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**With its \$23.5B buy of AMFM,
Clear Channel can deliver
like network TV**

**AT&T hangs
up on Hindery**

**Fox Family's
money woes**

SPECIAL REPORT

**More originals
in the cable mix**

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BROADCASTING / 68
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#1 DIVORCE COURT™



BEATING:

Blind Date
Dream Maker
Dr. Joy Browne Show
Family Feud
Judge Mathis
Leeza
Martin Short Show
National Enquirer
Queen Latifah

What's Better Than Beating Every
NEW FIRST-RUN STRIP?

Source: NSS, Explorer, 9/20-26/99, W18-49 & W25-54, GAA% (where avail.)

BEATING THE

It's An Open And Shut Case!

W18-49 GAA%

W25-54 G

JUDGE JUDY 4.8

THE OPRAH WINFREY SHOW 3.6

JERRY SPRINGER 2.6

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MAURY 2.1

SALLY JESSY RAPHAEL 2.0

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JUDGE JUDY

THE OPRAH WINFREY SHOW

JUDGE JOE BROWN

DIVORCE COURT

JERRY SPRINGER

THE ROSIE O'DONNELL SHOW

MAURY

SALLY JESSY RAPHAEL

LIVE-REGIS & KATHIE LEE

JUDGE MILLS LANE

THE MONTEL WILLIAMS SHOW

RICKI LAKE

PEOPLE'S COURT

THE JENNY JONES SHOW

DONNY & MARIE

THE DR. JOY BROWNE SHOW

LEEZA

THE MARTIN SHORT SHOW

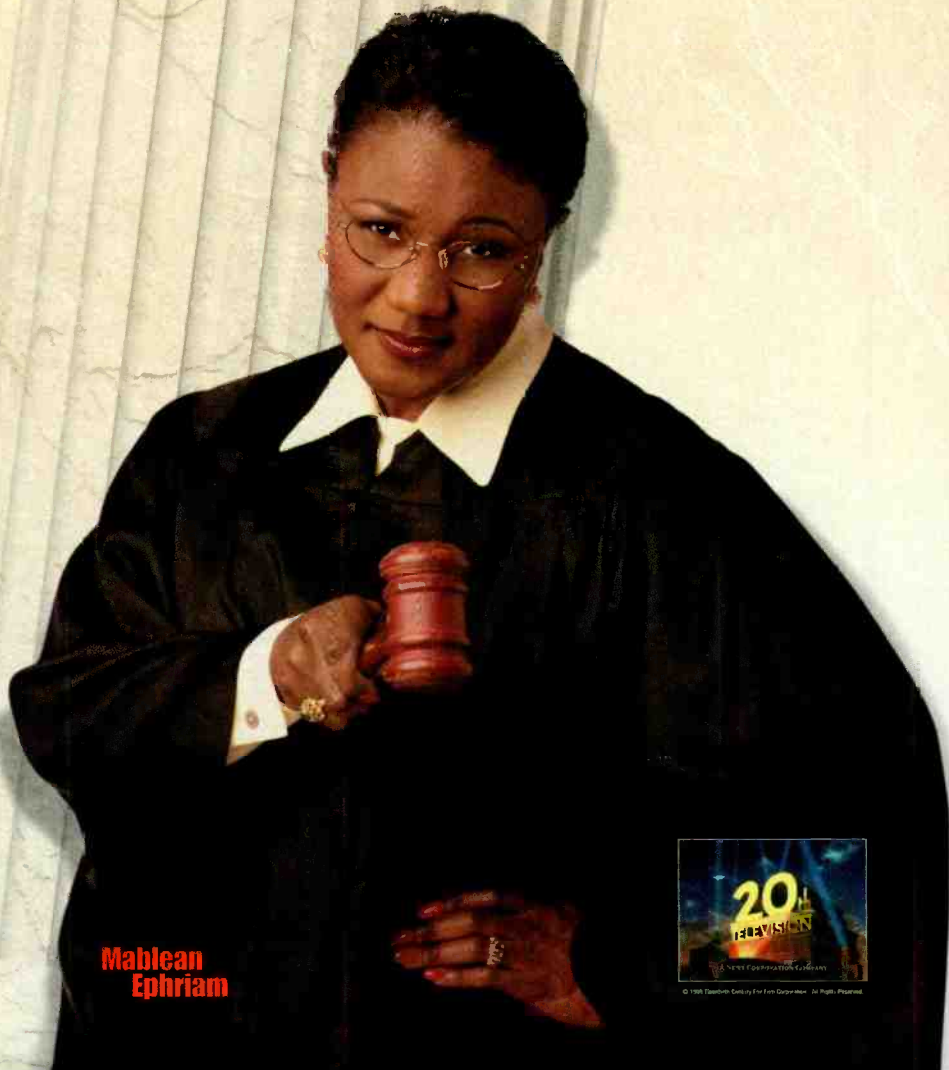
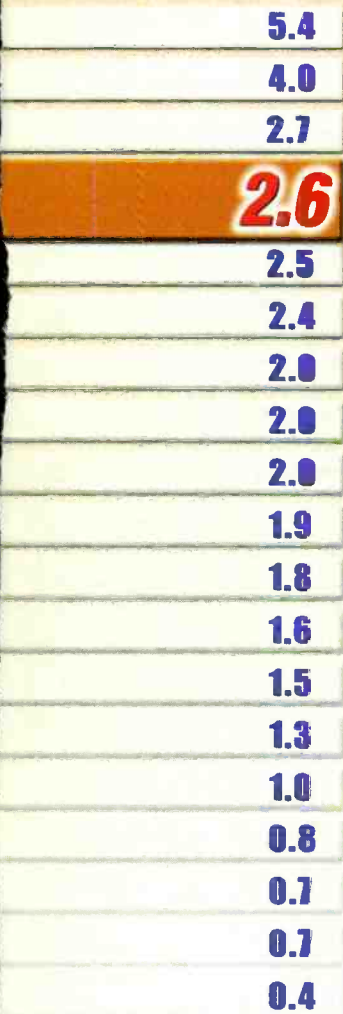
THE ROSEANNE SHOW

Source: NSS, Explorer, 9/13-19/99, W18-49 & W25-54, GAA% (where avail.)

VETERANS!

DIVORCE COURT

AA%



Mablean Ephriam



AT&T getting its way

New FCC cable rules may allow telco to own both MediaOne and its TWE stake

By Bill McConnell

AT&T may have to do a little pruning to pull off its takeover of MediaOne Group, but new cable ownership rules approved by the FCC last Friday mean the company probably won't be forced to sell key investments in Time Warner Entertainment or Cablevision.

The new rules give most cable operators plenty of room to acquire more systems. Instead of being limited to owning systems serving 30% of cable subscribers, the new rules let an operator serve 30% of all video subscribers, including satellite TV homes. That effectively raises the cap to about 36.7% of cable subscribers—that's around 24.6 million of the 67 million cable homes.

AT&T—the largest MSO—currently serves 16.2 million cable homes, 24% of all cable homes. Even though



FCC's Kennard: 'We're trying to keep big cable in check when it comes to their core, dominant business, but give them room to grow into new businesses.'

buying MediaOne will give AT&T an interest in 32.1 million subscribers, the revamped rules may permit the acquisition, including MediaOne's 25.6% stake in Time Warner Entertainment.

MediaOne serves 4.9 million subscribers; TWE, 11.2 million. That would give AT&T 41% of all video homes, well over the cap. However, the new rules allow AT&T to make the case that

the TWE subscribers should not count against the cap because AT&T will have no say in programming for those subscribers. That would leave AT&T with just 27% of all video subs.

The new rules also change the way the FCC calculates

how investments in cable systems count toward the ownership cap, however. Generally, any voting interest of 5% of equity will remain attributable toward the limit. But now, limited partnership investments will not be attributed toward ownership if the investor can prove that it is not "materially involved in the video-programming activities" of the partnership. Previously, investors were required to prove they were not taking part in any "media activities." Investors employed as officers at the cable company or holding board seats may also be exempt from attribution if they receive a waiver from the FCC.

"We are encouraged that the FCC will take into account a company's actual participation in video programming in making ownership decisions," said AT&T General Counsel James Cicconi in a prepared statement. "As we have pointed out on several occasions, there are cable systems in which our minority interest clearly does not give us a material role in video programming."

Asked if he sees any bad news, AT&T Chairman Michael Armstrong said, "You've always got to read the fine print, but not that we've found yet." He does, however, object that the cap remains as low as 30% of video subs.

Chairman William Kennard said last week's changes are necessary to provide cable companies and other telecommunications companies sufficient breathing room to combine and bring new local telephone and broadband services to consumers.

"We're trying to keep big cable in

Hearst-Argyle inks DTV data deal

In one of the first major deals for DTV data applications, Hearst-Argyle Television and Geocast Network Systems are teaming up to deliver broadcast multimedia content to PCs using Hearst-Argyle's DTV spectrum.

The multimedia service, expected to launch in late 2000, will be delivered within the DTV broadcast streams of Hearst-Argyle's DTV stations and received by a \$299 peripheral device with local disk storage that connects to a PC for display. The Geocast receiver can be customized to personalize the content to consumer preferences and can use a PC's existing Internet connection as a backchannel.

According to Hearst-Argyle Chairman Bob Marbut, the Geocast service may include segments from local Hearst-Argyle station newscasts, financial information, weather and traffic updates, or Hearst newspaper content. Marbut also wants to pursue e-commerce. "This is a national platform with good target demographics that gives people a personalized version of what they want," Marbut says. "That ought to be a rich environment for certain types of advertising." The Geocast service will be promoted on Hearst's NTSC stations.

Hearst-Argyle is investing up to \$10 million in Geocast, and Marbut will gain a seat on the Geocast board, which already includes Hearst heir William Randolph Hearst III, one of Geocast's initial backers as a partner in the venture capital firm Kleiner Perkins Caufield & Byers. Other Geocast investors include Institutional Venture Partners and the Mayfield Fund.

Geocast CEO Joe Horowitz says his company will pursue other deals with broadcast groups before launching the service next year.

—Glen Dickson and Richard Tedesco

check when it comes to their core, dominant business, but give them room to grow into new businesses," said Kennard

"There is a contingent at the FCC that says we're not going to get local phone competition unless AT&T does it for real, on a wide scale," said Ray Katz, media analyst for Bear, Stearns & Co.

But the hope of local phone competition doesn't make up for the reality of more cable concentration, countered Consumers Union's Gene Kimmel-

man. "It only takes a small stake in a broadly held company to influence its decision on programming," he said.

Cable industry officials had a lukewarm reaction to the FCC decision because of the continued audience reach limit. "Continuation of the 30% cable ownership cap does not seem justified," said Robert Sachs, president of the National Cable Television Association.

He noted that the broadcast audience

reach is 35% of U.S. households. What's more, he said, only two days before Friday's cable rules decision, the FCC approved SBC Corp.'s acquisition of Ameritech—a move that gives the combined company more than one-third of the local telephone market

Indeed, the industry almost won the fight for a 35% cap, as FCC Republicans Harold Furchtgott-Roth and Michael Powell fought to raise the standard late on the eve of the vote. ■

Leo makes his break

Hindery was angling to get ousted from AT&T Broadband—and keep his perks

By John M. Higgins

Leo Hindery got his wish last week; AT&T Corp. Chairman Mike Armstrong kicked out him out.

The president of AT&T Broadband & Internet Services had been angling for months for a way out of the five-year contract he signed as part of the telephone company's takeover of Tele-Communications Inc. last March, said AT&T and industry executives close to him.

Frustrated by the company's bureaucracy and the disappearance of the corporate carte blanche he enjoyed after TCI Chairman John Malone brought him on to run TCI two years ago, Hindery privately told associates that he wanted out.

Simply quitting meant that he would have to give up a package of stock options and rights. But if AT&T Chairman Armstrong and other executives got fed up enough to push him out, they would have to cut him a deal preserving his options and perhaps giving him other benefits.

So Hindery wasn't irate when he returned from a golfing trip to Scotland with a group of AT&T cable executives to be confronted by Armstrong. He had already been tipped that a headhunter had been contacting executives about filling his job.

"He was doing just enough so that he couldn't get fired for cause," said one senior industry executive close to Hindery. That would have cost Hindery his options package. "But he was irritating them plenty and he knew it."

Last Wednesday, Hindery wouldn't discuss his "resignation" in detail. "It was time. It wasn't time yesterday, it was time today." The following day he took off to drive his Ferrari in a race in



Hindery: 'I'm not going to run another cable company. I've run the best one.'

Northern California.

AT&T executives were no less happy, particularly after the stock price edged up on the news. "Some people are gloating," one AT&T executive said.

Hindery wouldn't discuss the terms of his severance deal, but associates said he had been angling to get the full value of his options and stock appreciation rights. Data provided by Bob Gabele, president of CDA/Investment, indicate that if immediately exercisable, those would be worth \$52 million at AT&T's current, relatively low stock price. Hindery has exercised other options and sold stock actively in recent months, netting \$40 million. He continues to hold \$124.4 million worth of AT&T shares and \$130 million worth of Liberty Media Corp. stock.

Hindery associates said that's why Hindery was so vocal not just about

AT&T's deals in progress, such as its negotiations with America Online over the open access fight, but also his dim view of AT&T's management.

For example, as a guest at an economics class at Trinity College in Hartford, Conn., Hindery openly expressed his frustration at AT&T's bureaucracy. "As industries mature, it gets harder to run them, because they get more set in their ways." He further derided the company as "staff-centric."

Hindery also made a verbal "commitment" to buy \$1 billion worth of advanced digital set-top converters from General Instrument Corp. without fully informing Armstrong. Sources said executives at AT&T's Basking Ridge, N.J., headquarters first learned about it in BROADCASTING & CABLE. Then, after the public release of the deal, they found that Hindery hadn't actually signed a deal. "There's no paper that says they have this commitment," said one AT&T executive.

Hindery will be replaced temporarily by AT&T CFO Dan Somers, who said not to expect major changes in the cable operations. "We'll move forward," Somers said. "It's on target." Former Continental Cablevision Chairman Amos Hostetter, nonexecutive chairman of ABIS and an AT&T board member, will spend more time at the cable unit, particularly dealing with strategic and lobbying issues.

Hindery will stay on as a consultant to help wrap up AT&T's planned \$58 billion takeover of MediaOne Group and some other cable deals. He said he hasn't determined his next move. "I'm not going to run another cable company," he said. "I've run the best one in the world." ■

Family FEUD

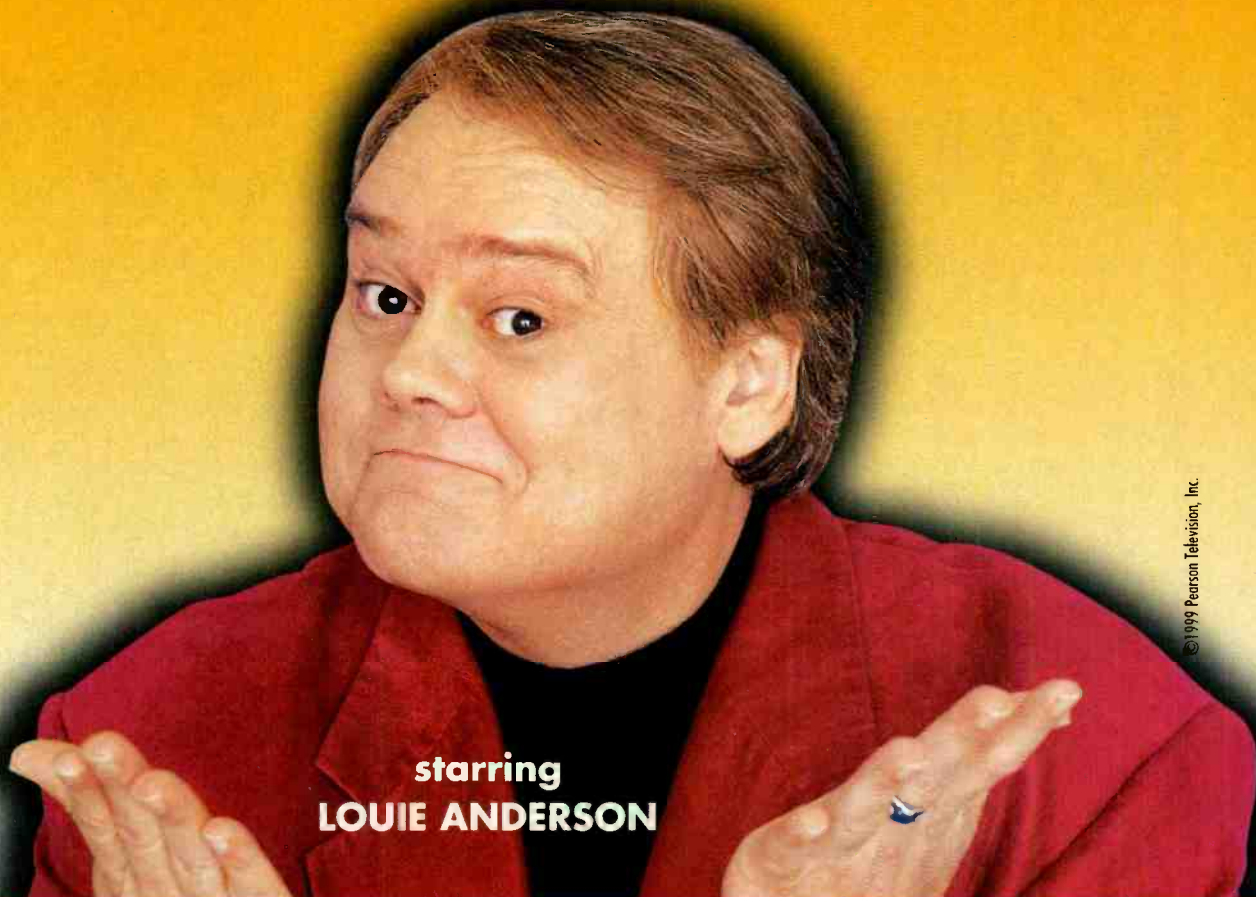
SURVEY SAY

Family Feud Grows HH Ratings and Audience Shares for Major

MARKET	STATION	TIME PERIOD	HH RTG/SHR	% GROWTH	MARKET
Los Angeles	KCAL	7:00 PM	+58 /	+75	Baltimore
Chicago	WPWR	11:00 AM	+127 /	+125	Nashville
Philadelphia	WCAU	10:00 AM	+50 /	+57	Kansas City
Boston	WBPX	12:30 PM	+200 /	+400	Salt Lake City
Washington	WJLA	10:30 AM	+88 /	+100	Jacksonville
Detroit	WWJ	12:00 N	+21 /	+13	Norfolk
Cleveland	WOIO	10:00 AM	+60 /	+29	Las Vegas
		10:30 AM*	+190 /	+120	
Sacramento	KQCA	1:00 AM	+22 /	+20	
Orlando	WRBW	2:00 PM	+143 /	+150	
		2:30 PM*	+171 /	+200	



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starring
LOUIE ANDERSON

NSI: SUCCESS!

Market Stations in All Dayparts

STATION	TIME PERIOD	HH RTG/SHR	% GROWTH
WUTB	2:00 PM	+22 /	+67
	2:30 PM*	+33 /	+67
WZTV	9:00 AM	+100 /	+200
KSMO	12:00 M	+157 /	+133
KTVX	3:00 PM	+3 /	+18
WAWS	10:00 AM	+60 /	+67
	10:30 AM*	+15 /	+25
WTKR	10:30 AM	+41 /	—
KVUB	2:00 PM	+19 /	—

* Second-run

Source: NSI Overnights 9/20-24/99 vs. 9/21-25/98

SUCCESS IN ACCESS

LOS ANGELES KCAL 7 P.M.

INCREASES ITS LEAD-IN!

6:30 PM **REAL TV 3.8**
 7:00 PM **FAMILY FEUD 4.1**

+8%

IMPROVES YEAR-AGO HH RTGs!

SEPT. '98 **HARD COPY 2.6**
 SEPT. '99 **FAMILY FEUD 4.1**

+58%

Source: NSI Overnights 9/20-24/99 vs. 9/21-25/98

Count 'em: 830

Merged Clear Channel/AMFM blankets U.S. with hundreds of radio stations

By Elizabeth A. Rathbun

Last week's merger of radio titans Clear Channel Communications Inc. and AMFM Inc. creates a radio company that can reach an audience previously enjoyed only by network television.

To absorb AMFM, the nation's largest radio group, Clear Channel, the third largest, agreed to pay \$17.4 billion in stock and assume \$6.1 billion in debt. Total deal: \$23.5 billion.

With a combined 830 radio stations (after divesting 125 stations to comply with FCC and Justice Department requirements), the new Clear Channel will allow advertisers to "reach three to five times more [people] at a significant discount than what it would cost to do on TV," says Vinton Vickers, a media analyst with INF Baring, Furman, Selz.

AMFM's estimated 1998 revenue of \$1.87 billion plus Clear Channel's \$1.22 billion (for a total of \$3.08 billion) makes Clear Channel Communications, as it will be called, the nation's largest radio broadcaster—by far. No. 2 Infinity Broadcasting Corp., controlled by CBS Corp., has \$1.67 billion in estimated 1998 revenue and a mere 163 stations, according to BIA Research.

Clear Channel will do \$2.4 billion in broadcast cash flow next year, says Thomas O. Hicks, chairman of AMFM, who will become vice chairman of the new Clear Channel.

How the merged company will be organized has not yet been determined. What is known is that Clear Channel Chairman Lowry Mays will remain in that job and sons Mark and Randall will continue to run overall day-to-day operations. Radio-segment chiefs James E. de Castro (of AMFM) and Randy Michaels (of Clear Channel) are keeping those jobs—at least for now, according to Mark Mays.

"They're hugely talented people, [and] there's going to be a lot for everybody to do," Mays says.

That includes harnessing the reach of the huge new Clear Channel, which boasts 100 million radio listeners nationally—the number of people who



Clear Channel Chairman Lowry Mays (l) triggered the last round of negotiations with AMFM Chairman Thomas Hicks (r). The two had been close to a deal in March after Hicks ousted President Jeffrey Marcus from the company.

tune into an AMFM or Clear Channel station for at least 15 minutes over the course of a week, according to David Lebow, COO of AMFM's Office of Product and Strategy.

That puts Clear Channel in the same league as the major broadcast TV networks. During the week of Sept. 20-26, ABC says it reached 133.6 million unique viewers.

In an average quarter hour between 6 a.m. and midnight, some 17 million listeners tune in to Clear Channel and AMFM stations, Lebow says.

By contrast, ABC averaged 12.2 million viewers in prime time the week of Sept. 20-26, an official there says. Households ratings leader CBS averaged 13.16 million viewers between 8 p.m. and 11 p.m. the week of Sept. 4-10, a network spokesman says.

"Radio's reach far exceeds the reach of any television show just because of the pervasiveness of [the medium]," Lebow says.

"We are huge," says Mark Mays. And advertisers also can target specific demographics or regions. "You want Ohio, we can sell you Ohio. You want Florida, we

can sell you Florida. You want CHR listeners across the United States, we can sell you CHR listeners across the United States," Mays says. (CHR stands for the contemporary hit radio format.)

What the new Clear Channel will not be able to do is monopolize any particular market, Mays says. Under existing FCC and Justice Department regulations, "we'll have no more pull in any given market than we do today," he says.

The FCC and the Justice Department limit local station ownership by a single owner. While the FCC looks at sheer numbers, Justice focuses mostly on share of revenues. To comply with the federal limits, Clear Channel says it will spin off around 125 stations.

Calling the merger the "zenith of [radio] consolidation," which was launched with the Telecommunications Act of 1996, PaineWebber Inc. media analyst Leland Westerfield says Clear Channel got a good deal in valuing AMFM at about 19 times 2000 broadcast cash flow. "It's the premium you expect," particularly with the reach the new Clear Channel can deliver. "That's really the hinge of the deal," he says.

This "truly colossal radio merger now ushers in a very exciting organic growth phase for radio," he adds. By that he means instead of growing the bottom line by endlessly acquiring stations, broadcasters have to turn inward and find more innovative ways to make

money. That could launch a lot of creativity in the industry, in programming and on the management and sales sides, he says.

Advertisers had a mixed reaction to the creation of such a colossal radio company with such a large reach.

"From a local standpoint, it's bad news. The top stations are really in the hands of a few—one or two [radio groups] in many cases," which could drive up advertising prices, says Ogilvey & Mather Senior Vice President Reyn Leutz.

"On a national basis, it [the merger] is awesome," says Luetz, who also is the agency's associate director of national broadcast sales. It will allow advertisers to reach a broad, national audience with one buy, he says.

"I don't think it's particularly good to have that kind of concentration. We need to operate in a free and open marketplace," says Allen Banks, North American media director for Saatchi & Saatchi and chairman of the media policy committee for the Washington-based American Association of Advertising Agencies.

"If the industry intends to raise its rates because of its monopoly power, radio brokers would find that inappropriate," says John Kamp, senior vice president of the agencies' association.

Advertisers "should be embarrassed" to suggest that Clear Channel will hike prices, says Mark Mays. Clear Channel will continue to have "cost-effective rates.... Always have, always will."

"There's still going to be major, major competition in the markets that [the new Clear Channel is] in," says Gary Fries, president of the Radio Advertising Bureau. "I don't see where the competitive values change one bit," even on a national level.

However, the merger "is definitely going to increase radio's advertising clout. It is a continuation of the cycle of radio being viewed as a dynamic, growing medium," Fries says.

The merger agreement, which is dated Oct. 2, came together over the course of three weeks, though the principals have been talking off and on for two years, Mays and Hicks say. Mays kicked off the most recent negotiations by calling Hicks.

Why now? Clear Channel and AMFM were in serious deal discussions this past March, when Hicks ousted company President Jeffrey A. Marcus. At that time, B&C reported that the reorganization of then-Chancellor Media Corp. was engineered to make the company a more attractive merger candidate [March 22, July 19]. Chancellor had been suffering from a lagging stock price based on perceptions of the company's debt (then \$6.7 billion) and the burden of purchasing

And here's the deal

The merger of AMFM Inc., Dallas, into Clear Channel Communications Inc., San Antonio, Texas, unites the nation's No. 1 and No. 3 radio groups, respectively (as ranked by BIA Research using estimated 1998 revenue). The tax-free deal is valued at \$23.5 billion: \$17.4 billion in Clear Channel stock plus assumption of about \$6.1 billion in AMFM debt. AMFM shareholders will end up owning 37% of Clear Channel.

The new Clear Channel Communications will have:

- 830 U.S. radio stations (512 from Clear Channel and 443 from AMFM, less 125 to be divested).
- \$3.08 billion in estimated revenue.
- \$2.4 billion in broadcast cash flow (estimated for 2000).

Clear Channel also contributes:

- 19 network-affiliated TV stations (Ranked No. 25 TV station group by B&C).
- 425,000 outdoor displays in more than 35 domestic and 29 overseas markets.
- 29% of Hispanic Broadcasting Corp.
- Some 240 radio stations in England, Mexico, Australia, New Zealand, Norway and Czech Republic.

AMFM also contributes:

- AMFM Radio Networks.
- 30% of Lamar Advertising Co., which owns 42,500 billboards.
- Katz Media rep firm.
- Chancellor Marketing Group.

The management:

- Clear Channel Chairman L. Lowry Mays retains position.
- AMFM Inc. Chairman Thomas O. Hicks becomes vice chairman of Clear Channel. Hicks' investment firm, Hicks, Muse, Tate & Furst Inc., will be Clear Channel's largest shareholder with about 10% of stock.
- Mays' sons, Mark and Randall, retain their titles—and day-to-day operation of the company. Mark is president; Randall is executive vice president/chief financial officer.
- James E. de Castro, AMFM co-vice chairman and president of AMFM Radio, keeps those titles—for now.
- Clear Channel Radio President Randy Michaels keeps that title—for now.
- Hicks' brother, R. Steven, continues to oversee AMFM's Internet explorations. However, last Wednesday, AMFM named Gary Lee, vice president for information partnerships and new media, and said he will report to AMFM Radio COO Ken O'Keefe.
- Clear Channel keeps its eight board members while AMFM adds five of its own.



James de Castro



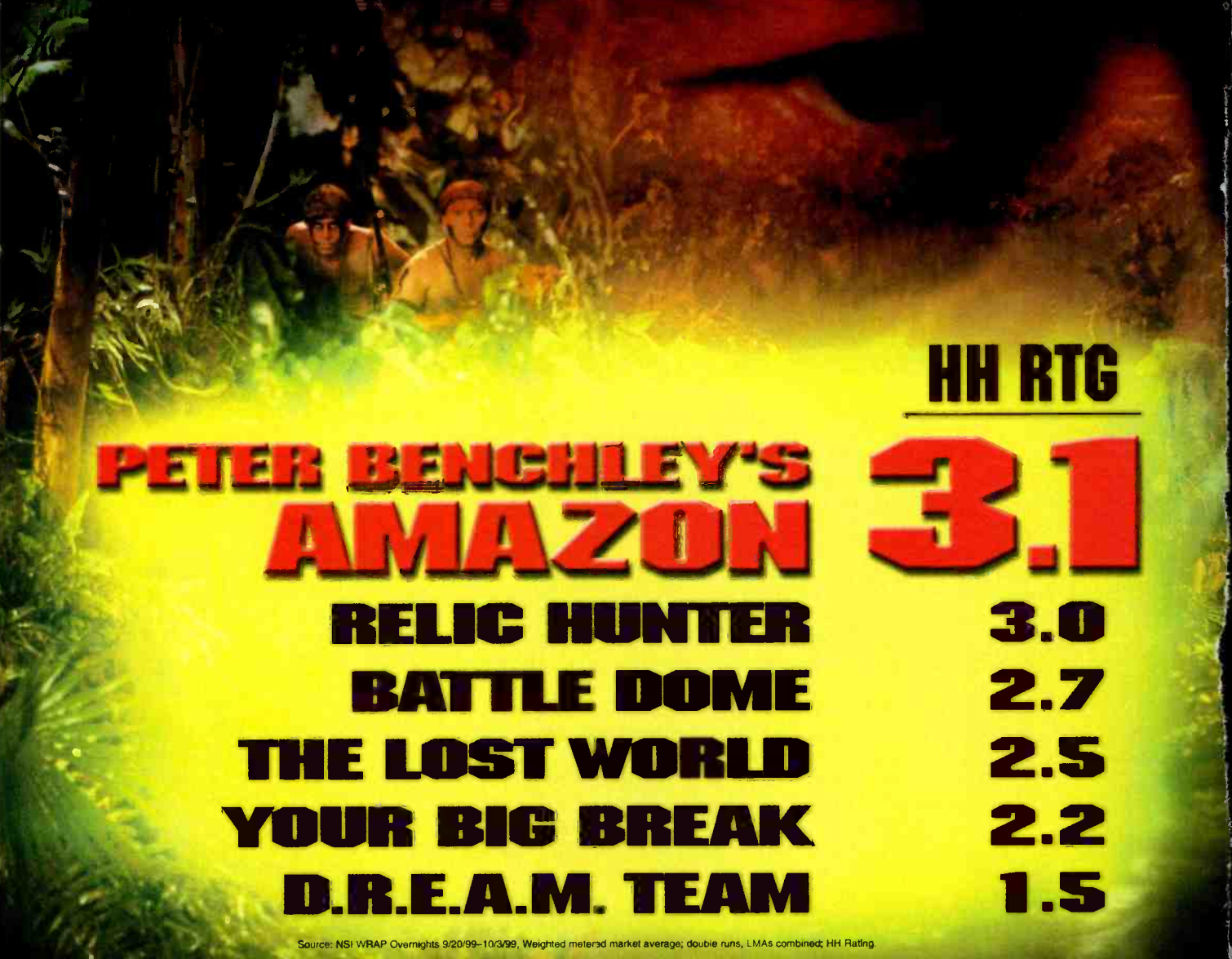
Randy Michaels

What's next

- Assuming FCC and Justice Department approval, closing is expected by the end of next June.

—E.A.R.

SURVIVAL OF



HH RTG

**PETER BENCHLEY'S
AMAZON**

3.1

RELIC HUNTER

3.0

BATTLE DOME

2.7

THE LOST WORLD

2.5

YOUR BIG BREAK

2.2

D.R.E.A.M. TEAM

1.5

Source: NSI WRAP Overnights 9/20/99-10/3/99, Weighted metered market average, double runs, LMAs combined; HH Rating.

**THE #1 NEW
WEEKLY HOUR!**

THE FITTEST!



PETER BENCHLEY'S

AMAZONTM



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Tom Hicks' LIN Television Corp. (that \$1.5 billion deal was called off as part of the March restructuring).

Indeed, "the cleaned-up company was ... actually hitting Wall Street estimates and we gained more confidence in the numbers," Mark Mays says.

"Our choice was to stay independent and [continue to] pay down debt or do it now and enjoy the benefits of the growth the two companies will have" together. Both Hicks and Mays agree that it was better to do a deal sooner rather than later, because as both companies continued to acquire radio stations, overlaps that would require stations divestitures would get even more unwieldy. As it is, the merged company figures it will have to divest 125 radio stations valued at up to \$4.5 billion by Mays.

Viacom Inc.'s \$37.3 billion stock-and-debt deal for CBS was also in the back of Hicks' mind, he admits. Conversations about that deal put him in "the right frame of mind to be receptive" to Clear Channel's overtures, he says. And, adds the consummate deal-maker, "all deals kind of have their own timing."

Running AMFM has "been a challenge for us," Hicks say. Wall Street darling Clear Channel is made up of "people we are thrilled to hook our wagon up to," he says. "Let them drive this train." ■

Spinoffs serve Justice, FCC rules

The new Clear Channel Communications Inc. would own nearly 1,000 radio stations, but for federal ownership caps and antitrust limits.

The FCC bars broadcasters from owning more than eight radio stations in the nation's largest markets. That's further limited to no more than five of a kind, AM or FM. Meanwhile, the Justice Department reviews radio mergers worth more than \$15 million with an eye on several factors that it considers anticompetitive: controlling more than about 40% of a market's radio revenue; owning too many top-ranked stations; and dominating certain demographics via format control, for example.

With that in mind, Clear Channel and merger partner AMFM Inc. have identified about 125 radio stations to spin off. Clear Channel President Mark Mays puts the value of the stations to be divested at \$4 billion-\$4.5 billion—nearly 20% of the total value of the \$23.5 billion stock-and-debt deal. The spinoffs would give the company 830 radio stations rather than 955.

Clear Channel already has a track record of selling stations to minorities, and in last Monday's announcement of its merger with AMFM it said this deal further advances that goal. That is a top priority of FCC Chairman William Kennard, and proclamations like Clear Channel's are widely seen as helping pave the way for deal approvals at his agency.

It's already clear that the new Clear Channel will have to make divestitures in at least 35 markets just to meet the FCC cap. In Los Angeles, for example, the combined Clear Channel would own nine FMs and four AMs. In No. 10 market Houston, it would control 10 FMs and six AMs, while in No. 119 Jackson, Miss., it would have eight FMs and four AMs.

But it's not as easy as getting down to five FMs and three AMs in a market. Justice has to be served, too, and that could mean Clear Channel won't be able to own all five of a market's top FMs, for example. Perhaps it won't be able to own all the country formats in a market, or all the rock formats. A Justice Department official was not available last week for comment.

But Clear Channel has already been talking to federal officials, Mays says, to make sure "we know how they think." —E.A.R.

Who wants to be a castaway?

CBS game show to award \$1 million to 'survivor' of 39-day desert island series

By Joe Schlosser

How far will CBS go for ratings? How about a deserted island off Borneo.

The Tiffany network is taking the new trend in prime time game shows all the way to the South China Sea for a 13-episode series that is half game show, half adventure series.

Survivor, which will run next summer à la ABC's summer hit *Who Wants To Be a Millionaire?*, will pit 16 contestants against one another on the deserted island with little more than the clothes on their backs in a battle for \$1 million.

In March, CBS executives will fly the contestants, picked through regional interviews and tests at the 16 CBS owned-and-operated stations, to Borneo and leave them on Pulau Tiga for 39 days.

At the conclusion of each episode



CBS looks to turn a Gilligan into a Mr. Howell with its new island adventure.

(covering three days on the island), the contestants will hold a secret-ballot to expel one, possibly two, of their fellow contestants. By the final episode, two contestants will be left standing, and the \$1 million winner will be chosen by the 14 already cast-off castaways.

The limited series will be produced by Mark Burnett, creator and producer of *Discovery Channel's Eco Challenge*.

Ten separate camera crews will be placed on the island to catch the action. CBS executives say they will have "some of the world's top outdoors specialists," along with medical and psychological teams standing by in case of emergency. The island, CBS executives say, is filled with deadly snakes, lizards and other dangerous wildlife.

Kelly Kahl, CBS' senior vice president of program planning and scheduling, says the network has been working on *Survivor* for over a year and that, dangerous animals notwithstanding, the series will not be dangerous for the contestants.

"This is something that captured our imagination and, based on the feedback that we have already been getting, it's capturing the public's imagination as well," Kahl says. "Part of the success of the show will depend on making...viewers feel like survivors as well." ■

FINANCIAL WRAP-UP

Week of October 4 - 8

WINNERS

10/8 midday % change

Hearst-Argyle	.....\$26.38	.....19.20
Echostar	.....\$109.50	.....17.70
Paxson	.....\$12.88	.....14.44
Sinclair	.....\$8.44	.....14.39
Valuevision	.....\$28.63	.....12.80

LOSERS

10/8 midday % change

TiVo	.....\$40.63	.....(14.60)
Shop at Home	.....\$9.63	.....(6.49)
Cumulus	.....\$33.00	.....(6.10)
Emmis	.....\$63.00	.....(5.60)
Saga	.....\$22.00	.....(4.50)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (10/7/98-10/8/99)

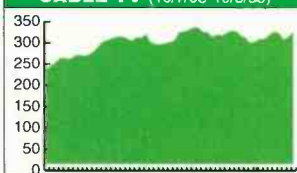


Week ending 10/8

Close	.....282.75
High	.....282.75
Low	.....272.68

3.7%

CABLE TV (10/7/98-10/8/99)



Week ending 10/8

Close	.....308.44
High	.....308.44
Low	.....305.68

2.9%

RADIO (10/7/98-10/8/99)



Week ending 10/8

Close	.....782.94
High	.....785.06
Low	.....775.58

4.9%

DOW JONES

Week ending 10/8

Close	.....10649.80
High	.....10649.80
Low	.....10400.60

3.7%

NASDAQ

Week ending 10/8

Close	.....2886.57
High	.....2886.57
Low	.....2795.97

5.5%

S&P 500

Week ending 10/8

Close	.....1336.02
High	.....1336.02
Low	.....1301.35

4.1%

Mighty Morphin debt collectors

Financial crunch follows Fox Family Channel's ratings slide; some see 'loan-shark loan'

By John M. Higgins

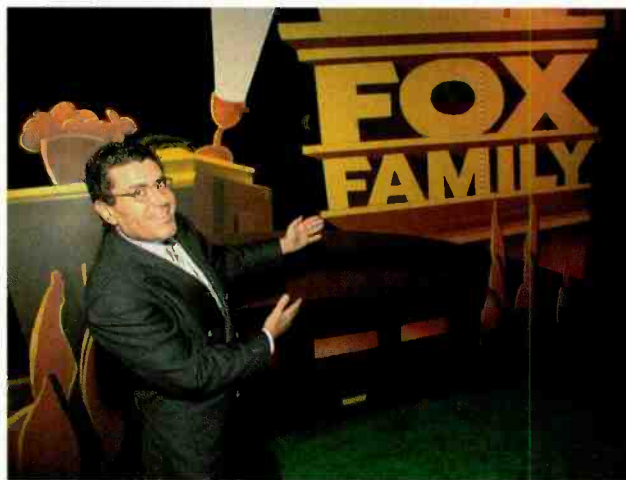
Fox Family Channel's ratings snags are translating into a financial pinch for its parent company, with earnings falling well short of expectations.

The earnings shortfall was significant enough for 50%-owner Fox Broadcasting Corp. to inject cash into the company at interest rates up to 20% to forestall technical default on a \$710 million bank-loan package.

The financial glitch is far from life threatening, but points to the fallout from the network's mixed ratings performance over the past year. Fox Family has seen overall ratings drop 30% over the past year. While the network had been generating strong viewership gains with its kids programming, recent data show that even that growth began dwindling last month.

Fox Family Worldwide President Mel Woods said that some bondholders' sudden concerns over the company's financial moves are overblown. "There's some confusion out there," he said, pointing to a drop in the company's bond price last week. Woods contends that the terms of the Fox Broadcasting money are misunderstood. "I'm shocked that the reaction has been anything other than positive." But some Wall Street executives are less shocked. One analyst who has studied Fox Family's debt maneuvers called the Fox Broadcasting investment a "loan-shark loan."

The problem stems from the steep



Fox Family Worldwide Chairman Haim Saban is hoping a revamped lineup will stop falling ratings and earnings.

slide in Fox Family's ratings since Fox Broadcasting parent News Corp. and kids TV partner Saban Entertainment acquired the Family Channel in 1997. Borrowing heavily to finance the \$1.9 billion takeover, Fox Family Worldwide Chairman Haim Saban moved to repeat his success in syndicating kids programming to TV stations on a cable network.

Out went Family Channel's heavy reliance on *Bonanza* reruns. In came all-new shows and movies, particularly a long kids block during daytime. So far, however, the move is not paying off. Saban has alienated the channel's longtime viewers, resulting in household ratings falling more than 30%. That was partly a goal since those viewers were primarily in the 50-plus

demo that advertisers don't find particularly attractive.

But a year after the Fox Family schedule overhaul, an initial spurt of growth in more appealing demos has leveled off, and the network's ratings are flat or falling. Comparing September 1999 to September 1998, just after Fox Family's relaunch as an "edgy" but friendly channel, household ratings are off 25%

for the full day, down around 50% in the daytime and flat in prime time. In one of the network's targeted demo categories, adults 18-49, the kids programming unsurprisingly has wiped out viewing during the daytime. But in prime, which is designed to get adults, ratings are flat at 0.4 compared to last September.

Fox Family officials have spent the past year bragging about big gains in the network's kids audience. Indeed, daytime viewers aged 2-11 jumped 50%-100% in some periods compared to Family's old schedule. But in September, kids dropped 33% in daytime and 25% in prime time.

Fox Family President Rich Cronin said that the network delayed premiering new kids series until October to

avoid getting lost among the broadcast networks' new fall season, so he expects ratings to pick up.

A new Securities and Exchange Commission filing shows that for the fiscal year that ended in June, Fox Family Worldwide's reported cash flow fell 4%. Further, the company's \$1.8 billion in debt leaves the programmer's leverage at a huge 10.8 times annual cash flow. Even many debt-heavy cable operators shoot to get their leverage down below 6 times cash flow.

But that's using conventional accounting methods in which programmers count programming expenses only as they air the shows. Looking at it differently by zeroing in on the checks Fox Family Worldwide actually wrote for programming last year, the company's cash flow dropped about 40%.

Hence the loan problem. The loans from a bank group, led by CitiCorp, require Fox Family to hit certain cash-flow targets to keep its leverage, or debt-to-cash flow ratio, below a certain level. Before the end of the fiscal year, it was clear it was going to fall well short.

So they turned to Fox Broadcasting, which is controlled by News Corp. Securities filings show that in June Fox Broadcasting advanced \$125 million to Fox Family, which in turn paid down a bank loan. No payments were supposed to be due until September 2000. "It was a prepayment, in order to stay in compliance," Woods said. But he added that "we have financial covenants we were required to meet, and we have met them."

Woods said that he and Fox Broadcasting regard the loans not as debt but as equity. The 10-year notes don't pay any cash interest and are deeply subordinated, paid off only after all other lenders get their money back. "That's an equity return," he explained, adding that "if we were paying cash interest on them it would be different."

Two tests will come in October. First, more new shows will come on Fox Family's schedule with the potential to improve the ratings. Also, Woods said that he expects an event that will have "much further impact on the leverage situation of this company in a positive way." He wouldn't elaborate, but other executives familiar with the company said that Fox Family Worldwide plans to take its European division public. About \$100 million of that cash will go straight back to News Corp. Chairman Rupert Murdoch. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Friendly resolution

New partners NBC and Paxson Communications are finding it easy to cooperate. The two put their heads together to head off a fight over digital TV allotments in Miami. Each had asked the FCC to let it drop its current DTV channel assignments and broadcast on ch. 31, which would allow it to locate a DTV transmitter on Miami's antenna farm rather than search for tower sites. The two companies began talks in early spring to settle their competing applications. But, with the help of FCC engineers, they figured that Paxson could move to the antenna farm anyway by tweaking the signal for its channel 26. The negotiations were put on the back burner when the companies decided to discuss the NBC investment stake, they say, but last month they reached agreement on the Miami market.

Digital radio on docket

The FCC is expected to launch its effort to devise a standard for digital radio at its Oct. 21 meeting. Top among the FCC's questions will be whether the agency should rely on in-band, on-channel technology that would allow stations to transmit analog and digital signals on the same frequency, or require broadcasters to operate a second channel for their digital signals as TV stations must do. The regulators also will ask for input on the three competing IBOC technologies being pushed by USA Digital, Digital Radio Express and Lucent.

NEW YORK

A mole at the ATSC?

As the debate over the Advanced Television Systems Committee's digital transmission standard rages, it appears there is no unity at the ATSC in defense of 8-VSB. Feathers at ATSC headquarters were ruffled last week after an unofficial report on a meeting of the "ATSC Ad Hoc Group on Transmission

Strategy" made the rounds in Washington. According to the report, set manufacturers, equipment suppliers and broadcasters at the meeting aren't all convinced new 8-VSB tuner chips will solve indoor DTV reception problems discovered by Sinclair Broadcast Group. ATSC Chairman Robert Graves says the information in the report was taken out of context and that new 8-VSB chips represent a significant improvement. "Somebody's playing dirty pool," says Graves.

LOS ANGELES

Kellner: Wrong DTV horse?

WB President Jamie Kellner isn't signing Sinclair's petition to the FCC to add COFDM modulation to the ATSC standard, but he will send a letter to the FCC urging an independent comparison of COFDM and VSB. "I am very concerned, both from my observations and data from our engineers, that we're on the wrong horse [with 8-VSB] and that COFDM is a better standard," says Kellner, who adds that Acme Broadcasting, the station group he controls, would help pay for such testing.

DENVER

Internet riches

Investing in the Internet sector isn't for the faint of heart, but for those who can handle extreme volatility, the payoffs can be remarkable. Just ask Julian Brodsky, vice chairman of Comcast and chairman of Comcast Interactive Capital Group. CIC, created to invest in new media businesses, invested about \$25 million in 11.7 million shares of Internet Capital Group (Nasdaq: ICGE), which facilitates business-to-business e-commerce. ICGE went public in early August at \$12 a share and shot up to about \$30. Thus, in the space of a day, CIC's \$25 million investment increased 14-fold. It gets better: As of last Friday, ICGE shares were trading at nearly \$96, making CIC's investment worth about \$1.1 billion.

Sinclair hurls DTV gauntlet

13 station groups join call for giving stations choice of digital transmission standards

By Bill McConnell

Sinclair Broadcasting, joined by broadcast owners controlling 250 stations across the country, last week followed through on its pledge to fight for a new digital TV transmission standard.

The Baltimore-based station group officially asked the FCC to give broadcasters a choice in DTV modulation standards and had harsh words for an Oct. 1 government report recommending no changes from the current method, known as 8-VSB.

Sinclair, in its petition, said its request is backed by Gray Communications, Paxson Communications, Pappas Telecasting, Granite Broadcasting and nine other station groups. Those groups will send a formal endorsement of the petition to the FCC this week, Sinclair officials said.

"We came into this as skeptics, but we were totally converted by Sinclair's demonstrations," said LeBon Ambercrombie, head of planning and development for Pappas during a Sinclair press conference transmitted to broadcasters via satellite. In August, Sinclair conducted demonstrations at six sites in Baltimore to demonstrate 8-VSB's indoor reception problems, primarily in areas with tall office buildings. Sinclair also documented reception problems at 34 other sites.

In interviews, Sinclair officials called FCC engineers "naïve" for predicting that digital television reception problems will be solved without major changes to transmission methods. "For the FCC to draw this conclusion is a large mistake," said Sinclair technology director Nat Ostroff.

FCC engineers also concluded that 8-VSB transmission and tower construction would be less expensive for broadcasters as well.

Supporters of 8-VSB say a switch now would needlessly delay the shift to DTV.

Sinclair wants the FCC to let stations choose between 8-VSB and COFDM, a modulation standard prevalent in Europe and elsewhere. Without satisfactory indoor reception, broadcasters will be giving away their "birthright"

and putting their future in the hands of the cable industry, Sinclair said.

FCC officials say the commissioners are keeping their minds open, despite the recommendations of agency engineers. "They can be persuaded," said

one FCC staffer.

But Sinclair officials complained that the FCC report appears to be a preemptive strike aimed at dampening sentiment for any change to the transmission standards and they have tried

September 1999

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to cast as much doubt as possible on its validity.

Ostroff said the agency was hoodwinked by faulty data, noting that much of the FCC's report was based on Harris Corp. tests showing the latest generation of 8-VSB receivers works fine. Harris says it successfully tested new 8-VSB receivers by duplicating Sinclair Baltimore demonstrations. Ostroff argued that Harris could not

have duplicated the demonstrations because some of the locations were private residences. Furthermore, Ostroff questioned Harris' impartiality because the company has a stake in NxtWave Communications, a company developing new 8-VSB receiver chips.

Harris officials said Sinclair's attacks are unfounded. First, Harris was able to pick duplicate test sites that were sufficiently close to the originals

to reproduce the "multipath" problems created by high-rise construction, said Bruce Allan, president of the company's broadcast communications division. As for the NxtWave investment, he said: "We have COFDM technology too; investing in technology doesn't mean we're not impartial."

For their part, FCC staffers say they relied on their own analysis of data from several sources, not just Harris. ■



WASHINGTON WATCH

By Paige Albinak and Bill McConnell

NAB: Honor thy grandfathers

Existing TV local marketing agreements and radio/TV combinations should have priority over new applications to form in-market broadcast groups, the National Association of Broadcasters said last week. The NAB is asking the FCC not to require current operations to seek permission for their combinations on Nov. 16, the date the agency begins accepting applications for in-market groups. The agency has proposed that applications be processed on a first-come, first-served basis. Applications that arrive on the same day will be prioritized by lottery. "NAB sees no justification for disrupting preexisting station combinations that have resulted in public interest benefits," the association said. The FCC on Aug. 5 said station owners who operate a second station in their markets via LMAs must count the second outlet toward their national and local ownership caps. However, the agency also voted for the first time to permit TV duopolies, or two commonly owned stations in

the same market. The agency also replaced a complicated waiver process with set rules for in-market radio/TV combos. A land rush of applicants seeking to establish same-market broadcast groups is expected because the number of combos allowed to any one market is limited by FCC media "voice" tests. The Minority Media Telecommunications Council said the lottery system should be scrapped and priority given instead to broadcast groups that plan to spin off stations to "socially and economically disadvantaged" small businesses.

A jackpot for broadcasters?

A recent Supreme Court decision apparently gives broadcasters the right to air casino ads regardless of whether their stations are based in states that allow gambling, FCC lawyers say. The agency's Oct. 1 statement resulted from a June high court ruling that strikes down a law barring TV and radio operators from running casino ads. It was unclear immediately following the ruling, however, whether

the advertising rights applied to all stations or only to those located in states where gambling is legal. FCC lawyers stressed, however, that their legal opinion doesn't necessarily give all stations a green light to advertise casinos. If a TV station located in an anti-gambling state airs casino ads, the commission would be obligated to review any complaints and a final decision would be made at that time. Also, Congress or the federal appeals court in Philadelphia could overrule the FCC lawyers.

FCC forms merger-review squad

Starting Jan. 3, FCC General Counsel Christopher Wright will head a merger-review team charged with examining thorny legal issues created by the agency's examination of merger applications. "The goal will be to expedite the review process so that issues arising in even the most complex transactions may be resolved within definite time periods," FCC Chairman William Kennard told the Federal Communications Bar Association last week.

Kennard's effort to add "predictability and transparency" to merger reviews comes as legislation limiting FCC merger examinations to no more than six months awaits a Senate vote. Despite plans to speed reviews, Kennard said criticism of the agency's current practices has been too harsh. "What often goes unsaid...is how many mergers the FCC has been called upon to deal with in the past three-and-a-half years," he said. "Many of the large and complicated mergers have been done in record time." Kennard also said the agency has received congressional approval to consolidate into two centralized offices the enforcement and public information duties now carried out by separate bureaus.

Teeing up to honor Terry Mahony

NBC is sponsoring a golf tournament in memory of Terry Mahony, an NBC lobbyist who died last February. The tournament will take place Oct. 27 at the Washington Golf and Country Club in Arlington, Va. Proceeds from the \$400-per-person event will go to the Terry Mahony Memorial Scholarship Fund at University of Notre Dame in Notre Dame, Ind. The National Association of Broadcasters is sponsoring a reception following the event.



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Josh McGraw
President

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WZAZ AM 1400

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October 1, 1999

Mr. Dean Valentine, President & CEO
Mr. Adam Ware, Chief Operating Officer
Mr. Steve Carlston, Exec. VP, Affiliate Relations & Marketing
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Best regards,

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President
Clear Channel - Jacksonville

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**Thank you Josh, Clear Channel Communications,
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UNITED PARAMOUNT NETWORK

Blind Date

Blind Date Increases
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~~R~~Dating Tip #1

			Week 1	Week 2
New York	WWOR	m-f/11p	2.5	3.1
Los Angeles	KCOP	m-f/6p	2.0	2.5
Phoenix	KUTP	m-f/10p	2.9	3.3
St. Louis	KPLR	m-f/1a	2.5	3.0
Raleigh	WRAZ	m-f/11:30p	2.2	2.9
Milwaukee	WISN	m-f/11p	3.7	4.3
Memphis	WLMT	m-f/9:30p	2.4	3.6

blind date



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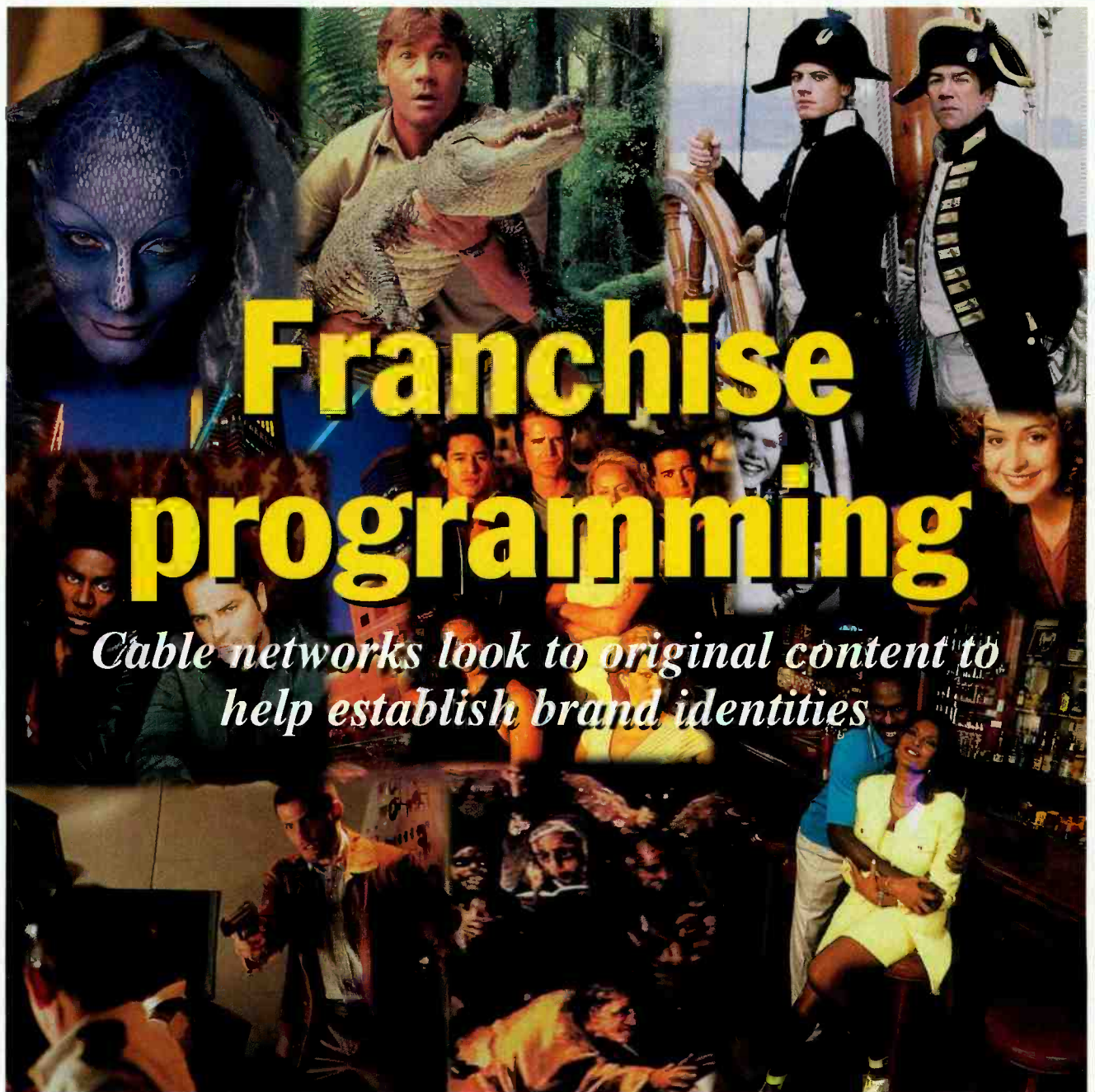
Source: Nielsen. WRAP, Metered Market Overnights, Primary Timecasts, Week 2 (9/27-10/1) vs. Week 1 (9/20-9/24) % Rating Increase

the Scores...

es Week to Week In Metered Markets

WEEK 1 TO WEEK 2 % RTG INCREASE

MARKET	STATION/AFF.	% RTG INCREASE
New York	WWOR/U	+24%
Los Angeles	KCOP/U	+25%
Philadelphia	WPHL/W	+14%
Boston	WSBK/U	+50%
Dallas-Ft. Worth	KDAF/W	+5%
Washington, DC	WUSA/C	+8%
Detroit	WDWB/W	+6%
Seattle	KTWB/W	+27%
Cleveland	WKYC/N	+25%
Phoenix	KUTP/U	+14%
Denver	KTVD/U	+58%
Pittsburgh	WCWB/W	+7%
St. Louis	KPLR/W	+20%
San Diego	KSWB/W	+86%
Hartford	WBNE/W	+25%
Charlotte	WJZY/U	+11%
Raleigh-Durham	WRAZ/F	+32%
Kansas City	KMCI/I	+17%
Milwaukee	WISN/A	+16%
Salt Lake City	KUWB/W	+44%
San Antonio	KABB/F	+16%
Birmingham	WBMA/A	+13%
Memphis	WLMT/U	+50%
Norfolk	WVBT/F	+15%
Greensboro	WBFX/W	+150%
Jacksonville	WAWS/F	+6%



Franchise programming

Cable networks look to original content to help establish brand identities

When it works, an original program is a voice above the clamor in an increasingly crowded and noisy cable universe—one heard by cable operators and the public alike.

“Original programming is essential to cable’s success,” says Madison Bond, executive vice president of

programming for AT&T BIS. “Customers really value original content, [and] we value quality original programming more than quality acquired programming. Cable can’t just be reruns.”

This year, basic cable networks will spend more than \$3 billion on original programs, about 52% of all programming expenses. That figure is expected to reach \$8.3 billion, or 64% of the total

in 10 years, accounting for the biggest jump in overall programming expenses, according to Paul Kagan Associates.

Fragmentation is at the heart of the growth in originals. As more and more networks emerge on cable, it becomes harder and harder for any one to stand out, especially if they’re running a rotation-heavy schedule full of off-network acquisitions, and even if they’re doing original movies. Acquisitions and movies bring people in, but it takes

By Deborah McAdams

a well-done original series to keep them, says Margaret Loesch, president of Odyssey, a Hallmark & Henson Network. Odyssey will launch eight new series next spring.

"We recognize to be really successful, we've got to have series franchises to get people to come back every night," she says. Another result of fragmentation is a dwindling supply of anything to acquire.

"Given the marketplace, there's hardly anything available," says Rob Sorcher, executive vice president of programming and development for Fox Family Channel. Sorcher was brought in last month to help create hits for the network, which was still reeling after a relaunch more than a year ago. "It's hard for any cable network trying to establish a brand identity to go out and find it."

Odyssey and Fox Family are trying to establish new identities with original programming, established networks are using originals to extend their identities. Two of cable's largest networks—TNT and TNN—recently announced plans to go into the original series business for the first time in their respective histories. Eleven-year-old TNT, consistently one of the top-10 rated cable networks, is developing at least a dozen pilots for original series. TNN, launched in 1983, will present its very first original drama series next January.

"Those are the things cable networks have to do to stick out," says Brian



'MTV Total Request Live,' which is produced from the network's Times Square studio, gets good ratings despite its modest programming budget.

Hughes, vice president of programming for TNN. "You have networks like Lifetime and Turner doing original movies. These are very aggressive strategies, and [other] cable networks have to compete with that." For example, a movie with a \$3 million budget was a big deal a few years ago; now network offerings such as TNT's recent movie *Animal Farm* can cost as much as \$24 million. After foreign rights are taken into account, TNT's cost for a movie that generated an OK 4.2 first-run rating is still double the license for a theatrical that might get a rating 50% higher. However, networks do bulk up at the lower end of the scale, with MTV spending as little as \$15,000 per half hour on some of its originals.

Hughes hopes TNN's original series, which he calls "a cross between *Walker Texas Ranger* and *Night Rider*," injects new vigor into the network.

"Over the last several years, we haven't seen any growth, and we needed to see growth," he says. "In a lot of our research over the years, an original dramatic series is something people have been yearning for," he adds. "These are the types of properties that are excelling out in the marketplace."

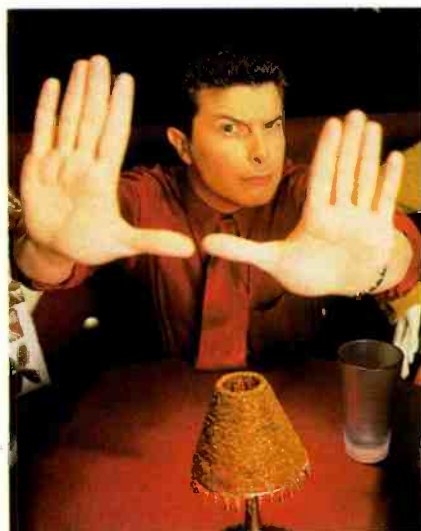
Original properties are becoming so hot, even cable's top pay-per-view distributor is getting into the game. Viewer's Choice, on the way to becoming iN DEMAND, is creating a content division in Los Angeles to come up with new ways to exploit the PPV category.

Originals are one place where cable operators and programmers are on the same page. When it's done right, original programming gives viewers something they can't get anywhere else, something MSOs can use as a selling point with subscribers. It also helps a programmer at the negotiating table, "especially if a network comes back for a rate increase," as one MSO spokesman puts it.

When original programming is done really right, subscribers may even ask for it. Discovery's *Animal Planet*, for example, went up in June 1996, with a handful of acquired programs and a scant smattering of subscribers in the Midwest. As the network matured and added originals, its popularity exploded. *Animal Planet* now reaches nearly 54 million households, easily more than twice what Discovery expected. AP's growth was partly because of Discovery's connections, but mostly because there was nothing like it on TV and subscribers asked for it, according to a Discovery representative.

The one downside of originality—about which all programmers seem to agree—is the difficulty of creating the so-called "buzz."

"Look at TV Land," says Discovery's Senior Vice President of sales and affiliate marketing Bill Goodwyn. "All they have to do is get tuned in, because people already know what they're programming. If all your programming is new, it has to be explained because people don't know what it is." ■



'Movie Lounge' with host Kent Osborne is one of TBS' signature shows that help establish the network as a well-watched movie destination.

The original hard sell

Cable networks use cross-media promotional campaigns to hype new shows

Most cable networks have a difficult time marketing any new show, partly because cable originals usually can't piggyback onto highly rated programs like *Friends* or *Monday Night Football*. Just getting viewers to tune in to a show they've never seen before, especially when acquired programming like *Law & Order* or *Chicago Hope* comes pre-packaged and usually with a built-in audience, means the costs of promoting a new show are considerable by comparison. Plus, there's no guarantee of success.

But sometimes a well-publicized production strikes a nerve with its audience and takes off—surprising even the most hardened of pitch artists.

Take TBS's *First Daughter*, for example, an original made-for-television movie about a female secret service agent (Mariel Hemingway) assigned to protect the president and then his daughter, who is kidnapped. It became a record-breaking smash hit earning a 6.9 rating/12 share when it premiered Aug. 21.

"Beyond our expectations," says Constance Barkley-Lewis, senior vice president of marketing at TBS. "It was a strong cast and a great story. And we went heavy with [advertising] in consumer publications like *Entertainment Weekly* and *People* magazine a week prior to the premier."

First Daughter was generally targeted for adults 25-54, but the network aggressively pursued the coveted 18-34 male audience by running promos of the film on *Thunder*, its Thursday night wrestling franchise. One of the program's wrestlers is WCW's Diamond Dallas Page, who plays a militiaman in the thriller.

"We promoted the movie with a special promo featuring Diamond Dallas during the match," Barkley-Lewis says. "We ran it like a trailer. We were able to reach 70% of the male audience," she



USA Networks partnered with electronic retailer Circuit City to promote the miniseries 'Journey to the Center of the Earth.'



says of WCW's 25-54 male demo.

In contrast to *First Daughter*, some larger originals bowed with modest marketing efforts. CNN's epic documentary covering a thousand years in 10 consecutive episodes, *Millennium*—which first aired Sunday, Oct. 10, with an hour-long look at the 11th century—had a marketing budget of \$12 million in off-network promos. That's a fraction of what the network spent on its 24-part Peabody award-winning *Cold War* series, according to Pat Mitchell, president of CNN Productions and Time Inc. Television.

"We had a very limited off-network budget for marketing. I wish we had had more, but there's only so much money to go around and most of it is for [CNN] news-gathering," said Mitchell, who is also executive producer with Jeremy Isaacs of the *Millennium* series. She notes, however, that CNN had the advantage of promoting *Millennium* gratis on seven Turner networks.

By Mary Reinholz

At Comedy Central, which is jointly owned by Viacom Inc. and Time Warner, there are fewer opportunities for free, blanket, cross-channel promotions. But with a boost in its advertising budget, the network says it is about to launch its largest off-channel effort to date, marketing the second-half season of *The Man Show*, which premiered in June. The new season begins on Nov. 3.

Cathy Tankosic, senior vice president of marketing, said the budget for *The Man Show* would be a little

under \$3 million. "That's large because it's a single show," says Tankosic, noting that \$4.5 million was spent to promote the network's 8 p.m. to 10 p.m. lineup. The show will be advertised extensively in print media, such as *Playboy's* year-end issue, *Rolling Stone*, *GQ*, *Maxim* and *TV Guide*, plus ads for exterior bus wraps, telephone kiosks and billboards.

"We're also doing spot radio in 10 markets, and we will do spot cable," she says. "We found that *The Man Show* has been performing very well and deserved a marketing push because we think it can do even better," says Tankosic, noting that the show's core audience is males 18-49.

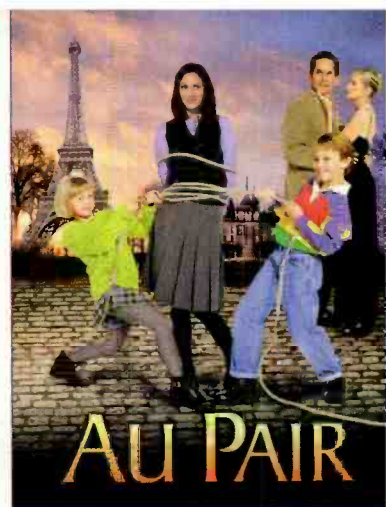
Marketing partnerships are another way to spread the word about a show. USA Networks hooked up with Circuit City, which has 600 electronic stores across the country, to promote its miniseries *Journey to the Center of the Earth*, based on the book by Jules Verne. USA's promotion included a sweepstakes in which five winners and



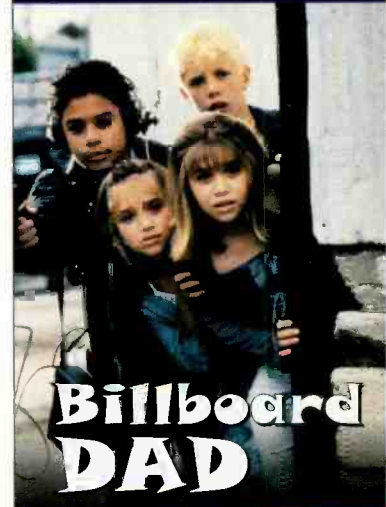
MOMENTUM

Over the past five months,
Fox Family Channel's original movie
ratings have increased 60%,
led by *Au Pair* with a 5.0 rating
and the largest audience in the
22-year history of the Channel.

New original children's series
increased kids ratings 34%.



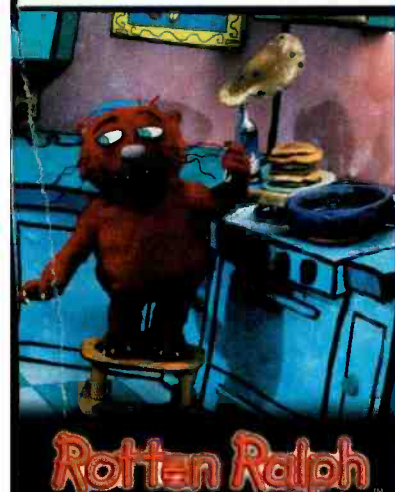
AU PAIR



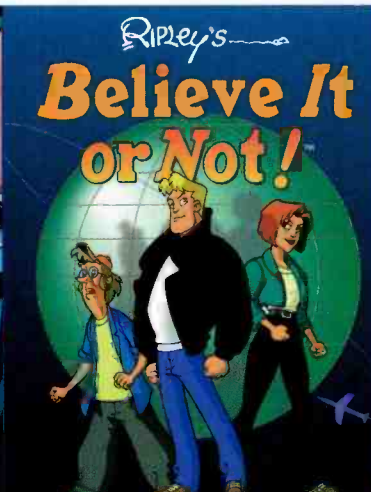
Billboard
DAD



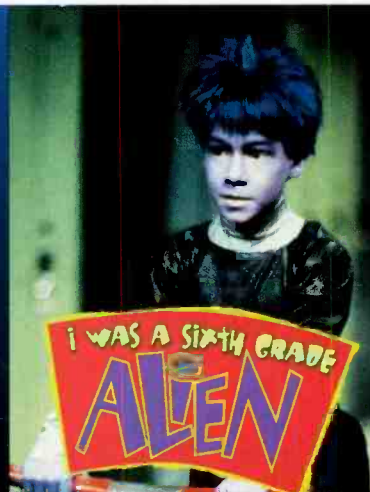
DON'T LOOK BEHIND YOU



Rotten Ralph



Ripley's
Believe It
or Not!

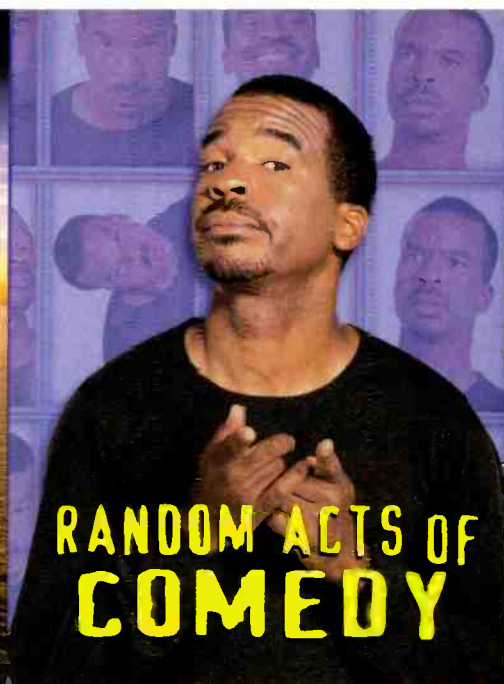
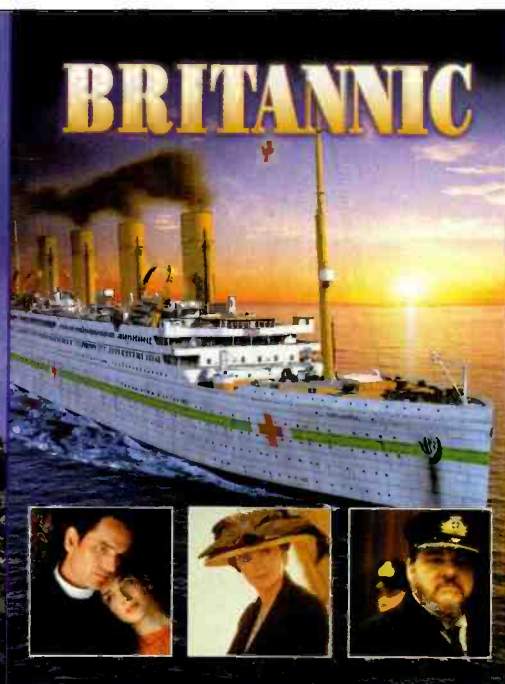
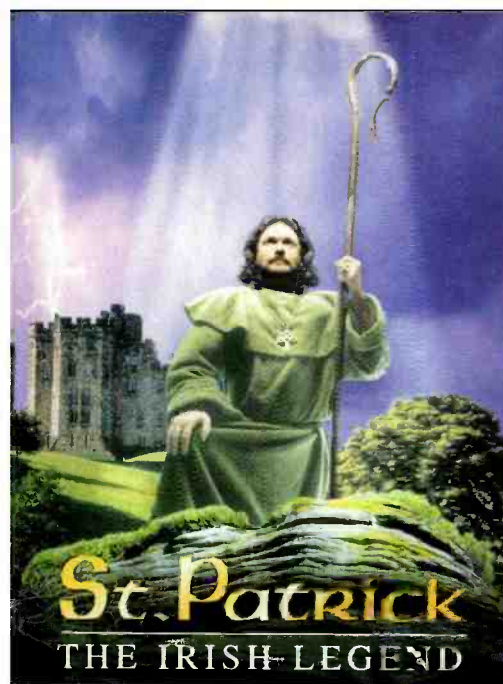


I WAS A SIXTH GRADE
ALIEN



MICHAEL JORDAN
AN AMERICAN HERO

JORDAN
23



Original Movie

Patrick Bergin, Susannah York and Malcolm McDowell

Original Movie

Jacqueline Bisset and John Rhys-Davies

Original Comedy Series

hosted by David Alan Grier

JUST WATCH OU

Holiday Premiere Movie

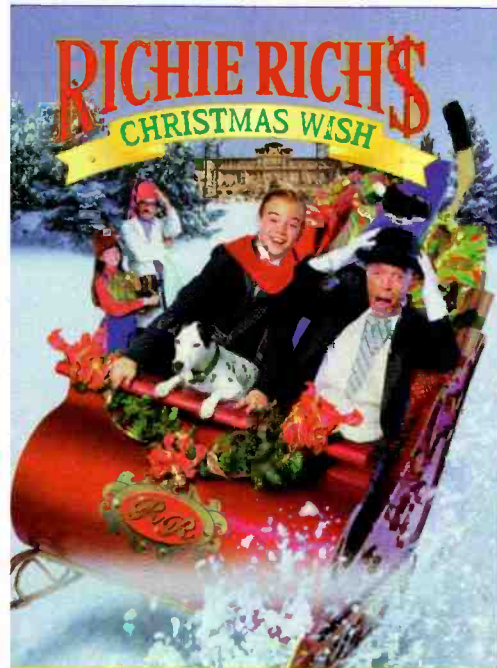
Martin Mull, Lesley Ann Warren and Eugene Levy

Halloween Premiere Movie

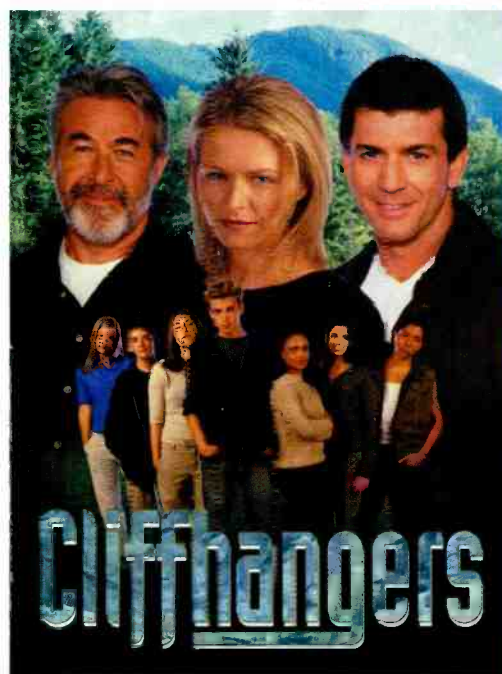
Daryl Hannah and Tim Curry

Original Children's Series

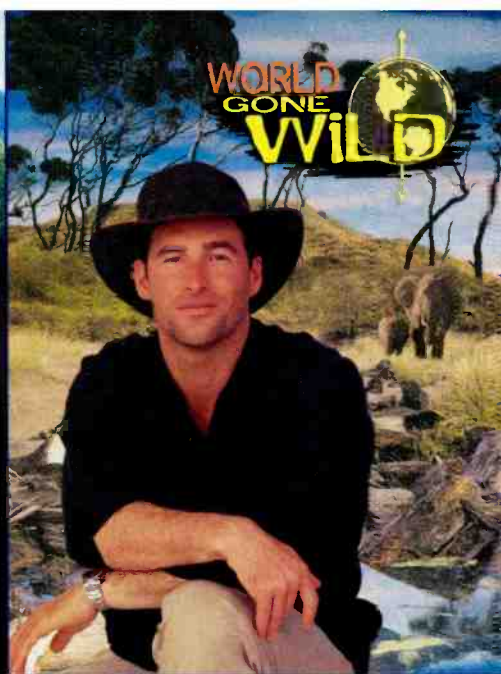
from the creator of *Pepper Ann*



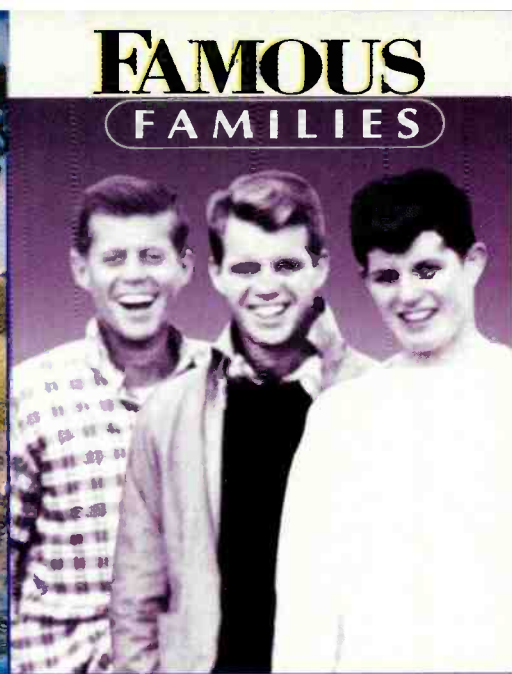
Source: Movies - NHI Explorer, HH rating (coverage area) FOX FAMILY original movies premiering 4/16-8/22/99 vs. FOX FAMILY original movies premiering 8/30/98-4/17/99; Kids Series - NHI Explorer, K2-11 ratings (coverage area), M-W 5-5:30pm, 7/12-8/25/99 vs. 2099 time period. Subject to qualifications available upon request.



Original Drama Series
starring Joe Lando



Original Wildlife Series
hosted by Steve Santagati



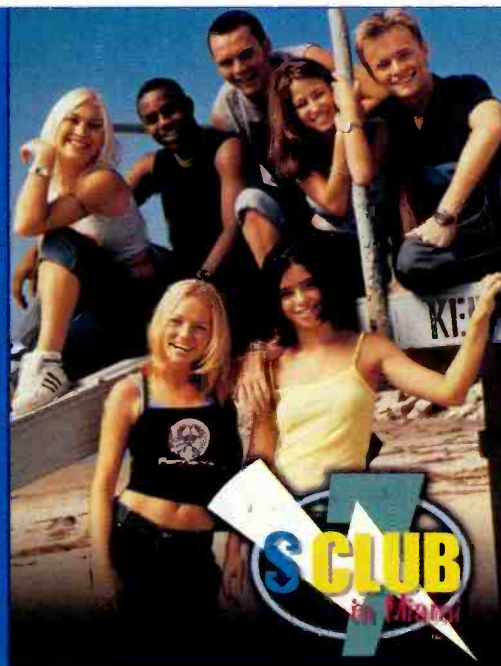
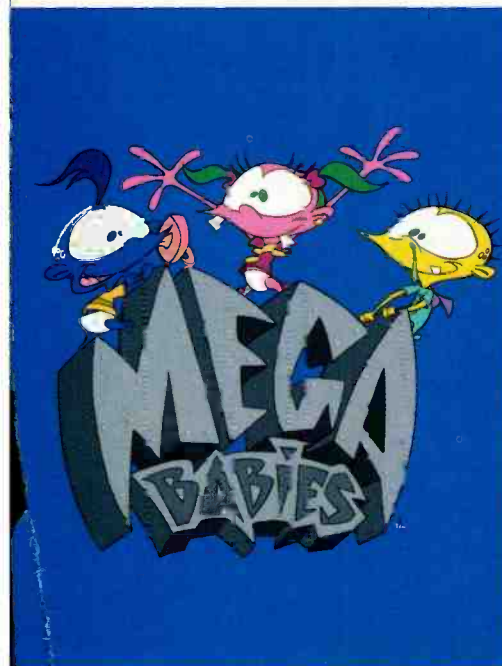
Original Documentary Series

OUR FAMILY GROW

Original Children's Series

U.S. Premiere Series

Original Special Event



The Original Family Network



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their families could win trips to Australia, said Isabel Miller Sternlieb, vice president of consumer marketing.

"We sent out a circular that went to 44-million households in Sunday newspapers announcing the sweepstakes. We also ran trailers of the movie in all of [Circuit City's] 66,000 [in-store] television sets," Sternlieb said of the promo, which began three weeks in advance of the film's airdates on Sept. 14 and 15.

"We did print advertising, advertising on buses and billboards," she added.

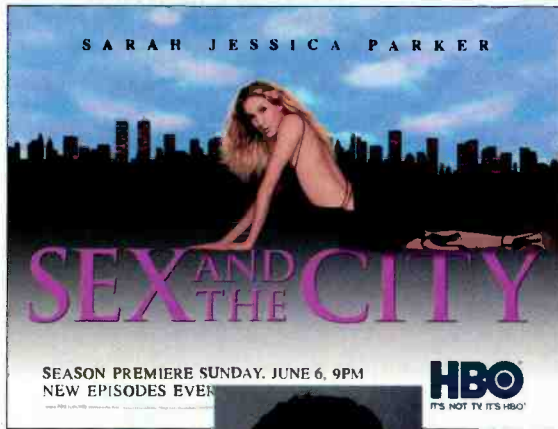
Community events can also entice potential viewers to tune in to a new show. A&E Networks pulled out the stops to plug its ambitious Emmy-winning *Horatio Homblower* series, which premiered April 4, staging mock battles with tall antique ships in eight harbor cities.

The campaign also included a nationwide retail sweepstakes involving 40 Windjammer cruise grand prizes and message-in-a-bottle mailers that invited affiliates, retailers and libraries to participate. The result was a publicity bonanza representing the equivalent of a \$10 million campaign, according to Michael Mohamad, vice president of marketing. While A&E's promotion was successful, Mohamad says that collaborations have to be germane to the product. "Otherwise, it would be like my trying to advertise a love story on ESPN."

To dramatize the subject of sex among today's singles, HBO took its brand straight to the public last summer with *Sex and the City* parties to promote the first season of its comedy series on dating in New York.

"We had them in major cities before the premiere show so that young people could cruise and schmooze. The purpose was to create a buzz and get people talking," said Eric Kessler, executive vice president of marketing at HBO.

"Sex sells," Kessler admits, adding



HBO's Kessler:
'Sex sells.'
'Especially in the case of the pay network's adult hit 'Sex and the City.'



though, that HBO, a pay-TV service, supports programming that helps to differentiate it from everything else on television. "In developing advertising, we

have to reinforce the attributes of the brand and the brand's basic position that it's not TV but HBO," says Kessler.

He calls the *Sex and the City* campaign an "incremental" effort involving a variety of venues such as spot-market television,

print and local newspapers, affiliate partnerships on local campuses, ads on buses and subways, along with direct mail and direct response television.

Although he declined to put a price tag on the campaign, Kessler insists that the marketing push for the second season of *The Sopranos*, HBO's acclaimed series about a modern-day mob boss, will be a much larger and concerted multimedia venture. "[*The*

Sopranos] became a tremendous critical and popular success. We are using the series not only get people to turn on the show, but to make a statement about the brand," says Kessler.

While most campaigns are multimedia, networks generally target their efforts to a specific audience. VH1 promoted one of its two original telefilms—*Sweetwater: A True Rock Story*,

about the first band that performed in the 1969 Woodstock festival—during the 1999 summer tour of the all-women's Lilith Fair. The campaign included playing tapes and pop-up videos on outdoor screens of Lilith performances at every date from Seattle to Boston.

"All the messaging was about Lilith and the artists. And at the end we would run the trailer for *Sweetwater*, so the content was relevant as to why we were there," says Jim Corboy, senior vice president of marketing at VH1, the adult music channel of MTV Networks. "I think people want to be informed and entertained rather than marketed to."

VH1, Corboy adds, also ran its *Sweetwater* trailer at 1,000 movie theaters about three weeks in advance of the Aug. 9 premiere.

There are, however, times when original shows provoke news—independent of marketing—that merits big-time coverage. That happened this summer when an expedition for Discovery Channel's two-hour film, *In Search of Liberty Bell 7*, which is set to premier on Dec. 12, went on location and found the missing *Liberty Bell* space capsule—which had been lost for nearly four decades. They hit pay dirt on July 20, when the capsule was retrieved on the 30th anniversary of the moon landing. These and other angles were a natural for TV news.

"The *Today Show* covered it three times, and the story was on the *NBC Nightly News with Tom Brokaw*," said Mary Claire Baquet, director of advertising and promotion on air for Discovery. "CNN covered it. And so did 26 cable networks and market affiliates. We're using that [coverage] to our advantage in reminding consumers in the current campaign that they saw this in the news." ■

A&E Network's national promotional efforts for its History Channel includes different treatments for exposure on billboards, subway and bus posters.



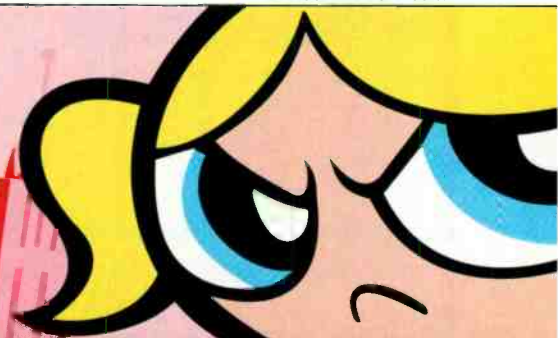


1% PEBBLES, 99% BAMM BAMM

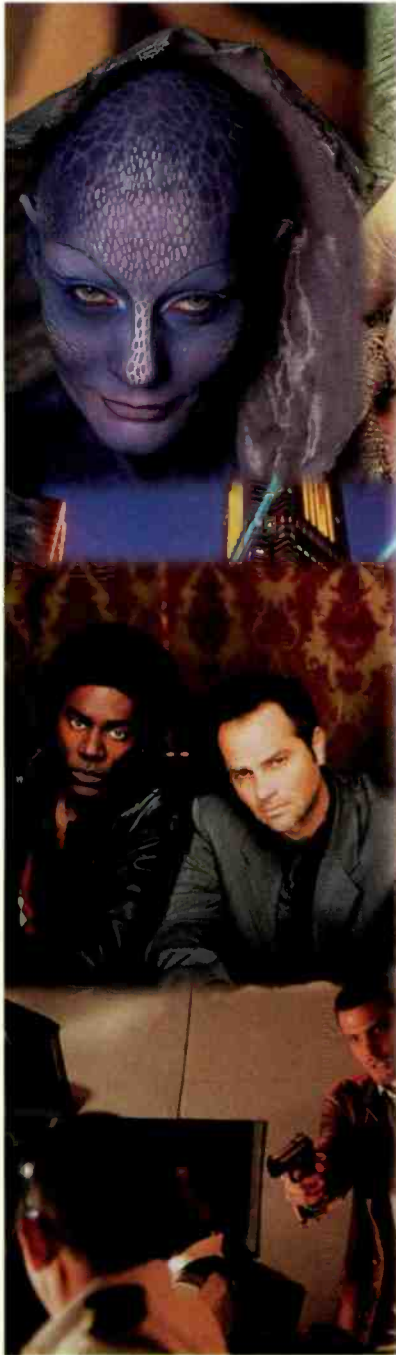
It may look like a sweet little cartoon about little girls, but *The Powerpuff Girls* packs a pretty powerful punch when it comes to connecting with viewers. It's one of the new originals we call *Cartoon Cartoons*. Programs like this, combined with the classic favorites like the *Flintstones*, have given us a new power with viewers, which in turn, gives you a powerful connection with your customers.

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CartoonNetwork.com



Made-for-Cable Nets



This BROADCASTING & CABLE report looks at 16 cable networks where original productions play a particularly important role in the programming strategy, with special emphasis on entertainment. The report includes highly rated channels and those otherwise found interesting, but excludes news, children's and sports networks.

A&E Network	34
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Explanation of information in network profiles: The average household viewing statistics—for total day and prime time as well as rankings—are based on Nielsen Media Research data for the year-to-date through the 3rd quarter of 1999 (from 12/28/98 through 9/26/99). The prime time ranking is among cable networks overall, including those specializing in news, children's and sports programming, which are not included in this survey. The original programming budget information is based on data from Paul Kagan Associates.

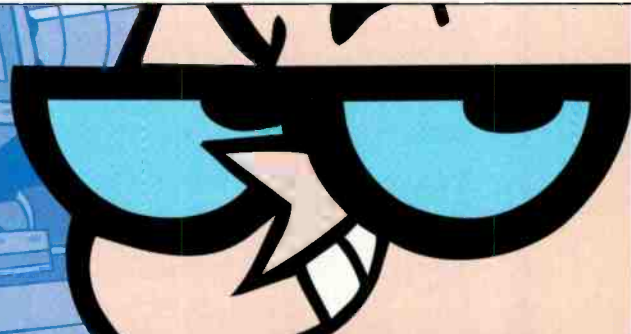


SMARTER THAN THE AVERAGE BEAR

Or boy. Or show. Dexter's Laboratory, starring the boy genius, is one of the originals we call *Cartoon Cartoons*. Shows like this, plus all the classic cartoon favorites like Yogi Bear, add up to a smart lineup that has captured your customers' attention. All of which makes Cartoon Network the best way for you to capture your customers' minds and hearts.

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CartoonNetwork.com



Homes reached: 75 million

Average homes viewing: 675,000

Programming budget: \$138.9 million

A&E Network

For A&E Network, most of its prime time is filled with original productions including daily series such as *Biography* and *Investigative Reports*, along with four to eight original movies a year. The network is developing 140 hours of new *Biography* programs and 130 hours of new *Investigative Reports* episodes that will air this year and next.



And this fall two new series have been added to A&E's schedule. *The Love Chronicles*, a weekly documentary series that explores the "sociological, scientific and historical elements of love, romance and human behavior," is scheduled to air this week.

And last month another new weekly series debuted, *A&E Top 10*. The "best of the best," *A&E Top 10* this month presents two episodes: "Greatest Television Commercials" and "Cars That Changed the Automobile Industry."

"These two shows represent an area that A&E is getting into—entertainment-oriented factual programming," says A&E Senior Vice President of Programming Michael Cascio.

This year, the network began airing original movies for which A&E was the primary producer. *Murder in a Small Town*, a two-hour mystery created by and starring Gene Wilder, aired in January. *Dash and Lilly* aired in May. *Small Vices* with Joe Mantegna aired in July, and *P.T. Barnum* with Beau Bridges ran in September. The upcoming *Crossing*, featuring Jeff Daniels as George Washington, is also a movie A&E commissioned.

For the most part, A&E's original movies have been co-productions. "We've always been doing movies in one form or another. It's just that we're stepping up our efforts commissioning them more directly and trying to get subject matter that is even more appropriate for A&E," says Cascio.

In April, the network aired *Horatio Hornblower*, which was a series of four two-hour movies and a co-production with United Broadcasting & Entertainment. A&E is planning two Hercule Poirot movie mysteries for next year, *The Murder of Roger Ackroyd* and *Lord Edgware Dies*. A *Great Gatsby* miniseries is also on A&E's agenda for 2000.

Creating successful original programming is a "difficult proposition in a growing marketplace of choices," says Cascio. "How do you attract a viewer in a way that makes them come back to you? You need to do programming that not only is good entertainment or information but also represents what you're all about."

On The History Channel, A&E's sister operation, 90% of its prime time lineup is original programming. Several new weekly series were launched this fall including *Military Blunders*, *The Wrath of God* and *History's Lost & Found*.

—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported entertainment network that includes original series, mysteries, documentaries and original movies

Owner: ABC, NBC and Hearst

Launched: February 1984

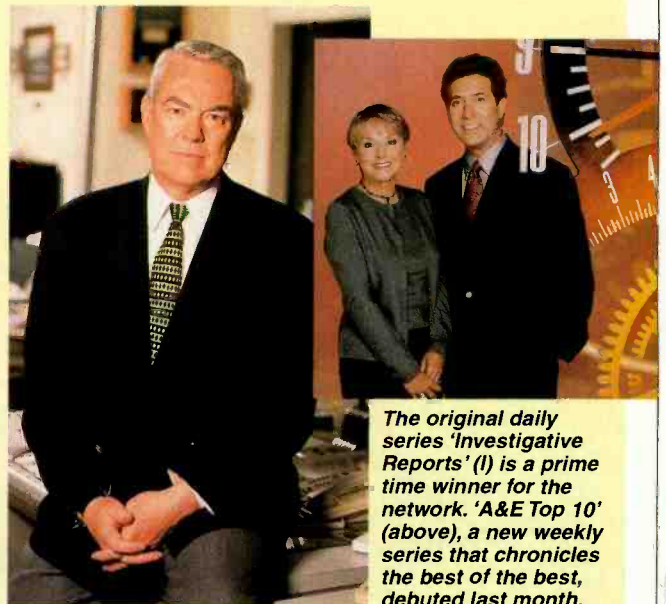
Avg. homes in prime time (rank): 1,002,000 (8)

Signature shows: *Biography* (d); *Investigative Reports* (d); *The Love Chronicles* (w); *A&E Top 10* (w); *Murder in a Small Town* (m); *Dash and Lilly* (m); *P.T. Barnum* (m); *Horatio Hornblower* (m); *Biography of the Millennium* (sp)

In the works: *The Crossing* (m); *The Lady In Question* (m); *The Murder of Roger Ackroyd* (m); *Lord Edgware Dies* (m); *Great Gatsby* (ms); *In Search of Atlantis* (sp)

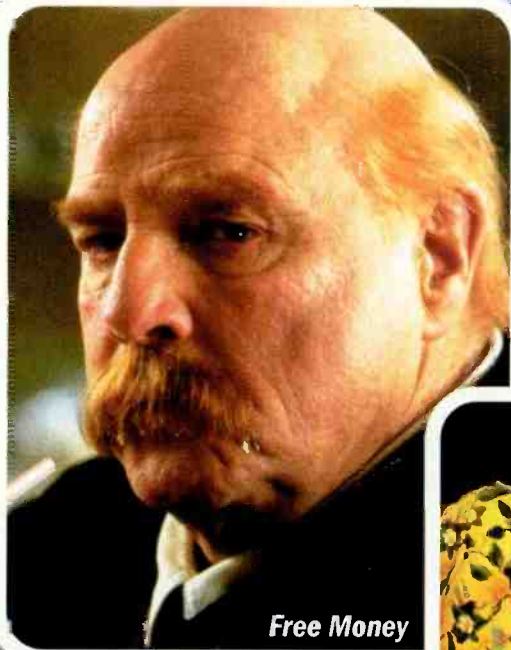
Highest-rated original program: *Murder in a Small Town*, Jan. 10, 1999; 3.4 million households

Most expensive production: *P.T. Barnum*, Sept. 12 and 13, 1999; cost not available



The original daily series 'Investigative Reports' (I) is a prime time winner for the network. 'A&E Top 10' (above), a new weekly series that chronicles the best of the best, debuted last month.

YOU KNOW STARZ! FOR NEW HIT MOVIES



Free Money



With Friends Like These

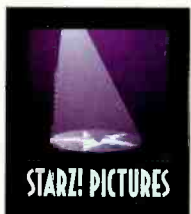


Funny Valentines



The Tic Code

IN 2000 YOU'LL KNOW IT FOR STARZ! PICTURES



In 1999 STARZ! Pictures brought viewers outstanding movies like Free Money and Funny Valentines. In 2000 STARZ! Pictures will unveil an exciting year of new movies, showcasing Hollywood's hottest stars in remarkable roles. Each month viewers will see a new original movie featuring unique, provocative story lines. Bring extraordinary entertainment to your customers with STARZ! Pictures.



Homes reached: 35 million

Average homes viewing: 62,000

Programming budget: \$23.6 million

Court TV

It was about a year ago that Court TV embarked on a new programming strategy to become a network about crime and justice.

"Crime is a fascinating genre and great subject matter for a wide audience," says Art Bell, Court TV's executive vice president of strategic planning and programming. "We realized we

could do original documentary programming that covered crime."

In January, Court TV established a 10 p.m. strip with *Crime Stories*, an hour-long documentary series focusing on high-profile crime and criminals. *Crime Stories* began its new season on Sept. 14 with *Virus of Violence*. The documentary, hosted by Martin Sheen, looked at violence among America's youth.

"We understand our genre is about real crime and real justice, and that's what we're going to remain committed to," says Bell.

At Court TV, the bulk of the network's programming is original with live courtroom coverage, and shows such as *Pros & Cons*, a magazine show about legal issues hosted by Nancy Grace. The weekly call-in show, *Live From Cell Block F*, hosted by Sheriff Gerald K. Hege of Davidson County, N.C., is another original program that executives at the channel feel offers a different perspective on the criminal justice system.

New to the network is *DC Insider*, a weekly series with Fred Graham, Court TV's chief anchor and managing editor. Launched in September, Graham's first show featured Ken Starr. Later this month, Court TV will air *Badge of Courage: Police Officer of the Year*, a special produced with *Parade* magazine that highlights the winners of the country's top law-enforcement award.

Expected to debut in early January is a daily series with TV journalist Catherine Crier that will take a close look at topical legal news stories.

Bell says the network is also looking to do an hour series for its 8 p.m. strip.

"We're hoping to launch this strip in January," says Bell. John Langley, creator of *COPS*, is already working on *Anatomy of Crime*, a weekly one-hour documentary show, which could air in either the 8 p.m. time slot or as the 10 p.m. strip, says Bell. "We're working with a number of great producers," he says. Arnold Shapiro, who did the Emmy-winning documentary *Scared Straight*, is developing a pilot for the network that also may play in either strip, Bell notes.

"One of the things we're looking to bring to the network is more of a focus on good guys and bad guys," he explains. "More of their stories. People want more information about what was going on in the mind of the criminal, how did he get that way, where did he come from. We're going to focus on that more in upcoming documentaries in January." —Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported network that airs courtroom trials during daytime hours and crime-related original and acquired series in prime time

Owner: Time Warner-Liberty Media partnership

Launched: July 1991

Avg. homes in prime time (rank): 105,000 (40)

Signature shows: *Crime Stories* (d); *Pros & Cons* (d); *Live From Cell Block F* (w); *DC Insider* (w)

In the works: *Badge of Courage: Police Officer of the Year* (sp); *Anatomy of Crime* (w)

Highest-rated original program: *Richard Ramirez: The Night Stalker*; Sept. 7, 1999; 288,000 households

Most expensive production: *Virus of Violence*; cost not available



Fred Graham hosts 'DC Insider' (above with guest Ken Starr), which debuted last month. 'Pros & Cons,' with host Nancy Grace, is an original magazine show that airs daily and explores contemporary legal issues.



Homes reached: **75.3 million**Average homes viewing: **486,000**Programming budget: **\$156.6 million**

Discovery Channel

At the Discovery Channel more than 90% of its programming is original. "When you're nonfiction 18 hours a day, we basically have to create [programming]," says Mike Quattrone, senior vice president and general manager, Discovery Channel. "We can't buy things off of other networks. For strategic reasons, if there's no place to buy it, why

EXPLORE YOUR WORLD™



not make it specifically for you—for what people expect of Discovery Channel.

"Unlike a lot of networks, we tend to rely on high-profile specials—things that really distinguish us," says Quattrone. One of the best examples is Discovery

Channel's *Expedition Adventure*, a series devoted to uncovering lost treasures or ancient civilizations, as well as making scientific discoveries. The cable network actually sponsors the expeditions. This year alone, the series has included *Cleopatra's Palace: In Search of A Legend* and *Napoleon's Lost Fleet*.

Discovery is particularly excited about its December special, *In Search of Liberty Bell 7*, which will attempt to recover part of the lost Mercury capsule that sank in the waters off the Bahamas in 1961 after its hatch blew off. "It was a great expedition, but it's going to be an extraordinary film," says Quattrone.

In March 2000, Discovery will present *Raising the Mammoth*. Part of the *Expedition Adventure* series, this special will uncover a perfectly intact frozen mammoth from the Siberian Arctic and remove it by helicopter for scientific study and possible exhibition.

Next month, *Supernature*, a three-part miniseries and a co-production with the BBC, will air. "It will push the boundaries of what people can expect things to look like," says Quattrone.

Another special for later this year is *City of Steel: Carrier*, which closely follows the construction of the aircraft carriers *Harry S. Truman* and *Ronald Reagan*.

On the Inside is a daily prime time series that premiered in January. A new season of episodes kicks off on Oct. 18 with viewers getting a behind-the-scenes look at the TV show *Friends*.

Because documentaries are the basis of its programming, Discovery strives to make the nonfiction form as contemporary as possible, says Quattrone. "Whatever subject we decide to go after, we have to make that feel as if it were produced in 1999 or 2000," he says.

As for next year's programming agenda, Discovery is looking at "some things for later in 2000, but they're still in development and under wraps," he explains. Not only is the cable network involved in serious negotiations, "But we're doing some real deep thinking about how can we do something a little bit different. We're really intrigued with how we can best use technology to include viewers and consumers." —Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 18-hour, basic, ad-supported cable network that offers original series and documentaries as well as other adventure, science and entertainment programming

Owner: Discovery Communications Inc.

Launched: June 1985

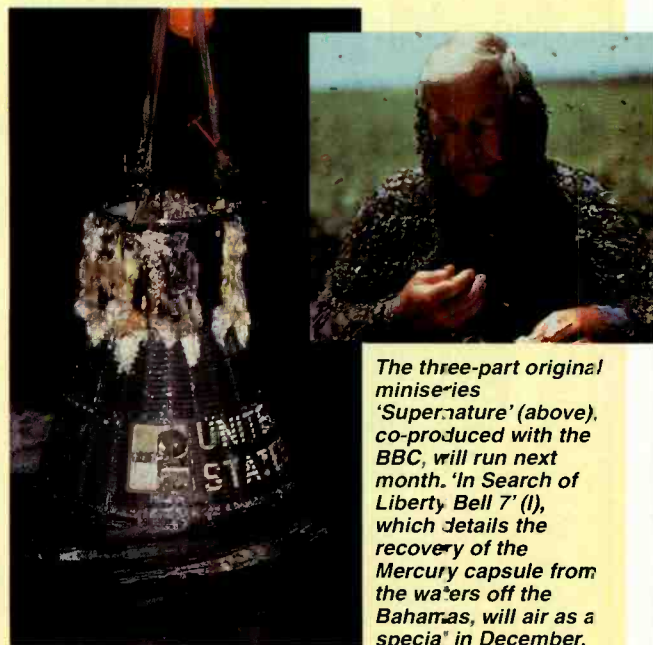
Avg. homes in prime time (rank): 876,000 (10)

Signature shows: *On The Inside* (d); *Wild Discovery* (d); *SCI-TREK* (w); *Discovery Showcase* (w); *Science Mysteries* (w); *Cleopatra's Palace: In Search of a Legend* (sp)

In the works: *Supernature* (sp); *The Ultimate Guide: House Cats* (sp); *In Search of Liberty Bell 7* (sp)

Highest-rated original program: *Titanic: Anatomy of a Disaster*, April 13, 1997; 3.19 million households

Most expensive production: *Titanic Live*; Aug. 16, 1998; \$1 million plus



The three-part original miniseries 'Supernature' (above), co-produced with the BBC, will run next month. 'In Search of Liberty Bell 7' (l), which details the recovery of the Mercury capsule from the waters off the Bahamas, will air as a special in December.

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Homes reached: **\$54 million***Average homes viewing: **455,000**Programming budget: **\$135 million**

Disney Channel

O riginal programming allows every network to really show their personality," says The Disney Channel's Rich Ross, general manager and executive vice president, programming and production.

"We are really a general-entertainment service and use original programming to drive all age groups as well as all day-parts," says Ross, who estimates that Disney's original movies usually cost between \$3 million and \$4 million. "We have segued from a very acquisition-driven budget to an originals-driven budget."



To make the point, The Disney Channel is airing 12 original movies a year.

"Our movie franchise [Disney has two or three movies on six nights a week] has been incredibly healthy," says Ross. This month, the channel's original movie was *Don't Look Under the Bed*. *Horse Sense* is slated for November, and *Up, Up and Away* with Robert Townsend will run in December.

In February, Disney will air *The Color of Friendship*, a movie about apartheid and two teenage girls in the 1970s. One is an African American and the other is a white visiting exchange student from South Africa.

"We knew that if we did original movies, we would do the right movies for our audience. Our audience would understand that we do movies, and that our original movies are just for them," says Ross. "It's not as easy when people just throw on movies. They become more like specials. And as we all learned in television, some specials get found and some specials don't. It's really important to us that kids and families are able to find movies six nights a week on Disney Channel."

Disney's new live-action series, *The Jersey*, debuted last month. The show, which is about two teens who love sports and an old football jersey with magical powers, will include regular guest appearances by sports superstars such as running back Jamal Anderson of the Atlanta Falcons.

Ross says the channel is also shooting four pilots for possible series that could be added in mid to late 2000. Disney won't discuss those pilots, however.

The channel has ordered 15 episodes of *Circus Kids*, slated for late 2000. It's a documentary-style reality series about the kids who travel and perform in Circus Smirkus, an international traveling youth circus.

Disney's reality series *Bug Juice* and *Z Games* are both returning for second seasons. The channel's live-action dramatic series, *So Weird*, is in its second season of production. And the *In Concert* series that features hot, young music stars, remains on the schedule.

—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour basic/pay-TV service that offers original series, movies, specials and animation classics for kids and families

Owner: Walt Disney Co.

Launched: April 1983

Avg. homes in prime time (rank): 791,000 (11)

Signature shows: *In Concert* (sp); *Bug Juice* (w); *Z Games* (w); *So Weird* (w); *The Jersey* (w)

In the works: *Up, Up and Away* (m); *The Color of Friendship* (m); *Circus Kids* (w); *Horse Sense* (m)

Highest-rated original program: *Halloweentown*; October 17, 1998; 1.9 million households

*Note: Homes reached include only basic subscribers; 1 million Disney premium subscribers are not included.



The original live-action series 'The Jersey' debuted last month. Sports superstars such as Steve Young of the San Francisco 49ers (l) will make guest appearances.



The Backstreet Boys (above) was one of the acts featured on the 'In Concert' series. The original weekly show 'So Weird' (r) depicts the dramatic life of teens.





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Homes reached: 41 million

Average homes viewing: 79,000

Programming budget: \$22.5 million

Food Network

By the end of this month, the Food Network will have nine new original productions on the air, including a weekly game show, *Taste Test*, a prime time, live cooking show and a series of specials called *Legendary Hangouts*.

"Since July 4, we've debuted over 1,000 hours of new programming," says Eric Ober, president and general manager of the Food Network. At least 90% of Food Network programming is original, including such staples as *Essence of Emeril*, *Hot Off the Grill With Bobby Flay*, *In Food Today* and *Molto Mario*.



"We are trying to move beyond just food preparation," says Ober. Indeed, the network is trying to broaden its programming base, he explains. "We've added to the mix new programming that involves storytelling, news about food and more travel around the country. We want to do all things food," Ober maintains. He says the network has doubled its budget each year and will do it again next year.

In July, the network added *Cooking Live Primetime With Sara Moulton*. The show airs at 7 p.m., and later at 10 p.m. Moulton is on again for another hour. The first segment focuses largely on cooking for the family, while the second half is devoted to entertaining. The program is carried Monday through Thursday.

Another new weekly series, *Extreme Cuisine*, "tackles the outlandish aspects of the culinary world and transports you to bizarre food festivals," says a network programmer. *The Best Of ...*, also new to Food, will take viewers across the nation in search of the best food and restaurants. Ober also thinks the network's *Calling All Cooks*, takes a different approach by featuring "regular people who cook."

To beef up its original programming lineup, the network has added specials to its Sunday night schedule. "We're going to do specials every Sunday night at 9 p.m. We may possibly add another hour," says Ober. And the network's new documentary-style program, *Legendary Hangouts* with Morley Safer, will appear as a series of specials throughout the year. The first episode aired Sept. 6, and featured some of New York's famous watering holes.

Ober has high hopes for next month's *Doorknock Dinners*. This weekly show, with former talk-show host Gordon Elliot, will have a humorous bent as Elliot arrives unannounced at somebody's home with a celebrity chef to prepare dinner. Food Network will also provide entertainment to go along with the dinners. A special preview show will air live on Oct. 31.

Ultimate Kitchens is another new weekly original that veers away from the traditional food preparation fare on the network.

—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported network offering original and acquired series and informational programming about food and entertaining

Owner: E. W. Scripps

Launched: November 1993


Avg. homes in prime time (rank): 136,000 (38)

Signature shows: *Cooking Live Primetime With Sara Moulton* (d); *Essence of Emeril* (d); *Hot Off The Grill With Bobby Flay* (d); *Ballpark Café* (sp); *Legendary Hangouts* (sp); *Taste Test* (w); *Extreme Cuisine* (w)

In the works: *Doorknock Dinners* (w)



'Hot Off the Grill With Bobby Flay' (above) and 'East Meets West' with host Ming Tsai (r) are examples of the original programming the Food Network continues to produce. Several new shows, including 'Extreme Cuisine' and 'Calling All Cooks,' have debuted this season.



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Homes reached: **74 million**Average homes viewing: **317,000**Programming budget: **\$117.7 million**

Fox Family Channel

As a network, we are intensely committed to original programming," says Rob Sorcher, executive vice president, programming and development, Fox Family Channel. "We've even started a new department that's dedicated to the development of scripted entertainment."

Fox Family's goal is to have all original programming every night in prime time. As of last week, the network is offering five original programs including, *Famous Families*, an hour-long series hosted by Mariel Hemingway, and *World Gone Wild*, a new one-hour reality-based wildlife series. Other original series include *Exploring the Unknown*; *Extraordinary World of Animals*, a prime time half-hour wildlife series, began airing in August; and also slated for prime time is *Random Acts of Comedy*, a combination game show and improvisational comedy.

In January, Fox Family will debut its first one-hour drama, *Cliffhangers*, about a high school for at-risk kids in the wilderness. "It's very powerful. It's network-quality drama. It's really taking on real issues," says Sorcher.

"We're working on a magic show. It's unclear if it will be a regular series or specials," he says. However, Fox Family is airing *The World Magic Awards* on Oct. 22, the first time the awards are being telecast. "We've got a big investment in the whole franchise called magic that will be executed in lots of different ways," says Sorcher.

"We're really looking for things that can get ratings, but also be appropriate family entertainment. That's what people expect of us. It's an important function we play within this cable universe," he adds.

Original movies are also a key part of Fox Family's programming strategy. *Au Pair*, an original that ran in August, garnered Fox Family's largest audience with 3,699,000 households.

"We will be making 10 to 11 films per year. We'll make some that are more effects-driven, more event-like movies, and lighter family films. But they'll all add up to the idea that Family Channel is seen as a place for original movies," says Sorcher.

"A big event movie for us is *Britannic*, about the sinking of the sister ship of the *Titanic*," says Sorcher. It will air in January. *Ice Angel*, a lighter family film, is slated for early 2000. Sorcher says their original movies cost between \$3.5 million and \$5.5 million if the network produces them.

Fox Family Channel is also planning four to six prime time specials a year. And the network wants to air documentaries every quarter that take on "relevant, contemporary family issues," says Sorcher. "We really want to be the touch point for American families."

—Kim McAvoy

At a glance

Description: 24-hour, basic, ad-supported network that airs original and acquired series, movies and specials designed for children and families

Owner: News Corp. and Saban Entertainment

Launched: premiered as The Family Channel April 1977; re-launched as Fox Family Channel Aug. 15, 1998

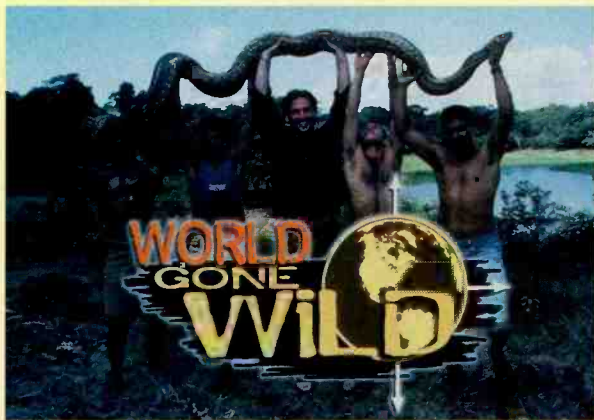
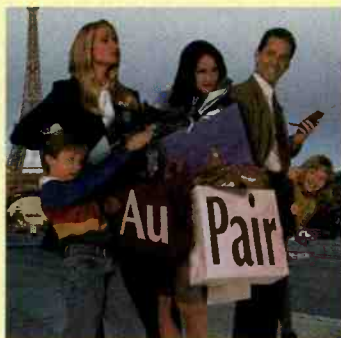
Avg. homes in prime time (rank): 651,000 (14)

Signature shows: *Extraordinary World of Animals* (d); *Famous Families* (w); *Random Acts of Comedy* (d); *World Gone Wild* (w)

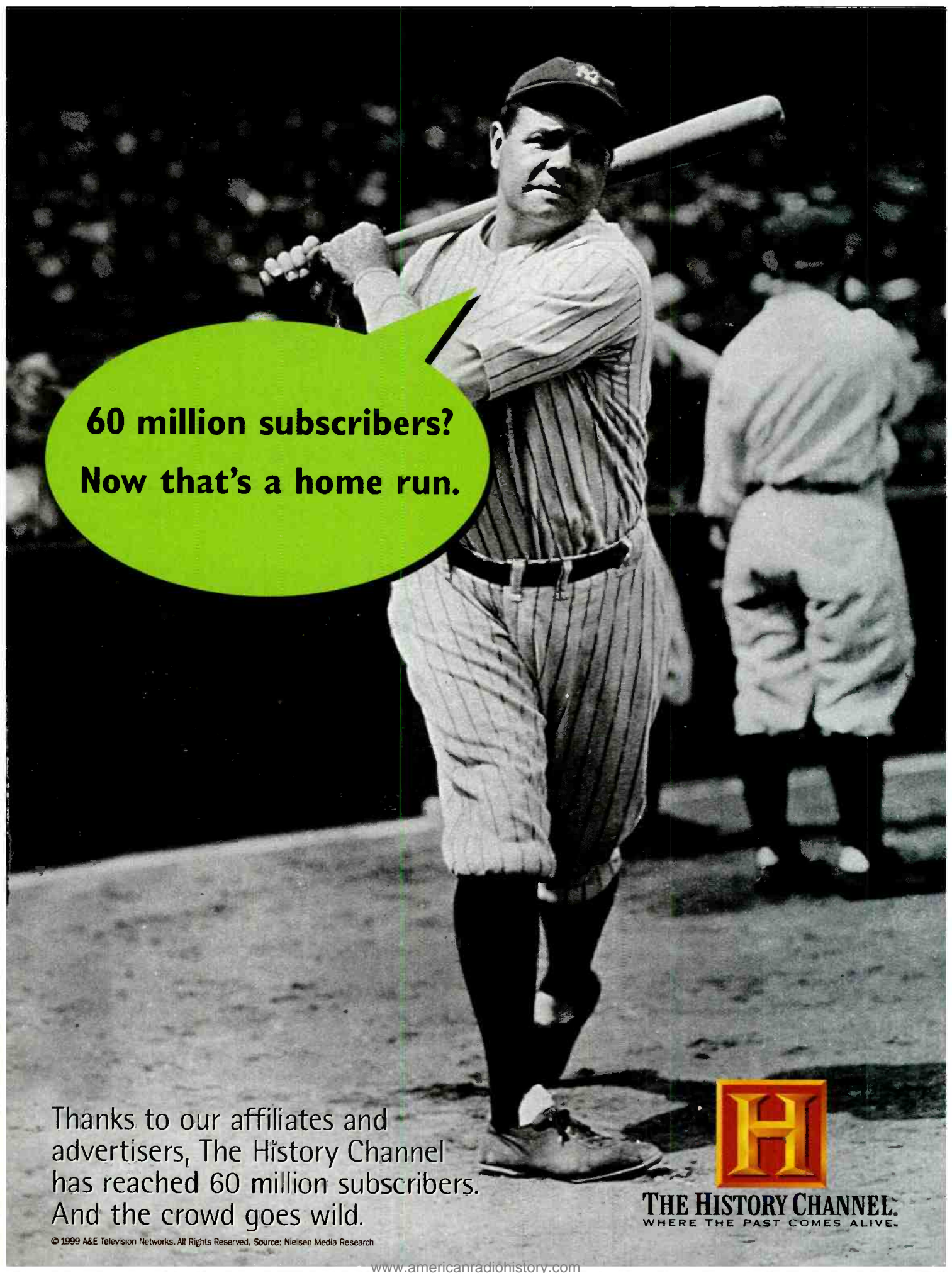
In the works: *Cliffhangers* (w); *Britannic* (m); *Ice Angel* (m); *Saint Patrick*, *The Irish Legend* (m)

Highest-rated original program: *Au Pair*; Aug. 22, 1999; 3.7 million households

The original movie 'Au Pair' (r) gave a ratings boost to the network's family programming. Fox Family has introduced several nature-adventure series into its prime time lineup, including 'World Gone Wild' (below), a one-hour, reality-based wildlife show.



(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special



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Homes reached: 34.6 million*

Average homes viewing: 910,000

Programming budget: NA

HBO

HBO plans to eventually step up its original-movie production from 10 to 17 movies a year, according to network programmers. "We're going to try and certainly have more than 10 in 2000, hopefully 12," says Chris Albrecht, president, HBO Original Programming. "We won't get up to full speed until 2001," he adds.

HBO® Several new movies are already under way. *If These Walls Could Talk II*, starring Sharon Stone, Ellen DeGeneres and Vanessa Redgrave, among others, is slated for March 2000. It will take a look at the lives of lesbians over three decades. *Cheaters* with Jeff Daniels, based on a real-life academic-cheating scandal, is slated for April 2000. *The Corner*, about an inner-city Baltimore family, is a six-hour miniseries also set for April. *Band of Brothers*, executive produced by Tom Hanks and Steven Spielberg, is a 13-hour World War II miniseries scheduled for 2001.

The network's original movies are usually between \$8 million and \$11 million. HBO is hoping to do some lower-budget movies that might be more demographically targeted.

Albrecht says the network also wants to expand its series franchise. "We'll add more series as we find the right ones," he says. "Unlike a broadcast network, we don't put on 10 new series a year. Our goal is to have them stick and start to build recurring time slots for them like we've established a beachhead on Sunday nights with *The Sopranos*, *Sex and the City* and *Arli\$\$*. This summer, we started 'Destination Wednesday,' which included returns of those shows plus premiere episodes of *Oz* and *Spawn*, an adult, animated series."

HBO's hit series, *The Sopranos* will air with new episodes in January. *Sex and the City*, *Arli\$\$* and *Oz* have been renewed. This past season of *Sex and the City* cost \$25 million; the next season of *The Sopranos* will run about \$30 million, says Albrecht.

HBO is shooting two half-hour comedy pilots to debut either this summer or a year from January. "It would be nice to have something for the summer," says Albrecht. One of the pilots is from Peter Tolan, who was a writer for *The Larry Sanders Show*. The other comedy was created by actor George Clooney. The network will also do a new dramatic series with the producers of *Oz*. And HBO had an *Austin Powers* animated show lined up, but unfortunately it wasn't something Mike Myers wanted to do right now, Albrecht adds.

"We're going to try and hit the different subscriber groups. We're really trying to please our subscribers so that they'll resubscribe and tell their friends to subscribe."

—Kim McAvoy

* HBO + Cinemax subscribers included

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, pay-TV service that offers movies, original series, documentaries, sports and special entertainment events

Owner: Time Warner

Launched: November 1972

Av. homes in prime time (rank): 1,715,000 (2)

Signature shows: *The Sopranos* (w); *Sex and the City* (w); *Oz* (w); *Arli\$\$* (w); *RKO 281* (m); *Witness Protection* (m)

In the works: *If These Walls Could Talk II* (m); *Cheaters* (m); *The Corner* (ms); *Band of Brothers* (ms)

Highest-rated original program: *If These Walls Could Talk*; Oct. 13, 1996; 4.8 million households

Most expensive original production: *From the Earth to the Moon*; April 5 through May 10, 1998; \$68 million



'The Chris Rock Show,' one of HBO's weekly series, helps define the network's image. The Tom Hanks-directed big-budget miniseries 'From the Earth to the Moon' scored big ratings.

Homes reached: **74.8 million**Average homes viewing: **764,000**Programming budget: **\$196.4 million**

Lifetime Television

After making a substantial commitment to producing original series for prime time, Lifetime is creating more originals for daytime—even though nearly 50% of the network's programming is already original.

"We will be doing more daytime programming. It is something that is in the aggressive development stages," says Lifetime's Dawn Tarnofsky-Ostroff, executive vice president, entertainment.

Lifetime Television for Women

The network is looking at all different genres—except soaps—for daytime. "We're looking at game shows, reality shows, lifestyle shows and an informational show with a news element to it," she says.

"It will be a mix of different kinds of programming, and it will be very cost-effective. It will offer our viewers very specific Lifetime branded shows," Tarnofsky-Ostroff notes.

The network currently airs *Next Door With Katie Brown*, a daily half-hour lifestyle program, at 9:30 a.m. And an early morning exercise program, *Denise Austin: Fit & Lite*, also airs on the daytime schedule.

Lifetime is starting its own in-house production unit, she says. "We're going to do a lot of production in-house, particularly the daytime product."

Lifetime is not ignoring its prime time slate, however. Several projects are under way for next fall's prime time schedule.

"We're going to be shooting a dramatic pilot, a reality pilot and a comedy pilot," says Tarnofsky-Ostroff. "Our goal each year is to add more original programming."

Tarnofsky-Ostroff says the network is sticking with 12 original movies a year. This week, Lifetime is running *My Little Assassin* with Gabrielle Anwar and Joe Mantegna. A Dolly Parton movie called *Blue Valley Song Bird* is planned for November.

In January, *The Courage to Love*, starring Vanessa Williams and Stacy Keach, will debut. It's an "epic movie," Tarnofsky-Ostroff says. Also planned for next year is a documentary with Sela Ward called *Beauty and Aging in America*.

Lifetime airs four documentaries a year. In November, it will offer *One Hundred Years of Women* about women who are 95 to 106 years old and what they have seen in their lifetimes.

Tarnofsky-Ostroff says times have changed for cable networks. "We really struggled because we were one of the first cable networks to do prime time original programming. It was very hard to convince these studios to do business with us." But that's no longer the case. Now Lifetime is doing business with Spelling Entertainment (*Any Day Now*), Columbia TriStar Television (*Oh Baby*); and Viacom Productions (*Beyond Chance*).
—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported network that airs original and acquired series, original movies and specials, as well as lifestyle information programming for women

Owner: joint venture of Disney and Hearst

Launched: February 1984

Avg. homes in prime time (rank): 1,179,000 (6)

Signature shows: *Intimate Portrait* (mo); *Any Day Now* (w); *Oh Baby* (w); *Beyond Chance* (w); *My Little Assassin* (m); *Ruby* (w)

In the works: *The Courage to Love* (m); *Beauty and Aging in America* (sp); *American Daughter* (m)

Highest-rated original program: *Almost Golden: The Jessica Savitch Story*; Sept. 4, 1995; 5 million households



Part of Lifetime's prime time lineup, 'Ruby,' hosted by comedian Ruby Wax, will be accompanied by additional original programming. One of two original breast-cancer awareness specials, 'Intimate Portrait: Linda Ellerbee' (r), is one of the network's signature series.

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Homes reached: **72 million**Average homes viewing: **443,000**Programming budget: **\$189.6 million**

MTV

We're going to do one a quarter," says Brian Graden, executive vice president, programming MTV, explaining that the network will take a different approach by premiering its original movies commercial-free. "We're really trying to make these more like theatrical movies than television movies," he says.



"We felt pretty strongly about doing only four a year," he adds. "We don't want to use them as commodity filler."

The first original MTV picture, *2GETHER*, is the story of an "inept music mogul trying to create the next hot boy-band." It's slated to air before the end of the year. MTV has movies in development for next year and beyond including, *Tupac: The Early Years*, *Love Song* starring R&B artist Monica, *Anatomy of a Hate Crime*, *The It Girl* and *Lady in a Cage*.

"We've had incredible success with *Total Request Live*. It's become the absolute afternoon destination for anyone under 25," says Graden. The show, which airs daily, debuted September 1998. It counts down the top 10 music videos of the day. The network's other big music show is called *MTV's Making The Video*, which airs weekly and takes viewers through the process of creating a music video.

On what Graden calls "the attitude front," is *The Tom Green Show*, which launched in January. The show has been a runaway hit. And *Undressed*, MTV's new daily series that looks at modern relationships, has been a success for the network this summer, he notes. "Not only did it give us record ratings at 11 p.m., but we really pioneered a new form. It was the world's first scripted soap anthology series."

Next month, the network will launch *webRIOT*, an interactive daily television game show. "With *webRIOT*, 25,000 viewers can log on their computers and can actually play the game along with their television and see their winning scores back on the television," Graden explains.

As for specials, MTV will ring in the year 2000 with a 12-hour live show and a party in Times Square. "We're going to watch it turn midnight in a lot of different time zones around the world, while we're counting down in Times Square," he says.

Next year, MTV is going to offer original programming at 10 p.m. virtually every night. It also has four new series in development for early 2000 for MTV's "10-spot." MTV will air *The Lyricist Lounge Show*, an urban variety-sketch comedy show; *Diary*, an up-close portrait where the network turns over its cameras to the artist; *Spy Groove*, an animated spy-spoof; and *Senseless Acts of Video*, a half-hour video stunt show. Graden says viewers will also see more music-performance shows on the network in 2000.

—Kim McAvooy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported music network that airs documentaries, original strip programming, concerts, music news, original series as well as music videos

Owner: Viacom

Launched: August 1981

Avg. homes in prime time (rank): 668,000 (12)

Signature shows: *MTV Video Music Awards* (sp); *The Tom Green Show* (w); *Undressed* (d); *The Real World* (w); *Road Rules* (w); *MTV's Making The Video* (w)

In the works: *2GETHER* (m); *webRIOT* (d); *Tupac: The Early Years* (m); *Jailbait* (m)

Highest-rated original program: 1999 *MTV Video Music Awards*, Sept. 9, 1999; 8.2 million households

Most expensive original program: 1999 *MTV Video Music Awards*; Sept. 9, 1999; cost not available

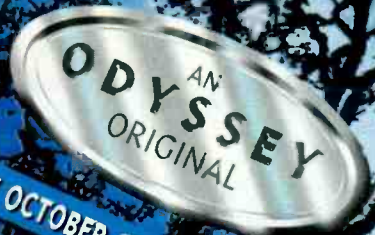
President Clinton and Ken Starr mix it up on MTV's 'Celebrity Death Match' (r), and denizens of 'The Real World' in Hawaii (below), the network's long-running series.



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Homes reached: **52 million**Average homes viewing: **249,000**Programming budget: **\$97.9 million**

SCI FI Channel

In March, SCI FI launched its first full night of prime time, original programming. On Friday's from 7 p.m. to 11 p.m. ET, viewers can now see *Poltergeist: The Legacy*, *Farscape*, *Sliders* and *First Wave*.

Programmers at SCI FI think *Farscape* has tremendous potential. "It has breakout potential," says Bonnie Hammer, senior vice president, SCI FI Channel programming and USA original productions. "It's such good television. It's such big television. With the right exposure and right marketing, it's really going to take off," she says.



SCI FI

Hammer would not discuss how much money SCI FI is spending on the show. However, she says, *Farscape* is probably the "most ambitious" series on cable TV, both in terms of financing and the attention put into the production of the program. The series is produced by the Jim Henson Co., Hallmark Entertainment and Nine Network Australia.

"We're making a major financial commitment to new original fare for SCI FI," says Hammer. Moreover, she says SCI FI's programming budget increased by 50% between 1998 and 1999. The channel will present *Invisible Man*, a new hour-long series, in March 2000. "It's very strong, quirky, funny and smart and should fit right in our Friday night block," says Hammer. *Invisible Man* will replace *Sliders*, which the network will use as a strip.

"We are developing other shows, and hopefully sometime in 2000, we will have a second night of originals as well," says Hammer. Programs that are currently in script development are *Stormwatch*, what SCI FI calls the "Dragnet of the 21st century," and *Metropolis*, a half-hour series featuring two cops who work in the "supernatural" town of Metropolis.

SCI FI is also working on a pilot for a short-film series. Hammer says the program will highlight a variety of independent movies—from animation to videos, to the first films of well-known directors, to those from students and independent filmmakers. "We're looking for the next Spielberg, the next Lucas," says Hammer.

The channel also has two miniseries in development, one is a project with Steven Spielberg called *Taken*. It will be 10 two-hour installments. *Dune*, a six-hour miniseries is scheduled for October 2000. Hammer says SCI FI is also working to put on a slate of original movies for 2000 and 2001.

"What we are trying to become is the absolute destination for science fiction," notes Hammer. She says the network is also trying to inject more humor into its programming. "We're trying to make it friendlier and lighter. We're trying to make people aware that this is a fun place."—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported network that airs original and classic science-fiction programming

Owner: USA Networks

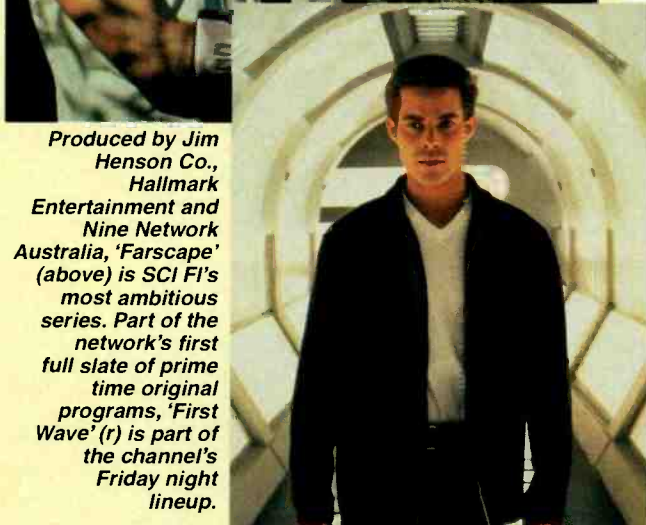
Launched: September 1992

Avg. homes in prime time (rank): 428,000 (20)

Signature shows: *Poltergeist: The Legacy* (w); *Farscape* (w); *Sliders* (w); *First Wave* (w)

In the works: *Invisible Man* (w); *Metropolis* (w); *Stormwatch* (w); *Taken* (ms); *Dune* (ms)

Highest-rated original program: *Sliders*; June 8, 1998; 1.17 million households



Produced by Jim Henson Co., Hallmark Entertainment and Nine Network Australia, 'Farscape' (above) is SCI FI's most ambitious series. Part of the network's first full slate of prime time original programs, 'First Wave' (r) is part of the channel's Friday night lineup.

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Homes reached: **22.3 million***Average homes viewing: **228,000**Programming budget: **NA**

Showtime

Showtime is keeping its original production output pretty much the same. Next year, the pay network will again air between 35 and 40 original movies and probably six to seven prime time series. "It really is working for us, so why change it," says Mark Zakarin, executive vice president, original programming for Showtime Networks.



Doing that many movies is popular with cable operators and subscribers, according to the network. "Cable operators love the fact that we're able to do this many quality movies. We've heard from our subscribers that they're happy with it too," says Zakarin. He says the network spends around \$3.5 million to \$5 million to produce original movies.

"We have been doing and getting credit for movies that really take some risk," says Zakarin. "These are not the kind of movies that are being made in the theatrical motion picture marketplace right now and not particularly made by the broadcast networks either. We tackle some of the more controversial and more difficult subject matters honestly and with candor," he says.

In August, Showtime aired *Strange Justice*, about the nomination and subsequent confirmation of Supreme Court Justice Clarence Thomas. *Execution of Justice*, about Dan White, the man who murdered San Francisco Supervisor Harvey Milk and Mayor George Moscone, will air next month.

Showtime's original movies for 2000 include *Rated X* with Emilio Estevez and Charlie Sheen and another about the Harlan County coal strike in the 1970s with Holly Hunter.

Zakarin also says Showtime will continue running family movies. "We make 10 to 12 pictures for all ages that are intended to allow the family to sit down and watch them together."

The network's original series such as *Total Recall: 2070* and *The Outer Limits*, now air in prime time. Next year Zakarin says it should be about the same. Showtime is not yet ready to announce next summer's series.

Rude Awakening and *Linc's* stand out in the TV landscape, says Zakarin. "*Linc's* is a very grown-up, sophisticated show that takes a look at being African American in this culture from an African-American perspective," he says. *Rude Awakening*, which is about an alcoholic struggling to stay sober, is getting a lot of attention according to Zakarin.

The Showtime executive didn't want to discuss how much the network's original productions cost. But he did note that hour-long series such as *Beggars and Choosers*, a comedy-drama about the television business, and *The Hoop Life* are shot in Canada where costs are lower.

—Kim McAvoy

* Showtime +TMC + Flix subscribers included

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, pay-TV service that offers theatrical releases, original movies and series as well as sports programming

Owner: Viacom

Launched: July 1976

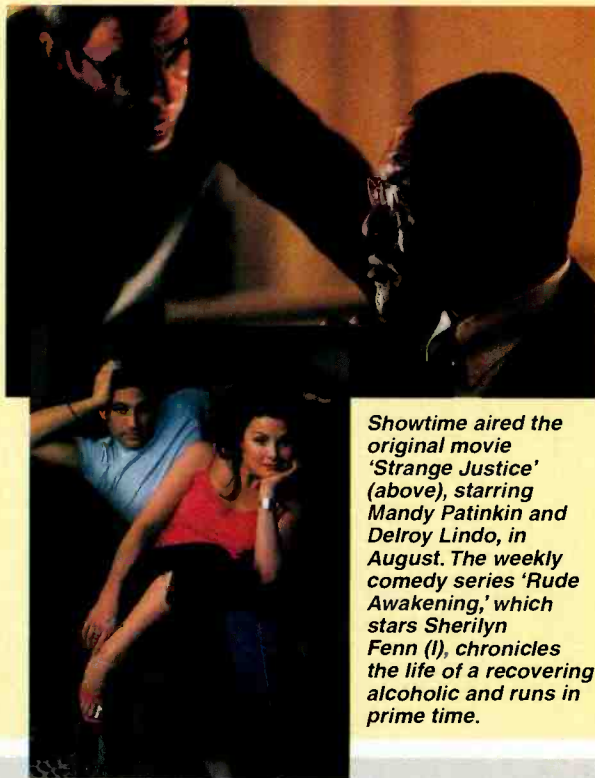
Avg. homes in prime time (rank): 477,000 (18)

Signature shows: *Strange Justice* (m); *Hayley Wagner, Star* (m); *In A Class of His Own* (m); *Rude Awakening* (w); *Linc's* (w); *The Hoop Life* (w)

In the works: *Rated X* (m); *Harlan County* (m); *The Warden* (m); *Common Ground* (m)

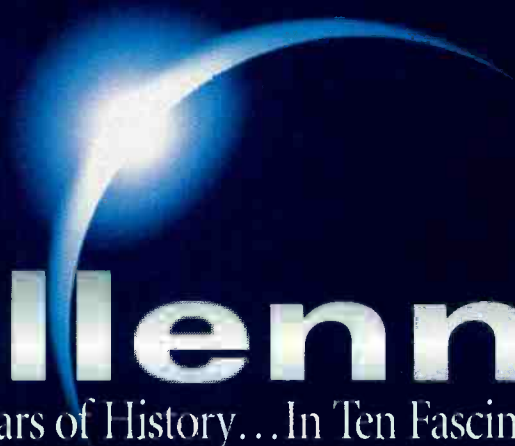
Highest-rated original program: *StarGate SG-1: Children of the Gods*; July 27, 1997; ratings not available

Most expensive production: *Bonanno: A Godfather's Story*; July 25-26, 1999; \$13 million-\$15 million



Showtime aired the original movie 'Strange Justice' (above), starring Mandy Patinkin and Delroy Lindo, in August. The weekly comedy series 'Rude Awakening,' which stars Sherilyn Fenn (l), chronicles the life of a recovering alcoholic and runs in prime time.

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Homes reached: 10 million

Average homes viewing: NA*

Programming budget: NA

STARZ!

Encore Media's STARZ! has revved up its original movie production activity. Since November 1998, the pay service, which includes five movie channels, has aired one original movie every month.

STARZ!, launched in 1994, ran on average two or three original movies a year. "We've made a full commitment to running one new movie a month," says Stephan Shelanski, senior vice president of program acquisition, planning and scheduling for Encore Entertainment Group. "We're going to continue that commitment for the foreseeable future," he adds. The network underscored its plan to make movies last month, when it named



Paige Orloff to the newly created position of vice president of original movie development.

STARZ! co-produces three to four movies in-house per year, explains Shelanski, with the rest acquired from outside sources. Eventually, STARZ! wants to produce all 12 original movies in-house, he notes, adding that the service is spending between \$3 million and \$6 million per movie.

This year's movies included February's *Funny Valentines* with Alfre Woodard. In March, STARZ! aired *Free Money* with Marlon Brando. And in September, it was *With Friends Like These*, starring Adam Arkin, Robert Costanzo, Beverly D'Angelo, and Bill Murray. This month, STARZ will present *Gideon* with actors Charlton Heston, Shelley Winters, Carroll O'Connor and Shirley Jones. *Must Be Santa*, a comedy featuring Dabney Coleman, will run in December.

Shelanski is particularly enthusiastic about a project slated for January 2000, an animated family movie called *Faeries*, with Jeremy Irons and Kate Winslet providing the voice-overs for the lead characters.

"We're hoping this will become a franchise for us," he says. "We want to try and get a varied audience with our originals."

In March, Encore Channel began airing *The Directors*, its first original series, which profiles famous filmmakers such as Spike Lee, Lawrence Kasdan and Sydney Pollack. Documentary specials are also part of Encore Channel's original program fare. *Dial "H" for Hitchcock: The Genius Behind the Showman*, aired Aug. 13 to mark the 100th anniversary of Hitchcock's birth.

"Our main strategy is always going to be theatrical films from our studio partners," says Shelanski. "But this [production of original work] allows us to stay with our strategy of only playing movies."

—Kim McAvoy

* Recently included in Nielsen ratings

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, pay-TV service that offers first-run movies, original programming and special events

Owner: Liberty Media

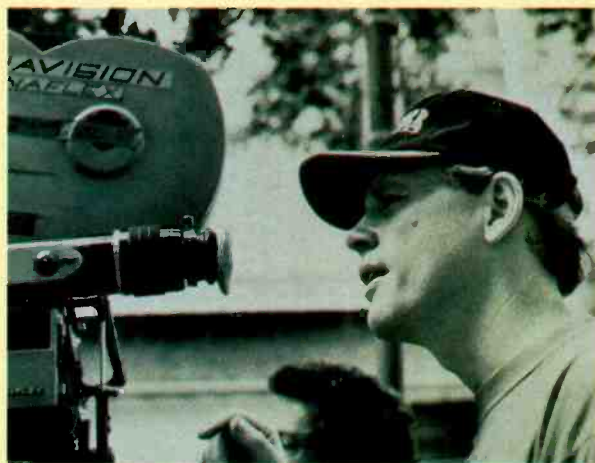
Launched: February 1994

Avg. homes in prime time (rank): NA*

Signature shows: **Encore:** *The Directors* (m) **STARZ!:** *Funny Valentines* (m); *Free Money* (m); *The Tic Code* (m); *Woman Wanted* (m); *With Friends Like These* (m)

In the works: *The Unknown Cyclist* (m); *Must Be Santa* (m); *Faeries* (m)

Most expensive production: *Funny Valentines*; aired Feb. 14, 1999; \$5 million



Ron Howard (above) in Encore's monthly documentary series 'The Directors,' which debuted in March. STARZ! plans to increase the number of movies it produces, like last month's 'With Friends Like These' (r), and hopes to expand its audience with even more original programming.



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Homes reached: **78 million**Average homes viewing: **885,000**Programming budget: **\$301.5 million**

TBS Superstation

At TBS Superstation, documentaries and *National Geographic* specials are no longer part of the network's original-program offerings. This year, TBS began airing original movies and introduced a new weekly half-hour comedy series, *The Chimp Channel*, while documentaries were shifted to co-owned CNN.



In January, TBS will roll out a one-hour weekly reality series, *Ripley's Believe It Or Not!* The superstation has ordered 22 episodes of the show from Columbia TriStar Television Distribution.

"We're very proud of our original-programming franchise. It's the cornerstone of our branding strategy going forward," says TBS' Jim Head, senior vice president of original programming. In order to compete effectively, he says, "You have to have original programming. You have to offer your viewers and cable operators programming that's unique and exclusive to you."

TBS is premiering four original movies this year and at least four next year. "Ultimately we want to do eight to 12 movies a year," says Head. "Our movie franchise is premised on creating movies that fit our audience. We do high-concept, male-oriented movies that are female friendly." TBS will be sticking with action-adventure movies, disasters, thrillers, Westerns, and courtroom dramas.

In March, *Fatal Error* with Antonio Sabato Jr., Janine Turner and Robert Wagner, debuted, followed in June by *Silent Predators*, starring Harry Hamlin. In August, the superstation says, *First Daughter* with Mariel Hemingway attracted TBS' largest audience ever for a single program, with 5,309,000 households watching.

The TimeShifters with Casper Van Dien and Martin Sheen, premieres Oct. 17.

And in development for possible air date next year: *Nowhere To Land*, an airplane disaster movie; *Sinkhole*, about a sinkhole that threatens to envelop New Orleans during Mardi Gras; and *Sweepers*, about a CIA assassin. The superstation is also working on a remake of *High Noon* for 2000.

Head wouldn't say specifically how much TBS is spending on its original movies. "We spend what it takes to create a high-quality original television movie. We spend commensurate what the networks spend on original movies," he says.

He also points out that *Ripley's Believe It Or Not!* is a show that was sought after by the broadcast networks. Columbia chose TBS. "We competed toe-to-toe with the broadcast networks and we got the show. That shows you how the television landscape has changed. Series that might have in the past gone to the broadcast networks are now premiering on TBS Superstation," says Head.

—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported network that features movies, original programming, sports and special events

Owner: Time Warner

Launched: December 1976

Avg. homes in prime time (rank): 1,332,000 (5)

Signature shows: *WCW's Thunder* (w); *The Chimp Channel* (w); *Fatal Error* (m); *Silent Predators* (m); *First Daughter* (m); *The TimeShifters* (m)

In the works: *Ripley's Believe it Or Not!* (w), *High Noon* (m); *Philip Margolin's After Dark* (m); *Sweepers* (m); *Nowhere To Land* (m)

Highest-rated original program: *First Daughter*; Aug. 15, 1999; 5.3 million households



The series 'Dinner and a Movie' (above) is a staple for TBS. 'The Chimp Channel' (far left) debuted this year, and the movie 'First Daughter' (I) brought in the highest ratings this season.

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Homes reached: 76.7 million

Average homes viewing: 775,000

Programming budget: \$479.6 million

TNT

TNT airs roughly 14 to 16 original movies and miniseries a year. "That's double what we were doing three or four years ago," says Robert DeBitetto, executive vice president of TNT Originals. On average, the network spends about \$8 million for a two-hour movie. But this month's *Animal Farm* movie, a joint venture with Hallmark Entertainment, is a \$24 million production. And a four-hour miniseries costs the network from \$12 million to \$25 million, he notes. Next year, DeBitetto estimates TNT will increase its budget for originals by 10% to 20%.



"The world's changed," he says. "The traditional two-hour movie-of-the-week business has kind of gone away. Now everybody is very actively seeking those movies that will distinguish and help to brand themselves." A prime example of that brand name programming strategy is TNT's *Pirates of Silicon Valley*.

Pirates, which aired June 20, became an event for the network. "The movie became a PR executive's dream," DeBitetto says.

A key component of TNT's movie and miniseries strategy is "event programming." A handful of times every year, "we need to deliver movies that rise to that event status—movies that rise above the clutter," he says. *Nuremberg*, another original—starring Alec Baldwin—is a four-hour miniseries slated for next year that TNT thinks will become a TV event.

Original movies work well for TNT, but the network is also getting into the dramatic series business, says DeBitetto. TNT has already ordered a pilot from co-owned Warner Bros. Television. *Bull*, is a one-hour drama about Wall Street investment bankers and traders who start their own company. "We're looking at shows that are costing from \$1 million to \$1.6 million an episode," he says.

"A successful series builds that appointment television that is so valuable on so many levels to any network," he adds. TNT wants to have at least two good one-hour drama series on the air by the end of next year. The network has 12 to 14 projects under way, including *The Warden*, about the first female warden at a maximum security prison for men, and *The Best Defense*, based on the career of criminal defense attorney Alan Dershowitz.

For TNT, the series business will always be a "special boutique business," says Julie Weitz, executive vice president of original programming for TNT. "It's something we're going to do carefully and do out of passion and out of relationships. I don't think that's too dissimilar to the way HBO's been approaching their business in terms of series. But it's vastly different than the [broadcast] networks." —Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic ad-supported channel that airs new and vintage movies, original motion pictures, children's programming, sports and special events

Owner: Time Warner

Launched: October 1988

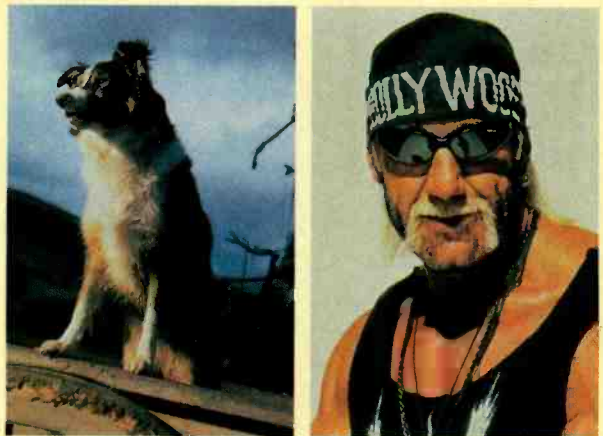
Avg. homes in prime time (rank): 1,422,000 (3)

Signature shows: *WCW Monday Nitro Live* (w); *Screen Actors Guild Awards* (sp); *All-Star Tribute to Johnny Cash* (sp); *Purgatory* (m); *Pirates of Silicon Valley* (m); *The Hunley* (m); *A Slight Case of Murder* (m); *Animal Farm* (m)

In the works: *Bob Marley All-Star Tribute* (sp); *Hostage Hotel* (m); *A Christmas Carol* (m); *The Virginian* (m); *Nuremberg* (ms); *David Copperfield* (ms); *Bull* (w); *Power* (w); *The Whole Truth* (w); *Total Eclipse* (w)

Highest-rated original program: *Last Stand at Saber River*; aired Jan. 19, 1997; 5.18 million households

Most expensive production: *Animal Farm*; Oct. 3, 1999; \$24 million



TNT's 'Animal Farm' (l) was a \$24 million original production and a joint venture with Hallmark Entertainment. Hulk Hogan (r) is one of the superstars of the network's weekly WCW wrestling series.

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Homes reached: **77 million**Average homes viewing: **811,000**Programming budget: **\$550.2 million**

USA Network

USA Network will add two more hours of original programming next year, according to David Eick, senior vice president, original series development, USA Networks.

USA already airs originals *Pacific Blue*, *La Femme Nikita* and *GvsE* in prime time on Sunday nights. Now, Eick says the network is looking to launch another new night for originals.

USA
NETWORK



"We're not sure which night or when," he says. But the network has several series in development. Some of these projects may

also appear on the network's Sunday night schedule in 2000.

In addition, USA is looking at original programming that may take a different approach from much of the action-adventure fare currently found on the network. The network has already ordered *Brown Parcels of Land*, a half-hour, single-camera comedy series about an urban cop and his son who move to a small desert town to start over.

"It's a smartly written, sharp, very funny half hour. I think it is something that will establish USA in an arena it hasn't had a reputation in yet—that is [the] smart half-hour," says Eick.

The network also believes the one-hour drama tentatively titled *Just Act Normal*, which is being written and executive produced by Shaun Cassidy, is also something different for USA. "It's more character-driven. It's an examination of a family in a way that's ironic and emotionally compelling," says Eick.

Two one-hour-drama pilots are also being shot: *Maternal Instinct* and *Under Contract*. *Maternal Instinct*, according to the network, is about a "femme fatale who seeks and upends men's fragile egos and—for fun—punishes them." And *Under Contract* is "loosely based upon the cases of a cop who goes undercover as a hit man."

"Our costs are commensurate with what television shows cost. We're basic cable, so we don't spend as much as a show like *ER* might spend, but I don't think we're in a different arena," says Eick.

The network does 12 or 15 original movies a year and has already announced 12 original movies and miniseries for 2000. Among those are *The Mary Kay Letourneau Story*, *The Huntress*, *Prisoner in Paradise*, *The Nest*, and a four hour miniseries *Attila The Hun*.

USA also airs wrestling on Saturdays and Sundays, which continues to bring some of the highest ratings on cable. USA's Monday night *WWF Raw* and *WWF War Zone* are also popular. USA sports programming includes The Ryder Cup, The French Open and the early rounds of tennis' U.S. Open.

—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported entertainment network airing original and acquired series, original and acquired movies, specials and sports programming

Owner: USA Networks Inc.

Launched: April 1980

Avg. homes in prime time (rank): 1,861,000 (1)

Signature shows: *Pacific Blue* (w); *La Femme Nikita* (w); *WWF Raw* (w); *WWF War Zone* (w); *WWF Sunday Night Heat* (w); *Judgment Day: The Ellie Nesler Story* (m); *The Color of Courage* (m); *A Face to Kill For* (m)

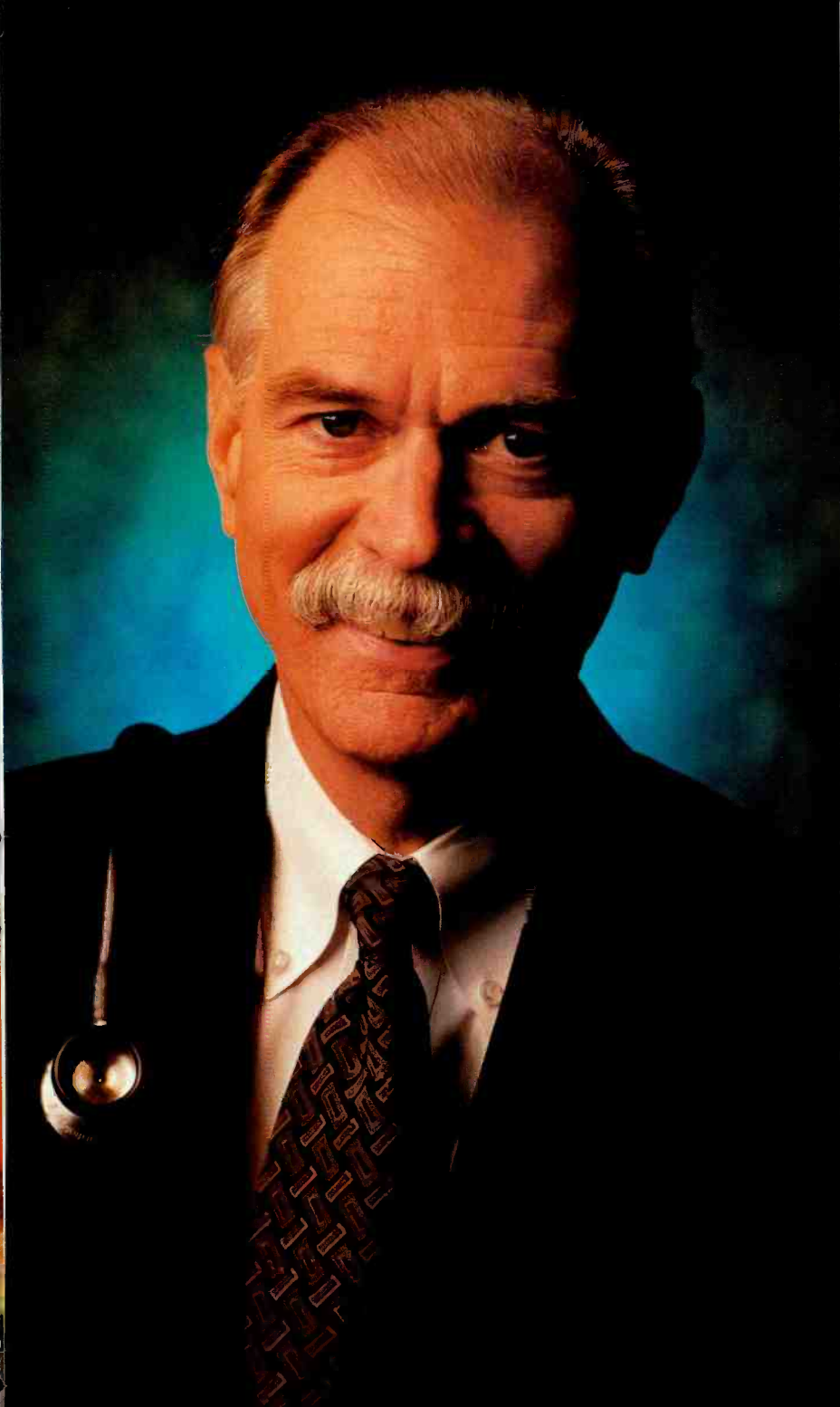
In the works: *Brown Parcels of Land* (w); *Maternal Instinct* (w); *Under Contract* (w); *Attila The Hun* (ms); *Depraved* (m); *The Huntress* (m); *The Avenue* (d)

Highest-rated original program: *WWF Raw*; May 10, 1999; 6.16 million households

Newcomer 'GvsE' (r), a supernatural detective thriller, joins 'La Femme Nikita' (below) as part of USA Network's Sunday night original series prime time lineup.



With the success of 'Nikita,' (l) the network is planning to launch a new night of original programming, some of which will be a departure from USA's usual action-adventure series.



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Homes reached: **68.3 million**Average homes viewing: **197,000**Programming budget: **\$98.3 million**

VH1

Most of VH1's original fare has been reality-based programming, documentaries and live music performances. But this year, the network turned the corner with the debut in August of two original movies and its first scripted-comedy series, *Random Play*.

The movies, *Sweetwater: A True Rock Story* and *Ricky Nelson: Original Teen Idol*, did "very well, they were the second and third highest rated programs for us all year," says VH1's Jeff Gaspin, executive vice president of programming and production. VH1 plans to air even more original movies.



"We're slated to do eight to 10 next year," says Gaspin. *Two of Us*, with Aidan Quinn as Paul McCartney and Jared Harris as John Lennon, is planned for March 2000. "We're doing the Meatloaf story. We're doing the Monkees, and a couple of fictional stories as well," says Gaspin. The network's original movies range from \$2.7 million to \$3.5 million to produce, but since VH1 is licensing them, they don't pay that much.

Typically, VH1's originals are like its highest-rated series, *Behind the Music*, a nightly documentary-style show. But airing a scripted comedy like *Random Play* is new for the network. The program hasn't "exactly found its audience yet," says Gaspin. "It is starting to build. It's been a critical success. What we do with most of our series is play them in different time slots to see where they work best."

On Oct. 4, *The List*, a new, daily talk show debuted. It features celebrity guests discussing a music-related topic such as who are the greatest stars of rock 'n' roll. They'll try to come up with a definitive list at the end of each show. The network has already shot 25 episodes.

A new documentary series called *Behind the Music II: Road to Fame*, may air as early as this December. And *Rock & Roll Record Breakers* is another new series VH1 is working on.

The network has several animated series in development for 2000. *The Agent* is a behind-the-scenes look at the music business through the eyes of an agent-manager. *Animal Tracks* is about a music label that happens to be run by animals.

"One of the things we realized in order to grow our audience is that we had to get them to stay longer," says Gaspin. So VH1 began adding more long-form programming to its schedule. "We've been able to retrain our audience to not only expect music videos on the channel but to expect programs about music," says Gaspin. "I don't think we'll ever have 22 hours of original series on the air like the broadcast networks do. That's not the business model that works for us," he says.

—Kim McAvoy

(w) weekly series; (d) daily series; (mo) monthly series;
(m) movie; (ms) miniseries; (sp) special

At a glance

Description: 24-hour, basic, ad-supported music channel that features new and classic pop music videos, original series, documentaries, original concerts, music news and special events

Owner: Viacom

Launched: January 1985

Avg. homes in prime time (rank): 352,000 (24)

Signature shows: *Random Play* (w); *Behind The Music* (d); *The List* (d); *Before They Were Rock Stars* (w); *Where Are They Now* (w); *VH1 Divas Live '99* (sp); *Sweetwater: A True Rock Story* (m); *Ricky Nelson: Original Teen Idol* (m)

In the works: *Two of Us* (m); *The Jon Brion Show* (tbd); *The Agent* (tbd); *Animal Tracks* (tbd); *Scan* (tbd); *Time Capsule 2000* (tbd)

Highest-rated original program: *VH 1 Divas Live '99*; April 13, 1999; 2.4 million households

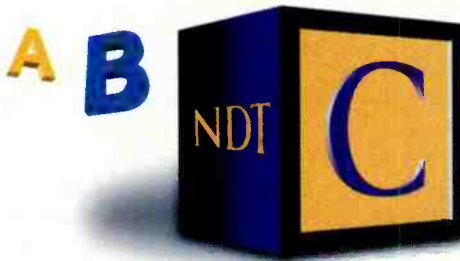


Duran Duran (top) and Cher (l) were both featured on 'Behind the Music,' VH1's nightly documentary-style series. The original program 'Storytellers' profiled Alanis Morissette and her music this year.

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The peacocking of Pax

NBC will have wide-ranging impact on new partnership, despite owning only 32%

By Steve McClellan

NBC may have bought only a third of Paxson—to stay within FCC rules—but it appears to have 50-plus percent of the decisionmaking power over a wide range of issues affecting the family-friendly network and its stations. Given what the Pax TV people see as NBC's contribution to the team, however, that appears to be just fine with them.

With NBC as its new partner, Pax TV may get the right to air episodes of *Providence*, NBC's hit Friday series. The family-friendly network is also considering commissioning CNBC to develop one or more financial programs targeted to its core audience, women 25-54, says Jeff Sagansky, president and CEO of Paxson Communications.

Those are just two of the ideas for series that might bear fruit from the strategic alliance that NBC and Paxson formed three weeks ago. If things go according to plan, there will be a long list of programs—of varying formats and genres—that the alliance will produce for Pax TV.

And the ideas don't stop at TV shows. Paxson is planning up to a half-dozen digital channels in the next five years—including a home shopping service to debut in 2000—that NBC will help create, shape and provide content for.

NBC's input doesn't stop there, either. NBC's control over Paxson is far more extensive than its 32% stake in the company would suggest.

It has the final say on Paxson's budgets, program acquisitions and development, even some employee hires. NBC will also shape Paxson's marketing and sales strategy.

The deal, as outlined in Securities and Exchange Commission filings two weeks ago, also gives NBC affiliates a lot to think about. And it gives a clear indication of how NBC sees the network affiliate relationship evolving in the future. For the next 10 years, NBC has the right to convert any Pax TV stations in the top 50 markets to NBC affiliates.

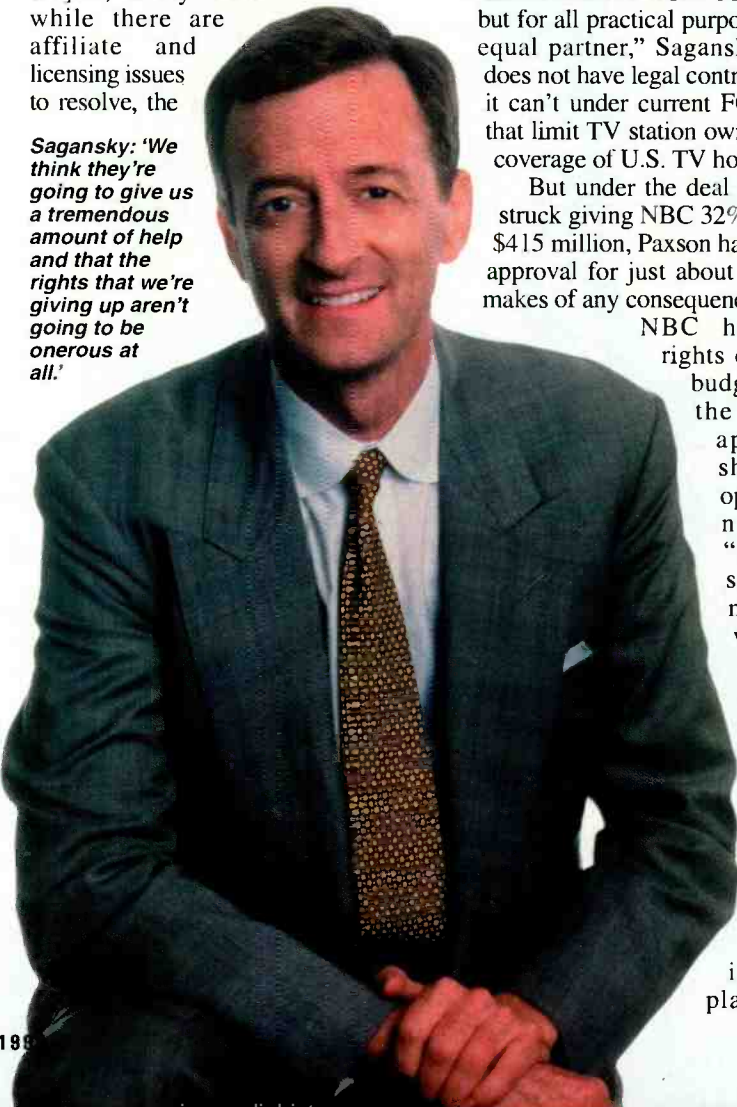
Any Pax station making the switch would not be paid compensation;

would pay NBC for "special event" programming and would be forbidden to pre-empt any NBC-fed programming, unless the pre-emptions are required by FCC rules.

The stations would also be required to carry NBC's high-definition signal if the station has made the switch to digital. NBC in turn would help Pax find replacement distribution in any market where it snatches an affiliate—and bear half the cost of acquiring that replacement distribution.

The two sides haven't done a *Providence* deal—yet—but Sagansky says he'd love to see the show, produced at NBC Studios, on Pax TV. "*Providence* would be fabulous to have on the [Pax TV] air," he says. And while there are affiliate and licensing issues to resolve, the

Sagansky: 'We think they're going to give us a tremendous amount of help and that the rights that we're giving up aren't going to be onerous at all.'



former CBS Entertainment president says same-week repurposing "is going to be the model for all the broadcast networks."

He cites recent examples at other networks, including Lifetime's licensing of ABC's freshman entry *Once and Again* and USA's same-week airing of NBC's *Law and Order* spin-off, *Special Victims Unit*. "You have six networks in the greatest year the networks have had [in terms of ad sales] and yet those networks are going to be lucky to break even this year." Thus, maximizing the return on production dollars by carving out more exhibition windows for programs will be a top priority, he says.

Technically, NBC is now a minority shareholder in Paxson Communications, but for all practical purposes "they're an equal partner," Sagansky says. NBC does not have legal control of Paxson—it can't under current FCC regulations that limit TV station ownership to 35% coverage of U.S. TV households.

But under the deal the companies struck giving NBC 32% of Paxson for \$415 million, Paxson has to get NBC's approval for just about every move it makes of any consequence.

NBC has approval rights over Paxson's budget as well as the right to approve all shows developed for the Pax network and "same market stations" (i.e., markets in which both companies own local stations) that exceed five-hours per season.

NBC also has approval rights for Paxson's digital spectrum plans; any deal



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Paxson may dream up with ValueVision (in which NBC also has a stake); and any "material amendment" made to Paxson's corporate bylaws. NBC will nominate three executives to the Paxson board of directors. Likely candidates include Randy Falco, president of the NBC Television Network, who will oversee NBC's stake in Paxson, and Scott Sassa, president of NBC West Coast operations, who will oversee NBC's programming development for Paxson.

Pax has big plans for new digital and internet-related businesses. The company just launched an Internet Service Provider (ISP) called PaxWay, which automatically filters out 28 separate categories of smut, violence, hate-group-oriented and other sites that conflict with the network's family-friendly mission.

Sagansky says an auction show called *Treasures in Your Home* is one the company's models for integrating video and Internet applications. The daily show is simultaneously aired and streamed on the Internet. "Every item that comes up for auction that's appraised goes onto the Internet for auction through Yahoo," he says. "So, we sell advertising on the show and the Internet site. Sometime in November, we'll be making more revenue on the Internet applications of the show than we will on selling spots."

In partnership with NBC, Pax also plans to do more investing in new media companies (à la CBS) in exchange for advertising. Per their agreement, NBC will be Paxson's "exclusive third-party agent" for negotiating such transactions.

Paxson also needs NBC's blessing to sell any of its TV stations in the top 20 markets, or to sell any station that results in Pax TV's national coverage dipping below 70%. NBC also has a right of first refusal to acquire any Paxson station in the top 50 markets.

Paxson stations are also obligated to carry up to 35 hours of programming a year that is pre-empted by the NBC affiliate in its market. But the pre-empted shows can't contain "excessive or gratuitous violence or explicit sex or foul language."

Asked how he feels about NBC's extensive control over the company going forward, Sagansky replied, "Well look, we wouldn't have made the deal unless we thought that in total what they were giving us was worth what we were giving up. This was a six-month discus-

Pax TV's vital statistics

1999's and how they compare with 1998's

Household rating Aug. 23-Oct. 3	0.8	+60%
Revenue First six months	\$109.6 M	+77%
Operating loss First six months	-\$151.4 M	-556%

Source: Nielsen, company reports

sion and a very detailed discussion of how we would operate together. So we're comfortable at the end on where we came out. We think they're going to give us a tremendous amount of help and that the rights that we're giving up aren't going to be onerous at all."

And, Sagansky adds, given the fact that NBC has the right to acquire control of Paxson if the FCC's TV station ownership cap is lifted to 50% coverage of U.S. households from the current 35%, "we've really accepted an equal partner, even though they own 32%."

And while NBC-produced or controlled series may not air on Pax for another season, Pax will start to air, almost immediately, specials, movies or miniseries that have aired recently on NBC. Sagansky says such programs sometimes get as much as

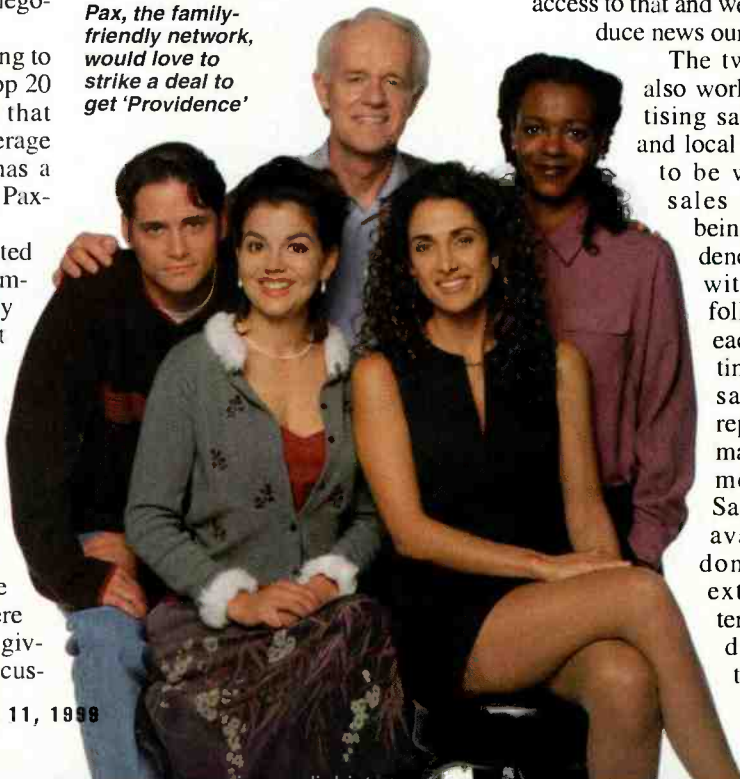
1,000 gross rating points of on-air promotion before they air. "Then they show only once and sometimes have market awareness that approaches 85%. It will be nice to piggyback on that awareness for a second window," he adds.

NBC News programming is a vein Sagansky hopes to tap for Pax at both the network and local levels. He confirms that initial talks have begun about NBC News developing a new magazine, "or a different kind of take on the news" for Pax TV.

At the local station level, Pax stations will air newscasts produced by NBC owned stations or affiliates, subject to deals yet to be negotiated. "To be able to use that news product is a huge leg up for us," Sagansky says. Some 35% of local ad dollars are placed in news programs. "Right now, we don't have access to that and we can't afford to produce news ourselves," he notes.

The two companies will also work closely on advertising sales at the network and local levels, with details to be worked out. Joint sales agreements are being initiated in Providence and Washington, with others likely to follow. It's likely that each station will continue to have separate sales teams, but reporting to a single manager or management team, says Sagansky. "They get avail calls that we don't get, so that's extremely useful in terms of opening the door for the Pax team," he said. ■

Pax, the family-friendly network, would love to strike a deal to get 'Providence'



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GRASS VALLEY GROUP

Lessons from Littleton

FBI praises coverage; broadcasters harder on themselves at RTNDA panel

By Dan Trigoboff

Broadcast journalists have to understand, said the FBI's Gary Noesner, "that a lot of law enforcement view you as the enemy." But, he added, law enforcement must recognize that providing accurate and timely information can reduce the risk of harm.

When he trains agents for crisis situations, Noesner said, he teaches that "you must defeat the shark or the shark will defeat itself."

The student shootings at Littleton, Colo., last April, said Noesner, addressing a packed room of broadcast journalists at the Radio-Television News Directors Association convention in Charlotte, N.C., was generally an example of law enforcement and the media working well together. Noesner praised law enforcement for its cooperation with the media and praised broadcasters for restraint on that extraordinary day at Columbine High School when the mass



Denver news directors now say that this scene from the school massacre should not have been aired. KOA(AM) and KUSA-TV reporter Cheryl Preheim: 'You're as much a member of the community as [you are] a reporter.'

killings riveted the nation.

Bob Steele, who wrote the Poynter Institute's widely distributed guidelines for crisis coverage—which were praised by the FBI—and served as moderator for the panel, also complimented the Denver newspeople for "high quality coverage."

The broadcasters, who have been can-

did about the pluses and minuses of their coverage that day (B&C, April 26), were a bit tougher on themselves.

Assembled news directors from Denver have already acknowledged—and did so again in Charlotte—that there were a few accidental and quickly corrected camera shots that might have revealed police positions; that there were calls that should not have been aired live; and there was that infamous video of a young man dangling from a school window.

But Denver News Directors Patti Dennis of KUSA-TV, Diane

Mulligan of KMGH-TV and Angie Kucharski of KCNC-TV were also aware of their roles beyond restraint as information providers to a near-hysterical community, and to the nation as well. "You're as much a member of the community as [you are] a reporter," said Cheryl Preheim, a reporter with KOA(AM) and KUSA-TV Denver, and one of the first reporters on the scene.

Mulligan reminded news directors not to forget the physical and emotional toll on their reporters from covering a tragic and stressful story. Station management needs to make sure they are provided with food, sleep, coffee, time to talk with their families, and, when necessary, she said, "hugs."

In general, the news directors agreed that they need to exercise caution and defer to tape more often when airing live from a crisis. Beware, they warned, of people who call in looking to go on the air. Most people who call in to TV or radio stations are looking for information.

But guidelines and warnings can only go so far, they agreed. "I have yet to see a newsroom where they all pull out their binders" to find instructions on crisis coverage, said Kucharski. "Every day we should get into the practice of stopping to take a 'gut check.'" ■

Gibson gets into TV

The first TV project from Mel Gibson's Icon Productions will reinstate the "Lethal" combination of Academy Award winning director Gibson and martial arts expert Jet Li. Gibson and Li, who starred together in the feature film, *Lethal Weapon 4*, are executive producing a new hour action series. The show's working title is *Invincible*.

Icon is producing along with Alliance Atlantis, which holds worldwide distribution rights to the show. Alliance Atlantis began seeking pre-sales at MIPCOM in Cannes, France, last week.

The series will be set in San Francisco and will feature choreographed martial arts action sequences, overseen by Li. The storyline begins with the induction of five members into the ancient secret society Choi Shang. The members' job is to combat the treacherous Su-Tao to preserve the balance of good in the world.

Chad and Carey Hayes are the show's writers. The duo's credits include the recent cable movie *First Daughter*, which aired on TBS.

Gibson established Icon Productions with long-time partner Bruce Davey in 1989. The company has produced many feature films, including the Oscar-winning *Braveheart*, *Payback* and *An Ideal Husband*.

—Melissa Grego

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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

Week two: NBC wins 18-49s; CBS overall

Powered by the season premiere of *ER*, NBC captured the second week of the new season in the key adults 18-49 demo, while CBS won the second week of the season in total viewers and tied for first with NBC in households on the strength of three new dramas. NBC won the week ending Oct. 3 among 18-49s with a 5.5 rating/15 share in the demo, according to Nielsen Media Research. ABC finished second with a 4.5/13 average in adults 18-49. *ER* scored a 15.7/41 in the demo and attracted 31.5 million viewers in its first outing of the 1999-2000 season. NBC had the top six entertainment programs for the week in both adults 18-49 and in total viewers. *ER* led the way, followed by *Friends*, *Frasier*, *Stark Raving Mad*, *Jesse* and *Law & Order*.

CBS averaged 13.16 million viewers for the week ending Oct. 3, topping NBC's 13.09 million and ABC's 10.41 million viewer average. NBC and CBS tied in households with a 9.1 rating/15 share according to Nielsen Media Research. CBS' *Judging Amy* scored an 11.2/19 and averaged 15.7 million viewers in its second outing, up 15% in households and 2.2 million in viewers over the previous week. *Family Law* was the top rated Monday night drama with a 10.9/18 and an average of 15.03 million viewers.

Tom Hanks returning to TV

Tom Hanks is coming back to network TV as the executive producer of a planned military series for Fox. The network has committed to a pilot, *West Point*, from Columbia TriStar Television and Hanks' Playtone Productions. The hour drama is being developed for the 2000-2001 season and will follow the lives of young cadets at the famed military institution. Hanks' planned series was announced just days after NBC picked up a similar series from Steven Spielberg and Dreamworks.

Clearing shows and sand traps

The syndicators barely beat the station community in the annual three-day Menchel Cup golf tournament in Las Vegas. The syndicators topped a handful of station executives in a Ryder Cup-format 40 Q to 39 Q at Shadow Creek Country Club. The pro-

ceeds from the tournament support a Brandeis University scholarship in memory of Don Menchel, the late MCA Television executive.

Big Ticket signs Katey Sagal

Paramount-owned Big Ticket Television has signed an exclusive development deal with actress Katey Sagal. The deal includes a TV series. Sagal, best known for her role as Peg Bundy on *Married... With Children*, currently lends her voice to the role of Leela on Fox's *Futurama*.

Does that make the weekly a strip?

U.S. Women's soccer player Brandi Chastain has signed on to be a special correspondent on Raycom Sports' syndicated series *More Than a Game*. Chastain scored the winning overtime goal in the U.S. team's World Cup championship match earlier this year and became a TV moment when she took off her shirt to celebrate the victory.



Columbia TriStar Television Distribution's (l-r) Steve Mosko, Barry Thurston and John Rohrs celebrate their victory in the Menchel Cup golf tournament in Las Vegas.

WB up 17%, 13% in women 18-34

The WB showed signs of improvement in its second week of the season in the demographics the young network touts most: young adults. The WB averaged a 3.4 rating/5 share for the week ending Oct. 3, up 17% from its first week of the season, according to Nielsen Media Research. The network was up 13% for the week in women 18-34 versus the same time last season and 5% among adults 18-34.

ABC gets real with MTV Productions

ABC has ordered a new reality series from MTV Productions that will look into the making of a young pop-music group. The untitled half-hour series is being developed for fall 2000 and will be produced with Lou Pearlman, the music executive who discovered such pop acts as 'N Sync and the Backstreet Boys. The series will document Pearlman's next music act in development, a culturally diverse male band. Bunim/Murray Productions, creators of MTV's *The Real World* and *Road Rules*, are also on board the project, working in association with MTV Productions.

Gumbel dons sports hat for sports awards

Bryant Gumbel will host *Sports Illustrated's* television special, *The 20th Century Sports Awards*. CBS is carrying the two-hour event live on the East Coast Dec. 2 from New York City's Madison Square Garden. Sports legends Muhammed Ali, Magic Johnson and Arnold Palmer will be among the stars on hand.



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Enron Communications

Those wild kingdom cops

Reality show about game wardens all over the globe finds a niche in syndication

By Joe Schlosser

A pair of former King World and Twentieth Century Fox salesmen and a couple of production guys from Indiana have teamed up on a weekly syndicated series that goes behind the scenes with nature's cops.

Game Warden Wildlife Journal, a half-hour weekly series from Grandolph/Juravic Entertainment, enters its second season with a bunch of upgrades and clearances in new markets. The Creative Street-produced real-

ity series, which aired in 71 markets in its first go-around last year, enters the 1999-2000 season on more than 120 stations covering 75 percent of the country. *Game Warden Wildlife Journal* is sold in 45 of the top 50 markets, including Los Angeles (KABC-TV), Chicago (WMAQ-TV) and Philadelphia (WCAU-TV).

Gary Grandolph and Dennis Juravic, who worked in syndication sales for King World and Twentieth Century Fox, respectively, up until a few years ago, decided they wanted to run their own syndication company and find

niche areas in which the "big guys" didn't have interest.

Two years ago they met with executives at Indianapolis-based Creative Street Inc. and decided to go forward with a series based on the trade magazine for national game wardens. In addition to the success that *Game Warden* is now enjoying in syndication, the two companies are set to launch a consumer magazine next year based on the show, as well as a series of books and videos. There is a Website (www.GameWardenTV.com) as well and there is talk of a companion series for next fall.

"When we left the major companies, we went looking for quality shows because if we were to go to call on stations we had relationships with in the past, it was very important for us to come knocking with nothing less than top-quality programming," says Grandolph. "We know we are dealing with a weekly half-hour series, as opposed to a strip like *Wheel of Fortune* that generates millions of dollars for stations. So the priority is certainly not as strong, but there is a need there and we are filling it with what we feel is a great product."

Game Warden Wildlife Journal is hosted by former *M*A*S*H* regular Josh Bryant and each episode is broken into three segments featuring different wildlife stories. Creative Street producers, who now own the trade publication *Game Warden Wildlife Journal* (formerly *International Game Warden*), have used their connections with the magazine to get access and stories from behind-the-scenes with wardens not just in North America, but throughout the rest of the world.

"People were very nervous about the TV producers owning the industry trade publication, but we have shown them we are not out to exploit what they do, but rather to tell these great stories most of us don't get to see or hear about," says Steve Katzenberger, one of the show's co-executive producers. "Now we're getting more story ideas and calls from wardens and people in the industry than we can actually produce."

Creative Street is producing 26 new episodes for this season, with stories coming out of Africa, Europe and Asia as well as the U.S. and Canada. ■

N.C. broadcasters bring home \$2.3M



Henry Hinton of WCZI(FM)-WGPM(FM) Greenville, N.C. interviews East Carolina Head Coach Steve Logan during Oct. 3 statewide telethon.

North Carolina broadcasters raised \$2.3 million for victims of Hurricane Floyd after holding a six-hour statewide telethon on Sunday, Oct. 3. The 110 radio and TV stations broadcast the event across the state and in South Carolina, Tennessee and Virginia. North Carolina was hit hard by the hurricane, with more than 3,000 homes destroyed.

The telethon raised money for Governor Jim Hunt's North Carolina Hurricane Floyd Relief Fund, which is managed by the United Way of North Carolina. The entire operation was run "99%" on donations and volunteers, says Mike Weeks, president of WITN-TV in Greenville, N.C., and president of the North Carolina Association of Broadcasters. NBC donated satellite time and NBC O&O WNCN-TV in Raleigh donated a truck for TV stations to uplink the signal, while Capitol Broadcasting in Raleigh, N.C., provided uplinks for radio stations. Weeks called the event the "granddaddy" of all telethons. "This is an unprecedented public service effort by the broadcast industry stretching to help our state and communities at this difficult time," he said. Corporations offered up a sizable chunk of change, with Sprint dialing in \$100,000, BB&T Bank signing over \$110,000, Harrah's Cherokee Casino anteing up \$100,000, McDonald's franchisees serving up \$110,000, the Michael Jordan Golf Classic teeing up \$50,000 and the N.C. Cable Telecommunications Association plugging in \$50,000.

—Paige Albinak



STATION BREAK

By Dan Trigoboff

Rosie recoups in Shreveport

Rosie O'Donnell brought a personal touch to her efforts to keep her show on in Shreveport, La. When KTBS-TV took her show off the air in early September, she called Station Manager George Sirven and promised him a personal visit if he'd put her back on the air. "I told her we'd love to see her come to our Celebration '99," which is a station-sponsored all-day event geared toward Shreveport's over-50 crowd. She did (Oct. 1), and planned to put highlights of her visit on her syndicated talk show. The station put her back on the air, although if ratings don't pick up by the November book she'll be moved from 3 p.m. to late night. And if O'Donnell's ratings have slipped in Shreveport, she was apparently a hit during her visit. Sirven said people have been calling the station volunteering to be Nielsen families in order to pump up Rosie's ratings.

Rosie O'Donnell tries to boost ratings in Shreveport, La.



Chicago vet heads to San Diego

Phyllis Schwartz, who helped restore credibility to WMAQ-TV Chicago following the controversy over Jerry Springer's commentaries in 1998, is leaving the station to run KNSD-TV San Diego. San Diego is Schwartz's hometown and the station, like WMAQ-TV, is owned by NBC. Schwartz left the news directorship at WLS-TV when the new WMAQ-TV general manager, Larry Wert, offered her a vice presidency for news and creative services. Schwartz took with her (from WLS-TV) Frank Whittaker, who will replace Schwartz now, and Vickie Burns, who now becomes news director.

Houston TV plans Mexico bureau

A.H. Belo's KHOU-TV Houston is expected to open a news bureau in Mexico City in January, prompted by increasing links between Mexico's and Texas' economies.

Although the bureau will serve all of Belo's Texas stations, it will be funded and run by KHOU-TV. Angela Kocherga, currently a reporter at Belo's WFAA-TV, is expected to be named bureau chief.



WBZ-TV joins Boston's Museum of Fine Arts in promoting an exhibit on Egyptian culture.

Land of Pharaohs and Red Sox

WBZ-TV Boston will air a six-part series of special reports on *the Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen* exhibit at Boston's Museum of Fine Arts next month. The series will feature Joyce Kulhiwil, reporting from Cairo and Amarna. The station and museum will also broadcast the series over satellite to classes in Massachusetts and 21 other states.

TalkBack TV tried in Phoenix

KPHO-TV Phoenix is taking it to the streets in an effort to get viewer comment. In three kiosks placed at the Arizona State Fair last week, viewers will be able to sound off by standing in front of the TalkBox camera and pressing a button. Although the station encourages participants to say whatever is on their

minds, the station will edit the comments before showing them on a daily segment of its *First News* at 4:30 p.m. KPHO-TV plans to put TalkBoxes in other locations around the area such as malls and sporting arenas. Meredith Corp. says it plans to put the TalkBox in others of its 12 stations as well. Meredith credits the TalkBox concept to Canada's progressive CityTV and its charismatic co-founder, Moses Znaimer.

LA station honored by Associated Press

KCBS-TV was honored last week in Charlotte when the Associated Press awarded the station not only its award for Best Television Enterprise News, but also its overall Award for Excellence. Following up on its 1997 behind-kitchen-doors exposé, which gained the station considerable attention, the station found that health inspectors were soliciting bribes in exchange for favorable inspections. The disturbing yet entertaining piece offered one inspector's explanation for his conduct—that he had bills to pay—and then showed the luxury home and cars behind those bills. Broadcast journalists were gathering in Charlotte late last month for the Radio-Television News Directors Association convention, but Larry Perret, who had been news director during the reporting of the story, was not there to accept either award, because he had been fired from the station in late August.

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

SEPT. 27-OCT. 3

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

NBC's Thursday night lineup took five of the top six slots in Week 2, including the season premiere of 'ER' at number one with a 21.5/35.

Week 2	abc	CBS	NBC	FOX	UP/N	WB
	11.5/18	10.4/16	8.7/13	5.5/8	2.2/3	4.7/7
MONDAY	8:00 48. 20/20 7.4/12	28. King of Queens 9.0/14	76. Suddenly Susan 5.4/9	84. That '70s Show 4.9/8	118. Moesha 2.0/3	68. 7th Heaven 5.8/9
		33. Ladies' Man 8.6/13	61. Veronica's Closet 6.2/9	85. That '70s Show 4.8/7	115. The Parkers 2.3/3	
	5. NFL Monday Night Football—San Francisco 49ers vs. Arizona Cardinals 13.3/22	9. Ev Lvs Raymd 12.2/18	24. Law & Order: Special Victims Unit 9.6/14	61. Ally McBeal 6.2/9	114. Grown-Ups 2.4/4	100. Safe Harbor 3.5/5
		12. Becker 11.2/17			117. Malcolm & Eddie 2.2/3	
		14. Family Law 10.9/18	16. Dateline NBC 10.6/17			
TUESDAY	8.8/14	11.1/18	7.8/13	6.2/10	1.2/2	3.0/5
	37. Spin City 8.3/14	10. JAG 11.1/19	41. Just Shoot Me 8.0/13	80. Ally* 5.1/8	121. Dilbert 1.4/2	107. Buffy the Vampire Slayer 2.8/5
	59. It's Like, You Kn 6.3/10		40. 3rd Rock fr/Sun 8.1/13	53. That '70s Show 6.8/11	122. Redhanded 1.3/2	
	28. Dharma & Greg 9.0/14	18. 60 Minutes II 10.3/16	26. Will & Grace 9.3/14	58. TV Guide Sitcom Scandals 6.4/10	125. Star Trek: Voyager 1.0/2	104. Buffy the Vampire Slayer 3.2/5
	25. Dharma & Greg 9.4/15		67. Mike O'Malley 5.9/9			
	21. Once and Again 9.8/17	12. Judging Amy 11.2/19	42. Dateline NBC 7.7/13			
WEDNESDAY	8.4/14	8.4/14	9.4/15	5.0/8	3.2/5	4.2/7
	49. Two Guys a Girl 7.3/12	52. Cosby 6.9/12	74. Garth Brooks/Chris Gaines 5.5/9	65. Beverly Hills, 90210 6.0/10	111. 7 Days 2.6/4	88. Dawson's Creek 4.6/8
	44. Norm 7.6/12	57. Work With Me* 6.5/11				
	23. Drew Carey 9.7/15	27. CBS Wednesday Movie—Breakdown 9.2/15	20. West Wing 9.9/15	93. Get Real 3.9/6	93. Star Trek: Voyager 3.9/6	96. Popular 3.8/6
	44. Oh Grow Up 7.6/12		6. Law & Order 12.9/22			
	28. 20/20 9.0/15					
THURSDAY	5.3/8	7.9/13	16.9/27	4.1/7	3.8/6	3.1/5
	90. Whose Line Is It 4.5/8	28. Diagnosis Murder 9.0/15	3. Friends 15.8/27	85. World's Wildest Police Videos 4.8/8	91. WWF Smackdown! 4.1/7	112. Popular* 2.5/4
	79. Whose Line Is It 5.2/8		6. Jesse 12.9/21	100. Family Guy 3.5/5		98. Charmed 3.7/6
	74. ABC Big Picture Show—Beverly Hills Cop 3 5.5/9	35. Chicago Hope 8.4/13	2. Frasier 16.3/25	100. Action 3.5/5	105. Shasta McNasty 3.1/5	
		59. 48 Hours 6.3/10	4. Stark Rvg Mad 13.4/21			
			1. ER 21.5/35			
FRIDAY	6.6/12	7.5/14	7.8/14	4.0/7	1.5/3	2.5/5
	82. The Hughleys 5.0/10	64. Kids/Darndest 6.1/12	19. Providence 10.2/19	103. Terror on the Job 3.3/6	120. UPN Special Presentation—Piranha 1.5/3	119. Jamie Foxx 1.9/4
	76. Boy Meets Wrlld 5.4/10	65. Candid Camera 6.0/11				115. Jamie Foxx 2.3/4
	55. Sabrina/Witch 6.6/12	46. Now and Again 7.5/13	46. Dateline NBC 7.5/13	88. Wrlld's Most Shocking Moments 4.6/8		106. Steve Harvey 2.9/5
	69. Odd Man Out 5.7/10					107. For Your Love 2.8/5
	34. 20/20 8.5/15	28. Nash Bridges 9.0/16	72. Cold Feet 5.6/10			
SATURDAY	4.0/8	7.0/13	5.0/10	5.4/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	92. ABC Saturday Night Movie—12 Monkeys 4.0/8	61. Early Edition 6.2/12	96. Freaks & Geeks 3.8/7	82. Cops 5.0/10		
		55. Martial Law 6.6/12	69. The Pretender 5.7/10	76. Cops 5.4/10		
		37. Walker, Texas Ranger 8.3/16	72. Profiler 5.6/11	69. AMW: America Fights Back 5.7/11		
SUNDAY	6.5/10	10.9/18	8.5/14	5.2/8	2.9/5	
	93. Wonderful World of Disney—H-E-Double Hockey Sticks! 3.9/6	(nr) NFL Football 15.7/29	42. Dateline NBC 7.7/13	107. World's Funniest! 2.8/5		110. 7th Heaven Beginnings 2.7/5
		8. 60 Minutes 12.5/20		85. King of the Hill 4.8/8		
		16. Touched by an Angel 10.6/16	21. Third Watch 9.8/15	51. The Simpsons 7.1/11		99. Felicity 3.6/6
	49. Snoops 7.3/11			54. Futurama 6.7/10		
	15. The Practice 10.7/18	35. CBS Sunday Movie—Forget Me Never 8.4/14	39. NBC Sunday Night Movie—Road Rage 8.2/13	80. The X-Files 5.1/8		112. Jack & Jill 2.5/4
WEEK AVG	7.3/12	9.1/15	9.1/15	5.1/8	2.4/4	3.4/5
S-T-D AVG	7.8/13	9.4/16	9.5/16	5.2/9	2.4/4	3.1/5

Opponents become equals

\$9.2 billion merger of Gemstar and TV Guide puts costly six-year lawsuit to rest

By Price Colman

The multibillion dollar merger of Gemstar and TV Guide creates a giant likely to dominate the electronic program-guide business. But while the deal is gradually winning approval from investors, some in the cable industry aren't so sure it's a good thing.

"[Gemstar Chairman-CEO] Henry Yuen is left holding the cards," says an executive at a large cable company. "There's not another strong player in the industry to counterbalance him." Says another cable executive: "We don't know if [the merger] is good for consumers until we see what kind of deals they're offering the industry together."

The merger announced last week resolves a contentious and costly six-year lawsuit between Gemstar and TV Guide over patents for electronic program guides (EPGs), which today are a relatively minor component of the multichannel television world.

The Gemstar-TV Guide legal fight generated extraordinary attention because the EPG of today is about to metamorphose into something far broader, and potentially far more valuable. "The real gravy in this business model is the piece of recurring revenues from advertising and commerce," says Stephens Inc. analyst John Corcoran.

Thus, whoever controls the EPG space on the TV dial controls the TV version of an Internet portal, with one key difference: There are 100 million U.S. television households compared to roughly 30 million homes with Internet-connected personal computers.

Gemstar and TV Guide are hardly the only EPG players, but Gemstar clearly has the farthest reach. Microsoft and America Online have licensed Gemstar's technology to develop their own EPGs. Several consumer electronics manufacturers including Sony, Philips and Thomson-RCA have similar licensing agreements and are incorporating Gemstar EPGs in their TV sets.

Other companies developing EPGs, including TV Guide, General Instru-



Boylan: 'The deal will unlock tremendous shareholder value.'

ment, Scientific Atlanta and Pioneer, have wound up in court with Gemstar. Last week, an arbitration panel ruled that GI had breached its contract with Gemstar subsidiary Star-Sight and misappropriated certain trade secrets. The ruling could end up costing GI more than \$50 million.

TV Guide, in which Liberty Media and News Corp. each own 44% stakes, had achieved limited success in deploying its new TV Guide Interactive EPG. Its only large contract for the advanced EPG is with AT&T Broadband & Internet Services. Most cable operators were reluctant to sign with Gemstar or TV



Kiener: 'In strategic terms, it's a stock-for-stock merger of equals.'

Guide because of the litigation cloud.

In announcing the merger, Yuen sought to play down his strained history with the cable industry—whose business he strongly needs—and instead focus on improving their relationship: "Even though the area we have been litigating in is a very small part of the business for these two companies, the litigation has been casting a cloud. My hope is there is no better way than a total aligning of our interests...to finish the litigation on a very positive note [and] to start making peace and positive relationships with service providers as we move forward."

Similarly, executives at TV Guide

A&E drafts cable vet



David Zagin is the new senior VP of affiliate sales.

Cable sales executive David Zagin joined A&E Networks last week as senior vice president of affiliate sales. In his new capacity, Zagin will oversee all domestic affiliate and local ad sales for A&E and The History Channel, as well as digital networks The Biography Channel and History Channel International.

Zagin's arrival from NBC Cable coincides with A&E's efforts to hike its rate card, as much as 33% in some cases, sources say. His challenge will be taking that rate increase to the negotiating table.

"What they need from him is renewals," one source says. Many of A&E's distribution deals are coming up for renewal, he continues. Zagin will have the added difficulty of negotiating carriage for A&E's two additional digital networks. "At the same time you're jamming for aggressive rate increases, you're trying to sell these two digiservices," the source adds.

A&E is girding for the negotiating trenches by bringing in Zagin to oversee affiliate sales operations, and having his predecessor focus on the digital properties. Randy McKey, formerly vice president of affiliate sales, is now vice president of digital sales. He'll report to Zagin, who will report to Ronald Schneier, executive vice president of sales, both affiliate and advertising. Neither Zagin nor McKey was available for comment.

—Deborah D. McAdams



Randy McKey moves to VP of digital sales.

played down past differences with Gemstar and highlighted the potential of a combination. "The transaction...will unlock tremendous shareholder value for both of us," says TV Guide President-COO Peter C. Boylan III. "The cable industry has been very much looking for a resolution to years of, in their viewpoint, senseless, time-consuming litigation."

News Corp. and Liberty have agreed to vote in favor of the merger that combines not only each company's EPG business but also gives Gemstar TV Guide's brand name and print-guide operation. News Corp. and Liberty will each own just under 20% of the new company, TV Guide International.

Terms of the transaction call for TV Guide shareholders to receive .6573 shares of Gemstar for each TV Guide share. Gemstar, the smaller of the two companies, also will assume \$600 million in TV Guide debt. When the deal

was announced early last week, the total value was roughly \$9.2 billion based on a recent Gemstar share price of \$83.625. Since then, however, the overall value has fluctuated as Gemstar share prices fell and TV Guide shares rose.

The new company will have a 12-member board with six members from Gemstar and six from TV Guide. Yuen, as chairman, will hold the tie-breaking vote and effectively control the board. The executive structure divided titles and responsibilities evenly between TV Guide executives Joe Kiener and Boylan and Gemstar brass Yuen and Elsie Leung.

As for which company came out on top, it's immaterial, says TV Guide Chairman-CEO Kiener. "At the end of the day, it's six of one, half dozen of the other," he says. "Technically, it's an acquisition of TV Guide by Gemstar. But in strategic terms, it's a stock-for-stock merger of equals." ■

Allen broadens ambitious play for broadband

Head of Charter spends \$1.65 billion to boost his stake in overbuilder RCN

By Price Colman

With his \$1.65 billion investment in RCN Corp., Paul Allen buys himself deeper into the broadband big-time, but he may also be buying himself challenges.

First, the transaction announced last week marks the first time a cable operator has plunked down big money on a company attacking cable itself. On the East and West coasts alike, RCN is overbuilding nearly every top cable operator, including AT&T, Time Warner, Comcast, Cox, Adelphia and Cablevision Systems.

Indeed, Allen's Charter Communications is the only large operator not butting heads with RCN, so it will be no surprise if Allen is not voted "most popular industry newcomer" at the next National Cable Television Association board meeting.

On the other hand, by increasing his 4.5% stake in RCN to 27.4% (voting control is limited to 15%), Allen reaffirms his belief in the superiority of the hybrid fiber/coax (HFC) cable platform, says PaineWebber analyst Tom Eagan.

"It validates the cable approach [to broadband]," says Eagan, adding that with the deal, "Allen is hedging his bets a little." In other words, if the cable sector gets blindsided by new regulation or some other unforeseen blow, RCN may be somewhat insulated.

Princeton, N.J.-based RCN, a video newcomer with roots in telephony, has demonstrated its ability to build a sophisticated, high-capacity, two-way HFC network that, at 860 megahertz and 150 homes per node, may hold an edge over what many other cable operators are building.

But as many cable companies have discovered, building is one thing, marketing and connecting customers is another. There are anecdotal reports that RCN cable installation times are an hour and a half or more. RCN executives acknowledge that the company



CABLE'S TOP 25

PEOPLE'S CHOICE

TNT's adaptation of the classic book 'Animal Farm' ranked No.5 with a 4.2 rating/6.1 share, making it cable's top-rated movie last week.

Following are the top 25 basic cable programs for the week of September 27 - October 3, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	NFL/Raiders/Seahawks	ESPN	Sun	8:15P	182	9.4	7.3	7245	14.3
2	WWF Entertainment	USA	Mon	10:00P	65	7.0	5.4	5372	10.8
3	WWF Entertainment	USA	Mon	9:00P	60	6.5	5.0	5030	9.1
4	NFL Prime Time	ESPN	Sun	7:30P	45	4.9	3.8	3776	8.1
5	Movie: 'Animal Farm'	TNT	Sun	8:00P	120	4.2	3.3	3234	6.1
6	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.1	3.2	3163	6.1
7	NFL Sportscenter	ESPN	Sun	11:17P	74	3.7	3.0	2884	8.2
8	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.6	2.8	2769	5.8
9	NASCAR/NAPPA Auto...	ESPN	Sun	1:00P	243	3.5	2.7	2677	7.6
10	Rugrats	NICK	Sat	9:00P	30	3.2	2.4	2423	5.6
10	Rugrats	NICK	Sat	8:30P	30	3.2	2.4	2402	5.7
10	NCAA/Maryland @ GA Tech	ESPN	Sat	7:30P	190	3.2	2.5	2458	6.1
13	Rugrats	NICK	Tue	7:30P	30	3.1	2.4	2361	5.3
14	Rugrats	NICK	Sun	9:30A	30	3.0	2.3	2242	8.9
14	Rugrats	NICK	Mon	7:30P	30	3.0	2.3	2242	4.8
16	Rugrats	NICK	Sat	8:00P	30	2.9	2.2	2224	5.6
16	Rugrats	NICK	Thu	7:30P	30	2.9	2.2	2213	5.3
16	Real World VIII	MTV	Tue	10:00P	30	2.9	2.2	2148	4.6
16	Big Ten/Purdue @ Michigan	ESPN	Sat	12:00P	224	2.9	2.3	2261	8.7
16	Law & Order	A&E	Wed	11:00P	60	2.9	2.2	2159	5.7
16	Dragon Ball Z	TOON	Thu	5:00P	30	2.9	1.8	1743	7.6
22	Rugrats	NICK	Sat	9:30P	30	2.7	2.1	2056	4.7
22	Rugrats	NICK	Sat	9:30A	30	2.7	2.1	2061	8.9
22	Hey Arnold	NICK	Mon	7:00P	30	2.7	2.1	2081	4.8
22	Movie: 'Beyond Betrayal'	LIF	Sun	8:00P	120	2.7	2.0	1998	3.9
22	NCAA/Maryland @ GA Tech	ESPN	Thu	7:57P	201	2.7	2.1	2077	4.3
22	Law & Order	A&E	Tue	11:00P	60	2.7	2.0	1998	5.3
22	Dragon Ball Z	TOON	Fri	5:00P	30	2.7	1.6	1609	7.4
22	Dragon Ball Z	TOON	Mon	5:00P	30	2.7	1.6	1633	6.6

faces operational challenges.

In addition to the operations hurdles of what is effectively a startup, RCN also faces the financial demands of a fledgling. Its debt-to-cash-flow ratio, an important gauge of borrowing ability, was a whopping 10.5:1 at the end of the second quarter, ended June 30. More established players in cable, after struggling for years, have succeeded in bringing that ratio down to between 7:1 and 5:1.

From RCN's perspective, Allen's investment through his Vulcan Ventures arm could hardly have come at a better time. With long-term debt at more than \$1.7 billion, RCN was contemplating a near-term future of frequent financings to keep network construction rolling.

"The why of the transaction is both strategic and financial," said RCN Chairman-CEO David McCourt during a conference call last week. "[Allen is] funding the risk out of the business plan so we can focus on execution." McCourt also suggested that Allen's move could galvanize interest in RCN in much the same way that Bill Gates' \$1 billion investment in Comcast sparked a widespread investment in traditional cable operations. "Worry about the need for capital should be the furthest thing from investors' minds at this point," McCourt said.

With Allen's money, RCN can fund network construction through 2003, at least two years past when the company expects to hit cash-flow break-even. Nonetheless the company's network will be only about one-third built out by 2003. That means RCN will have to tap public debt and equity markets, as well as private investors, to keep the ball rolling.

In conjunction with Vulcan's investment in RCN, RCN and Charter are forming a joint venture to provide cable telephone service in the Los Angeles cable system Charter acquired from Falcon. But it's a second joint venture called Broadband Partners that highlights Allen's "wired world" strategy.

The Broadband Partners consortium brings together companies Allen owns either all or part of: Charter, RCN, High-Speed Access Corp. and Go2Net. Together, they intend to develop and deploy content and services to the TV, using a set-top box.

While Charter and RCN customers will be the first to receive offerings from Broadband Partners, it won't stop there, says Mark Peterson, spokesman for Go2Net: "We're not planning to limit ourselves in any way." ■



WWF veterans defect to WCW

Two veteran writer/producers for USA's top-rated World Wrestling Federation extravaganza suddenly quit the WWF last week and immediately signed on with the competing World Championship Wrestling, carried by TNT. Vince Russo and Ed Ferrara, formerly of Titan Sports Inc., will oversee all creative development and writing for *TNT Monday*

Nitro Live and *WCW Thunder* carried on TBS, says Bill Busch, executive vice president of WCW, a Turner subsidiary.

Cable ratings up, broadcast down

Ad-supported cable continues to record viewership gains for the new TV season. According to a Cabletelevision Advertising Bureau analysis of Nielsen data, cable's gross household prime

time delivery for week No. 2 (Sept. 27-Oct. 3) was nearly 24.4 million—up 2 million homes (8.9%) from the same period last year. Also, prime time ratings rose 1.7 points (7.6%), to 24.2, and share climbed three points (8%), to 40.7. The broadcast networks continue to decline, according to CAB. The weighted gross prime time share of ABC, CBS, NBC and Fox slid to 49.1, a loss of 3.6 points.

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'Eco-Challenge' gets HD debut

Discovery will give Sony HDCAM gear tough field test covering endurance race

By Glen Dickson

Discovery Channel and Sony Electronics are partnering to create Discovery's first HDTV programming effort, a 1080i production of the *Discovery Channel Eco-Challenge* endurance race that will be the most ambitious HDTV field production to date.

Fifteen ENG crews (with five backup crews) armed with Sony HDCAM camcorders will cover the 300-mile team event, which will be held in Argentina in December and will include kayaking, whitewater canoeing, rock climbing, horseback riding and mountaineering. The HDCAM camcorders, equipped with Fujinon lenses, will be used on foot, in helicopters and boats outfitted with Wescam's gyrostabilized camera system.

"It will be a challenge for our technicians," says Discovery Networks President Johnathan Rodgers, who adds that he expects the HDCAM equipment to capture "the best images ever in this race." Rodgers says the hi-def version of the *Eco-Challenge* will be offered along with the NTSC version (which



Competitors in last year's race splash through the surf off Morocco; 55 four-person teams from 33 nations will brave the wilds of Argentina this year.

premieres in April 2000) to all Discovery satellite and cable outlets capable of carrying the HDTV format.

Sony Broadcast President Ed Grebow says Discovery's use of HDCAM tape for the *Eco-Challenge*, which had been shot on 16 mm film in previous years, should send a powerful message to documentary filmmakers and wilderness photographers about the HDTV format's viability in the field: "It will show that HDTV can do more

than provide breathtaking pictures."

HDCAM tape will serve as the source for both the HDTV and NTSC versions of the *Eco-Challenge*, says Discovery Director of Special Projects Angus Yates. The online editing will be performed on HDCAM tape decks to generate both HDTV and letterboxed NTSC versions. Discovery will also use some Sony standard-definition equipment, upconverting the SDTV material before inserting it in the HDTV master. ■

Morita remembered as 'visionary'

Sony co-founder Akio Morita died of pneumonia Oct. 3, after years of failing health following a stroke in November 1993. He was 78.

"With the passing of Akio Morita, the broadcast industry has lost a true visionary," said Sony Broadcast President Ed Grebow, noting Morita's role in moving broadcast news from film to tape and his quest for a worldwide HDTV standard. "Only someone with his keen sense of the future and diplomatic ability to promote these ideas could have such a global impact."

Morita, who was named Sony's honorary chairman in 1994, served at Sony's forefront for more than 45 years. While most famous for his consumer electronics innovations, such as the Walkman, Morita was also responsible for Sony's move into broadcast television equipment and its acquisition of music, film and television studios.

Morita founded Sony with partner Masaru Ibuka in May 1946 as Tokyo Telecommunications Engineering. The firm's first technological achievement was the magnetic tape and tape recorder it introduced to Japan in 1950. The first year it introduced a product with the brand name Sony (from the Latin "sonus," meaning sound) was 1955.

Morita became executive vice president of Sony in



Morita was a pioneer, leading the industry from film, to tape to digital.

1959. The next year, Sony launched the first transistor TV sets, and in 1963 introduced the first transistorized videotape recorder. Those innovations were followed by Trinitron color television tube technology in 1968.

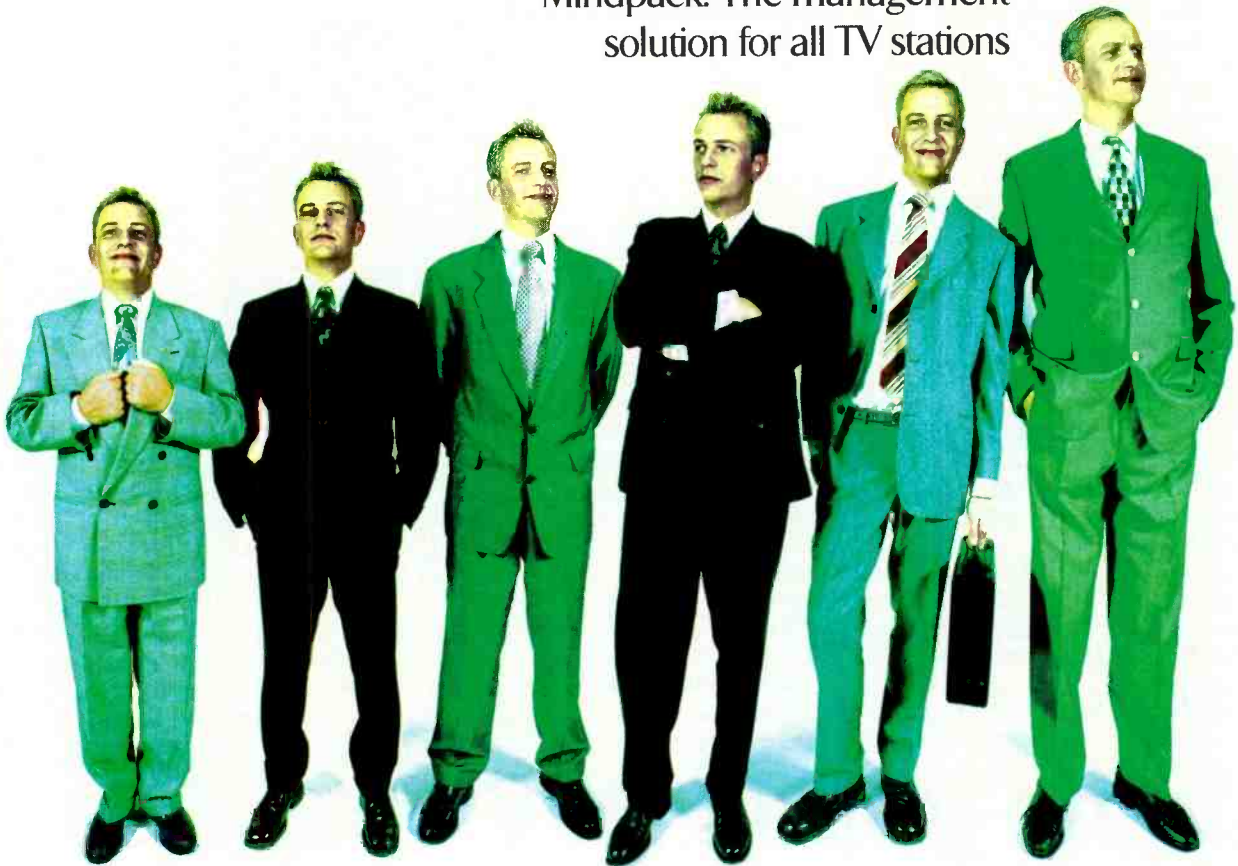
In 1971, Morita became president of Sony. That year, the firm launched its U-matic VCR, which it coupled with a camera and, in effect, invented electronic newsgathering. By 1980, TV news had virtually abandoned film.

On the content side, Morita oversaw Sony's partnership with CBS in music software and its acquisition of CBS Records and Columbia Pictures. Morita's legacy extends to Sony's pioneering role in the digital age. The company has a wealth of digital imaging and storage products, including a line of HDTV television equipment it first introduced in 1984.

—Glen Dickson.

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MEDIA COMMERCE TECHNOLOGIES

Building a high-tech home

Fisher, Seattle-based broadcaster, needs new facility as it expands its TV holdings

By Karen Anderson

Fisher Broadcasting is growing—earlier this year it added 11 stations to the two it already owned. To accommodate the expansion, the company is constructing a new high-tech home, Fisher Plaza, just a stone's throw away from Seattle's Space Needle.

In addition to being Fisher's new corporate quarters, the facility will serve as the broadcast plant for its flagship station, ABC affiliate KOMO-TV, complete with station and news automation.

Fisher Broadcasting Director of Engineering Pat Holland has been researching new equipment for two years and started making purchases this summer. "We've been pretty flexible in our search over the last two years," Holland says. "In fact, it was only three months ago that we really started to drive the stakes in the ground around manufacturer solutions. [We will purchase equipment that will] meet the needs of the future and have as much long-term viability, extensibility and 'migratability' to the digital future as possible."

At the heart of the new KOMO-TV plant will be an OmniBus automation system, which will handle all station master controls. The OmniBus system will be linked to Quantel's new Inspiration integrated news and sports production sys-



Fisher Broadcasting's state-of-the-art headquarters will originate digital signals from its location in downtown Seattle, by the Space Needle.

tem and AP Broadcast's Electronic News Production System (ENPS).

The OmniBus installation—worth about \$1 million—provides total station asset management and master control automation for four channels of play-to-air for KOMO-TV's NTSC ch. 4 and DTV ch. 38. It also includes OmniBus Hy-Brow desktop browse editing software and GAMMA remote access and browsing software, and will work in tandem with the ENPS newsroom computer system and Inspiration news production system.

KOMO-TV's Inspiration system, with 12 journalist workstations, will be centered on two Quantel Clipbox video servers. News editors will be able to edit material

directly from the Clipboxes for on-air playout. In addition, the station will use two Cachebox servers for playout. Quantel's Paintbox graphics system and Picturebox still-store system, both staples at the station, also will be integrated into the system.

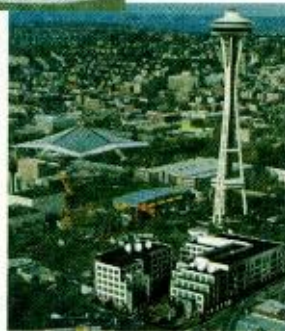
The station plans to use an Editbox FX editing system independently of Inspiration for nonlinear editing applications.

Although Fisher has settled on some major components of its plant, it still has a way to go. For example, it is still designing its routing infrastructure, which Holland says will be able to support HDTV

throughout the plant. The station has selected Grass Valley switchers for master control, although no decision has been made on the router.

The broadcast group expects to move into its new digs by April 2000.

Fisher's new facility will house all administrative staff for the group. In addition to KOMO-TV, Fisher owns KATU-TV Portland, Ore., and in April it completed the \$215 million purchase of Retlaw Broadcasting's 11 medium- and small-market stations. ■



Maine public DTV vote due

Referendum on \$9.4 million bond issue for transition to digital set for Nov. 2

By Karen Anderson

On Nov. 2, the fate of Maine's public broadcasting system will lie with the voters.

By then, Maine Public Broadcasting Corp. (MPBC), which operates five PBS stations, has to convince voters that it needs millions of dollars in state funding to make the transition to digital television, and that if they don't approve a referendum, MPBC may eventually lose some or all of its stations. Convincing folks hasn't been easy.

The publicly funded broadcaster has been prepping the people of Maine for two years with educational programs explaining what DTV is and how it will benefit viewers by offering eye-popping pictures and new interactive services. It has run spots explaining that the decision to do DTV was not made on a whim by the network, but is federally mandated.

The public doesn't seem to be buying it, says Russell Peotter, MPBC director of marketing and development. The problem, he says, is that people just don't know what digital tel-

evision is all about. "Their first reaction is: 'You're messing with my TV and I love my TV, and it's going to cost me money!'" Peotter notes.

It's a classic case, he adds, of "shooting the messenger." Feasibility studies have shown that MPBC would not be able to raise enough money with fund drives to cover the cost of converting to DTV, which includes adding new transmitters and antennas at several sites.

So in January MPBC took another tack—it went to the state legislature and secured a \$9.4 million bond issue to cover

the estimated cost of shifting its five stations to DTV. The people will have the last word in a referendum on Nov. 2.

In a final and fervent effort to educate voters on the DTV issue, MPBC has registered itself as a political action committee—required by the state—to lobby its cause and embark on an “aggressive public education campaign,” Peotter explains.

MPBC has hired pollsters and is running DTV-related programming like *Made in Maine's* Oct. 21 broadcast, “Going Digital,” which tours the Raymond, Maine, plant of antenna-maker Dielectric Communications and visits tower climbers at Gabriel Electronics in Scarborough. The message, according to Peotter, is: “If we don’t have the money, we won’t have the [FCC]

licenses and we [just] won’t be.”

That’s not to say that if the DTV referendum fails on Nov. 2, MPBC’s digital plans will go dark on Nov. 3. The public broadcaster would still have until 2003 to try to secure as much funding as possible to get DTV stations on air.

Peotter remains optimistic: “This is our only chance to get the money, and I hope we’re going to win.” ■



CUTTING EDGE

By Karen Anderson

Lucent unveils LINKrunner

Lucent Digital Video last week introduced its new LINKrunner product line for video networking over ATM (asynchronous transfer mode). The LINKrunner interfaces are designed



Lucent's new LINKrunner TXA

to work with Lucent's VideoStar MPEG-2 encoder (marketed to broadcasters as Harris FlexiCoder) to allow the transport of compressed video over telecommunications networks. The first product in the new line, LINKrunner TXA, is a “video gateway” that supports IP networking for control of remote equipment and is slated for release later this month.

Tanner leaves ATSC for Sharp Labs

Advanced Television Systems Committee (ATSC) Executive Director Craig Tanner is leaving ATSC to join Sharp Labs of Ameri-

ca as its VP of cable business development. Tanner says Sharp is excited about the retail possibilities for set-top cable boxes and is also interested in supplying OpenCable-compliant boxes to MSOs. He adds that his departure from the ATSC has nothing

to do with the ongoing controversy over the viability of the 8-VSB modulation standard. “I’m getting more

and more encouraged that that whole debate is getting resolved in the right way,” says Tanner. Before joining the ATSC in July 1997, Tanner served as senior VP of advanced technologies for TELE-TV Systems, VP of advanced television projects for CableLabs and VP of planning for CBS’ engineering and development department.

Faroudja wants Focus for PC-to-TV

Faroudja Inc., a manufacturer of video converters, last week agreed to acquire Focus Enhancements, which builds PC-to-TV and TV-to-PC converters.

The joint company will build integrated circuits to be used by chip makers for digital video displays and PC/TV conversion products. The deal, worth as much as \$42.6 million, is subject to regulatory and stockholder approval and is expected to close in November.

NewsEdit replaces Tape at WHDH-TV

Boston NBC affiliate WHDH-TV has installed two Vibrant NewsEdit systems that replace tape-based editing systems. WHDH-TV will use them to edit breaking news and to create teasers and highlights packages for its six hours of daily news programming. The NewsEdit systems are integrated with the station’s Avstar newsroom computer system and Grass Valley Profile video server.

CTV buys DVCPRO for compatibility

Cornerstone Television (CTV) of Wall, Pa., has purchased Panasonic DVCPRO50 equipment worth \$430,000 to replace analog Panasonic MII gear. The “backward compatibility” is what sold CTV Chief Engineer Blake Richert on the DVCPRO50 equipment. “Five or six years from now I’ll still be able to play back what I recorded last week,” he says. CTV’s flagship station, WPCB-TV Pittsburgh,

also purchased 480p production equipment, which CTV plans to rent to other Pittsburgh stations.

USA taps Itelco transmitters

USA Broadcasting has selected Italian transmitter manufacturer Itelco to provide it with DTV and NTSC transmitters for all USA-owned stations. The initial agreement calls for new DTV and NTSC Itelco transmitters to be installed at KSTR-TV Dallas, which is scheduled to go on-air in December. KSTR-TV will install a 25kW model T644KV for DTV transmission and a 120kW B6125K for NTSC. Itelco will then provide transmitters for 12 other USA stations. System integration for the facilities will be provided by Digital Systems Technology of Irvingdale, Calif.

Conus buys Wegener decoders

Conus Communications has ordered Wegener Unity 4422 MPEG-2 integrated receiver/decoders for its member stations, along with Wegener’s Compel Network Control system with Compel CA encryption. The Wegener IRDs, which will be given to member stations at no charge, will be used in conjunction with a Sony MPEG encoding and multiplexing system to distribute 4:2:2 feeds to stations.

CBS plays for portal winner

Network to offer cash prizes to draw visitors to its new Internet hub

By Richard Tedesco

CBS swooped into the Web portal playoffs last week with a sweepstakes site that aggregates its disparate Web properties.

The new portal, iWon.com, is designed to drive traffic by offering daily, monthly and annual sweepstakes prizes of \$10,000, \$1 million and \$10 million, respectively. Web surfers rack up entries for the drawings by clicking on content sites or banner ads (seven entries per banner click).

CBS is sinking \$30 million into the sweepstakes and is committing \$70 million to TV and radio promotion next year. The ad spots push the sweepstakes as the prime selling points against other unnamed portals, and the cash prizes will be awarded on CBS TV segments.

Prizes aside, iWon offers links to CBS News, CBS SportsLine, CBS



CBS is spending \$30 million on the iWon.com sweepstakes and will spend more than twice that next year. The portal links to CBS Web sites.

MarketWatch and other partly owned CBS Web properties. Other content partners include Gamesville, a multi-

player game site, and such utilitarian sites as Apartments.com, Autoweb.com, Mail.com and Realtor.com.

Fred Reynolds, CBS chief financial officer, says the sweepstakes differentiates the CBS portal. "Just doing another portal wouldn't have given us as much attention."

But some Internet observers question CBS' strategy. "I have no idea why they want to get into the portal wars," says Chris Charron, Internet analyst for Cambridge, Mass.-based Forrester Research. "It's a bloody, messy space that'll be very expensive and yield very little for them."

Charron points to the lackluster performance of Disney's Go Network and NBC's Snap portals as evidence that the CBS move is a risky one. "There needs to be more meat behind this portal than just a cash giveaway. Otherwise, it's a gambling portal."

Others view it as a sensible extension for CBS. "It's the next logical step for CBS as it develops its Internet business," says Paul Sweeney, broadcast analyst at Salomon Smith Barney. "They clearly have had a different strategy, as opposed to developing their own branded portal; they've chosen to aggregate content."

But CBS is still contemplating a co-branded portal that would play to the network's appeal rather than sweepstakes surfing, according to Reynolds: "We've looked at CBS.com as a separate currency, and that probably makes a lot of sense."

Meanwhile, CBS is essentially throwing hard currency at prospective surfers to score traffic numbers on the new site developed by Irvington, N.Y.-based iWon Inc.

CBS has been building its Web presence gradually and fairly inexpensively, trading for equity in Hollywood.com, a new Medscape.com and other sites, in exchange for promotional dollars.

Its biggest imminent play, an Infinity.com service leveraging streamed content from the Infinity radio stations and CBS TV stations, will probably launch early next year, according to Reynolds.

AOL 5.0 reads speed



The latest version allows users to transmit e-mail to Palm units.

America Online rolled out AOL 5.0 last week, incorporating the capacity to deliver a video-rich version of the service to broadband subscribers.

That feature, AOL Plus, detects when the PC user has a high-speed connection. It then automatically launches a window, or "multimedia tower," enabling display of video, audio and games that otherwise would be inaccessible.

You've Got Pictures, an online photo feature developed with Kodak, and My Calendar, a personal-

alized calendar, are among the other new features in 5.0. The new AOL also provides an enhanced search function and is able to transmit e-mail to, and use the calendar on, non-PC devices, such as 3Com's portable handheld Palm units. "We're at the beginning of the next chapter in this industry," says Barry Schuler, president of AOL Interactive Service Group. "It's not just computers anymore."

Promising a "more interesting and more lively" AOL, Schuler showed streamed video from CBS News, AOL's broadcast news partner, as part of a 5.0 demonstration in New York last week.

AOL 5.0 is part of the company's AOL Anywhere effort to make the service accessible beyond PCs. It's being distributed on disks through 5,000 retail outlets, and AOL claims it's already been downloaded by 2 million AOL users.

AOL's next technological leap is the debut of AOL TV, its answer to WebTV, to be launched through Hughes Electronics set-tops on DirecTV next year.

—Richard Tedesco



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iBeam net streams

By Richard Tedesco

IBeam Broadcasting is establishing a new multi-streaming model for Internet video with the Webcast of a Chris Isaak concert this week.

iBeam claims its network could deliver up to 300,000 simultaneous video streams (at 28.8 kb/s) for its inaugural concert, produced by Web music programmer Launch.com. iBeam previously multicast several events in a beta phase, the annual music video awards for MTV and the weigh-in preceding the recent Oscar de La Hoya-Felix Trinidad welterweight title fight for BoxingLine.com.

This week, a new group of investors—including heavyweight Microsoft—weighs in with \$41 million in financing for iBeam. Intel Corp., a previous investor of \$20 million, leads the group that also includes Liberty Media and DSL provider Covad, one of the competitive local exchange carriers (CLECs) receiving iBeam signals.

Those signals are delivered by satellite to approximately 60 CLECs and Internet service providers around the country to ensure signal clarity for the end users viewing the Webcasts. The satellite delivery also effectively lowers the cost for the multicasting model iBeam is trying to push with Web programmers.

Multicasting mirrors traditional

broadcast as a point-to-multipoint distribution method. iBeam delivers single streams that are dispersed at the respective ISP nodes to individual PC users. "We're building infrastructure that makes the Internet behave like a broadcast network," says Tom Gillis, iBeam vice president of marketing.

The BBC; independent Internet film programmer AtomFilms; FasTV, a Web video news content aggregator; and Launch.com are among current iBeam clients. And Peter Desnoes, iBeam CEO, says his company is in conversations with a major movie studio about multicasting PPV features. "We can guarantee quality of service," he says.

iBeam plans to apply its latest round of financing to upgrading its network, deploying to 150 ISPs by year's end and eventually reaching 1,000 distribution points nationwide.

Calculating transmission rates on a cost-per-thousand basis, a three-minute streamed multicast at 300 Kb/s would cost a programmer \$67.50. At 300 Kb/s per stream, iBeam could deliver 20,000 video streams.

Upcoming events over iBeam's network include the House of Blues pay-per-view concert Webcasts, with Public Enemy on Oct. 19 and Robert Palmer on Oct. 28. PC users pay \$4.99 for access to Webcasts at 100 Kb/s or 300 Kb/s streams. ■

SITE OF THE WEEK www.ny1.com



NY1 News Time Warner Cable New York

Site features: Regional New York news site rich with video clips in the wake of relaunch late last month; clips accompany text of 80%-90% of all stories that appear online, which reflect nearly the entire content of Time Warner's regional cable news channel; current weather and community calendar information

Site launched: 1996

Site director: Marc Nathanson, executive producer of new media, NY1

Number of employees: 4

Site design: Outlook Technologies

Streaming technology: RealVideo

Traffic generated: Averaging 500,000 to 1 million hits monthly

Advertising: Banner ads

Revenue: N/A

Highlights: NY1, frequently out in front of the competition on air, is now trumping them online too, most notably with breaking stories about the flap between Mayor Rudolph Giuliani and the Brooklyn Museum over a controversial art exhibit; site has also been on top of continuing news of outbreak of West Nile virus transmitted by mosquitoes in New York metro area.

—Richard Tedesco

Woolly? Bully!

Can a 23,000-year-old woolly mammoth be brought back to life?

That's one of the questions French explorer Bernard Buigues seeks to answer on a Siberian expedition being tracked by Discovery Online. Buigues and his team must first carve the Jarkov mammoth out of the Siberian permafrost and fly it by helicopter—still encased in an earthen block—300 kilometers to an ice cave in Khatanga, Siberia to carry on their work.

Ultimately, Buigues hopes to clone a living behemoth from DNA to be extracted from the ancient specimen.

Web surfers can see streamed video about the expedition in progress along with photos of woolly mammoth remains. They can also follow dispatches filed by Discovery Online special correspondent Dirk Hoogstra from the field in Siberia. The online build-up is a long lead-in to a two-hour special, Raising the Mammoth, slated to air on Discovery Channel next March.



Discovery Online is following the Siberian mammoth trek.

—Richard Tedesco

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Radio Syndication Manager: For national and international distribution newstalk show. Minimum five years experience. Top compensation package. Fax resume 770-541-6770

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Current Vice President/General Manager of six station group located in the Midwest. We started five years ago with a stand alone AM. Stations are sold. Young, aggressive and ready to take on new challenges in same capacity. I value and respect good people and have always worked to create a Team Philosophy. Looking for something in the Orlando FL or South Bend area. TV considered. Please respond to
Box 01056

LEASED PROGRAMMING

Produce, host your own radio show, and generate hundreds of qualified Leads 50,000 watt NYC radio station. Call Ken Sperber 212-760-1050.

HELP WANTED NEWS

Radio: Broadcast Meteorologist/Toronto Canada's top rated all news radio station seeks an experienced meteorologist capable of developing and delivering exceedingly accurate forecasts. Send resume to Dereck Berghuis, VP/GM, 680News, 36 Victoria Street, Toronto, Ontario, Canada, M5C 1H3. Fax (416)864-2116. EOE.

HELP WANTED SALES

GSM Great Northeast Mkt To: 100K This market is big enough to be well known but small enough to be very livable. 3 station cluster 2 FM's 1 AM. Lead/inspire/sales managers and staff at all 3 stations. Excellent Base Salary plus override makes six figure income very reachable for the right person. Major Chain room for great growth. Contact: Lee Rudnick, President DBI Media Executive Search, Fax: 212-338-0632, Ph: 212-338-0808 Ext.5, E-Mail: dbimedia@mindspring.com

The Liggett Broadcast Group in Lansing, Michigan seeks a Director of Sales with vision, drive and entrepreneurial spirit to take this ultra successful six-station cluster to the next level. Strong motivational and leadership skills are a must. We have all of the tools for you to excel. You will manage three sales managers with a large sales staff along with national sales in a dynamic and exciting work environment. This is a tremendous opportunity. If you are passionate about the radio business and have a proven high performance track record in sales management, contact Rod Krol at Liggett Broadcast, Inc., 3420 Pine Tree Road, Lansing, MI 48911. EOE.

TELEVISION

HELP WANTED SALES

Multi-faceted sports company seeks a take charge, hands on, results oriented, energetic sales leader with a proven track record to train and motivate small sales staff. Successful candidate will be a highly organized, excellent negotiator with good research and communication skills and a knowledge of licensing. Familiarity with international television business a plus. Send letter and resume with salary expectation and history to Box 01601. EOE Excellent medical/dental package.

Account Executive: New York based strategic communications & marketing firms seeks an experienced account executive with a minimum of three years sales experience, applicants must be motivated, persistent, organized, and must be able to develop new business. We are looking for a "People Person". Great company with many benefits. Salary plus bonus. Fax resumes to 212-223-8833.

Sales

Local TV or cable sales professional needed for immediate opening. Excellent compensation and benefits package. Successful exp. with Philadelphia ad agencies required. Call Bob Beckman for a CONFIDENTIAL interview now at 215-923-2661. Sell for the fastest growing network in broadcast history! PAX TV is an EOE M/F.

Television Account Executive/Fox 4 in Ft. Myers-Naples market is seeking an experienced salesperson that can do it all. Agencies to Mom and Pops; CPP to CPM, direct national and local, renewing established accounts, recruiting new business. Must be goal driven, self-motivated, detail orientated and an experienced communicator. Send resume to LSM, Fox 4, 621 SW Pine Island Rd., Cape Coral, FL 33991 or fax 941/574-2025. Emmis Communications is an equal opportunity employer.

WFOR (CBS O&O) in beautiful Miami Florida is seeking Account Executives. We are looking for heavy weights, middle weights and entry level positions. If you have a solid track record in media sales, a strong work ethic, and a deep seeded desire to win, CBS4 is the team for you. Contact: Human Relations, Fax: 305-639-4448, Email: jacobsj@wfor.cbs.com M/F EOE

HELP WANTED TECHNICAL

Transmitter Maintenance Engineer: KCCO/KCCW-TV has an immediate need for a Broadcast Engineer with at least one year's experience in transmitter maintenance. Both tube-type and solid-state television transmitter maintenance experience is preferred. Experience with microwave maintenance is a plus. Please send your resume to Wayne Quernemoen, Chief Engineer, KCCO/KCCW-TV, 720 Hawthorne Street, Alexandria, MN 56308. KCCO/KCCW-TV is an Equal Opportunity Employer.

HELP WANTED TECHNICAL

Chief Engineer: F/T Chief Engineer wanted for leading Spanish-language "Univision" TV station in the San Francisco market. Responsible for directing daily broadcast operations. Oversees the acquisition, installation, maintenance and repair of all broadcast equipment and well as management of engineering staff. This "hands on" position requires thorough familiarity with broadcast equipment. Must be team-oriented, organized and capable of communicating effectively. The ideal candidate will have 5-10 years' experience as a Chief working at a UHF station in a top ten market. Competitive salary and benefits. Fax resume to: 415-538-8053, EEO/M/F

KPBS, public broadcasting for San Diego, seeks a RF Systems Engineer (Equipment Tech II). 2 or more yrs exp. required in the installation, maintenance & operations of broadcast systems, incl at least 1 yr specializing in high power television & radio broadcast transmitters & microwave relay equipment. A valid General Class FCC License or SBE certification is desired. KPBS (TV) & KPBS-FM recently completed construction of state-of-the-art studios. The successful candidate will participate in the installation of new DTV & FM transmission facilities. Excellent benefit package. Salary commensurate w/exp, knowledge & skills. EEO Employer. For application call (619) 594-5837 or visit <http://bfa.sdsu.edu/ps/>

The National Digital Television Center-LA is looking for a *Production Engineer* to construct & maintain studios for production, edit facilities, and master control utilized in a multi-channel TV facility. Will be responsible for installing, maintaining, & repairing all types of audio & video equipment to include: professional audio mixers, analog & digital production switchers, routers, intercom systems, cameras, & other associated production equipment. Assoc. degree in electronics or equivalent. Three plus years of broadcast video & audio equipment operation & repair exp. Exp. in maintenance and repair of multiple format broadcast video tape machines. Please no phone calls. Drug test and background check req'd for successful candidate. EOE. Please fax resume to attention HR at 310-207-4128.

TV Microwave Technician: Arkansas Educational Television Network, the PBS system serving Arkansas, seeks a RF technician to maintain full power television transmitters and microwave STL equipment. This position is based in Arkadelphia, Arkansas. Candidates should have formal education equivalent of a high school diploma; plus two years vocational or related training in electronics, plus two years experience in electronic repair and maintenance. Proven maintenance experience, ability to independently trouble shoot, knowledge of digital audio/video transmission equipment, and FCC general class license is desirable. Valid drivers license, minimum requirements for the state vehicle safety program, and extensive in-state travel required. Starting annual salary range is \$20,466 - \$25,591. Submit a State Application, current resume with cover letter, three professional references and salary history to: AETN-Human Resources Supervisor, PO Box 1250, Conway, AR 72033. Application review begins October 29, 1999. AETN is an AA/EO/ADA employer. Minorities and Women are encouraged to apply.

HELP WANTED TECHNICAL

Chief Engineer-Hands-on position performing preventive maintenance, operation, and diagnosis/repair of UHF and VHF transmitters, satellite equipment, STL/TSL/Intercity microwave and maintenance of studio and production facilities. Must be familiar with and able to troubleshoot, re-program and maintain computer based broadcast systems. Knowledge of pertinent FCC rules and ability to ensure stations' compliance is mandatory. Ability to successfully deal professionally with other staff members, clients and the public is required, together with absolute honesty, integrity, strong work ethic and sincere desire to help other team members achieve group goals. Great lifestyle in one of America's most livable places! Detailed resume/cover letter to: CE Position, WGTU/WGTQ, 201 E. Front Street, Traverse City, MI 49684. EOE

Supervisor I, Radio/TV Engineering WLRN-TV/ FM, PBS and NPR affiliates in Miami, Florida, has an immediate opening for a highly motivated and dynamic leader to supervise its engineering operations and assist the stations in maintaining its commitment to providing the highest quality programming to the South Florida community. The successful candidate should have strong communication skills and desire to be part of a team effort. Duties include: Ability to identify and implement distance learning technology and communication for Miami-Dade County public schools and the community; Overseeing WLRN's transition to digital technology; Supervising the purchase, installation, maintenance and operation of engineering equipment and facilities including microwave channels, two cable channels and television master antenna systems located at school sites; Assuring compliance with FCC rules and regulations; Supervising engineering staff and facilities staff; Managing the purchasing maintenance and use of the stations' computer networks. To qualify, candidate should possess a Bachelors degree in a related field and a minimum of five (5) years experience in radio and television equipment installation, maintenance and operations. Knowledge of PC based computers and networks. Experience with public broadcasting system including DACS, PBS Express, and NTIA/PTFP grants helpful. Management experience preferred. FCC first class radio telephone license required. Compensation package includes competitive salary, excellent benefits and the opportunity for professional growth. For consideration, send resume and cover letter to: Professional and Technical Staffing, Attn: Ms. Brenda Miles, 1500 Biscayne Boulevard, Suite 144, Miami, Florida 33132. EOE.

Assistant Chief Engineer: Excellent opportunity for television Engineer with two or more years experience. Good pay and benefit package. UHF experience helpful. Mail/fax resume or call David Cavileer, WXVT-TV, 3015 E. Reed Road, Greenville, MS 38703. Phone 662-334-1500, Fax 662-378-8122. EOE.

HELP WANTED TECHNICAL

Senior Maintenance Engineer/Television WITF, Harrisburg, PA: WITF, Central PA's public broadcasting station, is seeking qualified candidates for the position of Senior Maintenance Engineer. Responsibilities include: Monitor & maintain studio production, origination, and transmission equipment such as cameras, videotape equipment, distribution equipment, switchers, special production equipment, editors, and related equipment; determine specification and requisitions for new equipment and maintenance supplies; advise management on available new technologies; train employees on proper handling and operation of equipment. Qualifications: Previous experience in maintenance of origination and transmission equipment; technical school or college level training and/or education, with a minimum of three years experience in broadcast television; working knowledge of RF, microwave and satellite transmission systems required. Ability to keep equipment operational; maintain standards and good engineering practices. IS technology - preferably networking engineering skills; strong verbal & written communications skills essential. FCC General Class License or SBE Certification preferred. Excellent compensation and benefits package. Letter, resume, salary requirements and 3 professional references to SME Search, WITF HR, Box 2954, Harrisburg, PA 17105. AA/EOE

INTERNET SERVICES

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

HELP WANTED NEWS

News Producer: Top 20 Market needs self-reliant producer with solid judgement to maintain groundbreaking morning newscast. Prefer 3 years or more experience. Send tape and resume to: Jim Chiappelli, Executive Producer, WPXI-TV, 11 TV Hill, Pgh., PA 15214. EOE

Assignment Editor: Award-winning Cosmos NBC affiliate is looking for a news assignment editor. This position requires an energetic, mature leader. We want someone with excellent organizational skills and news judgement. You will be required to develop and maintain contacts throughout the community. Newsroom experience is a must. Send letter and resume to Veronica Bilbo, EEO officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE (Please no phone calls or e-mails.)

News Producer: KGW, a Belo station, has an immediate opening for a News Producer for the 6:30 PM weekend newscast. Responsibilities will include producing and writing on the weekend. During the week, individual will work as an Associate Producer to support weekday newscasts. This individual may be required to fill in for other newscasts as required. Position requires excellent writing skills, solid news judgement, good organizational skills, ability to work under constant time pressure deadlines, creative, and strong computer skills. Previous news experience and applicable college degree. Interested individuals should send their resume, tape and references: Human Resources, KGW, 1501 SW Jefferson St., Portland, OR 97201

HELP WANTED NEWS

Assistant News Director: Aggressive medium market ABC affiliate needs an assistant news director who can help take this 33 person news department to the next level of excellence. The successful applicant will be a strong leader with good people and organizational skills and excellent news judgement. Duties include daily assignments and special projects planning. Degree required. Must have at least 3 years experience in a newsroom supervisory position. Knowledge of the Texas Panhandle area is helpful. E.O.E. Send resume to: Diane Dotson, News Director, KVII-TV, One Broadcast Center, Amarillo, Texas 79101, Fax: (806)373-news, Email: pronews7@kvii.com

KTRK-TV is looking for an outstanding News Producer. Applicants should have significant experience in newscast producing, and be able to build a solid, informative, fast-paced program. You should have a good sense of graphics, and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great story ideas, and be able to explain them to others. A great producer can respond to breaking news, spot news and severe weather. You must be able to do all of that, and more, and do it better than anyone else. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Clay Kirby, News Director, KTRK-TV, 3310 Bissonnet Street, Houston, Texas 77005. No Telephone Calls. Equal Opportunity Employer M/F/V/D

Media General Broadcast Group www.mgbg.com, WJTV Chief Videographer to supervise Videographers; assist News mgmt. in projects/planning; manage TV equipment; share responsibility for product quality control and show content; shoot/edit videotape of news, sports and special features; work creatively w/ reporters/producers to package news stories for broadcast. Operate all editing/recording eqpt. Education equiv. of BS in Journalism. Five yrs exper. in TV newsroom. Supervisory exper. preferred. EOE M/F Drug Screen. Send resume to HR Dept. 1820 TV Road, Jackson, MS 39204-4148

Photographer/Satellite Newsgathering Truck Operator: Conus, a satellite newsgathering cooperative and satellite transmission service is seeking a highly motivated individual to join our team. Primary responsibilities include working with the regional manager & reporter as a Photographer/SNG Truck Operator to cover the Florida state capitol, in addition to breaking news stories within Florida & nationally. To qualify for this position you must have professional exp shooting/editing videotape for television newscasts, exp covering hurricanes & breaking news helpful; exp with SNG or ENG trucks (truck training provided), Florida TV markets; must have ability to understand & operate electronic equipment; must be self starter, able to handle deadline pressure & work long hours as needed. Interested candidates please send resume to: Conus, Human Resources Dept., Job #115-99, 3415 University Avenue, St. Paul, MN 55114; Jobline: (612) 253-5780. No Telephone Calls Please. Equal Opportunity Employer.

KCEN-TV, NBC for Temple/Waco, Texas is seeking a director for fast paced newscast. Must be experienced with all phases of news production and excellent people skills a must. KCEN-TV Personnel Dept 24, PO Box 6103, Temple, TX 76503, Equal Opportunity Employer.

Send Blind Box responses to:
 Box _____
BROADCASTING & CABLE
 245 W. 17th St.
 7th Fl.
 New York, NY 10011

HELP WANTED NEWS

Managing Editor-Nashville, TN- Are you a highly motivated person who can develop reporters into a hard-charging, fire breathing news team? Supervise reporters and assignments editors. Three years experience as an aggressive news reporter, plus a college degree required. If you have great story ideas, love writing, and hate to lose, this is your job! Send a non-returnable tape and resume/news philosophy to News Director, NewsChannel 5 Network, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

Senior Producer: New York based strategic communications & marketing firm seeks an experienced producer with excellent writing ability for VNR's, B-Roll packages, and event production. You must be motivated, organized, persistent and creative. Five years experience is a must and travel is Required. Knowledge of Hi-tech industry a plus. Great company with many benefits. Salary plus bonus. Fax resumes to 212-223-8833.



Join our dominant news team and live in one of the most beautiful places anywhere!

KSBW-TV on California's magnificent Central Coast - including Monterey, Salinas, Santa Cruz and Silicon Valley - has openings for two newsroom managers:

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5 years line-producing experience required for this fiercely competitive and creative person ready to jump on board the management track.

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Responsibilities include coordinating daily news coverage, supervising reporters and photographers, and special projects. Leadership skills and grace under pressure a must! Great opportunity to get on the management track: current assignment manager promoted to another Hearst-Argyle Station!

Applicants should rush resume, cover letter outlining your approach to news, along with a tape and/or writing samples if available to:

NEWS DIRECTOR, KSBW-TV, 238 John St., Salinas, CA 93901. KSBW-TV is an Equal Opportunity Employer.

Hearst-Argyle
TELEVISION, INC.

Producer: New York based strategic communications & marketing firm seeks an experienced producer with excellent writing ability for VNR's, B-Roll packages, and event production. You must be motivated, organized, persistent and creative. Three years experience is a must and travel is Required. Knowledge of Hi-tech industry a plus. Great company with many benefits. Salary plus bonus. Fax resumes to 212-223-8833.

News Reporter-Nashville, TN. (CBS affiliate). Nashville's top network affiliate is looking for a top notch general assignment reporter. If you are a storyteller and a team player, send us a tape. Tape and live reports that win viewers are must! Minimum three years reporting experience. Send non-returnable tape, resume and letter of interest to News Director, NewsChannel 5 Network, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

Topical Promotions Producer: Washington DC's ABC-7, owned by Allbritton Communications, is looking for the right person to join our promo team. We want a topical producer who can deliver audience lead-in and show a can-do attitude. No beginners! If this is you, please send your latest tape and resume to: WJLA-TV, Human Resources, 3007 Tilden Street NW, Washington, DC 20008, EOE.

Producer - Top 10 O&O. This is a rare opportunity for the right creative independent person to helm a winning a.m. newscast at a great shop. At least three years producing experience a must. Please forward resume and cover letter to Box 01600 EOE/MF/D/V.

Chief Photographer: Responsibilities include managing a staff of photojournalists where pictures and natural sound still means something! In addition, you will have to shoot and edit, recruit and train new staff members, inventory equipment, and order supplies. We are DVC-PRO, with 2 micro-wave trucks and a sat. truck. A full benefits package is included. Please reply to Doug Spero, News Director, WCTI-TV, P.O. Box 12325, New Bern, NC 28561.

HELP WANTED MANAGEMENT

Chief Executive Officer: MySanAntonio.com The Hearst Corp. and Belo have created an Internet portal for San Antonio and South Texas. This is a start-up. Your job is to grow the business with a targeted initial staff of 25. The best candidates will have a strong business and leadership background. Working familiarity with the web is a must. We want someone who has started his/her own substantial business and been active in its growth or begun and successfully expanded a new division in a corporate setting. Competitive salary, incentive, and benefits package. Send your resume, salary history and compensation expectations to: KENS-TV Human Resources, PO Box TV5, San Antonio, TX 78299; fax: 201-341-3946; e-mail: ncash@express-news.net. We are an Equal Opportunity Employer.

HELP WANTED MARKETING

ASSISTANT DIRECTOR, MARKETING & RESEARCH

ABC7 Los Angeles is seeking an Assistant Director of Marketing & Research that has at least 2-3 years of experience in television research, media buying or planning. Candidate must be familiar with NSI rating data and its applications. Individual must possess good analytical, presentation and computer skills. Knowledge of qualitative data applications and computer-generated sales presentations, including graphics, a must. Position also requires maintenance of in-house research system for the Sales department.

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

**RESEARCH ANALYST**

ABC7 Los Angeles is seeking a Research Analyst to maintain our research system for the Sales department. Proficiency in MS Word, Excel and PowerPoint, along with a working knowledge of computer-generated sales presentations to include graphics, is necessary as is excellent math and writing skills. The ability to meet deadlines and work independently, in addition to performing general clerical duties is essential. A college degree and/or TV research experience, as well as a background with Nielsen data and qualitative resources, Scarborough and MRI is preferred.

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



FOR SUBSCRIPTIONS
Call - 800-554-5729

HELP WANTED PRODUCERS



CBS ATLANTA is expanding again-this time in the morning and we need smart, creative and talented people to help craft a unique AM newscast in a very competitive marketplace. The following positions are available:

EXECUTIVE PRODUCER

At least four years experience as a producer and/or executive producer is required as is a passion for morning news. You will create and design this show and hire its staff. You will oversee daily production and serve as the program's creative leader.

PRODUCER

You know what makes a great television newscast tick and how to keep it moving and interesting during these important hours. At least two years experience as a show producer, preferably with morning experience along with terrific writing skills are important here.

ASSOCIATE PRODUCERS (2)

Writing for the broadcasts, working on production details and providing overall assistance to the producer and EP are key aspects of these jobs. You will also train to work as backup producers for the program. Great opportunity for smaller market producers who want to move up.

Please send your tapes, resumes and salary requirements to:

Mike Cavender
News Director, CBS Atlanta
1810 Briarcliff Rd., NE
Atlanta, GA 30329

Fax: 404-327-3074. No phone calls please. Indicate the job for which you are applying by writing the job title on the envelope. Meredith Broadcasting is an EOE



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

HELP WANTED PROMOTION

The WB is the fastest growing network in the country. You can be a part of the excitement. Join the team of the newest WB affiliate in Louisville, Ky. WWWB-TV is looking for a promotional guru, who has been in the promotional trenches for at least three years and is ready to be the head honcho of a promotions department. At least three years production and writing experience required. Promotional planning experience a must. Send your explosive, highly effective reel to: WWWB-TV, 218 N. 3rd St., Bardstown, KY, 40004. No phone calls please.

WBTW TV has an opening for a Promotions Manager. Responsible for overall "look" of the station. 4-year college degree preferred, plus 3 years of broadcast experience. Ability to edit, write, produce and shoot. Ability to operate videotape editing/dubbing equipment. Must have flexible schedule. Job involves some heavy lifting (camera). Travel required/ personal vehicle. Must have good driving record and valid driver's license. Send resume to Lou Kitchen, VP/General Manager, WBTW TV, 3430 N. TV Road, Florence, S.C. 29501. EOE/M-F

Media General Broadcast Group, www.mgbg.com WFLA-TV (NBC). On-Air Promotion Manager needed at Media General's flagship station. This is the #2 position in the Marketing department and requires strong creative skills and previous supervisory experience. The ideal candidate is a medium market promotion manager who'd rather work on creative than budgets. If this is you, here's your chance to work in an all-new digital facility in the #13 market. Rush VHS tape and resume to: WFLA-TV, P.O. Box 1410, Tampa, Florida 33601. EOE, M/F, Drug Screen. Send resume to HR Department.

Promotion Manager: UPN affiliate in 69th market seeks creative manager to develop and supervise on-air image and promotions, sales promotions, and community affairs activities. At least two years of promotions or promotion-related experience and a bachelor's degree required. Prior radio or television promotions experience preferred. Send tape and resume to: Personnel pm/bc, UPN 32 WACY TV, PO Box 19099, Green Bay WI 54307. EOE.

HELP WANTED RESEARCH

Research Director - Baltimore NBC WBAL-TV in Baltimore is looking for a new Research Director to join our #1 team. Successful candidate should have solid working knowledge of Nielsen & overnight ratings, TVScan, CMR, PowerPoint, Marshall Marketing (or other qualitative service). Candidate should also be able to exhibit good analytical and presentation skills. Great opportunity to join one of America's top broadcasting company, Hearst-Argyle Television. Please send cover letter and work history to: Robert Fein GSM WBAL-TV 3800 Hooper Ave, Baltimore, MD 21211. WBAL-TV is an equal opportunity employer.

RESUME TAPE

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

HELP WANTED CREATIVE SERVICES

DESIGN DIRECTOR!

Are you ready to lead an Emmy award winning staff of 4 hot designers beyond the year 2000? How about working in a HUGE Art Department with 17 separate graphics systems? This includes 3 workstations and 4 renderboxes just for 3-D! We also have 2 Paintbox Bravos, Hal, and a Mac DDR combo. You'll be collaborating with the management team who've created content, promotion and design that's the buzz of the business. You'll need to be news friendly, "have a knack for the big picture and also possess superior people skills. Hal, Paintbox & After Effects ability required. 3-D skills is a plus, especially in Lightwave 5.6

Get your resume and non-returnable tape to:

Karen Koch
Dir. of Advertising
& Promotion
KPRC-TV
8181 SW Freeway
Houston, TX, 77074



POST-NEWSWEEK STATIONS, INC.

No phone calls please.
An Equal Opportunity Employer

Graphic Designer: WTVR-TV, a Raycom Media station, in Richmond, VA is looking for a Graphic Designer to help design broadcast, motion, and print graphics for the CBS affiliate. The qualified candidate must have a degree in Communication Arts and Design and must have experience in designing computer graphics on a Macintosh. Must be proficient in Adobe Photoshop, Illustrator, and After Effects. Knowledge of Adobe GoLive, Infini-D, Electric Image and QuarkXpress is a plus. A minimum of two years experience is required and three-dimensional animation is helpful. Please send resume, sample reel, and three printed samples to: Director of Marketing, WTVR-TV, 3301 W. Broad St. Richmond, VA 23230. WTVR-TV is an EOE M/F. Pre-employment drug screening required. No phone calls please.

HELP WANTED CREATIVE SERVICES

Design Director: WTVR-TV, a Raycom Media station, in Richmond, VA is looking for a Graphic Design Director to direct design broadcast, motion, Website design, and print graphics for the CBS affiliate. The qualified candidate must have a degree in Communication Arts and Design and must have 3-5 years experience in designing computer graphics on a Macintosh. Must be proficient in Adobe Photoshop, Illustrator, and After Effects. Knowledge of Adobe GoLive, Infini-D, Electric Image and QuarkXpress is a plus. A minimum of one year of supervisory experience is required and three-dimensional animation is helpful. Please send resume, sample reel, and three printed samples to: Director of Marketing, WTVR-TV, 3301 W. Broad St. Richmond, VA 23230. WTVR-TV is an EOE M/F. Pre-employment drug screening required. No phone calls please.

HELP WANTED FINANCE AND ACCOUNTING

Director of Finance and Accounting: an exciting opportunity to manage the accounting and business functions of our television station is available at Virginia's 13, an ABC affiliate located in central Virginia. Our Director of Finance and Accounting serves as a key member of our management team, handling G/L, A/P, A/R, F/A, credit, budgeting and financial reporting. Bachelor's degree in accounting and CPA would be helpful, but we will consider candidates with proven track records and relevant experience. Progressively responsible supervisory experience and strong computer skills a must. Experience in the broadcast television industry, Enterprise traffic system and Great Plains - Dynamics accounting system are preferred. To apply send a cover letter and resume to: Attn: Director of Human Resources, WSET-TV, PO Box 11588, Lynchburg, VA 24506-1588. Equal Opportunity Employer.

HELP WANTED PRODUCTION

Associate Director/Production Assistant: Applicant should have a minimum of 2 years broadcast television production experience which includes directing and technical directing fast paced newscasts. Experience operating audio consoles and graphics equipment during newscast a plus. Send resume to: Jeffrey Hester, Production Manager, WTVD Newschannel 11 ABC, P.O. Box 2009, Durham, NC 27702. No phone calls. EOE

HELP WANTED TALENT**VOICE TALENT**

NFL Films is looking to augment its Voiceover Talent team. If you think you can make the cut, hand off your demo reel to:



NFL Films
Attn: Voice Talent
330 Fellowship Road
Mt. Laurel, NJ 08054

CABLE**HELP WANTED TRAFFIC****MANAGER
SALES/TRAFFIC**

Lifetime Television, the dynamic cable network, has an immediate opening for a Manager of Sales/Traffic. This self-motivated individual will be responsible for the management, training and development of Log Staff. Individual will develop and revise working systems as needed, oversee and coordinate the maximization of inventory through commercial spot placement and manipulation, ensure maximum advertiser distribution, develop training scenarios and contingency plans. Additional responsibilities include placement of sponsored promotions, interstitials and vignettes. Position requires coordination with on-air Promotions and Operations departments regarding sponsorships and format issues.

Position requires 5 years experience in a cable broadcast or agency Commercial Traffic environment with a minimum of 2-3 years in a managerial role. Working knowledge of commercial copy application essential. Individual must possess excellent communication and organization skills and must have the ability to set, meet and enforce tight daily deadlines. A high level of computer proficiency in a Windows environment and knowledge of Traffic systems is a must. Gabriel a plus.

Lifetime offers a competitive salary and an excellent benefits package. Please mail, fax or e-mail resume with salary requirements to:

LIFETIME TELEVISION
Source Code TTM99
(Reference Source Code
TTM99 on cover page)

Human Resources Department
Manager Sales/Traffic
309 West 49th St, New York, NY 10019

Reference Source Code TTM99 on cover page or subject line.
FAX: (800) 905-8977 • E-MAIL: lifetv@rpc.webhire.com

EOE M/F

LifetimeTM
Television for Women

TELEVISION**TRAFFIC COORDINATORS**
(Commercial Copy)

Successful candidate will have 1-2 years experience scheduling commercial instructions for TELEVISION using JDS or Gabriel software. Primary responsibilities are assigning commercial codes to advertising schedules and contacting agencies for tapes and instructions. Applicants must be able to work independently and manage multiple projects while meeting deadlines. Customer service focus is required to handle heavy phone contact with major advertisers/buyers.

Interested candidates should send their resume (indicate desired position) and salary requirements to:

Att: Human Resources - CH
BLACK ENTERTAINMENT TELEVISION
One BET Plaza / 1900 W Place, NE
Washington, DC
20018-1211



No phone calls, please
Equal Opportunity Employer - M/F

Traffic Manager: New England Cable News, NECN, the nation's largest regional news channel, has an immediate opening for a Traffic Manager. This position will be responsible for the overall management of the traffic department. Responsibilities include inputting contracts, billing adjustments, program formatting and reconciling monthly activity. This person will also oversee the internal and external reporting of other sales related activity. The ideal candidate should have a minimum of two years traffic experience, preferably with BIAS. Strong organizational and spreadsheet skills are also important. Send resume to: David Buonfiglio, NECN, 160 Wells Avenue, Newton, MA 02459, fax #617-630-5057, email: dbuonfiglio@necnews.com. No phone calls please.

HELP WANTED MANAGEMENT**MANAGER,
GOVERNMENT AFFAIRS**

Cablevision's NJ area operations has an excellent opportunity for a hands-on professional to act as a liaison with various government bodies/officials. Position also involves implementing franchise developments and compliance and continuing a positive perception of our company to customers, appointed officials and the media. A minimum of 5 years experience in government relations activities within a similar environment highly desired. Ability to interpret State and Federal regulations and legislation required. A background in the franchise renewal process along with a background in the Government Arena is preferred. Excellent public speaking and writing skills along with a BS or BA degree a must.

Cablevision offers competitive salary and excellent company benefits. Please mail or fax resume to: Staffing Dept TT01/99, Cablevision, 275 Centennial Ave, Piscataway, NJ 08854. Fax: 732-885-3350.

Equal Opportunity Employer M/F/D/V

CABLEVISIONSM

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Now there's a sports network that offers original programming genres that can't be seen anywhere else on Sports television. With U.S. and Global programming that speaks directly to today's growing multicultural audience, SPN Global Sports With Culture will change the way you watch Sports.

With Sports documentaries, dramas, sitcoms, music specials, live sporting events, and blockbuster movies. Give you non-subscribers a reason to subscribe. SPN Global Sports Network, watch us now.

For More Information
Call 713 682-5110

HELP WANTED SALES**Account Executive**

Close sales with the name that opens doors.

Time Warner City Cable Advertising has an excellent opportunity for an experienced, dynamic account executive to compliment our Manhattan team. Must be strong in new business development as well as handling advertising agencies. Ideal candidate will have TV ad sales or related experience and a creative outlook on selling with adaptable sales style. Must be highly motivated, self-disciplined, goal oriented and have excellent communication skills. Generous compensation package with excellent benefits. Please send resume to:

Human Resources AE,

Time Warner Cable

41-61 Kissena Blvd.,

Flushing, NY 11355

Fax: 718-888-4006. EOE. M/F/D/V



Sales and sales management candidates needed for over 150 positions in 30 states. Research, Marketing, Traffic & Billing, Technical positions also available nationwide. Free service to candidates. Confidential. Fax resume to 303-368-9675 or email to bjirsch@birschbachmedia.com. [birschbach media sales recruitment](http://www.birschbachmedia.com) or apply at our website at www.birschbachmedia.com.

Sunshine Network, Florida's #1 sports network, and one of the Nation's premiere Regional Sports Networks, is looking for a salesperson to be based in either our Orlando or Hollywood, FL office. You must possess strong sales skills, the desire to succeed, and a love of sports. Please send your resume to: Local Sales Manager, Sunshine Network, 390 N. Orange Ave., Suite 1075, Orlando, FL 32801.

HELP WANTED PROMOTIONS

Promotion Director - USA Broadcasting Promotion Hub (Miami). You're brilliantly creative. You think outside the box. You have the gift to inspire others. You're organized to a fault. You promote movies, original programming, sitcoms, NBA, etc. You desire to work with one of the best promotion teams in the biz! (We just won 4 Promax Golds and 7 Emmy's) And You Hate the Cold! Sound like anyone you know? Come oversee our on-air promo effects for WAMI and our new Dallas and Atlanta stations from our brand new, all digital facility in the heart of South Beach. This is one of the most exciting and challenging jobs in all of broadcasting. Previous 2 years management experience required. If you have the right stuff, send your reel, resume, references, and salary requirements to: USA Broadcasting, Promo Director Search, 604 Lincoln Rd, 4th Fl., Miami Beach, FL 33139, Attn: Chris Sloan, SVP Marketing On-Air Promotion.

www.broadcastingcable.com

HELP WANTED VARIOUS POSITIONS**Up Link (EIC) Engineers**

Reporting to the Manager, Systems Support, the successful candidate will supervise technical operations for remote broadcast equipment set-up, maintenance and repair, up link/down link set-up and operation, as well as provide technical support to the live broadcast and post production facilities.

Maintenance Engineers

Reporting to the Manager, Systems Support, the successful candidate will be responsible for repairs of broadcast equipment including digital/analog beta decks, cameras, routers, and switchers. Requirements include: electronics or an equivalent combination of training/experience in broadcast engineering; ability to troubleshoot at the component level; detail knowledge of non-linear editing systems, very strong computer skills (PC, Mac, Windows NT, UNIX and CAN hardware and software).

Account Executives

Houston based Global Sports and Cultural Cable TV Networks seeks experienced account executives with a minimum of two years experience. Applicants must be able to develop new business. Great company with many benefits. Salary plus bonus. Fax resumes to President/CEO Vice President Sale/Marketing (713) 682-2970.

Business Development Associate

Global Sports Network seeks applicants for Sports Pacific Network Inc. Duties will include identifying and analyzing new business opportunities, negotiating contracts, coordinating projects and developing advertising sales and marketing strategies.

Satellite Coordinator

Detail oriented professional to manage relationship with our satellite provider. Must be flexible and work well under pressure during the management of pre-taped and live broadcasts.

For immediate consideration, please submit your resume and salary history indicating position of interest to:

SPN Sports Pacific Network
Human Resources
5737 Mitcheldale
Houston, Texas 77092

HELP WANTED ALL POSITIONS

If you have talent, vision, courage and a willingness to try grits.....read on. With a booming economy, great weather and unparalleled quality of life, it's no wonder so many people have decided to call Atlanta home. And Turner is set to open a state-of-the-art production facility, the largest all-digital facility on the East Coast. As for TBS? Well it's the most watched cable network in the country. The Superstation is euphoria for those of you who want to push the envelope, have your ideas heard and love the world of promos. So send your reel, your resume and tell me if you want biscuits with your eggs and grits...or do you want Sourdough toast (we are very cosmopolitan). We're looking for a few superior writers/producers, a couple of brilliant graphics artists, an organized and creative On-Air Projects Manager and a dazzling Comedy Writer. Send resume to: Siobhan Bissell, TBS On-Air Promotion, 1010 Techwood Drive, Atlanta, Georgia 30318; Fax (404) 885-4529; No phone calls please.

ALLIED FIELDS**HELP WANTED FACULTY**

Georgia College & State University invites applications for a ten-month, tenure-track position teaching broadcast journalism and coordinating the mass communication program. Rank will be at the assistant or associate level, depending on candidate's qualifications. Appointment begins August 1, 2000. Excellent teaching facilities include audio- and video-production suites and a fully equipped television studio. Applicants must be qualified to teach broadcast production and broadcast writing classes. Ability to teach mass media law and ethics is a plus. Additional responsibilities include advising students and managing weekly student broadcast. Ph.D. in journalism or related field required. Broadcast experience preferred. Effective teaching, scholarship, and service are required for promotion and tenure. Review of applications will be on November 1, 1999, and will continue until position is filled. GC&SU (approx. 5000 students), Georgia's Public Liberal Arts University, is an Equal Opportunity/Affirmative Action institution (www.gcsu.edu). Send letter of application and vita to Dr. M.J. Land, GC&SU, CBX 44, Milledgeville, GA 31061.

HELP WANTED FACULTY

Assistant Professor of Corporate Video:

Teach range of introductory, production and post-production courses in corporate video option. Tenure-track. Terminal degree in Mass Communication or related field or ABD with significant professional experience in the broadcast media or corporate setting. Candidates are required to show evidence of quality teaching in corporate video courses, a record of sustained professional accomplishment, promise as a communication scholar, previous teaching experience on the college level, and evidence of active participation in appropriate media organizations. Demonstrable commitment to the teacher/scholar model, public and University service, and a culturally diverse learning environment. A strong background in production and digital post-production in the media or corporate setting is preferred. August, 2000. Applicant should submit letter of application, resume, official transcripts, pertinent teaching evaluations, and three letters of recommendation by November 19, 1999. Search continues until position is filled. Dr. R. Ferrel Ervin, Chairman, Department of Mass Communication, Southeast Missouri State University, MS 2750, One University Plaza, Cape Girardeau, MO 63701, (573) 651-2241. The department of Mass Communication with its 350 majors is the fourth largest department at Southeast Missouri State University, a regional, multi-purpose institution, that enrolls more than 8,500 students. Cape Girardeau, a community of 35,000, located on the Mississippi River, 120 miles south of St. Louis, has been listed as one of the nation's most liveable small cities. Southeast Missouri State University is An Equal Opportunity/M-F/Affirmative Action Employer.

Instructor/Assistant Professor of Radio Broadcasting

- The Department of Communications at the University of Tennessee at Martin has an opening for a tenure-track instructor/assistant professor to teach Radio Broadcasting beginning August 1, 2000. A master's degree in communications and significant professional experience are required. PhD is required for assistant professor rank and for tenure consideration at any rank. The person holding this position will teach broadcasting courses, including Radio Production. Duties also include advising the campus radio station, WUTM-FM. Expertise in non-linear audio production, multimedia and the World Wide Web is desired. Salary is negotiable. Interested persons must submit a letter of application, statement of their teaching philosophy, resume, unofficial transcript for highest degree earned, a short spec tape of production work, and three recent letters of recommendation to: Dr. Robert Nanney, Radio Broadcasting Search Committee Chair, Department of Communications, The University of Tennessee at Martin, 305 Gooch Hall, Martin, TN 38238-5099. 901-587-7556. Fax: 901-587-7550. Women and members of minority groups, especially those of African-American descent, are urged to apply. The Search Committee will begin a review of applications on November 15, 1999, and the search will continue until the position is filled. The university strongly encourages applications from minorities and women. UTM is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA Employer. We are particularly interested in receiving nominations and applications from women and minority candidates.

A Los Angeles University seeks an Assistant Professor, full-time, tenure track, to teach beginning, intermediate and advanced courses in television production. Terminal degree (Ph.D. or MFA) from an accredited institution highly desired. A candidate without a terminal degree, but with significant, high-level professional achievement, may be considered for the position. Demonstrated successful teaching experience at the university or college level preferred. Demonstrated evidence of substantial professional experience in television production. Background in both multicamera studio production and single camera field production. Experience in video postproduction necessary. Experience in television directing desired. Ability to work with an ethnically and culturally diverse campus community. Additional responsibilities include service on departmental, college, and university committees, and student advisement. A master's degree and continuing research or professional activity will be required for tenure and promotion. \$40,488 to \$43,404 per academic year depending upon qualifications. The review process will begin on November 15, 1999, and continues until the positions are filled, but no later than April 14, 2000. Address: Professor Karen Kearns - Chair Search and Screen Committee; Radio-Television-Film Department; CSU, Northridge; 18111 Nordhoff St.; Northridge, CA 91330-8317. California State University, Northridge, located approximately 25 miles northwest of central Los Angeles in the San Fernando Valley, is a comprehensive university with an enrollment of approximately 27,000 students. CSUN is committed to educating students and prospective teachers who will work to sustain a democracy in which diverse people share in the rights and responsibilities of citizenship, who are proficient in applying technology to wise purposes, and who are dedicated to securing a humane world community. The University especially seeks faculty who will contribute to their chosen disciplines and who will advance the University's commitment to teacher preparation in general education. An Equal Opportunity/Affirmative Action Title IX, Section 504 employer.

Assistant Professor. Communication Program of the English Department, tenure track, beginning Fall 2000. Primary teaching responsibilities will be courses in video production; secondary specialties might include speech, technical writing, and desktop publishing. Teaching load might include such core courses as freshman composition, sophomore literature, and senior seminar. Terminal degree, or master's plus substantial professional experience in video production, is required. Applicants should demonstrate strong evidence of effective teaching, potential for publication, and interest in mentoring students toward careers in the Communication professions. Please send full dossier, including curriculum vita, letters of reference, and a short writing sample, to Lynn McMartin, Director of Human Resources, Le Moyne College, 1419 Salt Springs Road, Syracuse, NY 13214-1399. Application deadline is December 1, 1999. Le Moyne College is an equal opportunity employer, and encourages women, persons of color, and Jesuits to apply for employment.

Video Production: Tenure track. At the Department of Communication, SUNY Fredonia: to teach Video Production beginning Fall 2000. Requires specialization in practice and theory of analog and digital video production and post, and ability to teach courses in field and studio, post, media writing, and computer multimedia. Appropriate Ph.D. or MA and significant professional experience required. Visit the Department Web site for a complete description at www.fredonia.edu/department/communication/ or call (716)673-3410 for more information. Review begins November 15. SUNY Fredonia is an affirmative action, equal opportunity employer. We actively seek applications from women, minorities and people with disabilities.

HELP WANTED INSTRUCTION

Doctoral Assistantships: The University of Tennessee seeks outstanding candidates for doctoral study. Coursework emphasizes communication research. Broadcasting, journalism, public relations, advertising, speech communication, and information sciences concentrations. M.S. degree and GRE required. 2-3 years coursework, plus dissertation. Assistantships available. Application for Fall 2000 due March 1. Also, M.S. in media management. Contact Dr. Ed Caudill, Communications, University of Tennessee, Knoxville, TN 37996-0347.

HELP WANTED VIDEO

Video Network position open for an individual who provides technical, design, delivery, and implementation leadership consulting and training in the areas of Distance Learning and Video Networking to Oakland Schools Video Network projects and programs. Strong technical and production background is required. Bachelors Degree in Video Networking/Production Applications and Design, with three to five years related experience in video communications, design, programming and broadcasting. Experience in communicating effectively with groups and individuals of all types and at all levels. Application Deadline: Letters of interest and a resume shall be submitted by 4:30 p.m., October 13, 1999 or until filled. Send To: Oakland Schools Human Resources Center, Attention: Recruitment, 2100 Pontiac Lake Road, Waterford, MI 48328; Phone: 248.209.2503 Fax: 248.209.2503 Email: Jaque.Jimenez@oakland.k12.mi.us

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Broadcasters Job Bank.

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HELP WANTED ASSOCIATE PRODUCER

Associate Producer: RIFNET, Washington, DC/Ft. Washington, MD. AP wanted for exciting, innovative 5 year broadcast video, multimedia project promoting children's literacy development. Min. 3 years production experience as AP or unit manager, computer skills, travel required. Fax resume to 301-292-0829.

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TV - UPN Net. Full Power & LPTV.....	\$7.5M
TV - 5 X LPTV Network Affiliate.....	\$4.0M
TV - LPTV Network, South Florida.....	\$3.5M

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Florida: Gulf Coast community oriented AM, excellent facilities; Central AM close to tourist attractions; ideal owner-operator opportunities. Mayo Communications, 813-971-2061.

For Sale: Low power TV station in Central Georgia. Includes property, buildings, equipment, tower, transmitter. (912) 537-9721 Ask for Dianne. Must sell.

Call Yuki at
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to place an ad in the
Cable or Allied Fields Section

PUBLIC NOTICE



PBS

The Public Broadcasting Service Annual Meeting of Members will begin at 8:00 a.m. on October 26, 1999 at the Capital Hilton Hotel in Washington, DC. The tentative agenda includes presentation of annual and financial reports from officers of the corporation.

Meetings of the Public Broadcasting Service Board of Directors and its committees will be held at the Capital Hilton Hotel, 16th & K Streets, N.W., Washington, D.C., on October 25-26, 1999. Schedule and tentative agenda for each meeting follows:

The Education Committee will meet at 12:00 noon on October 25. The tentative agenda includes a strategic discussion of PBS's learning ventures activities.

The Membership Committee will also meet at 12:00 noon on October 25. The tentative agenda includes discussion of the membership moratorium, common carriage report, a proposal presented by WFYI, and discussion of the Program Differentiation Plan policy jurisdiction.

The Finance, Budget and Audit Committee will meet in executive session at 2:00 p.m. on October 25. The tentative agenda includes internal auditor's report, financial report, program participation levels for FY 2000, status of station on deferred payment plans, reports from officers, and other business.

The Programming Policy Committee will meet at 4:00 p.m. on October 25. The tentative agenda includes a report on the National Programming Service growth fund, discussion of an educational channel, and an evaluation of the programming plan for fiscal 2000.

The Board of Directors will meet at 1:00 p.m. on October 26. The tentative agenda includes election of new directors and officers; reports from PBS officers and board committees on membership, finance, new technologies, programming and education; reports on PBS's operating departments, and other business.

INTERNET

SERVICES

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BROADCASTING & CABLE'S CLASSIFIED RATES

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

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

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

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

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

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

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

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

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

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

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

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CHANGING HANDS

The week's tabulation of station sales

COMBOS

124 AMs and 318 FMs in 97 ranked and 14 unranked markets

Price: \$23.5 billion (\$17.4 billion in stock plus \$6.1 billion assumption of debt)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Thomas O. Hicks, to be vice chairman); owns/is buying 19 TVs, 173 other AMs and 339 other FMs (see next item)

Seller: AMFM Inc., Dallas (Thomas O. Hicks, chairman; James E. de Castro, co-vice chairman/president, AMFM Radio); no other broadcast interests

WONW(AM)-WZOM(FM)

Defiance/Napoleon/parts of Bowling Green and WNDH(FM) Napoleon/parts of Bowling Green, Ohio

Price: \$4.25 million

Buyer: Clear Channel (see preceding item)
Seller: Maumee Valley Broadcasting Inc., Napoleon (C. Richard McBroom, president); no other broadcast interests

Facilities: wonw: 1280 KHz, 1 KW day, 500 W night; wzom: 105.7 MHz, 6 KW, ant. 347 ft.; wndh: 103.1 MHz, 3.3 KW, ant. 300 ft.

Formats: wonw: C&W; wzom: oldies; wndh: AC

Broker: Associated Broadcasters

KNEA(AM) Jonesboro, KOCY(FM)

Hoxie/Jonesboro and KJBR(FM) Marked Tree/Jonesboro, and construction permit for KKEY(FM) (formerly KBGQ) Harrisburg/Jonesboro, Ark.

Price: \$1.025 million (\$675,000 for KNEA and KKEY; \$350,000 for KOCY and KJBR)

Buyer: Studio Four LLC, Jonesboro (Dean and Angela Tyrer and David and Mindy Worlow, each 25% owners); no other broadcast interests
Sellers (all Jonesboro): KNEA, KKEY: John J. Shields Inc. (John J. Shields, president); no other broadcast interests
KJBR: Air Network Inc. (David Worlow, president/owner). Worlow is a member of buyer kocy; Mindy Worlow; also a member of the buyer

Facilities: KNEA: 970 KHz, 1 KW day, 41 W night; KOCY: 105.3 MHz, 25 KW, ant. 382 ft.; KJBR: 93.7 MHz, 3 KW, ant. 288 ft.; KKEY: 95.9 MHz, 16 KW, ant. 328 ft.

Format: KNEA: gospel; KOCY: adult hits of '60s, '70s and '80s; KJBR: AC

WGEN(AM)-WHHK(FM) Galva, Ill.

Price: \$550,000

Buyer: Hoscheidt Broadcasting, Aledo, Ill. (John Hoscheidt, principal);

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$0 ■ 0

Combos ■ \$23,506,325,000 ■ 5

FMs ■ \$9,991,628 ■ 6

AMs ■ \$2,759,500 ■ 11

Total ■ \$23,519,076,128 ■ 22

SO FAR IN 1999

TVs ■ \$2,545,727,005 ■ 58

Combos ■ \$26,067,216,886 ■ 152

FMs ■ \$1,181,889,817 ■ 216

AMs ■ \$187,723,223 ■ 159

Total ■ \$29,982,556,931 ■ 585

owns WRMJ(AM) Aledo

Seller: Coleman Broadcasting Co., Galva (Roger H. Coleman, president). Coleman owns 50% of WCRA(AM)-WCRC(FM) Effingham and WCBH(FM) Casey/Effingham, Ill.

Facilities: AM: 1500 KHz, 250 w day; FM: 102.5 MHz, 3 KW, ant. 328 ft.

Formats: Both AC

KSV-AM-FM Beloit, Kan.

Price: \$500,000

Buyer: McGrath Publishing Co., Beloit (Harry B. McGrath Jr., president-owner); no other broadcast interests

Seller: Solomon Valley Broadcasting Inc., Beloit (Charles K. Frodsham, president); no other broadcast interests
Facilities: AM: 1190 KHz, 2.5 KW day; FM: 105.5 MHz, 50 KW, ant. 443 ft.

Formats: AM: AC; FM: Beautiful Music

FMS

Construction permit for WCHR-FM Manahawkin/Trenton, N.J.

Price: \$4.675 million

Buyer: Nassau Broadcasting Partners Inc., Princeton, N.J. (Lewis F. Mercatanti Jr., president/33.4% owner); owns/is buying four AMs and seven FMs, including WCHR(AM), WNJO(FM) and WPST(FM) Trenton; has time brokerage agreements with three AMs and three FMs

Seller: Great American Communications, Union, N.J. (Patricia Stokes, president); no other broadcast interests
Facilities: 105.7 MHz, 4.1 KW, ant. 456 ft.

WJYY(FM) Concord, WNHI(FM) Belmont/Concord and WRCI(FM) Hillsbor-

ough/Concord, N.H.

Price: \$3.6 million

Buyer: Vox Radio Group, Claremont, N.H. (Jeff Shapiro and Bruce Danziger, principals); owns five AMs and eight FMs, including WKXL-AM-FM Concord. Shapiro also has interest in one other AM and two other FMs
Seller: RadioWorks Inc, Concord (Lindsay Collins, president); no other broadcast interests

Facilities: wjyy: 105.5 MHz, 1.55 KW, ant. 456 ft.; wnhi: 93.3 MHz, 300 w, ant. 1,020 ft.; wrci: 107.7 MHz, 3 KW, ant. 738 ft.

Formats: wjyy: AC; wnhi, wrci: rock

Construction permit for FM in Wrightsville Beach/Wilmington, N.C.

Price: \$1,148,628

Buyer: Cape Fear Radio LLC, Wilmington (siblings Hannah Dawson Gage and John Dawson, principals); no other broadcast interests

Seller: Wrightsville Beach Radio L.P., Bald Head Island, N.C. (no further information available)

Facilities: 93.7 MHz, 2.4 KW, ant. 456 ft.

WXLQ(FM) Gorham/Berlin, N.H.

Price: \$450,000

Buyer: New Hampshire Public Radio, Concord (Mark D. Handley, president); no other broadcast interests

Seller: GEP Investments Inc., Berlin (Gladys E. Powell, president). Powell owns 45% of WMOU(AM) Berlin, N.H.
Facilities: 107.1 MHz, 6 KW, ant. 157 ft.
Format: Music of the '70s

CP for WAAQ(FM) MacKinaw City-Cheboygan, Mich.

Price: \$108,000

Buyer: Broadcast Music Ministries Inc., Cheboygan (Del Reynolds, president/owner); no other broadcast interests

Seller: Great Lakes Broadcast Academy Inc., Stanwood, Mich. (James J. McCluskey, president/owner). McCluskey has applied to build 40 noncommercial FMs in Michigan
Facilities: 88.5 MHz, 3.8 KW, ant. 381 ft.

CP for KTU(FM) Elk City, Okla.

Price: \$10,000

Buyer: Spirit Broadcasting LLC, Flower Mound, Texas (David F. Reeder, owner); no other broadcast interests
Seller: Women, Handicapped Americans and Minorities for Better Broadcasting Inc., Barrington, N.H. (Doreen Hubert, president); no other broadcast interests
Facilities: 98.5 MHz, 100 KW, ant. 1,089 ft.

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**MEDIA VENTURE
PARTNERS**

CHANGING HANDS

AMS

KKLO(AM) Leavenworth, Kan./Kansas City, Mo.

Price: \$1.3 million
Buyer: New Life Evangelistic Center Inc., St. Louis (Rev. Lawrence W. Rice Jr., president); owns two TVs, five other AMs and three FMs
Seller: Chara Communications Inc., Shawnee, Kan. (William Neeck, president/owner); no other broadcast interests
Facilities: 1410 KHz, 5 KW day, 500 W night
Format: Christian

WHL(AM) Niagara Falls/Buffalo, N.Y.

Price: \$385,000
Buyer: Mercury Radio Communications LLC, Buffalo (Charles W. Banta, president); owns WHTT-AM-FM, WEDG(FM) and WGRF(FM) Buffalo
Seller: Butler Communications Corp., Grand Island, N.Y. (Paul A. Butler, president); no other broadcast interests
Facilities: 1270 KHz, 5 KW day, 147 W night
Format: Big band

WOON(AM) Woonsocket, R.I.

Price: \$380,000
Buyer: O-N Radio Inc., Woonsocket (David LePage, president); no other broadcast interests
Seller: Willow Farm Inc., Hamilton, Mass. (Keating Wilcox, president); owns/is buying six AMs, including WNRI(AM) Woonsocket and WGAW(AM) Gardner, Mass. (see item, below)
Facilities: 1240 KHz, 1 KW
Format: News/talk

WLIR(AM) Spring Valley, N.Y.

Price: \$270,000
Buyer: Alexander Broadcasting Inc., New York (Alexander Medakovich, president-owner); no other broadcast interests
Seller: Tsooris Corp., Nanuet, N.Y. (Eugene Gugig, president/owner); no other broadcast interests
Facilities: 1300 KHz, 500 W day, 83 W night
Format: Nostalgia

WGAW(AM) Gardner, Mass.

Price: \$150,000
Buyer: Willow Farm (see WOON[AM] item, above)
Seller: WGAW Inc., Gardner (Douglas J. Rowe, president); no other broadcast interests
Facilities: 1340 KHz, 1KW
Format: AC
Broker: Sales Group

82.6% of WGTX(AM) Freeport/Destin, Fla.

Price: \$68,000 (for stock)

Buyer: Sara K. Comander, De Funiak Springs, Fla.; no other broadcast interests

Sellers: Spouses Wesley and Jennifer Wilkerson, Santa Rosa Beach, Fla.; no other broadcast interests

Facilities: 890 KHz, 2.5 KW

Format: Tourist info

WGIA(AM) Blackshear, Ga.

Price: \$65,000

Buyer: Yates Broadcasting, Burleson, Texas (David and Marci Yates, owners); no other broadcast interests

Seller: Christian Media Network Inc., Blackshear (Joseph Chalk, president); no other broadcast interests

Facilities: 1350 KHz, 2.5 KW

Format: Contemporary Christian

WSBI(AM) Static, Tenn./Albany, Ky.

Price: \$60,000

Buyer: Donnie S. Cox, Cookeville, Tenn.; no other broadcast interests

Seller: Hank Thomas, Albany; no other broadcast interests

Facilities: 1210 KHz, 1 KW day

Format: Country

WYNI(AM) Monroeville, Ala.

Price: \$36,500

Buyer: Southern Media Communications of Monroeville Inc., Atmore, Ala. (Walter J. Bowen, president); owns WYDH(FM) Atmore/Mobile and WBCA(AM) Bay Minette/Mobile, Ala.

Seller: McKissick Enterprises, Monroeville (Joe McKissick, president); no other broadcast interests

Facilities: 930 KHz, 5 KW day, 48 KW night

Format: Classic country

WTCJ(AM) Tell City, Ind.

Price: \$25,000

Buyer: Hancock Communications Inc., Nashville, Tenn. (Bayard H. Walters, president/owner). Walters owns three other AMs and 16 FMs

Seller: James Roland Brewer Trust, Chattanooga (Maytha N. and James L. Brewer [mother, son], trustees). James Brewer owns two AMs and four FMs

Facilities: 1230 KHz, 1 KW

Format: News/talk

WAGS(AM) Bishopville, S.C.

Price: \$20,000

Buyer: Bishopville Broadcasting Co. Inc., Bishopville (Sheryl B. Carr, president); no other broadcast interests

Seller: A.L. Group, Bishopville (spouses Argent D. and Arie Landrum, principals); no other broadcast interests

Facilities: 1380 KHz, 1KW day

Format: Classic oldies

—Compiled by Alisa Holmes

DATEBOOK

MAJOR MEETINGS

Oct. 26-28—1999 Eastern Show, Cable Conference and Exhibition presented by the **Southern Cable Telecommunications Association**. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall (404) 255-1608.

Nov. 8—9th annual **Broadcasting & Cable Hall of Fame** Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 17-19—**The International Council of the National Academy of Television Arts and Sciences** United Nations Television Forum. The United Nations, New York. Contact: (212) 963-9670.

Nov. 19-20—**Society of Motion Picture and Television Engineers** 41st Technical Conference and Exhibition. Jacob Javits Convention Center, New York. Contact: (914) 761-1100.

Dec. 14-17—The Western Show Conference and Exhibition pre-

ented by the **California Cable Television Association**. Los Angeles Convention Center. Contact: (510) 428-2225.

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

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

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

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

THIS WEEK

Oct. 5-13—**Telecom '99** 8th World Telecommunications Exposition and Forum. PALEXPO, Geneva, Switzerland. Contact: +41 22 730 5111.

Oct. 8-Nov. 28—Rapid Eye Movement: R. E. M. on Television Exhibition at **The Museum of Television and Radio**. The Museum of Television and Radio, New York and Los Angeles. Contact: Tracey Halliday (212) 621-6785.

Oct. 12-14—**Atlantic Cable Show** East Coast Cable '99. Waterfront Convention Center, Baltimore. Contact: (609) 848-1000.

Oct. 12-14—**Mid-America Cable Telecommunications Association** Mid-America Show. Overland Park International Trade Center, Overland Park, Kan. Contact: (785) 841-9241.

Oct. 13-14—**Television Bureau of Advertising** 7th Annual Research Conference. McGraw-Hill Conference Center, New York. Contact: (212) 486-1111.

Oct. 13-14—**Kagan Seminars** "Wireless Telecom 2000: A Communications Revolution." The Park Lane Hotel, New York. Contact: Marie Hook (831) 624-1536.

Oct. 13-15—**The Folio Show** 25th Anniversary Conference and Exhibition. Hilton Hotel, New York. Contact: (800) 927-5007.

Oct. 14-16—**National Religious Broadcasters** Midwestern Regional Conference. Lied Conference Center, Nebraska City, Neb. Contact: Martin Jones (402) 464-6440.

Oct. 15—**Georgia Association of Broadcasters** Board Meeting. Sandpiper Cove, Destin, Fla. Contact: (770) 395-7200.

OCTOBER

Oct. 18—**Broadcasters' Foundation** Fall Classic Golf Tournament. Manhattan Woods Golf Club, West Nyack, N.Y. Contact: Gordon Hastings (203) 862-8577.

Oct. 19—**Kagan Seminars** "TV Station Values and Finance: New Deals for the New Century." The Park Lane Hotel, New York. Contact: Marie Hook (831) 624-1536.

Oct. 20—**The Aerospace States Association** "Export Rules: Finding a Balanced Solution" Seminar. Rayburn House Office Building, Washington. Contact: Jim Pagliasotti (303) 329-3991.

Oct. 20-21—**Kagan Seminars** "Radio Acquisitions & Finance." The Park Lane Hotel, New York. Contact: Marie Hook (831) 624-1536.

Oct. 21—**National Association of Broadcasters** 14th Annual Bayliss Media Roast. The Pierre Hotel, New York. Contact: (831) 624-1536.

Oct. 22—**National Academy of Television Arts and Sciences/Southern Region** Silver Circle Awards. Grand Hyatt Hotel, Atlanta. Contact: Marilyn Ringo (770) 414-8777.

Oct. 24-26—**National Association of Broadcasters** European Radio Conference. Sheraton

Hotel, Brussels, Belgium. Contact: Mark Rebholz (202) 429-3191.

Oct. 25-Nov. 5—**The Museum of Television and Radio** 5th Annual Radio Festival. Museum of Television and Radio, New York. Contact: Tracey Halliday (212) 621-6785.

Oct. 26-28—1999 Eastern Show, Cable Conference and Exhibition presented by the **Southern Cable Telecommunications Association**. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall (404) 255-1608.

Oct. 28—**HRTS Newsmaker Luncheon** Jupiter Communications. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

NOVEMBER

Nov. 8—9th annual **Broadcasting and Cable Hall of Fame** Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Labunski (212) 337-7158.

Nov. 10-11—**Kagan Seminars** "Sports Values & Finance." The Park Lane Hotel, New York. Contact: Marie Hook (831) 624-1536.

Nov. 15-17—**Virginia Cable Television Association** 33rd Annual Cable Show. The Williamsburg Inn, Williamsburg, Va. Contact: Barbara Davis (804) 780-1776.

Nov. 17-18—**Kagan Seminars** "Motion Picture Production & Finance." The Wyndham Bel Age Hotel, Los Angeles. Contact: Marie Hook (831) 624-1536.

Nov. 17-19—**The International Council of the National Academy of Television Arts and Sciences** United Nations Television Forum. The United Nations, New York. Contact: (212) 963-9670.

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

Nov. 19-20—**The International Council of the National Academy of Television Arts and Sciences** iEMMY's Nominee Festival. The United Nations, New York. Contact: (212) 594-5351.

Nov. 19-20—**Society of Motion Picture and Television Engineers** 41st Technical Conference and Exhibition. Jacob Javits Convention Center, New York. Contact: (914) 761-1100.

Nov. 22—**The International Council of the National Academy of Television Arts and Sciences** 27th International Emmy Awards Gala. The New York Hilton Hotel, New York. Contact: (212) 489-6969.

Nov. 30—**Cabletelevision Advertising Bureau** Traffic and Billing/Sales Automation business interest group regional workshop. Wyndham Los Angeles Airport Hotel, Los Angeles. Contact: (212) 508-1229.

DECEMBER

Dec. 1-3—DTV4, Digital TV Forum and Conference Presented by **World Research Group**. Hotel Inter

Continental, Los Angeles. Contact: (800) 647-7600.

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

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

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

JANUARY 2000

Jan. 11-13, 2000—**The Society of Cable Telecommunications Engineers** 2000 Conference on Emerging Technologies. Marriott Hotel, Chicago. Contact: Glenda Calcaterra (610) 363-6888.

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

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

FEBRUARY 2000

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

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

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

MARCH 2000

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

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

APRIL 2000

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

—Compiled by Nolan Marchand
(nrmarchand@cahners.com)

This Kissinger's president

David Kissinger is not your average Hollywood studio executive. First, he is the son of former U.S. Secretary of State Henry Kissinger. He grew up traveling around the world with his father, meeting various heads of state and hanging out at the White House during the Nixon administration.

Second, this current president of programming at Studios USA Television holds an undergraduate degree from Yale and a law degree from New York University. At NYU, Kissinger and the late John F. Kennedy Jr. became good friends, trudging through three years of legalese at the downtown Manhattan campus. In between, Kissinger worked for a member of Parliament and attended classes part time at the London School of Economics.

Kissinger, who now oversees the production of such series as *Law & Order* and the new spin-off *Law & Order: Special Victims Unit*, says that he has had an unbelievable life—one that would probably make for a good network pilot someday. But he also says he has kept his head on straight through all of his experiences, because he had both a normal and abnormal childhood. Kissinger's father and mother divorced in 1963 when David was only two years old. After that, he lived with his mother outside Boston, spending vacation time away from school traveling with his father.

"I would take these extraordinary vacations where I would travel to China and Russia, then I would go back to a middle-class, suburban existence, which I guess kept me kind of grounded," he says.

After Yale and NYU, Kissinger went to work as a law clerk for a federal court judge in Providence, R.I. A year later he accepted a job at an entertainment law firm in New York. After just one year, he says, he realized "this lawyer thing" was not for him. "I just found it too boring."

Near the end of his year at the law firm, he began writing freelance music articles for *Rolling Stone*. He also did some work for *Daily Variety*, and the editors there offered him a full-time position. In 1990, Kissinger began covering the television industry in New York and was transferred to Los Angeles soon after. He says he had ulterior motives for moving West: "I took the offer in all sincerity to chase my then-girlfriend and now wife" (Alex Rockwell). "She was working for Jim Henson's company, and they had just moved their



Studio jobs, "in my opinion, are built primarily on common sense, taste and good judgement."

David Alexander Kissinger

Programming President, Studios USA Television, Los Angeles; b. July 31, 1961, Boston; B.A., Yale University, 1983; J.D., New York University, 1987; lawyer, Patterson Belknap Webb & Tyler, New York, 1989-90; staff writer, Daily Variety, New York and Los Angeles, 1990-92; Walt Disney Television, Los Angeles: vice president, comedy development, 1992-95; senior vice president, comedy and drama development, 1995-97; consultant, Twentieth Century Fox Television, Los Angeles, 1997-98; senior vice president, comedy programming, Universal Television/Studios USA Television, 1998; current position since April 1999; m. Alex Rockwell, Aug. 8, 1992; children: Sam, 5, and Sophie, 3.

primary offices to Los Angeles. So I followed her out."

As a *Daily Variety* reporter, Kissinger got to know the television industry top Hollywood executives, including Dean Valentine, then the head of Walt Disney Television, now the president of UPN.

Valentine says he saw a lot of potential in Kissinger and offered him a position at the studio in 1992. "He was gracious enough to kiss my ass in print, so I had to hire him," says Valentine, also a former journalist, with a laugh. "He loved television, and I could see that. And his background was a real plus. I figured he was worth taking a shot on and he was. I held—and still hold—a very high opinion of David. There is no sleazy Hollywood guy in him. He is very open, straightforward and caring. There are no tricks up his sleeve."

As the vice president of comedy development at Walt Disney Television, Kissinger's job was to oversee Disney's stable of comedy writers and series that included *Home Improvement*, *Ellen* and *Boy Meets World*. Three years later, he was named senior vice president of comedy and drama development, and he remained at Disney until 1997. Kissinger says making the transition from journalist to studio executive was daunting at first, but he caught on after realizing what it takes to succeed. "The bottom-line about these [studio] jobs, in my opinion, is they are built primarily on common sense, taste and good judgement. I don't think there is any special training that one person could do to be better prepared."

After a stint at Twentieth Century Fox Television as a consultant, Kissinger was hired by Universal Television in early 1998 as senior vice president of comedy programming. Shortly thereafter, Barry Diller's company acquired the majority of Universal's television assets and renamed them Studios USA Television. Kissinger remained, and this past April he replaced Ken Solomon as president of programming.

Studios USA has a number of projects in the works, including a series about young executives working in Washington, called *DC*. Kissinger says it has nothing to do with him or his father.

Kissinger still accepts plenty of advice from his father, but not about TV. "He likes CNN and watches a lot of soccer on satellite TV, but he doesn't know this side of the business too well." —Joe Schlosser

BROADCAST TV

Appointments, Katz Television Group, New York: **Michael Hugger**, president, Katz Television, named executive VP, Katz Television Group; **Michael Spiesman**, VP, general manager, Katz Continental Television Sales, named president.



MacCourtney

Appointments, Blair Television, New York/San Francisco/Los Angeles: **Leo M. MacCourtney Jr.**, president, Blair USA Sales Group, named president and chief executive officer; **Cindy Murrah**, account

executive, named sales manager. She is based in San Francisco. **Kate Mortensen**, account executive, Dodgers Team, named group sales manager, Angels Team. She is based in Los Angeles.

Appointments, UPN, Los Angeles: **Dale Lanier**, executive director, marketing and special projects, named VP; **Felicia Green**, associate director, affiliate marketing, named executive director.



Duke

Alan Duke, senior VP, business and legal affairs, Walt Disney Television, Burbank, Calif., joins ABC Daytime there as senior VP, business affairs.

Appointments, KRON-TV/BayTV San Francisco:

Linda Maynard, manager, on-air promotion, BayTV, named director, advertising and promotion, KRON-TV and BayTV; **Jill Davidson**, BayTV administrative assistant and acting producer, *Documentary*, BayTV, named producer, *Documentary* and *Talkin' Pictures with Jan Wahl*; **Tricia Tong**, account executive, DG Systems, San Francisco, joins as promotion coordinator.

Roger Moody, general sales manager, KLKN-TV Lincoln, Neb., named VP and general manager.

Roy Frostenson, news director, KNOE-TV Monroe, La., named station manager.

PROGRAMMING



Ming

Appointments, Children's Television Workshop, New York: **Melvin Ming**, chief financial officer, treasurer and VP, administration and operations, Museum of Television and Radio, New York, joins

as executive VP, finance and administration; **Joe Diaz**, VP, legal and business affairs, Children's Television Workshop, New York, named group president, products and international television.

Appointments, King World Productions, New York: **Ted Bookstaver**, director, sales, King World International, named VP, international sales; **Rich Cervini**, director, production and technical operations, named VP.

Appointments, Twentieth Television, Culver City, Calif.: **Richard DuMont**, director, named executive director; **Matthew Rodriguez**, manager, on-air marketing, named director; **Hiro Zeoli**, supervisor, affiliate relations, named manager.

Akihiko "Kiko" Washington, VP, human resources and administration, HBO, New York, joins Time Warner there as VP, staffing and human resources planning.

JOURNALISM



Simms

Stacey Simms, morning anchor and health reporter, WSTM-TV Syracuse, N.Y., joins WBTV(TV) Charlotte, N.C., as health reporter.

Nancy Ambrose, executive news producer, Washington bureau,

CNN, Washington, named CNN Washington deputy bureau chief and senior executive producer.



Baldwin

Skip Baldwin, sports director and anchor, KUSI-TV San Diego, joins WZTV(TV) Nashville in same capacity.

Cheryl Grant, assistant news director, WZZM(TV) Grand Rapids/Kalama-

zoo/Battle Creek, Mich., named news director.

Cale Ramaker, news anchor and investigative reporter, WSYM-TV Lansing, Mich., joins KSTP-TV Minneapolis/St. Paul as weekend co-anchor.

Heather Weber, weathercast anchor/producer, WOIO/WUAB-TV Cleveland, joins Ohio News Network, Columbus, Ohio, as weekend meteorologist.

RADIO

Francis X. Murphy, general sales manager, Oldies 99.9 FM/WEEEX-AM Allentown, Pa., joins Radio Disney wwjz-AM Philadelphia as general manager.

W. Edward Martiny Jr., director, sales, Guaranty Broadcasting, Baton Rouge, La., joins AMFM Inc., Houston, as VP, rock sales, KLOL-FM/KKRW-FM.

CABLE

David Zagin, VP, affiliate sales, local sales and alternate technology, NBC Cable, New York, joins A&E Television Networks as senior VP, affiliate sales.

Jamie Davis, deputy general manager, Star Entertainment Channels, Hong Kong, named senior VP, programming, Star TV.



Bryant

Jack Bryant, president, American Urban Radio Networks, New York, joins African Heritage Network there as president, advertising sales and radio ventures group.

Manish Jha, director, affiliate operations and planning, ESPN, Bristol, Conn., named VP, affiliate sales devel-

opment and operations.

Jennifer Hosack, account executive, Lifetime Television, New York, named VP, sales, Western region. She will relocate to Los Angeles.

Appointments, TNT, Los Angeles:

Marc Evans, director, business operations, TNT Originals, named VP, finance and strategic planning.

Candace Snyder, director, post-production, named VP.

Mitch Leff, assignment manager, GCI Group, Atlanta, joins Turner Learning Inc. there as public relations director.



Recalde

Catalina Recalde, group manager, Johnson & Johnson Mexico, Mexico City, joins MTV Latin America, Miami, as director, integrated marketing.

Appointments, Fox Family Worldwide, New

York/Los Angeles: **Barbara**

Bekkedahl, VP, New York sales, named senior VP, sales; **Marisol Oller**, VP, Western region ad sales, named senior VP. She is based in Los Angeles. **Robert Voltaggio**, manager, planning, named director. He is based in New York.

Adam Shaw, VP, affiliate strategy, affiliate sales division, Fox Sports Net, New York, named senior VP, network development.

Jane Fletcher, events marketing manager, Food Network, New York, named director, marketing and promotions.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Graham Avery, president, Anderson Advertising, Toronto, rejoins Bates Canada there as president and chief executive officer.

Trisha Matthieu, project manager, Leopard Communications, Boulder, Colo., joins Event by Nora Inc., Denver, as event manager.

TECHNOLOGY

Yoshio Aoki, corporate VP and representative director, Iomega Japan Corp., Los Angeles, joins SanDisk K.K., Sunnyvale, Calif., as president.

Thomas Jordan, VP, sales and mar-

keting, U.S., Leitch Technology Corp., a provider of digital solutions to broadcasting, post-production and telecommunications industry, Chesapeake, Va., named senior VP, strategic relations.



Yelen

Richard Yelen, director, cable TV marketing, Cox Communications, New York, joins ACTV Inc. there as senior VP, marketing.

Charles Williams, assistant VP, enterprise IP products and

solutions, Global One, Baltimore, joins Comsat International, Bethesda, Md., as VP, product management and sales support.

Stephen M. Calk, VP, Lehman Brothers, New York, joins High Speed Access Corp., Denver, as VP, investor relations.

Appointments, SoftCom Inc., New York: **John Rosenberg**, director, sales, Buena Vista Television division, New York, joins as VP, business development; **David Pachter**, VP, Progressive Resources, New York, joins as senior VP, operations; **Oliver Mitchell**, VP, marketing and sales, AmeriCash, New York, joins as VP, business development; **David Hartt**, designer, Razorfish, New York, joins as design director.

INTERNET

Ben Tatta, VP, marketing, Polycom, New York, joins USA Networks Interactive there as group VP.

Judy Fearing, senior VP, global marketing and studio development, Disney Consumer Products, Burbank, Calif., named senior VP, marketing, for co-owned Buena Vista Internet Group and go.com, North Hollywood, Calif.

Mark Pasetsky, director, new media, Middleberg+Associates, New York, joins MTV Networks Online there as VP, communications.

Appointments, ReacTV, an Internet newscast service, San Francisco: **Craig Marrs**, found, president and general manager, NorthWest Cable News, Seattle, joins as VP, business development and affiliate relations; **Mike Rausch**, news director, WFTV(TV) Orlando, joins in same capacity.

ASSOCIATIONS/FIRMS

Gordon Henry Hastings, president and chief executive officer, WNET(TV) New York, named executive director, New York Chapter, National Academy of Television Arts and Sciences.

Seth Morrison, VP, marketing, CTAM: Cable & Telecommunications Association, Alexandria, Va., named senior VP.

Ray Bradford, community relations coordinator, Suburban Area Agency on Aging, Chicago, joins The American Federation of Television and Radio Artists, new York, as director, affirmative action.

Christa Mallick Dahlander, director, marketing, Media Sports Partnership, Dallas, rejoins Radio Advertising Bureau, New York, as VP, communications.

DEATHS

Martin Davis, 72, creator of Paramount Communications, died Oct. 4 of a heart attack. Davis, who started his career as an office boy at the New York headquarters of Samuel Goldwyn Productions, went on to shepherd the careers of executives Michael Eisner, Brandon Tartikoff and Jeffrey Katzenberg. In 1983, he assumed control of Gulf & Western from company chairman Charles Bluhdorn. At the time, the company had a stake in everything from agricultural products to motion pictures. He soon overhauled its structure until it was left with three businesses—entertainment and publishing, consumer and commercial finance and consumer and industrial products. In 1985, consumer and industrial products were sold for \$1 billion. The financial unit was sold in 1989. The company was then renamed Paramount Communications, as it kept film and television studios, Simon & Schuster publishers and entertainment companies such as USA Networks. When Davis sold the company to Viacom (led by his former employee Barry Diller) in 1994, the value of Paramount's shares increased at more than double the rate of the stock market. Davis had been a managing partner of Wellspring Capital Management, an investment firm in New York, since 1995. He is survived by his wife, Luella, and a son, Philip.

—Compiled by Mara Reinstein
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Before any media deal is made, Wall Street has its say. Investment firms play a crucial role in mergers and acquisitions, providing media companies with the financial guidance needed to stay competitive. On November 15, we'll profile today's leading media investors in a Media Finance special report. Find out where they think the industry is heading as well as what they look for before making an investment.

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Senate Commerce Committee Chairman John McCain (R-Ariz.) last week introduced legislation that would give companies tax breaks for selling communications properties to under-represented entities, such as minorities or women who meet certain economic criteria. The bill reinstates a modified version of the minority tax certificate, which Congress repealed in 1995

after discovering that some companies had taken advantages of the bill's loopholes.

House and Senate conferees made their first real progress last week toward reconciling a final version of satellite TV reform. The Senate on Thursday offered the House its preferred version of the bill; the House was expected to offer its

response by the end of the day Friday. Rep. Rick Boucher (D-Va.), a conferee, plans to attach to the bill an amendment that would allow the federal government to offer \$1.25 billion in loan guarantees to any nonprofit organization that wants to build a satellite system that would put on satellite the signals of local broadcasters in small and medium markets. Boucher said he has not heard any opposition

on the amendment from fellow conferees. Sen. Conrad Burns (R-Mont.), who is working with Boucher on the initiative, plans to introduce a stand-alone bill on the issue next week, said Burns spokesman Ben O'Connell. Burns would prefer to attach the measure to satellite TV reform, but is not counting on it, O'Connell said. The National Association of Broadcasters last week endorsed the Boucher/Burns plan.

Dueling cameras on supplement story

ABC News got scooped last week on a story its *20/20* magazine unit is preparing on a controversial diet-supplement company. But it wasn't a rival news agency that scooped ABC. It was the supplement maker itself, San Diego-based Metabolife. Fearing a negative take from the network, Metabolife launched an unprecedented pre-emptive strike against the as-yet-unscheduled story by broadcasting on the Internet the full 70-minute interview *20/20* did with Metabolife founder and Chief Executive Michael Ellis.

The diet supplement company also promoted its streaming of the interview with a \$1.5 million advertising campaign purporting to keep the network "fair" in its reporting on the company. Metabolife took out full-page ads in major newspapers promoting the lengthy and confrontational interview between ABC's Arnold Diaz and its CEO, Ellis. The interview, at Metabolife's insistence, was filmed by both *20/20* and Metabolife.

Both the company's product and its founder—who has been convicted on charges related to drug dealing—are controversial. While some medical research finds ephedrine effective for calorie-burning, other doctors have warned of high blood pressure-, stroke- and heart-related risks.

ABC objects to Metabolife's making part of its reporting process public before the story is finished. It also said the story will be fair, regardless of Metabolife's efforts "to influence the process."

Last week, Ellis told B&C that he decided on the strategy because he believed ABC would not treat him and his compa-

ny fairly. He conceded that his own past, as a former policeman with a conviction on drug-dealing charges, should be open to scrutiny by critics and journalists. Ellis said the ABC producers indicated to him that they would not be balancing expert opinion between critics and believers in ephedrine, because his own company could speak for the product. He also believes ABC is relying on the opinions of doctors who are linked to Slim-Fast. Ellis said he worried that Diaz, whose Web page bears the heading "Schemes, Scams & Savin' a Buck," had a bias against Metabolife going into the story.

Ellis may also be a bit gun-shy, following a story by WCVB-TV Boston, which revealed to most of New England Ellis' criminal record, and challenged—unfairly, Metabolife says—the product's safety (B&C May 31, 1999). Metabolife has accused both *20/20* and the network affiliate of relying on sources with ties to Metabolife's rivals. The station has stood by the story. The company and the TV station currently are embroiled in litigation and Metabolife has suggested ABC chose to investigate Metabolife to retaliate for its suit against the Hearst-Argyle-owned ABC affiliate.

Network officials dismissed that notion as absurd. "If they were making these arguments after they'd seen the piece, that would be different," said ABC spokeswoman Eileen Murphy, who disputed Metabolife's assertions regarding ABC's reporting. "They don't know who we're relying on. We've asked them a series of questions. That's part of the process. But this is [only] one piece of what we're doing." —Dan Trigoboff

The FCC has no way to track regulatory fees and civil penalties paid by broadcasters, cable operators and other companies regulated by the agency, government investigators revealed last week. Data procedures are so mismanaged, in fact, that the General Accounting Office called the FCC's 1998 estimate of a \$15 million balance of the uncollected penalties "unreliable." Since Congress ordered the FCC to collect regulatory fees in 1993, the agency has relied on the industry to comply voluntarily. Because the agency lacks a database for identifying delinquent payments, the FCC last year manually tracked down and obtained nearly \$600,000 in late 1997 fees and penalties from more than 800 broadcast stations. GAO urged the agency to develop procedures for identifying all unpaid fees and confirming that charges have been paid before licenses and other applications are approved and to audit financial records to root out errors. FCC Managing Director Andrew Fishel challenged GAO's harsh

assessment. GAO's comments "give no credit" to recent improvements, he said in a letter to the watchdog agency.

The FCC's Cable Services Bureau last week rejected demands by RCN Telecom and Microwave Satellite Technologies for access to sports programming delivered to cable systems in the New York metro area via Metrochannels, a transmission service owned by Cablevision's Rainbow Media Holdings.

Metrochannels, created in 1998, provides coverage of "overflow" games when simultaneous sporting events are under way. The "primary" game is produced and distributed by Rainbow's Madison Square Garden Network and Fox Sports Net-New York and transmitted via satellite to incumbent cable systems. Rainbow also is required by FCC program-access rules to provide the programming to overbuilders such as RCN and MST as well. Metrochannels, however, distributes programs via Cablevision's fiber-optic network rather than by traditional satellite links and is therefore exempt from the program-access rules. FCC staff rejected arguments Metrochannel relied on fiber-optic transmission to illegally evade program access rules.

Fox has made a half-hour pilot commitment

On the docket: More 'Divorce Court'

Next Monday will be *Divorce's* big day in court.

In an unusual move, a third daily airing of the new first run show *Divorce Court* is being added in the top two markets in the country, according to Twentieth Television, the show's distributor. Fox's New York O&O WNYW(TV) will begin airing a third run on Monday, Oct. 18, at 5 p.m. Also, Fox's KTTV(TV) Los Angeles will begin airing third runs at 5 p.m. on Oct. 25.

KRIV(TV), Houston's Fox station, is considering a similar addition, and the show's second airing on Fox's WDAF(TV) Kansas City, Mo., is receiving an upgrade from

1:30 a.m. to 3:30 p.m., the distributor says.

"We couldn't be happier," says Rick Jacobson, Twentieth president-COO, citing the contributions of executive producer Jill Blackstone and Judge Mablean Ephriam as reasons for the show's success. "It shows you don't need a celebrity, a big name to work in syndication—you need compelling shows."

Jacobson also said that Twentieth's sales team in the other markets where *Divorce Court* airs are pursuing similar upgrades. *Divorce Court* is the top-rated new first-run show in syndication.

—Melissa Grego

for a TV show entitled T.R.A.X. (Trace. Research. Analyze. Exterminate.),

directed and executive produced by director Renny Harlin (*Deep Blue Sea, Die Hard 2*). Pearson Entertainment and Canada's Muse Entertainment are producing the show whose storyline follows a group of special investigators tracking supernatural occurrences. The concept is that of a fictional series in a reality format, along the lines of *The Blair Witch Project* or *Cops meets X-Files*. If the commitment turns into a series, it could show up on the air on Fox this season, but is more likely to debut during the 2000-01 season, according to a Fox source.

General Instrument will introduce a \$99 cable set-top box that enables low-cost Internet access with software from WorldGate Communications. GI is

offering its new Surfview set-tops to operators who are WorldGate affiliates. WorldGate's Internet Over TV software enables cable subscribers to surf the Web on their TV sets for less than \$10 per month.

Filling the void left by the departing Tom Rogers, president, NBC Cable and Business Development, NBC announced promotions and/or increased responsibilities for Marty Yudkovitz, David Zaslav and Bill Bolster.

Yudkovitz, president of NBC Interactive Media, has been given primary responsibility for NBC's Internet and digital media interests, reporting directly NBC president Bob Wright. Zaslav has been promoted to president of NBC Cable, continuing to be responsible for distribution of all NBC cable properties. CNBC President Bill Bolster adds responsibilities for the

network's international activities. In addition, Wright will lead a team of executives who will assume responsibility for business development, including Yudkovitz, Rick Cotton, executive vice president and general counsel, and Larry Rutkowski, chief financial officer for international and business development.

Correction



The online address of Major League Baseball was incorrect in the Oct. 4 "Internet" story, "Baseball in foul mood." The correct address is (www.majorleaguebaseball.com).

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Size matters

We can remember when the FCC raised the ownership caps from 14 radio stations to 24 back in the 1980s. It seemed to us then a huge jump. But last week Clear Channel was on its way to owning 830 radio stations with its \$23.5 billion purchase of AMFM. That was one giant leap for radiokind. That number sounds astronomical; too big even. It's not. The world with those old station caps was one without a satellite industry that can deliver radio, without an Internet that can deliver radio as well as CD quality music of its own. Even those who wish the old rules still applied cannot pretend that they do. Besides, there are still antitrust laws on the books that apply to broadcasting and that the Justice Department is vigorously enforcing.

For broadcasters—radio and TV—to survive, they must be free to create economies that match the new media scale, as well as have the freedom to move with the market. The alternative is to keep broadcasters trapped in an old model and doom them to watch the game from the sidelines. The term free, over-the-air broadcasting has become a shibboleth and is in danger of descending into self-parody through so frequent use, but its invocation is not simply to protect an old order or a bunch of bottom lines, no matter how much either wants to be protected. It is to allow the most ubiquitous form of mass electronic communication to have a fighting chance to be competitive in the next century. In such a battle, size does matter.

We will revisit this position if Clear Channel suddenly reprograms all 830 stations with easy listening and controls them all through one part-time employee at some Mass Automation Center in San Antonio. But that is unlikely. Broadcasters' edge is localism and tailoring programming to individual markets and listeners. The last time we checked, Clear Channel had formats, as well as stations, all over the

map. That doesn't mean that fears about homogenization are unfounded, only that they are just that, fears. They are the price of allowing broadcasters the freedom to make mistakes. If Clear Channel makes a mistake, its review board of 125-plus million listeners will not be hesitant to cast their votes.

P.S. It may seem counterintuitive, but the creation of an 830-station group will likely increase the diversity of radio voices. The new group will have to spin off around 100 stations, with many of those likely going to minorities, particularly if Congress passes new tax-certificate legislation being introduced by Sen. John McCain.

A little perspective

We just wanted to point out that, at the Radio-Television News Directors Convention in Charlotte, N.C., two weeks ago, crisis coverage expert Bob Steele, of The Poynter Institute, called the coverage of the Littleton tragedy "high quality." An FBI spokesman praised it generally as an example of law enforcement and the media working well together. The media, he said, had shown proper restraint. It didn't always seem that way in the wake of the shootings, when the horrific images were still fresh and questions about that coverage filled the nation's newsrooms.

Self-examination is crucial and raises tough questions. And sometimes it yields answers. Responsible news directors now recognize that they must be careful about showing the movements of police or pinpointing the location of civilians still in harm's way. But just as often, the answers aren't clear. Some are still second-guessing the dramatic footage of police rescuing a boy from the second-floor of Columbine High. Of course, news directors will never have all the answers in advance. Each crisis demands its own quick decisions. As Angie Kucharski of KCNC-TV Denver put it: "I have yet to see a newsroom where they all pull out their binders."

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