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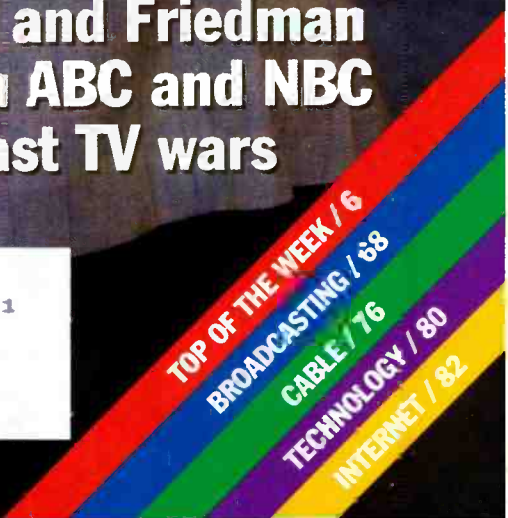
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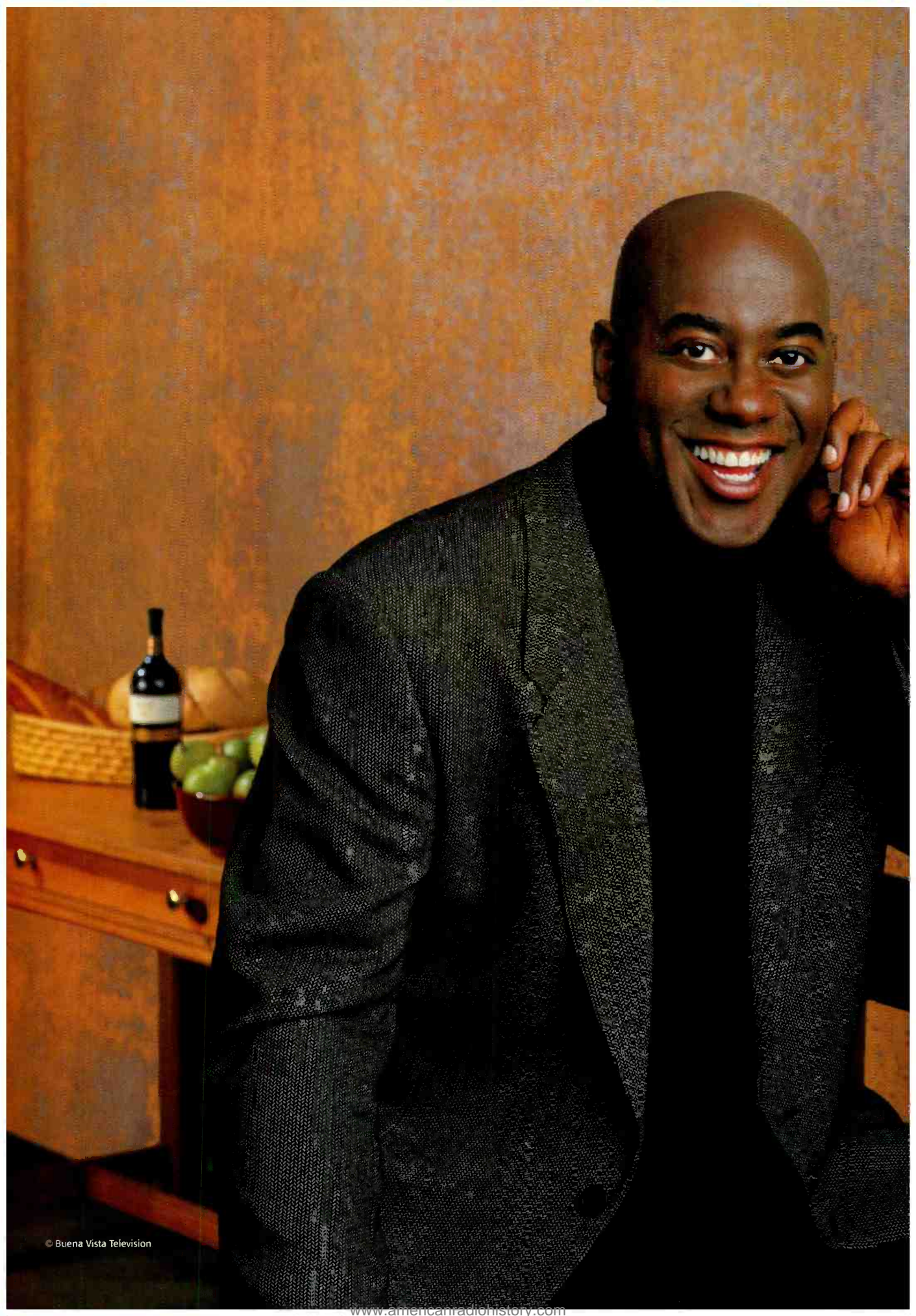
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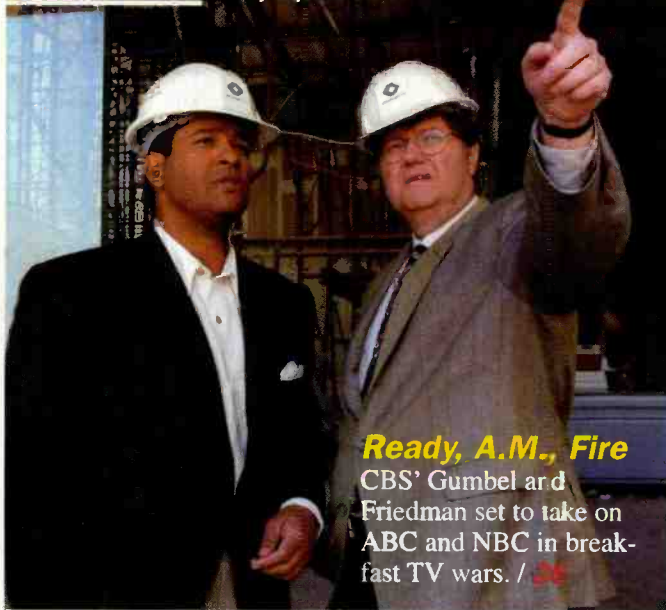


NBC's 'Third Watch'

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Tony Esparza / CBS



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Big Three get serious

ABC, CBS and NBC pull big audiences with new one-hour dramas in premiere week

By Joe Schlosser

The one-hour network drama looks like it's back and going to stay a while. That was what network executives and TV analysts were saying at the end of the much-hyped network premiere week, as a number of new one-hour series posted impressive ratings.

Each of the Big Three had at least one drama to crow about in the early going. With *The West Wing*, NBC had its highest-rated drama premiere since 1994. The White House-based series attracted an average of 16.9 million viewers Wednesday night. It also had more people in the key 18-49 demo tuning in to a new drama than it's had in more than five years.

Not to be outdone, ABC aired its most-watched drama premiere in four years with Sela Ward's *Once and Again*. The drama from the producers of *thirtysomething* drew 16.8 million viewers in its Tuesday evening debut. Now the question for ABC executives is where will the show go after its first seven episodes. *Once and Again* is launching in *NYPD Blue*'s slot on Tuesday nights and will have to find a new place on the schedule when the Emmy-award winning cop drama returns in November. Jeff Bader, ABC's senior vice president of programming and planning, says network executives are watching the ratings "very closely" and that a decision on the show's permanent home will be made in coming weeks.

CBS' drama *Family Law* scored an impressive 11.5 rating/18 share in its first outing last Monday, and the network's other court-themed drama, *Judging Amy*, held its own on Tuesday night as well. *Judging Amy* drew an estimated 13.5 million viewers.

"I would say the addition of more dramas on the schedule had a very positive impact on the networks," said Stacey Lynn Koerner, an analyst with TN Media. "Basically what we were saying before the season, that dramas tend to bring viewers to network television, is already starting to take place."

Garth Ancier, NBC's entertainment president, said dramas generally launch



'The West Wing' was NBC's highest-rated drama premiere in five years.

better than comedies because they are easier for viewers to catch on with.

Ancier's network not only fared well with *West Wing*, but also with newcomers *Third Watch* and *Law & Order: Special Victims Unit*. On Thursday, *Third Watch* debuted in *ER*'s favorable time

period and scored a 14.0/24 in the overnight ratings, while last Monday the *Law & Order* spin-off attracted 14.1 million viewers. The good performances led Ancier to pick up the final nine episodes of both series on Friday morning.

"Based on the first set of numbers and also on the fact that we have seen a lot more than the public has seen of these shows, we decided to give them a vote of confidence," Ancier said. "I think the episodes beyond the pilots get even stronger."

While the drama front was strong, the sitcom business was not. Just ask Ancier.

"It's been a tough week for sitcoms in general," Ancier said. "Returning comedies have done quite well, but in terms of launching new sitcoms, it's been a tough time. We've had a tough time launching two of them, and the other guys have also been struggling."

NBC's two new sitcoms *The Mike O'Malley Show* and *Stark Raving Mad* failed to attract big audiences by NBC standards. *O'Malley* scored a 7.3/11,

NBC revives infamous 'Twenty-One'



The original 'Twenty-One' was cancelled in 1958 after it was learned that contestant Charles Van Doren (r) was given answers. Jack Barry (c) was host and co-creator.

aire with the return of *Twenty-One*. "What they did with *Millionaire* was creative and risky and a smart move," says Ancier.

ABC said last week that the Regis Philbin-hosted *Millionaire* will return to the network's lineup in November as a two-week sweeps special. The show will run from Nov. 7 to Nov. 21 in various time periods. *Millionaire* is also said to be spawning other copycats. Sources say CBS executives are mulling a couple of potential prime time game shows. CBS executives would not comment.

—Joe Schlosser

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while *Stark Raving Mad*, which airs in the cushy 9:30 p.m. time slot, averaged a 12.3/19. *Stark Raving Mad*'s ratings were down 26% from the same time last year.

NBC fared well with sophomore comedy *Will & Grace* and a few other veteran sitcoms. In the key Tuesday at 9 p.m. battle with ABC's *Dharma & Greg*, *Will & Grace* claimed the first victory of the season. *Will & Grace* scored an 8.7/22 in adults 18-49, while *Dharma & Greg* delivered a 6.8/18. NBC's *3rd Rock From the Sun* and *Just Shoot Me* also showed signs of growth.

At Fox, the highly anticipated sitcom *Action* seems to be having trouble catching on outside of Hollywood. The comedy starring Jay Mohr as an obnoxious movie producer scored only a 3.7/6 in the overnight ratings last Thursday, off 24% from the show's premiere a week earlier.

CBS' Monday night comedy lineup of *Everybody Loves Raymond*, *King of Queens*, *Ladies Man* and *Becker* performed better than analysts expected against the season debut of *Monday Night Football* on ABC. *Everybody Loves Raymond* had its best-ever adults 18-49 rating and scored a 12.2/18 in households. *King of Queens* led off the night for the first time with a 9.0/15. ■

'Once' again on Lifetime

Lifetime Television's replay of *Once and Again* has the shortest window ever for a broadcast-to-cable series deal. The ABC drama, hailed by critics as one of the best of the new season, debuted on the network Tuesday night and appeared on Lifetime on Friday—one day after the networks closed the replay-rights deal.

"We've been working on this deal for two-and-a-half months," said Dawn Tarnofsky-Ostroff, executive vice president of entertainment for Lifetime. "We saw the pilot in May or June and knew it was right for Lifetime."

Vertical integration allowed the deal to go through so quickly. *Once and Again* is produced by Disney's Touchstone, broadcast on Disney-owned ABC, and now repurposed on Lifetime, which is owned 50-50 by Disney and Hearst. ABC's recent agreement with its affiliates allows it to repurpose up to 25% of its schedule. This deal includes the condition that Lifetime cannot slot the show in prime time. It will play at 11 p.m. on Friday nights.

Depending on how the show does in ratings, Tarnofsky-Ostroff said Lifetime would negotiate stripping rights after the third year.

The *Once and Again* deal is yet another example of the ongoing repurposing trend in television. NBC and Studios USA's USA Network are teaming up this year on the *Law & Order* spin-off *Special Victims Unit*. The Dick Wolf-produced drama will air on USA Network two weeks after it airs on NBC in prime time.

—Deborah D. McAdams and Joe Schlosser



'Once and Again' sets record for making jump from broadcasting to cable.

Hearst-Argyle hopping onto Web

Broadcasters invest millions while searching for lucrative places on the Internet

By Elizabeth A. Rathbun

Hearst-Argyle Television Inc. is joining broadcasters' rush to the Internet with a TV-station based network that it says initially will reach 30% of U.S. households.

The Internet network will be set up by Internet Broadcasting Systems Inc., in which Hearst-Argyle is taking a 30% ownership stake for \$20 million, the companies said last Wednesday. Hearst-Argyle's 26 TV stations will participate in the network, which also will be available throughout Canada via a partnership with CanWest Global Communications Corp.

With a launch date not yet set, Hearst-Argyle is seeking TV partners for the venture, such as Emmis Communications Corp. is trying to round up TV and radio broadcasters and newspapers for a 100%-owned Web portal [B&C, Sept. 6].

Hearst-Argyle intends to use exist-

ing news and entertainment content as well as create new content for the sites. In fact, a deal with a "major entertainment company" is pending, officials said. Besides Web access, news and entertainment, the sites will feature e-commerce and local, national and classified advertising.

While the Internet is a fast-moving train, it's not too late for broadcasters to jump aboard, Wall Street analysts say. "You don't want to jump on too early," says James B. Boyle, vice president of equity research for First Union Capital Markets Corp. "They want to be on the cutting edge, not on the bleeding edge."

Besides Hearst-Argyle and Emmis, several other TV and radio companies recently have been working to shape their Internet futures. They include CBS Corp., Clear Channel Communications Inc. and Cox Radio Inc.

Look for a major announcement from

Emmis in the next 90 days, Chairman Jeffrey Smulyan said last Wednesday. Emmis is currently talking to Internet partners, he said. "We're going to see a very major enterprise that's launched by the end of the year."

Partners like those Emmis is seeking are key, says William Meyers, media analyst with BancBoston Robertson Stephens. Hearst-Argyle, for example, has the backing of parent Hearst Corp., which also owns radio stations, newspapers, magazines and shares in cable channels. "It gives them a strong corporate partner [and] readily available capital," Meyers says.

Going after Web business is "a smart move" for Hearst-Argyle, says Jessica Reif Cohen, media analyst with Merrill Lynch & Co. Inc. "They're very strong locally. They have very strong news and this expands their local presence." ■

—Richard Tedesco contributed to this report.

'Feud,' 'Divorce Court' top draws

Syndi season off to slow start for newcomers; analysts little concerned this early

By Melissa Grego

With few exceptions, the first two weeks for new nationally syndicated shows have been slow, although analysts didn't appear too concerned.

Of the four first-run and five new off-net shows debuting last week, the new *Family Feud* stood out as the only show to improve on both its lead-in and in its time period compared to last year. *Feud* recorded an average 1.6 rating/5 share in its first three days out of the gate, building on its lead-in by 7% and boosting the time slot by 23%, according to Nielsen Media Research weighted metered-market averages.

Divorce Court was impressive as well. For the first three days of its second week, *Divorce Court* earned a 2.4/8, a 33% jump for the time slot, up 9% from its lead-in and up 14% from its first week. *Judge Greg Mathis*, in its first three days, also improved on its lead-in, by 6%, at a 1.7/6, although the show was 6% down for the time slot.

The one talk show to debut last week, *Latifah*, led the season's new talkers in its first three days with an average 1.6/5, 5% down for the time slot and 11% down from the lead-in. In the second week of its syndicated debut, *Leeza*, which has aired on the NBC for the last six seasons, came in second, with a 1.5/5, up 7% from its first week, but down for the time slot by 6% and down 12% from its lead-in.

Also in its second week, *Martin Short* tied *Leeza* in ratings and share, but was down 25% compared to its first week, down 46% in its time slot and down 38% from its lead-in. *Dr. Joy Browne's* second week was 20% below the first, at 1.2/4, a 33% drop in both lead-in and time slot.

In the daytime reality genre, *Richard Simmons' Dream Maker* debuted at a 1.2/4, down 29% for the time slot and 37% off its lead-in. *National Enquirer*, in its second week, was ahead with a 1.6/5, 6% off its first week, 16% off its lead-in and down 6% in the time slot.

Relationship series *Blind Date* debuted with a 1.7/4, which was even with its time period but 23% lower than its lead-in.



Fun with good reason on 'Family Feud': Show scores 1.6 rating/5 share, bests lead-in, boosts time slot.

Drop-offs were less severe for the four off-net shows that debuted last week, with *The Wayans Brothers* the top new show at 2.4/6, an improvement on its lead-in of 4%, and a loss of 4% for the time period. *In the House* followed at 2.3/5, which was down 8% from its lead-in, but up 10% for the time period. *The Parent 'Hood* was third with 1.8/4, down 5% for the time period and down 14% from its lead-in. *Caroline in the City* tied the *Parent 'Hood's* ratings, but was down 18% for the time period, and

down 36% from the lead-in.

In their second weeks, 3rd *Rock from the Sun* and *Drew Carey* were close, coming in first and second overall, respectively, among the season's new off-nets during the first three days of last week. *Unhappily Ever After*, also in its second week, came in last among the new off-nets at 1.6/5.

Shelby Mason, assistant director of programming at Petry Television, cautions that the season is still young. "It has been a less spectacular premiere across the board in syndication," she says. "But if you look at *Friends'* premiere last year, it was not very good at all. It had general managers holding their breath. Now it's the top off-network series. I just think it takes a while for viewers to get used to a new schedule.

Bill Carroll, vice president of programming at Katz, said: "It's difficult to find shows in the clutter of offerings. It was not as difficult five years ago." Carroll says having a known name makes a difference, pointing to *Latifah*, *Divorce Court* and *Family Feud*. ■

Herzog taking affirmative action



He came, he saw, he offered solutions from the ground up.

Doug Herzog got serious about a game of *I Spy* last week when he glanced around a room in Hollywood and saw little ethnic diversity.

"I can look around this room and know this is a problem," he said, remarking on the homogeneity of the TV networks during the Hollywood Radio and Television Society's opening newsmaker luncheon last week. The solution, he said, "has to start from the ground up."

Herzog's strategy for improvement is to try to ensure that no job be filled at the network until minority candidates have been interviewed.

"I told the NAACP we're not going to throw minority faces on the air and say we did our job," he said.

Herzog's ideas about the hiring process have not been formalized, but he and Larry Jacobson, president of the Fox Television Network, are currently working on an organizational process to address the diversity issue on the hiring level, a Fox spokesman said.

In a development related to recent NAACP charges that minorities are underrepresented on network programming, a TN Media study contends that African Americans are prominent on returning shows. But the report agrees with claims that Hispanic and other minorities are little in evidence.

—Melissa Grego and Dan Trigoboff

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11	Houston	KHTV	54	Dayton	WKEF/WRGT
12	Seattle-Tacoma	KCPQ	55	Albany	WEWB
14	Tampa	WTTA	56	Las Vegas	KVWB/KFBT
15	Minneapolis	KMWB	58	Charleston, WV	WCHS/WVAH
16	Miami	WBZL	61	Richmond	WRLH
18	Denver	KWGN	62	Mobile-Pensacola	WEAR/WFGX
19	Pittsburgh	WPGH/WCWB	64	Flint-Saginaw	WSMH
20	Sacramento	KTXL	67	Lexington	WDKY
21	St. Louis	KDNL	70	Des Moines	KDSM
24	Baltimore	WBFF/WNUV	74	Syracuse	WSYT/WNYS
25	Indianapolis	WXIN	76	Paducah	KBSI/WDKA
26	San Diego	KSWB	77	Rochester	WUHF
27	Hartford-New Haven	WTIC/WTXH	80	Portland, ME	WGME
29	Raleigh-Durham	WLFL/WRDC	82	Champaign, IL	WICS/WICD
30	Nashville	WZTV/WUXP	84	Madison	WMSN
31	Milwaukee	WCGV/WVTV	88	Cedar Rapids	KGAN
32	Cincinnati	WSTR	92	Tri-Cities, TN-VA	WEMT
33	Kansas City	KSMO	104	Springfield, MA	WGGB
34	Columbus	WSYX/WTTE	110	Peoria	WYZZ
35	Greensboro, SC	WLOS/WFBC	114	Tallahassee	WTWC
37	San Antonio	KABB/KRRT	120	Charleston, SC	WMMP/WTAT

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AT&T wants FCC rescue

Cable operator lobbies hard for rule changes to facilitate MediaOne merger

By Bill McConnell

AT&T put on the hard sell last week to persuade regulators to write new cable ownership rules giving their company enough breathing room to complete its merger with MediaOne Group without selling any of its investments.

Chairman Michael Armstrong and his management team haven't been able to broker a deal so far, but FCC and industry sources say his furious lobbying effort has at least persuaded the five commissioners to offer sympathetic ears—despite opposition from the agency's Cable Services Bureau.

Last week, Armstrong, along with fellow AT&T executives Leo Hindery

and Amos Hostetter, made their case to the commissioners. The company's lobbying effort is expected to continue through this week.

The Cable Bureau is standing by recommendations drafted last month that would force major divestitures, probably stakes in Time Warner Entertainment or Cablevision Systems. But the commissioners apparently are searching for a way to let the merger go ahead intact without appearing to rewrite rules just to suit one corporate giant.

To aid AT&T, the panel also must craft any relaxation narrowly enough so that it does not undercut the FCC's ongoing fight to protect its rules against possible challenges in federal court.

"In an ideal world, we would want to focus only on the rule and how it should be applied to the industry as a whole," said one agency staffer familiar with the negotiations, "but everyone is finding that hard."

AT&T has at least won a brief reprieve from the Cable Bureau's stringent proposal, persuading FCC Chairman William Kennard to postpone a vote on the rules from Sept. 15 to Oct. 8. The delay has alarmed merger opponents, who worry that the extra time can help only AT&T.

"Any changes can go only in AT&T's direction," said an attorney for a regional Bell company.

The commission is eager to see the deal go through because of AT&T's pledge to offer local telephone service over MediaOne's cable network. Making local telephone competition a reality has been the commission's Holy Grail since passage of the 1996 Telecommunication Act. AT&T offers the best chance to make that happen because regional Bell companies have generally refused to give competitors affordable access to local loops and switching equipment—a necessity to bring competition over conventional telephone lines.

The FCC's rules currently limit a cable owner's national reach to 30% of cable homes passed. The Cable Bureau is urging a slight change that would give owners a little more reach by applying the 30% limit to all multi-channel subscribers.

Although AT&T is calling for the cap to be raised to 35%, its main lobbying attack is aimed at "attribution" rules governing how investments in cable systems count toward the cap. Currently, stock interests of 5% or more count as if the investor owned the whole system. Under that standard, AT&T/MediaOne would have an audience reach of 41%, according to AT&T's filings with the FCC.

The company, however, is proposing that minority ownership stakes be attributable only if the investor buys programming for a cable system or is involved in or has access to information about a system's programming decisions.

Sinclair: The future is local

Sinclair found itself in Wall Street's doghouse again last week, after telling analysts that profit margins are going to drop for the foreseeable future. The warning came as the company ramps up spending to implement a new local marketing and sales strategy.

The main objective: adjust the mix of local and national advertising, so that, by 2006, local sales account for 75% of advertising revenue and national for 25%. The current split is about 51% local, 49% national.

Sinclair said that pro forma 1999 broadcast cash flow would be down 2% to 3%, while revenue would be up just 1%. The company expects fourth-quarter broadcast cash flow to drop 9%, as it increases capital spending to boost marketing, promotion and sales efforts at its stations.

Several major Wall Street firms downgraded the company's stock, including Morgan Stanley, Goldman Sachs and Merrill Lynch. The last also cut its earnings expectations for the company next year by almost 25%. Sinclair stock fell 33%, to \$10.50, on Sept. 22 on word of the developments.

In a conference call with analysts last week, Sinclair TV Division Chief Barry Drake blamed past management for cutting expenses to hit quarterly financial targets. As a result, said Drake, many of the company's TV stations are not marketing and promoting aggressively enough and haven't had enough sales people in the field, nor sales support and research tools to back those efforts.

According to Drake, local TV sales staffs, already on straight commission, will be increased by 50% or more in some markets. News programming will also be expanded in a number of markets, said Drake, while children's programming is "de-emphasized."

But the spending will have an impact on Sinclair's broadcast cash flow margin, which was 51% in 1998, and which is expected to drop to between 47% and 48% in 2000, said CFO Patrick Talamentes.

Sinclair's push for local dollars comes amid a continuing stagnant market for national spots. "The local market, in my view, is truly infinite," said Drake. "As long as newspapers can generate \$45 billion in revenue, I don't ever see us maxing out on local."

—Steve McClellan

Overseas action for NFL Webcasts

As a prelude to midseason pay-per-view action, the National Football League was set to begin Webcasting live games to high-speed PC users in Europe and Singapore at no cost. The Webcasts were set to begin last Sunday.

Fans with fast Internet connections in the Netherlands, Austria and Singapore were slated to see the Minnesota Vikings vs. Green Bay Packers, along with a second delayed game in each venue.

NFL satellite backhaul signals will be translated into online multicasts, transmitting discrete streams to each PC user, to ensure consistent streaming quality.

The league says it has no plans to stream games live or on a delayed basis to U.S. PC users.

The pay-per-view game plan is not yet set, and sales of multigame Webcast packages are contemplated for future seasons, says Tola Murphy-Baran, senior vice president of market development for NFL Enterprises. But the NFL is sensitive to blindsiding its rights holders abroad. "We don't want to cannibalize their businesses, which is why we're not delivering it on the Internet," she explains.

And as the NFL reaches for European football fans, it is



Packers' Brett Favre and other pros will be seen in Europe and Singapore.

also targeting a large expatriate audience in Singapore.

The potential audience with fast Web connections in Europe and Asia is small, but growing. "They'll take the fans one at a time," says Mark Hardie, Web entertainment analyst for Cambridge, Mass.-based Forrester Research.

Murphy-Baran agrees. "We know that there's an audience, but there's still not a way to reach that audience."

Amsterdam-based chello broadband will stream one live NFL game to its Dutch and Austrian broadband subscribers, and carry two games on a near video-on-demand basis a day or two after they're played.

Sing Tel Magix, a unit of Singapore Telecommunications, was set for Webcasting live but edited NFL action from one game on Sundays to customers with high-speed, digital subscriber-line access. It also planned to carry two edited games on a delayed basis.

Canal Plus and Veronica carry Sunday and Monday night NFL games to Dutch fans, who will also see a Sunday afternoon game from Fox. Austrians currently see a Sunday NFL contest from DSF. The NFL intends to expand into other European countries next season, Murphy-Baran says.

—By Richard Tedesco

NBA drives direct to fans

Basketball league to launch round-the-clock service on DirecTV, Viewer's Choice

By Richard Tedesco

In a fast break beyond traditional network TV outlets, the National Basketball Association plans to introduce NBA.com TV—a 24-hour network on DBS and cable this season.

NBA.com TV will present studio cut-ins to live games, news and historic archive footage as a companion to the \$170 per subscriber NBA League Pass. The video service also is slated to have framed statistics and scores from the NBA site.

It will be delivered exclusively over DirecTV and the Viewer's Choice pay-per-view service.

"We see this as an opportunity to tap into the rich array of information available on NBA.com and the vast television programming from the NBA's video and film library," said Adam Silver, president and COO of

NBA Entertainment.

Analysts see the move as a way for the NBA to create a direct-content conduit to its fans while departing from traditional broadcast and cable deals.

"The leagues are all looking at developing their own programming as an alternative to broadcast," said Mark Hardie, senior analyst for Cambridge, Mass.-based Forrester Research. "While they depend on broadcast for the bulk of their revenues, the leagues are looking for ways to speak directly to the consumer without a middleman."

The NBA currently is in the middle of four-year deals worth \$2.64 billion with NBC and Turner Broadcasting's TNT network. The new NBA network lays the groundwork for the league to eventually break away from those distribution deals as sports rights fees are squeezed by tighter network finances.

DirecTV sees NBA.com TV as an

additional incentive to drive annual subscriptions to the NBA League Pass package, which provides fans access to as many as 11 NBA games nightly and its premium sports packages. Approximately 150,000 DirecTV customers subscribe to the League Pass. "We have the most fanatical NBA fans on the planet," said Richard Goldberg, DirecTV vice president of programming.

Viewer's Choice will make the new channel available to cable systems delivering digital service to approximately 1 million cable subscribers, according to Rob Jacobson, Viewer's Choice senior vice president.

Start-up costs for the network are approximately \$10 million. The league's \$100 million studio complex in Secaucus, N.J., currently used to produce feature shows for the networks, will be used to produce programming for the new 24-hour network. ■

Sinclair restarting DTV petition

By Glen Dickson
and Bill McConnell

Sinclair Broadcast Group is going ahead with a petition to the FCC to modify the U.S. digital television standard. Sinclair had put off the petition to investigate new 8-VSB tuner chips that promise clear indoor DTV reception.

The station group plans to file a petition with the FCC on Oct. 8. It will ask the agency to allow broadcasters to use the European COFDM modulation scheme, as well as the U.S.'s 8-VSB system for their DTV broadcasts.

Sinclair was ready to circulate such a petition last month when Motorola and NxtWave Communications introduced new 8-VSB demodulation chips that claimed to solve the DTV multipath problems Sinclair discovered while testing indoor DTV reception in Baltimore.

Sinclair delayed its petition in order to test the new chips and hoped to include those findings in a presentation it made at the IEEE Broadcast Symposium last Friday.

But Sinclair has yet to get its hands on either "miracle chip." Motorola has discussed bringing its chip to Baltimore for testing on Sept. 22 or 24, but that fell through last Monday when Motorola informed Sinclair of a technical glitch that would make testing on digital ch. 40 in Baltimore impossible. In the meantime, NxtWave hasn't responded to Sinclair's formal requests for a look at its 8-VSB chip.

Motorola executives said they are currently testing their 8-VSB chip with unnamed third parties and will release full results in November. NxtWave President and CEO Matt Miller didn't return calls for comment, though the company did announce last week that it had raised \$13.6 million in new venture capital. ■

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CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

NBC in Chronicle bid

NBC is partnering with Hicks Muse in a bid to acquire Chronicle Broadcasting, whose properties include KRON-TV San Francisco; KAKE-TV Wichita, Kan., and WOWT(TV) Omaha. Sources say the partnership would be structured so that NBC would control and operate KRON-TV, while Hicks-controlled Sunrise Television, which runs 16 stations in markets 50-plus, would control and operate the Wichita and Omaha outlets. NBC and Hicks have an existing 80%-20% venture with KXAS-TV Dallas that NBC controls.

DENVER

Set-top talk

Rumors are swirling that a large cable operator will announce a substantial order for digital set-top boxes and cable modems, perhaps as soon as this week. Speculation centers on AT&T Broadband & Internet Services being the buyer, with General Instrument and Motorola as the suppliers. Few details were available at press time late Friday and the companies declined to comment. However, sources familiar with the situation said the digital set-top order could be somewhere between 1 million and 3 million and the cable modem between 500,000 and 1 million. Such an order would hardly be surprising, given that AT&T BIS has already ordered 6.5 million GI digital set-tops. But it could be a blow to Scientific-Atlanta, which has been trying to write a substantial digital set-top order with AT&T, and Tele-Communications Inc. before that, for months, if not years.

WASHINGTON

Misener on modulation

Wiley, Rein and Fielding attorney Paul Misener, has been tapped to represent Sarnoff Corp. in Washington. One of the first tasks assigned to the former senior legal adviser to FCC Commissioner

Harold Furchtgott-Roth will be to plead Sarnoff's case for preserving the 8VSB digital TV modulation standard. 8VSB is being criticized by Sinclair Broadcasting and other broadcasters (see story left). He left the FCC in August.

MOUNTAIN VIEW, CALIF.

Pinnacle's keen on shifting

Pinnacle Systems says it is "keenly interested" in pursuing a video time-shifting product that could vie with personal video recorders from TiVo and Replay TV. Pinnacle, a video editing and effects supplier for broadcasters and consumers, has been doing an "awful lot" of business in consumer PC-TV tuner cards, says Bob Wilson, vice president and general manager of Pinnacle's broadcast group. For consumers who already have PC-TV tuner cards and do PC-based video editing, a product that would allow viewers to record their favorite programs on their PC would be "a natural extension," he says.

AUSTIN, TEXAS

TV touch-ups

Austin, Texas-based Applied Science Fiction is pitching its new Digital ICE "cubed" (Digital Image Enhancement & Correction 3) hardware-software suite as a must for digital conversion and a future staple in newsroom editing bays. ICE cubed will enable editors to eliminate scratches on film, tape or slides; restore color based on the image's color record; and greatly reduce graininess—all at once—and all during the scanning process. Even on high-quality video, images are improved automatically during scanning with equipment that features the suite, the company said. So restoration and correction requires no handling of film or tape aside from scanning it. "With ICE cubed, you can scan and correct on the fly—there is no post-process," said Greg Hughes, ASF's product marketing manager, during a demonstration last week.



On All Counts...

Rating Share

3rd Rock 3.8 8

The #1 New Strip in Syndication!

Divorce Court	2.6	8
The Martin Short Show	2.0	7
The Drew Carey Show	3.5	6
National Enquirer	1.7	6
Unhappily Ever After	1.6	5
Leeza	1.4	5
Dr. Joy Browne	1.4	5



Especially...



Source: NSI (WRAP), Unweighted household rating and share, week of 9/13/99. New strips premiering before 9/20/99, primary telecasts. Ranked by share.

where it
Really

Premie

3rd Rock

The Drew Carey Show



Head to Head 3rd

		Chicago	
3rd Rock	WFLD/F 10:30pm	3.9	8
The Drew Carey Show	WGN/W 10:30pm	3.4	7
		% Diff. +15%	+14%

		Charlotte	
3rd Rock	WCCB/F 6:30pm	2.2	4
The Drew Carey Show	WJZY/U 6:30pm	2.0	4
		% Diff. +10%	0%

3rd Rock
 The Drew Carey Show

3RD ROCK
 FROM THE SUN[®]

The Invasi

Counts!

re Week

3.8 Rating **8** share

3.5 Rating **6** share

Rock Beats Drew!

		Sacramento	
3rd Rock	KQCA/W 6:30pm	4.0	7
The Drew Carey Show	KTXL/F 6:30pm	3.6	7
		% Diff. +11%	0%

		Nashville	
3rd Rock	WZTV/F 6:00pm	4.2	7
The Drew Carey Show	WNAB/W 6:00pm	1.0	2
		% Diff. +320%	+250%

		Milwaukee	
WIT/F 10:30pm		3.4	8
WCGV/U 10:30pm		2.9	6
		% Diff. +17%	+33%

on Continues!

Source: NSI (WRAP), unweighted household rating and share, week of 9/13/99, primary telecasts. Head-to-head markets: NSI (WRAP), household rating and share, week of 9/13/99, five of six occurrences. © & © 1999 The Carsey-Werner Company, LLC

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FINANCIAL WRAP-UP

Week of September 20-24

WINNERS

	9/24 midday	% change
Big City Radio	\$4.00	20.80
Westwood One	\$53.88	10.80
Cumulus	\$28.31	6.30
Emmis	\$68.75	5.10
Salem	\$28.00	4.20

LOSERS

	9/24 midday	% change
Sinclair	\$10.00	(50.00)
CD Radio	\$4.13	(26.40)
Young	\$52.00	(19.80)
Granite	\$9.75	(14.10)
Hearst-Argyle	\$22.19	(12.40)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES

BROADCAST TV (9/23/98-9/24/99)



Week ending 9/24	
Close	269.63
High	279.73
Low	269.63

4.5%

CABLE TV (9/23/98-9/24/99)



Week ending 9/24	
Close	292.13
High	305.21
Low	289.55

4.9%

RADIO (9/23/98-9/24/99)



Week ending 9/24	
Close	746.21
High	764.77
Low	746.21

2.2%

DOW JONES

Week ending 9/24	
Close	10279.30
High	10845.74
Low	10187.20

5.0%

NASDAQ

Week ending 9/24	
Close	2740.41
High	2890.72
Low	2684.70

5.0%

S&P 500

Week ending 9/24	
Close	1277.36
High	1338.55
Low	1263.79

4.5%

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has acquired the dial-up Internet subscribers of



Cable & Wireless USA, Inc.

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July 1999

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what would you do?



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Cash-and-carry TV

Feds to hold first broadcast auction Sept. 28; many applicants team to avoid bidding

By Bill McConnell

The first government auction of broadcast spectrum will be conducted Tuesday, but don't expect the feds to rake in a fortune.

More than half of the 27 TV licenses and nearly 30 of the FM permits once slated for sale are no longer on the block—after the eligible bidders decided it was more affordable to link up than compete for the licenses.

That's what happened in two of the hottest markets, ch. 32 in Provo, Utah, and ch. 46 in Norman, Okla., where the qualified bidders merged their competing applications. That move allowed them to receive the license for free rather than bid on the right to pay the government. (FCC rules require spectrum auctions only when there are competing applications in a particular market.)

Those two licenses, which had 13 and 10 eligible bidders, respectively, were slated by the FCC for minimum bids of \$1.24 million.

"The TV prices were pretty outrageous," said Stephen Simpson, attorney for George Flinn Jr., one applicant for the Norman license. "The parties basically recognized that it would be better to cooperate rather than spending \$1.2 million."

Nearly all of the largest markets once scheduled for auction are likely to be issued for free once FCC staffers finish reviewing settlement agreements. While those agreements generally call for no money to change hands immediately, it also gives participants the right to buy out their partners in coming years.

The parties would then be obligated to construct and bring their stations online under specific deadlines. They include Kailua and Waimanalo, Hawaii; Ithaca, N.Y.; and Tazewell, Tenn., all slated for minimum bids of \$840,000. Also off the block is Logan, Utah, for which the FCC had set a minimum bid of \$570,000.

The only remaining high-priced market is Virginia Beach, Va., with a minimum bid of \$1.24 million and four eligible buyers. For nearby Manteo, N.C., the only eligible bidder must pay the \$1.18 million minimum if it wants

the license. The other potential bidders for the Manteo permit withdrew from the bidding qualification process after Aug. 20, the deadline for determining whether there were competing applications.

Bidding prices for the other 11 markets range from \$160,000 to \$320,000.

Big station groups have generally shown little interest in the auctions. They would rather buy an existing station than spend the estimated \$6 million that would likely be needed to equip one from scratch to transmit first analog then digital signal.

Unlike most existing stations, which have two channel assignments, one for analog and one for digital, the new stations come with just one channel. They

can start in analog, but must switch to digital, according to the FCC's market-by-market timetable, even if few American homes are equipped with digital sets.

"Nothing is a bargain," says Belo lobbyist Michael McCarthy.

But winning bidders may be able to turn a buck without constructing a thing. New FCC rules went into effect in February that allow permit holders to sell their licenses for a profit, even if they have not broken ground on the station.

"That will increase the value of these permits," says Jeffrey Timmons, a Washington attorney representing bidders for six FM and two TV outlets. ■

TV gets heat from D.C.

Study: on-screen violence frequent, without consequences

By Paige Albiniak

TV viewers are subjected to a violent scene every four minutes, according to a study conducted by the Washington-based Center for Media and Public Affairs, a nonpartisan research organization.

The violence shown in TV shows, music videos and movies often carries no consequences, which sends incorrect messages to young people, said Dr. Robert Lichter, president of CMPA. Lichter also said producers are not rating their programming correctly, making it difficult for parents to know which programs their children should be avoiding.

Sens. Joseph Lieberman (D-Conn.) and Sam Brownback (R-Kan.) joined Lichter, accusing Hollywood of using violence to attract teens.

Lieberman also criticized entertainment companies for not responding to an earlier call from him, Brownback and Sen. John McCain (R-Ariz.) to work together to clean up the media by creating a code of conduct to which entertainment companies would agree to adhere.

"[The study] leaves little doubt that



CMPA says CBS' 'Walker, Texas Ranger' is TV's most violent show.

despite all the concerns parents and their advocates have raised over the last several years, despite all the evidence we have presented to demonstrate the substantial threat posed to children, and despite the outpouring of outrage over the recent string of horrific school shootings, Hollywood is still going great guns to mass market mass murder," Lieberman said.

Brownback said that Hollywood presents a "value-free view of violence that rarely causes physical or emotion-

al harm. The cost and consequences of physical violence are glorified and glamourized."

Lieberman and Brownback have been leading a cultural charge on Capitol Hill since 15 people lost their lives last spring in shootings at Columbine High School in Littleton, Colo. The two introduced several media-related amendments that were included in a large Senate package on juvenile justice that has a good chance of becoming law.

CMPA looked at all original cable and broadcast series that aired in prime time in 1998 and found CBS' *Walker, Texas Ranger* to be the most violent

show on network television, with an average of 82 violent scenes per episode. The study defined a violent scene as one camera shot of one or more people, with another scene beginning when the camera focused on a different set of people.

On basic cable, the most violent show was TNT's *LA Heat*, with 46 scenes, while on premium cable the most violent show was *Oz*, with 54. Five of the 10 most violent programs were in first-run syndication and included *Mortal Kombat*, with 47, and Pamela Lee's *VIP*, with 38.

"Anyone who watches television knows that the most gratuitous sex and

violence is on cable and not broadcast television," said Dennis Wharton, NAB spokesman. Lichter said that CMPA's study found more violence in original network TV series than in original cable series, but said that was likely because there are so many fewer original series on cable. USA was rated the most violent cable network.

Scott Broyles, spokesman for the National Cable Television Association, said "the cable industry shares America's concern about the impact of violent programming on our children, and we are dedicated to providing families with tools and resources to help them become better-informed TV viewers." ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

McCurry decries low-brow TV news

Washington journalists are more interested in covering political conflicts than informing Americans about vital issues, lamented President Clinton's former press secretary in a speech last week. "The press I dealt with here in Washington drifted away from [their] mission as they drifted toward entertainment. To do what: support diminishing audience share," Mike McCurry said. Political affairs coverage, he said, has sunk to the level of low-brow sports. "Just go channel surfing and you see pro wrestling, and you see roller derby, and you see *Hardball with Chris Matthews* and you see *Crossfire*. It's kind of all the same genre. It's false conflict presented as serious discussion." McCurry made his observations during the annual telecommunications lecture honoring Everett C. Parker, the United Church of Christ's retired communications

activist. FCC Chairman Bill Kennard presented UCC awards to Rep. Edward Markey (D-Mass.) and Washington attorney Erwin Krasnow of Verner Liipfert, Bernhard, McPherson and Hand. Said Kennard of Markey: "He is clearly a cut above and apart. Too many of us have lost our way by serving corporate interests, not the public." Responded Markey: "How do we take the sin out of synergy? There is a sinister side of cyberspace." Kennard spoke of Krasnow as his mentor: "He taught me you can practice law without losing your humanity. Erwin is the voice at the table that everyone can trust." Krasnow called Kennard "the consumer champion of the digital age."

Fox critics don't get joke, Murdoch says

Critics of Fox's new TV lineup should "get a sense of humor," says Lachlan Murdoch, scion to News Corp. Chairman Rupert Murdoch. The younger

Murdoch, speaking to the National Press Club last week, rejected notions that Fox's new shows contribute to the degradation of American society. In particular, he said *Action*, a spoof of Hollywood—which in its debut episode featured a disgruntled employee urinating in his boss's Cobb salad—is "hilariously funny" when taken in proper context. "You can't depict picket fences when the neighborhood is Hollywood," said Murdoch, who is a News Corp. director as well as chairman and chief executive of the corporation's newspaper division. Murdoch was responding to the company's "winning" of the Silver Sewer Award for "cultural disgrace" from Sen. Joseph Lieberman (D-Conn.) and former U.S. Secretary of Education William Bennett.

Tauzin looks to shake up FCC

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.)

would like to move legislation that would limit the amount of time the FCC can spend reviewing mergers, he said last week. Tauzin wants to approve such a measure as part of broader FCC reform he is pushing, but doesn't think it will be accomplished until after the presidential election next year, he said. Tauzin accused the FCC of holding up mergers, which then allows lawyers and lobbyists to "shake down" companies awaiting critical FCC approvals before they can continue their business, he said. "It's wrong to expose people to that kind of shakedown," Tauzin said. A bill that would limit the time the FCC can spend reviewing mergers already has passed the Senate Judiciary Committee.

Correction: The Sept. 20 issue incorrectly reported that the Congressional Budget Office has not revised its revenue projections for scheduled auctions of returned analog broadcast spectrum in 2002. Because of possible delays in receiving the spectrum from broadcasters, CBO now estimates the auction will generate \$4 billion-\$4.5 billion rather than the original \$6 billion.

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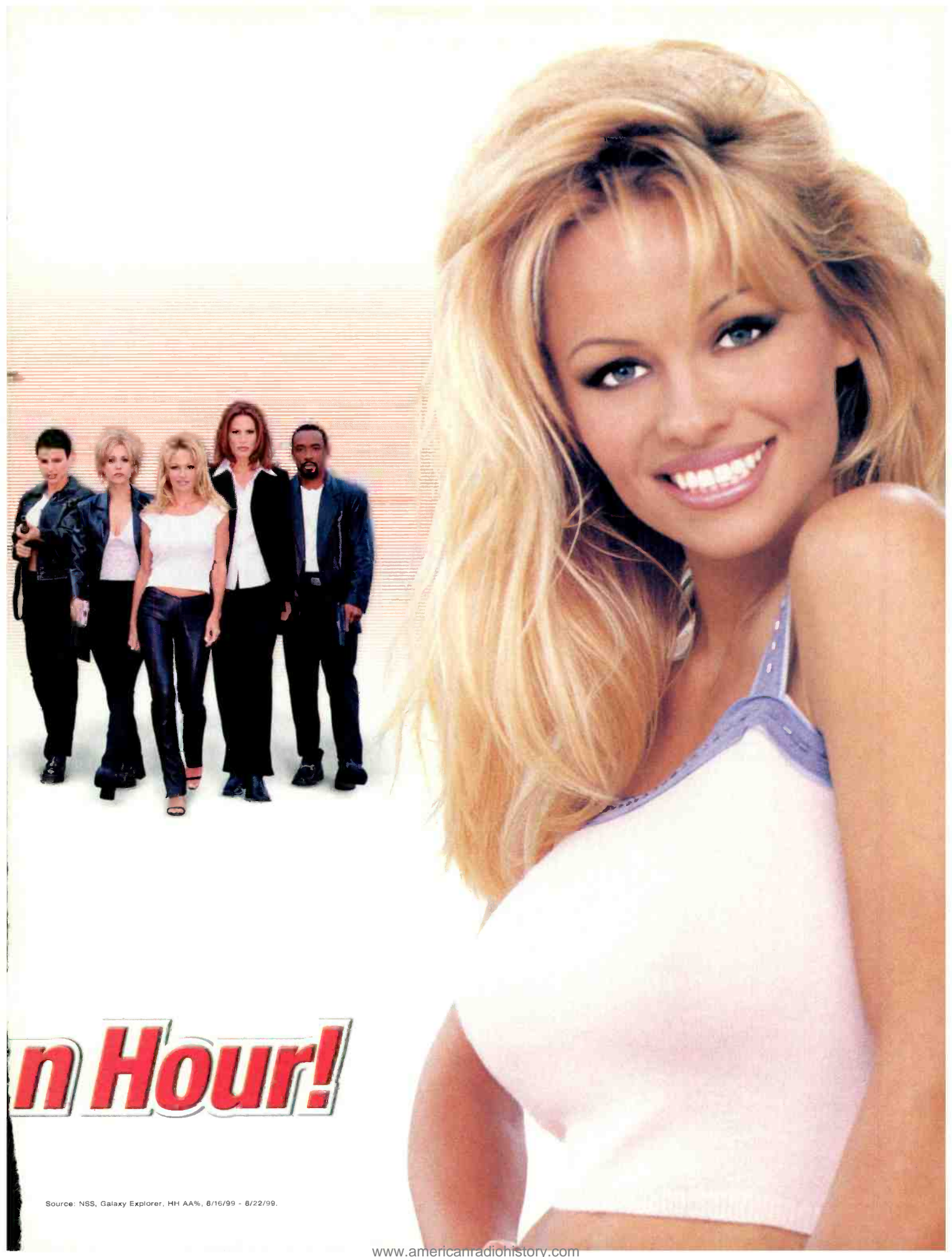


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A

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RTNDA
NINETY NINE

Last year, CNN News Group Chairman Tom Johnson and CNN's "Operation Tailwind" debacle were hot topics at the Radio-Television News Directors Association's annual convention. Johnson will again be in the spotlight at this week's conference in Charlotte, N.C.—winning RTNDA's Paul White Award for lifetime achievement. The events are not unrelated. RTNDA officials heap praise on Johnson, not only for a long and prominent career in newspapers, government, broadcast and cable TV, but for his handling of "Tailwind." "That was regarded as an example of how to take a bad situation and deal with it in a sensitive and conscientious way," says RTNDA President Barbara Cochran.

Cochran says this year's RTNDA convention, which is expected to draw some 4,000 executives, will focus more on the future than the past. The general session will feature Bloomberg News founder Michael Bloomberg, AOL President Robert Pittman and social activist Jesse Jackson. The conference will also feature sessions on trends in ownership, audience and competition.

32 He's back Bryant Gumbel returns to morning TV hoping to revive CBS' revamped entry.

35 New look for morning TV ABC's 'GMA' and CBS' 'The Early Show' will compete with NBC's 'Today' with fancy new street-level studios of their own.

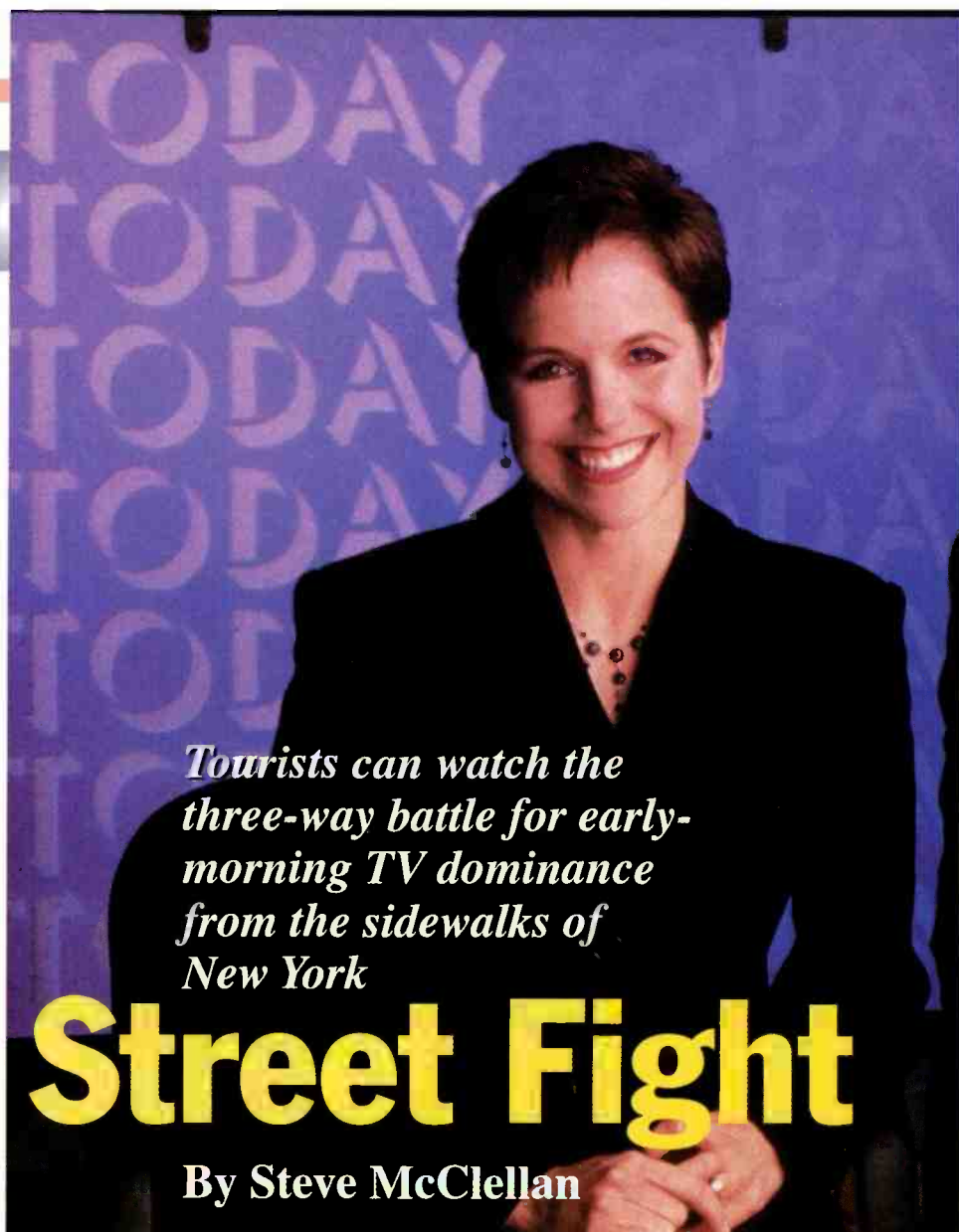
38 Survey: NBC tops in news B&C's poll of TV news directors says NBC has "strongest" news organization.

42 All news is local Cable news networks are expanding into increasingly smaller markets—and starting to make money.

51 NDs turned GMs For some, the newsroom can be a fast track to management.

56 Limited capacity With eventual loss of some ENG spectrum, broadcasters will have to make the switch to COFDM technology.

60 ENG/SNG trucks keep rolling The future is digital, but sales of analog SNG and ENG trucks are still brisk.



Tourists can watch the three-way battle for early-morning TV dominance from the sidewalks of New York

Street Fight

By Steve McClellan

It worked for NBC's *Today*. Since moving to a street-level "windows on the world" studio in Rockefeller Center six years ago, *Today* has been drawing viewers in record numbers. After six months in the new digs, it climbed back into first place in the early-morning ratings war and has stubbornly remained there.

Now, the question is will it work for *Today's* rivals at ABC and CBS. Earlier this month, ABC's *Good Morning America* moved to an elaborate, two-level studio at the "crossroads of America," New York City's Times Square, complete with panoramic views up and down the canyons of Broadway.

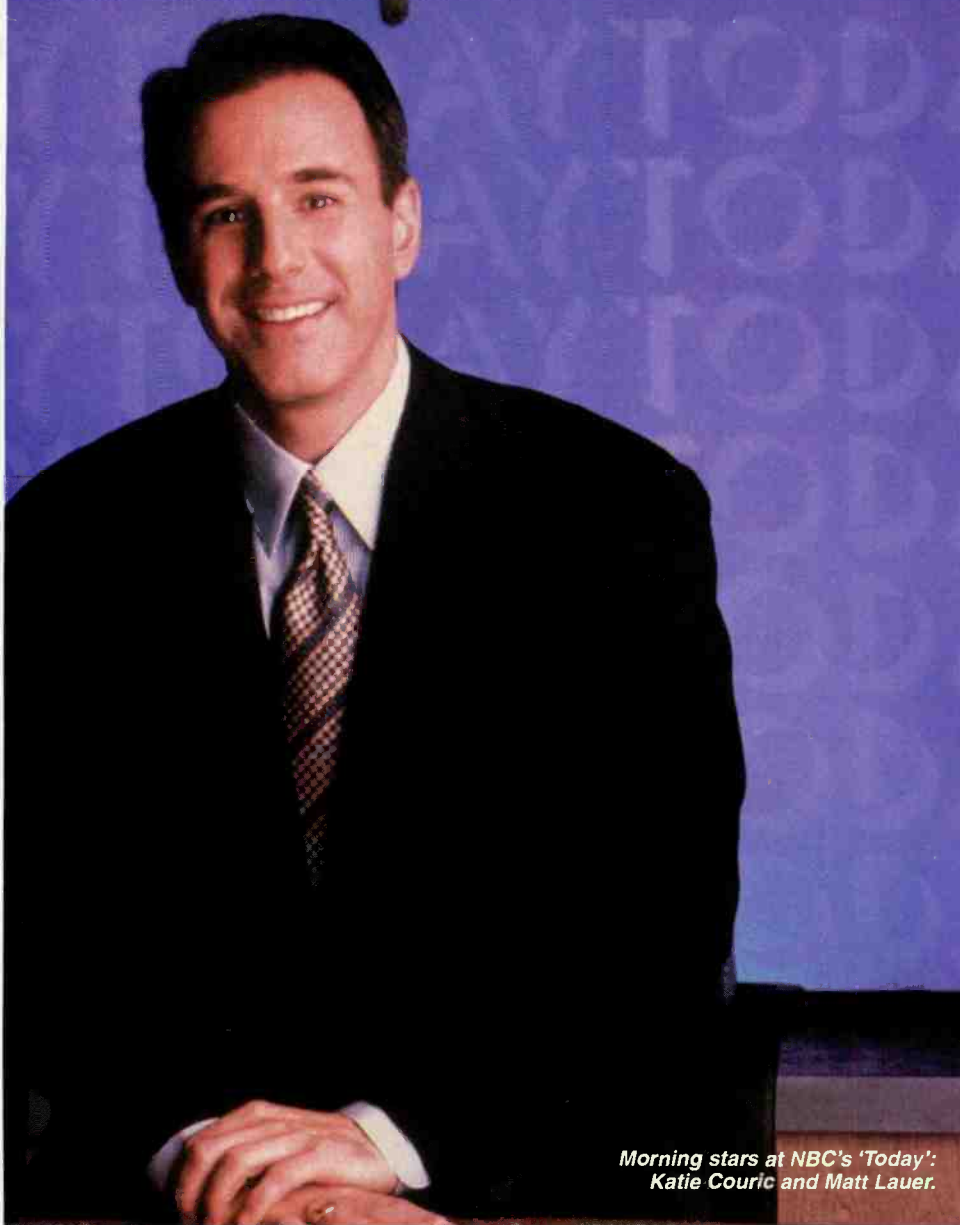
On Nov. 1, CBS's latest bid to become something other than an also-ran in the morning will debut. *The Early Show* will be anchored by Bryant Gumbel and Jane Clayson, the former

ABC News correspondent. *The Early Show* will be housed in its own brand spanking new storefront studio, with views of Central Park, the famous Plaza hotel and other parts of midtown Manhattan.

The resources suddenly being poured into the morning shows are all about the phenomenal growth of the morning audience, and, not incidentally, the expanding revenue potential in the early morning hours.

NBC is so excited by that potential that it is focused on extending the *Today* franchise one hour with *Later Today*, from 9 a.m. to 10 a.m. Jeff Zucker, executive producer of *Today*, is also the executive in charge of *Later Today*.

Over the last five years, the level of homes using television (or HUT in industry jargon) has increased 11% from 7 a.m. to 9 a.m.—at a time when most other dayparts are showing



Morning stars at NBC's 'Today':
Katie Couric and Matt Lauer.

decreasing HUT levels. HUT growth from 5 a.m. to 7 a.m. has been greater—up 18% over the last five years and up a whopping 55% over the past decade, according to an analysis of Nielsen Media Research data by Boston Media Consultants.

"Americans are working harder than any other country," says BMC head Tim Duncan, citing an international labor report. Thus, they're getting up earlier, he says. "With the advent of after-hours trading and the spreading of cell phones and laptops, it's going to be possible to work all the time from anywhere."

Revenue gains in the daypart reflect the growing audience and the growing stakes. From 1995 through 1998, revenues for the morning shows grew 37% to a combined \$450 million, according to Competitive Media Reporting.

For the first half of 1999, *Today's* revenue jumped 26% to \$150 million, while

GMA's revenue was flat at \$78 million. *CBS This Morning* tallied \$49 million, up 40% from the first half of 1998. For the full year 1998, CMR reports that *Today* pulled in revenue of \$242 million, up 21%, while *GMA* garnered \$138 million, down 5%, and *CBS This Morning* took in just over \$72 million, up 20%.

If imitation is the sincerest form of television, the heightened morning show competition proves the point. "We're not trying to reinvent the wheel here," says Steve Friedman, executive in charge of *The Early Show*, and the producer who oversaw much of *Today's* dominance, when Gumbel hosted the broadcast with Jane Pauley.

Friedman says that by investing in the storefront studios, *GMA* and *The Early Show* will "negate the great advantage that *Today* has had for six years." The suggestion, of course, is that all the shows will now live and die

by the personalities and appeal of the segments they put on the air.

"We've never said the great run that we've had is because of the studio," says *Today's* Zucker. "We've always said it's because of who sits in front of the camera and the content of the show. I would say that [*Today* co-hosts] Katie [Couric] and Matt [Lauer] are the best ever to be on the air between 7 and 9 a.m. And that includes my great friends Tom Brokaw, Jane Pauley and Bryant Gumbel."

Zucker is hoping *Later Today* will pick up where *Today* leaves off. "Through the years, people have talked about whether *Today* should expand," says Zucker. "It's never been as strong as it's been these last three years. So if [expansion's] going to happen, this is the time for it to happen."

Zucker says he and *Later Today* executive producer Michael Bass are still trying to define what *Later Today* should be. "It's doing fine," he says. "It's nowhere near where we want it to be either creatively, editorially or in terms of viewership. Then again, the *Today* show has been around for 48 years. *Later Today* has been on less than four weeks. It's got to evolve." The ratings of *Later Today* fall off 57% from *Today*.

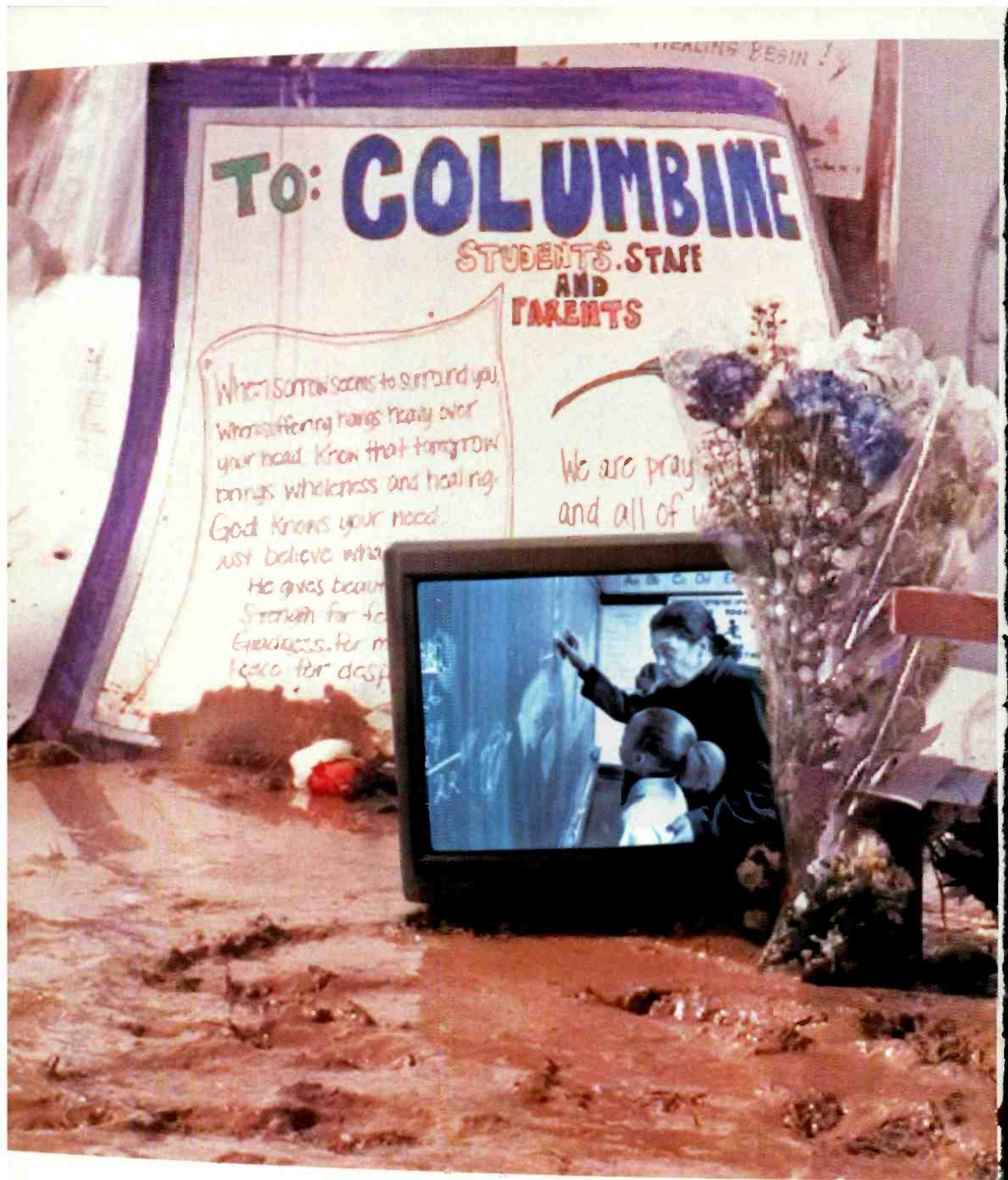
Zucker does acknowledge that NBC executives were looking for a way to "re-energize" *Today* when it decided to build a storefront studio six years ago. At that point, it had been out of first place for about four years.

At *GMA*, co-host Charles Gibson says the new studio—in which parent company Walt Disney has invested more than \$80 million—has brought a "heightened sense of energy to the program. It pumps you."

On the other hand, Gibson is not sure a new studio is an absolute requirement. And ebullience in the morning can be a two-edged sword in terms of audience appeal. "I have an intuitive sense that if you're too chirpy, viewers will find that anathema."

He recalls a columnist who once wrote that perhaps the best approach to a morning show would be to get Danny DeVito and Rhea Perlman as hosts and call it, *Get Out of Bed You Son of a Bitch*. "And I'm not so sure he wasn't on to something. If people feel like I do when I get out of bed, they want some sympathy for the basic horrible process they're going through."

Despite the new digs, *GMA* is still a program that is very much in transition. The show has been on a downswing for



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the last several years, and the departure of its two hosts—Joan Lunden and Gibson—in 1997 and 1998 contributed to a ratings free fall.

Things got so bad that ABC executives started to question whether the show ought to be kicked back to the entertainment division (it's now in news) or maybe undergo a major restructuring like the CBS show has gone through a number of times.

Gibson agreed to return to the show in January, with Diane Sawyer, after getting assurances from network executives "that they really considered *Good Morning America* to be a very important part of the day." The new studio, as well as Sawyer's involvement, convinced him that the network's commitment was there.

Right now, Gibson and Sawyer are committed only until May. While that could change, the plan is to give Jack Ford, the former NBC *Saturday Today* co-host, who recently joined ABC, a tryout in Gibson's *GMA* spot. "We're going to try him and see how he does. I hope he works fabulously," says Gibson.

If Ford works, then the plan would be to let him work with Sawyer for awhile, until viewers get familiar with him, and then try to find a suitable female co-host, so that Sawyer can go back to working one job—prime time's *20/20*.

Meanwhile at CBS, Friedman is planning a fast-paced program with more live content than the current *CBS This Morning*. "It's the hardest thing we have to do right now, amalgamate the staff to the format that we are going to put out there," he says. "It's going to be a lot of trial and error. I'm relying heavily on



The morning shift: *'GMA'* (l-r): weatherman Tony Perkins, co-anchors Charles Gibson and Diane Sawyer and newsmen Antonia Mora.



Jack Ford, who just moved from NBC to ABC, will get a chance to succeed Gibson as co-host of *'GMA.'* 'I hope he works fabulously,' says Gibson.

[Executive Producer] Al Berman for that. He's putting the names to the boxes, and that's an evaluation that will continue."

The Early Show will have a slew of contributors, some new and some returning for the existing show. The latter include weather and entertainment reporter Mark

McEwen; health correspondent Emily Senay; medical contributor Bernadine Healy; domestic doyenne Martha Stewart; home improvement guru Bob Vila; and Steve Hartman, who does on-the-road type human-interest stories.

New contributors to the broadcast include New York chef Bobby Flay; former MTV VJ Martha Quinn; and the *Official Preppy Handbook* author, Lisa Birnbach. The latter two will share a segment called, "Yikes! I've grown up!" that will focus on parenting and

related issues. Brian Finnerty will do a stock-market segment.

Also new is Laurie Hibberd, who will report on pop culture trends. Hibberd was a co-host on the Fox morning show, *After Breakfast* and its predecessor *After Breakfast Time*, from 1994-96.

For hard news, Friedman says he'll have two teams, one on each coast. The West Coast correspondent will be Heidi Kaufman and the East Coast correspondent will be John Frankel. "They'll fight over who covers Denver," quips Friedman. The idea is for those correspondents to cover stories where the show wants a live presence, but stories not big enough to send Gumbel or Clayton.

The anchors will travel for big stories only. And, in those cases, one will travel, while the other remains in the studio. It will be a rare occasion when both head for the same remote story, says Friedman. The political conventions may be one such story. "The days of traveling for the sake of traveling are over," says Friedman. "I think that's true for all three of us."

Gumbel will have the title of anchor and Clayton will be co-host, Friedman says. "In the real world, it's a partnership and, if it works, great, and if it doesn't, titles don't mean much." In the early going, he says, Gumbel will clearly be the "primary actor on the show. People are going to look to Bryant as the familiar face. Over time they will get to know Jane. But the segments will probably break down fifty-fifty [between them]. You want to have a balanced presentation." ■

How the morning shows stack up

SHOW	4th Q '98	1st Q '99	2nd Q '99	3rd Q '99*
This Morning	2.5/1.0	2.6/1.1	2.3/0.9	2.0/0.8
Today Show	5.3/2.6	5.3/2.7	5.3/2.6	4.7/2.2
Good Morning	2.9/1.3	3.5/1.6	3.6/1.6	3.3/1.5

*The 3rd-quarter 1999 ratings/share are for 6/28/99 through 8/29/99. Full quarter numbers through 9/30/99 are not yet available.

Source: Nielsen national television, Mon.-Fri., 7 a.m.-9 a.m.

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Thursday 9/16/99, 8-10 pm
Ratings Men 18-34

NBC 6.8/22

UPN 4.8/15

FOX 4.6/15

ABC 2.3/8

CBS 0.8/3

WB 0.5/2

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310% for M18-34, 109% for A18-49 and 450% for teens
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**Source: Nielsen Television Index,
Average Audience Estimates,
8/25/99-9/16/99 vs. 0/8/98-10/29/98.
Includes preliminaries. Subject to
qualifications furnished upon request.



UNITED PARAMOUNT NETWORK

*Source: Nielsen Television Index,
Average Audience Estimates,
9/16/99, 8-10 PM EDT. Includes preliminaries.
Subject to qualifications furnished upon request.



Anchor Bryant Gumbel at the midtown New York site from which the new studio of 'The Early Show' is rising

He's Back

Bryant Gumbel says he's one of those guys who needs only a few hours of sleep each night. That quality will soon come in handy. On Nov. 1, Gumbel returns to early morning TV as anchor of 'The Early Show'—CBS' latest attempt to claim a piece of the lucrative daypart. For 15 years (1982-1997), Gumbel co-hosted NBC's 'Today,' helping to take it from a weak No. 2 in the 7-9 a.m. ratings race to a solid No. 1. His task now is to help CBS catch 'Today' or at least second-ranked 'Good Morning America' at ABC.

Coming off his success at 'Today,' Gumbel signed a \$5-million-a-year contract with CBS so that he could make an impact in prime time. But his 'Public Eye' newsmagazine failed to attract enough eyes during the 1997-98 season, and he's been looking for a new project to justify his salary ever since. He and CBS executives hope 'The Early Show' is it. Here, in an interview with Deputy Editor Steve McClellan, Gumbel discusses the show and his efforts to make it an early ratings riser.

Will viewers see much that's different in the Bryant Gumbel doing *The Early Show* versus the Bryant Gumbel who did *The Today Show*?

I don't know [laughs]. Everybody reaches a point in life when they are who they are, and that isn't going to change. On the other hand, all of us do change with time, and with age. In fact, that we've survived another couple of years has taught us a certain number of lessons. I mean, the people we used to flip off on the road when we were 30, we tend to kind of laugh at it when we're 50 [laughs] and move on with our lives. Someone once told me that the only way to go through with life was with an attitude of detached amusement. And I suspect that, as you get older, that becomes a more valid way of approaching things.

What about your approach to this show. Any differences?

I'm not necessarily sure we're anxious to try to do things greatly different. I mean, in a general sense, the American public has voted on morning television, and pretty much overwhelmingly said they like it. For all of its flaws, and all of the things that are

easy to make fun of about it, Americans seem to like that hybrid of news/information/entertainment. And so I think it'd be foolish of us to kind of say, "Well, you're all wrong." So, I think the basic formula is one that remains intact.

Has the audience changed for morning TV?

When I started on *Today* in '82, the mornings were viewed as kind of a rehash of the previous evening's news. Now, I think Americans are inclined to view the clock as a 24-hour day. One that has Asia's day finished and Europe's day closing down as mornings are coming on the air. You know, it's no accident that NASA chooses to do their liftoffs during the morning. It's no accident that many press releases are timed for the morning. I mean, I think it's become kind of, in a certain sense, the town meeting in our society.

You and [Executive in Charge] Steve Friedman are trying to re-create what you did for *Today*. Accurate?

Oh, I think it's probably accurate. The question is when they

hope to achieve that [laughs]. It's probably where you'd get your biggest argument. What you want to do is say: "We have our eyes set on showing ourselves to be a credible program, and a viable alternative to what's already out there. And give us a chance. We hope you'll like what you see. We hope to win your trust." And, over time, maybe *we'll* be the ones on top. But that's down the road.

What signs will you be looking for early on as a signal that you're on the right track, or that you've got problems?

I'm not sure there is anything that I could outline for you. It's a little bit like just a feeling you have. It's a feeling people have when they start a new job. It's a feeling people have when they first move in with their girlfriend, or are first married. It's just a sense you have, of whether things are proceeding smoothly or not. I think it's important to see how our bookings go, in terms of getting guests we need, and that the audience wants to hear from.

How to tell how we're doing? Boy, that's always the hardest thing in TV. I remember on *Today* when we thought, actually, we were doing a pretty good job, and the numbers weren't there. I was with Grant Tinker one evening, and I expressed some degree of dissatisfaction and disappointment. And Grant said the only thing he was disappointed in was the audience. He said, "Just keep doing it and it'll happen." And, of course, he proved to be right.

How much will your personality be a driving factor in the show?

Part of the reason CBS is choosing to do this at this time obviously is because I'm involved. So, I mean, I think it's probably naïve to say, "Oh, I'll just blend into the background, and I hope nobody notices me." I don't think that's what they have in mind, and I don't probably think that's wise. On the other hand, I don't want this to be, you know, "Bryant and the Seven Dwarfs." This show is going to succeed on the strength of a cast—of a full ensemble.

How much lobbying on the affiliate front have you been asked to do up to now? And how's it going?

Not a whole bunch, but some. And it continues to be—I won't say a fight—a challenge. I'm not insensitive to the idea that, some time ago, these folks were told, "Hey, put your own show together." And some of them succeeded with it. And I don't want to be the guy coming along going, saying, "All right, I don't care that you succeeded. Fire 'em all."

On the other hand, I will tell you point-blank that when [CBS Television Network President] Leslie [Moonves] and [CBS News President] Andrew [Heyward] and I first started having discussions, one of my first questions was, if you want me to compete from 7 to 9, I've got to be on from 7 to 8. And they knew that, and we talked about that. They have made it a corporate priority, and it continues to be so. As we start, of the top 20, I think we're missing two. And then, maybe, by next year, if you and I have a conversation at this time, we'll be missing one. Maybe not. I don't know.

But, you know, I wish I could tell you, hey, it's a wonderful relationship, and everything's going to be terrific. I don't think that's accurate. But, on the other hand, it's not enough

of an obstacle to stop me from going ahead with enthusiasm.

At your press conference in May, you said morning TV is a grind. That's probably the one thing you don't want to convey to viewers.

Oh, no, no, no, no, no. I didn't mean a grind in terms of having to do it. I just meant physically. It asks a lot of you. It really does. I was teasing [*Today* co-host] Matt [Lauer] not long ago. We were coming back from a golf trip together and he looked at me and said, "You know what? I don't know how you did it 15 years. I'm tired and I'm beat up. It's just hard." Maybe "grind" was a bad choice of words, because you're right. You don't want the viewers to ever think you're there because you have to be. In fact, I've always taken great pains to not complain about the hours, because I've always said that there are a lot of people in this world who get up an awful lot earlier for a lot less. And the last thing they ever want to read is Bryant Gumbel bitching about the hours.

"I don't want this to be, you know, 'Bryant and the Seven Dwarfs.' This show is going to succeed on the strength of a cast—of a full ensemble."

Are you satisfied with the promotional plan for the show?

Mmmm...satisfied is a strong word [laughs]. I'm encouraged. It remains a work in progress. You know, I think I'm a little bit like a kid. You know, kids will ask you for 100 things. And if you've given 99 of them, they want to know what happened to the hundredth.

I am satisfied that this is a CBS corporate priority, and I do think they understand well the wisdom of focusing all their promotional efforts on one venture at a time as opposed to trying to launch a

number of things at once. And so we'll see.

Like *GMA* and *Today*, your show will have a storefront studio that makes people on the street part of the show. Is it all necessary?

I guess the only thing I would liken it to is the NFL. To a certain extent now, the price of admission to compete in the NFL is you have a stadium with luxury boxes. It allows you to make the kind of money needed to attract free agents. It makes you a big-time team. You can turn around and say, "Hey, I can recall when the Packers used to win championships in a cold stadium where there were no luxury boxes." Well, yeah, but, times change. And now the teams that are viewed as top-flight have luxury boxes.

And, to a certain extent, that's kind of where we are. Do I think anybody's gonna show up to see the set and stay there? No. Ultimately, unless you put a good program on, you can be doing the show from the Taj Mahal, and it ain't gonna help you. The studios are there to augment what you do, to facilitate what you do. But relying on them is like relying on your stadium to win football games. It ain't gonna happen. Ain't gonna happen.

Will the Bryant Gumbel fans that watched you on *Today* follow you to CBS?

If I knew that one, I'd go out to the track and start betting horses, rather than work for a living. I'm around television long enough to not even try to guess at that one. Viewing habits are viewing habits. While people do have a certain degree of affection and/or trust in individuals, patterns are very difficult to change. I would hope that people recall the good times, and try to come on over and sample, and see if they like what they see. ■

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A tale of two studios

ABC unveils 'GMA' showroom in Times Square; CBS readies Gumbel set for Nov. 1

By Glen Dickson

As the morning news wars escalate, ABC and CBS have found new venues in which to showcase their high-priced talent. ABC's *Good Morning America* hosts Diane Sawyer and Charles Gibson began broadcasting Sept. 13 from a spiffy new studio in Times Square, and CBS is working furiously to complete a new storefront set across from Central Park for Bryant Gumbel's Nov. 1 debut on *The Early Show*.

ABC's new 46,500-square-foot multilevel site at 44th Street and Broadway, Disney's Times Square Studios, features a 4,600-square-foot "marquee" studio that extends over the sidewalk and is surrounded by polarized, soundproof glass to give a panoramic view of Times Square. The facility at 1500 Broadway, which was designed by Walt Disney Imagineering and architects HLW International, has two exterior displays that fit in with Times Square's glitter: a 585-square-foot, widescreen Sony JumboTron LED display, and a curved LED electronic billboard called "The Ribbons."

The marquee studio contains the primary anchor location and multiple interview areas, while the 2,400-square-foot, street-level studio serves as the main post for *GMA* weather forecaster Tony Perkins. The street-level studio opens up onto the sidewalk through three removable windows, allowing crowds to come in for concerts and demonstrations. The six-ton windows, designed by Disney Imagineering, can float hovercraft-like on cushions of air and can be moved by two people.

"We can bring the audience right into our studio," says ABC News President David Westin.

CBS is going for a more uptown feel with Studio 58, which is currently

under construction on the ground floor of the General Motors Building at Trump International Plaza. The 24,000-square-foot facility at Fifth Avenue and 59th Street, was designed by Meridian Design Associates and integrated by CBS Engineering. The studio is across the street from the Plaza Hotel near the southeast corner of Central Park and will house a 5,000-square-foot storefront with a 35-foot ceiling and

main anchor location, news set and interview area, along with multipurpose and demonstration areas to handle cooking segments and musical performances. CBS plans to make extensive use of the outdoor plaza in front of the studio and will build a reflecting pool and plant trees there as part of its renovation. The network has also mounted remote-control cameras on surrounding buildings for bird's-eye shots.

"Instead of being in a little corner of Rockefeller Center, we're going to make use of the whole neighborhood," says *Early Show* Executive Producer Steve Friedman, taking a not-too-subtle dig at his former home at

NBC's *Today*. As an example, Friedman says *Early Show* forecaster Mark McEwen may take to Studio 58's third-floor roof to present the weather.

While the two locations may be dramatically different, the *GMA* and *Early Show* studios share some technical similarities. Both are designed as satellite operations that connect via fiber-optic lines to editing, tape playback and graphics functions that remain at network headquarters. And while both facilities are serial component digital (270 Mb/s), they aren't yet ready for high definition. ABC and CBS have simply installed HDTV-

ready wiring and bought standard-definition production and control gear for their new morning efforts, though CBS is buying some HDTV/NTSC dual-mode Sony cameras.

"There aren't that many homes watching HDTV right now, so it wouldn't make sense to go through the expense," says ABC VP of Special Projects Roger Goodman.

What did make sense for ABC, says Goodman, was to take advantage of fiber-optic multiplexing technology to connect the Times Square facility to



'GMA's' new studio helps light up Times Square with a widescreen JumboTron above and a curved LED electronic billboard below. Inside, the studio's state-of-the-art, interactive control room features powerful PCs.



full-height lighting catwalk. The studio's windows will feature over 35 Sony 42-inch plasma displays, mounted at ground level and hanging overhead that can show video or data. A second layer of bulletproof glass, running from the floor to the lighting catwalk, will encase the studio from within. The studio has "privacy glass" between the main anchor location and the building's ground-level windows that can turn opaque with the flip of a switch.

Broadcast Design International has designed *The Early Show* set with a

ABC's West 66th Street studios. Forty-six fiber-optic paths run between the sites, allowing editing and graphics functions to continue to be performed at ABC News headquarters.

"We could build a major complex at 1500 Broadway, or we could let it remain at 66th Street, where we have quite a powerful engineering plant—our tape decks, our Hals, our Henrys—all those devices are there," says Goodman. "To move all those down for two or three hours a morning didn't make sense economically."

While *GMA*'s editing and graphics technology is off-site, the Times Square studio has a bevy of production control equipment and an all-digital, serial 601 (270 Mb/s) routing infrastructure integrated by Sony. The broadcast control area includes a Sony DVS-7350 digital switcher with three channels of digital multieffects, a Solid State Logic Aysis Air audio mixing console, a DigiDesign Pro-Tools sound editing room, a three-level RTS Adam intercom system and Sennheiser UHF wireless microphone systems. There is a separate audio-mixing room dedicated to the show's musical guests.

The Times Square facility is also equipped with a Sony NewsBase server system and ClipEdit desktop editing software. *GMA* is just beginning to experiment with the NewsBase servers, using them to store everyday graphics items and to record show histories.

"The control room is more interactive than a typical control room," says Bill Tracy, general manager of special projects for ABC Broadcast Operations and Engineering. "Each position has a PC on which producers can monitor all the incoming fibers, all the cameras, and have access to the file servers. The ClipBox system is running on all of those as well."

CBS's Studio 58 facility will also have an all-digital control room, which will reside in a basement level beneath the *Early Show* set. The control room will include a Grass Valley 4000 production switcher, which will be upgraded to the new HD-compatible Grass Valley Kalyp-

so; a Grass Valley 7000 Series router; a McCurdy Adam RTS intercom system; and a monitor wall that includes extra space for future HDTV monitors. CBS will use a few real HD monitors with the Sony cameras. The audio booth has a 96-channel AMS Neve Libra Live console.

While Studio 58 is a serial component digital (270 Mb/s) facility, CBS

pipes between Studio 58 and the Broadcast Center, and will use ADC multiplexing equipment to generate 50 full 601 signal paths through that capacity.

"Five years ago when we were looking at fiber, the most we could do was four on a single piece of glass," says Governale. "Now we have 50 full 601 signals coming this way, along with four different 100 Mb/s LANs. There's a lot of bandwidth going through that glass."

Less high-tech features in the basement include a "practical kitchen" for Martha Stewart and a dumbwaiter to ferry food upstairs to her kitchen set.

WCBS-TV plans to broadcast its noon news program from Studio 58, and is considering doing the 5 p.m. and 6 p.m. newscasts from there as well, says Governale. CBS has already built a small set within the larger *Early Show* studio for WCBS-TV's local news cut-ins. Located on the east end of the studio, it affords a look at *The Early Show* studio as a backdrop.

Both *GMA* and *The Early Show* emphasize portability in their camera configurations. *GMA* is using seven handheld Sony cameras that can dock into Sony "sleds" for a hard-camera setup. The Sony sleds allow *GMA* cameramen to quickly disconnect cameras during commercial breaks and move between the upstairs and downstairs studios.

Five of *The Early Show*'s nine cameras will be handheld units that can go inside or outside, and CBS has also purchased several Sony sleds. CBS's Governale plans on installing A/V boxes throughout

Trump International Plaza for easy outdoor shooting. Since CBS will light Studio 58 with daylight, the light values will be the same for the cameras whether they're inside or outside, he says.

Studio 58 is still very much a construction zone right now, but the network says it will be ready by Nov. 1.

"We didn't get access to the space until the first week of June," says Howell Mette, CBS News vice president of engineering. "What's been done since that time is miraculous." ■



CBS' storefront set in the General Motors building is still a work in progress, but the network says it will be ready for the debut of *The Early Show* on Nov. 1.



An artist's rendering (above) of *The Early Show*' set, which is being designed by Broadcast Design International and built by Showman Fabricators. It will have 35-foot ceilings and will be encased in bulletproof glass.

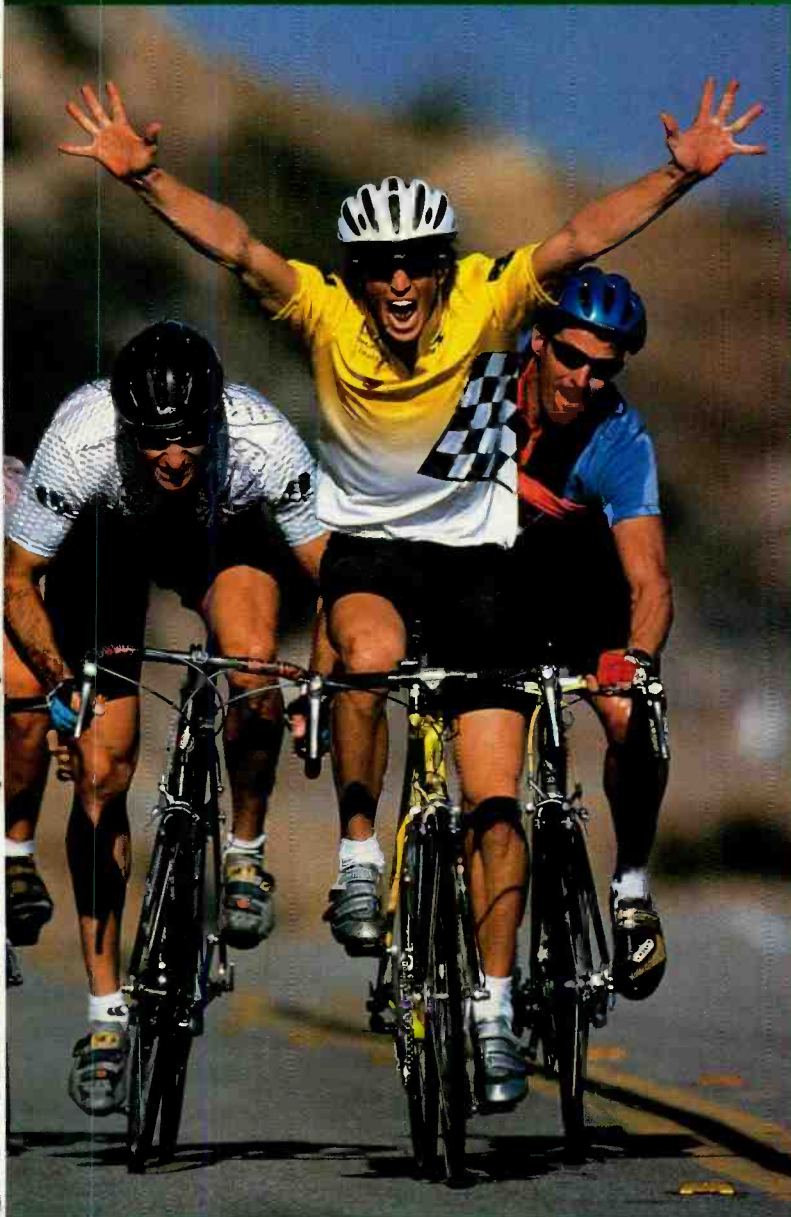


has made sure its "passive plant"—such as jack connections—is HDTV compatible, says Frank Governale, CBS News vice president of new operations. That way CBS won't have to rip up the wiring to support HDTV, he says.

The basement will include a 23-seat newsroom with a position for News-path, CBS's affiliate news service, and dedicated News-path fiber running back to the CBS Broadcast Center at West 57th Street.

CBS has redundant two-way fiber

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NBC: Must-see news

B&C 1999 TV news director survey finds NBC 'strongest,' 'Nightly News' 'best'; CNN moves into second place

NBC News is the best TV news organization in the land, according to a survey of 150 TV news directors conducted by BROADCASTING & CABLE.

Not only was NBC deemed the "strongest news organization" by nearly half (47%) of the respondents, including almost a third of CBS and ABC affiliates, its evening newscast was judged the "best" by a majority (55%). What's more, its affiliate news service scored higher than those of either ABC or CBS. Ninety-four percent of NBC affiliates said it was either "excellent" (76%) or "good" (18%).

NBC News fell one anchor short of a survey sweep. Peter Jennings (50%) of *ABC World News Tonight* outpolled Tom Brokaw (28%) of the *NBC Nightly News* as "best" evening news anchor.

The findings track those of BROADCASTING & CABLE's last survey in 1997. The biggest change: This year, CNN passed ABC for second on the list of "strongest news organizations," getting the nod from 23% of the news directors. ABC polled 19%; CBS, 11%; Fox, 1%.

Arguably the biggest story of 1999 has been the shootings at Columbine High School in April. Lawmakers and other TV critics quickly fingered media violence as one of the causes of teen violence. But news directors were not accepting the blame. Sixty-eight percent said they "disagree" or "strongly disagree" that media violence was partially responsible for the rampage.

More to the point, 95% said they had not reduced the amount of crime or violence in their newscasts as a result

of the Columbine and similar acts.

The news directors are nearly as certain that they shouldn't be high on the lists of those campaigning to increase racial and ethnic diversity in the broadcast ranks. Eighty-five percent said their staffs "adequately reflect the cultural and racial diversity" of their markets.

Newsrooms are getting bigger, according to the survey. Forty-five percent said their staff has grown over the past year, while only 13% said it had decreased. And 39% said they expect their staff to grow over the next year. And only 4% anticipate cutbacks. The rest expect the payroll to stay about the same.

Reflecting the growing staffs and expanding equipment needs, 63% said they expect their operating budgets to grow in 2000. Only 3% expect to do with less.

On the hardware side, digital ENG seems to be the hot item. While only 13% are in the market for a new newsroom system and only 25% are shopping for a new weather system, 69% said they are planning to buy digital ENG gear. And 39% said they will be testing digital ENG microwave systems. ■

BROADCASTING & CABLE NEWS DIRECTORS SURVEY

1) Of the news organizations at ABC, NBC, CBS, CNN and Fox, which do you consider the strongest?



All respondents	19%	11%	47%	23%	1%
ABC affiliates only	41%	3%	31%	27%	0%
CBS affiliates only	5%	34%	32%	30%	0%
NBC affiliates only	5%	3%	79%	13%	0%

2) Who do you consider the best national news anchor?



	Peter Jennings	Dan Rather	Tom Brokaw	Bernard Shaw	Jim Lehrer
All respondents	50%	17%	28%	1%	3%
ABC affiliates only	69%	15%	15%	0%	0%
CBS affiliates only	34%	40%	21%	0%	5%
NBC affiliates only	42%	8%	45%	3%	3%

3) Of the big three, which has the best newscast?



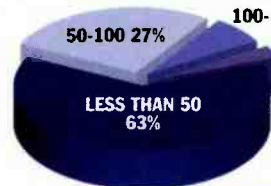
	ABC World News Tonight	CBS Evening News	NBC Nightly News
All respondents	29	17	55
ABC affiliates only	49	10	41
CBS affiliates only	16	50	34
NBC affiliates only	13	0	87

4) How often do you use material from your network news service?

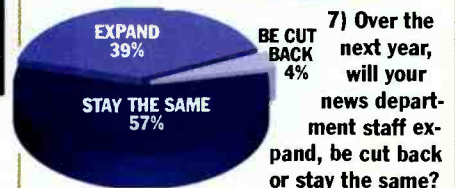
ONCE PER DAY 7%
A COUPLE TIMES PER WEEK 5%
ONCE PER WEEK 1%



5) How many people are currently employed in your station's news department?



6) How does that compare to a year ago?



7) Over the next year, will your news department staff expand, be cut back or stay the same?

Continues on page 40

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You're on.

8) How many hours of news programming does your station air each day?



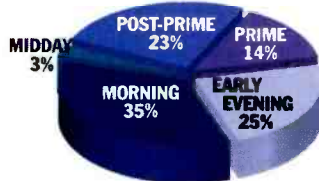
9) Are there plans to expand the number of local news hours at your station within the next six months?

YES 25% NO 75%

10) [Asked of those respondents who answered "increase" to Q. 9] Will you add staff to do that?

YES 74% NO 26%

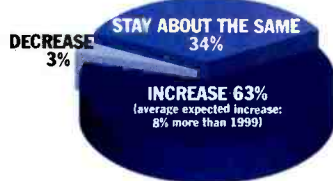
11) What daypart are you targeting?



12) Is your overall 1999 news department budget up, down or about the same compared to last year?



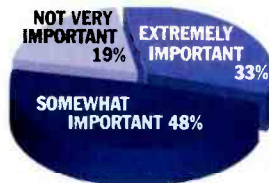
13) Do you expect your budget to increase, decrease or stay about the same for the year 2000?



14) Will the increase be used primarily to hire more staff or upgrade facilities and equipment? [Asked of those respondents who answered "increase" to Q. 13]



15) How important is your station's Web site in terms of enhancing the station's news image in the market?



16) Are some news staff people dedicated exclusively to maintaining a Web site?

YES* 32% NO 68%

(*average number of Web staffers: 2)

17) Are you in the market for a new newsroom system?

YES 13% NO 87%

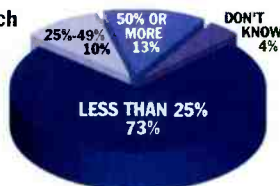
18) Do you expect to purchase a new weather system in the next two years?

YES 25% NO 75%

19) Do you have or are you planning to acquire a digital tape format for electronic newsgathering (ENG) equipment?

YES 69% NO 31%

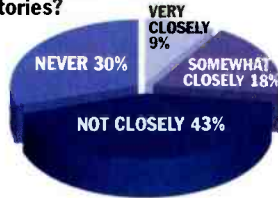
20) How much non-linear editing do you do?



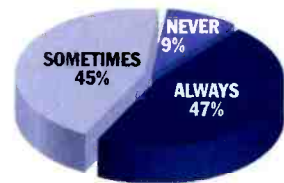
21) Do you plan to test any digital microwave equipment for ENG feeds?

YES 39% NO 61%

22) How closely do the news and sales departments work together on developing special reports, sweeps series and feature stories?



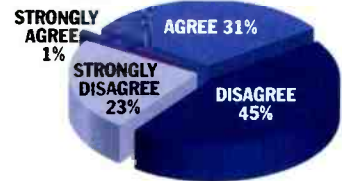
23) Do the station's sales and promotions departments clear related campaigns and promotions with the news department?



24) The lack of racial diversity in media companies has been in the headlines recently. Do you believe the composition of your newsroom staff adequately reflects the cultural and racial diversity of your market?

YES 85% NO 15%

25) In the wake of the Columbine shootings, lawmakers and other TV critics said media violence was responsible, at least in part. Do you



26) Have the Columbine shootings and similar acts caused you to reduce the amount of crime and violence in your newscast?



27) Are you interested in moving out of news and becoming a GM or taking some other non-news group management job?

YES 53% NO 47%

28) Do you feel that such advancement is open to you at your company?

YES 78% NO 22%

METHODOLOGY

Under commission from BROADCASTING & CABLE, Innovative Concepts, New York, surveyed 150 news directors by telephone the week of Sept. 13. The breakdown of respondents by affiliation: ABC, 39; NBC, 38; CBS, 38; Fox, 23; The WB, 3; UPN, 3; independents, 6.



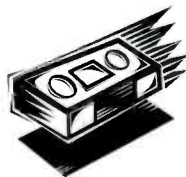
1936

First Television Broadcast



1954

First Color Broadcast



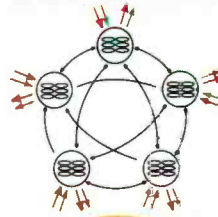
1956

Video Tape Introduced



1962

First Satellite Transmission



1998

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*Barry Fox
Vice-President and
General Manager
Group W
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*Craig D. Buz
Director of Engineering
and Technology,
United Pan-Europe
Communications N.V.*



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*Ralph Turk
Chief Engineer
KVOA*

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INTERNATIONAL

Cable news nets go small

Regional services reach large audiences, while commanding national ad revenue

By Deborah D. McAdams

Cable news networks are moving into smaller neighborhoods while dipping into bigger pockets. Through a combination of digital technology and viewer demand, 24-hour cable news channels are becoming viable in even smaller markets. At the same time, cable news networks, once notoriously in the red, are edging into the black, thanks in part to a rise in national ad sales.

National advertising at New England Cable News, for example, is "solidly into seven figures" and rising, according to Phil Balboni, NECN general manager. National ad sales through the third quarter of 1999 are already 46% more than total ad sales for 1998, says Ted Grosso, national sales manager for NECN.

Norm Fein reports similar results for the News 12 franchise owned by Cablevision and Rainbow Media Holdings (NBC has a 25% stake in the latter). Fein estimates national ad sales are more than 50% higher than last year.

Some of that momentum is a function of the marketplace, say media buyers such as Bob Coen of McCann Erickson. Ad spending is up across the board, yet a tight media market is only a factor in the national sales surge at regional cable news networks, according to executives. Fein credits Regional News Rep, a Rainbow ad sales firm established less than a year ago, with helping sell regional cable news networks to auto makers, .coms and retailers such as Wal-Mart.

Grosso of NECN says the success of Time Warner's NY1 in New York has opened doors on Madison Avenue. These networks also give buyers the option of sponsorships, like the Bell Atlantic "Community Calendar" or the Mercedes Benz "Wall St. Report," and some offer cost-per-point ad rates as much as 40% lower than those at local broadcast networks. Another factor is "the growing maturity of some of these networks," as Balboni puts it. The oldest of the regional news nets has been around for about seven years—long enough to establish an audience and convince advertisers they're on the bandwidth to stay.



News 8 Austin, which launched Sept. 13, is one of the most technically advanced news operations. Anchors (l-r): Denice Menard (seated); Todd Boatwright; Shani Walls; and Bob Branson (seated).



NECN, the largest and one of the oldest cable news networks, claims a 139% increase in national ad sales over the previous year helped carry the network to its first profitable year: 1998. National ads now comprise 38% of NECN's total ad sales, compared to none when the network was started in 1992.

None is exactly how many national accounts Brian Benschoter expected to have when News 8 Austin was launched

on Sept. 13. Benschoter is general manager of Time Warner's fifth 24-hour local cable news network. Unlike NECN's six-state, 2.5 million-household-coverage area, Benschoter has 250,000 subscribers to sell.

"In talking with other news channels, we were expecting to launch without any national advertising," he says. "A .com was one of our first national advertisers out of the chute."

Benschoter says News 8 Austin had the advantage of

being a known quantity among national advertisers because of Time Warner's previous success with NY1, Bay News 9 in Tampa and Central Florida News 13 in Orlando, Fla.

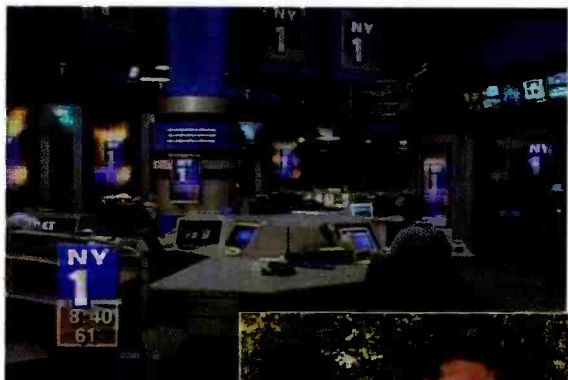
"A lot of the hurdles they had to clear, we didn't have to," he says.

Yet Benschoter's operation is not a smaller clone of previous entities. News 8 Austin is Time Warner's most technologically ambitious news operation to date, says John Newton, senior vice president of Time Warner.

"These are literally the most advanced digital production facilities there are," he notes.

Cable news networks already employ self-shooting journalists, and digital production trans-

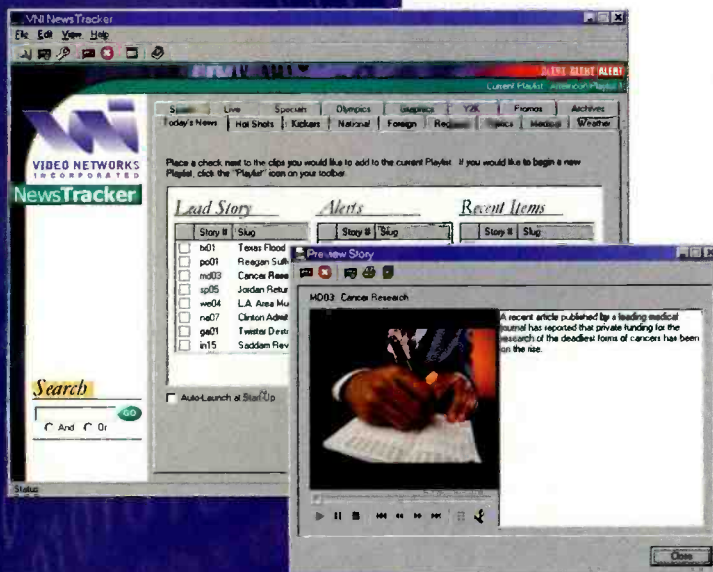
lates into even fewer hands, and therefore a smaller payroll than a comparable analog operation. Consequently, 24-hour local news operations can work in smaller



New York 1, Time Warner's local cable news net, reaches 1.6 million viewers and is attracting the attention of Madison Avenue. NY1 correspondent John Schiumo.



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Web address: www.vninet.com

DMAs, which is where Kirk Varner sees them proliferating.

"We believe the marketplace is local," rather than regional says Varner, vice president of news services for Time Warner Cable and interim president of the Association of Regional News Channels.

"There are times when I'm looking for local information, about when schools are closed and what shelters are open," he continues. "It's like hyper-local news. Here's coverage of the high school sports that nobody sees. In Austin, high school football is as big as it gets in Texas. We'll also put the high school volleyball scores on there. If you're a local broadcaster with 22 minutes in a half hour or 44 minutes in an hour and you've got all these stories to get in, well, that gets pretty compressed."

Compressed news still works for a majority of viewers. Ratings indicate broadcasters still dominate local news, and their domain recently came under fire from a citizens' media watchdog group in Colorado that compared cable and broadcast news content. A report issued earlier this month on the results of a survey by Rocky Mountain Media Watch indicated that prime time cable newscasts devoted more time to news than local broadcasters—50.9% compared to 41.3%—and less time to commercials—24% compared to 31.4%. The report also suggested that broadcasters rely more heavily on violent stories (54.5%) than cable news nets (29.5%). The 1999 cable survey was taken Wednesday, June 23, 1999, and compared to average 1998 broadcast data.

Dr. Paul Klite, director of RMMW, says the goal of the group is to identify "excesses" in television news. While the print media and academia generally latch on to RMMW surveys, both broadcasters and cable network managers alike question comparing a 24-hour news network with a network that does two or three newscasts.

"It's not a head-to-head service," says Paul Bissonette, vice president and general manager of WPIX ch. 11, Tribune's WB affiliate in New York. "It's a very different service. We're a broadcaster that programs entertainment and at a certain time of day, news, and the audience knows where to find it."

Says Time Warner's Varner, "We are less ratings-driven, for one thing. The expectations are different. As a result of that, the standards by which we're judging ourselves to be a success tend to be different."

Bill Bauman, general manager of WESH in Orlando, Fla., finds the survey "arbitrary," particularly because what is deemed violent is determined by a handful of individuals who analyze the samples. As far as time devoted to commercials, WESH averages 11.2 minutes per hour, or about 18.6%—significantly less than the cable sample in the RMMW report.

Bauman came to WESH about two years ago, around the time Time Warner started Central Florida News 13 in the same market. He says the cable news network has had no impact on the way WESH does news, nor does it cut into the broadcaster's ad sales.

"I understand they are ahead of their business plan, but their growth is not at our expense," he notes. Broadcasters in NECN's Boston market and Rainbow's News Channel 12 New York area say their networks are unaffected by competition from the cable news channels.

Rainbow's Fein doesn't doubt them.

"In five areas, in a market of 6.7 million, we're in 3.2 million homes," he says. "From our perspective, when you look at the broadcaster, he's in half the market we're not in. In terms of ad revenue, we're growing, but not to the point where it's gnawing at their stomachs. It's at the point where they're noticing us and beginning to swat us away." ■

REGIONAL CABLE NEWS NETWORKS

Ranked by number of subscribers

New England Cable News (NECN)

**160 Wells Avenue
Newton, Mass. 02459
Telephone:** (617) 630-5000
Web site: www.necnews.com
Owner: Hearst Corporation and MediaOne
General Manager: Phillip S. Balboni, president

News Director: Charles Kravetz
Launched: March 1992
Total # of Network HHs: 2,500,000
Major Clusters: Massachusetts, Maine, Connecticut, New Hampshire, Rhode Island and Vermont
Description: Basic, ad-supported, 24-hour news services including weather, financial, sports, traffic, health, entertainment and lifestyle programming

NorthWest Cable News

**333 Dexter Avenue North
Seattle, Wash. 98109
Telephone:** (206) 448-3600
Web site: www.nwcn.com
Owner: A. H. Belo
General Manager: Paul Fry
News Director: Bill Kaczaraba
Launched: December 1995
Total # of Network HHs: 2,151,000
Major Clusters: Washington state, Oregon, Idaho, western Montana, northern California and parts of Alaska

Description: Basic, ad-supported, 24-hour news, weather, traffic, sports and financial information regional network using digital technology to provide programming for viewers in the Pacific Northwest

Chicagoland Television News (CLTN)

**2000 York Road, Suite 114
Oak Brook, Ill. 60523
Telephone:** (630) 368-4000
Web Site: www.cltv.com
Owner: Tribune Company
General Manager: Barbara Weeks, president & CEO
News Director: James Disch
Launched: January 1993
Total # of Network HHs: 1,715,000
Major Cluster: Chicago and surrounding suburbs
Description: Basic, ad-supported, 24-hour local news channel providing local weather, traffic, business, sports and entertainment reports

News 12 New Jersey

**450 Raritan Center Parkway
Edison, N.J. 10701
Telephone:** (732) 346-3200
Web site: www.news12.com
Owner: Joint venture of Cablevision and Advance Newhouse
GM/News Director: Jeffrey A. Marks

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Launched: March 1996
Total # of Network HHs: 1,700,000
Major Clusters: 14 counties in New Jersey
Description: Basic, ad-supported service providing local news, traffic, weather and sports; part of News 12's tri-state (N.Y., N.J., Conn.) five regional networks

New York 1 News

**460 West 42nd Street
 New York, N.Y. 10036
 Telephone:** (212) 465-0111
Web site: www.Ny1.com
Owner: Time Warner
General Manager: Steve Paulus, senior vice president and GM
News Director: Peter Landis
Launched: September 1992
Total # of Network HHs: 1,600,000
Major Cluster: New York City
Description: Basic, ad-supported, 24-hour local news channel covering the five boroughs of New York City and suburban Westchester County

Bay TV

**1001 Van Ness Avenue
 San Francisco, Calif. 94109
 Telephone:** (415) 561-8190
Web site: www.sfgate.com
Owner: Chronicle Broadcasting Co.—AT&T Broadband and Internet Services
General Manager: Amy McCombs (president & GM of KRON, CEO Chronicle Broadcasting)
News Director: Earl Frounfelter
Launched: July 1994
Total # of Network HHs: 1,300,000
Major Cluster: San Francisco and the Bay area
Description: Basic, ad-supported, 24-hour local news sports and information service



NewsChannel 8's Nathan Roberts anchors 'Prime Time Reports.'

NewsChannel 8

**7600-D Boston Boulevard
 Springfield, Va. 22153
 Telephone:** (703) 912-5300
Web site: www.newschannel8.net

Owner: Albritton Communications
General Manager: John Hillis
News Director: Alex Likowski
Launched: October 1991
Total # of Network HHs: 1,100,000
Major Clusters: Washington metro area including Maryland and northern Virginia
Description: Basic, ad-supported, regional network offering news, weather, traffic, sports, entertainment and lifestyle programming

Florida's News Channel

**1801 Halstead Boulevard
 Tallahassee, Fla. 32308
 Telephone:** (850) 222-6397
Web site: NA
Owner/General Manager: Robert Brillante
News Director: Harvey Bennett
Launched: September 1998
Total # of Network HHs: 1,018,400
Major Clusters: Tallahassee, Panama City, Jacksonville, West Palm Beach and Naples, Fla., as well as Broward, Pinellas and Dade counties in Florida
Description: Basic, ad-supported, 24-hour news, weather and sports



Tampa-St. Pete's cable news net is Bay News 9, with local anchor Jen Holloway.

Bay News 9

**7901 66th Street North
 Pinellas Park, Fla. 33781
 Telephone:** (727) 437-2000
Web site: www.baynews9.com
Owner: Time Warner
General Manager: Elliott Wiser
News Director: Kent Harrell
Launched: September 1997
Total # of Network HHs: 900,000
Major Cluster: Tampa-St. Pete metro area
Description: Basic, ad-supported, 24-hour local news, weather, traffic and sports

News 12 Long Island

**One Media Crossways
 Woodbury, N.Y. 11797
 Telephone:** (516) 393-1390
Web site: www.news12.com

Owner: Cablevision
GM/News Director: Patrick Dolan
Launched: December 1986
Total # of Network HHs: 790,000
Major Clusters: Nassau and Suffolk counties
Description: Basic, ad-supported service providing local news, traffic, weather and sports; part of News 12's tri-state (N.Y., N.J., Conn.) five regional networks

Pittsburgh Cable News Channel (PCNC)

**11 Television Hill
 Pittsburgh, Pa. 15214
 Telephone:** (412) 237-1100
Web site: www.realpittsburgh.com
Owner: WPXI-TV, Cox Communications and AT&T Media Services
General Manager: Mark Barash
News Director: Jennifer Rigby
Launched: January 1994
Total # of Network HHs: 680,000
Major Cluster: Pittsburgh metro area
Description: Basic, ad-supported regional network covering local news, sports, talk and consumer information with replay of WPXI news

Texas Cable News

**570 Young Street
 Dallas, Texas 75202
 Telephone:** (214) 977-4500
Web site: www.txcn.com
Owner: A.H. Belo Corp.
General Manager: Skip Cass
News Director: Steve Ackermann
Launched: January 1999
Total # of Network HHs: 625,000
Major Cluster: Dallas-Fort Worth, Texas
Description: Ad-supported, 24-hour service covering statewide news, weather, sports, business and lifestyle programming

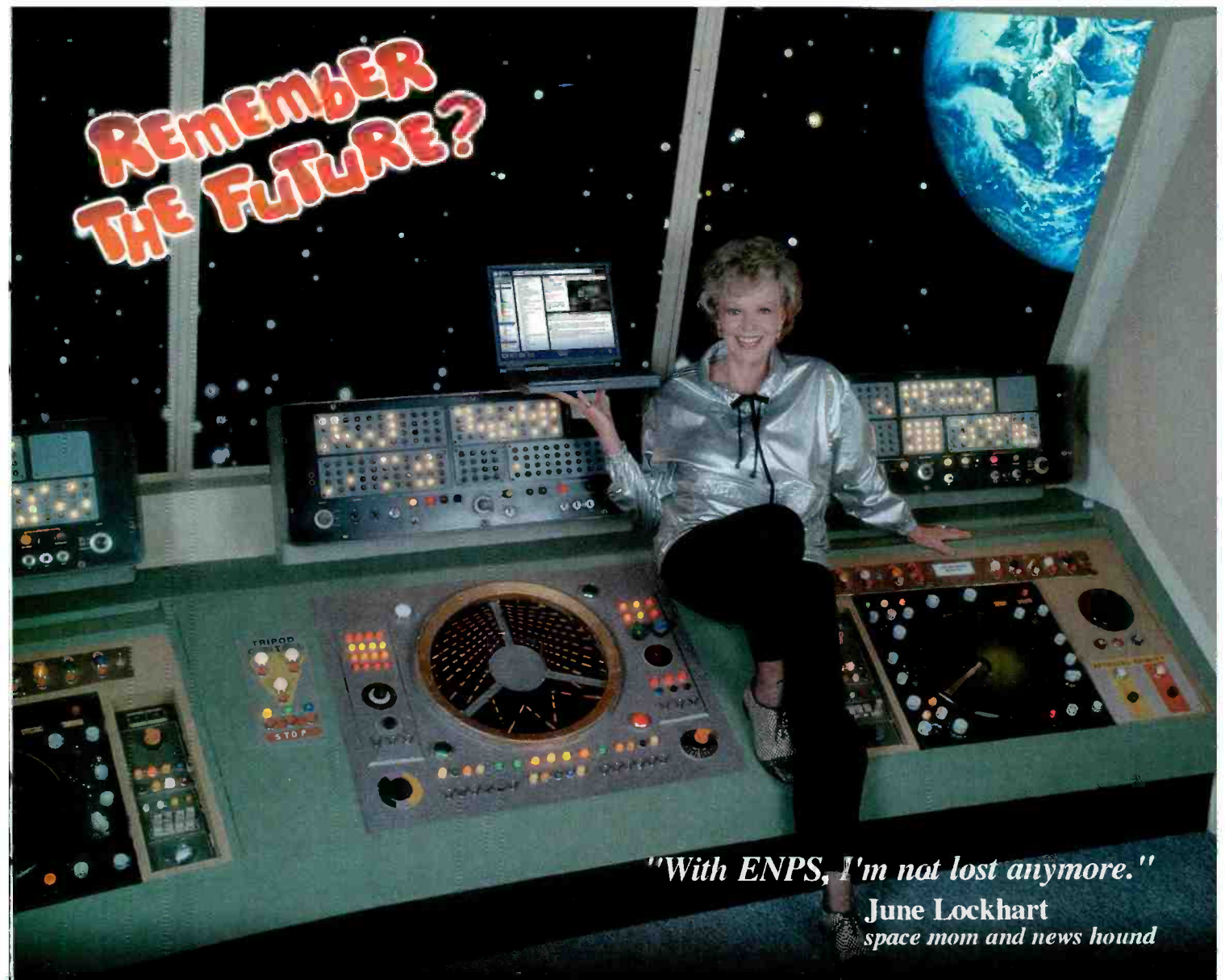
MediaOne News

**2975 Courtyards Drive
 Norcross, Ga. 30071
 Telephone:** (770) 559-2262
Web Site: www.tv33.net
Owner: MediaOne
General Manager: John Ozor
News Director: NA
Launched: December 1995
Total # of Network HHs: 623,000
Major Cluster: Atlanta metro area
Description: Ad-supported, 24-hour fiber-interconnect service that provides local news, weather, sports and public-affairs programming

Orange County News Channel

625 North Grand Avenue

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June Lockhart
space mom and news hound

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ENPS

AP's Electronic News Production System

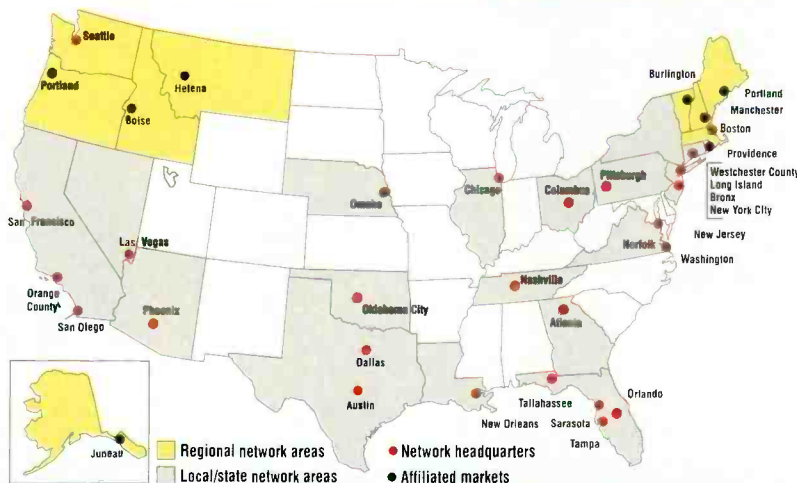
The search is over.

What is this photo? It's real, too. For this ad, actress June Lockhart returned to the flight deck of the spacecraft that was her television series "home" from 1965-1968. We found the now privately-owned set on Long Island, New York, and she hadn't seen it since leaving the studio more than 31 years ago. In the series, her voyage began in 1997 - the year ENPS was launched. Ms. Lockhart has also been a friend to many of us in the news business, attending various broadcast industry conventions and events.



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Cable news nets across the U.S.



State	Cable News Network	Located In	Area Served
Arizona	Arizona News Channel	Phoenix	Phoenix metro area
California	Bay TV	San Francisco	Bay area
	Orange County News Channel News Channel 15	Santa Ana San Diego	Orange county San Diego area
Connecticut	News 12 Connecticut	Norwalk	SouthWestern Conn.
Wash., DC	News Channel 8	Washington	Washington metro area
Florida	Bay News 9	Pinellas Park	Tampa-St. Pete
	Central Florida News 13	Orlando	Orlando area
	Florida's News Channel	Tallahassee	Tallahassee/Miami
	Six News Now	Sarasota	Sarasota area
Georgia	MediaOne News	Norcross	Atlanta area
Illinois	Chicagoland Television News (CLTV)	Chicago	Chicago area
Louisiana	News Watch 15	New Orleans	New Orleans area
Massachusetts	New England Cable News	Boston	New England
Nebraska	News on One	Omaha	Omaha area
Nevada	Las Vegas One News	Las Vegas	Las Vegas area
New Jersey	News 12-New Jersey	Edison	14 NJ counties
New York	News 12-Long Island	Woodbury	Long Island, NY
	News 12-The Bronx	Bronx	Bronx, NY
	News 12-Westchester	Yonkers	Westchester county
	New York 1 News (NY1)	New York	New York, NY
Ohio	Ohio News Network (ONN)	Columbus	All of Ohio
Oklahoma	News Now 53	Oklahoma City	Oklahoma City area
Pennsylvania	Pittsburgh Cable News Channel (PCNC)	Pittsburgh	Pittsburgh
Tennessee	NewsChannel 5+	Nashville	Middle Tennessee
Texas	News 8 Austin	Austin	Austin area
	Texas Cable News	Dallas-Fort Worth	Dallas metro area
Virginia	Local News on Cable (LNC4)	Norfolk	Norfolk-Portsmouth
Washington	Northwest Cable News	Seattle	Pacific NW, Alaska

Santa Ana, Calif. 92701
Telephone: (714) 565-3800
Web site: NA
Owner: Adelphia Communications
General Manager: Michael Sweeney
News Director: Scott Hollowell
Launched: September 1990
Total # of Network HHs: 600,000
Major Cluster: Orange County

Description: Ad-supported, microwave service delivering 24-hour news, sports, weather and traffic reports

Ohio News Network (ONN)
770 Twin Rivers Drive
Columbus, Ohio 43215
Telephone: (614) 280-6300
Web site: NA

Owner: Dispatch Broadcast Group
General Manager: John Butte
News Director: Paul Paolicelli
Launched: May 1997
Total # of Network HHs: 540,000
Major Cluster: the state of Ohio
Description: Basic, ad-supported, 24-hour news service

Arizona News Channel

5555 North Seventh Avenue
Phoenix, Ariz. 85013
Telephone: (602) 207-3333
Web site: www.azfamily.com
Owner: Cox Communications and KTVK-TV

General Manager: Bill Miller
News Directors: Dennis O'Neill; Phil Alvidrez, VP of news
Launched: November 1996
Total # of Network HHs: 500,000
Major Cluster: Phoenix metro area
Description: 24-hour local news, weather and sports

Central Florida News 13 (CFN 13)

64 East Concord Street
Orlando, Fla. 32801
Telephone: (407) 513-1300
Web site: www.twcentralflorida.com
Owner: Time Warner and *The Orlando Sentinel* (a Tribune Company)
General Manager: Craig Hume
News Director: Robin Smythe
Launched: October 1997
Total # of Network HHs: 500,000
Major Cluster: central Florida region
Description: Tiered, ad-supported, 24-hour mix of local news, traffic, sports, entertainment and lifestyle programming

San Diego's News Channel 15

4600 Air Way
San Diego, Calif. 92102
Telephone: (619) 237-1010
Web site: www.kgtv.com
Owner: McGraw Hill and Cox Communications
General Manager: Darrell Brown
News Director: Mike Stutz
Launched: January 1997
Total # of Network HHs: 500,000
Major Cluster: San Diego metro area
Description: 24-hour local news, weather and sports replay of KGTV

Local News on Cable (LNC4)

103 Third Street
Norfolk, Va. 23510
Telephone: (757) 664-5400
Web site: www.wvec.com
Owner: A.H. Belo, Cox Communications and *The Virginia Pilot*



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to all at the same time

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tomorrow
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General Manager: Shelley Chevalier
News Director: Cindy Sherwood
Launched: February 1997
Total # of Network HHs: 400,000
Major Cluster: Norfolk-Portsmouth, Va.
Description: Basic, ad-supported, regional 24-hour news, weather, sports, lifestyle and entertainment network covering the Norfolk, Portsmouth, Chesapeake, Newport News, Virginia Beach and Hampton, Va., areas

NewsChannel 5+

**474 James Robertson Parkway
 Nashville, Tenn. 37219**
Telephone: (615) 244-5000
Web site: www.newschannel5.com
Owner: Landmark Communications
General Manager: Lem Lewis
News Director: Mike Cutler
Launched: September 1996
Total # of Network HHs: 350,000
Major Cluster: middle Tennessee region
Description: Basic, ad-supported, 24-hour local news sports and information as well as live talk, including rebroadcast WTVF-TV news

News Watch 15

**1024 North Rampart Street
 New Orleans, La. 70116**
Telephone: (504) 529-6391
Web site: www.wwtv.com
Owner: A. H. Belo
General Manager: Gary Teaney
News Director: Sandy Breland
Launched: October 1989
Total # of Network HHs: 326,000
Major Cluster: New Orleans and surrounding suburbs
Description: 24-hour local news, weather and traffic

Las Vegas ONE News

**3228 Channel 8 Drive
 Las Vegas, Nev. 89109**
Telephone: (702) 650-1111
Web site: www.klas-tv.com
Owners: Landmark Communications, *The Las Vegas Sun* and Cox Communications
General Manager: Robert Stoldal
News Director: Erik Pappa
Launched: April 1998
Total # of Network HHs: 325,000
Major Cluster: Las Vegas metro area
Description: Ad-supported, 24-hour local news and weather, with sports and financial reports

News 12 Westchester

**Six Executive Plaza
 Yonkers, N.Y. 10701**

Telephone: (914) 378-8916
Web site: www.news12.com
Owner: Cablevision
GM/News Director: Janine Rose
Launched: November 1995
Total # of Network HHs: 260,000
Major Cluster: Westchester County, N.Y.
Description: Basic, ad-supported service providing local news, traffic, weather and sports; part of News 12's tri-state (N.Y., N.J., Conn.) five regional networks

News 8 Austin

**1708 Colorado Street
 Austin, Texas 78701**
Telephone: (512) 531-8000
Web site: www.news8austin.com
Owner: Time Warner
General Manager: Brian Benschoter
News Director: Carla Field
Launched: September 13, 1999
Total # of Network HHs: 250,000
Major Cluster: Austin, Texas, and surrounding suburbs
Description: 24-hour local news, weather and traffic with national and international headline news



News 12 chopper in the skies of the New York City metro area.

News 12 The Bronx

**930 Soundview Avenue
 Bronx, N.Y. 10473**
Telephone: (718) 861-6800
Web site: www.news12.com
Owner: Cablevision
GM/News Director: Camillo Pombo
Launched: June 1998
Total # of Network HHs: 250,000
Major Clusters: Bronx, N.Y.
Description: Basic, ad-supported service providing local news, traffic, weather and sports; part of News 12's tri-state (N.Y., N.J., Conn.) five regional networks

News Now 53

**777 NW Grand Boulevard
 Oklahoma City, Okla. 73118**

Telephone: (405) 600-6600
Web site: www.kwtv.com/news/news-now-53.htm
Owner: Cox Communications, Multi-media Cablevision and kwtv
General Manager: NA
News Director: Joyce Reed (kwtv)
Launched: June 1997
Total # of Network HHs: 243,000
Major Cluster: Oklahoma City area
Description: 24-hour, ad-supported, basic service that replays local news, sports and weather from kwtv in Oklahoma City

News 12 Connecticut

**28 Cross Street
 Norwalk, Conn. 06851**
Telephone: (203) 849-1321
Web site: www.news12.com
Owner: Cablevision
GM/News Director: Tom Appleby
Launched: June 1995
Total # of Network HHs: 200,000
Major Cluster: southwestern Conn.
Description: Basic, ad-supported service providing local news, traffic, weather and sports; part of News 12's tri-state (N.Y., N.J., Conn.) five regional networks

Six News Now

**801 S. Tamiami Trail
 Sarasota, Fla. 34230**
Telephone: (941) 957-5466
Web site: www.snn6.com
Owner: *The New York Times*
GM/News Director: Frank Verdel
Launched: July 1995
Total # of Network HHs: 200,000
Major Clusters: all of Sarasota and Charlotte counties; parts of Manatee and Lee counties in Florida
Description: Basic, ad-supported news and weather service

News on One

**3501 Farnam Street
 Omaha, Neb. 68132**
Telephone: (402) 346-6666
Web site: www.wowt.com
Owner: Cox Communications and WOWT(TV)
General Manager: Randy Oswald
News Director: John Clark
Launched: October 1997
Total # of Network HHs: 174,000
Major Cluster: Omaha, Neb., metro area
Description: live newscast as well as 24-hour replay of local news, weather and information from WOWT(TV) in Omaha

NDs thrive on GM track

News directors find doors open to general management, with more making the jump

By Dan Trigoboff

The toughest part about crossing over from news director to station general manager, says Gary Wordlaw, the former Baltimore and Washington newsman who now runs WTVH(TV) Syracuse, N.Y., "is to convince somebody who owns the company that you can do the job." Most agree that the road to management generally goes through the sales department.

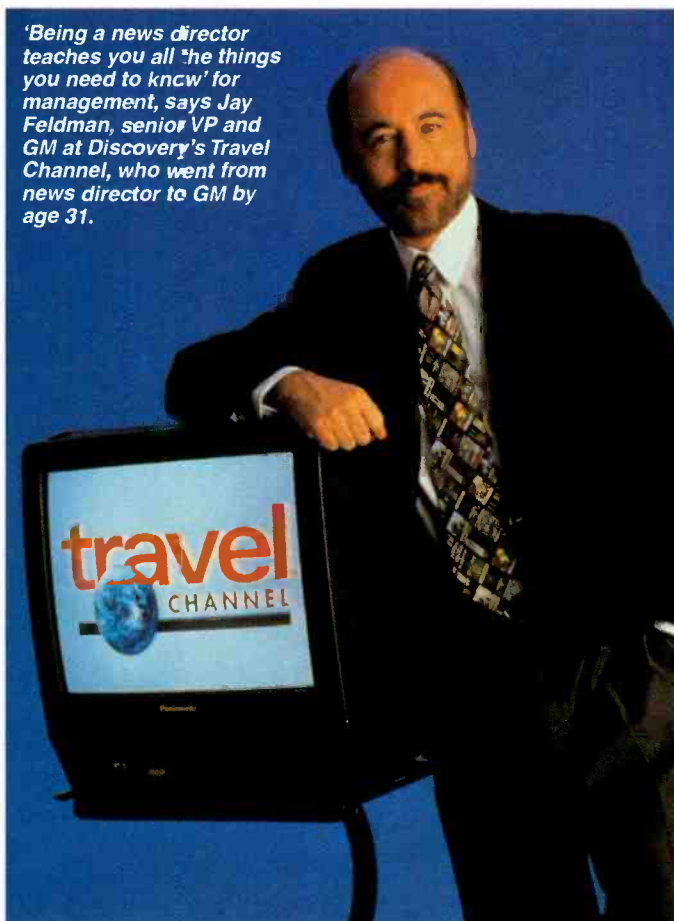
When Wordlaw was up for his present job with Granite Broadcasting, "I sold them on my ability to go out and meet the people, get to know the community. A good news director interfaces with people in the community, he gets the product out there. I had never worked in sales, but I think news directors sell every day. They create a product. If that's not selling, I don't know what is."

A survey of news directors by BROADCASTING & CABLE that measured news directors' interest in station management showed that more than half (53%) of them would like to move on to non-news-specific management jobs, such as general manager or group management. What's more, despite the generally acknowledged predisposition for general managers with sales backgrounds, nearly four-fifths (78%), of newspeople see that career path open.

"They probably think they could do a better job," quips Jay Feldman, who became a news director at 27 for a CBS O&O, a general manager at 31, and is currently senior vice president and general manager at Discovery Networks' Travel Channel. "Being a news director teaches you all of the things you need for any management job. There's hiring, firing, mentoring, staff development, vision...a decision a minute. That's what I always loved about it."

"It's still a small number, but it's

'Being a news director teaches you all the things you need to know for management, says Jay Feldman, senior VP and GM at Discovery's Travel Channel, who went from news director to GM by age 31.'



growing," says Brad Marks, a Los Angeles-based executive headhunter who has placed several general managers, including some who were news directors. "News directors are people who know how to do television. Essentially, they're the top operational executives in television. Some want the job and some don't. It's almost self-defense. Some news directors prefer not to work for someone they feel they know more than, and do more than. They say they get tired of managing up."

"I learned in the military, in my 20s, that the higher up the hill you are, the better off you are," says former news director, now WNBC-TV New York president and general manager, Dennis Swanson. "When you're down in the ranks, [there are] just more people giving you orders."

"I like being the boss," says Lucy Himstedt, a longtime news director

who recently became vice president and general manager at WFIE-TV, Evansville, Ind. "I'm having a ball."

Money can certainly be a factor. Marks estimates that general managers typically earn 40% to 60% more than the news director at the same stations. However, because most news directors will have to move down in markets to take over a station, greater riches are not always immediate.

Himstedt, a former chairwoman of the Radio-Television News Directors Association, finds that "the ambitions of news directors run in at least two ways. There are those who want to grow within the news ranks—to move up by moving into bigger markets—and those who want to grow into management. I wanted to stay in small to medium markets."

But the ambition is clearly not limited to those markets. "Where do you go if you're the news director in a top 10 or 20 market?" asks Ray Carter, news director at WSB-TV Atlanta. "You can stay as news director in a top 10 market, or the next move might be a general manager's job. It makes sense to consider it as a career option. A news director is the individual who has run the largest department at the station, administered the largest budget, had the most interaction with the community and the most experience with legal issues. It's like running a station within a station." Carter, who turned 40 this year, says that "years ago I wanted to be a general manager by a certain age. I still do."

"More [station managers] seem to be coming out of the news ranks," says Barbara Cochran, president of the Radio-Television News Directors Association. "I think that's a recogni-

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tion of the part that news programming plays in the overall position of the station. News programming contributes a lot of profitability, and defines the station in the eyes of the community."

Indianapolis-based talent agent Rick Gevers, who tracks news directors' movement for an online newsletter, isn't surprised at the level of interest in station management. "It's a natural place to move up," he says. "There's so much stress on a news director. News directors feel frustration with most general managers' lack of understanding of the news director's pressures. There's less stress on a general manager on a day-to-day basis. There's a little less turnover, and much greater rewards."

Jim Keelor is a former news director who, as president of Cosmos Broadcasting, has hired news directors, including Himstedt, to run stations. "We look at general manager candidates based on what the individual station needs at the time," says Keelor. "I certainly don't think we're biased toward any one professional group.



GM Lucy Himstedt at WFIE-TV: 'There are those who want to grow within news...and those who want to grow into management.'

"It ultimately boils down to the individual talent. News directors may have an advantage: They manage a large group of people in a very tough environment. News directors probably make more decisions in a day than another department head may make in a week. They become action-oriented people. And if they have the good sense to understand the importance of sales and marketing, they have a very good chance of becoming managers."

While no one contacted had precise figures, many from both the news and business sides of TV stations estimate that somewhere between 5% and 15% of TV stations are headed by former news directors.

They range in market sizes from New York, where Swanson runs WNBC-TV; Washington, where Dick Reingold runs WUSA(TV); and Philadelphia, where Joel Cheatwood is station manager at KYW-TV, to Evansville, Ind., where Himstedt works; Syracuse, N.Y., where, in addition to Wordlaw, Steve Kimatian runs WIXT(TV); and Wichita,

Kan., where Al Buch is vice president and general manager at KSNW-TV.

Then there is West Palm Beach, Fla., and Bob Jordan at WPTV(TV); Orlando, Fla., with David Lipoff at WFTV(TV); Bob Franklin, at WCHS/WVAH-TV Charleston, W.Va.; Mason Granger at WDSU-TV New Orleans; Paul Sands at WPTZ-TV/WNNE-TV Plattsburgh, N.Y./Burlington, Vt.; C. Wayne Godsey at KMBC-TV Kansas City, Mo., among many others.

And some don't stop there. Feldman; E.W. Scripps Vice President for television Frank Gardner; Discovery Networks President Johnathan Rodgers; Cosmos Broadcasting President Keelor; Cox Broadcasting Executive Vice President Andrew Fisher; Raycom Media President and Chief Executive John Hayes, have all run stations and are now in group or cable management.

Sticking with the news

"Not all news directors aspire to run TV stations," says one who does, WRGB-TV Albany, N.Y., News Director Joe Coscia. "Many perceive a clash between the news side and the business side. But when you get to the news director level, 90% of the job is managing. That's where the transition comes. A news director has to look at the bigger picture, the way a general manager would, to be fully aware of the three basic tenets: to return a profit to our owners, to serve our community, and to make this a good place to work."

Clearly, the GM job is not for all news directors. While some see running a station as a goal, others see it as crossing over to the other side. "They don't understand us," one major market news director said of station and group management. "They don't understand that when we wake up in the morning our motivation goes beyond making money."

KYW-TV's Cheatwood says that "going back 10 or 15 years, the majority of news directors felt they protected the purity and the virginal nature of their product. Their job was to keep the sales department out of the newsroom. But that raises the complaint that news guys don't see the bigger picture; that they're caught up in one aspect of television.

"Certainly today's news directors have to have a business sense. Budgeting has always been a concern. They're being asked to do far more with far less. There's more marketing involved today.

There's tremendous pressure on the bottom line, sales pressure. And at a time when the focus is on the sales people, the news directors are becoming the most diverse people in the organization."

He adds, "A news director told me once that he had to be able to create the franchise element. Today most news directors will go to sales, pitch a plan [for a new news feature], find a sponsor to come in and underwrite it, and still be savvy enough to make it happen without the risk of conflict of interest."

From the standpoint of the purist news director, Cheatwood explains, "promotion was a necessary evil. Today, news directors have to recognize the value of that promotion and marketing. It's almost a given that news directors have to be up to speed; savvy in the ways of marketing their product."

"I was never in an environment where I had to know clients," says Cosmos President Keelor. "I didn't care who the owner of a local ad agency or auto dealer was. But as it turned out, one of



WTVH's GM Gary Wordlaw thinks the hardest part 'is to convince somebody who owns the company that you can do the job.'

the reasons I was given the opportunity to be a general manager was that I went out of my way to make myself accessible to those opportunities, and I would encourage any news director to do the same."

Keelor says Cosmos sets the same goals for all its department heads as part of its bonus incentive plan, to encourage that kind of cooperation. "A news director has got to understand the challenges and opportunities of the other departments, to meet and accommodate those needs while maintaining the quality of the news operation. Sometimes it's no easy task. The news department must maintain independence. But there are ample opportunities to work with sales that do not infringe on the independence of the news department."

Although the benefits of upper management can be measured one by one, or by the thousands, "news is a side of the business I miss terribly," says WNBC-TV's Swanson. News is why I got into the business initially. Life took me in a different direction." ■

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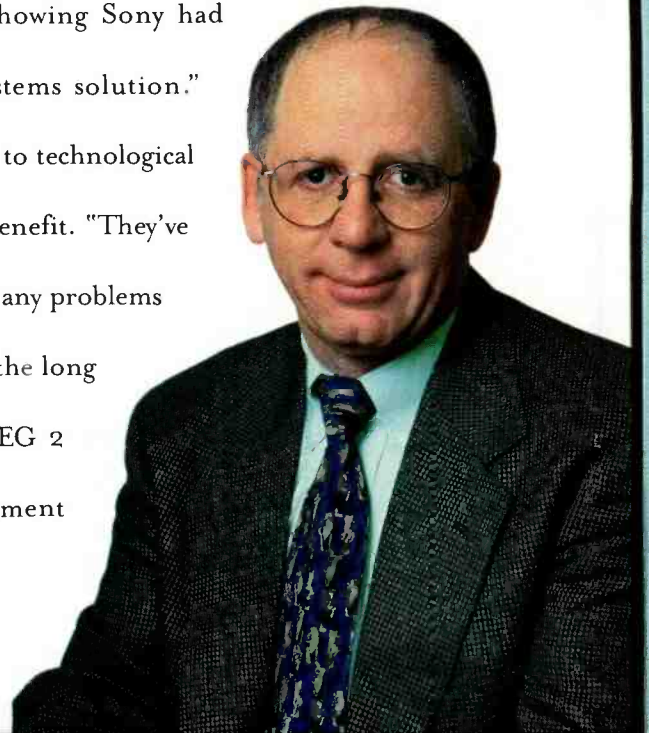


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Hittin' the road with COFDM

Stations will eventually have to give up ENG spectrum and make the switch to digital

By Karen Anderson

It's not clear when it will happen or exactly how it will happen. But eventually, it's going to happen. In the not-so-distant future, broadcasters are going to have to relinquish some precious ENG spectrum. And that means stations will have to undergo a major equipment overhaul.

In 1997, the FCC gave Mobile Satellite Service (MSS) operators a chunk of the spectrum to develop a global wireless telephone system. Currently the ENG spectrum covers 120 megahertz on the coveted 1990 MHz to 2110 MHz band. (The spectrum is particularly well suited to terrestrial transmission.) But after the MSS takes its spectrum, the band will shrink to 85 MHz and begin at 2025 MHz, thus slashing the size of the seven ENG frequencies from 18 MHz to 12 MHz. With the smaller channel size, today's analog equipment cannot simply be re-tuned to the new frequencies; it must be replaced entirely with digital equipment.

The only consolation is that ENG equipment manufacturers are helping broadcasters get a jump start on digital electronic newsgathering with COFDM-based products that will let broadcasters cram more information into their condensed seven-channel spectrum. And the robust modulation scheme will allow broadcasters to transmit from remote sites that are unreachable with analog ENG transmission gear. COFDM even allows the operator to transmit signals with the mast down. "Obviously everybody is looking toward digital ENG," says Mitch Farris, BAF sales manager. "It looks like it's going to be amazing."

According to the FCC, MSS operators will be allowed to move into the spectrum starting Jan. 1, 2000. But broadcasters are not required to give up bandwidth. Realistically, the two can't coexist, because the powerful ENG signals will cause interference to MSS signals, experts say. So the timetable for the transition is still uncertain.

Another question surrounding the fate of digital ENG is who will bear the costs. According to the federal regulators, the MSS operators are required to provide broadcasters with sufficient



compensation to purchase "comparable facilities." MSS operators are fighting with broadcast executives over exactly how much that is. Broadcasters expect to be reimbursed for the cost of the new digital systems. However, MSS operators believe they should only have to pay for the cost of the analog equipment.

What broadcasters do know is that the transition will be difficult and expensive, and is badly timed considering they are already sinking a great deal of money and effort into digital broadcasting. "I think this will go down in history as one of the most horribly managed transitions of any technology that I know of," says Ron Crockett, president of ENG truck manufacturer Shook Electronics.

Easing the transition

ENG truck manufacturers along with encoder and RF technology providers are developing systems that will help simplify things during the transition. NDS and Adaptive Broadband have developed a COFDM-based ENG system that lets stations digitally transmit signals based upon the COFDM modulation scheme, a multiple-carrier solution. (Other modulation schemes like QPSK, 16 QAM and 64 QAM are single-carrier systems.)

"Digital causes all kinds of problems," says Adaptive Broadband Chief Engineer Mike Payne. "If it's analog

and you see a little interference, it's no big deal. [Viewers] watching TV might not even know something happened. The problem with single channel is if there's any kind of interference—if the signal gets blocked or reflected—you could actually eliminate the signal."

Truck integrator Wolf Coach has developed a van with an NDS MPEG-2 encoder and COFDM modulator, an Adaptive Broadband RF microwave unit and a 2RU control/frequency/power unit. The unit is being tested at ABC affiliate WCVB-TV Boston. Wolf Coach will soon begin shipping trucks with package prices starting at \$100,000. Prices vary with power levels and encoder models.

Shook is showing a digital-ready ENG truck at RTNDA. "It's a truck in a box," says Crockett. The "mezzanine product," he says, is designed with a digital infrastructure but has analog outputs. The truck is priced about 10% higher than a comparable analog truck. "I'm betting we can get it lower than that," Crockett says.

Nucomm and NEC also have developed a "transitional" COFDM digital ENG transmit and receive system. "It will work for analog now and digital later," says Nucomm marketing manager Dave Thomas. "At any point in the future, [broadcasters can] go digital and disable the analog modulator."



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The system combines Nucomm's digital transmitter and receiver products with NEC's COFDM modulation and MPEG-2 encoding system.

Jonathan Sharr, general manager for truck manufacturer Frontline Communications, agrees with the transitional strategy for converting to digital-ready systems, considering there are still so many questions surrounding the fate of the spectrum. "I am sure we will see a trend toward full COFDM systems in three or four years."

Practice makes (almost) perfect

Although COFDM, in theory, is a robust scheme, in practice it's not always perfect. Mike Keller, vice president of engineering for WCVB-TV Boston, has learned during his six months of field testing COFDM that "there are a whole new set of rules."

"In the analog world, our people are real good at panning in live shots and anticipating how durable the path is going to be," Keller says. "They look at the signal-to-noise ratio; they look at the phase shift of the picture. They've been watching these paths for so long that they

can tell when a signal is going to hold up and when it is going to fall apart and how fast, so they can warn a producer."

These rules don't apply in the digital world. "There is very little warning," says Keller. "The shot looks perfect at 5:59, but as soon as everyone else fires up for the 6:00 news show, all of a sudden the shot's gone."

The signal loss occurs as a result of the "cliff effect." When there is too little error correction—the signal is too close to the cliff—and other stations are sending their signals, the analog signals use up what is left of the error correction and push the digital signal off the cliff. Because of the problem, Keller and Adaptive Broadband developed an error-correction indicator. "Being the pioneer with the arrow in the back, we had to learn by doing," says Keller.

The effort seems worthwhile when Keller sees the final product, a clear video feed and a "beautiful audio" signal. "ENG audio is notoriously poor and this is CD-quality audio," he says. "In fact we've had to clean up our audio practices in the field because you can hear things that you couldn't hear

before. You can't make little comments off-microphone. And you can't be too close to the generator because generator noise comes through."

Growing pains aside, Keller says he was so pleased with the results of the first van that the station decided to add a second digital truck—a Ford Expedition SUV from Wolf Coach that hit the streets last week. The new truck has three "lipstick" cameras. One points out of the front window and can show viewers, for example, weather conditions by driving through a snowstorm, Keller says.

More complications

Instituting digital ENG will become even more complicated when more stations begin firing up their systems. Although TV news is a cutthroat business, ENG engineers within the same market must work together to coordinate their use of the frequencies. Cooperation is going to be especially critical when ENG operators begin to compress the signals.

"The implementation of the digital scheme is going to be difficult at best," says Cox Broadcasting Vice President of Engineering Sterling Davis. "The biggest challenge is how to do it in a way that allows you to do it in an 'organized' kind of way. Many big city stations share frequency and channels. Everyone has to get together and do this at once."

"It will require some cooperation as we reduce the spectrum we have down in size," says Bob Ogren, LIN Television vice president engineering and operations. "We need to get everyone to convert to digital to get everyone back in."

Some broadcasters wonder how equipment manufacturers can keep up with the potential glut of orders that will result from so many stations converting at once.

"We're not exactly General Motors here. We're in a very small niche industry and making these broad five-year plans just doesn't happen," Nucomm's Thomas says. "As we get closer and really start seeing things ramp up is when we'll start responding and pulling people in the door to staff up for these things."

"I don't think we are going to get so inundated," says NDS marketing manager Lisa Hobbs, who adds that the company sells a great deal of COFDM modulation products in Europe and typically has a lead time of 60 days. But, she says, she welcomes the challenge of having too many orders to fulfill. "I would absolutely love to have that problem." ■

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Analog keeps on rolling

Despite interest in digital, market still strong for analog ENG and SNG trucks

By Karen Anderson

With equipment manufacturers broadening digital electronic newsgathering products and broadcasters deciding how they will roll out the new COFDM-based technology, it might seem that the market for analog-equipped trucks would be declining. But that's not so. In fact, as television heats up for live news coverage, so is the market for analog ENG and SNG equipment, according to truck integrators.

"People are replacing units and are continuing to replace units with traditional ENG," says Shook Electronics President Ron Crockett. "We're not seeing a massive move to DTV type vehicles at this stage."

Why? Firstly, COFDM-equipped ENG trucks are prohibitively expensive, with the cost of digital transmitter and antenna packages starting at about \$100,000.

Secondly, broadcasters are in limbo as they await answers from the FCC including who will pay for the new equipment—broadcasters or the Mobile Satellite Services operators who will receive the ENG spectrum. "If anybody knew exactly what to do they'd be doing it," says BAF Sales Manager Mitch Farris.

Truck integrators' answer to the market's uncertainty is the "digital-ready" vehicle—an analog truck with a transition path to digital.

Frontline General Manager Jonathan Sharr says, "With the uncertainty of the 2GHz channels and the current high cost of a COFDM system, the digital ready option seems to be the best choice at this time. The station can upgrade to full digital at a future date when the need is there and the acquisition cost becomes lower."

Responding to overwhelming viewer demand, many stations are pushing to have more news crews on the road for

While digital trucks are expensive, new analog vehicles are coming down in price.



on-the-scene coverage. For these stations, smaller and cheaper is sometimes better. That's why observers say increasing numbers of stations are buying ENG SUVs.

"The perceived advantage to this vehicle type is that it's easy to drive in the city while it has the ability to navigate in harsh weather and off road if required," Sharr explains. "The acquisition cost of this vehicle is also lower than a standard ENG van as the electronic equipment complement is normally a basic system. There is also less labor and material costs involved in the conversion process." Some stations are even opting to purchase two SUV-based ENG's in place of one ENG van, Sharr adds.

That is the case at WFSB-TV in Hartford, Conn. The station has ordered two Wolf Coach Wolf Pac SUVs complete with 30-foot masts, mast cameras and a full edit suite with DVCPRO laptop editors. With the SUV platform, a

generator is replaced with an automatic power system with batteries and an inverter to provide enough power for a live shot—also a cost saving.

"Easy maneuverability, parking and smaller purchase price are all attractive," says Wolf Coach President Richard Wolf. "The jump and run capability does well in urban settings. Mast heights are limited to about 30 feet to stay within the capability of the platform, and in many cases the operator is doing a bounce shot and the mast is not raised at all."

Still, some stations are opting to utilize large-style ENG vans to accommodate operators that are spending more time in the vans.

"The vehicle is more and more the workplace for the operators," Wolf says. "Live in it and spend the day." In that vein, companies have taken a closer look at ergonomics and are designing trucks to be more livable spaces. "If people are not bound up, they'll do a better job," Wolf adds.

For the large truck market the combo ENG/SNG or DSNG van is becoming the industry standard. "Almost everybody is doing combo trucks," says BAF's Farris.

"Broadcasters like the ability to have a microwave truck and a DSNG vehicle built into one package," says Frontline's Sharr.

Frontline's most popular combo model is based on a van chassis, which allows for ease of operation owing to its small size. Because weight is a concern, the company recommends a larger "modular" cut-away van chassis to customers having a larger equipment complement.

"On this type of unit we build a custom body that has more operation room and a higher payload to accommodate a larger generator, a higher volume AC system, along with room for more equipment," Sharr says. Then when the original chassis wears out the station can place the truck body on a new one. ■



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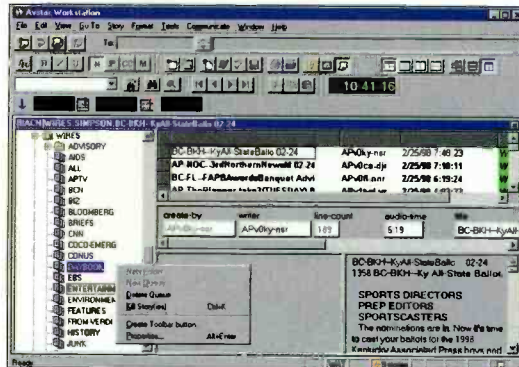
Software that integrates editorial and production equipment is fast becoming the norm

By Karen Anderson

Today's news production means journalists and producers have fingertip control of an array of tools. Newsroom computer systems, once used for generating scripts and running teleprompters, are increasingly serving as hubs of vast networks from which journalists and producers can tap into and manage almost any piece of newsroom equipment.

Gone are the days when editing was done in edit rooms, still stores resided in a graphics suite and playlists were hidden away in master control. In the new newsroom, the ability of different pieces of equipment to communicate with each other is critical. With broadcasters seeking simple, end-to-end newsroom solutions, several software developers are advocating integration with third-party systems and developing new protocols, while others are leveraging existing standards to create customized systems. The trend was evident at September's International Broadcasting Convention in Amsterdam and is sure to continue at RTNDA.

Associated Press Broadcast, maker of



Avstar offers an adaptive user interface that lets system managers configure individual workstations to reduce the learning curve for new users.

the ENPS computer system used by station groups including Tribune, made a big splash at IBC with its MOS (media object server) protocol, developed in partnership with more than 20 manufacturers including Chyron, Discreet Logic, Leitch, Louth, OmniBus, Philips, Pinnacle Systems, Quantel, Sony and Vibrint. MOS allows for communication between newsroom computer systems and other news production equipment.

MOS lets journalists access and exchange information via networks

and control devices including video servers, editors, graphics and character generators from individual newsroom workstations. What differentiates MOS from other protocols—Sony's tape machine protocol, Chyron's character-generator interface and Odetics' automation protocol—is that MOS' software can potentially control any newsroom equipment. The equipment can in turn send information to the software. "Middleware" software from

Crispin, Video Design Software, Louth and Omnibus can integrate equipment that does not support the new protocol into an MOS-based system, says AP Broadcast Technology Development Manager Mike Palmer.

"People have been asking for this for years," he says. "This is the Holy Grail of newsroom computer systems, the ability to integrate [editorial and production equipment]. It's finally here, and it's very exciting."

Avstar Systems has its roots in integration. The company was created earlier this year from a venture between AvidNews and Tektronix NewsStar newsroom systems, and it supports MOS. But Avstar has taken integration a step further with its Solutions Partner Program in which equipment must meet Avstar's compatibility standards.

"People want the assurance that they can use our technology as a core for their news production," says Craig Dwyer, Avstar director of worldwide marketing. "Customers are just looking for simple solutions. They want to know which systems work together and how."

Most recently, Avstar completed integration with Vibrint Technologies' NewsEdit nonlinear editing system. The integration allows broadcasters to view rundowns, read scripts and edit video on their PC. Avstar has also teamed with Virage to add cataloging and indexing to its desktop browser. Journalists, editors and producers can search, browse and pre-edit all incoming videos.

NewsMaker, which is based on an

Real troopers at WJZ-TV



Neither cranes nor hurricanes could stop (l to r) Suzanne Collins, Kellye Lynn and Don Scott.

winds from Hurricane Floyd didn't help matters either, as WJZ-TV noon anchors Kellye Lynn and Don Scott (shown above with reporter Suzanne Collins on the left), managed to do their broadcast from the makeshift facility. "We did it on the fly, and it worked out very well," says Jay Newman, WJZ-TV vice president and general manager. The accident occurred as crews were removing an out-of-service antenna for NBC affiliate WBAL-TV to make room for a DTV antenna it will share with WJZ-TV and ABC affiliate WMAR-TV.

—Karen Anderson

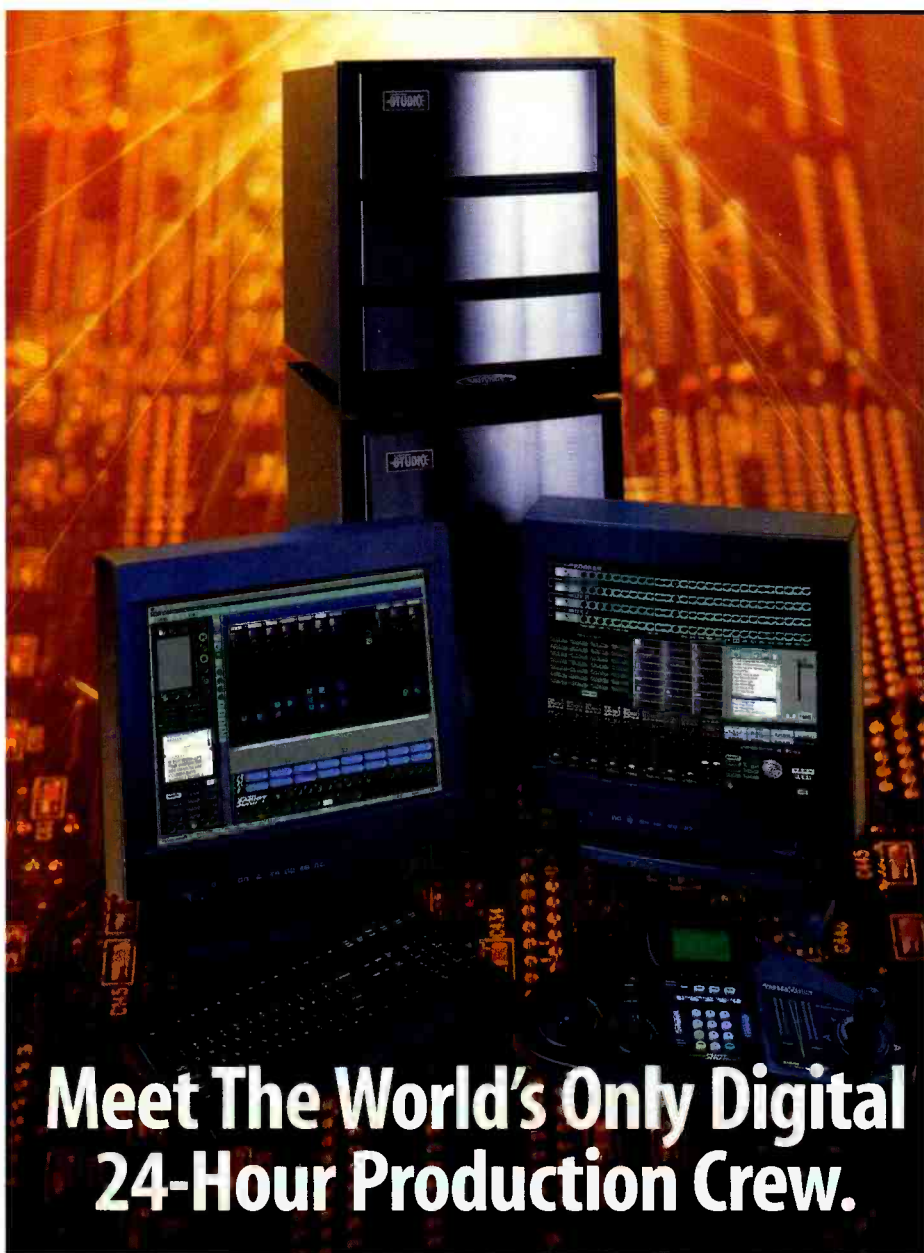
open-platform philosophy, also supports MOS. NewsMaker works with manufacturers such as Sony, Panasonic, Quantel and Chyron to integrate their products with its Nexus Open-Media newsroom system. Time-Warner is taking advantage of NewsMaker's relationship with Chyron. It is using Open Media with Chyron's Duet graphics system at its new 24-hour cable news operation in Austin, Texas. Chyron's Abstraction Layer (CAL) allows Duet to communicate with NewsMaker's Star Drive automation software to generate text, graphics and animations. From NewsMaker's Open Media newsroom computer interface, journalists and graphics designers can update images and text and immediately see a preview.

Another manufacturer, Comprompter, avoids fancy names and new protocols and sticks to established industry standards—those developed by Sony, Odetics and Chyron—and good, old-fashioned customer service to create integrated systems, says Comprompter President Ralph King. "We don't want to invent the wheel," he says. "We just want to be one of the spokes that helps it turn. At this time, we have chosen not to support that protocol [MOS] until such time as it becomes more widespread and becomes a demand from our clients that we do so."

Comprompter's personalized service attracted Kearney, Neb., ABC affiliate KHGI-TV, also known as Nebraska Television (NTV), to its electronic newsroom (ENR). The station's customized system created by Comprompter supports only features the station uses, including browsing and clip acquisition through ABC's News 1 Net affiliate news service, says NTV News Director Mark Baumert. The station's 20-workstation system costs about \$100,000.

Manufacturer DCM also promises to integrate with any third-party products, but the company is built on the philosophy that it shouldn't have to. "There are systems that are dependent on third-party integration in order to operate," says DCM Vice President of Sales and Marketing Rick Summers. "We are not."

Although some customers want to use specific vendors, others don't want to "become a slave to one vendor," Summers says. For example many stations use indexing systems like Virage to help manage video. Others can use DCM's proprietary software with any video server and storage device for asset management and clip acquisition. ■



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A collection of recent books of interest to the Fifth Estate

By Mark K. Miller

Taking Stock of TV Journalism at the End of the Century

Warp Speed: America in the Age of Mixed Media

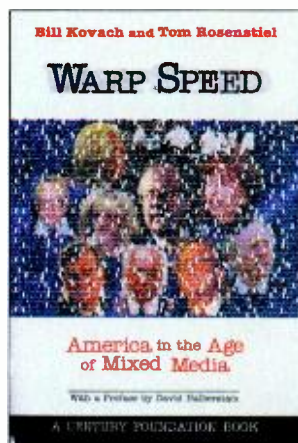
By Bill Kovach and Tom Rosenstiel

The Century Foundation
Press; \$24.95 hardcover,
\$10.95 softcover

The authors of this book pose a "big question": Where have the standards of journalism gone? The new "mixed media" culture of the book's title, they say, consists of covering big stories wall to wall with unnamed sources, flashy graphics and quotes from officials who say nothing, all fuel for instant analysis and prediction. In this age of 24-hour cable channels and the Internet there's more news but, they ask, is there more information?

This growing emphasis on getting reporting on the air (or Web site) first or fast is not healthy, the authors feel, and use the coverage of the Clinton-Lewinsky scandal to examine the changing state of the art. "We will argue that in the new mixed media culture the classic function of journalism to sort out a true and reliable account of the day's events is being undermined. It is being displaced by the continuous news cycle, the growing power of sources over reporters, varying standards of journalism and a fascination with inexpensive, polarizing argument. The press is also increasingly fixated on finding the 'big story' that will temporarily reassemble the now-fragmented mass audience. Yet these same characteristics are only serving to deepen the disconnection with citizens, diminish the press's ability to serve as a cohesive cultural force and weaken the public's tether to a true account of the news. The long-term implications for the role the Founders saw as most important for the press—that of being a forum for public debate and as such a catalyst for problem solving—is being eroded."

David Halberstam, in his preface, focuses on the role of television in this change: "Gradually but systematically, there has been an abdication of responsibility within the profession, most particularly at the networks. Television's gatekeepers, at a time when a fragmenting audience threatens the singular profits of the past, stopped being gatekeepers. The historic definition of a great editor—someone who balances what people want to know with what they need to know—has



been deftly jettisoned. Lines between reporting and being a pundit have been blurred, without penalty."

The book tracks the major events of scandal chronologically and examines the media's handling of them in great detail (the book's 10 appendices document coverage sourcing, differences between media, chronologies of stories and trends and much more).

The result of this new mixed media culture are problems for journalists that "stem from the fear of being scooped and lack of preparation. The speed with which stories break means traditional news organizations are forced to make decisions more quickly now than they have ever been." The authors suggest that rather than trying to make their marks and reputations based on speed, news organizations "increasingly will have to distinguish themselves—and establish their brands—by what they choose to report on and the values and standards they bring to their journalism."

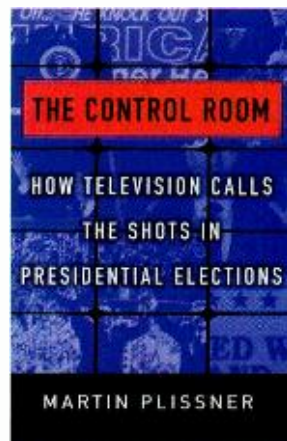
The Control Room: How Television Calls the Shots in Presidential Elections

By Martin Plissner

The Free Press, \$25 hardcover

Martin Plissner had a front row seat at the convergence of politics and TV journalism. The recently retired executive political director of CBS News had a major role in the network's coverage of presidential campaigns since 1964. However, he offers more than just a behind-the-scenes look at one network's coverage of the political process; he pinpoints and explains how and why the way we choose the leader of our country has changed so dramatically since television and the political parties developed their symbiotic relationship.

And convention coverage had an unexpected result for the networks: it helped create the first TV news stars with the rise to prominence of Walter Cronkite at CBS and Chet Huntley and David Brinkley at NBC. By 1956, Plissner reports, "the power of conventions to create stars in televi-



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sion news, and to fix the ranking of the network news divisions for years to come, was soon apparent.”

The competition among the networks was growing as the stakes (viewers and advertisers) increased. Gavel-to-gavel coverage became the norm, in fact it often stretched out “long after the convention delegates had left the hall and long after most viewers had surrendered and gone to sleep,” with each network reluctant to leave the air while the competition was still on. “In that heady era of a young and expanding industry, with the networks making money hand over fist and their share values doubling every three or four years, the fact that tens of thousands of dollars went out the window with each 30-minute segment apparently bothered no one.”

But that was to change. First there was the discovery of the New Hampshire primary by television. In 1964 “the network news divisions for their own purposes converted this once marginal political event, involving barely 1 percent of the country’s voters, into a unique showcase and proving ground for aspiring presidents.” Then, “the politicians in both parties concluded that conventions in which anything is left to chance, in which struggles of any kind get shown on television, set the nominees up for defeat in November.”

And with the news departments’ adoption of delegate counting and polling, the question of who would be chosen began to be answered earlier. The 1968 GOP convention “was the last convention at which CBS did not put the nominee over the top before the opening gavel.” And 1980 was the last time we saw gavel-to-gavel coverage. By 1984, Plissner tells us, “all of the networks had new corporate management. Earnings-per-share ratios were being scrutinized by take-over strategists, whose opinions were a popular topic for the *Wall Street Journal* and the financial pages of the *New York Times*. Twenty-million-dollar convention budgets were history, or about to be. ... The networks now uniformly took the air at 9 p.m. and struggled to get off again by 11, or as soon after that as a clean exit could be made. No longer would network television news tailor its coverage to fit the story. Henceforth the story would have to fit the coverage.”

Plissner argues that while network coverage has been reduced to barely a fifth of that aired in 1952, the public is not missing much because the amount of news generated by the parties has also dropped dramatically: There was work done at the old conventions, but “by 1996 nearly all of these traditionally defining functions of the four-day conventions no longer mattered. Both nominations had been settled five months (a record) before either convention.”

So what’s ahead? The Internet. It’s estimated that Jesse Ventura’s Web site generated enough votes (55,000) to get him elected governor of Minnesota. “Party-run primaries and chat rooms (in lieu of caucuses) on line are anything but far-fetched notions for the presidential, not to mention lower-level, politics of the next century. By the campaign of 2000 or soon after, the number of Web-wired households could easily overtake those with cable television. In such an environment, with the vastly lower costs of Internet communication and so much of the public’s future life itself likely to occur on the Net, with campaign funds and volunteers destined to be largely raised and recruited and then deployed on line, there may eventually be little off-line politics for the soon-to-be-dinosaurs of network television to cover.

“That, however, is a topic for another century-and another book.” One hopes that book is written by someone with the experience, perspective and insight that Plissner brings to this one.

Broadcasting Realities

By Ken Lindner

Bonus Books Inc.,
\$19.95 softcover

While the other two books in this column have dealt with broadcast journalism Issues with a capital I (and this one does too), “Broadcasting Realities” is designed also to help with problems confronted by journalists far more frequently than during the four-year political campaign cycles. Its subtitle is “Real-life issues and insights for broadcast journalists, aspiring journalists and broadcasters.” But it shares with the others the opinion that journalism—particularly broadcast journalism—is important to the nation and carries with it responsibility. “And this responsibility,” the author maintains, “must somehow remain a priority, in spite of the ever-constant pressure on owners, executives and managers to increase viewership and profitability.”

In addition to defining and offering solutions for a variety of problems faced by broadcast journalists; TV station and network owners and managers; and programmers (supported by a number of case-study examples), the book also tells journalists how they “can effectively choreograph their careers” (the author is one of the industry’s bigger agents, representing more than 400 television newscasters).

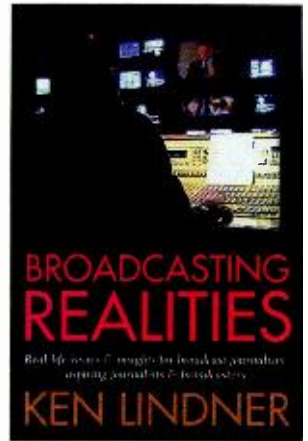
The case studies are interesting and informative and the entire book benefits from Lindner’s informal, conversational style. But I wish he had resisted the temptation to attempt to reinforce his points with the various poetic sidebars sprinkled throughout; they’re a self-indulgent touch that don’t work.

And another section sets forth “The Ideal”—to secure higher ratings and also produce a high-quality newscast or reality-based program. “I believe that in this current climate, in which broadcast journalism is suffering from major esteem, credibility and relevancy problems, taking a bit more time to report a story truthfully, accurately and in a balanced, and humane manner, will not, in fact, result in a long-term ratings decline. I would suggest that laying a foundation of [such reporting] that is produced in a manner so as to connect with and engage your viewer in a positive fashion, may well result in long-term viewer loyalty and rating success.

“Broadcast journalism, step by step, can indeed make a content comeback—but appropriate first steps must, in large part, be taken by owners and management.”

He closes with a warning: “We need broadcast journalism to be more and to give us more. Years ago, John Chancellor warned that television news was in serious danger of being corrupted by commercialism. Today, we move ever closer to that point with each instance of compromise.” ■

Mark K. Miller, the former managing editor of BROADCASTING & CABLE, was with the magazine for more than 20 years. He is now managing editor of BROADCASTING & CABLE'S DIGITAL TELEVISION. Based in Washington, he can be reached at mrkmiller@aol.com.





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Doing the ABC shuffle

Entertainment, marketing and more are restructured as network combines units

By Melissa Grego

ABC Entertainment Television Group unveiled its new organizational structure last week, the result of its consolidation of Touchstone Television and ABC's prime time division, ABC Entertainment. Though they now share the same umbrella, the two will remain separate units within the ABC Entertainment Television

Group, headed by Chairmen Stu Bloomberg and Lloyd Braun.

Bloomberg and Braun will share oversight of all the creative, programming and business areas for ABC Entertainment Television Group, while Steve McPherson, executive vice president of Touchstone Television, will be in charge of all day-to-day operations for Touchstone. This includes program development for ABC and other broadcast networks.

Julia Franz, vice president of development, and Jenny Hontz, vice president of creative affairs, will continue working with McPherson on Touchstone product.

McPherson also will now work in partnership with Carolyn Ginsburg Carlson, senior vice president of comedy programming at ABC Entertainment, on all Touchstone comedy development intended for broadcast on ABC. He will also work in partnership with Thom Sherman, vice president of drama programming for ABC Entertainment, on all drama development for the network.

Ginsburg Carlson and Sherman will oversee all network development and current series programming for ABC prime time in comedy and drama, respectively.

Comedy Programming Vice Presidents Suzanne Bukinik, Glenn Adilman, Stephanie Leifer, Susan Leeper and Francie Calfo will continue working with Ginsburg Carlson on ABC comedy development and current projects. Jackie Lyons, vice president of drama programming, and Julie Pinchuk, manager of drama programming, will continue



In the new ABC order, Steve McPherson (l) will run the day-to-day operations at Touchstone. He'll work closely with Carolyn Ginsburg Carlson (c) and Thom Sherman (r) at ABC Entertainment. Carlson oversees prime time comedy for the network; Sherman, drama.

with Sherman on ABC drama development and current projects.

Other appointments include Alan Cohen, named to the new post of executive vice president of marketing for ABC Entertainment, with Mike Benson, senior vice president of advertising and promotion, now reporting to him.

In original movie and miniseries development and programming, Susan Lyne, executive vice president of movies and miniseries for ABC Entertainment, will continue to oversee efforts for ABC prime time. Maura Dunbar, vice president of miniseries and special projects, and Quinn Taylor, vice president of motion pictures for television, will continue with Lyne.

Jeff Bader, senior vice president of

program planning and scheduling for ABC Entertainment will continue to oversee all areas of program planning and scheduling for ABC prime time and late-night, working with directors Wendell Foster and Cathy Korda.

Andrea Wong, vice president of late-night, alternative series and specials for ABC Entertainment, will now oversee development and programming in her department.

Finally, some departments, including casting and business and legal affairs, will serve both ABC Entertainment and Touchstone.

Gene Blythe, senior vice president of casting at ABC Entertainment Television Group, is now responsible for all casting for the ABC Entertainment Television Group, and Mark Pedowitz, executive vice president of ABC Television Group, will oversee all business affairs, production, legal, financial and administration duties for the division.

ABC is also restructuring its marketing and promotion units.

Chris Moseley, senior vice president, advertising and promotion, Discovery Networks, is joining ABC as executive

Erhardt heads new sales combo

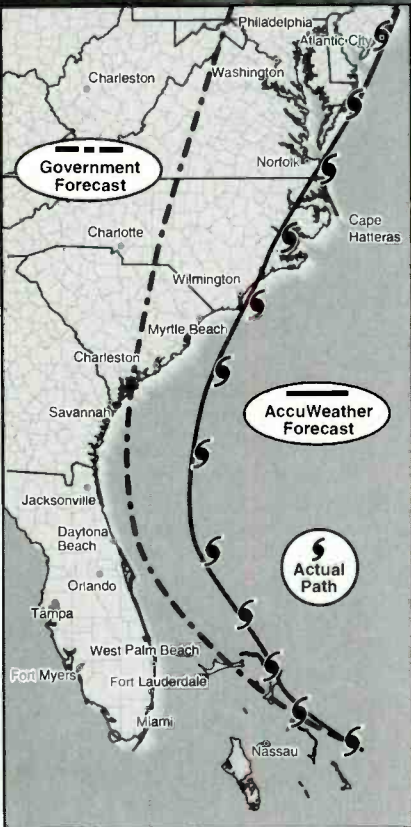
The ad sales units at ESPN and ABC Sports are being combined, with Edward Erhardt, publisher of *Advertising Age*, atop the new unit. Erhardt, 41, leaves his post at the magazine Sept. 30 to assume his new duties. "We think it will play well in the marketplace," said Erhardt of the double-barreled approach to sports ad sales. Alex Wallau, president of ABC Television Network administration and operations, said ad sales packages combining ESPN and ABC Sports had already been an "ad hoc" practice, with 60 large National Football League deals already in place. "This is the way [advertisers] want to buy," said Wallau, who said the structure of the reorganized ad sales operation has yet to be determined. Radio ad sales will be packaged with TV sales, according to Erhardt, who said that Internet ad sales also will be an "integral" part of the revamped sales strategy.

Consolidation of ad sales does not imply layoffs, according to George Bodenheimer, ESPN president. Rather, he said, plans call for staff expansion from the current 170 working in both sales groups. —Richard Tedesco

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-- Bob Smith, Chief Meteorologist
WRDW-TV Augusta, GA

"AccuWeather's forecasts for Floyd were flawless so we were able to break the story way before the competition. Time and time again, AccuWeather has given us timely and accurate forecasts."
-- Deborah Tibbetts, News Director
WCIV-TV Charleston, SC

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vice president, marketing, effective Oct. 18. With that move, all the marketing department heads at each division of the network—entertainment, sports, news and day-time—will report to her.



Discovery Networks Chris Moseley is joining ABC on Oct. 18 as executive VP, marketing. She'll report to ABC Television President Patricia Fili-Krushel.

Previously, those marketing executives reported to their division chiefs. Moseley, in turn, reports to Pat Fili-Krushel, president of the ABC Television Network. Alan Cohen, who has been the network's top marketer, is shifting

to a new West Coast-based position as executive vice president, marketing, ABC Entertainment, overseeing all areas of marketing, on-air promotion and advertising for prime time and late-night.

He'll report to Entertainment Chairman Stu Bloomberg and Lloyd Braun, with a "dotted line" reporting responsibility to Moseley. Moseley will initially be based in New York, but relocate to Burbank, Calif., in fall 2000, when Fili-Krushel will also relocate. ■

This Knight gives shining shekels

Expanding its journalism funding into broadcasting, the John S. and James L. Knight Foundation last week awarded nearly \$3 million in grants "to improve the quality of TV and radio journalism." The broadcast grants include endowing a Knight Chair teaching position in broadcasting at Northwestern University's Medill School of Journalism and two projects of the Radio and Television News Directors Foundation.

First, RTNDF will use \$950,000 over three years for the Project for Excellence in Journalism Education, an initiative to enhance the quality of broadcast journalism. RTNDF will also use \$150,000 over three years for its Newsroom Diversity Campaign. "Given that television is both the predominant and most trusted news source among media consumers, and given TV news programs' often-trivial nature, the time is ripe for such a senior-level leader," said Medill Dean Ken Bode, a veteran broadcast journalist. "Training students to generate tomorrow's complex stories, developing student-produced public affairs broadcasts and convincing broadcasting's corporate side that compelling, yet ethical broadcasts are part of its mandate, are just some of the valuable accomplishments this professor will help achieve."

Said RTNDF President Barbara Cochran: "It has been a longtime goal of RTNDF to establish a program that will strengthen the ties between journalism educators and television and radio journalists. This funding makes that possible. Support for RTNDF's ongoing efforts in promoting diversity in broadcast and cable newsrooms is also very welcome. It is gratifying that the Knight Foundation, with its long history of support for excellence in journalism, is extending that investment to electronic journalism."

In addition, the Association of Schools of Journalism and Mass Communication will receive \$85,000 to develop a Broadcasters-in-Residence Program, designed to give highly experienced broadcast journalists a chance to work closely on campus with the faculty and students of the nation's journalism schools and colleges. Also, a tenured Knight Chair in journalism was awarded to Syracuse University to focus on political reporting.

—Dwight Cunningham



GET WITH THE PROGRAM

By Melissa Grego

Targeting team for syndication

Columbia TriStar Television thinks it has found a winning combination in *Battledome* and UPN's *WWF Smackdown*. In a limited-market test run, *Battledome*, Columbia's syndicated reality/action competition, put up impressive numbers on Sept. 16, following the wrestling show on UPN affiliates in Chicago, Baltimore and Phoenix, where no local news follows *Smackdown*. As a

result, Columbia TriStar is pitching other UPN affiliates on the pairing.

According to Columbia TriStar, *Battledome* pulled a 7.2 rating/11 share in Chicago—the best showing for the time period since January 1996; a 6/6 in Phoenix; and a 4.4/8 in Baltimore. David Mumford, Columbia TriStar TV Distribution's executive VP of planning and operations, said "I'll tell you, [UPN in] Chicago hasn't seen a 7 rating in a long time, so they were thrilled."

One-arm-man hunt, take two, or three

CBS has made a pilot commitment to a new TV series version of *The Fugitive* from Warner Bros. TV, a CBS spokesman confirmed. The proposed series will closely follow the original series, which aired on ABC from 1963 to 1967. Arnold and Anne Kopelson and John McNamara will produce. Arnold Kopelson produced the 1993 Warner Bros. feature adaptation of the story of a man wrongly convicted of killing his wife,

who sets out to find the one-armed man who actually committed the crime.

Fox picks pilots for fall 2000

Fox Broadcasting Co. has made early pilot commitments to two projects for fall 2000. One is an adaptation of the Oscar-winning film *L.A. Confidential* into a series. The other is an hour live-action series from Greg Daniels and Mike Judge (*King of the Hill*). Twentieth Century Fox Television will produce the Judge-Daniels project as part of overall deals with the two. The comedy-drama is set in the music business. *L.A. Confidential* is being co-produced by Regency Television and Warner Bros. Television.

Suit alleges Entercom misled

Field calls FM station-owner's countersuit charges 'slanderous,' will seek 'punishment'

By Elizabeth A. Rathbun

The owner of an FM station has sued Entercom Communications Corp. and its president, David J. Field, charging Field with mail fraud and saying the company misled him during negotiations for KWOD(FM) Sacramento, Calif.

KWOD owner Edward R. Stolz II signed on the dotted line in February 1996, when he agreed to sell the station for \$25 million. Negotiations to complete the sale, either for cash or a station swap, continued even after the 30-day agreement had expired, but eventually bogged down. Finally, this past July 28, Entercom filed a complaint in California Superior Court in Sacramento seeking enforcement of the agreement and damages.

In a countersuit filed Sept. 9, Stolz says he had signed the agreement only to further negotiations and that he had been assured the final deal would allow him to swap KWOD for an Entercom station. He says that because of tax consequences, he could not afford to replace KWOD if he had to sell it outright. A like/kind swap would be tax-free.

Despite repeated attempts to finalize a deal, according to Entercom's filing, Stolz this past May told company officials that he would no longer discuss the matter. "By its conduct, Royce International [Broadcasting Corp., Stolz's company] has left Entercom with no choice but to enforce its legal rights under the agreement," Entercom says in its July complaint.

"Entercom is trying to take a contract that expired three-and-a-half years ago ... enforce it today and turn it into something it was never meant to be," says Stolz's lawyer, Victoria Briant.

Entercom filed against Stolz because "we were running out of options," says Entercom lawyer Jiyun Cameron Lee. In a sharply worded news release, Entercom last Wednesday said Stolz is trying "to weasel out of an agreement he admittedly signed."

In his countersuit, Stolz says he and Entercom had negotiated to swap KWOD for KITS(FM) San Francisco. However, in March 1997, Entercom swapped KITS to CBS Corp. in exchange for KLOU(FM) St.

Louis. Thirteen months later, Entercom offered to swap two full-power FMs in San Diego for KWOD, but when the parties met face-to-face, Entercom offered only two "modest radio stations in San Diego," Stolz says. He rejected this offer.

"Entercom's fraudulent, illegal and anticompetitive conduct ... has chilled the demand for other prospective buyers of KWOD," Stolz's cross-complaint says.

In his filing, Stolz paints himself a David against Entercom's Goliath. With four FMs and one AM, Entercom already is the second-largest radio-station owner in the Sacramento area and has the largest FM audience. Royce, meanwhile, which has operated KWOD since 1977 is "one of the few remaining privately owned, independent broadcast-

ing companies in the top 100 markets ... and the only one in Sacramento." (Royce also owns KIOQ(AM) Sacramento.)

By federal law, Entercom can acquire just one more FM in Sacramento, the nation's 28th-largest market.

In a complaint simultaneously filed with the U.S. District Court in San Francisco, Stolz alleges that David Field committed mail and wire fraud in "a pattern of racketeering activity ... as part of a scheme which was reasonably calculated to deceive or defraud Royce."

Entercom's news release called Stolz's charges "slanderous," and said the company "will ask the courts to punish Ed Stolz, Royce International and their counsel." ■

Emmis entertains acquisitions

Emmis Communications will continue to focus on radio and will make "significant" acquisitions in the next year, according to company Chairman Jeffrey Smulyan. Emmis may even be able to add to its one FM in the nation's No. 2 market, Los Angeles.

Because AMFM Inc. and Infinity Broadcasting Corp. have hit the federal ownership limit of five FMs in L.A., "there aren't as many frenzied bidders" there, Smulyan said. And "there will be properties offered," he predicted.

But with about \$619 million in debt, Indianapolis-based Emmis probably will have to sell more stock just to fund the acquisitions on which it already is working, company officials said.

Radio continues to power Emmis, which also owns six TV stations and publishes six magazines. According to figures released last week, 62.3% of Emmis' record second-quarter revenue of \$81.5 million was derived from its 16 radio stations. For the six months that ended Aug. 31, radio accounted for 60.3% of \$153.9 million worth of revenue.

And strong growth is expected to continue in radio, Smulyan said: "We don't see any sign of an abatement in double-digit growth."

Overall, Emmis' revenue rose nearly 41% for the quarter and more than 50% in the six-month period when compared with the same time frame a year ago. Radio revenue was up about 20% for the quarter, to \$50.1 million, and up 50.1% for the six-month period, to \$92.8 million. TV revenue skyrocketed, from \$5.8 million in 2Q 1998 to nearly \$17 million in 2Q 1999.

In the six months ending Aug. 31, TV revenue grew from \$5.8 million to \$35 million. But Emmis only acquired its first six TVs in April 1998.

Broadcast cash flow was up 35.7%, to a record \$33.7 million for the quarter, and grew 45.9%, to \$60.8 million, in the six-month time frame. Meanwhile, net income dropped 112.5% in the quarter, to \$1.2 million. In the six-month period, profits were down 198.7%, to \$1.5 million.

The second quarter was the fifth in a row that Emmis posted double-digit, same-station revenue growth, Smulyan said in announcing the numbers.

Emmis is "in the final stage of the process" of buying one TV and six radio stations in St. Louis from Sinclair Broadcast Group Inc., Smulyan said. "It is moving along," he said, with a deal expected within the next month.

—Elizabeth A. Rathbun



STATION BREAK

By Dan Trigoboff

Aiming to do good in Denver

KCNC-TV Denver consumer troubleshooter Tom Martino plans to leave the station next month, after concluding that the objective approach to TV reporting was not for him. "I don't just report," he said. "I take stands, I get involved. By its nature, consumer reporters don't just report." Martino says his long-running radio show and his troubleshooter.com Web site give him more opportunity to get involved. There, he says, "I don't hesitate to call someone a liar, or hesitate to recommend a business. I list liars and cheaters; I call it the Sleaze Brigade."

Martino said he earns more money in his other ventures than in television. And while he doesn't rule out a return to the small screen, he said TV reporting in general leaves a lot to be desired. "Local news lacks true compassion and true caring," he said. "Reporters should be objective; tell the truth. But many reporters don't know enough about what they cover. They just repeat what they're told."

Atlanta drawing network talent

Former NBC correspondent Gulston Dart became the second network journalist to enter the ranks of local television in Atlanta. Dart will be an anchor/reporter at WSB-TV. Only a week earlier, former CBS morning host Jane Robelot debuted on WGNX-TV.

Also in Atlanta, WXIA-TV helicopter reporter Bruce Erion was suspended indefinitely. This follows his arrest at a resort lake for allegedly trying to ram a dock with his boat.

Sheriff's deputies say Erion rammed the dock when deputies, responding to a disturbance call involving Erion, told him to park his boat. Erion was arrested and spent the night in the Hall County Jail. Erion has made no comment.

Weather watching advances in Philly

WCAU(TV) Philadelphia says that next month it will be the only station in the Delaware Valley with a live Doppler Radar system. A spokesman for the NBC-owned station said that although NBC 10 currently uses Doppler radar provided by the National Weather Service, the infor-

mation received can be delayed up to 12 minutes. In addition to forecasting, WCAU is also paying attention to weather's aftermath, and has set up a phone hotline with the Salvation Army, called Hurricane Helpers, to solicit donations and provide information regarding assistance for victims of Hurricane Floyd.

Politics beckon some in Seattle

Mike James, who left KIRO-TV Seattle anchor this summer amid speculation that he was considering a run at Seattle's City Council, has decided against it. Instead, James will become Northwest correspondent for PBS' *Newshour with Jim Lehrer*, replacing Jim Compton, the former KING-TV commentator, who is running for City Council. James ran unsuccessfully for the U.S. Senate in 1994.

Openings in D.C. sports

Ken Broo is no longer lead sports anchor at WUSA(TV) Washington. Last week the station bought out his contract.

Until a permanent replacement is named, morning sportscaster Frank Herzog will cover the station's 6 and 11 p.m. reports. Broo's contract was scheduled to run out in October. He had been in the job since 1996.

The station's sports department has also lost the services recently of Charles Mann. Mann, a former defensive lineman for the Washington Redskins, told sportswriters he was not comfortable in the role of journalist and hoped to do more commercials, appearances and speaking engagements. "I feel like I still want to be a celebrity," he told *The Washington Post*.

Oklahoma City cameraman dies

Veteran KWTV(TV) Oklahoma City cameraman Jim Lipscomb died on the job last week while covering the funeral of a high school football player. The 44-year-old photographer suffered a massive heart attack while in the stands at Savage Stadium in Wynnewood, where the funeral of a 17-year-old player who died from a stroke during a season opening game was being held.

Boston sports segment fête

WCVB-TV Boston sports anchor Mike Lynch kicks off his 15th year of highlighting area athletes in the weekly "High Five" segment. For years, Lynch has chosen a young athlete to profile from hundreds of letters and calls from coaches, parents and kids. His weekly installment is at 6 p.m. Lynch has been the station's lead sports anchor since 1985.

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



San Francisco Mayor Willie Brown has declared Sept. 30 Kanga Roddy Day. The proclamation recognizes noncommercial KQED-TV's debut of 'Adventures with Kanga Roddy,' the Emmy-winning kids series executive produced by former San Francisco 49er stars Joe Montana (above with Kanga) and Ronnie Lott.

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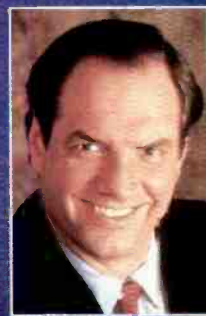
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SEPTEMBER 13-19

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

ABC finished in second place this week, due largely to the season opener of 'Monday Night Football' and the Miss America Pageant.

Week 52	abc	CBS	NBC	FOX	UP/N	WB
	13.6/22	8.6/14	5.5/9	4.3/7	2.4/4	1.1/1
MONDAY	8:00 23. 20/20 7.5/14	17. Ev Lvs Raymd 8.2/14	78. Suddenly Susan 4.2/7	91. Get Real 3.0/5	102. Moesha 2.2/4	89. 7th Heaven 3.2/5
		13. Ev Lvs Raymd 9.2/15	81. Veronica's Closet 3.9/6		94. The Parkers 2.8/4	
	9:00 1. NFL Monday Night Football—Miami Dolphins vs. Denver Broncos 16.1/27	11. Ev Lvs Raymd 9.6/15	46. Law & Order 5.9/9	53. Ally McBeal 5.6/8	97. Grown-Ups 2.5/4	85. 7th Heaven 3.5/5
	9:30	13. Ev Lvs Raymd 9.2/14			100. Malcolm & Eddie 2.3/3	
	10:00 22. 48 Hours 7.6/12		36. Dateline NBC 6.6/11			
10:30						
TUESDAY	8:00 5.9/10	7.3/12	8.0/13	4.2/7	1.3/2	2.1/3
	8:30 47. Spin City 5.8/10	23. JAG 7.5/13	29. Just Shoot Me 7.2/12	49. Busted on the Job 5.7/10	114. Dilbert 1.2/2	104. Buffy the Vampire Slayer 2.1/4
	9:00 43. Dharma & Greg 6.0/10		29. Will & Grace 7.2/12		115. Redhanded 1.1/2	
	9:30 32. Dharma & Greg 7.1/11	18. 60 Minutes II 8.0/13	18. Will & Grace 8.0/13	96. Amer Express Central Park in Blue 2.7/4	109. Star Trek: Voyager 1.6/3	104. Felicity 2.1/3
	10:00 38. Spin City 6.4/10					
10:30 69. Behind Closed Doors 5.0/9	40. 48 Hours 6.3/11	12. Dateline NBC 8.3/16				
WEDNESDAY	8:00 6.7/11	6.5/11	8.2/14	5.5/9	1.8/3	2.5/4
	8:30 42. Two Guys, A Girl 6.1/11		15. Dateline NBC 8.7/15	41. Beverly Hills, 90210 6.2/11	112. 7 Days 1.4/2	106. Dawson's Creek 2.0/3
	9:00 64. The Norm Show 5.2/9	37. CBS Wednesday Movie—Goodfellas 6.5/11	48. World's Most Amazing Videos 7.4/12	73. Get Real 4.8/8	102. Star Trek: Voyager 2.2/4	92. Charmed 2.9/5
	9:30 29. Drew Carey 7.2/12		16. Law & Order 8.3/14			
	10:00 43. The Norm Show 6.0/10					
10:30 20. 20/20 7.9/14						
THURSDAY	8:00 4.1/7	7.2/12	11.7/20	5.4/9	4.5/7	2.1/4
	8:30 58. Whose Line Is It 5.4/9		7. Friends 11.3/19	28. World's Wildest Police Videos 5.6/9		108. Jamie Foxx 1.8/3
	9:00 69. Whose Line Is It 5.0/8	34. Diagnosis Murder 6.8/11	4. Frasier 13.0/21	53. Action 5.6/9	75. WWF Smackdown! 4.5/7	106. For Your Love 2.0/4
	9:30 85. Up Close & Personal 3.5/6		8. ER 10.9/19	72. Action* 4.9/8		99. Charmed 2.4/5
	10:00 83. Nightline in Primetime: Brave New Wrld 3.7/7	20. 48 Hours 7.9/14				
10:30						
FRIDAY	8:00 6.1/12	5.8/11	5.5/11	5.3/10	1.5/3	
	8:30 56. Home Imprmnt 5.5/11	49. Kids/Darndest 5.7/12	58. Providence 5.4/11	61. Fox Movie Special—Cliffhanger 5.3/10	110. UPN Special Presentation—The Darwin Conspiracy 1.5/3	
	9:00 64. The Hughleys 5.2/10	61. Candid Camera 5.3/10				
	9:30 49. Sabrina/Witch 5.7/11	64. Nash Bridges 5.2/10	56. Providence 5.5/11			
	10:00 61. Boy Meets Wrld 5.3/10	34. Nash Bridges 6.8/13	58. Dateline NBC 5.4/10			
10:30 23. 20/20 7.5/14						
SATURDAY	8:00 10.1/19	7.3/14	4.1/8	4.9/9	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE	
	8:30		87. The Pretender 3.3/7	77. Cops 4.4/9	• TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED	
	9:00 10. Miss America Pageant 10.1/19	23. Home Depot Prime College Football 7.5/15		69. Cops 5.0/10	• TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	9:30		75. The Pretender 4.5/8	68. AMW: America Fights Back 5.1/9		
	10:00					
10:30						
SUNDAY	7:00 6.2/10	11.9/20	6.2/10	4.5/7	2.3/3	
	7:30 47. Wonderful World of Disney—Noah 5.8/10	5. NFL Football 12.9/27	49. Dateline NBC 5.7/10	100. World's Funniest! 3.1/5	97. 7th Heaven Beginnings 2.5/4	
	8:00	6. 60 Minutes 12.4/21		81. King of the Hill 3.9/7	92. Sister, Sister 2.9/5	
	8:30		80. Mad About You 4.0/6	43. The Simpsons 6.0/10	90. Smart Guy 3.1/5	
	9:00 38. John Stossel Special 6.4/10	2. Judging Amy 13.5/21	23. NBC Sunday Night Movie—Fools Rush In 7.5/12	64. Futurama 5.2/8	87. Steve Harvey 3.3/5	
	9:30	9. CBS Sunday Movie—Sealed with a Kiss 10.2/17		74. That '70s Show 4.7/7	94. Unhap Ever After 2.8/4	
	10:00 33. The Practice 7.0/12			79. Action 11.7/19		
10:30						
WEEK AVG	7.5/13	8.0/14	7.0/12	4.8/8	2.3/4	2.6/4
STD AVG	7.4/13	8.3/14	8.1/14	6.2/11	1.9/3	2.9/5

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TECHNOLOGY WEB GUIDE

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MSOs cry 'Number, please'

Phone number drought in four populous states means costly delays for providers

By Price Colman

As newcomers to the competition to provide local telephone service, cable companies are discovering that no matter how well equipped they are to take on the Baby Bells, they're facing a shortage of an essential resource: phone numbers.

In California and other population-packed states, the scarcity of available

phone numbers has handcuffed cable operators and delayed the competition that Washington has so fervently encouraged.

For example, Cox Communications' inability to obtain sufficient blocks of phone numbers for San Diego delayed its entry into that market for two years, says Richard Smith, director of regulatory affairs for Cox's western region.

At MediaOne, the number drought has

so far created a two-month delay in expanding its cable phone service in metropolitan Los Angeles. That delay translates into about \$500,000 in lost revenues, estimates Theresa Cabral, senior corporate counsel for MediaOne Telecommunications. Cabral projects that the delay could easily go on for another six months.

A recent MediaOne filing with the FCC says that at least 290,000 customers "passed" by the company's telephone service have been unable to receive it because of the numbering crunch.

At a conservative 5% penetration rate—the low end of what MediaOne has achieved in areas where it does offer telephony—that translates into nearly 15,000 lost customers.

"It's all about money," says Helen Mickiewicz, staff attorney for the California Public Utilities Commission. "The carriers can't provide service to customers if they don't have numbers. They would like the cost of doing business to be as low as possible. That means, from their perspective, an unlimited supply of numbers for no cost is what they desire.

"That unfortunately conflicts with the public's desire to not have to undergo repeated area code changes in a short period of time."

The 1996 Telecommunications Act paved the way for competition in local telephone markets, and since then, companies known as CLECs—competitive local exchange carriers—have spent billions to build phone networks, hire and train staff and begin marketing service.

Cable operators are attracted to the telephone business in part because it's one more way they can use their existing networks to generate additional revenues. But the end game is "owning" the consumer by offering bundled packages of video, data and voice services.

For cable operators, what was a tough haul to carve out pieces of the incumbents' business is further hampered by delays in offering service.

Who's to blame depends on whom you ask. "I can't suggest in good conscience that Pacific Bell is hoarding [numbers]," says Cabral.

Nonetheless, she says, nearly every-



CABLE'S TOP 25

PEOPLE'S CHOICE

The USA miniseries 'Journey to the Center of the Earth' ventured to the center of the top ten last week. Both installments ranked No. 5, with a combined 8.6 rating/14.1 share.

Following are the top 25 basic cable programs for the week of September 13-19, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	NFL/Jets/Bills	ESPN	Sun	8:15P	183	10.7	8.3	8268	16.8
2	WWF Entertainment	USA	Mon	10:00P	66	6.2	4.8	4750	9.6
3	WWF Entertainment	USA	Mon	9:00P	60	5.7	4.4	4407	8.3
4	NFL Primetime	ESPN	Sun	7:30P	45	5.4	4.2	4139	9.2
5	WWF Sunday Night Heat	USA	Sun	7:00P	60	4.3	4.0	3335	7.3
5	Movie: 'Journey/Center...'	USA	Tue	8:00P	120	4.3	4.0	3335	6.8
5	Movie: 'Journey/Center...'	USA	Wed	8:00P	121	4.3	3.3	3274	6.6
8	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.1	3.1	3129	6.5
9	NFL Sportscenter	ESPN	Sun	11:18P	72	4.0	3.1	3058	8.9
10	Movie: 'The Secret She...'	LIF	Sun	4:00P	120	3.6	2.7	2662	7.3
11	NASCAR/Dura Lube...	TNN	Sun	12:30P	210	3.3	2.5	2500	7.5
11	Rugrats	NICK	Thu	7:30P	30	3.3	2.5	2490	5.8
13	Rugrats	NICK	Sat	9:30A	30	3.0	2.3	2250	9.2
14	Rugrats	NICK	Wed	7:30P	30	2.9	2.2	2225	5.1
14	WCW Monday Nitro Live!	TNT	Mon	10:00P	65	2.9	2.2	2219	4.5
14	Sportscenter Early	ESPN	Sun	7:24P	6	2.9	2.2	2206	5.1
17	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	2.9	2.2	2188	4.1
17	Rocket Power	NICK	Wed	8:30P	30	2.8	2.2	2144	4.4
17	Rugrats	NICK	Sun	9:30A	30	2.8	2.1	2110	8.6
17	Rugrats	NICK	Mon	7:30P	30	2.8	2.1	2102	4.9
17	Movie: 'Where The Truth...'	LIF	Mon	9:00P	120	2.8	2.1	2069	4.1
17	Real World VIII	MTV	Tue	10:00P	30	2.8	2.0	2032	4.4
23	Cousin Skeeter	NICK	Sat	9:00P	30	2.7	2.1	2049	4.8
24	Movie: 'Marked For Death'	TBS	Tue	8:04P	127	2.6	2.0	2013	4.2
24	Hey Arnold	NICK	Thu	7:00P	30	2.6	2.0	1999	4.9
24	Rugrats	NICK	Tue	7:30P	30	2.6	2.0	1982	4.6
24	Movie: 'Bitter Blood, Part II'	LIF	Sun	2:00P	120	2.6	2.0	1971	5.5
24	Law & Order	A&E	Fri	11:00P	60	2.6	2.0	1949	5.4
24	Wild Thornberrys	NICK	Wed	8:00P	30	2.6	2.0	1947	4.2
24	Spongebob	NICK	Sun	10:00A	30	2.6	2.0	1943	7.6
24	Law & Order	A&E	Tue	11:00P	60	2.6	2.0	1940	5.1
24	Movie: 'Fatal Vows'	LIF	Thu	9:00P	120	2.6	1.9	1928	4.1

one, including the CPUC, seems to think hoarding does occur.

The situation is particularly acute in California, the nation's most populous state and the one with the most area codes—25 by year-end, up from 13 only three years ago. Beyond California, phone number scarcity is also a concern in New York, Massachusetts and Florida.

Part of the problem stems from basic telephone network architecture, which was established in 1947. Each area code can accommodate a maximum of 792 three-digit prefixes, with each prefix assigned to a rate center—essentially the location of the local telephone switch. Finally, each prefix can accept up to 10,000 four-digit phone numbers.

Not counting cellular phone numbers, that adds up to California having about 198 million phone numbers by year's end, or the equivalent of just under two for every U.S. household.

Stopgap measures to ease the number shortage clearly haven't worked, says Cox's Smith: "Basically, the approach used for the last couple of years is sticking fingers in the dike."

The most common solution for number shortages is to add new area codes. Under the current regulatory scheme, there are two ways of doing that: splits or overlays. With a split, a geographic region is divided between an old and new area code. With an overlay, two

area codes are assigned to the same geographic region, with new phone customers being assigned the new area code. Under FCC requirements, an overlay automatically triggers 10-digit dialing for everyone in the overlay area.

An overlay was scheduled to go into effect for the 310 area code region, which encompasses greater Los Angeles, on July 17. But less than a month before the change, California regulators delayed the move in response to a petition from California Assemblyman Wally Knox. His rationale: The overlay was a quick and at best temporary fix for a problem requiring a larger solution.

For Knox and the CPUC, the more enduring answer is code conservation and number pooling—returning unused numbers to a pool from which those phone service providers most in need can draw them.

On Sept. 16, the FCC authorized California, along with New York, Massachusetts and Florida, to take steps to conserve phone numbers. Those steps include awarding numbers in blocks of 1,000 instead of 10,000; requiring carriers to demonstrate their use of phone numbers as a way to decrease hoarding; and reclaiming unused and reserved blocks of numbers.

One obvious solution is to simply increase the number of digits used in dialing codes from 10 to 11 or even 12,

Cable recovering from Floyd

East Coast cable operators spent last week assessing damages and restoring service caused by Hurricane Floyd.

Multimedia Cablevision's operations in the Tarboro-Rocky Mount area of eastern North Carolina appeared to be hardest hit by Floyd-fueled flooding. The systems' 28,000 subscribers were without service immediately after the storm, but by early last week, Multimedia had restored limited basic service, a spokesman said.

Time Warner, Adelphia and Charter, all with operations in North Carolina, also experienced varying degrees of service interruptions. While hundreds of cable lines were broken by falling trees or limbs, widespread flooding that knocked out the public power grid was a more common complaint.

Less severe damage was reported in Virginia, New York, New Jersey and Pennsylvania. AT&T Broadband & Internet Services, Comcast, Cox and Cablevision Systems had minor outages. Most had restored service last week.

Unlike 1992, when Hurricane Andrew caused nearly \$18 billion in damage, many cable operators said they were insured this time around. For example, AT&T BIS, MediaOne, Cox and Adelphia all have some form of disaster coverage on cable lines and headends. According to industry sources, Time Warner Cable is the noteworthy exception, choosing to self-insure—essentially eat replacement costs—instead of paying hefty premiums.

After Andrew, "there was a big interest, but the insurance market dried up, and they had trouble buying insurance for the lines," said Bill Rue, owner-president of Trenton, N.J.-based Rue Insurance. "I don't think that will be the case after Floyd."

—By Price Colman



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but early studies show that would be a costly and disruptive move.

"We have seen estimates of \$150 billion" to do that, says Kurt Schroeder, acting chief of the network services division in the FCC's common-carrier bureau, which regulates phone companies. While that's a preliminary estimate at best, "It's a substantial cost that would be borne by consumers," Schroeder adds. "We want to consider every alternative before we reach for that option."

Meanwhile, in California and other

states, cable companies and other carriers intent on going after the Baby Bells are stuck in a paradox: To more effectively compete later, they must forego competing for now.

"The CPUC said there's a need to better conserve codes," says MediaOne's Cabral. "Some of us said, 'Yeah, that's why we've been asking for code conservation for the last three years.' But when they suspended the overlay on June 24, our ability to expand our area for telephone service was stopped." ■

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Noggin nabs Nye

Noggin, the 8-month-old "thinking network" for kids, has tapped Bill Nye, the Science Guy, both in series and in person.

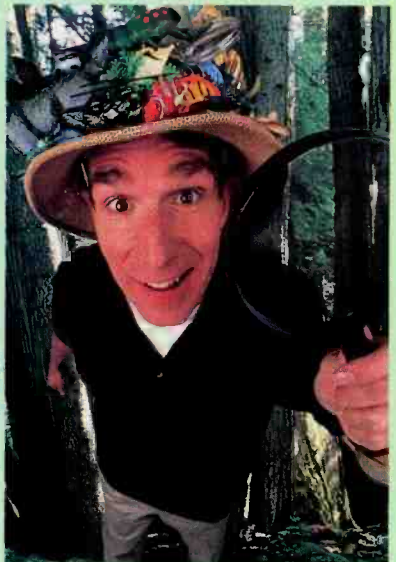
Nye, the Emmy-winning Ph.D. and science enthusiast, will be spokesman, consultant, producer and developer for the mostly digital, 24-hour network. His current PBS-born and now-syndicated series comes to Noggin beginning in September 2000. Noggin will have cable-exclusive rights to the series' 100 episodes.

In the meantime, Nye will start creating interstitials for the commercial-free network, as well as help develop content for Noggin.com. He'll also be Noggin's marketing front man, making public appearances and working directly with network affiliates. Noggin reaches roughly 4.5 million homes.

In addition to Science Guy duties, Nye will also produce, develop and possibly star in one or more original shows for the network. Each offering will be incorporated into the Web site, said Tom Ascheim, Noggin general manager.

"Our projects will definitely try to merge the screens," he said.

Nye, a former engineer and stand-up comic, has collected 15 Daytime Emmy Awards for Science Guy. The show debuted on PBS in 1994. —By Deborah D. McAdams



Nye will branch out into original shows for Noggin and its Web site.

TVKO scores record haul

At \$64M, Trinidad-de la Hoya fight proves a heavyweight, ranking 3rd in PPV revenue

By Deborah D. McAdams

After raking in \$64 million in pay-per-view revenue with last week's Oscar de la Hoya-Felix Trinidad title fight, TVKO is looking at a record year, a company official said.

"So far this year, we're had two of the top four events of all time," said Dan York, vice president and general manager of Time Warner Sports. York said the company, the PPV programming arm of HBO, is in line to generate \$213 million in revenue for 1999.

The Sept. 18 de la Hoya-Trinidad welterweight championship fight got more than 1.25 million buys—making it the biggest non-heavyweight PPV event of all time, behind two matches between Mike Tyson and Evander Holyfield. (Tyson's fights are distributed by Showtime Event Television.) Trinidad took the World Boxing Council title from de la Hoya by a majority decision. York said a rematch between de la Hoya and Trinidad has yet to be determined.



More than 1.25 million buyers helped ring TVKO's cash register for the de la Hoya (l)-Trinidad welterweight crown. April 1997.

The fourth largest PPV event was the March 13 Holyfield-Lennox Lewis fight, also distributed by TVKO. It generated 1.2 million buys at \$51 each, totaling approximately \$62 million.

A Nov. 13 rematch between the two heavyweight champions is TVKO's next event. York said he expects strong

buy rates for that match as well.

Another de la Hoya fight added \$25 million to TVKO's PPV take when the welterweight champ took on Ike Quartey on Feb. 13. That fight generated about 600,000 buys at \$40 each, York said. The previous record for a welterweight bout was 800,000 buys and \$34 million in revenue generated by de la Hoya's fight with Pernell Whitaker in

York said the de la Hoya-Trinidad bout was preceded by the largest promotional campaign ever for a PPV event—valued at more than \$25 million, including cooperative cable operator and network promotions. Suggested retail was \$49.95, but the average take was slightly higher because operators offered a small discount for early buys. ■



No Road Runner in Florida county

MediaOne has halted plans to offer high-speed Road Runner cable-modem service in unincorporated areas of Broward County, Fla., the company said. MediaOne's move stems from Broward County's recent 4-to-3 vote requiring cable operators to open their networks to outside Internet service providers. MediaOne and AT&T, which is acquiring MediaOne, have sued Broward over the decision, arguing that the county

isn't authorized to impose such a requirement. MediaOne and AT&T have asked the U.S. District Court for the Southern District of Florida for a summary judgment ruling in their favor and included the modem-service disclosure in the court filing. In the filing, MediaOne said it had spent more than \$100 million to rebuild its cable system in Broward with the intent of offering two-way cable modem service. However, in the aftermath of the county's decision on access, MediaOne con-

siders it "foolhardy to proceed to market the [modem] service without a clear understanding of the technical requirements and the financial implications." Hundreds of cable franchises across the country must approve the transfer of MediaOne's licenses to AT&T as part of the companies' merger. MediaOne's move in Broward sends an unmistakable message to other franchise areas: Imposition of an "open access" requirement as a condition of the transfer will guarantee a delay in high-speed

cable modem service being offered in the franchise.

Event to showcase ethnic marketing

The Cabletelevision Advertising Bureau's inaugural Multicultural Marketing and Media Conference—the first of its kind in the cable industry—will kick off Sept. 29 at the New York Marriott Marquis. The day-long event will provide advertisers and agencies with the latest research, strategies and tools for using cable to effectively target African-American, Hispanic and Asian-American consumers. Robert Wehling, Procter & Gamble's top global marketing executive, will deliver the keynote address on how ethnic marketing strategies can strengthen a company's bottom line.

WSI's really local weather

New service allows TV stations to forecast weather for small areas within their markets

By Glen Dickson

Weather Services International (WSI) is going to the Radio-Television News Directors Association convention in Charlotte, N.C., this week with a new service that will allow TV stations to air highly localized weather reports.

The turnkey service, called Predictor, provides different forecasts for points five miles apart (current systems give information for points 16 miles apart).

The information is available in half-hour increments, projecting out to 36 hours. The forecasting models take into account local terrain, such as valleys, coasts and rivers, when predicting wind and temperature.

"The real selling point is that a station doesn't have the people, time or expertise internally to run [this type of] model," says Maria Pirone, WSI's director of global data products and services.

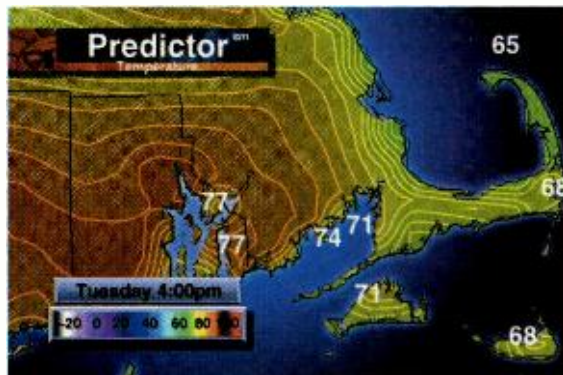
The Predictor resides on a PC at the station and is fed high-resolution modeling data via phone line from WSI's Billerica, Mass., headquarters. Predictor then generates on-air content by interfacing directly with WSI's WEATHER-producer graphic workstation.

"We will put this infrastructure into their facility, and the model is run locally and produces an output into their graphic system," says Pirone. "So it's totally turnkey local atmospheric modeling."

Pirone says WSI can provide stations with customized graphic templates to generate local forecasts for specific activities such as jogging, sailing or golf. Such updates could then be supported by advertisers related to those activities, generating additional revenue for the station.

"From our initial conversations with stations, they have some early morning programs where they could use a graphic in a slot and get a sponsorship for it," says Pirone.

Predictor, which will be available on



WSI's Predictor shows the difference in local temperatures across the Providence market.

Oct. 15, is aimed at WSI's WEATHER-producer customers, which number over 300. The upfront installation cost for the system is \$10,000, and the monthly fee for weather data (which includes individual consultations with

WSI modelers, if requested) will cost \$600-\$1,000 a month, depending on market size.

WJAR-TV, the NBC-owned station in Providence, R.I., is the first beta tester for Predictor. Although the station hasn't used the system on-air yet, WJAR-TV Chief Meteorologist Gary Ley says he's been experimenting with the Predictor models since early September and they've proven stable. After further testing, Ley plans to use Predictor's local grids to forecast temperatures for different towns in his market and to differentiate temperatures between inland Rhode Island and the coast.

"You can really emphasize the local aspect of things," says Ley. "If we can get in real close, we can show things like sea breezes and how the temperature changes as they strengthen. That's real cool, in my opinion." ■

HDTV Texas-style

WFAA-TV produces and broadcasts 'MNF' pregame show in 1080i, downconverts it for analog simulcast

By Karen Anderson

WFAA-TV Dallas-Fort Worth kicked off last week's *Monday Night Football* season in style with a high-definition pregame show, *Monday Night Live-Hansen Style*.

With the help of Irving, Texas-based HD Vision, the Belo-owned ABC affiliate produced the hour-long show in the 1080i HDTV format. It broadcast it in HDTV over its digital channel to complement ABC's HDTV broadcast of the Dallas Cowboys-Atlanta Falcons game.

Although ABC produced and distributed the game in the 720p HDTV format, WFAA-TV upconverted the game to 1080i prior to its local broadcast. (The station also downconverted the pregame show for conventional analog broadcast.)

"The pregame show in many

respects, in terms of HD, outdelivered [the football game]," says WFAA-TV Creative Services Director Dave Muscari.

WFAA-TV used new Sony 1080i cameras included in HD Vision's new production truck. "We learned a few things about how to light, and we were under some extreme lighting conditions," says WFAA-TV Chief Director Jerry Cadigan. The game started at 7 p.m. "in bright sunlight," he says, and ended at 8 p.m. under artificial light.

Cadigan also got an education in simultaneously shooting for two aspect ratios, something he says directors and camera operators are going to have to get used to. "Since we have both 4:3 and 16:9, our challenge was how we were going to shoot," says Cadigan.

"If you do it for 4:3 a lot of the 16:9 gets lost and if you shoot it for 16:9 you end up compromising the 4:3. You have so much more area on the screen to

work with, what do we do with it? I think every time we do something in high definition we learn what to do better the next time."

WFAA-TV's solution was to shoot the pregame show "4:3 friendly," he says. That means the widescreen image was framed so that it would work on a 4:3 screen.

The live show was augmented with edited packages, which included HD footage from the Cowboys' season opener on Sept 12. WFAA-TV also produced a high-def package spotlighting retired Cowboys tight end Jay Novacek's West Texas ranch. "We got these really beautiful wildlife shots like deer and elk," Cadigan says. "It was real pretty and sort of a real contrast in style. They show how much the HD really brings out all those different things." ■

HDTV on the cheap

Last week when WFAA-TV Dallas-Fort Worth broadcast ABC's *Monday Night Football* game, only a few thousand fans were able to watch in HDTV. That's because, according to the station, only between 1,000 and 1,500 HDTV sets have been sold in the market. Most are in homes, but some are in bars and other public places where many people can watch simultaneously.

Although HDTV is widely touted as a revolutionary product that will change the way consumers view television, high prices and a dearth of programming have kept the sets from making an impact on the market.

A set maker in China, Konka, is trying to change that. It is entering the U.S. market with a cheaper line of HDTV sets that is expected to boost sales. Its first models are scheduled to hit store shelves in November. Konka is offering two models—a 32-inch receiver with built-in decoder that lists for \$3,499 and an "HDTV-ready" set for \$2,499. A separate set-top decoder lists for \$999.

Konka Vice President of Sales and Marketing Gary Whitney says Konka will work with its retail partners to educate sales staffs about HDTV.

—Karen Anderson



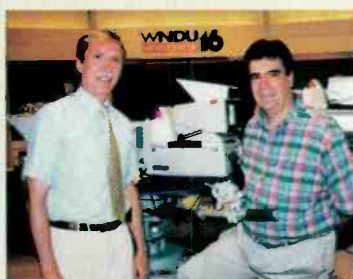
By Glen Dickson and Karen Anderson

S-A and ICTV team for Web browsing

Soon coach potatoes won't have to leave the comfort of their living rooms for interactive gaming. Cable set-top maker Scientific-Atlanta has teamed with broadband data delivery provider ICTV to add Web browsing, interactive gaming and educational features to S-A's explorer set-top boxes. Users can access the services through an infrared keyboard that sends a signal through the set-top to the cable headend. The ICTV system runs over the broadband cable infrastructure, enabling high-speed Internet access of up to 10Mb/s.

Seeing Olympics via Canon lenses

NBC has selected Canon as the lens supplier for its coverage of the Olympic



WNDU-TV Chief Engineer George Molnar (l) and VP of Operations Greg Giczi prepare for HDTV with new Ikegami cameras.

Games through 2008, starting with the 2000 Summer Olympics in Sydney. NBC will originate 17 days of game coverage from Sydney and will use more than 125 cameras to cover 20 venues. Canon Digi-Super 70 lenses, along with other portable Canon lenses, will be used for field production. NBC also is constructing a 70,000 square-foot broadcast center with three studios where it will use

Canon's Digi-Super 21 and HD Digi-Super 25x lenses.

South Bend station preps for high-def

WNDU-TV, the NBC affiliate in South Bend, Ind., has bought four new Ikegami HDK-790D studio/field cameras. The switchable 4:3/16:9 cameras allow the station to use the cameras now for analog broadcast and later for HDTV. The camera is capable of han-

dling 1080i, 720p, and 480i formats. The units are replacing aging Ikegami 30mm tube cameras.

WHO-TV Des Moines adds NewsBYTE, DVEDIT editing

As part of its conversion to DVCPRO, NBC affiliate WHO-TV Des Moines, Iowa has added Panasonic NewsBYTE and DVEDIT nonlinear systems. Altogether the New York Times Co.-owned station has purchased more than 20 DVCPRO units valued at \$450,000. WHO-TV produces about 26 hours of local news and deploys DVCPRO camcorders, laptop editing systems, and VTRs.

Panasonic's NewsByte nonlinear editor



Short attention-span theatre

Webcasters create new video forums and distribution channels to snag surfers

By Richard Tedesco

While Internet video definitely is not ready for prime time, Webcasters continue to produce an intriguing array of formats that someday might represent prototypes for enticing audiences to dive into video streams.

The newest online departure from prior video streaming is an eclectic quartet of episodic short-form series from WireBreak Entertainment. The Venice, Calif., company's shows have a distinct West Coast flavor seasoned for young Web surfers: *Saul Good In the Neighborhood*, chronicling the comic misadventures of a character cruising Venice Beach; *News Blast*, a daily mix of real and unreal headlines; *Girls' Locker Talk*, 20-something women talking sex; and *WireBreak Shortz*, video pieces from aspiring filmmakers.

The aim, as the site's name implies, is to present brief video diversions—no longer than 10 minutes per episode.

"We think when people are on the computer, everything is about quickness," says Sal LoCurto, senior vice president of



WireBreak streams episodic shorts, including pieces from aspiring filmmakers.

marketing and programming.

WireBreak also figures PC users are looking for some measure of interactivity, which it's exploring in each of its off-beat episodic series. Viewers can select specific segments of episodes to watch and, in the case of *Saul Good*, direct the main character in one direction or another at certain points in the narrative.

WireBreak is seeking an affluent 18-to-34-year-old audience with fast Web and credit-card access, according to former MTV programming executive LoCurto. Charter sponsors include Compaq Computer, Gillette and Showtime.

Observers see short-form video as a

viable means to develop an Internet audience. "There are a lot of people who might be somewhat interested in this type of short, off-the-wall entertainment," says Kevin Hause, digital media analyst for International Data Corp. "It's an open market, so you're going to see off-the-wall things."

Hause believes the Internet could be a natural environment for short films that have never found a niche in the traditional film business or on television.

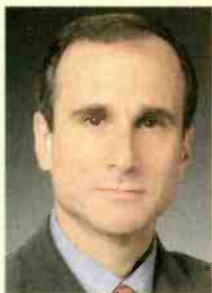
AtomFilms, one of several short-form Internet distributors, released two video comedy compilations last week under the "Definitely Not Hollywood" banner. That's part of AtomFilms' business formula in securing online rights to short independent films and finding aftermarkets to distribute them in other venues. "The new compilation series will mean even broader distribution of our most popular comedy shorts," says Matt Hulett, AtomFilms' chief marketing officer.

AtomFilms is also aiming for distribution with cable networks such as HBO and European TV outlets. It currently maintains an inventory of 250 short films and animations on its site (www.atomfilms.com).

The essential question is whether short-form purveyors like AtomFilms and iFilm can draw and maintain a significant audience online. "It's sort of a classic early stage media thing where you have the content driving the demand instead of the other way around," says Jim Penhune, analyst with the Boston-based Yankee Group.

SightSound.com, a Lebanon, Pa.-based start-up, is trying to break through by selling or renting full-length independent films with titles like *My Name is Dirt* or *The Chosen One* featuring Carmen Electra, for paid downloads (www.sightsound.com). PC users can purchase films of 90 minutes or less for \$10 or \$15, or rent them for \$2.95 (after two days, they disappear from the user's hard drive). SightSound's current inventory of 100 films will expand: it has more than 800 titles under license.

Glover: ABC's Web guy



Glover

Signaling the strategic ascendancy of its Web assets, ABC last week named Richard Glover executive vice president of Internet Media, a newly created post.

Glover, who had been executive vice president of programming at ESPN, now reports to ABC Group Chairman Bob Iger. He will oversee ABC's Web properties and act as liaison between ABC and management at Go.com, where ex-ESPN guru Steve Bornstein has recently become president.

The move completes a circle of sorts for Glover, who worked for Bornstein when he joined ESPN in 1992 as senior vice president of its enterprises unit, directing development of ESPN's Web site and other multimedia properties.

"It's a reaffirmation of the Internet strategy," says Glover. "The key is to take all of the video and audio assets and the talent we've got and figure out how to leverage those effectively."

In that vein, senior ABC correspondent Sam Donaldson starts anchoring a 15-minute video news show on ABCNews.com this week. Donaldson will appear online three times weekly.

In other Web developments, ABC is beefing up prime time content, introducing video "prequels" and outtakes from its new *Wasteland* drama series on abc.com.

—Richard Tedesco



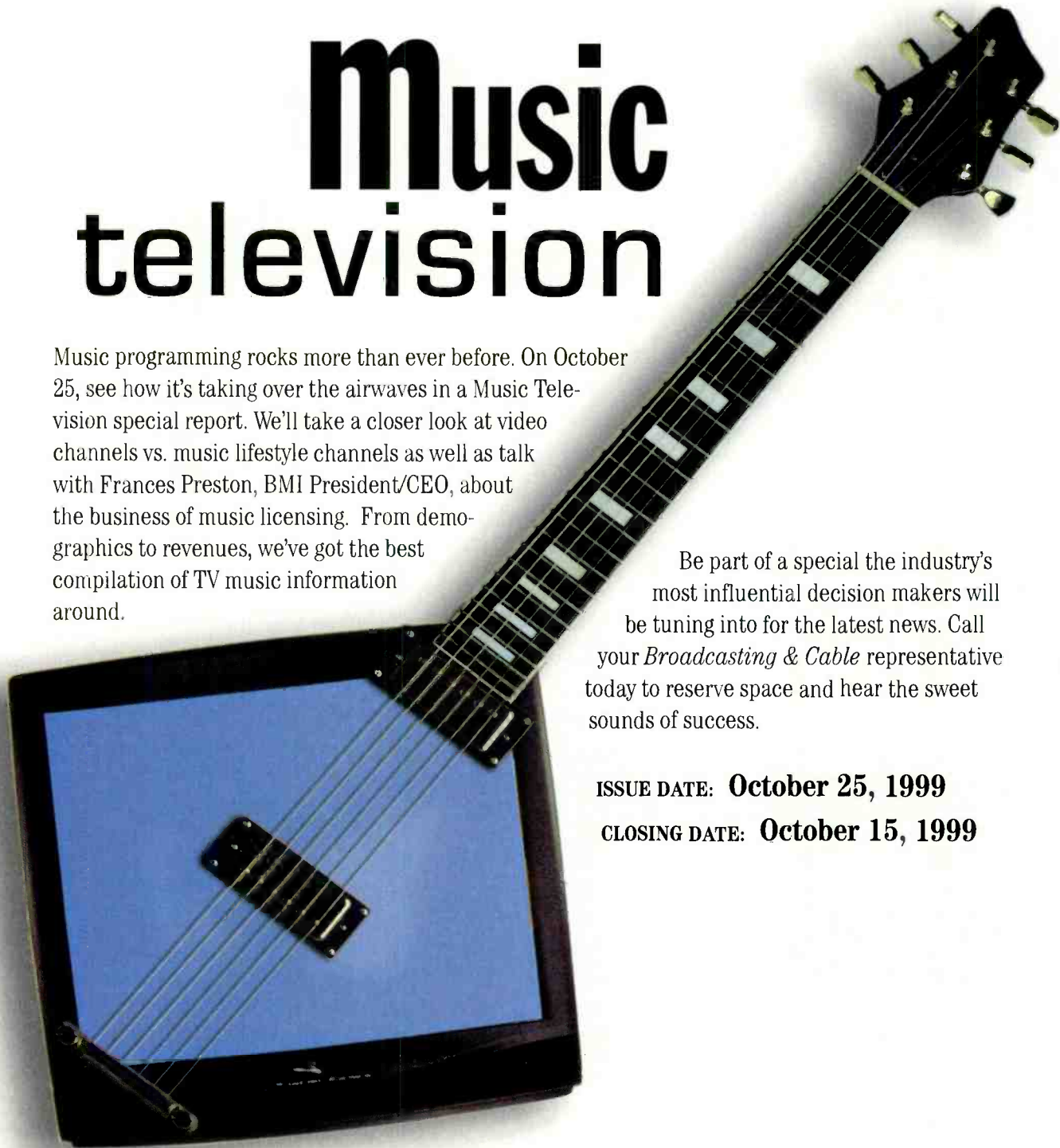
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Nielsen + NetRatings

Measurement giant to track international Web activity

By Richard Tedesco

Hoping to forge the first global service for tracking audiences and advertising on the Internet, ACNielsen Corp. plans to spend \$50 million to develop worldwide Web ratings in a joint venture with NetRatings.

"The Internet is an exploding marketplace," said Michael Connors, ACNielsen vice chairman, "We believe these exploding opportunities require a ratings service that is seen as independent, comprehensive and global in spirit."

Nielsen also bought a 10% stake in the Milpitas, Calif.-based Internet ratings firm last week with a \$12.5 million cash investment. As part of the deal, Connors will supervise the venture for Nielsen and sit on NetRating's board of directors.

Nielsen owns 80% of the joint venture with NetRatings. The two companies partnered last year to create a U.S. Internet ratings service.

The newest venture, dubbed ACNielsen eRatings.com, aims to track Internet activity in 30 countries

by 2001. Those countries represent 90% of the world's Internet users in Europe, Asia Pacific, the Mideast and Africa.

Britain, Ireland, Australia, New Zealand and Singapore will be the first markets covered when the service launches next year.

Nielsen and NetRatings project a sample size of 2,000 to 7,000 PC users for the international service. Some 33,000 users are currently included in the domestic sample the two companies maintain to track U.S. Internet usage.

In addition to normal Web usage, the two companies plan to explore measuring electronic commerce activity as they grow the global service.

NetRatings provides sampling software that PC users install to enable tracking of their online activity in real time.

That contrasts with the methodology of the prime competitor to Nielsen and NetRatings, Media Metrix, which relies on PC users to mail in disks to track some aspects of their online activities. ■

Fox hooks Honkworm



Honkworm's goofy characters talk baseball in 130 30-second spots for Fox Sports Network in 12 major U.S. markets. The animations vary according to where they are aired.

Fox Sports has signed Web animator Honkworm for its September stretch run.

Characters created by Honkworm, which specializes in photo-realistic Flash animations of talking fish and other surreal oddballs, will be featured in 130 30-second spots running on the Fox Sports Network in 12 major U.S. markets.

The spots feature two animated baseball fans at a bar who suggest Honkworm's animated "Fishbar" creations. Team logos, announcers and photo-animated ballplayers are featured in the spots, which vary according to specific markets.

Fox was obviously looking for a different kind of hook with the Honkworm campaign, which cost approximately \$500,000 to produce. The spots were produced by Honkworm, Rocket Pictures and ad agency WongDoody, all based in Seattle.

—By Richard Tedesco

SITE OF THE WEEK

www.nfl.com



National Football League New York

Site features: Revamped NFL game plan for its site this season includes 10 top weekly video highlights from Sunday schedule and team packages produced by NFL Films; fans can follow stats of games in progress with Game Day Live function, and individual players with Player Tracker functions; play-along QB1 game lets users predict plays for some games; NFL coaches are online for weekly chats

Site launched: April 1995

Site director: Jaan Janes, senior director, NFL Enterprises

Number of employees: 3

Site design: ESPN Internet Ventures

Streaming technologies: RealVideo, QuickTime, Windows Media

Traffic generated: 2.2 million page views on season's second Sunday

Advertising: Banner ads

Revenue: N/A

Highlights: NFL Films producing three-minute highlight films of each team's games weekly, available for streaming the evening after game day, and short-form historical retrospectives, weekly game previews and player profiles

—Richard Tedesco

RADIO

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TELEVISION

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ABC7 Los Angeles is seeking a Sales Operations Coordinator whose responsibilities will include production of daily broadcast logs, formatting of network and local programming and entering of timings for all shows in a 24-hour format. Requires the ability to coordinate on multi-departmental level in accommodating common needs. Must be able to perform multiple tasks simultaneously, meet daily deadlines and be detailed-oriented. Sales operations experience with JDS 2000 preferred.

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News & Public Affairs Manager: WGUV radio is looking for a News & Public Affairs Manager. Applicants should have five years broadcast news or programming experience. Experience in each area is preferred. Two years management or supervisory experience including budgeting preferred. Must possess excellent organizational and writing skills. Proven ability to lead a department of professionals, students and interns. Team players only. Anchoring required. TV on-air and producing a plus. Computer literacy a must. National Public Radio format experience preferred. BA/BS in Journalism, Communication, related field or appropriate equivalent experience. **Salary:** \$30,000-\$50,000 **Responsibilities:** Supervision of news and non-news staff. Further develop internship and student training programs. Coach and mentor staff and student interns. Plan and implement news and programming strategies. Develop and manage budgets. Anchoring and producing for radio and TV as needed. Send resume and letter of application with references, audition tape and scripts to: Ken Kolbe, Operations Manager, WGUV-AM & FM, 301 W. Fulton, Grand Rapids, MI 49504-6492. Fax to 616-771-6625 or e-mail to zzz8699@gvsu.edu. Please note how you became aware of this position. All resumes need to be in our office by October 15, 1999. EEO/AA Institution.

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LK/SA, 1440 S. Sepulveda Blvd., Ste. 118, Los Angeles, CA 90025; fax to: (310) 444-8490; or email: jobs@foxsports.net. NO PHONE CALLS, PLEASE. EOE.



HELP WANTED MARKETING

WFL-TV is on the hunt for strong sales executive to handle an established list of major regional business. We are the newest network affiliate in Chattanooga - a growing station with a nice facility and great syndication: Caroline, 3rd Rock, Spin City, Suddenly Susan, King of the Hill, Everybody Loves Raymond, SEC Football & Basketball, Atlanta Braves Baseball. This is a great job/list that will only get better. Need 2+ years TV sales experience. Contact Tim Mathis, GSM via fax @ 423-893-9853.

General Sales Manager: Successful FOX affiliate with a WB100+ LMA is looking for a GSM with previous sales management experience. This is a fast growing station in the deep south with solid ownership. If you are ready to run your own show in a highly competitive environment, come grow with us. Send cover letter and resume to HR, WFXL TV, PO Box 4050, Albany, GA 31706. Fax 912-435-0485. E.O.E.

HELP WANTED MARKETING

Community Projects Manager: NBC6, the Belo station in Charlotte, NC, has an immediate opportunity for a dynamic, self-starter who has the flexibility to work successfully with news, sales and creative services. Our Community Projects Manager will create and supervise marketing plans with the continuing goal of enhancing NBC6's image through community service initiatives. This position will also work with sales management and account executives to develop new revenue via community oriented projects and promotions. To be successful as our Community Projects Manager you must possess excellent organizational, interpersonal and creative skills. Research, goal setting and meeting deadlines is required to motivate station personnel to work together as a successful team. Strong writing and presentation skills are a must, including the ability to make revenue presentations. We are looking for someone with 3-5 year's previous experience in community relations and 1 to 2 years management experience would be helpful. Experience in Charlotte community is plus. Past experience or knowledge of TV production would be beneficial. If this is you please send your resume and salary history to: (No phone calls, please) NBC6, Human Resources Department, Re: 99-41, 1001 Wood Ridge Center Drive, Charlotte, NC 28217, EOE/M/F/V/H

Director of Marketing & Promotions for NBC and UPN affiliates in 69th market. Good career-building opportunity for a strong creative manager who thinks outside the box. Bachelor's degree required as is at least five years of TV marketing/promotion experience. Send tape and resume to Mike Harding, CEO, Job #drm/bc; Aries Telecommunication Corp., 1391 North Road, Green Bay WI 54313. Equal Opportunity Employer.

HELP WANTED TECHNICAL

Transmitter/Studio Engineer KSLA Shreveport, LA Position Duties: Candidate must possess excellent skills with five years broadcast TV maintenance, including VHF transmitter experience. Should be familiar with all applicable FCC rules, including EAS. SBE certified or FCC General Radio/Television license helpful. Will be responsible to install, repair and maintain TV broadcast equipment both studio and transmitter. Normal shift is eight hours per day, Sunday through Thursday, but some overtime work is required. You must have a telephone and reliable transportation. Send resume to: Mike Murphy, KSLA, 1812 Fairfield Ave., Shreveport, LA 71101.

Operating Technician: KPRC-TV is looking for a multi-talented operating technician. Candidate must be able to efficiently perform various technical duties for fast-paced newscasts and special programs. Must be familiar with operation of GVG Switchers, Abekas and Pinnacle DVE's, Chyron Infnit & Avid editing systems. Must be able to perform under pressure and meet deadlines. Creativity and communication skills required. Prefer a minimum of three years experience. Degree in Communications or related field desired. Qualified applicants must be motivated, creative and able to meet strict deadlines. Please send resume and cover letters to: Jeff Jeandheur, Production Manager, KPRC-TV, P.O. Box 2222, Houston, Texas 77252.

Chief Engineer: UNIVISION-KTVW is looking for a self starter "hands on" television Chief Engineer. Experience in all areas of broadcast maintenance, including UHF transmitter and studio equipment required. Candidate will assist in preparation and administration of capital and operating budgets, and be responsible for equipment purchases and installations. Strong interpersonal skills to manage engineering and operations staff. College degree or equivalent industry training with a minimum of 5 years experience in broadcast engineering. Computer literacy required. Apply at/or send resume to: 3019 E. Southern Ave., Phoenix, AZ 85040. EOE.

HELP WANTED TECHNICAL

Major westcoast production/distribution company seeks a *Network Affiliate Engineer*. Responsibilities include working directly with affiliate pertaining to resolution of problems both site related and transmission related, develop operational procedures as required, and implement changes in technology as required. Must be experienced in operation and installation of VideoCipher II+IRDs and stand alone descramblers, Affiliate Management System and Channel Control Computers for the VideoCipher II+ encryption system, PowerVu and PowerVu Authorization Computer system. Must have knowledge of RF transmission systems and application of satellite link budgets in analog and digital domains. Candidate must have an intermediate level of experience regarding baseband analog video and audio signals, as well as, operations in both analog and digital playout facilities. Must also have knowledge of operational reference levels and subcarrier deviation. Please fax resumes to 310-235-5898.

Hands on Chief Engineer needed. Must have strong communication skills and a desire to be part of a team effort. Knowledge of computer based playback, editing and newsroom systems a must. Three years experience working at a broadcast television station preferred. This is a great opportunity in a highly desirable dream location. Reply to Box 01595 EOE.

Director of Engineering: WTVT, the FOX owned station in Tampa, FL is looking for an experienced engineering manager to direct and manage the technical stability of the station. The successful candidate will manage and maintain operations of all technical equipment, transmission facilities, master control operations and information services. This person will develop and implement current and long-range technical operation plans, prepare departmental expense and capital budgets and oversee the station's transition to digital TV. Extensive knowledge of all broadcast systems and knowledge of government regulations and industry standards required ensuring the station's technical compliance. Minimum of 5 to 7 years engineering management experience in a broadcast environment. Significant technical expertise in the planning, implementation and maintenance of television station facilities, including RF facilities. Understanding of digital technology is essential. Requires a strong leader with an ability to direct and motivate the technical staff. Must be a strong team player and be able to instill the concept of teamwork within the department and work well with other departments. Send letter of interest and resume to: WTVT - FOX13, HR Dept., 3213 W. Kennedy Blvd., Tampa, FL 33609. No phone calls please. EOE/M/F/D/V.

Broadcast Technician: To set-up equipment, switch on-air programming, operates, and maintains a variety of television equipment for KVCR-TV. The station is the oldest public TV station in southern California and serves the rapidly growing Inland Empire area including Riverside and San Bernardino. Requirements: Some broadcast engineering experience is necessary. Must possess or have the ability to obtain a FCC General Class Radio Telephone Operator's license. Salary Range: \$25,212 to \$30,660, with excellent fringe benefits. Completed official applications must be received in the Department of Human Resources no later than Friday, October 8, 1999. To receive your application packet contact: Department of Human Resources, KVCR-TV/San Bernardino Community College District, 441 West Eight Street, San Bernardino, CA 92410-1007, 909/884-2533. An equal opportunity employer.

HELP WANTED TECHNICAL

Chief Engineer, WCBD-TV Media General Broadcast Group. WCBD-TV2 in beautiful Charleston, SC is looking for a highly motivated Chief Engineer with 3-5 years experience as a Chief or Assistant Chief Engineer. Candidates should be thoroughly familiar with transmitter operations, FCC regulations and computer literacy is a must. Send resume to Human Resources Dept. 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE M/F Drug Screening.

Chief Engineer, KOKI FOX 23/KFTO UPN 41 is currently seeking a Chief Engineer. Applicant should have hand on Chief Engineer experience. Technical skills and experience required: High power UHF, microwave, studio equipment, PCs and networking. Personal skills and experience required: Leadership, communications, cooperation, budget preparation and adherence. Send resume to 5416 S. Yale, Suite 500, Tulsa, OK 74135. KOKI/KFTO is an Equal Opportunity Employer. Women and Minorities are encouraged to apply.

HELP WANTED NEWS

TRIBUNE

BROADCASTING

News Director-San Diego-KSWB 5/69
San Diego's Warner Bros. Affiliate

Is seeking to hire a News Director to be instrumental in the start-up of its 10pm newscast. This individual will manage day to day operations of the news department, personnel, and financial goals. The ideal candidate must have a minimum 5 + years news senior management experience at the station level, be highly competitive, ethical and possess strong creative/strategic leadership and written skills. We are looking for a fresh, dynamic presentation of our newscast, so tapes should reflect this.

Send resume and non-returnable VHS tape of your news product to: Human Resources, Attn: DGS, KSWB-TV, 7191 Engineer Rd., San Diego, CA 92111. Refer to Ad BC-ND16. KSWB is a Tribune Company subsidiary and an equal opportunity employer. Women and minorities encouraged to apply. No telephone calls or emails please. Resume and tape must be received no later than October 11, 1999. Visit our web site at KSWBTV.com to learn more about KSWB 5/69.

WBTW TV has an opening for a Photographer/Live Truck Operator. 1 year exp. College degree preferred. Shoot/Edit Video, Operate Eng. truck, Good communication skills and excellent people skills are a necessity. Other duties as assigned. Good driving record valid driver's license. Send resume to Eric Walters, Managing Editor, WBTW TV, 3430 N. TV Road, Florence, S.C. 29501. EOE/M-F

News Producers: Fox O&O, Cleveland's news leader, needs producers. We're looking for strong writing skills, good news judgement and a flair for show production. Prior television news experience required. Send letter, resume, writing samples or non-returnable show tape to: WJW TV Human Resources, Attn: Producer Openings, 5800 S Marginal Rd, Cleveland OH 44103. EOE.

HELP WANTED NEWS

WDIV-TV has an opening for an Assignment Editor in the News Department. Responsible for daily operations of the assignment desk. Duties include, but are not limited to, dispatching reporters and crews, planning daily and long-term coverage, setting up news stories, gathering facts of stories, responding quickly and effectively to breaking news, and communicating the editorial and operational needs of the assignment desk to crews and reporters. Also, assist with answering phones, supervising interns, clipping newspapers, making beat calls and checking on-going stories. Demonstrate basic journalistic judgement and skills including the ability to write news copy. College degree in related area preferred; two years experience in local or network television news. Mail resume to Melanie Ellis, News Department, WDIV-TV, 550 W. Lafayette Blvd., Detroit, MI 48226-3140. Equal Opportunity Employer.

Our people just keep making big jumps! KFDX-TV is searching for an Anchor/Producer. Qualified applicant would anchor one-hour morning news program and produce and anchor a one-half hour noon program. Please send a cover letter, resume, non-returnable VHS tape, and one page producing philosophy to: Scott Coppenbarger, News Director, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

Chief Engineer, WCBD-TV Media General Broadcast Group. WCBD-TV2 in beautiful Charleston, SC is looking for a highly motivated Chief Engineer with 3-5 years experience as a Chief or Assistant Chief Engineer. Candidates should be thoroughly familiar with transmitter operations, FCC regulations and computer literacy is a must. Send resume to Human Resources Dept. 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE M/F Drug Screening.

Going to RTNDA? Interested in making a career move? We're a Washington, DC based broadcast news organization looking for the right people to fill a number of positions including sales, news, administrative and technical support. We'll be conducting confidential interviews at the RTNDA convention in Charlotte. If you're interested in meeting us, please send your resume and cover letter to: Broadcast.Jobs@Virgin.net.

KUSA-TV: in Colorado, known for its outstanding reputation, is looking to fill the unique position of Photographer/Editor/SNG-ENG operator. This individual will work as part of a two-person team working from Summit County in the heart of ski country and covering western Colorado. Responsibilities include shooting, editing, and producing news stories as well as driving, maintaining and operating an ENG/SNG vehicle. Three to five years' TV photography experience TV photography experience required. Commercial Driver's License preferred. Send your non-returnable resume tape to: 9News, Attn: Patti Dennis, 500 Speer Blvd., Denver, CO 80203, (303)871-9999, Careers@9news.com

News Anchor: We want the very best. You have high energy, deliver the news with authority, yet you're a real communicator. You also bring along strong reporting abilities, and you're a real team player. We're a growing network affiliate in a medium market. We do 3 hours of news every day. Rush your VHS tape, salary requirements, resume, and references to Doug Cray, News Director, NewsChannel 27, 7927 Thomasville Rd, Tallahassee, FL 32312.

HELP WANTED NEWS

Director: Seeking a director for our live fast-paced newscasts and other station programs. Must be able to do own switching and be familiar with all phases of control room/studio operations. Must be news oriented, and able to direct clean high quality live newscasts. A minimum of 5 years of directing news is required. Experience working on the GV3000 or GV4000 is preferred. Avid editing experience is a +. Excellent people skills and the ability to effectively work under pressure are a must. Resume and cover letter (no calls/faxes) to Mr. Terry Belford, Production Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE.

Meteorologist: If you eat, drink and sleep weather, we have the perfect job. WHO-TV needs a meteorologist for our top-rated two-hour morning show. This is the #2 position in our four-meteorologist shop. Our brand new First Alert Storm Center has state-of-the-art radar, Genesis weather computer, and four Sky View Cameras. We want a meteorology degree and seal, not a work in progress. 3-4 years experience required. We're an NBC and CNN affiliate owned by The New York Times Company. Send your VHS tape and resume to: Al Setka, News Director, WHO-TV, Des Moines, IA 50309. EOE.

KFWD Telemundo is searching for experienced on-air news professionals: Reporters, and a Weather and Entertainment personality. Also needed is A 1 Tech. Dir. with graphics background (Pinnacle is A+). Send demo tape/resume to: News Director, KFWD-TV, 3000 W. Story Rd., Irving, TX 75038, no telephone responses please, an EOE.

Producer: Major market station wants organized, creative leader to produce top-rated weekly news magazine program covering urban and minority issues, and to assist with special projects. Must take charge of all aspects of production, including story ideas, field work, writing and final assembly. News experience helpful. Teamwork, discipline and deadline skills a must. Resume and tape (no calls/faxes) to Linda Munich, Director of Public Affairs, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE.

Photojournalist: WESH-TV, Orlando's NBC affiliate and a Hearst-Argyle station, is looking for a top-notch photojournalist for our Cape Canaveral news bureau. We need a highly motivated self-starter to live and work in one of the most scenic areas in Florida, helping cover the high-profile space and rocket beat and other general news. Thorough technical knowledge of ENG is just the beginning. You must be able to combine your personal style, excellent lighting and composition skills, and high NPPA standards to tell a compelling story. Live truck expertise is a must. 5 years experience required, college degree and/or NPPA workshop would be a huge plus. If this sounds like your kind of challenge, send your tape and resume fast (Incl. References) to Pat Gribbin, Chief News Photographer, WESH-TV, P.O. Box 547697, Orlando, FL. 32854. No phone calls please! An Equal Opportunity Employer.

TV News Reporter: Eastern Iowa's 24 Hour News Source needs a proven leader on the streets. We're looking for someone who can sniff out their own lead stories, not just take what the desk hands out. KCRG's next reporter will have one year of reporting experience. Beginners need not apply. No phone calls, please. Send Tape and Resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE.

HELP WANTED NEWS

News, Weather & Sports. Helping stations looking for talent or talent seeking representation. AMManagement.Com.

Videotape Editor: WJLA-TV has immediate opening for a videotape editor to work creatively with reporters and producers to package news stories for broadcast, and organize and roll tapes for news broadcasts. Candidate must have completed two years college or trade school with emphasis in Journalism or Radio/TV preferred and/or a minimum of two years of TV news editing experience. Knowledge and ability to efficiently operate recording and editing as well as other technical equipment. Knowledge of journalistic standards as they relate to video presentation of news stories. Ability to work well with others. Please send resume and salary history to Human Resources, WJLA-TV, 3007 Tilden St., NW, Washington, DC, 20008 or fax to 202-364-1943. EOE.

TV RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

HELP WANTED TRAFFIC

Traffic Manager: NewsNet Central, a San Francisco based TV/Internet company, needs a Traffic Manager with 5+ years experience trafficking commercials and/or programs for television station(s). Experience with internet traffic a plus. Responsibilities include creating and implementing a traffic system and supervising a growing department. Please send all responses to nyjobs@newsnetcentral.com.

Data Services Manager: NBC O&O seeking a Data Services Manager to oversee all Broadcast Traffic functions. Requirements include thorough working knowledge of the Enterprise System. Supervisory skills are necessary. Associate Degree a plus. Send resume to Mike Cash-VP Sales, WCMH, P.O. Box 4, Columbus, Ohio 43216. Drug screening. Equal Opportunity/Affirmative Action Employer.

HELP WANTED CREATIVE SERVICES

Creative Services Director: The aliens chose New Mexico, why not you? ACME Television, one of the nation's most dynamic and innovative station groups, is looking for a Creative Services Director at our Albuquerque WB affiliate, KWBC-TV. Be part of a highly creative, fun and energetic workplace, where good ideas flourish and creativity is king! Hands-on experience is vital to lead this growing Creative Department. If you have the talent to create and execute unique, attention-getting and revenue-generating promotions and have a fresh, new approach to on-air promotion, we want to hear from you! You'll handle promotions for sales and the station, showcase your talents in a Top-50 market, and build strong management skills that will take you and your career to the next level! Previous TV promotion experience is vital. A good attitude, high-energy and willingness to take charge a must! Rush your resume and examples of your best stuff to: ACME Television, Attention: Director of Promotion, 10255 SW Arctic Drive, Beaverton, OR 97005. ACME Television is an Equal Opportunity Employer.

HELP WANTED PROMOTION

The Bluest Skies You've Ever Seen, The Best Promos You've Ever Made!

KING 5 TV, the number one station in Seattle and a Belo subsidiary, is seeking a seasoned Promotion Writer/Producer with a focus on News and Local Programming. Successful candidate must be versatile with video, film, graphics, audio, and off-line production.

If you have 3 + years related experience, are well-organized with exceptional interpersonal skills, extremely creative, and have a proven track record of successful spots, send 2 copies of your resume and a non-returnable BETA tape to:

KING 5 TV
Attn: HR Dept. #K99R41
333 Dexter Ave. N.
Seattle, WA 98109



An Equal Opportunity Employer - M/F/D/V

Promotion Producers: The aliens chose New Mexico, why not you? ACME Television, one of the nation's most dynamic and innovative station groups, is looking for two Promotion Producers at our Albuquerque WB affiliate, KWBC-TV. Put your creative mind to work in a highly creative, fun and energetic workplace, where good ideas flourish and creativity is king! If you have the "write stuff" to create and execute unique, attention-getting promotions we want to hear from you! You'll produce a variety of spots for some killer programs and showcase your talents to a Top-50 market! Previous promo experience is vital. A good attitude, high-energy and a creative mind a must! Rush your resume and examples of your best stuff to: ACME Television, Attention: Director of Promotion, 10255 SW Arctic Drive, Beaverton, OR 97005. ACME Television is an Equal Opportunity Employer.

Promotion Manager: Great opportunity for current number two to move up to running a full department and grow with a leading group. On the move NBC affiliate in Flint/Saginaw/Bay City, Michigan seeks a creative leader with strong writing and producing skills. Emphasis on news image and topical promos. Non-Liner editing experience a plus. Responsibilities include overall station look, managing station events, public service, sales promotion and external advertising. At least four years promotion experience and college degree preferred. Send resume and tape to: Sharon Quackenbush, EEO Officer, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI. 48420. EOE. M/F.

HELP WANTED FINANCE

Controller: Manhattan-based broadcast design & film production company. The position reports to the President and is responsible for supervising, maintaining, and developing cost accounting and controls, as well as liaising with the various creative and production departments to provide meaningful reporting systems. Supervise a small staff in a positive, creative, and highly collaborative environment. Fax resume to 212-966-0052.

HELP WANTED OPERATION

Operations Manager: WSAW-TV, CBS affiliate in Wausau, WI seeks jack-of-all-trades to oversee the Production Department. Must be hands-on with all aspects of newscast production, post production, budgeting, recruiting, and training. Prior management experience a must. Submit reel & resume to: Human Resources, WSAW-TV, 1114 Grand Avenue, Wausau, WI 54403. E.O.E.

HELP WANTED PUBLIC RELATIONS

PUBLIC RELATIONS

SENIOR PUBLICIST

Thirteen/WNET seeks savvy professional with 5 years in entertainment publicity, preferably TV. Strong print/broadcast contacts in national consumer/trade media & good track record. Excellent interpersonal, oral/written & multitask skills. Supervisory experience a +.

Fax/send resume with salary requirements to:
Manager, Comp & Staffing, Thirteen/WNET,
450 W. 33rd St., 6th Fl.,
NY, NY 10001.
Fax: 212-560-1314. EOE
www.wnet.org



HELP WANTED ALL POSITIONS

Houston Public Television/KUHT-TV an affiliate of the University of Houston has the following positions open: Executive Assistant (PN 991140) Education Projects Coordinator (PN 991080); BCS Producer (PN 992013) and Broadcast Operation Intern (PN 000008). For more information and employment application, please visit our web site at www.uh.edu/admin/hr or visit our Human Resources Department. A University of Houston employment application is required to be considered for any position. Send application to the University of Houston, Human Resources Department, list the title and posting number (PN#), McElhinney Bldg., Rm. 347, Houston, TX 77204-5883. KUHT-TV is licensed to the University of Houston, TX. 77204-5883. KUHT-TV is licensed to the University of Houston, an Equal Opportunity/Affirmative Action institution. Minorities, women, veterans and persons with disabilities are encouraged to apply.

HELP WANTED ALL POSITIONS

F O X 5 0

THERE'S MORE THAN ONE REASON TO JOIN US.
WE CAN THINK OF 50.

Account Executive

Person with broadcast sales experience to develop new accounts and grow shares of regional, direct, and agency business. Individual will sell promotions and sponsorships in addition to negotiating and servicing accounts. New business track record a must. Minimum of two years of independent or FOX network sales preferred. College graduate with journalism and/or advertising degree preferred. Position located in Durham, North Carolina. Job #99-146

Topical Producer

Want to work for the HDTV industry pioneer? Capitol Broadcasting Company is looking for a topical producer to promote WRAL's #1 5:00pm newscast and Fox 50's #1 10:00pm newscast. That's right! Sister stations, WRAL and Fox 50, need a producer with at least two years of promotion producing experience who can write copy full of viewer benefit and edit on a non-linear system. If you want to join a team of award winning producers and designers, send your tape and resume. Job #99-152

Here, you'll receive an excellent compensation package as well as professional development. Please send resume indicating job number to: Corporate Human Resources, WRAL, P.O. Box 12800, Raleigh, NC 27605; Fax (919) 890-6011. EOE



Division of Capitol Broadcasting Company, Inc.

WWW.FOX50.COM

SITUATIONS WANTED RESEARCH

Experienced Researcher: Seeking documentary/series work. Full time or freelance. Writing, editing and photo research experience. Credits include PBS interview series (Wynton Marsalis; Michael Flatley; Sen. Daniel Patrick Moynihan et al.), and A&E profiles (Pres. George Bush; Lauren Bacall et al.). E-mail: researchmaven@hotmail.com.

CABLE

HELP WANTED TECHNICAL

EIC/Uplink & Maintenance Engineers

COME PLAY WITH OUR TOYS!

Think you know QVC? Think again. Sure, we're a cable shopping channel, but we're also one of the largest live TV studios in the world. Picture yourself providing engineering support to a 160,000 sq.ft. all-digital facility, 6 production studios, a 150 seat studio theatre, and live remote broadcasts (not to mention working on Sony 7000 series video switchers, Hitachi 2600 studio cameras, ADC DV600 series fiber optic link with new MCL MX9000 series HPAs, Peak Everest graphics system running on multiple SGI Onyx 2 computer systems!) Sound fun?

If you've got Broadcast Engineering experience and think you have what it takes to play in our league, then contact us today. Forward your resume to: QVC, Inc., Human Resources - AB/BC/ENG, 1200 Wilson Drive at Studio Park, West Chester, PA 19380. Fax: (610) 701-1150. We are located just outside of Philadelphia in a highly rated suburban area. Visit our website at www.qvc.com. Equal Opportunity Employer. Drug Free/Smoke Free Work Environment. Pre-employment drug screening required.



Assistant Engineering Manager: For major cable news network in New York City. Primary responsibilities include production and editing systems design, overseeing the day-to-day operation of two television maintenance and installation departments, managing of various broadcast and production engineering projects, interfacing with management, production staff/crew and technical operations. Reports to the Director of Engineering. Effective communications skills, the ability to work in a team environment and minimum 5 years broadcast engineering experience required. Resumes to direng@turner.com or fax to (212)714-7887.

HELP WANTED RESEARCH

VP OF STRATEGIC PLANNING/RESEARCH

FOX Channels Group, a major producer of sports entertainment products, is currently seeking a VP of Strategic Planning and Research. Individual will assist in strategy decisions; gather and relay information; set up all aspects of outside focus groups; hire survey research vendors; design questionnaires; work with PR department. Requires 4 year College Degree, 7+ years' heavy Nielsen and Qualitative research, overseeing primary and secondary research experience; television background, cable preferred; excellent communication skills; ability to express opinions clearly.

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: Fox Channels Group, Human Resources Dept. Code: PL/VP, 1440 S. Sepulveda Blvd., Ste. 118, Los Angeles, CA 90025; fax to: (310) 444-8490; or email: jobs@foxsports.net. NO PHONE CALLS, PLEASE. EOE.



FOX CHANNELS GROUP

Send Blind Box responses to:

Box _____

BROADCASTING & CABLE

245 W. 17th St.

7th Fl.

New York, NY 10011

FOR SUBSCRIPTIONS

Call - 800-554-5729

HELP WANTED PROMOTION

Love to ski, bike, hike, and play? The Rockies are calling your name. Encore Media Group, LLC, the larger provider of premium movie networks in the U.S., is looking for a qualified Producer. If you're a creative type with at least 3 years experience producing top-notch promos and short form interstitial segments, this is the job for you. Our ideal candidates will have experience writing and producing on-air promotions, proven studio and field production skills, a keen eye for graphics and skills in both non-linear and linear digital edit suites. Producers with children's television on-air promotion experience are also encouraged to apply. Please send a non-returnable demo tape along with your resume and salary history to: Encore Media Group, LLC, #G803, P.O. Box 6542, Englewood, Colorado 80155. Successful candidates will be subject to a drug test. EOE.

HELP WANTED ALL POSITIONS

If you have talent, vision, courage and a willingness to try grits...read on. With a booming economy, great weather and unparalleled quality of life, it's no wonder so many people have decided to call Atlanta home. And Turner is set to open a state-of-the-art production facility, the largest all-digital facility on the East Coast. As for TBS? Well it's the most watched cable network in the country. The Superstation is euphoria for those of you who want to push the envelope, have your ideas heard and love the world of promos. So send your reel, your resume and tell me if you want biscuits with your eggs and grits...or do you want Sourdough toast (we are very cosmopolitan). We're looking for a few superior writers/producers, a couple of brilliant graphics artists, an organized and creative On-Air Projects Manager and a dazzling Comedy Writer. Send resume to: Siobhan Bissell, TBS On-Air Promotion, 1010 Techwood Drive, Atlanta, Georgia 30318; Fax (404) 885-4529; No phone calls please.

ALLIED FIELDS

HELP WANTED PRODUCTION

Unit Manager: Immediate opening for Unit Manager in award-winning Washington, DC based, documentary production company. Position provides support during all phases of production and post-production. Responsibilities include logistics, hiring of crews and facilities, renting equipment, overseeing travel details, carnet and insurance. Oversight also includes delivery of program masters and production elements to clients. Applicants must have Unit Manager experience/skills including: All phases of television production, specifically documentary and other long-form work, well organized - deadline and detail oriented, ability to work on multiple projects, working knowledge of production equipment, pricing and negotiation, problem solver, MS Word, Excel, Project. Competitive salary, benefits. Submit resumes with at least three references to: Christina Mazzanti, Director of Production, 1055 Thomas Jefferson St., NW, Washington, DC 20007 or online at cmazzanti@wardtv.com. No phone calls please.

TAKE A LOOK:

www.broadcastingcable.com

ALLIED FIELDS

HELP WANTED FINANCIAL

Chief Financial Officer

Film Production Experience Essential

Los Angeles \$200,000 + Options, etc.

Our client possesses an innovative growth strategy across the globe and this multi-billion dollar international media and entertainment giant has continued to build its film production capability. Its Hollywood based production unit has a multitude of high profile projects in the pipeline and extensive funding in place to enable them to remain a formidable player in the U.S. film production market.

They are undergoing a period of meteoric growth and are armed with a strategic plan that seeks to establish this division as a significant revenue source. This aggressive growth has created the need to recruit a gifted CFO with strong film industry experience. This role reports to the Chief Executive of the production company, and the CFO and the Board of the holding company. This role will assume complete financial oversight of the operation.

Responsible for a dedicated team, you will focus on detailed cash flow analysis of all films under production ensuring that strict budget guidelines are adhered to. It is an absolute requirement that you have extensive film industry experience not only relating to production issues but a broader view of the commercial realities of distribution, video, royalty relationships and project management. You must be capable of advising senior management on all aspects of the business. Successful candidates will possess at least 10 years experience in the film industry ideally combined with a solid technical grounding gained within a Big 5 firm. You must be able to thrive in a fast-paced, goal-driven and demanding environment. Extraordinary interpersonal skills are essential as you will be dealing regularly with the most senior executives in the organization. An ability to function under tight deadlines and remain cool under pressure is a must.

Qualified candidates should contact Jack Bragin, CPA, MBA, at Michael Page International, 630 Third Avenue, 12th Floor, New York, NY 10017, fax (212) 661 6622, e-mail: jackbragin@michaelpage.com

Please quote reference code 515608.

Michael Page

INTERNATIONAL

Financial Recruitment Specialists

HELP WANTED FACULTY

Radio-TV news. Department of Telecommunication, College of Journalism and Communications, University of Florida, seeks applications for 9-month tenure-track assistant professor position to begin August 2000. Details on requirements and duties available at www.jou.ufl.edu/tele/, or contact Chair, News Search Committee, Department of Telecommunication, University of Florida, P.O. Box 118400, Gainesville, FL 32611-8400, (352) 392-0463, Telecom@jou.ufl.edu. Deadline: November 1, 1999. Search is conducted under Florida's open records law; all documents are open for public inspection. Minorities and women are encouraged to apply. AA/EEO/ADA employer.

Highly motivated and innovative general manager to lead WANM, noncommercial, educational, 1600-watt radio station at Florida A&M University; at least five years experience as a radio gm or news director; a master's degree in an appropriate area; knowledge of FCC regulations; salary mid to high \$40s. Send resume to Robert Ruggles, Dean, School of Journalism, Media and Graphic Arts, Florida A&M University, Tallahassee, FL 32307; resumes must be postmarked by *Friday, October 22*.

HELP WANTED FACULTY

Television Production/Instruction: The Ohio State University/WOSU Television, Columbus, OH. Full-time, 12-month (renewable) position begins January 2000. The successful candidate will have a joint (50/50) appointment in the School of Journalism and Communication and at WOSU-TV. The appointment will include teaching one course in broadcast/public affairs journalism each quarter and producing public and cultural affairs programming for WOSU-TV. An important component of this position will be to serve as a link between the School and WOSU by encouraging student/WOSU staff interactions through strong positive experiences. This may take the form of serving as an internship liaison, class field trips, and/or other activities designed to enrich students' educational experience and knowledge of the public broadcasting system. Requirements: Demonstrable teaching and production expertise. Advanced degree in communications or journalism as well as experience in digital media technology preferred. Applicants with on-air experience and those demonstrating an interest in integrating new media technology with electronic and print journalism will be given additional consideration. Ongoing review of applications until position is filled. Send letter of application, resume or placement file, and three letters of reference to: Dr. Daniel G. McDonald, Broadcast Search Committee, School of Journalism and Communication, 3080 Derby Hall, 154 North Oval Mall, The Ohio State University, Columbus, OH 43210. Preliminary application materials may be submitted electronically to mcdonald.221@osu.edu. The Ohio State University is an EO/AE.

Broadcast Production: Tenure track position as assistant professor available August, 2000. Ph.D. and professional experience required. Salary competitive. The successful candidate will demonstrate a strong commitment to teaching undergraduate broadcast production courses, involvement in scholarly research/creative activity, and advising majors. Review of applications begins immediately. Send letter of application, curriculum vitae, three letters of reference, and an official transcript of highest degree to: Chair, Search Committee, Department of Communications, Box 201, Loyola University New Orleans, 6363 St. Charles Avenue, New Orleans, Louisiana 70118. Loyola University, a Jesuit institution, is an equal opportunity/affirmative action employer.

HELP WANTED TECHNICAL

Engineer: Ashland University's Dept. of Communication Arts seeks Engineer for immediate hire. The Dept. supports student-centered 3kw FM radio station and television station cable cast on the Ashland Cable TV system. Responsibilities include installation and maintenance of audio and visual production and editing laboratories, assistance in TV production vehicle maintenance, ability to trouble-shoot and repair component equipment and ability to train faculty, staff and students in new equipment use. The Engineer will assist students on live television production in studio and on location and work with operations manager and faculty on facilities planning. Candidates must have a B.S. degree and S.B.E. certification. Send cover letter, resume and references to Dr. Daniel O'Rourke, Chair, Dept. of Communication Arts, Ashland University, 401 College Ave., Ashland, OH 44805. www.ashland.edu AA/EOE.

HELP WANTED DIRECTOR

**DIRECTOR
Station/Client Services**

The New York State Broadcasters Association, Inc. is seeking a motivated individual to work with radio and television personnel throughout the state. Potential candidate should have sales experience, a broadcast background, strong communication and organizational skills, be PC and Internet literate. Some intrastate travel required. Salary and benefit package commensurate with experience. Please send resume and earnings history in strictest confidence to: The Office of the President, NYSBA, 115A Great Oaks Blvd., Albany, New York 12203. EOE. No phone calls, please.



HELP WANTED SALES

**Eastern Regional Sales
Manager**

LeBLANC Broadcast Inc. has an immediate opening for a Sales Manager to represent LARCAN transmitters and LeBLANC Broadcast turnkey tower, antenna and building projects in the eastern United States.

Applicants should have a good working knowledge of NTSC and DTV transmitters, as well as antennas and tall broadcast towers. A detailed knowledge of broadcast groups and stations operating in the states of Maine, Vermont, New Hampshire, Massachusetts, Rhode Island, New York, Pennsylvania, Maryland, New Jersey, Virginia, North Carolina, South Carolina, Georgia, Florida and Delaware would be preferable. Computer agility with Microsoft Office products is essential.

Applicants are requested to submit their resumes by October 8, 1999.

To: **Raymond J. Carnovale**
President
LeBLANC Broadcast Inc.
Fax: (905) 844-8087



FOR SALE STATION

TV STATIONS, SOUTHEAST

TV-UPNNet, Full Power & LPTV, Southeast, Miniview seller...\$7.5M
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FOR SALE

RCA TTU-66 UHF Transmitter, dual RCA TTUE-44 exciters, one ITS exciter, and RCA TFU-28 DAS channel 51 pylon antenna. Great for service or parts, still in operation at this time.

Contact: **Richard Lage 619-505-5150**

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INTERNET

SERVICES

Parrot Media Network (www.parrotmedia.com) offers online databases of over 70,000 media executives with extensive up-to-date info on thousands of media outlets. U.S. and International TV Stations, Networks, Groups, Reps, Cable Systems, MSOs, Cable Networks, Satellite Operators, Radio, Press/Publicity, Newspapers, Advertising Agencies, Movie Chains and Movie Theatres. \$49.95/month. Call for **FREE one day password**. All information also available in directory and computer disk formats. **1-800-PAROTC**



BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Brent Newmoyer at (212) 337-6962 or Yuki Atsumi at (212)337-6960.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.50 per word, \$50 weekly minimum. Situations Wanted: 1.35¢ per word, \$27 weekly minimum. Optional formats: Bold Type: \$2.90 per word, Screened Background: \$3.00, Expanded Type: \$3.70 Bold, Screened, Expanded Type: \$4.20 per word. All other classifications: \$2.50 per word, \$50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$218 per inch. Situations Wanted: \$109 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates

Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Online Rates: \$50 additional to cost of ad in magazine
Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.



Broadcasting & Cable

Order Blank (Fax or Mail)

CLASSIFIED RATES

Display rate: Display ads are **\$218** per column inch. Greater frequency rates are available in units of 1 inch or larger.

Non-Display rates: Non-Display classified rates (text only) are **\$2.50** per word with a minimum charge of **\$50** per advertisement. Situations Wanted rates are **\$1.35** per word with a minimum charge of **\$27** per advertisement.

Online Rates: \$50 additional to cost of ad in magazine

Blind Boxes: Add **\$35.00** per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category: Line ad Display
Online: 1 Week 2 Weeks

Ad Copy: _____

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

Company: _____

Phone: _____ **Fax:** _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Authorized Signature: _____

Payment:

Check Visa MasterCard Amex

Credit Card #: _____

Name on Card: _____

Exp. Date: _____ **Phone:** _____

Clip and Fax or Mail this form to:

B & C

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Ray Carnevale President
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CHANGING HANDS

The week's tabulation of station sales

COMBOS

KROD(AM)-KLAQ(FM) and KSII(FM) El Paso, Texas

Price: \$23.5 million

Buyer: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman); owns/is buying 12 AMs and 26 FM's

Seller: New Wave Broadcasting LP, El Paso (Jon Ferrari, chairman); owns one AM and nine FM's

Facilities: KROD: 600 KHz, 5 KW; KLAQ: 95.5 MHz, 88 KW, ant. 1,390 ft.; KSII: 93.1 MHz, 100 KW, ant. 1,422 ft.

Formats: KROD: news/talk; KLAQ: AOR; KSII: hot AC

Broker: Star Media Group Inc.

WFLP(AM), WLKK(AM) and WRTS(FM) Erie and WRKT(FM) North East/Erie, Pa.

Price: \$15 million

Buyer: NextMedia Group LLC, Miami (Steven Dinetz, president); no other broadcast interests. Note: Dinetz

PROPOSED STATION TRADES

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

THIS WEEK

TVs — 0

Combos \$50,720,000 6

FM's \$16,000,000 4

AM's \$4,891,227 3

Total \$71,611,227 13

SO FAR IN 1999

TVs \$2,527,169,005 55

Combos \$2,464,196,886 138

FM's \$1,070,012,189 199

AM's \$172,172,416 144

Total \$6,233,550,496 536

was COO of Capstar Broadcasting Corp. (now part of AMFM Inc.) until March 1998

Seller: Rambaldo Communications Inc., Erie (Richard F. Rambaldo, president); no other broadcast inter-

ests. Note: Rambaldo only recently bought WFLP and WLKK for about \$1.7 million (B&C, June 7).

Facilities: WFPL: 1330 KHz, 5 KW; WLKK: 1400 KHz, 1 KW; WRTS: 103.7 MHz, 50 KW, ant. 499 ft.; WRKT: 100.9 MHz, 4.2 KW, ant. 252 ft.

Formats: WFPL, WLKK: news/talk; WRTS: AC; WRKT: classic rock

WFIR(AM)-WPVR(FM) Roanoke, Va.

Price: \$6.5 million

Buyer: Mel Wheeler Inc., Roanoke (Leonard Wheeler, president); owns three TV's and WSLC(AM)-WSLQ(FM) and wxlk(FM) Roanoke and wlyk(FM) Lynchburg, Va.

Seller: Jim Gibbons Radio Inc., Roanoke (Terry Gibbons, president); no other broadcast interests

Facilities: WFIR(AM): 960 KHz, 5 KW; WPVR(FM): 94.9 MHz, 100 KW, ANT. 1,979 FT.

Formats: AM: news/talk; WPVR: FM: rock 'n' roll

Broker: William B. Schutz Jr.

WCEI-AM-FM Baltimore/Easton, Md.

Price: \$4.2 million

Buyer: First Media Radio LLC, Potomac, Md. (Richard E. Marriott, principal); no other broadcast interests

Seller: Clark Broadcasting Inc., Charlottesville, Va. (Michael L. Douglass, president). Douglass is buying two AM's and one FM

Facilities: AM: 1460 KHz, 1KW day 500 W night; FM: 96.7 MHz, 25 KW, ant. 245 ft.

Formats: AM: big band; FM: AC
Broker: William B. Schutz Jr.

WOOO(AM) Shelbyville and WRKR(FM) Rushville, Ind.

Price: \$1.05 million (\$250,000 for AM; \$800,000 for FM)

Buyer: RSE Broadcasting LLC, Shelbyville (David Sheetz, COO); no other broadcast interests

Sellers: AM: ARS Broadcasting Corp., Cincinnati (Allan R. Shriver, president); no other broadcast interests. FM: Quantum Broadcasting Corp., Rushville (spouses Louis and Sharon Disinger, principals); no other broadcast interests

Facilities: WOOO(AM): 1520 KHz, 1 KW day, 250 W night; WRKR(FM): 94.3 MHz, 740 W, ANT. 550 FT.

Formats: Both oldies

Broker: Roehling Broadcast Services

ROCKFLEET BROADCASTING, INC.

R. Joseph Fuchs, President

has agreed to acquire

WGKI-TV and WGKU-TV

Cadillac, Michigan

Vanderbilt, Michigan

for

\$12,000,000

from

GRK PRODUCTIONS JOINT VENTURE

Gary Knapp, President

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

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Ltd.

WLQH-AM-FM Chiefland, Fla.**Price:** \$470,000**Buyer:** Ocala Broadcasting Corp. LLC, Ocala, Fla. (Gordon C. Dix II, president); owns two TVs, three AMs and six FMs**Seller:** White Construction Co., Chiefland (Luther White, president); no other broadcast interests**Facilities:** AM: 940 KHz, 1 KW day; FM: 107.9 MHz, 6 KW, ant. 328 ft.**Formats:** Both C&W**FMS****KOOV(FM) Copperas Cove/Killeen,****KOOC(FM) Belton/Copperas****Cove/Killeen and KLTD(FM) and****KYUL(FM) Temple/Killeen, Texas****Price:** \$9 million**Buyer:** Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lew Dickey, vice chairman); owns/is buying 70 AMs and 159 FMs**Sellers:** **koov:** Centreplex Communications, Copperas Cove (Gaylon W. Christie, president); no other broadcast interests. **kooc:** Sheldon Communications Inc., Temple (Ken Williams, president); owns KTON(AM) Belton/Copperas Cove/Killeen. **KLTD:** KenCannon Communications, Temple (Steve Cannon and Ken Williams, principals); no other broadcast interests. **kyul:** Stellar Radio Group Inc., Tyler, Texas (Don Chaney, president); no other broadcast interests**Facilities:** **koov:** 103.1 MHz, 25 KW, ant. 276 ft.; **kooc:** 106.3 MHz, 1.35 KW, ant. 489 ft.; **KLTD:** 101.7 MHz, 16.5 KW, ant. 410 ft.; **KYUL:** 105.5 MHz, 930 W, ant. 587 ft.**Format:** **koov:** country; **kooc:** CHR; **KLTD:** contemporary Christian; **KYUL:** oldies**Broker:** Media Services Group Inc.**KCYO(FM) Ozark/Branson, Mo.****Price:** \$3 million**Buyer:** Mid-West Family Broadcast Group, Madison, Wis. (Tom Walker, president); owns eight AMs and 15 FMs**Seller:** Max Pearson Group, Richmond, Va. (Max Pearson, president). Pearson owns two AMs and five FMs**Facilities:** 92.9 MHz, 3 KW, ant. 328 ft.**Format:** Country**Broker:** Norman Fischer & Associates**WNNH(FM) Henniker/Concord, N.H.****Price:** \$2.5 million**Buyer:** Tele-Media Communications Holding LLC, Pleasant Gap, Pa. (Pacesetter Growth Fund, 53.5% owner; Thomas Gerron, Divakar Kamath and Donald Lawhorne, principals); owns four AMs and nine FMs**Seller:** Clark Broadcasting of New Hampshire Inc., Concord (Clark F. Smidt, CEO); no other broadcast interests**Facilities:** 99.1 MHz, 6 KW, ant. 712 ft.**Format:** Oldies**WKZM(FM) Sarasota, Fla.****Price:** \$1.5 million**Buyer:** Moody Bible Institute of Chicago (Joseph M. Stowell, president); owns six AMs and 21 FMs**Seller:** Christian Fellowship Mission Inc., Sarasota (Lowell A. Brubaker, principal); no other broadcast interests**Facilities:** 104.3 MHz, 3 KW, ant. 180 ft.**Format:** Inspirational**AMS****WMKI(AM) Birmingham, Ala.****Price:** \$2.75 million**Buyer:** Crawford Broadcasting, Blue Bell, Pa. (Donald B. Crawford, president); owns 20 AMs and eight FMs, including WDJC-AM-FM Birmingham**Seller:** Hibernia Communications LLC, New York (Kevin Reymond, principal); owns/is buying seven AMs
Facilities: 850 KHz, 50 KW day, 1 KW night**Format:** Radio Disney**Broker:** Bergner & Co.**KGU(AM) and KHNR(AM) Honolulu****Price:** \$1.7 million**Buyer:** Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns 38 AMs and 16 FMs**Seller:** Chagal Hawaii LLC, Santa Monica, Calif. (Jack Siegal, president); no other broadcast interests**Facilities:** KGU: 760 KHz, 10 KW;

KHNR: 650 KHz, 10 KW

Formats: KGU: sports/talk; KHNR: news/talk**Broker:** Blackburn & Co.

—Compiled by Alisa Holmes

**CITADEL
COMMUNICATIONS**

has acquired

**FULLER-JEFFREY
BROADCASTING**

for

\$63,500,000The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.**Kalil & Co., Inc.**

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

DATEBOOK

MAJOR MEETINGS

Sept. 27—Interface XIII. Ronald Reagan International Trade Center, Washington. Contact: Steve Labunski (212) 337-7158.

Sept. 29-Oct. 2—Radio-Television News Directors Association Conference and Exhibition. Charlotte Convention Center, Charlotte, N. C. Contact: Rick Osmani (202) 467-5200.

Oct. 12-14—Mid-America Cable Telecommunications Association Mid-America Show. Overland Park International Trade Center, Overland Park, Kan. Contact: Patty O'Connor, (785) 841-9241.

Oct. 26-28—1999 Eastern Show, Cable Conference and Exhibition presented by the **Southern Cable Telecommunications Association.** Orange County Convention Center, Orlando, Fla. Contact: Patti Hall (404) 255-1608.

Nov. 8—9th annual Broadcasting & Cable Hall of Fame Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 19-20—Society of Motion Picture and Television Engineers 41st Technical Conference and Exhibition. Jacob Javits

Convention Center, New York. Contact: (914) 761-1100.

Dec. 14-17—The Western Show Conference and Exhibition presented by the **California Cable Television Association.** Los Angeles Convention Center. Contact: (510) 428-2225.

Jan. 17-18, 2000—University of Nevada, Las Vegas and Television News Center World Television Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160.

Jan. 24-29, 2000—36th annual National Association of Television Programming Executives Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 10-13, 2000—National Association of Broadcasters Annual Convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

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

THIS WEEK

Sept. 25-27—National Association of Broadcasters TV Hundred Plus Conference. Marriott Hotel, Nashville. Contact: Carolyn Wilkins (202) 429-3191.

Sept. 26-28—National Religious Broadcasters Eastern Regional Conference. Sandy Cove Bible Conference Center, Baltimore. Contact: Bill Blount (401) 737-0700.

Sept. 28—The Carmel Group Convergence '99: The Five Burning Questions. The Westin Hotel, Santa Clara, Calif. Contact: (831) 645-1055.

Sept. 29—Cabletelevision Advertising Bureau Multicultural Marketing & Media Conference. Marriott Marquis Hotel, New York. Contact: Susan Eck (212) 508-1235.

Sept. 29—Virtual Media Xpress Road Show. Virtual Media, New York. Contact: Ruth Ellison (212) 490-9730.

Sept. 29-Oct. 2—Radio-Television News Directors Association International Conference and Exhibition. Charlotte Convention Center, Charlotte, N. C. Contact: Rick Osmani (202) 467-5200.

Sept. 30—PricewaterhouseCoopers 1999 Global Convergence Summit. The Marriott Marquis Hotel, New York. Contact: Deborah Scruby (212) 259-4250.

Sept. 30-Oct. 1—Iowa Public Television Iowa DTV Symposium 1999. West Des Moines Marriott, West Des Moines, Iowa. Contact: Marcia Wych (515) 242-4139.

Sept. 30-Oct. 2—National Religious Broadcasters Southeastern Regional Convention. Stone Mountain Inn, Stone Mountain, Ga. Contact: Regina McGraw (404) 728-6727.

OCTOBER

Oct. 3-5—National Religious Broadcasters Western Regional Convention. Antlers Adam's Mark Hotel, Colorado Springs, Colo. Contact: Gary Curtis (818) 779-8400.

Oct. 3-6—Video Transport Services Annual Conference. Hilton Universal City and Towers, Los Angeles. Contact: Sunny Despain (212) 465-6780.

Oct. 4-6—Southern Cable Telecommunications Association Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall (404) 255-1608.

Oct. 4-7—National Association of Broadcasters Satellite Uplink Operators Training Seminar. NAB Executive Conference Center, Washington. Contact: Courtenay Brown (202) 429-5341.

Oct. 5-13—Telecom '99 8th World Telecommunications Exposition and Forum. PALEXPO, Geneva, Switzerland. Contact: +41 22 730 5111.

Oct. 8-Nov. 28—Rapid Eye Movement: R. E. M.

on Television Exhibition at **The Museum of Television and Radio.** The Museum of Television and Radio, New York and Los Angeles. Contact: Tracey Halliday (212) 621-6785.

Oct. 12-14—Atlantic Cable Show East Coast Cable '99. Waterfront Convention Center, Baltimore. Contact: (609) 848-1000.

Oct. 13-14—Television Bureau of Advertising 7th Annual Research Conference. McGraw-Hill Conference Center, New York. Contact: (212) 486-1111.

Oct. 14-16—National Religious Broadcasters Midwestern Regional Conference. Lied Conference Center, Nebraska City, Neb. Contact: Martin Jones (402) 464-6440.

Oct. 15—Georgia Association of Broadcasters Board Meeting. Sandpiper Cove, Destin, Fla. Contact: (770) 395-7200.

Oct. 18—Broadcasters' Foundation Fall Classic Golf Tournament. Manhattan Woods Golf Club, West Nyack, N. Y. Contact: Gordon Hastings (203) 862-8577.

Oct. 21—National Association of Broadcasters 14th Annual Bayliss Media Roast. The Pierre Hotel, New York. Contact: (831) 624-1536.

Oct. 22—National Academy of Television Arts and Sciences/Southern Region Silver Circle Awards. Grand Hyatt Hotel, Atlanta. Contact: Marilyn Ringo (770) 414-8777.

Oct. 24-26—National Association of Broadcasters European Radio Conference. Sheraton Hotel, Brussels, Belgium. Contact: Mark Rebholz (202) 429-3191.

Oct. 25-Nov. 5—The Museum of Television and Radio 5th Annual Radio Festival. Museum of Television and Radio, New York. Contact: Tracey Halliday (212) 621-6785.

Oct. 26-28—1999 Eastern Show, Cable Conference and Exhibition presented by the **Southern Cable Telecommunications Association.** Orange County Convention Center, Orlando, Fla. Contact: Patti Hall (404) 255-1608.

Oct. 28—HRTS Newsmaker Luncheon Jupiter Communications. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

NOVEMBER

Nov. 8—9th annual Broadcasting and Cable Hall of Fame Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 17-19—The International Council of the National Academy of Television Arts and Sciences United Nations Television Forum. The United Nations, New York. Contact: (212) 963-9670.

Nov. 13-Dec. 6—The Museum of Television and

Radio 8th Annual International Children's Television Festival. Museum of Television and Radio, New York. Contact: Tracey Halliday (212) 621-6785.

Nov. 19-20—The International Council of the National Academy of Television Arts and Sciences (EMMY's) Nominee Festival. The United Nations, New York. Contact: (212) 594-5351.

Nov. 19-20—Society of Motion Picture and Television Engineers 41st Technical Conference and Exhibition. Jacob Javits Convention Center, New York. Contact: (914) 761-1100.

Nov. 22—The International Council of the National Academy of Television Arts and Sciences 27th International Emmy Awards Gala. The New York Hilton Hotel, New York. Contact: (212) 489-6969.

Nov. 30—Cabletelevision Advertising Bureau Traffic and Billing/Sales Automation business interest group regional workshop. Wyndham Los Angeles Airport Hotel, Los Angeles. Contact: (212) 508-1229.

DECEMBER

Dec. 1-3—DTV4, Digital TV Forum and Conference Presented by **World Research Group.** Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.

Dec. 13—DBS Digest DBS 2K: Pathways to Profits Conference. Barnabey's Hotel, Manhattan Beach, Calif. Contact: (719) 552-5285.

Dec. 14-17—The Western Show Conference and Exhibition presented by the **California Cable Television Association.** Los Angeles Convention Center. Contact: (510) 428-2225.

JANUARY 2000

Jan. 11-13, 2000—The Society of Cable Telecommunications Engineers 2000 Conference on Emerging Technologies. Marriott Hotel, Chicago. Contact: Glenda Calcaterra (610) 363-6888.

Jan. 17-18, 2000—University of Nevada, Las Vegas and Television News Center World Television Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160.

Jan. 24-29, 2000—36th annual National Association of Television Programming Executives Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

FEBRUARY 2000

Feb 5-18, 2000—National Religious Broadcasters 57th Annual Convention and Exposition. Marriott Hotel, Anaheim, Calif. Contact: (703) 330-7000.

—Compiled by Nolan Marchand
(nmarchand@cahners.com)

Mr. Smith goes to broadcasting

Bob Smith was duopoly before duopoly was cool. In 1986, Smith received FCC approval to own two TV stations in Johnstown/Altoona, Pa. Only last month did the FCC open up such duopolies to all broadcasters.

In a twinning of another sort, Smith has paired low-power TV stations with cable power to blanket markets. He also bounces terrestrial broadcast signals from Anchorage, Alaska, and Burlington, Vt., off satellites to reach all corners of those mountainous states.

And because good things come in twos, Smith has two children whom he cherishes. "I put my family first," Smith says. He does so despite that fact that he holds two jobs: president of family-owned Smith Broadcasting Group Inc., which owns eight TV stations, and chief executive of Sunrise Television Corp., a 16-station TV group backed by Hicks, Muse, Tate & Furst Inc.

Smith is well-respected as an enterprising, behind-the-scenes operator of TV stations. His creative thinking and enthusiastic personality serve him well, says fellow Santa Barbara, Calif., resident Jamie Kellner, chief of the WB Network.

For example, when NBC lost its affiliate in Binghamton, N.Y., in 1996, Smith engineered a cable-only run for NBC in the market. He later bought a low-power station to bring in Nielsen. The gambit worked: During the Summer Olympics that year, WBGH was No. 1 in the market among viewers ages 18-49. "It was a station without an antenna, a transmitter or a license. To me, that's very out-of-the-box thinking," Kellner says.

Smith applies the same creativity to running TV stations, says John Rouse, ABC's senior vice president of affiliate relations. "He's a smart, efficient operator," Rouse says. Last year, Sunrise recorded one of the highest percentage increases in broadcast cash flow among all pure-play TV broadcasters—30%.

Actually, "I never intended to get in broadcasting," Smith says. Inspired by Adlai Stevenson, John F. Kennedy, his schoolteacher parents and the activism of the 1960s, "I was going to have a life in public service and politics."

Smith moved to Washington in 1970, hoping for a job with Democratic Sen. Edmund Muskie's presidential campaign. That fell through, as did a job with the



"If I were not in television today, I'd pay to do this."

Robert Nathaniel Smith

President/owner, Smith Broadcasting Group Inc., Santa Barbara, Calif./St. Petersburg, Fla., and chief executive, Sunrise Television Corp., St. Petersburg, Fla./Wichita, Kan.; b. July 13, 1944, Detroit; B.A., University of Michigan—Ann Arbor, 1967; J.D., University of Michigan Law School, Ann Arbor, 1970; attorney, Broadcast Bureau, FCC, 1971-74; communications attorney/director of youth affairs, Democratic National Committee, 1974-77; member, White House staff, Washington, January-May 1977; assistant director, U.S. Community Services Administration, Washington, 1977-1979; lawyer, Washington and Michigan, 1980-83; founded Smith Broadcasting, 1985; named chief executive of Sunrise, February 1997; m. Anne Fuchs, Sept. 11, 1971; children: Jennifer, 24; Michael, 22

Democratic National Committee. Smith landed at the FCC, primarily because of some law-school research he did on the Fairness Doctrine. In early 1974, considering a run for Congress, he made plans to return to his home state of Michigan. Then DNC Chairman Bob Strauss named him the committee's director of youth affairs.

"He was one of the young people who made me look good as chairman," Strauss recalls. "He was energetic, he was bright and he was likable."

After working to get out the youth vote for Jimmy Carter, Smith was installed in the White House in 1977. He was soon offered an FCC commissionership but turned it down to administer anti-poverty programs at the Community Services Administration. "I was still committed to my dream of helping disadvantaged people," Smith explains.

Strauss endorsed Smith's plan to leave government. He says he told Smith to go make money in the private sector, then return to federal service. Smith still entertains that idea, but for now, "his imagination's been captured by this [TV] industry," Strauss says.

"I love television," Smith says. "If I were not in television today, I'd pay to do this."

Given Smith's respect for the medium and his interest in the news—as well as his desire for financial freedom for his family—television ownership seemed a logical career choice after politics.

His first deal, in which he was a 20% partner, was for WCTI(TV) New Bern, N.C., bought for \$9 million and sold two years later for \$22 million. He formed Smith Broadcasting in 1985 after buying three stations from the Times Mirror Co. In 1986, he purchased WATM(TV) Altoona/Johnstown and the construction permit for WWCP(TV) Johnstown/Altoona. By 1987, the FCC had OK'd the broadcasting of Fox on WWCP and ABC on WATM, creating what Smith says is "one of the first major-network duopolies in the United States." The venture was allowed in order to bring an ABC affiliate into the market.

Smith takes his public-service mandate as a broadcaster seriously. That means bringing news to stations that have none, airing high-school football games and raising money and volunteers for worthy causes. "I have a great desire to serve and give back to our local communities," he says.

—Elizabeth A. Rathbun

BROADCAST TV



McAuliffe

Tim McAuliffe, chairman and chief executive officer, Blair Television, New York, named president, television group, for co-owned Petry Media Corp. Appointments, Petry Television, New York/Los

Angeles/Philadelphia/Seattle: **Brian Nyemchek**, group sales manager, named VP, group sales manager. He is based in New York. **Scott Aungst**, manager, named VP, group sales manager. He is based in Los Angeles. **Kate Brady**, sales manager, named VP, sales manager. She is based in Philadelphia. **John Rand**, sales manager, named VP, sales manager. He is based in Seattle.

Billy Ridings, business manager, Dick Broadcasting Co., Knoxville cluster, Knoxville, Tenn., joins Journal Broadcast Group there as business manager, Knoxville operations.

Appointments, WKYC-TV Cleveland: **Rich Karolczak**, national manager, named general sales manager; **Dan Beck**, account executive, named national sales manager.

PROGRAMMING



Lawenda

David Lawenda, VP, sales manager, new media, Paramount Advertiser Services, the in-house advertising sales unit of Paramount Domestic Television, Hollywood, Calif., named senior VP, general

sales manager.

Appointments, Warner Bros. Television Animations, Burbank, Calif.: **Linda Steiner**, VP, development, named senior VP, creative affairs; **Christine Williams Labrecque**, director, pay-per-view sales, Warner Bros. Domestic Pay-TV, Cable and Network Features, named VP, pay-per-view/video-on-demand sales.

Debra McCormick, manager, marketing

and advertising services, Warner Bros. Domestic Television Distribution, Burbank, Calif., joins Tribune Entertainment, Los Angeles, as director, marketing.

Appointments, Studios USA Television, West Hollywood, Calif.: **Bari Halle**, production executive, named VP, production; **Rob Harland**, production executive, named VP, production.



Koscheka

John Koscheka, manager, global television distribution, Twentieth Century Fox International Television, Los Angeles, named VP, international distribution.

Christopher Keenan, VP, programming, named VP, creative affairs.

JOURNALISM

Willie Weinbaum, New York bureau producer, ESPN, New York, named coordinating producer, ESPN Classic. He will be based in New York and Bristol, Conn.

Alan Statsky, medical producer, *CBS This Morning*, CBS, New York, joins CNN, Atlanta, as producer, medical unit.

Denisse Oller, anchor, CBS Telenovelas, Miami, joins WXTV-TV New York as co-anchor, *Noticias 41*.

Contessa Brewer, morning anchor and reporter, KMIR-TV Palm Springs, Calif., joins WTMJ-TV Milwaukee as weekend anchor and reporter.

Mat Garcia, reporter/weekend anchor, KJEO-TV Fresno, Calif., joins WMAQ-TV Chicago as general assignment reporter and fill-in anchor.

Hari Sreenivasan, technology correspondent, CNET Television, New York, named co-host, CNET TV.com.

Appointments, *Springfield 22 News at 6*, KSPR-TV Springfield, Mo.:

Michelle Palmer, director, KQTV(TV) St. Joseph, Mo., joins as producer; **Rob Thompson**, news editor, named assistant producer; **Justin Vance**, commercial director, KEMG-TV Sioux City, Iowa, joins as news photographer.

RADIO



Carver

Stephen D. Carver, VP and general manager, WGN(AM) Chicago, named VP, radio group, for parent company Tribune Broadcasting Co. He will continue his current duties.

Anthony J. Masiello, VP, technical operations, CBS Radio Networks, New York, joins XM Satellite Radio, Washington, as VP, broadcasting operations.

CABLE

Robin Berlin, VP, talent and specials, MTV, New York, joins Oxygen Media there as VP, talent.



Skoler

Appointments, MTV, New York: **Liz Skoler**, director, development and VP, business affairs, BNN, New York, joins as VP, MTV law and business affairs; **John Worth Lynn Jr.**, supervising producer, MTV

Animation, and producer, *Celebrity Deathmatch*, named VP. He will continue his current duties.

Hope Schultz, VP, management representative, DDB Needham, Chicago, joins MSNBC, Fort Lee, N.J., as director, ad sales marketing.

Sue Huffman, VP, project lead, NationsBank/Bank of America, Jacksonville, Fla., joins CNBC, Fort Lee, N.J., as manager, sales applications.



Sousa

Appointments, sales division, Fox Channels Group, New York: **Guy Sousa**, executive VP, entertainment sales, FX, named executive VP, ad sales. He will continue his current duties. **Michael Brochstein**, senior

VP, advertising sales, The Health Net-

work, Fox Sports World and Fox Sports Español, named executive VP; **Greg McCastle**, senior VP, Fox Sports Net local ad sales, named executive VP.



Gerber

David E. Gerber, director, production, Animal Planet, Bethesda, Md., named VP.

Suzanne Burkholder, account VP, Rocky Mountain region, Showtime Networks Inc., Denver, named VP, DBS.

Susan M. Bunda, executive producer, CNN Special Projects unit, Atlanta, named VP, CNN/U.S.

Phillip Hurst, Web site manager, program administration, The Golf Channel, Orlando, Fla., named director, new media programming.

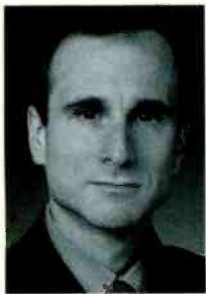
Janice Foti, senior director, human resources and benefits, Fox Family Worldwide, named VP.

TECHNOLOGY

Brad Beale, VP, advanced products and new media, DirecTV satellite television service, El Segundo, Calif., named senior VP.

Sam McCleery, VP, sales and marketing, Princeton Video Image, named VP, business development.

INTERNET



Glover

Richard Glover, executive VP, programming, ESPN.com, New York, named executive VP, Internet media, for co-owned ABC Inc. He will remain in New York.

Judy Carlough, executive VP,

Radio Advertising Bureau, New York, joins Broadcastspots.com, an Internet media buying/selling service, Chicago, as VP, affiliate/agency relations.

Chris Brennan, chairman, president and chief executive officer, One-on-One Sports, Chicago, named to board of directors, BroadcastMusic.com.

Matt Gruson, VP, technology, Accolade, San Francisco, joins e-Realbiz,

Los Angeles, as VP, new media.



Gilbert

Valery Gilbert, president, Web-Choice, Seattle, joins buySellBid.com, Longview, Wash., as executive VP, Internet business development.

Michael Silver, senior VP, development, Tribune

Interactive, Chicago, named VP, new media, for co-owned Tribune Broadcasting Co.

Ellen Taus, VP and treasurer, The New York Times Co., New York, joins co-owned Times Company Digital as chief financial officer.

Jim Burns, general assignment reporter, UPI, Washington, joins CNSNews.com there as senior staff writer.

Peter J. Aranow, executive VP, finance/chief financial officer, Players International Inc., San Francisco, joins Unicast there as chief financial officer.

ALLIED FIELDS

Sherry Miller, group account manager, Nielsen Media Research, New York, joins Scarborough Research, which provides syndicated measurement of local market consumer patterns, media usage and retail behavior in the top 64 markets, New York, as VP, agency and advertiser sales.

DEATHS

Donald L. Kidwell, 66, Connoisseur Communications VP, died Sept. 20 after a brief illness. He joined Connoisseur in 1997 as vice president in charge of the Evansville, Ind., Youngstown, Ohio, and Canton/Salem, Ohio, markets. Kidwell had served as president of U.S. Radio for six years. He is survived by his wife, P.J.; two sons and one daughter.

Norman E. Walt, 71, former VP and general manager of WCBS-TV New York and former president and CEO of McGraw-Hill Broadcasting, died Sept. 19 of a prolonged illness. Walt joined WCBS-TV as a national sales representative in 1955. Over a span of 15 years—as a general sales manager and VP/general manager—Walt organized and established WCBS-TV's first news operations with emphasis on news, local entertainment and documentary programming that earned the station several local Emmy awards. Walt later served as VP of CBS Inc. and VP of CBS/CATV, which became the fourth largest cable operator in U.S. under his direction. For 13 years, Walt was president and CEO of McGraw-Hill Broadcasting Co. (which consisted of WRTV(TV) Indianapolis, KMGH-TV Denver, KGTH(TV) San Diego and KERO-TV Bakersfield, Calif.). He retired in 1985. Walt is survived by wife, Carol; three children; his stepmother, Mary Jan; and brother, Renard.

—Compiled by Mara Reinstein
mreinstein@cahners.com

OPEN MIKE

Omitting Peach Networks: the pits

EDITOR: As a truly innovative company offering Windows applications and the Internet via digital set-top boxes, Peach Networks (www.peach-networks.com) was dismayed by its exclusion from "New Directions," *BROADCASTING & CABLE's* recent report on interactive television.

Peach Networks has demonstrated its unique solution, The Access Channel, at the last two major cable trade shows, and is in discussion with a variety of North American cable operators regarding trials and deployment of the service. Because

Peach's proprietary technology based at the cable headend enables operators to deliver Windows and the Internet to any digital set-top box, without modifications, The Access Channel helps a cable operator's bottom line in two ways: by creating a new revenue source and by maximizing the longevity of the set-top box.

The Access Channel will be field-tested by Matav, one of Israel's most prominent cable operators, late this year; it is expected that the product will be available in the United States in 2000. —*Dave Brown*, VP and general manager, Peach Networks Inc., Portland, Maine.

Bob Johnson, chairman and CEO of BET Holdings, says he wants to buy a stake in UPN.

Johnson revealed his interest a week after Jesse Jackson urged the FCC to force CBS and Viacom to sell UPN to minorities in order to get approval for their planned merger. Johnson said it's premature to discuss how much of a stake he's interested in, although he's "intrigued with the opportunity." Johnson envisions UPN promoting BET, which has penetration of 58 million homes, while BET runs UPN programs such as *Moesha* and *Malcolm & Eddie*, to "help amortization on their high programming costs. UPN's problem goes like this: They develop minority-appeal programming. The cost is the same, but advertising sells for less," Johnson said. Advertisers typically pay 15% less than average CPM for minority-targeted programming than for white adult audiences, he said. "Advertisers figure they over-deliver on that market," he said. "If those programs go on BET, essentially a second marketplace, they could get higher ad revenue." Johnson said having a piece of UPN would also allow BET to ramp up original movie production. Other minorities are also interested in buying UPN, according to Rainbow/PUSH's Jackson. He cited Percy Sutton, founder of New York-based Inner City Broadcasting; Jill Garcia, of Spanish Broadcasting System, New York, and Chester Davenport of Georgetown Partners. Sutton's son, Pepe, chairman of Inner City, told B&C that the company will take a look at all the spin-off properties from the CBS-Viacom merger. That includes UPN and various broadcast properties that are sold, he said.

Scott: A five-star talent

George C. Scott, the gruff-voiced, award-winning actor who succeeded in three media, died Sept. 22 of a ruptured abdominal aortic aneurysm at his home in Westlake Village, Calif. He was 71.

Although Scott is perhaps best known for his movie roles, such as his dynamic yet sympathetic portrayal of Gen. George Patton in the 1970 biopic *Patton* and the bomb-happy general in Stanley Kubrick's 1964 satire *Dr. Strangelove*, he made his mark on the small screen as well. Nominated for five Emmys and a winner of two—one in 1971 for The Hallmark Hall of Fame presentation *The Price* and one last year for Showtime's *12 Angry Men*—Scott's TV credits include *Omnibus* (1958), *Traps* (1994), *A Christmas Carol* (1984) and a return to his Patton roots in *The Last Days of Patton* (1986). One particularly memorable TV role was as Neil Brock on the pioneering series *East Side, West Side* (1963-64). "That was a very avant-garde show for the time," Scott recalled. "We had the first black person on a series, Cicely Tyson. We lost the Southern affiliates because of that. We had some great actors on there, before they were well-known—people like James Earl Jones, Gene Hackman and Bob Duvall."



Scott starred in 'East Side, West Side,' one of TV's first urban dramas.

A Detroit native, Scott did time as a Marine, a journalism student at the University of Missouri and a teacher before devoting himself to acting in 1950. For seven years, he crisscrossed the country in summer stock and regional companies before his breakthrough role in the 1957 New York Shakespeare Festival production of *Richard III*.

Scott's film debut came in 1959 as a fanatic in *The Hanging Tree*. Later that year, he appeared in *Anatomy of a Murder* and was Oscar nominated for the role. When he was nominated again in 1962 for *The Hustler*, he wired the academy "no thanks." His name wasn't withdrawn, but he lost. The academy ignored his withdrawal again in 1970 when he got a nod for *Patton*—and won. He refused to accept the award, stating that actors shouldn't be pitted against each other in a competition.

Scott wed five times in all, twice to the late actress Colleen Dewhurst. He is survived by their sons Alexander and Campbell; daughters Victoria, Devon and a son, Matthew, from earlier marriages; and his wife, actress Trish Van Devere. —Mara Reinstein

Sen. Conrad Burns (R-Mont.) last week said he has a plan for providing local TV signals to rural satellite TV subscribers, a problem that concerns many of the Congress members from rural districts.

The House and Senate are reconciling legislation that would allow satellite TV providers to offer local TV signals in local markets, which the law currently forbids. Because satellite TV carriers have limited capacity, DirecTV and EchoStar are unlikely to add smaller rural markets to their roster anytime soon.

Rural Congressman would like to speed up that timetable. Burns' plan would allow the government to offer \$500 million in loans to non-profit organizations who want to put rural TV signals on a satellite. Burns says he would also like to attach the plan to the satellite TV reform bill.

The list-swapping flap that has stalled public broadcasting's reauthorization measure in the House Telecommunications Subcommittee apparently has had no effect on the appropriations commit-

tee's willingness to fund CPB at its current levels. Last week, a House Appropriations subcommittee passed a bill that would grant the forward-funded Corporation for Public Broadcasting \$340 million for fiscal year 2002, which is \$10 million less than the Clinton administration asked for. CPB is funded for \$250 million in FY99, \$300 million in FY00, and \$340 million in FY01. The subcommittee on Labor, Health and Human Services, and Education, which decides CPB's appropriations, also approved \$10 million for public broadcasting's conversion to digital.

Hearst-Argyle Television Inc. will exercise its option to purchase WB affiliate KQCA(tv)

Sacramento, Calif., creating a TV duopoly in that market. The price was said to be under \$1 million. Hearst-Argyle acquired a time-brokerage agreement with the station last August when it bought NBC affiliate KQCA-TV Sacramento from Kelly Broadcasting. That deal, which also included program distributor Kelly News & Entertainment, was valued at \$520 million when it closed last January. KQCA is owned by Channel 58 Inc., is 51% owned by Wing K. Fat and 49% owned by Barbara M. Scurfield.

Former 'Seinfeld' cast member Michael Richards has signed a development deal with NBC to produce a new sitcom for midseason on the network with three 'Seinfeld' alums. Former *Seinfeld* writer-producers Spike Feresten, Greg Kavet and Andy Robin will serve as executive producers on the sitcom in which Richards will play a detective. Richards is expected to take a producer's credit. NBC has given a six-episode commitment to the show, which is being produced at Castle Rock. NBC hopes to air the show by April.

Almost three-fourths of American children aged 10-17 describe males on TV as violent, and more than two thirds describe them as angry, according to a report to be released next week by national child advocacy

Whose culture is it anyway?

The way America's culture affects society is about to be put under the Senate's microscope with an in-house task force.

But before the proposal goes to the Senate floor for a vote, the Senate Rules Committee must approve the plan. The panel last Thursday delayed a vote on creating the task force after some Senators opposed the original proposal. The new vote is set for this week.

Sens. Sam Brownback (R-Kan.) and Daniel Patrick Moynihan (D-N.Y.) originally introduced the plan, which later received the backing of Senate Majority Leader Trent Lott (R-Miss.). The initial bill was to create a special committee with subpoena and legislative power. After objections from some Senators, led by Christopher Dodd (D-Conn.) and John Warner (R-Va.), the plan has been watered down to create what will be called the "Senate Task Force on the State of American Society."

According to a Senate draft, the task force would consist of four Republicans and four Democrats. It would be given no more than \$500,000 in funding, have no subpoena or legislative power and must complete its work by July 2000. The task force's purpose: "to study America's societal condition, to make such findings of fact as are warranted and appropriate," and "to study the causes and consequences of youth violence."

Even after the changes, Warner says he still objects and will vote against any such proposal if it comes to the Senate floor. "There are, in my judgment, other long-standing committees in the Senate that collectively have jurisdiction over the several issues that could be the subject of oversight of any new entity," he said in a statement.

Sources say entertainment industry representatives lobbied hard against Lott's original proposal because they didn't want the Senate to create a body with the power to subpoena documents from them or write laws dictating programming choices.

—Paige Albiniak

organization Children Now. The research includes figures on the level of violence on TV and children's perceptions of it, and will be discussed Sept. 29 and 30 at the Beverly Hilton in Beverly Hills and the DGA Building in Los Angeles. The conference is part of the organization's annual series bringing together the media with children's advocates. Dozens of TV industry professionals are expected to attend the event, whose keynote speech will be delivered by Dr. William Pollock, author of the book *Real Boys*. The release of the study is not meant as "another media bashing," said Vernae Graham, a Children Now spokeswoman, "but as a springboard for this gather-

ing of people who can make change. This is an opportunity for dialog, which has been the focus of our previous conferences."

The Net is both the fastest growing category in television ad sales and the newest form of competition for eyeballs in the market,

according to television ad sales executives at the International Radio and Television Society Foundation Luncheon at the Waldorf-Astoria Hotel last Thursday. "I look at it as viewed, not used, just viewed," said panelist Tom Kane, president and general manager of WABC-TV. Kane said .coms comprise between 7% and 8% of the local advertising

market, and he predicted that would nearly double by next year.



Correction: In the Sept. 13 issue, BROADCASTING & CABLE published an incorrect photo of William Burleigh, who is chairman, president and CEO of E.W. Scripps Co. The correct photo is pictured above. E.W. Scripps was 21st in B&C's listing of 1999's top 25 media groups.

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Incorporating The Fifth Estate TELEVISION Broadcasting

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Top of the news

Our survey of TV news directors (see pages 38-40) yielded a number of results worth highlighting.

For one, we were somewhat surprised to find that 95% of the 150 executives polled said they had taken no steps to reduce the level of violence in their newscasts in the face of post-Columbine criticism of sensationalism in news coverage. That suggests that almost no one feels that the "if it bleeds it leads" criticism applies to him/her, or that if it does, there is anything wrong with that. That may be. It is not TV's job to under-report crime to keep from shocking or offending viewers. That would be a true disservice, because it would provide a false sense of security. But trolling the satellite feeds for violence, or giving it more airtime because of its power to shock and attract, provides viewers with a false sense of insecurity by putting so many violent acts, no matter how remote from the individual viewer, in every living room, everywhere.

The difference between the statistics on violent crime—most down—and the perception of a society awash in blood is the immediacy that television brings. That can be a good thing if it leads to constructive change, but a ratings-driven barrage of such material also can create a society either afraid out of proportion to the threat, or inured to the impact.

Respondents to the survey had good news for NBC. It was tapped as both the strongest news operation and best newscast, overwhelmingly by its own affiliates, as well as by almost a third of the competition's. Our guess is NBC's journalistic muscle comes from the cross-media synergy. Unlike ABC and CBS, NBC can compare notes and share resources with two news-laden cable networks, CNBC and MSNBC.

Cable was doing well on its own, too, with CNN moving up to No. 2 on the list of strongest news organizations (and CBS, once the standard bearer, now last among major news outlets). Local TV news will have to stay on its game as

well. According to a story in this week's RTNDA special, regional cable news channels are increasingly going local and finding a demand for 24-hour news there.

As the survey suggests, news directors have a lot of issues to talk about in Charlotte, N.C., this week. One topic may be the latest job opening in station management. More than half the news directors in the survey said that's where their career track will take them, with more than three quarters saying they see such advancement at their own company (a story elsewhere in this book suggests more news directors are making the move). Having run—in most cases—the largest and most profitable local station operation, and able to make lots of tough, high-profile decisions on the fly, it appears a good fit. The news GM might just be the new mark of excellence.

Diversity of opinion

The late George C. Scott distinguished himself in the early and late days of TV. One of his earlier efforts was in the pioneering social drama *East Side/West Side* in the 60s. The show dealt with New York social workers tackling tough problems and featured a black woman of substance in an ongoing role. It lost sponsors and lasted only a year. TV has changed a lot since then, some for the worse perhaps, but much for the better, particularly in its willingness to address social issues without finding the easy fix by the closing credits.

And if there aren't enough minorities on TV to suit individual groups, the problem may lie elsewhere. In fact, a study by TN Media suggests that the representation of at least African Americans on the tube about squares with the population. If the numbers are still insufficient, it says more about the need for diversity in the world outside the glass than it does about the one made in Hollywood.

New York 245 West 17th Street, 10011; 212-645-0067; Fax 212-337-7028

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