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Chuck Woolery hosts *Greed*—Fox's entry into the prime time big-money race. It debuts this Thursday.

Game show frenzy

SPECIAL REPORT

Media asset management

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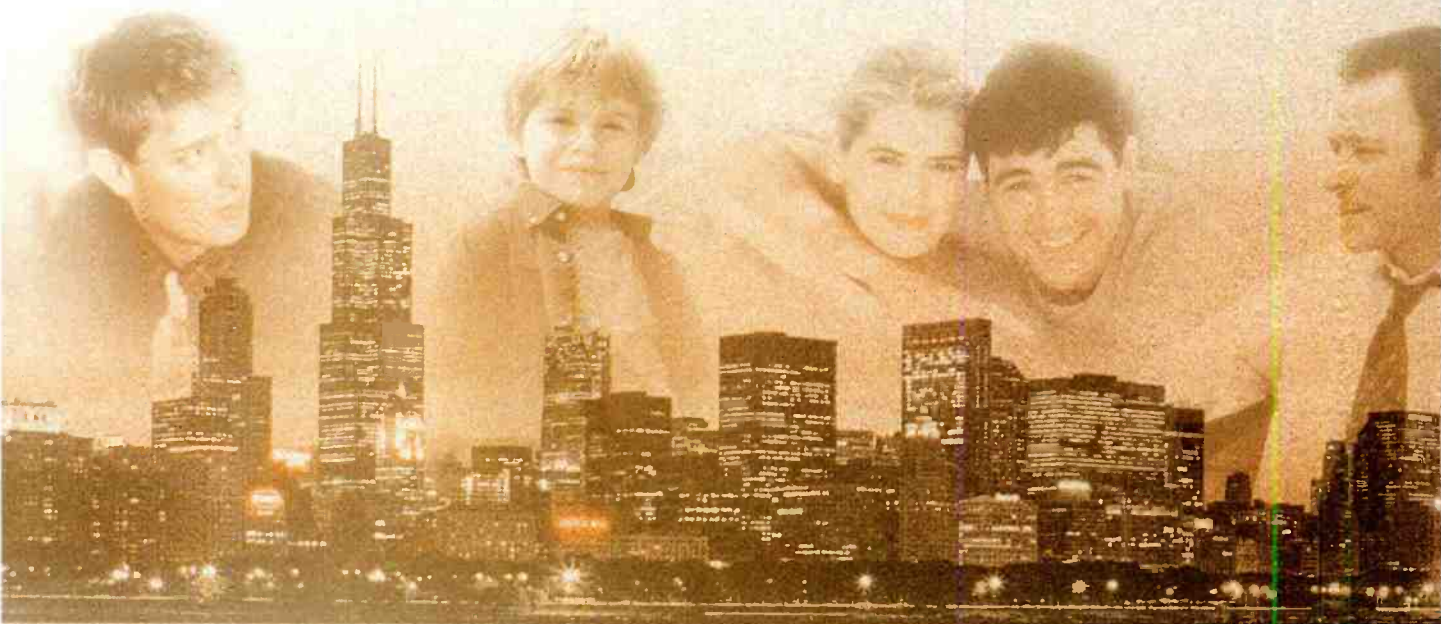


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TOP OF THE WEEK / 4

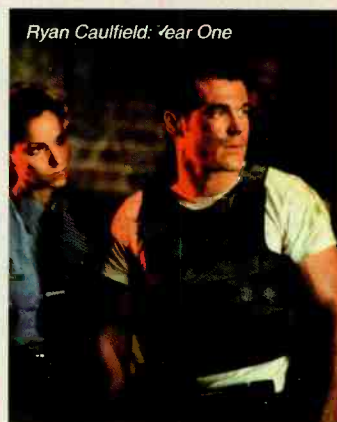
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Game show frenzy

Chuck Woolery of Fox's 'Greed'

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NBC plays for laughs

Peacock network is investing heavily in comedy series for the 2000-01 season

By Joe Schlosser

NBC is looking to get back into the comedy business next season, putting the majority of its development dollars into growing the next batch of *Seinfelds* and *Frasiers*.

The number-one rated broadcast network, which launched five new dramas and only two new comedies this season, is putting two thirds of its development budget into sitcom development for the 2000-01 season. The total budget is around \$50 million.

"We are looking for Monday night shows, Tuesday night shows, the next generation of Thursday night 'Must See' comedies. Basically, we are just looking at producing more comedies next season," says NBC Entertainment president Garth Ancier.

"Comedy is one of those forms that you need to be strong in," he says. "Right now, every network, including NBC, has had a tough time launching comedies."

NBC has had early success in the drama department this fall, with three of its five new entries—*Law & Order: Special Victims Unit*, *Third Watch* and *The West Wing*—doing well. They join strong veteran dramas, including *Law & Order*, *Providence* and *ER*.

The news in comedy is not nearly as good. NBC canceled one of its two new sitcoms, *The Mike O'Malley Show*; the other, *Stark Raving Mad*, is struggling to find an audience. Veteran comedies *Veronica's Closet*, *Suddenly Susan* and *Jesse* are lagging in the ratings (at least in NBC standards) and *Frasier*, *Friends* and *3rd Rock From the Sun* can only last so long. The network has



Ancier: 'I don't think we can simply walk away from [sitcoms] because it's easier to launch a drama.'

given full-season orders to every sitcom currently in its lineup, including *Stark Raving Mad*.

In NBC's hopper, Ancier says, are some 40 comedy scripts that it hopes to develop into 11 or 12 pilots. From those, NBC is hoping to schedule at least

three new sitcoms for next season.

NBC has already ordered six episodes for a "family comedy" from Carsey-Werner. Sources say it will be produced by Bonnie and Terry Turner, the executive producers of NBC's *3rd Rock From the Sun*. The un-named sitcom will revolve around an "irreverent father," who, sources say, is a big-name celebrity.

The network also has a potential midseason comedy coming from Carsey-Werner, *God, The Devil and Bob*. The animated series has been given a 13-episode order and will include the voices of several popular actors, including James Garner.

Other projects in development include a pair of comedies from Warner Bros. Television. *The Peter Principle* is based on a British comedy by the same name. *You Again* is an ensemble comedy with a female lead who has just separated from her husband. Lisa Melamed is the creator and writer.

NBC executives have ordered a pilot from DreamWorks for a comedy from

writer/producer Judd Apatow. Apatow is the executive producer of NBC's new one-hour series *Freaks and Geeks*. NBC executives would not comment on the story line of the potential comedy. And NBC Studios is currently working on a project called *Married For Money*. Ron Leavitt is the writer/executive producer of the sitcom about four women attempting to marry millionaires.

A handful of comedies are in the works as potential midseason launches, including one with former *Seinfeld* co-star Michael Richards from Castle Rock Entertainment. The series has yet to be given a name, and a couple of former *Seinfeld* writers are on board. "We are trying to get it on for midseason, but it's really up to Michael and whether he and the producers feel the material is ready," Ancier says.

David Spade, the star of NBC's *Just Shoot Me*, is creating a semi-autobiographical animated series, *Sammy*, for sometime early next year. NBC has ordered 13 episodes. Spade will write and supply the voice of the lead character.

Former *Family Ties* executive producer/writer Gary David Goldberg also has a midseason comedy in the works with NBC. The unnamed Goldberg sitcom, which is with DreamWorks and has been given a pilot order, is described as an ensemble cop comedy.

NBC Studios is producing seven episodes of *MYOB* for midseason. It's being written by Don Roos, who is screenwriter on the movie *The Opposite of Sex*. NBC has also given a pilot commitment to Keenen Ivory Wayans for an interracial take off on the *Brady Bunch*. It too comes from NBC Studios. ■



NBC executives are now looking at 40 scripts in hopes of finding the next (l-r) 'Frasier,' 'Seinfeld,' 'The Cosby Show' or 'Cheers.'

Money Shouldn't Be All That Talks In the Next Election



As political contributions flood into the 2000 campaign at unprecedented levels, we write to voice a concern – and make an appeal – about the role of broadcasters in our democracy.

Much of the political money will go to pay for the more than one million political ads expected to run on television next year. Candidates in 2000 will spend six times more on television ads than candidates did in 1972, yet voter turnout is expected to continue a steep four-decade long decline. Citizens are turned off by the ads and by the money chase that pays for them.

We call on you to open the nation's airwaves in 2000 to a different kind of campaign communication – one whose currency is ideas, not money.

A blue-ribbon panel appointed by President Clinton – and made up of broadcast industry executives as well as public interest advocates – has recommended that television stations voluntarily air five minutes a night of “candidate-centered discourse” in the month preceding all primary and general elections.

We urge the national networks to take up this challenge and broadcast brief nightly issue forums among the presidential candidates. We urge local stations to do the same for candidates for federal, state and local office. These segments could take a variety of forms, including interviews, issue statements or mini-debates.

From whom much has been given, much is expected. Broadcasters have been given licenses valued at tens of billions of dollars, free of charge, to operate the public's airwaves. In return, you have pledged to serve the public interest.

We can think of no greater public service at the start of a new millennium than to provide citizens with the information they need to choose their future, in regular nightly forums that can help break the chokehold that money and ads have on our political campaigns.

Jimmy Carter

Walter Cronkite

Gerald Ford

Alliance for Better Campaigns
Paul Taylor, Executive Director

529 14th Street, NW
Suite 320
Washington, DC 20045

202.879.6755
www.bettercampaigns.org

To view the names of other distinguished Americans who have signed this letter, visit the Alliance Website at www.bettercampaigns.org.

The Alliance is funded by grants from The Pew Charitable Trusts and the Open Society Institute.

Nets tweak for sweeps

Fox harsh on Carter drama, 'Ryan Caulfield'; NBC bumps 'Susan'; ABC sidelines 'Wasteland'

By Joe Schlosser

It was a busy time at the broadcast networks last week as executives prepared for the November sweeps by giving some shows renewed life and others the ax.

Five of the six networks made major adjustments to their schedule during the week, including the troubled Fox Broadcast Network, which yanked a pair of new dramas not only off the schedule, but out of production entirely.

Fox canceled Chris Carter's new high-tech drama *Harsh Realm* and the Regency Television police drama *Ryan Caulfield: Year One*.

Carter, the creator and executive producer of Fox's hit series *The X-Files*, was upset that his new drama was pulled after only three episodes. Carter blamed Fox executives for poor promotion and scheduling of *Harsh Realm*, which was

a co-production of Twentieth Century Fox Television and Carter's own Ten Thirteen Productions. Carter and his staff had already taped eight episodes.

NBC executives yanked the ratings-challenged sitcom *Suddenly Susan* out of the November sweeps as expected and will substitute reruns of *Friends*. The Brooke Shields sitcom will return in December.

Over at ABC, David E. Kelley's new drama *Snoops* was given a full-season order, while a fellow freshman drama was pulled off the network's November lineup. *Wasteland*, which is produced by Kevin Williamson (*Scream*), will be "re-launched" by the network in December, ABC executives say. *Wasteland* averaged a 2.4/6 in adults 18-49 in its first month on the air. *Snoops*, which was panned by critics, has surprised ABC executives with its decent 4.6 rating average in adults 18-49.



'Harsh Realm' runs out of time on Fox.

CBS made a couple of moves similar to ABC with a pair of its own new programs. The network benched new comedy *Love & Money* for two months and picked up the final nine episodes of sci-fi drama *Now & Again*. *Now & Again* has averaged a 7.3/11 in households since its September debut, while *Love & Money* was scoring only a 5.7/10 in its first two outings.

The WB picked up the final nine episodes of two new shows late last week, giving a vote of confidence to both *Angel* and *Popular*. *Angel* has averaged 6.3 million viewers per episode, while *Popular* has pulled in 3.5 million. ■

Synergy and suspicion

Viacom-CBS deal meets minor challenges on Capitol Hill

By Paige Albinia

A powerful U.S. Senator challenged the proposed Viacom-CBS merger, fearing that such mega-media deals will put too much power over news and information into too few hands.

"The idea of another media conglomerate, with holdings in so many related market segments, seems, somehow, a little scary," said Senate Antitrust Subcommittee Chairman Mike DeWine (R-Ohio) at a hearing last week. "We must have competition in the marketplace of ideas, and excessive concentration will hinder that competition."

"The number of news channels is certainly multiplying in this telecommunications era, but the number of news sources is shrinking," said former NBC News and PBS head Larry Grossman. "We are seeing what I call 'a reverse funnel effect,' in which more and more channels are pumping out the

same news headlines gathered from a single all-purpose source."

Ranking subcommittee member Herb Kohl (D-Wis.), was more supportive of the merger: "My own sense is that the Viacom-CBS deal creates more synergy than suspicion. But the next major media deal may not.

Viacom's proposed \$36.2 billion purchase of CBS was announced just after Labor Day. The Senate subcommittee ostensibly was examining the merger for antitrust problems, although most observers do not believe it will have trouble getting past Justice Department scrutiny.

The FCC may require the new Viacom to divest some of its holdings, namely the UPN network and some TV stations that force the company above the FCC's ownership cap. A combined Viacom-CBS would own stations covering 41.7% of the country's viewing audience; the FCC draws the ownership line at 35%.

Critics have voiced concerns that the



Viacom's Sumer Redstone (l) and CBS' Mel Karmazin reassured lawmakers that their merger isn't anticompetitive.

new company—which will own radio, TV and billboards in many major markets—will control too much of the local advertising market. CBS CEO Mel Karmazin argued last week that different local media outlets comprise discrete markets, so radio does not compete with billboards for advertising and billboards don't compete with TV. The merger should be good for local news, Karmazin said, because it will allow CBS to share news operations with same-market UPN stations. "The Paramount stations don't do news at all," Karmazin said. "The opportunity exists for us to serve the public by doing 10 o'clock news on UPN and 11 o'clock on CBS." ■

Placing a BET on radio

Liberty Media to provide cable network with \$1 billion for radio shopping spree

By Elizabeth A. Rathbun

Cable's Black Entertainment Television is looking to get on the air—the radio airwaves, that is, with the help of its 39% owner, Liberty Media Group.

Liberty is going to fund up to \$1 billion worth of radio-station acquisitions by BET, says Robert L. Johnson, founder and chairman of the cable channel's parent, BET Holdings Inc. That amount should help buy about 26 stations being spun off by Clear Channel Communications and AMFM Inc. to help ensure federal OK for their \$23.5 billion merger.

Johnson says he is interested in the new Clear Channel's urban-formatted stations in the country's major African-American markets. Those include Los Angeles, which is the nation's No. 5 African-American market and No. 2 overall; Houston, No. 8 and No. 10, respectively; Miami/Fort Lauderdale, 10 and 12; Dallas, 11 and 6; San Francisco, 12 and 4; Cleveland, 17 and 24; Raleigh-Durham, N.C., 21 and 48; and Greensboro, N.C., 25 and 42. Whether Clear Channel's stations to be sold there are urban-formatted could not be determined.

In addition, BET might take on another partner, Johnson says, refusing to elaborate. But in a conference call last Thursday, Radio One Inc. President Alfred Liggins said his minority-owned company has been "approached by BET about merging." He too declined to elaborate. But "in order to build a national platform, [Liberty President John Malone is] going to have to talk to us," he said. Radio One specializes in urban-formatted radio stations in top markets.

Also last week, Liberty, an affiliate of AT&T Corp., said it would pay \$150 million for a 14% stake in Emmis Communications Corp., which owns 16 radio stations and is also interested in Clear Channel's divestitures. Emmis Chairman Jeffrey Smulyan will continue to control his company.

Liberty's interests come together over the urban connections of both BET and Emmis. BET is a private, African-American-oriented entertainment company that, along with its four cable

channels, owns three magazines, a book publisher and restaurants.

Meanwhile, all three of Emmis' top New York City stations, as well as its lone L.A. station, are urban-formatted FMs. Smulyan has already said he might add to Emmis' holdings in those markets as well as in Chicago, the nation's No. 2 African-American market and No. 3 overall, where Emmis owns an alternative FM. The Liberty-BET connection might encourage him to take that tack—and help pay for it. "Emmis could be the perfect anchor for a BET radio network," says Edward Hatch, a media analyst with SG Cowen who covers both Liberty and Emmis.

"Liberty is a strategic investor and they back energetic entrepreneurs like Jeff Smulyan and businesses where they see an opportunity to grow [that] have an affiliate relationship with other BET businesses," Johnson says. And the Clear Channel spin-offs, which are expected to sell for some \$4 billion (B&C, Oct. 11 and 25), present "a once-in-a-lifetime opportunity" that Liberty recognizes, he says.

The deals mark Liberty's first venture into broadcast radio. Earlier in October, Liberty agreed to acquire 1 million shares of newly public XM Satellite

Radio Holdings Inc., which is seeking to provide satellite-to-car radio service.

There are cross-promotion and cross-advertising opportunities galore between Liberty, Emmis and BET. "It could be a terrific strategic relationship for all three," Hatch says. For example, urban DJs could appear on BET shows, Johnson says. Record companies might support video showings on BET and make national or local radio buys. Radio also could be used to promote BET.com. As Smulyan puts it, "We see potential synergies with everything Liberty does."

"Obviously we feel that [Emmis has] the potential to be one of the leading companies" in radio, Liberty President Robert R. "Dob" Bennett said during a conference call. "I'd like to see an increase in size commensurate with the quality of the opportunities that are available."

As for the fact that Liberty has cable holdings and Emmis also owns TV stations, Bennett said that Liberty would not take any seats on Emmis' board. That should solve any TV-cable cross-ownership questions, he said.

"We're kicking ourselves for not doing [the Emmis investment] a few months ago since the stock is doing so well," Bennett added. ■

BET.com launch delayed

BET Holdings has pushed back the launch date of its BET.com until early 2000.

BET.com, an Internet service aimed at African-Americans, was slated to debut this week. But Scott Mills, BET senior vice president of operations, says the development period was extended to incorporate additional features and functionality into the site.

The new site replaces an MSBET site, created in a joint venture with Microsoft Corp., which focused primarily on BET programming. BET.com will provide news, electronic mail, shopping and chat rooms intended to create a sense of community around the site. Advertising and sales of music and urban apparel are expected to generate revenues for it.

BET received \$35 million in funding for the project from Microsoft, USA Networks, News Corp. and the AT&T Liberty Media unit, which holds a minority stake in BET. An IPO based on the venture is being considered, according to Mills, who says: "If the market conditions permit, absolutely."

BET.com faces competition from other sites targeting African-American Web surfers, including Tribune Co.'s BlackVoices.com; NetNoir.com, which is partly owned by America Online; and Cox Communications' BlackFamilies.com.

—Richard Tedesco

OP JUDGE

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RAH OVERRULED. JUDY SUSTAINED.

JUDY DOMINATES OPRAH IN 9 OF THE 13 METERED MARKETS WHERE THEY COMPETE.

JUDGE JUDY VS. OPRAH WINFREY (HEAD-TO-HEAD)

MARKET	STATION/TIME JUDGE JUDY	JUDGE JUDY RATINGS	STATION/TIME OPRAH	OPRAH RATINGS	JUDGE JUDY ADVANTAGE
NEW YORK	WNBC/N 4PM	7.5	WABC/A 4PM	5.2	+44%
SAN FRANCISCO	KRON/N 4:30PM	6.1	KGO/A 4:30PM	5.6	+9%
CLEVELAND	WOIO/C 4PM	4.7	WEWS/A 4PM	4.5	+4%
MIAMI	WSVN/F 4PM	6.1	WFOR/C 4PM	4.7	+30%
PITTSBURGH	WPXI/N 4PM	9.1	WTAE/A 4PM	5.7	+60%
INDIANAPOLIS	WISH/C 4PM	6.0	WRTV/A 4PM	3.9	+54%
KANSAS CITY	WDAF/F 4PM	5.4	KMBC/A 4PM	5.3	+2%
MEMPHIS	WPTY/A 4:30PM	7.2	WMC/N 4:30PM	5.0	+44%
LAS VEGAS	KLAS/C 4:30PM	7.1	KTNV/A 4:30PM	6.1	+16%

SOURCE: NIELSEN WRAP, 5/13-10/8/99. *VS. JUDGE JUDY BACK-TO-BACK VS. OPRAH PPM. AVG. SF, MS, LV VS. COMPETITIVE HALF-HOUR OPRAH.

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A VIACOM COMPANY

Women's net eyes goal line

Oxygen to promote its launch to female fans with \$2.5 million Super Bowl buy

By Deborah D. McAdams

Oxxygen, the emerging network billing itself as "another great reason to be a woman," will make a major appearance in one of the world's most testosterone-charged venues. Gerry Laybourne's media machine has spent close to \$2.5 million to promote the new women's cable network during Super Bowl XXXIV, two days before the network debuts.

Isn't that like peddling mascara on a loading dock? "Half the audience is women," Laybourne says. Actually, if last year's game is any indication, about 43% of the audience is women, but it's still one of the most substantial numbers in television. Last year's Super Bowl telecast on Fox picked up a 40.2 Nielsen household rating, with nearly 30 million woman viewers 18 and older.

The Super Bowl spot will be the culmination of an advertising blitz consisting of 184 television ads across several networks, plus various print, out-

door and online advertisements. Another component is an old-fashioned barnstorming event called the Oxygen Tank Tour, a 25-city grassroots promotion designed to bring Oxygen to the people. Laybourne's camp declines to say how much is being spent on getting the network known, and many women outside the realms of television and finance remain unaware of the new network aimed at them.

"I talked to both professional women and at-home mothers," says Phyllis Jeanetta-Brill, a professional counselor from Omaha, Neb. "None of us have heard about Oxygen."

Scheduled for a Feb. 2, 2000, debut with 8 million-10 million cable subscribers, Oxygen's program format will break new ground, Laybourne contends. Instead of 30- or 60-minute scripted programs, Oxygen will have thematic time blocks of programming directly influenced by the input of its Internet-connected audience.

Programming placement is still being tweaked, including at least one

more acquisition, Laybourne said at the Oxygen Tank Tour in New York's Union Square Park last Thursday afternoon. *Ka-Ching*, the financial show originally scheduled in an afternoon slot, is now being folded into the two-hour prime time block known as *Pure Oxygen*. An acquired series, "probably a documentary," will initially be plugged into *Ka-Ching*'s former spot, said Marcy Carsey, Oxygen partner and producer.

Laybourne had been touting Oxygen as "100% originals," and denied reports that budget cuts necessitated the change. The *Ka-Ching* audience simply wouldn't be available at that time, she said, but her needs are undoubtedly putting pressure on her war chest. The \$75 million she's spending on programming in the first year alone, plus cable launch fees, will certainly eat up the \$100 million investment from Paul Allen's Vulcan Ventures. Laybourne's not saying what's left over from investors Oprah Winfrey, America Online, Disney and others. ■

Super Bowl close to sold out

Oxygen is buying just one of more than 50 Super Bowl XXXIV spots that ABC has already sold at record prices (see above). Sources say that the average price for a 30-second ad in next January's game is about \$2 million (up 25% from a year ago), with some paying less and others more, depending on the package of ads being acquired.

Advertisers buying a single spot, like Oxygen, pay more.

Buyers say ABC has spread the word that at least one advertiser ponied up a cool \$3 million for a 30-second spot in the big game. Oxygen paid just under \$2.5 million for its single spot, and may have gotten a little bit of a break because ABC parent Disney is investing in the company. ABC



The Super Bowl draws the biggest audience of any TV show.



declined comment. But buyers also say that heavy hitters who got in early and are buying multiple spots—like Budweiser—are paying as low as \$1.8 million per 30-second spot.

A year ago, Fox averaged about \$1.6 million per spot, which was up from about \$1.3 million two years ago. The huge increases this year

reflect the healthy economy and the fact that the Super Bowl commands the largest audience of any program year in and year out, according to buyers. The game itself has 58 spots, and ABC has fewer than 10 left to sell, sources say. But lots of pre- and post-game spots are still available. Sources say ABC could end up raking in between \$150 million and \$175 million for the entire day. —Steve McClellan

Citadel builds 153-station radio group

Citadel leapfrogs into the upper echelon of \$200 million-plus radio groups with last week's acquisition of Broadcast Partners Holdings LP.

Citadel bought BP's 35 radio stations for \$190 million, or 14 times fiscal 2000 cash flow, according to the principals of the deal. While that's a higher multiple than the historic 11-12, the group makes "a nice addition" to Citadel, Lawrence R. Wilson, Citadel president says.

According to BIA Research, Citadel's 118 stations collected \$164.7 million in 1998 estimated revenue, making it the No. 9 group. BP's estimated revenue was \$41 million, making it the nation's No. 24 radio group (B&C, Aug. 30). With a combined \$205.7 million in revenue, the new Citadel advances to No. 6 after (in order from No. 1) the combined Clear Channel Communications and AMFM Inc., Infinity Broadcasting Corp., ABC Radio Inc., Entercom Communications Corp. and Cox Radio Inc.

Citadel, which operates primarily in mid-sized markets, acquires the following:

- Three FMs and one AM in Buffalo, N.Y., the nation's

45th largest market (according to Arbitron)

- Three FMs and one AM in Syracuse, N.Y. (75)
- Three FMs and one AM in Atlantic City/Cape May, N.J. (137)
- One FM and four AMs in Tyler, Texas (140)
- One FM and one AM in New Bedford, Mass. (164)
- One FM and one AM in New London, Conn. (167)
- Four FMs in Monroe, La. (234)
- Two FMs and two AMs in Augusta, Maine (250)
- One FM and one AM in Ithaca, N.Y. (262)
- Four FMs in nonranked Presque Isle and Dennysville, Maine

BP Chairman Lee S. Simonson says the company's principal investor, VS&A Communications Partners II LP, had been looking to sell the stations about 18 months ago but couldn't find an agreeable buyer. There had been no active solicitation recently but when Wilson called expressing interest, a deal finally was struck.

Citadel is "a good home" for BP's stations, Simonson says. "Larry is clearly one of the consolidation survivors."

—Elizabeth A. Rathbun

Belo, Geocast sign DTV deal

Broadcaster is second group to invest \$10 million in California datacasting firm

By Glen Dickson

Belo is teaming with digital datacasting firm Geocast Network Systems to use a portion of Belo's digital spectrum to deliver a "rich media" programming service to personal computers. Belo is the second major station group to sign a deal with Geocast, following Hearst-Argyle's Oct. 7 alliance with the Menlo, Calif.-based firm.

Like Hearst-Argyle, Belo will make a \$10 million equity investment in Geocast, and Chairman Robert Decherd will join Hearst-Argyle Chairman Bob Marbut on Geocast's board. Geocast's other major investors include Electronic Arts and venture capital firms Mayfield Fund, Kleiner Perkins Caufield & Byers and Institutional Venture Partners.

Geocast will insert Internet Protocol (IP) data into broadcasters' digital broadcast streams, including both a national service from various content providers and local content from individual stations. The company plans to sell a \$299 peripheral device that will receive and store the DTV data for display on a PC screen. The Geocast receiver can be customized to personal-



Belo Chairman Robert Decherd says the Geocast deal is 'an important first step in leveraging the value of Belo's digital spectrum and extending the company's local brand identity to the computer desktop.' Belo's total Internet-related revenues should approach \$6 million in 1999, he adds.

ize the content to consumer preferences and can use a PC's existing Internet connection as a back channel.

"The Geocast model brings aboard the single most robust broadband delivery system available out there today, far eclipsing what you can get with DSL [or] a cable modem," Jim Moroney, president of Belo Interactive, told analysts last week.

Moroney said the Geocast technology will address two big consumer complaints about the Internet: it will eliminate long download times and the \$299 upfront investment will offer a much more economical solution than the high monthly fees associated with high-speed DSL or cable

modem connections.

Geocast will launch by early 2001 in one or two major markets, according to John Abel, its vice president of business development. Geocast and its broadcast partners will share in advertising and e-commerce revenue, and partner stations will promote the service through "soft mentions" in their local newscasts. The company isn't paying Hearst-Argyle or Belo to use their DTV spectrum, Abel says, but that arrangement may change with new broadcast partners. He expects to close a deal this month with a major consumer electronics manufacturer to build the Geocast receivers.

Abel is quick to differentiate Geocast from interactive television services such as WebTV or TiVo. He says the service is aimed squarely at the 40 million Americans who already have an Internet connection.

"We don't care if they have a TV set," says Abel. "That's why we call ourselves a 'crossover technology' as opposed to a 'convergence technology.' The PC is not a place where the broadcaster is on today. But with a new platform and a new device, they can reclaim some of what they've lost to Internet usage."

Tribune's D

BeastMaster #1 New First-Run Hour

- Both **BeastMaster** and **Earth: Final Conflict** debuted in the top 5 of all weekly first-run hour premieres this season.
- **BeastMaster** premiered as the #1 new first-run weekly series of the season.
- In its 3rd season, **Earth: Final Conflict** premiered as the #1 rated sci-fi series in first-run syndication.

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**RODDEBERRY
KIRSCHNER
PRODUCTIONS**



ouble Play

Earth: Final Conflict #1 Sci-Fi Hour

Weekly First-Run Hours Top 12 Season Premiere Ratings

Rank	First Run Hours	Season Premiere HH Rtg
1	Xena	4.3
2	Hercules	3.7
3	Baywatch Hawaii (AT)	3.5
4	BeastMaster	2.9
4	Earth: Final Conflict	2.9
6	Stargate SG-1	2.8
7	VIP	2.6
8	Peter Benchley's Amazon (AT)	2.3
9	Relic Hunter	2.1
10	The Last World	2.0
11	Pensacola: Wings of Gold (AT)	1.9
12	Battle Dome	1.8

Source: NTA, Galaxy Explorer, 9/8/98-10/17/99 season premieres. GAA's ratings where applicable. Does not include umbrella programs or weekend versions of strip shows.



TRIBUNE
ENTERTAINMENT



FINANCIAL WRAP-UP

Week of October 25-29

WINNERS

	10/29 midday	% change
Citadel	\$48.50	16.50
EchoStar	\$62.88	14.80
Time Warner	\$69.69	14.50
Emmis	\$72.81	13.00
Radio One	\$51.00	12.70

LOSERS

	10/29 midday	% change
Insight Comm.	\$23.31	(12.00)
Hearst-Argyle	\$20.50	(10.90)
Salem Comm.	\$24.81	(8.90)
Hispanic Bcst.	\$81.94	(3.20)
Young Bcst.	\$46.56	(3.00)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES

BROADCAST TV (10/28/98-10/29/99)



Week ending 10/29

Close296.57
High296.71
Low286.41

2.7%

CABLE TV (10/28/98-10/29/99)

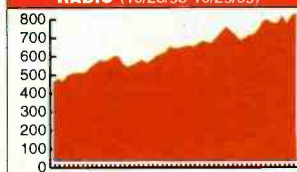


Week ending 10/29

Close303.28
High303.28
Low288.11

2.9%

RADIO (10/28/98-10/29/99)



Week ending 10/29

Close840.00
High840.00
Low796.30

6.9%

DOW JONES

Week ending 10/29

Close10731.80
High10731.80
Low10349.90

2.5%

NASDAQ

Week ending 10/29

Close2966.44
High2966.44
Low2802.52

5.3%

S&P 500

Week ending 10/29

Close1363.17
High1363.17
Low1281.91

4.7%

More women fill GM slots

NAB survey shows a 39% increase over last year, with more waiting in the wings

By Elizabeth A. Rathbun

The number of women in TV general manager jobs has risen nearly 39% in the past year, according to the National Association of Broadcasters.

"The so-called glass ceiling has finally been broken," says Chuck Sherman, NAB's executive vice president for television.

As of last month, there were 182 women GMs, compared with 131 a year ago, a 38.9% increase. Though NAB only started keeping track of these numbers in 1998, the increase seems large, Sherman says. It may be because over the past 10 to 15 years, "a real strong coterie of women, especially at the sales and news department level, has been moving up the ranks—and their time has come" to move into GM positions.

Indeed, women are well-positioned to become general managers, says Phyllis Schwartz. She speaks from experience. Schwartz shortly will assume the GM post at NBC O&O KNSD(TV) San Diego after serving as president for news and creative services at WMAQ-TV Chicago, also owned by NBC.

"I wouldn't use the 'D' word at all," Schwartz says when asked if women encounter discrimination in the local station ranks. "I think there are extraordinary opportunities." And "as more and more women do get into the upper echelons...it's natural that they would get into the GM area," she adds.

According to Sherman, women now constitute about 15.2% of the country's

1,200 or so GMs, "still a significant number." And that number is growing, especially when compared with 20 years ago, he says.

The nation's largest TV station group, Fox Television Stations, boasts six women GMs at its 23 O&Os, or 26%, according to NAB. No. 2, CBS TV, has just one woman GM at its 15 stations (6.7%), while No. 3, Paxson Communications Corp., has eight at its 49 stations (16.3%). NBC, No. 5, with 13 stations, has three women GMs (23.1%), while No. 6, ABC, has two GMs at its 10 O&Os (20%).

Rounding out the network numbers, No. 7, United Television, has one

woman among its 10 stations (10%), and No. 12, Paramount, has four at its 19 TVs (21%). (Group rankings and holdings are as of B&C's April 19 report on the Top 25 TV Groups.)

Sherman estimates that at least half of TV station sales departments are now staffed by women, and sales is traditionally where GMs come from.

As for station managers, women now comprise 26% of the country's 100 or so, Sherman says. There were 26 women station managers in October, compared with 20 a year ago. Along with sales managers, "usually a station manager is well-positioned to be the next GM," Sherman says. ■

FCC urged to move on DTV rules

Regulators are taking too long to spell out what public interest obligations should be imposed on digital TV broadcasters, two public advocacy groups said last week.

The Consumer Federation of America and People for Better TV, a group backed by the National Council of Churches, the American Academy of Pediatrics and other groups, urged the FCC to quickly launch a rulemaking that will lead to public interest requirements for digital broadcasters.

"It doesn't make sense that 70% of Americans, theoretically at least, soon will have access to digital signals, and regulators have not had one public hearing on what broadcasters' obligations should be," said Mark Lloyd, spokesman for People for Better TV.

Without new obligations, digital broadcasters increasingly will focus on pay-per-view and other premium services and the poor and minorities will fall further behind in their access to communications services, the advocacy groups said in a report issued last week. Those who can't pay are likely to be ignored as broadcasters capitalize on their new ability to transmit multiple channels, they said. "The commercial model might further isolate those who have been disadvantaged by the digital divide."

—Bill McConnell



MOST SHOWS TAKE THE WEEKEND OFF.
***ONE SHOW IS TAKING IT
TO NEW HEIGHTS.***

E.T. WEEKEND IS THE #1



Source: NSS Explorer, 9/13 – 10/10/99. % change vs. 9/14 – 10/11/98. GAA (000).

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FIRST-RUN WEEKLY HOUR.

**UP
73%**

**Adults 25-54
year-to-year.**

EKEND

GEE, MAYBE WE SHOULD SPIN OFF A NIGHTLY STRIP.



A VIACOM COMPANY

Study grades TV news

By Dan Trigoboff

The increasing pressures on local news directors to fill bigger vacuums without additional resources is killing off enterprise reporting, a new study on local TV news concludes.

Despite an average pretax profit margin of 40% on local news, Project for Excellence in Journalism reports, "extraordinary profit expectations that permeate local news organizations and Wall Street" were creating new demands on staff and resources that "preclude most in-depth or enterprise reporting." As a result, "the serious, proactive journalism that local TV so actively promotes is dropping precipitously."

Looking at 59 stations in 19 cities, the project graded newscasts for their range of topics, perspective, quantity and quality of sources, balance and local relevance. Market or group size was no indication of excellence, according to the study. No 96 market Evansville, Ind., is home to both the top-rated WEHT(TV)—two years running—and WFIE-TV, which also was given an "A" rating.

All four stations graded in Miami, which long enjoyed a reputation for fast-moving, high body-count newscasts, got a "B" grade, except for WTVJ(TV), which scored an "A." KRON-TV San Francisco also scored an "A."

In Boston and New York, according to the study, all the stations got better, while in Louisville, Ky., "in a deadlocked race for No. 1, stations changed for the worse." Louisville might have slipped, but WHAS-TV and WLKY-TV each earned relatively good grades of "B."

Numerous stations—including CBS O&O WCBS-TV New York and WBBM-TV Chicago—received "D" grades. "Welcome to the Karmazin era?" the authors ask. NBC-owned WMAQ-TV Chicago also received a "D," although the study noted it now has a new news management team, much of it from Chicago's highest-rated ABC-owned WLS-TV.

Only KARK-TV Little Rock, Ark., and WGNO(TV) New Orleans scored grades of "F." Critics—including news directors whose stations have scored low—have complained that the study is arbitrary and doesn't factor in local preferences. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Armstrong to NCTA?

Sources say AT&T CEO C. Michael Armstrong and AT&T non-executive chairman Amos Hostetter may soon be elected to NCTA's executive committee to replace former AT&T cable head Leo J. Hindery Jr. NCTA execs want to bring in Hostetter, known as the cable industry's diplomat, to smooth the way for AT&T's Armstrong, who the industry eyes with some suspicion. AT&T's recent lobbying efforts at the FCC regarding the company's approach to open access caused a rift in the industry's ranks. Cable execs say that having Armstrong on NCTA's board would be good for the industry. Typically, the cable company's most prominent executives are on the NCTA board.

NEW YORK

Handling charge

TV stations, rep firms and ad agencies have been trying to implement an industry-wide system for electronic billing of ad buys for years. Several so-called EDI (electronic data invoicing) systems are in the market, but to date, only about 100 TV stations bill advertisers electronically. Last week, media buyer Western Media International lost its patience and issued a letter informing stations that anyone not on board with EDI by Jan. 1, 2000, would face a \$100 "handling" charge for every subsequent paper invoice. Broadcasters were up in arms last week over the letter. One station group head said that switching to EDI by January was "logistically impossible." But Kathy Crawford, chief local broadcast officer for Western, said she's been warning stations for 18 months that a deadline would be forthcoming. She also said compatibility issues are largely resolved, although broadcasters disputed that. The upshot: Western will meet with reps in New York this week. "I will offer alternate solutions, but I want commitments," says Crawford. Broadcasters say if EDI helps buyers pay bills quicker, they'll be there.

CINCINNATI

Minorities preview spin-offs

More than 50 minority broadcasters jetted to Cincinnati last week to check out the books on the roughly 100 radio stations up for sale by Clear Channel/AMFM. The fly-in was coordinated by the Washington-based Minority Media Telecommunications Council. David Honig, the group's executive director, said Clear Channel's invite offers minorities an unprecedented opportunity to bid for stations in choice markets. Among the broadcasters accompanying Honig were Charles Cherry of Tampa Broadcasting, owner of WTMP(AM), Amador Bustos of Z Spanish Radio and John Oxendine of Blackstar Inc. Clear Channel officials called about 120 potential buyers in recent week and fielded calls from other interested buyers. Potential bidders were required to go to Cincinnati to view data on the available stations. Bids are due Friday.

WASHINGTON

Big (and small) spenders

You don't have to be the head of a media company or even its top lobbyist to be its biggest campaign donor. An unscientific poll conducted by BROADCASTING & CABLE revealed that Time Warner's top lobbyist, Timothy Boggs, is the biggest political giver out of a sampling of media lobbyists and execs. Boggs gave \$85,000 in personal contributions to campaigns in the 1998 elections, according to the Center for Responsive Politics. The next biggest giver was Disney/ABC lobbyist Billy Pitts, who gave \$35,400 in 1998. Pitts far outspent his superiors. They include Preston Padden, who gave \$6,500; ABC Television President Bob Iger, \$8,000; Disney Chairman Michael Eisner, \$7,000; and Miramax boss Harvey Weinstein, \$8,000. Other top givers include AT&T's Amos Hostetter (\$28,750); former AT&T BIS President Leo Hindery (\$26,050); and MPAA chief Jack Valenti (\$25,000).

FCC begins restructuring

Five-year overhaul starts with creation of Enforcement, Consumer bureaus

By Paige Albinia

The FCC is taking its first steps in the estimated five-year restructuring of the agency with the opening Nov. 8 of the agency's new Enforcement and Consumer Information bureaus.

The moves come in response to repeated calls from Republicans on Capitol Hill to restructure the entire agency. House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) plans to introduce FCC reform legislation before the end of this congressional session, or float a draft proposal over the winter holidays, says Tauzin spokesman Ken Johnson.

Last week, the House Telecommunications Subcommittee questioned all five FCC commissioners for a second time to discuss reform. FCC Chairman William Kennard laid out his own findings in August in his "draft strategic plan for the 21st century." And a GOP task force, led by Rep. Paul Gillmor (Ohio), has delivered a binder full of recommendations to Tauzin.

Commerce Committee members were concerned with the time it takes the FCC to accomplish its primary tasks and asked Kennard and the other commissioners if they thought the FCC needed five entire years to complete a restructuring of the agency. They also wanted to know if the FCC could speed up its license-transfer review process and whether the FCC should even have a role in that review.

Commissioner Harold Furchtgott-Roth—typically the most hands-off commissioner—said the FCC reviews "tens of thousands of license transfers a year" and that most get done in a timely manner. He praised the FCC's implementation of the streamlined approval process known as the "rocket docket."

Commissioner Michael Powell, formerly chief of staff in the Justice Department's antitrust division, acknowledged that the FCC's license-transfer reviews largely duplicate the merger review analysis performed by Justice. But Powell said it was up to Congress to decide whether that process should be taken out of the FCC's hands. Kennard said the commission has a "statutory obligation to review all license transfers to ensure



FCC Chairman William Kennard (l) last week told the House Telecommunications Subcommittee that reforming the FCC will take time and money. Commissioner Harold Furchtgott-Roth said the agency processes most license transfers quickly. Congress has been pressing the commission to speed up its handling of such transfers.

that a change of ownership would be in the public interest."

Bills that would limit the FCC's time for license-transfer reviews have been introduced. The Senate bill, sponsored by Mike Dewine (R-Ohio) and Herb Kohl (D-Wis.), has passed committee and awaits floor action. The House bill, sponsored by Chip Pickering (R-Miss.), has not yet had a committee hearing.

Rep. John Dingell (D-Mich.), who has made things difficult for Kennard since the beginning of Kennard's term two years ago, pressed the chairman on his policy regarding broadband Internet access. Kennard has said repeatedly that he believes the commission should create a regulation-free "oasis" for broadband while the technology is still in its infancy. The best way to do this, Kennard has said, is by maintaining a hands-off approach to regulation while carefully monitoring the market.

Dingell also asked Kennard why phone companies should be forbidden from offering high-speed data services across state lines if the cable companies do not face the same limitation. Dingell, along with Tauzin, has introduced legislation that would deregulate both phone and cable companies'

broadband businesses.

Kennard responded that no regional phone companies have proven to the FCC that their local markets are open to competition.

House Republicans and FCC commissioners agreed that Congress should repeal the "Sunshine Act" rules that forbid more than two commissioners from meeting outside a public forum. That has the "unintended consequences that we have trouble communicating. It's like a game of telephone at the FCC," Kennard said.

Meanwhile, things already have begun to change with the inauguration of two new bureaus. David Solomon will head the Enforcement Bureau, which consolidates enforcement and employees from the commission's Common Carrier, Mass Media, Wireless Telecommunications and Compliance and Information Bureaus. Jane Mago and Bradford Berry will be deputy bureau chiefs. Richard Welch, senior counsel to FCC General Counsel Christopher Wright, will be associate bureau chief.

Lorraine Miller, the Federal Trade Commission's director of the Office of Congressional Relations, will head the Consumer Information Bureau. ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Cable programmers set to storm FCC

If FCC commissioners and staff weren't sure of cable's position on digital must-carry, they will be now. A group of 25 top cable programming executives plan to meet with all five FCC commissioners this week to present their arguments, NCTA President Robert Sachs said at a Washington Metro Cable Club luncheon last week. Among those execs will be Weather Channel President and former head of the NCTA Decker Anstrom, A&E President Nick Davatzes, Discovery's Judith McHale and Fox Family Channel's Rich Cronin. There also will be representatives from BET, Court TV, C-SPAN, E! Entertainment, Encore, Food Network, Game Show Network, Golf Channel, HBO, HGTV, History Channel, Lifetime Television, Odyssey Channel, Ovation, Oxygen Media, QVC and Turner. Sachs used his first speech delivered to a Washington audience to renew the cable industry's cry of "No! Never!" with regard to carrying both broadcasters' analog and digital channels during the transition to digital television. Sachs encouraged the FCC to delay making any decisions on the issue, although Cable Services Bureau Chief Deborah Lathen has said that she plans to send commissioners a staff report by the end of the year. "If a digital transition is to succeed,

what we need is more marketplace experience," Sachs said, clarifying after the speech that with carriage negotiations ongoing and the digital transition only just beginning, more time is needed to see if market negotiations will resolve the must-carry debate. NCTA last week filed a white paper at the FCC, written by former NTIA Deputy Administrator Stuart Brotman. That paper finds that the large broadcast networks prefer to negotiate their carriage agreements with cable operators rather than opt for must-carry, Sachs said.

AMFM hires 'other' D.C. Domenici

AMFM Inc. can boast a prominent political name at the Washington office of its Chancellor Marketing Group. The U.S. capital branch of the national sales promotion group will be headed by Rose Ann Domenici, sister of Senate Budget Committee Chairman Pete V. Domenici (R-N.M.), who has been prominent in the news of late as Republicans tussle with Democratic President Clinton over the federal budget. Known in Washington for her political PR and fund-raising skills, Domenici will direct promotions and "cause-related marketing" for corporations and nonprofit organizations, AMFM said last week. She assumes the post today (Nov. 1). AMFM is being bought by TV-radio-billboard firm Clear Channel Communications Inc.

Mergers bog down cable's Y2K fixes

The merger frenzy is causing some delays in the cable industry's Y2K fixes, the FCC said last week. Several operators noted in an agency survey conducted in June that acquisitions of cable systems and the resulting transitions in inventory, assessment and remediation efforts are causing the slowdowns. Large cable systems, with more than 230,000 subscribers, were expected to complete their compliance rollout in August as scheduled, but contingency planning for any possible problems also was expected to be done in August, two months after the target date predicted in a previous FCC survey conducted last winter. Medium-sized systems, those with more than 50,000 subs, were expected to complete their efforts in October, also two months delayed. Small systems, 44,500 subs and less, are doing better than expected. Once believed to be the industry's problem spot, they are now expected to be largely completed in October, two months earlier than predicted in last winter's study. Broadcasters' rollout dates for Y2K remediation are slipping, but targets are still well within the time frames necessary to ensure that few stations are at risk of being off the air when Jan. 1 rolls around, the FCC said.

Industry-wide average completion dates were estimated to be in September, according to an agency survey conducted in June. Mid-year estimates were that the stations would be finished in mid-June. Among stations reporting, the high rate of actual remediation achieved (80%), indicates that the risk of significant problems is minimal, the agency said.

FCC chief judge Chachkin retires

FCC Chief Administrative Law Judge Joseph Chachkin retired Oct. 31 after an agency career spanning 40 years. Among his highest-profile cases was a 1993 license-renewal challenge that led to a federal appeals court decision to strike down the comparative hearing process the FCC had used to evaluate the merits of competing applications. One of Chachkin's most recent cases resulted in the revocation of Trinity Broadcasting's Miami license in April on grounds that it lied to regulators. The FCC's penalty is being challenged in federal court. Chachkin, who was in private practice in New York City prior to joining the FCC in 1961, became an administrative law judge in 1979 and chief judge in June 1998. He said he found the work fascinating, but thinks the job's glory days ended with the elimination of comparative hearings. "We once had 15 judges and 20 or 30 cases at a time," he said. — *With contributions by Elizabeth A. Rathbun.*

what'sUp?

A18-49

A25-54

#1 *in its time period*
the king of queens



+31% **+28%**

#1 *rated monday-night entertainment program*
everybody loves raymond



+21% **+23%**

#1 *rated monday-night drama*
family law



+28% **+32%**

#1 *rated new drama*
judging amy



+17% **+20%**

#1 *in its time period in A18-49 and A25-54*
now and again



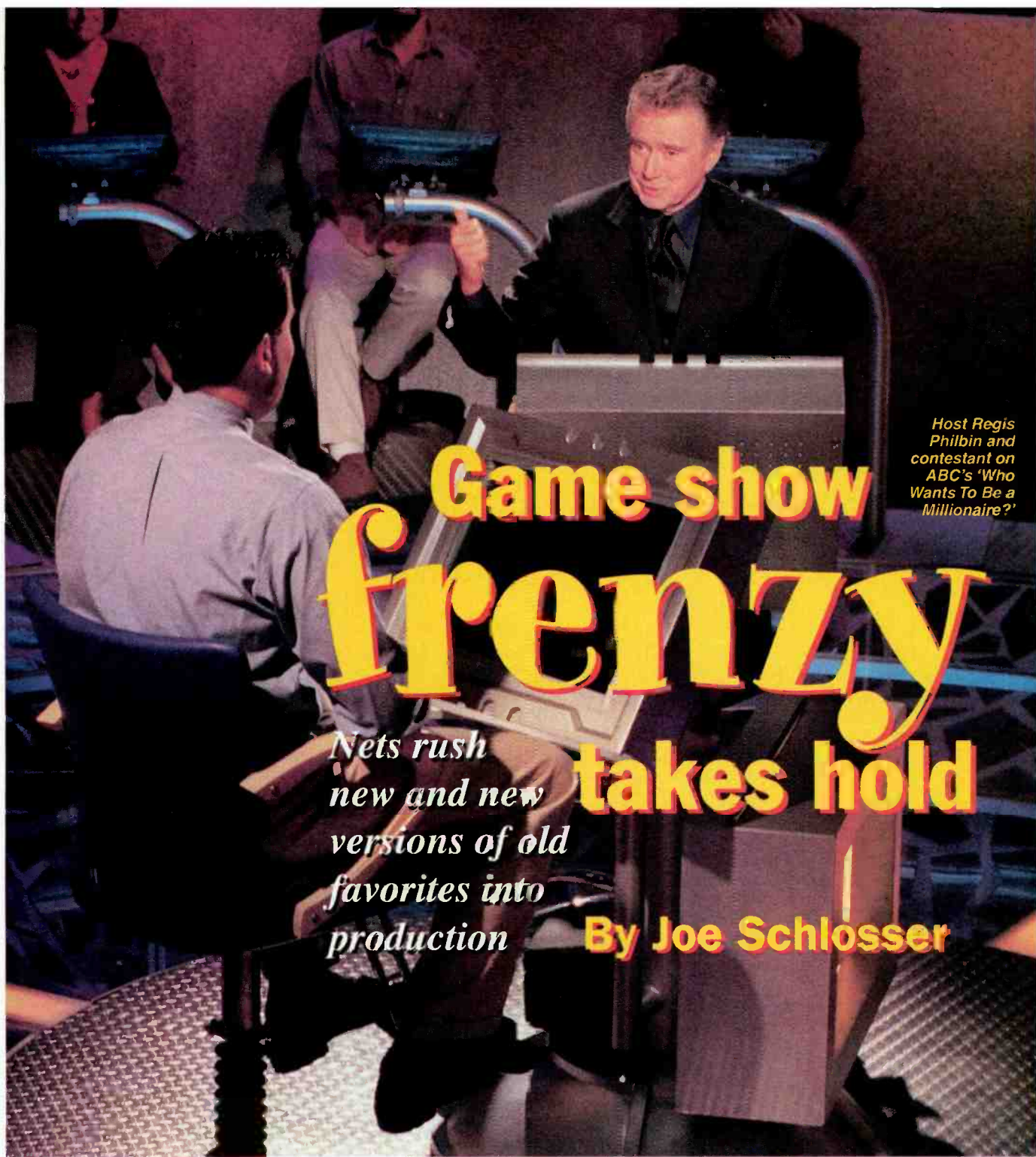
+63% **+44%**

**something special is happening
on television this season...
and it's happening on CBS**

the address is CBS



Source: NTL, 1999-2000 Primetime Season-to-Date (9/20/99-10/24/99) AA HH, A18-49 and A25-54 estimates. Percents based on change vs. time-period averages (9/21/98-10/25/98). Subject to qualifications available on request.



Host Regis Philbin and contestant on ABC's 'Who Wants To Be a Millionaire?'

Game show frenzy takes hold

Nets rush new and new versions of old favorites into production

By Joe Schlosser

Dick Clark has done a lot of things in television over the course of his career—from *American Bandstand* to New York's Times Square on New Year's Eve to *The \$25,000 Pyramid*. And Clark, who now runs his own production company in Los Angeles, knows how to react when something is red hot in television.

When Clark saw the ratings success

ABC enjoyed this past summer with *Who Wants To Be A Millionaire?*, he knew right away that there would be a call for more game shows at the major broadcast networks. Clark quickly ran an idea past the creative executives at his company, and things started happening. The idea, Clark says, was to create a team concept for a show like *Millionaire* and give it an edgy feel, with players being eliminated as they strive for millions of dollars. This week, Clark's idea, now called *Greed*:

The Multimillion Dollar Challenge, will debut on Fox in prime time—less than two months after it was conceived.

"It was relatively easy," Clark says. "We saw the success of *Millionaire* and knew there would be a call for more game shows. So we created this one. We actually created it on a Monday, and then we sold it on a Tuesday. We shopped the idea to a few networks, and Fox was the quickest to get back to us. So here we are."



Clark's idea for *Greed* is just one of literally hundreds of game-show formats that have been pitched to executives at NBC, CBS, Fox and even ABC since *Millionaire* became an overnight sensation last August. Anything and everything has been dusted off or created overnight by TV producers trying to cash in on the latest gold rush in Hollywood—the game-show rush of '99. And just as industry executives expected, all of the Big Four networks are now trying to play catch up—signing and developing other potential prime time game-show winners.

NBC was the first to announce it was getting back into the game show business after *Millionaire*'s summer run, revealing plans to revive the infamous 1950's quiz show *Twenty-One*. CBS followed in late September with word that it was going to bring back a quiz show of its own—*The \$64,000 Question*. It also announced plans to bring back *What's My Line* and the creation of *Survivor*, a 13-episode game/adventure series.

Fox followed with the unveiling of Clark's *Greed*. And if that's not enough, each of the Big Four networks acknowledges that they have even

more where that came from.

"It's extraordinary, with the success of *Millionaire*, every foreign game-show format has passed through our doors, and I'm sure all of the other networks, with producers claiming they have the next *Millionaire*," says Nancy Tellem, president of CBS Entertainment.

Millionaire, which is based on a British version of the game (see story, page 24), is currently being prepped for a second, two-week run on ABC starting this Sunday (Nov. 7). It will run each night through Nov. 21, filling either an hour or half-hour of ABC's nightly schedule during the all-important November sweeps. During its initial 14-day stretch on ABC in August, *Millionaire*'s audience steadily grew, topping off with an 8.7 rating (total viewers) on Aug. 29. The Regis Philbin-hosted game show grabbed the attention of a lot of viewers and executives at rival networks.

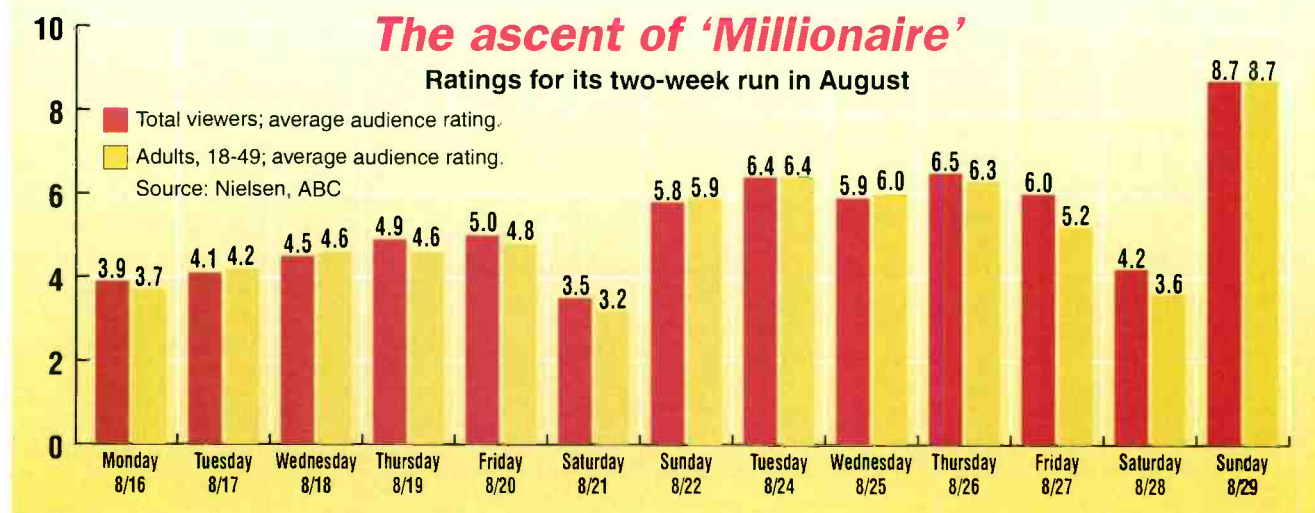
"It would be disingenuous to say we are bringing back [game shows] on our own," says NBC Entertainment President Garth Ancier. "There is no doubt that the success of *Millionaire* over the summer got our attention."

Ancier and other networks are going to be watching *Millionaire*'s ratings closely over the next two weeks to see if there is still gold in those hours and half-hours. There is still some skepticism about *Millionaire*'s August success. "Let's remember, there was very little regular programming on the rival networks at the time," says Stacey Lynn Koerner, vice president of broadcast research at TN Media. "We're going to see in November if it was a one-time phenomenon or if it is something that is going to last for a while."

If successful, says CBS' Tellem, game shows could bump off costlier sitcoms and dramas.

"If *Millionaire* does really well in November, and if you can see another game show like *Greed* working at Fox, it could last a long time," Tellem says of the game-show rush. "It could have been a flash in the pan that worked once, but it also could be the pendulum swinging away from reality programming to game and quiz shows."

ABC is tweaking *Millionaire* for its second coming. It has moved the show from Sony Studios in midtown Manhattan to the former *Good Morning Ameri-*



Davies: game show gamer



L-r: Michael Davies, Regis Philbin and Paul Smith on the set of 'Who Wants To Be A Millionaire?'--the show that resuscitated quiz shows and brought games back to prime time.

Several months after Michael Davies was named executive vice president of alternative series and specials at ABC, he received a phone call from a friend in England that literally changed his life. The friend had heard of a new game show in development at London-based ITV that could be "something really special."

For Davies, that has turned out to be quite an understatement.

It was the summer of 1998 and ITV was preparing to launch a radical new game show called *Who Wants To Be A Millionaire?* Interested, Davies requested that his friend tape the first episode, and he also called a number of relatives back home to make sure their VCRs were set for the show.

"Two days after it first aired in Britain, I had eight copies of the show arrive at my house in Los Angeles," Davies says. "I put a

copy of it in the machine at work and thought it was flat out the best television program that I had ever seen. No exaggeration. I instantly knew that I wanted to do it. I instantly knew that I wanted to produce it and leave my job at ABC."

He has since done both. Davies was the executive producer of ABC's successful summer run of *Who Wants To Be A Millionaire?* and he is currently setting up his own production company in New York and Los Angeles. Technically he is still an executive at ABC, but he's currently negotiating a deal with Disney and ABC brass that will release him from his contract with the network—a deal that will likely give ABC the first-look at the majority of the programs out of his studio.

When Davies, a native of England, arrived in the U.S. in 1989 he had a law degree, but little interest in the law. A job as a tour guide at Universal Studios Florida in Orlando led to free-lance television work at Nickelodeon and elsewhere. By 1992, he had made the move to Disney-owned Buena Vista Television where he developed a number of game shows, including Comedy Central's *Win Ben Stein's Money*. He moved to co-owned ABC Entertainment, where he shepherded Drew Carey's *Who's Line is it Anyway?* and worked on children's and reality series.

After watching the tape of ITV's *Millionaire*, Davies resolved to secure the U.S. broadcast rights. After numerous phone calls and a few flights to England, Davies finally tracked down Paul Smith, the creator of the *Millionaire* format. Davies said he had to do a lot of "courting" before he got Smith to cut a deal.

"At some point I had to promise him that I would put it on the air for 13 nights in a row on the ABC network, and that was before I actually had the authorization of ABC to say that," Davies notes. "I remember leaving the room and saying 'Oh my God, I just promised something that I absolutely can't deliver.' Fortunately and ultimately I managed to do that."

Davies and Smith now share co-executive producer titles on *Millionaire* and are working together on this month's 15-day run. Davies says he is currently looking at new projects, including a companion for *Millionaire*.

So what will Davies' TV legacy be? "I never want to be considered the game show king; to me, that's like being considered the king of all beepers."

—Joe Schlosser

ca set at ABC's West Side headquarters. The new facility will look very similar to the August edition, ABC executives say, even though the set is actually smaller. ABC has also changed the format for getting on the show. Instead of calling a 900-number with a \$1.50 per-call charge, wannabes can now call a free 800 number. What's more, the qualification questions have also been changed to "stop giving an advantage to the white male repeat caller."

So where does *Millionaire* go after its November sweeps run? "We hope it lasts a long time," says ABC's Andrea Wong, vice president of alternative series and specials. "We'll look to see how it does this time around before we decide what it will do and where it will go next time."

The first real sign that a flood of game shows was coming came in late September when NBC executives started talking about reviving *Twenty-One*—the former NBC prime time game show that was at the center of the rigging scandals of the 1950s.

"The thinking was, we had one of the best franchises ever," says Ancier of *Twenty-One*. "Because of the movie *Quiz Show* and a lot of reasons, it is the quintessential game show. In the quiz-show genre, this was a really well-constructed show." The original *Twenty-One* was canceled in 1958 after it was revealed that contestant Charles Van Doren was given the answers by the show's producers. The scandal led to similar discoveries on other shows and the quick demise of the prime time quiz show.

NBC owns the rights to *Twenty-One* and other game formats, including *Tic Tac Dough*. And it's looking beyond prime time. "We'll probably try some things out in daytime because we think that is an area that is underserved," Ancier says.

Less than a week after Ancier announced *Twenty-One* was in development, CBS unveiled its own plans for revitalizing another classic 1950s quiz show—*The \$64,000 Question*. "We're going to aggressively develop it and see if it holds together," says Tellem.

There is no timetable for the show, but Tellem says it could be ready for midseason. Sources say Dick Clark, who is producing *Greed* for Fox, is interested in being the host of the CBS' entry. He and CBS had no comment.

For *Survivor*, CBS is going all the way to the South China Sea for a 13-episode weekly series that pits 16 contestants in a battle for \$1 million. The 16 contestants, chosen through regional

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Life before 'Millionaire'



'The Newlywed Game'

Games shows have been with us since the dawn of television, but have been scarce in broadcast prime time for the past three decades.

Prior to last summer's *Who Wants to be a Millionaire?*, the last game shows to hit it big in prime were ABC's *Newlywed Game* (1967-71), *Dating Game* (1966-70) and *Let's Make a Deal* (1969-71).

The networks never really stopped trying to make the genre work in prime. PBS had question-and-answer shows, *Top of the*

World, for example, in 1982. In 1986, CBS revived *The Price Is Right*, hosted by Bob Barker, but it lasted only a few months. And despite the fanatical following of daytime's syndicated *Jeopardy*, the 1990 prime time version, *Super Jeopardy!*, lasted only 13 weeks.

In 1996, Fox offered an updated version of *Let's Make a Deal*, called *The Big Deal*, but it proved not to be. In April of this year, ABC introduced *The Big Moment*. Indeed. It lasted only until June.

The TV game show is a carryover from radio. *Cash and Carry*, which debuted on the old DuMont TV network in 1946, is said to have been the first on network TV. It was hosted by Dennis James and set in a grocery store. But there had been local game shows on TV as early as 1941: on WNBT (*Truth or Consequences*, hosted by Ralph Edwards) and on WCBW, both in New York.

Even Walter Cronkite, later to be "the most trusted man in America," hosted a game show: *It's News to Me*, on CBS from 1951-1954. It was a current-events program.

The genre's profile rose as the jackpots grew. Big bucks brought big audiences. The best-paying shows, *Twenty-One* and *The \$64,000 Challenge*, (a spin-off of *The \$64,000 Question*) in particular, flourished during the late 1950s and frequently featured attractive contestants—the likes of Dr. Joyce Brothers and Barbara Hall, later to be famous as Barbara Feldon.

But the genre was knocked down and nearly out by the quiz show scandals. When it was revealed that *Twenty-One* was fixed, that quiz-show-created idol Charles Van Doren had been given the answers beforehand, Congressional hearings ensued. It was soon discovered that other shows like *The \$64,000 Question* were also rigged to ensure that attractive contestants had good long runs. The quiz shows were canceled, and game shows were never again a prime time force.

"After the quiz show scandals the audiences' tastes changed and the networks looked for other kinds of shows for prime time. When they looked at a game show it was for daytime," says David Schwartz, co-author of *The Encyclopedia of TV Game Shows*.

ABC's *Millionaire* is off to an extraordinary start and may herald the return of big-time game shows. But it has a long way to go before it unseats CBS' *What's My Line?* as the longest-lived prime time game show. It ran 17 Ω years, from 1950 to 1967. —Beatrice Williams-Rude



'The Dating Game'

contests at CBS-owned stations, will be left on a deserted island with little more than the clothes on their backs for over a month. Various contests will be conducted on the island just off Borneo, Pulau Tiga, and contestants will be eliminated by votes of the contestants. When only two contestants remain, the 14 "non-survivors" will select the winner.

CBS executives say the first cycle of the series will be taped next spring to air over the summer. It's being produced by Mark Burnett, the creator and executive producer of Discovery Channel's *Eco Challenge*. "Obviously, the money is something that may initially get the applicants in there and may interest the viewers," says Tellem. "But I think what is going to be more interesting to see on a weekly basis is how all of the participants interrelate."

Tellem has also ordered six episodes of *What's My Line* from Miramax for a summer run. The game show, which ran 17 years before coming to the end of its line in 1967, features celebrity panelists guessing a contestant's occupation.

Tellem says the network has also optioned a couple of other game-show formats and is going to put a handful into development. "We are taking this very seriously, and we are not going to rush anything onto our schedule," says Tellem. "Obviously other networks have bigger needs than we do at this point."

Tellem may have been referring to Fox, whose fall schedule is in disarray. It's rushing *Greed*, with host Chuck Woolery (*Love Connection*), on the air during this month's sweeps as a one-hour replacement on Thursday night for two struggling sitcoms, *Action* and *Family Guy*.

"I have never worked on something that has gotten up this fast," says Mike Darnell, Fox's executive vice president of alternative and special programming. "We are putting this together in basically a little over a month. That means sets, questions, rules, contestants, 900 numbers and a staff. It's a lot of work, but I really think that this format is going to work."

Five contestants, who don't know each other ahead of time, will be placed on a team and given a shot to win over \$2 million on the trivia show. *Greed* will be divided into several rounds and players will be given the opportunity to knock out teammates in order to gain more money for themselves.

Fox has signed on for three hours of *Greed* for the sweeps period. Darnell says the future of the show will depend on how it fares in its initial outings. ■



We'd like to thank everyone who attended our Media-to-New Media Conference on October 14th, 1999 in New York.

We are especially grateful to these panelists, whose insights into the trends shaping the future of the media industry helped make this conference such a success.

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'Millionaire' contagion

Syndicators also catch bug as game shows—including big-bucks quizzes—resurge

By Melissa Grego

Syndication has caught the *Millionaire* bug too. Like their network-TV counterparts, syndicators are looking for the next *Who Wants to be a Millionaire?*, ABC's prime time phenomenon, or at least the next *Hollywood Squares*, a second-year syndicated show that has found an audience.

"I think [interest in game shows is] more than we've seen in the last five years or so," says Bill Carroll, vice president and director of programming at Katz Media. "When *Hollywood Squares*, *Family Feud* and *Millionaire* worked, everyone said, 'Ahh, it's time for a game show.'"

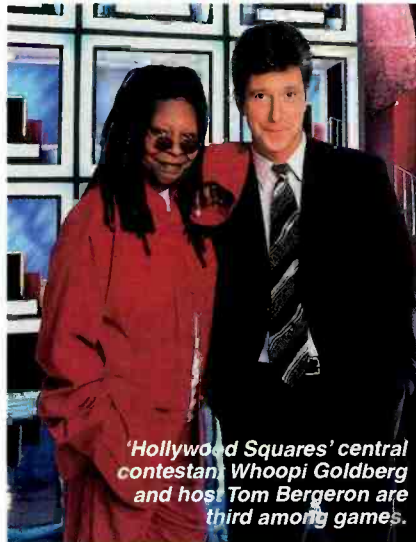
In development: Pearson Television's companion to *Family Feud*, *To Tell the Truth*, Studios USA's *Jack Cash* and *Lover or Loser*, Telepictures' *Street Smarts* and Carsey-Werner's *You Don't Know Jack*.

And then there's the possibility that ABC and Disney might bring *Millionaire* into syndication.

Pearson, which produces the perennial *Price is Right* and owns game show-rich television libraries such as Mark Goodson Productions, is now trying to refashion the venerable *To Tell the Truth*. "The golden nugget of a game show is not only having a great idea, but testing it and working with it again and again and again," Pearson programming executive Syd Vinnege says.

The show involves a panel trying to guess whether contestants are telling the truth about themselves.

Pearson



'Hollywood Squares' central contestant Whoopi Goldberg and host Tom Bergeron are third among games.

is in negotiations for a host.

Pearson also is developing *Super Quiz* with one eye on syndication and one on network TV, Vinnege adds. A show called *The Better Sex* is also in the works, sources say.

Studios USA has *Jack Cash*, a high-stakes game show hosted by a virtual donkey, in development, as well as a dating show called *Lover or Loser*, according to sources. *Lover or Loser* is said to give female contestants a choice between two male contestants for a date. Actress Meredith Hunt is hosting, with Scott Sternberg as executive producer. Studios USA has not confirmed either project.

Telepictures Productions taped a pilot for *Street Smarts*, from Scott St. John, who created and executive produces Telepic-

tures' sophomore relationship/game show *Change of Heart*. The show pits two contestants against one another who bet whether a person off the street can answer a trivia question, sources say.

Universal is developing a companion to this year's *Blind Date* that the company says may be a game show. Sources say Universal is also tinkering with the relationship game show based on Madonna's *Truth or Dare* property.

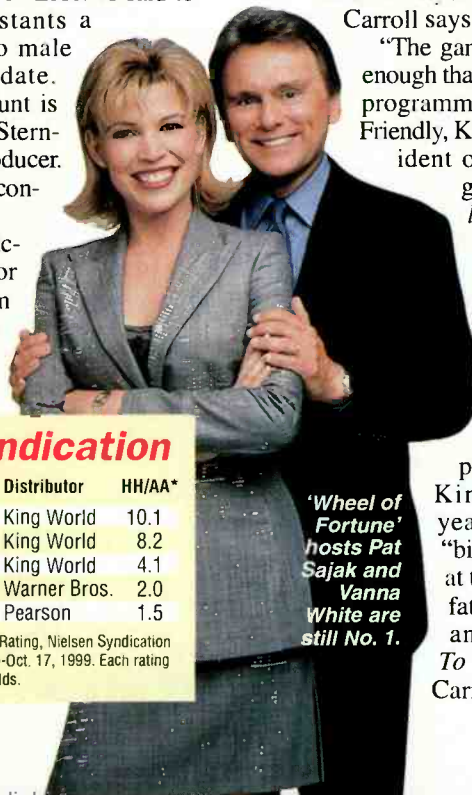
You Don't Know Jack, an "in-your-face trivia game show" hosted by Paul Reubens, is in development at Carsey-Werner, a company spokesman confirms. Principles Marcy Carsey, Tom Werner and Caryn Mandabach are executive producing, along with *Letterman* alum Robert Morton. The show may be headed for a broadcast network or syndication run.

No new game shows are expected this year out of King World, whose sophomore hit *Hollywood Squares* has come the closest in recent history to catching the company's two game-show champions, *Wheel of Fortune* and *Jeopardy*.

"Everyone has tried to challenge *Wheel* and *Jeopardy*, and the biggest success has been King World itself, going after a different slice of the pie with *Hollywood Squares*," Carroll says.

"The games are different enough that they're counter-programming" says Andy Friendly, King World's president of first-run programming. "*Hollywood Squares* has a comedy element that *Wheel* and *Jeopardy* don't."

With no new game shows in the pipeline from King World this year, the market's "big determinates" at this point are the fate of *Millionaire* and the merit of *To Tell the Truth*, Carroll says.

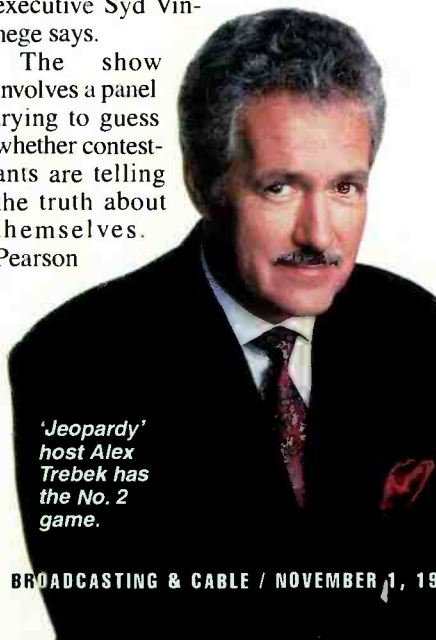


'Wheel of Fortune' hosts Pat Sajak and Vanna White are still No. 1.

Tops in syndication

Rank	Program	Distributor	HH/AA*
1	Wheel of Fortune	King World	10.1
2	Jeopardy	King World	8.2
3	Hollywood Squares	King World	4.1
4	Change of Heart	Warner Bros.	2.0
5	Family Feud	Pearson	1.5

*Households/Average Audience Rating, Nielsen Syndication Service Ranking Report, Aug. 30-Oct. 17, 1999. Each rating point equals 1,008,000 households.



'Jeopardy' host Alex Trebek has the No. 2 game.

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Game-mania spares cable

But Comedy, Nick, MTV and VH1 enjoy modest success with modest schedules of shows

By Deborah D. McAdams

Cable networks are not being drawn into the game show frenzy ignited by ABC's *Who Wants to Be a Millionaire?* While the Big Four broadcast networks rush to insert more game shows into their prime time schedules, the cable networks are sticking to their programming strategies, which may or may not include game shows.

Most basic cable networks have carried game shows at one time or another, but only a handful now consider them integral to their programming day—notably Comedy Central, Nickelodeon, MTV and VH1.

The Game Show Network aside, Comedy Central has the most game shows, with three on the schedule and one in development. *Win Ben Stein's Money* is the biggest hit among them. Stein, a former speechwriter for Richard Nixon and law professor at Pepperdine, pits his mind and his money against contestants seven nights a week on the network.

"There's nothing like it in the game show world. You look at other game shows, and they're like something



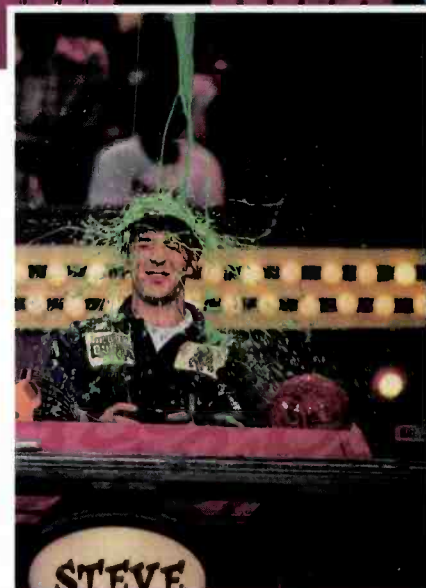
'Win Ben Stein's Money' (above) pits the former Nixon speechwriter against the public. 'Figure It Out' (r) draws names such as Evander Holyfield and Tara Lipinski.

revamped from the '70s" says Debbie Liebling, vice president of production and development for Comedy Central.

Win Ben Stein's Money is Comedy's top-rated strip show, Liebling said. The

two other game shows, repeats of *Make Me Laugh*, and *VS.*, a show introduced last summer, draw far smaller audiences. Comedy has one more in the hopper for next year, *Don't Forget Your Toothbrush*.

Liebling says *Toothbrush* was in development long before the *Millionaire* craze started. "We don't go chasing after trends. We develop shows for our brand and our demos and our viewers. We compete with the networks, yet we're sort of in a different universe."



Stein's success has generated five Emmy awards, but it ranks fourth in ratings among game shows on cable over the last four months, drawing an average audience of around 242,000.

Nickelodeon's *Figure It Out*, a quiz/animal-trick show with guest stars getting the occasional Nick signature slime, draws close to one million households on average. The likes of Evander Holyfield, Julius Irving, Richard Simmons and Tara Lipinski will risk the slime in *Figure It Out's* fourth season, which starts Nov. 1.

MTV struck a recriminating chord with *Blame Game*, a sort of Gen-X twist on the feeding of the lions in ancient Rome. *Blame Game* pits

Cable's got game

A sampling of game shows
(not including Game Show Network)

Nickelodeon	<i>Figure It Out</i>
MTV	<i>Blame Game</i> <i>webRIOT</i> (debuts on cable Nov. 29)
VH1	<i>Rock & Roll Jeopardy!</i> <i>Rock & Roll Pyramid</i> (in development)
Comedy Central	<i>Win Ben Stein's Money</i> <i>Make Me Laugh</i> <i>VS.</i> <i>Don't Forget Your Toothbrush</i> (tentatively scheduled for 2000)
TV Land	<i>Ultimate Fan Search</i>
Food TV	<i>Ready...Set...Cook!</i>
Fox Family	<i>Random Acts of Comedy</i>
Animal Planet	<i>Zig & Zag</i>
ESPN Classic	<i>Celebrity Sports Challenge</i> <i>Home Run Derby</i>



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estranged lovers against one another with the audience deciding which of the two is more psychotic. *Blame Game* gets an average audience of about 564,000 households.

MTV's next entry in the game show realm is *webRIOT*, billed as the "first-ever interactive, music-trivia game show." Set to debut on cable Nov. 29 at 5 p.m., *webRIOT* expands the field of contestants into a real-time cyber-audience of up to 25,000 players logged onto MTV Online. The online game will be synchronized with the TV pro-

gram so players on the air and at home can answer simultaneously. Speediness determines who wins. The names of the top 10 cyberplayers will appear on the program at the end of each show.

MTV sister-net VH1 is staying with tried-and-true game show formats tweaked for the music genre. Stripped nightly, episodes of *Rock & Roll Jeopardy* brought in an average of 291,000 viewers over the last four months. Jeff Gaspin, executive vice president of programming and production at VH1, said a pilot of *Rock & Roll Pyramid* is

being shot now.

"We've tried to do game shows for several reasons. You can do them relatively inexpensively and quickly, and we have a lot of time to fill," he said. Notwithstanding a superstar host and a humongous prize purse, for approximately \$60,000 an episode a network can potentially bring in two distinct audiences with a game show, he said. "There's a double potential hit—with new younger viewers not familiar with the format and older nostalgia viewers."

All games, all the time

The Game Show network expects launch fees will help carry it into the big leagues

By John M. Higgins

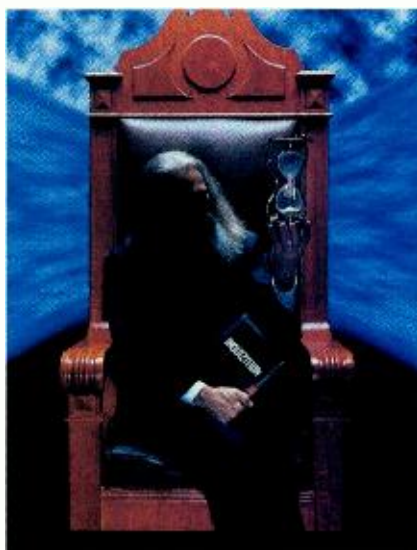
The cable network that never forgot about games—The Game Show Network—has spent five years trying to play among cable's major programmers.

Despite the backing of Hollywood power Sony Pictures Entertainment, Game Show has fallen behind other networks started about the same time. While The History Channel, HGTV and Animal Planet enjoy wide distribution, Game Show is just now approaching the 25-million-subscriber level at which a network can expect to draw enough advertisers to escape the red ink.

President Michael Fleming, who has run Game Show Net from the beginning, acknowledges that the network's growth has been slow. "Has it been a tough ride?" Fleming asked rhetorically. Then, answering his own question, said: "I think the answer unequivocally is yes." The cable network business "took some sharp and diabolical turns," caused, most notably, by the federal regulations that constrained cable rates and led operators to favor networks controlled by broadcasters.

(Fleming is also in charge of Sony's soap opera channel, Soap City, whose economic model mirrors the game channel: exploiting a library of product that otherwise has no syndication value.)

After burning through \$100 million so far, Fleming expresses optimism. The network has been adding several hundred thousand subscribers a month and should pass the magic 25-million-sub mark by the end of 1999.



'Inquizition,' with its mysterious host, is the biggest success of the Game Show Network's original shows.

Game shows are the most natural fit with interactive TV, a vision that it seems is finally being realized. Already the network's Web site has drawn as many as 48,000 people at one time to play simultaneously with the game shows on their TV sets.

Further, after executive shuffles gave Fleming five bosses in as many years, Sony has made a firmer financial commitment to Game Show Network. That includes funding for \$3-\$4 per subscriber launch fees to cable operators, which are now virtually required to secure valuable basic carriage. Sony's past reluctance to fund an expensive launch-fee program hurt the network. "They never built up momentum," said a programming execu-

tive for one cable operator.

More good news is found in the company's ratings, a solid 0.5-0.6 Nielsen cable household score, running in a pack of a dozen other networks. Despite a schedule sprinkled with shows so old they're in black and white, Game Show Net's audience skews most heavily toward women 18-49. It was just this fall that the network paid up to be measured by Nielsen's overnight meter sample.

Jake Tauber, Game Show Network's senior vice president of programming, says that the network's library products aren't merely filler. Old episodes of *Match Game Family Feud* and iterations of the \$25,000 *Pyramid* consistently score 0.8-1.2, a good chunk for many cable networks. Shows that do best are word games or ones played more for laughs. "In the classic shows, the ones that don't work well are hard quizzes." *Jeopardy*, for example, "doesn't do very well."

About 25% of the network's schedule comprises original game shows, costing \$6,000-\$30,000 per episode, versus \$60,000 for a network or syndicated show. The biggest success so far is *Inquizition*, a somewhat austere show with a spooky host peppering questions at four live contestants and four others calling in by phone.

Ultimately, Tauber would like a 50-50 mix of old shows and originals. "What makes all game shows work is seeing real humans in an often-unreal situation, and strong play along," he says. "I have always argued that developing a game show is more difficult than developing a sitcom."



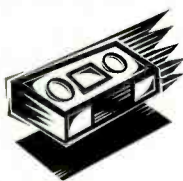
1936

First Television Broadcast



1954

First Color Broadcast



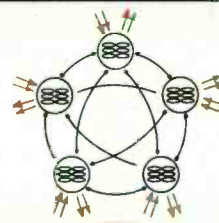
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*Media
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By Karen Anderson

*More and more
stations are adopting
digital archiving
solutions, such as the
StorageTek data tape
system at KGO-TV
San Francisco.*

In the broadcast and cable industry, video is the most important asset. And managing it has become even more critical as companies move to digital technology and start to repurpose their content for the Web. Most broadcasters have already realized that racks of labeled videotapes may not be the most efficient means of storing and managing programming assets.

As file-based video servers have come on line and changed the way video is distributed, new ways of managing the information have also evolved in the form of robust software

and hardware solutions, or new media asset management systems. When connected to digital storage libraries and video servers, asset management systems make up an end-to-end production chain from story creation through editing and playout.

"Asset management and media management is an emerging application that right now is of great interest to entities that have large amounts of content that they have to get to quickly: news bureaus, entertainment facilities, people who are constantly going back and reusing their inventory of titles or content," says Michael Wilke, solutions

manager for digital storage company StorageTek.

The broadcast market is one of the strongest for media asset management, experts say. In 1998 the asset management market reached \$654 million and will grow to \$3.2 billion by the year 2002, according to a report released last month by research firm GISTICS.

"Enterprises that have already shifted to an interactive model of digital asset management have begun to manifest huge cost savings, increased customer satisfaction and expanded productivity by incorporating a systematic reuse of their pre-existing media

assets," the report states.

Another report on media asset management released last month by Forrester Research is even more bullish. "Media maven" departments, it says, could see a 20% productivity increase and average \$562,500 in annual savings with "proactive media management."

Essentially, proactive media management systems take in the video, digitize it and create a search and retrieval engine.

The Forrester report cites networks like CNN that need to log incoming news feeds from affiliates immediately so producers can deliver late-breaking news as just one example of the demands of asset management systems. "C-Span's Campaign 2000 site is more valuable with its Virage-driven searchable video coverage of the upcoming presidential elections, and will be syndicated through Snap.com and with others to follow," according to analyst Jeremy Schwartz, who wrote the report. (See story on page 34.)

"The Web as a platform for broadcast on a daily basis is getting closer to being realized," says David Brunel, CEO of Los Angeles-based Cinebase Software. "It's actually happening and it's viable. There's a huge market for our software for many different customers to enable the Webcasting model and outputting content." Cinebase Software offers content providers a way to manage digital material and boasts major customers including Home and Garden Television and E! Entertainment.

Applications such as the CNN-Virage installation are just the beginning of a revolution in media. CNN has ordered a system from IBM and Sony that will allow it to repurpose its content more efficiently. The \$20 million Sony/IBM digital storage system will handle both archived content and new material. The project encompasses the digitization of more than 100,000 hours of analog tape. Sony is providing systems integration and digital-data tape storage systems, while IBM is supplying its digital library and hierarchical storage management system. In addition to the Sony-IBM system, CNN has developed a low-resolution browsing system, which incorporates video recording and cataloging from Virage, storage and streaming from SGI and can record 40 feeds and playout 300 streams.

According to Forrester, companies will probably focus on asset sharing throughout station groups and develop

companywide metadata standards over the next two years. The trend will continue through 2002-2003 as broadcasters repurpose their material and develop industrywide metadata standards.

Christopher Strachan, CEO of The Bulldog Group, a Toronto-based asset-management software firm, says that all of its customers are involved to some degree with electronic distribution and repurposing digital material to the Web. He estimates that companies can save from \$350,000 to \$500,000 a year in distribution costs by using electronic methods of transporting material.

"As soon as you create these libraries it's amazing how fast distribution becomes a key factor in the implementation," he says. "Most of our customers will start locally, and they just want to repurpose things around [their] production environment," he adds. "Some of them have the facility to deal with them faster and better, and some

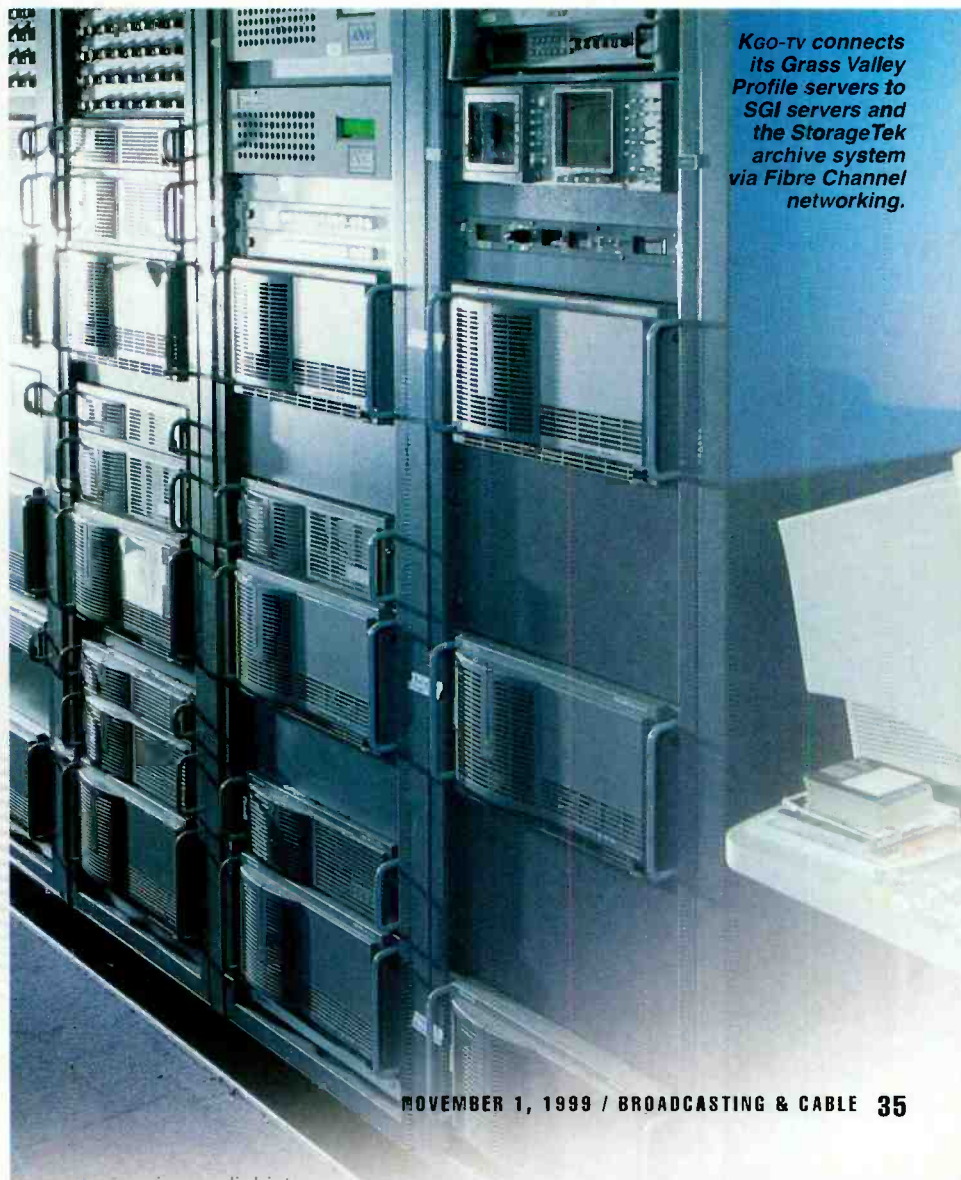
of them don't. But there's absolutely no shortage of appetite."

Bulldog's customers, which include Fox and HBO, are making a transition into digital asset management by creating interstitial and on-air graphics libraries. "A lot of companies want to walk before they run. And they don't want to get into full-resolution video online just yet," says Strachan.

Solutions, solutions

San Mateo, Calif.-based Virage has been successful in tapping this growing market. "It's been a great year for us, particularly in the broadcast space," says Carlos Montalvo, CEO of asset management. "As all things analog become digital, content is currency."

Virage's VideoLogger 3.0 uses image and audio analysis technology to read an analog or digital video signal. Looking for changes in visual content, such as pans or zooms, VideoLogger



KGO-TV connects its Grass Valley Profile servers to SGI servers and the StorageTek archive system via Fibre Channel networking.

3.0 segments the video and generates a storyboard of browsable key frame images. Simultaneously, it extracts any text in the video signal—such as closed captions—to form a key word index. When used with the Virage AudioLogger, it can read the audio signal in real time and identify spoken words, speaker name and audio type.

"Video indexing is the process that allows [broadcasters to] reduce production costs by allowing video assets to be shared from the desktop," says Montalvo. "As we move from the broadcast model to the broadband economy, searchable video is what allows you to take your broadcast assets and convert them into interactive assets on the Web. That's where you will see an explosive growth in commerce, in the advertising model," he says.

Vienna, Va.-based Excalibur offers a front-end indexing system called Screening Room that includes a "capture client" for analog or digital video assets, including live feeds and associated closed-captioning text and annota-

tions. The system automatically indexes the material and forms a storyboard. The digital video file, script text, annotations and metadata are then stored in a video asset server, which allows users to access video assets with a standard Web browser.

Excalibur offers integrated storage through StorageTek's Media Management Network Appliance, which combines Screening Room with StorageTek's Application Storage Manager (ASM) software, a Timberwolf 9714 tape library and a disk storage system called OPENstorage.

Menlo Park, Calif.-based Informix Corp. has just introduced its newest media asset management solution, Media360, designed to allow operators easy access to material once it is in the system. Media360 was developed by Informix as part of a major overhaul of CNN's Atlanta headquarters.

Media360 is based on the Informix Internet Foundation 2000, an integrated platform that delivers object-relational database technology. The modu-

lar system reduces production costs by making media assets accessible for collaboration, thus enabling broadcasters to reuse and repurpose material. Informix has worked to share metadata and content with a number of key media partners, including Avid, Compaq, EMC, ENPS, Omnibus, Pro-Bel, StorageTek and Virage.

For CNN, Informix's media asset management application analyzes more than 25 video programs an hour, 24 hours a day. Each video program is viewable and searchable while being processed to meet the CNN newsroom's stringent deadlines. The system processes and indexes more than 12,000 video clips, key frames and time code-indexed textual information each week.

Media360 allows more than 300 CNN editors, writers and producers at three Atlanta-based networks to search and browse video from up to 40 simultaneous satellite feeds in real time at their desktops.

Another asset management supplier, Cinebase offers an integrated hard-

Virage syndicating video

Virage Inc. is pioneering an approach to syndicating video on the Internet by distributing searchable video from content providers on multiple Web sites.

C-SPAN is the first client online with its Campaign 2000 video search engine, which will catalog presidential candidates' televised speeches through the coming campaign season. Along with being available on C-SPAN's site, the C-SPAN candidate speeches will be accessible on NBC's Snap.com portal, WashingtonPost.com, AssociatedPress.com, iVillage.com, govWorks.com and StreamSearch.com.

"We act as intermediary between their video content and a broad range of sites that want to use that content," says John Peterson, Virage senior director of marketing.

Until now, Virage has extended its services to primary-content providers, including the BBC, ABC, CBS, Fox Sports and NASA.

Virage provides hosting services for the video content it handles on Sun Solaris servers in its San Mateo, Calif., headquarters. For content providers, it charges a set-up cost of \$15,000 to \$20,000 to define the streaming bit rates, the search field parameters and the template to enable searches on its site. It charges \$500 to \$700 for indexing video clips and making them search-



Candidates' speeches from C-SPAN's Campaign 2000 will be the content used for Virage's first efforts to syndicate video online.

able, and there is a charge per-1,000 queries to access that video on a given site.

As a syndicator, Virage is working on a quid pro quo model of providing those services for a source such as C-SPAN in exchange for the rights to syndicate C-SPAN's video content to other Web sites.

"This business model fits with a lot of sites that are not heavily trafficked but have a lot of interesting video," says Peterson. "They can actually

do better to syndicate through us for some of these larger sites we're already working with."

The sites receiving the syndicated content pay the set-up and query charges Virage imposes.

C-SPAN's presidential-candidates' speeches will typically be streamed at two speeds on each site, with the higher speed accommodating broadband Internet users in RealVideo and Windows Media.

Virage is working on a plug-in for QuickTime, according to Peterson, who says other streaming technologies will probably be added to its mix over time.

Virage is hoping to mine a variety of video content for dissemination online beyond news related content, and Peterson says conversations are underway for providing syndication services to a "broad range" of media companies.

— Richard Tedesco

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ware/software solution based on Cinebase 3.0 Media Management Solutions running on the Compaq Pro-Liant line of NT servers. Cinebase 3.0, released in August, allows users to effectively organize, archive, search, retrieve and distribute media through open and distributed architecture.

Cinebase recently announced that it is merging with Picture Network International, Ltd. (PNI), a Kodak company, that provides media asset-management software and services to corporations and media companies, including Discovery Communications and NBC.

The merger will provide "just many more of the pieces that are necessary to help implement a fully digital asset management-enabled broadcast solution," says Cinebase's Brunel. "I think we now have the critical mass to make the investment in terms of breadth of product so that these major broadcasters can start to make some investments in media asset management with us."

Video storage systems

To maximize the potential of server-based media asset-management systems, some broadcasters and cable

operators are beginning to use digital data tape units from suppliers such as Ampex Data Systems of Redwood City, Calif., and StorageTek. Such archive units are designed to store the hundreds of hours of compressed video as data files.

"Using videotape as near online storage is inefficient and costly," Ampex's John Hennessy wrote in a recent report on electronic storage. "Keeping a video server's file in the true data domain provides the advantage of moving content over data networks at multiples of real time as well as the ability to store them on high-performance data tape archives [that require] far less bandwidth, fewer tapes to handle...and the ability to manage video segments as data files."

This efficiency will be especially helpful to broadcasters moving into the multichannel DTV domain; by having a central data storage repository, a single data storage system can transport content over Fibre Channel to each of the channels' servers.

Ampex offers its Digital Storage Tape (DST) line of digital data-storage systems and robotic library systems as

scalable systems ranging from 3.8 terabytes to more than 100 terabytes of storage. At 15Mb/s one of Ampex's DST cartridges can hold just under 50 hours of programming.

Among Ampex customers making the leap from tape to its DST line is Cox-owned San Francisco KTVU(TV), which is implementing a video server playout application with Pluto video servers and an Ampex DST archive. In Denver, public station KRMA-TV is implementing the new Grass Valley network-attached archive application with an Ampex DST 812 archive connected via Fibre Channel to three GVG Profile PDR-300s.

StorageTek offers a wide range of disk- and tape-based storage systems for broadcasters making the transition to digital. All types of facilities from small market stations to major broadcast and cable networks are beginning to make the move to digital storage "as opposed to having racks of tape," says Wilke. StorageTek's customers range from television stations KGO-TV San Francisco and KLAS in Las Vegas to cable networks and satellite television provider DirecTV. ■

Digital fix for videotape

Turner set to tackle asset management in new plant

By Andrew Bowser

While Turner Entertainment Group prepares to break ground on its new digitally oriented broadcast facility, Suzanne Donino's pet project—media asset management—still remains out of reach.

Turner executives including Donino, senior vice president of network operations, spent part of the summer planning for a comprehensive digital solution for managing the 900-plus tapes that are currently loaded in carts and physically moved, every week, through Turner's Techwood campus in Atlanta.

As part of that planning, Turner realigned its staff and created a data administration group specifically dedicated to inputting video into digital systems, maintaining it and insuring its integrity. But lots of planning remains to be done.

"Our biggest challenge right now is

identifying what cataloging system we need, and identifying what do we need to catalog," says Donino. "We're going through a lot of investigation and due diligence on how we want to manage our assets over the next six months to potentially the next five to 10 years."

No fewer than 22 Turner services will be consolidated in the new 185,000-square-foot facility, which will sit some 300 yards from Turner headquarters. Construction will be under way in the first quarter of 2000, with systems integration starting in 2001.

The building will serve as the operational backbone of Turner Entertainment Group, housing everything from broadcast-operations centers to library services.

One advantage of consolidating the



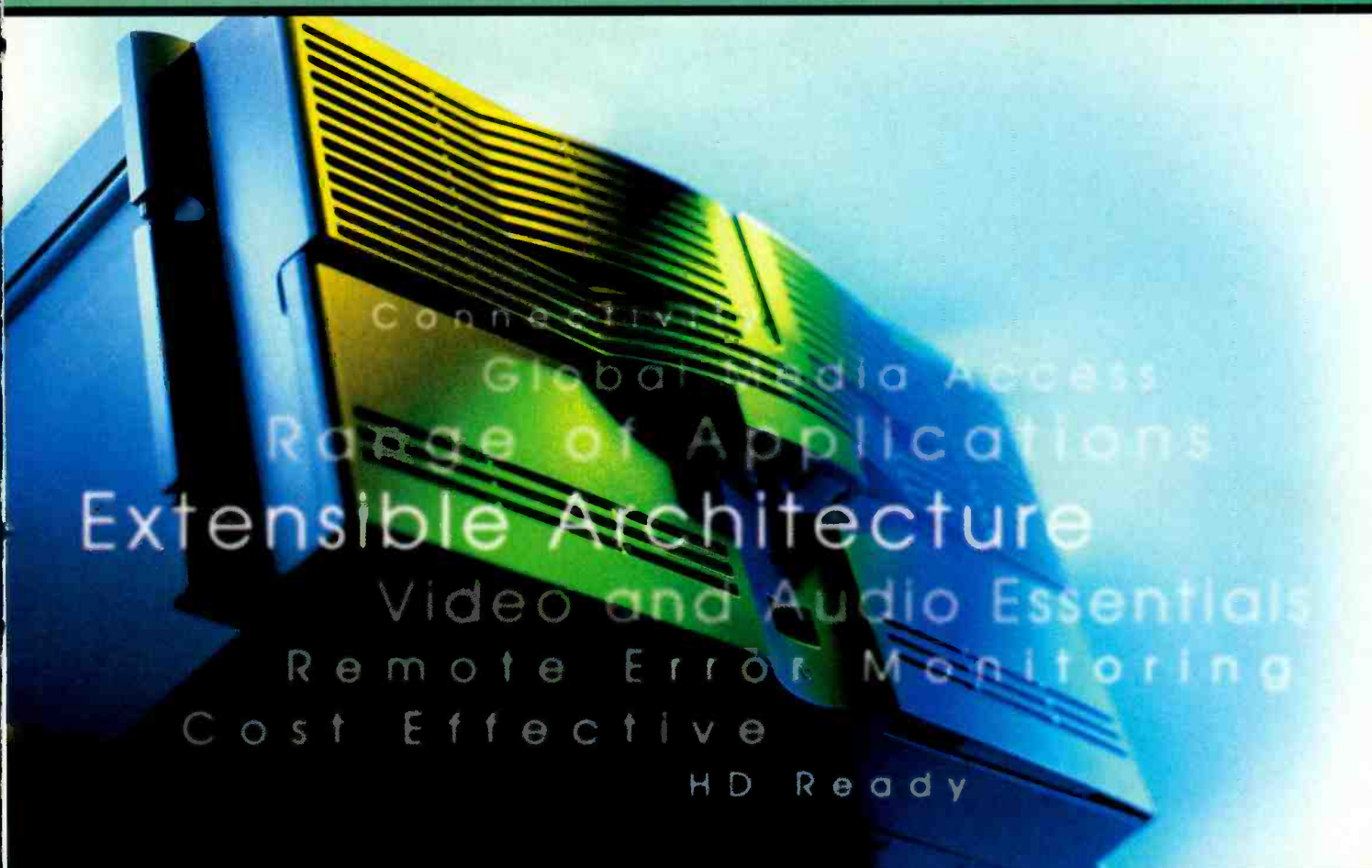
Marc Gatto, Turner Entertainment network operations supervisor, checks the log moments before the Oct. 1 launch of Turner South.

services is that Turner can centralize its 20-plus video servers. Subsequently, Turner can work out a business strategy for preferentially storing and managing new video according to how frequently that particular asset goes to air.

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Tony Allen works the controls for TNT-Latin America's Broadcast Operations Center from the Techwood campus in Atlanta.

Turner's current facilities don't lend themselves to such economies of scale. Broadcast operations centers are spread out in various locations, making large-scale efficiencies difficult. Ideally, Donino and her colleagues would like to implement a solution in which incoming video is ingested just once and pumped out to each service in the format that each service requires.

A lot is at stake in the move, particularly for Turner's high-visibility services such as TBS and TNT. The challenge is migrating operations without disrupting what's on-air, so that advertisers and viewers aren't even aware of the move.

Toward that end, Turner has selected architectural firm KPS Group of Atlanta and recently hired Ontario-based systems integrator IMMAD/ECVS to help determine what equipment will be taken to the new plant. More importantly, the integrator will help decide what new equipment must be purchased or, in some cases, specially designed to support the new operation.

Company execs have been investigating lots of new products and have been adding storage capacity to their

Pinnacle MediaStream and Grass Valley Group Profile video servers to support new and future requirements. They are eyeing the Pinnacle iThunder servers to see how they could potentially

support Internet applications using existing broadcast feeds.

A lot of issues still need to be resolved, such as what digital tape format to use. And it's also unclear exactly how to share data elegantly, between automation systems and traffic systems, and how best to stream video for



Donino: 'We're going through a lot of investigation and due diligence on how we want to manage our assets.'

different resolutions.

The weakest link in the asset management chain right now is getting the right tape to air. Video is frequently shared among Turner services, many of which have different versioning requirements. Because any one particu-

lar tape must be edited for time, content or language, multiple versions circulate, and it becomes critical to ensure the right version goes to the right network.

Turner is not alone in its uncertainty about the digital future. Media asset management was the central topic for the 80 attendees at this year's Perspective '99, a three-day annual conference developed by Donino. This year, cable networks and vendors met at the conference to hammer out user requirements to take to the industry standards organizations.

"We spent quite a bit of time talking about interface issues," Donino says. "We all said we need systems with very specific functionality. And that having them interface with other systems is where we really need to focus."

By NAB 2000, Turner executives hope to have RFPs [requests for proposals] in hand geared toward specific storage and retrieval solutions.

"When we start to determine what the Holy Grail is, we think we are going to be in a pretty good position to take that data and move it into the new environment," Donino says. ■



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Getting automated

Multitasking and networking are key components of video server systems

By Karen Anderson

As digital television expands to more markets, networks and stations are looking for ways to offset their multimillion-dollar DTV investments by using the added spectrum to offer new services. Those new services include HDTV, datacasting and multichannel broadcasting.

So how can broadcasters manage and control this new environment and operate multiple programming channels without sinking entire budgets into staffing? The solution: station automation software.

Many stations already have some form of automation for NTSC broadcast with simple software running video servers for commercial and spot playback. Software providers are also developing new systems that can accommodate Internet-related services such as e-commerce and utilize automation in a networked environment. Station groups are taking advantage of automation to link stations through local and wide-area networks, using video-server systems and enterprise storage systems for centralized master control. The Ackerley Group, USA Broadcasting and the Tribune station groups have all begun developing such networks.

Omnibus

"Broadcast station group executives are just beginning to embrace automation technology and understand its benefits," says Jeremy Bancroft, president of automation provider Omnibus. "It's a financial benefit. It's understanding what that financial benefit is and getting more out of the same media resources. It's repurposing that material and getting more out of your human resources," he continues. "The technology in all of this is the simple part. Television is one-third technology and two-thirds people."

"The biggest change is not the technology, it's the change in the process within the organization," says Bancroft, whose company is working with several potential customers looking to

centralize master control for station group operations. As these changes occur, broadcasters are looking outside their engineering departments, to systems integrators and consulting services offered by automation providers.

Just a few years ago, broadcasters could buy a cart machine from Odetics, a tape machine from Sony and plug it together for a playout system, says Bancroft.

"Now you've got a traffic system from [Columbine] JDS, an archive system from Avalon and a storage system from StorageTek in there. And you've got service from three different manufacturers. And you've got PSIP encoders from someone else," says Bancroft. "It's hugely complex now. It requires someone to tie it together."

Broadcasters also are looking at automating more aspects of the broadcast plant than just master control, like closed captioning, which has traditionally been done by captioning operators.

"Now journalists' scripts are used to caption news packages, for example," says Bancroft. "And that same script is

used by the asset-management software to extract metadata for the indexing and archiving system tied to the automation software."

Odetics

Odetics Vice President of Marketing and Sales Steven L'Heureux agrees that broadcasters are using automation on a global scale. "Broadcasters are looking at automation in terms of not just how to automate specific tasks, but they are looking to automate the entire facility."

In that vein, Odetics designed its "facility management system," called Roswell, from the ground up. With multichannel and digital television in mind, Roswell was developed specifically to work in disk-based broadcast plants. The Windows NT-based system has an SQL-compliant Oracle relational database to track material throughout the plant. It interfaces with traffic and billing systems and supports PC networking through a standard Ethernet LAN.

Roswell's client-server architecture allows the user to operate the system,



NBC uses Pro-Bel's Automation Internet Schedule Browser, which allows a station-group operator to monitor the activity of individual stations via a WAN.

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Let's go to the video library

Fox Sports Net has stepped into the world of networked video archiving and retrieval with the purchase of a StorageTek TimberWolf library system controlled by a workstation running Avalon archive management software.

The network specified the library system and file server as part of a complete refurbishment of its Houston and Los Angeles regional operations centers. TimberWolf was chosen in part based on the recommendation of system integrator Communications Engineering Inc.

"We wanted to specify a product that was cost-effective, bulletproof in functionality and reliable in track record," says Mark Coleman, vice president of technical operations for Fox Channels Group.

Operations staffers haven't put the system through its full paces yet. They use it mainly to archive back inventory of commercials and promos, and to catch overflow from a Pinnacle Systems MediaStream server. After the facility switches over to a new trafficking system and builds out its digital master controls, Fox expects that the system will be used more frequently for near-term retrieval of stored data.

"It just quietly works, and it works quite well," says Bart Palmer, director of engineering for Fox Sports Net. "We haven't even scratched the surface yet. The potential for gathering and storing information is tremendous."

Fox Sports Net's decision to specify a library system was not taken lightly. "When you make a decision on a product like this, it's like a marriage," says Don Covington, vice president of engineering for Fox Sports Net. "Once you put all your material onto it, you don't want to be switching it off [to another library system] in the future."

The TimberWolf is scalable and has a 3.5 terabyte capacity. Assuming a compression rate of 8 Mb/s (or about 3.5 GB/hour), that's approximately 950 hours of storage. Fox purchased the archive system with 60 cartridges/tapes, with slots for 40 more. Should Fox Sports Net's storage needs grow dramatically, the operations staff could swap out the data cartridges into something like the TimberWolf 9710, which has about 20 terabytes of storage capacity. Three DLT drives are on board, but more could be added to allow for more exchanges per hour between the unit and the MediaStream server or the center's Louth automation application.

The StorageTek system interfaces with the video server and Louth automation application via a Unix workstation loaded with Avalon archive management software. Viewed from the workstation, each video file looks like an extension of disk storage. Applications can simply request a specific file from the archive, and Avalon handles the request.

Backups can be automatically generated at the time of archiving and stored on different cartridges. The software automatically defaults to the backup copy, if the primary instance isn't available. Archiving tasks can be assigned 16 levels of priority.

Another TimberWolf is on order for Fox Sports Net's Los Angeles center. The grand plan is to establish digital links between L.A., Houston and affiliate Rainbow Sports. That way spots can be produced in one place and then distributed quickly, inexpensively and reliably to other locations without the loss in image quality associated with producing multiple analog generations. To do this, Fox Sports Net would phase out the dedicated fiber-optic link between the Houston and Los Angeles centers—as well as the satellite transponder link to Rainbow Sports and other affiliates—in favor of video-over-ATM and digital file transfer.

TimberWolf systems range from \$100,000 units to \$1 million systems, which provide more than 300 terabytes of storage. Other installations include KLAS-TV in Las Vegas, the Home and Garden Network, and Paramount stations group, as well as UPN stations in Boston, Philadelphia, Atlanta, Miami, Indianapolis and Oklahoma City. One of the largest broadcast installations is ABC O&O, KGO-TV in San Francisco, which uses a TimberWolf as a shared repository for an on-air playout system (Philips Media Pool video server) and news system (Tektronix).

—Andrew Bowser

including master control and switching, via a single-device control server (DCS) with a Microsoft graphic user interface. A single DCS can control up to 16 peripheral devices, and Roswell can accommodate up to 10 DCS devices for operating up to 160 peripherals.

Louth Automation

Louth is working to help broadcasters make the move to DTV with its Digital Television Communications Protocol (DTCP), which allows automation systems to move into the DTV age by controlling digital equipment new to many plants such as bit rate converters, multiplexers, and encoders and decoders.

The company also is seeing success with its LAN-based Global Media Transfer (GMT) technology. GMT makes server automation more reliable, because it matches the playlist with the material in the server. If the material is not in the server, it searches any other video servers on the network.

In 2000, Louth plans to release a WAN-based version of its GMT platform that will allow users to streamline station group distribution and operation of syndicated material by linking functions throughout the group. For example, instead of having each individual station handle tasks like quality assurance, time sheets and marking breaks, it will allow one station to be assigned to receive the program, handle the housekeeping and distribute it to other stations.

Columbine

In August, Columbine JDS acquired Drake Automation to develop integrated automation and trafficking software for its own end-to-end solution. Columbine is known mainly for its trafficking and billing software, including Paradigm and BIAS. The company also offers master control automation products, the MCAS playlist manager for video servers and the MCAS-III multichannel automation system, which allows broadcasters to connect their traffic systems that handle sales and finances to a variety of master control operations, including cart machines and video servers. Drake, however, is known for its D-MAS multichannel automation software. Its hardware manufacturing division now allows Columbine to offer integrated PC-based platforms and interface products. Columbine President Doug Rother says the company will continue to resell IBM AS-400 file servers, Tektronix Profile video servers and Pinnacle Systems'



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Philips Automation is looking at the big picture when considering Internet broadcasting. Its software is made in modular form to facilitate future applications.

MediaStream video servers.

Pro-Bel

Pro-Bel is beginning to leverage the Internet both in station automation and

asset management with the launch of its Automation Internet Schedule Browser. "Opening up access really lets people do more centralized viewing and diagnostics," says Kathy Bienz.

Pro-Bel product manager for North America. The product is based on Internet and Intranet connections that will allow an operator at a station group to monitor the activity of individual stations via WAN.

As Pro-Bel develops new applications, sales of its standard automation products, Sextant, Compass and Meridian, are still going strong. Sextant is designed for single or multi-channel services with occasional live programming requirements and can be upgraded to Compass. Compass is designed for large facilities with full integration of cart machines, VTRs, character generators and still stores.

"The interest in having automation just continues to grow," Bienz says. "Automation really is going to be the commonplace."

Philips Automation

Philips Automation sees endless potential for Internet broadcasting. That's why the company has developed its software in a modular fashion, so that it will be flexible enough to facilitate future broadcast applications, including video-on-demand services, says Philips Automation General Manager Roy Moore.

Philips is taking a big-picture approach to automation that encompasses the total facility of today and the future. "It really requires a much larger approach than what traditional machine control does," says Moore.

"The market in technology really is going to drive the future of facility automation. And Philips has taken a global look into the future and recognizes that the pipe into the home will only get bigger and bigger," he says. "It may not always be terrestrial. It may not always be direct satellite. It may be private networks or it may be Internet. But there are some really interesting developments day by day that really spin this."

Philips' software is based upon its proprietary QNX multitasking, multi-user, real-time operating system, which is robust enough to handle rigorous future applications, says Moore. QNX has a very small kernel—the central piece of code within the operating system—that is very difficult to corrupt, making it a robust and redundant operating system.

Crispin Software

Crispin Software also takes a modular approach to station automation. But

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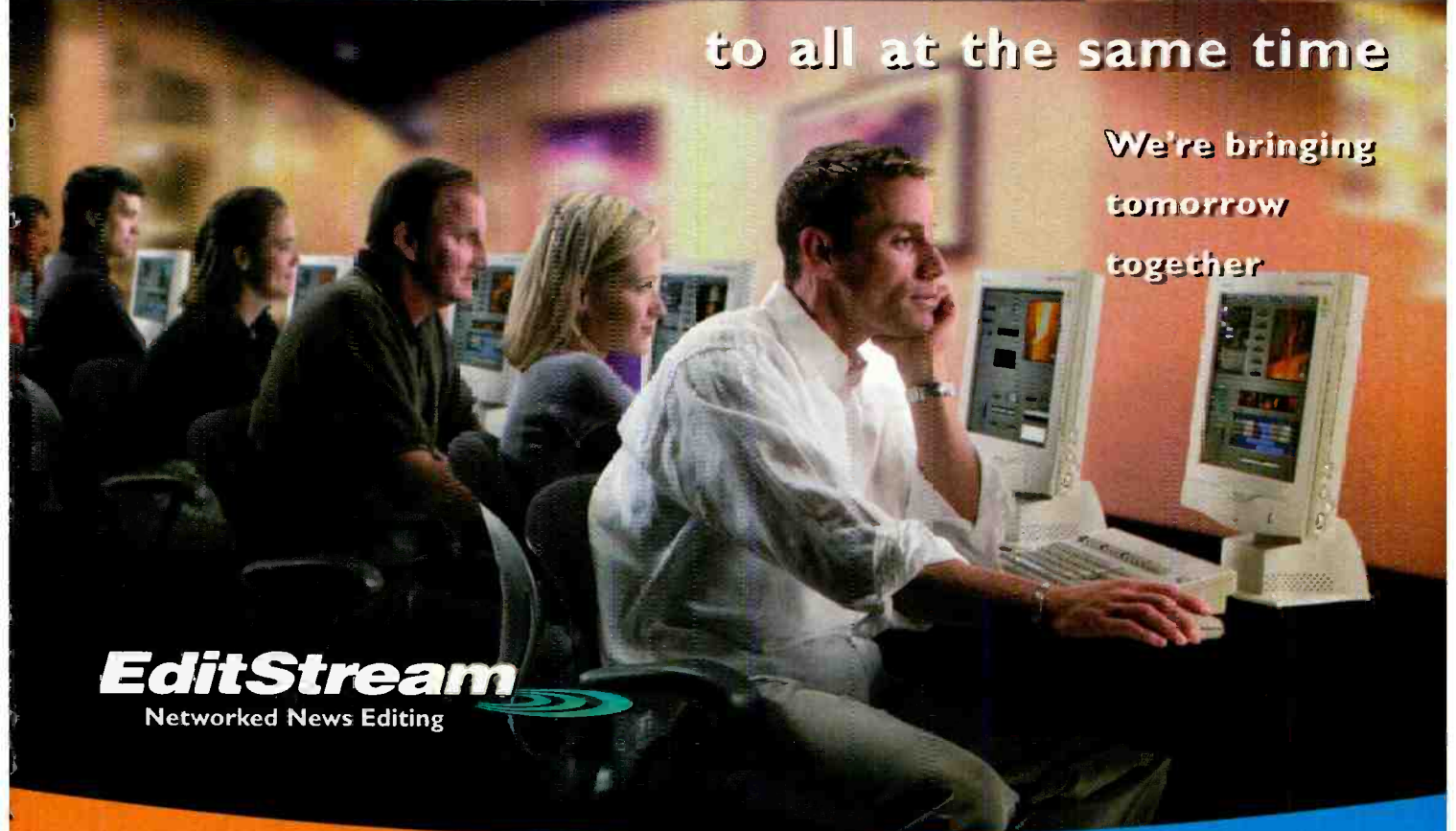
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unlike most other automation products, Crispin's solution requires some operator control. Its playback module, RapidPlay X, allows the operator to "stack up everything off video server," says Crispin President Alan DeVaney.

"It has a look and feel similar to a Betacart," he says. "The learning curve for operators is minimal. A couple of hours and the operators are running the software."

A month ago WNBC-TV New York began using Crispin software to automate commercial playout for its station as well as its DirectTV service through NBC's East and West Coast feeds. The Crispin software replaces a Panasonic MARC cart-based commercial playout system.

Kris Binder, manager of operations for WNBC-TV, says the operator-controlled system helps the top-market NBC O&O keep its make-goods to a minimum. "When [NBC is] doing a live event, you can't expect [the commercial breaks] to be on time," he says. "We need somebody to catch the end of the programming." WNBC-TV boasts a

99.8% accuracy rate for integrating programming, Binder adds. "We are extremely pristine."

The station's programming log is formatted with start and end times for the time line from live or syndicated programming. An operator monitors the programming, and if there is any deviation, the operator can correct it before the error occurs on-air. The Crispin software controls two Grass Valley Profile video servers, which in a mirrored configuration store 3.5 hours of commercials and public service announcements.

The software costs about \$25,000 with two additional channels of playout. The station plans to upgrade as it adds a DTV channel, Binder says.

Videomedia

In the automation arena, 28-year-old Videomedia is a new kid on the block. The company is better known for its broadcast control products. Now, it is tapping the station automation market with its new VMC series of automation systems. VMC is a cost-effective,

turnkey system designed for easy installation. "You can set it up in a half hour," says Videomedia Vice President of Operations Bill Stickney.

The system includes V-LAN universal control modules for control of a facility's routing switcher and playback devices. Starting at less than \$30,000, the system "totally blows the market away pricewise."

"Typically, broadcasters have had to fork out \$100,000 or \$200,000 and more for commercial insertion and station automation systems," Stickney adds. "That's sort of ridiculous with the price of computer peripherals coming down."

The base VMC system includes 36 gigabytes of internal hard-drive clip storage and is scalable up to 200 GB. External RAID's can be added for even more storage capability. The VMC system can handle two independent channels of record and playback from a dual-stream digital disk recorder (DDR) that provides four audio channels and two video channels. The system can be networked for control of additional channels. ■

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A Katz Television Group Company

New indies in Dallas, Atlanta

USA drops home shopping for mix of syndicated programming and sports

By Steve McClellan

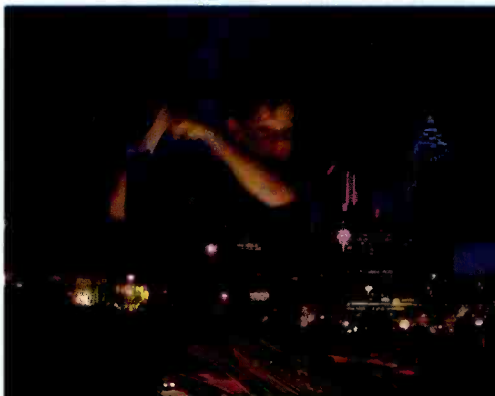
Two more of USA Broadcasting's 13 TV stations were set to make the switch from home shopping to a traditional independent TV format last Saturday (Oct. 30)—without the large blocks of local programming USA chief Barry Diller had once envisioned for all his stations.

When Diller took control of the station group (then Silver King Broadcasting) in 1997, he vowed to dump the home shopping programming and create innovative stations laden with local programming. But the strategy was far easier to envision than execute.

Diller rolled out the CitiVision concept at WAMI(TV) Miami in June 1998. Mimicking CityTV in Toronto, WAMI relied heavily on locally produced shows covering people, events and issues of interest to the city's youth. Another key element was local sports—the National Basketball Association's Miami Heat and Major League Baseball's Florida Marlins. Fast-forward a year later and most of the locally produced shows are gone; only the sports remain.

What the Miami experience has taught Diller and his team, which now includes USA Inc. President Barry Barker and USA Broadcasting COO Rick Feldman, is that you have to learn to walk before you run. The local programming simply failed to entice viewers or advertisers. As a result, WAMI has reverted to a traditional independent. Syndicated programming now complements the sports.

And it's that syndication-sports model that USA is using at KSTR(TV) Dallas and WHOT(TV) Atlanta. KSTR has acquired the over-the-air rights to the



Atlanta's WHOT(TV) (l) and Dallas station KSTR(TV) (r) will both air news produced by others, first-run syndicated shows like 'Real TV' and 'Ricki Lake,' game shows, and tried-and-true winners like 'Star Trek' and 'The Rockford Files.'

NBA's Dallas Mavericks, while WHOT has the NBA's Atlanta Hawks. Both have three-year deals with the rights to 30 games this season.

KSTR General Manager Rick Mills says the station is positioning itself closely with the NBA team. Hundreds of billboards around town will tout "K-STAR" as "the new home of the Mavericks." In Atlanta, WHOT General Manager Andy Beskin says the station will be branded more broadly as "Hotlanta 34." But Beskin says Hawks basketball is the "lynchpin" of the station's schedule right now. "We plan to do as much local sports as possible," including college, he says.

For now, sports programming is the extent of the local production for both stations. WHOT won't even produce its Hawks coverage. The team, owned by Time Warner, will do that.

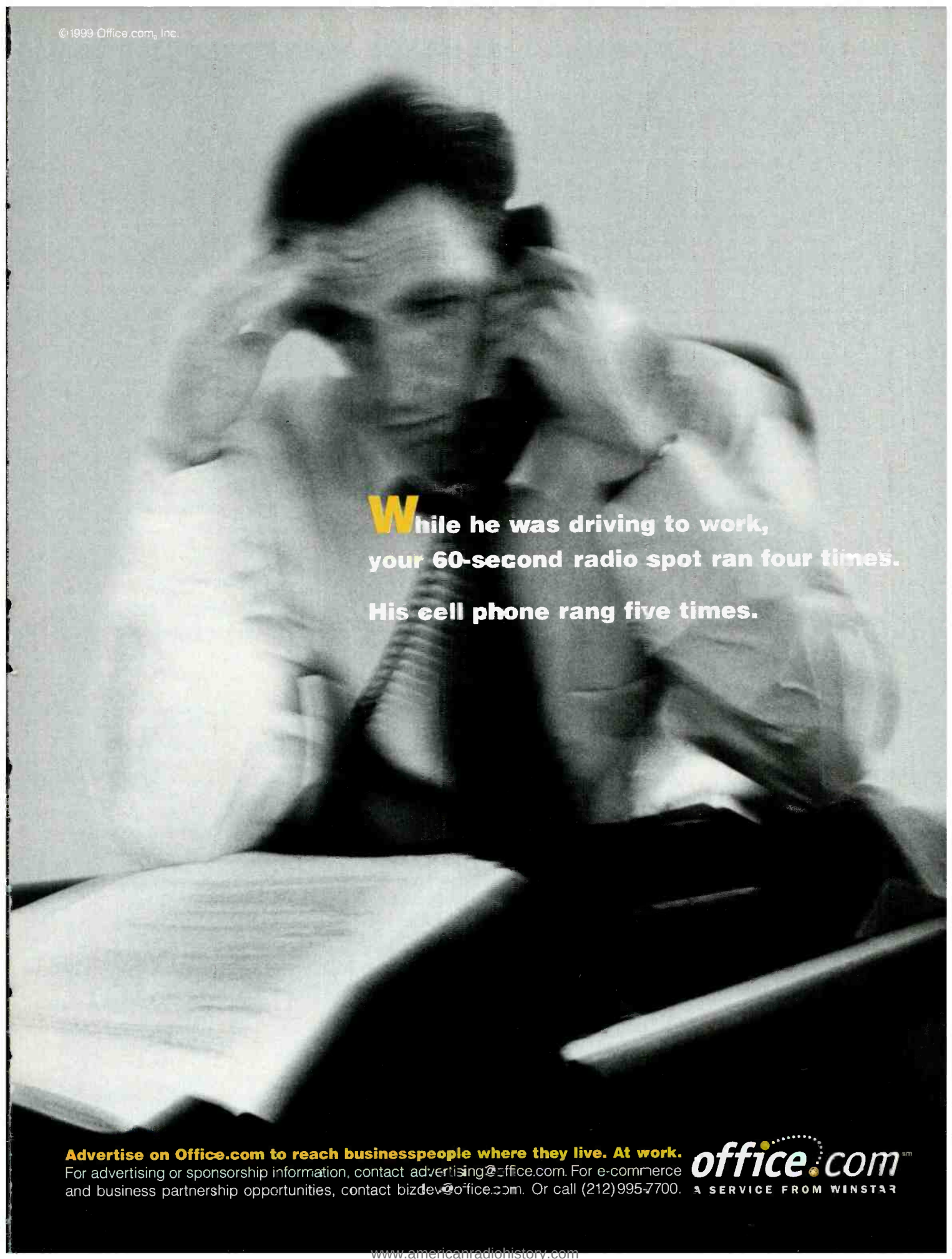
Both stations plan to air news, but neither intends to produce it. KSTR will

air three half-hour newscasts produced by a San Antonio-based state news agency called The News of Texas, which operates a 23-station network. KSTR will air the news at 5:30 a.m., 1 p.m. and 7 p.m.

Beskin says he is talking to other stations about producing a 10 p.m. newscast for WHOT.

In prime time, KSTR will air first-run syndicated product, leading off with *Real TV*, *Ricki Lake* and two USA productions, *Tens* and *Strip Poker*. The latter are guy-girl relationship shows, and no, they don't strip all the way in *Strip Poker*.

Hotlanta will also air *Tens* and *Strip Poker*, in the last hour of prime time, from 10 p.m. to 11 p.m. It will kick off prime time with *Star Trek: The Next Generation*, which will lead into a checkerboard slot at 9 p.m. that will include (on different nights) *Extreme Wrestling*, *Music Beat*, *The Rockford*



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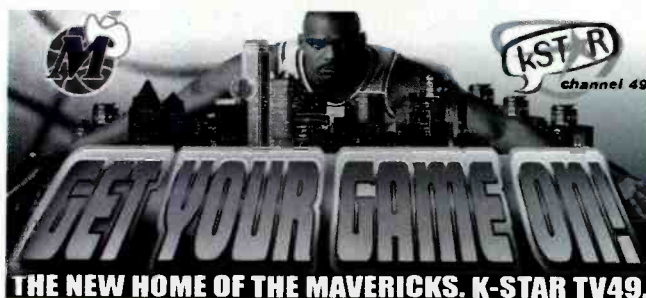
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Files, *Star Trek* and movies.

Both stations will have lean staffs that will focus on local sales and marketing. Programming is coordinated at the corporate level by Barbara Zineri in Los Angeles. Chris Sloan, who is based in Miami, is developing promotion and advertising for all the stations.

Rick Feldman, who joined USA about four months ago (he previously ran Chris-Craft's KCOP-TV Los Angeles for more than a decade), says the local general managers will be involved in the programming and promotion activities, despite the centralized structure.

"One of the things Miami taught us is that local production is hard work," says Feldman. "Nobody thought it



Dallas station KSTP(TV) is using these billboards to make sure people know their station is "home" to the NBA Mavericks games this season.

would be easy, but this is a long-term proposition, and you have to do it step by step. This is not about what is going to happen in the next year; it's about what will happen in next three, four or five years. We're in it for the long run. We're not going to be able to assess success or failure for quite awhile."

some of that \$8 billion that's out there."

Ultimately, says Feldman, USA would like to be able to rake in between 5% and 10% of that \$8 billion. "That's real money," he says. But the whole group has to be up and running with their local formats to get there. You really have to focus on the local." ■



GET WITH THE PROGRAM

By Joe Schlosser and Melissa Grego

NBC catches baseball fever

With a little help from Major League Baseball and another strong Thursday night, NBC made it five consecutive weeks atop the weekly prime time ratings charts. NBC averaged a 6.5 rating/18 share in adults 18-49 and 17.1 million viewers for the week ending Oct. 24, according to Nielsen Media Research. Following NBC's lead in adults 18-49 were ABC (4.4/12) and CBS (3.9/11). In total viewers, CBS was second with a 12.9 million viewer average, followed by ABC at 10.5 million. NBC's fifth win in a row was fueled by the first two games of the World Series. Game No. 1 on Saturday (Oct. 23) averaged a 7.8/24 in adults 18-49, and Game No. 2 scored a 8.2/20 in the demo. *ER* was once and again the

highest rated show on any network, averaging a 14.4/38 in adults 18-49 on Thursday, Oct. 21.

Circus camp

Cirque du Soleil and TVA Group Inc. have agreed to a strategic alliance to produce four projects together. Development is already under way on a one-hour weekly variety series, which will be filmed in Quebec and feature performers discovered by Cirque du Soleil's global casting staff. "I see it as a kind of amalgam of a retro *Ed Sullivan*, a bit of *Max Headroom* and a bit of *Saturday Night Live* thrown in," says Peter Wagg, managing director of Cirque du Soleil Images. "It will have sketches, it will have music, comedy, interviews and a variety of performances from around the world," he says.

Also in active develop-

ment is an animated half-hour weekly series tentatively titled *The Children of Cirque du Soleil*, on which the companies are working with Granada Media Group. Granada will distribute, probably for fall 2001, according to Wagg.

What's \$1,000 Squared?

King World is offering a new "sweeps" stakes on its sophomore hit game show strip *Hollywood Squares*, starting Nov. 8. Viewers will have the chance to win a grand prize of \$1 million, 250 prizes of \$1,000 and 50 Caribbean cruises with the series' "Cruisin' for a Million Sweepstakes" promotion. The contest will run for 10 days worth of shows, with the grand-prize winner being announced on-air on Nov. 29. To enter, viewers will

be given a toll-free number to call after each show's end to identify the celebrity in the secret square who was revealed earlier in the show.

'National Enquirer' spreads out

New syndicated magazine *National Enquirer TV*, from MGM Worldwide Television Distribution, has racked up some time period upgrades and double-runs in four of the top 20 markets. Fox O&O flagship station WNYW(TV) New York, which currently airs the strip at 11:00 a.m., has added an additional run at 5:00 a.m.; WFXT-TV, Fox's O&O in Boston, shifted the show from midnight to 5:30 p.m.; and KDVR(TV), Fox's O&O in Denver, which airs the show at 2:00 p.m., has added a double-run at 12:30 a.m. In Sacramento, Fox affiliate KTXL(TV) moved the show from 11:00 a.m. to noon. *National Enquirer TV* also received upgrades or additional runs at stations in Fort Wayne, Ind.; Albany, Ga.; Milwaukee; Fresno, Calif.; and El Paso, Texas.

WEEKLY SYNDICATION WRAP-UP

PEOPLE'S CHOICE

OCTOBER 11-17

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.4	10.4
2	Jeopardy	8.1	8.1
3	Judge Judy	7.1	9.9
4	Friends	5.7	6.3
5	Entertainment Tonight	5.7	5.8
6	Oprah Winfrey	5.6	5.7
7	Seinfeld	5.2	5.2
8	Frasier	4.2	4.7
9	Judge Joe Brown	4.0	5.0
9	Jerry Springer	4.0	4.4
9	Hollywood Squares	4.0	4.0
10	ER	3.7	4.2
11	X-Files	3.6	3.9
11	Xena	3.6	3.8
12	Rosie O'Donnell	3.6	3.6
13	Friends (weekend)	3.5	4.0
13	Seinfeld (weekend)	3.5	3.5
14	Drew Carey	3.4	3.8
15	Journeys of Hercules	3.3	3.4
16	Extra	3.2	3.2
16	Regis & Kathie Lee	3/2	3.2

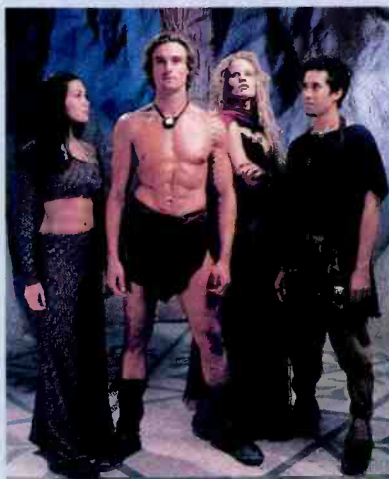
TOP 10 ACTION HOURS

Rank	Program	HH AA	HH GAA
1	Xena	3.6	3.8
2	Journey of Hercules	3.3	3.4
3	Baywatch Hawaii	2.9	3.1
4	Stargate SG-1	2.8	2.9
5	Beastmaster	2.7	2.9
6	Earth: Final Conflict	2.7	2.9
7	VIP	2.7	2.8
8	Pensacola—WOG	2.2	2.2
9	The Lost World	2.0	2.0
9	Amazon	2.0	2.0

According to Nielsen Syndication Service Ranking Report Oct. 11-17. Each rating point equals 1,008,000 households.

HH/AA—Average Audience Rating (households)
HH/GAA—Gross Aggregate Average Rating (households)

'Beastmaster' best of the bunch



While 'Beastmaster' came out on top, its numbers can't touch those of earlier action-hour debuts.

Alliance/Atlantis and Tribune Entertainment's *Beastmaster* came out of the gate fighting in its premiere, topping the heap of new first-run action hours. The show tallied a 2.7 rating in its first full week of national ratings, according to Nielsen Syndication Service household figures for the week ending Oct. 17. It was the best performance by a new weekly show this season.

Beastmaster, named after a series of three films, takes the top new action-hour crown from Alliance/Atlantis and Eyemark's *Peter Benchley's Amazon*, which earned a 2.0. *Amazon's* season-best thus far was its premiere, a 2.3, the week ending Sept. 26.

Although *Beastmaster* is the biggest, newest beast in action at the moment, its 2.7 is the lowest high the genre has seen in recent years. No other new action hour in at least 10 years has beat out the competitor with a rating that low. Last year, *Stargate SG-1* premiered ahead of the pack at 3.2. Widely considered hits, *Hercules* and *Xena*, premiered at 5.6 in 1994 and 5.7 in 1995, respectively. And in 1992, *Star Trek: Deep Space Nine* tallied a 13.4 for its premiere.

The slide does not surprise Dick Kurlander, VP/director of programming at Petry Television: "The problem with the genre is that, generally speaking, the quality isn't the quality we're used to seeing in prime time television. "We've been recommending [that] stations wear [themselves from] action hours and go back to movies. In most cases, although there are exceptions, the worst-performing movies will do better than the best-performing action hours in general, and you have more inventory to sell."

Lower overall ratings don't worry Alliance/Atlantis entertainment head Peter Sussman, however: "The bar of success has come down in the last few years. That's the same in all of television."

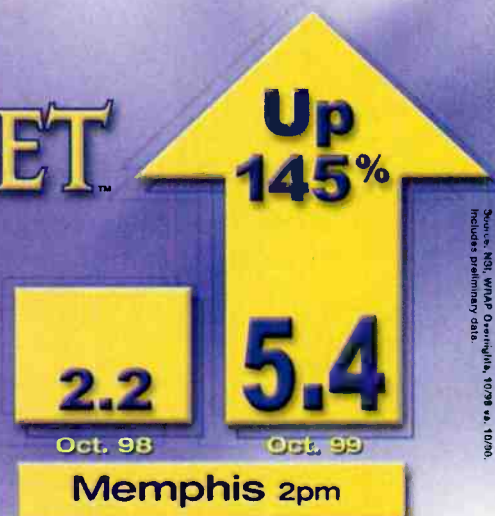
— Melissa Grego

In its 2nd year
FORGIVE OR FORGET
is **UP**
all over America!



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Take a look at





Boston's off-camera probation

Convicted child molester Cheryl Amirault LeFave will stay out of jail, and off the small screen. As part of a deal with Boston prosecutors, LeFave—whose case has come to symbolize for many the triumph of allegation over evidence in child molestation cases—agreed not to speak in front of television cameras during her 10-year probation period.

Middlesex County District Attorney Martha Coakley said at a press conference that the deal between herself and LeFave was a “gentleman’s agreement” and not part of the formal agreement brought before a judge. The formal agreement counts time already served toward LeFave’s release, in exchange for her dropping her appeal. “Son of Sam” rules prohibit LeFave from profiting from the sale of her story.

Under the agreement, she can talk with print reporters, and even with TV reporters, but not with the cameras running. The DA said she wanted to keep LeFave, who had been a media-friendly defendant, from being in the “faces” of her accusers and their families by going on camera.

Local media types find the deal unenforceable, and unconstitutional. “Part of one’s freedom of expression is the freedom to choose a forum,” says Massachusetts American Civil Liberties Union board member and attor-

ney Natasha Lisman. “This justification—to protect the families—allows the so-called needs of part of the audience to dictate the need to know. It’s the heckler’s veto.”

WCVB-TV Boston reporter David Boeri agrees: “It’s a way for the DA to claim victory. But it’s an abuse of power.” Unless, of course, LeFave breaks the deal. Then she’ll see what enforcement power the DA really has.



Find out how Mount Pleasant High did against Brandywine via WCAU's Instasports.

Philly station sporting schools

WCAU(TV) Philadelphia is boosting its local school sports coverage, incorporating scores and other information in newscasts and on the station’s Web site. Sports anchor Derek Castillo will refer to the “Instasports” system when reporting Friday night high school football games, and viewers can get more information on the games at www.NBC10.com.

Over the years, says Steve Schwaid, VP for news, “as TV news has focused on professional sports, we have not fulfilled a need, which is to cover local news.” Schwaid says the station covers nearly a dozen high school games on Friday nights, and often does “fly-by” reports from the station’s news chopper. WCAU has invited every school in the Delaware Valley to participate in providing information.

On the Web, schools will be able to post scores, stats and even some game video. The reports will drive people to the Web site, Schwaid says, “and look who we’re bringing onto the site: parents, younger people ... our site can become a community bulletin board.”

News director out in New York

Bill Carey is out as news director at WCBS-TV New York. Carey has held that job for the past two years, and was with the station for five. The station’s 5 p.m. news was particularly hard hit in the ratings this fall (down 33% so far in October), with the loss of lead-in program *Judge Judy*, which went to rival WNBC-TV. Taking over as acting news director is Lee Abrahamian. Carey will remain a consultant to the station through November.

... and in Scranton

Paul Stueber, longtime news director at WNEP-TV Scranton-Wilkes Barre, Pa., left the station late last

month. Assistant news director Robert Absher is filling in until a permanent replacement is found. WNEP-TV has been the market’s news ratings leader during Stueber’s tenure. Among his other duties, Stueber anchored a feedback show on Sundays, during which he would take viewer calls and respond, often with sarcasm or abrasiveness, according to the *Scranton Times-Tribune*.

He had worked as news director there from 1983 to 1987, and again from 1997 until last month.

Captured live in Oklahoma City

KWTV(TV) Oklahoma City’s news chopper aided police in pursuit of three suspected bank robbers last week, and eventually in their capture. The helicopter was in the air covering a fire, says News Director Joyce Reed, when the station heard of the high-speed chase. The station broadcast part of the chase live, but, as Oklahoma City is not Los Angeles, returned to regular programming before the chase ended. The chopper, however, stayed with the chase and continued to tell police where the suspects’ car was going. The suspects eventually stopped in a pasture, and sat down by some trees awaiting arrest.

“We don’t want to become part of the news,” says Reed. “But if law enforcement is asking us to tell them where a bank robber is, if there’s a threat to public safety, we want to be a good citizen. It also is news.”

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



2000 MILLENNAVISION

A look at the television industry from the best minds in the business.

The Millennium Report published in the December 20th issue of *Broadcasting & Cable*, draws upon today's best thinking about tomorrow. It is designed as a guide to telecommunications in the 2nd century with particular attention to broadcasting, cable, satellite and the Internet. It will start from now and go as far forward as vision can take us. ■ This report will look backward as well. Among its features: The First 100 Fifth Estaters of the 20th Century, with signal attention to the one or several who led the rest. ■ The Millennium Report will be in your hands on December 20. We think that you, too, will want to mark the millenrium with a special message that will be seen by the entire television industry. Call your *Broadcasting & Cable* representative today and be part of a commemorative issue that will make history for years to come.

The Millennium Report

ISSUE DATE: December 20, 1999

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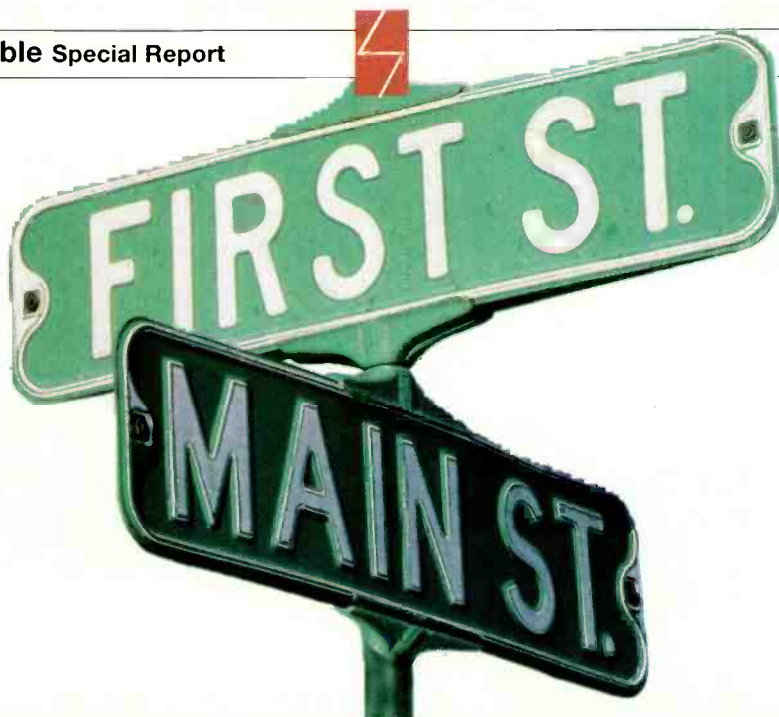
OCTOBER 18-25

Broadcast network prime time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

Postseason baseball teamed up with NBC's regular Thursday night
schedule to give the Peacock Network seven of Week 5's top ten slots.

Week 5	abc	CBS	NBC	FOX	UPN	WB
	10.0/16	9.8/15	8.3/13	9.7/16	2.5/4	4.0/6
MONDAY	8:00 60. 20/20 5.8/10	28. King of Queens 9.0/15	74. Suddenly Susan 5.0/8	24. MLB AL Championship Series Game 5—N.Y. Yankees vs. Boston Red Sox 9.6/16	100. Moesha 2.5/4	71. 7th Heaven 5.2/8
	8:30	39. Ladies' Man 8.1/12	60. Veronica's Closet 5.8/9		95. The Parkers 2.9/4	
	9:00 10. NFL Monday Night Football—Dallas Cowboys vs. N.Y. Giants 12.1/20	12. Ev Lvs Raymd 11.5/17	19. Law & Order: Special Victims Unit 10.3/15		103. Grown-Ups 2.4/4	95. Safe Harbor 2.9/4
	9:30	21. Becker 10.1/15	28. Dateline NBC 9.0/15		108. Malcolm & Eddie 2.1/3	
	10:00	21. Family Law 10.1/16				
TUESDAY	7.8/12	10.6/17	13.7/22	4.9/8	1.8/3	3.6/6
	8:00 42. Spin City 7.8/13	16. JAG 11.0/17	2. MLB NL Championship Series Game 6—N.Y. Mets vs. Atlanta Braves 15.4/27	83. Ally 4.3/7	116. Shasta McNasty 1.7/3	93. Buffy the Vampire Slayer 3.4/5
	8:30 56. It's Like, You Kn 6.2/10			64. That '70s Show 5.7/9	117. Grown-Ups 1.5/2	
	9:00 20. Dharma & Greg 10.2/15	25. 60 Minutes II 9.3/14		78. Party of Five 4.8/7	112. The Strip 1.9/3	88. Angel 3.7/6
	9:30 42. Sports Night 7.8/12	12. Judging Amy 11.5/19				
	10:00 45. Once and Again 7.6/12					
WEDNESDAY	7.6/12	8.2/13	10.2/16	4.7/8	3.1/5	3.6/6
	8:00 42. Two Guys & Girl 7.8/13	55. Cosby 6.3/11	28. Dateline NBC 9.0/15	64. Beverly Hills, 90210 5.7/10	97. 7 Days 2.8/5	88. Dawson's Creek 3.7/6
	8:30 47. Norm 7.1/12	68. Work With Me 5.3/9	35. West Wing 8.7/14	90. Get Real 3.6/6	91. Star Trek: Voyager 3.5/6	91. Roswell 3.5/5
	9:00 23. Drew Carey 9.8/16	38. CBS Wednesday Movie—Eye for an Eye 8.2/14	25. Law & Order 9.3/16			
	9:30 39. Oh Grow Up 8.1/13					
THURSDAY	4.7/8	8.0/13	15.7/25	3.2/5	4.8/8	3.2/5
	8:00 75. Whose Line Is It 4.9/8	25. Diagnosis Murder 9.3/15	3. Friends 15.0/25	84. World's Wildest Police Videos 4.1/7	78. WWF Smackdown! 4.8/8	98. Popular 2.7/4
	8:30 60. Whose Line Is It 5.8/9	32. Chicago Hope 8.8/14	12. Jesse 11.5/18	103. Action 2.4/4		87. Charmed 3.8/6
	9:00 89. Wasteland 3.2/5	59. 48 Hours 5.9/10	3. Frasier 15.0/24	105. Action 2.3/4		
	9:30 64. 20/20 Downtown 5.7/9		9. Stark Rvg Mad 12.3/19			
	10:00 32. 20/20 8.8/16		1. ER 20.1/34			
FRIDAY	6.5/12	7.2/13	7.8/14	3.2/6	1.9/4	2.1/4
	8:00 71. Boy Meets Wrlld 5.2/10	53. Kids/Darndest 6.5/13	17. Providence 10.2/19	108. Ryan Cauffield: Year One 2.1/4	112. Blockbuster Cinema—Safe House 1.9/4	115. Jamie Foxx 1.8/3
	8:30 75. Odd Man Out 4.9/9	81. Love & Money 4.5/8	35. Dateline NBC 8.7/16	100. Harsh Realm 2.5/4		107. Jamie Foxx 2.2/4
	9:00 58. Sabrina/Witch 6.1/11	48. Now and Again 7.0/12	86. Cold Feet 4.0/7			105. Steve Harvey 2.3/4
	9:30 75. The Hughleys 4.9/9	28. Nash Bridges 9.0/17				108. For Your Love 2.1/4
	10:00 32. 20/20 8.8/16					
SATURDAY	5.1/9	6.8/12	14.2/26	5.3/9	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 73. ABC Saturday Night Movie—Up Close and Personal 5.1/9	60. Early Edition 5.8/10	6. World Series Game 1—N.Y. Yankees vs. Atlanta Braves 14.2/26	80. Cops 4.6/9		
	8:30	53. Martial Law 6.5/11		68. Cops 5.3/9		
	9:00	41. Walker, Texas Ranger 8.0/14		67. AMW: America Fights Back 5.6/10		
	9:30					
SUNDAY	8.0/12	12.5/19	13.4/21	5.2/8	112. 7th Heaven Beginnings 1.9/3 100. Felicity 2.5/4 108. Jack & Jill 2.1/3	
	7:00 49. Wonderful World of Disney—Father of the Bride, Part 2 6.9/11	(nr) NFL Game 2 13.6/25	50. Dateline NBC 6.7/12	93. World's Funniest! 3.4/6		
	7:30 10. 60 Minutes 12.1/19		17. Wild S Pregame 10.7/18	82. King of the Hill 4.4/7		
	8:00 7. Touched by an Angel 13.1/19		5. World Series Game 2—N.Y. Yankees vs. Atlanta Braves 15.0/23	50. The Simpsons 6.7/10		
	8:30 50. Snoops 6.7/10	8. CBS Sunday Movie—The Soul Collector 12.4/20		56. Futurama 6.2/9		
WEEK AVG	7.2/12	9.0/15	11.8/20	5.3/9	2.8/5	3.0/5
S-T-D AVG	7.6/13	9.2/15	10.2/17	6.0/10	2.7/4	3.2/5



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'Men' are from Merv, Columbia

Best-selling book is basis for fall 2000 talk show

By Melissa Grego

Columbia TriStar Television Distribution and Merv Griffin Enterprises are teaming up to bring best-selling book *Men Are From Mars, Women Are From Venus* to the TV universe as an hour-long syndicated talk show.

CTTD executives are finalizing plans to take *Men Are From Mars, Women Are From Venus* out for the fall 2000 season,

MEN ARE FROM MARS,
Women Are from Venus

with an eye toward time slots that lead into early evening news. Merv Griffin, who secured the rights to the book before approaching CTTD with the project, will be executive producer, along with Michael Roarke, whose producing credits include NBC News' *Weekend Today*.

Sources say the show is likely to be produced out of New York, but Los Angeles is also an option.

Television journalist Eleanor Mon-



Eleanor Mondale will moderate a panel of four debating celebrities.

dale, daughter of former U.S. vice president Walter Mondale, has signed on as host. She will moderate a rotating, *Politically Incorrect*-style panel of four celebrities who will debate issues of the day from men's and women's perspectives. The studio saw hundreds of people for the role before casting Mondale, says Russ Krasnoff, executive vice president of programming at CTTD.

"What we were looking for is a difficult bill to fill—someone who is entertaining, intelligent, news savvy and is as comfortable dealing with celebrities and politicians as they are with everyday people," Krasnoff explains. "From her background and upbringing in and around the White House and her work with CBS as a news correspondent, and at E! Entertainment, she really is a perfect candidate."

The show's plans also include a correspondent who gets feedback from the audience and produces field reports with people on the street. Actor-comedian Miguel J. Nunez filled the correspondent shoes for the sales presentation, but has not yet been confirmed in the roll.

Griffin, whose syndication credits include *Wheel of Fortune* and *Jeopardy!*, says he has every confidence in the show: "I've never felt so comfortable going forward with a show."

Likewise, Columbia Tri-Star gives kudos to talk veteran Griffin. "We have the greatest respect for him in this regard; when you talk about talk shows, you have someone who has had a successful talk show for some 23 years," says Barry Thurston, president of CTTD.

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AT&T burning money in cable

Company's cash flow continues to drop sharply, falling 25% in third quarter

By John M. Higgins

As AT&T Corp. struggles on several outside fronts to pull its ambitious cable telephone plans together, the company is watching a dramatic burn in cash at home by its newly acquired cable operations.

The telephone company's cash flow took a steep dive during the third quarter, dropping 25%. That's after a 27% decline in the second quarter, the first full reporting period following the completion of AT&T's acquisition of Tele-Communications Inc.

The major cause of that drop is the expense of launching new high-speed Internet and telephone products. But even without those costs, AT&T Broadband is missing cash flow targets the company had set earlier in the year. "It's abysmal," says one securities analyst following cable. "I'm surprised they're not taking down stocks for the whole sector."

The cash flow slide comes as AT&T is fighting to complete several major tasks. Despite favorable cable ownership caps emerging from the FCC, AT&T's planned \$70 billion takeover of MediaOne Group Inc. could require major alterations. The company is still wrestling with America Online, the Baby Bells and Internet service companies that want to force open access to cable data networks. That has brought the telco in conflict with other cable operators AT&T needs as telephone allies but are annoyed at the possible fallout from AT&T's back-room talks to settle the access dispute (see story, page 60).

AT&T executives acknowledge the earnings snags, but minimize them as just problems in the earliest legs of a long, long race toward entering the local market. The company is committing to system acquisitions of more than \$100 billion to chisel its way into the local phone business, largely as a way to compensate for increasing competition in AT&T's core long-distance business. That calls for a substantial overhaul of the old Tele-Communications Inc. operation AT&T acquired in March, both in terms of plant upgrades, training and even minutiae like employees' health insurance.



Somers: 'We are examining our entire cost structure and anticipate a very quick return to [positive] cash flow.'

New acting AT&T Broadband President Dan Somers says that rather than the 5% or so cash flow growth the unit had been expected to generate this year, cable earnings will be flat. That's "as a result of that reassessment of the costs that are associated with transitioning this business. We are also examining our entire cost structure and anticipate a very quick return to posting cash-flow growth that's very positive."

Investors do not seem to have reacted negatively to the operating results. That's partly because their initial enthusiasm about AT&T's stock price has waned, sending the stock down sharply from lofty prices earlier in the deal, but also because improvements in AT&T's other divisions are offsetting the declines in cable. "The Street is giving them absolutely no valuation whatsoever for cable assets," says Sanford Bernstein & Co. telecom analyst Todd Jacobs. "So it would be penny wise and pound foolish not to spend now, especially in the context of otherwise-strong core earnings."

However, the size of AT&T's cash-flow drop poses a quandary for other stand-alone cable operators going down the same road but not prepared to spend as heavily. "It's not as significant for AT&T," says Morgan Stanley Dean Witter cable analyst Richard Bilotti. "But for an independent cable company like Cox it's a more important debate."

After sorting out the effects of systems sales and swaps over the past year, AT&T Broadband's core cable revenue increased a moderate 6.3% during the third quarter to \$1.4 billion.

Revenues from the company's young high-speed Internet service and its nascent telephone business added about \$50 million, bringing the growth rate to 6.7%. But operating cash flow dropped 6% in the core business to

\$503 million. That leaves a cash flow margin of 36%, 6%-10% less than some other operators are generating.

That does not include deployment and marketing expenses from data and telephone. Those costs surged from \$28 million to \$124 million, cutting cash flow by 25%, to \$389 million. That sliced the division's margin to a mere 27%.

Companywide revenue rose 19%, to \$16.3 billion, from \$13.7 billion during the same period last year. Net income—important to telephone investors, though not to cable stock players—dropped 18%. The company's cellular unit continues running strong, the business services unit posted some gains, but the consumer long-distance business is getting crunched in a price war with MCI and Sprint.

AT&T Chairman Michael Armstrong says that "on revenue growth, I'm pretty damn positive about where we are." Somers says that in its pursuit of new products "we have not been aggressively pursuing analog cable growth," so the growth in basic customers will be 1.5% or less for the year. He expects new products to lift that next year, however. The company now has sold digital cable to 1.7 million of its 11 million basic subscribers. The number of Excite@Home high-speed Internet customers on AT&T systems increased to 113,000 subscribers and is expected to hit 175,000 by year end. The company's cable telephone pilot projects are progressing. It has just 2,200 paying customers so far, with most of the seven cities being targeted still in the test phase. But Somers says he's happy with the initial results in the company's first telephone city, Fremont, Calif.

Progress on new product penetration is what's keeping Jacobs happy. He notes that AT&T's connections of data and digital cable customers exceeded those of the first two quarters. The analyst says that as long as the company is making its unit growth goals, he's not concerned about AT&T Broadband missing its earnings goals. "If they start missing both that's very serious stuff."

Armstrong adds that he will not reconsider establishing a "tracking" stock tied to his cable operations anytime soon. ■

Facing 'forced access'

Portland, Richmond courts to hear local officials' cases for outside ISPs

By Price Colman

From Portland, Ore., to Pittsburgh, Pa., the cable industry faces a steadily escalating war over what it calls "forced access" to its network.

Portland, at least momentarily, is ground zero. Today (Nov. 1), a panel of three federal judges will hear oral arguments in a case that has mushroomed from a one-shot wonder into a national debate over telecommunications policy versus free-market economics and the Internet.

The Portland case centers on whether a local franchising body is legally empowered to require a cable operator to open its network to outside Internet service providers (ISPs). The case pits giant AT&T against maverick cable regulator David Olson and elected officials in Portland and surrounding Multnomah County.

In Pittsburgh, the match is less lopsided and the issue slightly different, though the impact is the same. There, telephone power GTE is suing AT&T, Comcast and Excite@Home on the grounds that they're violating federal antitrust laws by inseparably packaging the cable-controlled ISP @Home with cable's proprietary broadband transport system.

The GTE lawsuit, essentially a move against the cable industry overall, prompted a quick and acid response from the defendants and the National Cable Television Association.

"This lawsuit should be seen for what it is—yet another GTE attempt to delay Internet and local telephone competition from new competitors," said NCTA President Robert Sachs in a

prepared statement. "Within the past three months, cable modem competition has forced GTE to reduce the cost of its own high-speed offerings by at least 20%. Rather than compete on quality and price, GTE appears to prefer to fight once again in courtrooms, not the marketplace."

GTE counters that even though it and various Baby Bells are rolling out high-speed digital subscriber line (DSL) service, cable effectively controls the market and by inextricably "tying" broadband transport and cable-controlled ISP, it is harming competitors.

"We've made it clear we're going to push for open access in every available forum," says William P. Barr, GTE executive vice president and general counsel.

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CABLE'S TOP 25

PEOPLE'S CHOICE

Only Julia Roberts could single-handedly defeat wrestling and football. Her 1990 film 'Pretty Woman' walked away with a 6.1 rating/9.1 share, good enough for No. 1.

Following are the top 25 basic cable programs for the week of October 18-24, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	Movie: 'Pretty Woman'	TBS	Sun	9:01P	152	6.1	4.8	4770	9.1
2	WWF Entertainment	USA	Mon	9:00P	60	5.5	4.3	4253	7.8
3	NFL/Chiefs/Ravens	ESPN	Thu	8:15P	193	5.4	4.2	4145	8.7
4	WWF Entertainment	USA	Mon	10:00P	66	5.3	4.1	4051	8.2
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.8	3.0	2897	5.6
6	Movie: 'The Wrong Woman'	LIF	Sun	4:00P	120	3.7	2.8	2783	7.5
7	ACC Ftbl/Florida St./...	ESPN	Sat	7:00P	227	3.6	2.8	2742	6.3
8	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.5	2.7	2655	5.5
8	Rugrats	NICK	Mon	7:30P	30	3.5	2.7	2642	5.7
10	Rugrats	NICK	Tue	7:30P	30	3.4	2.6	2547	5.6
11	Rugrats	NICK	Sat	9:30A	30	3.3	2.5	2507	10.7
11	Rugrats	NICK	Wed	7:30P	30	3.3	2.5	2500	5.7
13	NASCAR/Pop Secret 400	TNN	Sun	12:30P	240	3.2	2.4	2417	7.1
14	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.1	2.4	2389	4.4
14	Rugrats	NICK	Thu	7:30P	30	3.1	2.4	2381	5.4
14	Wild Thornberrys	NICK	Tue	8:00P	30	3.1	2.4	2348	4.8
14	Movie: 'Total Stranger'	LIF	Sun	6:00P	120	3.1	2.3	2325	5.2
14	Any Day Now	LIF	Sun	8:00P	120	3.1	2.3	2320	4.4
19	WCW Monday Nitro Live!	TNT	Mon	10:00P	69	3.0	2.3	2340	4.7
19	Movie: 'Casper Meets...'	FAM	Sun	8:00P	120	3.0	2.3	2293	4.3
19	Spongebob	NICK	Sat	10:00A	30	3.0	2.3	2268	9.3
22	Movie: 'Evolution's Child'	USA	Fri	9:00P	120	2.9	2.3	2256	5.1
22	Rugrats	NICK	Sat	9:00A	30	2.9	2.2	2229	10.1
22	Hey Arnold	NICK	Mon	7:00P	30	2.9	2.2	2213	5.2
22	Wild Thornberrys	NICK	Mon	8:00P	30	2.9	2.2	2190	4.4
22	Rocket Power	NICK	Wed	8:30P	30	2.9	2.2	2170	4.4

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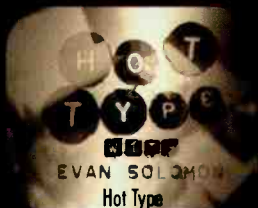
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"We think ultimately cable companies will be forced to open access. Their tactic now is to use the period of time where they have market power in various markets to dragoon as many consumers as they can into their own ISP. That's what we're seeking redress for."

Some observers are surprised the antitrust tactic wasn't used sooner. "I wondered whether someone would bring the case for some time," says a Washington-based antitrust attorney.

On a local level, the access issue was at different stages of boil. Richmond, Va., home to a MediaOne franchise, deferred a vote on the issue until Nov. 8. Elected officials in Weymouth, Mass., mimicked Portland, making "open access" a condition to transferring MediaOne's franchise to AT&T. And in St. Louis, home to an AT&T system, the city's board of aldermen appeared poised to impose a similar requirement.

While the GTE lawsuit is an irritant, cable is far more concerned about the Portland case, the executive says: "I don't think [the GTE lawsuit] will have an impact on the rate of [cable modem] roll-out. The Portland decision could. If it's adverse, we'll see a substantial rethinking on bringing in high-speed data." ■

Tyson not KO'd in PPV



Will people pay to see Mike fight again?

Iron Mike Tyson is rusting, but pay-per-view is not walking away from its biggest ticket.

"It obviously depends on who the opponent is, but Mike still seems to carry across to the non-boxing audience as far as the curiosity factor," says Michael Klein, senior vice president of programming at Viewer's Choice, PPV distributor for five of the largest MSOs in the nation.

Whatever the attraction, Tyson's Oct. 23, one-round contest drew Showtime's biggest audience for the year, according to a spokeswoman,

with a 10.5 in the network's universe.

Despite the industry's and the audience's ongoing forgiveness of Tyson's erratic behavior, the pugilist himself talked about giving up boxing after his latest lackluster comeback. Were Tyson to hang up his gloves, PPV television would have to say goodbye to its biggest franchise of all time, one that generated nearly half of PPV revenue in 1996, and Showtime would be left with little recourse for \$20 million it reportedly loaned the ex-champ against future earnings to pay off back-taxes and other debt.

So what are the chances Iron Mike can draw a high-profile opponent?

"That depends on what Holyfield does with his next fight against Lennox Lewis," Klein said. Holyfield-Lewis is scheduled for Nov. 13.

—Deborah D. McAdams



HBO moves series

After 23 seasons at 11 p.m. ET on Thursday nights, HBO's *Inside the NFL* is migrating to prime time. Beginning Nov. 4, the hour-long sports highlight/analysis program will be on at 8 p.m. on Thursday, followed by repeats in its old spots of Friday at 7 p.m. and Saturday at 11 p.m. plus another at Thursday midnight.

'Pretty Woman' scores

The TBS premiere of *Pretty Woman*, the 1990 Cinderella story starring Julia Roberts and Richard Gere, delivered more than 4.7

million households on Oct. 24, generating the year's highest rating for a cable theatrical. Scheduled against the World Series, the movie generated a 6.1 cable rating to get the top spot for the week in cable, and propelled TBS to a 2.2 rating in prime time for the week. *Pretty Woman* becomes second-highest-rated cable theatrical of all time, just behind TBS' August 1998 premiere of *The American President*, which drew more than 4.9 million viewers. TBS' other smash premieres include 1997's *Dumb and Dumber* (4.7 million) and a March 1991 telecast of *Diamonds*

Are Forever (4.5 million), giving the network four of basic cable's top five theatrical movie audiences.

Wanted: a rival cabler

Angered by Time Warner Cable rate increases in recent years, the Parish Council of a Louisiana community of nearly 600,000 people is looking for a competitor. The council of St. John the Baptist Parish last week considered granting a franchise agreement to Reserve Telecommunications, the 64-year-old hometown phone company, according to a Reserve spokes-

woman. If approved, which local reports considered "likely," the franchise would be Reserve's first cable venture.

Foxy Ferraro

Joining the parade of punditry, former New York Congresswoman Geraldine Ferraro and Newt Gingrich, former Speaker of the House, will be adding their political commentary to Fox News Channel's 2000 election coverage. Ferraro is president of the Women's Issues Center, and her TV background includes co-hosting CNN's *Crossfire* from 1996 to '98. Gingrich, once *Time*'s Man of the Year, has signed a multiyear deal with the network to share his political insights. He is CEO of The Gingrich Group, an Atlanta-based communications and management consulting firm.

NBA cross-media fast break

New hybrid video/data channel seen bouncing league's ball toward leading edge

By Richard Tedesco

NBA.com TV debuts this week on DBS and digital cable in a format combining game highlights and Web site content in real time.

The hybrid video/data channel keeps the league in the new-media lead among professional sports as it kicks off the 1999-2000 season. By the season's climax next spring, the NBA plans to stream highlights of games in progress online in a trial with broadband service providers.

"This literally is the tip of the iceberg," says Brenda Spoonemore, NBA senior director of Internet services. When the league's season tips off tomorrow (Nov. 2), DirecTV subscribers will have one week's free access to see the Bloomberg TV-like NBA.com TV, along with NBA League Pass. After a free view of 44 games, only DirecTV subscribers who buy the \$169 NBA League Pass package will be able to see NBA.com TV. That package is also available for the first time this season through Viewer's Choice, to approximately one million cable subscribers on cable systems delivering digital service.

As a companion channel for League Pass subscribers, NBA.com TV will present 24 hours of programming,



High-speed surfers will see highlights of games in progress on NBA.com next spring.

including a nightly news show at 7 p.m. ET featuring the previous night's highlights and a preview of that evening's games. A 15-minute video package summing up each night's action will air at 1 a.m. Two-hour edited versions of classic games, past features from the NBA's *Inside Stuff* series and other content culled from NBA Entertainment's vast video library will make up the rest of the programming day.

NBA.com TV viewers will see a large video window framed by scores and statistics in a right-hand frame fed by Jacksonville, Fla.-based IDS. A scroll across the bottom of the screen will carry breaking team news from the NBA Web site (www.nba.com).

Development costs are approximate-

ly \$10 million for the channel to be produced at the NBA's \$100 million studio complex in Secaucus, N.J.

NBA executives dismiss the idea of the new channel as a segue to the league eventually taking its TV rights into its own hands. But it does create a direct conduit for the NBA to address its fans without network intermediaries, and it suggests a vision for weaving game video and its Web site together.

The league's site will take another major leap in that direction next spring when it introduces a nightly stream of highlights from games in progress to high-speed Internet users in a trial with a trio of unnamed broadband providers, according to Spoonemore. That will segue into a regular package of highlights high-speed surfers will be able to see on a nightly basis. That's a step beyond the NBA's current practice of posting some highlights from games online at half-time.

Phoenix Communications provides NBA Entertainment video feeds of all NBA games, which are quickly edited into highlight packages that can be translated from video to clips for online streaming in RealVideo in less than 10 minutes. So NBA fans with fast Net connections conceivably will be able to see clips of playoff contests in progress on their PC screens.

Greetings from Excite@Home

Excite@Home is hoping for happy returns in the online greeting card business from its \$780 million pact to purchase Bluemountain.com last week.

Excite@Home will pay \$350 million in cash and 11 million shares of stock valued at \$430 million to Blue Mountain Arts for the 14th-ranked site on the Internet. That works out to \$90 per user, according to Excite@Home, based on the 9.2 million different PC users who visited the electronic greeting card site in September. Heavy holiday traffic on the site could sweeten the deal to include an additional \$270 million worth of stock.

Some observers see the pact as an expensive one for the high-speed cable Internet service provider. "The bottom line is it's a lot of money for a free greeting card site that hasn't figured out how to make money," says Carrie Ardito, e-commerce analyst for Cambridge, Mass.-based Forrester Research. And Ardito says she

doesn't think sending electronic greeting cards and high-speed Net surfing are "congruous activities."

But Excite @Home executives believe they can cash in on the deal by converting those Internet card senders into @Home cable modem customers at a rapid rate.

George Bell, Excite@Home president, says Bluemountain.com's demographics—older, female home-based PC users—corresponds well with the demographics of his company's subscribers. Bell foresees extending the reach of the sixth-ranked Excite portal site through Bluemountain's 10 million daily page views. And Bell is clearly excited about the e-commerce aspect: "Every greeting card represents an event-based commerce opportunity."

Excite @Home will seek to boost traffic to its billion-dollar card site by linking it to Excite e-mail and calendar services and pushing it on the Excite portal and the @Home broadband service.

—Richard Tedesco

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Host, Weekend All Things Considered, National Public Radio Anchors the weekend program; participates in the production and planning of the program; serves as writer and producer of special segments; conducts studio and telephone interviews; conducts two-ways with reporters; and represents NPR and Weekend All Things Considered to member stations and the general public through personal appearances and press contacts, as assigned. Bachelor's degree or equivalent experience required. Six years of journalism experience, including at least three years broadcast experience; and proven ability to write for a radio audience required. Familiarity with the public radio system preferred. Job Code GW115. **Host, Talk of The Nation, National Public Radio Anchors** the Monday through Thursday program; reads books, magazines, periodicals, etc. to obtain story ideas and prepare for interviews; participates in the production of the program; writes special segments; and represents NPR and Talk of the Nation to member stations and the general public through personal appearances and press contacts. Bachelor's degree or equivalent experience required. Six years national radio broadcast experience; experience hosting a live, call-in program; national name recognition, preferably in the public radio system; a broad range of general news knowledge; demonstrated ability to discuss national and international issues on the air; and ability to effectively work with a diverse group of individuals under deadline pressure required. Radio news hosting experience preferred. Job Code GW611. Send cover letter and resume, identifying position by number and title to: National Public Radio, Human Resources Department, 635 Massachusetts Ave, NW, Washington, DC 20001-3753, EOE/AA/M/F/D/V. Fax resumes to 202-414-3407 or e-mail to dwwashington@npr.org, also visit our web site at www.npr.org

HELP WANTED HOST

WUSF 89.7 seeks an exceptionally talented announcer to host Morning Edition. WUSF 89.7 owns the NPR franchise in this top 25 market, and its Tampa Bay and Sarasota audiences of approximately 215 thousand* listeners are 45%-54% loyal: about 12% more than the overall public radio audience. This is a highly visible position for an engaging communicator who's passionate about life and interested in community: people, arts and culture, government, education, environment, business, etc... The ideal candidate has a great voice and a companionable and intelligent air presence. He or she has professional radio announcing and journalistic experience and can tell compelling stories with strong writing, editing, interviewing and production skills. Public radio sensibilities, personal maturity and stamina for morning drive are essential. The Morning Edition host produces news material for broadcast and makes public appearances as part of WUSF 89.7's community outreach activities. He or she is supported by a news director, technical assistant, three reporters, top national talent coach Lorna Ozmon, audience research, promotion, professional development opportunities, and successful fundraising. WUSF 89.7 provides a progressive work environment where diversity, collaboration, creativity, research, and personal development are valued. Employees enjoy very competitive salaries, no state income tax, and full benefits packages including four weeks annual vacation and tuition waiver at the University of South Florida. Bonus: eternal summer, miles of white sand beaches, fabulous sunsets, a lively cultural scene and countless recreational activities. Send cover letter, resume and demo cassette to: Hetty Glusman, Human Resources Manager, USF Public Broadcasting, 4202 Fowler Ave., WRB 219, Tampa, FL 33620. Resumes without cassettes will not be considered. Application deadline: November 22. *Arbitron estimates. Monday - Sunday. 6am - midnight, persons 12+, Tampa - St. Petersburg - Clearwater, Spring 99. Minimum qualifications: Master's degree or bachelor's degree and two years radio experience. Preferred Qualifications: Master's degree plus demonstrated radio announcing, production and writing strength; or bachelor's degree in journalism, communications, English, theater, liberal arts or other related field plus two years radio experience including demonstrated announcing, production and writing strength. Professional experience may substitute on a year-for-year basis for the required degree. The University of South Florida is an equal opportunity, equal access, affirmative action institution. For ADA accommodations, call Hetty Glusman: 813-974-8666. The search/selection process will be conducted in compliance with provisions of the "Government in the Sunshine" laws of Florida. Screening committee meetings are open to the public and all search documents are available for public inspection.

FOR SALE MAGAZINE

Radio Magazine & Website For Sale: Los Angeles Radio Guide magazine - a must for radio lovers. Also available: Radio Guide U.S.A., which attracts tons of e-mail (www.radioguide.com) (310) 828-7530.

LEASED PROGRAMMING

Produce/host your own radio show. We have the best stations, rates, and avails anywhere in the US. Call All Media Brokerage @ 516-364-1117.

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SITUATIONS WANTED MANAGEMENT

Tired of Big Talkers and No Results! Rookie managers learning the ropes at your expense. Let 2 Guys Inc. run the show. Experienced radio owners, GMS, GSM, news guys, programmers, been there done that...can even tweak the tweeters. Your ideas our hard work you win...call 1-505-860-3295 or 1-505-320-1167. Small and medium markets our expertise...Groups or single owners...Let's talk...

Over 20 years Broadcasting Experience!! Been owner, G.M. S.M. A dynamic sales person. Creative leader will make you huge profits. If sales are what you need I'm Your Man!!!! Reply to Box 01606, Broadcasting and Cable, 245 West 17th Street, 7th Fl., New York, NY 10011. EOE.

BUSINESS OPPORTUNITIES

FM Translator, downtown Columbus, OH. 106.7 MHZ, 435 FT, 330,000 population within .5 MV/M, new equipment, nice site. Mr. Tuckerman, 217-826-2813, 217-581-7367

TELEVISION

HELP WANTED SALES

Senior Account Executive: Exceptional opportunity for aggressive, experienced sales professional. This is an "A" list with great growth potential. Letter & resume to: General Manager, KFX-A-TV, 605 Boyson Rd. NE, Cedar Rapids, IA, 52402. EOE

General Sales Manager needed for strong medium market Southeastern ABC affiliate. Responsible for total station sales. Must have good background in research and marketing, solid people skills, and strong relationship building skills. Must be total team player capable of working well with other station management. Candidates should be experienced in both National and Local Sales management. Two tier sales management team with GSM handling Local Sales on a daily basis. Reply to Box 01609, EEO Employer. Women and minorities are encouraged to apply.

General Sales Manager: Immediate opportunity to join the number (#1) sales team for WTVD, an ABC owned TV station in Raleigh-Durham (29th market). Responsible for overall sales managers, account executives and support staff. Must have strong leadership skills with a solid track record in traditional sales and new business development. Must have knowledge in budgeting, pricing, and inventory control. Five years of experience required. Contact: Bruce Gordon, President & General Manager, 411 Liberty Street, Durham, NC. 27701, EOE.

HELP WANTED SALES

SALES ASSISTANT

ABC7 Los Angeles is seeking an individual with strong administrative skills to assist in the Sales Department. Ideal candidate should have previous sales assistant experience, with excellent written and verbal communication skills. Excel and Word proficiency is a must.

Please send your resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, Human Resources, Dept. SA99/BC, 4151 Prospect Avenue, Los Angeles, CA 90027. No phone calls please. Equal Opportunity Employer.



General Sales Manager: WCPO-TV, the ABC affiliate in Cincinnati, owned by Scripps Howard, needs a GSM to lead a restructured and expanding sales department in the 32nd market. Candidates must have local and national sales management experience, with a proven track record in directing new business development, special event marketing, qualitative sales, budget planning and development, broadcast sales computer technology, inventory and rate management, and supervising and motivating local AEs and national reps. Must have a passion for selling the medium, and a vision for where our business is headed. WCPO offers a competitive salary structure and a comprehensive array of benefits including a 401k with company match. Send resume to Bill Fee, VP/General Manager, WCPO-TV, 500 Central Avenue, Cincinnati, Ohio 45202. No phone calls please. WCPO is an Equal Opportunity Employer.

Assistant Director of Sales Research: Provide research support to Local Sales and Marketing Departments. Primary responsibilities include avail system maintenance, creating one-sheets and presentations using Nielsen, Scarborough, MRI and other resources to showcase WABC-TV's strengths. Ideal candidate will have a minimum of four years prior experience at station, network or rep firm, as well as proficiency in retrieving data from Market Manager, MEMRI, Scarborough Prime, Micronode 386/Galaxy Navigator. Additional responsibilities include supervising part-time Research Assistant. Please send resume to: Pat Liguori, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

www.broadcastingcable.com

HELP WANTED SALES

Director of Sales WSOC/WAXN-TV Network market leader that also operates an emerging independent is adding a senior management position to direct sales operations and retail development. Experienced GSM's or current mid-market GM's will find all the tools in place in this successful operation in a great market. Call or send resumes to: Bruce Baker, VP & General Manager, WSOC-TV, P.O. 34665, Dept. 95, Charlotte, NC 28234. Phone: (704)338-9999. EOE M/F.

HELP WANTED TECHNICAL

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Alan Cornish / Mark Kelly

Assistant Engineer - Prudential Productions - Television Department. Prudential Productions is an in-house production company responsible for the creative execution of a variety of corporate television, business theatre and digital graphic productions. As part of the TV team, you will be responsible for the hands-on management of the technical facilities, which includes: three broadcast studios, linear and non-linear edit suites, audio suite with voice booth, field production equipment and satellite broadcast network. A hands-on knowledge of videostreaming, video systems, videoconferencing, graphics, and "bleeding edge" digital technologies is required. Reporting to the Chief Engineer, you will provide technical support to Prudential's staff of Producers throughout the pre-production, production and post production processes. Control Room and Production Engineering will be an important part of your work week. We are looking for a person who has a minimum of 5 years experience in a broadcast, corporate and/or production house environment. And equally as important, we are looking for someone who is industrious, creative, an "out-of-the-box" thinker, with a good sense of humor, and extremely pleasant to work with. College Degree or Professional School Certification required. Please fax your resume and three references to Denise Roundfield, Prudential National Staffing Organization, at Fax #: (323) 815-0026. Competitive salary and comprehensive benefits package. Prudential is an equal opportunity employer located in Newark, New Jersey's Cultural and Business District. Prudential provides complementary on-site parking, a fitness center, two cafeterias, no-fee ATM machines and other amenities. A twenty-minute drive to New York City.

Chief Engineer, WCBF-TV Media General Broadcast Group. WCBF-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.

HELP WANTED TECHNICAL

WDIV-TV has an opening for a News Technical Manager in the Engineering Department. Responsible for supervising the technical operation of all Newsroom operations, news programs, Newsroom computer systems including non-linear editing, satellite feeds, ENG, SNG, transportation fleet, and the maintenance of all related equipment. Must also participate in establishing technical facility and crew requirements, recommending various technological and operating methods to production units. Must act as liaison between News and Engineering, troubleshooting and solving problems prior to air. Associate Degree or equivalent experience in Engineering or Communications. Significant television technical operations experience and three to five years of management background. Mail resume to Marcus Williams, Chief Engineer, WDIV-TV, 550 W. Lafayette Blvd., Detroit, MI 48226-3140. Equal Opportunity Employer.

Broadcast Facility Supervisor Fox 49 KPDX-TV seeks a person with varied skills to provide building, grounds and systems support for our new facility. 5 years prior experience in building maintenance, carpentry or related work and high school diploma required. 2 year technical degree and/or some studio theatre experience desired. Candidate will support Engineering Dept. with building maintenance, light carpentry, landscape maintenance supervision, transmitter and remote site support and other duties. Positive customer service oriented personality is a Must. Obtain the Required employment application by calling (503)239-4949. Submit application in person or by mail no later than November 26, 1999 to: Fox 49 KPDX-TV, 910 NE MLK Jr. Blvd, Portland, OR 97232. EOE

Broadcast Engineer FOX 49 KPDX-TV seeks two experienced full time Maintenance Engineers/Technicians. Minimum of 3 years prior experience in a broadcast, cable or technical facility and 2 year technical school degree required. SBE certification desired and FCC Restricted Radiotelephone license a plus. Candidate will work nights, weekends, holidays and periodic on-call duty. Positive customer service oriented personality is a Must. Obtain the Required employment application by calling (503)239-4949. Submit application in person or by mail no later than November 26, 1999 to: Fox 49 KPDX-TV, 910 NE MLK Jr. Blvd, Portland, OR 97232. EOE

Chief Engineer-Rare opportunity to build new VHF ABC network affiliate in Marquette, MI. You will oversee construction of new 1,200 foot tower, transmitter and studio facilities. You'll also perform hands-on preventive maintenance, operations, and diagnosis/repair of co-owned WBKP facilities in Calumet, including VHF transmitter, satellite equipment, STL/TSL/Intercity microwave and maintenance of studio and production facilities. Must be familiar with and able to troubleshoot, re-program and maintain computer based broadcast systems. Knowledge of pertinent FCC rules and ability to ensure stations' compliance is mandatory. Ability to successfully deal professionally with other staff members, clients and the public is required, together with absolute honesty, integrity, strong work ethic and sincere desire to help other team members achieve group goals. Job is open immediately. Detailed resume and cover letter to WBKP ABC TV 5&10, 1122 Calumet Avenue #5, Calumet, MI 49913. Email: toms@wbkp.com

HELP WANTED TECHNICAL

Technical Associate Director, WFLD/FOX 32 Chicago Duties: Position available for a staff Associate Director with additional duties as a Technical Director. Requires ability to coordinate graphics intensive newscast, multiple satellite hits, ENG and helicopter hits throughout the show. Ability to work in a fast-paced environment. Skills: Candidate should have a minimum of five years related significant live experience on GVG 300 switcher and Kaleidoscope DVE and some experience as a Floor Director. Resume and tape required. Send non-returnable tape and resume to Marge Curtis, Director of Human Resources, WFLD-TV 205 N. Michigan Ave., Chicago, IL 60601. No phone calls, no faxes. EOE/M/F/D/V.

Television station seeks Maintenance Technician with 3-5 years experience in the installation, maintenance, and repair of all broadcast studio equipment and in UHF transmitter maintenance. Applicant must be computer literate, able to read technical plans and schematics, and capable of repairing equipment to component level. Must be self-motivated. Ability to lift and carry heavy equipment is a plus. This is a full-time position in the evening shift. Send resume, cover letter, salary requirements, and professional references to UPN20/WDCA-TV, 5202 River Road, Bethesda, MD 20816 Attn: Chief Engineer. No phone calls please. Equal Opportunity Employer.

HELP WANTED NEWS

Telemundo Network Group LLC, a Spanish-Language television network is seeking ideal Candidates for the following positions.

Sr. Producer - will be responsible for writing/producing topical and campaign promos. Minimum 6 years experience as a Writer/Producer. MUST BE creative, an independent self-starter, have strong command of the Spanish language, good knowledge of production and have leadership skills. Non-linear editing skills a plus. Please include a reel.

On-Air Planner - will be responsible for the planning and the strategic placement of on-air promotions based on Network and Programming priorities. Candidate must be a critical thinker, extremely organized, enjoy fast paced environment, a self-starter and bilingual (Eng./Spanish). Education/experience in Research and or Media Planning a must.

Please send or fax resumes and salary requirements to the following address. EOE.

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



Photographer: One of Southeast's top news operations seeks photographer with solid news judgement and excellent videography and editing skills. Requires at least one year of commercial TV news experience. Send resume and tape to News Operations Coordinator, WTVG, P.O. Box 1150, Chattanooga, TN 37401. Equal Opportunity Employer.

Senior Non-linear Editor: Can you create promotion incredible visuals for promotions resulting in appointment television? We need a creative well-organized Senior Non-linear Editor. Are you a team leader able to teach others? Applicant must be familiar with Avid, After Effects, Photoshop, and Advanced Production Skills. If you have the skills, looking for a challenge and want to be part of a winning team, send your resume, and references to Box 01604, Broadcasting and Cable, 245 West 17th St., 7th Floor, New York, NY 10011. We are an EOE M/F. Pre-employment drug screening required.

WREX-TV is looking for a photographer who can live up to our standards. We need someone who can tell a good story through sound and pictures. Photographers are also responsible for setting up live shots. Send resumes by November 5, 1999 to Maggie Hrackecky, PO Box 530, Rockford IL 61105. EEO-M/F.

Reporter/Photographer: If you don't have at least 1-2 years in your first job, please don't respond. If you know how to enterprise & can blend words, video, & sound into compelling, meaningful people-oriented stories, we want to hear from you. If you're equally comfortable working solo or as part of a crew, & if you're looking to stay a while or position yourself for upward career movement with a multi-station group, we want to hear from you. Rush brief cover letter explaining why you're the best at what you do, resume, references, brief news philosophy, salary requirements, & a VHS tape of your best recent work to Box 01608 EOE.

HELP WANTED NEWS

SBS

SINCLAIR BROADCAST GROUP

Sinclair Broadcast Group, Inc. owns or programs 58 TV stations in 38 markets and has affiliations with all 6 networks. We reach 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

Dayton, OH WRGT/WKEF (NBC/FOX)
TV Videographer

Immediate opening for a photographer/editor. One to two years of experience is preferred. Need to have the ability to handle the daily pressure and ability to work flexible hours. We shoot DVC-Pro and Beta. Send resume and tape: BC #393

Dayton, OH WRGT/WKEF (NBC/FOX)
Business Manager

Position available for Dayton, Ohio TV stations. Responsibilities include accounting and financial reporting, preparation of annual operating and capital budgets forecasting, supervision of accounting staff, and overseeing accounting for fixed assets, trades, commissions and human resources. Bachelors in accounting, and at least 5 years experience required, preferably with media or network experience. CPA, CFM, or MBA preferred. Send resumes: BC #394

Dayton, OH WRGT/WKEF (NBC/FOX)
Weekend Anchor/Reporter

Television station is seeking a weekend anchor/reporter. One to two years of experience is required. Must be able to anchor weekend shows and report during the weekend. Send resume and tape: BC #395

Pensacola, FL WEAR (ABC)
Creative Services Producer/Director

Ability to develop and maintain strong working relationships with Sales personnel and clients; Creative concepts, planning, writing, shooting and editing skills, resulting in productions which meet the marketing objectives of the client; Experience with nonlinear editing systems, preferably Scitex Systems; Strong organizational and communication skills; Graphics design, creation and implementation skills (2D and 3D); Computer experience a must - strong on word processing and familiar with LAN and the web; Degree in television production or marketing preferred, with proven experience in production; The desire and ability to contribute significantly to an award-winning team. Deadline for application is 11/10/99. Qualified applicants should send resume, demo tape and salary requirements. BC #396

Pensacola, FL WEAR (ABC)
Reporter

General assignment reporter with at least two years commercial television news reporting experience who are committed to their craft, and can find stories under rocks and behind doors, tell their stories passionately and make a difference to our community, all this while knowing they're eating the competition alive. Deadline for applications is Friday, November 19, 1999. Send resumes, references, and VHS non-returnable tape. BC #397

Pensacola, FL WEAR (ABC)
Photographer

Minimum one-year television shooting/ editing experience required. Live truck experience helpful. Only those with strong NPPA work ethics and accuracy under deadline need apply. Deadline for applications is Friday, November 19, 1999. Send resume, references, and VHS non-returnable tape. BC #398

Portland, ME WGME (CBS)
Promotion Writer/Producer

The CBS affiliate in Portland, Maine seeks an experienced promo writer/producer who can approach local news, entertainment programs, public service projects, and station events with a fresh creative eye. We need a writer who realizes the importance of words and pictures working together, and who knows how to do it fast and do it right. Why not work creatively in a beautiful city on a gorgeous coast? Send resume, cover letter and tape. BC #399

Portland, ME WGME (CBS)
Promotion Assistant

WGME 13 in Portland, Maine seeks a capable and organized person to coordinate the station's public service effort, log and traffic promos and PSAs, organize spot inventory, work to maintain a consistent creative look on-air, and contribute creatively to the writing and producing of local spots. It's a terrific place to start in the television promotion industry. Send resume and cover letter. BC #400

Springfield, MA WGGB (ABC)
Producer/Director

Must have the ability to direct/technical direct live and taped programs including news, sports, and special events. Minimum of 3 years directing or technical directing especially live newscasts. Grass Valley 3000 experience desired. Track record of leadership and enthusiastic creativity in a team environment. Ability to function in a variety of production roles, including video tape, master control, and studio when not assigned to Direct. College degree preferred, will accept experience in lieu of degree. Position requires membership in NABET. Send resume and tape. BC #401

Mail your resume in confidence immediately to:
Broadcasting & Cable, 245 W. 17th Street,
NY, NY 10011, Attn: Box # _____

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HELP WANTED NEWS

**ASSISTANT NEWS DIRECTOR**

Wanted: A dynamic team leader to help shape and focus our number one-rated newscasts. This person must understand all the intricacies and issues of a newsroom. It will be up to this person to run the newsroom on a daily basis. Strong writing, editing and storytelling skills are essential. Tough decision-making ability and a winning attitude is required. The ideal candidate will have at least 5 years of producing experience. Candidate must have a college degree. Send resume to

Robin Gover/Personnel
WNEM-5
PO Box 531
Saginaw, MI 48606. EOE



Senior Producer: Long running syndicated daytime talk show looking for experienced Senior Producer. This show, with high level production value, including extensive pre and post production, needs creative producer with at least 5 to 10 years of talk show experience. Management skills for a large staff a must. Must be comfortable with long hours and excel in a deadline oriented environment. Reply to Box 01603 EOE.

Producer: Connecticut's ABC station is looking for a versatile journalist who is a great writer looking for the opportunity to produce. This position involves writing for the evening newscasts, producing some weekend newscasts and assisting the assignment desk. College degree and two years television newsroom experience required. Rush resume to Virginia Fisher, Executive Producer, News Channel 8, 8 Elm Street, New Haven, CT 06510. No phone calls please. EEO.

Executive Producer: Creative communicator & newsroom leader. Help guide & train a 31-person staff producing 3-hours-plus of top-rated news daily. Sound news judgement & conversational writing style. Compelling storyteller. Supervise daily newsroom operations: work closely with producers, reporters, videographers, oversee story development & assist with planning & execution of daily & major breaking story coverage. Coordinate news production: edit scripts, improve writing, insure consistent newscast quality. Ideal candidate must possess 3-5 years' producing experience. (Some reporting/videography experience wouldn't hurt, either.) New staff position open December 1. Rush brief cover letter explaining why you're the best, along with resume, references, brief news philosophy, salary requirements, & a VHS tape of your best work to Box 01607 EOE.

HELP WANTED NEWS

News Business Manager, WJLA-TV, ABC-7 has an immediate opening for a News Business Manager to oversee the daily/monthly accounting activity for news; provide accurate, timely, and useful financial reports each month; and prepare annual and quarterly revised budgets; review and maintain contracts; and Act as HR liaison for job postings, new hires, terminations and employee relocations. A degree in accounting or related field, and broadcast experience preferred. Must have prior accounting experience. Knowledge of Personnel Administration helpful. Must know Word and be able to use spreadsheet software to develop financial tracking reports. Please mail resumes to WJLA-TV, Human Resources Dept., 3007 Tilden Street NW, Washington, DC 20008 or fax to (202) 364-1943 EOE

Media General Broadcast Group
www.mgbg.com WLSL-TV Producer: Newschannel 10 is looking for a solid, quick-thinking Producer to take our news product to #1. Candidate must possess strong leadership skills, excellent writing skills, and the ability to create strong, compelling, fast-paced newscasts. Candidate must demonstrate the ability to creatively combine eye-catching video, viewer-driven graphics and meaningful stories that will engage the viewer and keep them coming back. 1-2 years experience preferred. EOE M/F Drug Screen. Send resume to HR Dept. 401 Third St., S.W., Roanoke, VA 24011

Media General Broadcast Group
www.mgbg.com WLSL-TV, Executive Producer: Newschannel 10 is looking for a solid, quick-thinking Executive Producer to take our news product to #1. Candidate must possess strong leadership skills, excellent writing skills, and an understanding of what it takes to create a strong, compelling, fastpaced news product. Candidate must demonstrate the ability to creatively combine eye-catching video, viewer-driven graphics and meaningful stories that will engage the viewer and keep them coming back. 2-5 years producing experience preferred. EOE M/F Drug Screen. Send resume to HR Dept. 401 Third St., S.W., Roanoke, VA 24011

Chief Photographer: Must have professional experience shooting & editing television news tape. Must have microwave live shot experience, demonstrated leadership ability, and technical and aesthetic proficiency. No beginners. No phone calls, faxes or email. Send a letter explaining why you are the best candidate along with a resume and a non-returnable VHS videotape to: News Director, WVIR-TV, 503 E. Market Street, Charlottesville, VA 22902 EOE

News Director Our News Director is looking to move on, if he finds the right situation, and we find the right replacement. WTXL-TV-ABC in Florida's Capital City seeks an innovative, enthusiastic leader to take us to the next level. Will consider strong N.D. back-ups with "hands on" experience. Send resume, brief philosophy and a VHS tape to General Manager, WTXL-TV-ABC, 7927 Thomasville Rd., Tal. FL 32312

Are you a killer writer...hot-shot producer? Are you looking to move to a top 10 market? WXLA-TV, Atlanta's NBC affiliate is looking for an aggressive prime-time promo producer. If you're interested, have previous experience in News promotion, please contact Laura Hale at: Lhale@WXIA.Gannett.com or rush your resume to 1611 W. Peachtree St. NE, Atlanta, GA. 30309.

HELP WANTED NEWS

Assistant News Director: Major market management experience preferred. Should be knowledgeable in all aspects of news gathering and contemporary production, have a proven track record of editorial excellence, and familiarity with newsroom administration. Please send resume to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone call or faxes please. We are an Equal Opportunity Employer.

Assistant News Director for Operations: KPIX-TV, the CBS O&O in San Francisco is looking for an experienced News Operations Manager to fill this newly created position. The successful applicant will be a key part of the news management team, and will oversee photographers, editors, Satellite and ENG Control personnel, as well as studio operations. Solid management experience in operations a must, as well as strong leadership skills and an eye for good television. Send your resume to KPIX HR Dept., 855 Battery St. San Francisco, CA 94111 or fax to: (415)765-8796. EOE.

6 and 11pm Anchor needed to compliment our female co-anchor in a network affiliated station in the Southeast. We would like to find someone with pm leadership experience that includes script supervision, quality control, and the ability to work with young reporters. Some editing and reporting will be required, in addition to a winning team spirit and the ability to work with an evening staff that includes producers and assignment editors. Please reply with tape & resume in confidence to Reply Box 01605 EOE.

HELP WANTED DIRECTOR

P.O.V., public television's award-winning independent non-fiction film series, seeks Communications Director. Experience in press relations and familiarity with independent film, public television or non-profit communications important. Send cover letter, resume and salary req. via fax to T. Davis at 212-989-8230.

Media General Broadcast Group
www.mgbg.com WDEF-TV, Television Director-Full time position. Must be capable of directing fast paced, dual anchor live shows. Successful candidate will have a minimum of two years experience as a director or technical director. Must be capable of working nights and weekends. EOE M/F Drug Screen. Send resume to HR Dept. 3300 Broad Street, Chattanooga, TN 37408

HELP WANTED AUDIO DIRECTOR

Television Audio Director FOX 49 KPDX-TV has an immediate opening for an experienced audio director. Minimum of 4 years prior broadcast experience and proficiency with ProTools computer audio editing required. Must possess excellent customer service and good communication skills, able to work in a team environment for in-house productions and manage time effectively. Knowledge of non-linear and linear video technologies, ability to direct talent and write copy a plus. Obtain the Required employment application by calling (503)239-4949. Submit application in person or by mail no later than November 12, 1999 to: FOX 49 KPDX-TV, 910 NE MLK Jr. Blvd, Portland, OR 97232. EOE

HELP WANTED ALL POSITIONS



WGNX-TV, the new Meredith CBS affiliate in Atlanta is looking for the following:

Account Executive. You'll be targeting new business, effectively presenting qualitative research and selling value-added promotions. You'll have three years experience, a proven track record in business development and be an excellent communicator with superior organizational and computer skills.

Planning Editor. Growing newsroom needs forward-thinking individual to keep us one step ahead of the competition. This person will assist in advancing story coverage and maintaining future files; help plan and execute big event coverage, and special projects. Three to five years' assignment desk or producing experience required in a medium or major market.

Assignment Editor. Need a highly organized, aggressive editor to run our night-time desk. Candidate must be adept at juggling resources, responding decisively to breaking news and aggressively attacking stories which fit our news brand. Candidate will have a min. 3-5 years experience as a middle or large-market assignment editor. College degree preferred.

Rush resume to: Human Resources, WGNX-TV
1810 Briarcliff Road, NE; Atlanta, GA 30329. No phone calls. EOE



HELP WANTED ANNOUNCEMENT

Broadcast on the Internet: Live and on-demand audio and video streaming services for broadcaster and producers. Call 800-841-9532. videorelay.com Susan Brantmeyer.

SITUATIONS WANTED VOICE SERVICES

Art Kevin. "Boss" Voice Avail. All voice projects. Millennium Special: 3 min. Free (Italic, free). E-mail copy to radioart@ix.netcom.com or call: 702-592-5899.

SITUATIONS WANTED LIGHTING

Position Wanted: Experienced lighting director looking for a FT lighting position in video that could enhance my skills. Call Ken at 612-869-0757.

FOR SUBSCRIPTIONS
Call - 800-554-5729

HELP WANTED WEB PRODUCER

WEBSITE PRODUCER

ABC7 San Francisco (KGO-TV) is seeking a creative, dynamic individual to take our website to the next level. The ideal candidate will be capable of writing relevant, topical news content and marrying it to graphics produced by our art dept. or other sources. Primary responsibility will be to keep the news pages of our site accurate and timely, regularly updating local, regional and national stories. Journalism and web producing experience required. Must possess excellent news judgment, strong writing skills and thorough knowledge of Internet technologies and HTML. Will also interact with other departments within the station to write and publish department-specific content, and will be an integral player as we take steps to bring our site to a higher level. Our current website, an interim solution, can be found at www.abc7news.com

Please send resume, cover letter and salary reqs to: Human Resources Department, Attn: Web Producer, ABC7/KGO-TV, 900 Front Street, San Francisco, CA 94111. EOE.



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Senior Project Manager - Research

Qualifications: 3-5 years in media research. Ability to work independently; manage multiple tasks at one time; solve problems. Experience with a variety of primary research methods, audience measurement data and primary research design and analysis. Station researchers are strongly encouraged to apply.

Project Manager - Research

Qualifications: 3-5 years in media research. Ability to work independently; manage multiple tasks at one time; solve problems. Experience with a variety of primary research methods and audience measurement data.

Senior Research Analyst

Qualifications: 3+ years' professional experience and 1-2 years in media research. Ability to project future trends from a wide variety of data elements. A familiarity with the media/entertainment industry and experience analyzing Nielsen data preferred.

Research Analyst

Qualifications: 1-3 years in a relevant professional environment or college graduate in relevant field. A familiarity with the media/entertainment industry is preferred.

For consideration, please send resume and salary requirements to:

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HELP WANTED VARIOUS POSITIONS

HELP WANTED FACULTY

FOX SPORTS NET

Fox Sports Net is seeking experienced individuals to work in Traffic. As we continue to experience rapid growth and change in an environment with much opportunity, we invite seasoned, goal-oriented professionals for the following positions:

TRAFFIC MANAGER & ASSISTANT TRAFFIC MANAGER

As members of the team that handles multiple Cable Networks, you will be responsible for managing the varied tasks associated with producing network logs for two cable networks. This will include delivering a daily program schedule for air that is correct and timely. Must be familiar with scheduling logs and copy; working with Sales Administration, Sales and Senior Management; and motivating and leading a staff. Television traffic experience is required; familiarity with Enterprise System is a plus. **Code: TM/BC.**

SALES/LOG ADMINISTRATOR

Will work with Traffic and Sales Administration to process sales orders, make-goods and revisions to orders; resolve order problems; and work with inventory. Must have 1-3+ years' experience in Television as a Sales Admin/Traffic Assistant or Coordinator. Must possess good communication and organizational skills; ability to work with deadlines and under pressure; have a team-player attitude and a willingness to learn; and good PC skills. Knowledge of Traffic software and college grad preferred. **Code: SLA/BC.**

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to: **Fox Sports Net, Human Resources Dept. Code:(see above), 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.**



ALLIED FIELDS

HELP WANTED DIRECTOR

National Cable Television Center and Museum/University of Denver Bob Magness Institute Director/Leo Hindery Chair

Nat'l Cable TV Ctr & Museum and Univ. of Denver seek qualified applicants for Dir. Of Magness Institute for cable telecommunications to begin 3/1/00 or as soon thereafter as possible. Successful applicant will occupy Leo Hindery Chair for Broadband Telecommunications at DU and provide leadership, management, research, strategic planning to build Institute into leading worldwide, multidisciplinary institute for telecommunications education/research. Primary responsibilities: ongoing assessment & implementation of current and future programs; generating industry support and underwriting for programs not funded by endowment; teaching one course annually. Applicants must have Ph.D., J.D. or Master's & several years of cable/telecommunications experience. Strong record of telecommunications industry research management/experience especially desirable. Past interaction with university faculty/students also considered. Send cover letter, vita, & three letters of recommendation to:

Director Search, The Magness Institute
The Cable Center
2327 East Evans, Denver, CO 80208.

Direct inquiries to Ron Rizzuto, 303/871-2010 <rizzuto@du.edu> or Marvin Jones, 303/871-4885 <mjones@cablecenter.org>. See <www.cablecenter.org> for complete job posting.

Cable Center and DU are committed to diversity of faculty/staff & encourage women, persons of color & persons w/disabilities to apply. Applications must be received by 12/15/99 for full consideration.

The School of Communication at the University of Miami seeks applications for a full-time, tenure-track assistant professor. Candidates should be able to teach courses and conduct research focusing on the electronic media industry, with interests in area like economics, management, and the new media technology. Qualifications include an earned doctorate and evidence of research activity. The ability to teach undergraduate and graduate students is required. Salary is competitive. Candidates should send a cover letter, vita, transcripts of graduate courses, references, and other supporting materials to: Dr. Paul Driscoll, School of Communication, University of Miami, P.O. Box 248127, Coral Gables, Florida 33124-2030. Applications will be reviewed beginning December 1, 1999, and will continue until position is filled. The University of Miami is a private, nonsectarian university with an enrollment of 13,600 students. The School of Communication has 1,000 graduate and undergraduate students in five academic programs. The School is located on the University's main campus in Coral Gables, a residential suburb of Miami. The University is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

Assistant Professor: Position No. 82280, University of Hawaii, joint Communication and Journalism, tenure track, begin August 1, 2000. Teach video/multimedia production, scriptwriting, and journalism/mass communications; supervise M.A./Ph.D. students; advise undergraduate students; conduct and direct research. **Qualifications:** Ph.D. or equivalent terminal degree in Communication, Journalism, or related field. **Salary:** Begins at \$34,644. For complete description contact Journalism, 2550 Campus Road, Honolulu, HI 96822-2217; fax: (808) 956-5396; e-mail: jour@hawaii.edu. **Closing Date: 01/31/2000.**

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CHANGING HANDS

The week's tabulation of station sales

TVS

WPPB-TV Boca Raton/West Palm Beach/Fort Pierce, Fla.

Price: \$300,000

Buyer: The Christian Network Inc., Clearwater, Fla. (Dustin Rubeck, president); no other broadcast interests

Seller: Palmetto Broadcasters Associated for Communities Inc., West Palm Beach (Claude Rhea III, chairman); no other broadcast interests

Facilities: ch. 63, 5000 kW visual, 500 kW aural, ant. 1,158 ft.

Affiliate: Independent

COMBOS

WABS(AM) Arlington, Va./Washington and KJQI-FM (formerly KKHI-FM) San Rafael, Calif./San Francisco

Price: \$12.1 million (for \$4.1 million for WABS; \$8 million for KJQI-FM)

Buyer: Salem Communications Corp., Camarillo, Calif. (Edward G. Atsinger III, president); owns/is buying 38 other AMs and 16 other FMs, including WAVA(FM) Washington and KFAX(AM) San Francisco

Sellers: WABS: Radio 780 Inc., Arlington (Edwin Tornberg, president); Tornberg owns WBRI(AM) Indianapolis and WXIR(FM) Plainfield/Indianapolis, Ind.; KJQI-FM: Mount Wilson FM Broadcasters Inc., Los Angeles (Saul Levine, president); owns three AMs and one FM, including KJQI(AM) (formerly KKHI) San Rafael/San Francisco

Facilities: WABS: 780 kHz, 5 kW day; KJQI-FM: 100.7 MHz, 910 W, ant. 810 ft.

Formats: WABS: contemporary praise and worship; KJQI-FM: adult standards

WTMS(AM) Melbourne-WAOA(FM) Melbourne/Orlando, Fla.

Price: \$10 million

Buyer: Southern Broadcast Group LLC; no information available

Seller: Gem Broadcasting Inc., Melbourne (Joseph D. Farish Jr., president); no other broadcast interests

Facilities: AM: 1560 kHz, 5 kW day; FM: 107.1 MHz, 100 kW, ant. 500 ft.

Formats: AM: news/talk; FM: hot AC; **Brokers:** Explorer Communications Inc. (seller); Satterfield & Perry Inc. (buyer)

WSRW-AM-FM Cincinnati/Hillsboro, Ohio

Price: \$2.5 million

Buyer: AMFM Inc., Dallas (Thomas O. Hicks, chairman; James E. de Castro, co-vice chairman/president, AMFM Radio); which owns 124 other

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$300,000 ■ 1
Combos ■ \$27,801,000 ■ 6
FMs ■ \$5,076,539 ■ 7
AMs ■ \$11,183,000 ■ 10
Total ■ \$44,360,539 ■ 24

SO FAR IN 1999

TVs ■ \$2,640,027,005 ■ 61
Combos ■ \$26,141,402,886 ■ 169
FMs ■ \$1,276,339,356 ■ 232
AMs ■ \$213,615,623 ■ 177
Total ■ \$30,271,384,870 ■ 639

AMs and 319 other FMs. Note: AMFM is being bought by Clear Channel Communications, which owns about 512 stations, including WKY(AM), WKRC(AM)-WOFX(FM), WLW(AM)-WEBN(FM) and WSAI(AM) Cincinnati and WKRC-TV Cincinnati

Seller: Highland Broadcasting Co., Hillsboro (Tom Archibald, president); no other broadcast interests

Facilities: AM: 1590 kHz, 500 W day; WSRW-FM: 106.7 MHz, 50 kW, ant. 300 ft.

Formats: Both country

Broker: Jorgenson Broadcast Brokerage Inc.

WTIQ(AM) Manistique and WCMM(FM) Gulliver, WFXD(FM) Marquette, and WQXO(AM)-WHCH(FM) Munising, all Mich.

Value: \$1.15 million plus accounts receivable

Swapper of wtiq and wcmm: Lakes Radio Inc., Rice Lake, Wis. (Thomas A. Koser, president); Koser also owns three AMs and six FMs

Swapper of wfxd, wqxo and whch: Great Lakes Radio Inc., Marquette (Todd S. Noordyk, president); owns WKQS-FM Negaunee, Mich.

Facilities: WTIQ: 1490 kHz, 1 kW; WCMM: 94.7 MHz, 100 kW, ant. 813 ft.; WFXD: 103.3 MHz, 100 kW, ant. 544 ft.; WQXO: 1400 kHz, 1 kW; WHCH: 98.3 MHz, 32 kW, ant. 357 ft.

Formats: WTIQ: soft hits; WCMM: country; WFXD: oldies; WQXO: big band; WHCH: hot country hits

KGHS(AM)-KSDM(FM) International Falls, Minn.

Price: \$1.15 million

Buyer: Alan R. and Linda Quarnstorm

(spouses), Cloquet, Minn.; Quarnstorms own four other AMs and six other FMs

Seller: Communications International Associates Inc., International Falls (LuVerne Walter, president); no other broadcast interests

Facilities: AM: 1230 kHz, 500 W day, 250 W night; FM: 104.1 MHz, 8.5 kW, ant. 200 ft.

Formats: AM: classic rock; FM: country

WBNT-AM-FM Bennington, Vt.

Price: \$901,000

Buyer: Vermont Public Radio, Colchester, Vt. (Mark A. Vogelzang, president); owns four other FMs in Vermont

Seller: Catamount Broadcasters Inc., Bennington (Francis E. Morrissey, secretary); no other broadcast interests

Facilities: AM: 1370 kHz, 1 kW day; FM: 94.3 MHz, 3 kW, ant. 112 ft.

Formats: AM: news/talk; FM: AC
Broker: Station Resource Group (buyer); Patrick Communications (seller)

FMS

WXLN-FM Shepardsville/Louisville, Ky.

Price: \$2 million

Buyer: Blue Chip Broadcasting, Cincinnati (Ross Love, president); owns two AMs and 12 other FMs, including WDJX(FM) and WLRS(AM) Louisville, WMJM(FM)

Jeffersontown/Louisville, WBLO(FM) Charlestown, Ind./Louisville and WGZB-FM Corydon, Ind./Louisville

Seller: Cross Country Communications Inc., Clarksville, Ind. (George A. Zarris, president); owns WKXF(AM) and WXML(FM) Eminence/Louisville, Ky., and WXLN(AM) New Albany/Clarksville, Ind./Louisville

Facilities: 105.1 MHz, 1.55 kW, ant. 446 ft.

Format: AC

Broker: Media Services Group

WQLJ(FM) Oxford, Miss./Memphis, Tenn.

Price: \$1.4 million

Buyer: TeleSouth Communications Inc., Jackson, Miss. (Stephen C. Davenport, president); owns one AM and four FMs in Mississippi

Seller: Oxford Radio Inc., Oxford (David Kellum, president); no other broadcast interests

Facilities: 93.7 MHz, 25 kW, ant. 328 ft.

Format: AC

KQDY(FM) Bismarck, N.D.

Price: \$550,000

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president); owns two AMs and 17 other FMs.

Seller: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis Dickey, vice chairman); owns/is buying 74 AMs and 182 FMs, including KACL(FM), KBMR(AM), KKCT(FM), KLXX(AM)-KBYZ(FM), KSSS(FM) and KXMR(AM) Bismarck

Facilities: 94.5 MHz, 100 kW, ant. 1,117 ft.

Format: Country

Broker: Jody McCoy (seller)

WLRT(FM) (formerly WBRJ) Mount Sterling/Quincy and WKXQ(FM) Rushville, Ill.

Price: \$550,000

Buyer: WPW Broadcasting Inc., Monmouth, Ill. (David Madison, president); owns/is buying seven AMs and seven FMs, including WLRB(AM)-WKAI(FM) Macomb and WLMD(FM) Bushnell/Macomb, Ill.

Sellers: Spouses Larry K. and Cathy M. Price, Rushville; no other broadcast interests

Facilities: WLRT: 106.7 MHz, 25 kW, ant. 328 ft.; WKXQ: 92.5 MHz, 6 kW, ant. 328 ft.

Formats: WLRT: Classic hits; WKXQ: AC

KPOW-FM La Monte/Sedalia, Mo.

Price: \$541,539 (for stock)

Buyers: James L. Mathewson and Adam B. Fischer, Sedalia; own KDRO(AM) Sedalia

Seller: Joyce K. Fischer, Sedalia; no other broadcast interests

Facilities: 97.1 MHz, 8 kW, ant. 577 ft.

Format: Classic rock

KSRW(FM) Childress, Texas

Price: \$25,000

Buyer: Kenneth P. Harris Sr., Childress; no other broadcast interests

Seller: Kevin Hackler, Childress; owns KCTX(AM) Childress

Facilities: 96.1 MHz, 50 kW, ant. 520 ft.

Format: Country

Facilities: 92.5 MHz, 5.5 kW, ant. 300 ft.

WQRP(FM) Dayton, Ohio

Price: \$10,000

Buyer: WQRP Family Radio Inc., West Carrollton, Ohio (Rebecca L. Placke, president); no other broadcast interests

Seller: Southwestern Ohio Public Radio Inc., West Carrollton (Harold F. Parshall, president); no other broadcast interests

Facilities: 89.5 MHz, 6 kW, ant. 270 ft.

Format: Classical

AMS

WKAT(AM) North Miami/Miami, Fla.

Price: \$7.8 million

Buyer: Spanish Media Broadcasting LLC, North Miami (Gerardo Reyes, manager/40% member); no other broadcast interests

Seller: Howard Broadcasting Corp., North Miami (Diego Palacio, president); no other broadcast interests

Facilities: 1360 kHz, 10 kW day 1 kW night

Format: Spanish

KFIG(AM) Fresno, Calif.

Price: \$2 million

Buyer: Big Dawg Broadcasting LLC, Fresno (Mark E. Lane, manager/50% member); no other broadcast interests

Seller: Valley Broadcasting Inc., Fresno (Mike Munoz, president); no other broadcast interests

Facilities: 1430 kHz, 5 kW

Format: Spanish

WVNZ(AM) (formerly WLEE(AM)) Richmond, Va.

Price: \$400,000

Buyer: RadioRichmond 1320 Inc., Richmond (Michael O. Mazursky, Charles R. Milkis, Gary A. Milkis and Steven C. Milkis, all 25% shareholders). Mazursky and the Milkises also own/are buying WRJR(AM) Claremont, WHAP(AM) Hopewell and WREJ(AM) Richmond, all Va.

Seller: Max Pearson Group, Richmond (Max Pearson, president). Pearson owns one AM and seven FMs

Facilities: 1320 kHz, 5 kW day

Format: News/talk

WBIT(AM) and construction permit for WAXD(AM) (expanded band) Adel/Valdosta, Ga.

Price: \$265,000

Buyer: InterMart Broadcasting of Georgia Inc., Bonita Springs, Fla. (James E. Martin Jr., president); owns wwwd(FM) La Belle, WHHD(FM) Murdock and wccl(FM) Punta Rassa, all Punta Gorda, Fla.

Seller: Williams Investment Co., Adel (Mike Williams, principal); owns WDDQ(FM) Adel

Facilities: WBIT: 1470 kHz, 1 kW day, 350 w night; waxd: 1690 kHz, 10 kW day, 1 kW night

Format: Southern gospel

KHAD(AM) De Soto, Mo.

Price: \$225,000

Buyer: New Life Evangelistic Center Inc., St. Louis (Lawrence W. Rice Jr., president); owns two TVs, seven

other AMs and seven FMs

Seller: Schafermeyer Broadcasting Corp., Columbia, Mo. (Kim R. Schafermeyer, president); owns KDJR(FM) DeSoto

Facilities: 1190 kHz, 5 kW day

Format: Country

WDJL(AM) Huntsville, Ala.

Price: \$150,000

Buyer: STG Media LLC, Huntsville (Steven J. Shelton, managing member/president; Black Crow Broadcasting Inc., managing member). Shelton has interest in WAHR(FM) Huntsville and is co-owner of Black Crow, which owns one AM and three FMs

Seller: James K. Sharp, Huntsville; no other broadcast interests

Facilities: 100 kHz, 10 kW day

Format: Oldies

KLXR(AM) Redding, Calif.

Price: \$125,000

Buyer: Michael R. Quinn, Redding; no other broadcast interests

Seller: Four Rivers Broadcasting Inc., Carefree, Ariz. (John C. Power, president); owns three FMs and one AM

Facilities: 1230 kHz, 1 kW

Format: Adult standards

WYXC(AM) Cartersville, Ga.

Price: \$113,000

Buyer: Rogers Communications Inc., Cumming, Ga. (William M. Rogers, president/owner); no other broadcast interests

Seller: Empire Radio Ltd., Cartersville (Julia N. Frew, president); no other broadcast interests

Facilities: 1270 kHz, 500 W

Format: Country

WJRM(AM) Troy/Albermarle, N.C.

Price: \$60,000 (for stock)

Buyers: John D. and Cathy H. McIntyre (spouses), Biscoe, N.C.; no other broadcast interests

Sellers: William D. and Linda W. Norman (spouses), Albemarle; own WSPC(AM) and wzky(AM) Albemarle

Facilities: 1390 kHz, 1 kW day

Format: Country

WCIE(AM) Spring Lake/Raeford, N.C.

Price: \$45,000

Buyer: Colonial Radio Group Inc., Fayetteville, N.C. (Jeffrey M. Andrulonis, owner); owns WFAI(AM) Fayetteville

Seller: W&V Broadcasting, Raeford (William Hollingsworth, president); owns WMFA(AM) Raeford

Facilities: 1450 kHz, 1 kW

Format: Gospel

Compiled by Alisa Holmes

Power play: From DJ to FCC

During his days as a college station DJ, Thomas C. Power didn't need a phony, made-up radio name. "Tom Power—that named worked," says the former record-spinner for the University of Virginia's WUVA(FM).

Today, Power is the mass-media adviser to FCC Chairman William Kennard and, like his boss, looks back fondly on his days in college radio. In fact, Power keeps framed in his office the broadcast operator's license that permitted him to turn on the station's transmitter.

Power was program director at the station when it made the transition from a carrier-current station available only in UVA buildings to a full-power commercial broadcaster. The resulting financial obligations, such as servicing the debt on the new tower, taught Power and his pals about the realities of commercial broadcasting.

"The kids who were attracted to working there switched from people who wanted to play good music to these guys who were really into the business end of it," he chuckles, recalling his run-ins with the bottom-line types. "If we played too much Sex Pistols, we would get in trouble."

Although Power's broadcasting days are over, colleagues say the skills he used on the air—a personable demeanor and a sharp sense of humor—he now employs effectively for Chairman Kennard.

"Tom is a very good lawyer and an effective advocate for the chairman," says Helgi Walker, mass media staffer for Commissioner Harold Furchtgott-Roth. Because her boss is a frequent critic of Kennard initiatives, Power's "fabulous sense of humor helps in tense situations," she says.

Power's easygoing attitude has helped ease other FCC turf battles, says Melissa Newman, a former FCC colleague and now US West lobbyist. She credits Power's efforts for helping to resolve long-standing turf battles between the common carrier's policy division and pricing division. "He takes his job seriously and works very hard, but is a non-threatening person to do business with," she says.

After entering UVA's law school, he continued in radio at another local station, this time as a reporter, and even toyed with the idea of a career in broadcasting. To launch his shot at the big time, Power tried to land a summer internship covering the legal beat for CNN and hoped a full-time job covering the courts might follow graduation.



"At the end of the day, we're focusing on trying to do the right thing for consumers."

Thomas C. Power

Mass-media adviser to FCC Chairman William Kennard, Washington; b. July 30, 1959; Greensboro, N.C.; B.A. American Government, University of Virginia, Charlottesville, Va., 1981; J.D., University of Virginia, 1985; reporter, WCHV(AM)-WVVV(FM) Charlottesville, Va., 1983-84; attorney: Mackall, Crouse & Moore, Minneapolis, 1985-88; Melrod, Redman & Gartland, Washington, 1988-90; Winston & Strawn, Washington, 1990-94; FCC: assistant chief, Cable Services Bureau, 1994-97; pricing division legal chief, Common Carrier Bureau, March-Nov. 1997; common carrier adviser, Chairman William Kennard, Nov. 1997-May 1999; current position since May; single

"I thought it would be an interesting way to use my law degree, but the university shot it down in terms of giving internship credit," Power says. Although he considered pursuing broadcasting after graduation anyway, the prospect of bouncing from one small market to another ultimately wasn't so enticing. He chose to be a litigator instead.

After getting his law degree, he spent a year with a Minneapolis firm before coming to Washington. His entry into telecommunications law began in 1990, when industry firm Winston & Strawn hired him.

Power began a life of "more hours and less pay" when he joined the FCC's Cable Services Bureau in 1994. After becoming one of the bureau's assistant chiefs, he switched to telephone regulation at the Common Carrier Bureau, where he ran the legal branch of the competitive pricing division. When Kennard was sworn in as chairman in November 1997, he tapped Power to be his chief adviser on telephone issues. Power again switched specialties in May when Kennard appointed previous broadcast and cable adviser Susan Fox to deputy chief of the Mass Media Bureau.

Though he's happy to be returning to his roots, Power says he hasn't changed his level of dedication to his work. "Cable and broadcast issues superficially tend to be a little sexier. But from our perspective, you don't bring a different level of attention. "At the end of the day, we're focusing on trying to do the right thing for consumers and making sense out of the intersection of law, technology and public policy."

Power credits his boss with keeping the agency on a steady deregulatory course since passage of the 1996 Telecommunications Act, without abandoning the FCC's watchdog role: "Bill has been extremely effective at getting focus back on the issues."

Power says "he's not counting on staying" at the FCC after Kennard's tenure is up in 2001, and says it might be time to try something entrepreneurial. "Now I'm focused on the chairman's agenda, but I can't imagine being a lifer. It's a great place to work, but there is a certain ivory-tower aspect. Part of me says 'Why can't I be running a little cable operation or inventing broadcast.com?'"

Or, he says, possibly something a little more laid back. "Maybe I'll work the graveyard shift at a public radio station and play the Sex Pistols." — *Bill McConnell*

FATES & FORTUNES

BROADCAST TV

Diane M. Tryneski, VP, TV operations, East Coast, ABC, New York, named senior VP, TV operations, broadcast operations and engineering.

Appointments, KIKU(TV) Honolulu: **Joanne Ninomiya**, general manager, named president. She will be succeeded by **Gregg Mueller**, KGMB(TV) Honolulu; **Donna Kam**, KFVE(TV) Honolulu, joins as station manager.

Ronald Schoenherr, senior VP, SC ETV, Charleston, S.C., joins KEET-TV Eureka, Calif., as general manager.



Ziskind

Appointments, WLVI-TV Boston: **Gunnar Rieger**, engineering manager/special projects, WSBK-TV Boston, joins as engineering/IT manager; **Edward B. Ziskind**, marketing research director, named manager, integrated media.

Bob Ganzer, station manager, KTMF(TV) Missoula, Mont., joins KTMJ-TV Topeka/Junction City, Kan., as general manager.

PROGRAMMING

Appointments, Studios USA, West Hollywood, Calif.: **Steven T. Brunell**, VP, finance and planning, named senior VP and chief financial officer; **Peter Glawatz**, director, Columbia TriStar Television, Culver City, Calif., joins as director, business affairs.



Hamm

William Hamm, senior VP, drama series, Studios USA, Los Angeles, joins Granada Entertainment USA, Brentwood, Calif., as senior VP, series programming.

Simon Sutton, VP, worldwide pay TV,

MGM Worldwide Television Distribution, Los Angeles, named senior VP, international pay and free television.

Irv Shulman, director, advertising

sales, Buena Vista Television, Burbank, Calif., named VP.



Lieberman

Cynthia Lieberman, executive director, off-network and special projects, Domestic Television Division, Paramount Television Group, Hollywood, Calif., named VP.

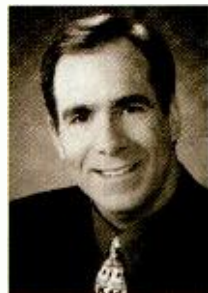
Appointments, Walt Disney Co., Burbank, Calif.: **Peter Seymour**, director, strategic planning, named VP; **Russell Hampton**, director, strategic planning, named VP; **Elaine Paul**, director, strategic planning, named VP.

JOURNALISM

Karen Curry, London bureau chief, NBC News, London, joins CNN, Atlanta, as New York bureau chief.

Emmett Miller, weekend anchor and weekday reporter, WFXT(TV) Boston, joins KLTA-TV Los Angeles as co-anchor, *KTLA Morning News: Early Edition*.

Dennis Feltgen, meteorologist, WTSP-TV Tampa, Fla., joins WCCB-TV Charlotte, N.C., in same capacity.



Johnston

Rhoiri Johnston, anchor, KLAS-TV Las Vegas, joins WTHR-TV Indianapolis as anchor/reporter.

Timothy Vetscher, reporter, KLKN-TV Lincoln, Neb., joins WHBQ(TV) Memphis, Tenn., as general assignment reporter.

RADIO

Appointments, AMFM Inc., Los Angeles, Dallas, Philadelphia, Detroit, Washington: **Bob Visotcky**, market manager, Denver cluster, named VP, Los Angeles cluster; **Brian Ongaro**, VP and general manager, KDGE-FM/KZPS-FM Dallas, named VP, Dallas cluster; **Chester Schofield**, regional VP, sales, AMFM Inc., Philadelphia, named VP, Philadelphia cluster; **Stephen**

Schram, VP and general manager, WNIC-FM/WKQI-FM Detroit, named VP, Detroit cluster; **Bennett Zier**, VP and general manager, WJMO-FM Washington, named VP, Washington cluster.



Leichter

Nancy Leichter, general sales manager, KKBT-FM Los Angeles, named VP and general manager.

Appointments, Katz Radio Group Corporate, New York: **Bill Fortenbaugh**, president,

Sentry Radio, named VP. He will be succeeded by **Bob McCurdy**, executive VP, Katz Radio Group.



Schneider

Frederick S. Schneider, director, program development, Window to the World Communication Inc., Chicago, named VP, program development and production, WTTW National Productions.

CABLE

Andrew T. Heller, executive VP and chief operating officer, TNS and THS, Atlanta, named president, domestic distribution, co-owned TBS Inc.



Panzer

Sue Panzer, VP, area general manager, Northeast region, Showtime Networks Inc., New York, joins Lifetime there as VP, affiliate relations, Eastern region.

Appointments, Discovery Channel, Bethesda, Md.: **Steve Burns**, VP, production, named senior VP. He will be succeeded by **Bob Reid**, executive producer.

Cathleen Pratt, VP, worldwide integrated advertising sales, Discovery Networks International, named senior VP.

Appointments, HBO Latin America Group, Miami: **Emilio Rubio**, senior VP, marketing and sales, HBO Ole, Miami, named senior VP, operations; **Ele Juarez**, VP, technology and operations, HBO Ole, Miami, named senior VP.



Mitroff

Donna Mitroff, VP, educational policies and program practices, Fox Family Worldwide, Los Angeles, named senior VP.

Barri Chattman, senior producer, *Johnnie Cochran Tonight*, Court TV,

New York, named director, daytime booking and talent development.



Holmstrom

Terry Holmstrom, director, promotions, Nickelodeon, New York, joins Fox Family Channel there as VP, promotions.

Appointments, Cox Communications, Atlanta:

Debbie Reichle,

associate, Dow, Lohnes and Albertson, Atlanta, joins as director, government affairs; **Keith F. Hall**, VP, residential sales and marketing, Atlanta, joins Cox Communications there as VP, commercial services.



Lawless

Sheri Lawless, VP, advertising/creative services and marketing communications, Universal Studios Escape, Orlando, Fla., joins The Golf Channel there as managing director, consumer marketing.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments, DDB Chicago: **Mary Hanley**, associate media director, named VP; **Anja Morrison**, media supervisor, named associate media director. She will be succeeded by **Norm Bilow**, media planner.

Appointments, Bragman Nuyman Cafarelli, Beverly Hills, Calif./New

York; **Helene Jaysen**, VP, named VP and partner; **John Lundy**, chief financial officer, Los Angeles, joins in same capacity; **Nadine Ono**, director, fashion department, named VP.

Tony Aveni, president, Harte Hanks, Cincinnati, joins Sullivan Advertising Inc. there as managing partner.

Rene Vande Zande, assistant financial controller, Saint Mary's University, Winona, Minn., joins Ovation Marketing, La Cross, Wis., as accountant.

David Bryman, senior VP, Western International Media, Los Angeles, joins Delta Media Inc., Hal Brown, Ill., as director, new business development. He will continue to be based in Los Angeles.

TECHNOLOGY

Olaf Olafsson, president, Advanta Corp, New York, joins Time Warner Digital Media there as vice chairman.

Joyce Pearson, executive producer, *Jack Hann's Animal Adventures*, New York, joins Atlantic Video, Washington, as executive producer.

Terry O'Reilly, executive VP and general manager, Conus Communications Co., Minneapolis, named president.

Paul Harr, director, marketing, digital subscriber and satellite television network divisions, Scientific Atlanta, Atlanta, joins Wegener Communications, a provider of digital solutions for IP data, video and audio networks, Duluth, Ga., as VP, marketing.

Yvette Gordon, director, interactive technologies, SeaChange International Inc., Maynard, Mass., named VP, interactive business.

Laura Reed, VP, product marketing, NETdelivery Inc., Denver, joins Jones Cyber Solutions there as VP, marketing.

INTERNET

Donald G. Drapkin, chairman, WeddingChannel.com, New York, named chief executive officer.

Mark Ryan, chief technology officer, eBay, Atlanta, joins weather.com there in the same capacity. Weather.com is the Web site of the Weather Channel.

Nancy Strong, director, sales and marketing, lodging and commercial sales, HBO, New York, joins NewsNet Central Networks there as VP, marketing.

Patrick J. McCarthy Jr., regional direc-

tor, sales, Tapscan Systems, Arbitron Co., Salt Lake City, joins Broadcastspots.com there as director, affiliation sales, Western region.

Edward Morris, free-lance writer, New York, joins Country.com there as music correspondent.

Winnie Wechsler, senior VP and general manager, Internet services, Lightspan Partnership Inc., San Diego, named executive VP and general manager, Internet and broadband services.

ASSOCIATIONS/FIRMS

Guy Skipworth, partner, The Sullivan Group, Toronto, joins the North American Broadcasters Association there as director, marketing and business development.

Appointments, Academy of Television Arts and Sciences, North Hollywood, Calif.: **Linda Loe**, director, membership services, named director, community relations. She will be succeeded by **Barbara Chase**, director, daytime awards. **Bob Gould**, manager, Leonard H. Goldenson Theater, named director, facilities and theater operations; **Vicki Campobasso**, assistant to the manager, Goldenson Theater, named manager.

Peter Burega, creative director, 138 Degrees, New York, joins The Firm Design Group there as creative director/director.

Appointments, The Broadcast Image Group Inc., Austin, Texas: **Bob Sullivan**, executive director, consulting and strategic planning, named VP and general manager; **Linda Lee**, director, marketing and product development, named VP, client resources and product development; **Mary Vandervoort**, consulting assistant, named manager, talent recruitment.

OBITUARY

Joyce Barnell, 68, bureau coordinator for NBC Network News in Houston, died Oct. 13 of heart disease. Barnell, a "master of logistics," helped NBC News expand its coverage of events in the Southwest during her 20 years with the network. She covered every political convention since 1976, including presidential and papal trips throughout Canada, Central America, Asia and the United States. She is survived by four sons and three grandchildren.

—Compiled by Mara Reinstein
mreinstein@cahners.com

An 11th-hour agreement was reported Friday between the cable and consumer electronics industries that may free up the logjam preventing construction of most basic digital cable-ready TV sets. But major issues remain unresolved, including program guides and inclusion of 1394 firewire technology in every set manufactured. The industries had promised the FCC they would deliver cable-ready specifications by Oct. 31.

Neil Braun and Matt Farber will soon be leaving CMGI's iCast Webcasting venture, according to sources. Braun, the former president of the NBC TV network, has been CEO of iCast since the company was created last spring. Farber, former senior VP of MTV Online, joined the venture as VP/GM in May. Braun and Farber were unavailable for comment as was iCast President Margaret Heffernen. CMGI invested \$100 million in

iCast, which is planned as a Broadcast.com site, aggregating video and audio from TV and radio stations. It's set to launch later this year.

Advocacy groups are urging broadcasters to air five minutes of time dedicated to political campaigns each night during the 30 nights leading up to elections. The Alliance for Better Campaigns and Media Access Project ran ads today (Nov. 1) in BROADCASTING & CABLE and the *New York Times* that include a plea to broadcasters from nearly 80 luminaries, including former Presidents Gerald Ford and Jimmy Carter as well as famed newsman Walter Cronkite. The ads ask broadcasters voluntarily to air five minutes of political time, either in stand-alone spots or included in the local news. Broadcasters seemed amenable to the idea. "We do not object as long as this is voluntary," said NAB spokesman Dennis Wharton.

NBC, Comark, Thomson Consumer Electronics and GE Corporate R&D have begun an 8-VSB modulation performance check as the initial phase of a four-year project entitled "Improving Digital TV Broadcast Reception." According to Peter Smith, NBC vice president for technical planning and engineering, the goal is to try and look at ways to improve the reception of 8-VSB, including "fundamental changes" in DTV receiver design. "We are not attempting to change the ATSC standard," he says. "If the results are good, we will be able to tell the world that 8-VSB makes the grade." He adds that if the results are not good, then "we will publish our findings and seek independent verification." The project has a projected budget of more than \$3 million, according to records of the National Institute of Standards and Technology, which is providing some funds for the project.

PBS and the Association of Public Television Stations this week are expected to ask the FCC to conduct field tests comparing digital TV modulation standards 8-VSB and COFDM. Additional testing, the public TV groups will say, will help the FCC decide whether to grant Sinclair Broadcasting's request for the right to choose 8-VSB if it prefers it over the current U.S. standard COFDM. FCC Chairman William Kennard is expected to discuss the issue with Sinclair officials Thursday. The other four commissioners are scheduled to meet with the company Tuesday.

Spanish Broadcasting System Inc. went public, raising \$435.8 million last Thursday by selling about 21.8 million shares of stock at \$20. It initially expected to raise \$280 million. SBS's stock closed at \$27.75 last Thursday and was trading up to \$28 last Friday. The

Diller wants more cable networks

Barry Diller may have eased off on Internet acquisitions, but his appetite for cable networks and TV stations has not lessened. The USA Networks Inc. chairman said that he plans to quickly add one or two cable networks to his portfolio and that he's a buyer, not a seller of TV stations.

Speaking after USA Networks posted strong results for the third quarter, Diller bragged that the company was close to paying off all of its debt, creating lots of capacity for new ventures. Among media moguls, particularly Diller's major partner, Liberty Media Corp. Chairman John Malone, low leverage is generally a bad thing because leverage enhances the most important of financial measures, return on equity.

So money may go first into cable, where Diller already has three strong services, USA Network, Sci-Fi Channel and Home Shopping Network, and a smaller shopping outlet, America's Values.

"We will have five or six sometime in the next six months," Diller said. "They will either be things we start or things we buy. We certainly intend to grow in cable program network services one way or the other."

Diller would not provide any details of his plans, saying only that he had one serious start-up idea cooking.

In recent months, he has tried to strike deals with Cablevision Systems Corp.'s Rainbow Programming to get control of Bravo and the Independent Film Channel. Those were tied to his acquisition of indie movie producer October Films.

Diller said he would try to buy "as they come about, at prices we think are rational." But another USA executive said Diller is skittish about high network prices and is far more likely to launch a network.

When it comes to the broadcast station duopoly race, Diller and USA Networks President Barry Baker insisted that the company is a buyer, not a seller. Baker said: "Obviously we've been talking to everyone" about potential systems deals. But he maintained that "our main interest is as an acquirer rather than being acquired." Diller said that he's in no hurry and speculated that there may be an advantage in being the second or third in a specific market to buy.

USA Network and Sci-Fi posted strong gains in the third quarter boosting revenue by more than 20% and cash flow by more than 37%. The company's total revenue increased 18% to \$793.2 million, while cash flow rose 21% to \$128.7 million

—John M. Higgins

Satellite reform revised

At press time Friday, Hill staffers were nailing down a compromise on satellite TV reform that would allow satellite companies to compete more directly with cable by offering local TV signals in their local markets.

Sources say the new language would likely give the FCC authority to determine which households cannot get clear TV signals and are therefore eligible to receive out-of-market TV signals via satellite. However, the FCC would in no event permit distant signals in more than 3% of a market's homes.

The language would also require broadcasters to negotiate carriage agreements—retransmission consent—with satellite companies “in good faith,” but does not require

broadcasters to make their programming available to satellite carriers. Local broadcasters would not be allowed to provide their signals exclusively to one satellite company.

The compromise would allow one million satellite TV subscribers who are illegally receiving distant network signals to continue to receive those signals for five more years. A federal court last year ruled that satellite TV distributor PrimeTime 24 was illegally providing out-of-market signals to subscribers.

House and Senate conferees are expected to take up the legislation this week. If all goes well, the full House and Senate will adopt the measure prior to their recess later this month and send it on to the President. —Paige Albinia

company also sold about \$235 million in junk-related bonds last Thursday. SBS plans to use the money to lower debt and buy more stations.

Mary Butler Quello, 86, wife of former FCC Commissioner James Quello, died Oct. 25. Services will be held Nov. 4 at 2:45 p.m. in the Fort Myer



The Quellos in 1984.

Army Chapel at Arlington National Cemetery. A reception will follow immediately in Fort Myer's Spates Hall. In lieu of other remembrances, donations may be sent to the James H. and Mary B. Quello Center for Telecommunications Management and Law at Michigan State University. She had been residing in Florida, where she moved in 1998 for health reasons. She made a career in the fashion industry in which she worked as a

designer, boutique owner and as a fashion reporter for newspapers and radio.

David E. Kelley is close to signing one of the largest development deals in television history with Fox Broadcasting Co. and Twentieth Century Fox Television, sources confirmed last week. Kelley, who just won Emmys for *The Practice* and *Ally McBeal*, is finishing a contract with Twentieth Century Fox. Sources say the deal is for five years and will give Fox a first-look option on all future Kelley projects. The deal reportedly will be worth hundreds of millions of dollars to Kelley because of backend deals for syndication rights on future shows. Fox and Twentieth Century Fox executives had no comment.

'Blind Date' has received a number of runs and/or upgrades across the country, including a second run at 10:30 p.m. on WCWB(TV) Pittsburgh, and an upgrade to 12:30 a.m. for the second run on Denver's KTVD(TV).

Both are effective Nov. 1. Other upgrades include KWBP(TV) Portland, Ore., which began running *Blind Date* back-to-back at 10-11 p.m. on Oct. 18. WNDY(TV) Indianapolis moved its second run from 4 a.m. to 2:30 a.m., and WBFX(TV) Greensboro, N.C., added a second run at midnight. KUWB(TV) in Salt Lake City also was set to move the show to 10 p.m. as of Oct. 25, and KCBA(TV) Monterey, Calif., upped *Blind Date's* first run to 10 p.m.

The votes are in! NATPE has narrowed down its finalists for the 33rd annual Iris Awards, which recognize programming for locally funded TV and cable stations in the United States and Canada. Nearly 400 submissions were received, almost doubling last year's 209 entries. Awards will be given in eight categories: Children's Programming, Current Affairs/Informational Programming, Entertainment Programming, Public Service Announcements, Sports Programming, Individual Achievement in On-Camera Talent, Individual

Achievement in Writing and/or Producing, and Web Sites. Final judging takes place Nov. 5 in New York and Los Angeles.

A two-hour 'Buffy/Angel' episode on Nov. 23 is one of several events the WB has planned for the November sweeps. The network also plans to air a two-part *7th Heaven* episode on Nov. 8 and Nov. 15, and Irish rockers the Cranberries will play on *Charmed* Nov. 11. Doing sweeps guest-star duty on the WB are actresses Delta Burke (*Popular*, Nov. 11) and Pam Grier (*For Your Love*, Nov. 12).

Correction: In the Oct. 25 article, "PanAmSat to Deliver Digitally," the quote, "The real key is that this is the beginning of a change of distribution patterns of video, and it's a very good change for the industry and for our customers," should have been attributed to Robert Bednarek, PanAmSat executive vice president and chief technology officer.

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 **Cahners.**

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Fiddling while DTV burns

Under mandate from the FCC, 82 television stations in 36 markets serving over 53% of the U.S. are now broadcasting digital television. It represents a triumph of no mean dimension for over-the-air television and a failure for the FCC. Not since Custer have so many been sent into battle against such overwhelming odds.

Chairman Bill Kennard and his colleagues act like innocent bystanders at the slaughter. "Who, us?" they seem to say when the finger of blame points to the Portals. They take no responsibility that the cable industry, three years after the FCC turned DTV loose, has only begun to give diplomatic recognition to specifications that would make possible even the most basic cable-ready set, much less one that will cover many of the promised new services. Indeed, the FCC takes no responsibility for leaving cable and satellite completely out of the digital loop, free to do as they will—or won't. The whole copy protection problem has been allowed to fester, with the studios so determined to layer on new technology that gridlock looks inevitable. On the other hand, the consumer electronics industry has been given no requirements at all, much less direction to produce an interoperable set.

It may all work out in time—and after a lot of people have lost a lot of money, including a public investing in obsolete sets—but this is no way to run a railroad, much less a television system. The broadcasting industry should not be alone in having its feet held to the fire. There are more than 1,000 stations out there under mandate to come up to DTV speed in the next two years and six months, at a cost of mega-millions. Unless the FCC acts to make digital television work across the board—television, cable, satellites and computers—we may have a fully constructed national commercial broadcasting system facing, oh, a million digital sets in 2002, while 250 million analog sets and

40 million PCs go merrily on their way. At that rate, the analog spectrum will be returned about, oh, 2099.

Been there, done that seems to be the Kennard administration's approach to the biggest (stalled) technological revolution in television history. We respect the chairman's reluctance to intrude upon the marketplace, but even his marginal success in getting response from the cable and consumer electronics industries should suggest that the bully pulpit has possibilities yet unrealized.

TV on probation

We are disturbed by the so-called "gentleman's agreement" reached in Boston between convicted child molester Cheryl Amirault LeFave and prosecutor Martha Coakley. As part of a deal in which LeFave was released after time served plus probation, she cannot voluntarily appear on television. The prosecutor's stated goal is to keep her image hidden from the families of LeFave's victims.

The LeFave case was among the first of many well-publicized child molestation cases that raised charges of prosecutorial overzealousness. Some of the "fantastic" charges against her, the *Boston Globe* said recently, "to this day stretch credulity." LeFave has maintained her innocence throughout. On that we offer no opinion. Civil libertarians tell us the no-TV part of the deal is unenforceable. But what irks us is that the government feels it has something to gain by this restraint on the exercise of free speech. At best, this deal discriminates against television in favor of other media. At worst, it's simply prior restraint.

We can think of no area of society more in need of the light of day and the light of the camera than our judiciary. Coakley may well feel that LeFave has been overexposed. That is her right. It is not her right, however, to limit that exposure.

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