

November 29, 1999

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abc

Tag-Team TV

Bloomberg (distribution) and Braun (production)
join forces to conquer prime time

**Satellites dish
local television**

**Cable rates
on the rise**

**Affils wary of
Fox DTV plans**

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TOP OF THE WEEK / 4
BROADCASTING / 32
CABLE / 36
TECHNOLOGY / 40
INTERNET / 43

70s Show

◆ MEN DIG IT! ◆

Program	Net	Time	Men 18-34
That '70s Show	FOX	8pm	7.0
Who Wants To Be a Millionaire?	ABC	8:30pm	7.0
That '70s Show (R)	FOX	8:30pm	6.6
Dharma & Greg	ABC	9:00pm	5.7
Just Shoot Me (R)	NBC	9:30pm	5.1
Will & Grace	NBC	9:00pm	5.0
Spin City (R)	ABC	9:30pm	4.5
Dateline NBC	NBC	10:00pm	4.2
Just Shoot Me	NBC	8:00pm	4.2
Spin City	ABC	8:00pm	4.1

SOURCE: NTL EXPLORER, NOVEMBER 16, 1999 MEN 18-34 AA%; TOP 10 PRIME PROGRAMS

**That
'70s
Show**

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ON 11/16/99,
WHICH PRIME TIME SHOW TIED
"WHO WANTS TO BE A MILLIONAIRE?"
AND BEAT EVERYONE ELSE?

◆ **A:** Dharma & Greg

◆ **B:** Just Shoot Me

◆ **C:** That '70s Show

◆ **D:** Will & Grace

"IS THAT YOUR *FINAL* ANSWER?"...

Broadcasting & Cable November 29, 1999

www.broadcastingcable.com

Volume 129 Number 49

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Satellites dish local television Now that legislation has passed, the president's pen is all that stands in the way of the rollout of local TV signals to satellite customers. But only the top 30 markets can expect to taste the first fruits of the new bill of fare. / 4

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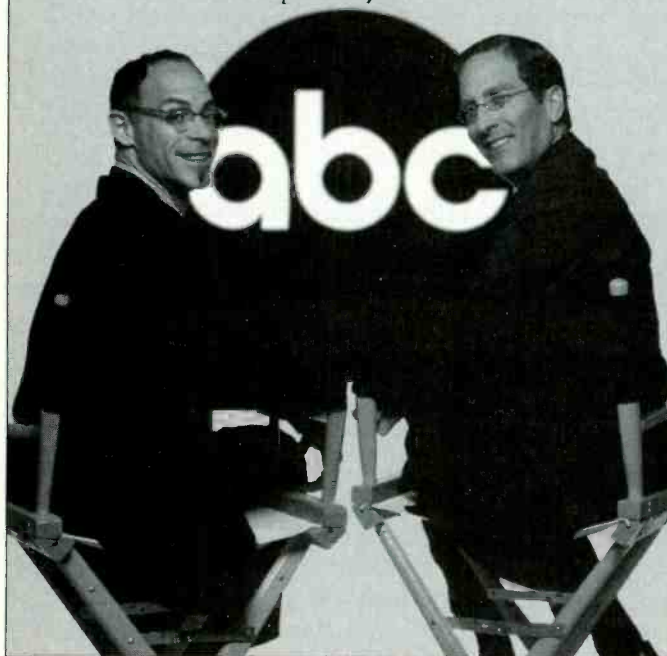
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Robbie Caponetto
Photography

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At long last, local

For top markets, satellite delivery of local TV is only a presidential pen stroke away

By Paige Albiniak

If you live in one of the country's top-30 TV markets, local television via satellite is coming soon to a retailer near you. If you don't, you'll probably have to wait a few more years.

Still, local TV via satellite in the top 30 is a big step. That means that by the end of next year, half of the nation's TV households will have the opportunity to get local signals via DirecTV or EchoStar as well as over cable.

The satellite operators' ability to offer local signals is being made possible by legislation that won final congressional passage Nov. 19. It's expected to be signed into law by the President today (Nov. 29).

"The [legislative] deal is not optimal from a DBS perspective, but it moves the industry ahead," says Ty Carmichael, research analyst with Credit Suisse First Boston in New York. "The undeniable fact is that the industry now has a better product than they had a week ago and it has already done a good job with a relatively inferior product. They were playing on a field that was tilted toward cable; now that field is relatively level."

Meanwhile, local broadcasters largely got what they wanted—protection from broadcast signals imported via satellite from other markets.

"We had a series of objectives we wanted to accomplish in this legislation. Effectively, we met every goal, with only 'grandfathering' as a serious negative," says Jim May, executive vice president of the National Association of Broadcasters. That "downside" is that Congress decided to let about one million satellite TV subscribers keep receiving imported signals even though a federal court last year ruled those subscribers ineligible to receive them based on where they live.

DirecTV says it will offer the local ABC, CBS, NBC and Fox affiliates to the nearly 12 million TV households in New York and Los Angeles as soon as the bill is signed. DirecTV will then enter the Denver, Detroit, Miami, San Francisco and Washington, covering nearly nine



Homes in the nation's top-30 markets will soon be able to get their local TV stations via a satellite dish bought at a nearby retailer.

million additional households. DirecTV will add markets through the end of the year, and plans later to pick up select UPN and WB affiliates, says DirecTV spokesman Bob Marsocci.

At the same time, EchoStar will flip the switch on full-market coverage in 13 cities: Atlanta, Boston, Chicago, Dallas, Denver, Los Angeles, Miami, New York, Phoenix, Pittsburgh, Salt Lake City, San Francisco and Washington. That covers about 31 million homes. EchoStar's Web site lists seven

more markets it plans to serve as soon as possible: Las Vegas; Minneapolis; Portland, Ore.; San Diego; Sacramento, Seattle and St. Louis. The company had planned last week to announce the remaining 10 markets it will enter before the end of next year, but decided to wait until the bill was signed.

DirecTV plans to charge customers \$5.99 per month for a package of local signals that includes the national PBS feed, while EchoStar will charge \$4.99 per month for the same offering.

Meanwhile, customers who live in the remaining 180 or so markets, will have to wait a few years before satellite TV can deliver their local signals. Neither DirecTV nor EchoStar has sufficient capacity to serve the smaller markets.

Congress is promising to pass a bill next year that would provide federal loan guarantees to any organization that wanted to set up a satellite system to serve rural areas with local TV signals. Such a measure was stripped from the bill this year, when Senate Banking Committee Chairman Phil Gramm (R-Texas) objected on jurisdictional grounds.

How local TV via satellite will evolve depends largely on what kind of

Local TV from outer space

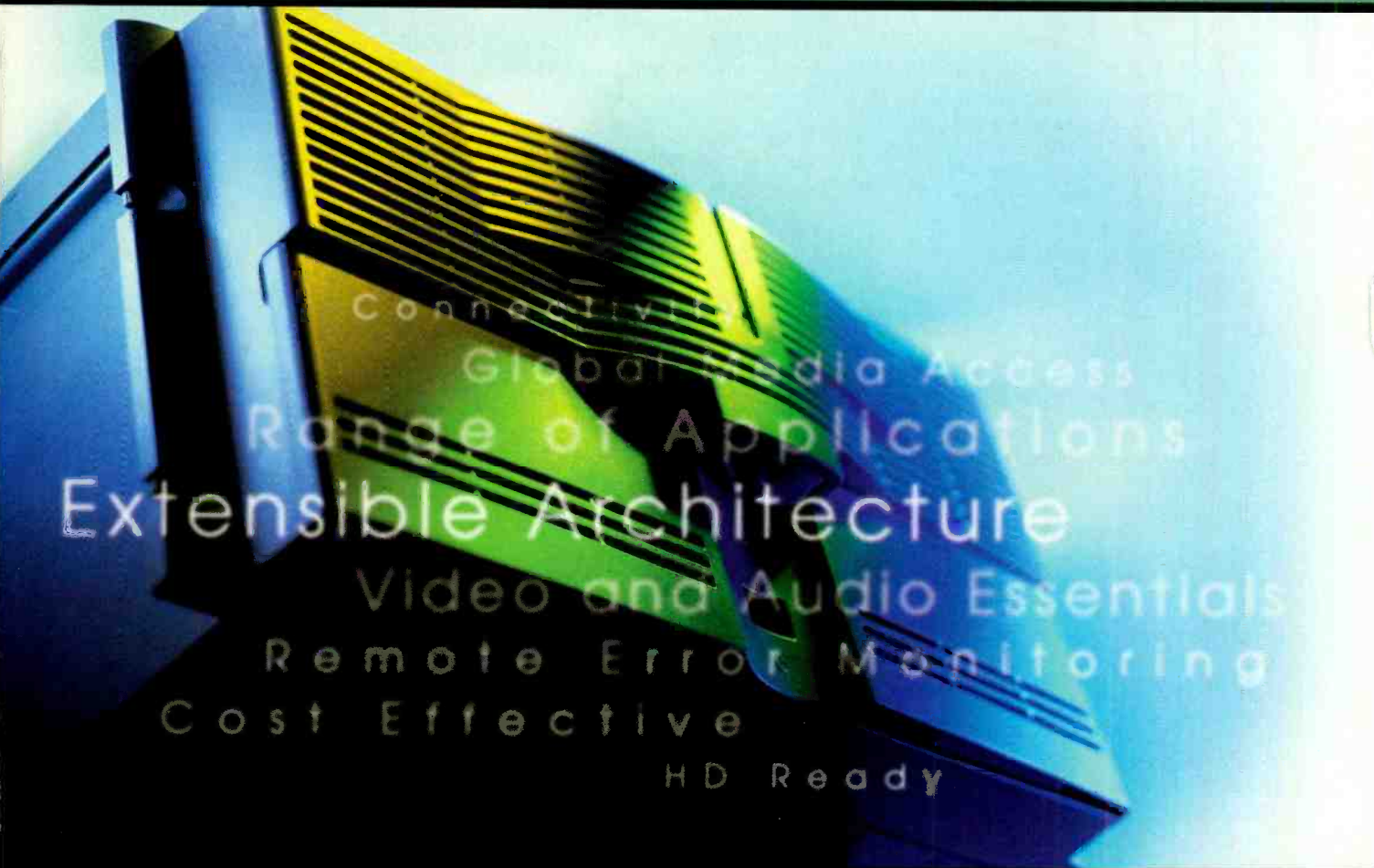
Company	Owner	Local TV markets*	Subs
DirecTV	Hughes Electronics (NYSE: GMH) subsidiary of General Motors	New York, Los Angeles, Denver, Detroit, Miami, San Francisco and Washington	7.8M
EchoStar	Publicly traded company (Nasdaq: DISH); CEO Charlie Ergen owns 52%, but controls 91% of the votes; News Corp. has 12% non-voting equity, but no voting power.	New York, Los Angeles, Chicago, Atlanta, Boston, Dallas, Denver, Miami, Phoenix, Pittsburgh, San Francisco, Salt Lake City and Washington	3.1M

* The satellite operators plan to offer local TV service in additional markets as channel capacity becomes available

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deals satellite companies will be able to strike with broadcasters. Before the satellite operators retransmit any local signal, they must get permission from the owners of the signal.

DirecTV President Eddy Hartenstein has told satellite analysts that his retransmission consent deals are all but done in the top two dozen TV markets. "We have reason to be very confident that we'll be able to negotiate those," Hartenstein has said. Analysts say most of DirecTV's deals are on a barter only basis, with no cash exchanged. DirecTV chose the markets it initially selected to enter based, somewhat, on what retransmission consent deals it already has in place, Marsocci says.

EchoStar isn't waiting to finish up its carriage agreements before starting service, taking advantage of a six-month grace period built into the law. EchoStar is playing the state of its negotiations close to the vest.

EchoStar CEO Charlie Ergen's biggest complaint about the satellite bill has been that it contains no language that would protect his company from broadcasters playing favorites with DirecTV. Analysts agree that DirecTV has several advantages in negotiating those deals, including the leverage being the market-leader brings, as well as backing from a parent company (General Motors) that is also a huge broadcast advertiser. It also hasn't hurt that DirecTV has done many of its deals first, which has allowed the company to set the pace.

"DirecTV really played its cards well in the retransmission consent area, and they got a great deal," says Jimmy Schaeffler, subscription TV analyst for The Carmel Group in Carmel, Calif.

Some analysts and congressional staff have agreed with Ergen that the bill's retransmission-consent provisions give all the negotiating power to broadcasters. That language grants DBS a six-month phase-in, but levies stiff fines if DBS continues to carry local broadcast signals without agreements after that time. By setting that deadline, broadcasters could feasibly sit tight for six months and then force EchoStar to pay a premium to carry their signals.

"One would hope that retransmission consent deals will be done in a matter that reflects market dynamics," Carmichael says. "Otherwise, the bill will not achieve the full effect of a truly competitive alternative to cable."

EchoStar also says language in the bill will force it to drop the five distant signals it carries: KTLA Los Angeles, WPIX

New York, WSBK-TV Boston, WWOR-TV New York and KWGN-TV Denver.

With or without the ability to deliver local signals, satellite companies have been signing up subscribers at a furious pace. "They've already surpassed our 'hot' scenario, which is what we estimated their numbers would be if everything worked perfectly for DBS in 1999," Schaeffler says.

DBS was at 10.9 million subscribers by the end of October, with DirecTV at 7.8 million subs (including its Primes-

tar and USSB acquisitions) and EchoStar was at 3.1 million.

DirecTV and EchoStar's stock prices were down last week, with DirecTV closing Tuesday at 80, down 1, and EchoStar closing Tuesday at 72 7/8, down 3. That was largely reflective of a soft market and profit taking on the part of investors, Carmichael says. "As long as the fundamentals remain strong," he says, "there is no doubt that this legislation will have a positive impact on EchoStar and DirecTV." ■

ABC set to sweep(s)

But 'Millionaire' phenomenon may not lift its other shows

By Joe Schlosser

Unless NBC can come up with its own version of *Who Wants to be a Millionaire?* and get it on the air this week, ABC will be crowned the November sweeps champion Dec. 1. But the victory may not prove an advertising windfall.

For ABC, which rode the strength of *Millionaire* for 18 days in November, the expected victory will be its first sweeps crown since 1994 and first November book win since 1992.

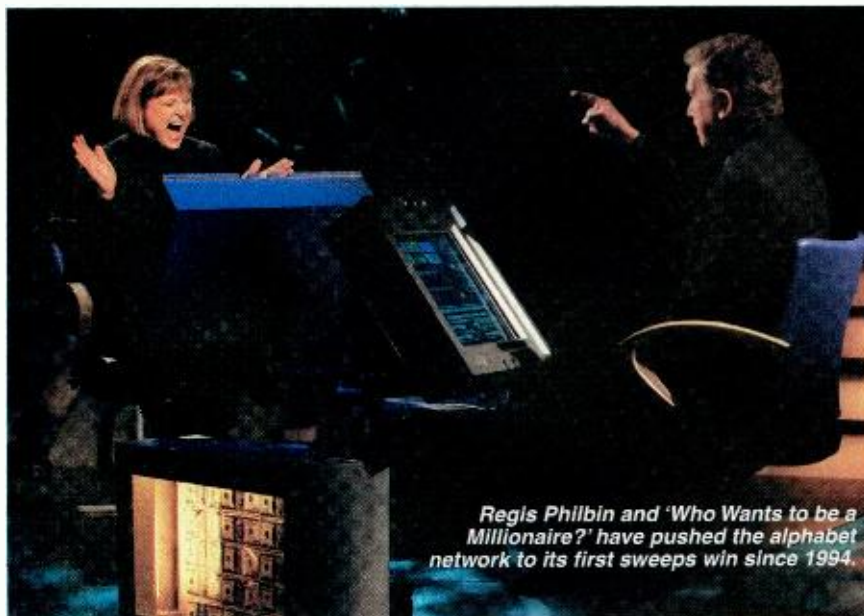
Through the first 19 days of the sweeps, ABC has averaged a 6.1 rating/16 share in adults 18-49 and 15.9 million viewers, according to Nielsen Media Research. The network is up a dramatic 24% in adults 18-49 and 29%

in total viewers over last year's November sweeps average. ABC has a strong lead on second-place NBC, which has averaged a 5.4/14.2 in adults 18-49 and 13.3 million viewers.

"The headline of the November sweep is 'Millionaire,' and there is no doubt about it," says NBC Research and Media Development President Alan Wurtzel. "I think what we feel is that 'Millionaire' was a TV event of a generation, and that we were pretty competitive against it."

With the sweeps victory all but in their hands, ABC executives are left with two big questions: How and where do they bring back *Millionaire*? And will the sweeps victory pay off with advertisers?

The first question has yet to be



Regis Philbin and 'Who Wants to be a Millionaire?' have pushed the alphabet network to its first sweeps win since 1994.

answered. "In the spirit of 'Millionaire,' our final answer is we are still weighing our options," says ABC's Kevin Brockman. Insiders say ABC will likely bring back *Millionaire* as a two- or three-night-a-week series starting in January and then up the ante for a similar consecutive-night run for the important February sweeps.

"I guess the options that ABC executives are considering are either putting 'Millionaire' on as a weekly series, maybe a couple of times a week," says TN Media's Steve Sternberg. "Or [bringing] it out in syndication."

In terms of paying off millions in ad dollars because of the sweeps win, a number of analysts and industry experts say it's not likely to happen. Advertising executives contacted say they don't expect ABC stations will see

ABC sweeps up

ADULTS 18-49

	NOVEMBER '98	NOVEMBER '99	CHANGE
ABC	4.9/13	6.1/16	+24%/+20%
CBS	4.0/10.8	3.8/10	-5%/-7%
NBC	6.0/16	5.4/14	-10%/-13%
FOX	5.9/16	5.0/13	-15%/-17%

Note: Oct 29-Nov. 16, 1998 vs. Nov. 4-22, 1999

Source: National ratings from Nielsen Media Research

dramatic increases given what they say is a lack of audience flow from *Millionaire* to other ABC shows.

"I think it would have rubbed off if the shows behind it and around it would have done better," says Tom DeCabia, executive vice president at Schulman/Advanswers NY. "But since those numbers aren't really going up, ABC cannot start pumping their prices. There is no growth in those shows as

they expected." TN Media's Sternberg agrees. "Advertisers understand that if something is given a boost from some special event that it's not going to maintain that. I don't know exactly what the impact will be, but it won't be that large."

ABC disagrees. ABC researchers say the majority of the network's shows are up. *Whose Line is it Anyway?*, which has been airing as two

consecutive half-hours, is up a dramatic 64% and 68%, respectively, over its time period average from a year ago. ABC's *Saturday Night Movie* has climbed 26% from 1998-1999 and is helping the network win Saturday nights among adults 18-49. And Emmy Award-winning drama *The Practice* is up 33% from last year. But other series are only up slightly, and some are below their 1998-1999 time period averages. ■

Rate hikes in the works

Price increases of about 5% are part of many cable MSOs' plans for 2000

By Deborah D. McAdams

About 10% of Cablevision's customers face the second increase to their cable bills in as little as six months. Around 350,000 Cablevision subscribers in metropolitan New York and New Jersey who were hit with a 5%-8% rate hike in July will see an average increase of 5.4% on their bills come January and February.

The Bethpage, N.Y.-based cable operator announced an across-the-board rate increase for its 3.45 million subscribers last week. Overall, rates will rise an average of 5.3%, or more than twice the rate of the Consumer Price Index. Cablevision, like all MSOs, blames build-out and programming expenses for driving rate hikes. A spokesman for the company says the MSO also is looking to unify rates, hence the double-whammy in the New York market. Those subscribers are on systems previously acquired from the former TCI, he says.

Many MSOs report plans to raise rates in the neighborhood of 5%. Time Warner Cable notified its customers of that in their November bills, says Mike Luftman, spokesman for the company.

"Our plan is to hold increases to the formerly regulated rates. Time Warner's increases won't exceed 5%," he says.

Unlike Cablevision, Time Warner's increases will vary, depending on channel lineup and build-out status in a given area. Competition also played into the rate adjustments in one Florida market. In Tampa, where Time Warner rules, rates will increase by about 5.5% in January. Across the bay in St. Petersburg, where Time Warner competes with GTE Americast, rates will be unchanged.

AT&T BIS previously announced a 5% rate hike, but that could vary widely from market to market, a spokeswoman for the mega-MSO says. Price range, channel lineup, system capacity and competitive and regulatory factors vary so much across AT&T's 11 million subscriber world, (sans MediaOne) it's impossible to institute a uniform increase, she explains. About 20% of AT&T's subscriber base is unregulated on the local level, where franchise boards can hold basic rates in check. "Rate adjustments will be handled on a community basis in the coming months," she says. "Our first priority is notifying customers, so they understand the elements going into rate

adjustments."

For AT&T, it comes down to paying for a multibillion dollar upgrade that won't benefit customers until it's completed. People are essentially being asked to pay for something they don't yet have and didn't request. "It's a very complicated process to explain to consumers who quite frankly don't care," she adds.

Cox, with nearly 5 million subscribers, will also do a system-by-system analysis of rates, but a 5% average increase is expected, a spokeswoman says. With the acquisition of TCA, the MSO took control of about 80 small systems, some with as few as 4,000 customers, while larger Cox markets have an average of 200,000 subs. Because of the disparity, rate adjustments are "driven by local system management," she says.

MediaOne, still an independent entity pending absorption by AT&T, kicked off the New Year rate hikes with a 6% increase in greater Massachusetts, where it serves about 61% of the state's subscribers. Cablevision is the other big player in the state, serving most of the Boston area, where rates will rise about 6.7%. ■

KING WORLD JUDGE JUDY HI

Octob

Oprah vs. Judge Judy:

New York
Oprah WABC-TV **3.6**
Judge Judy WNBC-TV **2.7**
+33%

Dallas
Oprah WFAA-TV **5.8**
Judge Judy KDFW-TV **2.3**
+152%

Minneapolis
Oprah WCCO-TV **5.1**
Judge Judy KSTP-TV **1.9**
+168%

Miami
Oprah WFOR-TV **3.0**
Judge Judy WSVN-TV **2.9**
+3%

Pittsburgh
Oprah WTAE-TV **4.6**
Judge Judy WPXI-TV **4.2**
+10%

St. Louis
Oprah KSDK-TV **5.7**
Judge Judy KTVI-TV **3.3**
+73%

Indianapolis
Oprah WRTV-TV **2.9**
Judge Judy WISH-TV **2.7**
+7%

Kansas City
Oprah KMBC-TV **4.3**
Judge Judy WDAF-TV **2.8**
+54%

Cincinnati
Oprah WCPO-TV **5.1**
Judge Judy WLWT-TV **2.3**
+122%



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D HAMMERS EAD-TO-HEAD!

er '99

Hollywood Squares vs. Judge Judy:

Los Angeles
Hollywood Squares
Judge Judy

KCBS-TV
KCAL-TV

W 25-54
DMA RTG

2.5
2.2
+14%

Denver
Hollywood Squares
Judge Judy

KCNC-TV
KTVD-TV

4.0
2.6
+54%

Inside Edition vs. Judge Judy:

Chicago
Inside Edition
Judge Judy

WLS-TV
WPWR-TV

W 25-54
DMA RTG

2.4
1.8
+33%

Baltimore
Inside Edition
Judge Judy

WBAL-TV
WNUV-TV

5.4
5.0
+8%

New Orleans
Inside Edition
Judge Judy

WWL-TV
WVUE-TV

4.7
3.9
+21%

Source: NSI, October '99 (Sept. 30 – Oct. 27, 1999), WRAP.
Nielsen Media Research confirmed data and data descriptive text.

Tough time for new talkers

Petry analysis of October ratings book finds that none are doing very well

By Steve McClellan

In October, the first rating book for the new crop of syndicated programs, there wasn't a whole lot of good news for the freshman talk shows, according to analysis of their performance by Petry Television. In fact, Petry found that among all the new shows, none came close to achieving hit status.

Of the four new talk shows—*Dr. Joy Browne*, *Leeza*, *Martin Short* and *Queen Latifah*—“only *Latifah* shows signs of life,” the Petry report states. And even that show's signs of life, the report says, appear specifically in late fringe.

In daytime, where most of *Dr. Joy's* October book clearances were located, the show averaged a 1.1 Nielsen rating/5 share, down from an average 2.1/7 in the time period for October 1998. The show averaged less than a 1 rating in the key demos.

Leeza's daytime average was a 1.3/5, down from an average 1.5/6 in previous-year time periods. Demos for *Leeza*, also averaged less than a 1, Petry reported. More of the same for *Martin Short*—an average 1.3/6 daytime rating, versus a 2.0/9 time period average in October 1998. The strongest key demo performance in daytime: a 0.5/5 among women 25-54.

Latifah was flat in daytime, with a 1.3/5 and 1's in the key women demos. In late night, she averaged a 2.0/6, versus a year-ago time period average of 2.3/7.

Among new sitcoms, the *Drew Carey Show* turned in the top performance in early fringe, prime time access and late fringe. In access *Carey* did a 3.6/7, but that was down 30% from the time period average a year ago. It was also down about a half a rating point across the key demos, which averaged in the 3.0 range. In late fringe it averaged a 3.5/7, down about 10% in the time period. Key demo performances were between a 2 and a 3.

Petry characterized *3rd Rock From the Sun's* performance as “disappointing” in early fringe, with 2's in most of the adult demos and “weak” in access with 2's in the female demos and 1's in the men demos. In late night, the



show was basically flat across the key demos with 2's. *Caroline in the City* turned in a “weak” early fringe performance, Petry said. The show averaged a 1.2/3, down from a time period average of a 2.2/5. The key demos averaged less than a 1.

Other newcomers *In the House*, *Parenthood* and *Wayans Bros.* are teen driven, Petry said. *Wayans* turned in the best early fringe performance in that demo, with an average 5.5/22, down 23% compared to year-ago time periods. *In the House* averaged a 3.3/14 with teens, down 17%, while *Parenthood* averaged a 2.9/13, down 33%.

As for *Unhappily Ever After*, Petry said, it “lives up to its name” in the ratings. In late night, where most of its October book clearances were, the show averaged a 1.7/6, down 15% compared to year-ago time periods. In the key demos, the show didn't break the 1 rating barrier.

'Drew Carey' was the top-performing new sitcom in early fringe, prime time access and late fringe.



The new game show *Family Feud* had a 1.6/7 daytime average, up from a 1.3/5 time period average a year earlier. Its best demo story was a 1.0/11 among women 18-34, up just slightly from a year earlier.

In the magazine category, Petry said the new *National Enquirer* turned in a “very poor” performance in the October book. In daytime, where it was cleared the most, the show averaged a 1.4/5, down from a time period average of a 1.5/6 a year ago. The key demos averaged about half a rating point.

Neither of the two new court shows set the world on fire. *Judge Greg Mathis* averaged a daytime 1.6/6, flat with last year's time periods, with no better than a 1 rating in the key demos. In late night the show managed to get a 2 rating with women 18-49 and 25-54.

Divorce Court's daytime average was 2.2/10, somewhat better than those of the time periods a year earlier, which averaged a 1.6/5. Its daytime demos were in the 1 rating range, while it delivered a 2 rating in early fringe among women 18-49 and 25-54.

A new judge didn't seem to do a lot for *The People's Court*. In daytime, it averaged a 2.1/8, up a tenth of a rating point compared to last year, but basically flat in the demos. In early fringe the show averaged a 2.7/8, up 12% in household rating. The show was down half a rating point among young women in early fringe and was flat across the rest of the key demos.

In the game show category, the new *Family Feud* wasn't much of a threat to *Wheel of Fortune* or *Jeopardy!* *Feud* delivered 1's in the women demos in daytime and 2's in access.

Richard Simmons' Dream Maker essentially failed in October, Petry said. It averaged 1.1/4, down 40% compared to year-ago time periods. (It has since been canceled.) *Blind Date* was basically flat, but showed some signs of life among younger viewers in late night, Petry said.

The off-first-run *Star Trek: Voyager* turned in solid male demo ratings—2's and 3's in prime time and 2's in late night.

NAACP holds Hollywood 'hearings'

There might not be a boycott, but the NAACP is coming to Hollywood this week to hold a "public hearing" on the lack of diversity at the Big Four broadcast networks.

NAACP President Kweisi Mfume and other members of the civil rights group are going to let the public, talent agents, producers and representatives from ABC, Fox, NBC and CBS voice their opinions on the subject of diversity in the television industry. The "hearing" is scheduled for this morning (Nov. 29) at the Century Plaza Hotel in Los Angeles. CBS Television President and CEO Leslie Moonves was the only top network executive definitely signed on for the panel late last week. ABC, NBC and Fox executives all said they probably would send a representative, but that the decision would be made over the Thanksgiving holiday.

"This hearing is designed to provide a forum to indus-

try insiders, guild representatives, management and talent agencies, network presidents and other affected parties to document their experiences and our perceptions of the industry," Mfume said in a letter sent to the Big Four networks.

Representing the NAACP at the hearing will be Mfume; the association's head counsel, Dennis Hayes; assistant general counsel, Debbie Liu; and NAACP communications director, John White. The hearing comes only a few months after the NAACP blasted the Big Four for what Mfume called a "virtual whitewash" at the executive, talent and production levels. Last month, NAACP executives called off a threatened boycott of one or two of the Big Four during the November sweeps, but left open the option for a boycott during a later sweeps period if the networks failed to address the NAACP's concerns. —Joe Schlosser

New Line Powers up

Plans action hour in Austin Powers mode and new teen game show for NATPE

By Melissa Grego

There's a new international man of mystery—and he's headed for New Orleans.

New Line Television is bringing out a syndicated action hour with the working title of *Matthew Blackheart: Monster Smasher*. It features a retro lead character whose mission is to save the world from evil once he is defrosted from a decades-long cryogenic snooze. Sound familiar? That may be because New Line is also the distributor of the smash *Austin Powers* theatrical.

Blackheart is scheduled to be thawed out for the NATPE convention in New Orleans in January. Action veteran Richard Donner is executive producing the Action Adventure Network presentation of a Telescene Flim Group production. It will be joined by the other colon title, *Austin Powers: The Spy Who Shagged Me*, and a teen dating show. New Line also is bringing back *Arthur Conan Doyle's Lost World* for a second season.

Shagged and *The Mask* will headline the distributor's eighth movie package, *New Line 8*, which is being presented at NATPE. *New Line 8* features about 15 titles with a nine-month window. It includes *The Bachelor*, *Drop Dead Gorgeous*, *The Astronaut's Wife* and *Blast from the Past*. It's being sold for cash.

The new action hour follows the adventures of World War II hero,



Blackheart battles one of Dr. Mortas' monster minions.

Matthew Blackheart, who—after being cryogenically preserved—is revived in the year 2000 to fight his nemesis, the evil Dr. Mortas and his monster minions. Twenty-two episodes are being offered on a barter basis.

The *Austin Powers* franchise, distributed by New Line Cinema, likewise followed a formerly frozen hero who is revived years after his heyday to fight his nemesis, Dr. Evil. "When we refer to Austin Powers, it's really a talking point—it's not to say Blackheart is Powers," says David Spiegelman, New Line's executive vice presi-

dent of domestic syndication. "Blackheart was frozen, Austin Powers was frozen and there's lots of tongue-in-cheek humor in both."

New Line also will be offering a half-hour relationship strip, *First Date*, where "healthy confrontation" is the name of the game, says Spiegelman. Teenagers delve into the dating world by choosing their first date from a pool of three potential sweethearts. The catch: The teens have to work with—or against—their parents to pick their date. New Line, which also is producing *First Date*, is offering it on a barter basis. ■

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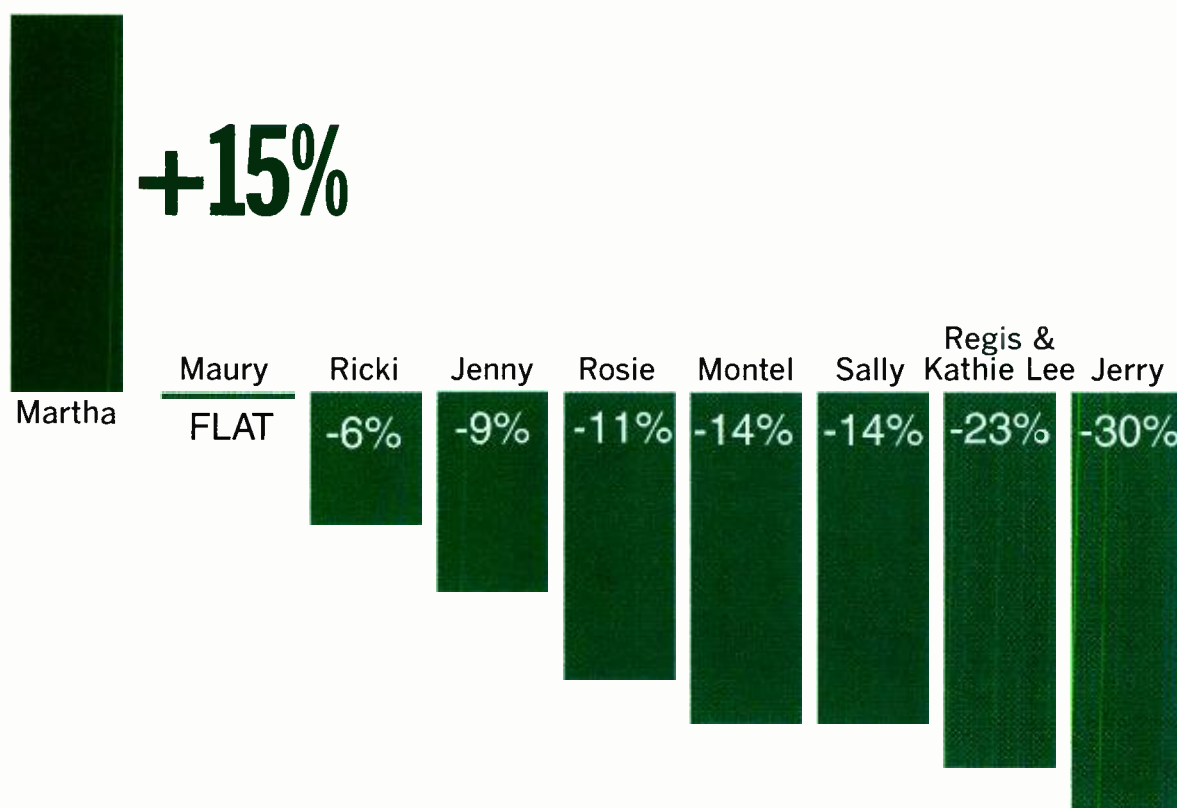
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FINANCIAL WRAP-UP

Week of November 22-24

WINNERS

	11/24	% change
Rogers	\$25.06	19.70
Speedus.com	\$4.00	15.31
Spanish Bcst.	\$30.94	13.79
AT&T	\$53.25	12.55
Antec	\$57.88	11.83

LOSERS

	11/24	% change
Salem	\$16.13	(15.90)
Unapix	\$2.00	(15.79)
Young Bcst.	\$39.94	(11.37)
Adelphia	\$57.25	(7.85)
Cumulus	\$37.13	(7.48)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (11/23/98-11/24/99)



Week ending 11/24	
Close	304.96
High	306.96
Low	304.38

1.4%

CABLE TV (11/23/98-11/24/99)



Week ending 11/24	
Close	316.45
High	321.23
Low	311.21

2.2%

RADIO (11/23/98-11/24/99)



Week ending 11/24	
Close	897.77
High	897.77
Low	886.93

0.2%

DOW JONES

Week ending 11/24	
Close	11008.20
High	11089.50
Low	10995.60

0.1%

NASDAQ

Week ending 11/24	
Close	3420.49
High	3420.49
Low	3342.87

1.5%

S&P 500

Week ending 11/24	
Close	1417.07
High	1420.94
Low	1404.64

0.6%

Affils wary of Fox DTV plans

Murdoch and Carey maintain that all they want from stations is cooperation

By Steve McClellan

Fox doesn't have a digital plan yet, but at the same time it doesn't want affiliates executing their own unilateral digital strategies either. News Corp. Chairman Rupert Murdoch and Fox Television Chairman Chase Carey explained the network's position last week at the first shareholders meeting of the Fox Entertainment Group. The executives strongly denied any intention on Fox's part to capture affiliate digital spectrum rights for its own purposes. But Fox appears to have some applications in mind that are national in scope and that would require the network and its affiliates to work as partners.

It's a touchy subject among some Fox affiliates, particularly after Fox's move earlier this year to exact cash payments for ad inventory that previously had been given to stations as part of their overall affiliate agreement. "Our digital spectrum and Fox, they don't go together," retorted one affiliate executive who was asked his opinion on the subject.

Some affiliates assume Fox is looking to glom on to their spectrum without paying for it. "It surprises me that they feel they even have a right to ask for our digital spectrum space," said one irate affiliate, still bitter about the inventory payment plan Fox devised earlier this year.

Others remain wary. "They have no jurisdiction or authority over our digi-

tal spectrum, and I find it offensive they would try to obtain or coerce those rights from affiliates," said one station executive.

But last week, Murdoch insisted that, "it's not a question of taking it away from them. We are just asking them to be prepared to cooperate in some way." Fox's Carey said the network is testing a variety of potential digital applications, both data and video. "We think it's important that affiliates have the ability to work with us as we develop our plans and define opportunities."

At the same time, Carey added that

it's important for Fox "to have the ability to talk to them about how we can use their spectrum in conjunction with ours to utilize" whatever opportunities the network opts to go forward with. "We're asking them to be in a place where they have the flexibility to work with us as we define our plans."

While some affiliates are suspicious, Carey said "most" of the affiliates he's talked to on the subject have been "pretty supportive and are pushing us to play a leadership role. It's a huge asset and huge opportunity." But at this stage, Carey noted, most broad-

NBC on the auction block?

Is General Electric getting ready to sell NBC? According to News Corp. Chairman Rupert Murdoch, the answer is a resounding yes. Murdoch created a flurry of headlines last Tuesday after a live interview on his own network, Fox News, during which he said it was his understanding that GE was shopping the network around. Specifically, Murdoch told Fox News commentator Neal Cavuto that GE offered to sell NBC and its related assets (CNBC, etc.) to Time Warner for \$25 billion. At least one well-known Time Warner board member is excited about such a deal (presumably Ted Turner), Murdoch said, while most of the others are not.

It wasn't clear whether the NBC-owned TV stations were part of the alleged offer, which would be problematic because of the FCC rules barring cable system-TV station crossownership. But the point is moot—both GE and Time Warner denied last week that such an offer was made. One media executive's assessment last week: "[GE selling NBC] may or may not be happening. But Rupert was definitely having some fun."



Murdoch's remarks caught the media by surprise last week.

—Steve McClellan

This Carrera
Is #1
0-60





This Carrere Is #1

18-49

25-54

Relic Hunter Tops Key Demos When Compared To All New First-Run Weekly Hours.

	— DMA SHARES —	
	ADULTS 18-49	ADULTS 25-54
RELIC HUNTER #1	7	8
BEASTMASTER	5	4
PETER BENCHLEY'S AMAZON	6	6
LOST WORLD	4	4
YOUR BIG BREAK	4	4
BATTLE DOME	3	3
DREAM TEAM	2	1

RELIC HUNTER

Source: NSI SNAP, October 1999 (9/30-10/27/99).
Two or more occurrences. Includes double runs.
New = programs listed above.
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casters are still asking, "what do you do with it?"

One group station executive, aligned with Fox, said he is open to discussions that involve potential joint ventures between the network and affiliates in the digital area. "But we definitely won't give it up," he stressed. "That makes no sense."

Both Murdoch and Carey refused to rule out going back to affiliates at some point and asking for payments to help support major programming events. But no plans are in the works, and it won't happen with the just-announced NASCAR deal, Carey said. Although Murdoch said Fox might have "passed the hat" if it had hung in and won the NCAA basketball rights from CBS. (He added that Fox's bid was more than \$100 million a year short of what CBS paid and that CBS' bid "didn't make sense.")

Separately, Murdoch acknowledged that Fox's performance so far this season has been a disappointment: "None of us are particularly pleased with the new season," he told shareholders last week. "We were too ambitious this year," in terms of the number of new shows that were launched. The staggered roll out also misfired, he said: "The strategy did not work this year." With the appointment of TV studio head Sandy Grushow to also oversee the network, Murdoch said he expected the situation to be turned around fairly quickly.

Carey acknowledged that the network has been forced to give make-good commercials to advertisers who bought spots in the fourth quarter. But he said the network still had enough inventory on hand to sell in the robust scatter market, where prices have been 20%-30% higher than upfront rates.

Fox Family also has been another area of disappointment, Murdoch acknowledged. "It's been slower to find its footing than we thought," he said, adding that's probably not unexpected, given the intense competition in the kids' area.

The network recently hired a new programming head. Now with a reach of 71 million cable homes, its universe will climb to 77 million in two years.

Murdoch said Fox News, as a start-up, is fairing much better than Fox Family. The news channel will be cash-flow positive in 18 months, and maybe within a year. It now reaches 41 million homes with 57 million committed by 2001. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

ABC, NY Times link

Look for an alliance to be unveiled between ABC News and *The New York Times* sometime before Christmas. It's likely that the two news powers will cooperate on political reporting on their respective Web site and on ABC News air and initiate a broadband service, according to a source familiar with talks between the companies. Neither ABC News nor *The Times* would comment on a possible deal between them. *The Times* has been rumored to be seeking a broadcast news partner since its previous alliance with NBC went south. The two parted amicably, with NBC and MSNBC recently striking an accord to work with *The Washington Post* on-air and online.

Fox beefs up Web

Fox.com, the network's Web site, is getting a major facelift over the next several months. The network will spend about \$10 million to add a major direct-selling component that will offer videos and merchandise related to Fox programs. The company is also developing first-run video programming for the Web site (mostly comedy) that will debut next year. The network may even launch a prime time series. It has signed a deal with Haxon Films, producers of the cult film *Blair Witch Project*, to develop a horror series for prime time.

JACKSON

Going those extra miles

It may have been just another case of sweeps fever, but Judge Greg Mathis literally worked night and day to meet his promotional commitment to the show.

Mathis, who presides over new syndicated court series, *Judge Mathis*, promised to do a full day of publicity on Friday, Nov. 19, in Jackson, Miss. But Mathis and an assistant missed their connecting flight to Jackson when their plane arrived late in Atlanta. So, after his Thursday taping of *Judge Mathis* and the flight to

Atlanta, Mathis got behind the wheel of a rental car and spent the night driving through three states to Mississippi, making it there in time for the 7:25 a.m. taping of syndicated radio show, *The Tom Joyner Show*. Mathis went on to visit two schools, meet the mayor of Jackson and complete another radio interview, all before flying back that day to Chicago, where *Judge Mathis* is produced.

Crossover cross-promotion

Infinity Broadcasting's nationally syndicated radio show the *Don & Mike Show* has a thing for CBS sitcom *King of Queens*. On a weekly basis, they have Leah Remini, the show's female star, as a guest on the radio show (which originates from WJFK-FM Washington, an Infinity station and thus part of the ever-growing CBS family), and recently they interviewed the show's male star Kevin James, says *Don & Mike* producer Charlie Broyhill. But *Don & Mike* wanted more. They talked their way into appearing in the background of a restaurant scene airing Nov. 22 against ABC's *Who Wants to Be a Millionaire*. *Don & Mike* promised big ratings if they got on the show, but unfortunately, they generated only an 8.3 rating/11 share.

WASHINGTON

To your health

The Galloping Gourmet is back. KPX(TV) San Francisco, KOMO-TV Seattle and WTVT-TV Tampa are among nine stations signed on for 90-second local news inserts *Do Yourself a Flavor*, with former syndicated cooking star Graham Kerr. The inserts provide healthy cooking tips, with an emphasis on fruits and vegetables. Not surprising, since the spots are underwritten and reviewed by the National Cancer Institute. The inserts, which are distributed by Washington-based public relations firm, Porter Novelli, are free and market-exclusive, with a plug for NCI at the end. P-N is hoping to add Cincinnati to the roster this week.

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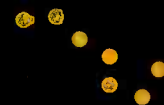
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WASHINGTON WATCH

By Paige Albiniak and Liz Rathbun

MAP hits back on LPFM

Low-power radio stations won't interfere with existing FM's, according to the Media Access Project, which submitted its version of the engineering impacts of microradio to the FCC Nov. 15. "The [current] FCC licensing procedure is definitely conservative," study author Theodore S. Rappaport said during a conference call last Monday.

Because of that, in every city except New York, 10 to 20 stations operating at 100 watts or less could be installed without conflicting with nearby channels, he said (stations with more power will be subject to standard non-interference regulations).

Media Access Project's findings conflict with submissions from the National Association of Broadcasters and the Consumer Electronics Manufacturers Association, who said their studies show that low-power stations would generate an unacceptable level of interference (B&C, Aug. 9). In fact, "the small additional interference induced by [low-power FM] is minuscule in comparison to already existing levels of interference in the FM band," Media Access concludes.

On average, a 100-watt low-power FM will serve 186,512 people and—in the worst case—interfere with 2,912 people, or 1.6% of that total. In cases where there is inter-

ference, which will occur only on a poorly performing piece of equipment like a clock radio, a listener will simply have to move his or her radio to another location. To most consumers, that is "a commonly accepted method of avoiding interference," the public-interest group says, "and could, at most, be considered an inconvenience."

Rappaport is a professor of electrical and computer engineering at Virginia Tech, in Blacksburg, Va.

Spectrum switches and auctions

The FCC is reallocating approximately 200 megahertz of spectrum, including broadcast channels 52-59. The change is in accordance with the Balanced Budget Act of 1997, which requires that the FCC move some broadcast channels around and auction that spectrum to the highest bidder.

Auctions for channels 52-59 will occur in 2002, even though the spectrum won't be available to the buyer until 2006 at the earliest, depending on when the TV industry completes its transition to digital. The commission recently reallocated spectrum at channels 60-62 and 64-66. The FCC must auction this spectrum next September, according to a defense spending bill Congress passed last month. Buyers of that spectrum will not be able to begin using it until at least 2006, even though the U.S. Treasury must

collect the money by Sept. 30, according to the law. The commission has not yet determined where it's going to put the displaced channels.

Along with the reallocations, the commission released a "spectrum policy statement," with the following objectives for spectrum management: flexibility, spectrum efficiency, public safety, development of secondary markets and availability.

The FCC also appointed a Spectrum Policy Executive Committee, which will be headed by Dale Hatfield, chief of the FCC's Office of Engineering and Technology.

FCC preps for clean-up auctions

The FCC is preparing for a "clean-up" broadcast spectrum auction beginning March 21, 2000. The commission plans to sell to the highest bidder licenses for AMs, FM's and low-power TV's that have not been covered in past auctions.

Minimum bids have been set for the properties, ranging from \$1,000 for TV stations in Glide, Ore., and Knoxville, Tenn., to \$250,000 for FM radio stations in Rio Grande, Puerto Rico.

The commission has requested potential bidders to comment on whether the minimum bids are too high or will result in unsold stations. It asks petitioners to then suggest alternative prices based on their own economic analysis.

The Balanced Budget Act of 1997 allows the commission to set minimum auction bids for stations unless it determines that not doing so is in the public interest. Comments are due on Dec. 6 and replies Dec. 16.

The commission also will accept auction filings for AM station construction permits, including major revamps and new stations, from Jan. 24, 2000, through Jan. 28, 2000.

Boggs steps up at Time Warner

Time Warner has named its top lobbyist, Timothy Boggs, to the post of senior vice president of global public policy.

The change means Boggs will spend more time out of Washington at corporate headquarters in New York and work more closely with Time Warner's international team.

Boggs has been senior vice president of public policy at Time Warner since 1992. He directs Time Warner's Washington office, managing the company's policy and regulatory positions. Boggs has been with Time Warner since 1982, when he started as Warner Communications' director of legislative affairs. He was named vice president of public affairs in 1986 and continued in that role when Time Inc. bought the company in 1989.

Prior to joining Warner, Boggs worked on Capitol Hill as a professional staffer on the House subcommittee on copyrights and as a legislative assistant to Rep. Bob Kastenmeier (D-Wis.). He graduated with honors from the University of Wisconsin in 1974.



Dear Broadcasters:

The Consumer Electronics Association ("CEA") recently published a letter concerning the broadcasters' petition, which urges that the FCC grant DTV broadcasters the flexibility to transmit their digital signals using either COFDM or 8-VSB digital modulation technology. The CEA letter is filled with intentional misstatements and blatant scare tactics.

✓ CEA says that COFDM "[i]s not currently standardized to work [over a] 6 MHz channel." **WRONG.** COFDM signals can clearly be transmitted over 6 MHz channels -- Sinclair's own tests were conducted over a 6 MHz bandwidth. In fact, COFDM could support 6 MHz data rates as high as approximately 24 Mbps.

✓ CEA claims that COFDM "[w]ould increase broadcaster transmission energy costs at least sixfold." **WRONG.** Not only would any switch to COFDM be voluntary, but the Baltimore tests showed no practical, real-world difference in reception coverage between COFDM and 8-VSB, and Sinclair believes that no substantial average power increase would be necessary to maintain equivalent DTV coverage. Furthermore, modern transmitter signal processing will reduce the peak to average ratio differences.

✓ CEA claims that COFDM "[c]ould radically reduce signal coverage in suburban and rural areas." **WRONG.** The signal decodability gap between 8-VSB and COFDM today is just 2 dB, which results in no material difference in reception coverage.

✓ CEA says that COFDM "[p]rohibits the use of VHF channels due to impulse noise interference." **WRONG.** In fact, impulse noise was shown to be a problem for one early implementation of the COFDM-based DVB-T standard. However, this problem was resolved, and there is now absolutely no technical basis for concluding that a COFDM-based alternative DTV standard in the U.S. would be more significantly susceptible than an 8-VSB standard to impulse noise.

✓ CEA claims that COFDM "[p]rovides inadequate protection against adjacent and co-channel interference." **WRONG.** CEA ignores the specifics of the petition, which requests that the FCC establish a COFDM Task Force to determine the interference ratios for COFDM transmissions. A broadcaster would not be permitted to initiate COFDM operations until it demonstrated that it would not cause any additional interference.

Thus, CEA either lacks a basic understanding of the capabilities of COFDM or purposefully distorts the truth to further its narrow, short-term self-interests. In fact, COFDM today permits far superior reception in urban areas and also allows for mobile and portable DTV applications, and these are just two of the factors that have led the majority of countries around the world to adopt COFDM as their sole modulation technology. Given this reality, shouldn't broadcasters in the U.S. at least have the *option* to use COFDM?

Please express your support for Sinclair's Petition to the FCC. For further information, visit the website www.sbgi.net or contact us at dtv@sbgi.net or at (410) 568-1565.

A Mouse in-house

It's a bright sunny afternoon in West Los Angeles, and Stu Bloomberg and Lloyd Braun are in their spacious offices at ABC headquarters playing a game of catch football.

Bloomberg and Braun, co-chairmen at the newly minted ABC Entertainment Television Group, deserve to have a little fun. They have just seen the early ratings results of *Who Wants to be a Millionaire?*'s second episode during the November sweeps. The extraordinary popularity of the game show has brought The Walt Disney Co.-owned network some of its best ratings in years and will likely push ABC to its first November sweeps victory since 1992. *The Drew Carey Show*, *The Practice* and other staples of the ABC schedule have ridden *Millionaire*'s coattails to better-than-expected ratings.

Millionaire couldn't have come at a better time for the top two ABC programmers, who were brought together this past summer in a hurried merger of ABC's prime time entertainment division and Disney's TV studios, Buena Vista Television Group. Braun had been chairman of Buena Vista Television Productions; Bloomberg, of ABC Entertainment (see box, page 24).

The consolidation marked the first move of its kind in Hollywood. Broadcast networks that have owned or shared an interest in a TV studio had kept the two operations separate. Now, at ABC, production and prime time scheduling would be under one roof. The Disney studios would produce TV shows for ABC first and for other networks second. In short, ABC would favor the Disney programs.

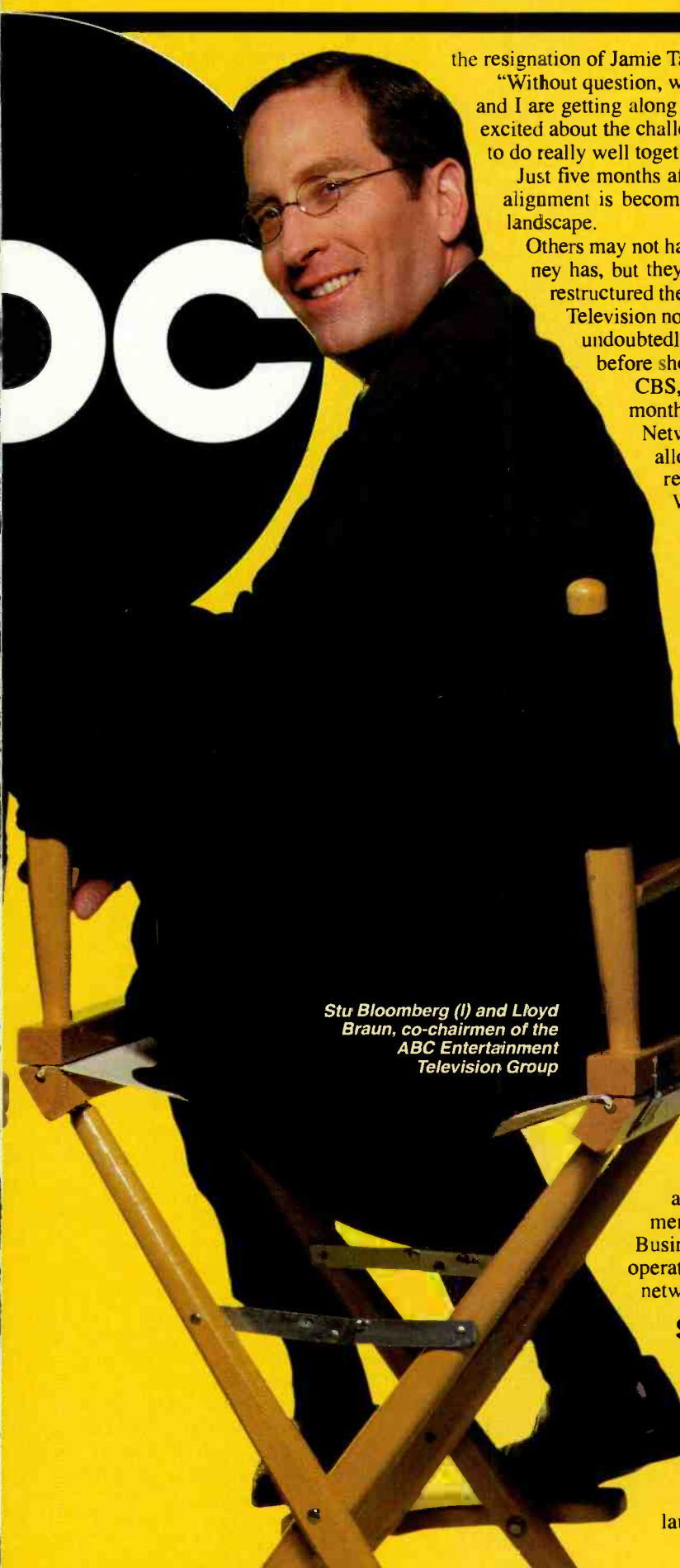
The move did not sit well with the Hollywood community. Producers worried that it would be tougher to get shows on ABC's air and that Disney-produced shows would get better time slots and promotion. Rival networks derided the idea that they would settle for factory seconds.

"If any network expects to get a show from that company [ABC/Disney], they're out of their minds," CBS CEO Leslie Moonves said after hearing news of the Disney move last summer. "By the same token, I think this is a great advantage for us. I think any outside supplier that goes to ABC is also out of their minds."

Bloomberg and Braun bore the brunt of the criticism, much of it duly reported in the press. At the same time, they had to organize the new operation—a sometimes painful consolidation that began with

Disney's attempt to reap vertical integration benefits—via merger of studio and network—is gaining acceptance

By Joe Schlosser



the resignation of Jamie Tarses, who had been Bloomberg's right hand.

"Without question, we have gotten off to a rocky start," said Braun. "But Stu and I are getting along well, we're enjoying ourselves now and we're all very excited about the challenges that lie before us and we all believe we are going to do really well together."

Just five months after the consolidation was announced, the ABC/Disney alignment is becoming an accepted part of the ever-changing Hollywood landscape.

Others may not have integrated production and network to the extent Disney has, but they are getting closer. Earlier this month, Fox executives restructured their TV divisions, with the network and 20th Century Fox Television now reporting to Sandy Grushow. And Fox executives will undoubtedly pull the best shows out of 20th Century Fox's kitty before shopping them to rival networks.

CBS, which will likely merge with Viacom in the coming months, is expected to get first crack at co-owned Paramount Network Television offerings, as will UPN if the network is allowed to stay under the Viacom/CBS umbrella. The WB receives preferential treatment from co-owned studio Warner Bros., and NBC just seems to get products from everywhere, including the suddenly busy NBC Studios.

"The fact is that Disney has owned ABC for quite some time now, so all they have done now is formalize this relationship that has already been going on," noted NBC Entertainment president Garth Ancier, who recently acquired three shows from Disney. "ABC clearly gets first shot at what's coming out of Touchstone, and I don't think there is any question about that. This kind of thing goes on all around town now and is basically accepted. ABC can't absorb all of the projects that Disney and Touchstone are making, so good shows and good writers are going to have to go elsewhere."

"We're open to their programs," said Fox Entertainment President Doug Herzog. "I always joke with Touchstone guys when they come and ask why Stu [Bloomberg] didn't like this stuff. But the truth of the matter is, I don't care where it comes from, if anybody has a good show, you're an idiot if you don't look at it if it's a good show. No one is going to stare at a good show and say they are not buying it because it comes from XYZ studio, that's ridiculous."

Rivals are watching Disney's experiment. "This may all turn out to be a valid move on Disney's part," said one industry executive. "It may save them a lot of money and maybe it won't disrupt anything with the studio and other networks. Then again, maybe it won't. Either way, just as a pure management study, I'm sure this will be studied at the Harvard Business School as a case study of when you want to change operations and consolidate. It was the first of its kind in the network game."

Seeds of consolidation

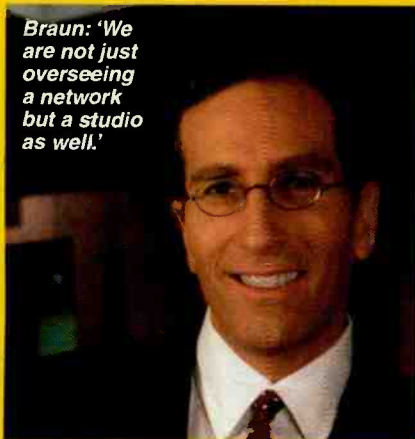
Nearly five years ago, when The Walt Disney Co. acquired Capital Cities/ABC for some \$18 billion, many industry executives expected the Disney-owned studios (Touchstone, Imagine and Buena Vista) to start funneling loads of programs to its new broadcast partner, ABC. So did Disney brass.

But since the 1996-97 season, the network has launched only 10 shows at ABC, five that lasted one sea-

Stu Bloomberg (l) and Lloyd Braun, co-chairmen of the ABC Entertainment Television Group

Disney/ABC's 'A' Team

Braun: "We are not just overseeing a network but a studio as well."



Stu Bloomberg's and Lloyd Braun's offices were miles apart (20, in fact) as, respectively, the heads of ABC Entertainment and Buena Vista Television Group, two studios joined at the annual report by Disney's acquisition of Cap Cities/ABC nearly five years ago. All that has changed.

As co-chairmen of the newly merged ABC Entertainment Television Group, they have adjoining offices at the network's West Los Angeles headquarters, connected by a doorway through which they can hail each other, or meet, as the need arises.

While sporting the same title, the two are quite different.

Although they share responsibility for all aspects of the Disney-owned programming divisions, Bloomberg is the principal creative force, while Braun, a longtime Hollywood lawyer, is the buttoned-down business executive. And while Bloomberg is a longtime ABC veteran, Braun is a newcomer to the Disney family.

Bloomberg has spent almost his entire career at the network. He joined ABC back in 1978 as a program executive supervising production of comedy and variety programs. Through his 22 years, Bloomberg has worn many hats, serving as executive vice president of prime time programming, president of ABC's development division and chairman of ABC Entertainment.

Braun, on the other hand, has only been a part of Disney since April, when he was named chairman of Buena Vista Television Productions, overseeing the Disney network television studios. Prior to his Disney days, Braun was president of Brillstein-Grey Entertainment—from 1994 to 1998—and before that a partner at Los Angeles-based entertainment law firm, Silverberg, Katz, Thompson & Braun.

"I always felt that Stu and Lloyd had such complementary skills and that they would fit nicely together," says ABC Television Network President Pat Fili-Krushel. "Lloyd is more the business guy, but he has always been involved in the creative arena and understands that side of the coin. Stu comes alive when you get him with a writer, a producer or an actor; he just loves development. I knew that once we cleared out the politics of this new setup, they both would really work well together."

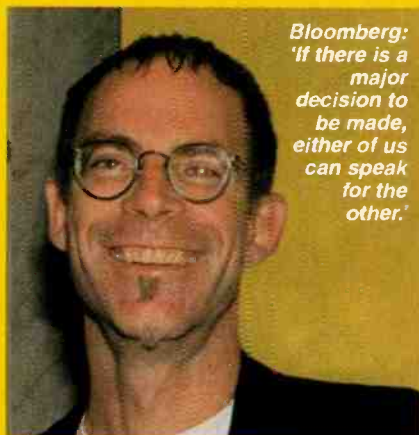
Although a symbiotic relationship between two studio heads running a single operation seems a stretch on paper, the two executives say they are comfortable with their partnership.

"There is no ego involved; we both keep each other informed; if I forget to tell Lloyd something for a day or vice versa, neither of us gets upset that we held it from each other," says Bloomberg. "And if there is a major decision to be made, either of us can speak for the other. Quite often, there is a lot of studio stuff that I haven't caught up to speed with, and Lloyd fills me in."

Braun says the Disney studios will be "significantly stronger" now that Bloomberg is involved in the day-to-day operations and that the marriage is starting to take shape. But Braun also says the two ABC executives have no time to sit and enjoy the view from the top of Disney's TV operations.

"Having said all of the positive things about the alignment, what's not to be forgotten is that the task at hand is enormously difficult and that this is a very tough business right now," Braun notes. "The job is really tough, unbelievably tough. We don't have time to think straight most of the day. We are not just overseeing a network, but a studio as well in a town that everybody has read is very skeptical about what we are doing."

—Joe Schlosser



Bloomberg: "If there is a major decision to be made, either of us can speak for the other."

son or less. ABC currently has five Disney-produced shows on the air and three planned for midseason. The dearth of Disney products at ABC has meant one vital thing to company bean counters—a dearth of syndication revenue for Disney's bottom line. While ABC has failed to hit it big in off-network syndication riches, rival networks such as Fox have made millions of dollars in syndication sales from in-house shows such as *The X-Files* and *The Simpsons*.

The reason for the absence of Disney products at ABC, according to industry insiders—was a "frosty" relationship between studio and network executives. Former Disney studio president Dean Valentine, who is now running upstart network UPN, and Jamie Tarses, then head of ABC programming, did not get along at all. The relationship was said to be dysfunctional at best and most of Hollywood knew it. From the 1996-97 season through the start of the 1998-99 season, getting Disney-produced dramas and comedies on ABC was a lot tougher than most now say it should have been.

"It was a combination of very different creative visions and the fact that nobody had real responsibility," explained one industry executive.

"There was a very, very profound personality conflict between studio executives and Jamie. So there were these two units that were supposed to create television shows in the same company but they couldn't work together. So what that meant is Disney chairman Michael Eisner, ABC Group chairman Robert Iger and [Walt Disney Studios chairman] Joe Roth wound up being involved in almost every significant programming decision."

ABC Television president Pat Fili-Krushel, to whom Braun and Bloomberg report, said there were a number of reasons for the consolidation of the studio and the network and the less-than-optimal productivity of the two co-owned divisions was one of them.

"I don't think that was the sole reason, but it was a factor," said Fili-Krushel of the absence of Disney-produced programs on ABC. "We wanted to get more of our product on the air, so the thinking was maybe if we team the departments together and we all understand what the goal here is, that the odds we would have of getting our programming on there would be better."

Fili-Krushel was quick to defend



+156%

Look Who's Watching Now...

TELEMUNDO

**THE FASTEST GROWING NETWORK
FOR HISPANIC WOMEN 18-49**

New Novela Primetime Line-Up

'99-'00 Season-To-Date vs. '98-'99 Season

UNIVISION

-22%



TELEMUNDO

Source: Nielsen Media Research NHTI, % Women 18-49, Time Period Ratings Change, Season-To-Date (9/20, 11/14/99) vs. '98-'99 Season, M-F 7pm-11pm

Braun, saying any problems between the Disney studios and ABC were not because of his doing. She said that since he's been chairman of Buena Vista Television Productions for only one year, that he was still learning the network TV business. "In fact the relationship had improved exponentially between the two sides under Braun," Fili-Krushel noted.

The rationale to put the studio and network prime time divisions under one roof had been in the works for a

while, according to ABC executives, even before Braun was hired to run BVTP in April of last year. Disney topers had been mulling it over for a while and decided this past summer was the time to act.

"When I was first talking to [Disney's] Joe Roth about coming over from Brillstein-Grey, Joe had a very frank discussion with me, that at some point this could happen," Braun said. "This was a year and a half ago, and I then had those same conversations with

[new Touchstone Television executive vice president] Steve McPherson and other people coming into the company, so that they came in with their eyes open, knowing that at some point the studio and the network could be joined together like this."

Braun claimed there was an "inescapable logic" to merging the studio with ABC's Entertainment division—a logic that Disney hopes will show up on the bottom line. Earlier this month, Disney reported a 30% drop in net income for fiscal 1999 and its stock tumbled on the news. Eisner told Wall Street analysts that the company is looking to cut \$500 million in annual costs by 2001 and ABC's realignment is a big part of that. Disney's TV segment, which includes the ABC network, 10-owned TV stations and ABC Radio, saw its operating income fall 33% during fiscal 1999 to \$659 million.

ABC executives would not say how much money would likely be saved by the new studio-network alignment, but Fili-Krushel said it's significant. "There are certain economies of scale that we have gotten out of this," she explained. "Whether it was combining the casting departments or business affairs departments or if it was not doing duplicative research, up and down the line there was an overlap."

The new alignment sent two messages to the Hollywood community: That ABC was going to give special treatment to Disney-produced series in terms of both green-lighting projects and placement in the network lineup. And secondly, that anything Disney was out selling to rival networks and cable channels, would be second-hand "rejects" that ABC didn't want on its own schedule.

Braun and Bloomberg attempted to address those concerns, saying "the best shows" will get on the air at ABC, regardless of who is producing it. However, ABC executives continue to admit there is a push to get more Disney products on the air.

"There is no quota," Bloomberg said. "But obviously we want to increase the amount of owned product on our network. Our first and primary goal is to have a winning schedule, and I can't even say that would include 50% Disney product; that would be great if it did. But our first goal is to have a great schedule."

This past season, Disney studios,

Disney/Touchstone programs on ABC since the 1995 merger

1996-97 season

Home Improvement*(Wind Dancer/Touchstone)
Ellen*(Touchstone)
Boy Meets World*(Touchstone)
Dangerous Minds(Touchstone)
Soul Man**(Wind Dancer/Touchstone)
Vital Signs**(Touchstone)

1997-98 season

Hiller and Diller(Touchstone)
You Wish(Touchstone)
Teen Angel(Touchstone)
Wonderful World of Disney(Disney)

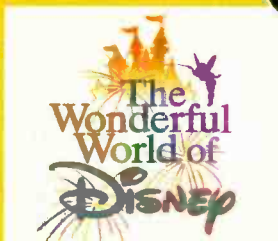
1998-99 season

Sports Night(Disney/DreamWorks)

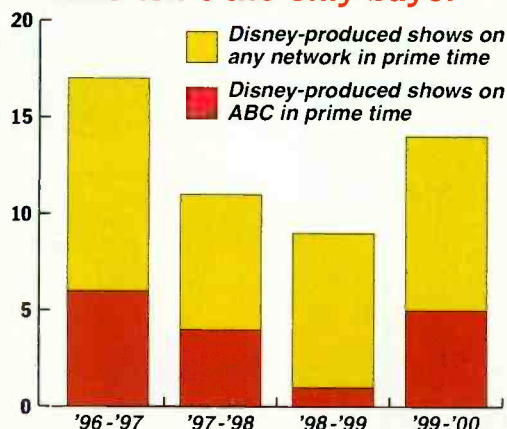
1999-2000 season

Once and Again(Bedford Falls/Touchstone)
Wasteland(Miramax)
Talk to Me**(Touchstone)
The Gate**(Touchstone)
Clerks**(Touchstone)

Notes: *On before Disney/ABC merger. **Midseason replacement.



ABC isn't the only buyer



Look Who's Talking Now...

+55%

TELEMUNDO

ADULTS 25-54
PADRE ALBERTO
Premiere Week vs. Week 7



TELEMUNDO

Source: Nielsen Media Research NHTI, % Adults 25-54 Program Average Ratings Change, Premiere Week 9/27/99 vs. Week 7, M-F 4pm-5pm

www.americanradiohistory.com

while still run as separate entities, sold 11 shows (three mid-season) to the broadcast networks, but only two of them to ABC—*Once & Again* and *Wasteland*.

McPherson said his current development slate is roughly 60% potential ABC series and 40% projects for outside networks. Braun and Bloomberg said they don't expect to do the amount of business outside of ABC as Touchstone has done in the past, but are still committed to selling "great" shows to the competition (see box, page 32).

The fear among producers that ABC would favor its in-house products in scheduling seemed to be realized in the network's handling of one of its in-house favorites, *Once & Again*. The show started the season in the traditional Tuesday 10 p.m. time slot of long-running drama *NYPD Blue*. *Once & Again* was to have given way to *Blue* during the November sweeps and return after the *Monday Night Football* season ended.

But in early October, Bloomberg went to *Blue* producer Steven Bochco to discuss possibly moving his Emmy-Award winning series out of the Tuesday time slot so that *Once & Again* could remain there. The move backfired. The next day Bochco was in every trade and the major daily newspapers claiming ABC was giving special treatment to a Disney-owned show over his Fox-produced series. "I really thought I was doing the stand-up thing by going to Steven and telling him we were questioning what to do," Bloomberg said. ABC ultimately backed off. In January, *Blue* will return to its Tuesday slot and shortly after *Once & Again* will move to Monday nights.

The bumps

What is now a two-man team originally started as a triangle that included then ABC Entertainment President Jamie Tarses. The troika was implemented by Disney Chairman Michael Eisner in July and lasted only until the end of August.

Tarses, who had been ABC's Entertainment president for three years, had already suf-

Jamie Tarses and Stu Bloomberg, two-thirds of the troika that was to run ABC Entertainment. Tarses resigned last August.



fered through numerous rumors of her own demise and various tales of backstabbing almost from the outset of her tenure. In 1997, after just one year on the job, Bloomberg was brought in over Tarses into the newly created position of ABC Entertainment chairman, and word on the Hollywood vine was ABC had lost faith in the first female entertainment president at a top broadcast network. With the addition of Braun to the party this past summer, Tarses saw the writing on the wall.

When Eisner unveiled the new organizational chart, the two new chairmen and Tarses were paraded before the

national TV press corps at the annual summer Television Critics Association meetings in Pasadena. Not only was the troika asked to defend Eisner's decision to merge the studio with the network operations, they also had to act pleased with the new executive setup. The hundreds of press members, rival Hollywood studio and network executives and, eventually, Tarses herself didn't buy into the "smile for the camera" arrangement.

"I think with the three of them there, it was tough trying to figure out what the roles were," said Fili-Krushel, to whom Bloomberg and Braun directly report in the Disney chain of command. "We were committed to making the structure work, and ultimately Jamie decided that there wasn't enough room for her."

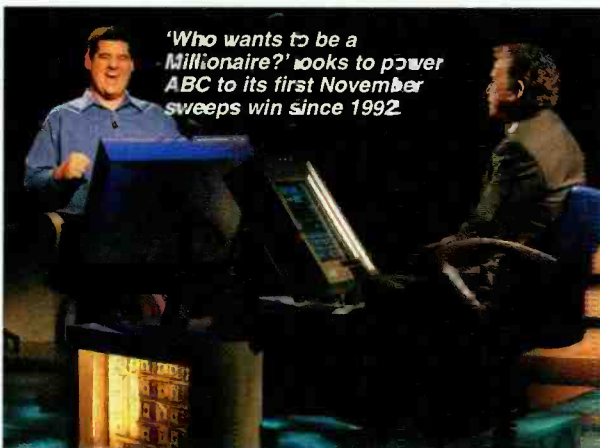
Bloomberg and Braun don't like to spend much time talking about what happened. "She is an incredibly creative and talented person; we miss her point

of view and her ideas, Bloomberg remarked.

Braun said only, "Thank you, that's it. That's behind us."

Tarses was by far the biggest executive change since the consolidation was announced, but by no means the only one. Many more have followed. Because of the structural changes and merging of the two units to better "streamline" the network operations, close to 50 jobs were eliminated outright and some executives simply packed their bags. A number of top programmers in line for promotions saw their positions taken away, including ABC drama vice president Stephen Tao, who was laid off in August.

In September, Bloomberg and Braun announced that McPherson would be running Touchstone Television, the studio arm of the new ABC Entertainment TV Group. McPherson, who joined Touchstone last year as executive vice president of creative affairs, oversees the day-to-day development and production of shows for both ABC and outside networks. He said that rival network executives are open to

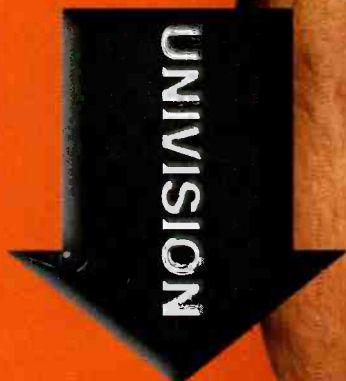


Look Who's Laughing +31% Now...



**Adults 18-34
NEW COMEDY HOUR
Sunday 8-9PM**

Premiere-To-Date vs. '98-'99 Season



-10%



TELEMUNDO

Source: Nielsen Media Research NHTI, % Adults 18-34 Time Period Ratings Change, Premiere-to-Date (10/17-11/1/99) vs. '98-'99 Season, Sun 8pm-9pm

Touchstone: still more than ABC



Touchstone has given 'Homicide' creator Paul Attanasio a six-episode commitment to develop a new medical drama.

Disney's Touchstone Television was to be a non-factor in the network drama and comedy development game this season.

Rivals 20th Century Fox, Warner Bros. and Columbia TriStar were expected to steal the ABC-run studio's share of the network development pie for the 2000-2001 season, because Touchstone was going to focus on producing shows for ABC above all else.

Well, Touchstone is working hard at putting programs on ABC next season, but it's also making deals with nearly everyone else in Hollywood. It has projects in development with Fox, NBC, CBS, The WB and even HBO. UPN and Pax TV are currently the only broadcast networks that Touchstone producers are not working with for next season.

Touchstone has three comedy deals with NBC, including a potential midseason series coined *Daddio*. The half-hour family sitcom is from two former *Ellen* producers, Ric Swartzlander and Matt Berry. Network executives are currently mulling where to put the comedy, but it's expected to appear before the summer.

Another former *Ellen* producer, Tim Doyle, is also working on a Touchstone comedy for NBC. Doyle's yet-to-be-named project is described as a 1960s sitcom based on the impact TV has had on families. The series is headed for a fall 2000 debut. Also with the Peacock network, Touchstone executives signed a deal for a half-hour series from the writer/producer of summer film hit *American Pie*, Adam Herz. Similar to the film, the comedy will be set at a high school in the 1970s or 1980s.

At CBS, Touchstone is developing an action series for next fall with film producer Jerry Bruckheimer (*Armageddon*). CBS has ordered a script for the series that is said to be about Las Vegas criminologists. Touchstone is also working with Fox on a pair of Bruckheimer-produced action series, *13* and *Blow Back*. Bruckheimer will share the executive producer title with Jim Parriott and Vincent Ngo.

The producers of The WB's new Touchstone drama *Popular*, Greer Shepard and Michael Robin, are working on two more series for the network. They have a half-hour single-camera comedy, *Brutally Normal*, ready for midseason, and are developing a drama for next fall, sources say.

Internally, Touchstone and co-owned Imagine Television are developing scores of new dramas and comedies for ABC. On the drama front, Touchstone has already given a six-episode commitment for a new medical drama from *Homicide: Life on the Street* creator Paul Attanasio. Touchstone producers are also developing a 21st Century Sherlock Holmes-type series set in modern-day Las Vegas. Tentatively titled *Holmes and Watson*, the series is going to be written by Peter Iliff (*Point Break*).

Imagine Television has four comedies and a pair of one-hour series in the works for ABC next fall, including a single-camera comedy from Larry Gelbart (*M*A*S*H*) that is centered on a "60-year-old witty patriarch." Ben Stiller (*There's Something About Mary*) is producing a soap opera-like comedy series, and Michael Tolkin (*Deep Impact*) is writing/producing a sitcom set at an HMO. Imagine producers are also developing a sitcom based on comedian Dave Koechner's *Saturday Night Live* scam artist character Gerald. SNL executives have given Koechner their blessing to develop the series at ABC, Imagine executives say.

—Joe Schlosser



Greer Shepard and Michael Robin produced 'Popular' for Touchstone and have more dramas and a sitcom in the works.

Touchstone projects and know that they are not getting hand-me-down programs.

"I think because I'm able to be the point person, that it gives the other networks a certain comfort level, in that I think it would be a little odd if Stu (Bloomberg) was off pitching at NBC," McPherson declared. "Really, if you look at the way the business works, it's not as if we sell a show to NBC, that we have the ability to look at it and then go, 'Well this is a really good show, we're going to put it back at ABC and take it back.' The idea that everybody is getting only ABC cast-offs to me is really an argument by really ignorant people, because if you look at it from an intelligent point of view, it would mean that nobody at the other networks have any sense of judgment."

McPherson said that all of the "hubub" from last summer is over and that business is starting to take shape as it normally would for the coming season. And suddenly rival TV executives such as Moonves at CBS, who at first crack said he wouldn't be doing business with Disney anytime soon, is quietly setting up deals for potential series with the ABC-run studio. McPherson said Touchstone currently has projects in development with all of the major broadcast networks (except UPN), even CBS for next season (see box at left).

Not all is well at the ABC Entertainment Television Group. The success of *Millionaire* and veteran shows tend to obscure the troubles the network has had with its newer shows. Bloomberg and Braun have canceled or are close to canceling several sitcoms, new Touchstone drama *Wasteland* was axed last week. David E. Kelley's latest effort, *Snoops*, is getting mixed results on Sunday night and Disney's teen-age lineup on Friday nights is struggling.

But with at least some of the controversy and hard decisions of the reorganization behind them, Braun and Bloomberg are ready to move on and get back to the basics of running a network—and a studio. "I don't think we're such a mystery anymore," Braun said. "A lot of the fears about this, either in terms of us not being able to get product or not being able to sell to the outside have already been proven to be incorrect. Now it's about doing our jobs and trying to create and develop compelling programming. We have projects at all of the major networks and we're carrying on business as usual."

Look Who's Scoring Now...



FUTBOL TELEMUNDO IS #1

TELEMUNDO (FUTBOL TELEMUNDO)

VS.

UNIVISION (DOMINGO DEPORTIVO/MLS)



TELEMUNDO

Source: Nielsen Media Research NHTI, Men 18-34, 18-49 and 25-54 Program Average Ratings (excludes breakouts), 99-00 Season-to-Date (9/20-11/14/99), Sun 1p-5p

Telco calls the cops

Distributor teams with station owner on weekly syndicated crime reality show

By Melissa Grego

No Paen, no gain. Award-winning international broadcast reporter-turned-syndicator Alex Paen is rolling out a weekly crime re-enactment series this month called *State Police*. It's Paen's latest step in expanding his small Santa Monica-based production and distribution company, Telco Productions.

Telco produces and distributes the syndicated show *Animal Rescue*, which is in its third season. It also produced and distributed the *Trooper of the Year* special for the two years it has run independently of *Real Stories of the Highway Patrol*, as well as *Emergency Call with Alex Paen* from 1996 through 1998.

Telco and Eugene, Ore.-based Chambers Productions are producing the hour *State Police*, featuring four-to-six segments per episode. Each segment re-enacts stories from state police departments across the country, utilizing the officers and others involved whenever possible. Paen is executive producer and host for the pilot, although it has not been decided whether the show will feature a host.

Paen says the time is right for a crime re-enactment show because audiences have come to embrace them as integral parts of newsmagazine shows. "Re-enactments are the cream of the crop. They're like mini-movies. We take the best stories; they're action-filled, and they're true."

This will be the first nationally syndicated project from Chambers, which approached Telco to do a series after the company completed a new production facility in Eugene. It also houses a new building for the local ABC affiliate, KEZI-TV. Chambers owns three TV stations, including KEZI-TV, as well as five cable systems in four states. Chambers is financing *State Police*, which has an estimated budget of \$50,000 per episode, according to Paen.

"We had used the soundstages for some major photo shoots, one indie film this summer, and we've been looking to venture into what we're going to do with



A paean to Paen, who presents the police to the public.

State Police," says Bill Nagy, president of Chambers Productions and CEO of Chambers Communications. "Both Alex and I are ex-ABCers."

Nagy once served as vice president of news production for ABC, and in Paen's newsman days, he was the international affairs correspondent at KABC-TV Los Angeles. Paen left KABC-TV to host the *Emergency* show, originally done by New World/Genesis, in 1994. When New World/Genesis ended its participation in the project, Paen became a one-man show hosting, producing and distributing it. He then did the same with the syn-

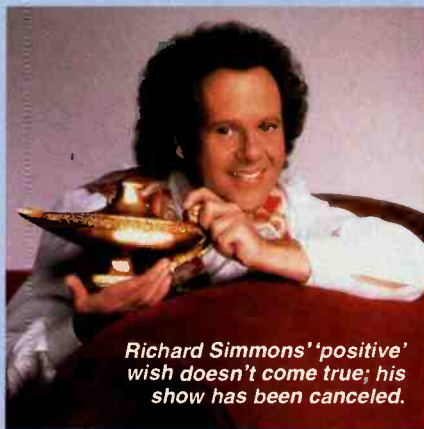
dicated *Animal Rescue*.

Paen says he left local TV journalism because the tides had changed from favoring international news—his specialty—to local crime. "I jumped at [*Emergency*] because I could still fulfill my international appetite and do a show with more substance," he says, noting that *Animal Rescue*, which films all over the world, and *State Police*, both remain rooted in fact reporting and storytelling. The big challenge has been working as a distributor.

"I was reluctantly drawn into the distribution business. I was used to making big shows and making reports," Paen says. "The tough part is selling a show when you're a little guy."

In the past three years, Paen has hired three regional salespeople, who will help in launching *State Police*, renewing *Animal Rescue* and introducing a new mini-series package that Telco has agreed to sell for Harmony Gold Productions. ■

Wake-up call for 'Dream Maker'



Richard Simmons' "positive" wish doesn't come true; his show has been canceled.

Richard Simmons is the first to fall in syndication this season. Tribune Entertainment cancelled its new daytime reality series, *Richard Simmons' Dream Maker*, after two months of sluggish ratings. Production on the series has ceased, but reruns of the wish-fulfillment show will continue until Jan. 14.

"The idea for Tribune was to try something different and positive and, unfortunately, the audience has not responded," a company spokesman said. Indeed, the show failed to achieve a 1

rating, earning a 0.8 season-to-date average nationally, according to Nielsen Syndication Service figures. In the national 18-49 demographic, the show averaged a 0.4 season-to-date rating. Halfway through the November sweeps, the show eclipsed a 1 rating in the metered markets, weighing in at a 1.2 rating/5 share. That represented a 29% drop in the performance of the time period last year. The show also averaged a 33% drop from its lead-in

Dream Maker had marked Simmons' return to syndicated television. He hosted *The Richard Simmons Show* more than a decade ago.

— Melissa Grego

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

NOVEMBER 1-7

TOP 10 WEEKLY HOURS

Rank	Program	HH AA	HH GAA
1	X-Files	4.7	5.0
2	ER	3.9	4.2
3	Entertainment Tonight (wknd)	3.7	3.8
4	Stargate SG-1	3.3	3.4
5	V.I.P.	3.0	3.2
6	Xena	3.0	3.1
7	Hercules	2.9	3.1
7	Baywatch Hawaii	2.9	3.0
9	Earth: Final Conflict	2.7	2.9
10	Beastmaster	2.6	2.7

TOP 10 TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey	6.2	6.3
2	Jerry Springer	4.4	4.8
3	Rosie O'Donnell	3.5	3.6
4	Regis & Kathie Lee	3.5	3.5
5	Montel Williams	3.3	3.4
5	Maury Povich	3.3	3.3
7	Sally Jessy Raphael	3.1	3.2
8	Ricki Lake	2.8	2.9
9	Jenny Jones	1.9	2.0
10	Donny & Marie	1.8	1.8

TOP 10 FIRST-RUN SHOWS

Rank	Program	HH AA	HH GAA
1	Divorce Court	3.1	4.1
2	Beastmaster	2.6	2.7
3	Judge Mathis	2.2	2.3
3	Relic Hunter	2.2	2.2
5	The Lost World	2.0	2.1
6	Family Feud	1.9	2.2
7	Amazon	1.9	1.9
8	Your Big Break	1.9	1.9
9	National Enquirer	1.8	1.8
10	Battledome	1.7	1.7

(According to Nielsen Syndication Service Ranking Report 11/1/99 through 11/7/99)

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

The truth wins out



In a week when most weekly hours did not get the kind of boost from the daylight-saving time switch recorded by other syndicated shows (B&C, Nov. 22), *X-Files* continued to scare the daylight out of viewers on the way to another weekly win.

X-Files and *Entertainment Tonight* were both up by 12% for the week ended Nov. 7, according to Nielsen Syndication Service figures. *X-Files*, which was the top weekly hour, recorded a 4.7 to earn the top overall weekly hour spot for the hundredth time in its 108 weeks in syndication. *Entertainment Tonight's* weekend version topped the first-run

weekly hours at 3.7. This is the second time *ET's* weekend show has topped the other first-run weeklies since it made content changes this season, shifting from compiling weekly entertainment news to what it hopes are compelling behind-the-scenes biographies of classic TV shows.

Katz Media VP and Director of Programming Bill Carroll, speculates that *X-Files* continues to thrive because of the nature of the show and its fan base. "There are two ways of looking at shows in rebroadcast: classics or repeats. Most *X-Files* viewers see these as classics," he says.

Failing to make gains for the week were at least six veteran weeklies—*Stargate SG-1*, *Xena*, *V.I.P.*, *Hercules*, *Baywatch Hawaii*, and *Earth: Final Conflict*—which all dropped from the previous week by at least 3%. *Xena* was down the most—by 23% to a 3.0. The new weeklies, which include the off-net run of *Profiler* and seven first-run shows, had mixed performances. Six of the new weeklies were up from the previous week; two were down.

Most of the dips did not worry Carroll, who says any fluctuations in ratings that are less than a 10% difference week-to-week for weekend shows are "a matter of typical vagueries for the weekend" because of continuing preemptions.

—Melissa Grego



Getting there
faster
than any
court show
this
decade!

4.5
RTG.

DIVORCE COURT

Source: All court shows, NSS Dailies Plus/Galaxy Explorer, 1989-1990 to 1999-2000 season-to-date through 11/14/99, weekly averages. HH GAA, where applicable.



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A
future of
opportunity

NOVEMBER 15-21

Broadcast network prime time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

'Who Wants to Be a Millionaire?' contestant John Carpenter won the largest non-lottery cash prize in American TV history on Friday.

Week 9	abc	CBS	NBC	Fox	UPN	WB
	15.1/23	9.6/15	7.7/12	7.2/11	2.4/4	4.0/6
MONDAY	8:00 2. Who Wants to Be a Millionaire? 16.7/27	50. King of Queens 8.3/13	80. World's Most Amazing Video 5.9/9	93. Time of Your Life 3.9/6	103. Moesha 2.5/4	84. 7th Heaven 5.4/8
		61. Ladies' Man 7.4/11			101. The Parkers 2.6/4	
	9:00 10. NFL Monday Night Football—N.Y. Jets vs. New England Patriots 13.4/22	18. Ev Lvs Raymd 11.5/17	45. Law & Order: Special Victims Unit 8.6/12	26. Ally McBeal 10.5/15	107. Grown-Ups 2.3/3	101. 7th Heaven 2.6/4
		23. Becker 10.7/15			109. Malcolm & Eddie 2.2/3	
	10:00 30. Family Law 9.0/15		41. Dateline NBC 7.8/13			
TUESDAY	8:00 10.2/16	10.1/16	8.9/14	5.4/8	1.5/2	3.3/5
	29. Spin City 10.2/16	17. JAG 11.6/18	57. Just Shoot Me 7.7/12	75. That '70s Show 6.0/10	114. Shasta McNasty 1.8/3	97. Buffy the Vampire Slayer 3.5/5
	8:30 4. Who/Millionaire 15.8/24		67. 3rd Rock fr/Sun 7.0/11	83. That '70s Show 5.7/9	116. Dilbert 1.4/2	
	9:00 16. Dharma & Greg 11.7/18	32. CBS Tuesday Movie Special—Aftershock: Earthquake in New York, Part 2 9.3/15	43. Will & Grace 8.7/13	88. Party of Five 4.9/8	116. The Strip 1.4/2	98. Angel 3.2/5
	9:30 35. Spin City 9.1/14		53. Just Shoot Me 8.0/12			
WEDNESDAY	10:00 62. Once and Again 7.3/12		21. Dateline NBC 11.1/19			
	10:30					
	8:00 9.9/16	8.3/13	9.8/16	6.2/10	3.1/5	3.4/5
	39. Two Guys & Girl 8.9/15	72. Cosby 6.3/10	45. Dateline NBC 8.6/14	74. Beverly Hills, 90210 6.2/10	103. 7 Days 2.5/4	95. Dawson's Creek 3.7/6
	8:30 7. Who/Millionaire 14.7/23		43. West Wing 8.7/13		95. Star Trek: Voyager 3.7/6	99. Roswell 3.1/5
THURSDAY	9:00 19. Drew Carey 11.2/17	32. CBS Wednesday Movie—Black and Blue 9.3/15	15. Law & Order 12.0/20			
	9:30 47. Norm 8.5/13					
	10:00 53. 20/20 8.0/13					
	10:30					
	8:00 10.0/16	7.9/12	15.0/24	5.8/9	4.6/7	3.3/5
FRIDAY	59. Whose Line Is It 7.5/12	47. Diagnosis Murder 8.5/13	6. Friends 14.8/24	86. Busted on the Job 5.3/8	92. WWF Smackdown! 4.6/7	100. Popular 2.7/4
	8:30 3. Who Wants to Be a Millionaire? 16.0/24	63. Chicago Hope 7.2/11	13. Friends 12.9/20	88. Greed 4.9/7		93. Charmed 3.9/6
	9:00 37. Whose Line Is It 9.0/14	52. 48 Hours 8.2/13	12. Frasier 13.1/20	56. Greed 7.8/12		
	10:00 81. Best TV You've Never Seen 5.8/10		28. Stark Rvg Mad 10.3/16			
	10:30		1. ER 19.5/32			
SATURDAY	8:00 9.4/16	7.1/12	8.5/15	6.0/10	1.4/2	2.1/4
	55. Boy Meets Wrlld 7.9/14	69. Kids/Darndest 6.7/12	35. Providence 9.1/16	75. Fox Movie Special—Happy Gilmore 6.0/10	116. Teen Files: Violence 1.4/2	109. Jamie Foxx 2.2/4
	8:30 8. Who/Millionaire 13.8/23	86. Candid Camera 5.3/9	39. Dateline NBC 8.9/15			111. Jamie Foxx 2.1/4
	9:00 58. Sabrina/Witch 7.6/13	65. Now and Again 7.1/12	59. Law & Order 7.5/13			103. Steve Harvey 2.5/4
	9:30 75. Odd Man Out 6.0/10					107. For Your Love 2.3/4
SUNDAY	10:00 25. 20/20 10.6/19	50. Nash Bridges 8.3/15				
	10:30					
	8:00 10.3/18	7.0/12	6.9/12	5.6/10	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	
	14. Who Wants to Be a Millionaire? 12.8/23	81. Early Edition 5.8/10	68. NBC Movie of the Week—Goldeneye 6.9/12	90. Cops 4.8/9		
	8:30			84. Cops 5.4/9		
	9:00 37. ABC Saturday Night Movie—One Fine Day 9.0/16	69. Martial Law 6.7/12		75. AMW: America Fights Back 6.0/10		
	10:00 49. Walker, Texas Ranger 8.4/15					
SUNDAY	10:30					
	7:00 9.7/15	12.4/18	8.3/13	10.2/18		2.1/3
	90. Sabrina/Witch 4.8/8	19. 60 Minutes 11.2/18	75. Dateline NBC 6.0/10	(nr) NFL Game 2 16.2/29		112. Safe Harbor 1.9/3
	7:30 72. Boy Meets Wrlld 6.3/10			63. King of the Hill 7.2/11		
	8:00 5. Who Wants to Be a Millionaire? 15.5/23	22. Touched by an Angel 11.0/16	71. Third Watch 6.5/10	34. The Simpsons 9.2/14		106. Felicity 2.4/3
SUNDAY	8:30			41. Futurama 8.8/13		
	9:00 65. Snoops 7.1/10	9. CBS Sunday Movie—Sarah, Plain and Tall: Winter's End 13.7/21	27. NBC Sunday Night Movie—Y2K 10.4/16	31. The X-Files 9.6/14		112. Jack & Jill 1.9/3
	9:30					
	10:00 23. The Practice 10.7/17					
	10:30					
WEEK AVG	10.6/17	9.1/15	9.3/15	6.9/11	2.6/4	3.0/5
S-T-D AVG	8.4/14	9.1/15	9.7/16	6.2/10	2.7/4	3.0/5



HEY,
THIS COULD GO



Entertainment

ON FOREVER



Tonight

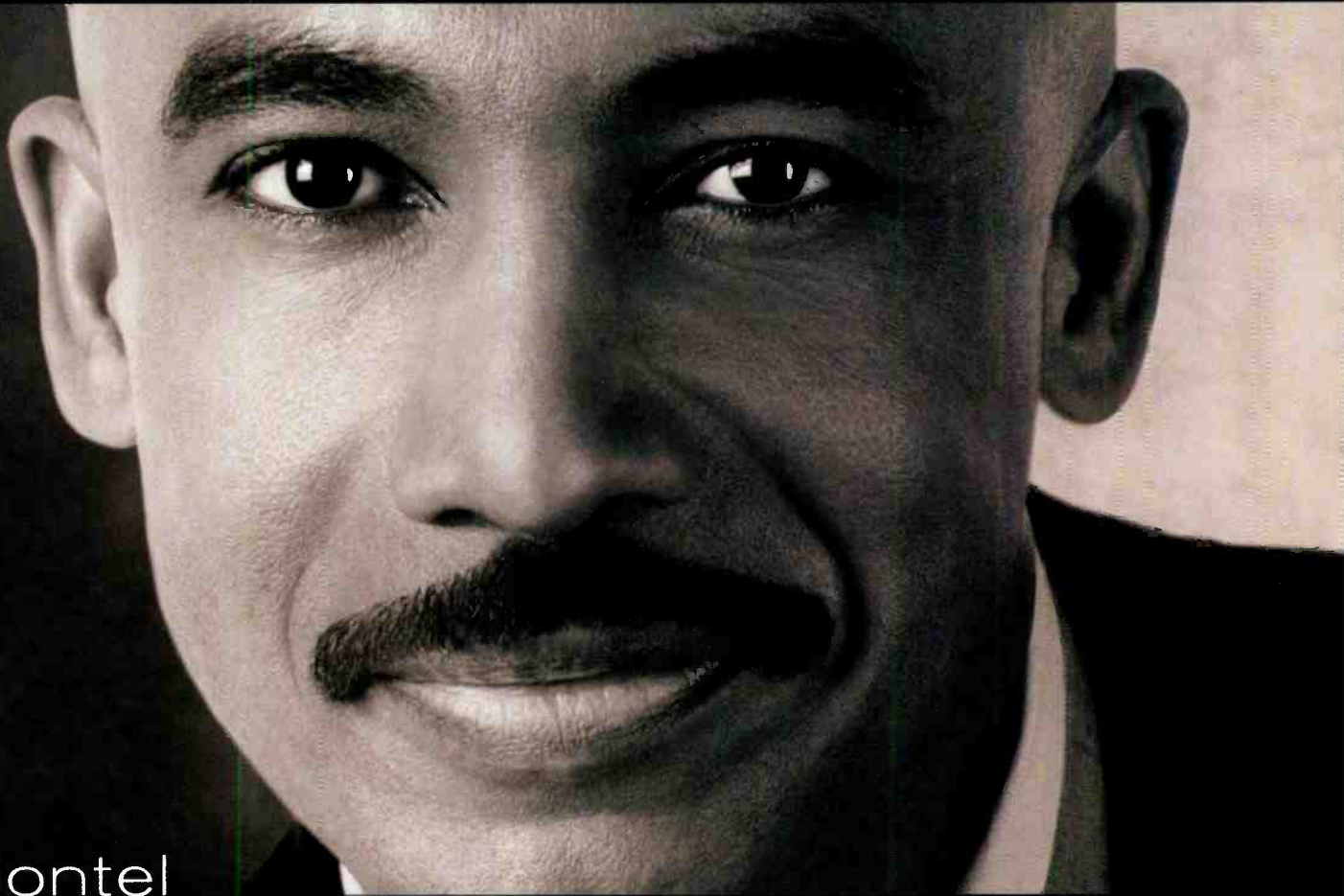


YOU HAVE TO ADMIRE
PEOPLE WHO STAND UP



Judge Judy

FOR THEIR CONVICTIONS



Montel



THINK OF THIS AS AN IPO
YOU CAN ACTUALLY

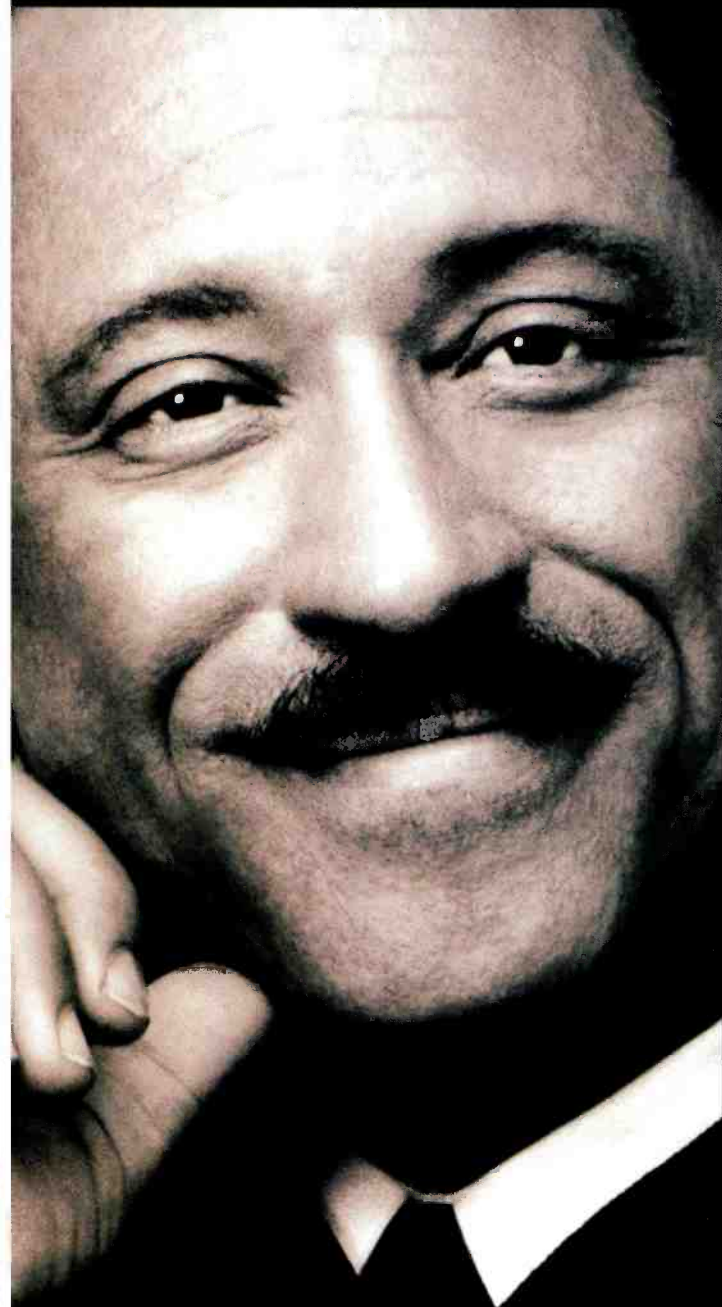


GET IN ON

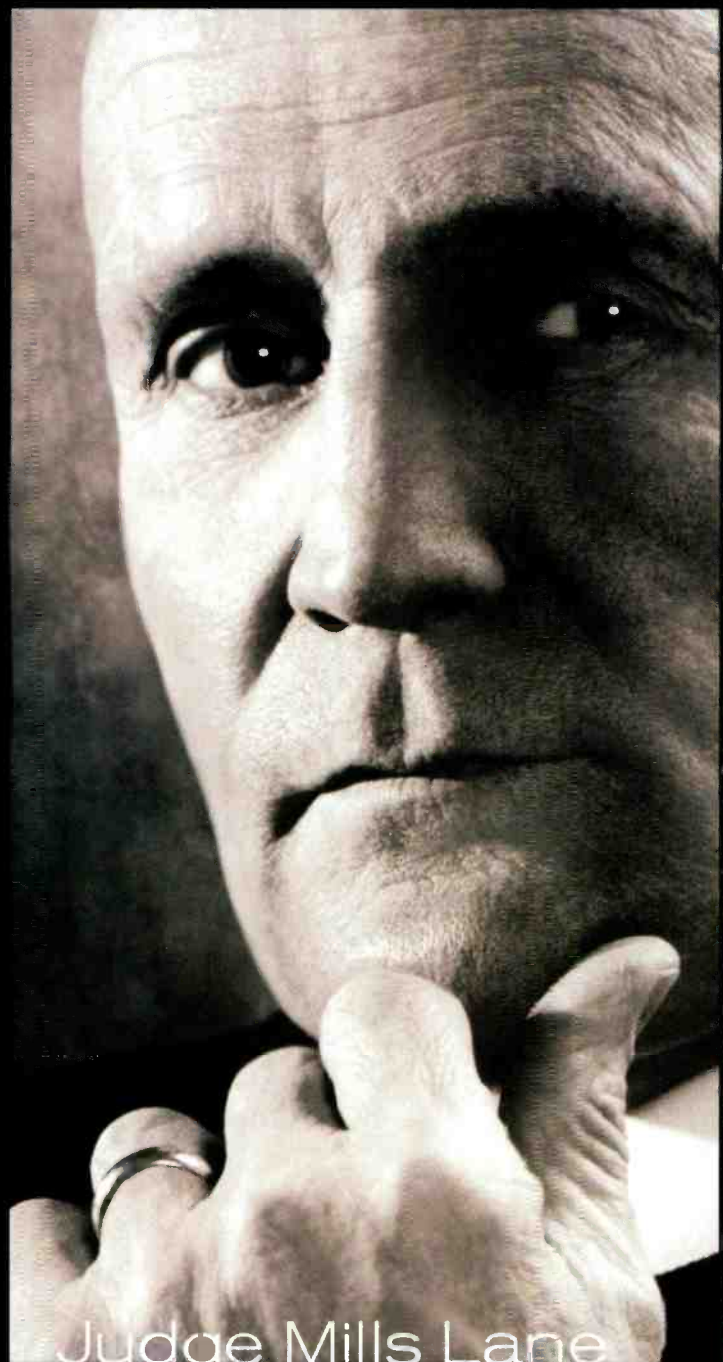
Dr. Laura
September 2000



IN SOME CASES,
IT'S THE JUDGEMENT



Judge Joe Brown



Judge Mills Lane

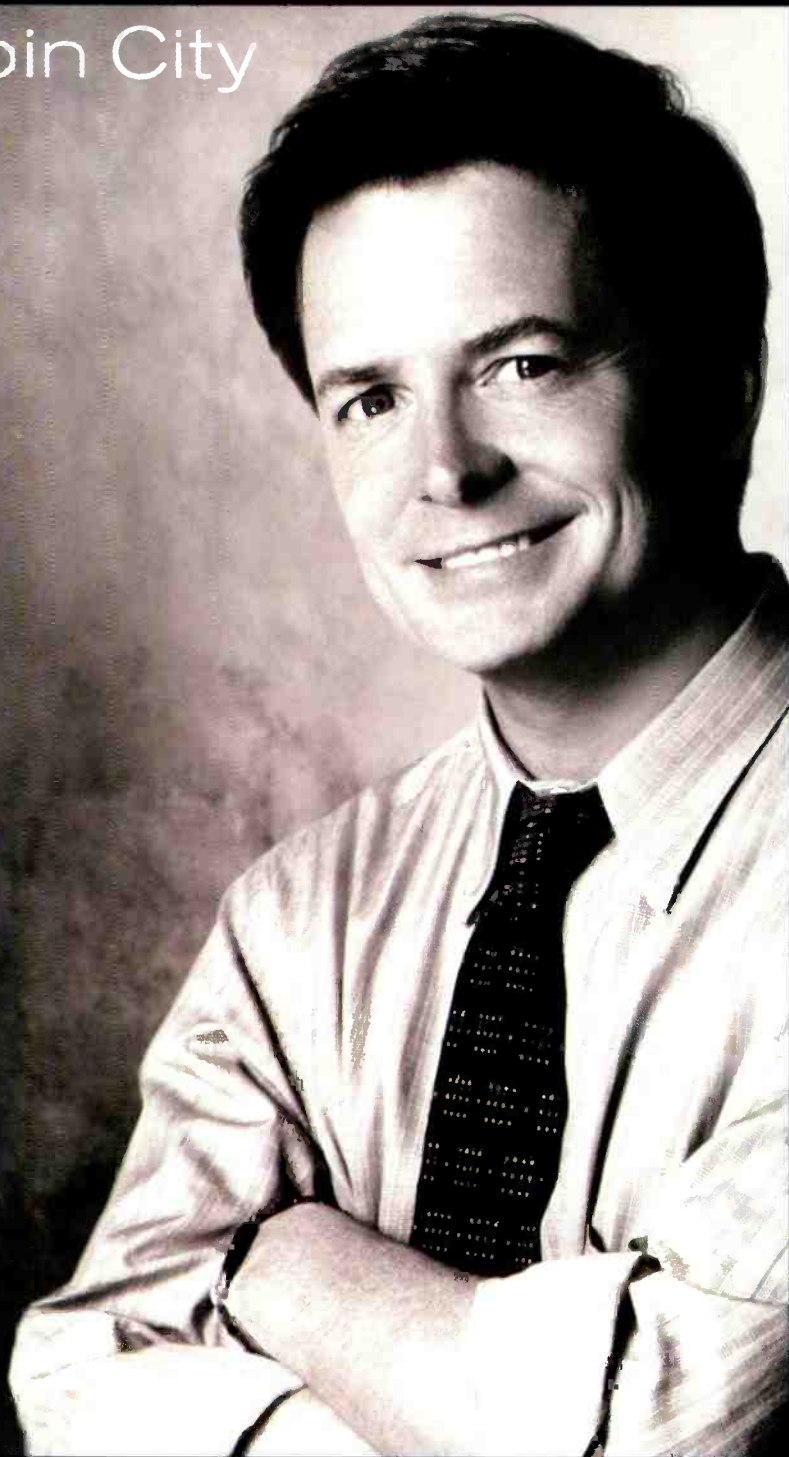
IN OTHERS,
THE APPEAL



Leeza



Spin City



THE THING ABOUT CLASSICS
IS THAT

Frasier

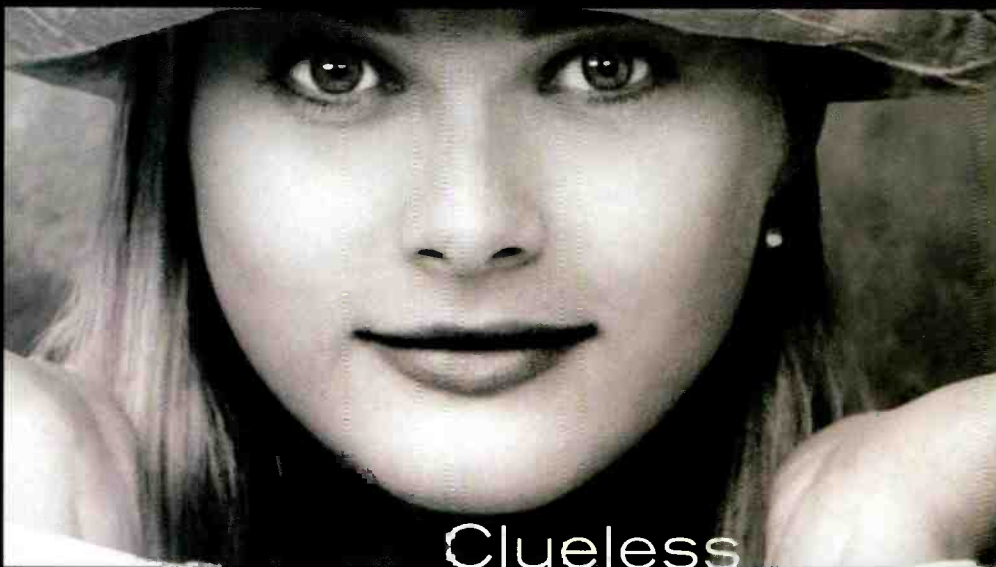


THEY ARE





Moesha



Clueless



Sister, Sister

WHO SAID YOUNG PEOPLE
ARE HARD TO REACH THESE DAYS?



DON'T EXPECT MIRACLES



7th Heaven

WAIT A MINUTE, WHY NOT?

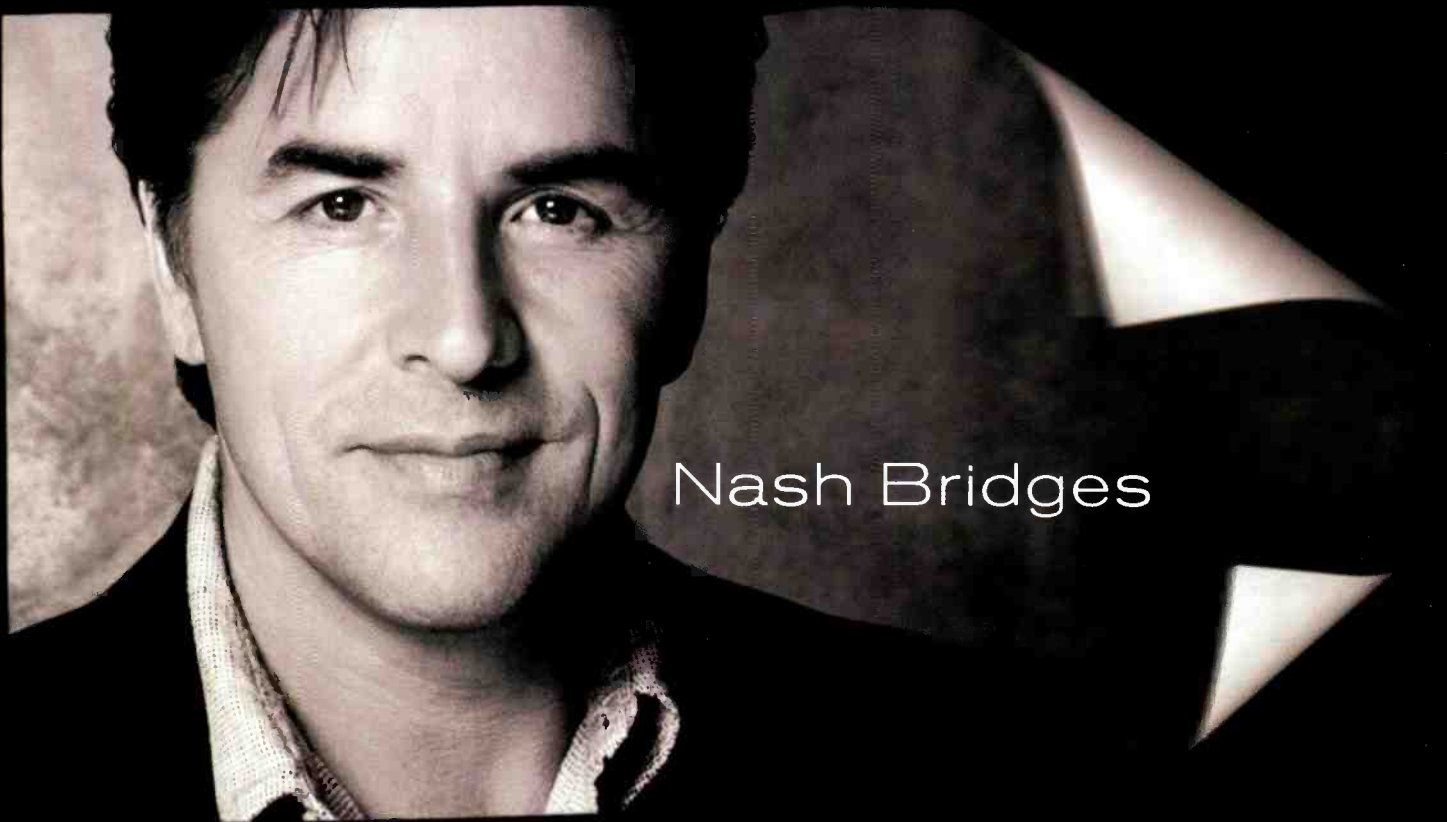


Sabrina, the Teenage Witch





Relic Hunter



Nash Bridges

YEAH,
THEY'LL BLOW YOU AWAY

Real TV





Star Trek: Voyager

MAYBE TV
IS ROCKET SCIENCE



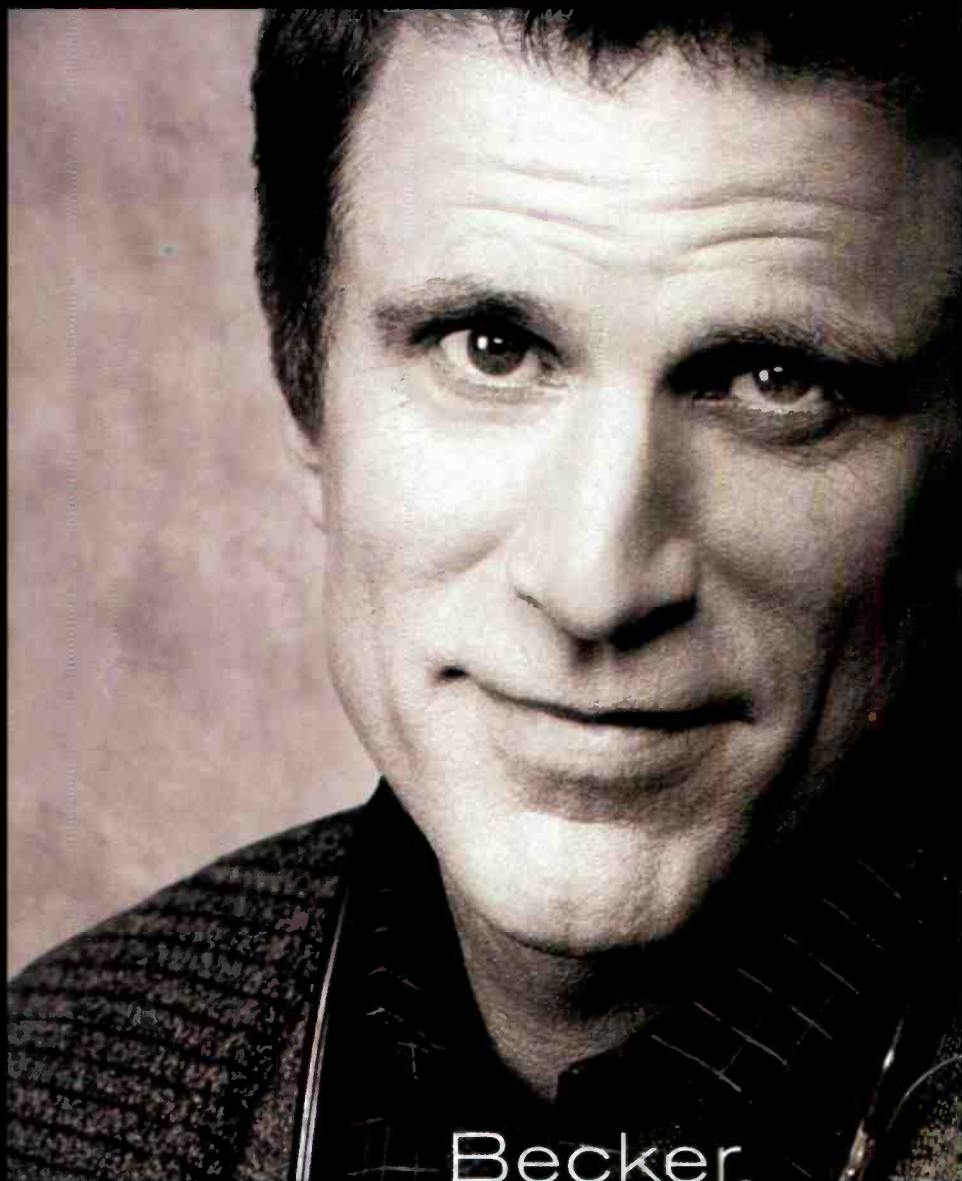
AFTER ALL





Charmed

WE KNOW YOU'RE IN A HURRY
BUT YOU'RE GONNA



Becker

HAVE TO WAIT



You can watch it on a **high definition flat screen monitor**. Or on a **12" Philco, circa 1958** (yeah, they still work). Because even at the dawn of a new millennium, **television is about what you see**, not how you see it. So if these pages mean anything, they mean this: **For us entertainment was, is, and always will be *Paramount***.

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LITTLE HOUSE ON THE PRAIRIE

MATLOCK

BEVERLY HILLS, 90210

MELROSE PLACE

FAMILY TIES

AMERICA'S DUMBEST CRIMINALS

BONANZA

BETTER HOMES AND GARDENS

HAPPY DAYS

WILD AMERICA

WILD THINGS

STAR TREK: DEEP SPACE NINE

LOVE BOAT

SAVED BY THE BELL

TALES FROM THE DARKSIDE

THE FUGITIVE

NIGHT HEAT



A VIACOM COMPANY



STATION BREAK

By Dan Trigoboff

Klan confrontation in Kentucky

WHAS-TV Louisville, Ky., reporter George Sells (Jr.) suspected that mentioning a former Ku Klux Klan Grand Wizard who has since left the organization would raise the ire of Imperial Wizard Jeff Berry. So he saved it for the end of their 30-minute interview. Sells did not think that it would lead to an armed confrontation in which Klansmen would forcibly take their tape.

The Kentucky reporter, and photographer Heidi Thiel, have filed complaints against the Grand Dragon charging that his men held them against their will with a shotgun and forced them to give up their videotape. Sells was interviewing Berry on the Klan and its image, prior to three planned marches. When Sells and Thiel tried to leave after Berry became angry, Sells said, the Grand Dragon's entreaty to stay was punctuated by the pump of a shotgun. Sells said that he was told he'd be allowed to leave after his news director, Maria Reitan, had agreed not to run the interview, which she did under the pressure of implied threats to her staff's safety. However, he said, the Klansmen would not let them leave with the tape. Police searched for the tape, but were not able to find it. Police are referring the matter to prosecutors, who will decide whether to bring charges, and civil action is possible as well.

Berry has denied the charges, calling them a publicity stunt.

Following the incident, Sells said he called his father, WAFB(TV) anchor George Sells Sr. "He's been down this road a couple of times, but he was worried. My mom was more upset."



Weatherman Al Roker is seeking a shorter day at WNBC-TV New York.

Roker to cut back on evening hours

Al Roker will be cutting back on his newscasting at WNBC-TV New York, but his manager says the popular weathercaster will continue the relationship of more than 15 years in some other way—at least for as long as he's with the NBC network. Roker joined WNBC-TV in 1983, but over the years became more of a fixture on NBC's *Today Show* as Willard Scott cut back—which makes the 5 p.m. newscast a bit of a chore at the end of a long day.

Although Roker's contract is now with the network, his longtime manager Alfred Geller says Roker and the station will find a way for Roker to

continue their association, possibly with a talk show. All that depends, however, on whether Roker continues with NBC. His contract expires in January.

'Whistleblower' faces job action

The Customs Service is taking steps toward dismissal of an employee believed to have aided an Atlanta TV station in a report alleging practices similar to racial profiling in searching passengers—especially strip searches—for contraband at Atlanta's Hartsfield International Airport. Disclosures to WAGA(TV) for a story earlier this year on Customs policy apparently violated agency regulations against releasing information on travelers. The Customs inspector, Cathy Harris, is arguing that without her knowledge, her attorney showed the station files she had copied for her own job-related lawsuit.

■ Also in Atlanta, WXIA-TV helicopter reporter Bruce Erion, who was suspended from the station following an arrest at a resort after allegedly trying to ram a dock with his boat, then scuffling with sheriff's deputies, was indicted by a Hall County grand jury.

Infomercial brouhaha in K.C.

KMBC-TV Kansas City, Mo., crossed no church/state lines, it says, when it ran a paid program on medical rehabilitation, co-produced by a

local health-care provider. Despite the absence of an infomercial-type disclaimer, general manager C. Wayne Godsey said, the show, which was hosted by a member of the station's sales staff, was completely separated from the station's news department, and it was clear that St. Luke's-Shawnee Mission Health Systems had been involved in the production.

Kansas City Star TV critic Aaron Barnhart raised the issue last week, writing that viewers said the program looked as though it might have come from the station's news or public affairs departments when "in fact it was essentially an infomercial from the station's sales department." Why not, asked Barnhart, "clear up any potential confusion with a disclaimer?"

"It was clearly part of a sales package," said Godsey, who said the deal was made before he took over management of the station. "We did not feel there could be any confusion."

Bias lawsuit in Cleveland

Former WEWS(TV) Cleveland news producer Cheryl Dickson is suing her one-time employer, claiming that she was fired from the Scripps-owned station after complaining about racial discrimination to the National Association for the Advancement of Colored People. The station disputes the charges of racism and contends Dickson was fired for cause. The issue is currently on trial in Cleveland.

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

Politics drives Excite split

Effects of Web content 'tracking' stock in open access fight are not certain

By John M. Higgins

They contend it's about valuation, but it's really about politics. That's the real story behind Excite@Home's plan to divide the two sides of its business by creating a "tracking" stock tied to its Internet content operation while keeping its main stock attached to its high-speed cable Internet unit.

Excite@Home executives tried to position the move as making the company simpler for investors to understand and create a second currency for the company to use in acquisitions of other Web sites and services. "We're trying to give the media assets of the company much more flexibility in the marketplace," says Excite@Home Chairman Tom Jermoluk.

But Wall Street and cable industry executives say the move is really aimed at addressing regulatory issues that have plagued the company in recent months and the open access fight provoked by America Online, which fears subscribers won't want to pay for its own content once they switch to Excite@Home.

AOL, some telephone companies and other Internet service providers contend that they should be able to readily offer products over cable operators' transmission lines. But Excite@Home has contracts to be the exclusive provider of Internet service on systems serving about two-thirds of cable households until 2002-04. Cable operators have substantial equity stakes in the company aimed at keeping them loyal after the exclusivity provisions expire.

The open access fight has hamstrung Excite@Home controlling shareholder AT&T Corp.'s planned \$70 billion takeover of MediaOne Group Inc. But the fight threatens to rip MSOs' entire business plans apart. Their worst fear is that open access will ultimately lead to AOL and other outsiders offering not just Web surfing, but full-blown video and even telephone traffic, relegating cable operators to the role of low-margin wholesalers of capacity.

Excite@Home's stock price has dropped as much as 65% since January.



Jermoluk: 'We're trying to give the media assets more flexibility.'

While bouncing back in recent weeks, the share price remains off about 50%.

"They believe that by splitting the Siamese twins, they'll save them both," says Sanford Bernstein & Co. media analyst Tom Wolzien.

"This is politics. That's what's bringing the problem with valuation."

The move will allow Excite@Home's controlling shareholder, AT&T Corp., to liquidate the Internet content side of the company while retaining control over the nationwide backbone needed to provide speedy connectivity to its cable subscribers. The company said it supported the move but would not predict whether the move would help it in political fights. Nor would a spokesman say whether AT&T would sell its stock in the content side of the business. Other

operators, particularly Cox Communications Inc. and Comcast Corp., are vastly more interested owning content.

The separation won't occur for months. Excite@Home said that for tax reasons, a proxy initiating a shareholder vote on the tracking stock won't even be issued until next spring. Jermoluk adds that tax rules would also prevent the company from a total divorce by completely spinning off the content for at least three additional years.

Creating a tracking stock will partly reverse the effects of At Home Corp.'s \$6.7 billion takeover of Web portal Excite announced in January and closed in May. When the deal was announced At Home had not developed a big enough audience to sustain meaty content that took advantage of the millions of additional bytes per second that Web surfers could get by dumping their telephone-based Net connections.

Jermoluk spent months preaching how critical it was to marry content with its high-speed Internet distribution. One major goal is to exploit the 40 million-plus registered user base of Excite's normal-speed search engine and portal. ■

Ad sales boost Bravo

Converting to commercials increases channel's clout

By Deborah D. McAdams

After nearly 20 years, Bravo will break the 50 million subscriber mark this year, thanks to the addition of more than 12 million subscribers year-to-date. The growth reflects not a sudden insatiable demand for highbrow entertainment and heuristic humor, but a flourishing demand for advertising time. Bravo, The Film and Arts Network, started offering local insertion spots for the first time in June, after moving from wrap-around sponsorships to traditional advertising in September 1998.

"That's a big part of why we're seeing success this year," says Gregg Hill, executive vice president of affiliate sales and

marketing for Bravo Networks. "Cable operators wanted a piece of that."

Aside from what Hill describes as "very competitive" launch fees, Bravo is giving local operators two minutes per hour on the quarter hour. Bravo's minutes hit during one of the hottest advertising markets in history, when cable networks across the board are commanding record CPMs. Bravo's June launch of local insertions set fire to distribution deals—it added 10 million of its new subscribers within six months.

"We are selling Bravo very effectively," says Vicki Lins, vice president of marketing and communications for Adlink, a Los Angeles-area interconnect covering local insertion sales for a

network

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3.2 million subscriber area. Adlink's revenue will exceed \$100 million this year for the first time.

"We had a lot of luck right out of the gate," Lins says, adding that the channel's small but high-income demo was especially attractive in Los Angeles. "We were very successful selling it by clustering into existing packages and selling it to existing clients. Now it's selling to new businesses."

Hill says Bravo made the decision to add commercials after 18 years because "distributors were telling us it was time, and to be competitive we needed to do a revenue stream to grow."

Revenue previously was tied to license fees of 11-12 cents per subscriber, which generated about \$46.1 million in 1997, according to Paul Kagan Associates. Total revenue for that year was \$55.1 mil-



Hill: 'Cable operators wanted a piece of [Bravo's success].'

lion. Advertising revenue is expected to add about \$20 million to the total this year, according to Kagan estimates. Hill says the additional revenue is being put back into original programs like *The Awful Truth*, a corporate exposé series hosted by documentarian/absurdist Michael Moore; *Inside The Actor's Studio*, one-on-one interviews with major movie celebrities; and *The Count of Monte Cristo*, a \$20 million, eight-hour original miniseries that first ran in June and is scheduled again for December.

lion. Advertising revenue is expected to add about \$20 million to the total this year, according to Kagan estimates. Hill says the additional revenue is being put back into original programs like *The Awful Truth*, a corporate exposé

Bravo's sister network, the Independent Film Channel, also had a banner year in distribution deals, increasing its potential audience by 30%. IFC will end the year being available in 30 million households, up 8 million over this time last year. Launched as a premium-tier analog network five years ago, Hill says he's now positioning the channel as a digital driver. IFC is a creative alternative to many of the repurposed offerings from digital networks, he says: "Operators recognize the economics are different from other channels. It's not repeated product. Independent film is so hot right now."

IFC is typically sold on analog tiers à la carte or as part of a premium tier. The channel's actual subscriber total is about 14 million, Hill says. ■

Cable as 'Cutthroat'

New book looks inside the Murdoch-Ergen Sky satellite deal

By Price Colman

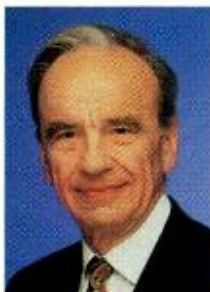
John Malone, Rupert Murdoch and Charlie Ergen may not register high on the public-recognition scale, but they are three of the more influential—and colorful—players in the telecommunications world.

They're also the central characters in *Cutthroat*, a new book by *Denver Post* reporter Stephen Keating whose subtitle—"High Stakes and Killer Moves on the Electronic Frontier"—offers a snapshot of the book's theme.

In the aptly titled book, Keating takes aim at a specific deal—Murdoch and Ergen's failed Sky satellite venture—and uses it as the jumping off place for a broader look at telecommunications and at the people who rule that world.

As a business reporter at the *Denver Post*, Keating has covered the people and the deals that have redrawn the telecom map. That familiarity and Keating's painstaking research are amply evident in *Cutthroat*. So is a formidable story-telling ability.

Keating opens his book with the funeral of Tele-Communications Inc. founder Bob Magness. It's an effective anecdote, both poignant and pointed in allowing Keating to introduce the cen-



John Malone (l), Rupert Murdoch (c), Charlie Ergen, three 300-pound gorillas in a savage battle, yet they all emerge winners.

tral characters and capsulize the high drama that was occurring in the cable television sector at that moment.

The death of Magness marked an inflection point for cable, the beginning of the rocket-like rise in the industry's fortunes, though it was hardly apparent at the time. Over a two-year period, Malone (with plenty of help) brought TCI back from the brink and engineered its sale to AT&T.

In the first half of *Cutthroat*, Keating tells a compelling story of cable's rise and the launch of its arch-competitor, direct broadcast satellite. In the characters of Malone, Murdoch, Ergen, Bill Gates, Al Gore and a host of others, he has plenty of fodder. The world Keating details is one of constantly shifting alliances, allegiances, as well as Ludlum-esque political and business intrigues.

And for the first half, *Cutthroat* is a tough book to put down. Keating quickly and masterfully sets up the conflict between cable and satellite, in the process delivering wonderful detail (the history of the Malone-Gore brouhaha, for instance) that propels the story ahead at near breathless pace.

The problem is no payoff. Admittedly, Keating's yarn doesn't necessarily promise one. But as the Malone-Murdoch-Ergen game of cutthroat crescendos, you're definitely looking for one. But if *Cutthroat* is anticlimactic, perhaps Keating can be forgiven. In a sense, it's just art imitating life. In fact,

Ergen, won the round, maneuvering Murdoch into a multibillion dollar settlement that gave him the so-called kingmaker DBS orbital slot. (Ergen sued Murdoch for \$5 billion, claiming breach of contract, after Murdoch backed out of the News Corp.-EchoStar merger that would have created Sky.)

Of course, Malone got what he wanted (according to Keating's premise) with the death of Sky and Murdoch maneuvered into being an ally. And while Murdoch got the short end, in the long run it didn't really sting him so badly. He paid a price to settle with Ergen, but sidestepped the costs and distractions of the \$5 billion lawsuit. ■

Cutthroat by Stephen Keating is published by Johnson Books, Boulder, Colo., and sells for \$18.

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All-in-one digital TV gear

Sony, Panasonic tout new, multipurpose acquisition equipment at SMPTE convention

By Glen Dickson

Broadcast equipment giants Sony and Panasonic visited the Society of Motion Picture and Television Engineers (SMPTE) conference in New York to report on their latest developments in high-definition production technology. While their messages were different, both companies did strike a common theme of using one line of HDTV gear to support a variety of HDTV and SDTV formats.

Sony came to SMPTE with the news that it will deliver a 1080p/24-frame high-definition camera system that will be tested by Lucasfilm, director George Lucas' production company, for use on the next two *Star Wars* films. The prototype camera system, developed in conjunction with Panavision, combines a Sony 24-frame progressive scan 1920 x 1080 digital camera with a series of new 2/3-inch lenses created by Panavision specifically for digital cinematography. The first two prototype 24p cameras were due for delivery to Lucasfilm over the past week.

Sony has been preaching the benefits of digital cinematography for several years. But now the company feels it can deliver the technology at a price that may convince some movie and television producers to switch from film to hi-def tape. According to Larry Thorpe, Sony vice president of acquisition systems, the



1080p/24 camera will sell for around \$100,000, with the 24p VTR going for \$76,000. The system will include down-conversion chips that will also pump out the 1080i and 720p formats.

Thorpe says Sony is getting a "lot of bites" from the television production community about its 1080p/24 equipment. And although the gear is still in the prototype stage, Sony Broadcast President Ed Grebow says Sony has more than 100 pieces of 24p gear on backorder.

Panasonic had some hi-def news of its own at SMPTE, and it was aimed more squarely at the broadcast market. The company says it will deliver its DVCPRO HD line of high-definition gear, based on its popular 1/2-inch DVCPRO tape format, in March 2000. The line consists of a studio VTR and

two camcorders that are switchable between the 1080i and 720p high-definition formats. The studio VTR, the flagship AJ-HD150, has eight channels of audio and a 1.5 Gb/s input/output. It also will play back exist-

ing DVCPRO 25 and DVCPRO 50 tapes and can even upconvert them to 1080i.

The DVCPRO HD VTR with all the options, including format conversion and metadata recording, will sell for roughly \$65,000. The AJ-HDC10A, a one-million pixel camcorder, will sell for \$55,000; while the AJ-HDC20A, a two-million pixel camera that will be available in second quarter 2000, will go for \$65,000.

In other Panasonic HDTV news, the company has begun delivering its AJ-UFC1800 universal video format converter, which can take any ATSC format and convert it to any other ATSC format. The unit, which sells for \$89,500, has already been delivered to The Tape House in New York; Post Logic in Hollywood; FotoKern and International Video Conversions Inc. in Burbank, Calif.; Four Media in Los Angeles; and KCTS-DT Seattle. ■

A Sirius new facility

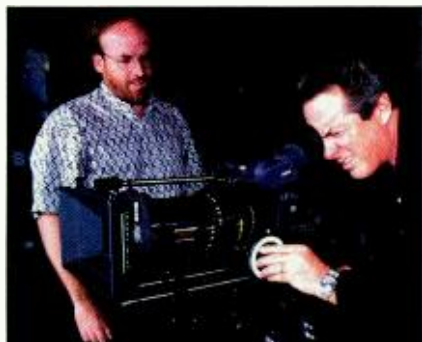
Satellite radio venture puts finishing touches on its \$50 million New York home; changes name from CD Radio

By Glen Dickson

CD Radio is so happy with the completion of its \$50 million New York origination facility that it's changed its name to Sirius Satellite Radio, a reference to the brightest star in the sky. While Sirius won't be beaming 100 channels of satellite radio into the stars anytime soon—the company won't begin service until fourth quarter 2000—its 100,000 square-foot-facility in Rockefeller Center appears ready for takeoff.

The all-digital plant, housed in the McGraw-Hill Building, will handle all of Sirius' production and transmission needs for 50 channels of commercial-free music and 50 channels of news, sports and entertainment programming. It includes 4.2 terabytes of digital audio storage (enough for 10,000 hours), 112 total output channels (12 for backup), 63 workstations and more than 150 miles of cabling. There are also several broadcast studios, interview rooms and audio mixing suites.

The facility includes a telemetry con-



Lucasfilm will test Sony's 24p HDTV camera this week. 'Phantom Menace' producer Rick McCallum got a sneak peek at Panavision earlier this month.

During last night's National League
playoff game, he worked.

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trol center that will be used to control Sirius' satellites, the first three of which will be launched by Space Systems/Loral in the first half of 2000. Once the satellites are operational, Sirius programming will be broadcast over the continental U.S. to Sirius-equipped Ford automobiles that can receive and decode the MPEG-2 compressed signals for a monthly subscription fee of \$9.95.

The core infrastructure of Sirius' plant is AES digital audio, with an Nvision 512 x 512 router distributing signals. Songs will be extracted from compact disks and stored as MPEG-2 files in a massive bank of Hewlett-Packard servers. 450 MHz PCs will control playout of Sirius program streams, which will be fed into a Lucent multiplexer before uplink (Lucent is also supplying the chipset for the Sirius receivers). Each program stream will have an average data rate of 384 kilobits per second, or roughly 4 to 1 compression, says Steve Uckerman,



Sirius' new Manhattan origination facility is all digital and includes the radio broadcaster's satellite telemetry control.

Sirius senior director of broadcast engineering.

In addition to pulling songs from recorded media such as CDs, Sirius also will take contribution feeds from various programmers such as Sci-Fi Channel, Speedvision, Bloomberg and the BBC. Uckerman says the method by which Sirius will receive those feeds hasn't been decided; he is weighing both terrestrial and satellite options. Sirius may also dispatch live trucks to concerts to backhaul major event programming, which the Sirius plant can accommodate through a collection of VSAT and C-band dishes on the roof of the McGraw-Hill building.

Sirius won't uplink signals from its building, but instead will send them via fiber to its teleport in Vernon Valley, N.J. The main telemetry center in Manhattan will be supported by telemetry facilities in Holling, Pa., and Three Peaks, Calif. Sirius will also operate telemetry facilities in Ecuador and Panama to control its satellites below the equator. ■



CUTTING EDGE

By Glen Dickson

Videotron deploys CherryPicker

Canadian MSO Videotron has installed Terayon's CherryPicker digital multiplexing system in its Montreal headend. Videotron is using the CherryPicker "digital video management system" to increase the number of channels that subscribers outside Montreal receive on their 480 MHz system. With CherryPicker's compression technology, those subscribers now get the same number of channels as Videotron customers in the city, who are served by a 750 MHz system. Videotron is also using CherryPicker's "grooming" capability to customize its channel lineup from a collection of satellite, terrestrial and prerecorded sources. "Because of French pro-

gramming needs and the market we're in, we need to pick and play with incoming video streams to choose programming that suits our audience," says Alain Boissonnault, Videotron's director of HFC networks. "The CherryPicker allows us to do this."

WEWS-TV goes hi-def with GI

WEWS-TV, the Scripps-Howard ABC affiliate in Cleveland, is using a General Instrument high-definition DigiCipher II encoder for its digital broadcasts. The ATSC-compliant encoder includes a PC-based system controller and a PSIP generator, and its expansion capabilities will allow WEWS-TV to add standard-definition channels without swapping out equipment or upgrad-

ing software. "GI was chosen based on the excellent service and support it gave to our sister station, WCPO-TV [Cincinnati]," says WEWS-TV Engineering Manager Jim Baird. "GI's extensive involvement with advanced set-top applications along with its commitment to datacasting will ensure we receive a system that meets our needs today while allowing us to consider additional services in the future."

TeraNex secures sales channel

TeraNex, a new supplier of DTV conversion products, has signed deals with 10 rep firms to market and sell its Xantus line of format converters. Cer-Tec Inc., Clark Powell Associates, Digital Imaging Solutions, Digital Synergy, Image Associates, Midtown Video, Professional Communications Systems, Serial Scene, Snader & Associates and Video Unlimited have all agreed to deliver the Xantus line of the broadcast

and post-production markets. The Xantus converters, which will be available in December, are designed to upconvert, downconvert and cross-convert signals from any video format to any video format in real time.

Mindport to show wares at Western

Conditional access supplier Mindport will demonstrate its "open standards" technology for the cable industry with a fully operating facility and partner pavilion at the Western Cable Show next month in Los Angeles. Mindport will introduce an OpenCable POD (point of deployment) security module for its Irdeto Access technology and demonstrate "simulcrypt," which allows the use of two or more separate conditional access streams in the same program feed. Mindport also will show its IBS customer care and billing system and will demonstrate smart-card solutions in a living room environment.

Entertaindom.com debuts

Warner Bros. Online collects animation, video online; first of several 'hub' sites

By Richard Tedesco

Warner Bros. Online breaks out its Entertaindom Web site this week, with multiple "channels" of animation and short-form video, and a novel syndication model for local broadcasters.

Entertaindom.com debuts with 10 channels of content, including classic Looney Tunes cartoons, with plans in place to grow to 20 channels. The stand-alone site is the first of several "hub" sites that Time Warner Digital Media plans to introduce on the Internet, and will be accessible through links on the Warner Bros. site and others.

Local TV stations will be able to create links to the site through licensing deals for specific portions of the content over the next few months, according to Jim Moloshok, president of Warner Bros. Online. "There's no reason we can't have Entertaindom as the network and create a second set of entertainment content we provide," he says.

At launch, Entertaindom.com's full menu includes:

- *The God and Devil Show*, Mondo Media's animated talk show send-up, featuring a white-bearded God and a female Satan interviewing celebrities

in six-minute episodes. Viewers can send the celebs to heaven or hell at the end of each segment and leave a message for the devil or pose questions for God.

- A Cartoon Cinema with six classic full-length Looney Tunes available for weekly viewing.

- CimaMinis, exclusive short independent films from online programmer AtomFilms, and other sources, with two new features debuting weekly, streamed at speeds from 28.8 kb/s to 300 kb/s.

- Pulse Comix from Pulse Entertainment, reviving Marvin the Martian in several new episodes available with Pulse's 3-D software plug-in. Other episodic animation includes *Dr. Science*, a wrongheaded Mr. Wizard; *Floops*, a New York City bug with a bad attitude; and *Little Green Men*, two displaced, misdirected aliens on a mission.

- Multipath Movie Channel from Brilliant Digital Entertainment, presenting the interactive adventures of Superman and Xena, Warrior Princess, with PC users picking the plot twists.

- Spoofs and Goofs, bringing gaffes



Entertaindom.com from Warner Bros. will offer 10 channels now and has plans to increase to 20.

from classic movies into sharp focus.

- Rhino Retro, classic music and videos from the past, including episodes from *The Monkees* and long-lost commercials like the original Frisbie spot and the Marx Brothers mugging for a hair product.

A news and information channel with entertainment news items will also be part of the mix. And Entertaindom.com also will offer its users a chance to get into the online act by creating their own Web pages, posting messages and participating in an Open Mike chat room. "The idea is to let consumers start creating the content and become a part of the whole process," Moloshok says.

Revenue will come from e-commerce merchandising and advertising, including 15- and 30-second animated spots in *The God and Devil Show* and spots running in front of features on CimaMinis. The site also hopes to generate money by charging 25 cents for archived reruns of the vintage Looney Tunes cartoons (they will be changed weekly) and episodes of other series.

Warner is emphasizing animation in this first blush of Entertaindom.com because technologies such as Macromedia's Flash and Pulse's 3-D plug-in enable delivery of what Moloshok calls "articulated media experiences" superior to what most PC users can see in video streaming. But streaming, he says, will play an increasingly large part in Entertaindom.com content by the end of next year.

And Warner plans to play a role as an investor in the third parties providing content for the site. It already owns a piece of Mondo Media and is negotiating with other suppliers.

Streaming Media in San Jose

If Internet streaming is what you want, than Streaming Media West 99 at the San Jose, Calif., Convention Center is where you want to be.

The Dec. 7-9 exposition will explore Internet streaming and features a virtual who's who of Web gurus on panels addressing the business and technical aspect of that emerging medium. Keynote speakers include Microsoft honcho Bill Gates, Broadcast.com co-founder Mark Cuban, Macromedia Chairman/CEO Robert Burgess, Digital Entertainment Networks President David Neuman, RealNetworks COO Thomas Franks and Norman Gaut, chairman, president and CEO of PictureTel Corp.

More than 200 speakers are appearing at the conference, and more than 120 exhibitors will be on the convention floor. An introductory seminar on streaming precedes the conference on Dec. 6.

Streaming Media 99 sponsors include Microsoft Windows Media, RealNetworks, InterVu, Sonic Foundry, Virage, ChannelSeek, PlayStream and PictureTel. More information about the conference is available at the Streaming Media West 99 site (<http://www.streaming-media.net>).

—Richard Tedesco

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ISSUE:	ISSUE DATE:	SPACE CLOSING DATE:
Natpe Shopping Guide	January 10, 2000	January 3, 2000
Pre-Natpe Issue	January 17, 2000	January 5, 2000
Natpe Issue/Syndication Station Survey	January 24, 2000	January 12, 2000
Natpe Dailies	January 25, 26, 27, 2000	January 14, 2000

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01films goes 24/7

By Richard Tedesco

A Silicon Alley startup is putting its own spin on streaming independent films online, with a 24-hour channel and plans to push pay-per-view features.

01films launched its site (www.01films.com) last week with 43 short films in a continuously running channel with indie movie trailers between the short features. It also offers a menu of 20 films for on-demand streaming and intends to start programming pay-per-view offerings in the next few months, according to John Wahba, vice president of 01films, who says the primary purpose is to provide another online showcase for independent films.

"What we do is offer an outlet for directors to exhibit their films free of charge," he says. "The end goal is to get the filmmakers their distribution or funding for their next project."

The New York startup is currently

negotiating for rights to a 35-mm library and a library of B-movie feature films from the 1960s and '70s, according to Wahba. "They're not particularly low in taste, but they're films you don't get to see on cable," he says.

In addition to pay-per-view, the site also plans to create subscription channels in the next several months, including an extreme-sports channel, an animation channel and a computer-gaming channel. Future channels are also planned for documentaries, biographies, music videos, foreign films, movie trailers and celebrity interviews.

The short independent features it currently streams are multicast with Sprint and Cisco Multicasting. Alphastar, an "angel" investor in the company, provides hosting, streaming and encoding services.

The site uses RealVideo, Windows Media and QuickTime streaming technologies to show films at streaming speeds of 56 kb/s and 300 kb/s. ■

Playboy barks at Playdog

It sounds like a shaggy dog story, but Playboy Enterprises might sue to stomp a small Web site with a title humorously similar to its flagship magazine: playdog.com.

Playdog.com first came to the attention of Playboy Enterprises in May when it was contacted by a *Playboy* reader who was "confused," according to Playboy spokeswoman Angela DePaul, by the obvious spoof that features dogs *au naturel*. Its attorneys sent a letter to Steve Sackman, Playdog publisher and Milltown, N.J., bartender, objecting to the similarity between site's typeface and that of *Playboy*. They also claimed trademark infringement over his use of "Playdog of the Month" and "Playdog of the Year."

"If you let one person do it, it becomes a situation where anyone could do it," says DePaul, who adds that the site's e-commerce—Playdog bowls and other items—is also irksome.

Meanwhile, the public flap has pushed Playdog's traffic from 16,000 visitors to more than 60,000 since reports started surfacing just a little over a week ago.

Playboy is miffed that Sackman hasn't responded to its attorneys and won't rule out legal action, according to DePaul.

Sackman says he's tried—unsuccessfully—to resolve the situation amicably by contacting Playboy directly and doesn't want to deal with its outside attorneys. "I think they're being ridiculous," says Sackman, claiming First Amendment rights to publish his Web site.

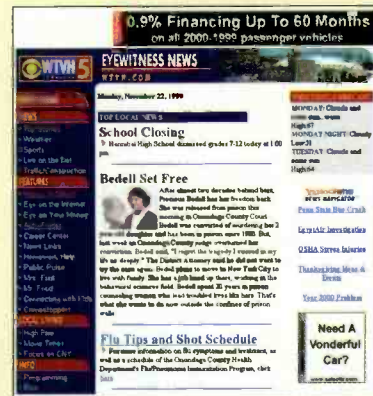
To dispel confusion, Playdog does carry a clear disclaimer that canine nudity is the only sort it displays: "If you're looking for dirty pictures, you're barking up the wrong tree."

—Richard Tedesco



SITE OF THE WEEK

www.wtvh.com



WTVH(TV) Syracuse, N.Y. CBS, ch. 5

Site features: Live streaming of newscasts weekdays at 5:30-8 a.m., noon, 5, 6 and 11 p.m.; Saturdays at 6 and 11 p.m.; Sundays at 6 and 11 p.m.; local news and sports stories in text; weather center with regional radar maps; links to local movie listings, auto classifieds and Eye On the Net, a collection of links to online entertainment sites

Site launched: August 1999

Site director: Jason Deckert, Webmaster, Granite Broadcasting

Number of employees: 5

Streaming technology: RealVideo

Traffic generated: Averaging 100,000 hits per month

Advertising: Banner ads

Revenue: N/A

Highlights: Live newscast streaming is a big draw; biggest draw is the recipes archived in Mr. Food section, based on segment from daily noon newscast

—Richard Tedesco



2000 MILLENNAVISION

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

PART I

HINDSIGHT

As we enter the 21st century it's time to reflect on those who made broadcasting and cable the leading communication forces of the 20th. The editors will tell that story through the lives and accomplishments of The First 100 Fifth Estaters. It's a roll of honor you'll want to join. In Millennavision Part I.

MILLENNAVISION: PART I

ISSUE DATE: December 20, 1999
CLOSING DATE: December 10, 1999

PART II

FORESIGHT

Want to know who will be whom and what what in the new millennium? Our January 3 issue will tell those stories and more in Millennavision Part II. An informed and prophetic look forward that will outline the converging technologies of broadcasting, cable, satellite and the internet.

MILLENNAVISION: PART II

ISSUE DATE: January 3, 2000
CLOSING DATE: December 22, 1999


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CHANGING HANDS

The week's tabulation of station sales

COMBOS

WESA(AM)-WZKT(FM) Charleroi, Pa./Pittsburgh

Price: \$3.5 million

Buyer: Keymarket Communications LLC, Charleroi (Lynn Deppen, president); no other broadcast interests

Seller: Farr Communications Inc., Charleroi (Rita Resnick, president); no other broadcast interests

Facilities: AM: 940 kHz, 250 W day, 5 W night; FM: 98.3 MHz, 6 kW, ant. 300 ft.

Formats: AM: talk; FM: CHR

Broker: Bergner & Co.

WQHL-AM-FM Live Oak/Lake City, Fla.

Price: \$2.375 million

Buyer: Southern Broadcasting Group LLC, East Lansing, Mich. (Michael H. Oesterle, G. Woodward Stover II, co-owners). Oesterle and Stover own/are buying WTMS(AM)-WAOA(FM) Melbourne/Orlando, Fla., and KOEZ(FM) Newton/Wichita, Kan., and have interest in WHFB-AM-FM Benton Harbor/St. Joseph, Mich.

Seller: Day Communications Inc.,

PROPOSED STATION TRADES

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

THIS WEEK

TVs $\square$ \$0 $\square$ 0

Combos $\square$ \$7,255,000 $\square$ 4

FMs $\square$ \$11,075,000 $\square$ 3

AMS $\square$ \$6,101,202 $\square$ 5

Total $\square$ \$24,431,202 $\square$ 12

SO FAR IN 1999

TVs $\square$ \$3,640,827,005 $\square$ 65

Combos $\square$ \$26,390,902,886 $\square$ 182

FMs $\square$ \$1,299,881,950 $\square$ 249

AMS $\square$ \$226,802,175 $\square$ 199

Total $\square$ \$31,558,414,016 $\square$ 695

Live Oak (George R. Day Jr., president); no other broadcast interests
Facilities: AM: 1250 kHz, 1 kW day, 83 w night; FM: 98.1 MHz, 50 kW, ant. 420 ft.

Formats: AM: news/talk; FM: country
Broker: Media Services Group

KQIL(AM)-KQIX-FM Grand Junction, Colo.

Price: \$1.2 million

Buyer: M.B.C. Grand Broadcasting Inc., Grand Junction (Richard C. Dean, president/owner); owns KNZZ(AM)-KJYE(FM) and KSNJ(FM) (formerly KBFE) Grand Junction. Dean also owns one TV, another AM, another FM and an FM construction permit
Seller: Mustang Broadcasting Co., Grand Junction (Paul Fee, president); owns KEXO(AM) Grand Junction and KKNM(FM) Delta/Grand Junction

Facilities: AM: 1340 kHz, 1 kW; FM: 93.1 MHz, 100 kW, ant. -95 ft.

Formats: AM: sports; FM: hot AC

Broker: McCoy Broadcast Brokerage Inc.

67.5% of KNMZ(FM) Alamogordo, KQTN(FM) Lordsburg and KNFT-AM-FM Bayard/Silver City, all N.M.

Price: \$180,000

Buyer: Dewey Mathew Runnels, Roswell, N.M.; owns KPSSA-AM-FM Alamogordo

Sellers: Phillip H. Runnels (55% owner; to be 32.5% owner), Alamogordo, and Lujan Family LP (45% owner; to be 0% owner), Albuquerque, N.M.

Facilities: KNMZ: 103.7 MHz, 47 kW, ant. 1,338 ft.; KNFT(AM): 950 kHz, 5 kW day; KNFT-FM: 102.9 MHz, 3 kW, ant. 135 ft.; KQTN: 97.7 MHz, 250 w, ant. -134 ft.; KPSSA(AM): 1230 kHz, 1 kW; KPSSA-FM: 92.7 MHz, 3 kW, ant. 192 ft.

Formats: KNMZ: classic rock; KQTN: dark; KNFT(AM): talk; KNFT-FM: C&W

FMS

WFGO(FM) and WJET(FM) Erie, Pa.

Price: \$10 million

Buyer: NextMedia Group LLC, Palm Beach, Fla. (Steven Dinetz, president); owns/is buying 3 AMs and six other FMs, including WFLP(AM), WLKK(AM) and WRTS(FM) Erie and WRKT(FM) North East/Erie, Pa.

Seller: Jet Broadcasting Co. Inc., Erie (John Kanzius, president); no other broadcast interests

Facilities: WFGO: 94.7 MHz, 1.7 kW, ant. 613 ft.; WJET: 102.3 MHz, 5.3 kW, ant. 670 ft.

Formats: WFGO: oldies; WJET: CHR

KNLT(FM) Walla Walla, Wash.

Price: \$800,000

Buyer: New Northwest Broadcasters II, Bellevue, Wash. (Michael O'Shea, chairman; Ivan Braiker, president); owns/is buying five AMs and nine other FMs, including KALE(AM)-

JC ACQUISITION, LLC

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has agreed to acquire the stock of

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KWBE(AM)

Beatrice, Nebraska

KRLN(AM) and KSTY(FM)

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KIOK(FM) and KTCR(AM)-KEGX(FM) Richland/Pasco/Kennewick, Wash. Principals of buyer own two other AMs and four other FMs

Seller: KUJ LP, Washington (Patrick M. Prout, principal); no other broadcast interests

Facilities: 95.7 MHz, 100 kW, ant. 1,401 ft.
Format: Oldies

WILE-FM Byesville/Cambridge, Ohio

Price: \$275,000

Buyer: AVC Communications Inc., Cambridge (W. Grant Hafley, president); owns WILE(AM) Cambridge. Hafley owns one AM, four other FMs and an FM construction permit

Seller: Coshocton Broadcasting Co., Coshocton, Ohio (Bruce W. Wallace, president); owns WTNS-AM-FM Coshocton. Wallace also owns WKLM(FM) Millersburg, Ohio, and WDCI(FM) Bridgeport, W.Va.

Facilities: 97.7 MHz, 1.8 kW, ant. 413 ft.
Format: MOR

AMS

KCUV(AM) Englewood, Colo./Denver

Price: Up to \$3 million

Buyer: Radio Unica Corp., Miami

(Joaquin Blaya, president); owns seven other AMs

Seller: Den-Mex LLC, Arlington, Va.

(Manuel Fernandez, president); no other broadcast interests

Facilities: 1150 kHz, 5 kW day, 1 kW night

Format: Top-40 Latin

WJGR(AM) and WZAZ(AM) Jacksonville, Fla.

Price: \$2 million

Buyer: Concord Media Group Inc., Odessa, Fla. (Mark W. Jorgenson, president/owner); owns/is buying three other AMs and three FMs, including WZNZ(AM) Jacksonville. Jorgenson also owns KCBQ(AM) San Diego and 20% other two AMs in Florida

Seller: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Charles E. Giddens, trustee for stations); owns/is buying 19 TVs, 172 AMs and 340 FMs. Clear Channel is buying AMFM Inc., which owns/is buying 443 radio stations

Facilities: WJGR: 1320 kHz, 5 kW;

WZAZ: 1400 kHz, 1 kW

Formats: WJGR: news/talk; WZAZ: gospel

KCSJ(AM) and KGHF(AM) Pueblo/Colorado Springs, Colo.

Price: \$912,000

Buyer: McCoy Broadcasting Co., Portland, Ore. (Craig W. McCoy, president/40.1% owner); owns two AMs

and six FMs, including KCCY(FM) and KDZA-FM Pueblo/Colorado Springs

Seller: Bahakel Communications Ltd., Raleigh, N.C. (Cy N. Bahakel, president); owns nine TVs, five AMs and seven FMs, including KILQ(FM) and KYZX(FM) Colorado Springs

Facilities: KCSJ: 590 kHz, 1 kW; KGHF: 1350 kHz, 5 kW day, 1 kW night

Formats: KCSJ: news/talk; KGHF: adult standards

KWUN(AM) Murray, Utah/Salt Lake City

Price: \$104,202

Buyer: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 52 AMs and 114 FMs, including KBEE(AM) (formerly KCONR)-KUBL(FM) and KFNZ(AM)-KBEE-FM Salt Lake City and KENZ(FM) Orem/Salt Lake City

Seller: Kenneth A. Rushton, Lehi, Utah; no other broadcast interests

Facilities: 1230 kHz, 1 kW

Format: Talk

—Compiled by Alisa Holmes

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Dec. 14-17—The Western Show Conference and Exhibition presented by the **California Cable Television Association**. Los Angeles Convention Center. Contact: (510) 428-2225.

Jan. 6-9, 2000—**CEMA 2000 International CES**—Your Source for Workstyle and Lifestyle Technology. Las Vegas Convention Center, the Sands Expo Center, the Las Vegas Hilton, the Alexis Park, Las Vegas. Contact: (703) 907-7605.

Jan. 24-29, 2000—36th annual **National Association of Television Programming Executives** Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

March 15, 2000—**National Academy of Television Arts and Sciences/New York Chapter** Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact: Lisa Benson(212) 768-7050.

April 10-11, 2000—**Television Bureau of Advertising** Annual Marketing Conference. Las Vegas Hilton, Las Vegas. Contact: (212) 429-1111.

April 10-13, 2000—**National Association of Broadcasters** Annual Convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

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

May 22, 2000—**George Foster Peabody Awards** 59th annual presentation and luncheon, Waldorf-Astoria, New York. Reception 11:30 a.m.; program 12:30 p.m. Contact: Dr. Barry Sherman (706) 542-3787.

THIS WEEK

Nov. 13-Dec. 6—**The Museum of Television and Radio** 8th annual International Children's Television Festival. Museum of Television and Radio. New York. Contact: Tracie Halliday (212) 621-6785.

Dec. 1-3—DTV4, Digital TV Forum and Conference Presented by **World Research Group**. Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.

NOVEMBER

Nov. 13-Dec. 6—**The Museum of Television and Radio** 8th annual International Children's Television Festival. Museum of Television and Radio. New York. Contact: Tracie Halliday (212) 621-6785.

DECEMBER

Dec. 1-3—DTV4, Digital TV Forum and Conference Presented by **World Research Group**. Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.

Dec. 6-10—**PaineWebber's** 27th annual Media Conference. The McGraw-Hill Building, New York. Contact: Amy Rosenberg (212) 713-8510.

Dec. 7-10—**Reed Midem Organization** MIP Asia, Singapore International Convention & Exhibition Centre, Suntec City, Singapore. Contact: Barney Bernhard (212) 370-7470/Andrew Lerman (212) 370-7471.

Dec. 8—**SCTE Inland Empire Chapter**, Technical Seminar, TCI Spokane, Spokane, Wash. Contact: Paul Grayhek (208) 667-6266.

Dec. 9—**HRTS** Holiday Party Benefit for Scholarship Fund. Beverly Hills Hilton, Beverly Hills, Calif. Contact: (818) 789-1182.

Dec. 9-10—**FCBA and the Practicing Law Institute's** 17th Annual Telecommunications Policy and Regulation Conference. Marriott at Metro Center. Washington D.C. Contact: Lyn Ollensis (212) 824-5700.

Dec. 13—**DBS Digest** DBS 2K: Pathways to Profits Conference. Barnaby's Hotel, Manhattan Beach, Calif. Contact: (719) 586-9761.

Dec. 13-14—**The Broadband Opportunity** presented by CTAM at the Regal Biltmore Hotel, Los Angeles. Contact: (703) 549-4200.

Dec. 14-17—The Western Show Conference and Exhibition presented by the **California Cable Television Association**. Los Angeles Convention Center. Contact: (510) 428-2225.

Dec. 15-17—**SCTE Technical Sessions** at Western Cable Show. Los Angeles Convention Center. Contact: Marci Dodd (610) 363-6888, Ext. 217.

Dec. 16—**SCTE Technical Sessions**, Razorback Chapter, Holiday Inn-Airport East, Little Rock, Ark. Contact: Jack Trower (501) 327-8320.

JANUARY 2000

Jan. 6-9, 2000—**CEMA 2000 International CES**—Your Source for Workstyle and Lifestyle Technology. Las Vegas Convention Center, the Sands Expo Center, the Las Vegas Hilton, the Alexis Park, Las Vegas. Contact: (703) 907-7605. 2001 International CES, Jan. 7-10, also in Las Vegas.

Jan. 11-13, 2000—**SCTE Conference on Emerging Technologies 2000**. Disneyland Hotel, Anaheim, Calif. Contact: Marci Dodd (610) 363-6888, ext. 217.

Jan. 11, 2000—**SCTE Technical Seminar**, Cascade Range Chapter. Holiday Inn, Willsonville, Ore. Contact: Chris Johnson (503) 245-0603.

Jan. 17-18, 2000—**University of Nevada, Las Vegas and Television News Center** World Television Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160 or Chris Scheerer (702) 895-3598.

Jan. 19-20, 2000—**E.J. Krause & Associates** Sport Summit. Marriott Marquis, New York

Jan. 24-29, 2000—36th annual **National Association of Television Programming Executives** Conference and Exhibition. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 453-4440.

FEBRUARY 2000

Feb 1-2, 2000—**Arizona Cable Telecommunications Association** Annual Meeting. Phoenix Marriott Hotel. Contact: (602) 955-4122.

Feb 3-5, 2000—**Eckstein, Summers & Co.** The Television Industry's Annual Conference on New Business Development. Marriott's Mountain Shadows Resort & Golf Club, Scottsdale, Ariz. Contact: Roland J. Eckstein (732) 530-1996.

Feb 5-8, 2000—**National Religious Broadcasters** 57th Annual Convention and Exposition. Marriott Hotel, Anaheim, Calif. Contact: (703) 330-7000.

Feb. 7-9, 2000—**CTAM 17th annual Research Conference: Merging Marketing and Technology Through Research**. Sheraton San Marcos Golf Resort & Conference Center, Chandler (Phoenix) Ariz. Contact: Barbara Gural (703) 837-6540.

Feb 11-12, 2000—**Oklahoma Association of Broadcasters** Annual Convention. Westin Hotel, Oklahoma City, Okla. Contact: Carl Smith (405) 848-0771.

Feb. 16-19, 2000—**Radio Advertising Bureau** Marketing & Leadership Conference. Adams Mark Hotel, Denver. Contact: (800) 917-4269.

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

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

MARCH 2000

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

March 12-15, 2000—**Southern Cable Telecommunications Association Inc.** Eastern Show. Atlanta. Contact: Patti Hall (404) 252-2454.

March 15, 2000—**National Academy of Television Arts and Sciences/New York Chapter** Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact:

Lisa Benson(212) 768-7050.

March 23, 2000—**CAB 18th Annual Cable Advertising Conference**. New York Marriott Marquis. Contact: Joleen Martin (212) 508-1213.

March 27, 2000—**Broadcasters' Foundation** Golden Mike Award. The Plaza, New York. Contact: Gordon Hastings (203) 862-8577.

March 27-28, 2000—**The Citizenship Education Fund** Minority Broadcast Advocacy: Turning the Tides for Minority Entrepreneurship Conference. The International Trade Center, Washington. Contact: (202) 544-6708.

March 28, 2000—**SkyFORUM Semiannual Satellite/Financial Symposium**. Marriott Marquis, New York. Contact: Rachel Zink (703) 549-6990.

March 28, 2000—**T. Howard Foundation Seventh Annual Fundraising Dinner**. Marriott Marquis, New York. Contact: Cynthia Dinkins (703) 549-6990.

March 30, 2000—**NABOB 16th Annual Communications Awards Dinner**, Marriott Wardman Park Hotel, Washington. Contact: Lisa Douglas (212) 370-5483.

APRIL 2000

April 2-4, 2000—**Association of America's Public Television Stations** Capitol Hill Day. Wyndham Hotel, Washington, D.C. Contact: David Brugger (202) 887-1700.

April 7-10, 2000—**Broadcast Education Association 45th Annual Convention & Exhibition**, Las Vegas Convention Center. Las Vegas Contact: (202) 429-5354.

April 10-11, 2000—**Television Bureau of Advertising** Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.

April 12, 2000—**Broadcasters' Foundation** American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas Contact: Gordon Hastings (203) 862-8577.

MAY 2000

May 17-20, 2000—**Broadcast Cable Financial Management Association** 40th Annual Conference and Exposition. Sheraton Hotel, San Diego, Calif. Contact: Mary Telster (847) 296-0200.

JUNE 2000

June 3-6, 2000—**CAB** presents its 7th annual **Local Sales Management Conference**, Denver. Contact: Nancy Lagos (212) 508-1229.

JULY 2000

July 19-21, 2000—**SBCA 2000 National Satellite and Exposition**, Las Vegas Convention Center, Las Vegas. Contact: Hester Meachum (703) 549-6990.

AUGUST 2000

Aug. 23-26—**Asian American Journalists Association** 2000 Annual Conference. Marriott Marquis, New York. Contact: Rene Astudillo (415) 346-2051.

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

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MEDIA COMMERCE TECHNOLOGIES

Filling PBS' digital pipeline

As the man in charge of PBS' digital transition, Ed Caleca is constantly weighing the potential of new technology with what he calls the "operational price tag" of implementing it in a nonprofit environment. He also has to simultaneously juggle several different PBS DTV initiatives: high-definition broadcasts of PBS prime time favorites like *Great Performances*; standard-definition multicasts of educational programming; "enhanced" DTV broadcasts of children's shows and documentaries; and PBS' growing presence on the Internet.

"We just can't keep adding bodies," says Caleca, senior vice president of PBS Technology and Operations. "Technology isn't everything. You've got to find a balance between utilizing technology and using it in an efficient and effective way."

Managing new technology in the workplace is nothing new for Caleca. After studying electrical engineering at prestigious Brooklyn Tech, Caleca took an operations job with AT&T, which agreed to let him attend college courses at night and on the weekends. Caleca immediately sank his teeth into bringing new data and phone services to big Wall Street customers such as Merrill Lynch and Salomon Brothers.

"That got me really cooking with the people who eventually would be the biggest early adopters of new technology. It was a good way to get embedded in the world of telecommunications and [learn] how people were using telecommunications as a [business] advantage."

While putting in 50-60 hour weeks with AT&T, Caleca studied psychology and business courses at Fairleigh Dickinson University to groom himself for a future in management. He continued a steady climb through the operational ranks at AT&T and by 1987, had an MBA and a new job servicing the terrestrial and satellite communications needs of AT&T's broadcast and media customers. That meant handling both the West Coast studios and the major networks in New York.

Caleca kept working with broadcasters through 1996. He formed a close relationship with PBS, which was a large customer on AT&T's (now Loral Skynet's) Telstar 3 and Telstar 4 birds. When PBS technology head Howard Miller retired in 1995, Caleca expressed an interest in the job, and became a member of the public



"We're looking to have 50% of U.S. households covered with a DTV signal by the end of the year 2000."

Edward Peter Caleca

Senior vice president, technology and operations, Public Broadcasting Service, Alexandria, Va.; b. March 31, 1949, Brooklyn, N.Y.; B.A., psychology, Fairleigh Dickinson University, Madison, N.J., 1983; M.B.A., Pace University, New York, 1986; AT&T Communications, New York: operations manager, 1967-73; engineering staff manager, 1973-76; planning engineer, 1976-78; marketing manager, 1978-81; regional operations manager, 1982-87; national accounts general manager, media, broadcast services and distribution, 1987-92; national sales director, business services group, 1992-94; regional director, consumer/small business market development, 1995-96; current position since December 1996; m. Christine Scotti, Nov. 8, 1970; children: David, 25; Gregory, 23; Nicole, 20.

sector in 1996. He's enjoyed the move to PBS headquarters outside Washington, where he's in charge of satellite operations, technical services, engineering, IT and, of course, DTV.

"A lot of people think the transition from the private sector to nonprofit is like being dumped off a wall," he says. "But it's really not. I use the same operational skills and the same management relationship as I used at AT&T."

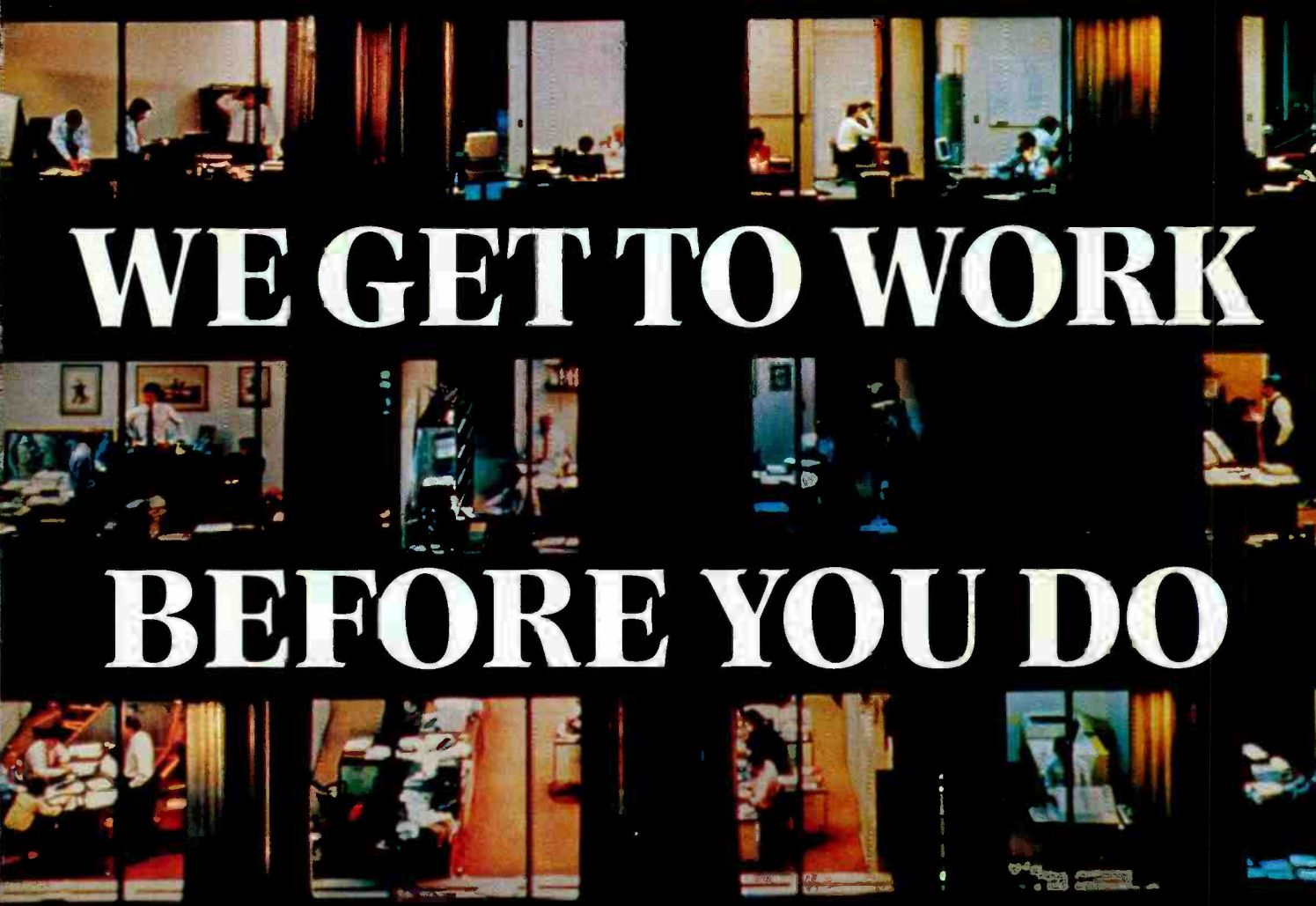
Maynard Orme, president and CEO of Oregon Public Broadcasting, says Caleca's AT&T experience helps him meet the needs of PBS member stations as they move to DTV. "What I really like about Ed is he understands the customer and how to serve him," says Orme. "He's really savvy about that."

Caleca's first three years on the job have been busy. His initial task was to oversee the conversion of the PBS plant from composite to component digital, which included integrating video servers and a new automation system. That was followed by the conversion from General Instrument DigiCipher I satellite transmission technology to the MPEG-2 based DigiCipher II. PBS also lost a satellite (Telstar 401) in Caleca's first two months on the job, which meant scrambling for new capacity. Then came the first and second phases of building PBS' DTV infrastructure, and the launch of DTV programming in November 1998.

"We tried to take full advantage of the transition period to test both the technology and the content," he says. PBS now feeds DTV programming to 10 member stations, showing a few hours of original HDTV programming per month along with three full-time standard-definition channels of educational and children's programming. PBS has also been a leader in exploring data broadcasting through DTV, airing enhanced broadcasts of a documentary and a children's show that included ancillary multimedia content.

"We're doing everything that we planned to do," Caleca says. "The biggest challenge continues to be our unfunded mandate." Caleca says that PBS is approaching \$300 million in funding from state and private donations, and if \$415 million in federal funds comes through, PBS will get its "top 30 markets on line and then some. We're looking to have 50% of U.S. households covered with a DTV signal by the end of the year 2000."

—Glen Dickson



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FATES & FORTUNES

BROADCAST TV

Appointments, NBC Entertainment, Burbank, Calif.: **Mitch Salem**, director, business affairs, named VP; **Beth Roberts**, director, business affairs, named VP.

Jeff Zella, VP, business affairs, network series television, Brillstein-Grey Entertainment, New York, joins UPN there in same capacity.

Lauren Fischer, senior analyst, audience research, Fox Broadcasting, Los Angeles, named manager, audience research.

Curt Brown, VP and general manager, Journal Broadcast Group, Springfield, Mo., operations, announced that he will retire at the end of the year.

Tamra Trickey, account executive, KCTV-TV Des Moines, Iowa, named sales manager.

PROGRAMMING

Dea Shandera, senior VP, advertising and promotion, MGM TV, Los Angeles, named executive VP, marketing.



Apodaca

Appointments, NewsNet Central, Los Angeles/New York: **Jeff Apodaca**, VP, West Coast programming and sales, Pseudo Programs Inc., Los Angeles, joins as VP, distribution, West Coast. **Marc Brody**, VP, Eastern sales, Rysher

Entertainment, New York, joins as VP, distribution, East Coast.

JOURNALISM

Rich Chambers, anchor/reporter, KNBC-TV Los Angeles, joins KCOP-TV there as primary anchor, 10 p.m.



Harris

broadcast.

Appointments, KNBC-TV Los Angeles: **Wendy Harris**, executive producer, night-side, *Channel 4 News*, named executive producer, dayside. She will be succeeded by **Stacy Schold-**

er, executive producer, sweeps. She will be succeeded by **Keiko Imai Johnson**, producer, *Channel 4 News*, 6 p.m.

RADIO

Ed Quagliariello, manager, special programs, Westwood One, New York, named VP, New York sales manager.

Marilyn Fajardo, senior account executive, Edelman Public Relations Worldwide, Miami, joins Radio Unica there as director, public relations.

Dale M. Rhodes, director, planning and administration, West Virginia Educational Broadcasting Authority, Charleston, W.V., named general manager, West Virginia Public Radio.

Amy Niles, account executive, MJI Broadcasting Inc., Dallas, joins AMFM Inc. there as account executive, Eastern region.

CABLE



Cunningham

Appointments, MTV Networks Research Dept., New York: **Todd Cunningham**, VP, research and planning, named senior VP; **Jeff Kaufman**, director, research and planning, named VP; **Betsy Rella**, director, research and planning, named VP.

Scott Silverstein, VP, director of sales, Chancellor Media, New York, joins USA Networks there as VP, general sales manager, Advertising Sales department.

Janice Arouh, VP, affiliate sales, TV Guide, Tulsa, Okla., joins Fox Family Channel, Los Angeles, as VP, affiliate sales.

Appointments, FX Networks, Los Angeles: **John Solberg**, director, public relations, East, named VP. He is based in New York. **Steve Webster**, director, public relations, Fox Sports Net West/West 2, Los Angeles, joins as VP, public relations, West.

Kim McQuiken, senior VP and general sales manager, Cartoon Network Sales and Marketing, Atlanta, named executive VP.

Frank Sorace, director, sales planning commercial operations, Fox News Channel, New York, named VP.

Helen Tocheff, senior VP/manager,

national broadcast negotiations, Zenithmedia, New York, joins Speedvision and Outdoor Life network, as VP, research and market development.

ADVERTISING/MARKETING/PUBLIC RELATIONS



Adde

Elise Adde, senior VP, communications, WETA(TV) Washington, joins Goodman Media International Inc. there as president, Washington office.

Ed Weiner, senior VP, director of media services,

TBS Media Management, New York, joins Media First International there as senior partner.

Sam Starnes, sales manager, Houston bureau, PR Newswire, New York, named director, media relations.

Dawn Mjoen, casting director/talent payment coordinator, Howard Schwartz Recording, New York, joins McHale Barone there as casting director.

TECHNOLOGY

Donald Lefebvre, Global Broadcast Solutions executive, Media and Entertainment division, IBM, Santa Monica, Calif., and New York, joins Xyratex Video & Broadcast Systems, Irvine, Calif., as director, worldwide sales.

Shawn Smith, marketing manager, Rogers Broadcasting Limited, Vancouver, British Columbia, joins Broadcast Programming, broadcast division, Seattle, in same capacity.

INTERNET

Andrew G. Bast, VP, Northeast region, Primestar, New York, joins Road Runner, Herndon, Va., as group VP, regional operations.

Appointments, AMFMI, Dallas/New York: **James de Castro**, vice chairman, president and chief executive officer, Radio Group, named chairman and chief executive officer; **Randall Mays**, executive VP and chief financial officer, Clear Channel Communications Inc., New York, and **Michael Leavitt**, partner, Hicks,

Muse, Tate & Furst Inc., New York, named to board of directors.

ASSOCIATIONS/FIRMS

Lisa Caputo, VP, global communications and synergy, Disney Publishing Worldwide, New York, joins Citigroup there as president, Women & Co.

Maurita K. Coley, senior VP, network operations/executive VP, BET Networks, Washington, rejoins Cole, Raywid & Braverman there as partner.

William Taylor, chairman, Media Advisors International, Glendale, Calif., named president and chief executive officer of co-owned ASI Entertainment, a television program research and consulting agency. He will continue his current duties.

DEATHS

Bill Crawford, 70, former CBS News producer, died Nov. 19 of lymphatic cancer. Crawford began his broadcast career with CBS at its radio network in 1961. He soon moved to television news, becoming a writer and producer for the network's news anchor, Douglas Edwards. Among his pioneering contributions to CBS in the 1960s include modern election coverage in 1960 and the network's first weekend newscast in 1962. In 1963, Crawford helped coordinate the network coverage surrounding the assassination and funeral of President John F. Kennedy. From the mid-1960 to mid-1980s, Crawford was based in Washington. There, he helped build a legendary news bureau that included reporters Dan Rather, Roger Mudd, Marvin Kalb and Bob Schieffer. He also became the network's lead political field producer, helping produce every national political convention from 1968 to 1988. Rather credits Crawford with pushing for greater network coverage of the civil rights movement. Crawford moved to New York in the mid-1980s where he served as senior broadcast producer of the *CBS Evening News with Dan Rather* until his retirement in 1991. He is survived by his wife, Jean Davenport Crawford; three children; a sister; and two granddaughters.

—Compiled by Mara Reinstein
mreinstein@cahners.com

OPEN MIKE

NCTA: Digital television meets FCC standards

EDITOR: Your recent editorial ("Fiddling while DTV burns," Nov. 1) paints a mistaken picture of the cable television industry's efforts in the rollout of digital television. Contrary to your suggestions, our industry has met its FCC commitments, and has taken significant steps to resolve compatibility issues between cable set-top boxes and digital televisions. The specifications necessary for any manufacturer to construct and market high definition DTV television sets and set-top boxes that are compatible with cable systems are published and are available. Some background:

- In October 1998, the cable industry and the consumer electronics industry completed the necessary extensions to the baseline IEEE-1394 specification to promote compatibility between digital television receivers and digital set-top boxes;

- In December 1998, this interface, along with the "5C" copy protection technique, was approved as a cable industry standard

- In June 1999, the NCTA and NAB jointly endorsed the 1394/5C interface for interconnection between these devices

- In September 1999, this interface was approved as an international ITU recommendation

The cable industry has long committed to deploying digital set-top boxes with the 1394/5C interface beginning the third quarter of 2000, and we recently reaffirmed that commitment to the FCC. We believe that this approach assures compatibility between digital set-tops and digital televisions.

We have also worked long and hard with the consumer electronics industry to develop elements needed for an "integrated DTV set"—DTV's which have set-top box functionality incorporated in the television. We believe that we are in substantial agreement on such a device. The only major outstanding issue is whether the 1394/5C

interface should be included in all integrated DTV sets. The cable industry believes this interface is essential so consumers can take advantage of the new services that cable and others will provide in the future.

Your editorial suggestion that the cable industry has delayed specifications "that will make possible even the most basic cable-ready sets, much less one that will offer many of the promised new services," is simply off base. The digital specifications are available for all to see on the CableLabs Web site, www.open-cable.com. The cable industry is committed to doing its part to ensure the transition to digital television. —*William Check, vice president, science & technology, National Cable Television Association, Washington.*

Cronkite above Enquirer's standards

EDITOR: In the "People's Choice" syndication wrap-up feature of your Nov. 15 issue, I read with a considerable amount of incredulity comments by an official of Katz Media. He is quoted as saying the *National Enquirer* is becoming more mainstream, and that the nightly news now includes "stuff" you never would have seen Walter Cronkite do.

My comment: It is to Cronkite's eternal credit that he would never stoop so low as to have broadcast this kind of junk and call it journalism, regardless of what his successors might do. In his day, broadcast journalism had standards of ethics, decency and good taste...something those who put out the *National Enquirer* in any format, broadcast or print, don't seem to be able to comprehend.

The most ludicrous comment in the piece comes from host Mike Walker, who says he wants to make this program "credible." The only thing that would make this tabloid garbage credible would be for it to go out of business.—*Douglas Poling, retired correspondent, CBS News (received via e-mail).*

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RADIO

HELP WANTED MANAGEMENT

Radio Station Manager: Harford Community College seeks experienced station manager for on-campus Public Radio Station. Salary range \$32,886 - \$37,800. For application and detailed vacancy announcement call 410-836-4415. Apply by December 10, 1999.

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News Director-WJCT-FM Jacksonville Florida

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SITUATIONS WANTED MANAGEMENT

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

TELEVISION

HELP WANTED MANAGEMENT

News Director: Successful and still growing South Bend Fox affiliate looking for experienced news manager to lead and inspire a talented team of professionals. Those applying must be able to motivate and manage people while improving the product and achieve station goals. FOX experience helpful. Send resumes and tape of newscast to Kevin Sargent, GM, WSJV, PO Box 28, South Bend, IN 46624. No phone calls. EOE

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TELEVISION

HELP WANTED SALES

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This is an excellent, immediate opportunity for a qualified and experienced sales or sales oriented professional. With approximately 1,500 digital television stations to be built over the next few years, a tremendous potential exists for DTV transmitter sales. Acrodyne has been a leading TV transmitter manufacturer for over three decades. The "new" Acrodyne is focused on meeting the demand for DTV transmitters as well as low to high power analog transmitter requirements. "New technology" broadband solid-state and high power equipment, along with upgraded production and service capabilities will position the company exceptionally well for the changing needs of broadcasters. 25-50% travel required. Qualified candidates may submit a resume by mail, fax or email as shown below. Broadcast engineers with interest are invited to reply.

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Account Executive: WKCF-TV, Orlando, a top rated WB affiliate is seeking a highly motivated AE that has agency experience as well as new business development skills. Candidates must have the ability to handle continuous changes in market conditions. A minimum of 3 years experience in television sales and knowledge of TVSCAN/Scarborough is preferred. Submit resumes to John Soapes, Local Sales Manager, WKCF/AE, 31 Skyline Drive, Lake Mary, FL 32746, or E-mail soapes@wb18.com. EMMIS Communications is an equal opportunity employer.

Account Executive: Solbright (www.solbright.com) is the leader in developing solutions that set the standard for automating on-line advertising. We are seeking aggressive sales professionals from the broadcast television sales departments for our New York City and San Mateo offices. We provide a unique atmosphere for growth within the new media and technology arenas. Candidates must be self-starters and closers, very results-oriented, have a proven track record in sales (minimum of 5 years sales experience), major account experience, college degree and a capacity to prospect creatively. Candidates with existing relationships built within the advertising agency world are preferred. Experience with the Internet and Interactive Agencies is also a big plus. Solbright offers a very competitive package including salary, commission, and options. Contact our Human Resources Department by email: jobs@solbright.com, fax: 212.696.9476, or mail: 212 Fifth Avenue, Seventh Floor, NY, NY 10010.

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Account Executive WDSU-TV in New Orleans has an immediate opening for an Account Executive. Prospecting and direct client contact mandatory. Strong technical, bonding and closing skills essential. Prior broadcast sales experience a plus, but not mandatory for the successful candidate. Send resume with cover letter to Frank Ratermann, G.S.M., WDSU-TV, 846 Howard Ave., New Orleans, LA 70113. An Equal Opportunity Employer.

Local Sales Manager: Live in the Ocean State. Viacom is looking for an LSM for WLWC-TV, the WB/UPN combo in Providence. Candidate must possess strong leadership, hiring, and training abilities to bring our tremendous ratings gains to the forefront of the advertising community. Turn our growth into a large compensation package for you. Must be able to balance the comparative sell for existing market accounts with new business and non-traditional revenue. Familiarity with TV Scan, Scarborough, and bias a plus. EEO. Send resume to Corey Lewis WLWC/UPN28, 10 Dorrance Street, Suite 805, Providence, RI 02903

Director of Sales: Clear Channel Property in Pensacola/Mobile seeks creative leader to direct and build our sales organization. Candidate will oversee the local and national revenue of two affiliates as well as develop revenue for NTR and Internet initiatives. We are a large company located in a mid-size market with excellent benefits. Must possess GSM experience with examples of successful inventory utilization. We have the tools; we want the leader. Please send resume to Pamela Seals, Clear Channel, PO Box 9038, Mobile, AL 36691. EOE.

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KFWD-TV 52 is growing its D/FW sales operation and is seeking entry level and exp'd salespersons. Bilingual a+. Must be a self-starter. Call Ken Oceppek @ 972.255.5200 or fax resume to 972.258.1855. KFWD is an EEOE.

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Marketing & Media Director, Studio City, Los Angeles, CA, Salary: \$70 - \$85,000. Direct and manage internal and external media advertising for PAX Network. Oversee and coordinate on-air promotion, radio advertising, cross-channel cable advertising and integration with national and local promotional efforts. *Job Experience:* 4-6 years combined media planning and account management. A thorough knowledge of the television industry including network and local broadcast and cable as well as the promotion business. Well versed in TV research, as well as other syndicated research services such as MRI or Simmons. Please fax or email resume and salary requirements to: Susan Applegate 203-855-8563 sya@mediapartnership.com

HELP WANTED TECHNICAL

TV Broadcasting Consulting Manager: Sparling, Inc., a progressive technology consulting, electrical engineering and lighting design firm located in Seattle, WA is seeking a *Broadcast Consulting Manager* to head up its TV broadcast consulting group. The position requires a minimum of ten years technical experience in the design, documentation, implementation, testing and commissioning of studio broadcast systems. Knowledge of leading edge digital broadcast equipment, server and network technology is essential. Demonstrated ability to market services and provide clients an exceptional level of service is required. Providing deliverables on time and within budget is a crucial skill. Duties include marketing broadcast services, supervision of design staff, project budgets/profit and loss, and participation in technology studio management. Working knowledge of AutoCAD R-14 preferred. Excellent verbal and written communication skills required. Membership and participation in national broadcast associations and societies are required. Sparling's team consists of over 130 highly energetic, creative, professionals who focus on providing continuing education to advance and remain on the leading edge of technology. We offer an enjoyable working environment. Exceptional compensation package to include bus pass, vacation, pre-tax flexible benefits package and profit sharing plan. See www.sparling.com for company info. Send your resume to kjs@sparling.com or mail to: Sparling, 720 Olive Way, #1100, Seattle, WA 98001. Refer to position #1109 - Equal Opportunity Employer.

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News Webmaster Philadelphia's leading news station seeking someone to help us with our numerous, 24/7 internet projects. Responsibilities include updating our web page and public ticker. The right person for this job combines excellent news writing skills with webcasting abilities. A journalism degree is a plus. Send resume (no calls/faxes) to Carla Carpenter, News Director, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 or email Carla.Carpenter@abc.com EOE

Sports Anchor: WDAY-TV & AM, the Number 1 Sports Station in Fargo, ND, is looking for a high energy, committed, sports minded individual to anchor the M-F, 6&10 PM Sportscasts. WDAY-TV's position in the market is "more sports, more often" and needs someone that will continue this tradition. Become a part of the most hard-working and successful sports team in the region with WDAY & AM. If this sounds like a team you would be excited to be an integral part of, send your resume and tape to: Mark Prather, GM, WDAY-TV, 301 S. 8th St., Fargo, ND 58108.

Weekend News Anchor: Looking for solid anchor with news leadership skills. Anchor weekend evening newscasts, fill-in anchor and reporting weekdays. We're serious about news; we produce six hours each day. If you're serious - send VHS tape and resume to: Juli Buehler, WLUK-TV, 787 Lombardi Avenue, Green Bay, WI 54304. EOE.

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HELP WANTED NEWS



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Supervise staff of Copy Editors responsible for editing all broadcast copy for Daytime programming. Responsible for accuracy, style, and technical scripting of all news stories. Must ensure that all copy conforms to NBC News standards. Must have significant broadcast journalism experience, writing and editing copy. Broadcast producing experience is a plus.

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Experienced broadcast news Copy Editors needed for MSNBC Dayside Programming. Responsible for accuracy, style, and technical scripting of all news stories. Must ensure that all copy conforms to NBC News standards. We require demonstrated ability to excel under extreme deadline pressure; thorough understanding of broadcast law as it relates to news copy; passion and talent for crafting compelling copy that's tailored for an anchor's voice. Must have strong leadership skills and ability to effectively coach writing staff. 3-5 years writing/producing at the major-market or network level, or equivalent experience.

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On-set writers for live broadcasts of continuing news coverage. Write and revise both hard news and feature copy under serious deadlines. Work with producers and talent to produce segments when necessary. Contribute to editorial process. Significant experience in broadcast journalism. TV newscast line-producing experience a plus. Must be able to supervise video editing and have a strong ability to write for picture. Accuracy, style and creativity are premium qualities.

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Find and research story ideas for news coverage on topic-driven news program. Pre-interview potential segment guests with booking requirements in mind. Secure rights and clearances of program material. Screen and cut raw video with tape editors. Significant research and production experience. Tape, field and editing experience required. Knowledge of research sources (print, film, tape, sound, music) very important.

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HELP WANTED NEWS

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At WRAL-TV 5, we're in the business of enhancing people's lives—as an entertainment provider, information source and proactive employer. We begin by building community relationships, which not only helps us build trust, but inevitably helps us build the future.

News Director

Person to manage 100+ person News Department equipped with the latest technology, including helicopter, satellite trucks, ENG vans and DCM computer system. Individual must be an energetic team player with excellent verbal and written communication skills. Must be able to handle day-to-day pressure while focusing on long-term strategy. Minimum of four to six years of news management experience required with a track record of developing and maintaining newscast quality and ratings success. News management experience in a top 50 market preferred.

Here, you'll receive an excellent compensation package as well as professional development. Please send resume indicating **Job #99-174 to:**

Corporate Human Resources, WRAL-TV, P.O. Box 12800, Raleigh, NC 27605; Fax (919) 890-6011. EOE, M/F.

Division of Capitol Broadcasting Company, Inc.

www.wral-tv.com



People Notice.

News Promotion Producer: Ready to take the next step? If you are making great news topicals and are ready to move up the ladder...how about joining the No. 1 news station in a great market? NBC12 in Richmond, VA has an opening for a news promotion producer. This is your chance to shine. Bring us your creativity, editing skills and ability to promote the news and we will make you part of a great team. You'll be responsible for M-F news topical production plus have the opportunity to produce franchise spots and POP's. Send cover letter, resume and nonreturnable VHS demo tape to Paula Hersh, Marketing Director, NBC12, P.O. Box 12, Richmond, VA 23218. EOE M/F/D

News Producer/Programming Coordinator: Produce, write, & anchor semi-weekly city-oriented news shows. Develop, acquire, schedule, & promote programming. Produce and host public affairs programs. 2 years experience as news anchor or reporter for quality news program. Knowledge of non-commercial programming helpful. Enjoy holidays at home with your family. Outstanding benefits. Apply (post marked) by 12-10-99, City of Aurora, Human Resources, 1470 S. Havana St., Aurora, Colorado 80012. Fax: 303-739-7243. www.ci.aurora.co.us

News Producer: WDAF-TV, Kansas City's leading news source, is seeking an experienced producer for its 10 pm newscast. This Fox O & O needs a creative and energetic individual who thrives on working in a fast paced environment. The qualified applicant will have a minimum of three (3) years experience producing a television newscast. Must be a proven leader with a positive collaborative news philosophy. Working knowledge of Avstar or a comparable newsroom system is essential. College degree required. Please send resume and non-returnable VHS tape to: WDAF-TV; Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/D/V.

News Director: Medium-size market seeking a news director with a solid background in investigative and enterprise reporting, plus high energy, high content newscast. This is an award-winning news team that needs very good leadership. A minimum of 3 years experience as news director required. Strong hands-on managerial and administrative skills a must. Female and minority applicants urged to apply. Send qualifications and resume to Box 01610 EOE. M/F/D/V.

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

Exp'd bilingual TD needed, expanding news dept. needs take charge ENG/SPAN. TD with min. of 2 yrs. exp. with live newscasts. Can do attitude required. Mail resume to Gen. Mgr. KFWD-TV, 3000 W. Story Rd, Irving, TX 75038 or Fax at 972-258-1770. EEOE.

Anchor/Reporter: Anchor weekends and cover news three days a week in New York's capital city while enjoying four distinct seasons (i.e. only apply if you like snow). Tapes and resumes to: Rob Puglisi, News Director, WTEN-TV, 341 Northern Blvd., Albany NY 12204

Television Producer: KACT-TV, a small, soon to be digital facility, is looking for an experienced Producer/Director. Must be able to handle multiple projects. 3 years experience in single & multi-camera directing. Strong writing, technical, & video editing skills. Outstanding benefits. Apply (post marked) by 12-10-99, City of Aurora, Human Resources, 1470 S. Havana St., Aurora, Colorado 80012. Fax: 303-739-7243 www.ci.aurora.co.us

Small Market, Big Opportunity in Upstate, NY for the right person. Must be innovative, a leader and very energetic. Minimum 2 years experience as an effective News Director, solid in investigative and enterprise reporting and passionate about journalism. Political knowledge a plus. Excellent opportunity for growth with experienced Broadcasters. Please send cover letter, resume and videotape to Box 01614 EOE.

Reporter/Producer: Tired of 1:20 packages? Seize the opportunity to do in-depth reporting with high production value. Become part of a news magazine show making waves on the East Coast. If you have can do attitude with a desire to win awards, then we want to hear from you. Strong writing skills and a minimum of three years experience required. Must be a good storyteller, have strong journalistic integrity and be able to look beyond the obvious. Women and minorities strongly encouraged to apply. Position description posted at www.lvtempo.org Rush non-returnable VHS tape, res. & refs. to WLVT-TV, Attn: Rep/Prod Search, 123 Sesame Street, Bethlehem PA 18015. No calls.

Producer: KLAS-TV 4pm Producer. Excellent writer who can craft a high energy, informative and entertaining half hour. Minimum two years daily producing experience. Send non-returnable tape and resume, attention News Director. **Producer:** Las Vegas One, a 24 hour cable news channel, needs Producer for one-hour daily news program. Must be an outstanding producer, writer and journalist. College degree in journalism or related field required. Send non-returnable tape and resume, attention News Director. **Assignment Manager:** Experienced, aggressive Assignment Manager. We're looking for someone who can effectively utilize the reporting and photography staff, develop contacts and find great stories that the other stations don't have. Requires superb news judgement with organizational and leadership skills. Journalism degree and previous professional news experience preferred. Send resume, attention News Director. **Photographer:** We're looking for a self-motivated team player. Strong NPPA shop. Must have experience setting up and operating live vans. Minimum two years experience. Send non-returnable tape and resume to Rocky Bridges, Chief Photographer. Send all inquiries to KLAS-TV 3228 Channel 8 Drive, Las Vegas Nevada 89109. KLAS-TV is an Equal Opportunity Employer.

News Promotion Producer: Looking for a creative go-getter who can write, edit, and produce exceptional news promos for a top South-eastern ABC affiliate. Send resume and tape to News Director, WTVC, PO Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

HELP WANTED NEWS

Caribbean Opportunity - Commercial Producer/Director Cayman International Television Network/Cayman Television Service requires a top-notch Commercial writer/producer/photographer/editor for a television facility in a small but sophisticated market. Position calls for a well-rounded professional with 3-5 years experience. Non-linear editing, knowledge of Macintosh as well as Photoshop a plus. Please reply to Operations Manager with resume and letter via fax top (345) 946-0236, e-mail: racity@candw.ky or Mail to PO Box 30563 SMB, Grand Cayman, Cayman Islands BWI.

"News Dir/Producer, Sports Dir, Reporters for new nightly local newscast in Orlando ADI. Ocala News Tonight (352) 861-1357."

HELP WANTED PRODUCTION

Production Manager: Immediate opening. Minimum 3 years experience in all areas of television production. Must be able to switch local newscast. Resume and Demo tape to John Nelson, KOBR-TV, 124 East Fourth, Roswell NM 88201. No calls. EOE/M-F.

HELP WANTED PRODUCERS



SENIOR PRODUCER

Vice President of Broadcasting for CART, North America's premier, open-wheel racing series, is seeking a qualified candidate for newly created position of SENIOR PRODUCER. Responsibilities will include the production of the Nationally syndicated, weekly magazine show - Inside CART - while producing a variety of other video projects and programs. Candidates must have a proven track record of producing long-format programs, as well as experience both in-the-field and in a post-production environment. Ability to travel, including weekends required. Experience and knowledge of sports/motorsports a plus. Creative, organized, self-starters, able to produce multiple programs simultaneously can forward resume, including salary requirements to:



Att: P. Herbst
CART, Inc., 755 W. Big Beaver, Suite 800
Troy, MI 48084
Fax: 248-362-8810
Email: humanresources@cart.com
EOE

Creative Services Producer KSDK-TV, St. Louis #1 rated NBC affiliate TV is searching for a Top writer/producer. If you're self-motivated, have strong writing and conceptual skills, and have been in the business for at least five years, show us what you've got. Send resume to: KSDK-TV, Human Resources Department, 1000 Market St., St. Louis, MO 63101. No calls please. EOE.

HELP WANTED VARIOUS POSITIONS

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There are several newly created positions available in TV GUIDE's Advertising Marketing Department. If you can handle a fast paced, innovative, creative, challenging and fun environment, we'd like to meet you.

Marketing Manager, TV GUIDE Network Group

Will be responsible for developing marketing strategies and managing execution of tactics, as well as creating cross-channel and multi-platform advertiser programs; 5+ years experience in advertising marketing. Must have extensive knowledge of the network (cable or broadcast) marketplace.

Sales Development Manager

Will be responsible for developing targeted multi-platform advertiser programs and marketing partnerships; will also handle general writing assignments; 5+ years experience in marketing, promotion or sales development. Must have strong knowledge of the advertising marketplace.

Sr. Presentation Copywriter

Will be responsible for developing, writing and producing targeted presentations for TV Guide Media Sales; will also handle general writing assignments; 3-5 years experience in advertising marketing. Must have presentation writing background.

Copywriter

Writing projects will include proposals, creative development, integrated marketing programs, presentations, copy cards, media kits, mailings, etc.; 3+ years experience in marketing. Must have creative/promotional writing background, and experience in the network or online marketplace.

Please send, fax or email resume and salary requirements to:

TV GUIDE Human Resources, 1211 Avenue of the Americas, 4th Fl., NY, NY 10036
fax 212/852-7328; email hrnewyork@tvguide.com

EOE

HELP WANTED
FINANCIAL & ACCOUNTING

KSAZ-TV/Phoenix. Fox 10 is seeking a VP of Finance. Qualified candidates must have Bachelor deg. in accounting/finance (CPA or MBA preferred). Strong accounting skills, 4-7 years accounting req. (broadcast pref.). Strong management, interpersonal and comm skills. Resp for management of all phases of accounting, general ledger, A/R, budgets, program amortization, financial reports and contract negotiations. Competitive salary, benefits and great working environment. Qualified applicants should FAX a resume and salary history/requirements to Human Resources (602)262-5123. EOE/M/F/D/V.

HELP WANTED INTERNET SERVICES

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

HELP WANTED
INFORMATION TECHNOLOGY

MIS Administrator: KFSN-TV, (an ABC Inc./Walt Disney Owned Company), is seeking a professional Manager of Information Technology. Responsibilities will include the installation and configuration of new PC's in a modern LAN environment and desktop support. Should be proficient with PC hardware, Microsoft desktop operating systems and Microsoft applications. Knowledge of Microsoft server & network architecture is a plus. Applicants must possess excellent verbal and documentation skills and interact well with end users. Must be comfortable in a time sensitive broadcasting environment and be willing to work overtime when required. Weekend and holiday on call required. Please send resume and salary history/requirements to: Chief Engineer, KFSN-TV, 1777 G Street, Dept BC, Fresno, CA 93706. No phone calls or faxes please. Women and minorities are encouraged to apply.

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(NO PASSWORD REQUIRED)

HELP WANTED CREATIVE SERVICES

Art Director, KOB-TV, Albuquerque NM. Are you a dynamic, creative graphics person with a keen eye for branding? We need a team-player who can design compelling news and promo graphics under pressure and coach other artists to do their best. Minimum 3 years experience with TV news and promotion; Must know Paintbox, Photoshop, AfterEffects, and LightWave. Send resume to: KOB-TV, Job#33-99, 4 Broadcast Plaza, Albuquerque NM 87104 EOE/M-F.

VOICE SERVICES

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

CABLE

HELP WANTED NEWS

 Accepting resumes for Experienced Producers. To produce music programming live and taped. Send resume: Black Entertainment TV, 1899 9th Street NE, Washington, D.C. Attn: Tia Butler

HELP WANTED TECHNICAL

Transmitter Supervisor/RF Maintenance Engineer needed for New York City television station. This position requires current experience in the maintenance and trouble shooting of Harris/Varian MSDC and older PYE transmitters, including Microwave, remote control and fiber optics transmission systems. Duties will also include maintaining FCC compliance through out the RF transmission plant, as well as maintenance of the station's studio equipment and facilities. For immediate consideration, fax resume to (973) 643-1903. USA Broadcasting is an equal opportunity employer and encourages women and minorities to apply. No phone calls please.

Satellite Truck Operator: Satellite Truck Operator wanted for all-news local cable station. Please send cover letter and resume to: Director of Human Resources, NEWSCHANNEL 8, 7600 D Boston Blvd., Springfield, VA 22153. Or fax to (703) 912-5436. No telephone calls, please. EOE

Send Blind Box responses to:

Box _____

BROADCASTING & CABLE

245 W. 17th St. 7th Fl.

New York, NY 10011

HELP WANTED TECHNICAL



USA Broadcasting, a division of USA Networks, Inc., and the 8th largest station group, is currently looking for the following positions for it's groundbreaking StationWorks Group Operations Center located in Ontario, California. We're seeking individuals to join our team both full and part-time:

Maintenance Engineers: Applicants should have 5+ years of broadcast television maintenance experience, BSEE, Tech School, Military electronics school or equivalent relevant work experience in the broadcast field. Television station automation experience and CCIR 656/601 digital video experience is necessary.

Master Control Operator: This position requires television master control operations experience, including Louth Television Automation Systems and experience in videotape and video server operation and will have the opportunity to work in a premier multi-channel, state-of-the-art digital origination facility. Prior experience with digital video is a decided plus.

For immediate consideration, e-mail your resume indicating position desired to StationWorks@usabroadcasting.com or fax to (909) 605-7301.

EOE. Women and minorities encouraged to apply.

HELP WANTED SALES

REGIONAL DIRECTORS REGIONAL ACCOUNT MANAGERS

Lifetime Television, the dynamic cable network, seeks experienced sales professionals for Affiliate Relations positions in the NYC, Dallas and Los Angeles offices.

The ideal candidates will have a strong background in sales, marketing, negotiating and account management along with excellent communication, organizational and analytical skills. Bachelor's degree required and cable experience preferred. Management experience essential for Regional Directors. Positions offer excellent opportunities for career growth; must travel at least 50%.

Lifetime offers a competitive salary and benefits package. For immediate consideration, please send resume with salary requirements to:

Lifetime™
Television for Women

LIFETIME TELEVISION
Human Resources Department
Regional Account Manager (Source Code RAM99)
OR Regional Director (Source Code RD99)
309 West 49th Street
New York, NY 10019

(Please include the Source Code on the subject line or cover letter)

FAX: 1-800-905-8977 • E-MAIL: lifetv@rpc.webhire.com

EOE/M/F

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ALLIED FIELDS

HELP WANTED TECHNICAL

Broadcast Engineer: The Newseum, the world's only interactive museum of news, located in Arlington, Virginia has created a mobile exhibit that will take some of the museum's most popular artifacts, videos and displays to locations all across the USA. We are seeking a broadcast engineer to work on its traveling mobile pavilion called, "NewsCapade". The successful candidate will have a minimum of three years experience in all facets of audio/video maintenance and operation. Prior mobile unit experience is a plus. This individual will help in the setup, operation, and teardown of this multi-tractor/trailer portable display. The position requires maintaining a rigorous travel schedule, living on the road with other staff and the ability to lift 50 pounds. More information on the Freedom Forum and Newseum can be found at www.freedomforum.org. Please submit a letter of interest and a resume to: Nate Ruffin, VP/Human Resources, The Freedom Forum, 1101 Wilson Boulevard, Arlington, Virginia 22209.

HELP WANTED MARKETING

This is the place to be. Highly successful, fast growing mid-sized company is currently seeking a Director of Marketing to join our dynamic, fast-paced organization. The successful candidate will be responsible for planning, directing and managing all Marketing activities including: Product Line Management, Marketing Operations and Strategic Marketing. The ideal candidate will have 5 to 10 years' experience managing a Marketing Production Department. MBA preferred. Strong organizational skills and ability to manage multiple project in fast-paced deadline-oriented environment. Excellent verbal, written and presentation skills required. Proven ability to manage staff of professionals. Travel required. Please forward resume to Box 01615. EOE.

HELP WANTED PROMOTION

KUHT-TV Houston Public Television seeks Motion Producer (PN 992013). Requires a related college degree and a minimum of one year experience. Three years experience preferred in writing, editing and producing creative broadcast television promos. For more information and a University of Houston employment application, please visit our web site at www.uh.edu/admin/hr or visit our Department of Human Resources. Send application to the University of Houston, Human Resources Department, list the job title and posting number (PN#), McElhinney Bld., Rm. 347, Houston, TX. 77204-5883. KUHT-TV is licensed to the University of Houston, an Equal Employment Opportunity/Affirmative Action Employer.

HELP WANTED FACULTY

Assistant Professor of Mass Communication FSU seeks a full-time, tenure-track Assistant Professor of Mass Communication, available August 2000. Salary commensurate with qualifications and experience. Responsibilities: Advise students and participate in departmental and university service activities. Intersession and summer assignments available. Teaching assignments may include video production, broadcast-cable programming and other courses in the mass communication program. Minimum qualifications: Ph.D. in Mass Communication or closely related field and commitment to "hands on" approach to undergraduate mass communication education. Preferred Qualifications: Full-time college teaching and/or professional experience. To apply send a letter of application, current curriculum vitae, and college transcripts along with the names, addresses and telephone numbers of three professional references by: February 1, 2000, to: Frostburg State University, Office of Human Resources, Attn: Assistant Professor of Mass Communication (Position #2000-1030-BCM), Frostburg, MD 21532. FSU is an AA/EEO. Appropriate Auxiliary Aids & Services for Qualified Individuals W/Disability Will Be Provided Upon Request. Please Notify in Advance. www.frostburg.edu

HELP WANTED FACULTY

Broadcasting - The Department of Communication at East Tennessee State University invites applications for a tenure-track position as an assistant professor commencing August, 2000. The successful candidate will have an earned doctorate, and at least three - five years commercial Television news experience. The candidate will advise and supervise daily newscasts over WETS-FM-TV, teach undergraduate and graduate courses in Radio/TV News Writing and Reporting, develop and teach undergraduate and graduate courses in Producing the Newscast, Media Ethics, Long-Form Newswriting, and/or other related courses, help support the general mission of the Department of Communication and the University through service activities and conduct a program of research/creative activity. The Broadcasting division is administered by the Department of Communication, which has more than 400 undergraduate majors and a newly established graduate degree program. Review of applications will begin December 1, 1999. ETSU is an equal opportunity, affirmative action employer. Send vita and the names, telephone numbers, and addresses and e-mail addresses of three references to: Tom Headley, Chair of Broadcasting Search Committee, Department of Communication, East Tennessee State University, Box 70667, Johnson City, TN 37614-0667.

HELP WANTED MERCHANDISING

Bell Atlantic Merchandising Manager: Bell Atlantic, a major telecommunications advertiser on the East Coast, is seeking a Merchandising/Promotions manager. Manager would handle negotiation, implementation and performance analysis of all regional/local media merchandising efforts, in concert with media buying agency, across Bell Atlantic footprint, including but not limited to general media, direct response media and interactive media directed at residential and business customers. Provide expertise in developing and implementing integrated merchandising programs that effectively integrate creative executions, marketing strategy and increase the media value of all buys made. Provide expert guidance to business units on opportunities and ensure maximum effort is placed behind merchandising of all television, radio, print and internet buys. Take advantage of cross-media ownership opportunities to increase effectiveness, with an objective of increasing the value of Bell Atlantic's media by 20%. Oversee the planning and placement of Bell Atlantic products in motion pictures and television programming that take place within the BA footprint. Act as Bell Atlantic's chief representative with all local stations including meetings with 200 TV stations and 1000 radio stations. A successful candidate must have a college education, 6-8 years merchandising/promotion experience, strong negotiation/presentation skills and proficiency in Powerpoint/Excel/Microsoft Word. Radio or TV station experience preferable. Location: New York City or Washington, DC. Salary commensurate with experience and solid benefits. An equal opportunity employer. Forward resume with salary requirements to: Yvonne Crosier, Paul Tittle Associates, 1485 Chain Bridge Road, Suite 304, McLean, VA 22101-4501; 703-442-0500; yvonne@paultittle.com

To place a classified ad call

Brent at 212-337-6962

or

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You may fax to 212-206-8327

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VHF TV Station: KZZA-TV (LPTV) Flagstaff, AZ. Covering 100,000 viewers. Vital part of Phoenix DMA. On air since 1993. Great opportunity to develop a station or operate as a Satellite facility. Phone: 520/526-3433.

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Tel: 516-997-2000 • 212-766-0851 • Fax: 516-997-2071

E-Mail: CCRCollect@AOL.com

INTERNET

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BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Brent Newmoyer at (212) 337-6962 or Yuki Atsumi at (212) 337-6960.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and day-time phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.50 per word, \$50 weekly minimum. Situations Wanted: 1.35¢ per word, \$27 weekly minimum. Optional formats: Bold Type: \$2.90 per word, Screened Background: \$3.00, Expanded Type: \$3.70 Bold, Screened, Expanded Type: \$4.20 per word. All other classifications: \$2.50 per word, \$50 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$218 per inch. Situations Wanted: \$109 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Color Classified Rates

Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Online Rates: \$50 additional to cost of ad in magazine
Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

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Emmis Communications Corp. will buy Sinclair Broadcast Group Inc.'s St. Louis holdings for \$366.5 million.

The price was set by an independent appraiser after Emmis and Sinclair could not agree on a deal. With the settlement—and pending FCC approval—Emmis gets ABC affiliate KDNL-TV, five FMs and one AM in the nation's 21st-largest TV market and 19th-largest radio market. Emmis already owns three FMs in St. Louis and will need to divest three to comply with the FCC ownership cap. In June Emmis acquired the option for the stations from recently departed Sinclair executive Barry Baker, who went on to USA Networks Inc. In late July Sinclair sold most of the rest of its radio stations to Entercom Communications Corp.

CBS is getting religious for the millennium.

The Tiffany network will air a half-hour "interfaith" special entitled *Thoughts at the Millennium* on Sunday, Dec. 12. The special will feature a panel of Jews, Christians and Muslims talking about the upcoming century. Panelist include: Rev. James Parks Morton (president of the Interfaith Center of New York); Father Thomas Reese (editor-in-chief of *America Magazine*); Peggy Shriver (executive with National Council of Churches); Iman Feisal Abdul Ruaf (spiritual leader of New York's Al Farah Mosque); and Rabbi James Rudin (director of inter-religious affairs for the American Jewish Committee).

Jason Alexander and 20th Century Fox Television have agreed to an exclusive two-year

deal that's expected to put the former 'Seinfeld' co-star back on network television by early 2001.

The deal is said to give Alexander "wide-ranging" control of any potential series with his involvement. Alexander is the second former *Seinfeld* co-star to plan a return to network television; Michael Richards is currently developing a sitcom with Castle Rock and NBC.

WEWS(TV) Cleveland received numerous complaints

over its revelation in promotions that ABC's *Who Wants to Be a Millionaire?* would have its first million-dollar winner—and identifying that winner—before the show aired. The show was taped Thursday night for air the next evening. Station officials said that revealing the result and ruining the suspense for many was a mistake. The Cleveland station was hardly alone in making the disclosure. BROADCASTING & CABLE'S TV Fax reported the news Thursday night and *Millionaire* host Regis Philbin himself confirmed the news.

Pay-per-view pipeline Viewer's Choice is ringing in the millennium with a new identity and the first PPV concert from The Artist

(formerly known as Prince). Viewer's Choice, which officially becomes iN DEMAND on Jan. 1, will cablecast the performance, *The Rave un2 The Year 2000*, at 10 p.m. ET on Dec. 31. *Rave* runs for three hours, and retails for—surprise—\$19.99. The event itself will be recorded at the little big man's Paisley Park studio in Minneapolis on Dec. 18. The Artist's PPV debut follows the release of *Rave Un2 The Joy Fantasy*, his latest compilation

released on NPG/Arista Records Nov. 9. A Viewer's Choice spokesman says the event will be preceded by a marketing sweep, including cross-channel and MSO promotions, plus appearances by The Artists on *The Chris Rock Show* and *Larry King Live*. Now there's a conversation for the millennium.

Fox executives have taken the unusual step of giving sitcom 'That '70s Show' a two-year renewal.

The second-season Carsey-Werner series is off to a strong start this year and now will be on the network until 2002. The move guarantees the sitcom enough episodes to make it into off-network syndication and locks up an improving series for the network at the same time. *That '70s Show* has averaged a 5.1 rating/13 share in adults 18-49 this season, according to Nielsen Media Research.

Tribune Entertainment's 'Gene Roddenberry's Andromeda,' starring Kevin Sorbo, has added new two-year commitments

starting in fall 2000, bringing its coverage to 80% of the country. The new syndicated action hour is now cleared in 48 of the top 50 markets. In addition to the two-year commitments the show received from the Tribune Broadcasting stations and the Sinclair Broadcast Group in September, the show is also now sold to WDWB-TV Detroit, WATL(TV) Atlanta, WUAB(TV) Cleveland, KNXV(TV) Phoenix and WJZY(TV) Charlotte, N.C.

The Advanced Television Systems Committee Tuesday named

Mark Richer its executive director,

succeeding Craig Tanner who left the organization in October. Richer has long been associated with ATSC, having worked as an engineer at PBS for 16 years, finally as vice president of engineering and computer services. For the past three years, Richer was VP/GM of Thomcast Communications Inc.'s Comark Digital Services subsidiary. Richer founded Comark to provide consulting services for broadcast TV stations converting to digital. ATSC is an international organization comprising more than 200 members and focused on developing digital TV standards.

NCTA has put out the call for cable engineers to spruce up their best ideas and submit them for Cable 2000,

taking place in New Orleans May 7-10, 2000. One-page summaries of larger, unpublished technical papers will be judged in late January by six members of NCTA's Engineering Committee. Selected authors will present their work in New Orleans and their papers will be made available for sale. Submissions are due January 12 to Katherine Rutkowski, Director of Technical Services, NCTA, 1724 Massachusetts Ave. NW, Washington DC 20036-1969.

The "Drew Cam" episode of "The Drew Carey Show" on Nov. 17 was a big online hit for ABC.com and Warner Bros. Online,

which served up 650,000 video streams and sustained two million hits on the two sites during the on-air/online simulcast. The episode, which cast Carey as an at-home product demonstra-

tor for his department store, had an online element in the "Drew Cam" video camera surveying his home activities. PC users tuning in to the Web sites saw what the camera recorded throughout, including the on-air segments when Drew wasn't at home.

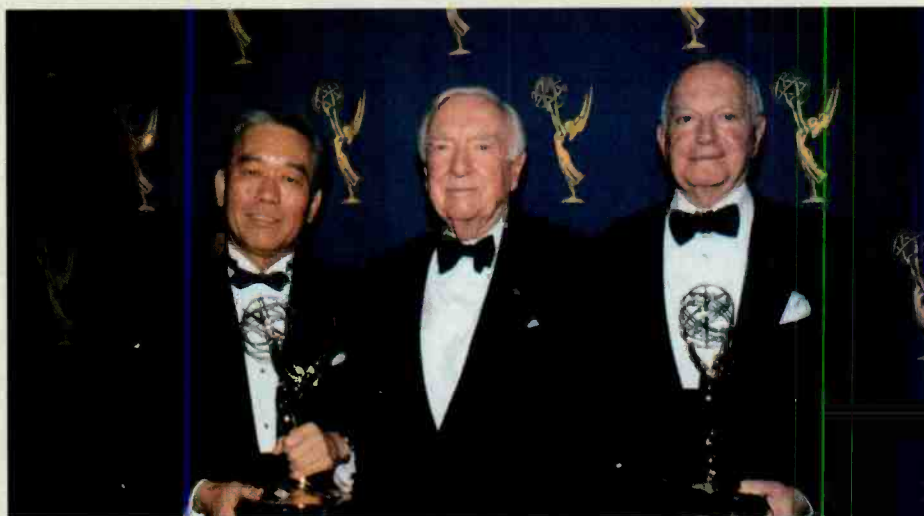
PC users can now plug into @Home's high-speed cable Internet access service through the Compaq Computer Web site. In some parts of the country, consumers can subscribe to the @Home service on the site, and order @Home-ready Compaq Presario computers. Installation of the service is coordinated with local cable operators. Terms of the deal between Compaq and @Home were not disclosed.

Two months after acquiring an equity stake in Pax TV, NBC executives announced Monday that they will now be handling all network sales for Pax.

The sales team for the new network will include more than a dozen members of Pax TV's current sales staff, NBC executives say. Shari Post, who formerly ran NBC prime time sales, will run the newly created division for Pax TV that will be based in New York. Keith Turner, president of NBC Sales, will oversee the new division along with Pax TV President/CEO Jeff Sagan-sky. The new combination sales division will take effect in mid-December.

Graeme Newell, president of 602 Communi-

International achievement honored



Excellence in international television was celebrated last week as the International Council of the National Academy of Television Arts & Sciences presented its annual International Emmy Awards at a black-tie dinner in New York. Statues were presented for outstanding dramas, documentaries, performing arts programs, arts documentaries, popular arts, news and children's programming. In addition, two individuals were recognized for their contributions: Hisashi Hieda, president and CEO of Japan's Fuji Television Network (f) received the Founders Award, given "to individuals whose unique creative accomplishments contribute to the quality of global television production." And Ralph Baruch, the retired founder of Viacom International Inc. (r), was presented with the Directorate Emmy Award for "outstanding contribution to the art and sciences of international television." Hieda and Baruch are shown flanking presenter Walter Cronkite.

cations, will give the keynote address for the PROMAX & BDA News Promotion Workshop on Dec. 6 in Washington. The workshop also includes sessions on trends in news promotion, station promotion and the use of Web sites in promotion.

In a strange-but-true alliance, Turner's World Championship Wrestling is pairing with an online perfumery to launch a new fragrance. WCW Nitro for Men initially will be avail-

able only through perfumania.com, then eventually through Perfumania's 270 retail stores. The inaugural advertising and marketing efforts will target the 35 million viewers who tune into the WCW on TBS and TNT each week, and a "fragrance sampling campaign" will be undertaken in New York during the Thanksgiving Day parade and on New Year's Eve. A statement from Perfumania.com describes WCW Nitro for Men as "a clean, athletic, energizing fragrance that

complements any style. Truly a fragrance for the millennium, designed by Creations Aromatiques. WCW Nitro for Men fragrance gives the true man a feeling of confidence with hint of pure sophistication." Right.

Correction: BROADCASTING & CABLE last week incorrectly spelled the name of Tola Murphy-Baran, senior vice president of NFL Enterprises, who last week was named chair of the Satellite Broadcasting and Communications Association.

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Local into law

It had to hitch a ride on an unstoppable budget bill to do it, but the Satellite Home Viewer Act has finally passed and awaits only the presidential pen. The fight for local-into-local legislation lasted three years and has featured more twists than a Chubby Checker tribute.

From the start, this page has argued for the legislation, seeing it as promoting the interests of all broadcasters—on the ground and in the sky. Thanks to the bill, local stations and their advertisers will no longer be excluded from satellite dish lineups. And because the legislation requires retransmission consent, some may share in the subscription revenue. What's more, the legislation also strictly limits the areas where satellite TV may offer distant broadcast signals.

The availability of local signals greatly enhances satellite TV. The medium may now give subscribers their hometown scores and weather forecasts, eliminating one of the major competitive disadvantages in its battle with cable. Most analysts say the local-into-local service will accelerate the already rapid pace of dish sales.

There is even something for cable—an answer to charges that operators are taking advantage of their local multichannel monopolies whenever they hike their rates. Anyone who believes cable has a monopoly on ESPN, CNN, USA, Lifetime, C-SPAN and scores of other "cable" networks hasn't flipped through the Sunday advertising supplements to compare the latest offerings of DirecTV and EchoStar.

Although the National Association of Broadcasters and EchoStar are grumbling about the compromises made over distant signals, the only bad news is that the existing satellite operators will not be able to offer local service in every market. Right now, they only have enough channel capacity to serve the top 20 or 30. A partial answer may be Local TV on Satellite, a unit of Capitol Broadcasting. If it can

find the money, it will launch a satellite system solely for the distribution of local signals in the top 68 markets.

Satellite TV was born in an FCC filing in August 1979. When the president puts his pen to the measure this week, the medium will come of age.

Court weighs in

Surely there is a Nobel (or perhaps that should be "No Belly") Prize, as well as a special place in heaven, for anyone who can create a product that will effortlessly and effectively help people drop those unwanted pounds and inches. But after years of thigh creams, butt-blasters, ab-crunchers and those eat-away-the-pounds-and-inches grapefruit, high-carb, low-carb diets, you can't blame journalists for being skeptical of a diet aid that some researchers and physicians say may be dangerous.

San Diego-based Metabolife has attacked unfavorable media reports about its aid as aggressively as it has built its near-billion-dollar business, with a lawsuit against Hearst-owned WCVB-TV Boston alleging defamation and a pre-emptive strike against ABC's *20/20* in which it posted the full video and text on the Internet of ABC's interview with its founder. We think ABC more than held its own in treating the company fairly while warning its national audience of potential harm. And last week, a federal court properly dismissed the lawsuit against WCVB-TV and Hearst.

Metabolife's aggressive defense of its product is good for lawyers, public relations professionals and those who sell full-page newspaper ads. Its pre-emptive tactics may ultimately prove beneficial to the media by calling attention to the stories and letting viewers judge the facts and the quality of their presentation for themselves.

That said, we applaud WCVB-TV and Hearst-Argyle for fighting, and winning, the good fight.

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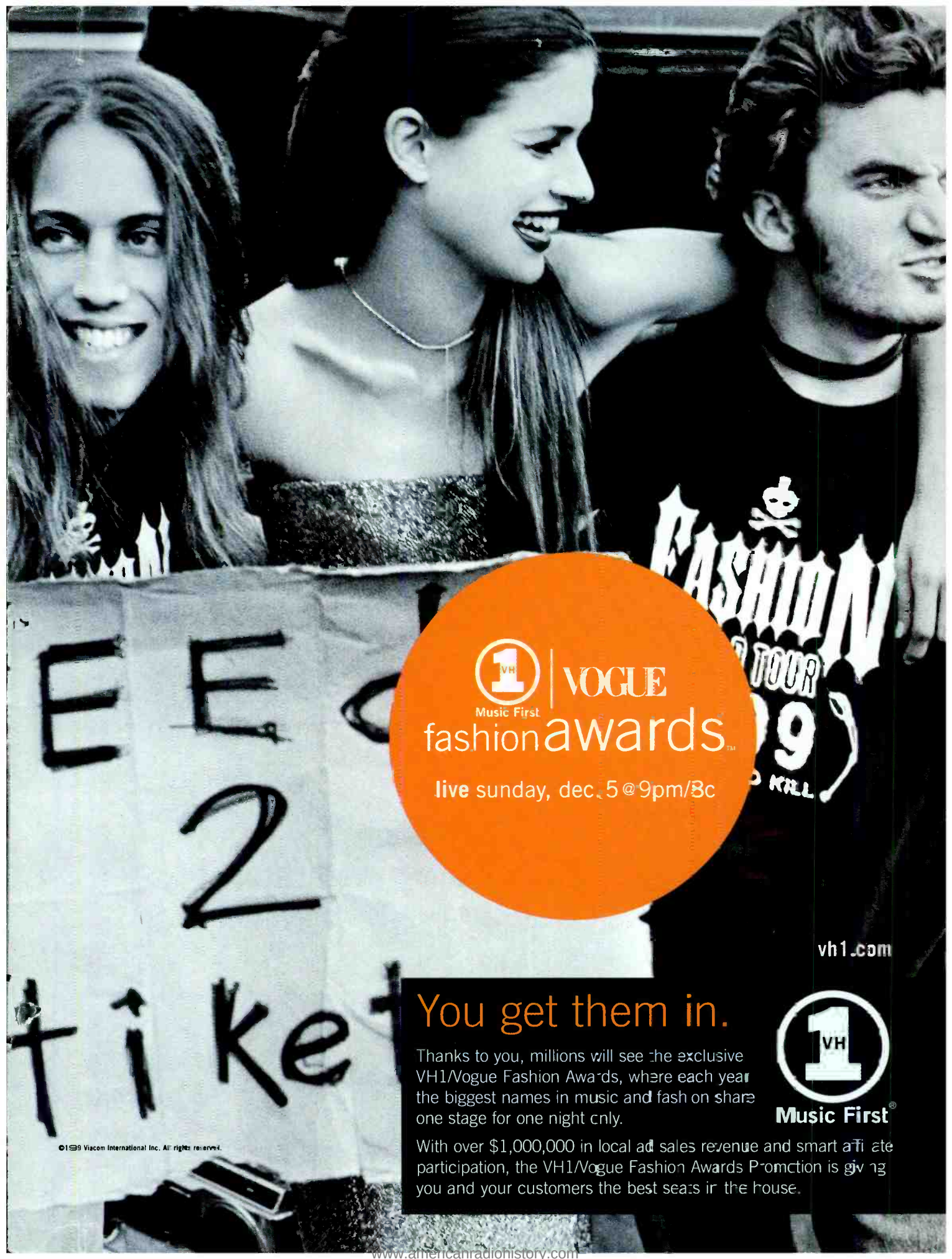
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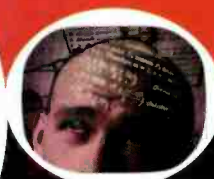


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