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TOP 10

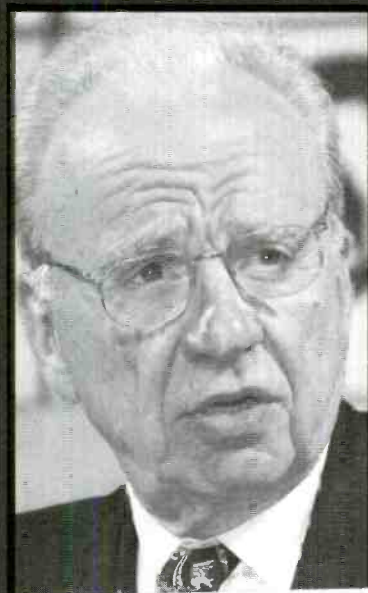
Broadcast TV equipment companies



Q&A with Sony Broadcast President Ed Grebow / 20

- 1 Sony—\$600M
- 2 Panasonic—\$300M
- 3 Harris—\$265M
- 4 Avid—\$220M
- 5 Grass Valley—\$204M
- 6 Philips—\$125M
- 7 Pinnacle—\$100M
- 8 Quantel—\$100M
- 9 Diectric—\$60M
- 10 Leitch—\$56M

RUPERT STRIKES AGAIN!

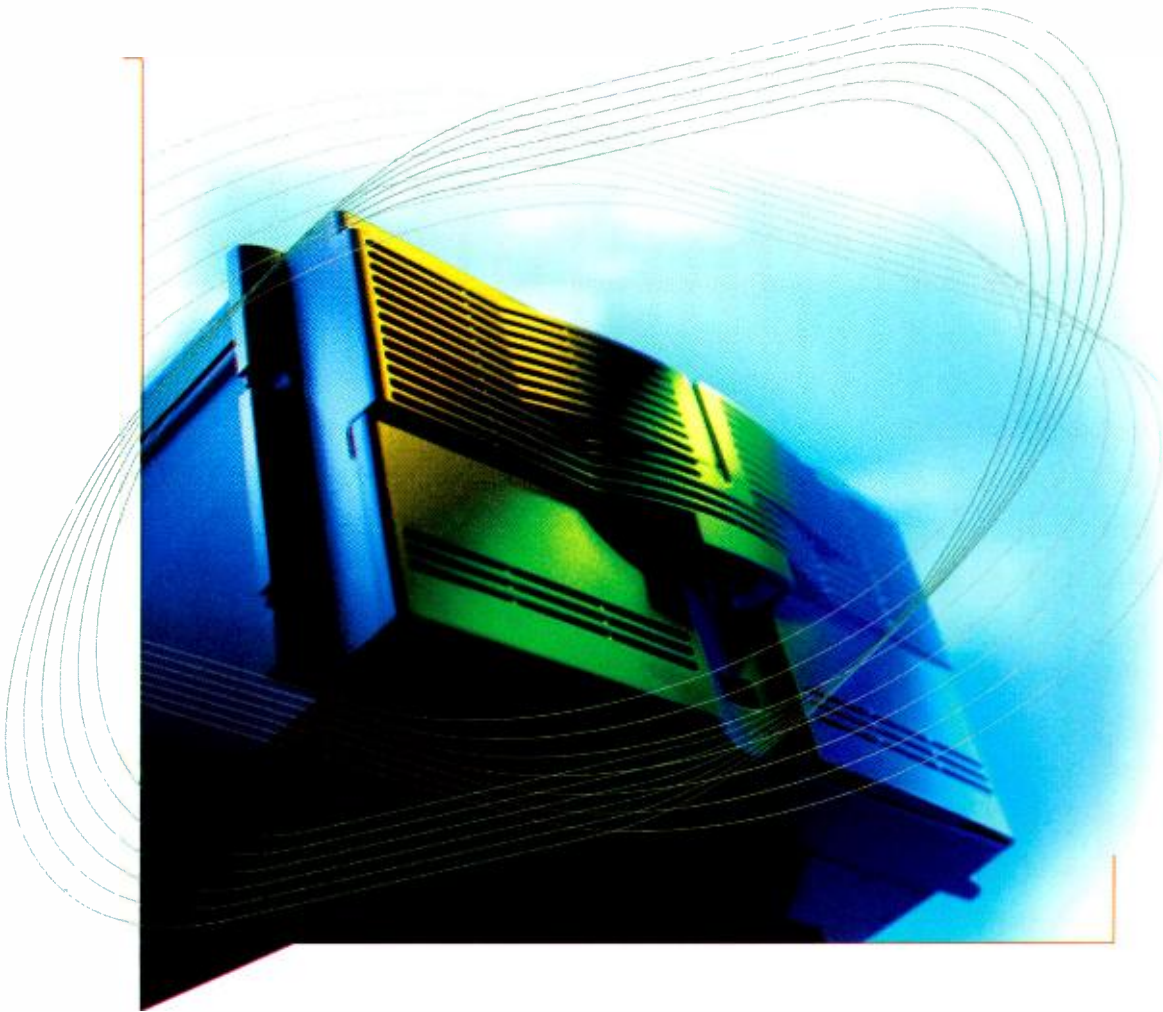


Fox mogul's Chris-Crafty deal leaves UPN twisting in the wind



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TOP OF THE WEEK / 4
BROADCASTING / 30
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Sources say the president plans to give Susan Ness another year at FCC through rarely used recess appointment. / **18**

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Now what? Fox grabbed Chris-Craft stations, seemingly blindsiding Viacom, and putting the future of *Smackdown*-happy UPN in doubt. Is it curtains for that network? And if so, can Fox II be far behind? Once again, a surprise move by Rupert Murdoch shakes up the industry. / **4**

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Fox in the UPN house

News Corp. snatches 10 Chris-Craft stations for \$5.4B, the most daring duopoly deal yet

By Steve McClellan

Rupert Murdoch just can't help himself. He's just not happy if he doesn't rattle the broadcast industry to its core every three or four years, as he has since 1986 when he launched the Fox network. Last week, he did it again, sending tremors through the business with an industry-transforming deal: the acquisition of Chris-Craft Industries and its 10 TV stations for \$5.4 billion (\$85 a share) in cash and stock.

With Chris-Craft, Fox would make the biggest, baddest duopoly play since the FCC legalized dual-station ownership in big markets last year. "You *have* to deal with us," if you are an advertiser or syndicator in one of its duopoly markets, boasted Fox stations chief Mitch Stern in the afterglow of Monday's announcement.

Indeed, Fox made the duopoly move that Viacom had talked about almost since its merger with CBS. Viacom's negotiations with Chris-Craft were frequently strained, snuffed out and rekindled several times. As late as Aug. 10 it appeared Chris-Craft was close to selling out to Viacom, for a price sources say was just under \$80 per share. And then Fox, having passed once, jumped back in at the higher price.

The deal touched off intense speculation about the fate of Viacom's UPN,

RUPERT STRIKES AGAIN!



Fox mogul's Chris-Craft deal leaves UPN twisting in the wind

with many predicting the network's demise. A one-time half-owner of UPN, Chris-Craft has affiliates in eight of the top-25 markets. So, the reasoning went, how could stations owned by Fox support a rival network—particularly one that appeals in large part to the same young male audience?

But with his preemptive strike, Murdoch seems more intent on cutting himself in on the nation's sixth over-the-air network than in killing it. He insisted that he wants UPN to thrive—possibly with Fox as a partner.

"We're not urging CBS to close

down UPN at all," Murdoch said. "We'd like to see that developed, maybe with us as a participant." He left room to wiggle. It's "very early" yet, he said.

Viacom sources confirm that talks with Fox have occurred and will continue, but not just about a possible UPN venture. Station swaps are being discussed, as well as other possible ventures. Murdoch confirmed Fox has had "informal contact with CBS" concerning the future of UPN.

More intriguing, Murdoch said he could replace UPN with a second network of its own. "We'd like to see the successful development of that sixth network," he said. "Others may walk away from it, but we won't."

The deal will take between nine and 12 months to close, Fox said last week, and either party can walk if it hasn't closed in 15 months. There is no breakup fee, which enables Chris-Craft to consider other offers. Viacom is said not to be considering a higher offer. And sources say Fox is prepared to sweeten its bid—past \$90 per share—to complete the deal.

Options, options everywhere

While the company is open to the possibility of operating UPN in a venture with Viacom, News Corp. President Peter Chernin said it has many other options for programming the Chris-

Start spreadin' the news

If you'd ask, "What's new?" around BROADCASTING & CABLE these days, the answer that would likely come back is, "We are!"

A few weeks of "teaser" ads should have tipped off readers. In case you missed them, here's a recap: After months of reader research, starting next Monday, you'll be seeing a brand new BROADCASTING & CABLE that's slightly larger, much brighter and, we hope, much improved.

"In an ongoing effort to better serve our readership, the new BROADCASTING & CABLE is designed to be more reader-friendly and easier to access," said Bill McGorry, group vice president. "It reflects the pace of change in today's market."

The new magazine will boast several new sections and features and a brand new feel, designed to give readers a



good look at not just what's news, but also what that news means to broadcast, cable and new-media executives, their advertisers and audience.

Even our logo will be different—there's a copy of it above—but the familiar BROADCASTING "bolt" remains as part of the magazine's graphic identity, as it has been since we began as BROADCASTING magazine nearly 70 years ago.

Said Larry Oliver, group publisher, "We think the new look of BROADCASTING & CABLE recognizes the long, distinguished history of the magazine and jump-starts us to the boundless future of media in the 21st century."

We hope readers enjoy our early fall premiere as much as we do.

SYNDIE TOONS

SO, WE HAVE A DEAL.

YEP, WE'RE CLOSED.

ALL RIGHT! ANOTHER STATION PUTS OUR "SECRET PROJECT" INTO ACCESS.

YOU GET ANOTHER ONE?

OH BABY! WE JUST CLOSED INDIANAPOLIS!

HOW MUCH DID THEY SAVE?

WELL, LET'S PUT IT THIS WAY, THEY'RE PICKING UP OVER \$1,400,000 IN ANNUAL PROFIT.

THIS IS THE BEST OFFER I'VE EVER SEEN IN MY ENTIRE CAREER IN THIS BUSINESS.

FUNNY THING IS THAT SOME STATIONS HAVE A HARD TIME BELIEVING IT'S FOR REAL.

SO HOW DO WE STAND SO FAR?

WEST PALM SAVED ABOUT \$640,000 A YEAR AND GRAND RAPIDS WILL NET OVER \$155,000.

DOES DICK KNOW ABOUT INDIANAPOLIS?

NO. IT JUST HAPPENED, BUT WHEN I DO TELL HIM, ALL HE'LL SAY IS "THE BEST TIME TO MAKE A SALE IS RIGHT AFTER YOU'VE JUST MADE ONE."

LET'S GO TELL HIM.

RICK THE STICK AND HIS KILLER TEAM JUST CLOSED INDIANAPOLIS WITH "PROJECT X"!

WELL, AS I ALWAYS SAY, "THE BEST TIME TO MAKE A SALE IS RIGHT AFTER YOU'VE JUST MADE ONE."

OY VEY!

Craft stations. But at the end of the day, he said, "I don't think we care enormously," whether UPN lives or dies. "We have multiple opportunities, whether it be as a UPN affiliate or to run these as independents that share news and sports and use more Fox product."

Others note that Fox launched its network 15 years ago because it saw a real upside to running stations as affiliates, not as independents. (And 15 years ago, a lot of people thought Murdoch was crazy to think he could start a fourth network.)

But during a conference call with analysts last week, Chernin couldn't help tweaking Viacom's top two executives, suggesting that closing down UPN just because they lost out on the Chris-Craft deal would be dishonest. "Both Sumner [Redstone] and Mel [Karmazin] have spent a large chunk of time in Washington arguing why they want to have two networks and why they want to have two voices for diversity," said Chernin. "I'll assume they'll keep it going, if they're true to their word."

UPN is credited with programming for the underserved African-American audience with shows such as *Moesha*, one of the networks first hits. But it also targets young men with shows like the *WWF Smackdown* and, starting in January, XFL football.

Like Fox, Viacom executives said they were eager to at least explore the possibility of keeping the Chris-Craft stations affiliated with UPN. The affiliation agreements between the eight Chris-Craft stations allied with UPN expire in January.

Shortly after Murdoch made his comments last week urging Viacom not to shutter UPN, the network issued a letter to affiliates that it hoped would quell any panic that had taken root in light of the Chris-Craft transaction.

In the letter, UPN said it hoped to renew the Chris-Craft stations to long-term affiliation contracts. "We are confident that UPN will continue to succeed in the long term and will bring increased value to any stations affiliated with the network, be they Chris-Craft, News Corp. or anyone else."

UPN has contacted its major advertisers to "reassure them that at least for this broadcast year, we'll be there," said Mike Mandelker, the network's head of sales. Commitments for the fourth quarter are firm anyway, but Mandelker said none of his clients had pulled any advertising. "They've all

How the FCC counts Fox

With Chris-Craft buy, News Corp. stations would reach 40% of all TV households, over the commission limit

By Elizabeth A. Rathbun

On their own, News Corp. subsidiary Fox Television Stations Inc.'s 23 TV stations reach 40.69% of U.S. households, while Chris-Craft Industries Inc./United Television Inc.'s 10 TVs reach 21.74%. But simple addition won't result in the total number of households to be reached by the new, combined company.

For one thing, if a company owns two stations in one market, only the station with the bigger reach is counted. With Chris-Craft, Fox is building duopolies in four markets: New York, Los Angeles, Phoenix and Salt Lake City.

But the real key to reach is the FCC's method of accounting, which discounts the coverage of UHF stations (chs. 14 and up) by half. Under that formula and using current Nielsen numbers, the former Fox reached 35.201% of TV households, while Chris-Craft covered 18.806%.

Using the FCC's technique, the combined company will reach 40.589% of U.S. households (without the UHF discount, that number would be 48.322%). That's a hair more than the 40% the combined Viacom Inc. and CBS Corp. reach.

But in both cases, the companies will have to pare down. The FCC currently limits a broadcaster's reach to 35% of TV households.

This chart depicts the combined current station holdings of Fox and Chris-Craft. The lines highlighted in red indicate markets where a duopoly is under construction.

DMA	Market	Fox station	Chris-Craft	U.S. HHs	HHs per FCC
1	New York	WXXV-TV ch. 5	WXXV-TV ch. 9	6.82	6.82
2	Los Angeles	KTTV-TV ch. 11	KCOP-TV ch. 13	5.193	5.193
3	Chicago	WFLD-TV ch. 32	—	3.179	1.5895
4	Philadelphia	WTXF-TV ch. 29	—	2.65	1.325
5	San Francisco	—	KBHK-TV ch. 44	2.404	1.202
6	Boston	WFXT-TV ch. 25	—	2.193	1.0965
7	Dallas/Fort Worth	KDFW-TV ch. 4	—	2.002	2.002
	Dallas	—	KDFI-TV ch. 27	—	—
8	Washington	WTTG-TV ch. 5	—	1.984	1.984
9	Detroit	WJBK-TV ch. 2	—	1.841	1.841
10	Atlanta	WAGA-TV ch. 5	—	1.761	1.761
11	Houston	KRIV-TV ch. 26	—	1.698	.849
13	Tampa/St. Petersburg, Fla.	WTWT-TV ch. 13	—	1.474	1.474
14	Minneapolis/St. Paul	—	KMSP-TV ch. 9	1.469	1.469
15	Cleveland	WJW-TV ch. 8	—	1.467	1.467
17	Phoenix	KSAZ-TV ch. 10	KUTP-TV ch. 45	1.38	1.38/69
18	Denver	KDVR-TV ch. 31	—	1.258	.629
21	St. Louis	KTVI-TV ch. 2	—	1.106	1.106
22	Orlando	—	WRBW-TV ch. 65	1.093	.5465
23	Portland, Ore.	—	KPTV-TV ch. 12	.996	.996
24	Baltimore	—	WUTE-TV ch. 24	.991	.4955
31	Kansas City	WDAF-TV ch. 4	—	.814	.814
33	Milwaukee	WITI-TV ch. 6	—	.809	.809
36	Salt Lake City	KSTU-TV ch. 13	KTVX-TV ch. 4	.715	.715
37	San Antonio	—	KMOL-TV ch. 4	.679	.679
39	Birmingham/Tuscaloosa, Ala.	WBRC-TV ch. 6	—	.662	.662
40	Memphis, Tenn.	WHBO-TV ch. 13	—	.627	.627
47	Greensboro, N.C.	WGHP-TV ch. 8	—	.588	.588
61	Austin, Texas	KTAC-TV ch. 7	—	.469	.469

—Compiled by Elizabeth A. Rathbun

Note: All Fox's stations are Fox TV network affiliates except KDFI-TV (independent); all Chris-Craft stations are UPN affiliates except KTVX (ABC) and KMOL-TV (NBC).

**YOU KNOW
HER NAME...**

**WE'LL GIVE YOU
HER NUMBER...**

#

#1

THE
WEEKLY
FIRST-RUN
ACTION
HOUR!



VIP

STARRING
PAMELA ANDERSON

[PROGRAM]

[HH RTG]

#1 VIP

3.8

#2T STARGATE

3.6

#2T XENA

3.6

#4 BAYWATCH HAWAII

3.4

#5 BEASTMASTER

3.0

#6 EARTH: FINAL CONFLICT

2.6

#7 LOST WORLD

2.5

#8 RELIC HUNTER

2.3

#9T PENSACOLA

2.2

#9T OUTER LIMITS

2.2

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UPN shows 'Moesha' (l) and 'Star Trek: Voyager' are hits, but the future of the network is in doubt—or at least in flux—in the wake of last week's surprising Chris-Craft deal.



been supportive."

Paramount stations need UPN

Whether UPN's letter had a calming effect was unclear. Dave Hanna, chairman of the UPN affiliate board of advisers and president of Lockwood Broadcast Group, which operates WUPV(TV) Richmond, Va., said, "I'd be lying if I said that everybody didn't have an [unsettling] initial reaction. There's been some concern." But he said the affiliates he's talked to aren't in panic mode. "It's too early for that, and I don't think anybody knows how this whole thing is going to shake out."

If the Chris-Craft stations don't re-up, UPN has other intriguing options, including possibly signing the Young stations in Los Angeles and San Francisco. Another possibility is aligning with USA Networks Inc. Barry Diller has confirmed he wants a partner for his broadcast station group, which has outlets in seven of the top-10 markets, including the top four.

"I don't believe Mr. Karmazin paid all the money he paid for 19 television stations as part of the Paramount station group family to not have a network affiliation," Hanna said. In fact, he said, the valuations of those stations would be "slashed" if UPN suddenly went dark.

UPN President Dean Valentine concurs. "Mel likes UPN, and I think Mel would like for us to stay alive," he says. "It's not like anybody is rushing to figure out a way to shut it down. People are rushing for ways to find how this asset can grow."

Valentine says that UPN had a 48% increase in upfront sales, to \$170 million (excluding the WWF, which is sold by the WWF). Others say that UPN's losses are getting smaller—they will shrink from \$180 million in 1998 to under \$100 million in 2000.

But others are fanning the flames of the UPN doomsday scenario, not the least of whom is UPN competitor Bud Paxson,

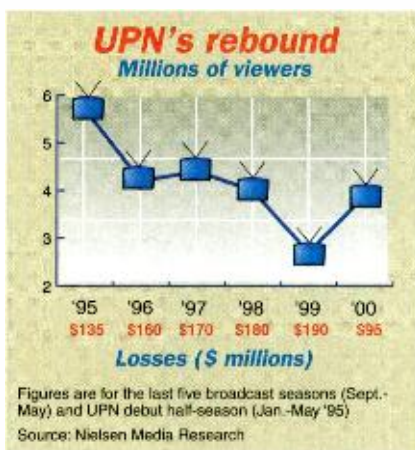
who runs start-up network PAX TV, in partnership as of last year, with NBC.

The Fox deal will likely mean the end of the line for UPN and a big boost to his network, Paxson said. "I just think this is extremely good for our industry, and I think it is also the demise of the Paramount Network ... and then there were six."

But not for long. Paxson said he believes Murdoch will opt to develop a second Fox network, as opposed to venturing with Viacom on UPN.

Duopoly is the key

Despite all the talk about UPN, the deal's big drivers—from a revenue-



and-profit standpoint—are the duopoly opportunities. Four come with it—in New York, Los Angeles, Phoenix and Salt Lake City. In Salt Lake City, both the Fox and Chris-Craft stations are among the top four most-watched stations, and, therefore, joint ownership is barred. Fox said it would dispose of Chris-Craft's ABC affiliate there.

According to Fox's Stern, in just the top two markets, the group will generate \$1 billion in revenue and \$500 million in cash flow in 2002 after adding Chris-Craft's WWOR-TV New York and KCOP-TV Los Angeles to the fold. That's as much as the entire 23-station Fox

group made in 1997.

The numbers demonstrate the huge lift in sales and profits that dual-station ownership brings to bear in a television market and why Fox is a big believer in the duopoly strategy. Indeed, Stern said that the company intends to create as many as 15 duopolies by the time it closes the Chris-Craft deal and swaps and sells stations to comply with the station-ownership cap. That cap limits any group to covering no more than 35% of the nation's 100 million TV homes.

For big groups, the beauty of duopoly is twofold: It dramatically increases ad-revenue share at a fraction of the cost, and a second station in a market doesn't count against the cap.

Fox will have to do a lot of swapping and selling to remain under the cap. It's already at the 35% limit and buying Chris-Craft will bump it 40.5%. Fox will need to dispose of stations covering at least 1.2 million U.S. TV households to get back under the cap.

Stern said that even if the cap were lifted to 40% (which won't happen unless George Bush gets elected president), if it's a choice between extending reach or doing duopolies, Fox will take the duopolies. That's because the profit margins are higher. Fox's average profit margin is already approximately 50%. But its one current duopoly, in Dallas, has a margin of 60%.

"We think this is going to be the standout duopoly deal in broadcasting," Stern told financial analysts last week. "We think that the same way we redefined the business with the New World transaction, we're going to redefine the business with the Chris-Craft acquisition." Fox doubled New World's profits in two years. The New World deal helped Fox win the rights to the NFL, which helped solidify its status as a "major network."

But it's not just duopolies. When the regional sports networks are considered, some Fox markets will have triopolies and in the case of Los Angeles, where Fox has two sports networks, a "quadopoly." Stern said Fox already has 15 markets where it cross-sells between TV and regional cable networks. "In Los Angeles, we'll have more sales leverage than anyone in any market in the country."

Turning around the Chris-Craft stations, which has profit margins in the mid-30% range, said Stern, should be easier than turning around the New World properties, because of the cost savings of running two stations in a market.

"You can run a second station with

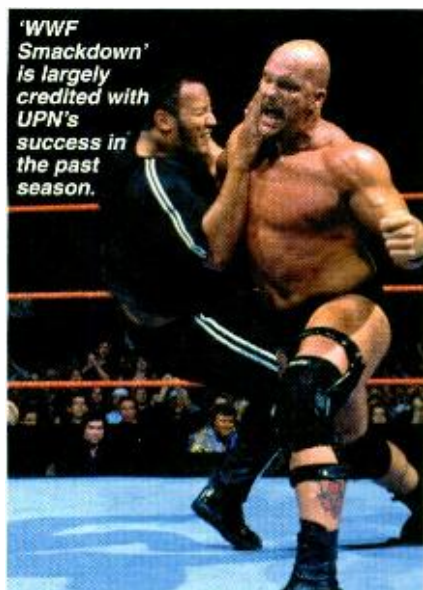
5% to 15% of the manpower of the primary station and 2% of the equipment," said Stern. The profit margins of Fox's duopolies should average between 55% and 65%, he said. This year, the Chris-Craft stations will earn \$180 million in cash flow. By 2002, the first full year they'll be under Fox ownership, that number should rise to \$300 million.

Postpartum?

Murdoch may have a tough choice in New York—sell his beloved and right-wing *New York Post* or forgo a TV duopoly. From a dollars-and-cents standpoint, it's a no-brainer. It's better to own Fox's WNYW(TV) and Chris-Craft's WWOR-TV than to own WNYW(TV) and the *Post*. But Murdoch is fond of having the editorial punch provided by the *Post*. Washington insiders say he won't get another waiver of the newspaper-TV cross-ownership rule that now allows him to own the *Post* and WNYW(TV).

Some saw last week's deal as the revenge of Chris-Craft's Herb Siegel. After a legal tussle over a buy-sell option, Chris-Craft was forced to sell its half interest in UPN to Viacom for a paltry \$5 million. That's for a network in which Chris-Craft had already invested \$400 million over the last five years.

To make matters worse, it seemed then that the only company interested in buying out Chris-Craft was Viacom—for a price well below the \$100 a share that Herb Siegel was looking for. If the deal does go through, for the \$85 per share price that Fox has offered, the Siegels—Herb and his two sons Bill and John, who help run the business—stand to make close to \$2 billion. ■



The uncertainty of UPN

Netlet's future may be up in the air, but News Corp. buy may be a very good thing for Twentieth Television

By Joe Schlosser and
Susanne Ault

News Corp.'s acquisition of 10 Chris-Craft stations means Fox's syndication division, Twentieth Television, is now sitting in the catbird seat in the nation's top two markets, and it means producers, actors and agents are more nervous than ever about the future of UPN.

"I'm praying it doesn't fold," said one top Hollywood producer with a series on UPN next season. "I'm getting no reassurances, and I'm getting no reassurances because no one knows what's going to happen. Despite what anybody in town says, none of us know what's going on."



UPN President Dean Valentine is playing the odds that the network will survive.

The corporate symbol for UPN, the 5-year-old network that is coming off a strong year with *WWF Smackdown* and a popular Monday night of comedies, should be a question mark. Will UPN even make it through this season? Will News Corp. and Viacom work together on UPN? Or will the Chris-Craft stations in the top markets, New York and Los Angeles, be turned into Fox II outlets?

UPN President Dean Valentine, who says he's "hardened" from being in these situations for several years, spent much of the week trying to calm producers, affiliates and actors.

"Until this whole thing is settled, I think people are going to be somewhat nervous," says Valentine. "I think most people accept what we've been saying, that the odds are very, very strong that we are going to continue to be here and functioning this season. There is no guarantee to any of this, but we have weathered so many storms that I'm optimistic that we will weather this one too."

Valentine says he and other UPN executives were still receiving pitches

for potential 2001-2002 series last week, and a number of producers working on series for this fall at UPN said they were going "full throttle" on getting shows ready. This season is the finale for *Star Trek: Voyager*, and *WWF Smackdown* is in the final season of a two-year deal. But, pending the outcome of an appeal from USA Networks, UPN owner Viacom will likely retain the broadcast rights to *WWF Smackdown* through 2003-2004.

No matter what happens at UPN, a number of Fox programmers seemed excited about having a bigger canvas to play with. "Whether its Fox II or whether it remains UPN, I think it's going to represent a lot more programming opportunities for us either way," said one top Fox programmer. "It's a lot of real estate and a lot of opportunity."

Twentieth Television, the producers of first-run series like *Divorce Court* and the distributors of Fox's top off-network syndication efforts like *Ally McBeal*, has suddenly moved into a new realm among syndicators. With the 10 Chris-Craft markets added to the already-large Fox owned-and-operated stations group, Twentieth Television now has two stations to place its wares in some of the nation's top markets, including the two biggest: New York and Los Angeles.

"Fox is in the driver's seat; they have more clout now, there's no doubt about it," says one rival syndication executive. "The ante or compensation you're going to have to pay to put your show on in New York or Los Angeles could be astronomical," said another syndication executive.

But if UPN were to disappear entirely, and the affiliates now carrying the network signal have to turn to syndicated programming, it could be good news for the syndication community.

"It could open up more desirable time periods in many key markets, and it could be a boon for the Pearsons and MGMs of the world," says Bill Carroll, vice president and director of programming at Katz Television. "It could mean that their key weekly product could end up in prime time, compared to where it is now." ■

Taking 'Survivor' lessons

CBS could reap \$40 million to \$50 million in ad revenue from the final three hours

By Joe Schlosser

How big is *Survivor*? At a Democratic National Convention fundraiser in Los Angeles last week, First Lady Hillary Rodham Clinton begged CBS Television President Les Moonves to clue her in to the winner. He wouldn't budge. "Oh come on, who am I going to tell?" Mrs. Clinton asked.

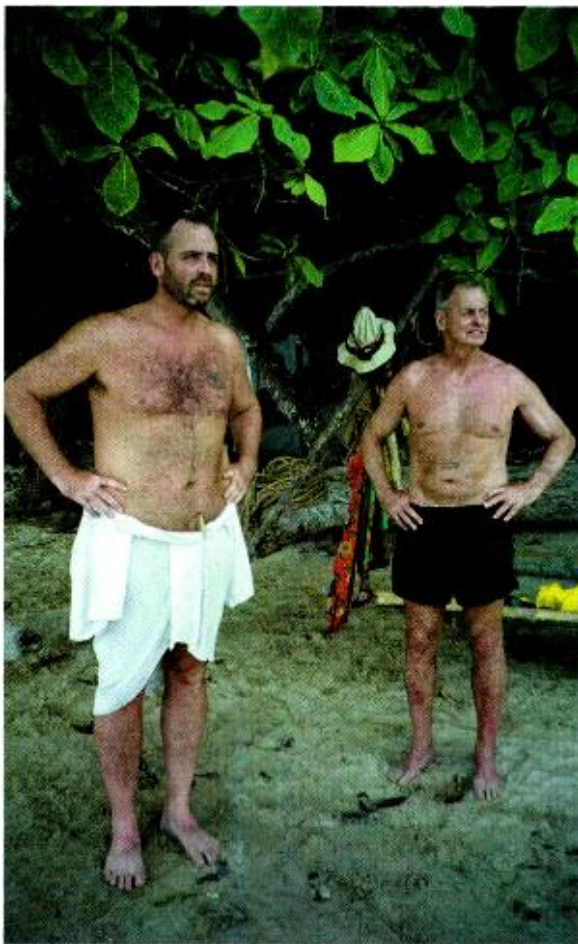
The answer—supposedly only a couple dozen executives inside CBS know it in advance—is coming this Wednesday, as CBS is set to end the three-month-long saga with a three-hour send-off. That includes a two-hour finale, where one of the four remaining survivors will be awarded the \$1 million prize, and a one-hour reunion show hosted by CBS News personality Bryant Gumbel.

Survivor ratings have done nothing but improve since its June debut and advertisers are lining up to get in on the last night of the series as though it were the Super Bowl.

Advertising industry sources say CBS could reap between \$40 million and \$50 million in advertising revenue from the final three hours of *Survivor*—not to mention priceless promotion for the network's fall lineup. Thirty-second spots for the finale are going at \$600,000 and up. That's about \$100,000 more than an average 30-second commercial during an original episode of NBC's *Friends* and about \$250,000 more than ABC's *Who Wants to Be a Millionaire?* is taking in during the regular season, according to sources.

"This has gone beyond our wildest dreams," says CBS Entertainment President Nancy Tellem. "It was something that caught our attention as a concept and we thought it was worth the risk of running during the summer. But as it has gone on, it has gone beyond anything we could have expected."

Tellem and fellow CBS executives are amazed the secret ending has not



Richard Hatch (l) and Rudy Boesch are among the four finalists vying to win \$1 million from 'Survivor.'

slipped out, since many of the contestants have been back in the United States for more than a month now. But the Nielsen numbers keep rolling onward. In its last regular installment (Aug. 16), as Dr. Sean was kicked off the island, close to 29 million viewers tuned in and *Survivor* outdrew all of the other network competitors combined by nearly 8 million viewers.

Many advertising executives were clamoring to get in on the action last week, imagining what ratings could come with the finale.

"There has never been anything like this in August," says Paul Schulman, president of Schulman-Advanswers NY. "The only thing that could get numbers like this would be the Summer Olympics. If you were introducing

a movie on Friday night, could you think of a better place to be than *Survivor* on Wednesday night?"

Adds Francis Anderson, communications strategist at TWA/Chiat Day, "This is a weekly show that's attracting numbers equal or better than that of event TV. Plus, *Survivor* has been able to pull in that elusive young demographic, something CBS wasn't doing too much of beforehand."

When *Survivor* debuted in June, CBS had an exclusive nine advertisers involved in the series, including Reebok and Dr. Scholl's. Thirty-second spots went for about \$100,000 sources say. But more recently, with the ratings spiral, advertisers were paying close to \$400,000. A certain number of advertising spots were left unfilled at the outset of the season and have been selling out weekly since July.

The first nine advertisers have been given the first dibs on exclusive advertising spots for the second *Survivor* series, which is slated to debut Jan. 28 from the Australian outback.

"Next season's asking ad rate will be much more than this summer's regular episodes," says Schulman. "And the final episode of the second version will also be a premium price as well."

The question is how CBS keeps viewers excited about *Survivor 2*, when it won't run until after the Super Bowl.

They'll hype it early and often, of course.

"At the end of the broadcast Wednesday, you are going to get your first glimpse of what's to come in Australia," says Tellem, referring to *Survivor* host Jeff Probst's report from the next *Survivor* site. "There is going to be a lot of *Survivormania* continuing. There may be a time when it isn't on everybody's minds, but believe me, by the end of the Super Bowl, which we're televising, people will be preparing for it." ■

—*Susanne Ault contributed to this story*

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Week of August 14 - 18

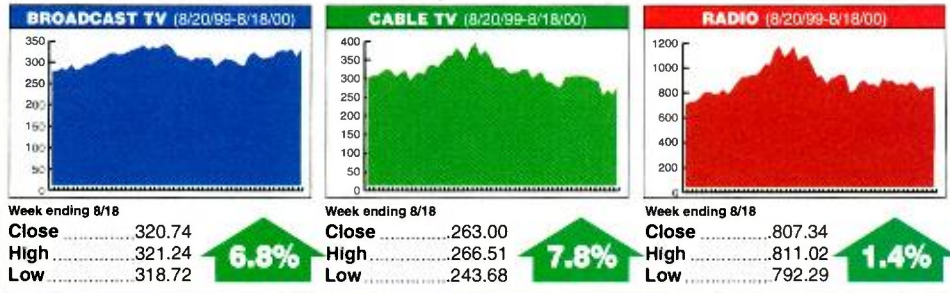
WINNERS

	8/18	% change
Chris-Craft	\$79.63	28.43
Charter Comm.	\$16.63	22.58
Valuevision	\$20.69	21.25
Insight Comm.	\$15.31	15.02
Comcast Corp.	\$38.13	14.88

LOSERS

	8/18	% change
Cumulus Media	\$7.75	(17.88)
Regent Comm.	\$6.13	(10.09)
Liberty Digital	\$24.50	(9.89)
Mediacom Comm.	\$13.56	(9.58)
Unipix Ent.	\$9.94	(6.25)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Thomson huddles with CBS on hi-def

Will sponsor broadcasts of Super Bowl, AFC playoffs

By Glen Dickson

In its first significant HDTV programming announcement for the 2000 television season, CBS has struck a deal with Thomson Consumer Electronics to underwrite CBS' high-definition broadcast of Super Bowl XXXV, as well as four American Football Conference playoff games.

CBS, which has relied on Mitsubishi and Samsung to sponsor HDTV prime time series and movies in the past, is expected to announce several more HDTV programming deals in the coming weeks. A safe bet is that Mitsubishi will sponsor CBS' HDTV broadcast of the U.S. Open tennis championships, as it did last year. Industry sources also suggest that CBS will continue to offer regular HDTV prime time programming, although it probably will be underwritten by a new consumer-electronics partner.

Thomson, the U.S.'s No. 1 color-TV-set manufacturer, sponsored CBS' HDTV broadcast of the NCAA Final Four last spring. Company spokesman David Arland says the NFL playoff games (AFC Wild Card, Sunday, Dec. 31, 2000; AFC Divisional Playoffs, Saturday, Jan. 6, and Sunday, Jan. 7, 2001; and the AFC Championship, Sunday, Jan. 14, 2001) and Super Bowl XXXV (Sunday, Jan. 28, 2001, from Tampa, Fla.) nicely coincide with the

peak TV-set buying season.

"It's a good vehicle at the best time of the year to sell television product," says Arland. "A lot of people buy new sets in January to watch the Super Bowl." He adds that Thomson isn't interested in sponsoring prime time series or in any other season-long deals.

"We're not interested in underwriting the season of any network," says Arland. "It's not our job. It's the broadcasters' job."

Thomson will cover CBS' production costs for the five HDTV games and has also committed to extensive advertising on CBS' analog programming this fall. The company will receive a promotional mention during the analog broadcasts of the NFL postseason games noting its HDTV sponsorship.

"The second generation of these deals has made the advertising component much bigger," says Martin Franks, executive vice president of CBS Television. "After all, these companies now want to sell sets. Sure, they want the programming on-air, but there's also the beginning of a more aggressive phase of advertising and marketing from firms that have product in the marketplace."

Thomson will focus its marketing effort on its 38-inch, \$3,799 integrated HDTV set, which can receive NTSC, ATSC and DirecTV pictures and started shipping this month. Arland says the



CBS last showed HDTV football in 1998, when its Nov. 8 broadcast of a New York Jets/Buffalo Bills game (shown here from the CBS control center) marked the first live HDTV sports event broadcast nationally. The network went on to show three more NFL games in HDTV that season.

company will probably tie a promotional offer into the Super Bowl broadcast, based on the success it enjoyed last spring, when it put together a promotional package for the NCAA Final Four, pairing a hi-res monitor and HDTV set-top for \$2,400.

While the Thomson deal is aimed squarely at the more-than 30 CBS O&Os and affiliates currently broadcasting DTV, Arland suggests that DirecTV might also carry CBS' HDTV production of the Super Bowl. There is a precedent: DirecTV nationally broadcast several NFL games produced by CBS in HDTV back in 1998.

A DirecTV spokesman said that while there were no concrete plans to broadcast the CBS HDTV games nationally, the DBS service will be meeting with Thomson and the NFL over the next few months to discuss the possibility. Such an arrangement would obviously also require the agreement of CBS affiliates. ■

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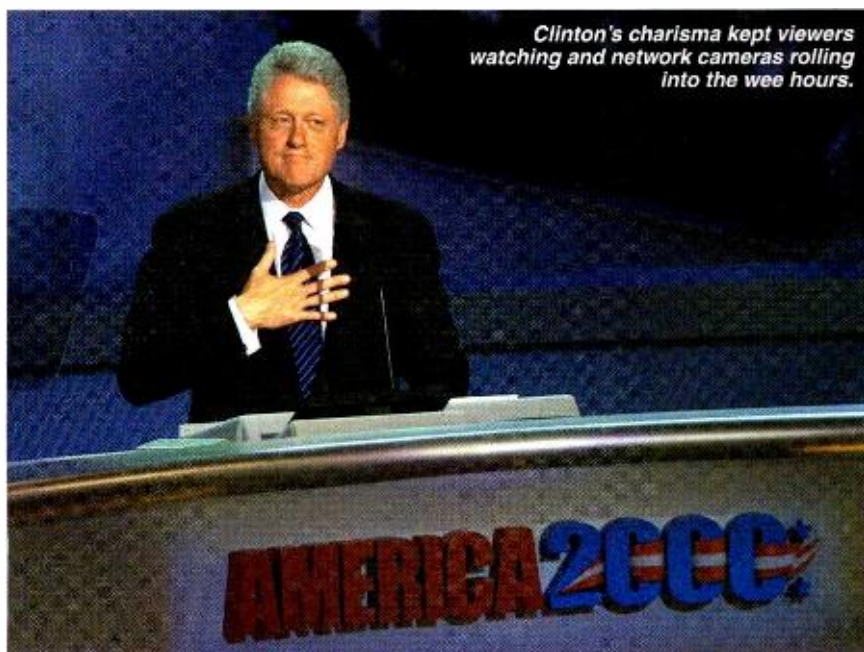
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GOP is PO'd

Calls network carriage of Clinton overtime 'corporate contribution' to Dems

By Dan Trigoboff

The Democrats closed the first full day of their nominating convention last week with a virtuoso performance by a slick huckster trying to sell his audience a bill of goods before skipping town.

But the cast of *The Music Man* could only be seen on C-SPAN's podium-intensive coverage or in monitors over the shoulders of network anchors as they brought out their talking heads to analyze President Clinton's just-completed valedictory address.

The President ended his speech characteristically late in the evening. And, according to Republicans, who had demanded that news networks devote no more time to the Democrats than they had to Republicans, the President's post-prime time finish damaged Grand Old Party interests.

While the President's farewell to the troops got broad exposure across all networks, Republicans were still smarting over NBC's decision not to run the first night of their convention

and other networks cutting parts of speeches from First Lady-hopeful Laura Bush and the popular retired General Colin Powell.

"The networks are essentially providing a corporate contribution to the Democratic Party," said Republican National Committee spokesman Bill Pascoe. "Everyone wants to get on the networks because the networks have the audience share. Of course it's their job to make that decision. We think they're doing their jobs poorly. Yes, he's the President. But he wasn't there as President of the United States. He was there as titular head of his party."

"We did not go in saying we were going to give this convention any more time than we did in Philadelphia," said Marc Burstein, ABC's executive producer for special events. "We planned to devote exactly the same time for both. Monday night, it ran over and we exercised editorial judgment. That's what we get paid for."

Perhaps the Republicans were victims of their own precision. Network producers had spoken in near awe two weeks before at the RNC's ability to time things so well, building in musical time-buffers from which they could smart. As a result, only a few of its proceedings went even a few minutes past

scheduled prime time.

"This convention is scheduled just as carefully," said PBS' *NewsHour* executive producer Les Crystal last week, "but the Democrats weren't always able to get their speakers to follow the schedule as carefully. Monday night they were counting on several senators to speak about three minutes each. Instead, they ran five-to-six minutes each."

"Is it fair to penalize us for actually holding to the schedule we released?," asked Pascoe. We understand that the networks think they screwed up at the Republican convention" after internal complaints that not enough time had been diverted from regular prime time schedules (B&C, Aug. 7).

"We recognize that they put themselves in a difficult situation. But just because some of them mouth off doesn't absolve them of the responsibility to provide equal time."

Yet viewer response, at least through the penultimate night of last week's convention, appeared to demonstrate greater interest in the Democrats.

Fueled by Clinton's address on the first night, when viewers stayed with the late speech way past prime time, the Democrats' first night drew millions more than the Republicans over the several networks carrying it—even a bump up from the same night in 1996. PBS alone drew 700,000 more from the 2.3 million it drew the first night of the GOP confab. Tuesday night's lineup of Jesse Jackson and Caroline Kennedy Schlossberg, though, recorded a sizable drop off—NBC skipped the convention in prime time that night—but Sen. Joseph Lieberman's speech Wednesday outdrew Republican rival Dick Cheney.

In cable, where, unlike the commercial broadcast networks, special political events mean a boost and not a ratings sacrifice, CNN maintained its top position and improved significantly on ratings from two weeks before. MSNBC, which ran a distant third for the Republicans, passed Fox News Channel this time. A spokesman for MSNBC said it was pleased with ratings for both conventions.

Commenting on the perception that Fox News is a haven for conservatives, executive producer Marty Ryan suggested that "about 75% of our audience are viewers who are political junkies, and maybe 25% are viewers who are conservative and don't want to watch Hillary and Bill Clinton. But we could not be happier with how we've done." ■

Whose clicker is it anyway?

'Giving power back to parents' a mini theme at Democratic Convention

By Paige Albiniak

The Democrats didn't spend a lot of time talking about the entertainment industry last week in Los Angeles, but three of the party's most prominent people pointedly mentioned the media.

Early in his acceptance speech, presidential nominee Al Gore said parents have the right to shield their children from offensive material.

"To all the families who are struggling with things that money can't measure, like trying to find a little more time to spend with your children, or protecting your children from entertainment that you think glorifies violence and indecency, I want you to know: I believe we must challenge a culture with too much meanness, and not enough meaning," Gore said.

"And as president, I will stand with you for a goal we all share: to give more power back to the parents, to choose what your own children are exposed to, so you can pass on your family's basic lessons of responsibility and decency. The power should be in your hands. The future should belong to everyone in this land."

On Wednesday, Democratic Vice Presidential nominee Joseph Lieberman mostly left the media-bashing to his one-time partner-in-press-conferences—former Education Secretary William Bennett—while he spent the day preparing his acceptance speech.

In a brief reference to the entertainment industry, Lieberman said: "No parent in America should be forced to compete with popular culture," and went on to praise presidential nominee Al Gore, while taking shots at the Republican Party.

And in President Clinton and the First Lady's Monday night speeches, only Hillary had anything to say about the issue.

"Why can't all of us, including the media, make sure that parents have control over what their children see on TV, in movies and in video games?" asked Rodham Clinton in a short talk that focused on promoting Al Gore.

But Hollywood provided a glittering backdrop for the convention. The Clin-

"I believe we must challenge a culture with too much meanness, and not enough meaning."

—Al Gore

"No parent in America should be forced to compete with popular culture."

—Joe Lieberman

tons on Monday night attended a party for approximately 10,000 on a Paramount Studios back lot complete with roller coaster. Tuesday night News Corp. and other companies hosted "Dodger Day" at Dodger Stadium. Cast members

of NBC's *West Wing* fraternized with staff members of the real West Wing on the Warner Bros. lot on Sunday night.

Telecommunications companies were among those who put on a huge Mardi Gras celebration for Sen. John Breaux of Louisiana, also on the Paramount Studios back lot.

Several Hollywood stars and executives—including Barbra Streisand, syndication and Fox Family executive Haim Saban and DreamWorks founder David Geffen—held lavish parties in their mansions, while other companies and politicians hosted multitudinous receptions in Staples Center lounges.

The week finished with the "Nomination Celebration" concert at the Shrine Auditorium, where the omnipresent Streisand, Enrique Iglesias, Boys II Men and Babyface performed and Whoopi Goldberg emceed. Ticket prices ranged from \$150 to \$20,000, reported the nonprofit Center for Responsive Politics, and the event was expected to raise \$2 million for the Democratic National Committee. ■



The decency duo: Lieberman and Gore condemn entertainment that 'glorifies violence and indecency,' but leave media bashing largely to Bennett.

Photo: Jonathan Alcorn / Zuma Press

Ness: One more year

FCC commissioner likely to receive Clinton recess appointment, sources say

By Paige Albinak

The Clinton Administration plans to give FCC Commissioner Susan Ness up to one more year in office, informed sources say.

Democrat Ness' term officially runs out when Congress adjourns for the year, likely in October. But the president may grant officials one more year when Congress is out through what is known as a recess appointment. Sources, including



Ness was first appointed in 1994.

a former Clinton White House official, say the president will exercise that power after Congress adjourns to maintain the FCC Democratic majority.

A Ness aide declined to comment, except to say that Ness

"enjoys serving the American public."

The president nominated Ness to a second five-year term July 1999. But Senate Commerce Committee Chairman John McCain (R-Ariz.) has made it clear that he does not want to confirm Ness and he has refused to schedule her nomination for a committee vote.

If Ness ends up with a recess appointment, she could only stay up to the end of the next congressional session or until someone new is appointed to fill her seat, whichever comes first. The constitution allows for recess appointments so that key positions don't remain empty just because Congress is away.

Leaving Ness in place would keep FCC votes tipped in Democrats' favor as long as the other commissioners stick around. If Ness leaves this fall and everyone else stays, the FCC would be evenly split along party lines. Chairman Bill Kennard and Gloria Tristani are Democrats; Michael Powell and Harold Furchtgott-Roth, Republicans. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

GOP's telcom trio

Three familiar Washington faces are acting as telecommunications advisers to Republican presidential nominee George W. Bush: AT&T Senior Vice President and General Counsel Jim Cicconi, FCC Commissioner Michael Powell and former FCC Chairman and Wiley, Rein & Fielding founder Dick Wiley. All are providing advice and counsel to the campaign, although telecommunications policy so far is low on the priority list. Sources say Powell is definitely on Bush's radar screen as an up-and-comer, with at least the FCC chairmanship in Powell's future, should Bush win.

Meanwhile, the Gore campaign is well stocked with telecommunications experts in addition to the VP himself. USTA President and former Gore Chief of Staff Roy Neel took a leave of absence to work for the campaign, as did former domestic-policy adviser and telecommunications counsel Greg Simon, who runs his own consulting firm in Washington when he's not stumping for the VP.

NEW YORK

Spot gains

National spot TV advertising was up 16% in the second quarter, to a little over \$2.9 billion, according to figures supplied by Competitive Media Reporting, the New York-based ad tracker.

Local-spot advertising was up 7%, to more than \$1.2 billion in the quarter. Total local-TV advertising (the national-spot and local-spot figures combined) was up 13.7% to a little more than \$4.1 billion. For the first half, national spot was up 18% to almost \$5.8 billion, while local spot climbed 8% to almost \$2.4 billion.

Total first-half local advertising was up 15% to almost \$8.2 billion. Much of the gains came from political spending, and the best is yet to come in that category because most

of those dollars are placed in October in the run-up to the election. But the first-half numbers are so good that the Television Bureau of Advertising has boosted its full-year projections for national spot to as much as \$12.3 billion, or 14% higher than 1999. Last year, spot was down 2.4%, the first drop since 1991.

High point for Lowe

Ken Lowe, the E.W. Scripps executive who has overseen the growth and development of the company's niche cable networks, is expected to be named CEO at a board meeting this Thursday. He'll replace William Burleigh, who is officially retiring, but who will stay on as non-executive chairman of the board. Lowe is credited with turning HGTV and the Food Network, into profit centers.

NBC signs Thongster

The guy behind current pop hit "That Thong Song" is going to work for NBC. Sisqo, the R&B star who has become a fixture on MTV, has been given a sitcom pilot commitment from the network. The pilot is a co-production of NBC Studios and Big Ticket Television, the producers of *Mo'Nisha* and *Judge Judy*. NBC says it is looking to develop a potential series with Sisqo for fall 2001.

Panasonic: Back into HDTV fray?

Although Panasonic wasn't able to reach a deal with ABC to sponsor HDTV broadcasts of *Monday Night Football* this season, a Panasonic source says the consumer-electronics giant is still interested in underwriting some HD programming. In fact, the source says, the company is talking to several networks. A likely partner is CBS, which has promised to continue its weekly offering of prime time HDTV programming even though Mitsubishi, its big HDTV sponsor last season, has decided not to renew its deal.

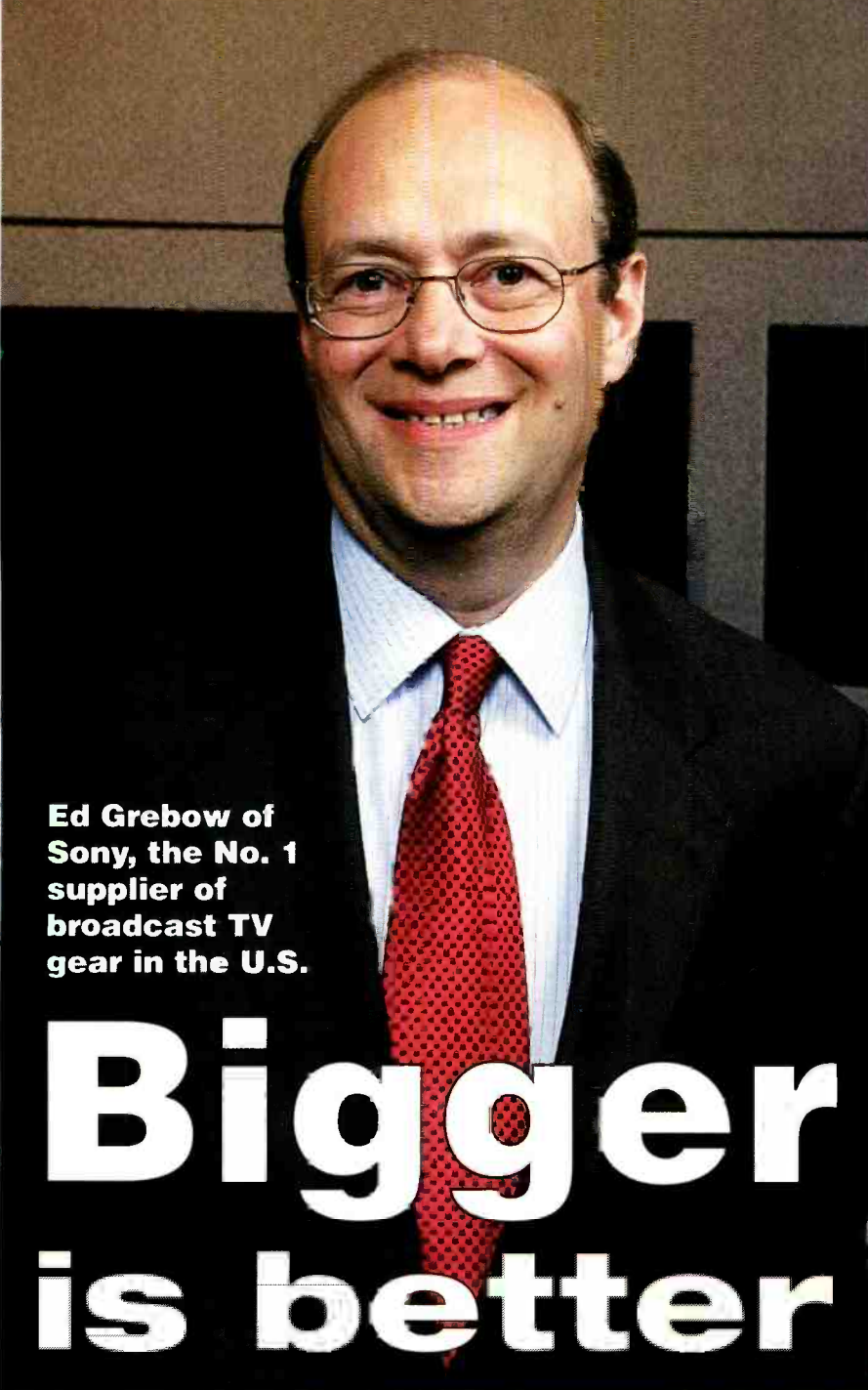
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The Sixth Sense now available on Intertainer.

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**Ed Grebow of
Sony, the No. 1
supplier of
broadcast TV
gear in the U.S.**

**Bigger
is better**

Ed Grebow is having fun behind the wheel of Sony Broadcast and Professional Company (BPC), the U.S.'s No. 1 broadcast-television equipment manufacturer. Grebow, 51, oversees a business with 1,300 employees and 3,800 products, ranging from low-end security cameras to film-quality HDTV production systems. Size doesn't faze Grebow, who spent 16 years in banking before beginning his broadcast career at CBS in 1988. Seven years at CBS were followed by stints at TELE-TV, where he oversaw technology for the star-crossed telco TV venture, and Chyron Corp., where he served as president and CEO. In this wide-ranging interview with *BROADCASTING & CABLE* Associate Editor Glen Dickson, he urges the television industry to settle lingering DTV-standard debates on modulation and copy protection, predicts that HDTV videotape will replace film for television production and muses on the growing role of consumer technology in Sony's professional products.

Come & See

Radio's future.

It's been a little over a year since you left Chyron to run Sony BPC, which you described at the time as the company "in the best position to take advantage of what digital television can offer across the board." How would you rate your progress so far?

We've made good progress in the last year. We have had a wide range of new products introduced. We've had record sales. We have had a lot of internal changes, and we've worked with an awful lot of broadcasters as they convert to digital. We've also had good success as professional video moves from being just a broadcast tool to being a tool that a lot of corporations and Internet companies and non-traditional video producers are involved in.

Leading up to NAB, a lot of traditional broadcast suppliers were repositioning themselves as being Internet-friendly, or even as Internet-equipment vendors. In your pre-NAB presentation, you conceded that Sony is still a hardware company, but one focused on the "broadband network era." What is Sony BPC's Internet strategy?

We are the leading manufacturer of hardware and systems both for broadcast video and for people who want to distribute video over the Internet. So most of our new products that were being introduced at NAB are intended to facilitate the repurposing of content. Broadcasters today want to shoot a piece, use it on the evening news, then use it on a magazine show. Then take it and use it on a cable network; then either simultaneously or subsequently, with some editing, use it over the Internet as well. And all of our servers and editors, and even our cameras now, will facilitate that repurposing of content. We have stated that, over time, all of Sony's professional products will talk to the Internet. That's our long-term goal.

Are you going to continue to have as broad a range of products, or do you see narrowing your offerings? You certainly partner with more third-party providers to come up with broadcast solutions than you did five years ago. Is there any area that you think might be whittled away?

We have 3,800 products today, and that number is not going to change significantly. Every year, we introduce new products and we discontinue others. There could be, over time, a slight reduction in the number of models just for efficiency's sake and to keep costs down. But the partnering activities are really to

"We have stated that, over time, all of Sony's professional products will talk to the Internet. That's our long-term goal."

bring us into new business areas. The one we most recently announced is our transaction with Panavision, where we partnered with Panavision for cinematography cameras. That's an area that Sony was never in before. If anything, that increases our product line. It doesn't reduce it.

A traditional criticism of Sony is that you are a "box manufacturer" that would rather sell a whole system than integrate with other manufacturers.

Although you talk about open systems and working with other manufacturers, some competitors say you haven't changed that much. Any thoughts?

We like nothing better than selling a broadcaster an entire station facility. We're the largest systems integrator, and we do more of those projects than anyone. But increasingly, the systems that we sell, the end-to-end solutions that we sell to broadcasters and others, consist of both Sony and non-Sony products. So we take very seriously our responsibility to provide the best end-to-end solutions. Hopefully, that will have a lot of Sony content to it. But it also will have non-Sony content. We take our commitment to open standards very seriously, and increasingly our products are built around SMPTE and other standards. We see increasing use of common platforms that we share with other manufacturers, and interoperability is what broadcasters want and what we're committed to today.

Your main competitor in the tape-equipment business, Panasonic, has significantly improved its market share over the past five years by focusing on one format, DVCPRO. Sony, on the other hand, has DVCAM, Betacam SX and the new IMX, its second MPEG-2-based tape format. You also have two HDTV formats. Do you have too many?

No one format is right for every application and every customer. So we have a product line that provides products for each customer segment and each of our industry groups. DVCAM has become the recognized leader for low-end videography, but increasingly for broadcast use. For ENG, SX has become increasingly popular. If you look at current sales, our market-share data says we're selling more SX now than DVCPRO. So SX is a terrific format. And we view Digital Betacam as being the format of choice for program distribution.

I don't see any of our current formats becoming obsolete any time soon. But over long periods of time, formats do

NAB Fall Radio Show

San Francisco

Booth #1528



change, and we will migrate to the best technology available.

Describe the progress of the IMX MPEG-2 format and its significance in Sony's overall DTV strategy. Before NAB, you spoke of positioning it alongside SX as a studio format.

We view MPEG as being the format of choice to move video and data throughout a facility. The IMX VTR is the way to do it. We have started taking orders, and we're supposed to start shipping in January. There's tremendous customer excitement about the format. But we haven't actually sold any, and nobody actually has it to work with yet. It's really too soon to say. But it does not replace SX. There is no IMX camcorder.

Besides production gear, in what other areas is Sony focusing its R&D dollars? What about transmission gear?

We don't aspire to make transmitters. There are a couple of companies that do a very good job of that. We are making a line of encoders. We have a new router coming. We are going to be introducing a master control switcher very soon. So we view transmission products—other than transmitters, transmission lines and antennas—as being very important.

I was thinking more of encoders and other compression gear. Considering how many silicon chips you buy for the consumer side for set-tops and such, there should be some manufacturing efficiencies there.

Well, the relationship between our consumer products and our professional products is an important one and a changing one. It used to be that a technology would first appear on the professional side of the business and then move into the consumer business. Today, we see the opposite happening, and so you will see consumer technologies in that role migrate into the professional line. So, I-Link [IEEE 1394, or Firewire] for example, is something that we're looking at introducing in some of our professional products. We've already started using Memory Stick in some of our broadcast products. You will see us taking advantage of consumer technology, particularly the economies you get from consumer volumes, in our professional and broadcast equipment wherever possible.

Most broadcasters, equipment suppliers and regulators would agree that the digital television movement is stalled in this country. What's the cause of the problem?

The transition to digital is not stalled at all. Broadcasters are moving rapidly to convert their facilities to digital. Digital transmitters are being installed, and certainly, on the production side, we see a lot of digital and HD production, particularly in 24p. What has gone much slower than any of us thought

or would have liked is HDTV transmission and broadcast.

There have been a number of causes for that slowdown: the lack of agreement on standards, both transmission standards and copy-protection standards; the shortage of programming; and the shortage of affordable consumer television sets in HD have certainly all contributed to that slowdown.

So what can be done to get it back on track? I remember you said at NAB that the FCC needed to close the modulation issue within 60 days.

Speed is of the essence. I've been saying that for a long time in several different companies now. The most important thing is that the uncertainty be eliminated for broadcasters and equipment manufacturers and consumer manufacturers, and for the public at large. Consumers need to know that if they buy an expensive digital-television set, it will not become obsolete because the standards change. And, likewise, broadcasters buying professional equipment need to have that same certainty.

So the most important thing that needs to be done is for the industries and the FCC to agree to a resolution of the open-standards issues. But the important thing to

note is that broadcasters and broadcast-equipment manufacturers have made tremendous investments in the digital conversion. So, while we're talking about the slowness of HD, we cannot ignore the fact that the broadcast industry has made massive investments in re-equipping itself for digital, and Sony has been a part of that.

Back in February, you predicted the FCC's confirmation of 8-VSB as the digital-modulation standard would "jump-start DTV this year." But in June, Sony's

consumer division delayed its introduction of new HDTV receivers for the year 2000, citing both engineering difficulties and marketplace uncertainty as contributing to the decision. What impact did that decision have on your business on the broadcast side, particularly in your discussions with potential customers for HDTV equipment?

The consumer television group has postponed some of its new products that they announced in January for the technical and business reasons that you mentioned. But that has no impact at all on what we do on the professional side in terms of equipment. And I don't think it has had any direct impact on our customers. It is one more sign of the issues that confront HDTV—the standards issues, the programming issues and the lack of receivers. So there's a chicken-and-egg problem that we've talked about for years, and we don't seem to be able to get beyond it very quickly.

Where, exactly, does Sony stand on the DTV modulation issue? Sony has been a longtime supporter of 8-VSB, but that has



"Consumers need to know that if they buy an expensive digital-television set, it will not become obsolete because the standards change."

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Tom Lookabaugh

President, DiviCom

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CEO, Harmonic

"People around the world are demanding better and easier ways to communicate. Access to information is changing the way we live. Harmonic and DiviCom are joining forces to enable this new era in broadband communications.

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I look forward to service providers embracing our new company. Our customers can continue to expect the world-class broadband solutions they need to bring new services to market faster."

www.harmonicinc.com 408.542.2500





been based on a set of business requirements. For traditional over-the-air broadcasting, we continue to believe that 8-VSB is a superior technology. If your goal is to do primarily mobile applications or data broadcasting, then I think there's an argument that COFDM would be better. Frankly, I don't think it matters which standard is ultimately chosen, as long as the decision is made and we stick with it. What we can't continue to have is the uncertainty.

While Sony has provided HDTV equipment for *The Tonight Show With Jay Leno* and several special HDTV events on NBC and CBS, the company hasn't underwritten any recurring prime time series or sporting event. Do you see that changing in the next year or two?

We support anything that can be done to increase the amount of HDTV programming, and we have a thriving business [chuckles] in lending equipment to companies that want to produce shows in HDTV. And we have actually paid to sponsor certain broadcasts in HDTV. But sponsoring recurring series is something that would be done by our consumer-electronics group, and they don't see a reason to do that until we have a full range of consumer HDTV products to promote. But we're spending a lot of money encouraging the production of HDTV programming, through product and through cash.

There has been a lot of talk about new datacasting services, with various station groups proposing to lease part of the DTV spectrum for data or starting their own multimedia programming services. Do you think those alternative business opportunities are to blame for the industry's lack of enthusiasm for HDTV? Or is it something else?

I don't think datacasting is to blame for the slowdown of HDTV. I think the FCC standard recognized that datacasting ancillary to video was an appropriate use of the spectrum. We see most broadcasters looking at datacasting services are looking to do it in addition to HD programming. There's enough bandwidth in the spectrum that you should be able to do both video and data. And, over time, as compression gets better and better, you'll be able to do even more. As long as it doesn't replace HDTV or traditional over-the-air broadcasting, I don't see anything wrong with datacasting as an additional service.

"As long as it doesn't replace HDTV or traditional over-the-air broadcasting, I don't see anything wrong with datacasting."

You mentioned the Panavision deal earlier. Describe the prospects for 24p HDTV production in the television community.

HDTV—despite its sluggishness for broadcast—is thriving in the production community for television. And we see 24p, as the video replacement for 35mm film, as having taken the television-production community by storm this year. For television, we see it being a very viable option. I would make a predic-

tion that in two years, over half the prime time television dramas and movies-of-the-week will be shot in HD 24p. This will happen quickly.

What are your goals for Sony BPC for 2001, and then five years out?

This year, our goals were pretty well articulated at NAB: digital asset management, cinematography and MPEG on the broadcast side are our high-priority goals. As you look further ahead, there's HDTV and bringing the price and capabilities of it to a point where broadcasters and, ultimately, consumers will embrace it.

We view digital asset management as the hub around which most of our other products will ultimately revolve. Broadcasters bringing content into their facility and then being able to use their digital asset-management system to edit it and repurpose it and transmit it to different kinds of devices, we think is central. You're going to be seeing announcements from us in that area.

The globalization of broadcast is important to us. More and more of our customers operate globally and want us to be able to support them globally. We see "outside-of-traditional broadcast" customers as being a growing area. We've had expressions of interest and some jobs from industrial companies that want to build big video networks. That's a growing area for us.

And the merging of our consumer and professional businesses, where it makes sense, to get economies of scale, to get increased capability—that's another long-term goal.

So we have big aspirations for the U.S. We're the largest equipment supplier to the broadcast industry today. We're the largest supplier to the professional-video markets, and we expect to continue to grow our market share. The future is very bright for Sony. ■

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Measuring the market

This special report looks at the top 10 manufacturers of broadcast TV gear—production and transmission—ranked by U.S. revenue. Creating such a list was a daunting task, as many broadcast-equipment companies are divisions of much larger electronics manufacturers that don't specifically disclose the financial performance of their broad-

cast businesses. Others are privately held companies that don't like to report specific numbers. Nonetheless, this special represents BROADCASTING & CABLE's best-effort calculation as to each company's chunk of the market, based on a combination of financial reports and interviews with company executives and industry experts.

The list represents a mix of companies that specialize in diverse parts of the broadcast plant, from tape deck and camera suppliers to transmitter manufacturers to infrastructure gear providers. The top 10 also has an international flavor, as two of the companies are divisions of Japanese electronic giants, one is a subsidiary of a Dutch conglomerate, one is based in the UK, and another calls Canada home. But all have a great stake in the U.S. market's digital-television conversion.

TOP 10

Broadcast TV equipment companies

- 1 Sony—\$600M
- 2 Panasonic—\$300M
- 3 Harris—\$265M
- 4 Avid—\$220M
- 5 Grass Valley—\$204M
- 6 Philips—\$125M
- 7 Pinnacle—\$100M
- 8 Quantel \$100M
- 9 Dielectric—\$60M
- 10 Leitch—\$56M

1

Sony Electronics Broadcast and Professional Co.

1 Sony Drive
Park Ridge, N.J. 07656
201-930-1000
800-686-SONY
800-249-7669
www.sony.com/broadcast

ANNUAL U.S. REVENUE: \$600 million

TOP EXECUTIVE: Edward Grebow, deputy president, Sony Electronics, president, Sony Broadcast and Professional Company (Sony BPC)

BUSINESS: This division of the \$12 billion Sony Electronics company provides advanced audio/video equipment and systems integration to the broadcast, production, business, industrial, government, medical and education markets. Products are focused on broadcast acquisition, production, storage and data management, and include studio cameras, camcorders, tape decks, editing systems, video and audio switchers, video servers and robotic data-tape archives. In addition, Sony BPC provides signal processing and routing gear, MPEG-2 digital-compression gear, monitors/displays and professional audio equipment.

STRATEGY: Sony is focused on developing products to ease the transition into digital television and broadband networking. It has created a new MPEG-2 tape format, IMX, which will begin shipping in January, and recently introduced DTF-2, a data-tape format designed for digital asset-management systems. Its HDCAM format is the leading gear for HDTV production, and Sony has partnered with Panavision to tackle the electronic-cinematography market with 24-frame progressive HDTV products. At NAB, Sony delivered "Cinetour," the first 24p HD broadcast-production truck, to All Mobile Video of New York. The 50-foot truck

can be switched between HD and SD for on-site post-production at live events. Sony has already outfitted several production trucks for National Mobile Television with 1080i HDCAM equipment that provides simultaneous HD and SDTV feeds. The trucks have been used by Madison Square Garden and CBS for HD production. Systems integration is a growing business for Sony BPC, which will derive \$120 million in revenues from its San Jose, Calif.-based systems division this year. Its biggest current project is supporting NBC's Olympic production in Sydney, Australia. Sony BPC is also working on a contract, worth an estimated \$1 billion, to provide three million digital cable set-tops to Cablevision. The deal includes headend integration and software development, which is being handled at Sony's software lab in San Jose. Software in general is becoming increasingly important for Sony, which is deriving significant revenues by developing custom solutions for digital asset management, digital newsroom operations and other applications. "In the digital era, it's no longer a matter of selling a box here and there—you are redefining workflow," says Sony's Alec Shapiro. "We want to consult with stations on their workflow and figure out how we can improve and enhance those processes."

2

Panasonic Broadcast & Television Systems Co.

3330 Cahuanga Blvd. West
Los Angeles, Calif. 90068
323-436-3500

www.panasonic.com/host/broadcast.html

ANNUAL U.S. REVENUE: \$300 million



TOP EXECUTIVE:
Warren Allgyer,
president

BUSINESS: Panasonic Broadcast & Television Systems is one of more than 50 North American operations under the umbrella of

Matsushita Electric Corporation, the principal North American subsidiary of Matsushita Electric Industrial Co. Ltd. of Osaka, Japan. The company provides broadcast and professional video and audio products and systems. Products include camcorders (DVCPRO, D-3, DV, S-VHS, VHS formats); studio, ENG and EFP cameras; VCRs (DVCPRO, D-5, D-3, MII, S-VHS, VHS formats); high-definition VTR processors; duplication recorders; DVCPRO laptop editor; automated record/playback library systems; video-production switchers; videotape (DVCPRO, D-5, D-3, MII, S-VHS, DAT); desktop video-production systems; postbox nonlinear editing systems; editing controllers; broadcast monitors; power amplifiers; audio mixers and processors.

STRATEGY: Panasonic claims that DVCPRO has been the most rapidly adopted broadcast-video format in history. The digital-acquisition format is moving toward high-definition, as evidenced by recent product introductions such as the AJ-HDC27A 30 fps/60 fps dual-frame rate-progressive scan (720p) DVCPRO HD camcorder.

3

Harris Corp., Broadcast Communications Division

4393 Digital Way
Mason, Ohio 45040
513-459-3400

www.broadcast.harris.com

ANNUAL U.S. REVENUE: \$265 million*



TOP EXECUTIVE:
Bruce M. Allan,
president and general manager

BUSINESS: Harris is the largest U.S. manufacturer of analog and digital television transmitters, systems and services.

Products include analog and digital television transmitters and DTV excitors, DTV encoders, radio transmitters, studio systems, mobile broadcast systems, radio-studio products, automation systems and systems integration for studio and mobile systems.

STRATEGY: In February, Harris decided to get out of the antenna business, selling its antenna division to SPX Corp.'s Dielectric Communications, the largest U.S. manufacturer of TV and FM broadcast antennas. A month earlier, the company acquired Louth Automation, a media-management and automation company, and renamed it Harris Automation Solutions. Harris sees data broadcasting as one of the primary new revenue-generating opportunities for terrestrial broadcasters in the next few years. Because of that, the company signed a distribution agreement in April 1999 with SkyStream Corp., which supplies data and conditional-access broadcast-networking equipment. Recent R&D has yielded improved efficiency and coverage range of its Diamond UHF solid-state digital transmitter.

*Estimate includes revenue of recently acquired Louth Automation. Harris Corp. is publicly traded (HBC).

4

Avid Technology Inc.

One Park West
Tewksbury, Mass. 01876
800-949-AVID; 978-640-6789
www.avid.com/broadcast

ANNUAL U.S. REVENUE: \$220 million



TOP EXECUTIVE:
David Krall, president and CEO

BUSINESS: Avid provides digital audio and video tools for film, television, interactive content, TV news and corporate communications.

Products include the Symphony nonlinear finishing system, Media Composer nonlinear editing system, Xpress editing system, NewsCutter news-editing systems and the PDR 400, an enhanced Profile video server with DVCPRO compression that can be integrated with NewsCutter. Avid also markets newsroom automation products through Avstar, a 50/50 joint venture with the Grass Valley Group.

STRATEGY: Avid's pitch is "create once, publish everywhere," says Chas Smith, vice president of worldwide sales and marketing. Avid is ready to roll out the latest release of the Symphony, Media Composer and Xpress, which will have the capacity to publish to the Web in multiple formats. The push-button theme is evident in Avid's Unity for News, a networked news-production tool in its recently launched line of Avid Unity shared-storage products. Unity for News, designed to tie together the whole news production process, includes the NewsCutter 2.0 system and Unity elements such as MediaNet, Media-Manager and Transfer Manager. Meanwhile, Avid is extending its reach into digital media networks via its new Internet infrastructure division, Edgestreme Systems.

5

Grass Valley Group

400 Providence Mine Road
PO Box 599000
Nevada City, Calif. 95959-7900
530-478-3000
www.grassvalleygroup.com

ANNUAL U.S. REVENUE: \$204 million

TOP EXECUTIVE:
Tim Thorsteinson,
president and COO

BUSINESS: Grass Valley Group is a vendor of digital hardware, software and new-media products focused on content delivery

through interactive television, digital cinema, data-enhanced broadcasting and the Internet. Product lines encompass video-storage and production tools, including routers, switchers, modular products, digital asset-management and monitoring software, and Profile digital video servers. More recent introductions include the Kalypso Video Production Center product line.

STRATEGY: New products are GVG's lifeblood. It spent \$70 million on R&D in the past two years; Thorsteinson expects that, for the current quarter, 70% of sales will come from products introduced in the last year, driven by sales of the Profile XP media platform and Kalypso production switcher.

Microsoft has taken an interest in Profile XP, for example, working with GVG on interactive-TV initiatives. New-product introductions are done to enable broadcasters' transition to distribution of digital content over the air, Internet, interactive television and data-enhanced broadcasting at price points the company hopes will convince broadcasters to invest in digital. "We want to drive the conversion as opposed to waiting for it to occur," says Thorsteinson.

6

Philips Broadcast

2255 N. Ontario St., Suite 150
Burbank, Calif. 91504
818-729-7700
www.broadcast.philips.com

ANNUAL U.S. REVENUE: \$125 million

TOP EXECUTIVE:
Jeff Rosica, vice president, general manager, North American sales

BUSINESS: Philips Broadcast encompasses all the Philips-branded tools to acquire, produce, store,

retrieve and deliver digital content, such as television cameras, video servers (MediaPool), production switchers, routing equipment and signal processing. The business unit is part of Philips Consumer Electronics, a division of Royal Philips Electronics of the Netherlands.

STRATEGY: As the marketplace for digital appliances opens up, it's expected that mobile phones, wireless devices and PDAs that can receive streaming video will open up the amount of content available and how that content is produced, says Mike D'Amore, vice president of business and technology development. Toward that end, Philips is active in standards groups looking to define common sets of metadata—or data about the data that's being broadcast—that can be applied from the moment the data is gathered.

The Philips Broadcast group that builds the MediaPool server is working on asset management and content editing, with the ultimate goal of creating specialized software applications that can be run on universal or off-the-shelf hardware. Philips won accolades at NAB 2000 for its SD/HD switchable, 9.2-million-pixel LDK-6000 high-def camera.

7

Pinnacle Systems Inc.

280 North Bernardo Ave.
Mountain View, Calif. 94043
650-526-1600
www.pinnaclesys.com

ANNUAL U.S. REVENUE: \$100 million

TOP EXECUTIVE:
Mark Sanders,
president and CEO

BUSINESS: Pinnacle designs, manufactures, markets, and supports computer-based video post-production products to serve the broadcast,

desktop and consumer markets. Character generators (Deko desktop character generator, FXDeko on-air character generator, HD Deko500, PostDeko, Rocket for FXDeko, StillDeko graphic database search engine); digital video effects (Alladin Pro single- or dual-channel digital video-effects system, DVEXtremePlus); image and storage (Lightning image-management systems, MediaStream video servers, Thunder video servers); switchers (PDS 9000 2.5ME, 10-bit component digital live-production switcher); and test and measurement (Quality Advisor). Last August, the company completed its purchase of Hewlett-Packard's video communications division for \$12.6 million in cash and \$20.6 million in stock.

STRATEGY: While the bulk of Pinnacle Systems' revenues has been derived from sales of products such as DVExtreme and MediaStream, the company is branching out. The newly acquired Digital Editing Services and Montage Group Ltd. are expected to form the basis of the firm's Totally Networked News broadcasting and Webcasting solutions. The focus on digital content is apparent in product introductions, such as Rocket for FXDeko.

8

Quantel

Turnpike Road
Newbury, Berkshire, England,
RG14 2NE
44 (0) 1635 48222
44 (0) 1635 52335

ANNUAL U.S. REVENUE: \$100 million



TOP EXECUTIVE:
Richard Taylor,
executive chair-
man

BUSINESS: Quan-
tel is a designer
and manufacturer
of digital-image
processing and
manipulation
products for video

and film. Products include the Henry and Infinity effects editors, Editbox FX online editor, Hal video design suite, Clipbox embedded editing server, Cachebox server, Inspiration news production system, Paintbox, Domino film compositor, Picturebox still store, Moving Picturebox integrated clips-and-stills-transmission suite, and Chaser an Editbox interface that allows nonlinear HD finishing.

STRATEGY: In July, Quantel's management team completed a buyout deal worth 51 million British pounds (\$77 million U.S.), plus up to 57 million pounds (\$85.6 million U.S.) as further consideration to former owner Carlton Communications Plc. Executive Chairman Taylor assures customers that support will not suffer in the transition.

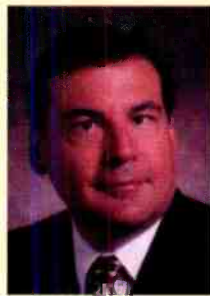
While the U.S. marketplace for Quantel's products has been hit by price competition and deferral of expenditures due to all the uncertainty regarding DTV standards, the company's plan going forward is to invest in R&D for existing products and new tools for content creators to exploit digital media in traditional and new channels.

9

Dielectric Communications

22 Tower Road
P.O. Box 949
Raymond, Maine 04071
207-655-4555

ANNUAL U.S. REVENUE: \$60 million*



TOP EXECUTIVE:
Lew Kling, presi-
dent

BUSINESS: Dielec-
tric, founded in
1942, designs,
engineers and
supplies broadcast
antennas for DTV,
NTSC (UHF and
VHF) and FM.

Other products include combiners, switches, diplexers, transmission lines, waveguides and dehydrators. The company claims the largest installed base of DTV and NTSC antennas worldwide. Its Maine facility houses engineering, CAD design, antenna-test facilities, manufacturing support and administration. In October 1998, Dielectric became a division of SPX Corp. following the merger of SPX and General Signal Corp.

STRATEGY: Dielectric jumped on the DTV bandwagon early and has grown accordingly. In 1998, the company constructed an 18,000-sq. ft. addition to its Raymond, Maine, facility to support growth in the DTV arena and provide more space for manufacturing and antenna testing. Another 6,000 sq. ft. were added in 1999 to house engineering offices and antenna-testing facilities. With its February 2000 acquisition of Harris Corp.'s TV antenna division, Dielectric gained a 12,000-sq. ft. facility in Palmyra, Mo.

*Parent SPX Corp. is publicly traded (NYSE:SPW).

10

Leitch Technology Corp.

25 Dyas Road
North York, ON M3B 1V7 Canada
416-445-9640
www.leitch.com

ANNUAL U.S. REVENUE: \$56 million*



TOP EXECUTIVE:
John A. MacDon-
ald, president/CEO

BUSINESS: Pro-
vides products to
store, switch, dis-
tribute, convert
and otherwise
process audio and
video, including
digital conversion

systems; video processing and distribution (Digital Glue, Genesis); control and monitoring; analog distribution amplifiers; routing; switchers; clock systems; test equipment; video servers (VR300, VR440).

STRATEGY: New President and CEO John MacDonald spent his first three months at Leitch developing a strategic plan for the digital age. Presented in February 2000, that plan suggests leveraging strength in broadcast-video processing, distribution and server products to reach into new markets—without alienating the company's core customers.

"The truth is, broadcasters today see themselves as a cable company, a telco, a Web-streaming company and a source of content," says Margaret Craig, president of the U.S.-based Leitch Inc. division.

Strategic acquisitions are also part of the plan; Leitch has acquired 30% of Path 1 Network Technologies Inc., including a technology-licensing agreement to include TrueCircuitry video-over-IP technology in its broadcast equipment. But Leitch is not phasing out its best-selling cross-point routers. Craig says the Path 1 acquisition provides an "evolutionary path" toward integration of traditional routers plus IP networking.

*For fiscal year ending April 30, 2000. Company is publicly traded (Nasdaq: LVIB).



Static is the first African-American teenage superhero on Saturday morning TV.

What's behind WB's Static Shock waves?

You've got Batman, Superman, Spiderman, The X-Men. Do kids really need another superhero? Denys Cowan thinks so. He's jolting The WB Saturday morning lineup with *Static Shock*, the comic book hero he co-created in 1992. It's got at least one thing going for it: *Static Shock!* airs after proven powerhouse *Pokémon*. But Cowan (the show's director) assured BROADCASTING & CABLE's Susanne Ault that his hero's strength goes far beyond that of mere mortal scheduling.

Who is Static Shock?

Static is Virgil Hawkins, a 14-year-old high school student who's exceptionally bright. But his smartness can get him into trouble. He's best described as a Chris Rock kind of guy at 14. As for super powers, he has the powers of electricity.

He can reverse polarity, so he can stick to walls like Spiderman. He can shoot (electricity) into the air and make signs appear like, "Bad guys—this exit," for the cops to find some guys that he's taken care of. He uses this to fight crime—makes the decision to do good, not use [his powers] for his own personal gain.

There are a number of TV superheroes out there. What does Static bring to the table?

He's better than all the other ones that are out there! First of all, Static is the first African-American teenage superhero on Saturday morning TV. I don't know if



Cowan: 'Static is not from the ghetto. He doesn't speak slang. He's a lot more reflective of the kids that I knew and grew up with.'

he's the first on TV, because we'd have to go back pretty far and we'd always find somebody.

Why has it taken this long to see one?

Because the world has changed. The old icons, Batman and Superman—Warner Bros. notwithstanding—were the norm for a long

time. But there are more minorities who have a greater say-so in what happens.

Will Static deal with issues that are important to the African-American community?

Static will deal with issues that are important to the African-American community, but also important to the world community, to kids universally. It's not an exclusive, black-only thing.

The things that Static deals with are problems that kids run into every day. Static grows up in single-parent household, which is one thing a lot of kids deal with, which is more the norm now, unfortunately. We wanted to show a realistic portrayal of what is happening today.

So you're careful to avoid stereotypes?

We don't have stereotypes—I'm not even going to say that 'might' offend—because usually they do. But we're not a stereotypical show. Static is not from the ghetto. He doesn't speak slang. He's a lot more reflective of the kids that I knew and grew up with. He's a stand-up guy. Of course, we believe parents should be the first role models. But if you're going to turn on the TV, we believe Static is a really great thing to watch.

Did last year's push for more diversity on TV have anything to do with the WB green-lighting your show for this season?

No, I don't think it did. I think that the network realized that Static would be a good property for them to do. It fits in right with what the WB is doing now.

Had you been pitching the show's concept for awhile?

Static wasn't pitched all over town, it was something the WB was aware of. Our supervising producer, Alan Burnett (producer of WB's returning *Batman Beyond*) is the one who knew Static as a (comic book) character made by the company Milestone Media that I started.

What we did was specialize in multicultural superheroes, the theory being that there were none, really, that showed a really different point of view. So we wanted to change that, and one of the characters we created was Static.

Would it be fair to say that it's more critical to show diversity in kids programming than in adult fare, given that children are so impressionable?

I'll tell you this, when minority kids see themselves represented on TV, it gives them an incredible sense of validation.

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GET WITH THE PROGRAM

By Joe Schlosser

Diversity diva

NAACP President and CEO Kweisi Mfume joined other minority leaders last week in welcoming Mitsy Wilson to Fox as its new senior vice president of diversity and vowed to keep an eye on the progress that the Big Four networks make on their groundbreaking diversity agreements.

Wilson was feted at a breakfast reception on the 20th Century Fox studio lot in Los Angeles (Aug. 14). The breakfast was also attended by a handful of congressmen and others in town for the Democratic National Convention.

"We look forward to working with you, and we hope that at this time next year, that the reforms that will be chronicled and reported by members of the press will suggest that there

has been clear and meaningful progress at Fox," Mfume told Wilson, who was formerly Times-Mirror's top diversity executive.

Do-it-yourself diversity

Kweisi Mfume (see above) also made some news of his own in Hollywood last week. The NAACP head is set to appear in an upcoming episode of UPN sitcom *Moesha*.

Mfume will play himself in the Nov. 6 episode in which he delivers a speech at Moesha Mitchell's fictional California University campus on the importance of voting. Election day's Nov. 7.

Bye, bye to American High

Fox's reality summer series *American High* was a critical success, but after

two weeks it wasn't pulling in *Survivor*-like numbers, and network executives quickly pulled the plug.

The 20th Century Fox-produced reality series averaged 3.5 million viewers in the Wednesday 9-10 p.m. block in its final outing (Aug. 9), according to Nielsen Media Research. Fox has scheduled repeats of *Futurama* in its place for the remainder of the summer.

It's nutty: Fox gets 'Klumps' rights

Fox has acquired the broadcast rights to *Nutty Professor 2: The Klumps* from Universal. Fox already has the broadcast rights to *Nutty Professor*.

Nutty 2 took in an estimated \$42.5 million at the box office in its first weekend this summer. Fox executives say they are still trying to determine when the current release

will be available for broadcast.

ABC takes the gold

For the second straight week, ABC won the weekly ratings race in total viewers and adults 18-49.

For the week ending Aug. 13, ABC averaged a network-best 9.9 million viewers and a 3.4 rating/11 share in adults 18-49, according to Nielsen Media Research. ABC's three episodes of *Who Wants to Be a Millionaire?* were enough to help counter CBS' two summer reality series, *Survivor* and *Big Brother*.

CBS finished the week in second place in both adults 18-49 (3.1/10) and total viewers (8.9 million).

NBC was third in both categories, averaging 7.8 million viewers and a 3.0/9 for the week. Fox was fourth with 5.8 million viewers and a 2.7/9 in adults 18-49.

UPN topped The WB in both categories, averaging 3.4 million viewers and a 1.4 rating in adults 18-49.

The WB averaged a 1.1 rating in adults 18-49 and 2.7 million watchers.

FCC signs off on \$23.5B radio deal

After many months, Clear Channel has cleared the decks on AMFM merger; it still needs buyers for seven stations

By Elizabeth A. Rathbun

Nearly a year in the making, Clear Channel Communications could settle its \$23.5 billion merger with AMFM Inc. by the end of this week.

The final hurdle in creating the world's largest radio company—some

850 stations strong—was FCC approval, which came last Tuesday (Aug. 15) after the stock market closed. Clear Channel's share price quickly reached a six-month high of \$85.81 during trading the next day.

Once the FCC issues its final order, Clear Channel could close on AMFM

within a week, says Randy Palmer, a spokesman for San Antonio-based Clear Channel. If the order is issued first thing today (Aug. 21), that could mean the deal will be closed by the end of this week, or, at the latest, by the end of next week. Clear Channel executives at one time hoped to close the merger by the end of June.

In the meantime, Clear Channel is looking for new buyers for seven radio stations, as the Justice Department requested. The department apparently thought the stations' would-be owners would control too large a share of the radio advertising revenue in the affected markets, Palmer explains. A Justice Department official could not provide further detail.

Also per Justice, Clear Channel

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

JULY 24 - 30, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1.	Wheel of Fortune	8.7	8.7
2.	Jeopardy	7.2	7.2
3.	Judge Judy	6.5	8.9
4.	Friends	5.3	6.0
4.	Entertainment Tonight	5.3	5.5
6.	Wheel of Fortune (wknd)	5.2	5.2
7.	Oprah	5.1	5.2
8.	Frasier	4.8	5.5
9.	Seinfeld	4.6	4.6
10.	Live with Regis	4.2	4.2
11.	Jerry Springer	4.1	4.5
12.	Drew Carey	3.8	4.3
13.	Judge Joe Brown	3.7	4.8
13.	Maury	3.7	3.8
15.	Friends (wknd)	3.6	4.0
15.	Hollywood Squares	3.6	3.6
17.	ER	3.4	4.1
17.	3rd Rock From the Sun	3.4	3.7
19.	X-Files	3.3	3.5
20.	Extra	3.2	3.2

TOP TALK SHOWS

Rank	Program	HH AA	HH GAA
1.	Oprah Winfrey	5.1	5.2
2.	Regis and Kathie Lee	4.2	4.2
3.	Jerry Springer	4.1	4.5
4.	Maury	3.7	3.8
5.	Montel Williams	3.2	3.2

According to Nielsen Media Research Syndication Service Ranking Report, July 31-August 6

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

plans to sell its 30% interest in the outdoor firm Lamar Advertising, Palmer adds. The Justice Department required the divestiture of 108 radio stations in 27 markets as well. So far, 101 of those stations have been sold for a total of \$4.2 billion, according to Clear Channel's Securities & Exchange Commission filing on Monday. Clear Channel announced last October that it would acquire AMFM's then-443 radio stations.

To meet Justice and FCC concerns, some \$1.3 billion worth of stations are going to minority-owned Radio One Inc. and Inner City Broadcasting Corp. "We're delighted to see [that]," says James L. Winston, executive director/general counsel of the National Association of Black Owned Broad-

Regis roars as other talkers whisper

Here's something you don't see every day: studio executives whooping it up after their talk show tumbles 29% in the ratings from the week before.

But they were doing just that last week after Buena Vista's *Live with Regis*, in its first time at bat without co-host Kathie Lee, scored a 4.2, compared to Lee's farewell week 5.9 average. That's because that number was still a home run in anyone's score book, topping last year's performance at this time by 27%, according to Nielsen Media Research for the week ending Aug. 6.

Live is up 17% from its season-to-date numbers and has held on to its second-place status among talkers.

But, like Lee's goodbye week, the influx of viewers skewed older. *Live* grabbed a 5.2 among women 55-plus, but only a 2.0 in the more ad-friendly women 18-49 bracket.

Live's rivals slipped less in the weekly household ratings, but with arguably more negative results. In a rare departure from the norm, the group's leader, *Oprah*, was pushed out of the top five syndicated series, down 16% to 5.1. Compared to the same time last year, *Oprah* is down 11%.

In fact, none of the 11 current talk entries improved. *Rosie* (2.5) was down 11%, recording her worst numbers for the third straight week. *Rosie* is also down 22% from the same time in August 1999. Following *Live*, were *Jerry Springer* (4.1, down 2%), *Maury* (down 8%, 3.7), *Montel* (3.2, down 6%), *Sally* (3.1, down 6%), *Jenny* (2.7, down 10%), *Ricki* (2.7, down 7%), *Martha Stewart* (1.6, flat) and *Queen Latifah* (1.2, down 8%).

Some of this could just be chalked up to traditionally low TV viewing levels in the summer. But with exception of *Maury* (up 6%), every talk show is down vs. this time last year, with seven in double-digit doldrums. In addition to *Oprah* and *Rosie*, others affected are *Jerry Springer* (down 21%), *Sally* (down 16%), *Jenny* (down 23%), *Ricki* (down 18%) and *Martha Stewart* (down 16%).

—Susanne Ault



'Regis' season-to-date ratings are up 17% over last year.



Clear Channel's Lowry Mays will preside over board with five members from AMFM.

casters. But "everything is a two-edged sword," he says. "The public interest is not well-served when any company owns 1,000 of the largest radio stations in the country." The FCC's final order could come out this week, according to FCC spokeswoman Linda Paris. She did not know why the agency's approval process took longer than expected. Clear Channel executives were counting on the FCC's OK

immediately after the Justice Department signed off on the deal on July 20.

While Commissioner Gloria Tristani will release a separate statement about the merger, it was not her office that delayed the deal at the FCC, as was reported, says William J. Friedman IV, Tristani's senior legal adviser. The commissioners had voted to approve the deal "substantially before the press release yesterday [Aug. 15]," although Friedman says he can't "recall exact dates."

Tristani was said to be concerned about language revolving around the definition of a radio market; past deals have given a group more stations than she would like ("Closed Circuit," Aug. 7). In fact, according to Friedman, "that subject really hadn't come up." ■



STATION BREAK

By Dan Trigoboff

In-flight drama

Adam P. Bradshaw, new news director at KTVX (TV) Salt Lake City, was witness to that bizarre incident on a Southwest flight last week in which a 19-year-old man went berserk, tried to crash the cockpit and then had a fatal heart attack while being restrained.

Bradshaw, who is in the process of moving from Los Angeles, where he'd worked at KCOP-TV, had noticed the young man's odd behavior as the man paced the plane, took someone else's drink from an attendant's tray, and lifted a pack of peanuts from the galley.

Bradshaw says he discussed the behavior with an off-duty policeman sitting behind him, and they agreed there was something wrong.

"His eyes looked like there was a ping-pong game going on there," Bradshaw notes.

When the young man bolted toward the cockpit, it took several men to tear him away from the door and restrain him. There were further outbursts: He was like a tornado until he appeared to pass out, probably having his heart attack, Bradshaw says.

"I looked at him as I got off the plane," and "I knew he was dead," Bradshaw adds.

Bradshaw had tried to call in the story to his newsroom, but the air phones on the new jet were not working. When he got to Salt Lake, he got a crew out quickly, and

other passengers were interviewed.

Area news outlets were awaiting the autopsy report last week for clues to the young man's behavior.

Costello meets KING-KONG

Pat Costello, who came to run CBS' WBBM-TV news department in his home town of Chicago a year and a half ago from Salt Lake City sister station KUTV-TV, said Monday that he is leaving to run the news departments at A.H. Belo-owned KING-TV and KONG-TV in Seattle.

Dave Lougee, who had the job, was elevated to general manager.

Costello's departure follows closely that of WBBM-TV Vice President and General Manager Hank Price, who is going to Hearst's WXII-TV Greensboro, N.C., next month, but Costello said the move had been in the works prior to Price's announcement and is unrelated.

"I'm not leaving something. I'm going toward something: a great television station, great group, at a great place," he said.

Costello helped launch Carol Marin's distinctive 10 p.m. news, which has received good reviews but has had trouble attracting a large audience.

Assistant News Director Danice Kern will serve as interim news director.

Virginia Beach newscast expands

WVBT(TV) Virginia Beach, Va., will expand its 10 o'clock newscast from half an hour to an hour beginning next month. WVBT is hoping to hit a 5 average rating and a 9-10 average share.

"There is an audience that wants this," said Jim Turpin who, as news director at WAVY-TV Norfolk, produces the WVBT news under an LMA. "We always knew somebody would start doing an earlier newscast and if we were going to lose audience, it would be great if it would be to us [to a sister station]."

A full hour will give WVBT nearly twice the time in late news as WAVY-TV, which also does morning, mid-day and early evening news and is the No. 1 station in the market. Eventually, Turpin said, the expansion should mean some staff additions. The syndicated *National Enquirer* TV show will be pushed back to 11 p.m. on WVBT.

Personal foul

A videotape obtained by KOTV(TV) Tulsa, Okla., and given to police indicating that girls' basketball coach Harry "Noonie" Red Eagle Jr., also son of the Skiatook school superintendent, had kept a hidden camera in a girls' locker room, led to the younger Red Eagle's resignation.

The tape had to be carefully blocked for television to obscure not



This videotape indicating secret surveillance of a girls' basketball team, obtained by Tulsa's kotv, led to the resignation of a basketball coach.

only the faces of the young women in various stages of undress, but parts of their bodies as well, News Director Carolyn Williams said.

There had been rumors locally of such a tape, and it was provided by a source the station has not named.

Local parents are pressing for far more punitive actions against the former coach.

Klansman in the can

The Ku Klux Klan leader charged with threatening and holding captive a TV news crew was in trouble again, for allegedly crashing into the car of a black man after a weekend rally.

WHAS-TV Louisville, Ky., reporter George Sells Jr. and photographer Heidi Thiel are pursuing civil charges against Grand Dragon Jeff Berry after, they charge, Berry kept them at gunpoint from leaving after Sells asked a question that angered Berry.

Berry was arrested and jailed last week in Hazard, Ky., after a confrontation with the black driver had Klansmen chasing his car and finally ramming it at a gas station.

All news is local.

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AUGUST 7-13

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC took six of Week 47's top-10 slots, including Monday's 'Vanished' special (1); CBS took the remaining four, shutting out NBC and Fox.

Week 47	abc	CBS	NBC	FOX	UPIN	WB
	7.7/13	6.2/11	6.3/11	3.2/6	1.9/3	1.7/3
MONDAY	8:00 13. ABC Monday Night Movie—Columbo: Ashes to Ashes 7.5/13	30. Big Brother 6.2/11 30. King of Queens 6.2/11 8. Ev Lvs Raymnd 8.3/14 17. Becker 7.1/12	42. Mysterious Ways 5.3/10 27. Law & Order 6.4/11	86. Opposite Sex 3.0/5 81. Ally McBeal 3.4/6	101. Moesha 2.0/4 95. The Parkers 2.2/4 103. Grown-Ups 1.8/3 104. Malcolm & Eddie 1.7/3	95. 7th Heaven 2.2/4 119. Roswell 1.3/2
	9. Vanished 8.2/14	49. Family Law 4.8/8	17. The West Wing 7.1/12			
TUESDAY	8.7/15	5.8/10	5.1/9	3.0/5	1.2/2	2.4/4
	2. Who Wants to Be a Millionaire? 14.7/27 11. Dharma & Greg 8.0/14 44. Norm 5.2/9 49. NYPD Blue 4.8/9	40. Big Brother 5.4/10 83. Ladies' Man 3.3/6 22. 60 Minutes II 6.9/12 29. Judging Amy 6.3/11	76. 3rd Rock fr/Sun 3.7/7 88. Sammy* 2.8/5 35. Frasier 5.8/10 32. Just Shoot Me 6.1/10 34. The West Wing 6.0/11	78. That '70s Show 3.5/6 78. Titus 3.5/6 91. American High 2.5/4 90. American High 2.6/4	128. Shasta 1.0/2 132. Dilbert 0.9/2 111. I Dare You! 1.5/3	95. Buffy the Vampire Slayer 2.2/4 91. Angel 2.5/4
WEDNESDAY	4.8/8	12.0/21	6.7/12	2.7/5	1.6/3	1.5/3
	78. Two Guys, A Girl 3.5/6 89. Norm 2.7/5 54. Drew Carey 4.5/8 51. Spin City 4.7/8 23. 20/20 6.7/12	1. Survivor 17.4/31 5. Big Brother 11.3/19 14. 48 Hours 7.3/13	44. Dateline NBC 5.2/9 14. The West Wing 7.3/12 12. The West Wing 7.6/13	85. King of the Hill 3.1/6 86. King of the Hill 3.0/5 95. American High 2.2/4 93. American High 2.4/4	119. 7 Days 1.3/2 101. Star Trek: Voyager 2.0/3	119. Dawson's Creek 1.3/2 108. Young Americans 1.6/3
THURSDAY	9.3/17	4.2/8	6.3/12	3.6/7	4.7/9	1.7/3
	56. Whose Line Is It 4.4/9 38. Whose Line Is It 5.5/10 4. Who Wants to Be a Millionaire? 13.5/23 6. 20/20 Downtown 9.4/17	42. Big Brother 5.3/10 58. Becker 4.3/8 83. Family Friendly Awards 3.3/6 54. 48 Hours 4.5/8	16. Friends 7.2/14 37. 3rd Rock fr/Sun 5.6/11 27. Will & Grace 6.4/11 38. Just Shoot Me 5.5/9 23. ER 6.7/12	77. Fox Thursday Night Movie—Boys on the Side 3.6/7	51. WWF Smackdown! 4.7/9	119. Popular 1.3/2 95. Charmed 2.2/4
FRIDAY	4.8/10	3.9/8	6.4/13	4.1/8	1.5/3	1.3/3
	60. Sabrina/Witch 4.2/9 67. Boy Meets World 3.9/8 73. Making the Band 3.8/7 67. Making the Band 3.9/7 25. 20/20 6.6/13	67. NFL Preseason Football—N.Y. Giants vs. Jacksonville Jaguars 3.9/8	47. Providence 5.1/11 20. Dateline NBC 7.0/14 20. Law & Order: Special Victims Unit 7.0/14	58. Beyond Belief: Fact or Fiction? 4.3/9 67. Guinness World Records 3.9/7	111. The Strip 1.5/3 108. Secret Agent Man 1.6/3	111. Baby Blues 1.5/3 104. Baby Blues 1.7/3 128. Young Americans 1.0/2
SATURDAY	4.5/9	4.3/9	2.7/6	5.0/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	56. ABC Saturday Night Movie—Mother Knows Best 4.4/9 44. America's Funniest Home Videos 5.2/10	73. Big Brother 3.8/8 81. Walker, Texas Ranger 3.4/7 51. Walker, Texas Ranger 4.7/9	60. NBC Saturday Night Movies—Richie Rich 4.2/9 65. The Pretender 4.1/8	60. Cops 4.2/9 48. Cops 4.9/10 40. AMW: America Fights Back 5.4/11		
SUNDAY	7.8/14	7.1/13	4.1/7	4.8/9	1.8/3	
	67. Wonderful World of Disney—New Adventures of Spin & Marty 3.9/7 3. Who Wants to Be a Millionaire? 14.2/23 7. The Practice 9.0/16	9. 60 Minutes 8.2/16 17. Touched by an Angel 7.1/13 26. CBS Sunday Movie—Heart Full of Rain 6.5/11	73. Dateline NBC 3.8/7 60. NBC Sunday Night Movie—Cutthroat Island 4.2/7	66. Futurama 3.3/7 67. King of the Hill 3.9/8 32. The Simpsons 6.1/11 36. Malcolm/Middle 5.7/10 60. The X-Files 4.2/7	108. 7th Heaven Beginnings 1.6/3 111. Steve Harvey 1.5/3 104. For Your Love 1.7/3 94. Jamie Foxx 2.3/4 95. For Your Love 2.2/4	
WEEK AVG	6.9/13	6.2/11	5.5/10	3.8/7	2.2/4	1.7/3
S-T-D AVG	8.7/15	8.1/14	8.0/14	5.5/9	2.6/4	2.4/4

Cable survived 'Survivor'

Early ratings suggest summer broadcast onslaught was toothless

By Deborah D. McAdams

This summer's broadcast blitzkrieg barely bruised cable. Despite the fascination with *Survivor* and *Big Brother* on CBS; despite the continuing power of ABC's *Who Wants to Be a Millionaire?*; and despite a relatively quiet news season, cable held fast this summer. Like last year, about 45% of the TV-viewing audience tuned in to ad-supported cable networks this summer, according to Nielsen Media Research data. Like last year, around 51% tuned into the broadcast networks.

That's not to say cable emerged completely unscathed. Slice the numbers a little smaller and the impact of cable's battle with broadcast becomes evident. Cable networks lost about one-tenth of a rating point (a rating point being roughly equal to 1 million households), while broadcast gained four-tenths. Broadcast executives have thus proclaimed the end of audience erosion, but the conclusion may be premature. Cable networks were up against more than just a national fetish for voyeurism and quick riches.

"There were no hurricanes to draw people to The Weather Channel," said

Brad Adgate, senior vice president and director of research at Horizon Media in New York. "There was no home-run derby between Mark McGwire and Sammy Sosa that created interest on ESPN. There was no stock-market madness creating business news. Those things didn't happen this year. Even in the conventions, people knew in March who was running against each other. All that affected cable's flatness."

There were also no major shows launched on broadcast networks last summer. This year, the introductions of *Survivor* and *Big Brother* stepped all over cable's traditional launch season. Both shows are doing double-digit ratings. Cable held its ground with blockbuster movie premieres and wrestling, but few of the nearly 50 new shows launched on the major cable networks this summer are reaching a 2 rating.

It's hard enough for cable networks to get attention for new shows under the best circumstances. If broadcasters with their massive marketing capacity make a habit of summer launches, life becomes even more complicated for cable-programming executives looking for a suitable timeslot for something no one's ever heard of.

"The most cluttered time is September, October and November ... but you can imagine a day when all the holes get closed by everybody. You just have to shout smarter, longer and better," said Stephen Chao, president of USA Cable. Chao launched three series this summer: *The War Next Door*, *Manhattan AZ* and *The Huntress*. All three shows have been praised by critics, but they still draw fewer people than repeated repeats of *Walker Texas Ranger*.

VH1 has had a heavy launch slate this year, with four new shows and a Wednesday-night movie franchise premiering this summer alone. Overall, VH1's prime time is up slightly from last year, largely on the strength of the movies. *Meat Loaf: To Hell and Back* and *Daydream Believers: The Monkees Story* helped pull up the 18-49 demographic by 54% on Wednesday nights. Of the four series—*Don't Quote Me*, *Sound Affects*, *VH1 Confidential* and



CABLE'S TOP 25

PEOPLE'S CHOICE

Viewers voted Sunday, Aug. 13, for Tom Selleck and Nancy Travis in 'Running Mates,' a TNT original movie that garnered a 5.6 rating/9.0 share.

Following are the top 25 basic cable programs for the week of August 7-13, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	67	7.0	5.6	5526	11.6
2	m/'Running Mates'	TNT	Sun	8:00P	120	5.6	4.4	4392	9.0
3	WWF Entertainment	USA	Mon	9:00P	60	5.5	4.4	4326	8.6
4	m/'The Truth About Jane'	LIF	Mon	9:00P	120	4.7	3.6	3625	7.5
5	Nascar/Global Crossing @ The Glen	ESPN	Sun	12:30P	180	3.8	3.0	2960	10.0
6	Rugrats	NICK	Mon	3:00P	30	3.6	2.8	2800	10.7
7	Rugrats	NICK	Mon	3:30P	30	3.5	2.7	2724	10.0
7	Real World IX	MTV	Tue	10:00P	30	3.5	2.7	2641	5.7
9	m/'The American President'	TNT	Sat	8:00P	150	3.4	2.7	2640	6.5
10	Rugrats	NICK	Mon	2:30P	30	3.3	2.6	2596	10.1
11	Rugrats	NICK	Mon	4:00P	30	3.2	2.5	2482	9.0
11	Rugrats	NICK	Sat	9:30A	30	3.2	2.5	2478	10.9
13	Rocket Power	NICK	Tue	4:30P	30	3.1	2.5	2450	8.4
13	Rugrats	NICK	Sun	9:30A	30	3.1	2.4	2432	10.4
13	Rugrats	NICK	Mon	2:00P	30	3.1	2.4	2393	9.5
16	Spongebob	NICK	Sat	10:00A	30	3.0	2.4	2339	10.1
16	m/'The American President'	TNT	Sun	5:30P	150	3.0	2.3	2316	6.0
16	Spongebob	NICK	Sat	10:30A	30	3.0	2.3	2311	9.9
19	Rugrats	NICK	Mon	7:30P	30	2.9	2.3	2244	5.3
20	m/'Striptease'	TNT	Sun	3:15P	135	2.8	2.2	2233	6.8
20	m/'Hard Target'	USA	Tue	9:00P	120	2.8	2.2	2191	4.6
20	Rugrats	NICK	Wed	7:30P	30	2.8	2.2	2187	5.2
20	Spongebob	NICK	Sun	10:00A	30	2.8	2.2	2157	8.6
20	Rugrats	NICK	Sun	9:00A	30	2.8	2.2	2155	9.9
25	Rocket Power	NICK	Tue	3:30P	30	2.7	2.2	2139	8.0
25	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.7	2.2	2139	5.1
25	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.7	2.1	2132	4.7
25	Rugrats	NICK	Mon	4:30P	30	2.7	2.1	2125	7.2

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Rock's Greatest 100—none have hit ratings pay dirt. But Jeff Gaspin, executive vice president of programming and production, isn't rethinking the summer launch strategy.

"I still think it's still the best time for cable," he said. "We have a lot of audience that's 18-to-24, and that's when they're home. I think we'll launch throughout the year, as we always do, but January and summer are still the best."

Meanwhile, Gaspin's counterpart at MTV is steering away from summer launches, a trend the network ironically set fire to with the blazing popularity of *Real World*, which launched in the summer of 1991. Brian Graden, president of programming at MTV, launched only one new animated series this summer. *Spy Groove*, a half-hour cartoon appearing every other night, is tracking around a 0.8 for the network. ■



VH1's 'Meatloaf' movie helped pull up its prime time 18-49 demographics.



By Deborah D. McAdams

Time Warner re-ups MTV networks

Of the stable of MTV Networks, TV Land won the biggest chunk of additional subscribers under Viacom's new carriage deal with Time Warner Cable, it was announced Tuesday.

TV Land, in roughly 51 million households as of July 31, gets 3 million new subscribers over the next three years.

Other points of the long-term affiliation agreement include giving MTV, Nickelodeon and VH1 full distribution in all 12.7 million Time Warner-served households; adding TNN to 200,000 homes; and putting Noggin, MTV2 and VH1 Classic on the digital tier.

Terms of the deal were not disclosed.

TW chases charges on Road Runner

Time Warner could take a \$150 million-to-\$250 million charge related to the restructuring of its broadband Internet service Road Runner, the company reported Monday.

"This charge would be expected to cover any premium paid to redeem Road Runner's Preferred

Equity Interests, lease termination and other related restructuring costs," the company wrote in a quarterly earnings report at the Securities Exchange Commission.

Cable operator MediaOne owns 31.4% of Road Runner, but the Department of Justice ruled in June that AT&T must divest that interest within 18 months in order to complete its purchase of MediaOne.

Time Warner and its partner companies own 57.9% of Road Runner.

Adelphia 2Q revenue rises 16.5%

The sixth-largest cable company reported a second-quarter pro forma revenue increase of 16.5%, to \$722.4 million, over last year's \$620.3 million.

Adelphia's EBITDA (with telephony) grew 5.6%, to \$281.4 million, from \$266.3 million.

Cable losses shrank 58.3%, from \$50.3 million in 1999 to a \$20.9 million for second quarter 2000.

Hearst-Argyle, TW reach retrans deal

Hearst-Argyle last week finally reached a retrans-

mission agreement with Time Warner Cable after months of negotiations.

Those negotiations had been stalemated as Hearst sought increased license fees for Lifetime, the cable channel it co-owns with Disney, and carriage of Lifetime Movie Channel. Both were originally part of the contentious Disney/ABC retransmission negotiations with Time Warner, but were dropped from the final agreement reached in May.

Of the 26 Hearst-Argyle stations reaching about 17.5 million homes, Time Warner systems serve about 3.4 million of those homes.

Terms of the agreement were not disclosed.

Who wants to be a 'Running Mate'?

Tom Selleck's turn as a presidential candidate in *Running Mates* pulled in another record rating for TNT.

The Sunday, Aug. 13, premiere netted a 5.6 rating/4.4 million households, to tie with TNT's own *Nuremberg, Part One*, and USA's *The Mary Kay Letourneau Story* as top-rated original cable movie of the year.

DirectTV, NRTC, Pegasus come to billing agreement

DirectTV has agreed that the National Rural Telecommunications Cooperative and Pegasus Communications can provide their customers with one bill for all DirectTV services, including premium cable channels and pay-per-view movies. NRTC and Pegasus have exclusive agreements to distribute DirectTV in many rural areas.

Since DirectTV bought premium-channel provider U.S. Satellite Broadcasting, the companies have squabbled over who gets to provide the higher-end services—including HBO, Showtime, Cinemax and The Movie Channel—to NRTC's customers.

NRTC last June sued DirectTV in the U.S. District Court in Los Angeles. This agreement does not settle the lawsuit, noted NRTC President Bob Phillips in a statement.

BET jazz on Web

BET International and Broadserve plan to put BETI's 24-hour Jazz channel live on the Web.

The channel will be immediately accessible to authorized Broadserve users via its broadband-applications platform. The Jazz channel is now available in Europe and parts of Africa and includes videos, musician interviews and performances.

Intertainer brings VOD to PCs

Broadband-delivered service offers a choice of 500 to 600 hours of content

By Ken Kerschbaumer

For certain broadband customers in Cincinnati and Denver the next step in television delivery is not just around the corner. It's already in their PCs and TVs.

Intertainer, with the help of Akamai and its edge-server network, is now offering broadband subscribers a choice of 500 to 600 hours of movies, music videos, and television programs per week. Akamai is delivering Intertainer's content across its edge-server network where broadband providers can, in turn, offer the content to their subscribers.

Tech-savvy subscribers are, in turn, hooking their PCs up to their TVs with the help of S-video connections or X10 wireless "Entertainment Anywhere" kits, bringing a VHS-quality experience from the desktop to the big screen.

The Intertainer broadband service is currently only available to 500 Zoomtown.com customers (Cincinnati Bell's DSL service) but will be available to all Cincinnati Zoomtown.com customers and Qwest DSL customers in Denver in the next three weeks. Jonathan Taplin, Intertainer president and CEO, says he hopes to have broad distribution in 10 to 20 markets by the end of the year, depending on how quickly a settlement can be reached in the Verizon strike and how quickly Qwest expands beyond the Mile High City.

Customers can access Intertainer's walled-garden of content through an icon on the broadband service home page. Access to the service is free, with the cost of renting a movie for a 24-hour period currently set at \$2.95 (other programming, like television reruns and music video range in cost from a quarter to a dollar).

While the announcement is similar in tone to the Blockbuster/Enron deal a couple of months back, there is one major difference: Intertainer has spent more than three years developing content rights deals with a number of studios. DreamWorks, Warner Bros., Columbia TriStar Television, Disney Channel, ESPN, Sony Music, are all on board, along with others. As a result, customers have the opportunity to rent blockbusters



Intertainer and Akamai put Cincinnati and Denver consumers in the vanguard.

like *The Sixth Sense* and *The Green Mile* today. Intertainer claims that it has more than 56,000 hours of content, including movies, music videos, classic TV series like *F-Troop* and *Welcome Back Kotter* and other content ranging from PBS and FoodTV to yoga classes.

"Video on demand (VOD), from the point of view of the movie studios, is a wonderful business," adds Taplin. "They have zero cost, they loan me one digital copy, I digitize it, I carry it over the network, pay for promotion, and I pay them \$1.95 per view. So the smart studios, like Warner Bros., want to encourage it."

Working with providers

Both companies have existing relationships with DSL companies that they will build on, jointly and individually. Intertainer has deals with, among others, Qwest, Verizon, Northpoint and Rhythms (along with Comcast for delivery through set-top boxes), while Akamai adds U.S. West, Road Runner, and @Home (among others) to the mix.

"Intertainer is working at very high bandwidths, which requires that its content be pushed that much closer to the

edge," says Jonathan Seelig, Akamai co-founder and vice president of strategy and corporate development. "So this certainly puts the pressure on us to forge very strong relationships with all the broadband infrastructure players."

Joseph Laszlo, Jupiter broadband and wireless analyst, says building on those relationships will be key. "It's a good deal for both sides, although the one piece that is really missing are new relationships with last-mile providers to actually make Intertainer's service more widely available," he explains.

"It's great that they don't have to manage their own distributed server network anymore, and it's great for Akamai as potential validation, but without closer relationships between, say, Akamai and major DSL providers, it's a service missing consumers."

The combination of Akamai and Intertainer could provide a one-two punch that could make it easier to knock down deals with broadband, cable, and even fixed wireless providers for carriage. "They potentially bring a better value ... than Blockbuster and Enron because they have content deals with the studios," adds Laszlo. ■

DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

RealNetworks offers content

Consumers who purchase the RealNetwork RealPlayer 8 (which is available now) will also have the opportunity to sign up for a "Gold Pass" content subscription for \$9.95 per month. Subscribers to the "GoldPass" service will get access to a variety of software and services, as well as exclusive programming and content. It will be updated and enhanced monthly. Exclusive premium content at this time includes documentary footage produced by ABC-NEWS.com; on-demand concerts from House of Blues (HOB.com); UFO and Paranormal Video footage from UFO TV (MediaWebcast); and the Sports Illustrated swimsuit video. The service will also offer "drill down" content, such as in-depth text and graphics for the stories accessed from ABC-NEWS.com.

Other planned services for the future include exclusive celebrity interviews, hot online games, sneak peeks at top new movies, concerts, and music videos, cartoons, reality programming and other special events.

RealNetwork executives are equating the offering with the early days of cable, as pay-per-view content helped that market.

iSky becomes WildBlue

iSKY, developer of a satellite broadband Internet service, is changing its name to

WildBlue Communications. "The WildBlue name and motto connote positive imagery for high-speed service, being able to reach anyone anywhere, the frontier spirit, space-age technology, down-to-earth customer service, and affordability," said Thomas Moore, WildBlue president and CEO. WildBlue's investors include EchoStar, Liberty Media Group, and TV Guide.

Hold that Tiger

The Golf Channel has redesigned its Web site to offer a number of new features, but most interesting is a player tracker that made



The Golf Channel redesigned its Web site.

its debut for coverage of the PGA Championship. Golf enthusiasts were able to follow Tiger Woods—who is rightly the player of the moment, year, and probably next three decades—around the course with the help of Macromedia Flash 4.0 software and 3-D imagery. Each hole was represented graphically along with Woods' position on the course and path of every shot.

Let your fingers do the surfing

Internet Broadcasting Systems has signed BellSouth

RealPages.com to a convergence advertising campaign that will incorporate on-air and online advertising. The five stations, WPBF (TV) West Palm Beach, Fla., WESH (TV) Orlando, Fla., WPLG (TV) Miami, WDSU (TV) New Orleans, and WYFF (TV) Greenville, S.C., will offer access to RealPages.com through their Web sites.

Yet another word from our sponsor

Jupiter Communications projects online advertising revenues will reach \$16.5 billion by 2005. That's the good news. The bad news is

the analysts believe that the rapid growth will lead to an explosion in clutter, with users receiving in excess of 950 Internet-based marketing message per day, per user, in five years.

Patrick Keane, director and senior analyst with Jupiter, says marketers will turn to more quantifiable media, such as the Internet, to acquire new customers. "The battle within this cluttered environment will be to capture the attention of online users," he adds.

Jupiter also says that, according to an executive survey, approximately 73% of marketers plan to increase Internet advertising spending in the next 12 months while 37% will increase their cable TV budget.

Television.com taps Infospace

Television.com has just gotten up and running but the company has already signed a deal with Infospace, a provider of infrastructure services for wireless devices, merchants and Web sites, to develop a portal that will allow users with TV tuner cards in PCs to conduct commerce, communicate, and access personalized information.

The portal will offer TV listings, previews, chat services, and links. Kiran Rao, television.com's vice president of technical development, believes that with InfoSpace services the site will easily attract up to 30 million regular users.

Entertainment Online set for NYC

Entertainment Online 2000, a conference that promises to allow senior entertainment and Internet executives from a number of entertainment fields to discuss issues such as cross-platform entertainment brand promotion, advertising and e-commerce is scheduled for Oct. 17-18 in New York City at the Windows on the World in the World Trade Center.

Among the CEOs and executives to speak are: Pamela Thomas-Graham, president & CEO, CNBC.com, executive vice president of NBC; George Bell, president & CEO, Excite@Home; Ben Tatta, president of SCIFI.Com and senior vice president of USA Interactive Entertainment; and Stephen Gass, group president of online services, Children's Television Workshop/SesameStreet.com.

To register call (800) 647-7600 or visit www.entertainmentonline2000.com.

Attention News Hounds!



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Just in time for FTNDA! **Broadcasting & Cable's** September 11 issue will include a feature devoted to the latest television news technology. We'll cover the newest innovations and examine the hardware and software needed to bring today's news to the airwaves. It will be the ultimate "shopper's guide" for news directors everywhere.

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CHANGING HANDS

The week's tabulation of station sales

TVS

KUTP(TV) Phoenix; WRBW(TV) Orlando, Fla.; KCOP(TV) Los Angeles and KBHK-TV San Francisco; WUTB(TV) Baltimore; KMSP-TV Minneapolis/St. Paul; WWOR-TV New York; KPTV(TV) Portland, Ore.; KMOL-TV San Antonio, Texas, and KTVX(TV) Salt Lake City

Price: \$5.3 billion (\$2.1 billion cash; \$3.2 billion in stock) (see story, page 4)

Buyer: News Corp., Los Angeles (Rupert Murdoch, chairman); owns 23 TVs, including KSAZ-TV Phoenix, KTTV(TV) Los Angeles, WNYW(TV) New York and KSTU(TV) Salt Lake City
Seller: Chris-Craft Industries Inc., New York (Herbert Siegel, chairman/president); no other broadcast interests (Chris-Craft recently sold its half share in UPN to Viacom Inc. in March [B&C, March 27])

Facilities: KUTP: ch. 45, 2,750 kW visual, 275 kW aural, ant. 1,792 ft.; WRBW: ch. 65, 5,000 kW visual, ant. 1,525 ft.; KCOP: ch. 13, 162 kW visual, 32.4 kW aural, ant. 2,953 ft.; KBHK-TV: ch. 45, 206 kW visual, ant. 1,463 ft.; WUTB: ch. 24, 1,170 kW visual, 117 kW aural, ant. 1,069 ft.; KMSP-TV: ch. 9, 316 kW visual, 31.6 kW aural, ant. 1,476 ft.; WWOR-TV: ch. 9, 47.9 kW visual, 4.79 kW aural, ant. 1,673 ft.; KPTV: ch. 12, 316 kW visual, 31.6 kW aural, ant. 1,780 ft.; KMOL-TV: ch. 4, 100 kW visual, 18 kW aural, ant. 1,476 ft.; KTVX: ch. 4, 32.4 kW visual, ant. 3,870 ft.;

Affiliations: All UPN except KMOL-TV: NBC; KTVX: ABC

KTAL-TV Shreveport, La./Texarkana, Texas

Price: \$35.25 million

Buyer: Nexstar Broadcasting Group LLC, Clarks Summit, Pa. (Perry Sook, president/2.5% owner; ABRY

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 ■ \$5,335,250,000 ■ 2
Combos ■ \$9,600,000 ■ 2
FMs ■ \$19,650,000 ■ 6
AMs ■ \$1,975,000 ■ 2
Total ■ \$5,366,475,000 ■ 12

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1
TVs ■ \$7,030,702,139 ■ 42
Combos ■ \$7,604,793,267 ■ 146
FMs ■ \$1,084,650,098 ■ 192
AMs ■ \$276,825,915 ■ 134
Total ■ \$15,999,104,869 ■ 515

Broadcast Partners II LP, 78.1% owner [Royce Yudkoff, owner]; owns/is buying 13 other TVs. ABRY II and III own 20 TVs
Seller: KTAL-TV Inc., Shreveport, La. (Walter E. Hussman, CEO). Hussman owns KCMC(AM) Texarkana
Facilities: Ch 6, 100 kW vis., 10 kW aural, ant. 1,580 ft.
Affiliation: NBC

COMBOS

WVLD(AM), WQPW(FM) and WWRQ-FM Valdosta and WVGA(FM) Lake-land/Valdosta, Ga.

Price: \$6 million

Buyer: Southern Broadcasting Group LLC, East Lansing, Mich. (Michael H. Oesterle and G. W. Stover II, managing members); owns/is buying four other AMs, four other FMs and construction permit for WKZZ(FM) Tifton, Ga. Stover owns WHFB-AM-FM Benton Harbor, Mich.

Seller: Brooks Communications Inc., Valdosta (Albert L. Brooks, principal); no other broadcast interests

Facilities: WVLD: 1450 kHz, 1 kW; WQPW: 95.7 MHz, 35.9 kW, ant. 606 ft.; WWRQ-FM: 107.7 MHz, 13 kW, ant. 500 ft.; WVGA: 105.9 MHz, 6 kW, ant. 328 ft.;

Formats: WVLD: news/talk; WQPW: AC; WWRQ-FM: classic rock; WVGA: country
Broker: Media Services Group Inc. (buyer)

KPTL(AM) Carson City/Reno, Nev., and KZZF(FM) South Lake Tahoe, Calif./Carson City/Reno

Price: \$3.6 million

Buyer: Silverado Broadcasting Co., Stockton, Calif. (Ronald Miller, chairman); owns three other FMs. Miller also owns one AM and two FMs.

Seller: Moon Broadcasting Reno LLC, Los Angeles (Abel A. DeLuna, president); owns three AMs and five FMs

Facilities: AM: 1300 kHz, 5 kW day, 500 w night; FM: 102.9 MHz, 1 kW, ant. 2,794 ft.

Formats: Both oldies
Broker: Exline Co. (buyer)

FMS

WCCL(FM) Punta Rassa/Bonita Springs/Naples/Fort Myers, Fla.

Price: \$7 million

Buyer: Fort Myers Broadcasting Co., Fort Myers (Brian McBride, president); owns WINK-AM-FM-TV and WTLO(AM) Naples/Fort Myers, Fla.

Seller: InterMart Broadcasting Gulf Coast Inc., Bonita Springs, Fla. (James E. Martin, president). Martin has interest in two AMs, one other FM and is selling WWWD(FM) La Belle, Fla. (see next item)

Facilities: 97.7 MHz, 14.5 kW, ant. 430 ft.

Format: Classical

WWWD(FM) La Belle, Fla. (near Naples/Fort Myers, Fla.)

Price: \$7 million

Buyer: Meridian Broadcasting Inc., Fort Myers (Joseph C. Schwartzel, president/50% owner); owns WNOG(AM)-WARO(FM) and WTLT(FM) Naples/Fort Myers; has attributable interest in Fort Myers Broadcasting, which is selling WCCL(FM) Punta Rassa/Bonita Springs/Naples/Fort Myers, Fla. (see next item)

Seller: InterMart Broadcasting West Coast Inc., Bonita Springs (James E. Martin, president); is selling WCCL(FM)

CLOSED!!

KFKA-AM, Greeley, Colorado KZZF-FM/KPTL-AM, Reno, Nevada

Bob Austin, Sr. VP 727-345-6670
Al Perry, Chairman, 303-239-6670
Doug Stephens, Sr. VP 913-649-5108
assisted principals in these transactions

Satterfield & Perry, Inc.
Media Brokers Appraisers Consultants

Punta Rassa/Fort Myers/Naples (see preceding item)

Facilities: 92.5 MHz, 6 kW, ant. 144 ft.

Format: Country

WOCE(FM) Benton/Chattanooga, Tenn.

Price: \$2.4 million

Buyer: East Tennessee Radio Group II LP, Sevierville, Tenn. (Paul G. Fink, president/50% owner). Fink also is buying WDLY(FM) Gatlinburg, Tenn., and WSEV(AM) Sevierville/Gatlinburg

Seller: B.P. Broadcasters LLC, CLeveland, Tenn. (Dale Anthony, president/principal); is buying WLIL-AM-FM Lenoir City/Knoxville, Tenn.

Facilities: 93.1 MHz, 6 kW, ant. -7 ft.

Format: AC

WKKW(FM) Fairmont/Morgantown, W.Va.

Price: \$1.5 million

Buyer: Descendants Trust, Riverside, Conn. (Lauren M. Kelley, trustee); no other broadcast interests

Seller: Fantasia Broadcasting Inc., Fairmont (Rosemary C. Fantasia, president/51% owner; Nick L. Fantasia, vice president/49% owner [owners are brother and sister]); owns

WMMN(AM) Fairmont/Morgantown. Nick

Fantasia also has interest in WTCS(AM)-

WRLF(FM) Fairmont/Morgantown

Facilities: 97.9 MHz, 32 kW, ant. 600 ft.

Format: Country

KEFE(FM) Los Alamos/Santa Fe, N.M.

Price: \$1 million

Buyer: Hutton Media LLC, Cockeysville, Md. (Edward B. Hutton Jr., president/50% owner; Georgie S. Hutton, vice president/50% owner); no other broadcast interests

Seller: A.G.M. Nevada LLC, Riderwood, Md. (Charles H. Salisbury, member/50% owner; brothers Anthony S. and L. Rogers Brandon, members/25% owners); owns/is buying

four AMs and eight other FMs including KTRC(AM), KVSV(AM)-KZXA(FM) and KMMG(FM) Santa Fe and KABG(FM) and KBOM(FM) Los Alamos/Santa Fe. Brandons own five AMs and 15 other FMs and are selling wwwg(AM)

Rochester, N.Y. (see item, below);

Salisbury owns six FMs. Note: A.G.M. is in the process of buying

KEFE as part of a group deal (Changing Hands, July 10)

Facilities: 107.5 MHz, 100 kW, ant. 298 ft.

Format: Hot country

KEGR(FM) Red Bluff/Redding, Calif.

Price: \$750,000

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns/is buying

two AMs and 23 other FMs, including 11 in California

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

Facilities: 102.7 MHz, 12 kW, ant. 1,017 ft.

Format: Classic rock

AMS

WINR(AM) Binghamton, N.Y.

Price: \$1 million (option to buy)

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 887 other

radio stations including WENE(AM)-WMRV(FM) Endicott/Binghamton and WMXW(FM) Vestal/Binghamton, N.Y., and WKGB-FM Susquehanna, Pa./Binghamton and construction permit for WBBI(FM) Endwell/Binghamton, N.Y.

Seller: Titus Broadcasting Systems Inc., Endwell (Paul T. Titus, director); no other broadcast interests

Facilities: 680 kHz, 5 kW day, 500 w night

Format: MOR

Broker: Blackburn & Co. (seller)

WWWG(AM) Rochester, N.Y.

Price: \$975,000

Buyer: HHH Broadcasting Inc., Boca Raton, Fla. (Howard Goldsmith, president/93% owner); no other broadcast interests

Seller: Winton Road Broadcasting Co. LLC, Bakersfield, Calif. (brothers

Anthony S. and L. Rogers Brandon, owners). Brandons are 50% owners of company selling KEFE(FM) Los Alamos/Santa Fe, N.M. (see item, above)

Facilities: 1460 kHz, 5 kW

Format: Black gospel

Broker: Blackburn & Co. (seller)

AMPLIFICATION

Media Ventures Partners represented the seller in the sale of KFGO-AM-FM and WDAY-FM Fargo, N.D., KRVI(FM) (formerly KFGX) Detroit Lakes, Minn./Fargo, KVOX(AM) Moore Head, Minn./Fargo and KULW(FM) (formerly KPHT) Kindred, N.D./Fargo to Clear Channel Communications Inc. for \$46.3 million (B&C, July 17).

BuySellradio online brokered the \$380,000 sale of KCLW(AM) Hamilton, Texas, to Lasting Value Radio Inc. (B&C, Aug. 7).

—Compiled by Alisa Holmes

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Lighting up the night

Gary Considine has always needed to be busy. And he's been just that, overseeing so many productions he claims he can't remember even half of them.

Over the last 18 years, Considine has been in charge of some of NBC's top hits, from *Saturday Night Live* to the *Fresh Prince of Bel Air*.

He now runs the network's late-night programming division, including *The Tonight Show With Jay Leno* and he's the executive producer of NBC's lone first-run syndication effort, *Access Hollywood*.

Considine also takes a writer director and executive producer credit on NBC's *Friday Night* and he's director and executive producer of the nightly series *Later*.

For 11 years, he flew back and forth to New York nearly every weekend to supervise production of *Saturday Night Live*—writing scripts and considering ideas for other NBC programs in-flight.

"I'm one of those guys who has never planned out stuff. I've just been a major workaholic my entire life and I've sacrificed a whole lot in terms of vacations and whatever hours it took to be here with sitcoms and everything else we do," says the 46-year-old executive.

Considine has been work-driven since his childhood days in McKeesport, Pa., where as a high school student growing up poor, he earned scholarship opportunities to several schools.

He chose UCLA and from the moment he arrived at the Los Angeles campus in 1972, he was hopping.

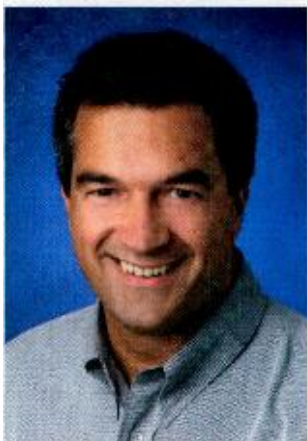
Considine became manager of the campus store, received an undergraduate degree in political science, then an MBA, and also worked as project and marketing director for the student association.

"It was great. I became a cashier the first day as a freshman and never looked back," he says. "And I would run up to grad school for a class and then run back down to the student store.

"UCLA was my entire life for 11 years."

In 1981, after the men's basketball team got into trouble with the NCAA, he was named associate athletic director, but at the end of the 1983 football season, Considine heard of a job opening in NBC's finance department. "I felt I had done it in intercollegiate sports and I had an MBA and wanted to use it.

"Funny thing was, I had always avoided the entertainment industry because I had



"I've just been a major workaholic my entire life and I've sacrificed a whole lot in terms of vacations and whatever hours it took to be here."

Gary Considine

Executive Producer, NBC Studios, Burbank, Calif.; b. Jan. 8, 1954, McKeesport, Pa.; B.A. Political Science, UCLA, 1976; M.B.A., UCLA, 1980; Associate Athletic Director, UCLA, 1981-1983; director, finance and administration, NBC Entertainment, Burbank, 1983-1986; director, production operations, NBC Productions, Burbank, 1986-1987; vice president, production operations, NBC Productions, Burbank, 1987-1991; senior vice president and executive in charge of production, Burbank, NBC Productions, 1991-1996; current position since June 1996. Married to wife Rita for 12 years.

read a book that said it was full of people who lied and everything."

Despite the warnings, Considine started as NBC's director of finance and administration. It wasn't much like UCLA.

"It was a little different, a little slower," he now says with a laugh. "So I then kept filling up my time by taking on more and more and that's how I sort of moved up."

He added everything from advertising and marketing financial chores to those of the creative services area. It wasn't enough.

In 1986, he considered rejoining the sports world but several NBC executives, including the late NBC Entertainment President Brandon Tartikoff, talked him into staying.

"So," he says, "in August 1986, I moved over to NBC Productions."

Considine started as director of production operations for NBC's in-house studio, a division that was just starting to grow. One of his early projects was a prime time comedy special starring Jay Leno, who was then a fill-in host for Johnny Carson on *The Tonight Show*, and would later become a big part of Considine's career at NBC.

Considine quickly moved up the executive ladder, and in May 1991 landed as senior vice president and executive in charge of production.

In 1996, when Don Ohlmeyer took over as NBC's West Coast president, Considine went to Ohlmeyer and asked him to create a position that would allow him to oversee only late-night and syndicated programming. Ohlmeyer obliged and Considine took on his current title, executive producer of NBC Studios.

"Working with Don was just fantastic, because he is a showman as well as a business man," Considine explains.

Since taking over the late-night arena, Considine has helped lead NBC to first place among all networks, with Leno's *Tonight Show* as the top program in all of late-night television.

Two years ago he gave up his trips to New York for *Saturday Night Live* and *Late Night with Conan O'Brien* to focus on *Access Hollywood*.

A busy guy, but Considine says he could be busier. "I'm a guy who loves a lot of production and being super busy," he says. "I would love to have more shows under my belt. I want more and I can do more. That's just me."

—Joe Schlosser



TOP 25 RADIO GROUPS

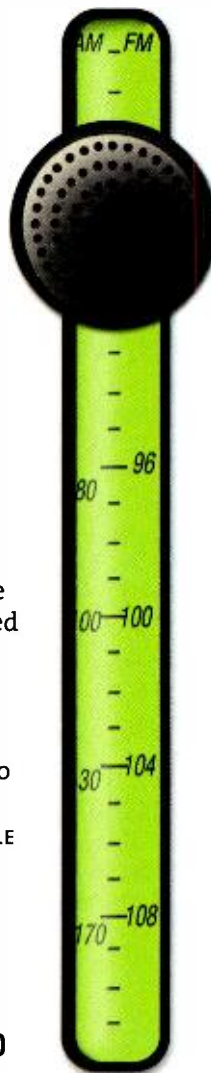
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On September 18, BROADCASTING & CABLE will feature its annual report on the TOP 25 RADIO GROUPS. Ranked according to revenue, each company's listing will include a breakdown of stations owned in each Arbitron® market.

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MATERIALS DUE: **Tuesday, September 12**

Broadcasting & Cable

BROADCAST TV



Jeffrey W. Schneider, director, public relations, William Morris Agency, New York, joins ABC News, New York, as VP, media relations.

Schneider

Horst Stipp, director, social research, NBC, New York, named VP, primary and strategic research.

Helen Swenson, assistant news director, WPXI-TV Pittsburgh, joins WPEC(TV) West Palm Beach, Fla., as news director.

Chris Schuler, senior account executive, KCPQ(TV) Tacoma, Wash., named local sales manager.

CABLE

Lee Whitmore, director, education marketing, Cablevision Systems Corp., Bethpage, N.Y., named VP, education.

Appointments at Cox Communications: **Connie Wharton**, director, human resources, Lubbock, Texas, named VP and GM; **Curtis F. Bull**, national sales manager, strategic programs, Cable & Wireless USA Inc., Vienna, Va., joins Cox Business Services, Atlanta, as VP, national accounts.

Salvatore C. Giusto, assistant controller, budgets and controls, Paxson Communications Corp., West Palm Beach, Fla., named VP, accounting.

Appointments at Charter Communications, St. Louis: **Larry Ritter**, VP, customer service, Book-of-the-Month Club, Mechanicsburg, Pa., joins as director, corporate customer care; **Dave Barford**, senior VP, operations, Western division, St. Louis, named executive VP and CFO; **Kent Kalkwarf**, senior VP and CFO, named executive VP and CFO.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Jimmy Siegel, senior VP and senior creative director, BBDO, New York, named executive VP/executive creative

director.

Kerri Kleiner, account executive, KBIG(FM) and KLAC(AM) Los Angeles, joins RPMC, Los Angeles, as manager, business development.

Joseph Klasner, director of new business development, Millennium Sales & Marketing, New York, named New York sales manager, American blue team.

PROGRAMMING



Locker

Kenneth Locker, CEO, iMovieStudio.com, Los Angeles, joins Comedy Central, New York, as senior VP, enterprises and new media.

Mary D. Silverman, senior VP, scheduling

and acquisitions, Court TV, New York, named senior VP, acquisitions and development.

Larry Gillman, senior VP and CFO, Fox Sports International, Los Angeles, also named GM, Fox Sports World and Fox Sports Espanol.

Brian Kesterson, VP, financial planning and analysis, Universal Television & Networks Group, Universal City, Calif., named senior VP, finance.

Appointments at CNN Newsource, Atlanta: **Linda Jones Jenkins**, dayside producer, named senior producer, feeds department; **Beth Carter Camp**, national coordinating producer, CNN Newsource Live, named senior producer.

Jeffery Imberman, VP, advertising/sales, Eastern region, Speedvision Network, New York, joins Turner Broadcasting Sales Inc., New York, as VP, entertainment sales.



Peckford

Ruby Peckford, project manager and producer, Region 20, San Antonio, joins Insight for Living, Anaheim, Calif., as VP, U.S. media.

Chuck Shaftler, VP, programming, FX, Los Angeles, named senior VP,

programming.



Adamovich

Dennis Adamovich, managing director, marketing works, The Coca-Cola Co., Atlanta, joins Cartoon Network, Atlanta, as VP of consumer marketing.

Appointments at Paramount

Domestic Television: **Robert Wussler**, VP, Western manager, Los Angeles, to VP, Western regional manager, there; **Bill Webb**, account executive, Chicago, named central division manager, there; **Jon Joseph**, account executive, New York, named Eastern division manager, there.

Appointments at Fox Cable Networks Group: **Ashley L. Nielsson**, senior account executive, transactional content group, TVN Entertainment, Los Angeles, joins as manager, affiliate sales and marketing, Western region, Los Angeles; **Sara M. Viard**, sales-development executive, HBO, Denver, joins as manager, affiliate sales and marketing, Rocky Mountain region, Denver; **Robert Adelman**, manager affiliate sales, Fox Sports Net South, Atlanta, named regional director, affiliate sales and marketing, Southeast region, there.



Somerville

Angela Somerville, coordinator, NBC Primetime Television, Los Angeles, joins Wolf Films, Los Angeles, as director of programming.

Pauline Bohm, VP, worldwide

marketing, Pearson Television, Santa Monica, Calif., named senior VP, international marketing.

Marc Musicus, director, affiliate relations and national accounts, Tele-mundo Network Group, New York, joins Game Show Network, New York, as VP, sales, Eastern region.

Eileen Begg, marketing manager, New York Road Runners Club, New York, joins Showtime, New York, as director, online advertising sales.

Jess Aguirre, director, research, Warner Bros. Television Productions, Los Angeles, joins Odyssey Network, Los Angeles, as VP, research.

Rich Goldfarb, senior VP, national ad sales, NBC Cable and syndication sales and marketing, CNBC, New York, named senior VP, media sales, National Geographic Channel and Fox Cable Networks, New York.

JOURNALISM

John Gibson, host, *Newschat* and *Internight*, MSNBC, Secaucus, N.J., joins Fox News Channel, New York, as anchor, live-weekend programming.

Appointments at WFAA(TV) Dallas: **Jeff Brady**, weeknight anchor, KSAT-TV San Antonio, joins as weekend evening anchor; **Cynthia Vega**, anchor/reporter, WFTV(TV) Orlando, joins as general-assignment editor.

Chet Coppock, host, *The Game Room*, SportsChannel, Chicago, joins One-On-One Sports, Chicago, as host, weekend shows.

Jim Watson, sideline correspondent, Fox Sports West, Los Angeles, named play-by-play announcer, volleyball, NBC Sports, Sydney, Australia.

Tony Pann, meteorologist, WBAL-TV Baltimore, joins WCBS-TV, New York, as meteorologist.

Shani Blount, reporter, WMAZ-TV Macon, Ga., joins WRAL-TV Raleigh, N.C., as reporter.

RADIO

Neil Johnston, VP, development, Cox Broadcasting, Atlanta, named CFO, Cox Radio Inc, there.

Julie Kahn, VP and director of Sales, KNBR-AM and KFOG(FM) San Francisco and KSAN(FM) and KTCT-AM San Mateo (San Francisco area), Calif., joins WAAF-FM Worcester, Mass., and WQXS(FM) Boston, as VP and GM.

Reginald R. Denson, VP and director, urban radio, Katz Urban Dimensions, Chicago, joins ABC Radio Networks, Chicago, as director, urban radio sales.

Steve Summers, production director, KML(FM) Chandler, Ariz., joins NRG Radio Network Inc., Portland Ore., as director of operations.

TECHNOLOGY

Appointments at Crispin Corp., Raleigh, N.C.: **David Jones**, customer

service manager, named VP and GM; **Rex Garrison**, broadcast operator, DirecTV, Castle Rock, Colo., joins as customer-service engineer.

Mark Howorth, partner, Brain & Co., Los Angeles, joins National Mobile Television, Los Angeles, as CEO.

Tom Unglaub, Eastern Group VP, marketing, AT&T Broadband, Pittsburgh, Pa. named senior VP, Midwest markets, Grand Rapids, Mich.

INTERNET

Appointments at Internet Broadcasting Systems: **Steve South**, VP/station manager, KAKE-TV Kansas City, Mo., joins as central region sales director, Cincinnati, Ohio; **Rick Hinds**, VP and GM, WNPX(TV) Cookeville (Nashville area), Tenn., joins as Western regional sales director, Houston.

ASSOCIATIONS/LAW FIRMS

Appointments at The Cable Telecommunications Association of Maryland, Delaware and the District of Columbia, Annapolis, Md.: **Jaye Gamble**, VP, Comcast Cablevision, Washington/ Virginia region, Silver Spring, Md., also named chairman; **Earle Jones**, GM, district Cablevision/AT&T Broadband & Internet Services Inc., Washington, also named first vice chairman; **Phil Hammond**, CFO, GS Communications, Frederick, Md., also named second vice chair.

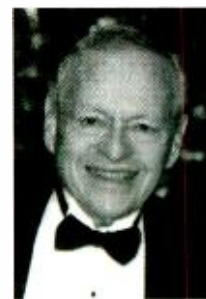
Appointments at National Association of Television Program Executives, Santa Monica, Calif.: **Nina Steiner**, director, new-media sales, named director, exhibition sales; **Alan Auerbach**, account executive, named director, advertising and promotion sales.

ALLIED FIELDS

Dana Feinberg, manager, client services, Brad Marks International, Los Angeles, named director of operations.

Appointments at Carlsen Resources: **Catherine Hoover**, recruiter, J.L. Mark Associates LLP, Denver, joins as recruiter, Grand Junction, Colo.; **Jeannine Sommer**, director, executive recruitment, Cablevision Systems Corp., Bethpage, N.Y., join as recruiter, Brooklyn, N.Y.

OBITUARY



Wollenberg

J. Roger Wollenberg, a top communications lawyer and former assistant general counsel for litigation at the Federal Communications Commission, died July 24. He was 81. During his career, which

spanned more than 50 years, he argued a case that upheld the constitutionality of race-based preferences in the FCC's award of broadcast licenses. He also argued a case between CBS and the Democratic National Committee in 1973 that established that broadcasters are not common carriers that are required to accept ads or programs of others. From 1965 to 1966, he was president of the Federal Communications Bar Association. He is survived by children Christopher, Meredith, Pamela, Peter and Edward, and five grandchildren.

—Compiled by Beth Shapouri
212-337-7147

The final door

Loretta Young, whose decade-long TV effort, *The Loretta Young Show*, is most remembered for her opening the door and whirling onto the screen chicly coiffed and in a different outfit each week, died last week of ovarian cancer. She was reportedly 87.

Young received three Emmys for her work on this anthology series, which ran from 1953-1963. The "stee butterfly" is among a handful of glamorous Hollywood actresses who successfully made the transition from movies to TV.

In 1986, after a 23-year hiatus, she appeared in a TV holiday special, *Christmas Eve*. Her last TV performance was in 1989 in *Lady in the Corner*.

Young is survived by a daughter, two sons, three grandchildren and a half-sister.



Young's TV series ran for 10 years.

—Beatrice Williams-Rude

Broadcasting & Cable

How to advertise in the CLASSIFIEDS

Classified/Help Wanted Rates:

BASIC LINE ad - \$2.75 per word net (20 word minimum),
BOXED DISPLAY classified ad - \$240 per column inch
gross w/ art.

*Please note: Cable advertisers receive rate of \$163 per
column inch gross w/ art.*

Column inch is equivalent to 2 3/16" wide X 1" deep.
(1 column width = 2 3/16", 2 column width = 4 5/8",
3 column width = 7 1/8")

BLIND BOX - \$35 extra charge, will forward replies.

Situations Wanted Rates:

BASIC LINE ad - \$1.49 per word (20 word minimum);
BOXED DISPLAY ad - \$163 per column inch gross w/ art.

Professional Cards Page Rates:

13X contract = \$115 per issue, 26X contract = \$110
per issue, or 51X contract = \$80 per issue.
Size = 1 10/16" wide X 1" deep

ONLINE BONUS:

*Maximize your print ad! For an extra \$50.00 flat
charge, we will post your ad on our website for 7
days. Get exposure before the print issue comes
out. Our web site is updated hourly.*

www.broadcastingcable.com

We have a new issue every Monday!

Deadlines: SPACE: Monday 5:00 pm EST prior to the
following Monday's issue. MATERIALS DUE: Wednesday
prior to the following Monday's issue.

Payment: You may pay with a credit card, or we can
bill you per issue.

For more information please call

Kristin Parker: (Account Executive) kbparker@cahners.com

Neil Andrews: (Account Executive) nandrews@cahners.com

Phone: (866) 258-1075

Fax: (617) 630-3955

ORDER BLANK

Check Enclosed Please Bill me

CREDIT CARD PAYMENT: American Express Visa Mastercard

Cardmember Name: _____

Credit Card
Number: _____

Card Number Expires: _____

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Fax _____

E-mail _____

Please indicate your preferences:

Industry Category:

- Television Radio
 Allied Fields Interactive Media

Job Category:

- Sales Management
 Marketing Technical
 News Programming
 Production Research
 Finance &
Accounting Other

Online:

- 1 Week 2 Weeks

Please attach a type written copy of your
ad to this order form and mail or fax to:

Broadcasting & Cable
275 Washington Street
Newton, MA 02458
Attention: Kristin Parker or
Neil Andrews

Fax Number: (617) 630-3955
kbparker@cahners.com
nandrews@cahners.com

TELEVISION

MANAGEMENT CAREERS

**MANAGER OF
BROADCASTING**

PGA TOUR has an opportunity for a Manager of Broadcasting, which will oversee televised SENIOR PGA TOUR presentations through the coordination, planning and development of production enhancements (head shots, course aerials, player footage, etc.). Also tracks on-air/print promotion and commercial inventory; acts as liaison for TOUR Directors by administering production agreements and distributing pre- and post-tournament letters; and works closely with the Production Department in the pre-production and implementation of the ShotLink scoring system. Cultivates the announcer and production talent pool, supports the Broadcasting and Production Departments, and distributes weekly info. sheets.

The team player we seek will possess a Bachelor's degree in Communications, Business Management or related field, and at least 5+ years television production and/or programming experience; knowledge of golf, live television production and the SENIOR PGA TOUR is desired. Excellent computer, written/verbal communication, and interpersonal skills are a must. Experience with new technology/new media is preferred. Considerable travel required.

PGA TOUR, Inc. offers competitive salary, performance bonus, excellent health benefits, pension, 401(k) and a family membership to the TPC at Sawgrass. For consideration, please send your resume to: **PGA TOUR, Inc., Attn: Human Resources-MB, 100 PGA TOUR Blvd., Ponte Vedra Beach, FL 32082 or fax (904) 273-3588.** No phone calls, please.

www.pgatour.com

EOE/M/F/D/V



EXECUTIVE DIRECTOR The Montana Broadcaster's Association is accepting applications for Executive Director. This position is responsible for providing overall leadership in the development and execution of plans and programs that enhance, represent and promote Montana broadcasting to its members and the communities they serve. Candidates must have a minimum of five years experience in broadcast management, excellent communication skills, budget management experience, knowledge of current technical and political issues facing the broadcasting industry. A University degree is preferred as well as experience organizing conventions, workshops and social events, broadcast advertising and sales, demonstrated ability to work with board leadership and web site management. Letter of introduction and resume to: MBA Search 2045, Overland Avenue, Billings, MT 59102, E.O.E.

SALES CAREERS

**NATIONAL ACCOUNTS
MANAGER**

Adelphia Media Services, the cable advertising sales division of Adelphia Communications, seeks a highly motivated sales professional to oversee the national spot sales efforts of a 700,000+ HH operation covering our markets throughout the Northeast. Bachelor's degree or equivalent plus 5 years' media sales experience required. Strong knowledge of the broadcast/cable industry, National spot sales development experience, and PC proficiency preferred. Approximately 40% travel.

Adelphia offers a superb benefits package that includes competitive salaries, comprehensive health and life insurance, and 401k. Send cover letter, resume and salary requirements to: Todd Kuhn, Regional Director, Adelphia Media Services, 59 Industrial Park Road, Plymouth, MA 02360. Fax: 508-830-3580; tkuhn@adelphia.net

Successful applicants are required to pass drug/alcohol test, physical and criminal record check. Adelphia is an equal opportunity employer.



K T T V F O X 1 1

**VICE PRESIDENT-
DIRECTOR OF SALES**

We currently have an incredible career opportunity for an experienced and enthusiastic sales pro. Our VP Director of Sales for our television station and two sports channels must be an energetic leader with the ability to motivate and continue to develop a seasoned sales team while maintaining a high standard of excellence. Responsibilities include overseeing sales management teams of both Fox 11 and the Fox Regional Sports Net West I & II. In this highly visible role, you will be responsible for growing market share and revenue while developing the convergence of two sales teams.

Our ideal candidate must have a minimum of five years in broadcasting sales management, preferably in a top market. Intimate creative knowledge of broadcasting sales, budgeting, forecasting, planning, analyzing, pricing and inventory control a must. A related degree and computer literacy are also required.

At Fox, we provide an environment that is supportive and team oriented. In addition we offer an excellent benefits package and compensation. If qualified, please submit resume with salary requirements to: **Fox 11, 1999 S. Bundy Drive, Los Angeles, CA 90025. Attention: Vice President, Human Resources. EOE/M/F/D/V.**



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SALES CAREERS

VICE PRESIDENT

Local Sales Offices

Cox Target Media has an outstanding opportunity for a Vice President of Local Sales Offices, responsible for directing the sales process and performance throughout the local sales offices in several major US metro markets. Will develop strategies to direct the selling of all media product lines. Accountable for attaining revenue targets. Reports to Executive Vice President of Sales. Must have minimum 5 years of sales management experience, building sales teams with proven revenue growth track record. Excellent compensation package. Please submit resume for consideration to:

COX Target Media, INC.
Attn: #160LRRPG
8575 Largo Lakes Drive
Largo, FL 33773
Fax: (727) 399-3085
or e-mail to:
laura_rivera@coxtarget.com

Drug-Free Workplace/EOE

LOCAL ACCOUNT EXECUTIVE Univision owned and operated New York station is looking for a dynamic and aggressive Account Executive. Think marketing and get creative and you will be extremely successful with the fastest growing segment in advertising... Spanish Language Television. Responsible for all aspects of handling local accounts including, utilizing marketing tools and preparing and presenting presentations. Must have full command of the Nielson Ratings as well as verbal, written and organizational skills. Full knowledge of IBM compatible computers, MS Office 97 (Word, PowerPoint, Excel) and Donovan. Looking for persons with 2-8 years experience and a four-year college degree. Bilingual Spanish a plus. Apply in person at Univision 41/WXTV, 605 Third Avenue (between 39th and 40th St.) 12th floor, New York, NY 10158; or by phone at 212-455-5420. EOE.

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**ETHNIC PROGRAMMING
 Cable's Newest Opportunity**

**DIRECTOR OF AFFILIATE
 RELATIONS, SE REGION**

International Channel Networks, the premiere basic cable provider of international TV programming in the U.S., has an immediate opening in its New York City office for a Director of Affiliate Relations to direct distribution efforts at the system/regional level. Primary responsibilities will be securing carriage of ICN products on cable systems, managing affiliate relationships, planning retention strategies & maximizing target subscriber growth. Min. 5 yrs' cable system, cable programming, or other relevant sales exp. Must be able to travel 50% of the time. Minimum education level of a bachelor's degree in a relevant field required. Send resume to **ICN, 4100 E. Dry Creek Rd., Suite A300, Littleton, CO 80122, Attn: Office Manager. Fax to (303) 712-5401** or e-mail to **ljobs@i-channel.com**. Successful applicant subject to drug test. EOE.



International Channel
 The Best of 23 World's

www.i-channel.com

NATIONAL SALES MANAGER Position requires 3-5 years of National Broadcast Sales/Sales Management experience. College degree preferred. Strong sales track record, excellent presentation/communication skills, knowledge of Internet, sales-promotion, sports sales, marketing. Knowledge of Bias, Salesline, Donovan, CMR monitoring reports, Scarborough and NSI data. Send resumes to Michael Durand, GSM, UPN 45/KUTP, 4630 S. 33rd Street, Phoenix, AZ 85040. NO PHONE CALLS, PLEASE. KUTP is an equal opportunity employer.

DIRECTOR OF SALES Clear Channel Jacksonville (DMA 52) has an outstanding opportunity for a seasoned veteran. Position oversees aggressive sales team for two of the finest FOX and UPN stations in the country. Candidate must be passionate and polished, have a proven track record, and possess a keen sense of inventory management. Experience in cultivating staff, systems, and NTR. Send resume to: Susan Adams Loyd, VP/GM, WAWS/WYEV, 1170 Central Parkway, Jacksonville, Florida 32224. EOE.

ACCOUNT EXECUTIVE Fox Sports Network Pittsburgh, PA (Fox O&O), seeks Account Executive to sell and service existing advertising clients. Must be computer literate and proficient with Word, Excel, and PowerPoint. Media sales experience and television research knowledge required. Send resumes to GSM, Fox Sports Net-Pittsburgh, Two Allegheny Center, Suite 1000, Pittsburgh, PA, 15212.

MARKETING CAREERS

MARKETING WRITER/PRODUCER WCBD-TV, Media General Broadcast Group, NBC 2 in Charleston South Carolina is looking for a marketing writer/producer with a strong creative sense and good writing skills. We are looking for a highly motivated team player with the ability to handle multiple tasks. Non-linear editing skills are a plus. Please include a demo tape. Send resume to: Human Resources Dept., 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE M/F Drug Screening.

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.

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 REACHING THE BEST &
 MOST QUALIFIED
 PROFESSIONALS IN THE
 INDUSTRY. PLACE
 YOUR AD IN
 BROADCASTING
 & CABLE...
 THE PREFERRED CHOICE
 FOR DECISION MAKERS**

**CALL
 866-258-1075**

TECHNICAL CAREERS

OPERATIONS PROFESSIONALS

FOX Sports Net, the leader in Regional Sports Television, is seeking seasoned Operations professionals to assist us in building a solid operations team.

We are seeking Vice President and Director level positions with emphasis in Broadcast and Technical Operations, as well as Post Production. Qualifications include 7+ years of broadcast/cable television experience preferably in a multi channel environment. Candidates must be forward thinking, strong leaders who can manage multiple tasks, implement a solid organizational structure and are willing to do what it takes to get it done. If you are an organizational wizard with strong communication, budgeting and project management skills, we want to hear from you. Please submit your resume and salary history to:

FOX Cable Networks Services
Attn: Human Resources, Code: See Below
 1440 S. Sepulveda Blvd., Ste. 353
 Los Angeles, CA 90025
 -OR-
 apply on-line at:
<http://fox.recruitingcenter.net/publicjobs/>
 VP (Job# DH101301)
 Director (Job# DH101261)



NO PHONE CALLS, PLEASE. EOE.

Assistant Director, Audio/Video Systems Engineering

The ABC Television Network is seeking an individual with a minimum of 10 years' broadcast experience to manage a staff of audio/video communications engineers and installation crews. Responsibilities will include directing all phases of engineering projects for new and existing broadcast facilities, as well as coordinating and controlling departmental budgets. Candidates must possess a solid understanding of broadcast operations and engineering which includes working knowledge of digital systems implementation and testing; and familiarity with current SMPTE standards for audio, video and control systems. Please forward resume (with salary history) to:



ABC, Inc.
Employee Relations Dept./JK
 77 West 66th Street
 New York, NY 10023

We are an equal opportunity employer m/f/d/v.

KDFW FOX 4/KDFI-27 in Dallas/Ft Worth has an opening for a maintenance technician with a proven track record in the repair of Beta SP/SX, master control and terminal equipment, studio production equipment and ENG/SNG repair. Computer networking, Quantel, Avid, video server experience is a plus. Applicants should have 3-5 years of broadcast maintenance experience. EOE/M/F/D/V. Please send cover letter and resume to Human Resources, KDFW Fox 4, 400 N. Griffin St., Dallas, TX 75202 or fax to (214) 954-0315.

SATELLITE TRUCK OPERATOR Operate DSNG/ENG vehicles. Able to set up multi-camera remote operations in a fast-paced environment. On-call/overnight assignments frequent: able to identify and overcome problems in field. Experience with KU-Band uplinks, M/W ENG systems and multi-camera timings a must. CDL not required but a plus; good driving record a must. 3-5 years experience in similar position desirable. Cover letter and resumes to: Human Resource Officer, WDRW-TV, P.O. Box 1212, Augusta, GA 30903-1212. EOE: Pre-employment drug screening required.

Engineering Supervisor



Would you like a career opportunity with one of the fastest growing cable networks, located in sunny Southern California?

Game Show Network is accepting resumes for a **Systems Engineer** to work with our array of server delivery applications, IT solutions, On-Air Automation, Television Broadcast production and post-production. It's an exciting time to join us as we re-invent the processes to bring our product to the consumer. You'll work on various Windows NT systems utilizing server technology, and be a leader in our interactive television efforts. Current installed systems include Louth ADC-100 Automation, H-P MediaStream Servers, GV Master Control Switchers, Sony Digital Betacam VTRs, Routers, Switchers, and Avid Editing Systems.

Our commitment to you includes continuing educational opportunities designed to keep you and Game Show Network on the leading edge. Relocation is available. Apply today, send us a resume, and let's discuss the future - yours and ours!

Forward your resumes, including salary history to: **Sony Pictures Entertainment, 9336 W. Washington Blvd., Culver City, CA 90232, Attn: Human Resources 216/KB-BC.** Or e-mail us at: resumes@spe.sony.com and place job code **216/KB-BC** in the subject field. Or submit your resume online at: www.sonypicturesjobs.com No phone calls or faxes please. EOE

A **SONY PICTURES ENTERTAINMENT COMPANY**
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DIRECTOR OF ENGINEERING AND OPERATIONS WIVB-TV the CBS affiliate in Buffalo and a LIN Television Station has an immediate opening for a Director of Engineering and Operations. The studio is a recently converted serial digital facility and a new tower with solid state transmitter and a C.P. antenna is ordered. Candidates need a BSEE or equivalent experience plus at least 5 years experience in technical management, union contract management, developing expense and capital budgets, the ability to complete projects in a timely manner and a good working knowledge of computer systems. The ability to work well with others and placing a high priority on local news is a must. If working in an exciting, challenging and rewarding environment is what makes you want to get to work everyday, please send your resume to: Mr. Lou Verruto, President & General Manager WIVB-TV 2077 Elmwood Avenue, Buffalo NY 14207 No phone calls please. Equal Opportunity Employer.

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.

www.broadcastingcable.com

TECHNOICAL 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.



Senior Video Engineer

Be a part of the future of digital television and communications. Join one of the country's premier, growth-oriented system integration companies in a key position as Senior Video Engineer. ROSCOR Corporation is looking for an experienced, highly motivated individual to become a part of our team. The ideal candidate will have a solid background in television systems, transmission systems and satellite communications systems design. E.O.E

Send your resume to opportunities@roscor.com, or fax to 847-803-8089

For more information on ROSCOR CORPORATION, visit our website at www.roscor.com

ASSISTANT CHIEF ENGINEER Get in on the ground floor for HDTV. FOX/WB affiliate looking for sharp assistant chief. Responsibilities include maintenance of electronic broadcast equipment, computers and telephone systems for station. Requires 2 years minimum experience in broadcast maintenance including troubleshooting and repair of studio, audio, graphics and computer systems. Knowledge of microwave and satellite transmission systems a plus. Send resume to Human Resources, WZDX-TV Fox 54, 1309 N. Memorial Pkwy, Huntsville, AL 35801. EOE.

**FAX YOUR AD:
617-630-3955**

STUDIO MAINTENANCE 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.

NEWS CAREERS

WYFF a top 35 Hearst-Argyle NBC affiliate is searching for a reporter-a digger and storyteller with exceptional writing and live skills. College degree and one year of experience required. Send tape/resume to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE

WYFF a top 35 Hearst-Argyle NBC affiliate is searching for an Associate Producer. While you will support newscasts producers, you will actually be on the fast track to becoming a producer. Recent J-school grads: this is an excellent entry-level position. College degree required. Resume to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

WYFF a top 35 Hearst-Argyle NBC affiliate is searching for an aggressive high-energy Newscast Producer. One year of experience and college degree is required. Your tape and cover letter should demonstrate how YOU make a difference in the newscast. Send to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

PRODUCER Channel 5 Berks County News is looking for an experienced Producer for our award-winning evening newscast. Candidate must have at least two years experience assisting in the planning, coordination and execution of news reporter assignments. Strong writing skills a must. No phone calls. Please send resume to: AT&T Cable Services, Attn: Human Resources, 400 Riverfront Drive, Reading, PA 19602, EEO/AA Employer M/F/D/V.

NEWS CAREERS

TV PRODUCER/DIRECTOR WEIU TV, a small university licensee with huge potential, is looking for an energetic, self-disciplined, and highly motivated individual to research, write and produce a wide variety of programming including documentaries, underwriting, local productions, and commercial/cable advertisements. A Bachelor's degree in a related field is required, a Master's preferred. Significant professional experience as a TV producer/director with demonstrable script writing, program development, videography, editing (nonlinear preferred), and multi-camera directing. Comprehensive background in news, public affairs, and documentary production preferred. Please forward a letter of application, resume, demo tape, writing samples and the name, address and phone numbers of three references to: Brenda Good, Radio and TV Center, Eastern Illinois University, 600 Lincoln Ave., Charleston, IL 61920. All applications must be received by September 15, 2000. Eastern Illinois University is an equal opportunity/equal access/affirmative action employer committed to achieving a diverse community.

TV NEWS PHOTOGRAPHER WAVY-TV is looking for a TV News Photographer to fly in our new Bell Long Ranger News Chopper. Job involves shooting with our new FLIR GYRO Camera System, working with BETA SX equipment, and shooting news packages as assigned. Chopper has on-board editing and additional camera with night vision. Candidate must be willing to work various shifts, be comfortable flying and shooting for TV News, in good health, and comfortable working under deadline pressure. No phone calls; no beginners. If you think you have what it takes-send tape and resume to: Jeff Myers, Chief News Photographer, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE.

SPORTS ANCHOR/REPORTER Heartland network affiliate needs an aggressive sports anchor/reporter who knows how to break and enterprise LOCAL stories. Must have a deep commitment to quality and credible, community coverage; college degree, minimum 1-year television news/sports experience. Send non-returnable tape, resume, references, salary requirements. Reply to Box 01702 EOE.

REPORTERS Get better! Six time Emmy winner will help your career. Honest critiques and advice at the right price. www.TVreportercoach.com. Call (954) 922-2834.

PRODUCER WTVD-TV, Raleigh-Durham, North Carolina. Must have significant experience in newscast producing and be able to build a solid, informative, fast-paced program. Must have a good sense of graphics, and ability to make good use of all production and technical tools available to a top thirty market station. Outstanding writing skills required, as is the ability to handle live breaking stories, and motivate and supervise others. This position is for the noon, weekday newscast. Send resume to: Rik Willis, Executive Producer, WTVD-TV, P.O. Box 2009BC, Durham, NC 27702. No phone calls please. EOE.

NEWS REPORTER Dominant NBC affiliate in 93rd Market seeks reporter with live experience. College degree preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201 EOE/M/F/H/V.

NEWS CAREERS

PRODUCER WTVD-TV, Raleigh-Durham, North Carolina. Must have significant experience in newscast producing and be able to build a solid, informative, fast-paced program. Must have a good sense of graphics, and ability to make good use of all production and technical tools available to a top thirty market station. Outstanding writing skills required, as is the ability to handle live late breaking stories, and motivate and supervise others. This position is for 6 and 11 p.m. newscasts. Send resume to: Rick Willis, Executive Producer, WTVD-TV, P.O. Box 2009BC Durham, NC 27702. No phone calls, please. EOE.

NEWS PHOTOGRAPHER/EDITOR WTVD-TV, Raleigh-Durham, North Carolina an ABC owned station has an opening for an experienced news photographer/editor. We are looking for a creative, visual storyteller. Successful candidate must be able to cover a story with a reporter and alone. The ability to handle a high story count is necessary. Experience operating a live truck a plus. If you are a team player, rush your resume and tape(no music piece) to: Robert Hitchcock, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701BC. No phone calls please. EOE.

LITTLE ROCK'S number one television news station has two immediate openings: **Newscast Producer and General Assignment Reporter**. Channel Seven News produces four-and-a-half hours of live programming per day. KATV has been the dominant news force in Arkansas for more than a decade and is one of the top-rated ABC affiliates in the country. Send resume and tape to: Sharon Lewis, Human Resources Director, KATV, P.O. Box 77, Little Rock, AR 72201. No phone calls, please. KATV is an Allbritton Communications television station and an Equal Opportunity Employer.

KTRK-TV's live morning talk show, Debra Duncan, has an immediate opening for a producer. Looking for a creative genius, who can consistently recognize and generate compelling and promotable show content and guests. Must be able to work on multiple projects as well as possess strong writing, research and production skills. Special event field producing, news special projects or assignments' desk experience a plus. Three years television producing experience preferred. Qualified applicants should send tape and resume to: Wendy Granato, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer (M/F/V/D).

ASSISTANT NEWS DIRECTOR #2 position in the newsroom, backs up News Director & runs newsroom when ND is unavailable. Responsible for overall content of newscasts and on-air look. Will work with Assignment Manager & crews in the field throughout the day to develop news content. Will work very closely with newscast producers to discuss story selection and rundowns. Will approve scripts and edit copy. Strong background in producing newscasts and has some major market experience. Must have very good people skills and ability to motivate people. College degree plus 8 years experience in television journalism. Prefer prior management experience. To apply, send resume and salary requirements to: WISC-TV, Attn: Human Resources/CD, P.O. Box 44965, Madison, WI 53744-4965. Equal Opportunity Employer. WISCTV.com.

IMMEDIATE OPENING The number one news station in Fargo is looking for a talented individual to anchor its weekend sports. WDAY-TV needs an experienced, hard-working anchor/reporter/photographer to become a part of their sports team. Photography experience a must. WDAY-TV remains the number one news station in the market because our team members aggressively pursue stories. If you want to be part of the number one sports team in this sports-minded market, send your non-returnable vt to: Stacey Anderson, Sports Director, WDAY-TV, 301 South Eighth Street, Fargo, North Dakota 58103.

DIRECTOR Job Description: Responsible for simultaneously Directing and Switching International Spanish language newscasts and programming. Will serve as control room shift leader, and evaluate control room personnel on training and on-the-job performance. Qualifications: Must have minimum 2 years Technical Directing experience. Simultaneous Directing and Switching experience in Spanish language newscasts preferred. Working experience with switcher, DVE, stillstore, audio board, character generator systems, cameras, and electronic prompter necessary. Must be proficient in oral and written Spanish and English. Good leadership, organizational and supervisory skills a must. Must work well under pressure. Must have excellent working knowledge of international (especially Latin American) news. Must be computer literate. Previous experience with non-linear edit systems a plus. This is a great opportunity to join one of the world's largest and most important News Operations. Send resume, references, tape; Bill Schneider, CNN en Espanol, Operations Manager, 1 CNN Center/4 southwest, Atlanta, GA 30303.

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.

WRITER/PRODUCER WYFF-TV, the Hearst-Argyle's NBC affiliate in Greenville, SC seeks a highly motivated Writer/Producer with 3-5 years experience for the number 2 position in Creative Services. Successful candidate will be a key player with direct hands on supervision over all daily news promotion. Additional responsibilities will include station image advertising, outside media and strategic planning. You must have strong writing ability, organizational and leadership skills along with proven creativity. Non-linear editing experience is a plus. For consideration rush your resume and tape to: Marsa Jarrett, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

ANCHOR Proven communicator needed for 83rd market. Must have college degree, minimum 5-years broadcast news live reporting and anchoring experience; excellent broadcast writing skills and strong news judgement; producing experience is a plus. **Reporter/Anchor** Proven journalist/compelling storyteller needed for weekday reporting /weekend anchor duties. Must have college degree, minimum 3-5 years live reporting, anchoring and producing; excellent broadcast writing skills and strong news judgement. Send non-returnable tape, resume, references to Debra Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. EOE. No phone calls, no e-mail, please.

WEATHER ANCHOR/REPORTER Produce and Anchor weathercasts. General assignment reporting as directed. Minimum 2 years experience anchoring weather and live reporting in a commercial station required. Must have the ability to report, write and present compelling, accurate timely news stories. Resume & non-returnable VHS tape to: Pahl Shipley/News Director, KOAT-TV, 3801 Carlisle Blvd NE, Albuquerque, NM 87107. NO PHONE CALLS KOAT-TV, A DIVISION OF HEARST-ARGYLE TELEVISION, IS AN EQUAL OPPORTUNITY EMPLOYER.

PROMOTION 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 newsroom 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.

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RESEARCH CAREERS

GRANT WRITER Oregon Public Broadcasting seeks Grants and Research Manager to research, write and collaborate on proposals to secure underwriting for national and international documentary productions, provide public broadcasting data and market research to support fundraising, research and target underwriting prospects and manage a repository of market information relevant to foundation and corporate funders. Qualifications include bachelor's degree in journalism, social sciences or related field plus minimum three years experience in writing/research, preferably as a grant writer in the broadcast/production industry. Ability to conceptualize and think critically, prepare succinct proposals from raw materials; extensive research (traditional and Internet) abilities as well as excellent writing, interviewing and organizational skills; proficiency in Word, Excel and familiarity with data bases. OPB offers salary plus excellent benefits package. To apply, send cover letter, resume, salary history, and writing sample to OPB Personnel, MS-BRD, 7140 SW Macadam Avenue, Portland OR 97219. Application materials must be received by September 11, 2000. Equal Opportunity Employer.

FINANCIAL & ACCOUNTING CAREERS

KFDX-TV is seeking an Account Executive. Strong organizational, computer and interpersonal skills required. A bachelor's degree preferred. Send cover letter that includes information on how you learned of this job opening and a resume to: Stephanie Darland, Sales Manager, KFDX-TV, P.O. Box 4888, Wichita Falls, TX 76308. No phone calls. KFDX-TV is an Equal Opportunity Employer.

CREATIVE SERVICES CAREERS

TELEVISION WRITER/PRODUCER FOX 17 WXMI, a Tribune-owned station in the 38th market, is searching for a creative individual to write, produce, and edit news and program promotional spots. Do you have the words? Can you develop the visual? Are you ready to work with an enthusiastic team? Then send your resume and non-returnable VHS demo tape to Human Resources, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525. EOE/M/F/V/D.

PRODUCTION CAREERS

PROMOTION MANAGER WANE-TV, Fort Wayne, IN, CBS Affiliate. This could be the opportunity for a Promotion Producer/Editor to make the transition to management. The station is accepting resumes for an organized team player. Applicants need to have 3-5 years experience in the television broadcasting promotion field, as well as possess planning skills. Seeking a person that will creatively expand the station's News Image, Proof of Performances, and general on-air promotion campaigns. Strong writing skills are a must. Non-linear editing skills also a plus. Eoe. Send resumes/tapes to: WANE-TV P.O. Box 1515 Fort Wayne, IN 46801.

PRODUCTION CAREERS



Specials Producer

CN8, The Comcast Network, is searching for a seasoned pro to produce a live, one-hour viewer call-in show on topics ripped from the day's headlines. Show airs weeknights from Philadelphia and is aired in 4 million homes from New Jersey to Maryland. Minimum 2 years experience as Producer or Associate Producer for leading cable news network or Top 20 network affiliate. Strong ability to book guests and think nationally. *Send resumes and tapes to: Maura Corcoran, CN8, 200 Cresson Blvd., Oaks, PA 19456. Attn: Specials Producer. No phone calls please.*

Broadcast Designer

CN8, The Comcast Network, is searching for an energetic, experienced Broadcast Designer that will be responsible for the creation of on-air graphics and promotional materials for the network. This candidate must look forward to working in a fast-paced and exciting atmosphere; whether working on graphics for breaking news or long term promotional projects. Must be proficient in Macintosh applications such as Photoshop, Illustrator and After Effects. *Please send resume and demo reel to: Pete Peddrick, CN8, 2215 N. DuPont Highway, New Castle, DE 19720. Attn: Broadcast Designer. No phone calls please.*

EXECUTIVE PRODUCER WAVY-TV, the #1 news station in Norfolk, Virginia market has an immediate opening for a nightside Executive Producer. We thrive on spot news and stories that give viewer benefit. If you are a great producer, teacher and motivator-this is the position for you. Prior news management experience is a plus. Send your resume, cover letter and a copy of your latest newscast to: Robin Freese, Assistant News Director, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE.

PRODUCTION CAREERS

PRODUCER Conceive and execute a weekend news program and also work as a producer/writer during the week. Choose, assess the importance and placement of the story (stack the show). Supervise the line-production of the show. Devise and execute daily tease strategy for attracting and building audience. Write news copy. Conceive and manage graphics production. Send info to: Kevin Howell, WCCO-TV(CBS), 90 S 11th Street, Minneapolis, MN 55403.

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PRODUCTION CAREERS

MANAGER-PROGRAM PRODUCTION EXECUTIVE PRODUCER-FUNDRAISING Milwaukee Public Television and Milwaukee Area Technical College, has an immediate opening for Manager, Program Production/Executive Producer of Fundraising to coordinate the planning and implementation of local, regional and national television, video and other digital media projects and to guide the on-air fundraising production plan. Under the direction of the General Manager, duties include assigning, evaluating and supervising production staff, developing projects and reviewing program proposals, preparing and administering departmental budget and maintenance of financial records of program projects, and coordinating 10/36 Friends fundraising productions. Requires a Bachelor's degree in broadcasting, television, communications, or related field; or 10 years of occupational experience in television production, 5 of which must have been at a managerial level; or equivalent. To apply, please call (414) 297-7770 for an application and job description. The deadline is September 8, 2000. Resumes and letters of application will not be accepted in lieu of an official MATC application. MATC is an Affirmative Action/Equal Opportunity Institution and complies with all requirements of the Americans with Disabilities Act.

CREATIVE DESIGN CAREERS

GRAPHIC DESIGN KCNC-TV is looking for an experienced Graphic Designer. The successful candidate will have the necessary creative, people and organization skills required to add to our design team. Experience in a broadcast news environment, Quantel products (Hal, Paintbox) are a must. Send tape and resume to Art Director, KCNC-TV, 1044 Lincoln St., Denver, CO. 80203. We are an equal opportunity employer.

TELEVISION ART DIRECTOR FOX 17 WXMI, a Tribune-owned station in the 38th market, is searching for a talented individual to oversee the station's graphic design departments and projects, including video, animation, print and web design. Can you make concepts come to life through video and animation? Then, send your resume and work samples to Human Resources, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525. EOE/M/F/V/D.

GRAPHICS CAREERS

GRAPHICS SUPERVISOR/CHYRON OPERATOR Nationally syndicated show seeks candidate with at least two years experience at operating Chyron/Stillstore equipment during live taping of TV show. Photoshop experience also a must. Must be proficient at the Chyron Infnit, Quantel Picture Box, Photoshop, Macintosh, and Adobe After Effects. This position is full-time and requires creativity and flexibility. Fax resume and salary requirements to: 312-836-7625.

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Requirements are a bachelor's degree in broadcasting, communications, or related field, and traffic or related experience in a multi-channel television environment. You'll also need knowledge of traffic software/hardware systems and applications, as well as a thorough understanding of playback operations and automation systems. In addition, you'll need excellent organization and written/verbal communication skills and the flexibility to work any shift or be on call 24/7 if needed.

To apply, please send your resume to:
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Suite 500, Minneapolis, MN 55402,
Fax: (612) 395-3501,
E-Mail: hr@seren.com .

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PROGRAMMING SERVICES CAREERS

SCHEDULERS Responsible for determining time slots and air dates for programming material such as premieres and big events, promotions, and short subject material. Duties include timely communications to departments within the organization, and accurate maintenance of the scheduling database. Requires high school diploma or equivalent, college degree preferred; experience in scheduling, traffic or programming; film experience with understanding of content evaluation; excellent verbal and written communication skills; PC proficiency; strong organizational skills. CROWN MEDIA, INC. is a growing international cable network with opportunities in our Colorado Headquarters. Send resume to: Human Resources, Crown Media Inc., 6430 South Fiddlers Green Circle, Suite 500, Englewood, CO 80111. Fax: (303)224-0879. Crown Media, Inc. is an Equal Opportunity Employer, w/m/d.

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Candidates must possess a college degree in a related field; experience in studio/field production is essential as well as excellent communication skills. Experience in non-linear editing, SGI computer platform, and/or cable television system operation is desirable.

Please submit cover letter, resume, three references and salary requirements to: **Director of Media Services, College of Saint Elizabeth, Mahoney Library, 2 Convent Road, Morristown, NJ 07960, fax: (973) 290-4246.** An affirmative action, equal opportunity employer.

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FACULTY CAREERS

DEAN College of Mass Communication and Media Arts, Southern Illinois University Carbondale, Carbondale, Illinois. Applications and nominations are currently being accepted from distinguished professionals and scholars. Full job announcement and application instructions can be found at: <http://www.siu.edu/department/cmca/> Initial screening of applicants will begin October 23, 2000. Southern Illinois University Carbondale is an Affirmative Action/Equal Opportunity Employer.

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PUBLIC NOTICE

In-band/On-channel (IBOC) Digital Audio Broadcasting (DAB) Request for Proposals

The National Radio Systems Committee (NRSC) has released a Request for Proposals (RFP) soliciting candidate proposals for consideration as an IBOC DAB standard. The NRSC's goal in releasing this RFP is to give all interested and qualified parties an opportunity to be considered in the standards development process.

For more info, visit the NRSC web page at <http://www.nab.org/SciTech/nrsc.asp> or contact John Marino, VP S&T at NAB (tel 202-429-5391, email jmarino@nab.org). Proposals accepted until 9/29/00.

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ALLIED FIELDS**PUBLIC NOTICE**

MEETINGS OF THE PUBLIC BROADCASTING SERVICE'S BUSINESS AND MEMBERSHIP COMMITTEES will take place at the Public Broadcasting Service offices, 1320 Braddock Place, Alexandria, Virginia on September 7, 2000. Schedule and tentative agenda for each meeting follows: **Business Committee**, 10:30 a.m., in closed session to discuss PBS's revenue generating activities and other business. **Membership Committee**, 2:00 p.m., to discuss PBS membership policies related to membership, program use and pricing, underwriting and other development issues, the 2000 Fall Planning and Annual Members Meetings; and other business. The Membership Committee will meet in open session, however portions of the meeting will be closed.

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John Goodman's upcoming sitcom at Fox has been given an official name, 'Normal, Ohio.' The Carsey-Werner-produced series will debut in November (Wednesdays at 8 p.m.) on Fox and stars Goodman as a father who comes out of the closet.

Walter F. DeHaven, currently vice president and general manager at UPN stations WSBK-TV Boston and WLWC-TV Providence, has been named VP/GM at CBS' WBBM-TV Chicago. John Severino, who heads CBS' Station Group—now including the Paramount stations—cited DeHaven's "successful tenures as general manager in four different major markets." DeHaven acknowledges that as a Paramount executive, he hasn't had a

great deal of experience with news, but his first order of business will be hiring a news director. Pat Costello announced this week he was leaving to run KING-TV and KONG-TV's news departments in Seattle. Another challenge for station management will be determining the role of CBS group news chief Joel Cheatwood. Cheatwood and WBBM-TV late anchor Carol Marin clashed while both worked at WMAQ-TV Chicago in the mid-1980s. Before agreeing to anchor, Marin had been assured that Cheatwood would stay away from WBBM-TV. DeHaven replaces Hank Price, who went to work for Hearst-Argyle's WXII-TV in Greensboro, N.C.

The FCC last week made a third request for information from AOL and Time Warner,

while it studies the two companies' plans to merge. The questions continue to address areas that have given the companies problems all along: whether the new company plans to open its cable networks to competitive providers of broadband Internet services, how the new company will treat competitive TV programming guides, and whether it will adopt open standards for instant messaging. The companies have until Aug. 28 to respond.

United Press International and Media1st.com have created a joint streaming-video news service available for syndication to Web sites. The combined Media1st.com and UPI reports are produced and updated daily at the Media1st.com Internet Broadcast Center in Atlanta and served to global viewers via a hybrid satellite and fiber Internet-broadcasting network reinforced by Enron Broadband Services. The programming will be offered as a private label, value-added, rich-media content offering to other sites.

NBC finalized its long-reported deal with Dutch producer Endemol Entertainment Friday, signing on for two new reality series. The network has committed to 16 one-hour episodes of *Chains of Love* and a one-hour hidden-camera special entitled *Sweet Revenge*. *Chains of Love* is based on the Dutch relationship/reality show by the same name. The show literally ties together a group of men and women for five days at a time and ends up with a winning couple. *Sweet Revenge* allows

friends, co-workers and family members a chance to get back at someone with the help of Endemol producers. Both shows are expected to reach air during the coming season.

A November hearing date has been set for the suit filed against Black Entertainment Television by its former CFO, Dwight Crawford. Crawford last week sued the company and its two top executives, Chairman and CEO Bob Johnson and President Debra Lee, for \$21 million, claiming he was wrongfully fired for refusing to condone illegal financial practices. A hearing with Judge Judith Bartnoff of District of Columbia Superior Court is set for 9:30 a.m., Nov. 17, according to the court clerk's office. Crawford's filing charges BET's top executives with evading income taxes by writing off personal purchases as business expenses; conspiring to avoid paying certain payroll taxes; taking a tax deduction for a \$6 million salary expense that was actually a taxable dividend; and falsely reporting money owed to advertisers on make-goods.

Baltimore-based Sinclair Broadcast Group Inc. is finally building its long-sought TV duopoly in Buffalo, N.Y. The company last Friday said it will pay \$51.5 million cash to Grant Television Inc. for the WB affiliate in that market, the nation's 44th-largest. Sinclair already manages WUTV-TV Buffalo and says it earlier filed with the FCC to acquire that station, a Fox affiliate. (Sinclair sold WUTV last August but held an option to buy it back.) There had been a third

Liberty looking at AT&T?

Liberty Media President and CEO Robert Bennett fed speculation that his company is considering a play for AT&T during a conference call last week. Recent reports have Liberty Chairman John Malone taking a piece of the phone giant in light of its sagging stock price.

"As we've said before, as a result of the MediaOne acquisition, it looks like AT&T has some decisions to make with regard to FCC compliance," Bennett said. "It's really up to AT&T what it wants to do with Liberty and AT&T." Malone sits on the board of AT&T, which is actually the parent company of Liberty.

Liberty reported operating income of \$67 million for the quarter ending June 30, compared to a loss of \$636 million a year ago. Operating cash flow for the private assets, which include 100% of Starz Encore, 49% of Discovery Communications, 42.6% of QVC and some international properties, was up 17% to \$128 million.

Among the results, Discovery's Animal Planet and Travel Channel both hit profitability for the first time this quarter. Animal cash flow was \$3 million, compared to a deficit of the same amount last year, and Travel rose to just into the black from a \$13 million cash-flow deficit a year ago. Bennett said marketing expenses in the next quarter would probably take Travel back into red ink. —Deborah D. McAdams

station in the picture: Sinclair had won FCC approval to buy noncommercial WNEQ-TV as its second station in Buffalo. Commission approval was reiterated this past April, despite protests that the public station should not be turned over to a commercial broadcaster, according to published reports. In any case, five months earlier, Sinclair had abandoned its plans to buy WNEQ-TV for \$33 million. WNYO-TV was in the news last August after the FCC fined it \$14,000 for 24 violations of children's ad limits. The station in April won the right to air several Buffalo Bills football games and ancillary programming.

Iyanla Vanzant, author of a slew of spiritual self-help books, has locked up a syndicated deal for a syndicated project with Buena Vista. The studio declined to comment on the proposed series, but sources indicated that the show's format has not been fleshed out. A frequent *Oprah* guest, Vanzant is probably best known for writing "Yesterday I Cried: Celebrating the Lessons of Living and Loving" and "One Day My Soul Just Opened Up." Also on the development radar is a project from the producers of Universal's freshman hit *Blind Date*. The show (its current title, *Seven Deadly Questions*, will get revamped) will track a group of strangers getting to know each other inside a limo. Cameras will

follow the crowd playing such ice-breaker games as truth-or-dare. Universal also did not want to comment on the project.

The network capitalizing on convergence in a head-on way is changing its name.

ZDTV, named after original owner Ziff-Davis, will henceforth be known as "tech tv" to reflect its content. ZDTV, purchased from Ziff-Davis by Paul Allen's Vulcan Ventures last year, is often perceived as the computer-geek network, something its executives are trying to change. ZDTV/tech tv has *AudioFile*, featuring the latest in music technology; *The Big Idea*, a game show hosted by "Marky" Mark Wahlberg where contestants pitch their Website ideas for a \$50,000 prize; and *You Made It*, a show created by viewers over the 'Net. These shows are for everyone, not just geeks, said Joe Gillespie, executive vice president and COO of the channel. "Technology is pervasive," he said. "It's a lifestyle issue." ZDTV/tech tv programs 24/7 with about six hours of self-produced programming a day with no infomercials.

A caller to Howard Stern's radio show has been arrested after allegedly making a death threat against Democratic vice presidential candidate Joseph Lieberman. Lawrence Franco, 23, of Farmingdale, N.Y., was arrested last Tuesday for making the threat on the

Fox fates and fortunes

There are two new presidents on the Fox lot in Los Angeles.

Peter Aronson has been named to replace Gail Berman atop boutique studio Regency Television, and former Brad Grey Television head Kevin Reilly has taken on the new post of president of entertainment at the co-owned FX cable channel.

Aronson, a former Walt Disney executive and one-time NBC page, fills the void left at Regency by Berman, who left earlier this year to become Fox Broadcasting Co.'s president of entertainment. Aronson takes over at 3-year-old Regency, the 50-50 venture between Regency Enterprises and Fox TV Studios that launched Fox's popular comedy *Malcolm in the Middle* last season. Aronson is coming off a personal production deal at Warner Bros. and was formerly senior vice president of Walt Disney Television.

"My last few years writing and producing allowed me an even deeper appreciation for the creative process, yet, ultimately, I yearned to get back into the action of the executive ranks," says Aronson.

As for Reilly, who worked at Brad Grey Television for the last six years overseeing such hits as *The Sopranos* and *Just Shoot Me*, he joins FX just as it has started to make waves in the national ratings with shows like *Son of the Beach* and the original film *Deliberate Intent*.

"We want to make this a place that makes an impact, that's admired and talked about, both in terms of the creative community and with the viewers," says Reilly. "We want to be the first place viewers turn for quality programming."
—Joe Schlosser

Howard Stern Show the day before, according to published reports. Franco reportedly told Stern last Monday that Lieberman "is gonna take my bullet. ... You got a killer on the air," the reports said, citing court papers. Franco was released on \$200,000 bond, put under house arrest and ordered to take a psychiatric exam.

Preliminary DNA results did not link Cleveland TV personality Joel Rose to sexually oriented mailings under

investigation. The Cleveland Plain Dealer said according to sources, DNA samples did not match Rose's. The former news-tv show host killed himself earlier this month a day after a newspaper revealed he was under investigation for harassing women by mail. He provided blood and saliva samples to police and his suicide notes reportedly contended the DNA tests would prove his innocence. But police say he still is not ruled out as a suspect.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Straight talk

There were a number of bases we wanted to touch on this week. In the interests of reader-friendliness, we've combined them into a series of memos we'd like to send. So, take a letter to ...

Clear Channel: With the closing of your purchase of AM/FM, you represent the highest-profile example of media concentration as owner of the better part of a thousand radio stations. That sounds like a lot, even to a page dedicated to ownership deregulation. Localism has long been the sword and shield of broadcasters, offered up as their competitive advantage over national services and invoked as the chief justification for their preservation in a world of proliferating pay services. Localism cannot appear to be, nor should it in reality be, a casualty of deregulation.

Al and Joe: Thanks for cutting back on the rhetoric about the big bad media. (Cutting it out altogether would be even better, but we'll work toward universal First Amendment care one step at a time.) There are plenty of real issues to address along the campaign trail without having to manufacture one.

The DNC: The last balloon has fallen, and the last open bar at the last bash has closed ... and the Fairness Doctrine is still a plank in the party platform. Shame on you. The doctrine holds that broadcasters must follow some government formula for balance in their news coverage, rather than their own judgment. The best analogy for enforced fairness we can think of would be pressuring broadcasters to give exactly as much airtime to one party's convention as it did to the other, even if their own news instincts dictated otherwise. Sound familiar?

The GOP: Lighten up. That counting of convention minutes smacks of Queeg and the strawberries.

UPN affiliates: Take heart. It looks as though you will have a network, one way or another. You could read News Corp. Chairman Rupert Murdoch one of two ways last week as he talked of bringing Chris-Craft stations into the Fox fold. Either he was pledging support for UPN while raising the possibility of a Fox II network to supplant it should Viacom pull the plug, or he was breaking the news that a Fox II was on the way while giving a nod to a departing UPN. You've got an "A list" programming partner either way.

TV journalists at the Democratic convention: Stop gassing; start reporting. After Al Gore bounded to the podium to embrace his daughter after her nominating speech, Fox News Channel switched to its anchor booth. There, among his fellow pundits, Brit Hume observed that Gore had reinforced his stuffed-suit image by failing to unbutton the jacket of his suit. But we're not picking on Brit. All the networks were filled with such drivel. And with correspondents obliged to double as commentators, they scarcely had time to find real news.

Big Brother: You're on your own. After this week, there'll be no more *Survivor* to serve as lead-in on Wednesday nights and prop up your ratings. Perhaps you can persuade CBS to put some promotional muscle behind you while *Survivor* takes its five-month holiday. Or, perhaps you can persuade *Survivor* villains Richard and Susan to join the *Brother* house in Studio City. That should guarantee some intrigue.

Thomson: We know you're only acting in your own self interest, but your sponsorship of the Super Bowl in HDTV on CBS keeps hope alive for the beleaguered service and will help ward off other claims on broadcasters' digital spectrum.

John McCain: We're confident that the same strength with which you have met past personal battles will support you through this one. Our hopes and prayers are for clear margins and a speedy recovery.

WHAT DO YOU THINK?

We invite your comments on our editorials and other matters affecting the TV, radio and Internet businesses. You may submit a letter to the editor by mail (Harry A. Jessell, Editor, BROADCASTING & CABLE, 245 West 17th Street, New York, N.Y., 10011); by e-mail (jessell@cahners.com); or by fax (212-337-7028). Your letter may be edited for clarity and length and may appear on our Web site (broadcastingcable.com).

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