

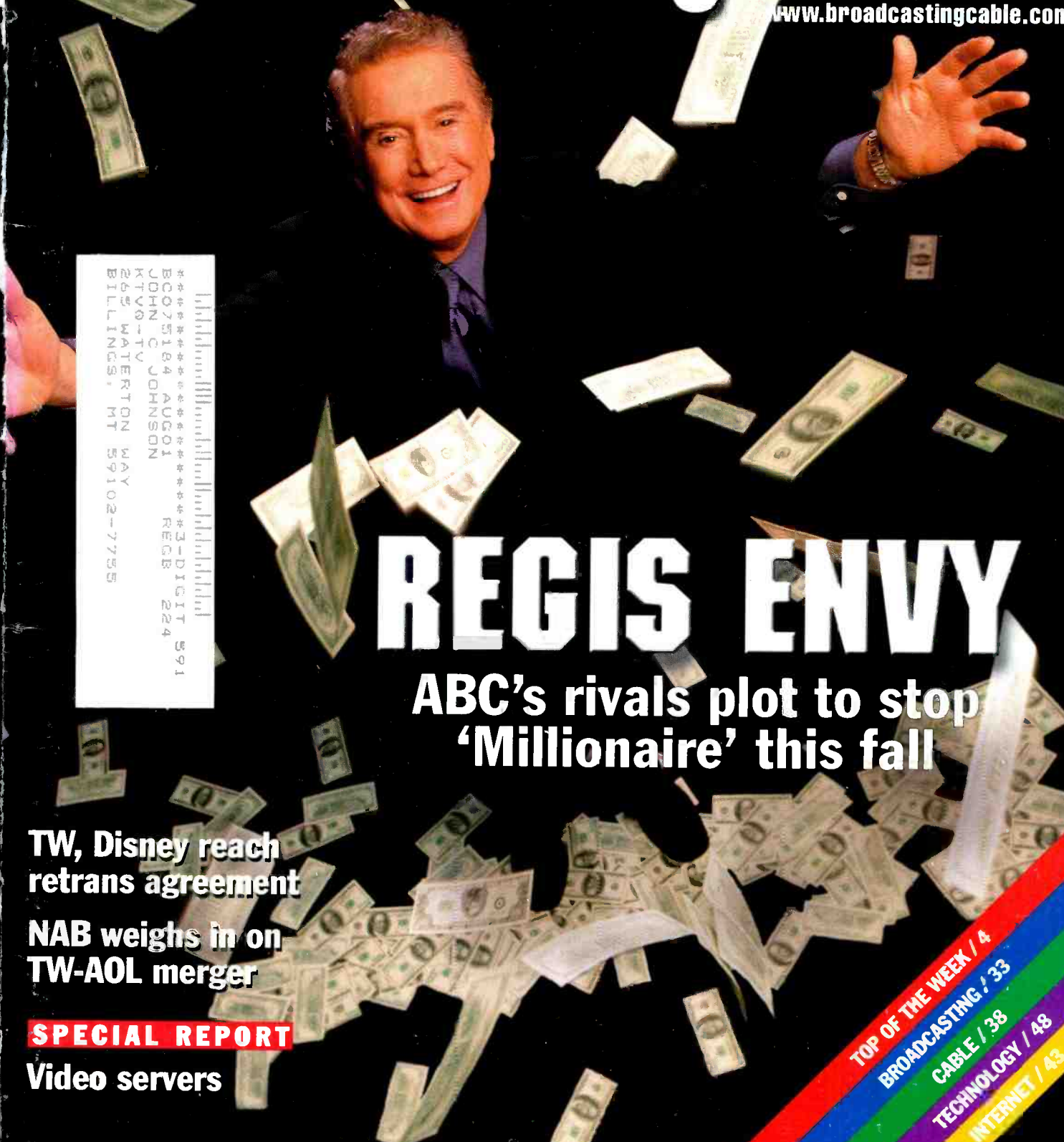
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REGIS ENVY

ABC's rivals plot to stop 'Millionaire' this fall

TW, Disney reach retrans agreement

NAB weighs in on TW-AOL merger

SPECIAL REPORT

Video servers

TOP OF THE WEEK / 4

BROADCASTING / 33

CABLE / 38

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Sir Arthur Conan Doyle's
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Fox	Hubtard
Acme	Hearst-Argyle
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NEW LINE TELEVISION
A TIME WARNER COMPANY

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TOP OF THE WEEK / 4

Digital carriage Every TV station will get cable carriage of at least one digital signal after transition, Kennard says. / 6

Overbuilding strategy Cablevision takes a page from RCN's playbook. / 7

Regarding 'Dr. Laura' P&G cancels sponsorship; Boston station may not carry the controversial talk show. / 10

Cable cap Federal appeals court upholds FCC's cable ownership restrictions. / 12

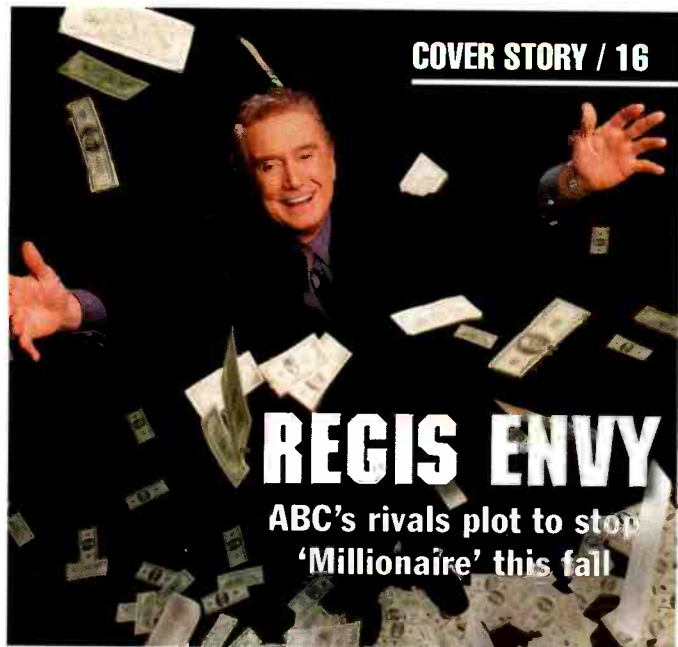
When to sell FCC is deciding the schedule for divestitures in AT&T's merger with MediaOne. / 13

Digital debate Opposing sides revive discussion on DTV modulation technology. / 13

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Making news Actress Andrea Thompson raises hackles in leaving 'NYPD Blue' for a career in reporting. / 34

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Without contention NBC and Time Warner hammer out a retransmission consent deal. / 38

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TW, Disney shake on it

But tentative retransmission consent deal doesn't deter NAB challenge of AOL merger

By Bill McConnell

With their retrans fight drawing the media attention of a heavy-weight-title bout, Time Warner and ABC put down the gloves rather than take their battle to the closing bell.

Gerald Levin, chairman of the country's second largest cable operator, surprised Time Warner shareholders attending the company's annual meeting last week by announcing a "handshake" deal to settle a retransmission dispute with Walt Disney Co., ABC's parent. The announcement came on the heels of a retrans deal Time Warner cut with NBC earlier in the week.

The Disney agreement closes well before their truce would have expired—July 15—in the bitter and public battle over compensation due Disney for Time Warner's carriage of the ABC broadcast network and affiliated cable channels.

Levin and ABC officials wouldn't reveal specific terms of their deal until the formal agreement has been signed, which is expected today (May 22).

But industry executives provided some details of the compensation package. Although ABC would not receive any direct payment for Time Warner's carriage, the MSO agreed to pay increased license fees for its cable networks, averaging about \$105 million annually over 10 years, or around \$1.05 billion. That includes migrating The Disney Channel from pay to basic, distribution of start-ups Soapnet and Toon Disney, plus a higher license fee for Lifetime. Disney powerhouse ESPN is not included in this deal.

The license fees and rollouts are slightly more aggressive than Time Warner had tentatively agreed to in December, before Disney seized on the company's plan to sell out to America Online and tried to up the stakes. But the tentative deal is less ambitious than Disney had sought in recent weeks.

Importantly, Disney relented on its broad demands concerning distribution and promotion of its products on AOL-Time Warner's broadband networks. Disney had sought such things as strong promotion of its products on Internet screens and electronic cable-program guides. The tentative deal offers no such hard guarantees.



CHANNEL

The settlement does not necessarily halt Disney's campaign to gum up the takeover by AOL. Included in the backlash against Time Warner's action are heightened concerns that the merged AOL-Time Warner will renege on promises to make its Internet broadband network open and free of discrimination against unaffiliated content providers.

Prompted by Disney, the National Association of Broadcasters today is expected to ask the FCC to condition the AOL merger on its cable systems carrying all free over-the-air signals of local stations—both analog and digital. Disney also has urged Capitol Hill and local governments to closely scrutinize the merger.

Disney's campaign has paid divi-

dends. The FCC plans to hold a hearing on the deal, as does the House Telecommunications Subcommittee. In addition, Disney has prompted local governments in four Orange County, Calif., cities to consider open-access rules for AOL-Time Warner. Disney's lobbying also is said to be an influence on local officials in Houston, Connecticut and North Carolina, who have raised concerns about the merger to the FCC.

The NAB's conditions, approved by the group's TV board of directors last week, also include barring AOL-Time Warner from discriminating against unaffiliated content providers and prohibiting it from blocking electronic program guides and other supplemental services that broadcasters offer for free. Disney sits on the NAB TV board.

"Given Time Warner's brazen treatment of viewers a few weeks ago, we think it's critically important the FCC take pro-consumer steps to ensure the viability of local broadcasting," said an NAB spokesman.

All 24 companies sitting on the NAB TV board voted for the conditions, except Viacom, which abstained. Viacom, which just completed its own mega-merger with CBS, is worried that the NAB's decision would set a bad precedent and could lead to other trade groups becoming involved in future corporate mergers.

"As a matter of principle, we don't believe a trade association should insert itself into a merger application proceeding," said a Viacom spokesperson.

Other TV board members say the NAB's action is prompted not by Disney's agenda, but rather by longstanding dislike for Time Warner, a company with which broadcasters have frequently clashed over issues such as their own retransmission consent negotiations and carriage of broadcaster signals for electronic program guides.

Still, the other non-NAB networks,

Time Warner also cuts carriage deal with NBC. See page 38.

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RETENTION & ACQUISITION...



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Sports fans love ESPN the way they love their favorite team. From SportsCenter to our coverage of a wide range of sporting events, there's a bond with our viewers that can't be broken.

And if our fans are loyal to us, they're loyal to you. According to a recent Myers Report, ESPN was rated the most important network in customer acquisition and retention. We think that's something worth cheering about.

ESPN

NBC and Fox, have declined to comment on the merger.

The dispute catapulted both companies into the nightly newscasts and drew the ire of politicians, when Time Warner pulled the top-rated ABC signal from cable systems serving seven markets and 3.4 million homes three weeks ago. Although Time Warner maintained the blackout for only a day and a half before agreeing to a temporary deal, the cutoff was a public-relations disaster for the company and cast unwanted political attention on its pending merger with America Online.

"This was a regrettable event," Levin told shareholders from the stage of Harlem's Apollo Theater. "I think what you had was an unfortunate failure of communication."

Industry players said Disney needed to reach a deal soon, because nobody saw Disney as a victim in the dispute, and NBC reached a compensation deal with Time Warner earlier in the week. "By getting a deal with NBC, Time Warner was able to isolate Disney," said Scott Cleland of the Legg Mason Precursor Group. ■

DirecTV, CBS do deal

By Bill McConnell

Not to be shown up by rival broadcast networks, CBS last week showed that it, too, is moving forward with major retransmission consent deals.

Viacom, the owner of CBS, and DBS company DirecTV announced that they have penned a deal that will allow the satellite provider to continue offering the network's 16 O&Os to viewers in each of the stations' local markets.

The agreement rounds out DirecTV's retransmission contracts with the Big Four networks. Deals with ABC, NBC and Fox were struck earlier this year.

DirecTV has been offering local channels in 23 markets since enactment of legislation in November that allows direct broadcast satellite companies to offer local network affiliates in their markets. The deal with CBS was necessary because a provision allowing DBS



Viewers in local markets can still get their MTV, thanks to a CBS retrans pact.

providers to carry local stations without retransmission contracts is set to expire at the end of May.

Under the deal, DirecTV also will carry Viacom's channel Noggin as part of its Total Choice package. The deal also extends DirecTV's agreement to carry MTV, MTV2, MTVS, Nickelodeon, VH1 and TV Land. How much Viacom gets paid in the deal was not disclosed. ■

Kennard backs digital carriage

Says cable must carry at least one post-transition signal

By Bill McConnell

Every TV station, including newly allotted outlets, will be guaranteed cable carriage of at least one digital signal when the transition from analog transmission is complete, FCC Chairman William Kennard told a group of broadcasters last week.

His comments were meant to assuage lingering concern among broadcasters that new stations that never broadcast an analog signal would be ineligible for mandated carriage on cable systems.

Kennard was expressing his interpretation of the law and was not indicating any formal consensus among the five FCC commissioners.

Although Kennard's interpretation reflects longstanding conventional wisdom among the broadcast and cable

industries, some broadcast lobbyists fear the cable industry will eventually challenge application of the must-carry law to new digital stations.

Kennard made his comments during a meeting with the Broadcasters' Digital Cooperative, a group exploring ways to pool and lease stations' excess digital spectrum.

Paxson Communication Chairman Lowell "Bud" Paxson told reporters that Kennard's comments indicated a reversal of position on the must-carry debate by the FCC chairman. But an agency spokeswoman said that is not the case. "He has not changed his view," she said.

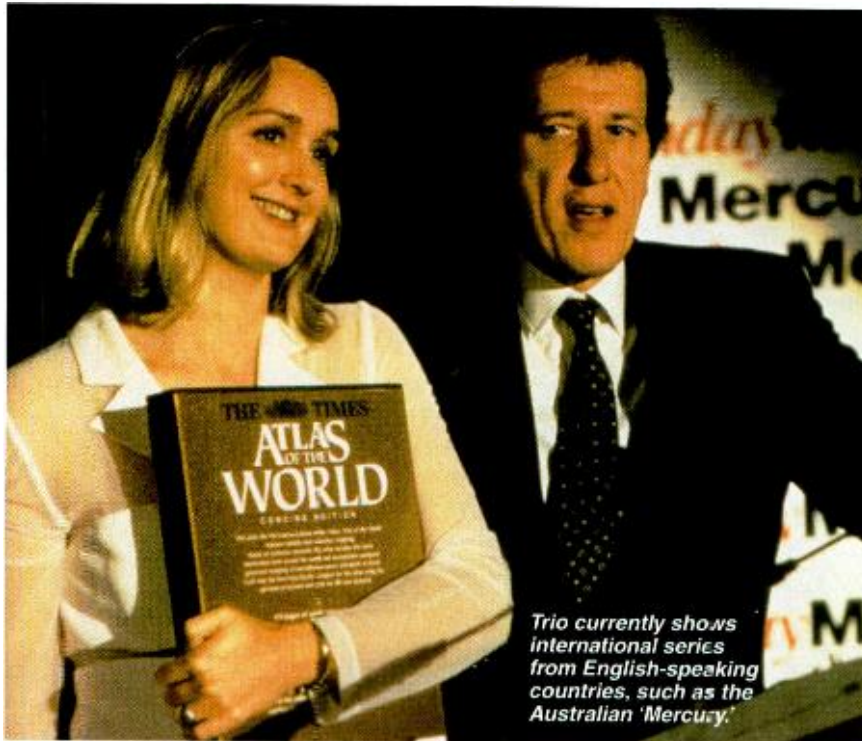
Kennard still has not decided whether DTV stations are entitled to carriage of both analog and digital signals during the transition to all-digital transmission, nor has he decided



Kennard has still not decided whether DTV stations are entitled to carriage of both analog and digital signals.

whether broadcasters that offer multiple free channels are entitled to carriage of all their signals.

Broadcasters attending the meeting were delighted to have encouraging words from Kennard on the digital must-carry fight, no matter how narrowly focused his message. "The chairman said he would do anything in his power to help us, and must-carry is one of those things," said George Nelson, vice president of Morgan Murphy Stations. "This is a huge step forward for small groups." ■



Diller buying Trio

USA Networks moves to fill underserved arts niche

By John M. Higgins

Betting that he can dance where many others have stumbled, Barry Diller is planning to use tiny Canada-based Trio as the platform for an arts-oriented network.

Diller's USA Networks Inc. agreed to pay about \$103 million for Trio and sister service Newsworld International from a joint venture of government-run Canadian Broadcasting Co. and private media company Power Corp. The transaction is a rare sale of a stand-alone digital cable operation and could be an important benchmark.

The big play is Trio. Diller and USA Cable President Steven Chao have spent two years looking for an artsy cable play. They see the arts sector as one of the few neglected programming niches on television.

"Barry conceptualizes it as something a little less serious than PBS and a little more serious than E!" said Bear, Stearns media analyst Victor Miller. "I think he's taking a low risk."

Chao said he envisions programs and live performances in theater, dance, rock, jazz and less popular

music." We think it's just not serviced."

It's not for lack of trying. Chao and Diller will be following a well-worn path. The "A" long ago dropped out of A&E, formerly Arts & Entertainment. Movies have largely pushed out ballet and other performing arts on Bravo. Even superstar packaging of opera stars gets crowded out by science and dramas on PBS.

Chao's plans for Newsworld are less clear, though the company has told analysts that the channel will focus more on longer-form documentaries and news features than it does today. Reprogramming the networks will cost at least \$200 million. Patrick Vien, president of both networks, will stay on and report to Chao.

With fewer than 1 million digital cable subscribers each, the two networks have around 6 million total subscribers each. That values the networks at roughly \$20 per subscriber. Surprisingly, with no advertising and limited distribution, they make money, about \$1 million in cash flow on about \$20 million in annual revenues. It's hard to tell how much of that is subsidized by favorable programming and news deals with the CBC, however. ■

Cablevision tries RCN's strategy

By John M. Higgins

Facing assaults in some of its own systems by overbuilder RCN Corp., Cablevision Systems plans to counterattack by overbuilding nine New Jersey towns where RCN operates its few conventional cable systems.

Cablevision has contacted city officials in towns with 60,000 homes about building a cable system that would compete directly with RCN by offering advanced video, telephone and high-speed Internet services. The plan mirrors RCN's core business: constructing advanced networks to compete with operators' existing systems.

RCN plans to overbuild Cablevision in Hudson and Bergen counties in New Jersey. The Princeton, N.J.-based company has been fighting Cablevision for three years in Boston, although Cablevision is selling that operation to AT&T.

RCN, spawned by MSO and small-market telco C-TEC in 1996, still owns conventional cable systems serving 122,000 subscribers in New York, New Jersey and Pennsylvania. Its old cable systems are generally low-capacity and outmoded and are being upgraded.

Cablevision called its plan a "pilot" program to overbuild what it considers weak systems. Of course, it doesn't include systems owned by a traditional operator like Comcast, which operates properties contiguous to Cablevision's.

"New Jersey is very central to our strategy," Cablevision spokesman Charles Scheuler said. "There may be occasion for systems—especially ones that abut our systems and may be underserved by a provider—to offer services they want." RCN executives did not return calls seeking comment.

Bear, Stearns & Co. media analyst Ray Katz said overbuilding RCN would cost Cablevision about \$54 million and damage to RCN would be rather small. The systems generate just \$8 million in annual cash flow, but the company's capital spending to build new systems will total \$1.4 billion. ■

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can't
keep their
eyes off
of us!**

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**#2 BASIC CABLE NETWORK FOR TD* (TIED WITH TBS)
% INCREASE BASED OFF OF #004VS. 1/99
SUBJECT TO QUALIFICATIONS UPON REQUEST

#1

in all women
demos for total day*

#2

basic cable network
for total day in
households**



in prime-time
household ratings



in total day
household ratings

Lifetime
Television for Women

FINANCIAL WRAP-UP

Week of May 15-19

WINNERS

	5/19	% change
Emmis Comm	\$36.13	13.33
Citadel Comm	\$38.00	13.01
Antec Corp	\$48.13	9.36
Big City Radio	\$4.75	8.57
Salem Comm	\$11.94	8.52

LOSERS

	5/19	% change
Unitedglobalcom	\$34.38	(30.47)
Telewest Comm	\$38.00	(25.85)
NTL Inc	\$54.75	(24.35)
Mediacom Comm	\$9.5	(16.48)
TCL Satellite	\$9.06	(15.70)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (5/17/99-5/019/00)



Week ending 5/19	
Close	282.42
High	297.72
Low	282.42

3.0%

CABLE TV (5/17/99-5/019/00)



Week ending 5/19	
Close	266.31
High	284.61
Low	266.31

3.9%

RADIO (5/17/99-5/019/00)



Week ending 5/19	
Close	827.42
High	880.42
Low	827.42

1.4%

DOW JONES

Week ending 5/19	
Close	10626.80
High	10934.60
Low	10626.80

0.2%

NASDAQ

Week ending 5/19	
Close	3390.40
High	3717.57
Low	3390.40

3.9%

S&P 500

Week ending 5/19	
Close	1406.95
High	1466.04
Low	1406.95

1.0%

Photo: Craig Matthew Photography



Regarding 'Dr. Laura': Paramount vows an environment without 'hurt, hate or intolerance.'

P&G abandons 'Dr. Laura' talker

Ad giant pulls its sponsorship, while Boston station expresses reservations about airing controversial show

By Susanne Ault

The gay-rights train racing to derail *Dr. Laura* picked up some serious steam last week.

First, ad giant Procter & Gamble decided to yank its sponsorship of the Paramount show. Next, United Airlines' in-flight magazine *Hemisphere* stopped accepting ads for Dr. Laura Schlessinger's radio show. And, Boston station

WCVB-TV IS uncertain about airing the show, due this fall.

Elizabeth Cheng, the station's programming director, told the *Boston Globe*, "We're undecided on how we're going to proceed. There are many options that we have."

Paramount said the show "will be committed to presenting society's moral and ethical issues without contributing to an environment of hurt, hate or intolerance."

On her radio program, Schlessinger has called homosexuality "deviant," "abnormal" and a "biological error."

Cheng and other WCVB-TV executives who have already agreed to pick up *Dr. Laura* (along with 96% of the U.S.) will meet with representatives from the Gay and Lesbian Alliance Against Defamation (GLAAD) this week.

A WCVB-TV representative said, "We're not in a rush to make a decision one way or the other; we have the entire summer to think about it."

GLAAD has already met with affiliates in seven of the top 10 markets.

P&G pulling its ads off *Dr. Laura* has helped GLAAD and other protesters' efforts to keep the show off the air.

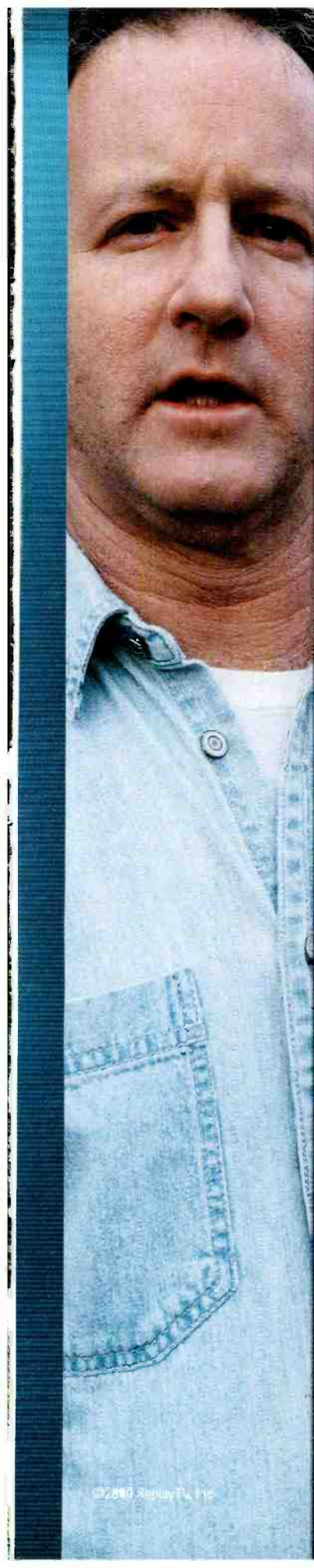
"This should be a sign to other advertisers that there are a lot of ways to buy around her show [and remain profitable]," GLAAD's Steve Spurgeon said.

He also indicated that in addition to WCVB's receptiveness, San Francisco's KPIX-TV has also been attentive to GLAAD's desire to block the show's broadcast. KPIX-TV could not be reached for comment.

Following P&G's decision last Wednesday, a Paramount representative said, "We continue to believe *Dr. Laura* will be an advertiser-friendly program ... as demonstrated by its strong upfront sales."

The studio criticized P&G for withdrawing its support "without ever having seen the show or judging it on its own merits."

Explaining the company's new stance, a P&G representative said, "There has been controversy surrounding *Dr. Laura* on a number of topics. We've chosen not to be involved with a show that will require time and resources to deal with this kind of controversy." ■



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Columbo,
and **Felicity.**

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CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

SEATTLE

Ackerley to buy hi-def production truck

The Ackerley Group, which owns or operates 18 TV stations in addition to the NBA's Seattle SuperSonics, has agreed to buy Panasonic's high-definition production truck.

The 720p unit was used last season by ABC to produce *Monday Night Football* and the Super Bowl in HDTV as part of a subsidy arrangement between Panasonic and the network. But ABC and Panasonic have been unable to reach a similar deal for the 2000 NFL season, and Panasonic has been looking to unload the 53-foot unit, which cost \$6 million.

Although final contracts haven't been signed, Ackerley has agreed to pay just under \$5 million for the truck and associated hi-def cameras and should take delivery by the end of the month, says Ackerley co-President and COO Denis Curley. "It fits in very well with our existing media and entertainment holdings, especially the sports team we own."

Sources suggest that ABC is continuing to pursue a hi-def production truck deal for *MNF* with another partner.

NEW YORK

CBS to spin off radio stations in Texas

CBS has largely settled on which radio stations to sell, an action forced by its recent merger with Viacom. The first was sold last week: KLUV(AM) Dallas went to Radio One for \$16 million (see Changing Hands). Also to be sold is gospel KHVN(AM) Fort Worth/Dallas, according to a source familiar with the arrangements.

CBS additionally put on the market KRLA(AM) Pasadena/Los Angeles, WSCR(AM) Chicago, and WBGR(AM) and WBMD(AM) Baltimore. What to do in Sacramento has not yet been determined. If a

radio station goes, it will be an AM, the source says, but Viacom's KMAX-TV there could be sold to start bringing the combined company into compliance with the FCC's TV ownership caps.

TVs to spin off have not yet been chosen, the source adds. Viacom has more time to decide which TV stations to sell: one year, compared with the six-month radio deadline.

H-A is seller of radio; Emmis may be buyer

Hearst-Argyle Television is on the prowl for a purchaser of its seven radio stations. "They're talking to everybody," a source says. One of those is said to be Emmis Communications. According to *The Indianapolis Star* last Friday, Emmis and H-A are negotiating. It's a long way from a done deal, however. The paper says H-A wants to swap its radio stations for some Emmis TV stations, but Emmis wants to buy the radio stations outright.

Emmis Chairman Jeffrey H. Smulyan earlier this month swore to investors that his next big deal would be for radio stations, and that it would be accomplished soon (B&C, May 15). H-A owns stations in Phoenix; Baltimore; Greensboro/Winston-Salem, N.C.; and Louisville, Ky. An H-A spokesman declined comment and Smulyan could not be reached at deadline.

Braun is back with informational Web site

Neil Braun, who has held posts with NBC, Viacom, HBO and iCast, is resurfacing as president, media, of VastVideo, a provider of informational video. While broadcasters can use VastVideo's content, Braun says, Web sites without a "core competency" in video will benefit the most. "We're doing a prototype with a top-10 site and we're going to provide a turnkey way for them to monetize the audience they have with video."

Court okays cable caps

By Bill McConnell

The underpinning of the FCC's cable ownership restrictions and channel lineup requirements were upheld by a federal court Friday. The decision will have an immediate impact on the pending merger of AT&T and MediaOne, which faces likely divestiture orders as a condition of approval.

A three-judge panel ruled that the 1992 law ordering the FCC to prevent concentration in the cable industry is constitutional, rejecting challenges by Time Warner.

A second phase of the case is still pending. It would determine whether the specific FCC rules implementing the law are justified. Oral arguments are scheduled for Oct. 17.

But with last week's decision, the FCC will begin enforcement of the rules, which have been stayed since they were drafted eight years ago.

"I am pleased that the court has validated laws that promote programming diversity and protect consumers against undue consolidation in the cable television marketplace," said FCC Chairman William Kennard.

The rules and the statute on which they are based were challenged by Time Warner, which brought 15 separate court challenges to the 1992 Cable Act. With last week's decision, all the company's complaints have been dismissed.

Although Time Warner could appeal to the Supreme Court, the high court rarely reviews lower court decisions upholding U.S. law.

AT&T officials, desperate to head off any divestiture orders in the MediaOne deal, said they were not worried by the decision and predicted the true test would be the court's review of the specific rules later this year.

The FCC caps one cable system's reach at 30% of U.S. multichannel subs. Under the strictest reading of the rules, AT&T's reach would be 41% after the MediaOne deal. AT&T says its reach should be calculated at only 29%, negating the need for any divestiture orders. ■

AT&T timetable on table

Sources say MediaOne-driven divestitures are a 'when,' not an 'if'

By Bill McConnell

To divest or not to divest is not the question. The question is how long AT&T will have to come into compliance with the government's cable ownership cap, say sources familiar with the FCC's review of the company's \$70 billion merger with MediaOne.

The FCC's five commissioners are debating whether to give AT&T six months to comply with the 30% cap on national cable audience reach, as recommended by the agency's Cable Services Bureau, or give it up to a year.

The bureau has urged the commissioners to order AT&T to either sell its 25% stake in Time Warner Entertainment or to sell investments in programmers Liberty Media and Rainbow Holdings, which sell cable channels to Time Warner. After merging with MediaOne, AT&T cable systems will reach 41% of U.S. multichannel subscribers.

The commission's decision is expected by the end of the month.

AT&T opposes the divestiture order, but appears to have lost that argument and is trying to get as much time as

possible to complete a sell-off.

Among the three Democratic commissioners supporting the strict divestiture order, Commissioner Susan Ness is the most amenable to a longer grace period, say sources familiar with the talks. Inquiries to her office this week have not been returned.

AT&T officials, who have asked for an 18-month deadline for mandated sales, say 12 months is the minimum time that can be justified. "AT&T is simply asking for the same policy applied to previous mergers to be applied in ours. We have given significant assurance of safeguards during the waiver period," said a company spokesman. AT&T is said to be pointing to the recent 12-month grace period

for station sales granted in the Viacom/CBS approval as justification for a year-long waiver in its case.

To convince the FCC that a lenient waiver period is warranted, AT&T made some promises (see box, below).

But consumer groups, worried AT&T will cut preferential carriage deals with its programming investments on Time Warner systems if given too much time, say they will demand a judicial review of any grace period longer than six months.

"A 12- to 18-month waiver enables AT&T more time for leverage in programming contract negotiations between Liberty and Time Warner," said Andrew Schwartzman, president of Media Access Project. ■

Weighing in on DTV

FCC hears from backers of 8-VSB and COFDM

By Bill McConnell

The temporary truce over digital TV modulation technology was terminated last week as opposing sides in the debate weighed in for the FCC's first biennial DTV review.

A war of words about the viability of the U.S. DTV standard, which rose to fever pitch last summer after Sinclair Broadcasting said that indoor antennas can't pick up digital signals, has been quiescent since the industry group that designed the technology agreed to reconsider it.

While the group, the Advanced Television Systems Committee, was contrite in its comments last week, other supporters of today's standard weren't ceding ground to Sinclair and its allies, which include NBC and station groups controlling roughly 300 outlets.

"It is crystal clear that the DTV standard should be reaffirmed," the Consumer Electronics Association told the FCC. "Consideration of any changes [making DTV receivers noncompatible] would create needless delay and marketplace confusion."

Zenith Electronics Corp., which holds key 8-VSB patents, played down the problem last week, saying that indoor 8-VSB reception was poor "in a relatively small number" of urban markets. Zenith predicted that receiver improvements would solve those difficulties soon.

Sinclair countered that 8-VSB supporters are ignoring the facts. "Miracle chips that were promised last summer have not yet materialized, and the chip vendors who made those promises are now admitting that acceptable improvements are years away," Sinclair said.

The NAB set its sights on the slow pace of the digital rollout, which it blamed on the dearth of cable-compatible DTV sets. The NAB implored the FCC to require that all new DTV sets be capable of receiving both analog and digital signals.

As for the FCC's field tests, measurements are in the very early stages. The agency plans to take as many as 200 measurements in the Baltimore-Washington area over the next three months with various generations of 8-VSB receivers, said Deputy Engineering Chief Bruce Franca. ■

The AT&T pledge

Safeguards in merger
with MediaOne

No AT&T-appointed Time Warner Entertainment directors involved in TWE programming decisions.

AT&T's Liberty and Cablevision directors under similar restrictions.

AT&T's Liberty directors approved by the FCC.

Liberty's other directors will be generally prohibited from talking with AT&T.

Independent auditor monitors compliance; violations result in fines up to \$250,000.



WASHINGTON WATCH

By Bill McConnell and Paige Albiniaik

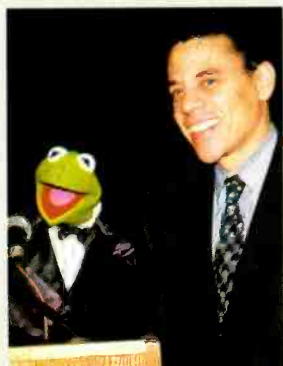
Kermit joins V-chip campaign

Four in 10 parents have no clue that they can prevent kids from viewing objectionable TV shows using V-chip technology included in most new sets.

To get out the word, the Odyssey cable network last week began airing three public-service announcements, starring Kermit and other Muppets, aimed at giving moms and dads the basics on the channel-blocking system.

On Capitol Hill for an unveiling of the spots were Kermit himself, Rep. Ed Markey (D-Mass.), FCC Chairman William Kennard, Brian Henson, chairman of the Jim Henson Co., and NCTA President Robert Sachs.

Odyssey, which is carried on 1,500 systems and soon to be on DirecTV, will make the PSAs available to cable systems that don't carry the network. "We can make the V-chip as ubiquitous as seatbelts," Kennard said.



FCC Chairman Bill Kennard (the tall one on the right) and Kermit stump for the V-Chip.

FCC officials in March blamed much of the public's obliviousness to the V-chip on the failure of ABC and NBC to air their own PSAs.

NCTA joins FCC on recruiting rules

The cable companies are endorsing the government's new equal-employment-recruiting rules, and the industry's trade group last week asked federal judges to let it weigh in officially as a "friend of the court" in the FCC's defense against a court challenge by broadcasters.

"NCTA believes the rules would be beneficial to the industries, won't cause a substantial burden and won't require the industries to make preferential hiring decisions," as broadcasters allege, the organization said.

A group of state broadcasters argued that the rules would burden them with too much paperwork.

At the same time, they maintained that the rules are so murky that stations will never be sure if their outreach efforts are sufficient to meet the government mandate to actively solicit minorities and women for job openings.

BT gets approval for U.S. Intelsat link

British Telecom's North American unit won permission to purchase satellite transmission capacity directly from Intelsat, rather than relying on Comsat as the middleman.

The FCC last week

exempted BT from government rules barring foreign Intelsat resellers from direct access to Intelsat's U.S. capacity if they control 50% of their home country's designated Intelsat allotment.

FCC promises report on LPFM lobbying

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) said last week that the head of the FCC has agreed to provide a detailed account of the FCC's effort to assist congressional supporters of the agency's low-power radio initiative.

Tauzin charges that the FCC improperly lobbied lawmakers in an unsuccessful attempt to defeat legislation that would drastically curtail agency plans to create a new class of noncommercial FM stations with signals reaching only a few miles from their studio. Tauzin has called for a Justice Department investigation of the FCC's tactics.

Tauzin met with FCC Chairman William Kennard May 15 to discuss the matter.

At the meeting, Kennard agreed to spell out which personnel drafted talking points used by LPFM supporters, how the information was disseminated, how much time was spent on the information campaign, who supervised the operation and whether outside organizations were solicited to assist the campaign, according to a Tauzin spokesman.

"Billy believes this is an encouraging development," he said.

Tauzin has promised to

protect the identity of agency personnel mentioned in the FCC's account. "This is not a witch hunt. [Tauzin] simply wants to put an end to agencies improperly, and in some cases illegally, lobbying Congress."

Kennard called the get-together a "positive meeting," but would not comment on the specifics of their talks.

ENG hopefuls weary of delays

Give the broadcasters what they want and move on, say most of the satellite telecom providers that are vying for spectrum that the broadcasters are now using to beam news coverage from the field to their stations.

AT&T Wireless and Celsat America are urging the FCC to ignore one of their own and start issuing licenses for portions of the electronic newsgathering spectrum located on the 2 GHz band.

AT&T and Celsat are criticizing ICO Global Communications for hindering reallocation of the spectrum with a fight to reduce the cost of moving broadcasters to other parts of the band.

The plan currently under consideration at the FCC would require new users to fully compensate broadcasters for replacing or retuning their ENG equipment.

"ICO continues to waste the commission's time with yet another attempt to undermine the process and avoid paying their rightful costs to relocate existing 2 GHz license holders," AT&T told regulators in a May 1 letter. ICO is undergoing bankruptcy reorganization.

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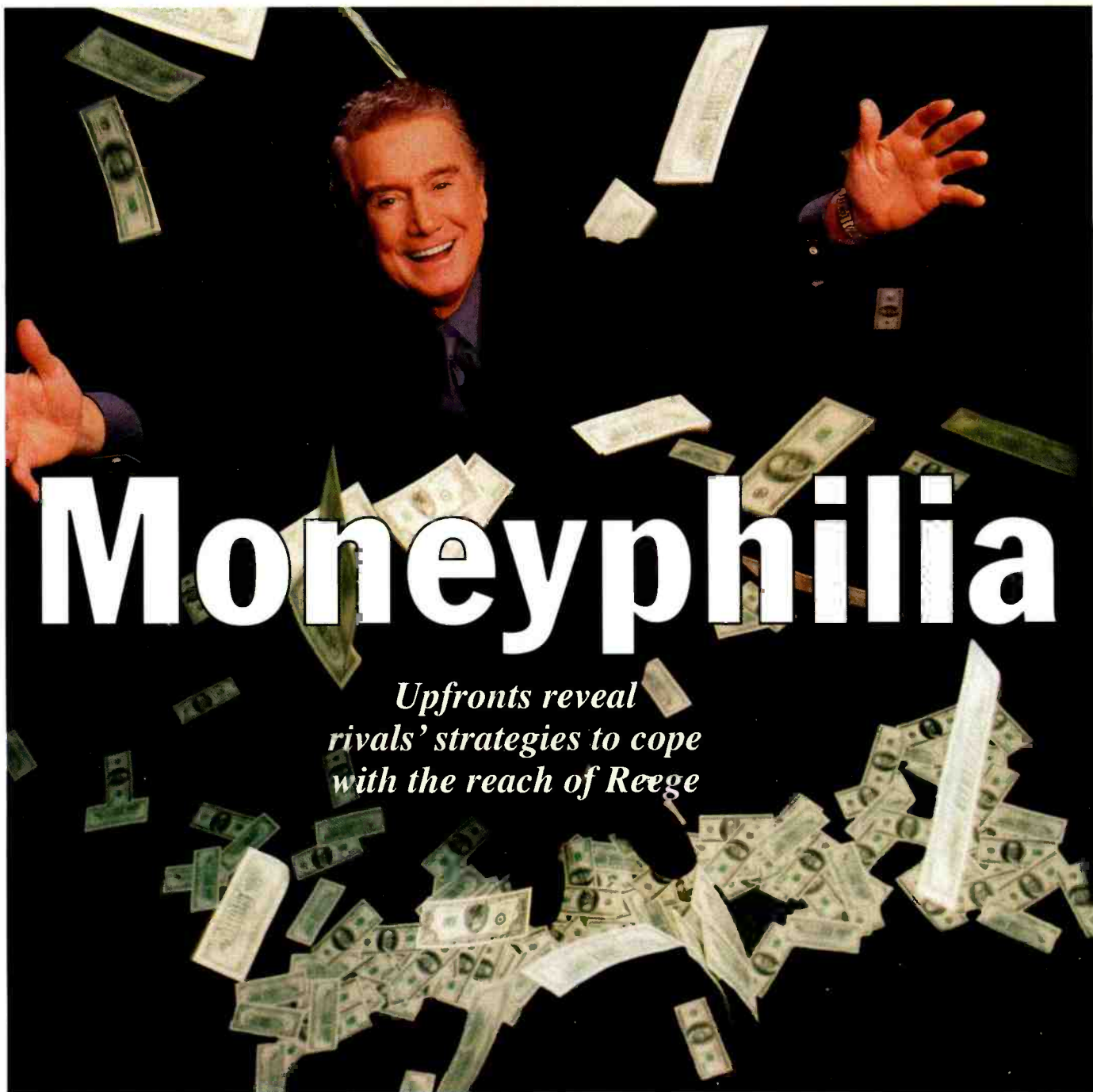
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Moneyphilia

*Upfronts reveal
rivals' strategies to cope
with the reach of Regis*

NBC was the first network to unveil its 2000-2001 lineup to advertisers in New York last week. But psychologically, it was ABC. Before rival networks could do much, they had to wait to see where ABC's *Who Wants to Be a Millionaire?* would land next season. And how many times.

"No one wanted to go against it," CBS Television President Leslie Moonves said, a day after ABC put Regis Philbin on its prime time grid four times during the week. "It is obviously a force of nature,

but hopefully they will put so many of them on that eventually they will blow themselves up. And we are praying that happens sooner than later."

Moonves said he'd been lying awake at night trying to figure something out. NBC Entertainment President Garth Ancier called it the most significant show in the history of television. Even Univision opted to create its own version of *Millionaire* last week—*A Million*.

With an estimated \$8 billion in

upfront advertising on the line—where *Millionaire* landed next season became the most important question as Hollywood descended on Madison Ave. for the annual upfront galas.

The network added only one night of Regis Philbin—Wednesdays at 8 p.m. ET—to go with runs on Tuesdays (8 p.m.), Thursdays (9 p.m.) and Sundays (9 p.m.). But that was enough to shake up the yearly buying ritual.

"*Millionaire* makes this season very unusual," said TN Media's Steve Sternberg. "You've never had a situation where

By Joe Schlosser and Steve McClellan

there is one show on four nights of the week. The plus for all of the other networks, though, is that it's demonstrating that you can put something on broadcast television that is going to draw people back from cable and maybe stop the erosion from happening every single year."

When the dust settled, a total of 37 new shows had been announced—19 comedies and 18 dramas. Last year, 36 new shows were added to fall lineups, 20 comedies and 16 dramas. That didn't count *Millionaire*, which was permanently added after its successful summer run.

The trend for networks to own their own shows continued, reaching an all-time high as the top six networks grabbed a piece of, or owned outright, 24 of the 37 new shows. CBS got a piece of six of its seven new series, with only the Warner Bros. remake of *The Fugitive* remaining free of the network's strings. More than a dozen mid-season shows were also announced, with two-thirds of those series either owned by the networks or their co-owned studios.

The *Millionaire* effect was evident in the strategies its rivals are using to combat it. Noting that *Millionaire* demographics are rapidly aging, NBC switched young-skewing *Will & Grace* to Thursday nights to compete against Regis Philbin, coupling it with *Just Shoot Me*. In the process, NBC switched *Frasier* to Tuesdays, though nobody connected to that venerable NBC sitcom was happy about it.

The biggest comedy news of the week involved the six co-stars of

STUDIO SCORECARD

Twentieth Century Fox TV is top producer of prime time television for second year in a row.

STUDIO	NEW	RETURNING	TOTAL
Twentieth	6	13	19
Warner Bros.	7	11	18
Paramount	4	6	10
CBS Prods.	5	5	10
Disney	4	5	9
NBC Studios	5	2	7
ATG	5	0	5
Studios USA	3	2	5
Columbia	1	3	4
Regency	2	2	4
ABC News	0	3	3
Carsey-Werner	1	2	3
CBS News	0	3	3
NBC News	0	3	3
Spelling	1	2	3
Viacom	1	2	3
Worldwide Pants	2	1	3

Source: Warner Bros.

Friends, who inked a two-year, \$200 million-plus package only hours before NBC executives took to the stage at Lincoln Center. They may have had the upper hand in their negotiations, because NBC desperately needs the comedy to combat *Millionaire*. The network would have been in trouble on Thursdays without its 8 p.m. anchor.

CBS hopes it has a couple answers to *Millionaire*. It is putting its brightest new star, Bette Midler, in a sitcom, aimed directly against the game show on Wednesdays. The other is the returning drama *City of Angels*, which will play opposite *Millionaire* on Thursdays. Because of its predominantly African-American cast, *City of Angels* is attracting a large African-American audience, and black audiences are among the few demos that haven't been attracted by *Millionaire*. (But it is likely that competing against *Millionaire* will doom *Angels* to even lower ratings.)

CBS had tried developing a few game shows, including a remake of *\$64,000 Question*. "It just wasn't that good," Moonves said. "Obviously, *Millionaire* has tapped into something that

no one else has been able to do. So rather than put on a cheap imitation, we'd rather go in a different way."

Fox, which suffered the most this season from *Millionaire*, settled its syndication lawsuit with *X-Files* star David Duchovny and extended an olive branch to the show's producer to keep the sci-fi series on for an eighth season. Duchovny will get close to \$400,000 an episode for a half-season's work, and producer Chris Carter's spin-off, *The Lone Gunmen*, was set as a midseason replacement. *The X-Files* has been *Millionaire*'s strongest competition on Sundays.

UPN moved its movie night out of Friday to meet the *Millionaire* challenge on Tuesday, and it picked up *The XFL* to go head-to-head with the game show on Sundays. The new professional football league is set to debut in February.

Despite *Millionaire*'s success, the other networks have seemingly given up trying to clone it. No new game shows or reality programs were unveiled at the top six networks.

Indeed, in some cases, networks did not even pick new shows at all. The former ABC series, *Sabrina, the Teenage Witch* is headed to The WB, while *The Hughleys* is coming on Mondays to UPN. Eddie Murphy's foam-mation series, *The PJs*, once on Fox, also has a new network: The WB.

But media buyers liked a lot of what they saw. "In general, the sense is that both The WB and CBS had the best development," said J. Walter Thompson Senior Partner and Media Director Ron Frederick. "But personally, I think everyone looks in pretty good shape."

Frederick and other advertisers

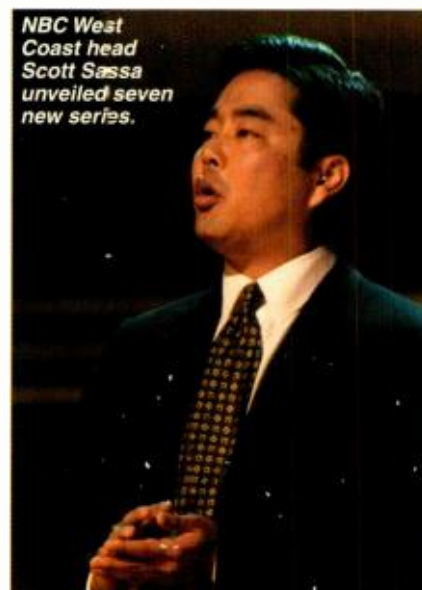
NETWORK OWNERSHIP

A record 24 of 37 new series are owned or co-owned by the nets.

NETWORK	NEW SHOWS	SHOWS OWNED
ABC	4	3*
CBS	7	6
NBC	7	4
UPN	4	2*
FOX	9	5*
WB	6	4*

*includes programs produced by co-owned studios

Source: BROADCASTING & CABLE



expressed concern with Fox's new line-up, which adds nine new series to a schedule that had more than its share of holes to fill after a troubled 1999-2000 season. But they have lots of big hitters to fill in those gaps. The newcomers include some big names: David E. Kelley's *Boston Public* will undoubtedly shore up Fox's Monday night, if the series comes off like its pilot. James

Cameron's *Dark Angel* and Darren Star's *The Street* should also attract attention.

Strange bedfellows

Last week, at Pax TV's upfront presentation, NBC made it clear that Pax TV was part of the NBC family: It bought a piece of Pax last year. Upfronts included some new nametags: Keith Turner

and Alan Wurtzel, the heads of NBC sales and research, respectively, were the first speakers at UPN's party. And NBC President Bob Wright took center stage during the post-presentation press conference.

If NBC is the first dual-network owner, pending FCC approval, Viacom will become the second.

NBC's ownership stake in Pax has

2000-2001	abc	CBS	FOX	NBC
Monday 8:00 8:30 9:00 9:30 10:00 10:30	20/20 Downtown	The King of Queens	Boston Public	Daddio
	ABC's NFL Monday Night Football	Yes, Dear	Ally McBeal	3rd Rock From the Sun
	Once and Again* (January premiere)	Everybody Loves Raymond		Deadline
		Becker		Third Watch
		Family Law		
Tuesday 8:00 8:30 9:00 9:30 10:00 10:30	Who Wants to Be a Millionaire?	JAG	That '70s Show	The Michael Richards Show
	Dharma & Greg	60 Minutes II	Titus	Tucker
	Geena	Judging Amy	Dark Angel	Frasier
	Once and Again* NYPD Blue (January premiere)			DAG
				Dateline NBC
Wednesday 8:00 8:30 9:00 9:30 10:00 10:30	Who Wants to Be a Millionaire?	The Bette Show	Don't Ask	Titans
	The Drew Carey Show	Welcome to New York	Schimmel	The West Wing
	Spin City	CBS Wednesday Movie	The Street	Law & Order
	Gideon's Crossing			
Thursday 8:00 8:30 9:00 9:30 10:00 10:30	Whose Line Is It Anyway?	48 Hours	Movies	Friends
	Who Wants to Be a Millionaire?	City of Angels	The Lone Gunmen (midseason)	The Steven Weber Show
	Primetime Thursday	Diagnosis Murder	Michael Crichton Project (midseason)	Will & Grace
				Just Shoot Me
				ER
Friday 8:00 8:30 9:00 9:30 10:00 10:30	Two Guys and a Girl	The Fugitive	Fearsum	Providence
	People Who Fear People	C.S.I.	Night Visions	Dateline NBC
	Norm	Nash Bridges		Law & Order: Special Victims Unit
	Madigan Men			
	20/20 Friday			
Saturday 8:00 8:30 9:00 9:30 10:00 10:30	ABC Big Picture Show	That's Life	COPS	NBC Saturday Night Movie
		Walker, Texas Ranger	COPS	XFL (February)
		The District	America's Most Wanted: America Fights Back	
Sunday 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30	The Wonderful World of Disney	60 Minutes	Futurama	Dateline NBC
	Who Wants to Be a Millionaire?	Touched by an Angel	King of the Hill	Ed
	The Practice	CBS Sunday Movie	The Simpsons	
			Malcolm in the Middle	
			The X-Files	
				NBC Sunday Night Movie

KEY New show New time New name

already showed up on the screen. Its failed game show, *Twenty One*, may get a second life on Pax TV. (For now, the little network will show reruns.) NBC movies/miniseries will continue streaming over to Pax, and repurposed local newscasts are on their way to Pax.

Wright told reporters that mergers, such as the one between Viacom and CBS, "reinforce the idea that media

companies need to have as many distribution outlets for their products as possible."

CBS' Mel Karmazin sat alongside top Viacom executives at UPN's upfront at Madison Square Garden. "Being in the Viacom family opens many doors for us, stretching across the company's many holdings in all forms of media," UPN President and CEO

Dean Valentine told advertisers. "There will be program content alliances, access to the Paramount library for potential broadcast product and many, many other possibilities."

Fox is tops

In the studio race, 20th Century Fox Television managed to stay on top of the producer's scorecard for the second

				
Encounters With the Unexplained	Novela	Prime Time Novela 2	Moesha	7th Heaven
Touched by an Angel	Novela	Prime Time Novela 3	The Parkers	Roswell
Diagnosis Murder	Novela	Christina...Edicion Especial	The Hughleys (New to UPN)	
Mysterious Ways	Novela	Prime Time Novela 2	Girlfriends	
Touched by an Angel	Novela	Prime Time Novela 3	UPN's Night at the Movies	Buffy the Vampire Slayer
Diagnosis Murder	Novela	iVer Para Creer!		Angel
Twice in a Lifetime	Novela	Prime Time Novela 2	7 Days	Dawson's Creek
Touched by an Angel	Novela	Prime Time Novela 3	Star Trek: Voyager	Felicity* Jack & Jill*
Diagnosis Murder	Novela	El Gran Blablazo		*Felicity* will air 11 consecutive episodes followed by 13 Jack & Jill episodes.
It's a Miracle	Novela	Prime Time Novela 2	WWF Smackdown!	Gilmore Girls
Touched by an Angel	Novela	Prime Time Novela 3		Charmed
Diagnosis Murder	Novela	Aqui y Ahora		
The Rumfords	Novela	Prime Time Novela 2	Freedom	Sabrina, the Teenage Witch
Touched by an Angel	Novela	Prime Time Novela 3	Level 9	Grosse Pointe
Diagnosis Murder	Novela	Estamos Unidos Bienvenidos		Popular
Twenty One	Numeros Rojos			
Twice in a Lifetime		Sabado Gigante (From 7:00 p.m. until 11:00 p.m.)		
Mysterious Ways	Cinemundo del Sabado			
Encounters With the Unexplained	¡ay Caramba!	Lente Loco		The PJs
It's a Miracle	Agrandaditos	Cero en Conducta	XFL (Begins February 2001)	The Jamie Foxx Show
	Los Beltran			The Steve Harvey Show
	Viva Vegas	¡A Million!		For Your Love
PAX Big Event	Cinemundo del Sabado	Ramona		Hype
				Nikki

KEY  New show  New time  New name



Former 'Seinfeld' star Michael Richards had a little fun introducing his new comedy at NBC upfront.

consecutive year, both in terms of the number of new and returning series it will produce.

Twentieth landed 19 shows in all, spreading them across four networks and adding six new ones. Twentieth set a record last season with 22 shows on the air. New series from Twentieth included David E. Kelley's latest, *Boston Public* at co-owned Fox, and *Yes, Dear* at CBS. Twentieth, which underwent an executive shuffle in the middle of development season, will have 10 shows on Fox this fall.

"When Gary and I took over in December, we reassessed our goals and tried to remain focused," said Twentieth Century Fox co-President Dana Walden, who shares the top spot with Gary Newman. "We wanted to return as many shows as we possibly could and also maintain a healthy development slate. Luckily, we accomplished both."

Warner Bros. made a serious run at Twentieth this spring, finishing in a second-place tie with Paramount Television, with 18 total series. Paramount added *Spelling*, *Big Ticket* and Viacom Productions to its stable this season and saw its numbers rise.

Warner Bros. added four more series from its total of 14 last season. CBS, ABC and NBC's in-house production studios finished third, fourth and fifth respectively in the studio race.

More diverse?

With headlines all season coming from the diversity front, the fall schedule was seen as the first litmus test of the Big Four networks' promise to add

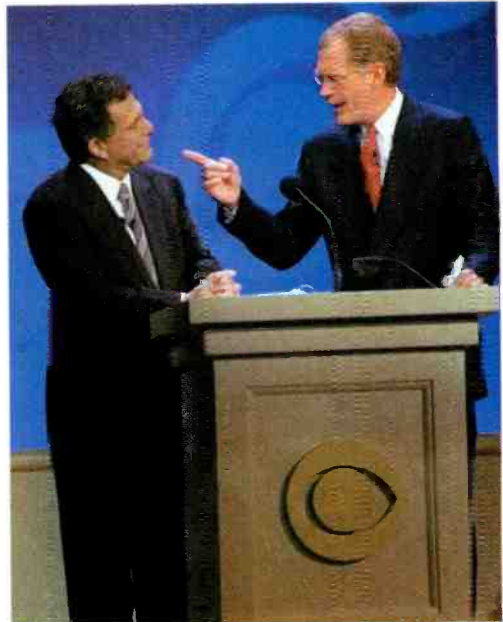
people of color in front of and behind the cameras. And the results? Mixed.

NAACP executives were upbeat about the early results provided by last week's upfront presentations, but Hispanic and Asian-American organizations were anything but joyous.

"We think, on the face of it, there is a marked improvement over last fall," said NAACP spokesman John White. "ABC may be a little bit out in front of the others with its Damon Wayans sitcom [midseason] and *Gideon's Crossing* [which stars African-American actor Andre Braugher]. Overall, we get a sense that things are improving, but there is a long way to go."

But Karen Narasaki, executive director of the National Asian Pacific Americans Legal Consortium said, "CBS has taken a giant leap backward: They took off *Martial Law* which was the only show that it had with Asian-Americans." (Moonves said *Martial Law* just quit building an audience.)

The CBS chief admitted that pressure from diversity organizations may have played into *City of Angels* getting another season. But, Moonves said, "We wouldn't be bringing it back if we didn't believe in the show." Another project at CBS, a drama from Hispanic director/producer Gregory Nava, failed to make the final cut.



David Letterman gives CBS President Les Moonves pointed advice on network's lineup.

None of the other networks added any new Hispanic-led dramas or comedies to fall schedules. And a number of series that were already on the air featuring Hispanic actors, *Chicago Hope* and *Jesse*, were canceled.

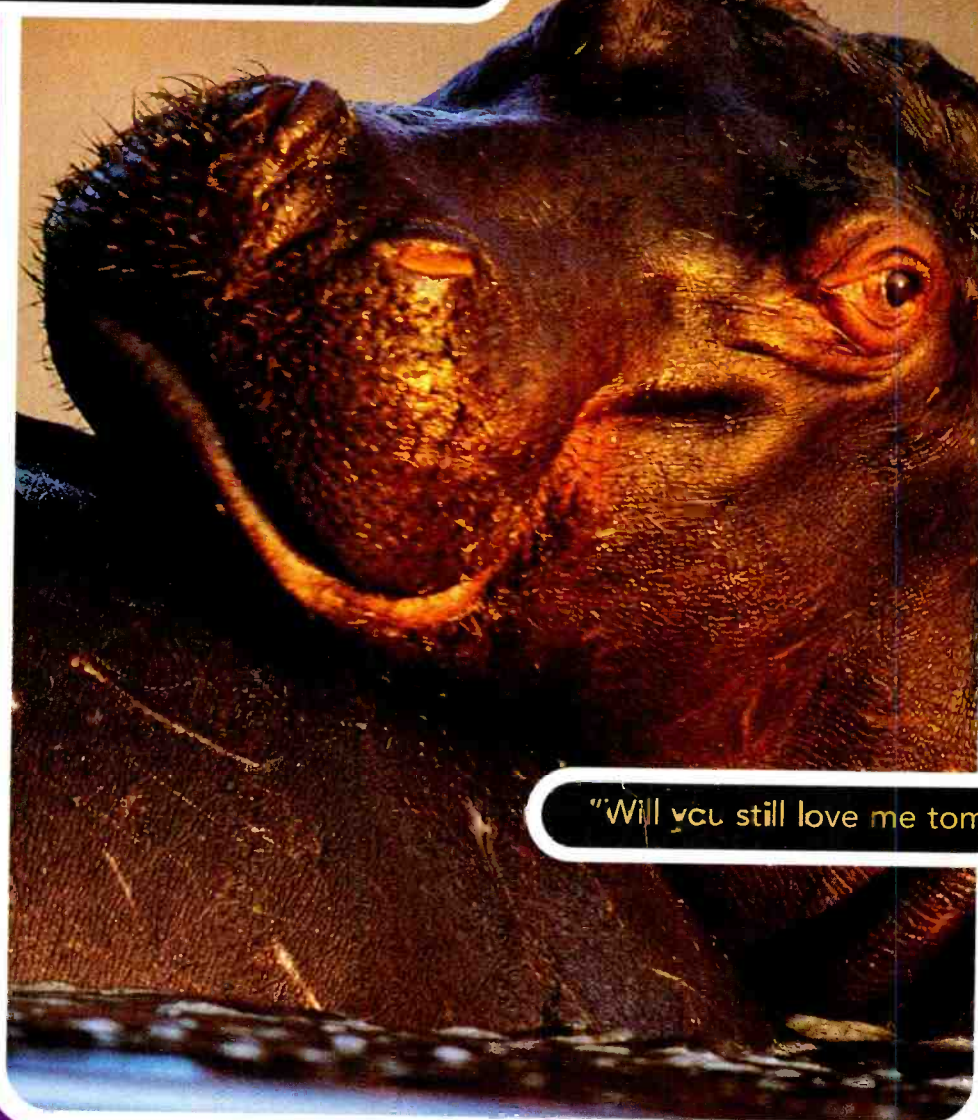
"We have actually lost characters and gained none," said Felix R. Sanchez, president of the National Hispanic Foundation for the Arts. "It's down to a maid on *Will & Grace* and a nurse on *ER*. There is no new product as a result of the diversity negotiations, and that's really disappointing."

—Susanne Ault contributed to this story.

Enjoying the upfront party are (l-r) WB Entertainment President Susanne Daniels, 'Roswell's' Jason Behr and The WB's Executive Vice President Jordan Levin.



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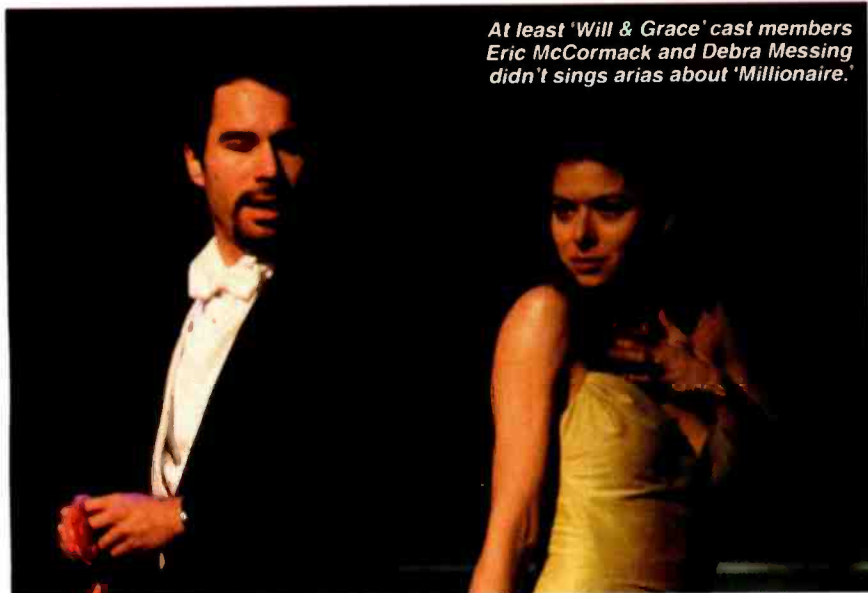
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At least 'Will & Grace' cast members Eric McCormack and Debra Messing didn't sing arias about 'Millionaire.'

At upfronts, the best defense...

The ubiquitous Regis drives other networks to distraction

A COMMENTARY BY P.J. BEDNARSKI

This wasn't so much fun. Usually, the broadcast network upfronts are brimming with bravado, chock full of chin-up, chest-out boasts and brash predictions. But not this year.

For network executives without ABC after their names, explaining the fall schedule to Madison Avenue advertisers last week seemed more like detailing a strategy for surviving a bloody game of Nielsen dodge ball.

The goal: Don't get hit by Regis. He'll cream you.

Every so often, rival networks have to acknowledge superior programs, so they congratulate competitors for the brilliance of *Cheers*, the social import of *All in the Family*, or the willpower of NBC to stick with *Hill Street Blues*. But *Who Wants to Be a Millionaire?* Executives who risk it all to find a hit are getting hammered by ... a game show! Nearly *anytime* Regis wants to do it.

There were some truly surreal moments of Regis envy during the upfronts, but none as weirdly metaphoric as the opening comments

of The WB Chairman Jamie Kellner. He strode to the podium at a New York hotel last week and, after a perfunctory nod to ABC's success with the game show, wandered into a stream-of-consciousness monologue straight out of *Felicity's* Existentialism 101 textbook: "I want to tell you a story about a neighbor of mine, Buddy Dullfinger, that I had when I was a young boy. He was the first kid in our town to get a hula hoop."

He continued, "Buddy's a little bit portly, and nobody liked him until he got the hula hoop. Buddy actually used to let us use it, and he would count, and when he got to 10, he'd take it away from us. And pretty soon we all hated Buddy.

"And then we all got our own hula hoops, and nobody ever talked to Buddy again. Six months later, all our hula hoops were in the garage, and we were all back to doing what we were doing before."

A Regis parable!

It's not like there weren't other, more ordinary moments that demonstrated the strangely symbiotic connection between advertiser and programming. The cast of *The West Wing*, for example, actually got a standing ovation from the

media buyers. You could almost see the NBC advertising department calculating how much it could jack up the rate of a 30-second spot there.

The cast responded by reading "letters" from viewers. "Dear Sirs," read series star Allison Janney, "I love *The West Wing*. My friends and I are organizing a petition drive asking people not to buy any products not advertising on your show."


Outside presentation venues, pickets from the Screen Actors Guild, whose members are on strike against commercial producers, marched in circles chanting and carrying signs that read, "Advertisers are spending \$8 billion this week on network advertising alone."

But upfront events, *Millionaire* aside, are calculated to play down the business and play up the fun. So CBS' Les Moonves appeared at the beginning of the CBS upfront dressed as Moses, a reminder that CBS' *Jesus* miniseries kicked ass (and Regis) last week in its Sunday debut. Well, of course, joked Ray Romano, "Sunday is His turf." At NBC, the cast of *Will & Grace* opened the afternoon by singing—flawlessly—parody arias attesting to the greatness of NBC's prime time.

Over at UPN, Dean Valentine was featured in a taped presentation going down to the beach and asking young men what they wanted from that male-skewing network. In another taped interlude, Dean called his new boss at CBS. "Whaaaaaat's up?" he barked, to CBS' Mel Karmazin. "Whaaaaaat's up?" Karmazin barked back.

When The WB introduced *Buffy* star Sarah Michelle Gellar and *Angel* hunk David Boreanaz to the stage, minutes passed before they got there, and, when they did, they were breathless and disheveled. Don't tip the *Enquirer* about a torrid romance. Apparently, they just missed their cues. To fill time, WB Executive Vice President for Programming Jordan Levin began dancing. It wasn't pretty.

By and large, however, upfront was about *Millionaire* and its damned omnipresence. At the CBS presentation at Carnegie Hall, the network posted a giant night-by-night grid of the competitive schedule. "Yet Another *Millionaire*," it read at the location of the game show's fourth night. "Hopefully," said Moonves earlier in the day, about Reegemania, "they will put so many of them on, eventually they will blow themselves up." ■



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What's new

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COMEDIES: *Geena*. Oscar-winner Geena Davis is a single career woman living a fast-paced life in New York. Then she meets father and widower Peter Horton (*thirtysomething*). It's produced by *Sex and the City*'s Terri Minsky.

Madigan Men. Gabriel Byrne (*The Usual Suspects*) comes to the small screen in an Irish comedy about three generations of men in New York City. Written and produced by Cindy Chupack (*Sex and the City*).

People Who Fear People. An ensemble cast that includes Jon Cryer (*Pretty in Pink*) is caught up in an apartment building where everyone thinks the others are spying on them. They are, too.

DRAMA: *Gideon's Crossing*. Emmy-winner Andre Braugher (*Homicide: Life on the Street*) plays a tireless doctor and medical-school professor who uses words and medicine to heal patients. The drama is written by Paul Attanasio (*Quiz Show* and *Homicide*).



Gabriel Byrne (standing r) makes his small-screen debut in 'Madigan Men.'

The strategy

"Who would have thought that one simple addition last summer would impact all our fortunes so dramatically?" asked ABC Entertainment Television Group Co-Chairman Stu Bloomberg of *Who Wants to Be a Millionaire?* at ABC's upfront presentation.

ABC also has four new series (three from co-owned Touchstone Television) and a fourth night of *Millionaire* (Wednesday at 8 p.m.).

ABC execs left Monday, Thursday, Saturday and Sunday intact but changed their Friday nights. No more youth-oriented TGIF lineup. Now there are four older-skewing comedies anchored by *Two Guys and a Girl*.

Gone to new networks are *Sabrina*, *the Teenage Witch* (The WB) and *The Hughleys* (UPN).

Once and Again and *NYPD Blue* are sharing the Tuesday 10 p.m. slot for the second year in a row—with *Once and Again* moving to Mondays after *Monday Night Football* is concluded.

"The challenge is to create a schedule that capitalizes on the stability of 17 returning programs and *Millionaire*'s strength," says Lloyd Braun, ABC's other co-chairman.

What they are saying

Agency executives love *Millionaire*, which has catapulted the network into first place in households and most key demos. As to press speculation about its legs, advertisers don't seem concerned. "It could lose a third to half of its audience, and it's still going to be one of the higher-rated shows in network television," said TN Media's Steve Sternberg. "The thing with *Millionaire* is, a lot of people are switching to it, instead of cable, when they don't like whatever else is on."

R.I.P.

Sabrina, *the Teenage Witch*, *The Hughleys*, *Boy Meets World*, *It's Like ... You Know*, *Sports Night*, *Wasteland*, *Oh Grow Up*

Season to date

Total households: 9.3 rating/15 share (+15% from last year), first place. Adults 18-49: 5.5/15 (+17%).



Oscar-winner Geena Davis (front) plays a career woman in *New York* in 'Geena.'

abc		
MONDAY	8:00	20/20 Downtown ABC News
	8:30	
	9:00	ABC's NFL Monday Night Football
	9:30	
	10:00	Once and Again* Touchstone
TUESDAY	8:00	Who Wants to Be a Millionaire? Buena Vista
	8:30	
	9:00	Dharma & Greg Twentieth
	9:30	Geena Touchstone
	10:00	Once and Again* Touchstone NYPD Blue (January premiere) Bochco Prods.
WEDNESDAY	8:00	Who Wants to Be a Millionaire? Buena Vista
	8:30	
	9:00	The Drew Carey Show Warner Bros.
	9:30	Spin City Dreamworks SKG
	10:00	Gideon's Crossing Touchstone
THURSDAY	8:00	Whose Line Is It Anyway? Warner Bros.
	8:30	
	9:00	Who Wants to Be a Millionaire? Buena Vista
	9:30	
	10:00	Primetime Thursday ABC News
FRIDAY	8:00	Two Guys and a Girl Twentieth
	8:30	People Who Fear People Paramount
	9:00	Norm Warner Bros.
	9:30	Madigan Men ATG/Touchstone
	10:00	20/20 Friday ABC News
SATURDAY	8:00	
	8:30	
	9:00	ABC Big Picture Show
	9:30	
	10:00	
SUNDAY	7:00	
	7:30	The Wonderful World of Disney Disney
	8:00	
	8:30	
	9:00	Who Wants to Be a Millionaire? Buena Vista
	9:30	
	10:00	The Practice Twentieth
10:30		

KEY

New show

New time period



'That's Life,' starring Lydia Savage (c), leads off the Saturday-night schedule.



MONDAY	8:00	The King of Queens	Columbia TriStar/CBS
	8:30	Yes, Dear	Twentieth/CBS
	9:00	Evrybdy Loves Raymd	W.W. Pants/HBO/CBS
	9:30	Becker	Paramount
	10:00	Family Law	Columbia TriStar/CBS

TUESDAY	8:00	JAG	Paramount
	8:30		
	9:00	60 Minutes II	CBS News
	9:30	Judging Amy	Twentieth/CBS

WEDNESDAY	8:00	The Bette Show	CBS Prods.
	8:30	Welcome to New York	CBS/USA/W.W. Pants
	9:00		
	9:30	CBS Wednesday Movie	
	10:00		
	10:30		

THURSDAY	8:00	48 Hours	CBS News
	8:30		
	9:00	City of Angels	Bochco Prods.
	9:30		
	10:00	Diagnosis Murder	Viacom
	10:30		

FRIDAY	8:00	The Fugitive	Warner Bros.
	8:30		
	9:00	C.S.I.	Disney/CBS Prods.
	9:30		
	10:00	Nash Bridges	Paramount
	10:30		

SATURDAY	8:00	That's Life	Paramount
	8:30		
	9:00	Walker, Texas Ranger	CBS Prods.
	9:30		
	10:00	The District	CBS Prods./Studios USA
	10:30		

SUNDAY	7:00	60 Minutes	CBS News
	7:30		
	8:00	Touched by an Angel	CBS Prods.
	8:30		
	9:00		
	9:30	CBS Sunday Movie	
	10:00		
	10:30		

KEY	New show	New time period
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CBS is a good Bette

The network is banking on superstar Midler's sitcom

The strategy

CBS Television President and CEO Les Moonves says NBC has given him "a free pass" on Saturdays. *Walker, Texas Ranger* will be flanked by dramas—touchy-feely *That's Life* and cop show *The District*—a lineup Moonves promises will make sense even though it doesn't on first glance.

The network seems excited about the Midler project and the Letterman-like *Welcome to New York* (which will likely get a new title; to much of America, a welcome to New York sounds like a curse) on Wednesday night. But they both air against *Millionaire*.

Steven Bochco's midseason drama, racially diverse *City of Angels*, may have been given another chance because of organized pressure and faith in Bochco. Moonves said, "We did get a lot of postcards, but that's not the reason [it's coming back]. It's because it is a good show. *Angels* will need prayers. It airs Thursdays at 9 p.m., battling against *Friends* and *Millionaire*.

What they are saying

Many media watchers came away from last week believing that CBS has one of the strongest development slates this year. J. Walter Thompson's Ron Frederick has his eye on the Bette Midler series: "Bette is a huge personality, and the show has a very interesting context, which is about her own life. It's not an idea that's been done to death."

A senior executive at a top New York agency said, "The new Monday comedy looked a little mundane, but I didn't see anything else on CBS that I didn't think was at least decent." There was second-guessing on the scheduling of *The Fugitive*; some thought Tuesday after *JAG* would be better than its assigned Friday berth.

R.I.P.

Now & Again, Early Edition, Martial Law, Chicago Hope and Cosby

Season to date

Total households: 8.6 rating/14 share (-4% from last year), tied for second place.

Adults 18-49: 3.7/10 (-5%).

What's new

SEVEN NEW SERIES: TWO COMEDIES AND TWO DRAMAS

COMEDIES: *The Bette Show*. Midler makes her TV series debut in a comedy that makes fun of herself, her fans and her dual role as entertainment star and mother. CBS is sky high on it.

Welcome to New York. Comedian/actor Jim Gaffigan plays an Indiana TV weatherman who gets called to work in New York for Christine Baranski (*Cybill*). The show is from David Letterman's production company Worldwide Pants, and it is loosely based on Letterman's rise to fame.

Yes, Dear. Mike O'Malley returns in a comedy about two young couples' contrasting views on parenting.

DRAMAS: *The Fugitive*. Tim Daly (*Wings*) stars in the remake of the TV classic series. Warner Bros. reportedly spent \$6 million on the action-packed pilot.

C.S.I. That's Crime Scene Investigators, and that's what William Petersen and Marg Helgenberger do for a living in Las Vegas.

That's Life. Newcomer Lydia Savage plays a thirtysomething who goes back to college. Anita Addison (*Judging Amy*) produces.

The District. Former *Coach* star Craig T. Nelson is back on network TV as a tough Washington, D.C., police chief.



Bette Midler plays her saucy self in 'The Bette Show' on Wednesday nights.

Fox builds on hits

Wants shows to complement 'Titus' and 'Malcolm'

What's new

NINE NEW SERIES: TWO COMEDIES AND SEVEN DRAMAS

COMEDIES: *Don't Ask*. Think *Odd Couple* but gay. John Goodman and Anthony LaPaglia. From the producers of *3rd Rock From the Sun*.

Schimmel. Comic Robert Schimmel plays a loving dad who, Fox says, is "just trying to get through life without talking to his neighbors."

DRAMAS: *Boston Public*. Now David E. Kelley explores schools, with a comic edge to this one.

Dark Angel. Sci-fi from Titanic's James Cameron about a genetically enhanced human prototype who goes underground.

Fearsum. Sci-fi about a Webmaster who runs an underground Web site devoted to debunking paranormal mysteries, until something odd happens one day. From Gregg Hale (*The Blair Witch Project*) among others.

The Lone Gunmen. *X-Files* spin-off of the computer-hacking conspiracy freaks, from Chris Carter.

Night Visions. Sorta like *The Twilight Zone*, Fox says.

The Street. Wall Street yuppies from *Sex and the City* creator Darren Star.

The Michael Crichton project. This untitled drama from *ER*'s creator is penciled to debut on Thursdays, but that is tentative.



Jessica Alba stars in James Cameron's sci-fi drama 'Dark Angel.'

The strategy

Jon Nesvig, Fox sales president, acknowledged it was a "very trying year." Indeed, Fox now wants to complement recent hits like *Titus* and *Malcolm in the Middle*, with new shows that will help give the network some cruising speed. It's revamping Tuesday through Friday and is trying to fix Mondays. Thursdays will be movie night in the fourth quarter, with two new dramas launching next January. But Fox is losing some chestnuts: *Beverly Hills, 90201* and *Party of Five* may have stayed around too long, but, when they were hot, they gave the network constant buzz.

There are no new reality shows, as promised. Programming chief Sandy Grushow made good on his pledge to eliminate them from the schedule after the *Who Wants to Marry a Multimillionaire?* special blew up in his face.

In a way, Grushow already survived his first test. He gets *X-Files* and David Duchovny back, although the actor is committed only to 11 episodes and will get something like \$20 million for his trouble. Nonetheless, trying to get that deal done, Grushow says, "I was living on Pepto Bismol shots and Alka Seltzer chasers."

What they're saying

Kelley hasn't shot a scrap of film for *Boston Public* yet, but media watchers are still anticipating a quality show.

"They have some problems," says TN Media's Steve Sternberg. "But every year, Fox gets written off, and then they come up with something that works." Partly, that's because Fox has less time to schedule than the other major networks. With new shows kicking off four nights next season, Sternberg says, "We'll just have to wait and see."

R.I.P.

Beverly Hills 90201, *Party of Five*, *Time of Your Life*, *Ally*, *Get Real*, *World's Wildest Police Videos*, *Family Guy*, *Action*, *Badland*, *Harsh Realm*

Season to date

Total households: 5.9 rating/10 share (-16%), third place.
Adults 18 to 49: 4.2/12 (-16%).



Robert Schimmel (c) stars in his own Wednesday sitcom.

FOX			
MONDAY	8:00	Boston Public	Twentieth/David E. Kelly
	8:30		
	9:00	Ally McBeal	Twentieth/David E. Kelly
	9:30		
	10:00		
TUESDAY	8:00	That '70s Show	Carsey-Werner
	8:30	Titus	Twentieth
	9:00		
	9:30	Dark Angel	Twentieth
	10:00		
WEDNESDAY	8:00	Don't Ask	Carsey-Werner
	8:30	Schimmel	Twentieth
	9:00		
	9:30	The Street	ATG
	10:00		
THURSDAY	8:00	Movies	
	8:30	The Lone Gunmen (midseason)	
	9:00		
	9:30	Michael Crichton Project	ATG
	10:00		
FRIDAY	8:00	Fearsum	Twentieth/Regency TV
	8:30		
	9:00	Night Visions	Warner Bros.
	9:30		
	10:00		
SATURDAY	8:00	COPS	Barbour/Langley
	8:30	COPS	Barbour/Langley
	9:00	America's Most Wanted:	
	9:30	America Fights Back	Fox TV Stations
	10:00		
SUNDAY	7:00	Futurama	Twentieth
	7:30	King of the Hill	Twentieth
	8:00	The Simpsons	Twentieth
	8:30	Malcolm in the Middle	Regency TV
	9:00		
	9:30	The X-Files	Twentieth/Ten Thirteen
	10:00		

KEY

New show

New time period



In 'Ed', big-city guy Tom Cavanaugh (r) goes home to small-town Ohio.

Will 'Will' be the way?

'Frasier' moves to Tuesday, and NBC buys its 'Friends'

Strategy

NBC will throw lots of money (\$750,000 per episode, plus 1% of syndication revenues for each of the six stars) at the *Friends* cast to keep Thursday nights strong, if not as dominant as before, for at least two more years.

Then it's on to rebuilding Thursday's huge dominance by moving *Will & Grace* and *Just Shoot Me* to the pivotal 9-10 p.m. slot and moving its venerable *Frasier* to Tuesday nights. It's also depending on a new sitcom (with former *Wings* star Steven Weber) at 8:30 p.m. on Thursdays.

NBC Entertainment president Garth Ancier said last week the network was fulfilling its promise to offer family comedies with the addition of *Daddio* and *Tucker* to the schedule.

While *Millionaire* continues to be a royal pain for everybody but ABC, Ancier pointed out that the show's audience has grown old quickly, from a median age of 42 last year to nearly 51 this year. And despite some slippage in NBC's ratings this year, West Coast entertainment head Scott Sassa said that the network was top-rated in the 10 p.m. hour leading into late local news.

What they're saying

The good news is NBC's development last year was really solid, with shows such as *The West Wing*, *Third Watch*, *Providence* and *Law and Order: Special Victims Unit*. Now reviews are mixed.

Steve Sternberg, TN Media's top programming research executive, seemed to sum up the general feeling about NBC's new offerings: "I wasn't that crazy about their new programs."

Nevertheless, Sternberg said the network's overall schedule should keep it competitive next season. A number of other agency executives and NBC affiliates last week expressed similar feelings.

R.I.P.

Suddenly Susan, *Stark Raving Mad*, *Veronica's Closet*, *Jesse*, *Profiler*, *The Others*, *The Pretender*.

Season to date

Total households: 8.6 rating/14 share (-3% from last year), tied for second. Adults 18-49: 5.0/14 (-7%).

What's new

SEVEN NEW SERIES: FOUR COMEDIES AND THREE DRAMAS

COMEDIES: *The Michael Richards Show*. It's the return of Kramer, as a bumbling detective (the network wants you to think Inspector Clouseau). NBC has high hopes for the show, although the pilot is being re-shot, with the addition of new characters.

DAG. A White House comedy about a secret service agent (David Allan Grier) who is demoted (after being the only agent to zig right when he ought to have zagged left to shield the president from a sniper). Now he protects the First Lady (Delta Burke).

Tucker. Boy (Eli Marienthal) and newly divorced mom (Noelle Beck) are forced to move in with her (rhymes-with-witchy) sister (Katey Sagall).

The Steven Weber Show. The former *Wings* star plays a fast-track executive who has a hex put on him by a bad blind date.

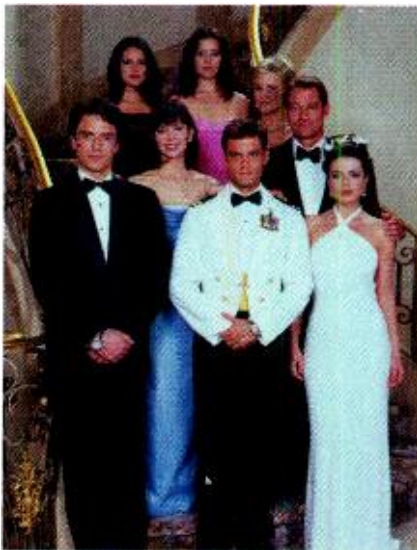
DRAMAS: *Deadline*. Crusading journalist starring Oliver Platt. The latest from Dick Wolf.

Titans. Prime time suds, airing at relatively early 8 o'clock hour. It's glamorous, pretty, sexy, breathless: in other words, what Spelling does so well.

Ed. Quirky yarn about a big city lawyer (Tom Cavanaugh) who loses his job and his wife and goes back to Ohio.

NBC		
MONDAY	8:00	Daddio Touchstone
	8:30	3rd Rock From the Sun Carsey-Werner
	9:00	Deadline Studios USA
	9:30	Third Watch Warner Bros.
	10:30	
TUESDAY	8:00	The Michael Richards Show Castle Rock
	8:30	Tucker NBC Studios/Regency
	9:00	Frasier Paramount
	9:30	DAG NBC Studios
	10:30	Dateline NBC NBC News
WEDNESDAY	8:00	Titans Aaron Spelling
	8:30	
	9:00	The West Wing Warner Bros.
	9:30	
	10:00	Law & Order Studios USA
THURSDAY	8:00	Friends Warner Bros.
	8:30	The Steven Weber Show ATG/NBC Studios
	9:00	Will & Grace NBC Studios
	9:30	Just Shoot Me Brillstein-Grey
	10:30	ER Warner Bros.
FRIDAY	8:00	Providence NBC Studios
	8:30	
	9:00	Dateline NBC NBC News
	9:30	
	10:30	Law & Order: Special Victims Unit Studios USA
SATURDAY	8:00	NBC Saturday Night Movie NBC Studios
	8:30	
	9:00	
	9:30	
	10:30	XFL (February) WWF Entertainment
SUNDAY	7:00	Dateline NBC NBC News
	7:30	
	8:00	Ed NBC Studios/Viacom
	8:30	
	10:30	NBC Sunday Night Movie NBC Studios

KEY New show New time period



Aaron Spelling is back with the sexy soap 'Titans.'

Pax TV pushes its own

Benefits from NBC alliance while staying family friendly

What's new

FOUR NEW SERIES: THREE DRAMAS AND ONE COMEDY

DRAMAS/REALITY: *Encounters With the Unexplained*. This one-hour reality show, which explores strange-but-true phenomena, will air Mondays at 8 p.m. The show will ask truly big-picture questions such as, "Are we really alone in the universe?"

Mysterious Ways. The drama features a team—a man and a woman, of course—who investigates strange goings on. Airing Tuesdays at 8 p.m., it stars Rae Dawn Chong and Adrian Pasdar.

Jack Hanna's Animal Adventures. Jack and his furry, scaly and feathery friends will join the weekday schedule at 4 p.m.

COMEDY: *The Rumfords*. Remember *Who Framed Roger Rabbit*? Like the movie, the sitcom mixes live action and animation. It is set for Fridays at 8 p.m.

Strategy

With a helping hand from one-third owner NBC, Pax TV is slowly increasing the amount of original programming in its prime time schedule. It all fits into Pax TV's family-friendly vaguely Judeo-Christian format—that is, light on sex and vio-

lence and heavy on miracles, higher powers, angels and that sort of thing.

The original programming, which chief programmer Jeff Sagansky said is produced at a fraction of what the big networks pay, appears each weekday at 8 p.m. But the guts of the prime time schedule are off-network dramas *Diagnosis Murder* and *Touched by an Angel*. They're stripped at 9 p.m. and 10 p.m., respectively. On Sunday night, Pax TV will repeat NBC miniseries and movies and air its own made-for-TV movies and special events like the *Mrs. America Pageant*.

Pax TV hopes to lead viewers into the prime time action with game shows and repeats of local newscasts from NBC-owned stations and affiliates. Pax TV and NBC are trying to line up stations to not only rerun their news on Pax TV stations, but also sell local ad times and share the revenue. Sagansky said he expects such "repurposed" newscasts to reach roughly half of Pax's 80% coverage of the U.S. by the fall. "We hope to have 100% coverage by the end of the year." Pax will roll out its slate on Aug. 21.

What they're saying

Pax still isn't much of a factor as a national network, ad executives said last week. "They compare themselves to cable networks more than anything else," said one. But he's still rooting for the Weblet to grow because every new competitor works to the media buyer's advantage. "Partnering with NBC can only help them."

R.I.P.

Chicken Soup for the Soul, Flipper, Hope Island, The Star Machine.



Billy Ray Cyrus will star in his own series, 'Doc,' set for midseason on Pax.

PAX

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8:00	Encounters With the Unexplained Adams	Mysterious Ways Lion's Gate/Sony	Twice in a Lifetime PAX/Pebblehut	It's a Miracle Tri-Crown	The Rumfords Abrams/Gentile/Sextant	Twenty One NBC/Silverman	Encounters With the Unexplained Adams
8:30							It's a Miracle Tri-Crown
9:00	Touched by an Angel CBS Prods.	Touched by an Angel CBS Prods.	Touched by an Angel CBS Prods.	Touched by an Angel CBS Prods.	Touched by an Angel CBS Prods.	Twice in a Lifetime PAX/Pebblehut	
9:30							
10:00	Diagnosis Murder Viacom	Diagnosis Murder Viacom	Diagnosis Murder Viacom	Diagnosis Murder Viacom	Diagnosis Murder Viacom	Mysterious Ways Lion's Gate/Sony	
10:30							
7:00							Encounters With the Unexplained Adams
7:30							
8:00							It's a Miracle Tri-Crown
8:30							
9:00							
9:30							
10:00							PAX Big Event
10:30							

KEY

New show

New time period

'The Rumfords' are a cartoon family living in the real world.



SONY

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UPN seeks 'impact'

With WWF help, network wants to own male demo

What's new

FOUR NEW SERIES—TWO COMEDIES AND TWO DRAMAS—AND PROFESSIONAL FOOTBALL

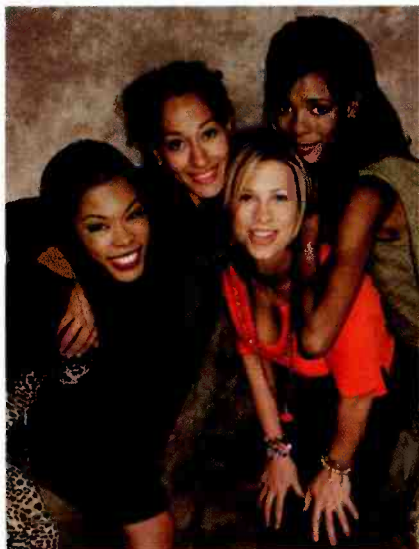
COMEDIES: *The Hughleys*. UPN picked up the former TGIF comedy from ABC when that network changed its Friday focus and is making it the linchpin of its urban-leaning Monday night.

Girlfriends. Four good friends go through romances, careers and life together in the series from *Frasier* star Kelsey Grammer's studio. The series was created by Mara Brock Akil (*Moesha*) and stars Tracee Ellis Ross, Leslie Silva, Golden Brooks and Christina Cox.

DRAMAS: *Freedom*. Director Joel Silver's (*The Matrix*) latest action series is set in near-future America, as rebels try to wrest the nation from totalitarian rulers, and return it to democracy.

Level 9. Top-secret government agency tracks Internet terrorists. Series is from John Sacret Young (*China Beach*) and is produced by co-owned Paramount Network Television.

SPORTS: *The XFL*. The new aggressive football league from the makers of *WWF Smackdown!* is set for its midseason schedule. UPN will start a new night of programming, Sundays, and carry 10 regular-season games starting in February.



How four young women grow up is the subject of 'Girlfriends' this fall.

The strategy

With top CBS and Viacom execs sitting in the audience, UPN President and CEO Dean Valentine vowed to make the network that is in FCC limbo more impactful.

"Last year, I stood before you and promised focus. I told you that young guys are not being programmed to and that, if we did our job right, they would start watching UPN. We proved that point during the season. This year, what I promise you is impact."

With the help of *WWF Smackdown!*, UPN put up good Nielsen numbers. News, sports and other forms of programming may be coming from CBS, MTV and other Viacom-owned outlets—but not yet. The network did step up last week to grab the second half of The XFL football league package.

Friday nights will take on a new look with a pair of action series that UPN hopes will build on the momentum from its big WWF Thursday nights. Joel Silver's newest action series, *Freedom* kicks off the night and John Sacret Young's *Level 9* comes in at 9:00. The network's movie franchise has moved out of Friday to Tuesdays, and Valentine says UPN will feature more acquisitions and fewer originals

What they're saying

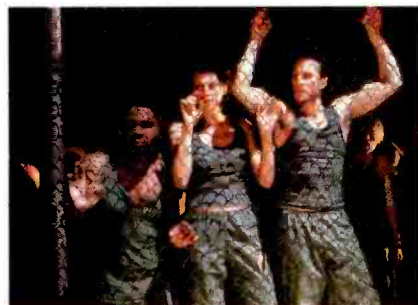
Adding *The Hughleys* on Monday night is seen as a smart move that will strengthen a night already doing well with *Moesha* and *The Parkers*. *Girlfriends* is also getting fairly good reviews. Tuesday can't do any worse than this season. Wednesday is stable with *Star Trek* and *7 Days*. *Smackdown!* will continue the network's biggest draw. Friday is a question mark that will be answered by the performance of new shows.

R.I.P.

Malcolm and Eddie, *The Grown Ups*, *Shasta*, *The Beat*, *Secret Agent Man*

Season to date

Total households: 2.7 rating/4 share (+35% from last year).
Adults 18-49: 1.6/4 (+45%).



UPN's 'Freedom' imagines a future totalitarian state.

UPN			
MONDAY	8:00	Moesha	Big Ticket
	8:30	The Parkers	Big Ticket
	9:00	The Hughleys	Greenblatt/Janollari
	9:30	Girlfriends	Paramount
	10:00		
TUESDAY	8:00	UPN's Night at the Movies	
	8:30		
	9:00		
	9:30		
	10:30		
WEDNESDAY	8:00	7 Days	Paramount
	8:30		
	9:00	Star Trek: Voyager	Paramount
	9:30		
	10:30		
THURSDAY	8:00		
	8:30	WWF Smackdown!	WWF Entertainment
	9:00		
	9:30		
	10:30		
FRIDAY	8:00	Freedom	Warner Bros.
	8:30		
	9:00	Level 9	Paramount
	9:30		
	10:30		
SATURDAY	8:00		
	8:30		
	9:00		
	9:30		
	10:30		
SUNDAY	7:00		
	7:30		
	8:00	XFL	WWF Entertainment
	8:30	(Begins February 2001)	
	10:30		

KEY

New show

New time period

The WB wants laughs

Five new sitcoms will join the fall lineup



'Teen angst is spoofed in the comic soap 'Grosse Pointe' this fall.



MONDAY	8:00	7th Heaven	Aaron Spelling
	8:30		
	9:00	Roswell	Twentieth
	9:30		
	10:00		
	10:30		
TUESDAY	8:00	Buffy the Vampire Slayer	Twentieth
	8:30		
	9:00	Angel	Twentieth
	9:30		
	10:00		
	10:30		
WEDNESDAY	8:00	Dawson's Creek	Columbia TriStar
	8:30		
	9:00	Felicity*	Imagine/Touchstone
	9:30	Jack & Jill*	Warner Bros.
	10:00	*Felicity* will air 11 consecutive episodes followed by 13 'Jack & Jill' episodes.	
	10:30		
THURSDAY	8:00	Gilmore Girls	Warner Bros.
	8:30		
	9:00	Charmed	Aaron Spelling
	9:30		
	10:00		
	10:30		
FRIDAY	8:00	Sabrina, the Teenage Witch	Viacom
	8:30	Grosse Pointe	ATG
	9:00	Popular	Touchstone
	9:30		
	10:00		
	10:30		
SATURDAY	8:00		
	8:30		
	9:00		
	9:30		
	10:00		
	10:30		
SUNDAY	7:00	The PJs	Imagine
	7:30 <td>The Jamie Foxx Show</td> <td>Warner Bros.</td>	The Jamie Foxx Show	Warner Bros.
	8:00 <td>The Steve Harvey Show</td> <td>Universal</td>	The Steve Harvey Show	Universal
	8:30 <td>For Your Love</td> <td>Warner Bros.</td>	For Your Love	Warner Bros.
	9:00 <td>Hype</td> <td>Warner Bros.</td>	Hype	Warner Bros.
	9:30 <td>Nikki</td> <td>Warner Bros.</td>	Nikki	Warner Bros.
	10:00		
	10:30		

KEY New show New time period

The strategy

The WB extended not just one but a bouquet of olive branches to advertisers for last season's 20% ratings fall-off. Now it believes "comedy is critical to our long-term success, and it was a primary development goal for the year," explained The WB Entertainment President Susanne Daniels. One big strategy is to change urban comedies from Fridays to Sundays. *The Jamie Foxx Show*, *The Steve Harvey Show* and *For Your Love* all make the Sunday trip.

Also The WB has said sayonara to audience-repellent *Felicity* repeats. The series, which took a nosedive in the numbers this season, will air 11 back-to-back original episodes in the fall. *Jack & Jill* will then air 13 consecutive originals, and then *Felicity* will return with 11 more.

Chairman Jamie Kellner acknowledged "misjudgments" over the impact of losing superstation WGN, which cost The WB 10 million homes at the outset of the season.

The WB sees something in its favor in that *Felicity* star Keri Russell's hair has begun to grow back. The show suffered when she cut it. It's true.

Also, advertisers are anticipating *Young Americans*, which has Coca-Cola money behind it, and *Baby Blues*, an animated series based on a comic strip. Both are summer series.

What they're saying

Advertisers are grateful for any network looking to hook young viewers. "The teen and young-adult audience is a hard one to attract, and The WB has done a great job of putting a schedule together that delivers," said Procter & Gamble Global Marketing Officer Robert Wehling. And of course, he thinks *The Gilmore Girls* is going to be a big hit.

R.I.P.

Mission Hill, *Safe Harbor*, *7th Heaven: Beginnings*

Season to date

Total households: 2.6 rating/4 share (-19% from last year).
Adults 18-49: 1.4/4 (-22%).

What's new

SIX NEW SERIES: FOUR COMEDIES AND TWO DRAMAS

COMEDIES: *Nikki*. WB resurrects Nikki Cox, from *Unhappily Ever After* to star as a Las Vegas dancer married to a professional wrestler, played by Nick von Esmarch, whose character has unfortunately picked up wrestler nickname "Crybaby." The comedy is produced by Bruce Helford, the man behind *The Drew Carey Show*.

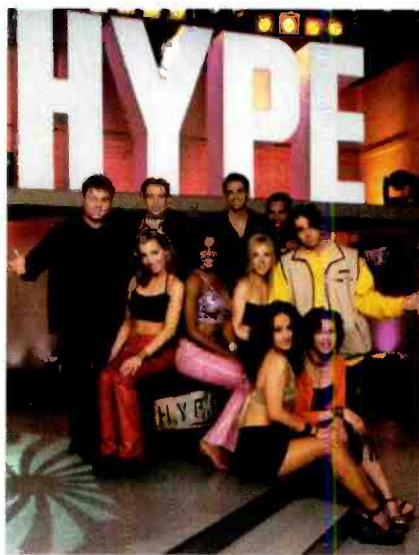
The PJs. The Claymation-style series (produced by Eddie Murphy) was taken from Fox and will anchor The WB's revamped (and urban) Sunday.

Hype. A sketch comedy from former *Mad TV* and *Saturday Night Live* writers, as The WB goes looking for the next *In Living Color*.

Sabrina, the Teenage Witch. Cut from ABC's TGIF lineup, the Melissa Joan Hart show moves here, airing in the same time period.

Grosse Pointe. *Beverly Hills, 90210* creator Darren Star spoofs teen soaps much like the kind The WB usually puts on.

DRAMAS: *Gilmore Girls*. The first from the Family Friendly Programming Forum, which is pushing less sexy and violent fare. Show investors include Procter & Gamble. Mother (Lauren Graham) and daughter (Alexis Bledel) are best friends and look about the same age.



Looking for a new sketch comedy hit, the network liked 'Hype.'

Novelas all over and a \$1M game show

Univision, Telemundo announce eclectic schedules

By Susanne Ault and Steve McClellan

Anyone know how to say "Is that your final answer?" in Spanish? Cashing in on Regis Philbin's Energizer-bunny-like success this season, Univision execs trumpeted to advertisers the fall launch of new game show *A Million* during its New York fall upfront presentation. The series, airing Sunday nights at 8:30 (hosted by Latin film and TV star Daniela Romo), is the first Spanish-language game show offering contestants the chance to win a million dollars. Family members will team up to answer general trivia questions, all revolving around Latin-American culture.

"This is a jump on the game-show frenzy and will be the talk of our industry and pride of our market," said Univision Television Network Entertainment President Mario Rodriguez.

Telemundo, a distant second in the ratings race to rival Univision, announced its own scaled-down version of a money game show for the new season. In *Numeros Rojos*, which will air Saturdays at 8 p.m., contestants vie for a chance to have their debts paid.

Univision network executives also announced that the network will produce its first situation comedy, *Estamos Unidos*. The half-hour show will star 1996's Miss Universe Alicia Machado and will run Fridays at 10 p.m.

That's one area where Univision is following the lead of Telemundo, which last year launched its first sitcom, *Los Beltran*, which has been renewed for a second season. A new sitcom, *Viva Vegas!*, will follow *Los Beltran* at 8:30 on Sunday nights. *Vegas* follows the misadventures of two brothers.

Univision's Henry Cisneros is betting the beefed up lineup at Univision (the fifth-largest network overall in terms of viewership, topping both The WB and UPN) will benefit from the current Ricky Martin-tinged atmosphere. "Over the last couple of years, the U.S. has experienced a true Latin explosion," Cisneros said.

In other prime time launches, Univision will fire up a drama series set in the 1800s entitled *Ramona* (Sundays at 10 p.m.), and has also approved the fall production of its first miniseries. It will be based on Mexican rock star Gloria Trevi. As for the network's signature novelas, new titles to debut are teen-skewing *Amigos por Siempre* ("Friends Forever"), and *Locura de Amor* ("Love Madness"); adult-themed *Mujeres Enganadas* ("Deceived Women"), *Arazame*

Sitcom 'Los Beltran' has been renewed for a second season on Telemundo.



Univision is looking to do more original programming like 'Alma Reb.'

Muy Fuerte ("Hold Me Tightly") and *La Casa en la Playa* ("The House on the Beach"). Univision will also launch a second news magazine to air 10 p.m. on Tuesdays, *Ver Para Creer* ("See It to Believe It").

Rolling out fresh for Saturday at 4 p.m. is *Serafin*, a computer-animation/live-action family series.

Univision will also telecast three new soccer tournaments *Copa de Campeones*, *Camino a la Copa* and *Copa America* on weekends.

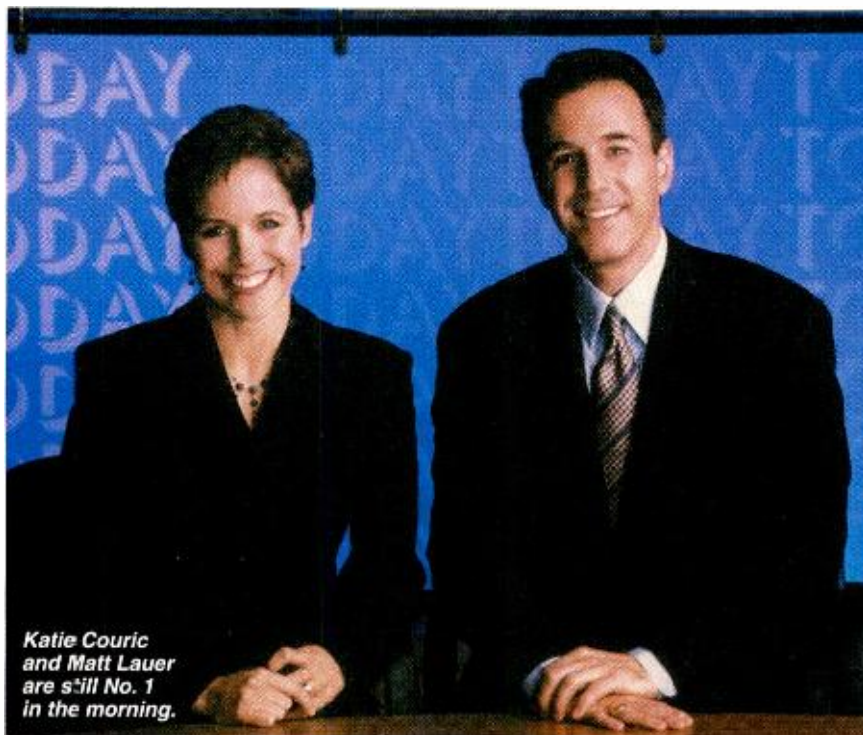
Telemundo's weekday prime time strategy for 2000-2001 season: All telenovelas all the time. That's a big change from a year ago, when the network, then overseen by Peter Tortorici, unveiled a three-pronged strategy that included telenovelas from 7 p.m. to 9 p.m., followed by reality shows from 9 p.m. to 10 p.m., with news from 10 p.m. to 11 p.m.

But as James McNamara (who replaced Tortorici last August) told advertisers last week, that strategy helped put the network in "ratings Siberia." At Telemundo, said McNamara, "we love novelas, and, more important, our audience loves novelas."

At the upfront last week, McNamara also announced that the network is adding a morning news show called *Buenos Dias* that will be co-hosted by Gloria Calzada and Jose Diaz-Balart.

The network is also adding a new late-night comedy/celebrity interview strip called *A Oscuras Pero Encendidos* at 11:30 p.m. The host is Paul Bouche. A weekday-morning kids block, from Nickelodeon, will move to Saturday and Sunday mornings at 8:30 a.m. On Sunday nights, a new reality show, *Agrandaditos* (think *Kids Say the Darndest Things*), debuts at 7:30 p.m. ■





Katie Couric and Matt Lauer are still No. 1 in the morning.

NBC adds an hour to a.m. franchise

'Today' goes later, 'Later Today' just goes (from network)

By Joe Schlosser and Steve McClellan

Shortly before NBC executives unveiled their prime time lineup last Monday, they threw a bone to their affiliates—extending top-rated *Today* an hour, to 10 a.m., replacing the struggling *Later Today*.

The move is effective in the fall and means that freshman companion program *Later Today* will likely be bumped off most of NBC's affiliates. NBC executives say that show will continue to be carried on the NBC owned-and-operated stations starting in the fall, for the most part at 10 a.m.

As for stations outside of the 13 NBC owned-and-operated stations—it will be up to individual station managers to decide whether they want another season of the low-rated series.

Affiliates received word of the plan

at their annual gathering with the network in New York last week. What the network didn't disclose were the business terms of the move, such as the inventory split of the new hour.

Nevertheless, affiliates were pleased with the news, said Jack Sander, president of Belo's broadcast division and newly elected chairman of the NBC affiliate board of governors. "Everyone's very happy about it. *Later Today* was not well received or well liked."

Network Executives didn't rule out a possible run of *Later Today* on Pax TV, although there are no talks ongoing at the moment. Asked about that possibility, Paxson President Jeff Sagansky said, "It wouldn't be bad if it did, but right now we're focused on doing [joint sales agreements] with NBC affiliates."

Today executive producer Jeff Zucker said the network has kicked around

the idea of expanding *Today* "on and off for 20 years," due in no small measure to the network's struggles to be competitive in daytime over the years. "Now is the right time to expand," he said. In addition to the obvious ratings problems with *Later Today*, "*Today* has never been stronger, and we're confident where we stand vis à vis our competition."

Zucker said that in recent years, the show has lost almost two full program segments due to inventory carve-outs for both the network and affiliates. "So right now, I would have no problem going to 9:20 [a.m.], and it's really not a stretch to take it another 40 minutes to 10 a.m.," he said. The third hour, he continued, would be similar in tone to the second—more feature oriented than the hard-news focused first hour.

"*The Today Show* is a terrific show, and they're hitting on all cylinders right now," said CBS-TV CEO and President Leslie Moonves. "Well, we're going to make our morning show three hours as well."

Moonves was only kidding about CBS' freshman *The Early Show*, which has struggled to find a morning audience. The Bryant Gumbel-hosted morning program has been rumored to be in trouble with network executives lately, but, at least for now, Moonves said CBS is standing by its show.

"We think the quality of our show is excellent, we think it's much better than it was a year ago. We're not thrilled with the ratings, but I still believe in the show," said Moonves. "I still believe we have the guns to deliver a terrific show and, hopefully, we will do that."

"CBS has made the mistake in the morning of going through 400 anchors, 400 name changes and 400 producers. It's time we stick, at least for now, with what we've got, and we plan on doing that."

The *Today* move was the second gesture by NBC to improve relations with affiliates in recent weeks. Three weeks ago, it put on hold a plan to air the *NBC Nightly News with Tom Brokaw* on Pax TV each night immediately after it aired on NBC. Talking to reporters at the Pax TV upfront last week, NBC President Bob Wright acknowledged that "we probably got a little bit ahead of ourselves on that one." ■



Actress-turned-reporter Thompson (l) says she ignores her critics: 'I'm going to work my ass off.'

Out of 'Blue,' into the news

Actress Andrea Thompson says she's serious about jumping from staged to real standoffs

By Dan Trigoboff

As Detective Jill Kirkendall on ABC's *NYPD Blue*, actress Andrea Thompson spent four years putting away some of society's most hostile fictional elements. But when she expressed an interest in launching a career in TV news, she faced some real hostility.

"Being that she is not a journalist," said a contributor to online forum TV Shoptalk, "she will be doubling the work of the producer, who'll end up either having to write her stories for her or assign one of the other overworked writers to do it." Said another: "The fact that she, without any journalism or communications degree, thinks that her acting skills are 'transferable' to the news business is troubling at the least."

Then, when news of Thompson's three-month stint at KRQE(TV) Albuquerque, N.M., was disclosed at about the same time as ABC's selection of Leonardo DiCaprio to discuss issues with President Clinton, the comparisons and reflections on the ever-expanding definition of "TV journalist" were inevitable.

The Fort Lauderdale Sun Sentinel thought that Thompson's hiring sur-

passed DiCaprio's designation "on the mondo bizarro meter." A writer for the *New Orleans Times Picayune* said, "Forget that journalism degree. There's mounting evidence that, if you want to be a TV news star, you're better off taking acting classes."

"Certainly there are a lot of people that work in starter markets before they'd come to Albuquerque," said Dan Salamone, who hired Thompson at KRQE(TV). "But this is a 40-year-old woman who is mature and brings life's experiences. She understands the mechanics of television. She has the makings of a terrific reporter."

And Thompson, who is entering one of the few professions that may be tougher for 40-year-old women than acting, sounds as tough as her wise and world-weary police-detective character.

"I don't give a damn about what people say," she said. "I have a lot of faith in myself, and I'm going to work my ass off. I wanted to find out for myself whether people were going to accept me as a journalist, or I'll have to shove myself down people's throats. Twenty years of Hollywood is a training ground for anything."

"There are a lot of people in broadcasting who deserve this opportunity

more than I do," she conceded. "Life ain't fair. The bottom line is that, right now, I've got lots of TVQ [a measure of TV recognition and likability]. This came my way because I've already got an audience. The same thing happens with supermodels and athletes. That's the way it is."

TV news is a long-held dream for Thompson, a news junkie who reads several newspapers a day. "Most people would do anything they could to stay away from floods, famine and conflict," she noted. "I want to be a witness to it." For a year, she has been working on writing and reporting with Jack Hubbard, a consultant who had worked in news at CBS News and *Entertainment Tonight*—and KRQE. "She's got incredibly good instincts, is an extraordinarily quick learner, and she's one of the most motivated people I've ever worked with," he said.

Shortly after spending New Year's Eve accompanying Dan Rather on the turn-of-the-millennium shift—an invitation gained through a mutual friend, Thompson revealed in an interview that she wanted to go into TV news, and Salamone contacted her. She has continued preparing since leaving *NYPD Blue*, and last week she was in New York reporting and presenting stories for Oxygen Media's *Pure Oxygen*.

Thompson is not sure what her next move will be. Before plunging into news fulltime, she may pursue a college degree in economics, possibly online, or take some time off. "I'm taking it slow. I'm sure if I had a big news agent he'd throw me in for the kill. That could be deadly at this point in my career."

Salamone points to Darren White, former head of New Mexico's Department of Public Safety, as someone who has excelled at his station despite a dearth of journalism experience. "We're looking at roads less traveled for the next television superstars."

"Obviously, this is designed to get people to watch a station that's trailed in the ratings," said rival news director Pahl Shipley, of KOAT-TV. "But people have come into broadcast journalism from outside and done very well. Ultimately, she'll have to perform. All you have as a TV news organization is your credibility. I'm sure Dan is going to be cognizant of that."

Salamone maintains Thompson is committed to the new career. "Ten years from now," he said, "I think she'd like to be another Christiane Amanpour." ■

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

MAY 1-7, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.2	10.2
2	Jeopardy	8.4	8.4
3	Judge Judy	6.5	9.1
4	Oprah Winfrey Show	6.1	6.2
5	Entertainment Tonight	5.8	5.9
6	Friends	5.5	6.1
7	Seinfeld	5.3	5.3
8	Frasier	4.9	5.5
9	Wheel of Fortune (wknd)	4.9	4.9
10	ER	4.3	4.8
11	Hollywood Squares	4.3	4.3
12	Drew Carey	3.9	4.3
13	Rosie O'Donnell	3.9	3.9
14	Judge Joe Brown	3.8	4.8
15	Regis & Kathie Lee	3.8	3.8
16	Seinfeld (wknd)	3.8	3.8
17	X-Files	3.7	4.0
18	ET (wknd)	3.7	3.7
19	Jerry Springer	3.5	3.8
20	Stargate SG-1	3.5	3.7

TOP FIVE TALK SHOWS

Rank	Program	HH AA	HH GAA
1	Oprah Winfrey Show	6.1	6.2
2	Rosie O'Donnell	3.9	3.9
3	Regis & Kathie Lee	3.8	3.8
4	Jerry Springer	3.5	3.8
5	Maury	3.5	3.6

According to Nielsen Media Research
Syndication Service Ranking Report
May 1-7, 2000

HH/AA= Average Audience Rating (households)

HH/GAA= Gross Aggregate Average

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

N/A= Not available

Jerry gets 'Millionaire'-d

Talk show veteran Jerry Springer had little spring to his step during the first full week of the May sweeps period, perhaps yet another victim of Regis and ABC's runaway hit.

For the week May 1-7, his series sank to its lowest national numbers in more than two years (down 8% to a 3.5), placing it in a tie for fourth among talk shows with *Maury* (which stayed flat). Normally a second runner-up among the chat crowd, *Jerry Springer* was beaten by *Rosie O'Donnell* (surging 11% to 3.9) and *Regis & Kathie Lee* (climbing 9% to a 3.8). *Oprah Winfrey* (unchanged at a 6.1) did not loosen her grip on talk's title belt.

But *Springer's* slump may have been the result of some tag-teaming by the opposition and, thus, could be short-lived. That week's prime time ratings powerhouse, the celebrity editions of ABC's juggernaut *Who Wants to Be a Millionaire?*, may have boosted the performances of both *Rosie* and *Regis & Kathie Lee*. Both shows offered behind-the-scenes *Millionaire* nuggets (Regis hosts *Millionaire*, and Rosie was a contestant) prior to the airing of several of the game show's celebrity episodes (the highest-rated of which starred O'Donnell).

"Whenever your show is in the viewer's consciousness, there is the potential of having a residual effect in terms of your viewership," explained Katz TV's Bill Carroll. Moreover, "[*Jerry Springer's*] story will be told when you look back at the entire May sweeps month."

Rounding out the seasoned talk circuit were *Montel Williams* (up 7% to a 3.0), *Sally* (flat at a 2.8), *Ricki* (down 4% to a 2.4), *Jenny* (down 13% to a 2.1) and *Donny & Marie* (flat at a 1.6). As for the talk rookies, canceled *Leeza* (1.9) was tops followed by the returning *Queen Latifah* (1.0).
—Susanne Ault



Jerry Springer's show hit its lowest national ranking in two years.

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By Dan Trigoboff

Nobody walks in Los Angeles

A KCBS-TV story on unethical car dealership practices raised controversy even before the story aired last week, as several car dealers—who learned of the story when reporter Joel Grover sought their comments—threatened to pull their six-figure annual ad commitments in protest.

KCBS-TV General Manager and CBS Stations Group head John Severino said he told the complaining dealers that they could certainly pull their advertising in response to the story, “but that we would report that as a news story, and to explain why they were pulling their ads, we would have to rerun the story.”

Severino did agree to pull back on a promotion: an airplane banner that flew over Dodger Stadium among other places and told car buyers to beware.

Severino said the dealers raised a legitimate argument that the promotion was “painting with too broad a brush,” given that the story also showed several acting on the up-and-up. Other promotions made it clear that only “some” dealerships were deceptively adding charges.



KCBS-TV's investigation into auto-dealership practices led to some angry auto dealers.

California Department of Motor Vehicles raided one of the auto dealerships early last week, armed with information from the report. As of mid-week, the station said, no ads had been pulled.

■ Also at KCBS-TV, reporter-anchor Gretchen Carr broke her leg in three places during a parachute jump with the U.S. Army's Golden Knights, who had invited her to do a tandem jump.

Ever the trooper, Carr returned to the station, prepared her piece, anchored the news and then went to a nearby hospital for X-rays.

She was expected to return to anchoring late last week, but the station says her plans to climb Mount Kilimanjaro later this year have been set back.

Leaks in the pool

In addition to hours of wall-to-wall coverage, Albuquerque, N.M., TV stations have collected truckloads of clothing and other aid for those in Los Alamos who are newly homeless due to fires.

But if crisis coverage highlights a station's community commitment, it may not always suppress competitive instincts.

Two of the market's network affiliates say the third was less than cooperative when it came to sharing pool video. Both KOAT-TV and KRQE(TV) say KOB-TV failed to provide video of Utah Democratic Congressman Tom Udall's inspection to see if

radioactive materials used in labs locally had been affected until the day after.

“All the other news crews were disappointed and upset that one station would be so reckless in [disregarding the] spirit of the pool situation,” said KRQE News Director Dan Salamone.

“This is the biggest story many of us will ever cover,” said KOAT-TV News Director Pahl Shipley. “It's unbelievable to me that they would take a situation like this and try to turn it to a competitive advantage.”

Both said it wasn't the first time they had had a pool problem with KOB-TV.

KOB-TV News Director Chris Berg denied hoarding the material, and said his rivals were guilty of their own competitive posturing. “I know I'm in the crosshairs. We're in danger of quickly becoming the top dog in this market. Our people have better connections, so all of a sudden we're the pool camera. If [the other stations] don't request a dub, it's not my job to tell everyone we have pool video. My job is just to make pool video available.”

Reporter charged in Minnesota

KMSP-TV Minneapolis reporter Tom Lyden was charged in criminal court last week for lifting a videotape of dogfighting from a car at the scene of a police investigation (B&C, May 15).

Lyden said he could not comment last week, but is

expected to fight the charges. He told B&C prior to being charged that, while some of his peers believe that he pushed the envelope, he was an aggressive reporter whose responsibility was to the story he was doing on dogfighting. Prosecutors are unlikely to seek jail time.

Earlier last week, the Minnesota chapter of the Society of Professional Journalists condemned Lyden's act as unethical and in violation of SPJ's ethics code.

Single-station ban upheld in Texas

The Texas Supreme Court let stand a judge's ruling that banned from his courtroom a TV station that had broadcast a story that showed the judge in a bar for much of his workday.

Judge Jim Pruitt allowed other stations to bring cameras inside his courtroom last year, but commented, “I don't think KTVT is a reputable news organization, and, as such, I'm not going to allow you to film.”

The story on the work habits of judges had run the year before, prompting a lawsuit by Pruitt against the station for defamation, which is pending. The court rejected without comment station-owner Gaylord Broadcasting's petition.

Justices Nathan Hecht and Priscilla Owen dissented, arguing that Pruitt is likely to “continue to selectively exclude KTVT from his courtroom,” which “may be a significant intrusion on KTVT's constitutional rights.”

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

MAY 8-14

Broadcast network prime time ratings according to Nielsen Media Research

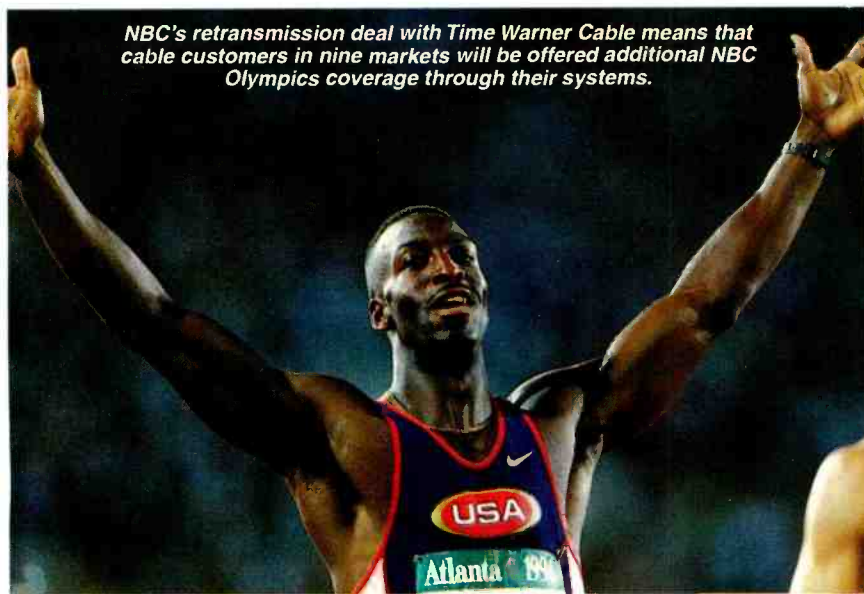


PEOPLE'S CHOICE

'Get thee behind me, Regis': Although CBS trailed both ABC and NBC in Week 34, part 1 of 'Jesus' beat 'Millionaire' on Sunday to finish fifth.

Week 34	abc	CBS	NBC	FOX	UPN	WB
	9.6/15	8.7/14	7.2/12	6.9/11	2.3/4	3.2/5
MONDAY	8:00 46. Celebrity Weddings 7.0/12	44. King of Queens 7.2/12 45. Ladies Man 7.1/12	53. Dateline NBC 6.4/11	56. That '70s Show 6.1/1 62. Titus 5.9/1	89. Moesha 2.3/4 88. The Parkers 2.7/4	78. 7th Heaven 4.1/7 89. Roswell 2.3/3
	9:00 15. ABC Monday Night Movie—My Best Friend's Wedding 10.9/17	14. Ev Lvs Raymnd 11.1/17 19. Becker 10.1/15 30. Family Law 8.4/14	40. NBC Movie of the Week—Jason and the Argonauts, Part 2 7.6/12	37. Ally McBeal 7.8/1	93. Grown-Ups 2.2/3 94. Malcolm & Eddie 2.1/3	
TUESDAY	8:00 2. Who Wants to Be a Millionaire? 15.6/26	26. JAG 9.1/15	69. 3rd Rock fr/Sun 5.0/9 68. Will & Grace 5.1/8 30. Will & Grace 8.4/13 37. Just Shoot Me 7.8/12	51. Battle of the Child Geniuses 6.6/1	96. The Parkers 1.9/3 95. Moesha 2.0/3 106. I Dare You! 1.1/2	87. Buffy the Vampire Slayer 3.0/5 85. Angel 3.2/5
	9:00 20. Dharma & Greg 10.0/16 50. Sports Night 6.7/11	27. 60 Minutes II 8.7/14				
	10:00 22. NYPD Blue 9.6/16	16. Judging Amy 10.8/18	35. Dateline NBC 8.1/14			
WEDNESDAY	8:00 4. Who Wants to Be a Millionaire? 15.1/26	76. Here's to You, Charlie Brown 4.5/8	56. Dateline NBC 6.1/10	53. Beverly Hills, 90210 6.4/1	89. 7 Days 2.3/4	84. Dawson's Creek 3.3/6
	9:00 17. Drew Carey 10.6/17	56. CBS Wednesday Movie—Sharing the Secret 6.1/10	18. West Wing 10.3/16	48. Beverly Hills, 90210: Final Goodbye 6.8/1	82. Star Trek: Voyager 3.7/6	89. Felicity 2.3/4
	9:30 24. Spin City 9.5/15		11. Law & Order 13.5/23			
	10:00 27. 20/20 8.7/15					
THURSDAY	8:00 66. Whose Line Is It 5.3/9	36. Diagnosis Murder 7.9/13	8. Friends 14.4/25 9. Friends 14.0/23 2. Frasier 15.6/24 10. Frasier 13.8/21	83. Powers of the Paranormal Live On Stage 3.4/6	69. WWF Smackdown! 5.0/8	98. Popular 1.8/3 86. Charmed 3.1/5
	8:30 52. Whose Line Is It 6.5/11		1. ER 22.1/36			
	9:00 7. Who Wants to Be a Millionaire? 14.5/22	65. 48 Hours 5.4/9				
	9:30 33. 20/20 Downtown 8.2/13					
FRIDAY	8:00 48. ABC Big Picture Show—Romy and Michele's High School Reunion 6.8/13	79. Gloria Estefan & Friends 3.9/8	22. Providence 9.6/19	79. World's Wildest Police Videos 3.9/8	96. Blockbuster Cinema—Hot Boyz 1.9/4	101. Jamie Foxx 1.5/3 100. Steve Harvey 1.6/3 99. Steve Harvey 1.7/3 101. For Your Love 1.5/3
	9:00 56. 49th Annual Miss Universe Pageant 6.1/11		29. Dateline NBC 8.5/15	75. Greed 4.6/8		
	9:30 39. 20/20 7.7/14		21. Law & Order: Special Victims Unit 9.8/18			
SATURDAY	8:00 72. America's Funniest Home Videos 4.9/10	67. Early Edition 5.2/11	55. The Pretender 6.2/12	77. Cops 4.3/9 69. Cops 5.0/10 64. AMW: America Fights Back 5.5/10		
	8:30 47. ABC Saturday Night Movie—My Best Friend's Wedding 6.9/13	63. Martial Law 5.7/11	72. The Others 4.9/9			
	9:00 32. Walker, Texas Ranger 8.3/16					
SUNDAY	7:00 56. Wonderful World of Disney—Mulan 6.1/12	25. 60 Minutes 9.3/20	61. NBA Playoffs 6.0/14	79. Futurama 3.9/9 72. King of the Hill 4.9/10 41. The Simpsons 7.5/14 43. Malcolm/Middle 7.4/13		101. 7th Heaven Beginnings 1.5/3 101. Charmed 1.5/3 106. Movie Stars 1.1/2 106. Zoe 1.1/2
	8:00 6. Who Wants to Be a Millionaire? 14.8/23	13. Touched by an Angel 11.3/20	41. SNL 25th Anniversary Special 7.5/13	33. The X-Files 8.2/13		
	8:30 12. The Practice 12.0/20	5. CBS Sunday Movie—Jesus, Part 1 15.0/24				
WEEK AVG	9.3/16	8.1/14	9.0/15	5.7/10	2.8/5	2.3/4
S-T-D AVG	9.3/15	8.6/14	8.6/14	5.9/10	2.7/4	2.6/4

KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY



NBC's retransmission deal with Time Warner Cable means that cable customers in nine markets will be offered additional NBC Olympics coverage through their systems.

Smoother operators

NBC and Time Warner settle retrans without contention

By Deborah D. McAdams

While ABC/Disney raised Cain over Time Warner's alleged monopolistic control over the nation's broadband pipe, the cable conglomerate and NBC last week hammered out a retransmission agreement with nary a peep from that broadcaster.

The retrans pact between Time Warner and NBC involves nine of the network's owned-and-operated stations and runs through 2008. The deal includes retransmission of NBC's digital and high-definition signals, plus surcharges for the network's supplemental coverage of upcoming Olympic games.

MSNBC and CNBC will carry about 250 hours of Olympic programming to supplement NBC's 165 hours of coverage for each of the five games occurring through 2008. Time Warner agreed to pay 5 cents more per subscriber per month over the course of the deal to get the additional Olympic coverage, or less than \$10 million overall, according to an individual close to the negotiations. The surcharge puts CNBC at 29 cents and MSNBC at 27 cents per subscriber per month, the source said.

Unlike the contentious demands

from Disney that led Time Warner to temporarily drop ABC's signal in five major markets, NBC's Olympics package was a take-it-or-leave-it proposition. The supplemental coverage will be offered on a separate feed, so operators are not required to take it. Many are opting for it simply to avoid angry calls from viewers who want to watch gymnastics rather than switch to track-

and-field events.

Disney apparently offered no such flexibility, hinging availability of its ABC broadcast signals on cable deals that Time Warner claims would have cost it more than \$300 million, and added about \$1 to monthly cable bills. The last thing most operators want to deal with is rate hikes, which raise hackles at the FCC and generally enrage customers.

Time Warner also had a previously settled analog retransmission agreement with NBC that was effective through 2006, but it elected to renegotiate the whole package to include the Olympic feed and digital signals, according to a Time Warner spokesman. Thus Time Warner's dealings with NBC started from a much more stable foundation than talks with Disney.

Time Warner's retrans deal with Disney-owned ABC ended months ago, forcing the two parties to negotiate under a string of 30-day extensions.

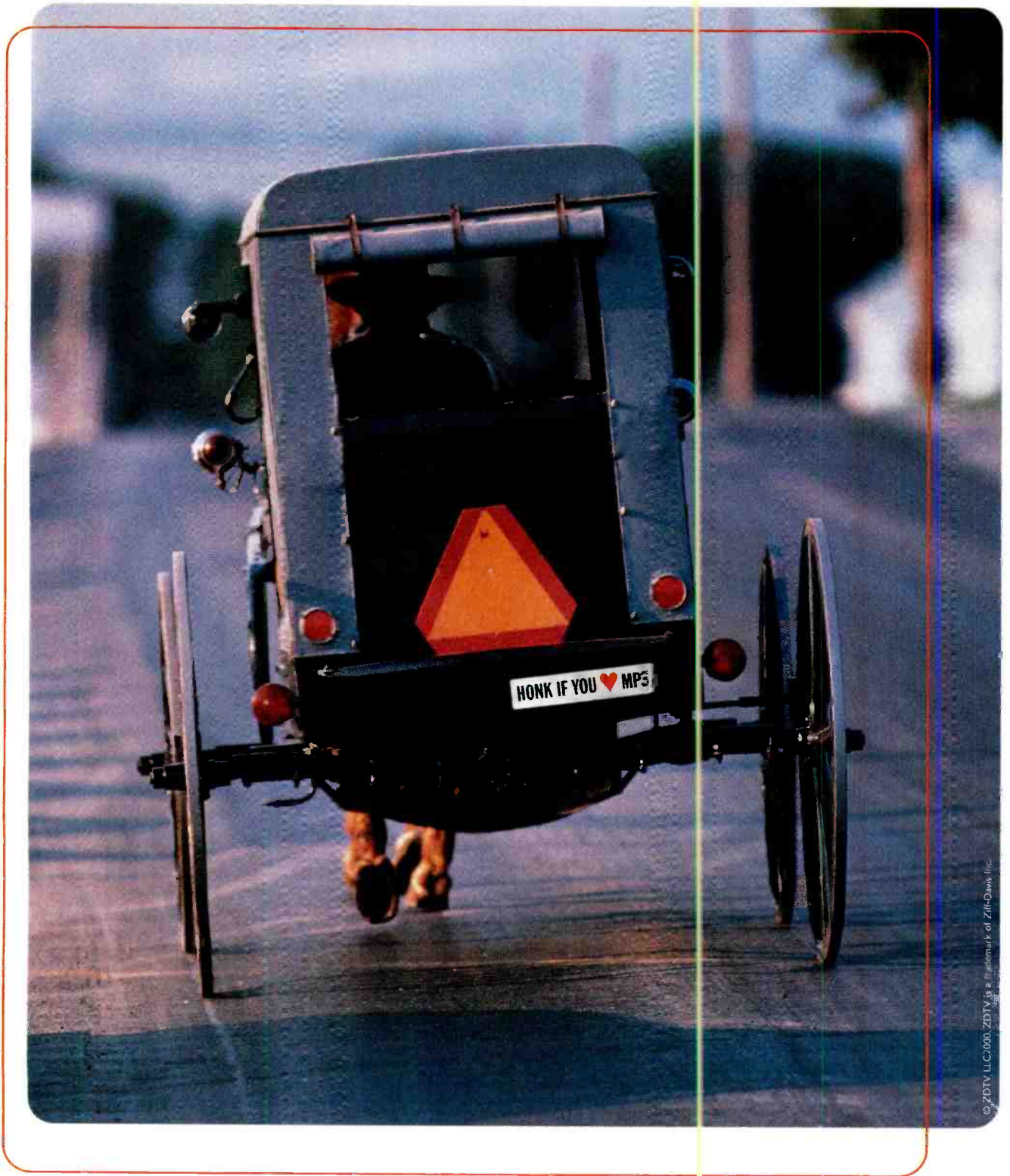
When their differences culminated in Time Warner dropping ABC on the opening day of May sweeps, both companies made a play for public sympathy in the consumer press. Neither came out unscathed, but Time Warner emerged bloodiest, generating unwanted scrutiny from the FCC in the midst of being acquired by America Online. Disney eagerly leaped at the chance to paint AOL-Time Warner as a nefarious monopoly that would fill its program guides and Web portals with Time Warner properties. "Screen bias," Disney called it in FCC filings.

Not surprisingly, NBC's cable President David Zaslav made no mention of "screen bias," and in fact called Time Warner a "terrific cable operator."

NBC's deal with Time Warner is similar to one completed with AT&T last June. AT&T's rates for CNBC and MSNBC came to 28 cents and 22 cents, respectively. At the time, AT&T cable's then-President Leo Hindery made a big to-do about cable operators and networks reaching amicable retransmission agreements without FCC intervention. Less than a year later, cable operators are calling on the FCC to reconsider the language of retransmission consent law. Once again, the message from the FCC is for operators and broadcasters to work it out themselves. ■

NBC O&Os in Time Warner territory:

- KNBC(TV) Los Angeles
- WVTM-TV Birmingham, Ala.
- WCMH-TV Columbus, Ohio
- WNBC(TV) New York
- WMAQ-TV Chicago
- WCAU(TV) Philadelphia
- WNCN(TV) Raleigh, N.C.
- KNSD(TV) San Diego
- KXAS-TV Dallas/Ft. Worth



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Fox maneuvers for NASCAR net

Speedvision still eyed for race-car channel

By Deborah D. McAdams

Fox is aiming to partner with NASCAR to create a cable network dedicated solely to all things auto racing, according to several cable-industry sources.

Executives at the National Association for Stock Car Auto Racing stated their intent to launch a NASCAR channel when its television racing rights were snapped up by Fox, TBS and NBC last November.

But, in light of the difficulties of launching a cable network from scratch, NASCAR was soon talking partnerships.

"Fox has been vying with Turner to do the deal," says John Mansell, sports analyst with Paul Kagan Associates.

A Turner spokesman flatly stated that Turner was not involved in talks with NASCAR about creating a channel and referred BROADCASTING & CABLE to Fox. A Fox spokesman initially confirmed that a NASCAR part-



The race is to the swift: A cable network for auto racing is the goal of many.

nership was being pursued, then later refused further comment.

Sources close to the wheeling and dealing say Fox wants to convert Speedvision into the NASCAR channel. Fox owns a stake in Speedvision, an auto- and motorcycle-racing network that will end the year with around 32 million subscribers and may be worth an estimated \$600 million to \$700 million based on the per-subscriber selling price of comparably sized networks.

Fox, along with Liberty Media, owns 30% of Speedvision. Cox, Comcast and MediaOne hold the rest. The partnership gives each party the first right to buy out a selling partner at fair market value, but Fox doesn't have that option until 2004. Fox is therefore contriving to trade some of its other cable interests for control of Speedvision, industry sources said.

"We've got proposals from various people, either to take over an existing channel or develop a new one," says Bray Cary, NASCAR vice president of broadcasting. "Fox is one of the parties we're talking to." A NASCAR network will emerge by the end of the summer, he says.

Fox would be the most attractive partner for NASCAR, because it has the biggest chunk of television rights for NASCAR's most popular races. Fox's deal goes out eight years, while NBC and TBS have six-year deals. Without a partnership with at least one of the rights holders, a NASCAR network would have to rely on race repeats and the type of peripheral race programming already available on ESPN2 and Speedvision.

Cary says, "We're still in negotiations on content, but lots of racing related content comes out of NASCAR. We think there's a market for that." ■



CABLE'S TOP 25

PEOPLE'S CHOICE

Lakers' Kobe Bryant slams one against the Suns on May 12—scoring a victory for TNT, which snared sixth place with a 3.3 rating/8.3 share and captured six of the week's top spots.

Following are the top 25 basic cable programs for the week of May 8-14, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	6.4	5.0	4986	10.1
2	WWF Entertainment	USA	Mon	9:00P	60	6.0	4.7	4651	8.6
3	Hey Arnold	NICK	Wed	8:00P	30	3.5	2.7	2707	5.9
3	Rugrats	NICK	Sat	9:30A	30	3.5	2.7	2690	11.3
5	Rugrats	NICK	Thu	8:00P	30	3.4	2.6	2598	5.6
6	NBA/Lakers/Suns	TNT	Fri	11:15P	142	3.3	2.6	2580	8.3
7	Rugrats	NICK	Sun	9:30A	30	3.2	2.5	2449	10.3
8	Rugrats	NICK	Thu	8:30P	30	3.1	2.4	2377	4.8
9	NBA/Knicks/Heat	TNT	Tue	7:58P	175	3.0	2.4	2364	4.9
9	Rugrats	NICK	Sat	9:00A	30	3.0	2.4	2350	10.5
9	Rugrats	NICK	Wed	7:30P	30	3.0	2.3	2286	5.4
12	NBA/Suns/Lakers	TNT	Wed	10:37P	157	2.9	2.3	2288	6.6
12	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	2.9	2.3	2279	4.7
12	WWF Sunday Night Heat	USA	Sun	7:00P	60	2.9	2.2	2235	5.9
12	Rugrats	NICK	Sun	9:00A	30	2.9	2.2	2223	9.9
12	Hey Arnold	NICK	Wed	8:30P	30	2.9	2.2	2214	4.5
17	NBA/Heat/Knicks	TNT	Fri	7:58P	197	2.8	2.2	2181	5.2
17	Rugrats	NICK	Thu	7:30P	30	2.8	2.2	2172	5.3
17	Spongebob	NICK	Sat	10:00A	30	2.8	2.2	2152	9.1
17	NBA/Pacers/76ers	TNT	Wed	7:58P	159	2.8	2.2	2149	4.5
21	Rocket Power	NICK	Sat	8:30A	30	2.7	2.1	2111	10.2
21	WCW Monday Nitro Live!	TNT	Mon	9:00P	76	2.7	2.1	2108	3.9
21	Hey Arnold	NICK	Wed	7:00P	30	2.7	2.1	2077	5.2
24	WCW Thunder	TBS	Wed	9:59P	75	2.6	2.1	2044	4.2
24	Rugrats	NICK	Mon	7:30P	30	2.6	2.0	2010	4.7
24	Spongebob	NICK	Sun	10:00A	30	2.6	2.0	2008	8.2
24	Rugrats	NICK	Wed	4:30P	30	2.6	2.0	2004	7.0
24	Rocket Power	NICK	Sat	8:00A	30	2.6	2.0	1988	10.6

AT&T pumping up IFC

MSO uses analog sister net Bravo to cross-promote and push digital

By Deborah D. McAdams

The Independent Film Channel got the kind of break that its movie-makers often dream about. The largest cable distributor in the world is going to hawk its wares.

AT&T Broadband is using IFC to push digital buys through localized promos on IFC's analog sister network, Bravo.

The arrangement was born not so much out of IFC's content as its proximity to Bravo. "We were certainly targeting cable networks that carry product strongly on analog as well as digital," said Karin Rutstein, director of video marketing for AT&T. "Mainly, it was just finding a network that was technically capable of doing what we wanted to do and willing to do this with us."

The promos involve Bravo's giving up two of its own national spots during



John Turturro in 'Box of Moonlight' can be seen in analog, or more clearly on digital.

"IFC Fridays" and inserting customized AT&T spots urging viewers to upgrade to digital to get IFC full-time.

The collaboration is being tested first in the Denver market, where AT&T has around 470,000 subscribers. If all goes well there, the scheme will

be expanded to other markets and possibly extended to other Rainbow Media cable networks.

Bravo and IFC happened to meet AT&T's needs going in. Bravo's ad-insertion equipment is relatively new and, therefore, allows the custom insertions, whereas older equipment would not, Rutstein said. Bravo's demo is also ideal to push digital in that it's made up of well-educated and reasonably affluent households.

Movies in general have been used by cable operators to lure customers to upgrade to digital, but never a specific channel. AT&T has designated a separate call center to track those calls generated by the IFC promo. It's too early to quantify results, Rutstein said, adding that the phones are indeed ringing. ■

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CABLE



HOOKED UP

By John M. Higgins

Rainbow stock seen in August

Cablevision Systems plans to create a tracking stock tied to its Rainbow Media Holdings unit by August but may not include a big chunk of the division's properties in the deal.

Speaking at a Banc of America media conference in New York, Vice Chairman William J. Bell said the company has not yet decided which assets to include in the tracking stock subsidiary but executives are "leaning toward" including only its national entertainment networks: American Movie Classics, Bravo, Independent Film Channel and Romance Classics.

That would exclude its partly owned regional sports channels MSG Network and Fox Sports New York, its pro sports teams and properties like Radio City Music Hall. That's in part because those properties have substantial cross-promotional opportunities with Cablevision's metro New York cable systems.

But Rainbow's ongoing renegotiation of TV rights to New York Yankees' games is expected to push the price so high that some analysts believe the value of the regional sports operation could be severely crunched and would be

a drag on the tracking stock.

Cablevision is likely to distribute Rainbow's tracking stock to company shareholders and then follow with a "small" initial public offering, Bell said.

Pegasus selling last cable systems

Pegasus Communications Corp. is clearing out its cable systems, agreeing to sell systems serving 55,000 subscribers in Puerto Rico to Centennial Cellular for \$170 million. The deal, brokered by Waller Capital Corp., will leave Pegasus with its hefty DirecTV rural dealership operation and 10 U.S. TV stations.

The systems are largely in rural parts of Puerto Rico and have relatively few customers, penetrating just 32% of homes passed. Nevertheless, the price comes to \$3,100 per subscriber and about 17 times annualized cash flow.

Big final 'Outer Limits' episode

MGM Television Entertainment's two-hour final episode of *The Outer Limits* ends up like some less successful television series: in court. But this time, it's part of the script and features an all-star U.S. Supreme Court headed by Charlton Heston,

with Robert Loggia, Cicely Tyson, Swoosie Kurtz and Hal Holbrook as justices.

Outer Limits wraps after completing 132 episodes over six seasons. The finale airs in late August on Showtime and then enters the sci-fi series' regular syndication cycle.

TCM breaks 40M

Turner Classic Movies added more than 8 million subscribers in the past year, driving its universe past the 40 million mark.

Recent TCM launches include AT&T in Chicago; MediaOne in Jacksonville, Fla.; and Cox Communications in Tucson. Upcoming is a screening of *The Wizard of Oz* on July 3, followed by a week-long salute to Judy Garland.

USA strikes again

Two comedy pilots made the cut to become series on USA Network beginning in July.

Manhattan, AZ, is, according to USA, an "irreverent and twisted comedy" about a single-parent policeman from New York City who relocates to a bewitched backwater in the middle of nowhere.

Pilot-cum-series No. 2 is *Kill, Kill, Kill*, which follows the ongoing travails of two formerly opposing secret agents who can't stop feuding.

Cross-platform synergy

Study says Internet can help TV networks reach non-TV viewers

By Ken Kerschbaumer

As the limitless potential of Internet start-ups gives way to seemingly limitless quarterly losses, broadcasters are beginning to position themselves to survive the day of reckoning. They believe that tying their Internet efforts as closely as possible to their traditional efforts, and building on brand loyalty, will translate success in traditional advertising into success in new media.

Turner Broadcasting Sales Inc. (TBSI) has released a new study that goes a long way toward delving into the relationship between old and new media. The report, titled "Integration: The TV-Web Planning Guide," is based primarily on a proprietary Nielsen analysis commissioned by TBSI.

Larry Goodman, president, CNN sales and marketing, sees a common currency between the Web and television: the ability to reach unduplicated users. The opportunity for broadcasters is that they have well-known content brands that translate easily to the Internet—particularly news or information brands. The opportunity for advertisers is that a cross-platform advertising strategy focusing on the horizontal branding strength of television networks can help them reach the most difficult-to-reach viewers.

For example, the study points out that 35% of households that have Internet access are the most affluent and watch the least television. Goodman says 30% of CNN's advertisers have a presence on both the Web site and cable properties. As a result, only 30% of CNN's advertisers are reaching the most affluent consumers most effectively.

"They've always been the hardest homes for television to reach," he says. "Their TV habits haven't changed much, but they're using a lot more media overall, and the media they're using is the Internet."

The Internet may not be as mysterious a medium as it seems, Goodman notes. The adoption of Internet access mirrors that of cable in its early days: Those who have it tend to be the most affluent mem-



CNN's Goodman: 'The opportunity is to use the Internet in the way that cable was used in the early '80s.'

bers of society. "The opportunity," he says, "is to use the Internet in the way that cable was used in the early '80s."

Providing recognizable branding could give old media an advantage on the Internet. Loyalty does have its advantages, even in the new-media world.

"There are some brands that have grown up on the Internet, and they're

attracting a lot of traffic," says Sherrill Mane, vice president, CNN marketing services. "And portals like Yahoo! are getting huge numbers of traffic. But when you go to the level of the content sites, you'll see that a lot of the strength of the off-line brand has come into the Internet space."

The TBSI study supports Mane's claim. According to the report, cable networks with a well-developed, well-maintained and heavily trafficked Web site were more effective in attracting new Internet-access homes.

Internet advertising also carries its own unique headaches. For example, some advertisers place a banner advertisement and then judge its success by the number of click-throughs on the Web site. If it doesn't get enough clicks, they don't continue advertising. The danger is that advertisers stop thinking of advertising as a way to create brand awareness and instead look at it as a direct-marketing tool.

In the end, Goodman says, the economics of the Web look a lot like the economics of television: "The organizations that control the most audience control the most revenue. And that's every bit as pronounced on the Web as it is on television." ■

WSI's Intellicast.com: Weather for the Web

By Ken Kerschbaumer

WSI is offering Intellicast.com, a program designed to provide free national and local weather content to affiliate's Web sites.

"Weather forecasts are a popular and reliable way to attract visitors to a Web site, so we want to make sure our affiliates have the content they might have been lacking," says Sally Gallagher, WSI product manager of media services. "The content is received through a

turnkey process, so, once they get set up to our URLs, it's an automatic process to update and maintain quality control."

WSI will offer regional radar images updated every 15 minutes; regional IR satellite images updated every 30 minutes; a U.S. temperature contour map updated hourly; and a choice between a forecast with the station graphic or an Intellicast four-day, local-city forecast, either one updated twice a day. The service is available to WSI affiliates now. ■

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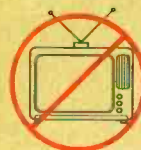
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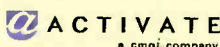
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News Corp.'s online upfront

Murdoch says building customer relationship on the Internet is the 'Holy Grail'

By Ken Kerschbaumer

Traditional media companies may have been launching plenty of Web sites to keep up with the dot-coms, but they haven't been aggressive enough in the right areas, according to News Corp. Executive Vice President James Murdoch.

"The pace of development of new services has been more driven by technology companies, and the media companies have raced to make products to compete in a landscape that may not have been defined with their well-being in mind," he told a News Corp. New Media Workshop last week.

The goal should not be rolling out new services but rather building the customer relationship: "In this highly competitive multimedia world, the customer relationship isn't one of many factors. It is the Holy Grail," he stressed.

In a way, the workshop, held during the networks' fall season upfront, was an online "upfront," with News Corp. executives laying out the company's global vision of the role Internet products will play in its future.

Although Murdoch may consider the customer relationship the Holy Grail, Wall Street investors—increasingly frustrated with Internet companies that build customer relationships at whatever cost—are more interested in an Internet business strategy that makes money. It's one of the reasons CBS President and CEO Mel Karmazin said he is holding off spinning off the CBS Internet Group.

Murdoch acknowledged that the "casual conflation" of services that get thrown under the "blanket rubric Internet" has produced an environment that judges success by the number of trucks leaving the farm. Real success, he said, is based on the number of milk bottles delivered as efficiently as possible on the highways, through the air or by train.

"We view the Internet as simply one distribution method, and perhaps the most efficient one, only for a subset of our businesses," he said. "What we do and have been doing is not just about Web sites on the Internet, per se, although that is a big part of our work."

Murdoch's words echo the sentiments of other media players. The



Murdoch:
'Sophisticated, multilevel relationships with marketers in every category are a must.'

emphasis on brand, he explained, can allow media companies to form an emotional bond with the consumer, creating loyalty, trust and value.

"In a digital environment, media plays a more powerful role as a transaction facilitator and can therefore create more value out of the consumer relationship that it builds: for the marketer, for shareholders and for the consumer."

News Corp. sees transactions facilitated on three levels: mass market, location-based and one-to-one. "In order to fully maximize the business of connected media," Murdoch noted, "sophisticated, multilevel relationships with marketers in every category are a must."

Technology, however, enables reaching these three markets. Wireless home networks, for example, will enable new services to penetrate every part of the home, "from couponing and shopping electronically directly through your refrigerator to downloading digital satellite radio directly to your portable audio player."

And traditional media companies, already owning reach and content, hold the advantage. "These are the kinds of services we see as part of the networked marketing and e-commerce environment that only a massive scale of subscriptions and rapid pace of innovation can realistically deploy, empowering consumers and benefiting our shareholders at the same time," he explained. ■

Real entertainment

The ability to turn the PC into a home entertainment center has taken a big step with the introduction of RealNetworks' Personal Entertainment Center software.

Dave Richards, vice president, consumer products, gave BROADCASTING & CABLE a sneak peek last week.

Says Richards, "It allows you to play, record or burn your CDs; discover the broadest range of Internet media; organize it all; and then take it on the go because you aren't tethered to the PC."

The center is available as a package or as individual components: RealPlayer version 8, RealJukebox and RealDownload. All are available without charge at Real.com—unless you want the bells-and-whistles versions. The fully loaded versions are available for \$29.99 each, \$49.95 for all three.

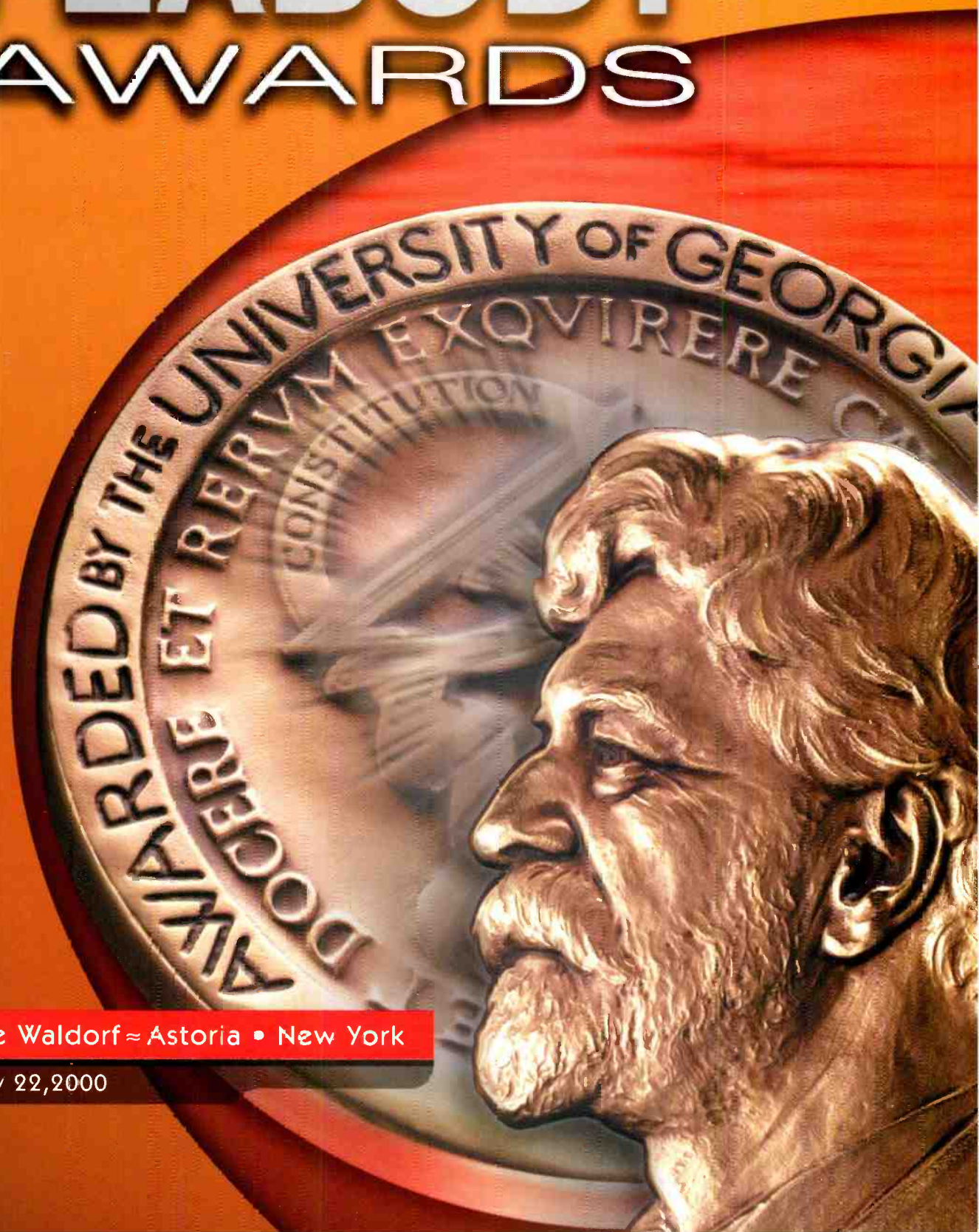
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| 12:00 p.m. | Welcome
Grand Ballroom | Gov. Roy Barnes
State of Georgia |
| | Remarks | Dr. Michael F. Adams
President, The University of Georgia |
| | Welcome on behalf of
The Peabody Awards | Mr. Neil L. Aronstam
Peabody Awards
National Advisory Board |
| | In Memory of
Dr. Barry L. Sherman | Dr. Louise Benjamin
Associate Director, Peabody Awards |
| | Luncheon | |
| | Introduction of Video Tribute
and Master of Ceremonies | Mr. Neil L. Aronstam |
| | Presentation of Winners | Mr. Matt Lauer
Co-anchor NBC News' TODAY and
Master of Ceremonies |
| | Presentation of the
Peabody/Robert Wood Johnson
Foundation Award | Dr. Steven A. Schroeder
President, The Robert Wood Johnson
Foundation |
| 2:30 p.m. | Adjournment | |

Banquet music: *Theme from Rudy* from the motion picture soundtrack. Jerry Goldsmith, composer; Varese Sarabande Records, copyright 1993; published by Triple Star Music Inc., Sony Songs Inc. (BMI; work #1977876).

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Broadcasting & Cable

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Barry Sherman had the build of a grizzly but a temperament far closer to a teddy bear's. His sudden death, at age 47 just 20 days ago, leaves us painfully aware of how much he meant to us. A class act committed to excellence. Full of life, but not of himself.

Barry had a contagious likeability and an ever-present sense of humor. Peabody Board members felt instantly comfortable with him at their University of Georgia home-away-from-home. Barry was a one-stop encyclopedia of Peabody lore. In turn, he asked only that the awards continue to be treated as a "sacred trust."

Barry had other passions, too. His family, sports, music, a good restaurant, a better joke, a perfect bagel. He never stopped loving a competitive game of pickup basketball. Alas, he still couldn't dunk a basketball, which may have disappointed him more than we'll ever know. You'd also see him lazing in the stands with a hot dog in hand, watching the Braves or Bulldogs put baseballs in play.

Barry grew up in New York City, which endowed him with strong opinions and an unbridled zest for life. He loved showing visitors the sights and sounds of his old stomping grounds. Envision him cradling a cannoli in Little Italy while Sinatra music wafted through his favorite deli-bakery. It afforded Barry another opportunity to say, "This is the best."

Barry's personal description of the Peabody Awards is also "the best": "The Peabody Award will always honor those journalists, those writers, those performers who provide us with glimpses of a greater truth. Who give us insight into the lives of people like and unlike ourselves. Or provide a new perspective on our own history that challenges basic assumptions about who we are and where we are going."

Barry Sherman lived to see hundreds of beaming Peabody winners take their rightful bows. It was, and still is, one of his happiest times of the year.



THE PEABODY AWARDS

The George Foster Peabody Awards recognize distinguished achievement and meritorious public service by radio and television stations, networks, producing organizations and individuals. They perpetuate the memory of the banker-philanthropist whose name they bear. The awards program is administered by the Henry W. Grady College of Journalism and Mass Communication of the University of Georgia, as it has been since the award's inception in 1939. Selections are made by the National Advisory Board—a committee of experts in media, cul-

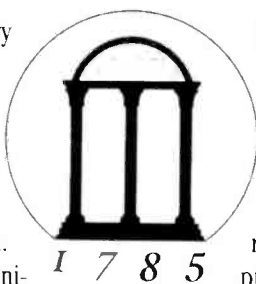


ture and the arts—upon recommendations of special screening committees of the faculty and students. The 59th Annual Awards celebrate programs produced for original broadcast or cablecast in 1999.

More than 1,000 entries have been received in each of the past eight years, from more than 30 countries. The Peabody Board is under no restrictions as to the number of awards it can present. However, for the past two decades the number has ranged from 25 to 35. There are a record 36 Peabody Award winners this year.

THE UNIVERSITY OF GEORGIA

In January 1785—two years after the Revolutionary War ended and four years before George Washington's first inauguration—the Georgia legislature adopted the charter that created the University of Georgia. In founding the nation's first state university, the legislature also gave birth to the American system of public higher education. Over the past 214 years, Georgia and its flagship university have grown together as partners in a burgeon-



ing prosperity that has made the state an economic showplace and the University of Georgia a fast-track contender for educational preeminence. With more than 30,000 students and an annual budget that exceeds \$1 billion, the university is a driving force in the state's dynamic development. Widely recognized for excellence in teaching, research and public service, the University of Georgia has moved into the ranks of America's foremost public universities.

THE HENRY W. GRADY COLLEGE OF JOURNALISM AND MASS COMMUNICATION

The Henry W. Grady College of Journalism and Mass Communication has risen to national prominence, with graduate programs in advertising and public relations ranked among the top five and radio/television ranked 12th in the nation by *U.S. News & World Report*. The college offers degrees in telecommunications, broadcast news, print journalism, advertising and public relations. Enrollment tops 800, including more than 70 master's and 16 doctoral students. Students in the college receive hands-on, professional training using industry standard technology. During spring semester 2000, our students produced *NewSource 15*, a live, 30-minute newscast five days a week;



wrote, edited, designed and published *Community Roadmaps*, a 32-page, full-color magazine; and created a claymation video based on the popular children's book "Where the Wild Things Are" by Maurice Sendak. Grady alumni include Tom Johnson, CEO of CNN/Headline News; Charlayne Hunter-Gault, CNN's Johannesburg bureau chief; public relations executive C. Richard Yarbrough; ABC News correspondent Deborah Roberts; Jackie Reed, president and CEO of the Fair Riley Call/Bozell agency; journalist and author G.D. Gearino; *Inside Edition* anchor Deborah Norville; and Randy Jones, CEO of Capital Publishing Inc. and founder of *Worth* magazine.



MASTER OF CEREMONIES

MATT LAUER MASTER OF CEREMONIES

Matt Lauer has been co-anchor of NBC News' *Today* since January 6, 1997. He joined *Today* in January 1994 as news anchor, providing news updates throughout the two-hour telecast each weekday morning. He also was a frequent substitute for anchor Bryant Gumbel. From September 1992 to September 1996, Mr. Lauer was at WNBC-TV New York. There he served as a co-anchor of the early morning newscast *Today in New York* from September 1992 until September 1994, and as a co-anchor of the early evening newscast *News Channel 4/Live at Five* from August 1993 until September 1996. He began substituting on *Today* as an anchor in early 1993 before becoming news anchor.

For what has become one of *Today's* trademark series for



a graduate of Ohio University and lives in New York with his wife, Annette Roque Lauer.

the past three years, Mr. Lauer has broadcast live from remote locations around the world for the "Where in the World Is Matt Lauer?" annual trip. In the spring of 1998, Mr. Lauer traveled more than 60,000 miles in one week, broadcasting from the Great Pyramids, the Grand Canal in Venice, the Parthenon, the Taj Mahal and the Sydney Opera House in Australia. For 1999, his week-long adventure first took him to Mount Everest, then aboard the U.S.S. Theodore Roosevelt stationed in the Adriatic Sea, on to the Coliseum in Rome and finally to the Great Wall of China. He has just returned from Vietnam, Hawaii and Spain. Mr. Lauer is

GEORGE FOSTER PEABODY

George Foster Peabody (1852-1938), whose name the awards bear, was born in Columbus, Ga. He became a highly successful New York investment banker who devoted much of his fortune to education and social enterprise. Mr. Peabody was especially interested in the state university of his native Georgia and made significant contributions to the university's library, the War Memorial Fund and the development of the School of Forestry. Along with his business partner Spencer Trask and Mr. Trask's wife,



Katrina, Mr. Peabody helped found Yaddo, the famous artists' retreat at Saratoga Springs, N.Y. Mr. Peabody was a friend of Franklin D. Roosevelt and he suggested that the President establish a residence in Warm Springs, Ga., as a palliative for his polio. Mr. Peabody was granted honorary degrees by Harvard University, Washington and Lee University and the University of Georgia, of which he was made a life trustee by special legislative act. While he never saw television and only rarely listened to radio, the visage of George Foster Peabody has become synonymous with excellence in electronic media.

SHOWTIME proudly congratulates the

Strange Justice team on receiving the
59th Annual Peabody Award.

ERNEST DICKERSON

JACOB EPSTEIN

JONATHAN FREEMAN

LOUIS GOSSETT, JR.

STEVEN HAFT

HAFT
ENTERTAINMENT

DELROY LINDO

STEPHEN LOVEJOY,
A.C.E.

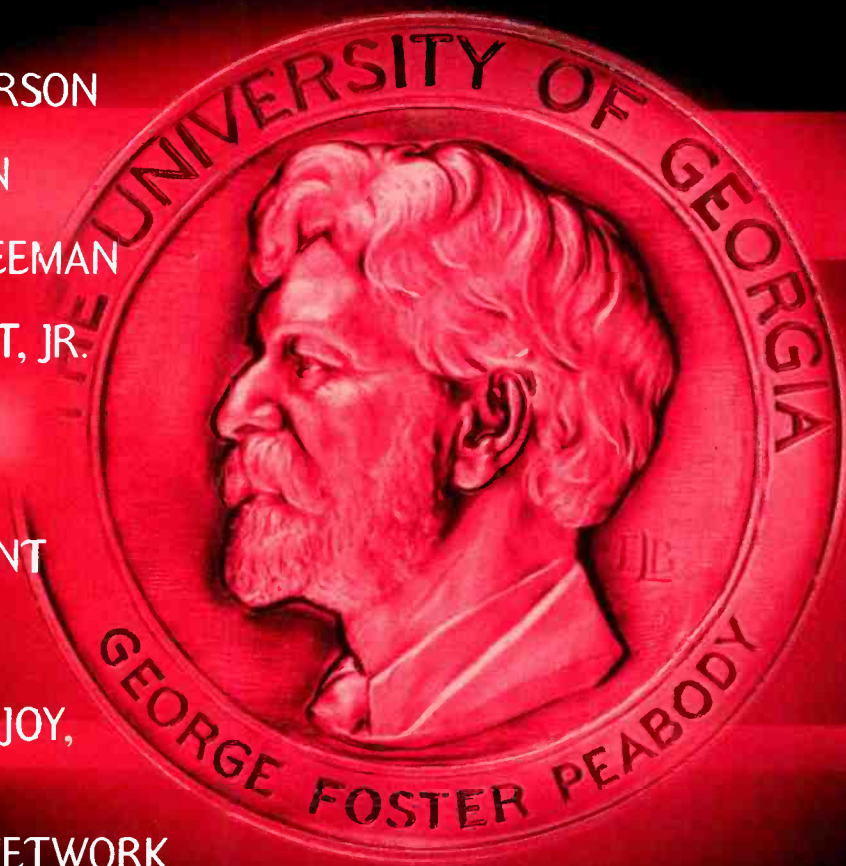
PARAMOUNT NETWORK
TELEVISION

MANDY PATINKIN

JONATHAN STARCH

REGINA TAYLOR

PAUL WINFIELD



We would like to express our gratitude to the University of Georgia
Henry W. Grady College of Journalism & Mass Communication.

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GOVERNOR AND MRS. ROY BARNES

Governor Roy E. Barnes, Georgia's 80th governor, has strong ties to Georgia and the state's flagship university. He was born and reared in Georgia, majored in history at the university and went on to receive a law degree from UGA's School of Law. The university is also where he met his wife, Marie Dobbs. Gov. Barnes served eight terms in the State Senate and in 1993 was elected to the State House of Representatives. In 1998, he became governor.

Marie Dobbs Barnes earned a degree in education from UGA. Her love for children was the focus of her volunteer efforts before becoming First Lady, and those efforts continue today. She works with programs dedicated to the health



and welfare of children, their safety and advocacy on their behalf. Mrs. Barnes also has a keen interest in women's health issues. Governor and Mrs. Barnes have three children, Harlan, Allison and Alyssa.

After attending last year's luncheon, Mrs. Barnes asked, "Why isn't this event on television?" And with that, the Peabody Awards program moved toward realizing a goal held for the past several years: the televising of the awards luncheon. It is with the support of Governor and Mrs. Barnes that this year's presentation is being taped for broadcast in August on Georgia Public Television. This year's show is a pilot for an annual broadcast on PBS.

DR. MICHAEL F. ADAMS

Dr. Michael F. Adams was named the 21st president of the University of Georgia in June 1997. He holds an academic appointment as professor of political communications. Widely recognized for his expertise in educational administration, educational marketing and government, Dr. Adams is a leader in the advancement of higher education in the national arena and is currently chair of the American Council on Education.

Born in Montgomery, Ala., Dr. Adams lived in cities throughout the South as a child. He graduated magna cum laude from David Lipscomb College in Nashville with a degree in speech and history, then attended Ohio State University for graduate work, earning a



master's degree in political communications in 1971 and a doctorate in political communications with an emphasis in educational administration in 1973.

Dr. Adams began his professional academic career on the communications faculty at Ohio State. He later served as vice president for university affairs at Pepperdine University in Malibu, Calif. He was president of Centre College in Kentucky for nine years before coming to the University of Georgia. Dr. Adams also worked several years in government, serving as chief of staff for then-U.S. Senate minority leader Howard Baker and as a senior advisor to the governor of Tennessee.

THE ROBERT WOOD JOHNSON FOUNDATION

***The Robert Wood Johnson
Foundation congratulates the
1999 Peabody Award winners.***

The Foundation is also proud to support the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Communication.



Since 1987, The Robert Wood Johnson Foundation has provided financial support for news coverage and specific programs on health and health care issues.

These include funding in support of High Plains News Service, which provides health news to rural community radio in 20 States, and National Public Radio's coverage of health and health care issues.

Specific programs supported include three specials on Home Box Office on substance abuse in 1994, a Fred Friendly Socratic seminar on end-of-life issues in 1996 and a five-part Bill Moyers series on the science of addiction in 1998.

Currently the Foundation has a \$2 million program, Sound Partners for Community Health, which has provided grants to local public radio stations to support programming coupled with community outreach.

The Robert Wood Johnson Foundation, based in Princeton, N.J., is the nation's largest philanthropy devoted exclusively to health and health care. It concentrates its grant-making in three goal areas: to assure

that all Americans have access to basic health care at reasonable cost; to improve the way services are organized and provided to people with chronic health conditions; and to reduce the personal, social and economic harm caused by substance abuse—tobacco, alcohol and illicit drugs

FOR MORE INFORMATION, PLEASE VISIT OUR WEB SITE AT WWW.RWJF.ORG.

THE PEABODY BOARD



The Peabody Board with Gov. and Mrs. Barnes and UGA President Michael F. Adams.



Neil L. Aronstam

The Peabody National Advisory Board is the distinguished group of media practitioners, critics, scholars, viewers and listeners that makes the final selections each year of recipients of program and individual awards.

For Neil Aronstam, chairman of the Peabody Board for 1999 and 2000, the 59th Annual Peabody Awards banquet is the culmination of seven years of dedicated service. Mr. Aronstam has diligently advanced the Peabody mission of promoting and preserving excellence in broadcasting and cable. His innovative and inspired leadership and his good humor are deeply appreciated, and will be sorely missed.

Mr. Aronstam adds his accomplishments on the Peabody Board to a long list of achievements. In 1969 he was a pioneer in the media buying service industry when he founded the company now known as Independent Media. The New York-based company offers strategic marketing and media buying skills on a stand-alone basis, and is styled as a full service ad agency media department. Independent Media works with blue-chip clients in motion pictures, network and cable television, the Internet, publishing and home video, as well as retail and package goods. Mr. Aronstam is responsible for the company's expansion to Los Angeles and its emphasis on the media and entertainment categories.

This year also marks the end of the term of service of Sir Michael Checkland, director-general (retired) of the British Broadcasting Corporation. The Peabody Board acknowledges the important role played by Sir Michael in raising the interna-

tional profile of the Peabody Awards and wishes him and his wife, Sue, all the best in years to come.

Mr. Aronstam and Sir Michael join 12 returning board members:

Ed Bark, *TV critic, Dallas Morning News*

James W. Carey, *professor of journalism, Columbia University, New York*

Jannette L. Dates, *dean, School of Communications, Howard University, Washington*

Marcie Ersoff, *former news executive; media consultant, Miami*

James T. Hindman, *co-director, The American Film Institute, Los Angeles*

Betty J. Hudson, *senior vice president, corporate communications, iVillage, New York*

Sonia Manzano, *actress/writer, Children's Television Workshop, New York*

Ron Nessen, *vice president for communications, The Brookings Institution, Washington*

Stuart Revill, *former assistant managing director, Australia Broadcasting Commission, Dee Why, Australia*

David Roland, *president, The Roland Company, Reston, Va.*

Howard Rosenberg, *TV critic, Los Angeles Times*

William F. Woo, *professor of journalism, Stanford University, Stanford, Calif.*

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59TH ANNUAL

GEORGE FOSTER PEABODY AWARDS

PEABODY WINNERS



ABC 2000

ABC NEWS New York

The whole world indeed watched on New Year's Eve 1999. And ABC News captured the majesty, beauty and sometimes silliness of it all with nearly 24 hours of continuous coverage of the millennium observance anchored by Peter Jennings. "ABC 2000" proved to be a remarkable, exciting and all-encompassing effort that put viewers on the main streets of a true global village. The network operated 70 of its own cameras around the world and also had access to more than 400 additional cameras as part of an international Millennium Day Broadcast Consortium, "2000 Today," linking broadcasters in 66 countries, including the BBC, TV Asahi in Japan, CBC in Canada, ABC in Australia, CCTV in China, and PBS in the United States. ABC dispatched nearly three-dozen correspondents to key points around the

world, including Barbara Walters in Paris, Bill Blakemore in Jerusalem, Lynn Sherr in Bombay and James Wooten in Djibouti, Africa, just to name a few. Mr. Wooten participated in one of the more memorable efforts to add context to this once-in-a-lifetime worldwide event. Seconds after Morton Dean reported from a spectacular fireworks display in Moscow, Mr. Wooten could be seen standing in the stark darkness of a barren refugee camp. No, the celebration of the millennium was not for everybody. ABC stood tall while some rival broadcast networks mostly took a pass. Its efforts were rewarded with robust ratings and "Didja see that?" water-cooler talk in the following days. For daring to seize the moment and then measuring up to it, a Peabody goes to "ABC 2000."



STADIUM INVESTIGATION

WCPO-TV Cincinnati

WCPO-TV's I-Team stadium investigation is an extraordinary undertaking by a television news organization. WCPO-TV took the lead in serving as the watchdog for citizens of Cincinnati over the billion-dollar expenditure on new sports stadiums for the Reds and Bengals. Now in the third year of its investigation, and as the first stadium nears completion, WCPO-TV has uncovered broken promises, manipulation of numbers in official reports, political cronyism in contract awards, creation of "pass-through" companies and other questionable, possibly illegal activities. The I-Team's relentless and courageous pursuit of the truth resulted in a state investigation of stadium

spending. In addition, the investigation found Hamilton County well short of its stated goal to award 15 percent of the work to companies owned by women and minorities. As a result, the county hired a minority business development director and committed to hiring a contract monitor for the second stadium. Reporter Laure Quinlivan, assistant news director Mark Shafer, news director Scott Diener and former news director Stuart Zanger, along with photographers and editors Jeff Keene and Kenneth Fulk, were tenacious in their commitment to the people of Cincinnati. For conscientious and reliable investigative efforts with significant local impact, a Peabody goes to WCPO-TV.



The world at its worst.

Television at its best.

The *Second World War in Colour* changed the way we look at history, pulling a seemingly-distant 'black and white' conflict into sharp focus through the use of painstakingly-researched full colour archive footage.

Now, it takes its place in televisual history. One of the 36 programmes out of nearly 1250 entries to be awarded a Peabody Award for broadcast and cable excellence.

Congratulations to everyone involved in its production, at both TWI and Carlton Television.

The Second World War in Colour, a TWI/Carlton co-production



CARLTON 

www.carlton.com

INVESTIGATIVE REPORTING
GMA NETWORK Manila, Philippines


The heart wrenching stories exposed by GMA Network represent a comprehensive and

ongoing effort to depict the complexity of social problems in a region rife with political and social unrest. Executive producer Marissa Flores, with a talented team of producers, writer, directors and reporters, including Jessica Soho, Michelle Seva-Recto, Jay Taruc, Leogarda Sanchez and Rowel Cornejo, and powerful videography by Melchor Quintos and Gregg Gonzales, delve into the hardships shared by many Filipinos. In “Kidneys for Sale,” GMA Network entered a depressed area along the shores of Manila Bay and revealed how a colony of unemployed men have sold their kidneys for an average of \$2,500 U.S. dollars. After the documentary aired, the government was

forced to step in and impose regulations. GMA also entered the ring in its revealing investigation of the local boxing industry. The GMA exposé went beyond the few champions who have become rich and famous to expose the corruption and exploitation that mars the sport. In perhaps its most courageous investigation, GMA investigators exposed the plight of child workers in a three-part series on the news magazine “Brigada Siete.” The story documented how children in the provinces were deceived by shrewd recruiters and were lured into forced labor conditions in the city. In unforgettable images, the reports illustrated how GMA initiated the rescue of the imprisoned young workers and facilitated their return to their families. For its outstanding commitment to investigative reporting, and for its efforts to achieve social change, a Peabody Award goes to GMA Network.


BOB SIMON
INTERNATIONAL REPORTING
CBS News New York

In an age when neophytes with cell phones, Web sites and minicams claim to be “journalists” and when the debate on critical global issues often takes on a shrill tone amplified by thousands of extremist voices, Bob Simon’s reports for “60 Minutes II” and “60 Minutes” ring with reason, truth and informed insight. A previous recipient of the Peabody Award as part of CBS News’ coverage of the assassination of Israeli prime minister Yitzhak Rabin in 1995, Mr. Simon spanned a diverse set of global issues and events in his 1999 reports. These reports ranged from the ongoing tragedy in Yugoslavia (“Shame of Srebrenica”) to Iran—where some leaders expressed regret about their role in seizing American hostages two decades ago (“Sorry About That”)—and to England and Australia, where shameful policies designed to preserve the “white

race” separated mothers from their children for 50 years or more (“Lost Children”). Bob Simon’s work has appeared on nearly every CBS News broadcast. Named CBS News’ chief Middle Eastern correspondent in 1987, Mr. Simon’s résumé reads like a world history book. He has chronicled dozens of important events over the past 30 years, including the devastating Kobe, Japan, earthquake, the birth of the Solidarity movement in Poland and the famine in Biafra. Simon was with Israeli troops during the Yom Kippur war, with PLO fighters during the Israeli invasion of Lebanon and in Gaza the day the “intifada” began. The personification of the fearless international reporter, Mr. Simon was captured by Iraq during the Gulf War in 1991 and was imprisoned for 40 days. In recognition of a distinguished career and in anticipation of many more years of courageous global journalism, a Peabody Award is presented to Bob Simon, CBS News.


SINGLED OUT
WAGA-TV Atlanta

Singled Out” is proof that local investigative reporting can have national impact. WAGA-TV’s investigation uncovered irrefutable evidence to substantiate claims that U.S. Customs inspectors at one of the nation’s largest airports were unfairly targeting minorities for unwarranted and invasive searches. Over a six-month period, reporter Dale Russell, executive producer Michael Carlin, producer Mindy Larcom, photographer Travis Shields and editor Robert Carr revealed that the clear majority of passengers singled out by inspectors for pat-downs, strip searches or X-rays were African Americans, and virtually all of them were innocent. In a dramatic illus-

tration of the nature of racial profiling, WAGA-TV compared the behaviors of drug-sniffing dogs to that of U.S. Customs inspectors. Absent racial prejudice, the dogs simply “followed their noses” and had much higher success in identifying alleged drug smugglers than did the officers. The reports caught the attention of Congressman John Lewis, who initiated congressional hearings. Changes were made to U.S. Customs Service policies and criteria for inspections, including requirements for probable cause, the use of new technology to allow for non-invasive body searches, the necessity for supervisory oversight in the case of invasive searches and the right of airline passengers to make a telephone call when detained by customs officials. For intrepid and resourceful investigative reporting that was a catalyst for change, a Peabody Award goes to WAGA-TV Atlanta.

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PEABODY WINNERS

ABC NEWS 20/20: "THOSE WERE OUR CHILDREN"

ABC News New York



Brian Ross

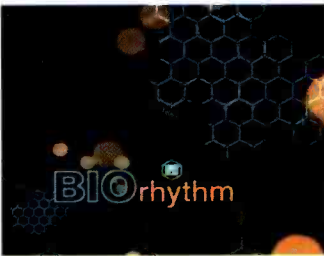
One of a series of strong investigative reports produced by "ABC News 20/20" in 1999, "Those Were Our Children" reveals how one family's tragedy can have a huge societal impact. Reverend Scott Willis and his wife, Janet, lost six children,

all burned alive in a horrific accident when their minivan was unable to avoid a metal part that had fallen off a truck traveling ahead of them on the highway. The driver of the truck that killed the Willis' six children was just one of the many unqualified non-English-speaking applicants who gained their commercial driving licenses by cheating on their license tests with the help of state employees. In this eye-

opening report, ABC News chief investigative correspondent Brian Ross detailed an ongoing scandal where state employees were allegedly exchanging truck-driving licenses for bribes and campaign contributions. One of the presumed beneficiaries of these political contributions is the sitting governor of Illinois, who oversaw the licensing of truck drivers while Secretary of State. Following this broadcast, criminal indictments were obtained on former state employees, and the investigation is continuing. As revealed by this report and by his previous Peabody Award for investigating the B.C.C.I. banking scandal in 1991, Brian Ross is fearless in taking on big business and big government. From the powerful telecommunications industry ("Worry About Your Wireless?") to the Chinese and American governments ("The Shame of Saipan"), Mr. Ross is relentless in the pursuit of truth and wholly deserving of the Peabody Award.

BIORHYTHM

MTV Networks New York



Straight-ahead biography series are a staple of cable networks. "BIORhythm," MTV's original biography series, breaks the mold in content and style.

The night-and-day differences in presentation stem from the fact that MTV's audience is young, restless and generally equipped with a limited attention span. "BIORhythm" is for them. The weekly half-hour series utilizes music, rapid-fire editing and brief on-screen captions to reach the hearts and minds of this elusive audience. It's easier to interest teens in the life stories of Jim Carrey, David Spade, Master P

or Brandy and "BIORhythm" does this effectively. But the true power of the series is in its efforts to tell the stories of Martin Luther King Jr. and the holocaust. The series does a superb job of using the music of Rob Zombie, Sonny and Cher, Dusty Springfield, even Peggy Lee to illuminate Dr. King's life. And holocaust survivor Bert Strauss' powerful memories of Nazi Germany at times are driven home by heavy metal music. The producers of "BIORhythm," led by Jeff Olde and Suzanne Gladstone, have heightened the value of the series with efforts to teach as well as entertain teens. For addressing serious historical figures and events, and for developing inventive new approaches to TV biographies, a Peabody goes to MTV Networks for "BIORhythm."

FACING THE TRUTH WITH BILL MOYERS

PUBLIC AFFAIRS TELEVISION

PRESENTED ON PBS BY THIRTEEN/WNET New York



This remarkable two-hour program revealed a nation struggling to understand the

unspeakable evils of its recent past. Drawing on hundreds of hours of testimony and scores of original interviews, "Facing the Truth" documented the investigation by South Africa's Truth and Reconciliation Commission into the violations of human rights under apartheid. As the commission moved toward its conclusion, Bill Moyers and producer-director Gail Pellett went among the people of South Africa to gather their stories. Blacks and whites, victims and perpetrators, the merciful and the unrepentant alike recounted the detentions, abduc-

tions, beatings, burnings, torture and murders that held their country hostage to memory and left it desperate for healing. As Mr. Moyers notes, "There were moments during our filming in South Africa when I thought I was staring into a mirror image of our own nation. We thought by looking at South Africa's attempt to move beyond a racially divided society—to reconcile and forgive the past—we might learn something for our own future." Public Affairs Television Inc., under the leadership of Mr. Moyers and executive producers Judith Davidson Moyers and Judy Doctoroff O'Neill, is creating television of true distinction. For so doing, a Peabody Award is presented to "Facing the Truth."

Every life has
its own rhythm.
One show put them on
the same wavelength.

**MTV CONGRATULATES OUR BIORHYTHM
TEAM ON BEING RECIPIENTS OF THE
PEABODY AWARD.**

Executive Producer/Creator Jeff Olde, Executive in
Charge of Production John Miller, Supervising Producer
Suzanne Gladstone, Coordinating Producers Lisa Engel
and Bob Dussault and the entire staff of Biorhythm.

Through the innovative combination of music, images and
words, Biorhythm brings the lessons and life stories of
role models, heroes and rock stars to the youth of today.

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DARE TO COMPETE
THE STRUGGLE OF WOMEN IN SPORTS

**DARE TO COMPETE:
THE STRUGGLE OF WOMEN IN SPORTS**

HOME BOX OFFICE SPORTS New York

A Peabody Award honoree last year for the consistent excellence of its sports documentaries, HBO Sports continues its impressive run with two more awards for programs produced in 1999. The first, "Dare to Compete: The Struggle of Women in Sports," chronicles the achievements of women in sports with intelligence, insight and an appreciation of both ability and achievement. In the talented hands of executive producer Ross Greenburg, senior producer Kendall Bridges Reid, co-producer Julie Anderson, the expert narrative of writers Mary Carillo and Frank Deford and eloquent narration provided by Lauren Hutton, the histo-

ry of women in sports is traced from the Victorian Age to the present. Using landmark moments of American history as a barometer for women's athletic achievements, this superb documentary reveals how the suffrage movement of the 19th and early 20th centuries, the feminist movement of the 1960s and the more recent Title IX legislation set the stage for the rise of today's female athletic superstars. The presentation is a vivid combination of rare footage, archival photos and revealing interviews with tennis stars, golf greats, Olympic legends, sports administrators and historians. For telling an important story with the level of excellence that has become its standard, a Peabody is awarded to HBO Sports for "Dare to Compete."



THE VALLEY

A MENTORN BARRACLOUGH CAREY PRODUCTION
FOR CHANNEL 4 London

Filmed during the bitter fighting before the NATO air war began, "The Valley"

is a journey deep into the killing fields of Kosovo, Europe's last war of the 20th century. The Drenica Valley was hit first and hardest in this war and is now devastated. This extraordinary film shows how the spiral of fear, hatred and killing—fueled by ancient myths—can take on a terrible logic of its own. "The Valley" dramatically demonstrates the power of understatement and underproduction. Here, haunting scenes of burning villages and charred corpses are offset by vast nat-

ural beauty. With its horrifying yet beautiful cinematography, and its reliance on natural sound devoid of distracting music or narration, the documentary imparts stunning immediacy and realism. Producer and director Dan Reed spent much of 1998 in the heart of the Albanian uprising and in the all-out Serbian offensive that followed. His film bears witness to, as he puts it, "the parallel half-truths which divide the Serbs and Albanians of Kosovo and make them blind to each other's plight—and the sheer incestuous brutality of war between neighbors." For a television document unmatched in intensity, a Peabody is presented to Mentorn Barraclough Carey Productions and Channel 4, London, for "The Valley."



**I'LL MAKE ME A WORLD:
A CENTURY OF AFRICAN-AMERICAN ARTS**

BLACKSIDE INC., IN ASSOCIATION
WITH THIRTEEN/WNET New York; presented on PBS

An exuberant and inspiring look at a century of African-American arts, "I'll Make Me a World" is another remarkable contribution by

the late Henry Hampton, with co-executive producer Sam Pollard. Mr. Hampton, who died in 1998, was the creative force behind "Eyes on the Prize" and "Eyes on the Prize II," the definitive chronicle of the American Civil Rights Movement, which received Peabody Awards in 1987 and 1990. This newer work celebrates the extraordinary achievements of 20th century African-American writers, dancers, painters, actors, musicians and other artists. Six episodes engage viewers in

compelling stories of struggle and creativity, featuring the sounds of jazz, blues, soul and rap that the world identifies as America's music; poetry and fiction that challenge ideas of race and ideals of democracy; images that capture our conflicts and our common ties; and dance, theatrical performances and movies that have thrilled and inspired a century of audiences. Mr. Hampton and Mr. Pollard, along with series producer Terry Kay Rockefeller, producers Tracy Heather Strain, Betty Ciccarelli and Denise A. Greene, and writer Sheila Curran Bernard have woven a rich tapestry of sight and sounds from the work of black artists whose distinctive talents shaped American culture in the 20th century. For so doing, a Peabody goes to Blackside Inc., for "I'll Make Me a World: A Century of African-American Arts."

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NOT FOR OURSELVES ALONE

The Story of Elizabeth Cady Stanton & Susan B. Anthony

A FILM BY KEN BURNS AND PAUL BARNES



Photo courtesy: Susan B. Anthony House

Congratulations, Ken and Paul, from your friends
at WETA and General Motors Corporation
on your 1999 Peabody Award



Not For Ourselves Alone is a production of Florentine Films and WETA Washington, D.C.

Funding provided by General Motors Corporation, The Pew Charitable Trusts, The Arthur Vining Davis Foundations, the Corporation for Public Broadcasting, Helen and Peter Bing, the New York State Education Department/Wayne-Finger Lakes Board of Cooperative Educational Services, and the New York State Department of Economic Development/Empire State Development.

PLAYING THE CHINA CARD

BROOK LAPPING PRODUCTIONS FOR CHANNEL 4 London

NIXON'S CHINA GAME

PRESENTED ON PBS BY "THE AMERICAN EXPERIENCE," WGBH-TV Boston

BROOK LAPPING

In February 1972, the world watched in awe as "cold warrior" Richard Nixon made his historic visit to China. This revealing documentary (presented as "Playing the China Card" in the United Kingdom and as "Nixon's China Game" in the United States) describes one of the world's oddest international relationships—the unlikely courtship between the United States and China. The motives and techniques of U.S. diplomacy at the highest level have never before been so penetratingly revealed. Drawing on news footage, home movies of Nixon's

visit and remarkable access to many of the most critical players, executive producers Brian Lapping and Norma Percy, series producer Mark Anderson and producer-director Michael Simkin, with producer and writer Bill Lattanzi for "The American Experience," take us behind the scenes of one of the boldest diplomatic maneuvers in history. Previously unseen excerpts from television interviews with President Nixon add crucial historical details, as do interviews with U.S. officials who traveled to China during the delicate negotiations. The combination of painstakingly researched events, along with revelations of the frantic and often bumbling antics of diplomats on both sides, qualifies this work as an important historical narrative worthy of a Peabody Award.

ESPN SPORTSCENTURY

ESPN Bristol, Conn.

This comprehensive retrospective of the people and events that shaped the face of sport in North America over the past 100 years is the first Peabody Award for ESPN and its sister sports networks. The bedrock of this substantial effort was the production of new half-hour documentaries on each of the "50 Greatest Athletes" of the past century. While the names and rankings on the list will be debated by historians and sports fans for years, there is no disputing the overall excellence of the series. Expertly hosted and narrated by Dan Patrick, the programs relied on extensive research and insightful interviews to provide new details about the life and times of such diverse athletic talents as Muhammad Ali, Martina Navratilova and Man O' War. Additional elements of the ESPN "SportsCentury" effort



included more than 1,000 one-minute "Classic Moments"; six two-hour "SportsCenter of the Decade" programs; three two-hour specials on "The Greatest Games," "The Most Influential People" and "The Greatest Coaches"; plus a 90-minute special on "The Greatest Dynasties" of the 20th century. Special recognition for this exceptional commitment to innovative, original and important historical programming goes to Steve Bornstein, ESPN chairman and CEO and ABC sports president; George Bodenheimer, ESPN president; Howard Katz, executive vice president, production; Dick Glover, executive vice president, programming; John A. Walsh, senior vice president and executive editor; and Mark Shapiro, coordinating producer. For overall excellence in sports broadcasting, a Peabody is presented to ESPN for "SportsCentury."

We'd like to thank all the little people...

Babe Ruth

Jackie Robinson

Muhammad Ali

Michael Jordan

Babe Didrikson

Wayne Gretzky

etc...

We're honored to have received
the Peabody Award for *SportsCentury*.

It was truly a team effort.





NOT FOR OURSELVES ALONE: THE STORY OF ELIZABETH CADY STANTON AND SUSAN B. ANTHONY
FLORENTINE FILMS IN ASSOCIATION

WITH WETA-TV Washington, D.C.; presented on PBS

Filmmaker Ken Burns is no stranger to the Peabody Awards, having won previously for documentaries ranging from “The Civil War” to “Frank Lloyd Wright.” His exceptional work continues with “Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony.” The four-hour PBS production, written by long-time collaborator

Geoffrey C. Ward and narrated by Sally Kellerman, brings heart, soul and considerable poignancy to the stories of these two leaders of the women’s suffrage movement. Neither lived to see their crowning triumph—women going to the polls for the first time on Nov. 2, 1920. Mr. Burns and co-producer Paul Barnes have done a remarkable job of fleshing out this historic collaboration between two otherwise disparate women. Stanton, voiced by Ronnie Gilbert, was a plump, poetic mother of seven children. Anthony (Julie Harris) was a grim-faced, grind-it-out activist who never married. “Not for Ourselves Alone” insightfully depicts their perseverance in the face of repeated setbacks, many from within the burgeoning women’s movement. It is an inspiring story of hopes, dashed dreams and dogged determination. For an enlightening look at two women whom history books have shortchanged, a Peabody goes to “Not for Ourselves Alone.”



FRONTLINE: THE LOST CHILDREN OF ROCKDALE COUNTY

A FRONTLINE CO-PRODUCTION

WITH 10/20 PRODUCTIONS; presented on PBS

Seizing on a little-noticed newspaper item noting an outbreak of syphilis among teenagers in the suburbs of Atlanta at the height of planning for the summer Olympics in 1996, the producers of “Frontline: The Lost Children of Rockdale County” created a triumph of filmmaking as journalism. Producers Rachel Goodman

and Barak Goodman, under the leadership of senior executive producer David Fanning and executive producer Michael Sullivan, spent more than five months living and working in Conyers, Ga.—interviewing teenagers there and gaining a disturbing understanding of their lives. Producer Rachel Goodman says, “We came to see the syphilis outbreak in Rockdale County as a kind of metaphor for a deeper malady afflicting so many adolescents today. Wherever we went, we met kids who were drifting—hungry for something to fill the void left by too much time on their own and too little structure in their lives.” The producers interviewed epidemiologists with the Centers for Disease Control, officials with the Georgia Department of Public Health, a nurse at the community health center, the parents of the affected teens and—most revealing—the drifting teens themselves. “The Lost Children of Rockdale County” presents a tableau of increasing alienation and loneliness that leads to binge drinking, drug abuse, unsafe and dangerous sexual activity and violence. The airing of “The Lost Children of Rockdale County” sounded an alarm, not only in Conyers and Atlanta, but for the nation as a whole. For this striking “Frontline” portrait of teenagers adrift and at risk, a Peabody Award is presented to “The Lost Children of Rockdale County.”



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The History Channel
is proud to have presented the

Peabody Award Winning
**“THE SECOND WORLD WAR
IN COLOUR”**

to the American public

CONGRATULATIONS

to **Steve Hewlett,**
the **Carlton Television team,**
and **TWI**



THE HISTORY CHANNEL.
veterans.com



THE SECOND WORLD WAR IN COLOUR

A TWI/CARLTON CO-PRODUCTION FOR ITV London

HISTORY ALIVE: WORLD WAR II IN COLOR

THE HISTORY CHANNEL New York

Carefully culling never-before-seen color footage, this stunning documentary presents World War II in fresh, disturbing and astonishing new ways. Rare and lavishly restored (but un-retouched) color footage from as early as

hour-long programs (presented as "The Second World War in Colour" in the United Kingdom and as "History Alive" in the United States) have been exquisitely compiled by executive producers Alastair Waddington and Martin Smith and producers Stewart Binns, Lucy Carter and Alastair Laurence for Trans World International and Carlton TV in England, and executive producer Charlie Maday for the History Channel. The prime mover of the project was British filmmaker Adrian Wood, who spent more than a decade tracking down elusive material in a search that took him from the National Archives in Washington to the Bundesarchiv in Berlin, from the Russian State Archive in Moscow to the Imperial War Museum in London. For giving the world a different look at a familiar subject, and for its important documentation of a war that killed more than 55 million and made refugees of 30 million more, a Peabody Award.

1933 is interwoven with the letters and diaries of those whose lives were irrevocably changed by the tide of history. Many of the images linger in the mind's eye, such as dramatic footage of a relaxed Adolph Hitler in repose in his Alpine retreat; or of a funeral for a murdered S.S. officer in Serbia that is followed by a round of random executions; or of American soldiers in brutal and bloody combat in Okinawa. Three

ARGUING THE WORLD

RIVERSIDE FILMS New York; presented on PBS

In a record year for documentaries submitted for Peabody Awards consideration, this modest production stood out as a rare television program about ideas that engage the intellect and challenge the viewer. It is the story of four key American intellectuals: literary critic and socialist Irving Howe, sociologists

influence in post-war America. The documentary charts their careers and changing political beliefs from their early left-wing radicalism at the City College of New York through their "de-radicalization" and diverging political paths as they became embroiled in the controversies of McCarthyism, clashed with the New Left in the 1960s and argued over the rise of Ronald Reagan. Together their writings helped shape political life on both the left and right in America. The superb production team included producer and director Joseph Dorman; executive producer Arnold Labaton; photographers Peter Brownscome, Barrin Bonet, Wayne De La Roche and Boyd Estus; editing by Johnathan Oppenheim; and narration by Alan Rosenberg. "Arguing the World" proves that intelligent discourse and television are not mutually exclusive. For a unique film about intellectuals, intellectualism and ideas, a Peabody Award goes to "Arguing the World."

and moderates Daniel Bell and Nathan Glazer and political essayist and neo-conservative Irving Kristol. Born into poor immigrant homes in New York during the Depression, these men went on to success and



Heads. We Win.



Once again, PBS programs and producers have won more Peabody awards than any broadcast or cable network. Which goes to show you – to find the best programming on television – just use your head.

Congratulations to the Winners

ARGUING THE WORLD

Riverside Film Productions in association
with Thirteen/WNET New York

EXXONMOBIL MASTERPIECE THEATRE "Lost for Words"

A Yorkshire Television Production
WGBH Boston

EXXONMOBIL MASTERPIECE THEATRE "A Rather English Marriage"

Wall to Wall Television, Ltd.
BBC and Carlton Television
WGBH Boston

FACING THE TRUTH WITH BILL MOYERS

Public Affairs Television, Inc. and
Thirteen/WNET New York

FRONTLINE "The Lost Children of Rockdale County"

A FRONTLINE co-production
with 10/20 Productions

I'LL MAKE ME A WORLD: A CENTURY OF AFRICAN-AMERICAN ARTS

Blackside, Inc. in association
with Thirteen/WNET New York

NOT FOR OURSELVES ALONE: THE STORY OF ELIZABETH CADY STANTON AND SUSAN B. ANTHONY

Florentine Films and
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PLAYING THE CHINA CARD (broadcast on PBS as THE AMERICAN EXPERIENCE "Nixon's China Game")

Brook Lapping Productions in association
with THE AMERICAN EXPERIENCE
WGBH Boston

THE LIFE OF BIRDS BY DAVID ATTENBOROUGH

BBC Natural History Unit



PBS
pbs.org

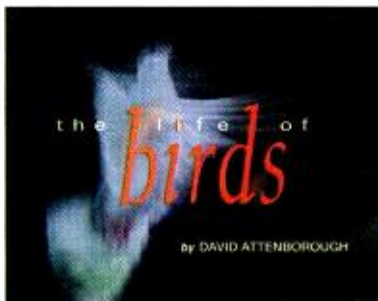
FISTS OF FREEDOM

FISTS OF FREEDOM: THE STORY OF THE '68 SUMMER GAMES

HOME BOX OFFICE SPORTS New York, in association with
BLACK CANYON PRODUCTIONS

As much about the period as it is about the moment, this HBO Sports documentary recounts the racially charged atmosphere of the 1968 Olympics. By the summer of 1968, it seemed that America stood on the precipice of self-destruction. Martin Luther King Jr. and Robert Kennedy had been assassinated. Conflict and struggle were everywhere: against the war in Vietnam, against racial inequality, against poverty and despair in inner cities. In that atmosphere of political and social unrest, two track athletes took center stage with a quiet, symbolic protest that resonates today. The black-gloved, fists-held-high “black power” salute by U.S. Olympic Team members Tommie Smith and John Carlos on the victory stand in Mexico City is

at the heart of “Fists of Freedom: The Story of the '68 Summer Games.” A hallmark of HBO Sports and Black Canyon Productions’ expert handiwork, the program blends rare footage with interviews from Tommie Smith, to fellow protester and Olympic Gold Medalist Lee Evans, to fellow Olympians Bob Beamon, Bill Toomey, Bob Seagren and Ralph Boston. Deserving of commendation are senior vice president, HBO Sports, and executive producer Ross Greenburg, senior producer Rick Bernstein, producers George Roy and Steve Stern of Black Canyon Productions, the music of Brian Keane and the narration by Liev Schreiber. For providing an important historical document of a pivotal moment, a Peabody goes to “Fists of Freedom.”



THE LIFE OF BIRDS BY DAVID ATTENBOROUGH

BBC London, in association with PBS

Spectacular imagery and impeccable science are combined in the dazzling 10-part series “The Life of Birds by David Attenborough.” Renowned natural history filmmaker,

look at how birds have evolved from prehistoric times and how they have adapted to life in the modern world. As ever, Sir David approaches his subject with wit and wonder, from the first flight, through the evolution of breeding and feeding strategies, to the last flickering of species on the verge of extinction. He will gleefully slog through mud, climb dizzying embankments or crawl on all fours to get the bird on film. Nearly 50 photographers assisted in the acquisition of superb footage of more than 9,000 species of birds. To Sir David Attenborough, executive producer Mike Salisbury and a dedicated team of photographers, sound recordists, animators and artists, a Peabody is presented to “The Life of Birds by David Attenborough.”

Sir David Attenborough hosts this masterful production now perched high as the definitive television portrait of the avian species. In addition to writing the script for the series and hosting it, Sir David visited all seven continents, flying 250,000 miles in 70 filming trips to 42 countries. Nearly three years in the making, the series takes a close-up



MURDER IN PURDAH

BBC NEWS London

In Pakistan, men kill their wives, mothers, daughters and sisters with impunity while women wait on death row for killing their husbands in self-defense. Women simply suspected of sex out-

side of marriage or who are merely disobedient are burned, tortured and murdered—justifiably, say their own fathers, brothers and sons—in the defense of family honor. “Murder in Purdah,” presented by BBC News’ superb “Correspondent” series, bears witness to the tragic stories of these women in stark detail. BBC reporter Olenka Frenkiel and senior producer Giselle Portenier traveled throughout Pakistan to reveal the terrible injustices perpetrated upon these women and to interview the men who committed the acts. Everywhere it is shown, “Murder in Purdah” is making a major impact on so-called “honor killings.” In Britain, lawyers used the film as evidence to help prevent the deportation of two women to Pakistan. The European Union officially condemned the practice. Most important, the government of Pakistan announced new measures to protect women, including a proposal to finally treat honor killing as a crime and a promise to set up a commission on human rights. For a news report causing change at the international level, a Peabody to “Murder in Purdah.”

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LOST & FOUND SOUND NATIONAL PUBLIC RADIO AND THE KITCHEN SISTERS

Lost & Found Sound" is an imaginative radio series that captivated public radio listeners throughout 1999 and 2000. With creative storytelling techniques, National Public Radio with The Kitchen Sisters (Davia Nelson, Nikki Silva and Jay Allison) have produced an entrancing weekly series that weaves archival recordings into a fascinating story of a century of sound. "Lost & Found Sound" is an aural delight, a groundbreaking collaborative effort among producers, journalists, artists and public radio listeners. The variety of programs is exceptional, considerable and represents a perfect project for radio. Radio listeners, sound collectors, historians and archivists all have contributed to the wealth of sounds collected for the series. "Lost & Found Sound" has made a notable contribution to the preservation of

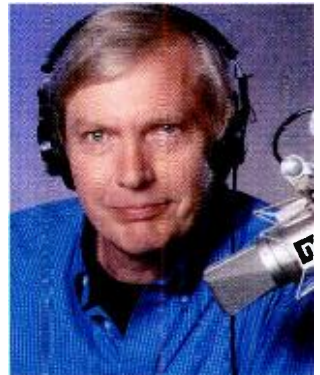
recorded history, inspiring audiences to take part in the storytelling process by sharing their treasured records and tapes. From the recordings of the nighttime revelry of Tennessee Williams preserved on vinyl in a booth at a penny arcade, to the hums of old electric fans, to collections of answering machine messages, to dictated recollections of a witness to the Gettysburg Address, a century in sound soars through this exceptional radio project. This is radio at its best, wholly deserving of the Peabody Award.



MORNING EDITION WITH BOB EDWARDS NATIONAL PUBLIC RADIO

Bob Edwards is no stranger to the Peabody podium, having been on hand in 1991 to accept a personal award on behalf of the late Walter "Red" Barber, whose advancing age and declining health kept the great sportscaster from taking one last road trip to New York. Mr. Edwards has moved from "Fridays with Red" to "Mondays with Mr. Peabody," for today we recognize National Public Radio's daily two hours of in-depth news and entertainment, expertly anchored by a man who embodies the essence of excellence in radio. Bob Edwards has hosted "Morning Edition" since its premiere in November 1979. His reassuring and authoritative voice is often the first many Americans hear each day. His is a rare radio voice: informed but never smug; intimate but never intrusive; opinionated but never dismissive. Mr. Edwards does not merely talk, he

also listens. More than simply report the news, "Morning Edition" provides the background that gives meaning and perspective to events. It is an agenda-setter, the morning program of choice for many of the nation's business and political leaders. Special mention is made of executive producer Ellen McDonnell, director Barry Gordemer and a fine staff of producers, editors and reporters. "Morning Edition with Bob Edwards" enters its third decade poised to maintain its leadership position in American radio, and for this merits the Peabody Award.



THE MISSISSIPPI: RIVER OF SONG PRODUCED FOR SMITHSONIAN PRODUCTIONS BY OSTROUSHKO PRODUCTIONS

Presented on Public Radio International

An extremely novel approach to the radio presentation of song, this expansive radio series—as expansive as the Mississippi River itself—captures the spirit and soul of American music along the great river. The driving forces of the series for Smithsonian Productions include producer Marge Ostroushko, with executive producer Wesley Horner, director John Junkerman, writer Brian Newhouse and editor Todd Huslander. Through literally hundreds of live performances and conversations with more than 40 musicians, the series presents the richness and vitality of the music that flourishes in the heart of the nation. In seven parts, the series takes the listener through a musical journey—from pow-wow grounds at the

Mississippi's headwaters in northern Minnesota to the blues clubs of St. Louis, from the rockabilly roadhouses in Arkansas to crawfish boils of the bayous, from the bluegrass festivals of the farm belt to the bandstands of New Orleans. Host Ani DiFranco gently guides the listener through this fascinating musical journey, which was heard—appropriately—across the country thanks to distribution by Public Radio International. For presenting a musical journey as wide and impressive as the river itself, a Peabody to "The Mississippi: River of Song."





THE SOPRANOS

HOME BOX OFFICE AND BRILLSTEIN-GREY

Combining drama with comic irony, "The Sopranos" elevates the mob story from a shop-worn cinematic genre into an unmatched exposition of the moral complexity of modern American life. "The Sopranos" is original, funny, smart and alive with gritty characters so multi-layered, recognizable and mysteriously human that audiences gossip about them as they would about mutual friends. In capturing the vision of creator and co-executive producer David Chase, the production gets everything right—from speech cadence to home décor. Mr. Chase has been associated with excellence in series television before, having been a driving force on "Northern Exposure" and "I'll Fly Away," programs that were recognized with the Peabody Award in

1991. "The Sopranos" is a more personal and disturbing work, dealing as it does with some of the seamier aspects of modern life, including violence, ethnic stereotyping and sexism. Assisting Mr. Chase in creating the first season of this landmark television drama were co-executive producer Brad Grey, co-executive producers Mitchell Burgess and Robin Green, supervising producer Frank Renzulli and producer Ilene S. Landress. The acting ensemble, among the best assembled for series television, included James Gandolfini, Edie Falco, Lorraine Bracco, Michael Imperioli, Steven Van Zandt, Tony Sirico, Vincent Pastore, Dominic Chianese and the great Nancy Marchand. "The Sopranos" offers an up-to-the-minute catalog of contemporary culture, including Prozac, Nintendo, Attention Deficit Disorder, DVD players and corporate coffee franchises. It offers the viewer a look into the mob world that is not just deftly entertaining but eerily identifiable. "The Sopranos" reflects the best and worst in all of us, and represents television drama deserving of recognition with the Peabody Award.



EXXONMOBIL MASTERPIECE THEATRE: LOST FOR WORDS

A YORKSHIRE TELEVISION PRODUCTION

Presented on PBS by WGBH-TV Boston

Unique in our youth-obsessed culture, this deceptively simple drama focuses on the declining health of an older woman and the unconditional love shown by her only son, based on the true story of author Deric Longden. Despite a series of strokes and her growing suspicions of gremlins invading her house, Mrs. Longden determinedly tries to maintain her independence. Mother is played with affecting accuracy by Dame Thora Hird, whose career now spans seven decades. As Deric (or

"Jessie," as his mother calls him following an incapacitating stroke), Pete Postlethwaite is typically understated, affecting and simply brilliant. Together, Hird and Postlethwaite portray a devoted relationship in the process of winding down toward life's inevitable end. Credit goes to Yorkshire Television and "ExxonMobil Masterpiece Theatre" for once again crafting powerful television, this time on a small scale. To two extraordinary actors, writer Deric Longden, series executive producer Rebecca Eaton, executive producers Keith Richardson and Margaret Matheson, producer Sita Williams and director Alan J. Bell, a Peabody Award for celebrating the greatest love of all: that of a child for his mother.

HAVING OUR SAY:

THE DELANY SISTERS' FIRST 100 YEARS

CBS, TELEVEST, COLUMBIA-TRISTAR TELEVISION

in association with COSBY & JAMES PRODUCTIONS

Based on the best-selling memoir "Having Our Say: The Delany Sisters' First 100 Years," this exceptional film for television recounts the lives of Sarah Louise "Sadie" Delany and Anne Elizabeth "Bessie" Delany, who grew up as the daughters of an ex-slave in rural North Carolina, left for New York to attend college and start their careers, and who became somewhat reluctant celebrities as centenarians. Their story presents many of the societal, political and philosophical beliefs the women developed in their long lives, tempered by the wisdom of age and experience. Diahann Carroll (Sadie) and Ruby Dee (Bessie) are truly exceptional in their portrayal of the sisters, as is Amy Madigan as *New York Times* reporter Amy Hill Hearth. "Having Our Say" is a Kraft Premier Movie Primary credit is due to co-executive producers Camille O. Cosby and Judith Rutherford James, who produced the Broadway play upon which this teleplay was based. Also

deserving of note are Lynne Littman, director, screenwriter Emily Mann and Jeffrey S. Grant, executive producer for Kraft. The production stands as an inspirational remembrance of the Delanys, who passed away during its production. To the superb cast and crew involved in the production of "Having Our Say," a Peabody Award for presenting a loving and living tribute to the lives of two extraordinary women.



VH1 SAVE THE MUSIC CAMPAIGN

VH1 PUBLIC AFFAIRS, MTV NETWORKS New York

For three years, VH1 has dedicated itself to improving the quality of music education in America's schools by restoring music programs and by donating musical instruments. By the close of 1999, the VH1 Save the Music Foundation had generated more than \$25 million in support of music education and had created more than 350 music programs in 30 cities, reaching more than 120,000 children. Its goal is to bring music instruction to a million children by 2007. The VH1 Save the Music campaign exemplifies all the qualities of a proactive and successful public service effort. Partners with the cable and satellite industry in this effort include the National School Boards Association, the U.S. Department of Education, Chief State School Officers Association, the Arts Education Partnership, the National Association for Music Education, the International Music Products Association and America's Promise—The Alliance for Youth. VH1 communicates its purpose through a wide range of media, including its celebrated "Divas Live/99" and other concert series, the Internet, print adver-

tisements and public service announcements and even a feature film. Supported by research indicating that early involvement with instrumental music improves learning in children, VH1 is stemming the decades-old decline of music education programs. Particular credit is due to VH1 president John Sykes, executive producer Bob Morrison and producers Irma Rodriguez and Jennifer Lynch. For its model public-private partnership, and for making a difference by helping kids learn about and make music, a Peabody Award goes to the VH1 Save the Music Campaign





GOODNIGHT MOON & OTHER SLEEPYTIME TALES

HOME BOX OFFICE New York

"Goodnight Moon & Other Sleepytime Tales" is a family special that focuses on the magical, mysterious world of slumber, as described in a series of animated segments and live-action interviews with a variety of young children. The centerpiece of the special is the first television adaptation of Margaret Wise Brown's beloved children's book "Goodnight Moon," illustrated by Clement Hurd, which was recently reissued in a special golden anniversary edition. HBO's adaptation of "Goodnight Moon" demonstrates how faithfully and lovingly a children's classic can be

crafted for the television screen. In addition to "Goodnight Moon," the special features first-time adaptations of two other well-known children's books: Mercer Mayer's "There's a Nightmare in My Closet" and Faith Ringgold's "Tar Beach," as well as renditions of timeless lullabies. The animated and musical segments are offset by superb vignettes with young children, who explain the meanings of dreams and nightmares. The brilliance of this thoroughly entertaining production flows from its superb production team led by producer and director Amy Schatz, senior producer Carole Rosen, coordinating producer Lynn Sadofsky and associate producers Beth Levison and Erica Heilman, all under the inspired leadership of executive producer Sheila Nevins. For reminding us that programming for and about children can bring joy to all viewers, a Peabody Award to Home Box Office for "Goodnight Moon & Other Sleepytime Tales."



CITY LIFE

THIRTEEN/WNET New York

A Hindu teen tries to balance ancient family traditions with the hip-hop culture of his new friends in Queens. In the East Village, a designer waits nervously in the wings at a fall fashion show, an event that could launch his career. Once a back-up singer in a government-sponsored rock band, a Russian immigrant is the headliner in a lavish stage show at Rasputin's in Brighton Beach. And an octogenarian reads his latest erotic works to a chic downtown crowd of poetry fans a fraction of his age. What these people share with each other is life in New York, where obstacles and opportunities make an indelible mark on its residents. Witty, gritty, passionate and perceptible, the people in each half-hour episode of "City Life" are those who

New Yorkers see (and mostly ignore) every day on the subway, in the checkout line and in the shadows. Here, all New Yorkers are created equal, whether the narrator is a celebrity (such as Wendy Wasserstein, Sidney Lumet, Isaac Mizrahi, Ruby Dee or Spalding Gray), a fireman, an ex-convict, a recovering heroin addict or the candidate for student body president at Louis Armstrong Middle School. The credit for this vibrant and entertaining effort goes to executive producer Jeff Folmsbee, series producer Mark Mannucci and staff producer Mary Recine, the same creative team responsible for the Peabody Award-winning "City Arts" in 1997, and to director of cultural and arts programs for Thirteen/WNET, Jac Venza, the recipient of a personal Peabody Award just last year. For distinguished local programming, a Peabody Award to Thirteen/WNET for "City Life."



EXXONMOBIL MASTERPIECE THEATRE:

A RATHER ENGLISH MARRIAGE

Wall to Wall Television Ltd., BBC, Carlton Television

Presented on PBS by WGBH-TV Boston

In this bittersweet tale of friendship, class struggle and old age, Albert Finney and Tom Courtenay portray two widowed war veterans coming to terms with the deaths of their wives. Reggie Conyngham-Jervis (Finney), an upper crust ex-fighter pilot, and Roy Southgate (Courtenay), a retiring former milkman, find themselves on the same day in the same hospital where both of their wives have just passed away. Though at opposite ends of the social spectrum, the grief felt by the two men is the start of an odd and touching friendship. The chemistry of a real-life friendship between the two actors (who have starred together on stage, in television productions and in films) shines through in the bumpy relationship between Reggie and Roy

Joanna Lumley plays Liz Franks, the glamorous owner of a boutique, whom Reggie quickly begins to woo. Writer Andrew Davies (inspired by his wife's laughter while she was reading the novel by Angela Lambert) has brought this rather English marriage, yet universally appealing tale, to brilliant life on the screen. Executive producers Alex Graham (for Wall to Wall Television), David Thompson (for the BBC), Rebecca Eaton (for WGBH) and producer Jo Willett have made the odd-couple pairing of Reggie and Roy immensely watchable. Director Paul Seed swings the emotional pendulum, making the film both intensely sad and raucously funny. "A Rather English Marriage" is global television at its best, and deserves the Peabody Award.



W

E APPLAUD THE PEOPLE BEHIND OUR OWN
CITY LIFE

I'LL MAKE ME A WORLD:
A CENTURY OF AFRICAN-AMERICAN ARTS

FACING THE TRUTH WITH BILL MOYERS

ARGUING THE WORLD

AND ALL THIS YEAR'S

PEABODY AWARD WINNERS.

thirteen
WNET NEW YORK



STRANGE JUSTICE SHOWTIME AND HAFT ENTERTAINMENT

Both stylized and substantive, the Showtime movie "Strange Justice" takes a distinctively different look at the 1991 face-off between Clarence Thomas and Anita Hill. Director Ernest Dickerson compels us to look at these

events in a different way by highlighting the gamesmanship deployed by both sides. Even more tellingly, he heightens the drama of the Senate confirmation hearings with out-of-body depictions of key testimony. At one point, an indignant Thomas (played by Delroy Lindo) addresses the senators bare-chested while standing within inches of them. When he makes his famous "high-tech lynching"

allegation, he uses his necktie as a noose. Mr. Lindo's standout performance as Thomas is matched by Regina Taylor's portrayal of Hill. And Mandy Patinkin excels in the role of Republican troubleshooter Kenneth Duberstein, who was brought in to polish Thomas' image. Produced by Steven Haft, scripted by Jacob Epstein and adapted from the book by Jane Mayer and Jill Abramson, "Strange Justice" wisely doesn't take sides. Instead, it seeks to unwrap the "packaging" of truth, justice and the American way. Its coda comes from Duberstein, who says, "Undertakers and spin doctors. We're never out of work." For providing a provocative, thought-provoking look at a still-simmering controversy, a Peabody Award is presented to Showtime and Haft Entertainment for "Strange Justice."



AMERICAN PRESIDENTS: LIFE PORTRAITS C-SPAN Washington, D.C.

American Presidents: Life Portraits" represented an extraordinary commitment to explore the lives of every American president, and in the view of the Peabody Board, exemplified the very best elements of our democratic system and free media.

Throughout 1999, C-SPAN presented the life stories of each of the 41 American presidents. The series focused on one president per week, beginning in March with George Washington and ending in December with Bill Clinton. Each week the series featured a live program from a presidential site where noted biographers, presidential scholars, descendants and other guests presented revealing information and assessments of the life, times and legacies of the presidents. The tone set by C-SPAN chairman and CEO (and reluc-

tant air personality) Brian P. Lamb remains on point: good television often takes time, requires few special effects and demands (and rewards) good listening. While, like Mr. Lamb, they rarely seek the spotlight, especially deserving of mention are executive producer Mark Farkas, producers Maura Pierce, Paul Brown, Peter Slen and the more than 200 other unseen individuals who make C-SPAN increasingly indispensable. Another strength of the series was its superior educational and outreach effort. Through its C-SPAN in the Classroom effort, teachers were provided with superior instructional materials. A superb Web site was created that included interactive quizzes, online chats with presidential experts and key artifacts and historical documents. For creating a series that perfectly embodies the essence of public service in electronic communications, a Peabody Award is presented to C-SPAN for "American Presidents: Life Portraits."



A LESSON BEFORE DYING HOME BOX OFFICE, A SPANKY PICTURES PRODUCTION in association with ELLEN M. KRASS PRODUCTIONS

In this exceptional teleplay, the acclaimed Ernest J. Gaines novel is vividly brought to life by writer Ann Peacock and a superb acting ensemble (including Don Cheadle, Cicely Tyson, Mekhi Phifer, Brent Jennings and Irma

P. Hall) in the skillful hands of accomplished director Joseph Sargent. Set in rural Louisiana in 1947, the story concerns Jefferson (Mekhi Phifer), an African-American youth wrongly accused of killing a white store owner. Deemed by incompetent and disinterested defense attorneys "too stupid to know the crime," Jefferson is convicted of the murder and sentenced to die. The film focuses on the struggle of a

circle of passionate but very different people—the boy's godmother Miss Emma (Irma P. Hall), her friend Tante Lou (Cicely Tyson), Reverend Ambrose (Brent Jennings) and, most of all, schoolteacher Grant Wiggins (portrayed with extraordinary impact by Don Cheadle) as they struggle to mend Jefferson's broken dignity. Grant Wiggins has returned to teach in the small town where he was raised. He may be optimistic about making a difference in the lives of young people but he holds little hope for Jefferson's future. In a beautifully crafted conclusion, Jefferson walks to his execution with dignity, while nearby, with tears streaming down his cheeks, Grant realizes that he has become the pupil and Jefferson the teacher. For television drama of the highest distinction, a Peabody Award is presented to "A Lesson Before Dying."

Broadcasting & Cable

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AWARDS





ANNIE

ABC, STORYLINE ENTERTAINMENT, COLUMBIA-TRISTAR TELEVISION INC., AND CHRIS MONTAN PRODUCTIONS in association with WALT DISNEY TELEVISION

Musicals may be plentiful on Broadway but they're in short supply on net-work television. Bravo then to ABC's show-stopping presentation of "Annie," which aired in the fall of 1999 as part of the "Wonderful World of Disney" series. Featuring Oscar-winner Kathy Bates as nasty Miss Hannigan, this lively, beautifully filmed production also showcased a host of lower-profile Tony Award perennials whose talents are seldom utilized on the small screen. Four-time nominee Victor Garber has a grand time playing Daddy Warbucks. He

is joined by Tony winners Andra McDonald as Warbucks' loyal assistant, Grace Farrell; Alan Cumming as Miss Hannigan's shifty brother, Rooster; and Kristin Chenoweth as his dim-bulb girlfriend, Lily St. Regis. Newcomer Alicia Morton likewise excels in the title role. In homage to the original Broadway production, original "Annie" Andrea McArdle plays the "Star-to-Be" in the big "NYC" production number. Executive produced by Craig Zadan, Neil Meron and Chris Montan and directed by Rob Marshall, "Annie" brightly reprises 10 tunes from the original, which debuted on Broadway in 1977. For reinvigorating the genre in such splendid fashion, a Peabody goes to "Annie."



SHEILA NEVINS, HOME BOX OFFICE PERSONAL AWARD

Sheila Nevins is one of the true independent spirits in television today, whose passion and vision consistently create excellence. In an age when much television programming seems to be seeking a lower and

lower common denominator, Ms. Nevins aims high and is typically on target. Sheila Nevins was named executive vice president, original programming for Home Box Office in April 1999. In that role, she is responsible for overseeing the development and production of all documentaries and family programming for HBO and Cinemax. She had been senior vice president, original programming since 1995. During her tenure, HBO's critically acclaimed documentary and family programs have won numerous awards, including (by last count) more

than 15 Peabodys. In fact, she produced (with *Ms. Magazine*) the first cable program to receive a Peabody Award, "She's Nobody's Baby" (1981). Other Peabody Award-winning programs produced on her watch include this year's "Goodnight Moon & Other Sleepytime Tales," "How Do You Spell God" and "Paradise Lost: The Child Murders at Robin Hood Hills" (1996), "The Dying Rooms" (1995) and "I Am a Promise: The Children of Stanton Elementary School" (1993). As Ms. Nevins tells it, when Gerald Levin (then president of the fledgling pay TV service HBO) called to congratulate her on winning cable's first Peabody, he said he had dreamed of working for a company that set high standards, a company that won Peabody Awards. Two decades later, we are delighted that another congratulatory phone call has come to Sheila Nevins from Mr. Levin. To Sheila Nevins of Home Box Office, a personal Peabody Award.



THE WEST WING

NBC, JOHN WELLS PRODUCTIONS in association with WARNER BROS. TELEVISION

Many successful TV dramas resort to one of the three basic food groups—cops, doctors and lawyers. NBC's "The West Wing," created and written by Aaron Sorkin, dares to put high-powered politics in the weekly prime time mix. "The West Wing" presents a remarkably rich and nuanced look at the fictional administration of President Josiah Bartlet, played with force and presence by Martin Sheen. Mr. Sorkin has surrounded this centrist New Hampshire Democrat with a ring-true ensemble of politicians headed by chief of staff Leo McGarry (John Spencer). Absent the standard, formulaic jeopardy or action elements that drive most network dramas, "The West Wing" draws

its strength from the substantive issues of the day. Inevitable political realities and staff infighting make "The West Wing" primarily a show about ideas, ideals and the perils of same. The superb cast also includes Allison Janey as press secretary C. J. Gregg; Bradley Whitford as deputy chief of staff Josh Lyman; Richard Schiff as communications director Toby Ziegler; Rob Lowe as deputy communications director Sam Seaborn; and Moira Kelly as political consultant Madeline Hampton. "The West Wing" is co-produced by John Wells and Thomas Schlamme in association with Warner Bros. Television. This exceptional production team and NBC merit a Peabody Award for showing that audiences can be edified, as well as entertained, by the inner workings of a modern-day presidency.



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THE WEST WING

ON BEING

HONOURED WITH

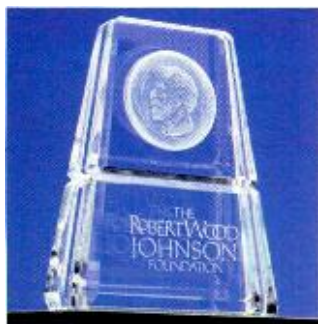
THE PEABODY

AWARD

THE
WEST WING



PEABODY/ROBERT WOOD JOHNSON FOUNDATION AWARD



The goal of the partnership between the Peabody Awards and the Robert Wood Johnson Foundation is to encourage more and better coverage of medical and health issues. This year's entries show that our goal is being achieved. In its second year, the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming continues to have a profound impact on the number of medical- and health-related entries submitted in the Peabody Awards competition.

In the television documentary category, 15 percent of all

entries qualified for the P/RWJF Award, compared with 10 percent in 1998, and only 7 percent in 1997. In just two years, the number of medical-related programs in this category doubled. More than 21 percent of all television education submissions qualified for the P/RWJF Award.

Clearly, television, cable and radio producers, reporters and programmers are becoming more aware of this unique and important award. Last year's Peabody/Robert Wood Johnson Foundation Award-winning program, "Christopher," was distributed to over 1,300 industry professionals along with a documentary on the making of that winning program. Also, the Peabody Awards exhibited for the first time at the Radio-Television News Directors Association Conference and placed the spotlight on the Peabody/Robert Wood Johnson Foundation Award.

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Your attendance at this luncheon and the entry fees submitted with your programs support our ongoing effort to recognize, celebrate and preserve outstanding achievement in broadcasting and cable. The Peabody Awards gratefully acknowledge the support of the following organizations and individuals.

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In recognition of the University of Georgia, home of the Peabody Awards

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The History Channel
Home Box Office
Independent Media Services, Inc.
Showtime
VH1



News Corporation

and



Fox Entertainment Group

Congratulate WAGA/FOX 5
for winning a Peabody Award
for its investigative series
"Singled Out"



CALL FOR ENTRIES

THE 60TH ANNUAL PEABODY AWARDS CALL FOR ENTRIES

The official entry forms for the Sixtieth Annual Peabody Awards will be mailed in early September 2000. Following is a preview of the entry requirements and rules for the competition.

ELIGIBILITY

The George Foster Peabody Awards, established in 1939 and first awarded in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations and individuals.

ENTRY TIMETABLE

All program entries must be for programs broadcast, cablecast or released for non-broadcast distribution during the 2000 calendar year (Jan. 1–Dec. 31). The deadline for receipt of entries is 5:00 p.m., Monday, Jan. 15, 2001.

ENTRY CATEGORIES

Programs are accepted in the following categories, for both radio and television:

- News • Entertainment • Programs for Children
- Education • Documentary • Public Service • Individuals, Institutions or Organizations

A program or series that receives the Peabody Award and that addresses topics or issues related to health and medicine may be cited with the Peabody/Robert Wood Johnson Foundation Award for Excellence in Health and Medical Programming. This special recognition includes a cash prize, a fellowship at a leading health/medical institution, special exhibitions and additional distribution of the award-winning work.

PEABODY STAFF

Louise Benjamin, *Associate Director*
Tom Hoover, *Activities Coordinator*
Kim Cretors, *Public Relations Coordinator*
Danna L. Williams, *Administrative Assistant*
Heidi Edwards, *Ph.D. Student Assistant*
Crystal Hayes, *M.A. Student Assistant*
Laura Nichols, *Undergraduate Student Assistant*

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Producers for the Peabody Awards, 770-989-0009

DEAN TOM RUSSELL — AN APPRECIATION

After 34 years at the Grady College of Journalism and Mass Communication, J. Thomas Russell announced his resignation as dean effective June 30, 2000. Dean Russell joined the UGA faculty in 1967 and served as assistant dean in 1973–77. He was associate dean in 1977–81 and served as head of the advertising sequence from 1981 to 1983, when he became dean of the college. By nature a modest man, Dean Russell eschewed the spotlight throughout his career. However, the Peabody Awards would be remiss without making public recognition of his groundbreaking and lasting contributions. Dean Russell inherited a Peabody program of modest means, struggling to get by each year solely on entry fees, with shortfalls made up from the general college budget. Today, the



Reading Room in the Grady College, alongside those of his predecessors. Goodbye, Tom. We'll miss you.

BARRY L. SHERMAN

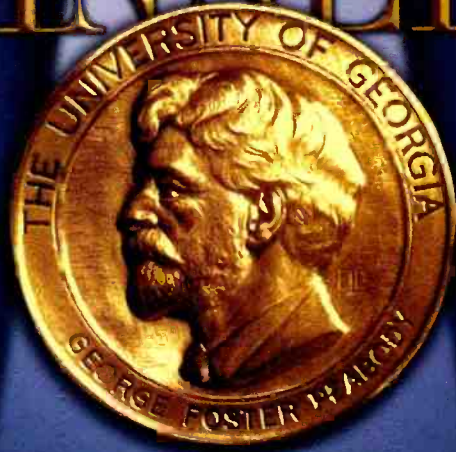
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Educator, Visionary, Friend

*We are poorer
because he is gone,
but we are richer
because he was with us.*


Broadcasting & Cable

CONGRATULATIONS TO OUR 6
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WINNERS**



A LESSON BEFORE DYING
DARE TO COMPETE: THE STRUGGLE OF WOMEN IN SPORTS
FISTS OF FREEDOM: THE STORY OF THE '68 SUMMER GAMES
GOOD NIGHT MOON & OTHER SLEEPYTIME TALES
THE SOPRANOS
AND OUR OWN
SHEILA NEVINS
PERSONAL AWARD HONOREE

HBO

DOT'S NEW MEDIA CAFE

By Ken Kerschbaumer

TeleCruz earns patents

TeleCruz Technologies has been granted five patents that it says will allow it to embed interactive capabilities on a single chip directly inside television sets.

The patents concern how high-quality computer text, graphics and images are displayed on a television screen and how the interactive embedded circuitry can be specifically tuned to the television

Virage gets 'Popular' with WB

The WB Television Network is using Virage Interactive to bring true audience participation to the series *Popular*.

The most interesting aspect of the agreement is that Virage is turning the first 18 episodes into Web-compliant streaming video that can be searched by topic, character, date and episode.

ABC O&Os tap e-Commerce

e-Commerce Solutions LLC has signed a five-year agreement with ABC's owned stations to develop and manage online stores for the broadcasting company's owned-and-operated sites.

"This is the first step on the road to convergence for our television stations," says Michael Chico, vice president, integrated and new-media sales, for ABC National Sales Inc.

ECS will provide a cus-

tom online shopping solution targeted to the user demographics of each station site.

According to Ron Stitt, director of TV stations for Go.com, the stations are looking for a new revenue stream, and eCommerce Solutions will help accelerate those efforts.

"We know it's going to take time and we're going to learn a lot of lessons, but eCommerce has a lot of experience in both the retailing and technology side." The stations will start with national e-tailers but will eventually work on local opportunities.

DIVA brings VOD to Liberate

Liberate Technologies and DIVA have reached an agreement to integrate and market DIVA with the Liberate TV Platform software.

According to the agreement, access to DIVA's technology on the Liberate platform is expected to be available to Liberate's network-operator customers later this year, and DIVA will join Liberate's PopTV program.

In a separate agreement, Liberate has invested \$4 million in DIVA, and NTL Inc. has made a \$6 million equity investment in DIVA. NTL and DIVA are working together to deploy video-on-demand over NTL's cable network in the UK.

ICTV adds Yack

Internet program guide YACK.com has formed a partnership to provide its comprehensive Web programming guide service

and event listings to cable operators through ICTV. ICTV says the addition of Yack.com will allow viewers to keep track of live, on-demand, cached and streamed Web events available each day.



MaximumGolf.com is a new golf-info area on FoxSports.com

FoxSports tees off with 'Maximum Golf'

FoxSports.com and Maximum Golf magazine have partnered to launch a golf area on the Fox Sports Web site.

The Maximum Golf Web site, is designed for the "Tiger Woods golf generation" so, if Ben Gay is part of your post-golf ritual, it probably isn't for you.

Pinnacle details Internet strategy

Pinnacle Systems detailed its Internet strategy last week, in features of its iCreate, iStore, iStream, and iView products. "Each of our product families is transforming to add Web capability," says Ajay Chopra, chairman of the board, vice president and general manager, Desktop Products. "Users will be able to take their material from camcorders, produce with them, and stream directly to the Web."



Pinnacle Systems' Ajay Chopra says his company is adding Web capabilities to all its product families.

On the iCreate side, Pinnacle's nonlinear editing product can embed interfaces for any streaming format; iStore will build on the iThunder server, which can already stream video simultaneously to the Web and to air.

"We'll also be adding that capability to the MediaStream server line we acquired from Hewlett-Packard, using our StreamFactory product," Chopra says.

The iStream products are built around the StreamGenie, which will begin shipping in June. The iView products are built around the PC tuner card franchise with the introduction of its Web-text feature.

Pinnacle Systems has also entered into a relationship with WaveExpress to enable data encoded by broadcasters to be decoded by Pinnacle Systems' PCTV cards using WaveExpress technology.

Harmonic launches SatBox access

Harmonic Data Systems Ltd. (HDS), a subsidiary of Harmonic, introduced SatBox last week.

The DVB-standard-based external satellite receiver delivers high-speed Internet access via satellite. It connects to a PC through the USB port and can handle data rates up to 7.5 Mb/s.

Fighting viruses with DTV

Data consortium proposes alert system for the 'love bug' and other computer glitches

By Glen Dickson

After corporate IT departments across America were sent scrambling by the "love bug" virus earlier this month, a group of broadcasters has proposed a way to fight viruses through the digital television spectrum.

The Broadcasters Digital Cooperative, one of several groups of stations looking to create a new business by transmitting data through their DTV channels, plans to work with federal and state agencies to create a system whereby virus alerts would be broadcast to PCs.

Software patches could also be distributed through the DTV spectrum to consumers who subscribe to services from software utility suppliers like Norton or McAfee.

"The DTV system can deliver the fix," says Granite Broadcasting President Stuart Beck, head of the Cooperative's executive committee. "That's what we're working on now."

The idea was presented to FCC Chairman William Kennard in Washington last week by Beck and other members of the Cooperative, which was formed March by 12 station ownership groups. The group was meeting with Kennard to discuss the potential of DTV datacasting.

"I thought it was very creative," says an FCC official who attended the meeting. "It's an innovative example of an application [for DTV data]."



Granite's Stuart Beck tells the FCC that broadcasters' digital stations can deliver the cure for infected PCs.

We considered this part of our supporting public service. There's [already] a well-established EAS service that does watches and warnings."

DeClue says the EAS system could be used for virus alerts. But he also thinks the DTV spectrum is a perfect way to distribute software patches while bypassing the congestion of the Internet, where the "everybody all at once" distribution model doesn't work very well.

"This is exactly the kind of thing you're required to get out in a hurry," he explains. "You could have a megabyte or two of code distributed in five or six seconds and be immediately updating those files."

Clear Channel will test such a system at WKRC-DT Cincinnati, working with datacasting technology firm Wave-Xpress.

Clear Channel Director of Engineering Mike DeClue, who is leading the technical charge on the virus-alert system, says the motivation behind it is simple: "The 'I love you' virus caused about \$10 billion in damage, according to *Time* magazine; Hurricane Hugo caused only \$7 billion.

The Cooperative was one of several datacasting proponents to meet with the FCC over the past two weeks. Another large consortium of station groups, iBlast, visited the commission the week of May 8.

Datacasting firm Geocast, which has signed spectrum deals with Hearst-Argyle, Belo and Allbritton, met with the FCC and Congressional staffers last week. The Geocast executives demonstrated how HDTV and multimedia content could be broadcast simultaneously in a 19.4-Mb/s DTV channel.

Geocast showed 1080i HDTV, the most bandwidth-intensive DTV format, running at 13.3 Mb/s along with 6 Mb/s of data, which was captured on Geocast's data receiver.

"We wanted to show that broadcasters could do 1080i and do DTV data," says Geocast Vice President of Business Development John Abel.

Although the three groups have different approaches to using the DTV spectrum, says the FCC official, they all are already talking about applications for their proposed data services. That is a dramatic change from a year ago, the official notes, when many broadcasters were complaining that DTV lacked a business model.

"The difference between a year ago and today is like night and day. It's very exciting. They're really thinking about this in creative ways, and they all have reasonable shots at making a business of it." ■

News is made in an instant. Produ

Sony's version of the TiVo recorder will store 30 hours of video and sell for \$399.



Showtime to offer TiVo auto-record

Network promos with icons will trigger recordings

By Glen Dickson

Showtime Networks will be the first programmer to officially launch Ipreview, a feature from personal video recorder (PVR) supplier TiVo that inserts interactive icons into on-air promos.

The feature, which will start appearing next month in the form of a small "thumbs-up" icon in the corner of the TV screen, will allow TiVo users to automatically schedule recording of a Showtime program with a click of their remote.

"We've now taken passive promos and turned them into much more," says Stacy Jolna, TiVo's chief programming officer and vice president of advertising and media partnerships.

Although NBC has also experimented with Ipreview, Showtime will be the first network to use the feature on a 24/7 basis in all its on-air promos, he notes. TiVo plans to roll out the feature with multiple networks this year. Both NBC and Showtime are investors in the San Jose, Calif.-based company.

In addition to allowing a Showtime viewer to watch a live promo and auto-

matically schedule recording of the show being touted, Ipreview will also work in recorded material, says Jolna. For example, if TiVo viewers record a Showtime movie on Monday, and, while watching it on Tuesday, see a promo for a future program such as a movie on Saturday night, they can still use the Ipreview icon to schedule its recording.

"The data tag is attached to the program, and it will seek out the program the next time it airs," he explains.

Showtime will insert Ipreview triggers into all its promos using the VBI (vertical blanking interval) of the television signal, but only TiVo users will see the icon.

"It's a very clever piece of technology that knows you have a TiVo box and knows you have Showtime," says Gene Falk, senior vice president of Showtime's Digital Media Group. "...I was very impressed by it."

The functionality of Ipreview is an example of why Showtime is a "big believer" in PVRs, says Falk. "It's a way for us to offer additional value to the people who are paying good money to watch the programming every month." He expects TiVo competitor Replay Networks, which Showtime has also invested in, to offer a similar capability.

Sony has announced that its version of the TiVo recorder is now available. The Sony Digital Network Recorder (SVR-2000), which was previewed at the CES show in Las Vegas in January, will offer 30 hours of storage and sell for \$399.

A monthly subscription fee to the TiVo service, which also requires a phone line, is \$9.95. A lifetime subscription can be purchased for \$199. Philips also makes a TiVo recorder. ■

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Video servers:

Technology's new team players

Integrating various suppliers' products into a system tops broadcasters' agenda

By Peter J. Brown

The chief priority for video-server manufacturers these days is interoperability. Broadcasters want the manufacturers to make it easier to integrate server products from different suppliers into a complete system.

Douglas I. Sheer, president of New York City-based DIS Consulting Corp., has done extensive research on the video server market, and his firm recently published a research report titled "Broadcast Servers USA." When interoperability surfaces in the context of video servers, Sheer makes a subtle distinction. He acknowledges that achieving interoperability across the board may appear to be at the very top of broadcasters' lists of priorities when they assess video servers, but the reality is somewhat different.

"Interoperability is an issue. But the overriding concern is automation, which calls for interoperability," Sheer says.

The industry's recognition of the need to achieve greater interoperability has generated a good deal of dialogue not only between vendors and customers but also among vendors themselves. An open environment in which cooperation and competition is routine is taking shape, perhaps far more quickly than many people thought possible even a year ago.

"Last year, everyone seemed happy to buy one solution. The greatest single demand coming out of NAB 2000 is for bit-stream interoperability with other machines," says John L. Pittas, vice president of broadcast products at SeaChange International Inc., Maynard, Mass.

"This is a totally customer-driven

phenomenon. It is quite common in the computer market to find hardware vendors and applications providers working together and competing. But it is a little unusual to encounter it in the video market," says Pittas. "It is increasingly hard to provide a solution to every corner of the market."

An excellent example of this trend, according to Pittas, involves a facility in Japan where SeaChange is working with Bedford, Mass.-based Vibrint Technologies Inc., which was recently acquired by Nevada City, Calif.-based Grass Valley Group (GVG). Roland Boucher, Vibrint's vice president of marketing, says matchups like this are not automatic and the level of integration requires working together on standards.

people might be a bit reluctant to make major purchases.”

In improving its line of VR Technology video servers, Leitch is focusing on Fibre Channel arbitrated loop-based architectures. Later this year, for example, the company will move to full OC-12 capability so that broadcasters will have the option of pushing MPEG-2 compressed data out to affiliates and O&O's as IP over ATM.

According to Al Kovalick, chief technical officer with the broadcast products group at Pinnacle Systems in Mountain View, Calif., “People do not question servers any more. We have people buying our servers with the selection being made on a recommendation—saying DirecTV bought it—and without even asking for a demo. A year ago, such a thing was unheard of.”

Besides introducing the new 2RU MediaStream 300 video server, which offers 25 hours of internal storage and comes bundled with Crispin scheduling software, Pinnacle has acquired New York City-based Montage Group. Kovalick says that, as Pinnacle becomes a broader provider of broadcast products, Montage's VortexNews, an inexpensive cuts-only and simple-effects editor, fits ideally into Pinnacle's portfolio. Among other things, VortexNews lies at the core of the cooperative network news service that includes ABC, CBS and Fox.

How broad is the market?

“The definition of a server is changing rapidly, and it impacts what we sell. The video-server market has matured, and it is exploding,” says Mike Cronk, Grass Valley's vice president of marketing, who says that 120 Profile XP Media Platforms were sold in the first three months of this year. Profile XP offers up to eight channels of either standard or high def at MPEG-2 4:2:2 from 4 Mb/s to 50 Mb/s.

Cronk estimates total sales for video servers in the broadcast TV market worldwide at about \$400 million, with servers in the newsroom accounting for less than \$40 million.

DIS Consulting's Sheer expects an even larger market. He believes that domes-

tic video-server sales will reach \$3.9 billion this year.

“The actual size of the market is debatable. But it is much larger than anyone anticipated. And there are so many places where there is need for the basic functionality of servers,” says Sheer, who adds that the introduction of software-based servers is just getting under way. In many respects, he sees this next phase in the evolution of servers as akin to the introduction of non-linear editors (NLEs).

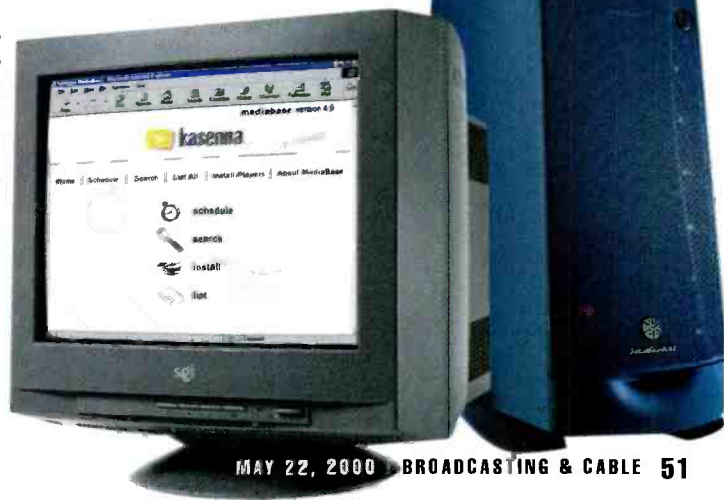
“The big anticipated surge in transmission-related expenditures, in fact, materialized more slowly than expected. The whole automation area, servers and IP-related products, is where the action is,” says Sheer.

Mike Wolschon, director of marketing for broadcast and Internet delivery solutions at Philips Digital Networks in Salt Lake City, believes his company is in the right place at the right time.

“The video server market is still in its infancy, and it is growing at a healthy clip of 25% to 30% each year. Many video-server manufacturers are promoting their products as replacements for VTRs, not as servers,” Wolschon says.

The Philips Media Pool is a fully 4:2:2 CCIR-601-capable device with RAID-3 storage. It continues to evolve with the addition of numerous integrated and external or remote applications, including the Philips EditStream, which is compatible with other video servers. Using the Media Pool DiskCart spot playback application, broadcasters have a turnkey solution for on-air playback preparation. DiskCart, which includes a direct traffic interface,

**SGI's new
Broadband server
offers a wide
range of outputs.**



“Customers are demanding a higher level of interoperability. They really want systems and products that interact with products from competing companies,” says Boucher. “At NAB, Grass Valley demonstrated SDTI-CP interoperability between the Profile media platform and Sony MPEG IMX VTRs, as well as SDI interoperability between NewsEdit and Sony NewsBase. Adherence to standards made this possible.”

“Broadcasters want a set of tools that work,” says Nathan Simmons, acting director of marketing for servers at Leitch Technology Corp. in Burbank, Calif. “HD is not as important this year as an MPEG interoperability standard. DTV is here, but the standards are simply not in place yet. As a result, some



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But the other station airs it
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eliminates the need for third-party automation systems, says Wolschon.

"On top of a four-channel server, which has a price tag of \$100,000, an automation system even on the low-end of the scale can add \$150,000 to \$200,000," Wolschon says. "Our most expensive optional applications, such as our archive manager for StorageTek devices, and our DiskCart playout application, are \$7,500 per channel usage."

Wolschon says that broadcasters have come full circle from the days when most large stations ran on nothing but VTRs and sneaker-net. Customers do not want their traffic departments having direct access to the disk drives in the play-out servers.

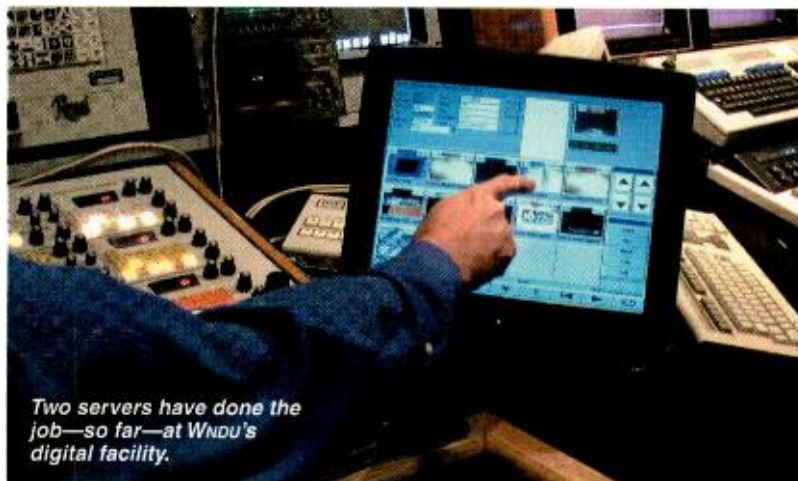
"Where other people are using caching servers to solve this problem, we offer an inexpensive firewall so that the administrative level remains divorced from the operations level," says Wolschon.

Storage is another area where dramatic changes are taking place with 36-GB drives available and 72-GB drives on the horizon. Having something in the range of a terabyte of storage at one's fingertips is no longer seen as a monumental accomplishment.

"Repurposing of material requires more storage for a longer period of time. Also, program-length material will be routinely stored," says Mike DeBlasio, senior product manager for server technology at Sony Electronics' Broadcast and Professional Co.

"Sony's MAV-70XGI is optimized for the distribution of long GOP [group of pictures] material in particular, increasing recording time, and providing terabytes of storage. In addition, in either storage area network [SAN] or library/cache models, MAVs can be linked to Sony's DTF near-line and

One of the small start-up companies, AgileVision hopes to crack into the video-server market with its AGV-1000.



Small market, big technology

Scouting video servers in South Bend, Ind.

By Peter J. Brown

From late 1998 until recently, NBC affiliate WNDU-DT in South Bend, Ind., held the title: smallest-market digital TV facility in the U.S. For Chief Engineer George Molnar and Vice President of Operations Greg Giczi, two servers have managed to meet their needs so far.

A Newstore video disk recorder from Sun Valley, Calif.-based Spencer Technologies is used exclusively for playing out news clips, a unit that Giczi gives rave reviews. For syndicated programming and spot on-air playback, WNDU uses a RapidAccess video server from Salt Lake City-based Vela LP.

Giczi says that, with third- and even fourth-generation servers on the market today, reliability is no longer an issue. In terms of interoperability, redundancy and stacking software, there are lots of choices, as well as lots of freedom.

"The Vela unit comes with its own operating system built in, which is great for us. We have no automation system here," says Giczi. "We shopped long and hard as we prepared to move off our ACR 225. We really like their customer service and the fact that they were quite willing to customize the server to meet our requirements."

Although Vela was presented with a purchase order right after NAB '99, WNDU waited until early

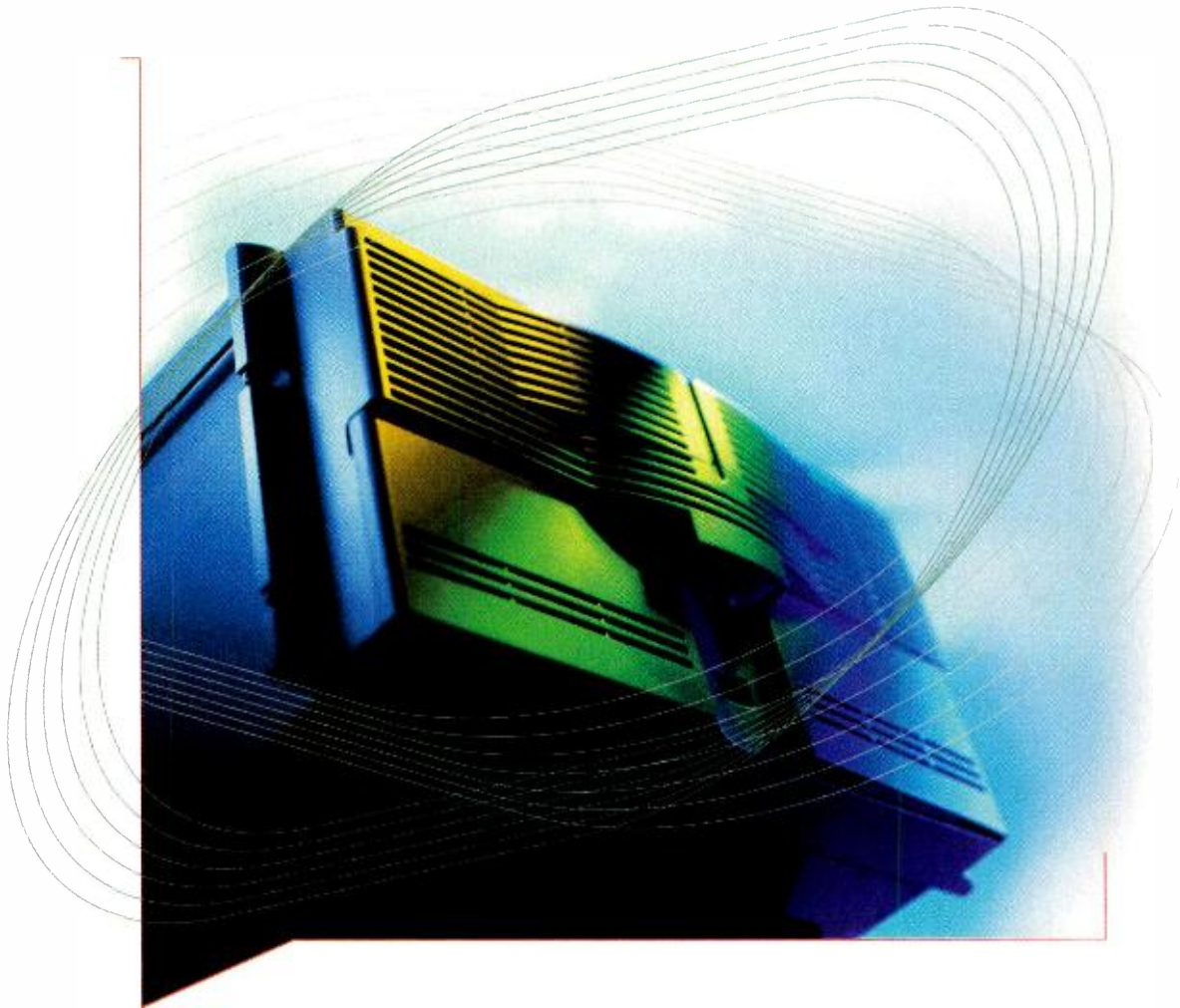
2000 to activate the RapidAccess server. Giczi says that Vela provides a lot of server for the money and that it came with 36-GB drives and a total of 0.75 TB of storage.

"We waited until well after the holidays when we see our lightest spot load," Giczi says. "We are not owned by a station group so we have lots of flexibility, and we consider ourselves to be pioneers."

In terms of HD, WNDU upconverts everything except *The Tonight Show*. A Tiernan THE-1 and a Snell & Wilcox HD 5050 are used for encoding and upconverting. Giczi says that he and Molnar are shopping for an HD-compatible still store to replace a 15-year-old Ampex unit.

With WNDU's switch to Betacam SX, the VP of operations says that the plan is to edit directly to a nonlinear editor (NLE) and that another server, which ties into the on-air playback server, will be needed. WNDU has a Pro-Bel TX320 master-control switcher with 360 Mb/s output, a GVG 7000 series router and Ikegami HD studio cams.

"The server is not the tough part; the NLE is. That interface concerns us the most. Right now, we are leaning towards Avid, Vibrant or Leitch, although there are others," says Giczi, who notes that any new server has to include MOS and be able to seamlessly re-purpose material for distribution over the Internet. ■



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archive data tape solution, providing access to petabytes of storage," he adds.

The dramatic strides in storage and automation are quite visible at WWOR-TV, a United Paramount Network (UPN) station in Secaucus, N.J. According to Executive Director of Production and Engineering Rick Miner, both WWOR-TV and WUTB-TV in Baltimore access content simultaneously on the Celerra Media Server from EMC, a Hopkinton, Mass.-based company. The system, which is totally automated from satellite feed to on-air playback, includes Florical automation software and Avalon asset-management software for the near-line system. Lucent and Vela Research provide encoders and decoders. The Celerra Media Server holds 180



SeaChange's John Pittas: 'It is increasingly hard to provide a solution to every corner of the market.'

hours online for each station, integrated with 5,000 hours near-line.

Small start-ups are trying to establish themselves in the video-server market. The list includes Princeton, N.J.-based AgileVision, a joint venture founded in 1999 by Sarnoff Corp. and Mercury

Computer Systems, with its new AGV-1000 "DTV Station-in-a-Box" concept. The unit sits right in front of the transmitter and outputs an ATSC stream.

"The AGV-1000 is a highly integrated platform, a video-file server with an integrated content cache, and a capacity for up to 11 drives," says Jerry Berger, AgileVision vice president of marketing. "It will be RAID 3. And it serves as an MPEG splicer, a data injector and a logo inserter for turnkey DTV operations."

Sun Valley, Calif.-based Spencer Technologies offers the Clipper, a two-channel MPEG-2 news production video server, designed for DVCPRO, DVCAM and analog news production. Clipper comes with SDI and SDTI interfaces, a touch screen GUI (graphical user interface), and RS422-SMPTE protocol controls.

News is where the action is

When broadcasters shop for any newsroom solution, they are looking for speed in terms of rapid-turnaround capabilities, scalability, reliability and the right price. The availability of com-

mercial off-the-shelf platforms is making these systems more affordable.

The newly combined Vibrint and Grass Valley—Vibrint is now known as the Vibrint Digital News Production Workgroup—is aimed squarely at the broadcast news market.

"We saw Vibrint as being very attractive from a work-flow perspective and because, with respect to DVCPRO and Betacam SX, Vibrint was able to offer prices in that compelling range," says

Grass Valley's Cronk.

"Our products entail specialized applications in the realm of feed capture and ingesting, editing and playout. They are quite different from the Profile," says Vibrint's Boucher.

Boucher says that customers can now get a complete solution from Grass Valley, using either the Profile XP video server, which has a price tag of \$55,000 for an SDTV model, or video servers from other manufacturers.

Broadcasting clusters

The Ackerley Group uses cable's clustering concept to build its digital program-delivery system

By Edmond M. Rosenthal

Conventional wisdom suggests that what has worked for cable operators should also work for clusters of small stations looking to approach the digital era by taking advantage of economies in master-control operations.

That was the logic when The Ackerley Group opted for SeaChange MediaCluster servers as the mainstay of its Digital CentralCasting program. The group has 17 owned or managed stations. When the setup is complete—sometime soon, according to Ackerley—seven stations will share master-control operations. The control-operation sites are in Syracuse, N.Y., four in Bakersfield, Calif., and six in Salinas, Calif., which controls three in Oregon.

Transmitting signals through a single program-delivery system is not that different from what cable operators do, notes Kelly Alford, Ackerley's vice president of engineering. After considering such vendors as Hewlett-Packard—which subsequently sold its server business to Pinnacle—as well as Grass Valley, Leitch and Philips, Ackerley chose SeaChange because of its track record in a multichannel environment.

"People in the cable industry couldn't provide a lot of intervention and maintenance, so a system has to run very independently" Alford explains. "The system even calls people's pagers if something goes wrong."

Ackerley found as much economy in server costs as in labor. Alford

notes that a video server with 50 hours of storage could cost some \$250,000 to serve one station. But a group of five stations can be handled with a single server costing about \$400,000 and providing 130 hours of storage. The group is spending \$1 million to \$1.25 million per cluster.

"MediaCluster has been very reliable," he continues. "And when five stations are running on a server, it's got to be reliable. If we want to grow our regional groups, we can do this by adding more nodes and larger drives or by adding more servers."

The station group uses Sundance Digital automation, and the systems integrate fully with MediaCluster, he notes. In the shift from analog to digital in the Digital CentralCasting environment, the server system operates as a core.

"Everything is ingested into the system as 601 serial digital information with embedded audio," he explains. "It's played out of the server and goes to the individual station via fiber optics. It's then encoded to a digital or analog stream for playback. There's no master-control environment at the other stations. It goes pretty much directly to the transmitter."

Digital CentralCasting also allows each regional group to consolidate back-office functions—such as traffic, programming, accounting and technical operations—at the central station in the group. Each station in the group still creates its own local news, programmed through the group's single server. ■

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Larger-market broadcasters are able to integrate NewsEdit with a playback server already in place. For example, at WHDH-TV in Boston a single Vibrint NewsEdit nonlinear editor (NLE) is now integrated with a Profile server. The goal is to establish a bi-directional link between the NewsEdit equipment and the Profile.

"For speed in NLE, NewsEdit cannot be beat," says Steve Harrington, operations manager at WHDH-TV. "We use Avstar, and Vibrint allows you to edit right to the script in a Vibrint window."

News-in-a-Box is a turnkey newsroom system based on the Leitch VR Technology 300 video server and NewsFlash editing system from Leitch Technology Corp. along with ANN Systems' StarDrive Newsroom Automation system, and OpenMedia Newsroom server.

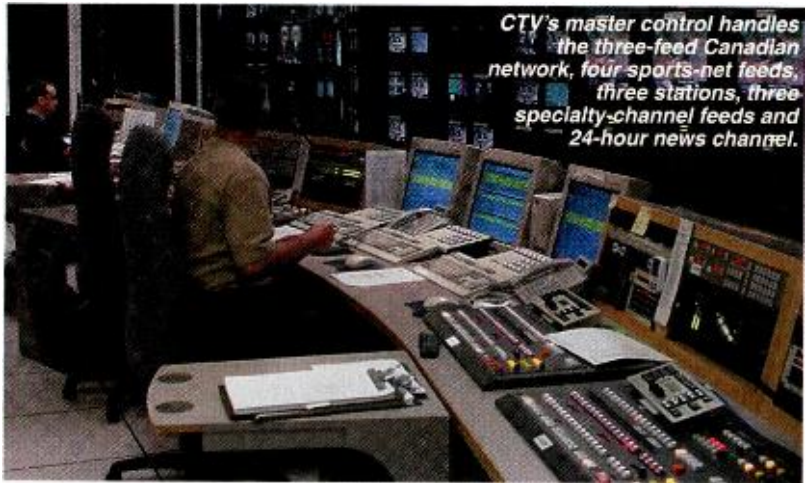
"This is a complete solution for \$350,000. All you add are the tape machines and the incoming feeds," says Leitch's Simmons. "Our VR server technology uses a unique video storage area network architecture that is built on a Fibre Channel arbitrated loop."

Simmons says that the Los Angeles-based ABC West Coast NewsOne Affiliates News Service is using Leitch's VR375 NEWSFlash NLE's, time-line editors and other ancillary gear. CNN is upgrading from the current VR 300 M-JPEG system to a VR-400 MPEG-based 30-channel mirrored system, yielding a total of 60 channels. CBS NewsPath has also deployed a VR NEWSFlash system at its regional news hubs.

"Our VR systems revolve around really fast turnaround," Simmons says. "They allow for ingesting, editing and transmitting it out with no restrictions. This is not a small pool of drives. And the common SAN handles everything from 250 GB up to the full 3 TB, while the Fibre Channel arbitrated loop affords excellent protection.

"This is the wave of the future," he adds. "The flagship station will be able to reduce the production load while it brands the look." Leitch will add WAN capabilities involving Gigabit Ethernet, OC-3 and OC-12 for MPEG-2 compressed data networking, he says.

Tore Nordahl, vice president of product development and engineering at Panasonic Broadcast and Television Systems in Los Angeles, says that CBS is the latest to sign on to the Panasonic DVCPRO News Automation (DNA) lineup of editing and server systems. The installation of DNA at KCBS Los Angeles and WCBS New York is sched-



Northern exposure

CTV consolidates its master-control operations

By Edmond Rosenthal

CTV has no regrets about the video-server technology it chose in 1997 to centralize and consolidate master-control operations for its many channels. As a testament to the network's confidence, it continues to build on the three-year-old MediaStream server framework.

Pinnacle Systems' MediaStream video servers handle commercial storage and playback for the three-feed Canadian network as well as four sports network feeds, three stations, three specialty-channel feeds and 24-hour news channel.

Independent broadcaster CTV initially placed 11 MediaStreams—two isolated mirrored sets of four Fibre Channel servers and three additional sets for program time-delay—in its Toronto facility, according to Vice President of Engineering Allan Morris. Four other facilities use two servers each, also mirrored with Fibre Channel interconnect.

Morris says the high-tech servers were needed to allow CTV to effectively switch between live and recorded segments throughout its stations.

CTV's long-form programming is played back on either Digital Betacam or Betacam SX tape. With master-control rooms in Toronto; Vancouver, British Columbia; Saskatoon, Saskatchewan; Calgary, Alberta; and Sudbury, Ontario, smaller studios in outlying areas no longer

need their own control rooms.

When the initial choice of servers was made, CTV looked at models from Sony, IBM, Grass Valley, Avid, BTS and DEC. It chose Hewlett-Packard as the supplier before its server business was sold to Pinnacle.

"We wanted MPEG-2. Most did not have it. IBM had it, and Sony had an option for it," Morris says. "We also needed eight outputs, and MediaStream had the most efficient way of doing it. We needed them because our initial installation in northern Ontario had four stations, each with two master controls, and we wanted to consolidate them into one master control."

The first installation, in northern Ontario, cost less than \$700,000 including the Louth automation system, which is driven by a play list, says Morris. The Toronto operation ran about \$4 million, including digital master-control switchers, routing switchers, four Louth automation systems and peripherals.

One thing still being decided is what's the best way to upgrade the main server facility in Toronto. "We've maxed-out the main box that stores commercials. It's feeding a series of smaller boxes, so we'd just have to replace the main box with the newer series to provide more online capacity for commercials and promotions," Morris notes. "We now have 90 hours in the mainbox, but we expect to have over 200 hours." ■



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uled to be completed by midsummer.

"We have a very large lead in digital news acquisition," Nordahl says. "What we have done is develop a high-quality I-Frame compression server as part of our DNA solution."

Jason Danielson, director of marketing at Mountain View, Calif.-based SGI, says that the news market is very important this year, as broadcasters move rapidly to digital platforms and NLEs.



Omneon's Larry Kaplan: 'Customers want choices as they manage their content.'

"The team approach is where everyone is devoting their energies. And with that, you see an emphasis on much faster turnaround in terms of on-air delivery," adds Danielson, who notes that broadcasters like the fact that they can deploy a complete DVCPRO

solution from camera to air with Panasonic's DNA platform, which connects NewsBytes to an SGI Media Server.

He describes SGI's new line of Media Servers—the MS400 and MS800—as out-of-the-box video servers that have a much broader range of outputs than a conventional video server.

At Pluto Technologies in Boulder, Colo., news is the largest and fastest-growing product category, says President and CEO Mark C. Gray, accounting for more than 40% of the company's current sales.

Acting as an ingest server, Pluto's AirSPACE can be used as a source for Avid NewsCutters and other NLEs. This allows for immediate, simultaneous availability, once the material has begun loading, with automatic notification of the news system.

"You do not have to digitize everything. You can edit right to the time line on the NLE. And when the story is finished, you can drag-and-drop the finished piece directly into the playout server," says Gray, explaining that the Avid NewsCutter can then blast the material out at greater than 2X real-time to the AirSPACE Newsplayer.

At Menlo Park, Calif.-based Accom Inc., VTR operators discover that the user interface on the MultiFlex DTV server is quite user-friendly. The ABEKAS 6000 is a DVCPRO/DVCPRO50 system with two to eight channels in a very small chassis.

"A lot of broadcasters are still immersed in the composite analog domain, where talk of serial digital video and digital audio is considered very high tech," says Douglas Johnson, Accom's product development manager. "That's why we see the user interface, among other things, as a major issue." He describes the very small

chassis of the ABEKAS 6000 as an ideal solution, especially for truck deployments. And where other video-server vendors have pursued Windows NT-based solutions, Accom uses the VxWorks operating system (O/S).

"The O/S is an issue, and this one is designed for real time. That's why we use it. A server is a real-time system.

Dub-and-ship ads

Media DVX uses video servers to distribute commercials to operators via satellite

By Edmond Rosenthal

With its plan to distribute commercials from about 20 dub-and-ship operators via satellite, integration at the receiving stations and networks was a key consideration for New York City-based Media DVX. For that reason, the broadcast servers it will provide to operators are Grass Valley Profile and Pinnacle Media Stream servers.

Because these two servers are the most widely used, it will take both to achieve sufficient penetration of the approximately 500 receive sites that ultimately will be involved, says Ron England, president of the media distribution arm of Media DVX.

There were other server manufacturers that Media DVX looked at—including Sony, Philips and SeaChange—but they had considerably less market penetration, he says.

"Not only is integration at the stations important, but it also is important to be able to move the file digitally, as opposed to having to play it out to videotape and then re-encode it into the server," says England.

So far, the servers are at 12 Media DVX customer sites that dub and ship commercials for agencies and post-production facilities. When the customer gets a master tape, it encodes it in MPEG-2 or Motion-JPEG, using either server before distribution by Media DVX via satellite to the receive site.

Receive sites using the Grass Valley or Pinnacle servers can then move the spot digitally as an MPEG-2 or Motion-JPEG file to their on-air equipment. Those not equipped with servers can play it to videotape as NTSC or CCIR 601 digital.

While providing the servers at no charge to the distribution facilities, Media DVX is also providing stations and broadcast and cable networks with a 1.2-meter Ku-band receive dish and a Compaq Proliant industrial-strength server, to which it transmits. The commercials are then moved—by Fibre Channel or Ethernet—to the on-air playback server.

Another bonus for broadcasters is that Media DVX also expects to distribute syndicated programming by satellite in the third quarter of this year. So far, it has equipped 30 receive sites and has a backlog of some 120 that are waiting, says England.

He expects to have agreements with all stations in the top 50 markets, which would total 375 to 400 receive sites. The satellite-delivery-service firm also has agreements with six station groups and expects to have a total of 15 to 20. The agreements include stations outside the top 50 markets—a total of some 500 receive sites in all.

England would not comment on the cost of the servers or the cost of providing all the equipment to clients and receive sites. However, he notes, "we have a special program with Grass Valley and Pinnacle."

Another consideration was interfacing with the automation systems of stations and networks. England reports that his company is working with such automation providers as Louth and Columbine JDS to develop a method for transferring the metadata on commercials to their automation systems. Currently, it is entered manually, but providers are expected to go into production early this summer with systems that will automate the process. ■

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And video is a real-time process, whereas Windows NT is not," says Johnson.

Sony has spent considerable energy on the user interface side as well. When it comes to saving time, for example, an operator can edit directly on the MAV-2000 newsroom server without waiting for files to be transferred using the DNE-2000 digital news editing system, which comes as either a stand-alone system or as part of Sony's NewsBase System.

"We have different servers focused on different applications," says Sony's DeBlasio. "We offer a broadcaster the ability to split and shift audio, which is critical to news production—for example, using the VTR-like editing capability of the MAV-555 with the nonlinear capability of the DNE-2000."

DeBlasio sees the MAV-555 server as the core storage component for the DNE-2000. Broadcasters can use either SDTI-CP or Gigabit Ethernet to move the large MPEG-2 files—50 Mb/s GOP 1—easily between the MAV-555 and MAV-2000 newsroom servers.

Steve Owen, Quantel's head of product management, emphasizes both the advantages of Quantel's Clipnet, which provides fast—gigabit—background open networking, and the open compression standards approach à la Clipbox involving MPEG and DVCPRO.

"Having up to 200 hours of storage and being able to re-create audio edits on the fly are just some of the things that Clipbox offers. This means that no re-recording of audio mixes is required prior to playout, a big timesaver," Owen says.

Simultaneous true random access across multiple ports, part of Quantel's embedded editing solution for Clipbox, allows for up to 14 edit seats to simultaneously edit material on the server—directly on the server.

Regardless of where a broadcaster is in terms of implementing DTV, as far

as video servers are concerned, the emphasis is on much more than achieving interoperability. Besides offering a lower cost point-of-entry and maximum reliability, future-proofing for HDTV, SDTV and Web media is a major focus of video-server manufacturers. This goes far beyond any attempt to reach out to small to mid-sized stations, which may not have

installed any video servers.

"Today, broadcasters will not buy a video server without HD functionality. You have to have it. They view it as protection," says Pinnacle's Kovalick.

However, no one can speak to the softening of the HD market better than Pluto's Gray, who says that about 50 facilities are operating with Pluto's HyperSpace HD play-to-air solution. ■

Server support

Benedek Broadcasting station group sticks with the supplier it started with

By Edmond Rosenthal

When Benedek Broadcasting Corp. first started acquiring broadcast servers for commercial playback in 1994, ASC was pretty much the only supplier around. But the group continued to add to its 27 owned stations, five of which are satellites, and it currently has 25 servers from Leitch, which acquired ASC a year and a half ago.

"Now it's more a relationship thing," says Keith Bland, senior vice president of planning and technical operations for the Chicago-based station group. "We've had tremendous support from them. When we have a problem, they get someone on the phone and take care of it."

As Benedek has moved from the original VR-30s to VR-300s and 400s, the minor glitches the station group had experienced have ceased, Bland notes. Most were disk-drive problems that were quickly corrected in the field.

"All of our systems use RAID 5 architecture, so a disk-drive failure means no loss of data," he explains. "We've never lost a commercial as a result of any failure in the server system."

Benedek also experienced "minor" adapter issues, which Leitch has handled, even though it doesn't manufacture adapters, says Bland. But the company worked with Benedek to correct the problem, because the adapters support the whole system.

Last year, the group built a new plant for WHSV(TV) Harrisonburg, Va., shifting from analog to digital. Bland points out that it was a simple

proposition to have Leitch convert the server from analog to digital.

"Every server we've bought from Leitch is still in service in its original configuration except for the disk drive," he notes. Only three of the group's servers are not Leitch. WMTV(TV) Madison, Wis., has a Sony server, and two recently acquired stations—WOWT(TV) Omaha, Neb., and KAKE(TV) Wichita, Kan.—use Grass Valley Profiles.

In addition to using the Profiles for commercial storage and playback, these two stations also use them for program recording, storage and playback. In some instances, the Leitch servers run multiple channels, either from a single server or using multiple servers.

"In a couple of markets, we're feeding commercials and newscasts into CNN channels on local cable systems," he says.

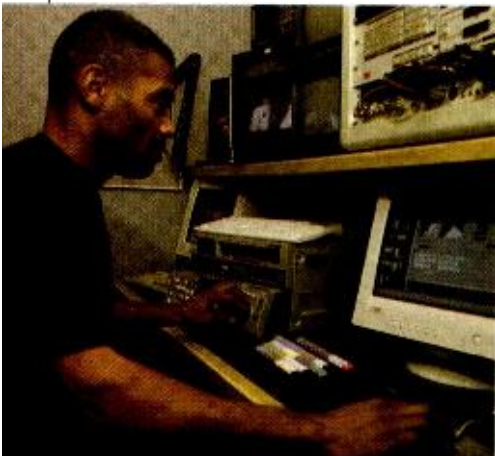
In Columbia, Mo., ABC affiliate KMIZ(TV) and low-power Fox affiliate KQFX(TV) are run out of the same office.

For a full system including software, the Leitch servers can cost as little as \$60,000 or as much as \$200,000, depending on the amount of storage and number of channels.

Initially, says Bland, in moving from tape to servers, there are workflow problems. With a server, if content is modified, it must be treated as if it were brand new, and the previous content must be destroyed.

"With a tape machine," he adds, "you don't have to do that. But it's a small price to pay for replacing the tape machines and having people relearn the procedures in a few weeks." ■

▼ *The combined Vibrant and Grass Valley workgroup targets broadcast news with GVG's Profile and Vibrant's NewsEdit.*



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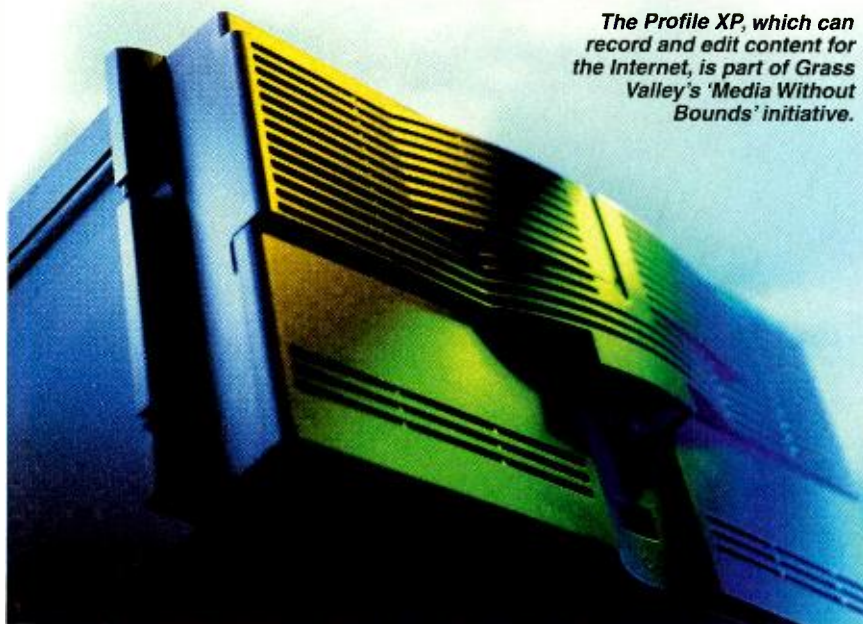
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Serving up multimedia

Broadcast servers chase Internet revenues

By Peter J. Brown

Video servers are now an essential part of providing broadcasters with a seamless pathway to Internet Protocol (IP)-based multimedia content that can quickly be extracted and then sent downstream, either directly onto the Web or onto a data broadcasting platform.

With terms such as "media servers," and "mediacasting" becoming *de rigueur*, a dazzling assortment of new video-multimedia server products and concepts is emerging. Even the granddaddy of all video servers, the Profile, has been given a facelift in the form of Profile XP, part of Grass Valley Group's "Media Without Bounds" initiative.

Broadcasters are eager to figure out how to marry enhanced TV, data broadcasting and Web-driven streaming services into the off-air game plan, while video-server vendors are scrambling to stay one step ahead of the trend. Broadcasters also want to move quickly beyond the concept phase and tap revenues from new programming and advertising sources.

"Customers want choices as they manage their content," says Larry Kaplan, president and CEO of Omneon Video Networks in Sunnyvale, Calif., which has signed up New York City-

based Internet news supplier The Feed-Room as its first major customer for its Video Area Network concept. "They need the ability to utilize different types of production and management tools that support multiple content types."

Kaplan says that Omneon's strategy is based on a "data-type-independent infrastructure" and also brings together Omneon's technical competencies in the networking and computer world with broadcasting. At the same time, he says, Omneon is offering a system that is 20% to 30% less expensive than other solutions.

"The name of the game is the ability to deploy new services rapidly to generate incremental revenues," Kaplan explains. "Customers see a mix of distribution methods, but they do not know how the business models are going to come down on all of them. All they know is that the facility infrastructures today, without exception, are inflexible."

Many broadcasters are starting to realize that compression tools such as MPEG-4 are available, says Rob Koenig, project manager in the multimedia technology group at KPN Research in Leidschendam, Netherlands. Koenig, who chairs the requirements group at the Moving Pictures Experts Group (MPEG), says that work

on both the studio profile for very high-quality video coding and the streaming-video profile of MPEG-4 is well under way.

"In the new streaming-video profile, technology is included for fine-grain scalability, which allows the image to be improved in small steps as more bit rate becomes available," says Koenig. "Another use is in statistical multiplexing of pre-encoded material, which has so far been impossible." On the metadata front, efforts such as MPEG-7 are being harmonized with TV Anytime [a PVR forum] and SMPTE [Society of Motion Picture and Television Engineers], he says.

"We have both the data-warehousing and ad-insertion engine features of Microsoft TV server that can be used in conjunction with metadata and archiving to create a richer user experience, and one that is more profitable for the operator," says Paul Mitchell, senior group manager, interactive television at Microsoft Corp.

"As far as ATVEF [Advanced Television Enhancement Forum] goes, we view ATVEF as a critical unifying specification for enabling all of these diverse content-based services," Mitchell adds. "The ATVEF specification is currently on a standardization path in SMPTE D27."

Pluto Technologies CEO Mark Gray says that the company recently collaborated with Cisco Systems on an Internet simulcast system.

"We are simply taking a separate channel off the server. We pump it to a Cisco IP/TV encoding system and then on to a Cisco router," says Gray. "Most broadcasters do not understand that it's just that easy."

According to Mike Wolschon, director of marketing for broadcast and Internet delivery solutions at Philips Digital Networks in Salt Lake City, while Philips is not offering a server for streaming, operators can push one button on a Media Pool that will automatically force a copy to be made in MPEG-4. This in turn is sent directly to a Web server.

"Web media is going to be ubiquitous. Every server will have to deal with it as an ancillary media type," says Pinnacle Systems Chief Technical Officer Al Kovalick, who points out that Pinnacle Systems' Media Stream 300 handles MPEG-2 4:2:2 and 4:2:0 along with ATSC/DVB MPEG streaming. Pinnacle also has two new Web-casting products, StreamGenie and StreamFactory. ■



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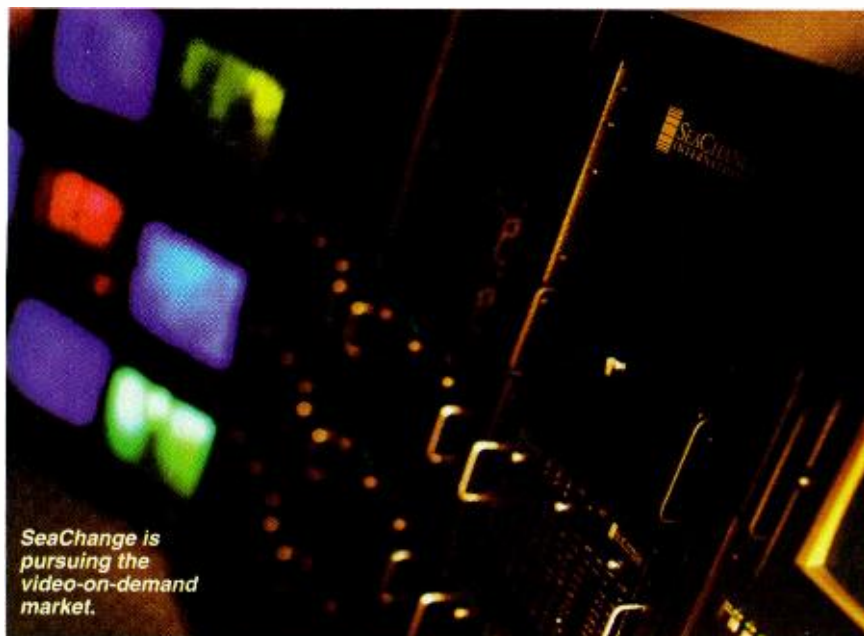


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Meeting VOD demand

Scalability, new applications and lower costs are helping make on-demand services viable

By Peter J. Brown

Blueprints for scalable video-on-demand deployment by cable operators are finally being transformed into actual VOD systems in several cities.

Since February, for example, Oceanic Cable, a division of Time Warner Cable in Oahu, Hawaii, has been operating a VOD platform using Concurrent Computer's MediaHawk VOD system. The system currently uses 15 hubs to reach more than 40,000 subscribers.

Besides Concurrent, other vendors of VOD systems such as SeaChange, Diva, and nCube are hooking up customers for clients in both North America and overseas.

While movies remain the primary VOD service offering, other services are quickly materializing. For example, Oceanic subscribers will have access to karaoke and pizza-on-demand applications via their Scientific-Atlanta Explorer 2000 set-top boxes. Subscription VOD, and even so-called personal video channels with pause and rewind capabilities are future options as well.

At Time Warner Cable in Austin, Texas, SeaChange International has installed its SeaChange ITV System driving MediaCluster VOD servers.

SeaChange recently announced that it was teaming up with Microsoft on a single server to provide for both MPEG and IP streaming.

"You can justify the capital investment in a VOD system on movies-on-demand alone, although a VOD system can support many more services and applications," says Ed Delaney, VP of marketing and business development for SeaChange International. "The ability to automate every aspect of VOD by using robust software, including usage-based propagation enhancements, is making VOD more acceptable from a cost standpoint as well as easier to operate."

"It is not the technology that is holding VOD back. It was being held back on the basis that VOD was cost-prohibitive. Now that the cost of implementing VOD has dropped dramatically, VOD can be justified," says Scott Wilcox, senior vice president for technology at Orlando, Fla.-based Prasara Technologies, whose client- and business-management software is being used by Concurrent Computer, nCUBE and Unisys.

Jonathan Taplin, president and co-CEO of Los Angeles-based Intertainer, believes cable operators are ready to take advantage of any efficiencies the

video-server vendors can offer. Intertainer will be providing interfaces, applications and content to cable subscribers with digital legacy set-top boxes via Concurrent Computer's and SeaChange International's VOD platforms.

Beyond VOD lies fully enabled interactive TV. Of course, media servers are essential to both of these rapidly growing markets.

Foster City, Calif.-based nCUBE is a good example of a company that is active in both the cable and interactive (ITV) arenas. Cable operators like Telewest Communications in the UK and Shaw Communications in Canada are using nCube for the delivery of VOD and NVOD (near-VOD) services.

At the same time, nCUBE is partnered with NBTel's iMagicTV, which began its large-scale ITV trials in New Brunswick, Canada. Its MediaCube 4 servers and iMagicTV are deployed at Kingston Communications in the UK and at Eircom in Ireland as well.

"We are doing simultaneous MPEG-2 and IP video delivery on our MediaCube 4. For the IP video at 400 kb/s, we are using RTP with QuickTime, while the MPEG-2 VOD stream is done at 4 Mb/s," says Dan Sheeran, nCUBE's senior vice president of product management, who lists Bell Atlantic among his customers. "We deliver MPEG-4 over IP or over the MPEG-2 transport stream."

Sheeran sees the DSL environment moving quickly to Fast (100 Mb/s) and Gigabit Ethernet in addition to ATM, and nCube is adding telco interface capabilities to its servers to tackle that market.

"Right now, we have added an OC-12 capability to our ATM interface, along with Gigabit IP video. This enables us to deliver a half-gigabit of video out of a single ATM port on the MediaCube 4," Sheeran says. "A good reason for pursuing ITV aggressively on the telco side is that too many people are already losing money in the off-air server space."

nCUBE uses the Oracle Video Server (OVS) as the MPEG-2 pump software running on MediaCube. (Oracle chairman and CEO Larry Ellison happens to be a major shareholder in nCube.) Sheeran says that Ameritech New Media uses the MediaCube running OVS for its PPV/NVOD services offered on its HFC cable systems. nCube also announced a caching and streaming deal with Entera. ■

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Nevada City, Calif. 95959
(800) 547-8949
www.grassvalleygroup.com

GVG's Profile XP Media Platform is the only solution worldwide to support HD, SD, MPEG-1 browse and conversion to Internet formats in one platform.

Leitch Technology

920 Corporate Lane
Chesapeake, Va. 23320
(800) 231-9673
www.leitch.com

Leitch VR Technology is an array of complete solutions tailored specifically for the broadcast and emerging electronic distri-

bution technologies. Included: motion JPEG, new MPEG-2 compression and DVCPRO solutions.

Omneon Video Networks

965 Stewart Drive
Sunnyvale, Calif. 94086
(408) 585-5000
www.omneon.com

The Omneon Video Area Network is a data-type independent networking and shared storage solution that includes IEEE1394 packet switches and network adapters, Fibre Channel storage and system software.

Panasonic Broadcast & Television Systems

3330 Cahuenga Blvd. West
Los Angeles, Calif. 90068
(323) 436-3500
www.panasonic.com/broadcast

Panasonic's AV-SS500 DVCPRO video production server is designed for sports-news production, time-delay and automated program applications.

Philips Digital Networks Broadcast and Internet Delivery Solutions

2300 South Decker Lake Blvd.
Salt Lake City, Utah 84119
(800) 972-8000

Media Pool video server has a range of hardware and software options: Media Pool SD features up to 12 simultaneous channels of recording or playout with standard applications. Media Pool HD offers six simultaneous channels of pre-compressed high-definition recording and playback.

Pinnacle Systems

280 N. Bernardo Ave.
Mountain View, Calif. 94043
(650) 526-1600
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Pinnacle's MediaStream 300 features up to 3 MPEG-2 video channels and 25 hours of storage in a compact two-rack unit. The standard configuration includes Fibre Channel networking and Ethernet-WAN connectivity.

Pluto Technologies Int'l.

2511 55th St.
Boulder, Colo. 80301

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Pluto's AirSPACE is a multichannel DV server designed for integrated news production and play-to-air applications. Pluto's HDTV solutions include AirSpace; SPACE Shift HD for network delay; and HyperSPACE for high-definition post production.

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28 Thorndal Circle
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Quantel's Clipbox has embedded editing and multipoint architecture that enables tapeless, digital news production. Cachebox operates in either DVCPRO or MPEG formats and offers scalable storage (up to 200 hours) and multipoint capabilities.

SeaChange International

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The MPEG-2 4:2:2 broadcast Mediacluster video server system leverages SeaChange's patented MediaCluster architecture addresses multichannel broadcasting with fault-resilience and cost-effective scalability.

SGI

1600 Amphitheatre Pkwy.
Mountain View, Calif. 94043
(800) 800-7441
www.sgi.com/go/broadband

SGI Media Server manages video as data, distributing files over the existing LAN/WAN infrastructure—whether Fibre Channel, 100 Base-TX, GB Ethernet or enhanced video networks.

Sierra Design Labs

3427 Goni Road
Carson City, Nev. 89706
(775) 886-5050
www.sdlabs.com

Sierra Design Labs manufactures a family of high-end video servers that are used worldwide in niche broadcast applications, including on-air broadcast of spe-

cific programming, such as 3-D weather animation and mixed-media broadcasts.

Sony Electronics Broadcast and Professional Co.

One Sony Drive
Park Ridge, N.J. 07656
(800) 686-7669
www.sony.com

The MAV-70XGI multiaccess video and audio server offers increased capacity, GB Ethernet network capability and interoperability with third-party automation companies, and expanded storage to support migration to HD environments.

Spencer Technologies

9980-B Glenoaks Blvd.
Sun Valley, Calif. 91352
(818) 771-1850
www.spencer-tech.com

Spencer now has a channel MPEG-2 version of CLIPPER, their TV news production video server, which has a DVE for boxes and video squeeze-backs, a linear keyer for customized video effects and audio effects.

Thomson Broadcast Systems

49 Smith Street
P.O. Box 5266
Englewood, N.J. 07631
1-800-882-1824
www.thomsonbroad.com

Thomson's Nextore digital video server operates on SAN and is compatible with NT file systems. It allows users to share data between several applications, including acquisition, production and continuity.

Vela LP

404 West Ironwood Drive
Salt Lake City, Utah 84115
(801) 464-1600
www.vela.com

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CHANGING HANDS

The week's tabulation of station sales

TVS

WWAC-TV Atlantic City, N.J./Philadelphia

Price: \$9 million

Buyer: Lenfest Broadcasting LLC, West Chester, Pa. (H. Chase Lenfest, member/owner); no other broadcast interests. Note: Lenfest is son of H.F. "Gerry" Lenfest, who, in January, sold his Lenfest Communications Inc. to Comcast Corp. for \$7.5 billion. Chase Lenfest says he has less than 1% nonvoting interest in the cable company, which has 1.9 million Philadelphia-area customers
Seller: WWAC Inc., Atlantic City (David W. Allen and Harry R. Jenny Jr., principals); no other broadcast interests
Facilities: Ch. 53, 12.3 kW visual, 1.2 kW aural, ant. 279 ft.
Affiliation: Independent

COMBOS

KCMO-AM-FM Kansas City and KCFX(FM) Harrisonville/Kansas City, Mo.

Price: \$113 million

Buyer: Susquehanna Radio Corp., York, Pa. (David E. Kennedy, president); owns/is buying 23 radio stations
Seller: Entercom Communications Corp., Bala Cynwyd, Pa. (David J. Field, president); owns/is buying 95 radio stations, including KMBZ(AM)-KYYS(FM), KQRC-FM, KXTR(FM) and WDAF(AM) Kansas City, KCIY(FM) Liberty/Kansas City, Kan., and KUDL(FM) and WREN(AM) Kansas City, Kan./Mo., and WOLX-FM Madison, WMMM-FM Verona/Madison and WYZM(FM) Waukegan/Madison, Wis. (see FM item, below). Note: FCC ownership caps required Entercom to divest two FMs and one AM in Kansas City after it bought 43 radio stations—including two FMs and one AM in Kansas City—from Sinclair Broadcast Group Inc. (B&C, Aug. 2, 1999)
Facilities: KCMO(AM): 710 kHz, 6 kW day; KCMO-FM: 94.9 MHz, 100 kW, ant. 1,056 ft.; KCFX FM: 101.1 MHz, 97 kW, ant. 994 ft.
Formats: KCMO(AM): talk; KCMO-FM: oldies; KCFX FM: classic hits
Broker: Star Media Group Inc.

WSGW(AM)-WGER-FM and WTCF(FM) Saginaw, Mich.

Price: \$16.18 million cash

Buyer: Wicks Capital Management LP, New York (Jamie M. Weston, principal); owns 10 FMs and six AMs
Seller: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 64

PROPOSED STATION TRADES

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

THIS WEEK

TV/Radio ■ \$0 ■ 0
TVs ■ \$9,000,000 ■ 1
Combos ■ \$149,455,050 ■ 8
FMs ■ \$173,538,333 ■ 11
AMs ■ \$18,500,000 ■ 2
Total ■ \$350,493,383 ■ 22

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1
TVs ■ \$1,281,537,139 ■ 28
Combos ■ \$6,169,515,767 ■ 100
FMs ■ \$706,068,101 ■ 125
AMs ■ \$194,077,885 ■ 89
Total ■ \$8,353,332,342 ■ 343

AMs and 146 FMs, including WMJA-FM (formerly WILZ(FM)) Saginaw, WHNN(FM) and WIOG(FM) Bay City/Saginaw, WKQZ(FM) Midland/Saginaw and WMJK(FM) (formerly WYLZ) Pinconning/Saginaw. Note: The Justice Department required Citadel to make the Saginaw divestitures. Also, Citadel has not yet closed on WTCF, which it bought from Liggitt Broadcast Inc. (B&C, Dec. 13, 1999)
Facilities: WSGW: 790 kHz, 5 kW day, 1 kW night; WGER-FM: 106.3 MHz, 3 kW; WTCF: 100.5 MHz, 3 kW, ant. 328 ft.
Formats: WSGW: news/talk; WGER-FM: soft rock; WTCF: CHR

WJYR(FM) and WKZQ-AM-FM and construction permit for WAZG(AM) Myrtle Beach, S.C.

Price: \$12 million

Buyer: NextMedia Group LLC, Englewood, Colo. (Carl E. Hirsch, chairman/5.8% owner; Steven Dinetz, president/5.8% owner; Samuel Weller, president and co-COO for radio/1% owner); owns/is buying 16 FMs and nine AMs, including WMYB(FM) Socastee/Myrtle Beach and WYAV(FM) Conway/Myrtle Beach and Myrtle Beach and WRNN(FM) Murrell's Inlet/Myrtle Beach, S.C., in trust to comply with FCC ownership caps
Seller: Hirsch Broadcasting Group LP, New York (William A. Hirsch, president [no relation to buyer's Carl Hirsch]); no other broadcast interests
Facilities: WJYR: 92.1 MHz, 50 kW, ant. 325 ft.; WKZQ(AM): 1450 kHz, 5

kW day; WKZQ-FM: 101.7 MHz, 50 kW, ant. 601 ft.; WAZG: 1620 kHz, 10 kW day, 1 kW night

Formats: WJYR: easy listening; WKZQ-AM-FM: sports

KSDR-AM-FM Watertown, S.D.

Price: \$3.25 million

Buyer: Three Eagles Communications Inc., Lincoln, Neb. (Rolland C. Johnson, chairman); owns 17 other FMs and 11 other AMs. Johnson owns four AMs and seven FMs
Seller: Faehn Radio Enterprises Inc., Watertown (Robert Faehn, president); no other broadcast interests
Facilities: AM: 1480 kHz, 1 kW day, 53 w day; FM: 92.9 MHz, 97 kW, ant. 977 ft.

Formats: AM: oldies; FM: C&W

WVAM(AM)-WPRR(FM) Altoona, Pa.

Price: \$2,000,050 million (includes \$50,000 noncompete agreement)

Buyer: Vital Communications LLC, Rome, Ga. (Kristen E. Cantrell, member); no other broadcast interests
Seller: Music Broadcasting Inc., Meadville, Pa. (Gary Gunton, president). Parties to seller have interest in WMGW(AM)-WZPR(FM) Meadville and WMDE(FM) Saegertown/Meadville, Pa.
Facilities: AM: 1430 kHz, 5 kW day, 1 kW night; FM: 100.1 MHz, 3 kW, ant. 981 ft.

Formats: AM: sports; FM: CHR
Broker: Blackburn & Co. Inc. (seller)

WSMG(AM) Greeneville and WSMG(FM) Tusculum/Greeneville, Tenn.

Price: \$1.8 million

Buyer: Radio Greeneville Inc., Greeneville (Paul R. Metcalfe, president); owns WGRV(AM) Greeneville
Seller: Darrell Bryan, Greeneville; no other broadcast interests
Facilities: AM: 1450 kHz, 1 kW; FM: 103.1 MHz, 6kW, ant. -223 ft.
Formats: AM: C&W; FM: AC hits

KMOZ(AM)-KDAF(FM) Rolla, Mo.

Price: \$850,000

Buyer: KMOZ LLC, Springfield, Mo. (father and son John and Robert Mahaffey, principals); Mahaffeys also own KGGF(AM)-KUSN(FM) Coffeyville, KY., and KGFY(FM), KSPI-AM-FM and KVRO(FM) Stillwater, Okla.
Seller: Eikon Media, Rolla (Carl Hutchinson and Robert Gresh, principals); no other broadcast interests
Facilities: KMOZ: 1590 kHz, 1 kW day, 88 w night; KDAF: 97.5 MHz, 6 kW,

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ant. 292 ft.

Formats: KMOZ: AC; KDA: adult pop standards**Broker:** Media Services Group Inc.**KASO(AM) Minden/Shreveport and construction permit for KBEF(FM) Gibsland, La.****Price:** \$375,000**Buyer:** Greenwood Acres Baptist Church, Shreveport, La. (Fred Allen Caldwell Sr., CEO); no other broadcast interests**Seller:** Gordon D. Cole, Minden; no other broadcast interests**Facilities:** AM: 1240 kHz, 1 kW; FM: 104.5 MHz, 3 kW, ant. 328 ft.**Format:** Oldies**FMS****KISN-FM Salt Lake City, KRAR(FM) Brigham City/Salt Lake City, KUMT(FM) Centerville/Salt Lake City and KOSY(FM) Spanish Fork/Salt Lake City, Utah****Price:** \$67 million**Buyer:** Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman); owns/is buying 19 TV stations and 876 radio stations, including KALL(AM)-KODJ-FM and KNRS(AM) Salt Lake City, KURR(FM) Bountiful/Salt Lake City, KWLW(AM) North Salt Lake City/Salt Lake City, KKAT(FM) Ogden/Salt Lake City and KZHT(FM) Provo/Salt Lake City and . Note: Clear Channel will have to sell three FMs to comply with FCC ownership caps**Seller:** Trumper Communications Inc., Westmont, Ill. (Jeffrey E. Trumper, president/owner); no other broadcast interests. Note: Trumper sold its last set of radio stations, five FMs in New Mexico, to Clear Channel (B&C, Aug. 9, 1999)**Facilities:** KISN-FM: 97.1 MHz, 26 kW, ant. 3,650 ft.; KRAR: 106.9 MHz, 68 kW, ant. 2,369 ft.; KUMT: 105.7 MHz, 25.5 kW, ant. 3,644 ft.; KOSY: 106.5 MHz, 7.5 kW, ant. 2,709 ft.**Formats:** KISN-FM: Hot AC; KRAR: classic rock; KUMT: soft rock; KOSY: soft contemporary**WEND(FM) Salisbury/Charlotte and WWMG (FM) Shelby/Charlotte, N.C.****Price:** \$60 million
Buyer: Clear Channel; is buying WLYT (FM) Hickory/Charlotte, WRFX(FM) Kannapolis/Charlotte and WKKT (FM) Statesville/Charlotte, N.C. and KISN-FM Salt Lake City, KRAR (FM) Brigham City/Salt Lake City, KUMT (FM) Centerville/Salt Lake City and KOSY (FM) Spanish Fork/Salt Lake City, Utah (see preceding item)
Seller: Dalton Group Inc., Naples,

Fla. (William and Susan Dalton, principals); no more broadcast interests

Facilities: WEND: 106.5 MHz, 100 kW, ant. 1,003 ft.; WWMG: 96.1 MHz, 100 kW, ant. 1,738 ft.**Formats:** WEND: new rock/modern/alternative; WWMG: oldies**WAIB(FM) and WWFO(FM) Tallahassee and WHTF(FM) Havana/Tallahassee, Fla.****Price:** \$15 million**Buyer:** Triad Broadcasting Co. LLC, Monterey, Calif. (David J. Benjamin, president); owns/is buying 15 other FMs and eight AMs**Seller:** Capital City Radio Partners Inc., Bristol, R.I. (Michael Schwartz, president/50.9% owner); owns/is buying nine FMs and one AM**Facilities:** WAIB: 103.1 MHz, 50 kW, ant. 295 ft.; WWFO: 99.9 MHz, 50 kW, ant. 492 ft.; WHTF: 104.9 MHz, 47 kW, ant. 494 ft.**Formats:** WAIB: country; WWFO: classic hits; WHTF: hot CHR**Broker:** Bergner & Co.**WOLX-FM Madison, WMMM-FM Verona/Madison and WYZM(FM) Waukegan/Madison, Wis.****Price:** \$14.6 million cash**Buyer:** Entercom; is selling KCMO-AM-FM Kansas City and KCFX(FM) Harrisonville/Kansas City, Mo. (see first Combo item, above)**Seller:** Woodward Communications Inc., Dubuque, Iowa (Craig Trongaard, president); owns three FMs and one AM in Wisconsin**Facilities:** WOLX-FM: 94.9 MHz, 37 kW, ant. 1,299 ft.; WMMM-FM: 105.5 MHz, 2 kW, ant. 574 ft.; WYZM: 105.1 MHz, 6 kW, ant. 243 ft.**Formats:** WOLX-FM: oldies; WMMM-FM: progressive; WYZM: country
Broker: Blackburn & Co. Inc.**WJXQ(FM) and WXIK(FM) Jackson/Lansing and WWDX(FM) St. Johns/Lansing, Mich.****Price:** Estimated \$10 million-\$13 million**Buyer:** Rubber City Radio Group Inc., Akron, Ohio (Thomas Mandel, president); owns WAKR(AM)-WONE-FM and WQMX(FM) Akron**Seller:** 62nd Street Broadcasting, Holt, Mich. (Jock Fritz, president); no other broadcast interests**Facilities:** WJXQ: 106.1 MHz, 50 kW, ant. 489 ft.; WXIK: 94.1 MHz, 40 kW, ant. 551 ft.; WWDX: 92.1 MHz, 6 kW, ant. 400 ft.**Format:** WJXQ: AOR; WXIK: country; WWDX: alternative rock**Broker:** Richard A. Foreman Associates Inc.

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Dale Lang)
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CHANGING HANDS

WAZR(FM) Woodstock/Front Royal/Harrisonburg/Winchester, Va.

Price: \$1.25 million cash
Buyer: Shenandoah Broadcasting, Cary, N.C. (A. Thomas Joyner, president); no other broadcast interests
Seller: Ruarch Associates LLC, Woodstock (Arthur D. Stamler, managing general partner); no other broadcast interests
Facilities: 93.7 MHz, 25 kW, ant. 157 ft.
Format: Oldies/standards
Broker: Snowden Associates

KHHC-FM Atoka, Okla./to be Dallas

Price: \$1 million (pending FCC approval of channel change for KEMM[FM] Commerce/Dallas, Texas, which ABC has option to buy)
Buyer: ABC Radio Inc., Dallas (John Hare, president [Walt Disney Co., parent (Robert Iger, president)]); owns/is buying 16 other FMs and 27 AMs, including KSCS(FM)-WBAP(AM) Fort Worth/Dallas and KMKI(AM) Plano/Dallas, Texas. ABC owns nine TVs
Seller: Ballard Broadcasting of Oklahoma Inc., Lubbock, Texas (Drew Ballard, owner); owns KEOR(AM) Atoka. Drew Ballard owns KBYG(AM) Big Springs and KLFB(AM) Lubbock, Texas
Facilities: 103.1 MHz, 3 kW, ant. 454 ft.
Format: Country

WLVK(FM) Fort Knox/Elizabethtown, Ky.

Price: \$900,000
Buyer: Big Cat Broadcasting Inc., Elizabethtown (William Walters, president/62.6% owner). Walters owns WASE(FM) Radcliff/Elizabethtown, Ky.
Seller: WLVK Inc., Elizabethtown (Pat Walters, president); no other broadcast interests
Facilities: 105.5 MHz, 6 kW, ant. 299 ft.
Format: Country

WCKK(FM) Calvert City, Ky.

Price: \$315,000
Buyer: Jim W. Freeland, Benton, Ky.; owns WCBL-AM-FM Benton
Seller: Stice Communications Inc., Calvert City (Dwayne L. Stice, CEO); no other broadcast interests
Facilities: 95.7 MHz, 960 w, ant. 505 ft.
Format: Easy listening

KDAM(FM) Monroe City, Mo.

Price: \$240,000
Buyer: WPW Broadcasting Inc., Monmouth, Ill. (David T. Madison, president); owns seven AMs and nine other FMs
Seller: Big Signal Broadcasting Inc., St. Louis (Gary Brown, principal). Brown owns WJBM(AM) Jerseyville and WBBA-AM-FM Pittsfield, Ill.

Facilities: 107.5 MHz, 3 kW, ant. 302 ft.
Format: Country

KZAP(FM) Paradise/Chico, Calif.

Price: \$233,333 (for stock)
Buyer: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman); owns/is buying 15 AMs and 29 other FMs, including KFMF(FM) and KPPL(FM) Chico
Seller: KZAP Inc., Chico (Robb Cheal, president); no other broadcast interests
Facilities: 96.7 MHz, 1.5 kW, ant. 1,289 ft.
Format: Classic rock

AMS

KLUV(AM) Dallas

Price: \$16 million
Buyer: Radio One Inc., Lanham, Md. (Alfred C. Liggins III, president); owns/is buying 49 radio stations, including KBFB(FM) Dallas
Seller: Infinity Broadcasting Corp., New York (Mel Karmazin, chairman/CEO); owns/is buying 182 radio stations, including KLUV-FM, KRBV(FM), KRLD(AM) and KYNG(FM) Dallas, KHVN(AM)-KOAI(FM) Fort Worth/Dallas and KVIL-FM Highland Park/Dallas. Infinity also plans to sell KHVN, since parent CBS Corp. merged into Viacom Inc. on May 4. Viacom now owns both KTVT-TV and KTXA(TV) Dallas/Fort Worth; the FCC says broadcasters with TV duopolys can own just six radio stations in a major market, rather than eight
Facilities: 1190 kHz, 50 kW day, 5 kW night
Format: Oldies; to be urban

KCKN(AM) Roswell/Carlsbad, N.M.

Price: \$2.5 million
Buyer: James Crystal Licenses LLC, West Palm Beach, Fla. (James C. Hilliard, president/owner); owns WFTL(AM) Fort Lauderdale and WDJA(AM), WJNA(AM), WRLX(FM) and WRMF(FM) West Palm Beach, Fla.
Seller: Roswell Radio Inc., Roswell (John M. and Trisha Dunn, principals); own KBCQ(FM) Roswell
Facilities: 1020 kHz, 50 kW
Format: News/talk, AC, Spanish, religious
Broker: Explorer Communications Inc.

—Compiled by Alisa Holmes and
Elizabeth A. Rathbun

CORRECTION:

The broadcast interests of the Ackerley Group were incorrectly reported in the May 15 issue. Ackerley, which is paying \$60 million for KJEO(TV) Fresno, Calif., owns/is buying 17 other TVs, three FMs and two AMs.

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DATEBOOK

MAJOR MEETINGS

May 22—George Foster Peabody Awards, 59th annual presentation, luncheon. Waldorf-Astoria, New York. Reception 11:30 a.m., program 12:30 p.m. Contact: Tom Hoover (706) 542-3787.

May 29-June 1—CBS 46th Annual General Conference of CBS Television Network Affiliates. The Bellagio, Las Vegas. Contact: Michael G. Silver (212) 975-3161.

June 4-6—SCTE Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Caroline Croley (610) 363-6888, ext. 213.

July 16-19—Cable & Telecommunications Association for Marketing Summit. Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

Sept. 13-16—Radio-Television News Directors Association. International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.

Sept. 20-23—National Association of Broadcasters Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.

Nov. 13—BROADCASTING & CABLE 10th Annual Hall of Fame. New York Marriott Marquis, New York. Contact: Steve Labunski (212) 371-7158.

Nov. 28-Dec. 1—California Cable Television Association Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.

Jan. 22-25, 2001—National Association of TV Program Executives 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

April 21-26, 2001—National Association of Broadcasters Annual Convention. Las Vegas. Contact: Kathleen L. Muller (202) 775-3527.

THIS WEEK

May 19-24—National Association of Black Owned Broadcasters annual spring conference. Renaissance Grand Beach Resort, St. Thomas, U.S. Virgin Islands. Contact: Petreannah Acosta-Pelle (212) 370-5483.

May 22—George Foster Peabody Awards, 59th annual presentation and luncheon. Waldorf-Astoria, New York. Contact: Tom Hoover (706) 542-3787.

May 25—HRTS Newsmaker Luncheon: Advertising in the Digital Age. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

May 27—Television News Center Anchor Training. 1510 H Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.

ALSO IN MAY

May 29-June 1—CBS 46th Annual General Conference of CBS Television Network Affiliates. The Bellagio, Las Vegas. Contact: Michael G. Silver (212) 975-3161.

JUNE

June 1—Entertainment Development Corp. of Las Vegas Plug into Entertainment 2000. MGM Grand Hotel & Casino, Las Vegas. Contact: Trudi Ashworth (702) 368-2890.

June 1-4—Foundation World Television Forum Montreux World TV Forum. Montreux, Switzerland. Contact: George Waters 011-353-1-668-0058 (Ireland).

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

June 4-6—SCTE Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Caroline Croley (610) 363-6888, ext. 213.

June 5-6—NJBA/MDCD Mid-Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 6522-3663. (extra digit on phone number correct)

June 5-8—SCTE Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Caroline Croley (610) 363-6888, ext. 213.

June 6—International Radio & Television Society Foundation. Regulating the Internet: A dialogue with FCC Commissioner Susan Ness. The Harvard Club of New York City, New York. Contact: John Kienker (212) 867-6650, ext. 303.

June 6-8—eMarketWorld @d.tech.Hamburg. The Kempinski, Hamburg, Germany. Contact: Lee Hall (800) 535-1812.

June 7—International Radio & Television Society Foundation. Q&A Seminar on Booking Television Guests. NBC, 30 Rockefeller Plaza, New York. Contact: Jim Cronin, ext. 305.

June 9-11—Radio and Television News Directors Foundation and Pew Center Workshop Civic Journalism 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.

June 9-12—PBS Annual Meeting. Opryland Hotel, Nashville, Tenn. Contact: (703) 739-5001.

June 14-17—Promax/BDA annual conference. Ernest N. Morial Convention Center, New Orleans. Contact: (310) 788-7600.

June 15—Radio-Mercury Awards-Ninth annual presentation. Starlight Roof of the Waldorf-Astoria. New York. Contact: Renée Cassis (212) 681-7222.

June 16-17—Nevada Broadcasters Association Golf and Tennis Tournament and Awards Luncheon, annual Hall of Fame dinner-dance. Desert Inn Country Club, Las Vegas. Contact: Bob Fisher (702) 794-4994.

June 16-18—Radio and Television News Directors Foundation TV Producers Workshop for Women and Minority News Professionals. Syracuse University, Syracuse, N.Y. Contact: Michelle Thibodeau Loesch (202) 467-5206.

June 18-21—Cable Telecommunications Association of Md., Del., and D.C. Annual Conference. Sheraton Fountainbleau Hotel, Ocean City, Md. Contact: Wayne O'Dell (410) 266-9111.

June 19-22—New York State Broadcasters Association 39th annual Executive Conference. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacon (518) 456-8888.

June 20—HRTS Newsmaker Luncheon: Entertainment Meets the Web. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

June 21-23—International Association of Broadcasting (AIR/IAB) General Assembly. Madrid, Spain. Contact: Dr. Hector Oscar Amegual 5982-488129 (Montevideo, Uruguay).

June 22-23—Radio and Television News Directors Foundation Newsroom Decision-Making Workshop. Kansas City, Mo. Contact: Kathleen Graham (202) 467-5216.

June 24—Associated Press TV-Radio Association of California-Nevada Seminar: Why TV gets bashed for its lack of political coverage. KCRV-TV, Sacramento, Calif. Contact: Rachel Ambrose (213) 626-1200.

June 25-27—SkyLight Satellite Network Inspo 2000 conference. Northwestern College, St. Paul, Minn. Contact: Dale Davis (651) 631-5032.

June 27-28—University of Nevada, Las Vegas and Television News Center World Journalism Conference. Tropicana Hotel and Resorts, Las Vegas. Contact: Herb Brubaker (301) 340-6160 or Chris Scheerer (702) 895-3598.

June 28—International Festival of Arts and Ideas of New Haven The Commercial Closet. New Haven Gay and Lesbian Community Center, 50 Fitch Street, New Haven, Conn. Contact: Michael Collins (203) 281-8984.

June 28-30—eMediainformationWorld Los Angeles Convergence Marketplace for Media and Entertainment Internet Content and Technology. Westin Bonaventure Hotel, Los Angeles. Contact: Rebecca Williams (800) 535-1812, ext. 181.

JULY

July 7-9—Radio and Television News Directors Foundation Covering the 2000 Elections: From Sources to Stories. Hotel Nikko, San Francisco.

Contact: Avni Patel (202) 467-5215.

July 16-19—CTAM Summit. Hynes Convention Center, Boston. Contact: Seth Morrison (703) 837-6546.

July 23-25—North Carolina Association of Broadcasters Annual Convention. Holiday Inn Sunspree, Wrightsville Beach, N.C. Contact: JoAnn Davis (919) 821-7300.

July 31-Aug. 2—National Cable Television Cooperative's 16th Annual Members Meeting. Doubletree Hotel, Newport, R.I. Contact: Caprice Caster (913) 599-5900 ext. 305.

AUGUST

Aug. 6-11—The Poynter Institute Producing TV Newscasts Seminar. 801 Third Street South, St. Petersburg, Fla.. Contact: Fanua Borodzicz (727) 821-9494.

Aug. 6-11—The Poynter Institute Anchors as Newsroom Leaders. 801 Third Street South, St. Petersburg, Fla.. Contact: Jeannie Nissenbaum (727) 821-9494.

Aug. 7-8—Association of National Advertisers Seminar. Rye Town Hilton, Rye Brook, N.Y. Contact: (212) 697-5950.

Aug. 9—HRTS Newsmaker Luncheon: Kids' Day. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: Gene Herd (818) 789-1182.

Aug. 11-12—Radio and Television News Directors Foundation Newsroom Decision-Making Workshop. Denver. Contact: Mercedes Cooper (202) 467-5252.

Aug. 15-16—Access Conferences International Interactive TV launches USA. Windows on the World, New York City. Contact: Johana Karmano +44(0) 7840 2700.

Aug. 15-20—The Poynter Institute Advanced TV & Radio Power Reporting for Reporters & Photojournalists Seminar. 801 Third Street South, St. Petersburg, Fla.. Contact: Fanua Borodzicz (727) 821-9494.

Aug. 16-18—Nebraska Broadcasters Association 67th Annual Convention. Embassy Suites, Lincoln, Neb. Contact: Dick Palmquist (402) 778-5178.

Aug. 17-18—Access Conferences International Virtual Studios and Virtual Production. Windows on the World, New York City. Contact: Johana Karmano +44(0) 7840 2700.

Aug. 20-25—The Poynter Institute TV & Radio Power Reporting for Reporters and Photojournalists Seminar. 801 Third Street South, St. Petersburg, Fla.. Contact: Jeannie Nissenbaum (727) 821-9494.

Aug. 26-29—American Women in Radio & Television Association 2000 AWRIT Annual Convention. Regal Biltmore Hotel, Los Angeles. Contact: (703) 506-3290.

SEPTEMBER

Sept. 8-12—IBC 2000 International Broadcasting Convention. Amsterdam, Netherlands. IBC office: Aldwych House, 81 Aldwych, London WC2B 4EL, U.K. Contacts: Robin Lince, Gina Christison, Jarlah O'Connell 44-20-7611-7500.

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

A trustbuster for today

Rep. Tom Bliley, a Virginia Republican with the genteel manner of a Southern gentleman, sees himself as a sort of modern-day Teddy Roosevelt: a trustbuster.

"I'm interested in breaking up monopolies," he says, in his direct way.

A look at the legislation passed during his six years as chairman of the House Committee on Commerce backs up Bliley's claim. In 1996, Congress passed the Telecommunications Act, meant to introduce competition to local and long-distance phone services as well as to cable.

The bill, 10 years in the making, will probably stand as his chairmanship's greatest single contribution to American law, but the stately Virginian has shepherded a host of antimonopolistic bills through Congress.

Last year, Congress passed a bill that privatized international satellite organizations. Bliley doggedly pushed for the bill—an arcane piece of legislation—to become law, even after the whole matter fell apart in 1998 when the Senate failed to follow up on a House-passed version.

Bliley continued to press the issue even though the satellite organizations—notably U.S. signatory Comsat—hired nearly every high-priced lobbyist in town to work against it.

Bliley also played a key role in pushing satellite TV reform legislation. That bill was plagued by controversy for the two years it wended its way through Congress, because broadcasters and satellite companies could hardly find a word in it on which they agreed.

In the end, however, Congress granted direct-broadcast satellite companies the right to beam local TV signals to their customers and created a powerful competitor to cable, which should bring down the prices of all multichannel services as well as hastening the development of high-speed Internet services.

"We did it in telecommunications. We did it in international satellite organizations. We did it when we passed the Satellite Home Viewers Act," Bliley notes. "And I hope, before we leave town this year, that we can do it for electricity."

Bliley has been trying to deregulate the electricity industry for years and still hopes legislation will pass during this presidential election year, even though the legislative calendar is short. The industry has opposed his efforts on all fronts, even



"I'm interested in breaking up monopolies. ... We did it in telecommunications. We did it in international satellite organizations."

Thomas Jerome Bliley

Chairman, House Committee on Commerce, Washington; b. Chesterfield County, Va., Jan. 28, 1932; B.A., history, Georgetown University, Washington, 1952; U.S. Navy, 1952-55; president, Joseph W. Bliley Funeral Homes, Richmond, Va., 1972-80; vice-mayor, Richmond, Va., 1968-70; mayor, Richmond, Va., 1970-77; member, U.S. House of Representatives, Washington, 1980-present; current position since 1994; m. Mary Virginia Kelley, June 22, 1957; son Thomas J. Bliley III (33); daughter Mary Vaughan (Bliley) Davies (36); grandchildren Jenny Davies (15), Kathy Davies (13), Thomas J. Bliley IV (3) and Shawn Bliley (1).

going so far as to erect artificial organizations into which industry CEOs have funneled money to lobby against deregulation, according to the *Washington Post*.

But Bliley's reign as chairman is about to end. Republicans changed some of the House rules when Newt Gingrich and his compatriots took over in 1994. One of those changes was to limit chairmanships to three two-year terms. As a result, ironically, Republicans are losing many able and experienced leaders this year.

In addition, Republicans retiring from Congress include: House Ways and Means Committee Chairman Bill Archer (Texas), House Budget Committee Chairman John Kasich (Ohio), and Education and the Workforce Committee Chairman Bill Goodling (Pa.).

Even so, Bliley stands by the decision to institute term limits. "On balance, term limits is not a bad idea. By the time a person would get to be chairman, he or she would have already been here close to 20 years. Three more terms is a long time. In addition, there's a lot of talent on a committee. If those people don't feel they can get ahead, they leave."

People say Bliley's soft-spoken manner and carefully scripted public speeches cause him to be underestimated as a politician. "He's not flashy," says one lobbyist. "And he's not particularly eloquent. But like many good leaders, he seems to have a pretty clear north star."

One Democratic House staffer says Bliley "has never really been given the opportunity to serve as a complete chairman. When the Republicans came in, Gingrich set up a commissar system in which everything was centralized in the Capitol. That said, Bliley himself has always shown a willingness to work on things in a bipartisan way, but he doesn't necessarily always have the freedom to do so."

Others say Bliley himself has kept some of his subcommittee chairmen under tight control, particularly the flamboyant Billy Tauzin (R-La.), who chairs the House Telecommunications Subcommittee. Still, Tauzin has managed to work in concert with Bliley, while keeping his place in the spotlight.

"Passage of the historic Telecommunications Act certainly assures Tom's legacy on Capitol Hill," Tauzin says. "While we haven't always agreed on things, he has been a strong chairman and, most important, a good friend." —Paige Albinak

BROADCAST TV

Appointments at PBS, Alexandria, Va.: **James F. Guerra**, VP, program business affairs, named senior VP; **John J. Dougherty**, senior director, program business affairs, named VP, business affairs; **Marcia Diamond**, director, program underwriting policy, named senior director; **Wayne Godwin**, president/general manager WCET (TV) Cincinnati, named executive VP, member affairs.

Gerald McGavick, local sales manager, WLVI-TV Cambridge, Mass. (Boston area), named general sales manager.



Minkarah

Appointments at KCPQ (TV) Tacoma, Wash. and KTWB-TV, Seattle: **Randa Minkarah**, sales director, WFTC (TV) Minneapolis, joins both as sales director; **Lloyd Low**, national sales manager, KCPQ, named general sales manager.

Appointments at WFTC (TV) Minneapolis: **Tom Bourassa**, local sales manager, named general sales manager; **Bob Siegel**, account executive, named senior account executive; **Joe Laux**, account executive, named senior account executive.

Wes Milbourn, general sales manager, KFOR-TV Oklahoma City, appointed VP.

Appointments at Kansas Broadcasting System, Wichita, Kan.: **Rob Boenau**, promotion director, WAAY-TV Huntsville, Ala., joins as marketing director, KWCH-TV Hutchinson, Kan., KBSD-TV Ensign, KBSH-TV Hays, and KBSL-TV Goodland; **Derek Criss**, national sales manager, KWCH-TV, named local sales manager.

Roger Barton, technology manager and senior engineer, Maine Public Broadcasting, retires after 39 years.

Steve Friedman, VP, cable affiliate relations, Paxson Communications Corp., West Palm Beach, Fla., named president, cable distribution.

Appointments at WTVT (TV) Tampa, Fla.: **Jessica Yellin**, anchor, Central Florida News, Orlando, Fla., joins as news reporter; **Pam Radczenko**,

account executive, WTOG (TV) St. Petersburg, Fla. (Tampa area), joins as account executive; **Sharon Johnson**, promotion/production director, WFLI-TV Cleveland, Tenn. (Chattanooga area), joins as account executive.

Appointments at KVOS-TV, Bellingham, Wash.: **Don Luchsinger**, chief broadcast engineer, retires; **John Franz**, broadcast engineer, KCPQ (TV) Tacoma, Wash. (Seattle area), joins as chief broadcast engineer.

Tere Manresa, account manager, Johnson Group Advertising Agency, Chattanooga, Tenn., joins WDSI-TV Chattanooga, Tenn. as account executive.

PROGRAMMING



Halleen

Tom Halleen, VP, prime time acquisitions and scheduling, Fox Family Channel, Los Angeles, named VP, original movies, acquisitions and scheduling.

Appointments at Lifetime

Television, New York: **Laura Dunn**, director, special markets, named regional director, distribution and field marketing, Eastern region; **Matthew Damicone**, regional sales manager, Fox News Channel/Fox Movie Channel, New York, joins as regional director, distribution, field marketing, Eastern region.

John Hartinger, VP, affiliate sales Mid-Atlantic region, A&E Television Networks Interactive, New York, named VP, new media.



Griffith

Melani Griffith, former director, Southeast region, Discovery Networks, New York, joins AMC Networks, New York, as VP, Eastern region.

Philippe Perebinosoff, executive director, motion

pictures for television programming, ABC, Los Angeles, joins Team

Entertainment, Los Angeles, as senior VP, long-form programming.

Robert J. Regan, senior VP, programming, GTE MainStreet Interactive Television, Los Angeles, joins Twin Entertainment, Los Angeles, as president, COO.

Appointments at USA Cable, New York: **Gregory Jackson**, tax manager, Arthur Andersen LLP, New York joins as tax manager; **Tom O'Hara**, VP, finance and sales administration, International Management Group, New York, joins as director, finance; **Sonya Joo**, manager, financial and strategic planning, named director, strategic planning.

Dave Ward, director, programming and promotion, WKCF (TV) Clermont, Fla. (Orlando, Fla. area), named VP, programming, Emmis Television, Orlando.

JOURNALISM

Kese Smith, special projects managing editor, KRIV (TV) Houston, joins KHWB (TV) Houston, as executive producer/assistant news director.

Kirk Winkler, VP, news, KPTM (TV) Omaha, Neb., joins Quincy Newspapers Inc., Quincy, Ill., as news director, broadcast division.

Jack Rico, reporter, producer, Metro Traffic, New York, joins WXTV (TV) Paterson, N. J. (New York area), as weather reporter.

Appointments at News 12 The Bronx, N. Y.: **Michelle Seavers**, writer/production assistant, WWOR-TV Secaucus, N. J., joins as reporter; **Marlie Hall**, writer/production assistant, WLNy (TV) Riverhead, N. Y., joins as reporter.

RADIO

Dennis Green, manager, affiliate sales, West Coast and Canada, Bloomberg LP, New York, joins Westwood One, New York, as VP, affiliate sales, talk programming.

Mark Edwards, president, Mark Edwards Media Marketing, Chicago, joins WEJM (FM) Philadelphia as program director.

Phil Hoover, president, The Hoover Group Enterprises Inc., Naples, Fla., joins Entercom, Wilkes-Barre, Pa. as VP, marketing manager, Wilkes-

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Barre/Scranton cluster.

Christopher S. Canning, attorney, Winston & Strawn, Chicago, joins One-On-One Sports Network, Chicago, as VP, general counsel.

Jane E. Bartsch, president/general manager, Barnstable Broadcasting's WBZO (FM) Bay Shore, N. Y. WMJC (FM) Smithtown, N. Y. and WGSM (AM) Huntington, N. Y., joins Tribune Denver Radio, Denver, as VP, general manager.

CABLE

Appointments at Cox Communications, Atlanta: **Art Alderson**, senior financial executive, Georgia-Pacific Corp., Atlanta, joins as VP, enterprise management, business services; **Debra Hoyt**, director, human resources, business services, named VP.

Appointments at Time Warner Cable, New York: **Tom Longstreet**, director, accounts receivable, named director, fleet, warehouse and purchasing operations; **Frank Acevedo**, manager, accounts receivable, named director; **Tamar Gray**, supervisor, accounts receivable, promoted to manager, accounts receivable.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Appointments at Evergreen Sales and Marketing Services Inc., Daytona Beach, Fla.: **Jake Scully**, VP, telemarketing, named senior VP, operations; **Joe Yates**, director, information services, named VP, information services; **Kimberly Cantu**, director, national accounts, named VP, RealCall operations, Orlando, Fla.

TECHNOLOGY

Appointments at USA Digital Radio, Columbia, Md.: **Jeff Detweiler**, worldwide sales and marketing manager, QEI Corp., Williamstown, N.J., joins as broadcast business rollout manager; **Russ Mundschenk**, chief engineer, WBEB (FM) Philadelphia, joins as field implementation manager; **Tom Walker**, district sales manager, Northeast, Continental Electronics, Camp Hill, Pa., joins as broadcast engineer.

Dan Dent, VP, operations, DG Systems, San Francisco, named COO.

INTERNET

Jeffrey R. Neuman, independent pro-

ducer, Neu.Man.Films Inc., Los Angeles, joins InternetStudios.com Inc., Los Angeles, as managing director, reporterTV.com.

ALLIED FIELDS



Sullivan

Shane P. Sullivan, account executive, WCBS-FM New York, joins Joe Sullivan & Associates, New York, as VP.

Robert D. Gordon, President/CEO Boston University Communications Inc., Boston, leaves to head The Gordon Group, Cincinnati.

ASSOCIATIONS/LAW FIRMS

Appointments at the Ad Council, New York: **Priscilla Natkins**, senior VP, named executive VP, campaign management; **Paula Veale**, VP, corporate communications, named executive VP, corporate communications and financial development.

L. Kay Tatum, partner, Akin, Gump, Strauss, Hauer & Feld, L.L.P., Washington, joins Wiley, Rein & Fielding, Washington, as partner.

Tom Britt, CEO, Channelseek.com, Indianapolis, becomes, additionally, vice chairman of International Web-casting Association, Washington.

DEATHS

Craig Stevens, star of film and television, died Wednesday, May 10, in Los Angeles. He was 81. Born Gail Shikle Jr. in Liberty Mo. in 1918, he moved to Calif. to become an actor, signing a contract with Warner Brothers in 1941. His career began with leading roles in B movies including *Secret Enemies* and *Spy Ship* and led to smaller parts in bigger films such as *God Is My Co-Pilot*, and *Humoresque*.

But he is best known for being chosen by Blake Edwards for the title role of Peter Gunn, a detective series that ran on NBC from 1958 to 1960 and then on ABC for a year after that. Steven's portrayal of Gunn was that of a suave but cynical private investigator, who spent his spare time at a jazz club where his girlfriend, Edie (Lola Albright) worked as a singer. Henry Mancini's jazz compositions, which underscored much of the action in the edgy, film-noir style series, was popular enough among viewers to be issued in two best-selling albums.

After Peter Gunn, Stevens starred opposite Janis Paige in *Here's Love*, on Broadway. In the years that followed he made guest appearances on such television shows as *Dallas*, *Bonanza* and *Man of the World*. In 1981, he appeared in Edward's film *S.O.B.*

Stevens' wife, Alexis Smith, whom he met while working at Warner Brothers, died in 1993. They had no children.

—Compiled by Nancy Catmull
ncatmull@cahners.com 212/337-7141

OPEN MIKE

Appreciation and additional information

EDITOR: Katz Media Group would like to thank BROADCASTING & CABLE for including the obituary of a true industry leader and significant part of our own history, Eugene Katz. I do, however, want to clarify a few points made about a man who helped to shape our business and, most importantly, our company.

Eugene joined his grandfather Emmanuel's company in 1929, when it was known as The Katz Agency. At that time, the company sold advertising time for newspapers, and was on the cusp of entering the world of radio, and later television. For the next twenty-something years Eugene contributed his business sense, creativity and knowledge of the industry to The Katz Agency before being named president in 1952.

He held that post until 1970 when, upon the death of his father, George, he assumed the role of chairman of the company. Eugene's leadership and vision kept our company thriving by moving ahead of the times, creating opportunities for those who worked with him and for guiding the company from family ownership to ownership by the company's own employees.

Although Eugene retired from the industry in 1972, and many changes have occurred since then, our company continues to proudly bear the Katz family name.

—Jim Beloyianis, President, Katz Television Group

TELEVISION

SALES CAREERS

GENERAL MANAGER WHOI, Peoria, Illinois is seeking an individual with the will to win, the ability to be a team leader and the desire to succeed. Sales management and experience is a must. An innovative leader with the ability to look beyond the competitors and view the market as a broader universe is critical. Computer literate and the ability to still make sales calls is essential. An opportunity to work with a growth oriented company where you can still make a difference. Please send resume to Benedek Broadcasting Corporation, 2895 Greenspoint Parkway, Suite 250, Hoffman Estates, Illinois 60195, Attn: Beth. No phone call please. Benedek Broadcasting is an Equal Opportunity Employer. Women and Minorities encouraged to apply.

LOCAL A/E Local A/E, min. 3 years broadcast sales exp., Spanish a+, great package for the right candidate. Direct client sales exp. needed. An EEOE. Resume to: GM, KFWD-TV, 3000 W. Story Rd., Irving, TX 75038.

LOCAL SALES MANAGER Telemundo/KSTS-TV, San Francisco/San Jose, California, the #4 Hispanic market, has an opening for a growth-oriented leader with strong relationship skills. Candidate must be able to think strategically and position creatively and possess a successful track record selling at all levels from local direct to major agency accounts. Our LSM will be very "hands-on" and will train and lead by example with an emphasis on new business development. Must have strong qualitative skills and the ability to create and implement effective sales promotional opportunities. A minimum of five years selling/management experience is preferred. Bilingual, Spanish/English, a plus, but not required. If you recognize opportunity when you see it, possess the necessary skills and motivation, and want to lead rather than follow - we would like to hear from you. Telemundo offers a competitive salary and excellent benefits. Submit detailed resume to: Brian Canady, GSM, Telemundo of Northern California, Inc., 2349 Bering Drive, San Jose, CA 95131. Fax (408) 435-7808. Telemundo is an Equal Opportunity Employer.

TELEVISION GENERAL SALES MANAGER Fast growing independent in Raleigh/Durham Market looking for an experienced, aggressive Sales Manager. Be part of one of the country's fastest growing markets. Must possess exceptional people skills and the ability to expand the growth opportunities already in place. Outstanding company benefits. Send resumes to: Personnel Manager, WKFT-TV40, PO Box 2509, Fayetteville, NC 28302. EOE

MARKETING AND INTEGRATED SALES ACCOUNT EXECUTIVE A marketing and sales opportunity for a creative sales person responsible for New Business development. Must be able to create package and sell local television/web campaigns and promotions. Must be a self-starter, strong agency and client contacts, good presentation skills. Sales/Web/Marketing experience strongly preferred. E-mail or send resume (No phone calls or Faxes!) to Nancy.C.Jordan@ABC.com: WABC-TV, 7 Lincoln Square-5th floor, New York, NY 10023. We are an Equal Opportunity Employer.

www.BroadcastRecruiter.com

Over 100 radio-tv-cable-internet sales & sales management jobs
75 cities nationwide -
Let us help you find
your new opportunity free!
303-368-5900
birschbach recruitment network

SALES ACCOUNT EXECUTIVES Telemundo/KSTS-TV, San Francisco/San Jose, California, is expanding our Local Sales force. We seek qualified applicants for Sales Account Executive positions in the #4 Hispanic market. Positions are responsible for selling and servicing direct and agency clients with a strong emphasis on new business development. Candidates must possess strong presentation, organizational and communications skills and be able to think strategically and position creatively. Familiarity with TVScan, CMR, Leigh Stowell is preferred. Bi-lingual, Spanish/English, a plus, but not required. If you recognize opportunity when you see it and possess the necessary skills and motivation - we would like to hear from you. Telemundo offers a competitive salary and excellent benefits. Submit detailed resume to: Brian Canady, GSM, Telemundo of Northern California, Inc., 2349 Bering Drive, San Jose, CA 95131. Fax (408) 435-7808. Telemundo is an Equal Opportunity Employer.

SALES MANAGER WTVD-TV, Raleigh-Durham, N.C. Requires at least 3 years broadcast sales experience in television. Must be highly motivated with specific ability to lead and manage part of the Local Sales team and work with the National Sales offices. Heavy emphasis on new account development required. Basic computer skills required with knowledge of broadcast research data. Contact Chris Nesbitt, General Sales Manager, 411 Liberty Street, Durham, NC 27701BC. EOE.

LOCAL SM LSM needed, min. of 5 years broadcast sales exp./must have ability to lead by example. Spanish language a+, agency & direct sales background required. Attractive comp. package for the right candidate. An EEOE. Resume to: GM, KFWD-TV, 3000 W. Story Rd., Irving, TX 75038.

NATIONAL SALES MANAGER KWGN-TV Denver's WB 2, a Tribune Broadcasting Company, has an exciting opportunity for a dynamic goal oriented individual as National Sales Manager: Requires degree with minimum of 3 years experience in major market TV or rep sales. Strong computer, pricing & inventory control skills are essential. Must demonstrate effective oral and written communication, organization, presentation and negotiation skills. Prior sales management and rep experience is preferred. Send resume to HR Dept. #62, KWGN-TV, PO Box 5222, Englewood, CO 80155. EOE.

MANAGER, WEST COAST SALES

Qualified individual will service existing clients/agencies; develop new client leads; make presentations to key decision makers; assist Director of National Sales in pricing and inventory control; and coordinate sales efforts of national rep company.

Requires 3+ years' experience in sales or related experience in the broadcast advertising arena; solid understanding of the media business and relationships that exist between client/agency/media vendors; ability to multi-task and prioritize; excellent verbal/written communication skills. Must be detail oriented with excellent self-starter skills for prospecting, marketing and entrepreneurial tasks.

We offer competitive salaries and excellent benefits. For immediate consideration, please send resume and salary history to: **Fox Broadcasting Company, Human Resources Dept. FN0100BW, P.O. Box 900, Beverly Hills, CA 90213; or fax: (310) 369-1049. EOE.**



TECHNICAL CAREERS

CHIEF ENGINEER Boise, Idaho ABC affiliate has an immediate opening for a Chief Engineer. Hands on operation will require knowledge of transmitter/studio and computer technologies. Chief leads a team of three, seeks interdepartmental input and works the plan. Personnel skill and a strong management team approach a must. FCC General or SBE Certification required. Please send resume to: David Harbert, General Manager, KIVI Television, 1866 E. Chisholm Dr., Nampa, ID 83687 or email to - dharbert@micron.net.

BROADCAST TECHNICIAN AT&T Cable Services is looking for an experienced Broadcast Technician to support its local news, commercial production, and remote production groups. Applicant must be able to perform maintenance and repair on all types of professional A/V equipment including Sony Beta and Panasonic DVC-PRO cameras and VTRs. Qualifications also include 3 years experience with professional switchers, non-linear editors, still stores, and various types of CG systems. Macintosh and PC repair experience is also desired. Associates Degree in electronics or equivalent technical or military training required. FCC general license or SBE certification a plus. Qualified candidates please send resume to or apply at: AT&T Cable Service, Attn: Human Resources, 400 Riverfront Drive, Reading, PA 19602. EEO/AA Employer M/F/D/V.

TECHNICAL CAREERS

CHIEF ENGINEER FOX affiliate in Central Illinois needs experienced engineer. Must have knowledge of UHF, troubleshooting, FCC compliance, equipment repair and purchases and budgeting. A competitive compensation package with a very good benefit package is available for the right person. WRSP/WCCU is an equal opportunity employer. Resumes only to: General Manager, WRSP-TV, 3003 Old Rochester Rd., Springfield, IL 62703.

CHIEF ENGINEER Join the team of one of the fastest growing media companies, Entravision Communications Corporation. KUPB-TV, Midland, TX, a full power UHF Univision affiliate, is looking for a chief engineer to start immediately. Candidates should have previous UHF television chief engineer or assistant chief engineer experience. Digital experience a plus! Responsibilities include build-out of digital transmitter-studio sites, transmitter-studio equipment maintenance, computers, broadcast hardware and software, and FCC compliance in all engineering areas. Candidates must possess good people skills and strong hands-on ability. KUPB-TV is an Equal Opportunity Employer. Resumes/applications can be mailed, faxed or emailed to: Judy K. Querio, General Manager, 2901 Kirkwood Drive, Odessa, TX 79762, fax: 915-552-7642, email QTV18@aol.com.

CHIEF ENGINEER CONUS Washington, a full service news bureau and production facility in the heart of DC, has an immediate opening for an experienced Chief Engineer. Our Chief will be responsible for the entire technical facility and engineering staff. We are looking for an organized, responsive leader to keep our business moving forward. Must be experienced with all aspects of news gathering and production equipment. Extensive satellite uplink/downlink experience required. Will administer the technical capital budget, and represent the company at local and national technical meetings. Must have extensive computer and computer networking experience. Send resume to CONUS Communications, Attn: Job #91-00, 1825 K St. NW, Ninth Floor, Washington DC 20006. Fax (202) 973-2065. EOE

ENGINEER WWOR-TV, UPN9 has an immediate opening for a television engineer. Candidates must have at least 3 years major market experience as an INFINIT/ still store operator with knowledge of graphic design in a News production environment. In addition, candidates must be proficient in at least one of the following areas: camera operation, audio, video, news playback, or switching. Please submit resume to WWOR-TV UPN9, 9 Broadcast Plaza, Secaucus, NJ 07096 Attn: Human Resources. EOE M/F/VD/.

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.

FOX SPORTS NET

Fox Sports Net Regional News is currently seeking experienced professionals to join our team. The following positions are available:

NETWORK OPERATIONS SUPERVISOR

Individual will oversee all the Network Operations Center day-to-day activities including scheduling coordinators, reviewing daily status reports and monitoring network activity. Will also troubleshoot regional equipment problems and be a part of the support group for all regional users of the network. A Bachelor's degree in Computer Science or broadcast background preferred. Requires knowledge of basic computer networks; strong organizational skills; ability to work in a fast-paced, live television, news environment. Broadcast news or traffic experience is a real plus. Individual should also have strong television technical skills in addition to familiarity with standard traffic procedures for reserving and scheduling broadcast transmissions on satellite and terrestrial networks. (Code: JH/NOS)

NETWORK OPERATIONS COORDINATOR

Individual will take and execute reservations on the Fox Video Network; monitor status and condition of the Network and its components; book audio and video circuits on traditional broadcast networks, including satellite and terrestrial fiber; confirm audio and video broadcast levels and signal integrity for live and taped feeds. Requires strong computer skills; good trouble shooting ability and ability to work in a fast-paced environment. Operational experience with video and audio monitoring equipment and its proper use is beneficial. (Code: JH/NOC)

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history, including job code, to: **Fox Channels Group, 1440 S. Sepulveda Blvd., Ste. 353, Los Angeles, CA 90025; fax to: (310) 444-8490; email: jobs@foxsports.net. NO PHONE CALLS, PLEASE. EOE.**



INTERNATIONAL BROADCASTING BUREAU, Voice of America, seeks a TV Technician, fluent in both written and spoken English and Chinese Mandarin, to work in highly coordinated television productions in support of Chinese Mandarin TV Productions. Primary duties: Videotape Editor (linear and non-linear), videotape technician (recording and playback for live and taped productions); Secondary duties: audio, studio camera, lighting, master control, video switcher/mixer operator, or light maintenance. Applicants *must* call (202) 619-3117 by 6/21/2000 for vacancy announcement #PA-00-52 in order to address *mandatory* special rating factors. Applications *must* be received or postmarked by: June 30, 2000.

TELEVISION ENGINEERING We are a leader in the design and construction of many of the most prestigious broadcast television facilities in the nation. The explosion in electronic media and the digital revolution has dramatically impacted our growth opportunities. As a result, we are looking for a number of highly-motivated people to help us grow. Opportunities exist for **SENIOR PROJECT MANAGERS, ENGINEERS, APPLICATIONS/PROPOSAL ENGINEER, SUPPORT SPECIALISTS, COMPUTER SYSTEM/NETWORK ENGINEERS** with video experience, **INSTALLATION PERSONNEL** and **SUPERVISORS** for permanent or freelance positions. If you have experience in television engineering or a related discipline and would like to join a dynamic company, we would like to hear from you. Please send your resume and a letter describing your career interests to: Employment Manager, A.F. Associates, Inc., 100 Stonehurst Court, Northvale, NJ 07647; Fax: 201-784-8637 or email: hr@afassoc.com (no attachments please); No phone calls please. We are an Equal Opportunity Employer.

NEWS CAREERS

ASSOCIATE PRODUCER WYFF-TV, the Hearst-Argyle station in Greenville, SC is searching for an Associate Producer. This is an entry-level position for a recent college grad who wants to learn to produce newscasts. College degree required. Apply to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC, 29609 or on-line to astill@hears.com EOE

ASSOCIATE PRODUCER KTXL FOX40, a Tribune Broadcasting station, is seeking a qualified Associate Producer to help craft the nightly 10pm newscast. AP writes stories for newscast under the direction of Producer and produces newscasts on an as-needed basis. Min 2 yrs experience producing newscasts required. Strong, creative writing and visual skills a must. College degree preferred. Send tape, resume with salary requirements, & writing samples to: HR Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax 916/733-3145. Please include referral source. EOE.

SPORTS REPORTER/ANCHOR who can do it all needed now in a great sports town. If you can deliver top-notch day-to-day coverage, know what it takes to excel in live "On the Road" sports presentations, and possess dynamite on-set skills, then we need to talk! Send your tape and resume to: Steve Rollison, Newschannel 27, WTX-L-TV, 7927 Thomasville Road, Tallahassee, FL 32312. No phone calls, please! EOE

NEWS CAREERS

EXECUTIVE PRODUCERS News 12 LI & Westchester are looking for Executive Producers to supervise Producers and Reporters as well as production of newscasts during day and/or evening shift as assigned. Must have the ability to review and copy edit all anchor & reporter scripts. Must be able to produce feed back and coaching to staff. Minimum of five years experience in television a must. Management experience required. Degree or equivalent. Must have a dedication to journalistic standards of accuracy. Must be willing to work a flexible schedule, including weekends, evenings & holidays. Ability to work under pressure. Please use reference code: 052200B&CKMF. Please send resume to: Rainbow Staffing, 1111 Stewart Avenue, Bethpage, NY 11714, Attn: 052200B&CKMF or e-mail resume to: Kferrar1@Cablevision.com. Please provide reference code in the subject area of your e-mail.

WRITER/ PRODUCER

Broadcast your talents at the Food Network in our Creative Services Department. If you are a team player, you'll thrive in our fast-paced, deadline-driven environment. Write, produce & direct video projects. Write copy for non-video projects as needed. **MUST** have 3-5 years of experience writing & producing ON-AIR PROMOS. College degree required. Competitive salaries & excellent benefits. Fax: 212-398-0850 or email: msmith@foodtv.com EOE



Visit us at: www.foodtv.com

GENERAL SALES MANAGER Sunflower Cablevision/CH6 is currently accepting resumes for the position of General Sales Manager. This position requires a professional individual with experience in local or national advertising sales and management and a proven track record in consistent budget achievement. Great leadership skills, the ability to motivate a team, and a commitment to L.O. programming desired. If you recognize opportunity when you see it, possess the necessary skills and motivation, and enjoy taking the lead and tackling a challenge, we want to hear from you. Sunflower Cablevision offers a competitive salary and benefits package. Please submit resume to: General Manager, Sunflower Cablevision, P.O. Box 808, Lawrence, KS 66044. EOE, ADA compliant.

NEWS PRODUCER Dayton area news leader is seeking a News Producer. Candidate must be creative with innovative ways to tell stories. Candidate must also possess the ability to be a leader in the newsroom. College degree and one year line producing experience required. Send tape and resume to Jeff Zeller, Executive Producer, WHIO-TV, 1414 Wilmington Avenue, Dayton, OH 45420.



NEW ENGLAND CABLE NEWS

Director of Affiliate Relations

The nation's largest and most honored regional news network, has an immediate opening for Director of Affiliate Relations. This senior management position reports directly to NECN's President

With 2.5 million subscribers and serving nearly 550 communities throughout New England, NECN is seeking a dynamic industry professional with a proven track record in affiliate sales, affiliate marketing, and affiliate relations. The person we seek will combine outstanding personal skills with sophisticated industry knowledge, and will develop new and creative plans for harnessing NECN's powerful brand loyalty and consumer satisfaction in ways that will help our cable affiliates meet today's highly competitive challenges.

NECN offers a superb working environment, significant opportunities for growth, and the chance to live in one of America's truly great regions.

Detailed resumes should be sent to Office of the President, NECN, 160 Wells Ave., Newton, MA 02459 or email to psb@necn.com

NEWS PRODUCER NBC Affiliate, WNDU-TV is looking for an energetic, hardworking news producer who knows how to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one to two years experience in a television newsroom, and experience with satellite and microwave live shots. If you love to be part of a winning team send your resume and non-returnable reel to: WNDU-TV, Position #00281, Attention: Human Resources, PO Box 1616, South Bend, IN 46634, or email your resume to: jobs@wndu.com WNDU-TV is an Equal Opportunity Employer.

PHOTOGRAPHER WHAS11 is looking for a photographer with excellent visual, composition and story telling skills. Minimum of two years broadcast experience required. Must have knowledge of beta sp and sony sx. Must have experience with non-linear digital editing and ability to operate the microwave units with the possibility of working weekends and nights. Ability to edit your own stories, creativity, and good use of Nat sound preferred. Background in live truck operations a plus. NPPA involvement and college degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, HR Dir., HR #0016, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V.

PRODUCER/DIRECTOR Northeast CBS affiliate seeking a top-notch experienced director for our top-rated newscast. We're putting in a Phillips DD35-4, Pinnacle DVExtreme, FXDeko, Lighting, Thunder, and a complete digital infrastructure. If you've got a reel that proves you know how to use these tools, send it, your salary history, and your resume to: Job#112, PO Box 608, Burlington, VT 05402, or email to: jobs@wca.com

PRODUCERS Comcast Sportsnet, Philadelphia's leader in sports news coverage, seeks experienced field, associate and line producers. Must have at least 5 years experience in a top 40 market. Must be able to write packages, produce specials and produce one hour long sportscast. No phone calls. Send a non-returnable Beta or VHS. Comcast Sportsnet, 3601 S. Broad Street, Philadelphia, PA 19148-5290, Attention: Maria Argenzio.

PRODUCERS! If you can create television newscasts that attract and keep audiences, we need to talk, if "Live, Local, Latebreaking" means more to you than just some slogan some consultant said along the way, send us a tape! We're a small market sunbelt station with a medium market mentality and we want to look the part! Send tape and resume to Box 01680 EOE.

REPORTER & ANCHOR/REPORTER Looking for only the best! ABC affiliate in sunny Florida seeks another strong general assignment reporter. Live skills a plus! We also need an anchor-reporter with street savvy and on-set class. Send tapes and resumes to: Steve Rollison, News Director, ABC Newschannel 27, WTXL-TV, 7927 Thomasville Road, Tallahassee, FL 32312

REPORTER WYFF-TV, the Hearst-Argyle station in Greenville, SC, is searching for a reporter - a digger and storyteller with exceptional writing and live skills. College degree and at least one year of experience. Tapes/resumes to Andy Still, News Director, WYFF-TV, 505 Rutherford Street, Greenville, SC 29609. EOE.

SPORTS REPORTER/WEEKEND SPORTS ANCHOR Midwest market #1 news and sports station looking for a smart, energetic individual to add to our sports team. If you love to report sports, we want to hear from you. Send your resume and tape to Box 01679 Equal Employment Opportunity Employer.

NEWS CAREERS

EDITOR National talk show seeks skilled AVID video staff editors. On-line experience and cutting to music a plus. Fax resumes to (917) 661-4321, or send to: DA Productions, 226 West 26th Street, 3rd Floor, New York, NY 10001, Attn: AVID.

• PRODUCER

KGO-TV/ABC 7 is seeking a news producer to produce Monday-Friday newscast. Responsibilities include supervision of all aspects of the newscast including overseeing story placement, writing, timing, teases, graphics and other editorial and production elements. Oversees and assigns work of writers and production assistants. Contributes story ideas and participates actively in editorial meetings. Ensures broadcasts reflect the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Must have medium to major market producing experience. Supervisory experience and knowledge of the Bay Area preferred.

• PRODUCER

KGO-TV/ABC 7 is seeking a news producer to produce weekend 6pm and/or 11pm newscasts and fill-in as needed on weekday newscasts. Responsible for story placement, teases, graphics, writing, timing and all other editorial and production elements. Contributes story ideas and participates actively in coverage decisions and editorial meetings. Ensures each newscast reflects the diversity of the Bay Area and meets standards for fairness, balance and accuracy. Must have medium to major market producing experience. Supervisory experience and knowledge of the Bay Area preferred.

• INVESTIGATIVE/SPECIAL PROJECTS PRODUCER

KGO-TV/ABC 7 is seeking an Investigative/Special Projects Producer who will generate original enterprise stories with emphasis on in-depth and investigative topics. Must have excellent research, writing, production and communication skills, and be a self-starter who can balance multiple projects under extreme deadline pressure. Must have experience in investigative and/or special projects production in a medium to major market.

• PROMO PRODUCER/WRITER

KGO-TV/ABC 7 is seeking an experienced Promo Producer to work with a talented team. Responsibilities will include writing, producing and editing topical and image news production. News promotion experience and production background required. Excellent writing skills and news judgement also required. Non-linear editing skills, as well as a sense of graphics music and humor essential.

Please send Cover Letter and Resume to:

KGO-TV/ABC7
900 Front Street
San Francisco, CA 94111
Attn: Human Resources Department

KGO-TV/ABC7 an owned station of ABC, Inc., is an Equal Opportunity Employer



Sinclair Broadcast Group, Inc. owns or programs 61 TV stations in 40 markets and has affiliations with all 6 networks. We reach nearly 25% of the U.S. and aggressively lead the evolution of broadcasting in technology, programming, promotion, and sales. We seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business.

Baltimore, MD WBFF/WNLV (FOX/WB) 10PM Producer
Searching for a Producer to take over our hour-long, award-winning prime time newscast. Candidates should have at least 2 years experience in producing a main newscast. This job requires a person with strong news judgement, great writing ability, exceptional people skills and creative news production ideas. Send tape, resume and news philosophy. Box #530

Baltimore, MD WBFF/WNLV (FOX/WB) Editor
Highly successful Fox news operation is looking for a strong Editor. Candidate must have at least two years experience in a TV newsroom. Duties include editing for two nightly newscasts. Please send your resume to: Box #531

Charleston, SC WTAT/WMMP (FOX/UPN) Production Manager
Seeking a highly motivated, creative and energetic individual to oversee the complete production department of growing FOX and UPN affiliates. Candidate must have demonstrated understanding of and capabilities with linear and non-linear editing systems and studio and field production techniques. If you feel you have the drive send your resume to: Box #532

Charleston, SC WTAT/WMMP (FOX/UPN) Promotions Manager
Seeking a creative, enthusiastic, self-motivated individual to develop and execute strategies that increase these growing FOX and UPN stations audience and revenue. Duties include preparation of promotion materials for on-air, radio and print media; sales promotion support and community service activities. Candidate must have experience in creating TV production, possess strong communication skills, be highly organized and demonstrated ability to manage a budget. If you feel you have the drive send your resume to: Box #533

Dayton, OH WKRP/WRGT (NBC/FOX) Maintenance Engineer
Immediate opening available. Responsible for the maintenance and installation of all broadcast equipment, computer and computer networking systems and building the telephone system. Requires a minimum of 3 years experience on Panasonic MARC System, Panasonic MII VTRIS, RCA TTU-110CS Transmitter and associated RF system. Individual will handle ordering parts, maintaining parts inventory, transmitter operations, logging requirements and other FCC requirements. Will oversee maintenance of tower, building, grounds, plumbing, HVAC and electrical. If you are qualified please send your resume to: Box #534

Las Vegas, NV KVWB/KFET (WB) Assistant Chief Engineer
Experienced individual to oversee and maintain the quality of the technical operation and insure FCC compliance. Duties will include the installation and maintenance of equipment at the studio and the transmitter site. Other duties include purchasing of parts and supplies. 1-3 years engineering maintenance experience at a television facility is required. FCC General Class Licenses or SBE Certification. Box #535

Lexington, KY WDEY (FOX) General Sales Manager
Seeking an experienced sales executive to lead our sales team. Candidate must possess thorough understanding of ratings, research, pricing, and inventory management. Must be highly motivated, detail-oriented, creative, and have the ability to motivate and lead a sales team. Successful applicant will have at least three years broadcast sales experience including management. Please send your resume to Box #540

Pensacola, FL WEAR (ABC) Newscast Director
Immediate full time position available. Applicants should have at least two years combined prior Newscast Director and technical directing experience and a sample of their work to back it up. Successful record of leadership and accomplishment essential. Qualified candidates should send their resume to: Box #536

Portland, ME WGME (CBS) News Photographer
Seeking a full time news photographer. Qualified applicant will have strong visual skills, be a team player, and will be able to perform several tasks under tight deadlines. Come join the top shooters in the market. Please send your tape and resume to: Box #537

San Antonio, TX KABB/KRRT (FOX/WB) Reporter
Looking for an energetic, multi-task individual to help write and produce our one hour prime time news cast 3 days a week and manage the weekend assignment desk. Duties include developing news contacts, planning and developing news stories and coordinating news crews. Previous writing experience is helpful. Send resumes to: Box #538

San Antonio, TX KABB/KRRT (FOX/WB) Weekend News Producer
Looking for a strong producer to take charge of our weekend newscasts. We put on a fast-paced FOX viewer oriented newscast without sacrificing real, hard news. Weekend Producer also serves as associate producer or fill-in producer three nights a week. Rush resume and non-returnable VHS tape to: Box #539

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

Sinclair is proud to be an
EQUAL OPPORTUNITY EMPLOYER
and a DRUG-FREE WORKPLACE
WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

TOPICAL WRITER/PRODUCER FOX Sports Net has an opportunity for a creative thinker with a strong knowledge and interest in sports to write and produce topical tune-in spots for FOX Net local news. Selected candidate will compile daily news promotions priorities, schedule shooting and editing of spots and insure daily topical spots have the proper rotation. Must maintain a working knowledge of sports and regional teams, leagues, and personalities in particular. Experience in News and On-Air Promotions a must. Outstanding communication and creative writing and organizational skills necessary. Working knowledge of broadcast production essential. Full comprehensive benefits & growth potential. For confidential consideration, mail resume to: Rainbow Staffing, REF052200B&CKMF, 1111 Stewart Ave, Bethpage, NY 11714 or email: kmferrari1@cablevision.com. EOE.



Promotion Photographer/Editor

WESH-TV, Orlando's Hearst-Argyle and NBC station, is looking for a photographer/editor who's ready to face the challenge of promoting news in one of the nation's most competitive news markets. Successful candidate will have a promo reel that draws applause and a shooting style that sizzles.

Here's your chance to join a fantastic creative team and work in Sunny Florida for one of America's fastest growing television groups. Three years experience required in both non-linear editing and shooting. Rush your non-returnable beta and resume to:

Suzanne Grethen
Creative Services Director
WESH-TV
1021 N. Wymore Rd.
Winter Park, FL 32789

An Equal Opportunity Employer



VARIOUS CAREERS

MAJOR NETWORK AFFILIATE in mid-sized Southwest Market has openings for the following positions: **NEWSCAST DIRECTOR:** Must have experience directing live newscasts, able to operate switcher, still store and other related production equipment. Send tape with director's track and resume to address below. **PROJECT PRODUCER:** Must have experience producing, writing and directing insert segments for live telecasts. Must be able to work with outside groups. Organizational, budgeting and scheduling skills helpful. **TECHNICAL DIRECTOR:** Must be proficient in the operation of all control room equipment. Must be able to lead production crew. **PRODUCTION OPERATORS:** Must have experience operating camera and floor directing for live newscasts and other studio shows. Send resume and tape if applicable to Box 01678. EOE.

NEWS CAREERS

News Director

Corpus Christi's #1 News Station is looking for a #1 News Director. Minimum of 3 years management experience and previous ND experience preferred. Be ready to take on special projects, special news programs, budgeting and day to day operations. New studios in March 2000. Send resume and tape of current newscast to:

**Human Resources
KIII-TV
5002 S.P.I.D.
Corpus Christi, Texas 78411**

No phone calls please.
EOE



PROMOTIONS CAREERS

MANAGER OF PROMOTIONS WGBA NBC 26 in beautiful Green Bay, WI. Home of the Packers, cheese heads and market number 69, is seeking a Manager of Promotions. This is an opportunity for an experienced producer with proven creativity and 2 to 5 years experience to help lead an award winning promotions department. Our news has won the AP award for best newscast two years in a row and we want you to be a part of the team. Successful candidate must have a keen sense of Branding, plus a significant background in producing topicals, news image, station image and special project promotion, plus some administrative duties. Strong writing and brilliant production skills are a must, as is non-linear edition. Avid also a plus! If you can shoot, we want to talk to you. Send resume to: NBC26 Personnel Dept. mp/, PO Box 19099, Green Bay, WI 54307-9099

MARKETING CAREERS

MARKETING COORDINATOR Looking for creative and energetic Marketing Coordinator for the WABC-TV Marketing Sales Department. Candidate should be proficient in Word, Excel, and PowerPoint and have good communication skills. Responsibilities include: assisting in the planning and execution of campaigns and events, co-ordinating various production elements, and creating sales presentations. Ability to multi-task and work under deadlines necessary. E-mail or send resume (No phone or faxes!) to Nancy.C.Jordan@ABC.com: WABC-TV, 7 Lincoln Square 5th floor, New York, NY 10023. We are an Equal Opportunity Employer.

CREATIVE SERVICES CAREERS

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DESIGNER WJLA, Washington's ABC-7, has an immediate opening for a strong addition to its design team. Creative talent with energy, imagination and contemporary style. Strong organizational skills in Photoshop and After Effects a must. Quantel experience very helpful. Undergraduate degree in design and minimum 2 years video design experience, preferably in a broadcast environment. Send resume, non-returnable tape and salary history to: WJLA-TV, Human Resources Department, 3007 Tilden Street NW, Washington, DC 20008 or fax to: (202) 364-1943. EOE.

HOST CAREERS

HOST Morning Edition Monday-Friday, 4am-1pm Minnesota Public Radio seeks a top-notch host for our regional edition of *Morning Edition*. We're looking for an experienced host who has a strong, engaging on-air presence, is comfortable in a highly formatted but dynamic program, and is an excellent interviewer who is knowledgeable about and interested in a wide range of topics. If you're intelligent, energetic, unflappable on the air and a good team player, then we'd like to hear from you. Regs: BA or equiv; 5 yrs on-air exp; writing and editing exp; familiarity with public radio style; ability to work well w/ prod team, take direction, and meet deadlines. Exp hosting a news magazine format program and digital prod exp pref. More info www.mpr.org Send cover letter and resume to: Minnesota Public Radio, c/o MCG Human Resources (227), 444 Cedar Street, Suite 1900, St. Paul, MN 55101. AA/EOE Employer.

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TRAFFIC CAREERS

TRAFFIC COORDINATOR Fox Sports Net has an opportunity for a detail-oriented, and computer-literate individual with the organizational skills needed to ensure that all necessary advertisements, promotional announcements and PSA's are scheduled on the log correctly and updated. Various responsibilities include preparing daily program logs, coordinating arrival of commercials, traffic instructions, and programming material and inputting, printing, filing and reviewing commercial formats for accuracy. Will also maintain commercial libraries. Must have one year experience, knowledge of television traffic operations procedure and possess strong interpersonal skills. Full comprehensive benefits & growth potential. For confidential consideration, mail resume to: Rainbow Staffing, RE-F052200B&CKMF, 1111 Stewart Ave, Bethpage, NY 11714 or email: kmferrari@cablevision.com. EOE.

TRAFFIC ASSISTANT Seeking extremely detail-oriented person with above average data entry skills to assist with preparation of daily broadcast log. Send resume to Personnel, WTVG, PO Box 60028, Chattanooga, TN 37406-0028. Equal Opportunity Employer.

PRODUCTION CAREERS

VIDEOGRAPHER/CINEMATOGRAPHER Denver Center Media, award-winning teleproduction studio at The Denver Center for the Performing Arts - www.denvercenter.org (click video/film) is seeking a creative shooter for broadcast documentaries, arts promos, spots and corporate/industrials. Must have hands-on, professional shooting experience with Betacam and 16mm film formats, strong lighting skills, great eye, sense of humor and team attitude. Non-linear editing experience helpful. Up to 40K annual salary. Full time with benefits. Send resume & demo reel showing variety of shooting situations to: Director, Denver Center Media, 1245 Champa Street, Denver, CO 80204.

PRODUCTION CAREERS

PRODUCTION MANAGER Seeking a highly motivated individual to lead a team of broadcast television production and print graphics professionals. Individual will preside over and participate in the production of programs and projects for broadcast and non-broadcast. Must have demonstrated understanding of and capabilities with linear and non-linear editing systems; studio and field production techniques; budgeting; and personnel management including hiring, scheduling, and evaluation. Knowledge of pre-press graphics a plus. Should be familiar with the following hardware and software applications: Panasonic MII format; Ross 630 Video switcher; Media 100 non-linear editing; Adobe Photoshop and After Effects. Highly rewarding position as leader of an award-winning team. Located in the beautiful Shenandoah Valley of Virginia. Send resume and cover letter to: Executive Secretary, WVPT-TV, 298 Port Republic Road, Harrisonburg, VA 22801. EOE/AA

POST PRODUCTION EDITOR WFAA-TV in Dallas seeks a creative and talented on-line editor, to work at the #1 station in the country's seventh largest market. Individual must have at least 3 years on-line editing/compositing experience. Ability to work unsupervised and under deadlines an absolute plus. This is an opportunity to work with all the latest digital gear in one of the most competitive markets in the country. Must have good client skills and work well with fellow employees. Please send resumes to: WFAA-TV, Attn: Human Resources, 606 Young Street, Dallas, Texas 75202. Visit our website: www.wfaa.com WFAA-TV is an equal opportunity employer. WFAA-TV Co., a Belo subsidiary.

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RADIO

MANAGEMENT CAREERS

**Vice President
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ABC RADIO NETWORKS is seeking an individual to be responsible for the distribution of ABC Radio Networks news, 24-hour format, and syndicated morning show programs. Based in Dallas, you will direct the day-to-day operation of the department including staffing, performance management, and budgeting/forecasting. A key component of this job is identifying and evaluating opportunities, coaching the team, and assisting with the affiliation process.

The successful candidate will be VERY goal-oriented, with excellent sales and management skills; and knowledge of radio programming, research, and operations. Strong industry contacts are essential.

We offer a competitive salary and benefits package. For confidential consideration, please forward resume (indicating salary history) to: **Human Resources Department, ABC Radio Networks, 13725 Montfort Drive, Dallas, TX 75240. e-mail: sbarta@abc.com** Equal Opportunity Employer M/F/D/V

abc ABC RADIO NETWORKS

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TRAFFIC CAREERS

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RESEARCH CAREERS

RESEARCH ASSOCIATE The Project for Excellence in Journalism, a foremost producer of research about the press and an affiliate of the Columbia Graduate School of Journalism, is looking for a research associate to assist in all phases of our Washington, D.C. operation. Must be a self-starter willing to play an important role in new and ongoing research. Looking for interview skills, Lexis experience and an interest in journalism. Web management skills are a plus. Should be creative, entrepreneurial and inquisitive. Must effectively deal with nationally renowned media personalities. Bachelors Degree required. Salary mid-20's. Fax resume to (202) 293-6946. EOE.

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PUBLIC NOTICE CAREERS



PBS

Meetings of the Public Broadcasting Service Board of Directors and its committees will take place at the Opryland Hotel, Nashville, Tennessee on June 8-9, 2000. Schedule and tentative agenda for each meeting follows:

Membership Committee, 9:00 a.m., June 8, common carriage, foundation fundraising, e-Membership, Program Differentiation Plan policy, and other business.

Education Committee, 11:00 a.m., June 8, PBS YOU service, education strategic planning, and other business.

Programming Policy Committee, 1: p.m., June 8, 2000-2001 Programming and Communication Plans, 2000 Programming Services evaluation, scheduling, Enhanced TV, and other business.

Finance, Budget and Audit Committee (executive session), 9:00 a.m., June 9, to receive the financial, investment and station major billing reports, review the FY2000 audit plan, approve the FY2001 Budget recommendation, discuss the PBS YOU service, and other business.

Board of Directors, 1:00 p.m., June 9, to approve appointment of officers, receive reports from PBS operation divisions, and to receive reports from board committees on nominating, interconnection, new technologies, programming policy, education, membership, finance; and other business.

The meetings of the Membership, Education, and Programming Policy Committees and the Board of Directors are open to the public; however, some portions of these meetings may be held in executive session.

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NEW MEDIA/INTERNET

PRODUCER CAREERS

INTERNET NEWS PRODUCER We're looking for a Web Producer to join our Internet department. The ideal candidate will have a degree in Journalism, knowledge of HTML, streaming media, and a strong understanding of the Internet. Please send resume & cover letter to Box 01677 EOE.

MANAGEMENT CAREERS

VICE PRESIDENT CORPORATE DEVELOPMENT Susquehanna Media Co., a diversified, privately-held media organization, which includes the largest privately-held radio group in the United States, cable television interests and an internet services provider is expanding its media operations. The executive sought will report directly to the president and be responsible for identifying, evaluating and executing acquisitions and strategic investments; nurturing new business ventures and negotiating strategic alliances to enhance the growth and profitability of the company. Emphasis will be in radio broadcasting, cable television and internet related companies. A minimum of five years of relevant work experience is sought in corporate development or finance with a broadcasting or communications company, or with a financial institution serving those industries. This opportunity will be particularly attractive to an enterprising corporate development professional, who enjoys the inherent challenges of building interrelated businesses through acquisitions and strategic alliances. Compensation consists of a competitive base salary, an annual bonus based upon performance, and the opportunity for equity participation in the company. Contact Joe Sullivan & Associates Inc. at 631-765-5050 or JSA612@aol.com for a confidential discussion of your candidacy. Susquehanna Media Co. is an ESOP company and an equal opportunity employer.



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Fellowship honors Sherman

The International Radio and Television Society has created a fellowship in honor of the George Foster Peabody Awards Director and University of Georgia Professor Barry Sherman, who died suddenly on May 2.

Marc Adelman, a senior at Bradley University, will be the first recipient of what will be an annual Barry L. Sherman Fellowship, part of the society's Summer Fellowship Program, a nine-week expenses-paid primer on the communications industry.

Adelman was among 35 college juniors and seniors selected for the program from more than 600 applicants. He was chosen as the first Sherman Fellow, said IRTS President Joyce Tudryn, in part because of his experience with awards ceremonies and the perspective he brought to that experience. "As we reviewed applications," she said in a statement, "we couldn't help but notice that Marc Adelman had worked on the Golden Globe Awards for five years and grew up watching his father produce award shows. Marc wrote, 'In my short life, I have come to at least one conclusion: life is not an awards ceremony, meaning that the special moments in life, which shape the people we become, are not necessarily our public victories nor the accolades we receive.'

"That reminded us of Barry. While so many people applauded his work on the Peabody Awards, his contributions in the classroom, and the books he authored, those who knew him would say he excelled first and foremost as a human being who was always willing to provide friendship, help and inspiration."

Sherman's family has also set up a fund to pay the expenses of student Peabody judges sent to New York for the awards ceremony. —John Eggerton



Professor Sherman

of network program preemptions and consult the network before entering into local sports-rights contracts. "You need to reach beyond the walls of your station to get viewers to sample," he told a meeting of affiliates in New York. "A majority of affiliates still do not fully take advantage of our co-op plan," under which the network subsidizes the costs of some local advertising and promotion. As to preemptions, Ware said he realizes they will continue to be a fact of life. But to illustrate the impact on the network, he noted that, one day in the second quarter, more than 11% of the country preempted UPN programming for local sports, costing the network \$500,000.

Ed Masry, the boss of law siren Erin Brockovich (portrayed by Julia Roberts in the Sony Pictures' blockbuster docudrama), has been added to the legal team of Twentieth Television's *Power of Attorney*. Masry, who was played by Albert Finney, will join *Power's* other high-profile lawyers: Gloria Allred, Christopher Darden and F. Lee Bailey. As the story goes, Masry (a 40-year law veteran), with the help of Brockovich, won the largest settlement ever paid in a direct-action lawsuit against a U.S. multibillion-dollar corporation. Cleared in 95% of the country, *Power* will debut in syndication August 28.

***Thunderbox*, a boxing/entertainment weekly hour unveiled at NATPE, has been declared a firm "go" for a September launch.** A collaboration between Litton Syndica-

tions and Cedric Kushner Productions, *Thunderbox* has cleared 80% of the U.S. in the top 10 markets, including landing a prime time slot on KCAL(TV) Los Angeles. The show will air at 11 p.m. on WPWR-TV Chicago and in late-fringe on WDIV(TV) Detroit. The sports/spectacle hybrid—à la USA's *WWF Raw* or UPN's *WWF Smackdown!*—will roll out 48 original episodes, featuring fighting intensified by visual-simulation company EA Sports. BMG will provide ringside musical acts. Last fall, Litton was responsible for bringing *Toughman* to Fox's FX cable channel.

The House Commerce Committee last week approved legislation restricting the FCC's ability to set standards for religious broadcasters seeking to operate on non-commercial licenses. The panel also approved an amendment by Rep. Michael Oxley (R-Ohio) requiring public broadcasters to undergo an audit every two years to demonstrate compliance with donor-privacy requirements.

Adonis Hoffman, deputy chief of the FCC's Cable Services Bureau, is leaving the agency to become senior vice president and counsel at the American Association of Advertising Agencies. He has worked at the agency since 1998 and leaves his post at the end of the month.

WJFK-FM Manassas, Va., a CBS-owned station, was fined \$4,000 for failing to tell a caller to the station that her comments would be broadcast. The woman's conversation during the

Pax TV says it has hooked up with a second non-owned NBC affiliate in a local-programming and joint sales venture. The arrangement covers two Granite Broadcasting stations, including NBC affiliate KSEE(TV) Fresno and KNTV(TV) San Jose, Calif., the latter set to become the NBC affiliate for the San Francisco-San Jose market in January 2002. Not covered under the agreement are Granite's two other NBC affiliates,

WEEK-TV Peoria-Bloomington, Ill., and KBJR-TV Duluth-Superior, Wis. Pax does not own a station in either market. Under the agreement, the Granite stations will sell and market the local Pax stations and provide them with local news and programming. Both deals are effective immediately

UPN Chief Operating Officer Adam Ware told affiliates last week to spend more on local advertising and promotion, do less in the way

Don and Mike Show were used during a bit called "Spanish lesson," in which the hosts instructed the caller to repeat graphic sexual terms. The caller and the National Latino Media Council complained to regulators that the broadcast violated indecency rules as well as the prohibition on airing callers' conversations without notifying them first. But the FCC Enforcement Division rejected the indecency complaint on grounds that it did not meet the government's definition of "patently offensive" depictions of sexual or excretory activities.

A TV cameraman is suing KPRC-TV Houston, claiming the station fired him for refusing to use a fake pass for access to political events. Leo Chavarria named the station, owner Post-Newsweek and News Director Nancy Shafran among defendants. Chavarria said he was fired after he would not use a pass manufactured by a station employee to gain access to Super Tuesday primary events. Shafran called the charges false and without merit.

WAGA(TV) Atlanta personality Gurvin Dhindsa will leave that station to become an anchor and reporter at WUSA(TV) Washington, D.C. Starting in June, Dhindsa, co-host of *Good Day Atlanta*, will anchor the 6 p.m. news with D.C. news icon Gordon Peter-son. Longtime anchor

Andrea Roane will remain as anchor at 11 p.m. WUSA, once the market leader but now runner-up to WRC-TV Washington, recently replaced sports-caster Ken Broo with Jess Atkinson, and other changes are expected.

AFTRA's Los Angeles chapter wants work rules that allow airborne radio and TV reporters to reject assignments without fear of recrimination, if they are worried about safety. Weeks before the crash of a KTTV-TV helicopter in which two people were injured, AFTRA says, it sent a letter to corporate parent Fox, expressing concern about the station's helicopter operator. Fox, however, said an independent audit found no such problems. That crash is under investigation by the National Transportation Safety Board.

Dick Knipfing, described by local media as the dean of TV news in Albuquerque, N.M., has left KOAT-TV, citing personal reasons—although the

Albuquerque Journal reported local rumors of disagreements regarding coverage of the fires in Los Alamos. Knipfing, a local fixture who has worked for all three network affiliates in that market, had not appeared during the extensive fire coverage.

Rumors are swirling that the Digital Entertainment Network (DEN), an Internet entertainment site, will file soon for Chapter 11 bankruptcy protection. The site has high-profile backers like Microsoft and NBC, but reports said that approximately 150 employees were let go midweek. Earlier this year, 100 employees were let go. DEN representatives were unavailable for comment.

Consulting firm BIA Financial Network has officially launched SpectraRep, a company aiming to aggregate DTV spectrum and then represent broadcasters as they pursue new revenues from data-casting services. The new company, previously

referred to as BIA Data Management (B&C, March 27), is headed by former NAB executive Rick Ducey. SpectraRep will pursue non-exclusive spectrum arrangements with stations willing to commit a minimum of 3 Mb/s of their 19.4-Mb/s DTV pipe to the venture. SpectraRep will then pitch the spectrum to potential clients, such as Internet content providers. "If the station is interested in coming in on that level, after three years, we'll figure out what each station has put into it, put a value on that and then come up with a distribution of equity," says Ducey.

Correction:

May 8 article "Tug-of-war over point-and-click turf" incorrectly attributed comments critical of Time Warner Inc.'s decision to block some local broadcasters' electronic program-guide signals to Fleischman & Walsh attorney Art Harding. The comments were made by Kurt Wimmer, attorney for broadcast groups transmitting the signals. Harding is Time Warner's Washington lawyer.

B&C hires new production manager

Luis M. Mendes has been named production manager for BROADCASTING & CABLE magazine, succeeding John Caggiano, who has been promoted to production director of the Cahners Publishing Group. Caggiano will ease away from his current position over the next several weeks.

Mendes has worked as a production designer for a Portuguese newspaper based in Massachusetts; as a supervisor at Harmon Publishing Co. in Danbury, Conn.; and as production manager and graphic designer for *Maritime Reporter/Engineering News*.

Most recently, he was a desktop specialist for Advanced Business Group, a New York City publisher of financial documents.

Mendes can be reached at (212) 337-6524.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Let's hear it for the airwaves

The National Association of Broadcasters is going for the brass ring on digital must-carry, asking the FCC to make it a precondition of the AOL-Time Warner merger. If ever there were a target of opportunity, this looks like one.

Time Warner opened itself to just such targeting when it pulled the plug on ABC three weeks ago—a faux pas heard 'round the world. Whatever the merits of its dispute with the parent Disney corporation, Jerry Levin reminded Washington that cable is the gatekeeper to 70% of U.S. TV homes and a force with which to be reckoned.

The question has been and is: Having gone to the trouble of wiring most of America, must cable now pay the price of carrying broadcasting on its shoulders?

Now, what was the medium that brought cable to the dance? Broadcasting, of course, which for years was the dominantly viewed cable programming—and was truly free, to the cable operator.

This page has always opposed must-carry on constitutional grounds. Our first dedication is to the First Amendment, which, as we see it, says no person has a right to program somebody else's medium. Unfortunately for cable and our point of view, the Supreme Court doesn't agree. It says must-carry, at least in analog, is the law of the land.

The FCC, speaking for the government, has decreed that broadcasters develop the digital medium. It hasn't said boo to cable on that subject. Broadcasters think they can't get there in digital without cable and that the FCC should intercede in the greater public interest of developing this new technology.

As things stand now, must-carry is a one-way street favoring the broadcasters (even if much of the market power is with cable). If they want must-carry, they can have it. If they want to withhold their signals, they can (and broadcast to 30% of the population). Or if they want to gamble on retransmission consent, they can call for the dice. In digital, with very little programming power to put on the table, they'll just take must-carry, thank you.

It might be in cable's interest to just say yes. Digital gives it great capacity, too, and through must-carry it could, in the process, suck up the best of the broadcasting business. Cable's penetration—against satellite and telcos and all the other pretenders to the audience throne—might then go to 75%, or 80%, or even 85%. And the next thing you know, some congressional committee chairman or some FCC chairman would say: "Why do we need all these over-the-air frequencies?" A lot of people might second that motion, and free television would be a thing of the past.

Must-carry has gotten the broadcasting industry where it is today, vis à vis its competition. It is said that the definition of insanity is doing the same thing over and over again, and expecting different results each time.

What do we think is a better way? Keep broadcasting as the free, universal, over-the-air medium. Make strategic alliances with whomever you choose, on any terms you can manage. Compete like hell and forget the FCC.

As for NAB's wish list on AOL-Time Warner: Be careful what you wish for.

Fire and rescue

TV stations in New Mexico last week were feuding about who didn't give video to whom during coverage of the inferno raging in Los Alamos, but we chalk that up to competitive fires, which are almost as hard to quell as the material ones. More important, and the bickering notwithstanding, when called to duty by their own unique position in the life of their market, TV stations gave up thousands in ad dollars to go wall-to-wall, commercial-free with coverage, including information on how to get aid and where the fire might spread next.

Seeing further opportunity to help, stations went beyond supplying critical coverage to the community and nation. KOB-TV Albuquerque, for instance, set up phone banks to further speed the relief effort, seeded a disaster relief fund with a \$25,000 check and teamed with Federal Express to collect and transport nonperishable goods to the hundreds left homeless by the fire.

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