZ (CBS)	Boston	May, 99	CBS	High definition	1080i	24 hours	NA
WFAA (ABC)	Dallas	Nov. 98	Belo	High definition	1080i	24 hours	NA
KDFW (Fox)	Dallas	Nov. 98	Fox	High definition	720p	24 hours	NA
KXAS (NBC)	Dallas	Nov. 98	NBC	High definition	1080i	24 hours	NA
KTVT (CBS)	Fort Worth	May, 99	Gaylord	High definition	1080i	24 hours	NA
WJLA (ABC)	Washington	Nov. 98	Allbritton	Standard definition	480p	24 hours	NA
WUSA (CBS)	Washington	Nov. 98	Gannett	High definition	1090i	24 hours	NA
WRC (NBC)	Washington	Nov. 98	NBC	High definition	1080i	24 hours	NA
WETA (PBS)	Washington	Nov. 98	Public	High definition	1080i	24 hours	NA
WTTG (Fox)	Washington	July, 99	NA	NA	NA	NA	NA
WXYZ (ABC)	Detroit	Oct. 98	Scripps Howard	High definition	720p	17 hours	NA
WJBK (Fox)	Detroit	May, 99	Fox	High definition	720p	24 hours	NA
WDIV (NBC)	Detroit	April, 99	Post Newsweek	High definition	1080i	24 hours	NA
WWJ (CBS)	Detroit	July, 99	CBS	High definition	1080i	24 hours	NA
WSB (ABC)	Atlanta	Nov. 98	Cox	High definition	720p	24 hours	NA
WXIA (NBC)	Atlanta	Nov. 98	Gannett	High definition	1080i	24 hours	NA
WGNX (CBS)	Atlanta	NA	Tribune/Meredith	High definition	1080i	24 hours	NA
WAGA (Fox)	Atlanta	April, 99	Fox	High definition	720p	24 hours	NA
KHOU (CBS)	Houston	Nov. 98	Belo	High definition	1080i	24 hours	NA
KRIV (FOX)	Houston	Aug. 99	Fox	High definition	720p	24 hours	NA
KPRC (NBC)	Houston	Nov. 99	Post Newsweek	High definition	1080i	24 hours	NA
KTRK (ABC)	Houston	Jan. 00	ABC	High definition	720p	24 hours	NA
KOMO (ABC)	Seattle	Oct. 98	Fisher	High definition	720p	24 hours	NA
KCTS (PBS)	Seattle	Sept. 98	Public	High definition	1080i	24 hours	NA
KING (NBC)	Seattle	Oct. 98	Belo	High definition	1080i	24 hours	NA
KIRO (CBS)	Seattle	Nov. 99	Cox	High definition	1080i	24 hours	NA
WKYC (NBC)	Cleveland	June, 99	Gannett	High definition	1080i	24 hours	NA
WEWS (ABC)	Cleveland	Nov. 99	Scripps-Howard	High definition	720p	24 hours	NA
WJW (Fox)	Cleveland	Oct. 99	Fox	High definition	720p	varied hours	NA
WOIO (CBS)	Cleveland	Nov. 99	Raycom	High definition	1080i	24 hours	NA
WFLA (NBC)	Tampa./St. Pete	Nov. 99	NA	High definition	1080i	24 hours	NA
WTVT (Fox)	Tampa./St. Pete	March 2000	Fox	Standard definition	480p	24 hours	NA
WFTS (ABC)	Tampa./St. Pete	April, 2000	Gannett	NA	NA	NA	NA
WBAL (NBC)	Baltimore	Dec. 99	Hearst Argyle	NA	NA	NA	NA

continued on page 35

continued from page 29

DATA COMING TO DTV

service to content providers looking to distribute data. The company plans to create a national infrastructure for delivering multimedia content to stations, using a combination of fiber optic lines and satellite capacity. It will build a network operations center and origination facility in Los Angeles and provide member stations with equipment that can receive Internet Protocol (IP) data, store it, and then insert it in local ATSC broadcast streams. Revenues will come solely from charging for the transport service--iBlast plans to let content providers collect their own advertising and/or subscription fees.

"We'll have about 60% of the country with an iBlast digital footprint by the first of next year," says iBlast President Ken Solomon, a former television syndication executive. Solomon says that the company is already talking to companies who could be "anchor tenants" for the service.

"It's wonderful because the demand is so high," he says.

Another consortium of stations pursuing a spectrum leasing agenda is the Broadcasters' Digital Cooperative, which was formed in late March by 12 station groups: Granite Broadcasting, Benedek Broadcasting, Capitol Broadcasting, Citadel Communications, Clear Channel Television, Cosmos Broadcasting (Cosmos has since defected to iBlast), Morgan Murphy Stations, Gray Communications, Nexstar Broadcasting, Pappas Telecasting, Paxson Communications, and Sunbelt Communications. Since then, several small groups

have come on board including Jefferson-Pilot Communications, Lamco Communications and Pegasus Broadcast Television. Each group pledged 4 Mb/s (daily average) out of each station's 19.4 Mb/s DTV bandwidth to the Cooperative. The group represents 196 stations in 130 markets reaching 85% of U.S. households.

The Cooperative's corporate structure is much less defined than iBlast, which signed long-term exclusive deals with its member groups. Its aim is simply to aggregate spectrum into a national footprint and then shop it to third parties who are willing to develop applications for the spectrum and pay to access it. Each company will receive an equity stake commensurate with its stations' coverage and each member of the Cooperative will help select executive staff and financial advisors to run the venture. The Cooperative has just reached an agreement with investment banking firm Salomon Smith Barney to represent the datacasting consortium in deals with wireless data companies.

When looking for potential customers to lease its spectrum, the Cooperative's first target is likely to be companies who have expressed an interest in the Ch. 60-69 UHF spectrum, which will be auctioned by the FCC to the highest bidders in September. According to the FCC's DTV rollout plan, the earliest that spectrum will be available is 2006. That's when the analog television spectrum is due to be returned to the government, provided that DTV has reached 85% penetration.

But the FCC is encouraging incumbent broadcasters and potential

bidders to find ways in which the spectrum could be vacated earlier. Since such agreements would obviously make the spectrum much more valuable, the FCC decided to postpone the 60-69 auction from its original June slot until September. In late June, the FCC also clarified some of the auction rules. One major change was to guarantee cable carriage for broadcasters on 60-69 who go digital quickly and give their analog spectrum back ahead of schedule. (The FCC has stated that the carriage rights will initially apply only to a station's primary digital signal and not to multi-cast digital signals.)

Another firm that wants to help broadcasters broker their digital spectrum is SpectraRep, a new company formed by longtime broadcast consulting firm BIA Financial Network. SpectraRep, based in Chantilly, Va., is asking stations to contribute 3 Mb/s of their DTV spectrum to the venture. SpectraRep will then pitch the spectrum to potential clients such as Internet content providers. In return, broadcasters will get a share in revenues and an equity stake in the venture.

"Stations will get compensated by how many people they cover, and how much data they distribute," says Tom Buono, President and CEO of BIA Financial Network. The company has already signed a deal with satellite capacity provider The Spaceconnection, which gives it a method to distribute data nationwide to local partner stations. ■

Glen Dickson is associate editor of Broadcasting & Cable, a publication of Cahners Business Information.

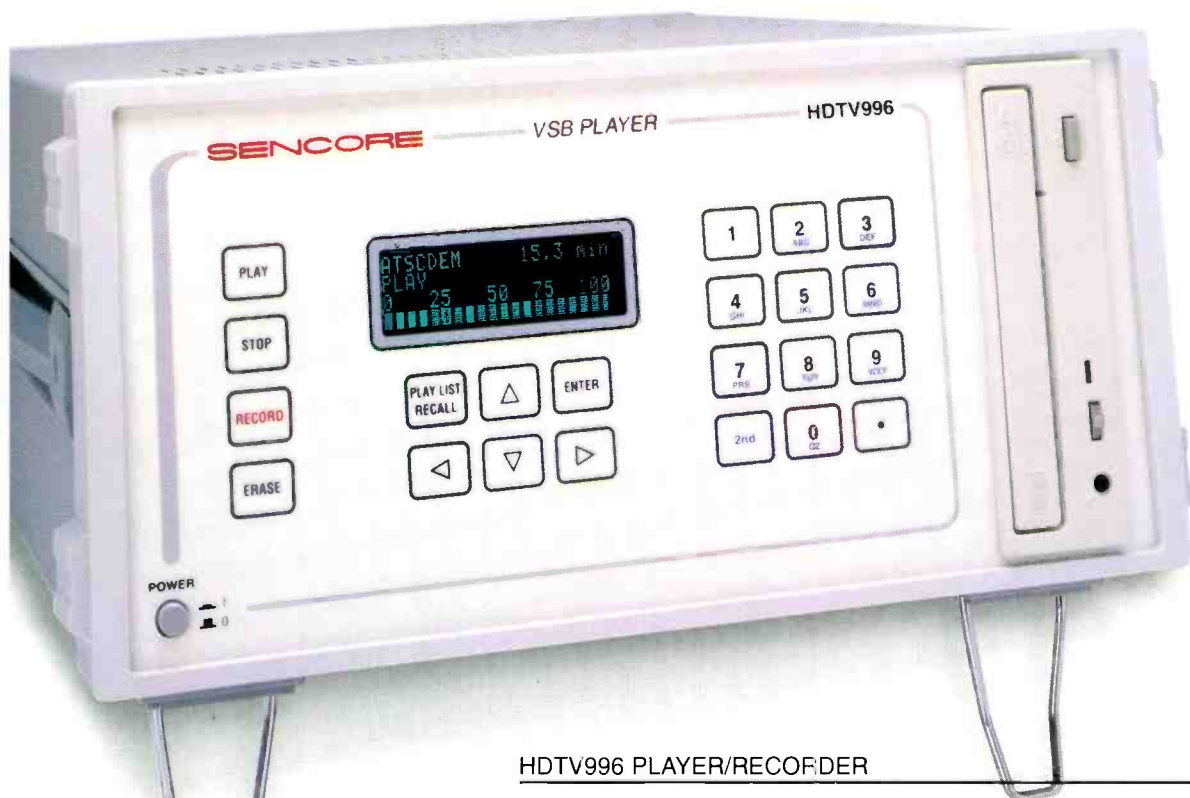


continued from page 33

Stations Broadcasting Digital Signal

Station	City	Date On	Owner	Signal Type	Format	Time of Day	Cable Activity
WMAR (ABC)	Baltimore	Dec. 99	Scripps-Howard	High definition	720p	24 hours	NA
WBFF (Fox)	Baltimore	April, 2000	Sinclair	Standard definition	480p	24 hours	NA
WMPT (PBS)	Annapolis	April, 2000	Public	High definition	1080i	24 hours	NA
KTCA (PBS)	Minn./St. Paul	Sept. 99	Public	High & Standard	1080i	24 varies	NA
KSTP (ABC)	Minn./St. Paul	Nov. 99	Hubbard	High definition	720p	24 hours	NA
WPLG (ABC)	Miami	Nov. 99	Washington Post	Test signal only	NA	NA	NA
WSVN (Fox)	Miami	Nov. 99	Independent	NA	NA	NA	NA
KPHO (CBS)	Phoenix	Nov. 99	Meredith	High & Standard	1080i/480i	24 hours	NA
KSAZ (Fox)	Phoenix	Nov. 99	NA	NA	NA	NA	NA
KNXV (ABC)	Phoenix	Jan. 00	Scripps-Howard	High definition	720p	24 hours	NA
KUTP (UPN)	Phoenix	March, 2000	United Television	Standard definition	480p	24 hours	NA
KATU (ABC)	Portland	Oct. 98	Fisher	High definition	720p	24 hours	NA
KOPB (PBS)	Portland	Nov. 98	Public	High definition	1080i	24 hours	NA
KPDX (Fox)	Portland	Oct. 99	Meredith	Standard definition	480i	24 hours	NA
KOIN (CBS)	Portland	Dec. 99	Lee Enterprises	High definition	1080i	24 hours	NA
KGW (NBC)	Portland	Dec. 99	Belo	High definition	108i	24 hours	NA
KMGH (ABC)	Denver	NA	McGraw Hill	Test signal			NA
KDVR (Fox)	Denver	Oct. 99	Fox	High definition	720p	24 hours	NA
KRMA (PBS)	Denver	Dec. 99	Public	High definition	1080i	24 hours	NA
WTAE (ABC)	Pittsburgh	Jan. 99	Hearst Argyle	High definition	720p	24 hours	NA
WPXI (NBC)	Pittsburgh	Dec. 99	Cox	High definition	1080i	24 hours	NA
KCRA (NBC)	Sacramento	May, 99	Hearst Argyle	High definition	1080i	24 hours	NA
KTXL (Fox)	Sacramento	Nov. 99	Tribune	Standard definition	480p	24 hours	NA
KXTV (ABC)	Sacramento	Nov. 99	Gannett	High definition	720p	24 hours	NA
KMOV (CBS)	St. Louis	Nov. 99	Belo	High definition	1080i	24 hours	NA
KTVI (FOX)	St. Louis	Oct. 99	Fox	Standard definition	480p	24 hours	NA
KSDK (NBC)	St. Louis	Nov. 99	Gannett	High definition	1080i	24 hours	NA
WOFL (Fox)	Orlando	Jan. 2000	Meredith	Standard definition	480i	24 hours	NA
WTHR (NBC)	Indianapolis	Sept. 98	Dispatch	High definition	1080i	24 hours	NA
WISH (CBS)	Indianapolis	Dec. 98	LIN	High & Standard	1080i/480i	24 hours	NA
WXIN (Fox)	Indianapolis	Nov. 99	Tribune	Standard definition	480p	24 hours	NA
WRTV (ABC)	Indianapolis	Nov. 99	McGraw Hill	High definition	720p	24 hours	NA
KGTV (ABC)	San Diego	Nov. 99	McGraw Hill	High definition	720p	24 hours	NA
KNSD (NBC)	San Diego	Dec. 99	NBC	High definition	1080i	24 hours	NA
KFMB (CBS)	San Diego	May, 2000	Midwest Tel.	NA	NA	NA	NA
WBTV (CBS)	Charlotte	Nov. 98	Jefferson-Pilot	High definition	1080i	24 hours	NA
WSOC (ABC)	Charlotte	Oct. 99	Cox	High definition	720p	24 hours	NA
WCNC (NBC)	Charlotte	Nov. 99	Belo	High definition	1080i	24 hours	NA
WCCB (Fox)	Charlotte	Nov. 99	Bayhackle Comm.	NA	NA	NA	NA
WLWT (NBC)	Cincinnati	Nov. 98	Gannett	High definition	1080i	24 hours	NA
WCPO (ABC)	Cincinnati	Nov. 98	Scripps Howard	High definition	720p	10-6 (Mon.-Fri.)	NA
WKRC (CBS)	Cincinnati	Nov. 98	Jacor	High definition	1080i	Varies	NA
KSL (NBC)	Salt Lake City	Nov. 99	Bonneville Int.	High & Standard	480, 1080i	24 hours	NA
KTVX (ABC)	Salt Lake City	Nov. 99	United Television	NA	NA	NA	NA
WRAL (CBS)	Raleigh	May, 98	Capitol	High definition	1080i	24 hours	NA
WTVB (ABC)	Raleigh	Nov. 99	ABC	High definition	720p	24 hours	NA
WRAX (Fox)	Raleigh	May, 2000	Capitol Brdcasting	High definition	1080i	24 hours	NA
WBNS (CBS)	Columbus	Nov. 98	Dispatch	NA	NA	NA	NA
WKOW (ABC)	Madison	Nov. 98	Shockley	High definition	720p	18 hours	NA
KITV (ABC)	Honolulu	Jan. 98	Hearst-Argyle	High definition	720p	24 hours	NA
WITF (PBS)	Harrisburg	Nov. 98	Public	High definition	1080i	24 hours	NA
KCPT (PBS)	Kansas City	Nov. 98	Public	High definition	1080i	24 hours	NA
WMVT (PBS)	Milwaukee	Oct. 98	Public	High & Standard		Varies	NA
WMPN (PBS)	Jackson	Nov. 98	Public	High definition	1080i	24 hours	NA
WFNH (ABC)	New Haven	Dec. 98	LIN	High definition	720p	24 hours	NA
WNOU (NBC)	South Bend	Dec. 98	Michigan Telecasting Corp.	High definition	1080i	Varies	NA
KXLY (ABC)	Spokane, WA	Sep. 99	Morgan Murphy	High definition	720p	24 hours	NA
WMFD (Ind.)	Mansfield, OH	Feb. 99	Independent	Standard definition	480i	24 hours	NA
WKPC (PBS)	Louisville, KY	Aug. 99	Public	High definition	1080i	18 hours	NA
WOOD (NBC)	Grand Rapids	Aug. 99	Lin Television	High definition	1080i	24 hours	NA
WCCB (PBS)	Lewiston, ME	Nov. 99	Public	High definition	1080i	24 hours	NA
KNTV (ABC)	Monterey, CA	Dec. 99	Granite Brdcasting	High definition	720p	24 hours	NA
WRDW (CBS)	*Augusta, GA	March 2000	Gray Comm.	High definition	720p	24 hours	NA
WRLK (PBS)	Columbia, SC	March, 2000	Public	High & Standard	480/1080i	24 hours	Digital signal carried on Time-Warner system
KLAS (CBS)	Las Vegas, NV	April, 2000	Landmark Comm.	High definition	1080i	24 hours	NA
WGBY (PBS)	Springfield, MA	March, 2000	Public	High & standard	480p/1080i	12 hours	NA
KFOR (NBC)	Oklahoma City	May, 2000	Jew York Times Co.	NA	NA	NA	NA
WCYB (NBC)	Bristol, TN	May, 2000	Lamco Comm.	High definition	1080i	24 hours	NA

"Sencore has set the standard for HDTV Demonstration Tools!"



HDTV996 PLAYER/RECORDER

THE CHOICE
of more
than 25
Manufacturers!

You Choose The Source...

Record and Then Play Reliable, True ATSC High Definition Video With Confidence!

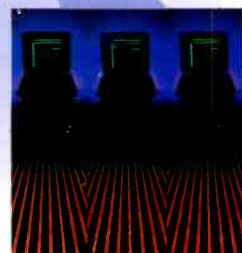
SATELLITE

PARALLEL
INPUT

OFF-AIR

DVD-ROM

NETWORK



CEDIA NEW PRODUCT ANNOUNCEMENT!

Sencore's HDTV Pattern Signal Source – See Us At Booth #718

www.sencore.com

1-800-736-2673

JULY 24-30

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

The premiere of 'Mysterious Ways' was one of three NBC shows to wind up in Week 45's top 10; the other two were episodes of 'Law & Order.'

Week 45	abc	CBS	NBC	FOX	U/P/N	WB
	4.1/7	6.9/12	7.5/13	3.3/6	1.7/3	1.7/3
MONDAY	8:00 75. ABC Monday Night Movie—Double Platinum 4.1/7	20. Big Brother 7.0/13 31. King of Queens 6.1/11 8. Ev Lvs Raymnd 8.9/15 12. Becker 8.2/13	10. Mysterious Ways* 8.4/15 9. Law & Order 8.5/14	91. Opposite Sex 3.3/6 93. Ally McBeal 3.2/5	101. Moesha 1.8/3 99. The Parkers 1.9/3 106. Grown-Ups 1.6/3 113. Malcolm & Eddie 1.4/2	99. 7th Heaven 1.9/3 113. Roswell 1.4/2
	75. Once and Again 4.1/7	43. Family Law 5.7/10	43. Third Watch 5.7/10			
TUESDAY	8:00 8.7/15 4. Who Wants to Be a Millionaire? 13.5/25	6.1/11 45. Big Brother 5.6/11 87. Ladies' Man 3.6/6	6.6/11 55. Dateline NBC 4.8/9 62. Frasier 4.5/8 18. Frasier 4.5/8 23. Just Shoot Me 6.8/11	4.2/7 67. That '70s Show 4.4/8 75. Titus 4.1/7 62. Family Guy 4.5/8 84. The PJs 3.7/6	1.1/2 131. Shasta 1.1/2 134. Dilbert 1.0/2 124. I Dare You! 1.2/2	1.5/3 113. Buffy the Vampire Slayer 1.4/3 106. Angel 1.6/3
	15. Dharma & Greg 7.7/13 34. Two Guys, A Girl 6.0/10 38. NYPD Blue 5.8/10	23. CBS Tuesday Movie—Night Sins, Part 2 6.8/12	13. Dateline NBC 8.1/14			
WEDNESDAY	5.0/9 82. Two Guys, A Girl 3.8/7 96. Norm 3.0/5 55. Drew Carey 4.8/8 55. Spin City 4.8/8	10.9/19 1. Survivor 16.3/29 5. Big Brother 10.4/18	7.4/13 36. Dateline NBC 5.9/11 16. West Wing 7.4/13	3.7/6 93. King of the Hill 3.2/6 95. Family Guy 3.1/5 69. Guinness World Records 4.3/7	1.4/2 119. 7 Days 1.3/2 111. Star Trek: Voyager 1.5/2	1.6/3 111. Dawson's Creek 1.5/3 106. Young Americans 1.6/3
	21. 20/20 6.9/12	38. 60 Minutes II 5.8/10	7. Law & Order 9.1/16			
THURSDAY	9.4/16 60. Whose Line Is It 4.6/9 34. Whose Line Is It 6.0/11 3. Who Wants to Be a Millionaire? 14.8/24 14. John Stossel Special 8.0/14	5.4/9 29. Big Brother 6.2/12 52. King of Queens 5.7/9 87. City of Angels 3.6/6 21. 48 Hours 6.9/12	6.6/12 18. Friends 7.1/13 48. 3rd Rock fr/Sun 5.5/10 23. Will & Grace 6.8/11 31. Just Shoot Me 6.1/10 17. ER 7.2/13	3.7/6 84. Fox Thursday Night Movie—Event Horizon 3.7/6	4.8/8 55. WWF Smackdown! 4.8/8	2.0/4 106. Popular 1.3/3 97. Charmed 2.0/3
	62. Sabrina/Witch 4.5/10 70. Boy Meets World 4.2/9 82. Making the Band 3.8/8 70. Making the Band 4.2/8 38. 20/20 5.8/12	4.7/10 48. Big Brother 5.5/12 60. Candid Camera 4.6/10 31. JAG 6.1/12 36. Nash Bridges 5.9/12	5.8/12 75. Providence 4.1/9 23. Dateline NBC 6.8/13 28. Law & Order: Special Victims Unit 6.4/13	4.0/8 62. Beyond Belief: Fact or Fiction? 4.5/10 89. Now or Never 3.4/7	1.2/2 124. The Strip 1.2/2 124. Secret Agent Man 1.2/2	1.4/3 103. Baby Blues* 1.7/4 103. Baby Blues 1.7/4 131. Young Americans 1.1/2
FRIDAY	4.4/9 62. ABC Saturday Night Movie—Nick of Time 4.5/9 70. David Blaine: Magic Man 4.2/8	4.5/9 75. Big Brother 4.1/9 75. Walker, Texas Ranger 4.1/8 51. Walker, Texas Ranger 5.2/10	4.5/9 53. U.S. Gymnastics Championship 5.0/11 70. The Pretender 4.2/8 70. World's Most Amazing Videos 4.2/8	4.7/10 75. Cops 4.1/9 53. Cops 5.0/10 55. AMW: America Fights Back 4.8/9	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
SATURDAY	9.1/16 45. Wonderful World of Disney—Homeward Bound II 5.6/10 2. Who Wants to Be a Millionaire? 15.2/24 6. The Practice 9.9/17	6.8/12 11. 60 Minutes 8.3/16 27. Touched by an Angel 6.5/11 29. CBS Sunday Movie—Louisa May Alcott's The Inheritance 6.2/10	5.5/10 67. U.S. Gymnastics Championship 4.4/9 38. Geraldo Rivera Reports 5.8/10 38. NBC Sunday Night Movie—Demolition Man 5.8/10	4.1/7 91. Futurama 3.3/7 84. King of the Hill 3.7/7 45. The Simpsons 5.6/10 50. Malcolm/Middle 5.4/9 89. The X-Files 3.4/5	1.6/3 103. 7th Heaven Beginnings 1.7/3 113. Steve Harvey 1.4/2 113. For Your Love 1.4/2 101. Jamie Foxx 1.8/3 98. For Your Love 2.0/3	
SUNDAY	7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30					
WEEK AVG	6.6/12	6.6/12	6.2/11	4.0/7	2.0/4	1.6/3
S-T-D AVG	8.8/15	8.2/14	8.1/14	5.5/9	2.6/4	2.4/4

Is anybody paying attention?

CAB study of commercials' retentive power suggests epidemic of short-term memory loss

By Deborah D. McAdams

The results of a recall study commissioned by the Cabletelevision Advertising Bureau suggest that people forget commercials with equal efficiency on both broadcast and cable networks. Only about 15% of the people contacted who had just watched a commercial break could remember what was in it.

The CAB spent several hundred thousand dollars on the survey, conducted by Nielsen Media Research, to refute a long-standing notion that people are more likely to sit through commercials on broadcast networks and surf through them on cable. What it demonstrated was that, while a majority of viewers hang around for the break, most of them zone out during commercials. Of more than 10,000 people watching TV when contacted for the study, roughly 66% stayed during the commercial breaks on both broadcast and cable networks, but only about 15% of those people could recall what they saw.

Nielsen Vice President of Custom Research Sales and Marketing Paul Lindstrom downplays the significance of the meager recall number. People often remember the product advertised even when they forget the commercial itself, he says.

The point of the study, at least from the CAB perspective, is to convince the ad-buying community that cable spots are just as effective as those on broadcast. CAB President and CEO Joe Ostrow figures the study will add weight to his argument that cable networks deserve the same advertising rates as broadcast networks. He contends that cable gets short shrift to the tune of about \$2 billion in prime time advertising revenue.

"We're making a \$2 billion bet," he says. "We think cable should not only get parity but a premium for targeting."

Ad buyers agree that cable's ability to target a specific demographic is one of the keys of a buy. There's even evidence that people pay more attention to commercials on cable because the cable networks are more topically focused,

says Tim Spengler, a buyer with Western Media in Los Angeles.

Yet audience size still dominates when rate negotiations are concerned.

"You must remember, there's a dramatic difference in the numbers of people you reach," says Bob Igiel, veteran media buyer with Media-Edge. "When you start getting, on a regular basis, the audience that a broadcast network gets, that's when you deserve to get parity."

The study also looked at how recall was affected by pod position, or where a commercial falls during a break, and how many commercials are stuffed into a break, also known as clutter. Recall was nearly obliterated when more than seven ads were squeezed into a break, a wake-up call for networks jamming more and more



spots into their air-time.

Recall for the first and second pod positions was highest, a finding that will have little impact on ad buys since position rotation is part of most deals. That may change with the advent of convergence appliances, on which people can click into an alternative cyberworld during one commercial and miss the next one, Igiel observes.

One factor affecting recall not addressed by the study is passion. People who care about what they're watching tend to pay attention even during the breaks, says Peter Chrisanthopolis, a buyer with MindShare. "According to the research we've done over the

years, the more involved the person is with the program, the greater the recall for the commercial." ■

Judge sends Yankees' sports net to the showers

By Steve McClellan

When the New York Yankees told MSG a month ago that the team intended to start its own TV sports network, MSG cried foul and filed suit. Last week, a New York judge sided with the Yankees' TV-rights holder and ordered the Yankees to shelve, at least temporarily, plans for a new network.

Judge Barry Cozier ruled that the Yankees violated its current TV-rights agreement with the Madison Square Garden Network by failing to honor a "right of last refusal" clause in it. That clause

requires the Yankees to give MSG the right to match any offer that the Yankees decide to take for the next rights cycle, which begins with the 2001 season.

MSG said it was "gratified by Cozier's decision" and "looks forward to more productive discussions in the future."

Harvey Schiller, president of the YankeeNets, the joint-venture company that owns both the Yankees and the New York Nets basketball team, said last week he expects to meet with MSG shortly. "There are still many options available to us" and "many new interested parties," that want to talk. He did not rule out a resolution that would

2000
GLOBAL
ENTERTAINMENT, MEDIA
& COMMUNICATIONS
SUMMIT

Realize the value of convergence

SEPTEMBER 19, 2000

The New York Marriott Marquis, 1535 Broadway, New York, NY 10036

View the agenda and register online at www.pwcglobal.com/summit2000

For inquiries regarding Summit 2000, please call 212-259-2413.

CONFIRMED SPEAKERS TO DATE INCLUDE:

CANTON BECKER *Rocket Network Inc.*

GEORGE BELL *Excite@Home*

FRANK BIONDI *WaterView Advisors LLC*

MATTHEW BLANK *Showtime Networks Inc.*

EDWARD BREEN *Motorola, Inc.*

CANDICE CARPENTER *iVillage.com*

CHRIS DIXON *PaineWebber Inc.*

RICHARD FRANK *Food.com, Inc.*

STEVE HEYER *Turner Broadcasting System, Inc.*

LEO HINDERY *Global Crossing Ltd.*

JEANNE JACKSON *Wal-Mart.com*

RICHARD KLUGMAN *Donaldson, Lufkin
& Janrette, Inc.*

SCOTT KURNIT *About.com*

ALASTAIR C. MACWILLSON
PricewaterhouseCoopers

WILLIAM MARTIN *Novix Media*

LEE MASTERS *Liberty Digital, Inc.*

MATT MOLLER *Rocket Network Inc.*

LESLIE MOONVES *President & CEO,
CBS Television, CBS Corporation*

RUSS PILAR *CBS Internet Group*

MICHAEL RAMSAY *TiVo, Inc.*

STEVE RATTNER *Quadrangle Group LLC*

JAMES ROSINI *Kenyon & Kenyon*

KEVIN P. RYAN *DoubleClick Inc.*

SCOTT SANDER *SightSound.com*

IVAN SEIDENBERG *Verizon Communications*

RICHARD TAM *iLriverse.com*

PAMELA THOMAS-GRAHAM *CNBC.com*

HOWARD WEITZMAN *Massive Media Group*

BLAIR WESTLAKE *Universal Television &
Networks Group, Universal Studios Inc.*

GRAEME WESTON *Fantastic Studios, Inc.*

JIM WAT *William Morris Agency, Inc.*

THOMAS WOLZIEN *Sanford C. Bernstein*

HOSTS:

KEVIN K. CARTON *PricewaterhouseCoopers*

SIR DAVID FROST *Journalist*

RON NSANA *Anchor, CNBC*

SPONSOR PARTNERS:

BROADVISION 

MEDIA SPONSORS:

Broadcasting & Cable Cablevision Multichannel 

PRICEWATERHOUSECOOPERS 

www.pwcglobal.com

have the Yankees taking an ownership interest in MSG in exchange for rights.

The Yankees argued unsuccessfully that it gave MSG the right to match the terms accepted by New York-based sports program packager Trans World International (TWI). TWI agreed to become a 5% stakeholder in a yet-to-be-formed company called Newco, to which the Yankees intended to assign all TV rights to the team's games. Newco, 95% owned by the Yankees, would then form a TV sports network anchored by Yankees and Nets games and possibly those of the New Jersey Devils hockey team. The Newco plan, the Yankees project, could generate TV-related revenue of close to \$1 billion over the next decade.

But under the last-refusal clause, said Cozier, the Yankees management is required to give MSG the opportunity to directly acquire 100% of the TV rights to Yankees telecasts. What the Yankees

offered MSG was an opportunity to buy out TWI's 5% stake in Newco, Cozier ruled. Because TWI would not directly own and control Yankees TV rights under the proposed network, he said, that offer was not a bona fide offer under the last-refusal clause.

Therefore, Cozier granted MSG's request for a preliminary injunction barring the Yankees from going ahead with plans for the new network, as currently structured with Newco and TWI. "You can't give half a loaf" when a full loaf has been contracted for, the judge ruled. "Here, the Yankees have attempted to offer 5% of a loaf."

Cozier urged the Yankees to come up with a legal offer for MSG to consider—one that offers full and direct control of Yankee TV rights for the 2001 season and beyond. Only then, he said, would MSG be able to "exercise its proper right of first refusal."

Cozier did say the Yankees could

continue to conduct talks with third parties concerning the next rights cycle. He also said it could restructure its network proposal and offer MSG the opportunity to match its terms. In effect, such an offer would have to allow MSG the opportunity to acquire any new network the team comes up with to televise Yankee games.

In the meantime, Cozier told the parties to coordinate dates for the discovery phase of trial. If the two sides can't come to terms, a trial concerning MSG's petition to have the Yankees permanently barred from starting a sports network would be scheduled for the fall. ■

The Dr. Strangelovian 'Dexter's Lab' gave Cartoon Network its highest-rated episodes in July.



Cartoon continues its climb

Adults drive Turner's kids network into second place in prime time ratings

By Deborah D. McAdams

Cartoon Network is nothing to kid about. The exploits of *Ed, Edd n Eddy*, *Cow and Chicken* and the geeky hero of *Dexter's Lab* won more nights than any other cable network and generated a 2.0 rating, its best month yet. Cartoon was second only to USA in July prime time, beating out TNT and TBS, the other Turner strongholds that usually occupy the position.

The quiet rise of Cartoon Network has



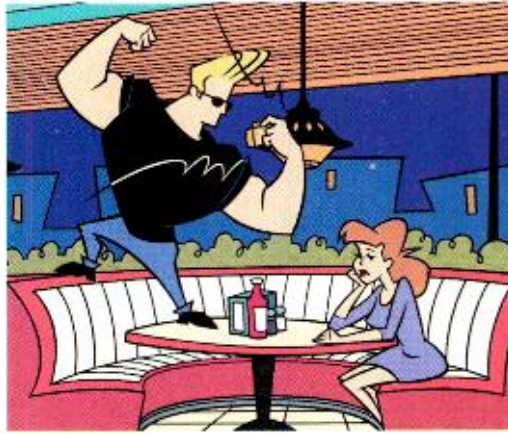
CABLE'S TOP 25

PEOPLE'S CHOICE

Nickelodeon asserted its dominance with 16 spots in the top 25. 'Wild Thornberrys' garnered nearly a third of those, coming in at No. 8 with a 3.2 rating/9.6 share.

Following are the top 25 basic cable programs for the week of July 24-30, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	7.5	5.9	5903	12.7
2	WWF Entertainment	USA	Mon	9:00P	60	6.2	4.9	4841	9.9
3	m/ 'They Nest'	USA	Tue	8:00P	120	3.8	3.0	2957	6.3
3	m/ 'Echoes in The Darkness, 2'	LIF	Sun	3:30P	150	3.8	2.9	2888	6.5
5	Real World IX	MTV	Tue	10:00P	30	3.6	2.7	2720	5.9
6	Rugrats	NICK	Sun	9:30A	30	3.3	2.6	2554	10.6
6	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.3	2.6	2544	5.9
8	m/ 'The Firm'	USA	Fri	8:00P	180	3.2	2.5	2499	6.2
8	Wild Thornberrys	NICK	Wed	2:30P	30	3.2	2.5	2483	9.6
8	Wild Thornberrys	NICK	Wed	2:00P	30	3.2	2.5	2466	9.7
11	Wild Thornberrys	NICK	Wed	4:00P	30	3.1	2.5	2442	8.7
11	Wild Thornberrys	NICK	Wed	3:00P	30	3.1	2.4	2419	9.3
11	South Park	CMDY	Wed	10:00P	30	3.1	2.0	2008	4.9
14	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.0	2.4	2378	5.2
14	Wild Thornberrys	NICK	Wed	3:30P	30	3.0	2.4	2364	8.7
14	Hey Arnold	NICK	Sun	12:00P	30	3.0	2.3	2320	8.5
14	m/ 'Echoes in The Darkness, 1'	LIF	Sun	1:00P	150	3.0	2.3	2319	7.5
18	WCW Thunder	TBS	Wed	9:57P	67	2.9	2.3	2268	4.8
18	Rugrats	NICK	Mon	4:30P	30	2.9	2.3	2244	7.8
18	Spongebob	NICK	Sun	10:00A	30	2.9	2.3	2243	8.9
18	Wild Thornberrys	NICK	Wed	4:30P	30	2.9	2.2	2216	7.4
18	Hey Arnold	NICK	Thu	2:00P	30	2.9	2.2	2212	8.8
23	m/ 'Tremors II: Aftershocks'	USA	Sun	3:00P	120	2.8	2.2	2214	6.6
23	Hey Arnold	NICK	Sun	12:30P	30	2.8	2.2	2208	7.6
23	Rugrats	NICK	Wed	7:30P	30	2.8	2.2	2197	5.3
23	Hey Arnold	NICK	Sun	11:30A	30	2.8	2.2	2157	8.0
23	Rugrats	NICK	Tue	7:30P	30	2.8	2.2	2153	5.3
23	Spongebob	NICK	Sun	10:30A	30	2.8	2.2	2148	8.2



'The Powerpuff Girls' and 'Johnny Bravo' are also powering Cartoon Network's prime time numbers.

been in the making for months, from the No. 9 slot in January, to No. 5 through March, April and May, and then No. 3 in June. The network was No. 1 with kids in prime time for July, but its popularity among adult viewers showed substantial growth: While kids 2-11 were up 31% over last year, adults 18-49 were up 40%, and adults 25-54 rose 42%.

The way Cartoon sees it, No. 1 is a matter of time, since USA's hold on the top spot is driven by the WWF, which USA loses this fall. USA, for all its efforts to find an original hit program, slipped 8% in prime time, to a 2.2.

TBS came in No. 3 for July, followed by Nickelodeon, which continues to dominate during the day and reg-

istered its most-watched month ever. Lifetime was No. 4 in prime time with its 12th straight month of ratings growth. At No. 6 was TNT, down 11% despite the success of its miniseries *Nuremberg*, which drew the largest audience of any original miniseries in cable.

MTV continued a slide that started last month after months of posting increases, falling 18% in prime time from a year ago. ESPN also fell 17% on a monthly up-and-down trajectory that reflects sports followings.

History Channel was one of the big winners, with a 33% gain in prime time, and Court TV's roll continued with a 75% gain in prime time for the network's best month ever. Of the 38 cable networks measured, only 11 posted gains from their July 1999 ratings, another 11 were flat, and the rest slipped. ■



Warner Bros. names Lucas cable senior VP

Gus Lucas is the new senior vice president of Warner Bros. Domestic Cable Distribution. He will be in charge of research, sales and marketing, and inventory management of the division, which manages distribution of Warner Bros. feature films, television series, miniseries, television movies and specials to the pay-television and basic cable markets, as well as feature films to the broadcast networks.

Lucas returns to television from the dotcom world, where he was head of content for FamilyClick.com. Previously, Lucas was president of programming at The Fami-

ly Channel, which followed a stint as a Viacom executive. Before that, he was an executive at ABC.

He'll be based in Burbank, Calif., and report to Eric Frankel, who will become president of the division when Ed Bleier steps down at the end of this year.

Juno gains access to TW broadband pipe

Time Warner Cable made its initial move toward putting its open-access principles into practice on Monday, signing a letter of intent with Juno Online Service to give Juno access to its broadband pipe. That makes it the first Internet service provider aside from Road Runner to gain

access, although several other ISPs are expected to follow as Time Warner continues a technical trial in its Columbus, Ohio, system.

Both parties will cooperate on service and marketing, according to a Time Warner Cable spokeswoman, who said each company will separately market and bill customers who elect Juno. That's a likely model for future deals, and the spokeswoman said Time Warner is "working diligently with other third-party ISPs" to hash out terms.

Comcast adds digital tier

Comcast is adding a \$5, 33-channel tier to its digi-

tal offering. Comcast Digital Plus will be rolled out, system-by-system over the remainder of August.

Added channels encompass 13 Encore networks, including WAM! and two channels each of New Encore, Love Stories, Action, Mystery, Westerns and True Stories; Discovery's Wings, Science, Kids, BBC America, Civilization, and Home & Leisure; MTV nets Noggin, Nick GAS, Nick Too, VH1 Classic, VH1 Soul, VH1 Country, MTV 2, MTVX and MTVS; Weatherscan Local from Weather Channel; and two channels each of Sundance and FLIX, both Showtime siblings.

Comcast's existing digital service offers 250 channels for \$9.95 a month. Digital Plus will cost \$14.95 a month. Comcast digital penetration is at 800,000 subscribers, with a projection of 1.25 million by the end of the year.



Full-resolution video and audio are transmitted in store-and-forward mode.

TW tries Internet for news delivery

Local channels get clips via Telestream ClipMail Pro

By Glen Dickson

Time Warner Cable is relying on the Internet to distribute news programming of national interest to its local cable news channels.

Using Telestream's ClipMail Pro Internet video-delivery system, Time

Warner can deliver news segments such as *The Fortune Business Report*, which is produced in New York City at New York 1, to Bay News 9 in Tampa, Fla., or News 8 Austin in Austin, Texas, without having to buy or schedule satellite time.

"We have a limited need," says

Director of Engineering and Technology Harlan Neugeboren. "That's both the good and bad thing about local news: Not a lot of material needs to be shared. But there are things we do in New York that have life in other stations."

Telestream's ClipMail Pro delivers full-resolution video and audio in a store-and-forward mode. Using MPEG-2 compression and IP-based transmission, it allows MPEG files to be sent to FTP file servers for distribution, archiving and downloading to PCs. Time Warner Cable has installed the systems, which cost about \$16,000 each, in each of its five 24-hour local news channels: New York 1; Bay News 9; News 8 Austin; R News in Rochester, N.Y.; and Central Florida News 13 in Orlando. Other prominent Telestream users include Paxson, Discovery, Fox News Channel and Oxygen.

"We wanted an easy system, and, for right now, this seemed like the best way to go," says Neugeboren. "We've been sending from New York to Austin for *The Fortune Business Report* every night, and it works."

Neugeboren is waiting for Telestream's next release of software, which should provide more scheduling capability. But he's happy with ClipMail Pro's throughput, which he is able to gauge accurately because the two boxes "handshake" as they transmit files from one Time Warner location to another.

He says the Telestream system routinely delivers at rates up to 750 kb/s over a standard T-1 (1.5-Mb/s) connection, even in busy early-evening hours. That allows a three-minute news segment to be delivered in roughly 35 to 40 minutes (the news clips are initially

onscreen | onair | online

creative moves come from within...

Texas station to test DTV interference technology

ADC software is aimed at adjacent-channel problems

By Glen Dickson

encoded in MPEG-2 at about 8 Mb/s); sometimes the throughput goes above 750 kb/s, allowing delivery of a three-minute clip in close to 20 minutes.

"We see pretty good performance in the Internet across T-1," says Neugeboren. "We're getting half or three-quarters of a T-1."

The cost of program distribution with Telestream is obviously cheaper than using a satellite connection, since Time Warner already has T-1 lines in place to connect to the Internet. But Neugeboren says cost wasn't the deciding factor in installing ClipMail Pro.

"We get really good rates from CNN Newsource or Conus," he explains. "But this is foolproof. The box is clever. You put the schedule in that you want delivery to stations at two in morning, and it will say 'I've got a package for you' at 2 a.m."

When a Time Warner news channel receives a clip, it is stored locally on a PC hard drive until it is manually sent to a router and dubbed onto a video server for playback. Neugeboren says that quality hasn't been an issue, even though the video is heavily compressed and is often transferred into different formats between locations.

"Even at New York 1, where we have Beta SP going to MPEG and then going out to DVCPRO [servers at other locations], it looks fine," he says. "For the on-air product, nobody can tell the difference."

Neugeboren says he is talking to newsroom-automation suppliers about writing software drivers that will enable ClipMail Pro to more seamlessly integrate its newsroom operations. "The ultimate is for a producer in Tampa to look at a list of scripts in New York and schedule it to come down the line." ■

Noncommercial KERA-TV Dallas-Fort Worth is collaborating with Minneapolis-based transmitter manufacturer ADC to test new technology designed to reduce the interference between DTV signals and services on adjacent channels.

ADC's software, called Bandwidth Enhancement Technology, is aimed at the more than 300 DTV assignments that have adjacent NTSC channels either below or above them or have other special interference considerations with cable systems, FM radio, radio astronomy installations, or police and fire department communications. Those DTV channels include 2, 4, 5, 6, 7, 13, 14, 36, 38 and 51, according to ADC Marketing Manager Rich Schwartz.

Bandwidth Enhancement Technology is designed to move information from one part of a 6-MHz DTV channel to another, allowing less than the full 6 MHz to be used. But the system doesn't reduce the 19.4-Mb/s DTV throughput, says Schwartz. "The signal is narrowed by as much as 400 kHz without losing any information."

North Texas Public Broadcasting, which operates KERA-TV, plans to start testing Bandwidth Enhancement Technology next month when it launches a

low-power DTV signal in Dallas. The station has received ch.14 as its digital assignment, which as the lowest channel in the UHF band is immediately adjacent to two-way radio frequencies used by emergency services and businesses. The station will use an ADC transmitter to generate the DTV signal, which will be radiated from its existing NTSC tower.

"When the FCC gave us this channel, we knew it would be difficult to operate it at full power without causing some interference to land mobile users," says KERA-TV Chief Engineer Rick Owen. "ADC has written custom software for the digital exciter that allows the 8-VSB signal to be attenuated as much as possible at the end of the band, behind the FCC mask of specifications."

Owen isn't sure that KERA-TV won't lose a slight part of its usable data rate by using Bandwidth Enhancement. But that's what the tests are for.

"We may lose some megabits," he says. "But our main concern is just to coexist with the land mobile users."

ADC has performed laboratory tests of Bandwidth Enhancement with both professional and consumer DTV receivers, Schwartz says, noting that all tested so far have had no problem identifying signals run through the system. ■



KERA-TV will use an ADC Visionary DTV transmitter in its low-power test.

Powerful, production proven, forward thinking.

Lead your local market today and tomorrow with Discreet's advanced broadcast solutions. Discreet™ delivers powerful effects, 3D, real-time graphics, virtual studio, and workgroup editing tools to help build your station's brand and gain a wicer audience. And with improved workflow and productivity, artists and editors can create compelling content once, and use it in virtually any medium, from film to HDTV to the web. Make your move to Discreet. It could be the start of a beautiful relationship.

Visit www.discreet.com or call 1.800.869.3504

but a great partner never hurts

discreet™

Whose right is it anyway?

Lawsuits against Scour.com, Napster are a short-term solution to a long-term problem

By Ken Kerschbaumer

Mine! Mine! It's all mine! Music. Movies. Pictures." That's the phrase that Scour.com, an Internet search engine that brings users straight to the multimedia file they're looking to copy, uses to describe its service. It's also the type of phrase that has copyright owners around the world saying "No, it isn't."

The battle between those who own copyrighted music, movies and television content and the Internet tools and sites that make it possible for users to distribute digital copies of music, films and video has heated up in recent weeks. Scour.com has been the target of a lawsuit, and Napster, the infamous but wildly popular file-sharing service, is entangled in a lawsuit that will determine its future.

Most of the current wrangling involves the distribution of digital copies of copyrighted music performances, but distribution of movies and television content isn't far behind. Jeff Morris, CEO of Yack.com, an Internet program guide, says he's surprised the video industry hasn't experienced the problems the audio industry has but cites one reason Internet audio is outpacing Internet video: "Video quality is simply not there until you get to broadband connectivity, and we obviously have some miles to go before it gets there in a ubiquitous fashion. When it does," he says, "video will be a legitimate content experience via the Web."

"If the video industry doesn't think that they face a similar problem, then I think they're being short-sighted," says Dave Goodman, CEO of Lockstream, a company that has signed deals to help New Line Cinema, Artemis Records and others secure their Internet-distributed content. "The video industry needs to be [active] about digital distribution. If they aren't, what happened to the audio industry will happen to them."

Part of the problem is that companies like Napster and Scour.com acknowledge that their services are used for illegal copying but, they say, they are unable to filter out copyrighted



Lockstream's Goodman: "If the video industry doesn't think they face a similar problem, ... they're being short-sighted."

material from non-copyrighted material. As a result, 20 million Napster users can use a Web site like Scour.com to find content, copy it onto their local hard drive, and then share it with others via Napster or a similar service.

"It's not the technology we're opposed to," says Richard Taylor, Motion Picture Association of America vice president of public affairs. "It's the business built upon the theft. A brick can be used for good things, but, if you use it to smash a window and steal, ... that action is wrong."

Morris considers the technology behind Napster brilliant and believes that there will be legitimate companies, including Napster itself, that will eventually work with content producers to

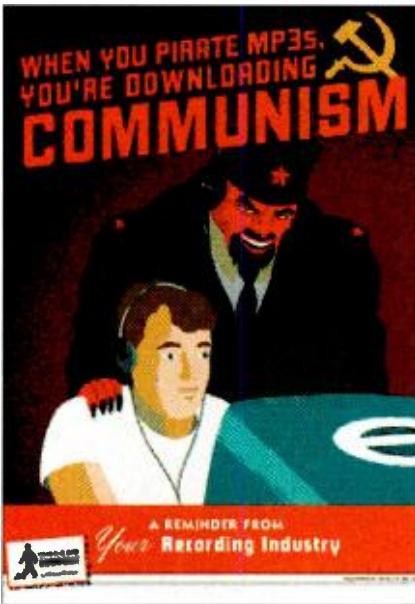
help them reach customers. "It'll work for the distribution company like Napster; it'll be a win for the content producer and the customer as well," he says. "There's going to be a level of pain as all of this gets worked out, but there is an inevitability that it has to happen because the creative community can't be held hostage and not allowed to monetize their effort."

What will be the upshot of the current legal proceedings? Howard Weitzman, CEO of Massive Media Group, a technology startup focused on providing digital rights management, believes the lawsuits may hinder financial investment in companies similar to Napster or Scour.com. "People put millions of dollars into these companies to facilitate the theft of copyrighted material," he says. "So I think the people who create these sites won't get the financial backing they need to become larger services."

The current woes do have an upside. For one, it's clear that there are millions of consumers interested in receiving content via the Internet. It's this demand that Goodman says the industry misread by not providing legal alternatives for obtaining content. "I think that, if there's a security solution that is relatively easy to work with, people will pay," he notes. "But if you don't give them a [means] to get their content legally, then the result will be this pirated content."

Changing business models may not be what content distributors want, but the customers definitely seem interested. The question for the industry is how open is it to investigating new revenue streams? "At the end of the day, the people on the top of the food chains for television, music and movies were born, bred and educated for a certain business model," says Brett Markinson, president and CEO of DES (Digital Entertainment Systems).

"All of a sudden, there's a shock to the system in the form of a global network that can dismantle the entire business model, and they don't know what to do. And, as a byproduct, there's fear, and a byproduct of that is denial that things will change." ■



Coming off the Napster flap, the Web site ModernHumorist.com is selling posters lampooning the recording industry's fear of downloading music files.



CONUS 15th

COMMUNICATIONS™

ANNIVERSARY SALUTE

PUBLICATION DATE:

August 28, 2000

AD CLOSE:

Friday, August 11

MATERIALS DUE:

Monday, August 14

Celebrate 15 Years of CONUS With a *Broadcasting & Cable* Bonus

BEFORE Hubbard Broadcasting launched CONUS in 1985, news footage wasn't easy to acquire. CONUS' invention of SNG gave hundreds of TV stations access to video footage from around the world, transforming the scope of TV news. **THE FIRST** and largest satellite news gathering service, CONUS offers an all digital, 24/7 continuous news feed, live news coverage, customized coverage from Washington, D.C. and specialty programming including First Business and All News Channel. **ON AUGUST 28**, *Broadcasting & Cable* will commemorate CONUS' 15th Anniversary with a very special publication. The CONUS 15th Anniversary Salute will look at the past, present and future of CONUS and examine how this innovative company became a global phenomenon. **RESERVE** your space in The CONUS 15th Anniversary Salute, and reach the industry with some big news of your own.

Broadcasting & Cable

ONE MARKETPLACE. ONE MAGAZINE.

Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-E945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941 • Classified Advertising & Marketplace Advertising: 212-337-7073
VISIT OUR WEB SITE: www.broadcastingcable.com

DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

Looney Tunes due on teeny screens

Warner Bros.' Looney Tune characters were first found on the big screen, then on the little screen, and soon, if Warner Bros. New Media and PacketVideo have their way, on the teeny screens of PDAs and cell phones.

The two companies have signed an equity

comfortable building for the platform."

Tsujihara sees PacketVideo as one of the companies in a good position with MPEG-4 technology. "They have some very good proprietary technology, and they also have a number of significant relationships abroad, which we thought was important," he says.

"The initial business model will be more R&D," he explained, "but we feel it's important that we understand where this wireless medium is going to go. We wanted to put our toe in the water with putting out original content for wireless."

PacketVideo's technology enables distribution over wireless networks with bit rates as low as 14.4 kb/s as well as over 2.5-Gb/s and 3.5-Gb/s networks.

Besides the original content, there will be trailers for upcoming Warner Bros. feature films as well as promos for TV shows on The WB network.

The two companies also promise to explore developing other applications, including short video games, video trading cards, and greeting cards.

Talk about convergence

The consumer who wants it all might want to visit ZapMedia.com to check out the ZapStation Universal Media Player. According to the company, the ZapStation will feature an MP3 player

and jukebox, a CD/DVD player, and storage for as many as 10,00 songs or 20 hours of digital video, all for \$599. The ZapStation plugs into existing TVs, stereos and the Internet, allowing consumers to download, stream, store and manage access to video and music files from the Internet.

AdForce extends EveryWhere base

AdForce, an online provider of centralized, outsourced ad-management and -delivery services, has extended its EveryWhere program to the interactive TV market. The company will help advertisers reach interactive television's subscriber base with viewer-targeting capabilities.

AdForce supports multiple ad formats for the interactive TV medium, including HTML scripts, drop-down menus and I-frames, JavaScript banner ads, Activate.net streaming media, and Java applets.

From the big chill to Showtime

Starship Regulars, an animated comedy series on Icebox.com, will become a live-action, half-hour prime time series for Showtime. The animated shorts that appear on Icebox.com will also simultaneously be shown on Showtime as interstitials during the network's Friday-night science-fiction

lineup. Showtime also has the right to order additional original episodes for its Web site.

DEN under investigation

According to a report in *The Los Angeles Times*, the now defunct Digital Entertainment Network is under investigation for possible fraud concerning the sale of hundreds of thousands of dollars worth of DEN equipment and other assets to company insiders before it filed for bankruptcy in June.

According to the *Times*, DEN bankruptcy trustee Todd Neilson and his attorney for the DEN case, Richard Diamond, said they are looking into the sales, which included the \$90,000 purchase of computers and other assets by associates of DEN Chairman Gary Gersh.

"We are commencing our investigation now," Diamond told the *Times*, adding that he will examine the Santa Monica, Calif., firm's high salaries as well as the asset sales in the three weeks before the bankruptcy filing.

"Exorbitant salaries and sweetheart deals are fraudulent conveyances if not supported by adequate consideration," he observed.

DEN's bankruptcy lawyer, Ronald Leibow, told the *Times* that the company's executives checked Internet auction prices on similar equipment to make sure that the sales were at fair prices. "It sounded to me like it was based upon fair value," he said. "If they were paying full value, I don't think anyone could complain."



Warner Bros. is working with PacketVideo on bringing content to wireless devices.

investment deal and committed to developing content for wireless devices, the first project being four original animated series based on some of the Looney Tune characters.

Warner Bros. New Media Executive Vice President Kevin Tsujihara says there isn't a firm time line for when the service will start hitting a PDA near you, but he does expect the international market to get the first look, given the proliferation of cell phones overseas.

"Consumers will be looking for a much shorter experience, but the quality is there," he says. "That's why we started feeling

Well known
celebrity gets
sizzling new
makeover...

**New look is
slated to be
big news of
the summer...**

**THE NEW
BROADCASTING & CABLE
COMING SOON**

CHANGING HANDS

The week's tabulation of station sales

COMBOS

WKRS(AM)-WXLC(FM) Chicago/Waukegan, Ill.

Price: \$9.4 million

Buyer: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel Weller, president/0.1% owner/co-COO, radio); owns/is buying 17 other AMs and 26 other FMs, including Chicago-area WAIT(AM) Crystal Lake, WZSR(FM) Woodstock/Crystal Lake, WJOL(AM)-WLLI-FM and WJTW(FM) Joliet and WBVS(FM) Coal City/Wilmington, all Ill., and WLIP(AM)-WILL(FM) Kenosha and WEXT(FM) Sturtevant/Racine, Wis.

Seller: Belvidere Broadcasting LP, Chicago (Bruce Buzil and Chris Devine, principals). Buzil and Devine own/are buying 36 AMs and 74 FMs
Facilities: AM: 1220 kHz, 1 kW; FM: 102.3 MHz, 3 kW, ant. 322 ft.
Formats: AM: news/talk; FM: AC
Broker: Star Media Group Inc.

KMON-AM-FM and KLFM(FM) Great Falls, KCAP(AM)-KZMT(FM) Helena, KHKR-FM East Helena/Helena and KEYZ(AM)-KYYZ(FM) Williston, all Mont., and KTHC(FM) Sidney, N.D./Williston, Mont.

Price: \$7.5 million

Buyer: Commonwealth Communications LLC, San Diego (Dex Allen, principal); owns five other AMs and six other FMs

Seller: STARadio Corp., Great Falls, Mont. (Jack Whitley, president); owns one AM and two FMs

Facilities: KMON(AM): 560 kHz, 5 kW; KMON-FM: 94.5 MHz, 98 kW, ant. 495 ft.; KLFM: 92.9 MHz, 98 kW, ant. 410 ft.; KCAP: 1340 kHz, 1 kW; KZMT: 101.1 MHz, 95 kW, ant. 1,899 ft.; KHKR-FM: 104.1 MHz, 100 kW, ant. 1,896 ft.; KEYZ: 660 kHz, 5 kW; KYYZ: 96.1 MHz, 100 kW, ant. 873 ft.; KTHC: 95.1 MHz, 100 kW, ant. 718 ft.

Formats: KMON(AM): country; KMON-FM: hot country; KLFM: oldies; KCAP: news/talk; KZMT: classic rock; KHKR-FM, KEYZ, KYYZ: country; KTHC: AC
Broker: Media Venture Partners

KHSP-FM Ashdown, Ark./Texarkana, Texas, and KCAR(AM)-KGAP(FM) Clarksville/Texarkana and KEWL-AM-FM New Boston/Texarkana, Texas

Price: \$3.25 million

Buyer: Petracom Media LLC, Lutz, Fla. (Henry A. Ash, president); is

PROPOSED STATION TRADES

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

THIS WEEK

TV/Radio ■ \$0 ■ 0

TVs ■ \$0 ■ 0

Combos ■ \$21,940,000 ■ 5

FMs ■ \$9,500,000 ■ 6

AMs ■ \$2,110,000 ■ 5

Total ■ \$33,550,000 ■ 16

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1

TVs ■ \$1,637,452,139 ■ 39

Combos ■ \$7,596,193,267 ■ 142

FMs ■ \$1,053,375,098 ■ 182

AMs ■ \$274,057,915 ■ 131

Total ■ \$10,557,211,869 ■ 495

buying three other AMs and four other FMs in Kansas and Missouri
Seller: Basso Broadcasting Inc., Texarkana (Louis M. Basso III, president); no other broadcast interests
Facilities: KHSP-FM: 93.9 MHz, 7.4 kW, ant. 597 ft.; KCAR: 1350 kHz, 500 W day, 50 W night; KGAP: 98.5 MHz, 50 kW, ant. 328 ft.; KEWL(AM): 1400 kHz, 1 kW; KEWL-FM: 95.1 MHz, 25 kW, ant. 325 ft.
Formats: KHSP-FM: contemporary Christian; KCAR: classic country; KGAP, KEWL(AM), KEWL-FM: oldies

WMTN(AM)-WMXK(FM) Morristown/Knoxville, Tenn.

Price: \$1 million

Buyer: Horne Radio LLC, Knoxville (Douglas A. Horne, chief manager/61% owner); owns/has interest in seven other AMs and two other FMs, including WKVL(AM) Knoxville

Seller: Newport Publishing Co., Morristown (John M. Jones, chairman/director/14.17% owner). Jones and family have interest in two AMs and two FMs

Facilities: AM: 1300 kHz, 5 kW day, 100 W night; FM: 95.9 MHz, 1.1 kW, ant. 771 ft.

Formats: AM: gospel; FM: country

WMNS(AM)-WMXO(FM) Olean, N.Y./Bradford, Pa.

Price: \$790,000

Buyer: Vox Radio Group LP, Claremont, N.H. (John Bulmer, Bruce Danziger and Jeffrey Shapiro, principals); owns/is buying nine other AMs and 19 other FMs, including nearby WZZM-FM Corinth, WDOE(AM) Dunkirk,

WCQA(FM) Fredonia, WMML(AM) Glenn Falls, WBZA(AM) South Glenn Falls/Glenn Falls, WENU(FM) and WHTR(FM) Hudson Falls, WКСN(AM)-WHUG(FM) Jamestown and WNYQ(FM) Queensbury, all N.Y. Bulmer, Danziger and Shapiro own Southbridge Radio Corp., which is swapping WIMV(FM) Madison, Fla./Valdosta, Ga. (see FM item, below)
Seller: Magnum Broadcasting Inc., Russell, Pa. (Michael M. Stapleford, president); is swapping WRLP(FM) Russell/Jamestown, N.Y. (see FM item, below)

Facilities: AM: 1360 kHz, 1 kW day, 30 W night; FM: 101.5 MHz, 1.55 kW, ant. 405 ft.

Formats: AM: news/talk; FM: AC

FMS

WRDS(FM) Phoenix/Syracuse, N.Y.

Price: \$3.75 million

Buyer: Galaxy Communications LP, Syracuse (Radio Corp., 92% owner [Edward F. Levine and Robert Raide, principals]); owns/is buying two AMs and seven other FMs, including WTLA(AM)-WKRL-FM North Syracuse/Syracuse

Seller: Short Broadcasting Inc., Syracuse (Robert Short Jr., principal); no other broadcast interests
Facilities: 102.1 MHz, 6 kW, ant. 220 ft.

Format: Urban

WKPO(FM) Evansville/Madison, Wis.

Price: \$2.85 million

Buyer: Good Karma Broadcasting LLC, Beaver Dam, Wis. (Craig Karmazin, owner); owns two AMs and two other FMs.

Seller: TBK Communications Ltd., Lake Geneva, Wis. (Thomas Kwiatkowski, president). Kwiatkowski has interest in WLKG(FM) Lake Geneva
Facilities: 105.9 MHz, 1.7 kW, ant. 493 ft.

Format: CHR

WIMV(FM) Madison, Fla./Valdosta, Ga., and WRLP(FM) Russell, Pa./Jamestown, N.Y.

Value: \$1.8 million

Swapper, WIMV: Southbridge Radio Corp., Claremont, N.H. (Bruce Danziger, Jeffrey Shapiro and John Bulmer, principals). Danziger, Shapiro and Bulmer also have interest in Vox Radio Group, which is buying WMNS(AM)-WMXO(FM) Olean, N.Y./Bradford, Pa. (see

Combo item, above)

Swapper, WRLP: Magnum Broadcasting; is selling WMNS(AM)-WMXO(FM) (see Combo item, above)
Facilities: WIMV: 102.7 MHz, 3 kW, ant. 900 ft.; WRLP: 103.1 MHz, 2.5 kW, ant. 351 ft.

Format: WIMV: urban; WRLP: classic rock

Broker: Richard A. Foreman Associates (Southbridge)

WGTV(FM) Andrews/Myrtle Beach, S.C.

Price: \$800,000

Buyer: BH Media Inc., Narbeth, Pa. (Jerome Bresson, president/co-owner; David Hafler, secretary/treasurer/co-owner). Bresson and Hafler also own WGSN(AM)-WNMB(FM) North Myrtle Beach, S.C., and WYNA(FM) Calabash, N.C./North Myrtle Beach

Seller: Lingcomm Inc, Garden City, S.C. (Charles C. Ling, principal); no other broadcast interests

Facilities: 100.7 MHz, 6 kW, ant. 328 ft.

Format: Country

KAZU(FM) Pacific Grove, Calif.

Price: \$150,000

Buyer: Foundation of California State University Monterey Bay, Seaside, Calif. (Peter Smith, president); no other broadcast interests

Seller: Monterey Bay Public Broadcasting Foundation, Pacific Grove (Ken Peterson, president); no other broadcast interests

Facilities: 90.3 MHz, 4.2 kW, ant. 341 ft.

Format: Rock

Construction permit for KHFD(FM) Hereford, Texas

Price: \$150,000

Buyer: Tahoka Radio LLC, Lubbock, Texas (Albert Benavides, president/50% owner). Benavides also owns KAWD(FM) Tahoka/Lubbock, Texas

Seller: Larry C. Formby, Hereford; has interest in KPAN-FM Hereford

Facilities: 103.5 MHz, 50 kW, ant. 492 ft.

AMS

KIEZ(AM) Carmel Valley/Monterey and KNRY(AM) Monterey, Calif.

Price: \$1.1 million

Buyer: People's Radio Inc., San Jose, Calif. (spouses Joe C. and Filomena Rosa, owners); owns KATD(AM) Pittsburg, Calif.

Seller: Wagenvoord Advertising Group Inc., Clearwater, Fla. (David

Wagenvoord, president); owns 50% of KWAI(AM) Honolulu; has interest in WTAN(AM) Clearwater

Facilities: KIEZ: 540 kHz, 10 kW day, 500 W night; KNRY: 1240 kHz, 1 kW

Formats: KIEZ: sports; KNRY: news/talk

Broker: Exline Co.

KCLW(AM) Hamilton, Texas

Price: \$380,000

Buyer: Lasting Value Radio Inc., Austin, Texas (Meredith Beal, president/owner); is buying KTXJ(AM)-KWYX(FM) Jasper, Texas

Seller: Charles Martin, Hamilton; no other broadcast interests

Facilities: 900 kHz, 250 W day

Format: Classic country

WTNC(AM) Thomasville/Winston-Salem, N.C.

Price: \$350,000

Buyer: GHB Broadcasting Corp., Atlanta (George H. Buck Jr., president/owner). Buck also owns 12 other AMs and five FMs, including WIST-FM Thomasville/Winston-Salem

Seller: Willis Broadcasting Corp., Norfolk, Va. (Bishop L.E. Willis Sr., president/owner); owns/is buying

nine other AMs and four FMs. L.E. Willis also owns/is buying 17 AMs and four FMs, including WPOL(AM) Winston-Salem/Greensboro, N.C.
Facilities: 790 kHz, 1 kW day, 50 W night

Format: Gospel

WWOW(AM) Conneaut, Ohio

Price: \$150,000

Buyer: WWOW Broadcasting Inc., Erie, Pa. (John Kanzius, president). Kanzius owns 25.2% of WJET(FM) and WFGO(FM) Erie, Pa.

Seller: Contemporary Media Inc., Conneaut (Doyle Flurry, president); no other broadcast interests

Facilities: 1360 kHz, 500 W day

Format: Country

Broker: Ray H. Rosenblum

51% of KTIP(AM) Porterville, Calif.

Price: \$130,000 (for stock)

Buyers: Larry L. and Marilyn K. Stoneburner (spouses); Springville, Calif.; will own 100% of KTIP

Seller: Douglas and Sandra Sue Caldwell (spouses), Porterville, Calif.; no other broadcast interests

Facilities: 1450 kHz, 1 kW

Format: News/talk

—Compiled by Alisa Holmes

DUFF, ACKERMAN & GOODRICH

has become a principal in

BROADCAST MEDIA GROUP

WNCF-TV

Montgomery, Alabama

The undersigned initiated this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

DATEBOOK

Sept. 10—The Academy of Television Arts and Sciences

52nd Annual Emmy Awards (prime time) to be telecast on ABC. Shrine Auditorium, Los Angeles. Contact: (818) 754-2800.

Sept. 13-16—Radio-Television News Directors Association.

International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.

Sept. 20-23—National Association of Broadcasters

Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.

Nov. 13—BROADCASTING & CABLE 10th Annual Hall of Fame.

New York Marriott Marquis, New York City. Contact: Steve Labunski (212) 337-7158.

Nov. 28-Dec. 1—California Cable Television Association

Western Show. Los Angeles Convention Center, Los Angeles.

Contact: Paul Fadelli (510) 428-2225.

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

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

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

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

THIS WEEK

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

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

Aug. 7-9—Association of National Advertisers Seminars. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

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

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

ALSO IN AUGUST

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

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

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

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

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

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

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

SEPTEMBER

Sept. 7-8—GAIT 2000 Television & Internet Festival. Hollywood Roosevelt Hotel, Hollywood, Calif. Contact: Brian Nash (323) 782-7180.

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

Sept. 9—Television News Center Reporter Training with Herb Brubaker and Lou Davis. 1333 H Street NW, Washington. Contact: Herb Brubaker

(301) 340-6160.

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

Sept. 13-16—RTNDA International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.

Sept. 17-19—NAMIC Urban Markets Conference: Digital Divide or Digital Dividend? Millennium Broadway Hotel, New York City. Contact: Michael Stiver/Lorelei Events (312) 751-9689.

Sept. 18-20—Association of National Advertisers Seminars. Ritz-Carlton, Phoenix. Contact: (212) 697-5950.

Sept. 19—PricewaterhouseCoopers The 2000 Global Entertainment, Media & Communications Summit. Marriott Marquis, New York City. Contact: Deborah Scruby (212) 259-2413.

Sept. 20—New York Chapter of Women in Cable & Telecommunications Annual Executive Women's Luncheon. The Supper Club, 240 W. 47th Street, New York City. Contact: Lorraine Hack-Newman (212) 854-0335.

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

Sept. 21—HRTS Network Summit. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

Sept. 21—Satellite Broadcasting & Communications Association SkyForum. Marriott Marquis, New York City. Contact: Brian Lynch (703) 549-6990.

Sept. 26—New York Chapter of the National Academy of Television Arts & Sciences Television/Internet Programming Marketplace. Marriott Marquis, New York City. Contact: Sheryl Arluck (212) 768-7050, ext. 26.

Sept. 27-29—IEEE Broadcast Technology Society 50th Annual Broadcast Symposium. Sheraton Premier Hotel, Tysons Corner, Va. Contact: Ted Kuligowski (703) 591-0110.

Sept. 28—Atlanta Chapter, Women in Cable & Telecommunications 5th Annual Golf Tournament. Hamilton Mill Golf Course, Dacula, Ga. Contact: Diane Moss (404) 885-0107.

OCTOBER

Oct. 2-5—NAB Satellite Uplink Operators Seminar. NAB headquarters, Washington. Contact: Courtenay Brown (202) 429-5346.

Oct. 3-4—Society of Broadcast Engineers National Meeting. Pittsburgh Sheraton North, Pittsburgh. Contact: John L. Poray (317) 253-1640.

Oct. 3-4—Instinct Services Group (ISG) IMX (interactive music expo). Los Angeles Convention Center, Los Angeles. Contact: Kimberlee Lauer (310) 201-8855.

Oct. 4-5—Iowa Public Television Iowa DTV Symposium 2000. West Des Moines Marriott, West Des Moines, Iowa. Contact: Marcia Wych (515) 242-4139.

Oct. 5-7—Multicast Technologies Internet/Music/2000 conference. Fair Lakes Hyatt,

Fairfax, Va. Contact: Ileana (919) 986-7502.

Oct. 5-7—Tennessee Association of Broadcasters 53rd Annual Convention. Regal Maxwell House Hotel, Nashville, Tenn. Contact: Jill Green (615) 399-3791.

Oct. 8-11—Virginia Cable Telecommunications Association 34th Annual Convention. Hyatt Regency Hotel, Reston, Va. Contact: Barbara Davis (804) 780-1776.

Oct. 10-11—Toonz The Developing World of 2D & 3D Technology. Crowne Plaza St. James Court, London. Contact: Johanna Kamano +44 (0) 20 7840 2700.

Oct. 11—HRTS Meet the World Wrestling Federation. Universal Hilton Hotel, Universal City, Calif. Contact: Gene Herd (818) 789-1182.

Oct. 16—Broadcasters' Foundation Charity Golf Tournament. Inwood Country Club, Inwood, N.Y. Contact: Gordon Hastings (203) 862-8577.

Oct. 17-19—eMarketWorld.com @d:tech.WorldEurope. RAI Congress Centre, Amsterdam, the Netherlands. Contact: Andrea Lacarsky +1-804-643-8375.

Oct. 18-19—CTAM Broadband Opportunity Conference. Santa Clara Marriott, Santa Clara, Calif. Contact: Seth Morrison (703) 549-4200.

Oct. 18-19—Kentucky Broadcasters Association Annual Convention. Embassy Suites, Lexington, Ky. Contact: Gary White (502) 848-0426.

Oct. 26-27—Instinct Services Group (ISG) Film IT—Film Information Technology Conference & Exposition. Sheraton Universal, Los Angeles. Contact: Kimberlee Lauer (310) 201-8855.

Oct. 26-29—Society of Professional Journalists Annual Convention and Conference. Adam's Mark Hotel, Columbus, Ohio. Contact: Tammi Hughes (765) 653-3333.

NOVEMBER

Nov. 5-8—Sportel 11th Annual International Sports Television Convention. Monte Carlo, Monaco. Contact: Lillian Vitale (201) 869-4022.

Nov. 12-14—Canadian Association of Broadcasters Annual Convention. Telus Convention Centre. Calgary, Alberta. Contact: Marye Ménard-Bos (613) 233-4035.

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

Nov. 13-15—Association of National Advertisers Seminars. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

Nov. 17-18—International Council of the National Academy of TV Arts and Sciences iEmmys 2000 Nominee Festival. University Club, New York. Contact: James Moore (212) 489-6969.

Nov. 20—International Council of the National Academy of TV Arts and Sciences International Emmy Awards Gala. Sheraton New York. Contact: MJ Sorenson (212) 489-6969.

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



TOP 25 MEDIA GROUPS

On August 28, *Broadcasting & Cable* will feature its exclusive overview of the 25 largest media groups.

By ranking only companies with significant TV and radio holdings in the U.S., *Broadcasting & Cable* has assembled the only industry-specific review of its kind. Making this one of our most popular issues – and a “must read” report for everyone in the industry.

As the industry’s highest-circulating magazine, your message in *Broadcasting & Cable* is sure to make a big impression. Contact your sales representative and reserve your space today.



ISSUE DATE:

August 28, 2000

CLOSING DATE:

Friday, August 18

MATERIALS DUE:

Tuesday, August 22

Broadcasting & Cable

Chuck Beckm: 775-852-1290 • Marcia Orcutt: 323-549-4114
Yvonne Ferrus: 212-337-6945 • Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941
Classified Advertising & Marketplace Advertising: 212-337-7073
VISIT OUR WEB SITE: www.broadcastingcable.com

The newspaper that will
change everything



Announcing **Broadband Week**

Broadbandweek

NETWORKS, APPLICATIONS & CONTENT

Streaming Sells Products

Rotate it. Zoom in on it. Put it to work. Retailers find that streaming video makes inventory flow out the door.



Streaming video and audio are making believers out of both pure e-tailers and brick-and-mortar store chains that are using the technology to enhance their sales and marketing strategies.

From product demonstrations and showcases to broadband advertising, streaming media are helping move product more effectively than the static alternatives of static text, images and banner ads. Coming up: Insertion of advertising itself into streaming programming, once bandwidth is available widely enough to make such a tool practical.

Increasing availability of broadband connectivity in the home and workplace has driven retailers and advertisers to take advantage of streaming tools from Real Networks, Microsoft, Apple and their partners and to transform the Internet buying experience into something more akin to the Holy Grail of interactive television.

By being able to present smooth, full-motion video instead of jerky clips, continued on page 8

Wireless Video Plans Abound

The video on the Internet isn't the only video on the Internet. Full-motion video is being downloaded to mobile devices, and full-motion video is being downloaded to mobile devices.



The quality of streaming video delivered over wireless networks is still a topic of contention. Some carriers are offering streaming video services, but the bandwidth capabilities of their networks are still being tested.

Full-motion video on mobile devices is still a topic of contention. Some carriers are offering streaming video services, but the bandwidth capabilities of their networks are still being tested. continued on page 10

DSL and Cable Modems: Will Both Survive?

Think back to the gasoline price wars of yesteryear and you might get an idea of what's happening when providers of digital subscriber lines go head-to-head with cable TV operators to capture broadband service customers.

Instead of free dishes, they're giving out free modems and free installations. They're waiving activation fees and handling to first-time ISP access. All with a resolution that grabbing subscribers will be a costly battle, regardless of who wins.

"It's a dog fight," says Teresa Taylor, vice president of product marketing for U.S. West "Intuitive Networking, which spearheads the Baby Bell's DSL initiatives. "It seems to be about price, which is a concern."

continued on page 48



Studios Form Teams To Make Broadband Play

Studios are forming teams to make broadband play. Pictures, TV shows and other content are being made available on broadband networks. All services are not yet available, but the content is being made available on broadband networks.

continued on page 48

This September, the broadband community will finally have a place to call home

The place is **Broadband Week**. With industry-spanning readership. A unique perspective. And editorial coverage that reflects the speed and breadth of the business it covers.

As broadband changes communications as we know it, **Broadband Week** will redefine what it means to cover broadband. A single-source for everything you need to know about broadband networks, applications and content to lead your company into this dynamic, change-filled era.

Broadband Week will be platform and audience neutral. It will cover incumbents and upstarts, wired and wireless, cable, LMDS and satellite—all with the same vigor and objectivity. Simply put, it will be about broadband: what it's used for, how it's used, and the technical, business and regulatory happenings that shape this emerging industry.

Broadband Week will serve a highly refined audience of broadband service providers—including public network providers, ISPs and ASPs. Plus decision-makers instrumental in making broadband a reality at site development and hosting companies, software developers, content companies, portal operators, enterprise networks, and more.

The September premier issue will feature next generation broadband wireless deployments, the cable vs. DSL marketing wars, and getting into the content and applications market. Upcoming issues will address interactive broadband satellite platforms, streaming media, security and privacy, the prospects for home-based networks and a reality check on what to expect in 2001.

Be among the first to receive Broadband Week! Sign up for your free subscription at www.broadbandweek.com.

Advertisers: to learn more about the unique marketing opportunities available in Broadband Week, contact

Paul Audino, Associate Publisher, at 212-337-7111 or email to: paudino@cahners.com.

Advertising reservations for the premier issue close August 16, so act now!

Check out the new Broadband Week. 100% broadband • 100% of the time

A nose for news and politics

Gwen Ifill is the first African-American and first woman to host PBS' 31-year-old public-affairs program, *Washington Week in Review*. She's also the first black woman to host a major political talk show.

So how'd she get there? "Perseverance and an abiding interest in what I do," Ifill says. "I've never been a coward. I always keep trying new things."

With regard to race and gender—two questions she likely wouldn't be asked if she were Tom Brokaw or Sam Donaldson—she says, "There are just as many times when it worked against me as when it worked for me. I can't look at my career and say I've been held back."

"Gwen is obviously an African-American and a female, and I think that's helped, but I don't think those things would have mattered if she weren't good," says Everett Marshburn, vice president of news and community affairs at Maryland Public Television. Marshburn worked with Ifill early in her career.

"I wouldn't have gotten here if I didn't have the credentials," Ifill says. "I spent 15 years as a print reporter and five years in TV working for the best news organizations in the country. People can look at my résumé without knowing my gender and race and say, 'Oh, of course she has that job.'"

"That job" involves keeping an elite group of Washington journalists in line every Friday evening. Ifill knows the drill because she started out as one of those reporters.

She also works as a senior political correspondent for *The Newshour With Jim Lehrer*, PBS' highly respected news program. Last week, for example, she covered the Republican National Convention for *Newshour* and then discussed the events with her fellow reporters on *Washington Week*.

She enjoys both roles. "It's nice because, at the end of every week, I get to say what it all means," Ifill explains. She stresses, though, that she's not an analyst: "I'm just the moderator. We're different from other talk shows. In ours, reporters come on and tell you what they have reported, but I don't encourage my reporters to say what they think."

Ifill knew she wanted to be a journalist when she entered Simmons College in 1977. She tried several internships just to be sure that newspapering was the career



"I've never been a coward. I always keep trying new things."

Gwen Ifill

Moderator and managing editor, *Washington Week in Review*, PBS, Arlington, Va.; b. Sept. 29, 1955, New York City; B.A., Simmons College, Boston, 1977; reporter, *The Boston Herald American*, Boston, 1977-80; reporter, *The Baltimore Evening Sun*, Baltimore, 1981-84; reporter, *The Washington Post*, Washington, 1984-91; Congressional and White House correspondent, *The New York Times*, Washington, 1991-94; chief congressional and political correspondent, NBC, Washington, 1994-99; current position since October 1999; single.

for her, checking out jobs at a TV station, a public relations firm and, of course, newspapers.

After college, she spent three years at the *Boston Herald American* before moving in 1981 to the now defunct *Baltimore Evening Sun*.

In Baltimore, Ifill got her first taste of hosting a political-affairs program. She became a reporter on Maryland Public Television's Sunday-morning political talk show, occasionally filling in for host Neil Friedman.

"She's a good journalist," MPT's Marshburn says. "She's got a good nose for news, and she knows how to explain stories. She's tenacious, and she's intelligent."

In 1984, Ifill moved over to the *Washington Post*, covering Maryland's Prince George's County. She climbed through the ranks, arriving at the national desk in time to cover the presidential campaign in 1988.

Working for the *Post* is "high-stakes poker," she says, but the paper schooled her in her craft. "There's nothing like working for a political paper through and through to really teach you the nuances and meaning of politics. I give it credit for what I know."

What she knows is to "ask every question you have in your head. The question you don't ask is the question you are going to regret." She also says it's important to be a reporter people trust.

By 1992, she was working for *The New York Times* and covering candidate Bill Clinton. That gig got her assigned to the *Times*' White House beat.

When she left that job in 1994, she says, all three major broadcast networks were banging on her door. She covered Congress for NBC until last year, when PBS lured her away. "PBS told me I could have my own program plus still be a reporter. I couldn't turn down the combination."

Ifill remains true to her journalistic roots and worries that the line between respected news organizations and all the other information outlets in the world is blurring.

"I think people watch Jay Leno and get as much information about [Republican vice-presidential nominee] Dick Cheney as they do from *The New York Times*," she says. "And information is fungible: Once it seeps into the brain, no one knows where they got it." —Paige Albinak

CABLE

Appointments at Cox Communications: **Hyman Sukiennik**, manager, business services, Omaha, Neb., named VP, Cox Business Services, there; **Lynne Elander**, director, product development, Cox Digital Cable, Atlanta, named VP, video product management, there; **John Price**, national director of sales, AT&T, Atlanta, joins as director, multiple dwelling unit strategy, there.



Terneuzen

Roger Terneuzen, GM, California region, USA Media Group LLP, Truckee, Calif., named director of operations and senior marketing officer, Reno, Nev.

Appointments at Starz Encore Group LLC,

Englewood, Colo.: **Victor Z. Perez**, director, information technology, named VP, information technology; **Julie Bisgard**, director of marketing, American Management Association, New York, joins as director of affiliate marketing, Cox Communications Account.

BROADCAST TV

Dave Tillery, VP/GM KODE-TV Joplin, Mo., also named VP/GM KSPR-TV Springfield, Mo.



Armstrong

Lee Armstrong, GM, WHIO-TV Dayton, Ohio, joins wsoc-TV Charlotte, N.C., and WAXN(TV) Kannapolis (Charlotte area), N.C., as GM.

Fernando Lopez, assistant news director, KCBS-TV

Los Angeles, joins KVEA-TV Los Angeles as VP and GM.

Tina Anderson, administrative assistant, WBKP(TV) Calumet, Mich., named office coordinator, Scanlan Communications Group, there.

Kyle Krebs, GM, WJCL(TV) Savannah, Ga., joins KDFW(TV) Dallas as local sales manager.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Appointments at Millennium Sales & Marketing: **Lorri Price**, account executive, Dallas, named VP/sales manager, Voyagers team, there; **Michael Lawless**, Governors team manager, New York, named VP and sales manager, there; **James Tremblay**, sales manager, New York, named VP/sales manager, blue team, there.

Appointments at 2g Studios, Santa Monica, Calif.: **Robert Fisher**, senior art director, Geffen Records, Los Angeles, joins as creative director; **Diana Fisher**, marketing director, marketing communications division, Hamagami/Carroll & Associates, Los Angeles, joins as director of marketing and new-business development.

Appointments at Continental Television Sales: **Andy Stredde**, account executive, Chicago, named sales manager, San Francisco; **Annette Cannaday**, manager, Dallas office, named sales manager, Rangers team, there; **Juleann Pasqualini**, manager, Stars team, Dallas, named VP, sales manager, there.

PROGRAMMING



Kennedy

Patrick Kennedy, VP, corporate development, Sony Pictures Entertainment, Culver City, Calif., named senior VP, Sony Pictures Digital Entertainment, there.

Steven Shipowitz, associate GM and

senior executive producer, CNN Airport Network, Atlanta, named VP.

Howard Homonoff, general counsel, NBC Cable Networks, Fort Lee, N.J., joins CNBC/Dow Jones Business Video, there, as VP and GM.

Larry Bear, afternoon drive time host, WYNY(FM) Briarcliff Manor, N.Y., named host, *Stars of Country*, Westwood One, there.

Appointments at QVC, West Chester, Pa.: **Paul Callaro**, director of merchandising home furnishing, named VP, merchandising, jewelry; **Doug Rose**,

marketing director, named VP, merchandising brand development.

Kimberly Schraw, manager, Midwest advertising sales, The WB Network, Chicago, joins Court TV, Chicago, as director, Midwest sales.

Andrew Carl Wilk, executive VP, programming and production, National Geographic Television, Washington, named executive VP, programming and production division, The National Geographic Channel, there.

Appointments at CNN: **Keith A. Berkelhamer**, director of research, sales and marketing, New York, named VP, research, interactive sales, there; **Jon A. Diament**, VP, sales, CNN, New York, named senior VP, sales, there; **Terry Guitron**, Western region sales manager, Turner Interactive, Los Angeles, named VP, interactive sales manager, there; **Paul Thenstedt**, interactive sales manager, Chicago, named VP, interactive sales manager, there.

Appointments at Court TV: **Julie Barback**, director, West Coast sales, Los Angeles, named VP, West Coast sales; there; **Michael Labriola**, director, East Coast sales, New York, named VP, East Coast sales, there; **Heather Curatolo**, account executive, New York, named manager, direct response/paid programming, there.



Lopez

Jennifer Lopez, meteorologist, WTUV-TV Jacksonville, Fla., joins The Weather Channel, Atlanta, as on-camera meteorologist.

Amy Genkins, VP, deputy general counsel, The Columbia House

Company, New York, joins Lifetime Entertainment, there, as senior VP, legal services.

JOURNALISM

Appointments at Internet Broadcasting Systems Inc.: **Therese S. Duke**, affiliate consultant, CBS News, New York, joins as Eastern region managing editor, there; **Irving M. Kass**, VP, KNSD-TV San Diego, joins as Western region managing editor, there.

Coleen Marren, news director, WISN-TV

Milwaukee, joins WCVB-TV Boston in the same capacity.

Barbara Pinto, shoreline bureau chief, WFSB(TV) Hartford, Conn., stationed in New Haven, joins CNBC, Fort Lee, N.J., as reporter for *The Wall Street Journal Report*.

RADIO

Don Parker, operations manager and program director, KCMG-FM Los Angeles, joins NextMedia, there, as VP, programming, radio stations.

Terry Hardin, VP and GM, WLIT-FM Chicago, additionally named GM, WNUA(FM) Chicago.

Appointments at Caballero Spanish Media, Miami: **Veronica Falcon**, VP, director of sales, named VP, director for marketing; **Angela Dawson**, media director, Sanchez & Levitan, there, as director of sales.

John Hess, territory sales manager/media consultant, Gazette Communications, Cedar Rapids, Iowa, joins KUNI(FM) and KHKE(FM) Cedar Falls, Iowa, as development director.

TECHNOLOGY

Appointments at Odetics Broadcast, Anaheim, Calif.: **Steven L'Heureux**, VP, sales and marketing, named president; **Timothy Crabtree**, GM, broadcast automation system division, named chief technical officer.

Peter Gyenes, chairman, president and CEO, Ardent Software Inc., Westborough, Mass., joins Informix, Menlo Park, Calif., as CEO.

Appointments at ReplayTV, Los Angeles: **Kerry Hunnewell**, COO, College Broadcast.com, Santa Monica, Calif., joins as senior VP, strategy and business operations; **Jim Hollingsworth**, senior VP, sales, named senior VP, sales and marketing.

David W. Stowe, VP, fiber technology, Thomas and Betts, Northboro Mass., joins FONS Corp., there, as VP, research and development.

INTERNET

Jon F. Danski, executive VP, finance, Cendant Corp., Parsippany, N.J., joins Interactive Video Technologies, New York, as CFO.

Ken Goldstein, senior VP, Disney Online, North Hollywood, Calif., named executive VP and managing director.

Jeff Johnson, account executive, WCNC-TV Charlotte, N.C., named Internet sales manager for NBC6.com, there.

Brian Tracey, news editor, WSJ.com, New York, joins MSNBC.com, Fort Lee, N.J., as East Coast business editor.

Karen Stavisky, director of sales and support systems, A&E Television Network, New York, named director, online technology, AETN Interactive, there.

SATELLITE/WIRELESS

Michael J. Inglese, VP, finance, PanAmSat, Greenwich, Conn., named senior VP and chief financial officer.

ASSOCIATIONS/LAW FIRMS

Appointments to board of directors, Development Exchange Inc., Minneapolis: **Rob Gordon**, president and GM, Nashville Public Radio, Nashville, Tenn., adds the responsibility of board chair; **Anne Benedict Hovland**, VP, Minnesota Public Radio, St. Paul, adds the responsibility of vice-chair; **Michael J. Schoenfeld**, vice chancellor for public affairs, Vanderbilt University, Nashville, Tenn., also takes on the responsibility of board member; **Frank Parsons**, principal, Parsons Consulting, Brentwood, Tenn., also takes on the responsibility of board member.

Debbie Manoff, corporate university

manager, GMAC Mortgage, Horsham, Pa., joins The Society of Cable Telecommunications Engineers, Exton, Pa., as director of training.

ALLIED FIELDS

William Lisecky, managing director, Communications Equity Associates, New York, joins CIBC World Markets, there, as managing director, media-related investment banking opportunities.

Dana Feinberg, manager of client services, Brad Marks International, Los Angeles, named director of operations.

DEATHS

Fred H. Porterfield Jr., the first black television news anchor in St. Louis, died Wednesday, July 26, at his home in Saginaw, Mich. He was 68.

He began his career as one of the first black reporters at the *Detroit Free Press*. From 1965 to 1971, he was a news anchor-reporter at KMOX-TV St. Louis. In 1988, he became a news anchor for WJRT-TV Saginaw, Mich. He retired from Saginaw Valley State University, where he was public information director, in 1995.

He is survived by sons Roderick and Chip, daughter Monique and a granddaughter.

—Compiled by **Beth Shapouri**
212/337-7147
bshapouri@cahners.com

OPEN MIKE

Government keeps Hollywood drug depiction factual

Your recent editorial, "Lights, Camera, Government" (B&C, July 17), left your readership with the erroneous perception that there was something new and untoward about the Office of National Drug Control Policy's work with the film industry. Nothing could be further from the truth.

In fact, our outreach efforts toward the film industry to encourage accurate portrayals on the dangers of drug use focus on providing technical assistance (such as access to experts and research). These efforts are part of a long history across the federal government, to assist the entertainment community in factually depicting drug issues and other complex subjects. We are providing them with the science-based information; they can elect to use it on their own terms.

Hollywood's creative community is ever increasingly driven to get the facts right—down to the coat button in the box-office hit *Patriot*. In providing them with the facts about drug abuse, our goal is merely to help them portray reality. And the realities of drug use are enough to turn young people away from drugs: HIV/AIDs, prostitution, overdoses, urban blight, diminished expectations, senseless violence and bright futures wasted away.

BROADCASTING & CABLE should support our effort to protect children by exposing them to facts.—**Barry R. McCaffrey**, director, Office of National Drug Control Policy



BROADCASTING & CABLE

MUST SEE DTV

SPECIAL REPORT **DIGITAL TRANSMISSION**

On August 21, **Broadcasting & Cable** will feature its annual report on digital transmission. With comprehensive coverage of the latest technology, new transmission standards and insight on the best ways to get your digital transmitters up and running, this will be mandatory reading for every television executive.

By providing the industry's most dedicated look at digital transmission, **Broadcasting & Cable** will ensure a high readership among station executives who are rushing to beat their digital deadlines. In addition, you'll reach more prospective buyers with **Broadcasting & Cable** than with any other industry publication.

Reserve your space in **Broadcasting & Cable's Digital Transmission Report**, and send your audience a clear message about your products.

ISSUE DATE:
September 4, 2000

AD CLOSE:
Friday, August 25

MATERIALS DUE:
Wednesday, August 29

Broadcasting & Cable

ONE MARKETPLACE. ONE MAGAZINE.

Chuck Bolkcom: 775-852-1290 • Marcia Orcutt: 323-549-4114 • Yvonne Pettus: 212-337-6945
Rob Payne: 212-337-7022 • Michael Farina: 212-337-6941 • Classified Advertising & Marketplace Advertising: 212-337-7073

VISIT OUR WEB SITE: www.broadcastingcable.com

TELEVISION

MANAGEMENT CAREERS



SUCCESS INSPIRED BY TEAMWORK



The National Collegiate Athletic Association (NCAA) is dedicated to maintaining the highest standards of quality and professionalism by working together in an environment that promotes respect, communication and teamwork. We are seeking a forward thinking, creative professional to join our National Office team located in Indianapolis.

ASSISTANT DIRECTOR, BROADCAST SERVICES

Reporting to the Director of Broadcast Services, this individual will promote the activities of the NCAA through television and news media. You will act as the Coordinating Producer for the Women's Final Four highlight video, NCAA Women's Final Four Salute Dinner, NCAA Woman of the Year Dinner and the NCAA Honor's Dinner; license NCAA-owned video footage to NCAA member institutions and outside entities; produce NCAA PSAs and ticket spots; negotiate telecast rights in local markets; assist in transitioning broadcast services unit to the new CBS contract; and oversee the maintenance of the videotape library. Your 4 years experience in a live sports TV/production-related field must demonstrate comprehensive knowledge of the television and news media industry. Experience in videotape/broadcast technology as well as in post-production/taping formats is required. Our ideal candidate will have experience in post-production; experience in cultivating local, regional and national network relationships; knowledge of ad agency/production house footage acquisition procedures; familiarity with network advertising traffic procedures and with the structure/function of the NCAA; and related work experience with a collegiate athletic department/conference, sports governing body, sports team or major sporting event. The selected candidate will be required to travel extensively.

Team up with the NCAA and enjoy 100% employer-paid family health insurance, 15 vacation days/year, pension fund, annual personal fitness stipend and a complimentary ticket program (including Final Four tickets). For consideration, please send resume to: **NCAA Human Resources, P.O. Box 6222, Indianapolis, IN 46206-6222. FAX: 317-917-6888.** The NCAA is an equal opportunity employer and encourages women, minorities and disabled persons to apply.

Visit our website at:

www.ncaa.org

SALES CAREERS

ACCOUNT EXECUTIVE WPVI-TV is seeking an experienced sales person to join our local sales staff. Position requires 3-5 years of media sales experience, preferably in TV, and the ability to work with advertising agency media departments, and corporate marketing personnel. Candidates must demonstrate a thorough knowledge of media, an innovative and successful track record in marketing/new business development, and solid computer skills. Mail or fax resume (no calls) to James Aronow, Sales Manager, WPVI-TV, 4100 City Ave., Suite 400, Philadelphia, Pa 19131. Fax 215-581-4515; email james.aronow@abc.com. EOE.

ACCOUNT EXECUTIVE WPVI-TV is seeking an experienced sales person to join our local sales staff. Position requires 3-5 years of media sales experience, preferably in TV, and the ability to work with advertising agency media departments, and corporate marketing personnel. Candidates must demonstrate a thorough knowledge of media, an innovative and successful track record in marketing/new business development, and solid computer skills. Mail or fax resume (no calls) to James Aronow, Sales Manager, WPVI-TV, 4100 City Ave., Suite 400, Philadelphia, Pa 19131. Fax 215-581-4515; email james.aronow@abc.com. EOE.

LOCAL ACCOUNT EXECUTIVE WBNS-10TV (Columbus, Ohio) seeks to hire an experienced broadcast salesperson. We are looking for a person who will manage existing accounts and also has the desire to develop new business. Prior experience with Marshall Marketing along with strong presentation and computer skills is a plus. Must possess great enthusiasm, energy and creativity. Three plus years in broadcast sales required. Qualified candidates should send cover letter and resume to: Dispatch Broadcast Group (WBNS-TV), Human Resources Job #200PR, 770 Twin Rivers Drive, Columbus, OH 43215. WBNS-TV IS AN EQUAL OPPORTUNITY EMPLOYER. WE ARE A SMOKE-FREE AND DRUG-FREE WORKPLACE.

JOBS! OVER 150 MEDIA CAREER OPPORTUNITIES! More Income! 70 Great Places to live! US & International! Free Service to Candidates! \$295 total Cost to employers!
www.MediaRecruiter.com 303-368-5900.

LOCAL ACCOUNT EXECUTIVE Univision owned and operated New York station is looking for a dynamic and aggressive Account Executive. Think marketing and get creative and you will be extremely successful with the fastest growing segment in advertising... Spanish Language Television. Responsible for all aspects of handling local accounts including utilizing marketing tools and preparing and presenting presentations. Must have full command of the Nielson Ratings as well as verbal, written and organizational skills. Full knowledge of IBM compatible computers, MS Office 97 (Word, PowerPoint, Excel) and Donovan. Looking for persons with 2-8 years experience and a four-year college degree. Bilingual Spanish a plus. Apply in person at Univision 41/WXTV, 605 Third Avenue (between 39th and 40th St.) 12th floor, New York, NY 10158; or by phone at 212-455-5420. EOE.

EAST COAST NEWS ORGANIZATION has openings for various Operations Managers for its NY division. Candidates should have strong commitment to quality news product and the ability to manage and provide direction for a team of technical news professionals. Duties include managing budgets, planning and coordinating schedules, supervising between 20 and 200 technicians and staff, and advance planning for breaking news. Requirements for the senior most position are 5-10 years news operations management experience, extraordinary motivation, communication and organizational skills and the ability to negotiate and spearhead problem resolution. Collective bargaining experience desirable. Excellent benefit and salary packages. To apply, fax or email your resume and salary history to Human Resources (202) 408-8891, or njchiaia@newsworldtv.com.

BROADCAST BUSINESS MANAGER Want to get in on the fast track and join the broadcast group of the future? Network TV affiliate in Mississippi's capital city is seeking a Broadcast Business Manager. Must possess 3 yrs. Accounting & HR experience, media industry preferred. Excellent PC and organizational skills a must. Responsible for budgeting, acct. receivables, EEOC policies, corporate policies & procedures, HR, payroll, and evaluating financial statements. Similar experience in a rapidly growing, fast paced professional environment a plus. Forward resumes to Pegasus Communication-HR, 225 City line Ave, Suite 200, Bala Cynwyd, PA 19004. Code BM-MS. EOE/Drug Screen.

SALES CAREERS

Manager, Local Ad sales - East Coast

A&E Television Networks has an opportunity for a Manager of Local Ad sales. This individual will be responsible for guiding supporting the affiliate sales teams in the East Coast, ensuring a continued focus on the LAS business. This individual will be responsible for developing a strategic business approach to maximizing local ad sales opportunities, seeking incremental business, implementing promotions and creativity meeting the needs of the advertising community.

The qualified candidate must possess a BA. 5+ years cable experience in Media/Ad Sales. Strong computer and communication skills needed. In-depth knowledge of the cable business, LAS marketing and sales, research, network spot and local ad sales, and promotions. Looking for an ambitious individual with strong external and internal relationships. Presentation skills and relationship management skills required.

For immediate consideration, please forward or fax your resume with salary requirements to:



A&E TELEVISION NETWORK

A&E Television Networks
Attn: Human Resources
Dept./MgrLASEC
235 East 45th Street
New York, NY 10017

OR

Fax: (212) 907-9402
Email: recruiter2@aetn.com
NO PHONE CALLS PLEASE

EOE M/F/D/V

TECHNICAL CAREERS

BROADCAST ENGINEER Duties include maintenance of two TV transmitters and interconnecting microwave system. FCC General Radiotelephone License required. Salary Commensurate with experience. Contact: Duhamel Broadcasting Enterprises; Attention: Director of Engineering; P.O. Box 1760; Rapid City, SD 57709-1760; Phone 605-342-2000, ext. 600.

BROADCAST MAINTENANCE TECHNICIAN Requires self-starter having experience with Beta, VPR-3, PC's and other studio equipment maintenance. Experience with microwave, satellite, VHF & UHF transmitters, CADD ability and FCC General Class License preferred. Contact Charles Hofer, Manager of Engineering Maintenance, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

WE PLACE ENGINEERS

Employer Paid Fees
20 Years personalized & confidential service.
All USA States & Canada



MAIL & FAX:

KEYSTONE INT'L, INC.

Dime Bank, 49 S. Main St., Pittston, PA 18640 USA

Phone (570) 655-7143 • Fax (570) 654-5765

website: keystoneint.com

We respond to all

Employee & Employer Inquiries

ALAN CORNISH / MARK KELLY 300

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

CHIEF ENGINEER KTRU-FM Houston, TX at Rice University has an opening for a half-time Chief Engineer. This well compensated position includes a benefits package. To view the job posting, please visit: <http://dacnet.rice.edu/~humres/Employment/jobdetail>. Application and other information is available from <http://dacnet.rice.edu/~humres/Employment/>. Rice University is an EOE/AA employer.

SATELLITE PROJECT COORDINATOR Associated Press TV News, New York. Seeking part-time workers for vacation relief during summer and fall months. Applicants should understand domestic satellite booking procedures. Knowledge of international satellite booking is a plus. Must be experienced at trouble shooting live and taped feeds and interested in working with a diverse and international client base. Excellent verbal and written communication skills are required. Contact: June Appell, Production Manager, APTN New York, 1995 Broadway, New York, NY 10023 or fax (212) 496-1269. No phone calls please. EOE.

SALES MARKETING MANAGER WJLA-TV/ABC7, a division of Allbritton Communications is searching for a dynamic Sales Marketing Manager. The major focus will be to develop and manage the sale of special projects from traditional, non-traditional and cause related sources. To establish and direct a web sales force. You will work closely with the Sales Management Team in all aspects of sales and help establish direction and goals for the department. A minimum of three years of television experience is preferred. Please send resume to Human Resources Department, WJLA-TV 3007 Tilden Street, NW, Washington, DC 20008; or fax to 202-364-1943. EOE. No phone calls please.

GENERAL SALES MANAGER WDBJ Television, Inc., the CBS affiliate in Roanoke, Virginia is accepting resumes for GSM. Successful candidate must have previous broadcasting sales management experience with a proven track record. Responsibilities include motivating and leading sales staff to maximize national, local and local production revenues. Excellent leadership and communication skills required. NO PHONE CALLS. Send cover letter and resume to Personnel Manager, WDBJ Television, INC. P.O. Box 7 Roanoke, VA 24022-0007. We do not discriminate on the basis of race, religion, color, sex, age, national origin or disability. Pre-employment drug screen required. Your Hometown Station WDBJ 7.

TECHNICAL CAREERS

Maintenance Technicians

International Broadcasting Bureau, (U.S. Govt. Agency) seeks technicians to perform preventative maintenance and emergency and routine repair of television broadcast and production equipment to the component level. Must have good working knowledge of current state of the art digital electronics. Must be able to perform the following duties: install and maintain studio and transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras and robotics. Familiarity with automation systems and master control environment. Possess a general computer/networking background.

Interested candidates **MUST CALL** for copy of vacancy announcement #PA-00-92 in order to address special rating factors. Submit application AND special rating factors to: IBB, Personnel Office, PA/PO, Room 1543, 330 Independence Ave. SW Washington, D.C. 20237. For information contact Susan King, 202-619-3117.



BROADCAST SYSTEMS ENGINEER - 2 openings!

Will maintain and repair analog, digital, video and audio systems; including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Must have ability and desire to develop skills in UNIX, Windows NT, and networking systems. Required: 4 years experience as Broadcast Maintenance Engineer, with TV broadcast related systems and equipment.

BROADCAST PROJECT ENGINEER

Must have previous TV broadcast engineering training and background. We need a project team leader who can consult, design, execute, and manage multiple projects. Candidates must have skills in design, integration, and documentation of TV production & broadcast systems as well as computer proficiency. Project management skills preferred. Required: Bachelor's in Engineering or 7 years TV broadcast experience; analog, digital, video, audio, and control systems.

Come join our team! Send your resume today to: Jobs@weather.com, or fax to 770-226-2959. *Reference "Engineer BC" in response.

FIELD SERVICE ENGINEER Odetics, Inc has immediate openings for field service engineers to support its line of sophisticated facility management systems. Qualified applicants will have documented experience working in a technical capacity within the television broadcast or associated industries. Strong video and engineering skills coupled with up-to-date computer and networking skills is a must to succeed in this role. A minimum two-year degree in electronics or equivalent experience is required. This job requires extensive travel, both domestic and internationally, so eligible candidates must be able to spend extended periods of time on the road. A valid U.S. passport is required. Fluency in the Spanish language is highly desirable but not mandatory for this position. This is a high profile job that requires a high level of professionalism because the field engineer will be making direct daily contact with customers while in the field. Previous customer service experience will add to your eligibility for this position. If you think you have the qualifications to join our team, please contact us immediately. Don't miss this exciting opportunity to see the world and work for one of the 100 Best Companies in America to work for. EOE. Send resume and salary history to Y. Madrid 1515 S. Manchester Ave., Anaheim, CA 92802, Fax: 714-780-7999, E-mail: jobs@odetics.com (word/text documents only).

VP TECHNICAL OPERATIONS Hubbard Media Group, St. Paul, MN. Hubbard Media Group, a subsidiary of Hubbard Broadcasting, Inc. is building its senior team in order to develop and implement its multimedia entertainment strategy, which includes distribution of a new entertainment channel via satellite, cable and Internet. This new position presents a unique opportunity to the highly motivated and qualified individual to build a team responsible for the design, implementation and operation of a new channel origination, production and transmission facility. Experience managing engineering and/or technical operation departments in a television or satellite/cable network is highly desirable. The successful candidate must be able to transition from the design and implementation phase to an operating environment. Technical knowledge and experience with the following systems is required: Broadcast audio/video/data equipment; Satellite, microwave and fiber communications; Local and wide area network management; Digital video compression and data multiplexing and Traffic management. Send resume to: Hubbard Broadcasting Inc., Human Resources Job #141-00, 3415 University Ave., St. Paul, MN 55114.

PROMOTIONS CAREERS

KPIX TV, San Francisco's CBS Owned and Operated television station is looking for two **PROMOTION WRITER/PRODUCERS**.

Position one: if you can take control of sweeps series spots and Image shoots, we'll supply award winning graphic support, Avid equipment and the best view in television.

Position two: If you can make topical news spots sing, we're looking for you. Work closely with management to identify and capitalize on strategic new opportunities. If you're a prop producer lookin to move up, or the best tease writer in the newroom and want to move into promotion this may be your chance. This is the hardest job we do, and you will be paid accordingly. Outstanding writing ability a must, non-linear editing experience a plus.

Live and work in the best place on earth! Rush your reel and resume to Ed Cushing, Promotion Manager, KPIX TV 855 Batter St., San Francisco CA 94111

KPIX is an equal opportunity employer.

RESEARCH CAREERS

ESPN/RESEARCH ANALYST/NY Ideal position for someone currently working with media research, or a recent Communications graduate interested in ratings or programming. College degree in Communications, Marketing or related field preferred with 1 year of related work experience preferred. Experience in TV audience research, analyzing national or local Nielsen data a plus. Computer literacy. Please send your resume to ESPN, Inc. Ad # KP-43 ESPN Plaza, Bristol, CT 06010. E-mail: jobs@espn.com EOE/M/F/V/D.

RESEARCH ANALYST Individual must be self-motivated and able to perform in a fast-paced, detail-oriented environment. Candidate will be responsible for analyzing ratings information and maintaining reports for the Telemundo programming research department. The successful candidate must demonstrate strong math and computer skills (Excel, Power Point). This candidate must possess meticulous attention to detail and demonstrate the ability to think analytically. Knowledge of the broadcast industry and the Nielsen ratings a plus. Telemundo the fastest growing Hispanic broadcast network. We offer an excellent benefits package and a great working environment. EOE. Please send all resumes and salary requirements to: Telemundo Network Group LLC, Attn: Human Resources, 2290 W 8th Ave. Hialeah, FL 33010. Fax (305) 889-7079.

www.broadcastingcable.com

RESEARCH CAREERS

RESEARCH DIRECTOR KTXH-TV UPN 20, seeks a Research Director to be THE source of ratings and market information for one of the top UPN stations in the country! Creativity, ambition, and self-motivation, along with solid writing skills and Internet savvy are qualifications we're looking for. Necessary technical skills include proficiency with TvScan, Scarborough, Monitor Plus, and CMR. Resume to: KTXH RD, Dept. E/M, 8950 Kirby, Houston, TX 77054. EOE.

RESEARCH MANAGER Candidate will possess knowledge of Nielsen methodologies (NHHI, CODE, IBOPE Service), software systems and strategic marketing systems. Must have good presentation and writing skills. Basic computer skills. Min. 3 yrs. exp. in the television data research. Telemundo, the fastest growing Hispanic broadcast network. We offer an excellent benefits package and a great working environment. EOE. Please send all resumes and salary requirements to: Telemundo Network Group LLC, Attn. Human Resources, 2290 W 8th Avenue Hialeah, FL 33010. Fax (305) 889-7079.

PRODUCTION CAREERS

KJTL-TV is seeking a Commercial Production Manager. Applicant must be very creative and possess good organizational skills. Responsibilities include creating, writing and shooting commercials for local production. Must be able to work well with clients as well as staff. Experience with Avid Editing System a must. Send cover letter that includes information on how you were informed of this job-opening, a non-returnable VHS tape and a resume to: Julie Pruett, Vice President & General Manager, KJTL-TV, P.O. Box 4888, Wichita Falls, TX 76308. No phone calls. KJTL-TV is an Equal Opportunity Employer.

LINE PRODUCER Fox Television Station in New York is seeking a morning show Producer. Responsible for organization, production and execution of the show. Act as a liaison between on-air talent, production and technical staff. Supervise staff and oversee segments and remotes. 3 year minimum live television production experience. Must have knowledge and familiarity with day-to-day operations of a live television broadcast. Individual must be detail oriented self-starter, plugged into current events, health, entertainment and lifestyle topics. Must be flexible on hours and days including Sundays.

PRODUCER/WRITER Music Documentary Series - Seeking enthusiastic and talented producer/writer for critically acclaimed documentary series. Minimum five years of documentary and/or news producing experience necessary. Must have strong writing skills (with emphasis on storytelling), extensive interviewing and field producing skills, and familiarity with all aspects of post-production. Please send resume and reels to Reply to Box 01689 Equal Opportunity Employer.

VIDEO PRODUCTION COORD \$44,970-\$60,778. City of Mesa application req'd. Apps. avail: www.ci.mesa.az.us. Apply by 8/25/00 to City of Mesa Personnel, 20 E. Main St., Ste. 250, P.O. Box 1466, Mesa, AZ 85211-1466. EOE/AEE.

MARKETING CAREERS**MARKETING RESEARCH ASSOCIATE**

KGO-TV/ABC7 is seeking a Marketing Research Associate for its Marketing Research Department. The successful candidate will report to the Director of Marketing. Must be detail-minded with a creative side. Will assist Director with design and analysis of focus group research and custom studies. The position requires 2+ years of experience in local market news and sales research. Responsibilities will include supervision of sales inventory and creation of focus group research and custom studies. Good communication and presentation skills mandatory. A strong knowledge of NSI data is essential as well as experience with local station avail systems. Experience with Windows applications is a must (Excel, Word, PowerPoint). Additional emphasis is placed on knowledge of Donovan, Scarborough, and CMR/BAR data applications and related software.

Please send cover letter and resume to:

KGO-TV/ABC7
900 Front Street
San Francisco, CA 94111

Attention Human Resources Department NO PHONE CALLS ACCEPTED.
KGO-TV, an owned station of ABC, Inc., is an Equal Opportunity Employer.

Marketing Services Coordinator

Cahners Business Information, the world's leading provider of B2B information, has an exciting career opportunity available for a marketing coordinator with our International Television Group. Coordinate marketing materials, promotion pieces, media kits. Some trade show planning. Provide administrative support to sales staff. Work with the creative team in campaign development. College degree and proficiency with Quark and Photoshop required.

Send resume and salary requirements to:
Sthorn@cahners.com or fax to: (212) 519-7486.

BE SURE YOU'RE REACHING
THE BEST & MOST QUALIFIED
PROFESSIONALS IN THE INDUSTRY.

MARKETING CAREERS

SPECIAL EVENTS MARKETING/PROMOTIONS MANAGER

Lee Enterprises, Inc. (www.lee.net, NYSE:LEE), a publicly traded publishing and online media company, is seeking an experienced, hard-working marketing and sales professional to join our corporate headquarters in Davenport, IA as a Special Events Marketing/Promotions Manager. Reporting to the VP of Sales and Marketing, this vital position is responsible for consulting with Lee's enterprises on marketing and special events promotions in order to drive revenue strategically, help our advertisers grow their business, and position Lee Enterprises, Inc. as an industry leader in this critical element of marketing operations. Qualifications include 5+years experience in special events marketing or promotions, successful sales experience, able to handle multiple tasks while meeting deadlines, and possess strong writing and organizational skills. Excellent computer skills, particularly in database marketing, are desired. A degree in marketing, sales or related field is required. Candidates will be required to travel. Lee Enterprises, Inc. offers a competitive compensation package including one of the best benefit packages in the media industry. This is a unique and excellent opportunity for an experienced marketing/sales professional that seeks new challenges, wants a position where their skills and abilities will be utilized to the fullest, and wants to grow, develop, and make a difference within a national media company. If interested, please send, fax or e-mail a cover letter and resume with salary history to: Lee Enterprises, Inc., 215 N. Main Street, Davenport, IA 52801 Attn. Special EventsMarketing/Promotions Mgr. Fax:(319) 323-9609, E-mail:jobs@lee.net.

MARKETING DIRECTOR Sister ABC affiliates, KSPR (Springfield, MO.) and KODE (Joplin, MO.) are looking for the marketing professional who can make 1+1=3. Exciting opportunity to spearhead marketing efforts for two stations in adjoining markets. Staff support at both stations so you can concentrate on the big picture. You excel in station branding and news promotion. You can motivate your on-air producers. You understand the importance of sales and station promotions in building ratings and revenues. Work in a beautiful part of the country with a great quality of life. Send tape and resume to Terry Segal, GOCOM Communications, 1580 Warsaw Rd., Roswell, GA 30076. No phone call, please. EOE.

TV MARKETING MANAGER Do you love broadcasting? Want to work on a national level and live in a great place? Eagle Marketing is looking for a TV Marketing Manager to work with TV stations on direct marketing campaigns that build ratings and viewer relationships. We're a 20 year old full-service direct marketing agency whose client include TV, radio, and internet-based companies. Best of all, we're located in Fort Collins, Colorado, just minutes from Denver and the Rocky Mountains. A successful candidate will have 3-5 years experience in managing a creative services department for a local affiliate, excellent oral and written communication skills, and a dynamic out-of-the-box attitude. We offer an exceptional compensation and benefits package. Send resume to Paul Meacham, Eagle Marketing Services, 123 North College, Suite 300, Fort Collins, CO 80524. Or via e-mail to paul@eagle-marketing.com with subject line TV Marketing Manager.

CREATIVE SERVICES CAREERS

CREATIVE SERVICES DIRECTOR Want to get on the fast track and join the broadcast group of the future? Network TV affiliate in Mississippi's capital city is seeking a creative energetic team player who knows how to command attention. Excellent PC and organizational skills a must. Responsible for design and implementing marketing/sales promotions, scriptwriting, production coordination and hands on editing. Experience with media planning and community events a plus. Forward resumes and/or non-returnable reel to WDBD, Personnel Department, P.O. Box 10888, Jackson, MS 39289. No phone calls. EOE/Drug Free.

RESUME TAPES

REEL REVIEW VIDEOGRAPHERS AND TALENT Have your tapes and writing samples reviewed and critiqued by network videographer and producer. Get written feedback and tips on improvement. For info E-mail Reel Review@AOL.com.

SW NEWS CAREERS

BIG MARKET P-B-P PRO available for upcoming college or pro football and basketball seasons. All inquiries welcome. Call (818) 718-5911.

NEWS CAREERS

WEEKEND METEOROLOGIST/WEATHER REPORTER Forecast, report and go live for the fastest-growing news operation in New England. We have the best weather forecasting equipment in the market. If you love the great outdoors, living in the Northeast and challenging weather conditions, this job is for you. Send non-returnable VHS tape and resume to Ken Schreiner, News Director, WVNY/ABC22 News, 530 Shelburne Rd., Burlington VT 05401.

REPORTER WHIO-TV, DAYTON, OHIO. Dominate Cox station is looking for an aggressive general assignment reporter. The team at WHIO-TV is relentless, and we need someone who can keep up with the pace. Must be able to enterprise and show exceptional live ability and strong writing experience. Two to three years experience and a college degree is required. Send resume, tape and references to Julie Weindel, News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. No phone calls will be accepted and tapes will not be returned.

REPORTER We're looking for an experienced journalist who can recognize a great story before it hits the newspaper with the energy and enthusiasm to overcome obstacles and break it first. Ability to be part of a team, and be a collaborative partner with our producers and photo-journalists, is important. Another key for this position: the skills to build contacts and connections in the community. Send resume, tape and news philosophy to: Margie Candela, Human Resources, WWMT-TV, 590 West Maple Street, Kalamazoo, MI 49008-a Freedom Communications station-MAB's Television Station of the year in Michigan.

NEWS CAREERS

10:00 PM CO-ANCOR AND MEDICAL REPORTER KCRG-TV, Eastern Iowa's 24-hour News Source, is looking for a 10:00 PM co-anchor and medical reporter. If you're looking to work with the best television news team at the best television station in America, send your resume and non-returnable tape to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, Iowa, 52406. EOE. Drug testing required.

ANCHOR WPXI-TV, Inc. is looking for a polished, experienced anchor with strong reporting skills to co-anchor the market's number-one rated 11:00pm newscast. This is not a job for beginners. Five years experience on the anchor desk is required. This position also requires reporting for early evening newscasts. We're looking for a warm, energetic candidate who is willing to work hard and get involved in the community. No phone calls. Send tape and resume to Jennifer Rigby, News Director, WPXI-TV, Inc., 11 Television Hill, Pittsburgh, PA 15214. WPXI is an equal opportunity employer.

ASSIGNMENT EDITORS WFMZ-TV needs experienced journalists to conceive, research, and set up story assignments. WFMZ serves the northern half of the Philadelphia market. Send resume to JOB#AA007, WFMZ-TV, 300 E Rock Road, Allentown, PA 18103. EOE.

ASSISTANT NEWS DIRECTOR KXAS TV, NBC 5 in Dallas/Fort Worth is searching for a dynamic, Second-in command, Assistant News Director, to work with the Vice-President, News to develop vision and strategies aimed at increasing ratings and upholding high journalistic standards in a diverse newsroom. Qualified candidates must have a demonstrated ability to develop an effective team in a television news environment. Bachelor's degree in Journalism or related field, or equivalent experience, and a minimum of five years management experience in a competitive newsroom a must. Candidate must also have a comprehensive knowledge of journalistic standards as they apply to on-air presentation of news. EOE. Send your resume to NBC5/KXAS TV, 3900 Barnett St., Fort Worth, TX 76103, Attention:Employee Relations.

EVENING ANCHOR WBTV News 3 in beautiful Charlotte, NC is looking for an evening anchor. To qualify for this rare opportunity, you must anchor and report from the field with equal skill and enthusiasm. We want someone who loves meeting people and getting out in the community. WBTV 3 is a strong CBS affiliate in a dynamic region. We have great resources, great people, and a great place to live. Send tape, resume and references to WBTV, Human Resources, One Julian Price Place, Charlotte NC 28208. Show us your anchor aircheck, live reporting, plus a sample of how you handle live breaking news. No beginners. No phone calls. Jefferson-Pilot Communications is an equal opportunity employer.

KCAL 9 the news and sports leader in Los Angeles, has the following opportunity available: *Vice President - Human Resources *Director - Adv. & Mktg *Manager - news, sports & Production. For qualification and application information, call the Jobline at (323) 960-3770 or fax resume & salary history to (323) 460-5019. AA/EOE.

NEWS CAREERS

EXECUTIVE PRODUCER WHIO-TV, DAYTON, OHIO. WHIO-TV is looking for an experienced Executive Producer to be a hands-on leader in the daily execution of our newscasts. The ideal candidate must be an aggressive, take-charge leader with excellent writing skills, sound news judgement and proven supervisory experience. Should also have a college degree in an appropriate field, five years experience, have excellent communication skills, be a team player, and have a sincere desire to be the best. Send resumes to: Julie Weindel/News Director, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420. No phone calls will be accepted.

INVESTMENTS REPORTER We're looking for an on-air reporter who can help us bring the Internet to television. We're StockJungle.com and we're working with major cable networks to deliver live investor reports on air. If you have some experience, understand investing, and have a desire for network exposure, please send a resume and tape to: M.White, Chief Marketing Officer, StockJungle.com, 5750 Wilshire Blvd., Ste. 560, L.A., CA, 90036.

NEWS ANCHOR/REPORTER: WESH, Orlando's Hearst-Argyle and NBC station is seeking an experienced anchor/reporter. Ideal candidate will have five years reporting experience with at least two years experience anchoring. College degree required. Send resume and tape to Russ Kilgore, News Director, WESH-TV, 1021 N. Wymore Rd. Winter Park, FL 32789. An equal opportunity employer.

SPORTS DIRECTOR Dominant small market leader seeks M-F Sports Anchor. You'll have three universities, some of the best high school sports in the nation plus a host of outdoor and recreational activities to report. Looking for someone who can relate sports to both the fan and non-fan. We need an enthusiastic anchor/reporter, not a scoreboard reader. Minimum two years broadcast TV experience and college degree required. Non-returnable VHS tape and resume to News Director, KNOE-TV, P.O. Box 4067, Monroe, LA 71211. No phone calls. KNOE is an EOE.

REPORTERS Get better! Six time Emmy winner will help your career. Honest critiques and advice at the right price. Call (954) 922-2834.

NEWS ANCHOR/REPORTER One of the world's leading financial service firms has a freelance position open for a daily in-house financial newscast. News Anchor/Reporter to write, research and report on-camera. Broadcast financial news experience a must. Position is five days a week. E-mail resume and salary history to videojob@exchange.ml.com. Place resume in body of e-mail. Do not send attachments.

PHOTOJOURNALIST do you love the excitement of breaking news, chasing hurricanes, traveling, flying in helicopters and setting up live shots? Great benefits and competitive salaries all in a tropical paradise. Must have experience in news. Send resume to: WPEC NEWS 12, P.O. Box 198512, West Palm Beach, FL 33419-8512, Christine Briscoe, Human Resources Manager.

NEWS DIRECTOR KJCT-TV, the ABC affiliate in beautiful Western Colorado, is seeking a News Director. Qualified candidates must have at least 2 years newsroom management experience. We need a leader who can effectively recruit, hire, train, mentor, and critique our #1 news crew. Strong communication and organizational skills are a must. KJCT is a state-of-the-art facility and Grand Junction offers a great lifestyle. EEO. Send cover letter, news philosophy, resume and salary requirements to EEO Officer, 8 Foresight Circle, Grand Junction, CO 81505.

TV NEWS REPORTER/WRITER University of Missouri seeks TV news reporter with news writing skills and good on-camera presence. We produce agricultural, science, health, and good consumer stories for statewide and national distribution. Requires an appropriate college degree, occasional travel, and a commitment to excellence. Three years full-time experience required. NO CALLS. AA/EOE. Send resume, 3 references, non-returnable tape, and letter describing your role in each piece on the tape to: Frank Fillo, 9 Clark Hall, UNiversity of Missouri, Columbia, MO 65211.

PROGRAMMING CAREERS

PROGRAM MANAGER NEW HAMPSHIRE PUBLIC RADIO, INC. New Hampshire Public Radio, Inc. (NHPR) is seeking an experienced public radio professional with strong news and production experience for Program Manager position. This is an award winning news station with an aggressive and rapidly growing statewide network. The successful applicant will have demonstrated successful management experience and have the ability to lead the daily operations of the station while developing close, cooperative working relationships with both the programming and development departments. The Program Manager will develop new program production and acquisition proposals, schedule specials, simulcasts and other programs, and integrate news, information, arts and cultural programming into NHPR's total schedule. The Program Manager will work closely with the Membership Director to assist in developing dynamic year-round on-air fundraising messages and with the Underwriting Director to monitor on-air staff delivery of underwriting messages. The Program Manager will also assist in the development of program related grant proposals and take responsibility for the implementation of such projects. NHPR is engaged in cooperative ventures with neighboring public radio stations, and in other ways is aggressively working to position ourselves to take advantage of emerging technologies and meet the challenge of increased competition. We are in the process of expanding our coverage to the northernmost part of the state to complete statewide coverage of New Hampshire. We are excited about what we are doing. And, lucky to be doing it in one of the most beautiful areas of the country. This is a terrific opportunity for the right person to really make a difference in an exciting organization. If you think you would enjoy the challenge of working in this kind of environment, send a letter of interest with your resume, a tape of some recent work, and names of three references to: Personnel Director, NHPR, 207 N. Main St., Concord, NH 03301. EOE. Women and minorities are encouraged to apply.

RADIO**SALES CAREERS**

"I got a great career opportunity, increased my income by over \$20,000 and got to live in a city I always wanted to live in."
"I found my future at www.BroadcastRecruiter.com"
 over 125 opportunities in 75 cities - free to candidates - 303-368-5900
 birschbach recruitment network

FAX YOUR AD: 212-206-8327

SEND BLIND BOX

RESPONSES TO:

BOX _____

BROADCASTING &

CABLE

245 W. 17TH ST., 7TH FL

NEW YORK, NY

10011

ALLIED FIELDS

TECHNICAL CAREERS



www.miami.edu/jobs

COM TECH III

Requires a person experienced in the repair, installation and operation of broadcast and film equipment to include VTRs, Digidesign Protocols, flatbeds, computers (Macintosh and IBM compatibles), Non Linear Editors (NLEs) sound and projection equipment. Must have two years of technical school and two years of direct work experience in the field. Protocols and Avid system repair experience a must. Send resume to **Victor Jugenheimer, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, FL 33124-2030, or fax to: 305-284-3648.**

An Equal Opportunity/
Affirmative Action Employer.

FOR SALE STATIONS

FOR SALE 300 feet guyed tower with 2 feet face. Guy cables included, Make offer. As is, where is. Contact: Duhamel Broadcasting Enterprises; Att'n: Director of Engineering; P.O. Box 1760; Rapid City, SD 57709-1760; Phone 605-342-2000, ext. 600.

FOR SALE 640 feet of RCA 3 1/8 inch, 51.5 OHM transmission line; good condition. \$5,000 or best offer. As is, where is. Contact: Duhamel Broadcasting Enterprises; Att'n: Director of Engineering; P.O. Box 1760, Rapid City, SD 57709-1760; Phone: 605-342-2000, ext. 600.

WANT TO BUY EQUIPMENT

LOCAL BROADCASTER wants to buy, broadcast equip. Cameras, switchers, terminal, sat trucks, etc. for new facility. Prefer digital, may consider late model analog. Fax items to 915-580-8010 OR call Jim at 915-580-5672.

CAPTION SERVICES

Digital Captioning and Subtitling
800-822-3566
CAPTIONMAX

MISC CAREERS

MANAGER OF TECHNICAL SERVICES - LIBRARIAN IV Reference #KG-00442040300 Salary Range: \$35,279-\$53,808. Posted: 4/3/00 (until filled) The Lee County Library System in Fort Meyers, on Florida's beautiful gulf coast, seeks applicants for a Manager of technical Services - Librarian IV position. The Lee County Library System serves a county population of 423,873 through 3 regionals, (a fourth to open in FY2000), eight branches, a Bookmobile and a Talking Books library in one of the fastest-growing areas of the southeastern United States. **REQUIREMENTS:** Any combination of training and experience equivalent to: Masters degree in library science from a graduate library school program accredited by the American Library Association. Four years of progressively responsible public library experience, including two years of supervisory experience. Possession of a valid Florida driver's license with acceptable driving record/ability to obtain within 30 days of employment. This is professional and supervisory library work. Incumbent oversees operation of all library technical support services to include selection, acquisition, cataloging, and delivery of materials to all library system locations, and performs general administrative duties for entire library system; gathers data and prepares reports and statistics. Supervises staff of professional, technical, and clerical library personnel, and serves as a member of an administrative team. Apply online: <http://www.lee-county.com/HumanResources/online.htm>. OR Download application from website: <http://www.lee-county.com/HumanResources/download.htm>. Mail/fax application to: Lee County Human Resources, PO Box 398, Fort Meyers, FL 33902-0398 / FAX (941) 335-2677. Please include reference number and Position Title for which you are applying.

FOR SALE EQUIPMENT

REALITY CHECK.

For dubs, demos, auditions and work tapes our recycled tapes are perfect. *And half the cost of new.* All formats, fully guaranteed—to order

(800)238-4300



We now transfer video to true DVD

www.carpelvideo.com

COLLECTION AGENCY

MEDIA COLLECTION DREAM TEAM

CCR

Attorney (former broadcast/cable ad sales manager NBC-TV, Katz, Petry, Lifetime) and staff handle the USA's top media firm's collection accounts offering:

1. Unequaled knowledge of media business.
2. Ten years of unequalled/documentable recovery rates.
3. Customized reporting.
4. Competitive contingent fee schedule.
5. References available.

When sending your ad-sales collection claims to CCR, please include your rate card and a list of avails. Because after we "sell" your over-due clients on the wisdom of paying in the balance, we'll include a **new order** in the deal (if you like).

Call/Write:

CCR • George Stella
1025 Old Country Road • Suite 303S
Westbury, NY 11590

Tel: 516-997-2000 • 212-766-0851 • Fax: 516-997-2071
E-Mail: CCRCollect@AOL.com

INTERNET/NEW MEDIA

SALES CAREERS

NATIONAL SALES EXECUTIVE Houston Chronicle. Categories are B2B and dotcom. Rep will be given small list to maintain & upsell, but focus will be on generating new business. Knowledge in broadcast and online important. Print experience not necessary. Salary plus good bonus plan & benefits. Email resume to: Michael.dawes@chron.com.

BE SURE YOU'RE REACHING THE BEST & MOST QUALIFIED PROFESSIONALS IN THE INDUSTRY. PLACE YOUR AD IN **BROADCASTING & CABLE...**

THE PREFERRED CHOICE FOR DECISION MAKERS

CALL 212-337-7073

PROFESSIONAL CARDS & SERVICES

ENGINEERING CONSULTANTS

du Treil, Lundin & Rackley, Inc.
Consulting Engineers
201 Fletcher Avenue
Sarasota, Florida 34237
Phone: (941)329-6000
FAX: (941)329-6030
www.dlr.com
MEMBER AFCCE

CARL T. JONES CORPORATION
CONSULTING ENGINEERS
7901 Yarnwood Court
Springfield, Virginia 22153
(703) 569-7704 fax (703) 569-6417
MEMBER AFCCE www.ctjc.com

LOHNES AND CULVER CONSULTING ENGINEERS
8309 Cherry Lane
Laurel, MD 20707 4830
 (301) 776-4488
locul@locul.com
Since 1944 Member AFCCE

COHEN, DIPPELL AND EVERIST, P.C. CONSULTING ENGINEERS
Domestic and International Communications
Since 1937
1300 "L" STREET N.W., Suite 110C
WASHINGTON, DC 20006
PHONE: (202) 898-0111 FAX: (202) 898-3895
E-MAIL: cdepce@worldnet.att.net
Member AFCCE

John F.X. Browne & Associates

A Professional Corporation
Member AFCCE
BROADCAST/TELECOMMUNICATIONS
Bloomfield Hills, MI Washington, DC
248.642.6226 (TEL) 202.293.2020
248.642.6027 (FAX) 202.293.2021
www.jfb.com

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS
Box 280068
San Francisco, California 94128
 707/996-5200
202/396-5200
www.h-e.com

TOWER/ANTENNAS CONSULTANTS

CARL E. SMITH CONSULTING ENGINEERS

AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry for over 60 years"
Box 807 Bath, Ohio 44210
(330) 659-4440

 **Denny & Associates, PC**
Consulting Engineers
PH 202-452-5630
FX 202-452-5620
Member AFCCE eminfo@denny.com

NATIONWIDE TOWER COMPANY
ERECTOR • DISMANTLER • ANTENNA • RELAMP
ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
INSPECTIONS • REGUY • ENGINEERING
P.O. BOX 1838 HENDERSON, KY 42410-1838
PHONE (270) 868-9000 FAX (270) 868-9500
E-MAIL: hjohnston@nationwidetower.com
24 HOUR EMERGENCY SERVICE AVAILABLE

• Turnkey Systems • Towers • Antennas
• Transmitters: Analog/Digital
LeBLANC Broadcast Inc.
Ray Carnovale President
Tel: (303) 665-5016 Fax: 665-8805


Munn-Reese, Inc.

Broadcast Engineering Consultants
P.O. Box 220
Coldwater, Michigan 49036
Phone: 517-278-7339

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers
9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115
Member AFCCE

Shoolbred Engineers, Inc.
Structural Consultants
Towers and Antenna Structures
Robert A. Shoolbred, P.E.
1040 Morrison Drive
Charleston, S.C. 29403 • (843) 577-4681

 **UNIVERSAL TOWER, Inc.**
Manufacturer of
Self-Supporting Towers,
Guyed Towers and Accessories
P.O. Box 178 • Henderson Kentucky 42419-0278
Tel: 270-533-8151 270-533-1479
www.universaltower.com

HATFIELD & DAWSON

Consulting Engineers
9500 Greenwood Ave., N.
Seattle, Washington 98103
(206) 783-9151
Facsimile (206) 789-9834
MEMBER AFCCE

F.W. HANNEL & ASSOCIATES

Registered Professional Engineers
911 Edward Street
Henry, Illinois 61537
(309) 364-3903
Fax (309) 364-3775

COLLECTION AGENCIES

WALLACE & ASSOCIATES
101 West Ohio St.
20th Floor
Indianapolis, IN 46204
Dennis Wallace (317) 684-6754
wallacedtv@aol.com
SPECIALIZING
IN DIGITAL TELEVISION

Cavell, Mertz & Davis, Inc.
Engineering, Technology
& Management Solutions
10300 Eaton Place, Suite 200
Fairfax, VA 22030
(703) 591-0110 (202) 332-0110
Fax (703) 591-0115
www.cmdconsulting.com
www.DTVinfo.com

MEDIA COLLECTION DREAM TEAM CCR
Attorney (former broadcast/cable ad sales manager NBC-TV, Katz, Petry, Lifetime) and staff handle the USA's top media firm's collection accounts offering:
1) Unequaled knowledge of media business.
2) Ten years of unequalled/documentable recovery rates.
Call/Write: CCR, George Stella
1025 Old Country Road, Suite 3035
Westbury, NY 11590
Tel: 516-997-2000, 212-766-0851
Fax: 516-997-2071

Advertise the easy way with
YOUR BUSINESS CARD
Call 212-337-6962

CBS' summer reality series 'Survivor' is alive and healthy, very healthy. The series posted its strongest ratings to date on Wednesday night (Aug. 2), attracting 27.4 million viewers. The series dominated the ratings, averaging a 16.7 rating/30 share in households, an 11.9/38 in adults 18-49 and a 12.5/36 in adults 25-54, according to Nielsen Media Research. *Survivor*, which saw contestant Gervase get booted off the island Wednesday, actually had 30.3 million people watching during the second half-hour of the show. CBS' other summer reality special followed *Survivor's* big Wednesday night with one of its own. *Big Brother* put together its biggest numbers since it debuted on July 5. The series attracted 17.4 million viewers and an 8.4/24 in adults 18-49.

It may or may not be a bargain, but they won't give it away—XFL inventory that is. WWF executives say ad agency estimates in BROADCASTING & CABLE's cover story on the XFL July 31 are offside. Those sources had said that a 30-second unit in the XFL on NBC next year would cost between \$17,000 and \$20,000. Sources at the WWF who will sell the XFL inventory weren't talking then. But now they say spots in the three national games on NBC, UPN and TNN will be sold as a package. They estimate the combined value of a spot that airs in the three games will average about \$145,000. They expect to name a group of charter advertisers in the next week or two.

The New York Post reports that NBC has been sued by several

employees charging racial and sexual harassment, seeking damages totaling \$800 million. Director Gilbert Muro filed a suit claiming that during his years on the *Today Show* in the 1980s he heard a senior news director make racist remarks about then *Today* host Bryant Gumbel. What standing Muro has to file suit, or why he waited so long to file wasn't explained. *Dateline* Producer Liz Gross filed a separate suit claiming she was denied promotions and pay raises given to less competent male counterparts. An NBC spokeswoman said the claims were investigated and found to be "completely untrue."

Ice-T and Dick Wolf are teaming up once again. The rap star/actor is joining Wolf's series *Law & Order: Special Victims Unit* for its second season on NBC. Ice-T will play a street-smart detective named Odafin Tutuola who will be teamed up with Richard Belzer's character John Munch. Ice-T is working with Wolf for the fourth time, having previously starred in Wolf's former NBC series *Players*, which he helped develop. The two have also worked together on the telefilm *Exiled: A Law & Order Movie* and Ice-T also had a recurring guest star role on Wolf's former series *New York Undercover*.

'Everybody Loves Raymond' was named best comedy and 'The West Wing' top drama at the 2nd Annual Family Television Awards. The event, which celebrates programming that is deemed positive for the whole family, took place Aug. 3 in Los Angeles and

will be televised on Aug. 10 on CBS from 9-10 p.m. ET/PT. Other winners included Michael J. Fox as best actor and Della Reese as top actress. ABC's *Wonderful World of Disney* was the winner of the Lifetime Achievement award and the network's game show *Who Wants to Be a Millionaire?* was named top alternative program of the year.

Radio personality and former MTV host **Ed Lover has been added as an on-air commentator for Columbia TriStar's sports/entertainment hybrid series *Battledome*.** For the past year, Lover and his partner Doctor Dre have been hosting *Ed Lover & Doctor Dre: The Morning Show* on KKBT-FM in Los Angeles. Lover and Dre previously teamed up as co-stars of MTV's *Yo*

MTV Raps, which ran 1989-1990. Other TV credits for Lover include contributing weekly segments on cable series *The Daily Show* and *USA Live*. *Battledome*, hosted by Steve Albert, is currently cleared in 99% of the country. The show is executive produced by Stephen Brown and Mark Waxman.

Studios USA has teamed with 3D animator Brilliant Digital Entertainment to distribute syndicated content over local TV station Web sites. Programming includes "Webisodes" of Studios USA weekly action series *Xena: Warrior Princess*. The first *Xena* online short debuted July 14 on Scifi.com, USANetwork.com and StudiosUSA.com. The three companies will share

NCTA complains WHDT abusing must-carry laws

The cable industry last week criticized a Florida digital TV station's attempt to gain carriage on the basic tier of the local cable system. WHDT West Palm Beach, which will broadcast only in digital, wants the local Comcast franchise to carry its signal to the widest audience possible and has offered to "down-convert" its signal to analog to make that possible.

But the National Cable Television Association Friday said the station is trying to abuse federal must-carry rules, which were created to make sure people continue to get free over-the-air television. "The ruling requested by the petitioner would do absolutely nothing to promote this objective," NCTA told the FCC.

NCTA said it would be wrong to bump cable networks such as Oxygen, Noggin, and Biography from the basic tier in favor of a TV station with over-the-air reception available only to a handful of viewers with digital sets. "The ruling sought by [WHDT] would validate a gimmick of obtaining a digital license for a service received over the air by virtually nobody, in order to jump to the head of the programming line with a right to analog placement."

The National Association of Broadcasters is backing WHDT on the grounds that it is the only station to win approval to broadcast digital-only and is an isolated case.

—Bill McConnell

advertising revenue generated from *Xena* and other Brilliant Digital programming placed on any third party (i.e. local station) broadcast site. Already, the three share ad revenue placed on their own USA Entertainment-related sites. "This is something we've talked about for some time," said Studios USA Domestic Television President Steve Rosenberg. "We see it as a great opportunity to take syndication in a new direction and broaden our brands." Arthur Hasson, Brilliant Digital's executive VP of sales and new business said, "I'm excited about expanding our syndication business into the online world. Broadcasters have invested large amounts of money in building their brands online and will no doubt look for fresh content for their Web sites."

Lockheed Martin's takeover of Comsat won FCC approval, the last federal nod needed to close the deal. Comsat is the U.S. signatory to the international satellite consortium, Intelsat, which TV networks use to transmit programming across the country. Since September, Lockheed has held a 49% stake in Comsat. In March, Congress eliminated restrictions barring Martin from acquiring all of Comsat.

Writers and actors grumbling about the influx of reality TV may have some new company: directors, camera people, and boom oper-

Walters 'close to closing ABC deal'

Barbara Walters is close to signing a new multiyear contract—worth an estimated \$12 million a year, according to a story in last Wednesday's *New York Post*. Barbara Walters' spokeswoman Cindy Berger would neither confirm nor deny the report. But she did tell the *Post* that the negotiating process between ABC and Walters has "been going very well."

ABC sources confirmed that the ABC News star has "come closer" to terms with the network in the last month. An ABC News spokeswoman declined to comment on the situation. Earlier this summer, Walters issued a statement confirming some interest by an outside party (widely believed to be CBS).

Sources say Walters is privately denying the \$12 million figure, although it was unclear how far off that number is. And it was not clear that Walters had given a verbal agreement to stay at ABC as the *Post* reported. What is clear is that a deal has not yet been signed.

Walters' agent Ron Konnecki could not be reached for comment. Walters is on vacation for the next two to three weeks.



—Steve McClellan

ators. Fox.com and CamerPlanet.com are inviting teen visitors to the Fox.com *American High* Web site to create their own original video-diary submissions and share their personal experiences on the site. Once the video is submitted, CameraPlanet staff will work with the teens, gather necessary permissions, and post edited video diaries on the Web site.

Clear Channel Communications Inc.'s WSPD(AM) Toledo, Ohio, has been ordered by a Lucas County judge to credit the *Toledo Blade* newspaper when it reads from it on the air. The *Blade* sued in September 1999, citing pirating and misappropriation of its stories. Talk-show host Mark Standriff's motto for his

drive-time show was, "I read the *Blade* so you don't have to," according to last Wednesday's *Blade*. The order, signed last Tuesday, also requires that every time Standriff uses the slogan, he must say that he is commenting on *Blade* stories and that the newspaper produced the articles. He can only use the stories if he broadcasts an "accurate and fair attribution to the *Blade*," the order said, according to the paper.

Last Tuesday DirecTV was named in two class action lawsuits alleging violation of federal and California antitrust laws. A set of commercial establishments collectively known as The Beer Hunters is suing the NHL and the NBA with private citizens

joining in on the latter. DirecTV has been named as a co-defendant in each. The suits claim that the leagues, their constituent teams along with DirecTV have conspired to keep prices high for viewing hockey and basketball games. Subscribers expecting to see their favorite teams are often disappointed because it's not part of the package that was sold to them, the only package offered, said Pam Hooper, attorney for the plaintiffs from the law firm of Thorsnes Bartlotta & McGuire. "We're seeking to have the consumers reimbursed for the inflated prices due to lack of competition." A representative for DirecTV commented, "On the surface it really looks like a very frivolous lawsuit."

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Teletesting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Telemedia West* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

 **Cahners.**

Incorporating The Fifth Estate TELEVISION Broadcasting

Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Business Information, 245 West 17th St., New York, NY 10011. Cahners Business Information is a division of Reed Elsevier Inc., 275 Washington St., Newton, MA 02458-1630; Brian Nairn, Chief Operating Officer; John Poulin, Senior Vice President, Finance; Glenn Rogers, Executive Vice President. *Broadcasting & Cable* copyright 2000 by Reed Elsevier Inc. All rights reserved. *Broadcasting & Cable* is a registered trademark of Reed Elsevier Properties Inc., used under license. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post International Publications Mail Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to: *Broadcasting & Cable*, P.O. Box 15157, N. Hollywood, CA 91615-5157. Rates for non-qualified subscriptions, including all issues: USA \$149, Canada \$219 (includes GST), Foreign Air \$350, Foreign Surface \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues: except for special issues where price changes are indicated, single copies are \$7.95 US, \$10 foreign. Please address all subscription mail to: *Broadcasting & Cable*, P.O. Box 15157, N. Hollywood, CA 91615-5157. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600). Cahners Business Information does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

A double breaker

Dale Hatfield has what former FCC Commissioner Jim Quello would call a "tough putt." The chief of the FCC Office of Engineering and Technology must decide whether a plan by Northpoint Technology to reuse DBS spectrum for a terrestrial wireless cable service interferes significantly with DBS reception.

It won't be easy because Northpoint, desperate to win approval, and the DBS operators DirecTV and EchoStar, determined to block it, have been turning up the political heat. And right about now, he (along with everybody on the eighth floor) must be starting to feel it.

That heat notwithstanding, he's got to stick to the numbers—that is, the physics of Northpoint's proposal. If, in reviewing the testing by Northpoint and the DBS opposition—unfortunately, the FCC can't afford its own real-world tests—Hatfield finds that it would not significantly increase outages for DBS subscribers as the DBS operators claim, he must say so loud and clear in his recommendation to the FCC commissioners.

If, on the other hand, that analysis concludes Northpoint would disrupt service to the extent the DBS operators contend, he must say so equally loudly and clearly. Any equivocation only opens the door wide for a purely political decision on the eighth floor.

We say all this knowing this is not a black-and-white decision and that the truth about the interference probably lies somewhere between where Northpoint and the DBS operators say it is and that how much interference can be tolerated is something of a subjective matter. That's why it's a tough putt.

Here are a couple related matters for the FCC to mull if it ultimately approves terrestrial reuse of DBS spectrum. First: Why should 500 MHz of prime spectrum in every TV market go to Northpoint and its affiliates? Northpoint claims that the procedural window for DBS spectrum reuse applications opened and closed long ago and everybody else is simply out of luck. But shouldn't this diversity-conscious FCC give others a chance to apply? Second: We thought the FCC was no longer giving spectrum away for free, even to clever engineers like Northpoint's Saleem Tawil, who discovered it.

Hitting their marks

When we first heard that the networks were all cutting back their convention coverage, we were tempted to write something about how they were abdicating a traditional and important function. In hindsight, we're glad we didn't. They actually got it just about right. With Webcasts and cable networks to cater to political junkies, and PBS' NewsHour devoting several hours a night to coverage, the commercial broadcast networks' coverage of just the highlights was a smart move, given that the convention had all the suspense of a coronation. Not surprisingly, voting Gervase out on *Survivor* drew far more viewers than voting Bush in.

We don't know what that says about the public's interest in the political process, but it may provide a cautionary tale to Republicans already booking their flights on Air Force One—Gervase, remember, had lately been the odds-on favorite.

Perhaps because the networks were only giving Republicans the 10-11 hour each night—and NBC not even that—it was the most made-for-TV convention in anyone's memory, with events timed to coincide with returns from commercial breaks and some speakers even cutting off their own applause to try to finish on time.

Or perhaps the networks cut back their coverage because they already knew how scripted it would be. The stroke suffered by former President Gerald Ford was a reminder, however, that life does not follow a script.

On a side note, in the interests of full disclosure, we liked ABC's consistent and high-profile announcements that Peter Jennings was anchoring ABC's coverage in front of a chroma-keyed background of the convention floor, although it seemed strange to take him all the way to the convention hall only to have to fake the last few feet to the skybox. But then, given the made-for-character of the whole proceeding, maybe that's as close as he needed to be.

www.broadcastingcable.com

William McGorry/GROUP VICE PRESIDENT/212-463-6543
Lawrence Oliver/GROUP PUBLISHER/212-463-6544
Donald V. West/GROUP EDITOR IN CHIEF/202-463-3701
Harry A. Jessell/EDITOR/212-337-6964
Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961

EDITORIAL/NEW YORK

Harry A. Jessell/EDITOR/212-337-6964
P.J. Bednarski/EXECUTIVE EDITOR/212-337-6965
Stephen McClellan/DEPUTY EDITOR/212-337-7023
John M. Higgins/DEPUTY EDITOR/212-337-7024
Susan Qualltrough/MANAGING EDITOR/212-463-6432
Evette Porter/ASSISTANT MANAGING EDITOR/212-337-7148
Glen Dickson/ASSOCIATE EDITOR/212-337-6952
Richard Tedesco/ASSOCIATE EDITOR/212-337-7025
Ken Kerschbaumer/ASSOCIATE EDITOR/212-337-7011
Deborah McAdams/STAFF WRITER/212-337-7027
Patricia A. Carter/SENIOR COPY EDITOR/212-337-7143
Beatrice Williams-Rude/COPY EDITOR/212-337-7140
Nancy Catmull/EDITORIAL ASSISTANT/212-337-7141
Beth Shapour/EDITORIAL INTERN/212-337-7147

DESIGN/NEW YORK

Todd J. Gast/ART DIRECTOR/212-337-7017
Adam Woods/ASSISTANT ART DIRECTOR/212-337-7144

EDITORIAL/WASHINGTON

Donald V. West/GROUP EDITOR IN CHIEF/202-463-3701
John S. Eggerton/DEPUTY EDITOR/202-463-3712
Dan Trigoboff/SENIOR EDITOR/301-260-0923
Elizabeth A. Rathbun/ASSOCIATE EDITOR/202-463-3709
Paige Albiniak/ASSISTANT EDITOR/202-463-3708
Bill McConnell/STAFF WRITER/202-463-3706
Kim McAvoy/CONTRIBUTING EDITOR/540-341-4234
Kira Greene/CONTRIBUTING EDITOR/703-683-5567
Rick Higgs/SYSTEMS MANAGER/202-463-3718
Ailsa Holmes/WEB PRODUCTION MANAGER/202-463-3703
Doris Kelly/OFFICE MANAGER/202-463-3711

EDITORIAL/LOS ANGELES

Joe Schlosser/BUREAU CHIEF/323-549-4111
Susanne M. Ault/STAFF WRITER/323-965-5361

ADVERTISING/NEW YORK

Denise O'Connor/ASSOCIATE PUBLISHER/212-337-6961
Yvonne Pettus/SENIOR ACCOUNT EXECUTIVE/212-337-6945
Michael Farina/ACCOUNT EXECUTIVE/212-337-6941
Rob Payne/ACCOUNT EXECUTIVE/212-337-7022
John Snyder/SALES COORDINATOR/212-337-6940
Dana Levitt/MARKETING SERVICES DIRECTOR/212-463-6546
Georgina Sculco/ART DIR., CREATIVE SERVICES/212-337-7154

CLASSIFIED ADVERTISING/NEW YORK

Yukari Atsumi/INSIDE SALES REPRESENTATIVE/212-337-6960
Tamika Brown/ADVERTISING SALES COORDINATOR/212-337-7073
Rebecca Roberts/ADVERTISING SALES INTERN/212-337-6962

ADVERTISING/LOS ANGELES

Marcia Orcutt/ADVERTISING DIRECTOR, SYNDICATION/323-549-4114
Eric Low/SALES COORDINATOR/323-549-4113
Chuck Bolkom/DIRECTOR OF TECHNOLOGY ADVERTISING
775-852-1290; Fax 775-852-1291; email: chuckbolkom@aol.com

EVENTS

Steve Labunski/DIRECTOR, SPECIAL EVENTS/212-337-7158
Sandy Friedman/SPECIAL EVENTS COORDINATOR/212-463-6740

PRODUCTION/NEW YORK

Luis Mendes/PRODUCTION MANAGER/212-463-6524
Justin Torres/PRODUCTION ASSISTANT/212-463-6571

CIRCULATION/NEW YORK

Cheryl Miller/CIRCULATION DIRECTOR/212-463-6651
John LaMarca/CIRCULATION MANAGER/212-337-7080

SUBSCRIPTIONS

BROADCASTING & CABLE: 800-554-5729
BROADCASTING & CABLE YEARBOOK: 800-521-8110
CABLEDAY: 800-563-9056. TV FAX: 800-554-5729

OFFICES

New York: 245 W. 17th St., 10011
212-645-0067; Edit Fax 212-337-7028; Ad Fax 212-337-6948
Washington: 1627 K Street NW, 20006
202-463-3711; Edit Fax 202-463-3742
Los Angeles: 5700 Wilshire Blvd., Suite 120, 90036
323-549-4100; Edit Fax 323-937-4240; Ad Fax 323-937-5272



CAHNERS BUSINESS INFORMATION

Marc Teren/CHIEF EXECUTIVE OFFICER
Brian Nairn/CHIEF OPERATING OFFICER
Glenn Rogers/EXECUTIVE VICE PRESIDENT ENTERTAINMENT,
COMMUNICATIONS AND MEDIA GROUP
Dan Hart/VICE PRESIDENT, FINANCE
Sol Taishoff/FOUNDER AND EDITOR (1904-1982)



Why take chances?

STREAMING MEDIA MADE EASY

Why risk using vendors with less than a total solution?

At Globix, we make streaming media easy. Our total solution approach to streaming media means we can provide you with a complete end-to-end solution, including access to global markets. One vendor. One place for all the answers. That's because the Globix total solution combines the infrastructure of

our high-speed global network and our world-class Internet Data Centers with our proven technical experience in on-site production, Webcasting, encoding, hosting, signal acquisition and diverse media-on-demand services. The result is a reliable high-performance streaming media solution for your Web site or e-business application – the way you want it, when you want it.



GLOBIX™
The Global Internet Exchange



1-800-4-GLOBIX ext. 4532 • www.globix.com

Co-location • Hosting • Live Event Production • Encoding • Signal Acquisition

"Globix" and the stylized "G" logo are trademarks of Globix Corporation. © Copyright 2000 Globix Corporation. All Rights Reserved. NASDAQ: GBIX



Your crew gets the shot first.
But the other station airs it
before your editor leaves the edit bay.

You Could:

- A) Yell, scream and have a fit.
- B) Go Panasonic.



Panasonic offers digital newsroom production systems that deliver fast-breaking news from edit bay to air in one rapid step. Our 4X transfer newsBYTE™ editor teams with DVCPRO News Automation (DNA) systems to set the pace for end-to-end server and network-based news. DNA puts an entire video production network at your fingertips, including multi-resolution video archives and footage from affiliated stations networked by real-time ATM data links. Find out more about our server and newsroom solutions, including newsBYTE, DNA, Smart Cart archives, the 8-ch. AV-SS500 server and the all new AJ-HDR150 DVCPRO multi-resolution server. Call 1-800-528-8601 or visit us **Panasonic**®
at panasonic.com/openminds. Because if you **Open systems. Open minds.**
want to be #1, you need to be first to air. www.panasonic.com/openminds