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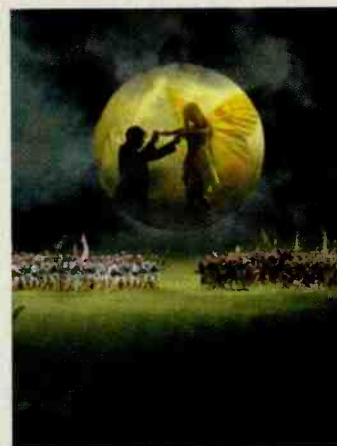
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BMI's Frances Preston

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A radio record

Clear Channel/AMFM selling \$4 billion worth of stations

By Elizabeth A. Rathbun

Call it a seller's market. Not sellers' market. Seller's market as in one seller with about 100 radio stations worth around \$4 billion on the block.

Clear Channel Communications last week began conducting such a sale, a mere two weeks after paying \$23.5 billion for AMFM Inc., the nation's largest radio group (as ranked by estimated 1998 revenue). The sale is necessary to meet FCC and Justice Department requirements regarding the merger and involves stations in markets ranging from No. 2 (Los Angeles) to No. 243 (Columbia, Mo.).

If purchased as a group, the 100 or so stations to be divested (the exact number changed several times last week, executives familiar with the sale said) would be the nation's third-largest radio company, after the new Clear Channel and No. 2 Infinity Broadcasting Corp., according to B&C calculations. But the stations apparently will be divvied up for divestiture: Clear Channel officials personally called about 120 potential buyers and were fielding calls from other interested parties, said one executive familiar with the sale.

"This is the largest single sell-off of radio stations in history," says Gary Stevens, who brokers radio and TV stations. And "this will be the last single opportunity for people to get their hands on significant radio stations." Because of the significant number of stations owned by Clear Channel and AMFM in some markets, some of those that have to be sold will have to be plums, he said.

Would-be buyers must appear in "data rooms" in Cincinnati to look over information about the various stations. They have until Nov. 5 to submit their bids, one source said.

"I don't think they'll have any problem finding bidders," said one radio executive who asked not to be named.

According to several sources, interested companies include Blue Chip Broadcasting, Citadel Communications, Cox Radio, Emmis Communications, Enterncom Communications, Hispanic Broad-

casting (which Clear Channel has interest in), CBS Corp.'s Infinity, Jefferson-Pilot Communications Co., Journal Broadcast Group, Radio One, the newly public Radio Unica Communications (see story, page 56) and Saga Communications.

"We're going to go after a bunch of those spins," confirmed Radio One President Alfred Liggins.

"Clearly we would be [interested]. Most of the guys who are still in the business would be," said Emmis Chairman Jeffrey Smulyan.

And since it's "a seller's market, things are going to get bid up tremendously," investment banker Steve Pruett predicted.

Indeed, Clear Channel is "looking for the most amount of money for the stations it can get," said one official who is close to the company. That could mean as much as asking for a multiple of 16 to 18 times next year's cash flow for a station, one interested party said he had heard. That number, high compared to current multiples of about 11 to 13 times current cash flow, could not be confirmed.

Several factors apparently are going into deciding which stations to sell. First and foremost is the FCC cap of no more than eight stations in a market, and of those, no more than five of a kind (AM or FM). That requires the new Clear Channel to spin off four FMs each in

L.A., market No. 15 San Diego, No. 18 Phoenix and No. 24 Cleveland, where the company otherwise would own nine FMs in each city; five FMs in No. 10 Houston and No. 23 Denver, where it would have 10 FMs; three FMs in No. 39 Orlando and No. 48 Raleigh/Durham, N.C., where it would have eight; and two FMs in No. 4 San Francisco and No. 6 Dallas, where it otherwise would have seven (see accompanying list of markets where stations were being offered for sale last week).

Clear Channel also must take Justice Department guidelines into consideration. Antitrust officials generally scrutinize radio deals that would give one company control of more than about 40% of a given market's radio revenue. Justice also has called for divestitures when a company would dominate a certain key demographic, such as males 18-34.

Clear Channel has said it intends to sell some stations to minority buyers. That is politically prudent given that FCC Chairman William E. Kennard has made that a priority of his tenure. Some members of the radio industry say it also makes good business sense. If Clear Channel's minority buyers intend to keep or flip a station to an urban or Spanish format, for example, which several minority-owned companies specialize in, there would be less competition for Clear Channel's more mainstream-formatted stations.

"They have made it clear that everything being equal, they will steer [stations] to minority companies," one possible bidder said. "This is highly political as well as financially smart." ■

At a glance

As of last week, the merged Clear Channel Communications and AMFM Inc. planned to divest about 100 radio stations in the following 35 markets (ordered by Arbitron rank):

Los Angeles (2)	Orlando, Fla. (39)	Des Moines, Iowa (92)
San Francisco (4)	Greensboro, N.C. (42)	Daytona Beach, Fla. (93)
Dallas (6)	Hartford, Conn. (44)	Melbourne, Fla. (95)
Houston (10)	Raleigh/Durham, N.C. (48)	New Haven, Conn. (102)
Miami (12)	Austin, Texas (49)	Jackson, Miss. (118)
San Diego (15)	Dayton, Ohio (56)	Pensacola, Fla. (121)
Phoenix (18)	Richmond, Va. (57)	Shreveport, La. (130)
Denver (23)	Albany, N.Y. (59)	Cedar Rapids, Iowa (201)
Cleveland (24)	Grand Rapids, Mich. (66)	Wheeling, W.Va. (223)
Cincinnati (26)	Allentown, Pa. (67)	Columbia, Mo. (243)
San Jose, Calif. (27)	Harrisburg, Pa. (77)	Orange County, Calif. (not ranked)
Providence, R.I. (33)	Springfield, Mass. (80)	

Little people, big plans

Nov. sweeps has networks wooing viewers with mega-buck game shows, miniseries, specials

By Joe Schlosser

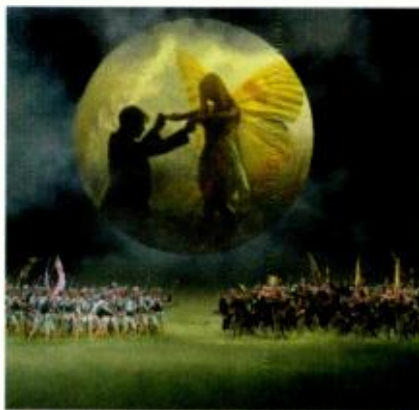
Leprechauns, potential millionaires and lots of music will be taking over the airwaves next month as the November sweeps rating period gets under way at the TV networks.

The first test of the new season starts next week and the Big Four broadcast networks are looking to lure viewers with a mix of game shows, miniseries, musical specials and top box-office films.

For the first time in several years, the Thanksgiving holiday will take place within the sweeps and all of the networks are planning accordingly with specials and turkey-themed programs. The sweeps, which run from Nov. 4 through Dec. 1, will bring back this summer's big game show hit, *Who Wants To Be A Millionaire?* on ABC; a pair of miniseries on CBS (*Shake, Rattle and Roll* and *After-shock: Earthquake in New York*); a Robert Halmi Sr. spectacular on NBC (*The Magical Legend of the Leprechauns*); and a new game show on Fox (*Greed: The Multi-Million Dollar Challenge*).

A number of shows off to slow starts are being benched by several networks, and programming executives say a handful of shows might not make it after the four-week measurement period (see story, page 7). "November is the first real barometer for everybody," says Kelly Kahl, CBS senior vice president of program planning and scheduling. "You are kind of in a warm-up period until the November sweeps and once it hits, it's kind of 'game time.' We get to see who really is strong and who the players are."

But scheduling for a sweeps is a very delicate task, especially at the outset of the season. Placing a miniseries or special in a new show's time period can interrupt a viewing habit that may not be re-established.



NBC is hoping its 'Leprechauns' miniseries will be a ratings hit.

Jeff Bader, ABC's top scheduling executive, was still working on the Disney-owned network's plans as of late last Friday and says the final moves might not be made until a day or two before the sweeps start. "November is always a tough month because you don't want to pre-empt series and you don't want to kill any momentum that you might have," he says. "On the other hand, you also have to do the best that you can during the month and sometimes that means sacrificing a few programs for specials or shows that you believe will help the time period. It's really tricky."

Leprechauns on NBC

NBC, which is off to a fast start in the ratings this season, is planning to keep the majority of its regular programs intact for the month. Preston Beckman, executive vice president of program planning and scheduling,

says his network will air more than 90% of its regular schedule: "Our big calling for the month is going to be our schedule. We win sweeps because of our schedule.

Our focus is putting together a schedule where people want to come and see us

seven nights a week, not just show up for an event once in a while."

But that hasn't kept the network from heavily promoting the Halmi miniseries *Leprechauns* (it airs Sunday, Nov. 7, and Monday, Nov. 8) along with a number of original films including *Mary, Mother of Jesus* (Nov. 14) and *Y2K* (Nov. 21). But the network's new and returning first-run series will steal the show during the month, Beckman says. On Thanksgiving night (Nov. 25), NBC is planning what it calls "an all-star night" of "Must See TV." In addition to special holiday episodes of *Friends*, *Frasier* and *ER*, network executives have added Thanksgiving versions of *Just Shoot Me* and *Will & Grace* to the lineup, bumping newcomer *Stark Raving Mad* and sophomore sitcom *Jesse* in the effort to attract extra ratings stuffing.

Millionaires on ABC

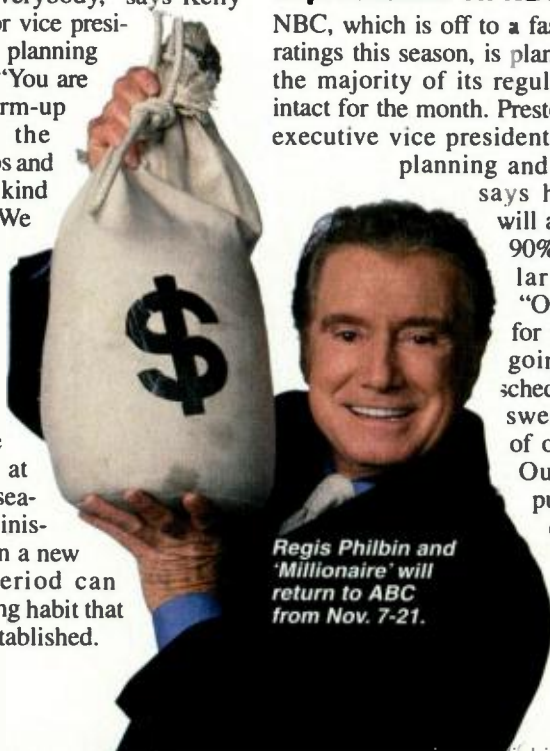
ABC executives are bracing for the return of the summer ratings hit *Who Wants To Be A Millionaire?* The game show, hosted by Regis Philbin, which had a two-week run in August, will run for 15 straight days, Nov. 7-21. The game will air as a half-hour special Tuesdays through Friday and as an hour Saturdays through Mondays.

"Our success for the month will be based a lot around what *Millionaire* does for us," ABC's Bader says. "If we could hold the numbers it ended with in August, we would be absolutely thrilled. What we are really looking for is to improve its time period and help the shows that follow it."

In its second outing, *Millionaire* will let viewers who want to participate call the network using an 800 number. During its first effort over the summer, viewers had to pay \$1.50 to call a 900 number (that helped offset the cost of the 14-day run). ABC also has a new version of *Annie* scheduled for Nov. 7, a Partridge Family film (*Come on Get Happy*) on Nov. 13 and a live episode of the *Drew Carey Show* on Nov. 10.

Music-makin' on CBS

CBS has a very musical month of November on tap. The Tiffany network has the two-day miniseries *Shake, Rattle and Roll* scheduled for Nov. 7 and Nov.

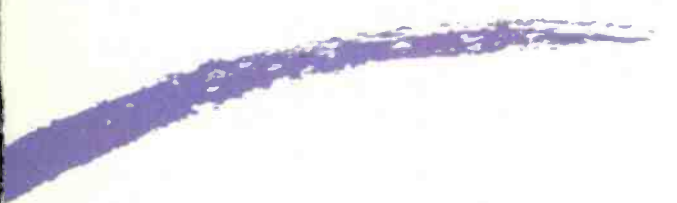


Regis Philbin and 'Millionaire' will return to ABC from Nov. 7-21.



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CBS will air the two-part miniseries 'Shake, Rattle and Roll' for November sweeps.

10 and a trio of one-hour musical specials with three of the hottest acts going. For three straight days, CBS will air concerts with Celine Dion (Nov. 24); Shania Twain (Nov. 25); and Latin sensation Ricky Martin (Nov. 26). CBS executives also announced late last week that they are producing a one-hour special featuring the best rock 'n' roll guests from *The Ed Sullivan Show*, including The Beatles and Elvis Presley. The network also has the miniseries *Aftershock: Earthquake in New York* on Nov. 14 and Nov. 16 and a handful of original movies, including the latest *Sarah, Plain and Tall: Winter's End* (Nov. 21).

Greed on Fox

Inspired by the success of ABC's *Millionaire*, Fox executives are quickly putting together their own mega-bucks game show for the sweeps. *Greed: The Multi-Million Dollar Challenge* will air in three one-hour installments (Nov. 4, 11, 18) on Thursdays from 9-10 p.m. Fox executives say they hope to "catch lightning in a bottle" with the show. The Dick Clark-produced show will be hosted by Chuck Woolery (*Love Connection*) and give contestants an opportunity to win more than \$2 million.

"There is a clear interest on the part of the American public for this kind of programming and we felt the time was right for something even bigger than what ABC did," says Giles Lundberg, Fox's senior vice president of research and marketing.

In addition to the game show, Fox will air the broadcast premieres of both *Jerry Maguire* (Dec. 1) and *Scream* (Nov. 23). *The X-Files* will open its season with a two-part episode (Nov. 7 and 14) and a number of new reality shows will be used, including *Secrets of Street Magic Finally Revealed* (Nov. 24). ■

New shows could face Nov. broom

Sweeps may determine fates of shows on the fence

By Joe Schlosser

While network executives put the final preparations on lavish specials and miniseries for the upcoming November sweeps, producers on a number of network shows are waiting to see if their sitcoms or dramas will make it out of the month alive or be swept off the schedules.

Even though only five weeks have been completed in the new season, each of the big four broadcast networks have at least one or two shows on the bubble.

At NBC, network executives gave both *Veronica's Closet* and *Suddenly Susan* another shot this season with new time periods, cast members and different storylines. But so far, both shows are having trouble finding viewers on Monday night and industry sources expect both comedies to be dropped from NBC's lineup by the end of the calendar year. *Suddenly Susan* is down 37% in households from last, and *Veronica's Closet* is off a dramatic 70% in adults 18-49 from last year (3.5/9 vs. 11.8/30), according to Nielsen Media Research.

NBC, which canceled newcomer *The Mike O'Malley Show* after only two episodes this season, is also closely watching a couple of other shows, including Christina Applegate's sitcom, *Jesse*.

At the very least, Thursday nights on Fox didn't get started as well as network executives there would have liked. The drama *Manchester Prep* was canceled before making it to air, and the 9 p.m. sitcom block of *Action* and animated series *Family Guy* failed to win a match against NBC's Must See TV or UPN's new WWF block. Fox executives have pulled

both *Action* and *Family Guy* off the November sweeps calendar, but they are promising to bring both series back sometime in the season.

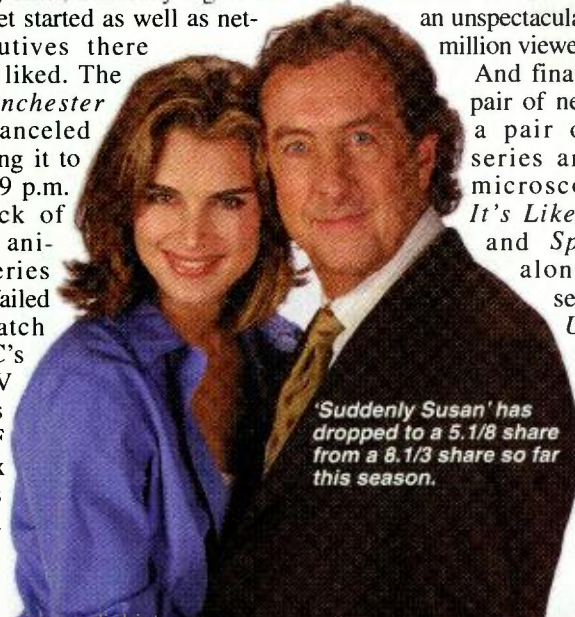
"We certainly recognize that we had a tougher time getting traction on Thursdays at 9 p.m. than we would have hoped," says Giles Lundberg, Fox's senior vice president of research and marketing. "It is our hope that they will prove to be resilient when we put them back on our schedule."

At CBS, the network launched three new comedies and three new dramas this season. While the three freshman dramas, *Judging Amy*, *Family Law* and *Now & Again*, are all off to better than decent starts, two new comedies (*Ladies Man* and *Love & Money*) are still being scrutinized.

CBS cancelled new sitcom *Work With Me* late Friday after only three episodes, sources say. The show was averaging a 5.7/9, according to Nielsen. It's the first cancellation of the season for CBS, which will reportedly fill the Wednesday slot with repeats of *King of Queens*.

Ladies Man, which follows *King of Queens* on Monday nights, is performing the best of the new sitcoms, averaging an 8.3/13 in households and 12.2 million viewers. On the other end of the scale is *Love & Money*, which has only aired twice this season and has averaged an unspectacular 6.3/12 and 9 million viewers.

And finally at ABC, a pair of newcomers and a pair of returning series are under the microscope already. *It's Like... You Know* and *Sports Night*, along with new series *Oh Grow Up* and *Wasteland*, are not performing as well as they could be, according to ABC executives. ■



'Suddenly Susan' has dropped to a 5.1/8 share from a 8.1/3 share so far this season.

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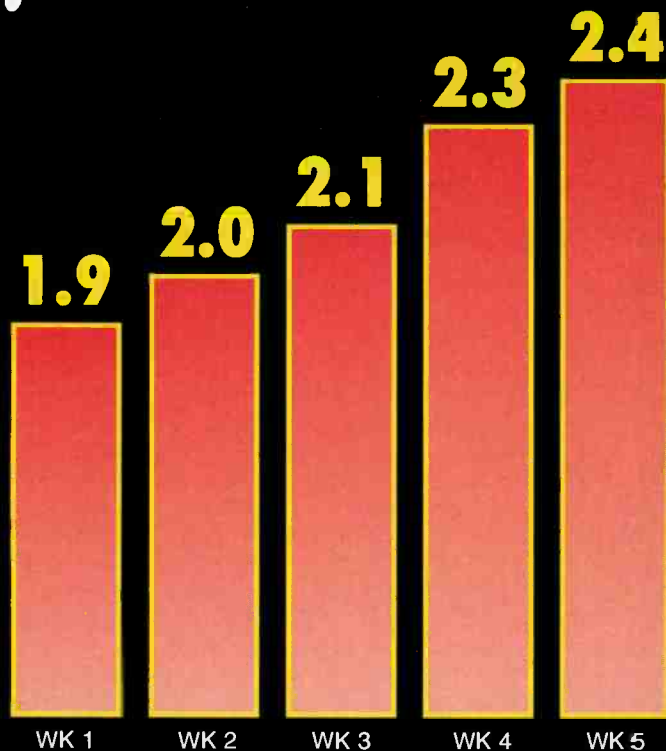
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Cable rules' effect unclear

Fine print on FCC's new guidelines leaves some pondering the ultimate outcome

By Bill McConnell

The likely fate of AT&T's investments in Time Warner Entertainment and Cablevision is anybody's guess, despite new federal rules intended to clearly spell out whether those business deals and similar arrangements common throughout the cable industry conflict with federal ownership limits, sources say.

The complete text of the new rules—approved Oct. 8—was released last week, giving Washington attorneys and industry analysts their first opportunity to analyze the potential impact on cable's hottest pending deal—AT&T's buyout of MediaOne Group.

"On one hand, they laid out some very specific rules," says Scott Cleland, analyst with Legg Mason's Precursor Group. "However they have created a loophole where they can make political decisions about a merger's final outcome."

On their face, the new rules are almost as strict as the ownership limits approved in 1993. Those restrictions were never enforced because of a court challenge, but the agency is optimistic that it will prevail when a federal appeals court rules on their constitutionality early next year. If judges uphold government's authority to impose cable ownership limits, cable companies will be forced to comply with the new rules within six months of the court's decision.

The new limits give most cable operators sufficient room to acquire more systems. Instead of being limited to owning systems serving 30% of cable subscribers, operators would be permitted to serve 30% of all video subscribers, including satellite customers. That effectively raises the cap to about 36.7% of cable subs. AT&T's merger plans aren't helped enough by that change because it still would have a 41% audience reach if the FCC were to include the subscribers gained from MediaOne investments in TWE.

But it's unclear how strict the FCC's limit will be in practice. That's because the agency also changed the way it calculates how investments in cable systems count toward the own-



FCC's Kennard believes the new regulations will "Keep big cable in check," but still allow it to expand onto the Web.

ership cap. Generally, any voting interest of 5% of equity will be included in the tally. But going forward, limited partnership investments will not be attributed if the investor can prove it is not involved in its partner's video-programming businesses.

To sway the commissioners, the FCC said last week, a limited partner must document in its contract and in affidavits how it will insulate itself from the general partner's programming activities. Also, when directors and officers sit on the boards of other cable systems, the FCC will waive attribution on a case-by-case basis if persuaded that their duties are "wholly unrelated" to video programming.

One regulatory attorney says the new rules provide enough leeway so that a yes or no from the FCC on almost any likely merger would be a judgment call by the commissioners. The bottom line in his view: nearly any deal could ultimately go through if regulators decide there's a compelling reason (such as AT&T's pledge to usher in local phone competition in MediaOne markets) or are under political pressure to approve a deal.

"Those rules don't tell us a whole lot," he continues. "We really don't know any more about the likely outcome of AT&T's merger than we did two weeks ago."

Legg Mason's Cleland says it is conceivable that the FCC could end up

with more court challenges if the companies believe the FCC isn't being consistent in assessing industry deals.

The first challenge will be the FCC's ongoing review of the AT&T/MediaOne merger. After the new rules were issued, AT&T corporate Chairman Michael Armstrong predicted the deal would go through

without the company being forced to ditch TWE or Cablevision.

But the company appears to be headed for a clash with the agency. Staffers say they are skeptical that AT&T can insulate itself from the programming businesses of TWE and Cablevision. "We're keeping an open mind, but we don't see how they're going to do it," notes one agency official.

The possibility for inconsistency has already been recognized by some commissioners and caused dissension as the rules were being drafted. FCC Chairman William Kennard says the changes will "keep big cable in check" as far as its core business, but let it grow into Internet and telephone businesses. Commissioner Gloria Tristani, however, called the attribution changes "ill-conceived, arbitrary and unworkable in practice" in a statement issued when the rules were adopted. Worried that the new rules will lead to wider concentration of programming control, Tristani complained that her colleagues' faith that programming activities can be "neatly cordoned off" is "illusory." Harold Furchtgott-Roth, who lost to Tristani and Kennard in his battle for higher audience-reach limits, also warned that the attribution rules would lead to chaos. "I fear that the [video] programming test will prove too subjective to be efficiently applied and enforced," he said. ■

It's 'Blue' Tuesday again at ABC

Late Friday, ABC executives said they will keep *NYPD Blue* in its regular time period and move newcomer *Once and Again* to Monday nights at the completion of the *Monday Night Football* season.

NYPD Blue will return to its old stomping grounds no earlier than December, at which time *Once and Again* will go on hiatus until the end of the regular NFL season in January. *Once and Again* is slated for the 10 p.m. time slot on Monday nights.

Earlier this month ABC executives notified *NYPD Blue* creator/producer Steven Bochco that his Emmy Award-winning drama was likely to be bumped out of its Tuesday night time period by the network's new, in-house drama, *Once and Again*, which started strong but has since slipped in the ratings.

The critically acclaimed series from Disney-owned

Touchstone TV (Disney also owns ABC), began the new season in *NYPD Blue*'s Tuesday 10 p.m. slot and was scheduled to give way to the returning drama on Nov. 9. *NYPD Blue* has aired in the Tuesday time period for the last six seasons.

ABC Entertainment Group Co-chairman Stu Bloomberg met with Bochco earlier this month to notify him that the network was considering giving *Once and Again* the time slot and Bochco didn't take the news lightly—calling it "disrespectful" and "the most cynical consequence of vertical integration." Bochco alleged that ABC executives were looking at a possible big syndication payoff for *Once and Again* and that keeping the show on Tuesday was its way of attempting to enhance that possibility. That dispute prompted NBC to suggest it would be happy to take *NYPD Blue* off ABC's hands (see story, page 52). —Joe Schlosser

Court declaws Food Lion

Reverses fraud finding; upholds two lesser charges for token \$2 in damages

By Dan Trigoboff

What started out as a \$5.5 million jury verdict against ABC over a 1992 *PrimeTime Live* hidden camera undercover report on sanitary practices last week was reduced to a sum considerably less.

"In the end," said a statement from an almost gloating David Westin—whose involvement with the Food Lion case goes back to his days as the network's general counsel—"after Food Lion spent millions of dollars on legal fees and public relations offensives, the court ordered ABC News to pay only two dollars in damages."

The reversal by the Fourth U.S. Circuit Court of Appeals of Food Lion International's fraud judgment—which had already been reduced to \$315,000 by a lower federal court judge—was viewed as a reversal as well of a troubling trend for journalists. The mostly punitive, multimillion-dollar Food Lion award had been the high watermark for attacks on the media that targeted not the accuracy or truthfulness of a story, but the tools used in the newsgathering.

The constitutional protections afforded the media in defamation cases—including the burden of proof being on the plaintiff—have not been applied in the fraud, privacy and trespass claims that mark this trend.

Food Lion had sought much broader



The issue was not accuracy, which was not contested, but newsgathering methods.

damages than even the \$5.5 million, contending that the *PrimeTime Live* story cost it dearly in loss of business and consumer confidence. "Food Lion attempted to avoid the First Amendment limitations on defamation claims by seeking publication damages under non-reputational tort claims," the court noted, rejecting that attempt "because an overriding (and settled) First Amendment principle precludes the award of publication damages in this case ..."

The Food Lion jury verdict set a dangerous precedent for the media, said Gregg Leslie, acting executive director of the Reporters Committee for Freedom of the Press. "This decision sends a clear signal that you can't get around constitutional protections going to those newsgathering torts."

"This ruling," said Barbara Cochran, president of the Radio-Television News Directors Association, "protects the abil-

ity of news media to report on issues with wide public impact, such as food safety."

A statement from Food Lion conceded disappointment with the reversal of its trial victory, but, referring to the affirmation of those nominal damages, noted that "the court recognized that ABC's manipulative and illegal tactics caused unwarranted damage to our company."

"We are convinced that the media can do its important job effectively without resort to the commission of run-of-the-mill torts," the court said, noting that "indeed, the ABC News Policy Manual states that 'newsgathering of whatever sort does not include any license to violate the law.'"

With both parties appealing, the appeals court concluded that the ABC reporters who became Food Lion employees in order to report on unsanitary practices did indeed trespass and breach a duty of employee loyalty to Food Lion. "The interests of the employer [ABC] to whom [the ABC reporters] gave complete loyalty were adverse to the interests of Food Lion, the employer to whom they were unfaithful," the court said. The court allowed, though, only nominal damages of \$2.

The biggest damage reduction came from the court's determination that the North Carolina fraud and unfair trade practices statute, under which ABC was found liable, did not in fact apply, since there was no harm to the public. ■

Discord goes to court

By Bill McConnell

The radio industry last week asked a federal judge to decide how much stations will pay for the right to air music licensed by BMI.

The Radio Music License Committee, on behalf of 2,800 stations that pay a one-time blanket annual fee for unlimited use of BMI music, told the federal district court in New York that rate negotiations with the licensing organization have reached an impasse.

The radio committee is scheduled to begin talks in early 2000 about ASCAP's contract, which expires at the end of next year.

In March, the Television Music License Committee asked the court to settle its rate dispute with ASCAP. Hearings in that case are expected to begin late in 2000. The TV committee is also in negotiations with BMI over its television rates, but the court has not been asked to intervene.

At the heart of the radio dispute with BMI is just how much BMI music is airing. "At least one of every two songs played on the radio this decade is BMI-licensed, and the percentage is consistently increasing," says BMI spokesman Robbin Ahrold.

The radio licensing committee counters that the rise of talk radio and the increase in ad time have drastically reduced the time stations devote to music. But the radio committee is basing its assertion on "common knowledge," concedes executive director Kevin Meehan, because BMI doesn't release station usage reports. The radio group is conducting its own survey to back up its claims in court.

BMI's current blanket rate is just under 1% of a station's total revenues. Last year, blanket fees generated between \$150 million and \$200 million for BMI. That number could climb by more than \$20 million if BMI gets the 10% increase it is seeking, Meehan said.

Stations that do not play enough music to justify a blanket fee can choose BMI's per-program fee structure, which allows them to base fees on the music actually played, plus an incidental charge to cover BMI music used as background or in promotions. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

Digital deliberation

The FCC isn't likely to ask for industry comment on Sinclair Broadcasting's petition to alter the digital TV modulation standard until after the first week in November. Agency Chairman William Kennard said last week that he wants to meet with company officials before deciding whether and how to proceed with their request. "I want a better understanding of their concerns," he said. Sinclair argues that the current 8-VSB modulation standard is unacceptable for indoor antenna and mobile reception and wants stations to have the option of using the European standard COFDM instead. Sinclair officials say they have meetings scheduled with Commissioners Susan Ness, Harold Furchtgott-Roth and Michael Powell for the first week of November and are awaiting word from Kennard and Commissioner Gloria Tristano.

SIoux CITY, IOWA

WB soft soap

The WB went to Sioux City, Iowa, last week to plead its case for cable carriage in the market. WB CEO Jamie Kellner, along with *Charmed* star Shannen Doherty and other executives from the network's Los Angeles headquarters, flew to Iowa for a rally and a meeting with Sioux City officials. Because of The WB's move off of WGN Superstation earlier this month, the majority of Sioux City viewers are not getting The WB's programming. Cable One, which has close to 80% cable coverage in the market (DMA 144), formerly carried the network via WGN and has yet to sign to clear The WB as a stand-alone channel. The WB does have cable carriage in the market on other cable companies totaling close to 20% coverage. "Cable One has not agreed to put us on yet, but we are still trying to get back on in the market,"

said a WB spokesman. The WB has lost 10 million homes and its U.S. coverage is down to 81% as a result of its coming off of WGN.

HOLLYWOOD

Sweeps family values

Ahh, November sweeps. It's all about fun and games until someone pulls out their wrestlers and bunny tails. Pearson Television has what it hopes will be a sure-fire ratings stunt: an episode of the freshman syndicated game show *Family Feud*. No, the company isn't giving away multimillions or marooning its contestants on deserted islands. But it is pitting a clan of wrestlers from World Championship Wrestling against a "family" of Playboy playmates from the past couple of years, according to a Pearson programming executive. But what will they do to attract the young male demo?

NEW YORK

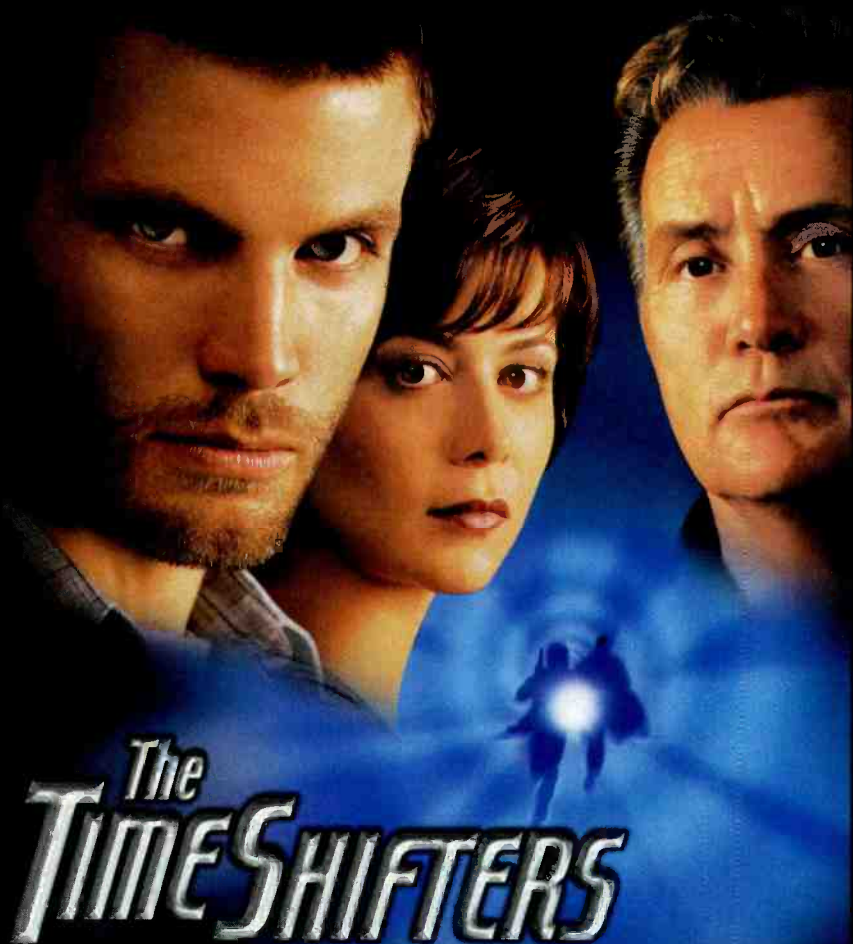
AltaVista redux

AltaVista introduces an overhauled version of its search engine this week, complete with souped-up multimedia content. The revamped AltaVista will offer six channels of streaming video to lend its portal functions a state-of-the-art feel in an increasingly competitive marketplace. Sources say future plans call for a dramatic increase in access to streamed video through AltaVista "channels" to differentiate the latecomer and enable it to challenge veterans Yahoo and Excite. It is no coincidence that a majority of AltaVista is owned by CMGI, which is the primary investor behind the iCast audio/video streaming service being developed under the direction of former NBC executive Neil Braun. iCast plans call for a launch of that service later this year.

AltaVista will kick off its relaunch in style Monday with a live Webcast of Lauryn Hill in a benefit concert from New York City's Irving Center.

"One of those rare birds in tele-films...that takes a classic genre idea and gives it a rocketing dramatic spin."

— The Hollywood Reporter



**12
Million
Viewers⁽¹⁾**

Sunday, October 17, 1999

- #1 movie of the week in basic cable⁽²⁾
- #1 movie of the week among adults 18-49 and 25-54⁽²⁾
- #1 value for advertisers and subscribers

HIGHEST RATED ORIGINAL MOVIES IN BASIC CABLE⁽³⁾

AMERICA HAS NEVER SEEN ANYTHING
LIKE THEM. SUPERSTATION ORIGINAL
MOVIES BREAK RECORDS. IN OUR FIRST
YEAR, WE'VE PREMIERED THE HIGHEST
RATED ORIGINAL MOVIES AND REACHED

OVER 56 MILLION VIEWERS.⁽⁴⁾

FIRST DAUGHTER REMAINS

#1 AMONG ALL MOVIES IN

BASIC CABLE (1999).⁽⁵⁾

MAYBE IT'S THE GREAT CASTS

MAYBE IT'S THE GREAT STORIES.

MAYBE IT'S BECAUSE WE'RE

THE MOST WATCHED NETWORK

IN CABLE.



©1999. Turner Broadcasting System, Inc. A Time Warner Company. All Rights Reserved. Source: TBS Superstation Research from Nielsen Media Research data. Qualification available upon request. 1) Sunday, 10/17/99 8p-12m P2+ cume projection (000); NTI Client Cume Facility 2) 10/11/99-10/17/99 premiere t/c 10/17 3-10PM HHLD rating and demo delivery (000); 3) Rating average for all basic cable original movie premieres in 1999. 4) 1999 14 telecast P2+cume projection, NTI Client Cume Facility. 5) 12/28/98-10/17/99 ranking of all basic cable single-part, individual feature film telecasts.

FINANCIAL WRAP-UP

Week of October 18-22

WINNERS

10/22 midday % change

Rogers Comm	\$19.63	25.60
Telewest	\$45.25	17.50
EchoStar	\$109.94	17.40
Cumulus	\$33.75	15.40
Jones Inter.	\$52.44	11.60

LOSERS

10/22 midday % change

XM Sat. Radio	\$14.50	(5.20)
CD Radio	\$26.00	(2.90)
Hearst-Argyle	\$23.31	(2.70)
Century Comm	\$44.25	(2.30)
Gray Comm.	\$17.63	(1.80)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV (10/21/98-10/22/99)



Week ending 10/22
Close288.70
High288.70
Low281.30

2.4%

CABLE TV (10/21/98-10/22/99)



Week ending 10/22
Close294.62
High294.62
Low280.11

5.1%

RADIO (10/21/98-10/22/99)



Week ending 10/22
Close786.14
High786.14
Low733.33

5.6%

DOW JONES

Week ending 10/22
Close10470.30
High10116.30
Low10021.80

4.5%

NASDAQ

Week ending 10/22
Close2816.50
High2816.50
Low2688.18

3.1%

S&P 500

Week ending 10/22
Close1301.78
High1301.78
Low1254.13

4.4%

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1999 VS&A Communications Industry Report.....	\$995	\$895

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Consumer
Books

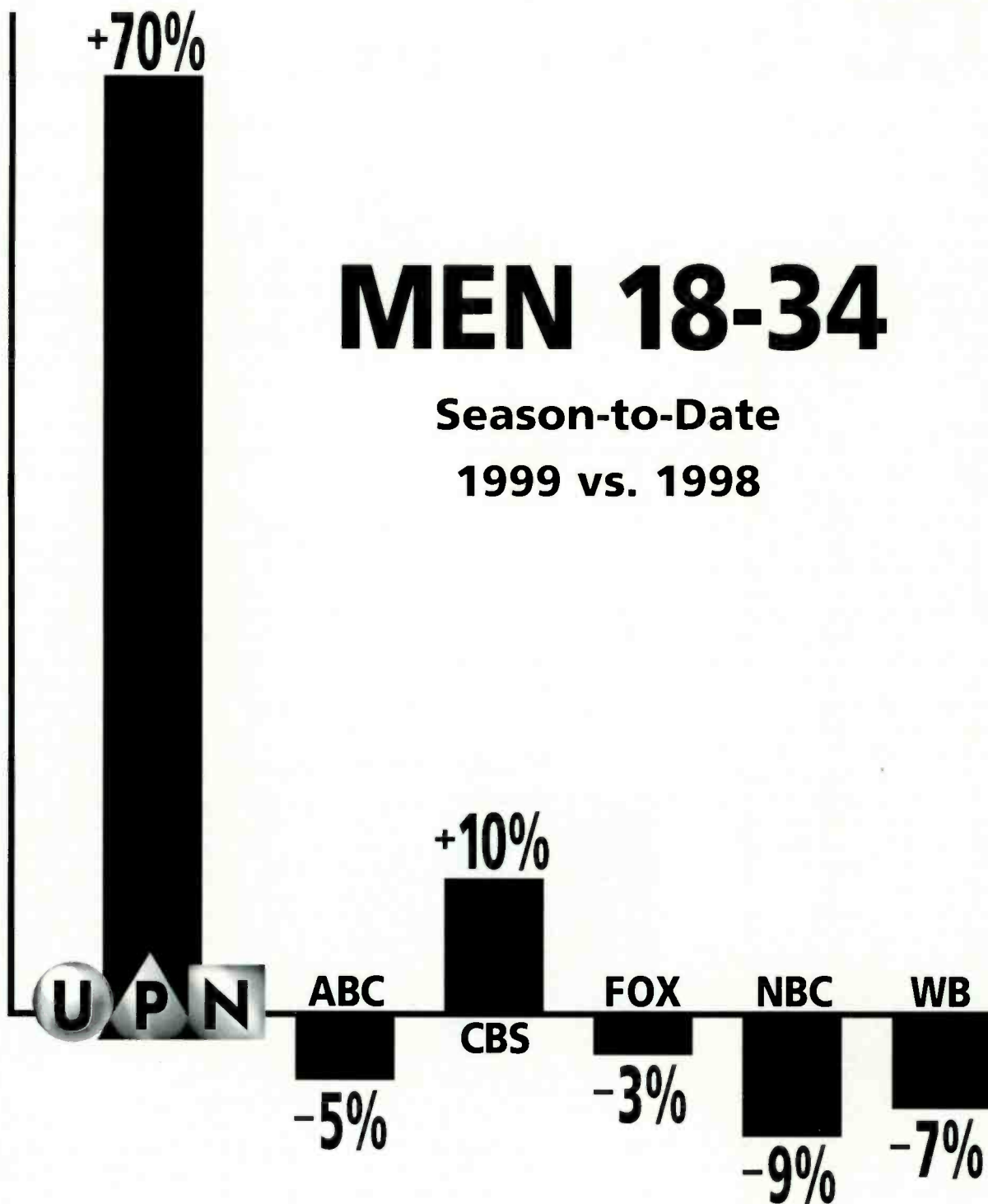
Consumer
Magazines

The
Internet

Business-to-Business
Communications

Professional &
Educational Publishing

Business
Information Services



Source: NTL Peoplemeter Average Audience Estimates Regularly
Scheduled Programming 9/20/99 - 10/17/99 vs. 9/21/98 -
10/18/98. Percent change based on rating. Includes preliminaries.
Subject to qualifications furnished upon request.

FCC hears duop pitch

Broadcasters say test for number of 'voices' in market should include many media

By Bill McConnell

Only two months ago, Bud Paxson boasted that his company was the "prettiest girl at the duopoly dance," thanks to new government rules allowing one company to own two TV stations in some markets. Now the ballroom floor is getting crowded, and Paxson says those rules are "unfair" as well as "arbitrary and capricious."

Paxson Communications, along with other broadcast groups, the National Association of Broadcasters and the Association of Local Television Stations, last week asked the FCC to further relax rules approved in August that would for the first time allow TV duopolies in many big markets across the country. The new rules also eliminate the maze of waiver policies and indecision that let broadcasters circumvent local ownership limits and cross-ownership restrictions for years.

The requested changes were submitted last week to meet the FCC's deadline for petitions for reconsideration of the new broadcast ownership rules. Although the FCC is unlikely to conduct any major rewrite, it is too early to say whether it is open to reworking some of the details.

The industry's main target is new restrictions that limit TV duopolies only to markets that would have eight remaining TV voices after a station combo is formed. Broadcasters complain that if there is to be any voice test at all, other media should be included in the tally. Under the current rule, roughly 43 of the country's top 50 markets would have room for one or more duopolies. But the broadcasters say newspapers, radio stations, cable systems and even the Internet should be included in the voice count, a move that would open hundreds, maybe even all, U.S. markets to duopolies.

"The new rule is out of step with the reality of competition from many other media sources faced by TV broadcasters today," Paxson's attorney told the FCC.

Because the voice test will limit duopoly opportunities in many markets, broadcasters are racing to line up merger deals before the FCC begins



accepting applications Nov. 16.

The voice test is expected to pose little trouble to Paxson's right to convert local marketing agreements in Miami; Phoenix; Raleigh, N.C.; and New Orleans, to duopolies as by 2004, as required by the new rules. But the company's ability to preserve other LMAs in Hartford, Conn.; Birmingham, Ala.; Memphis, Tenn.; and Providence, R.I. is likely to be hindered.

Paxson also questioned why the FCC chose an eight-station limit rather than some other number. "The number '8' appears to be based on a 'hunch' rather than evidence," Paxson said.

ALTV and the NAB also asked the FCC to allow all existing LMAs that do

not meet the criteria for duopolies to continue permanently. ALTV is also asking the FCC to relax a waiver process that allows duopolies in smaller markets when one of the stations is failing or when the owner of a construction permit has not brought a station on the air.

The groups also asked that the FCC eliminate a "burdensome" paperwork requirement forcing broadcasters to prove that no out-of-town buyers are available before forming small-market duopolies. In addition, NAB also wants the FCC to relax debt and equity limits on investors seeking to exempt their stakes from ownership. Recognizing that the FCC isn't about to reverse its deregulatory decision, public advocacy groups are asking the FCC at least to limit new opportunities for consolidation.

The Georgetown University Citizens Communications Center urged the FCC to reinstate rules that say stations are in the same market if the signals overlap. ■

Miami won't open access



Sachs: "Regulation is a poor substitute for competition."

Ignoring the example of their Broward County neighbors, Miami-area officials last week rejected a proposal that would have forced AT&T to open its broadband network to Internet competitors.

The Miami-Dade County Commission voted by a 10-2 margin to kill a plan that would have imposed open-access requirements.

The vote was hailed by the cable industry. "Miami-Dade County has joined the ranks of those government bodies that recognize that regulation is a poor substitute for competition," said Robert Sachs, president of the National Cable Television Association.

The decision was a big blow to GTE, the Miami area's local telephone provider, and the OpenNet

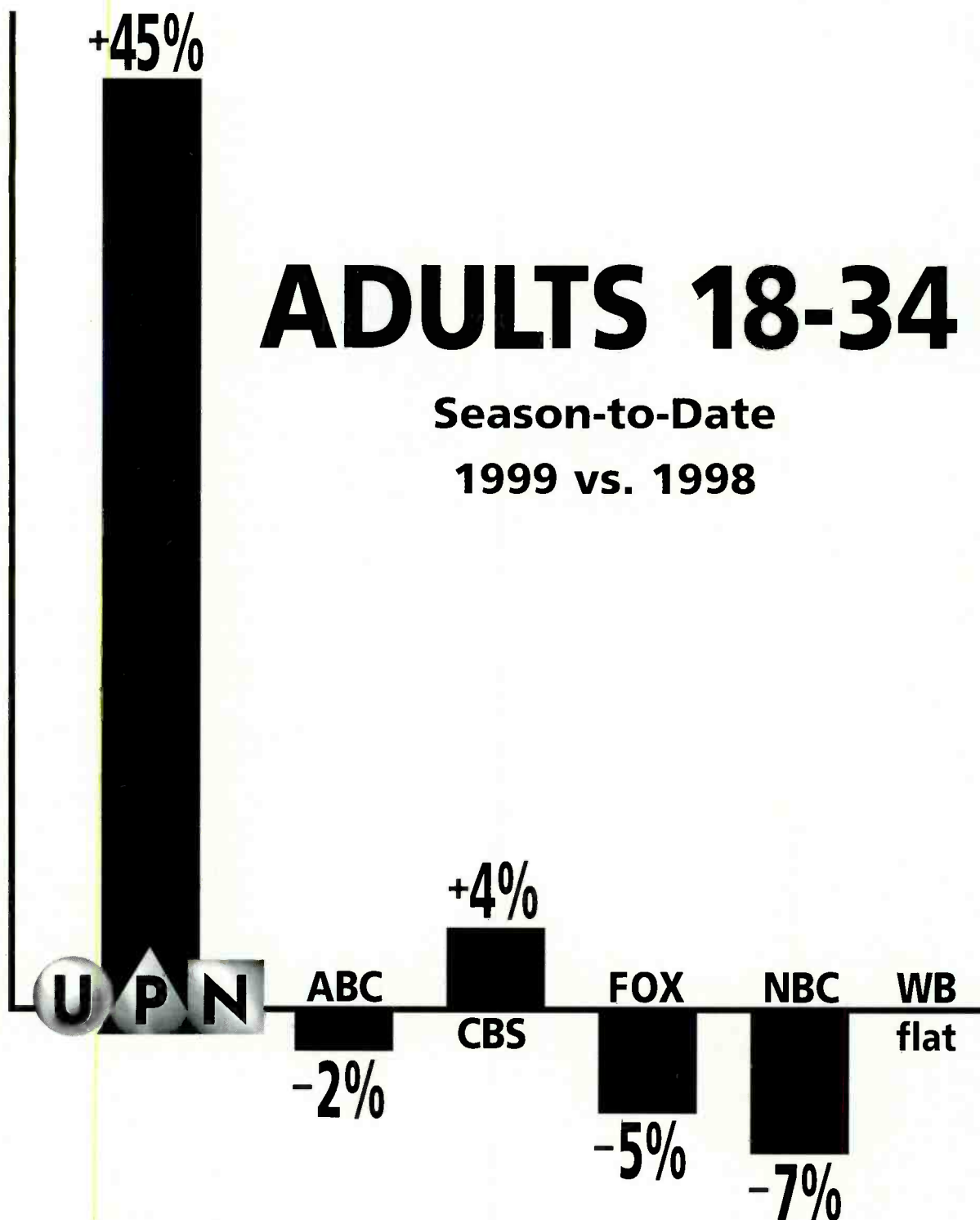
Coalition, which mounted a high-profile campaign in the area and hoped to build on the Broward County victory in July. The Broward rules apply only to unincorporated portions of the county.

OpenNet officials blamed their Miami defeat on AT&T's warning that high-speed Internet service would not be offered in the market if access rules were imposed.

Miami officials said they were swayed more by FCC Chairman William Kennard's call for a nationwide hands-off-for-now policy.

But the battle on the local front continues. The St. Louis Board of Aldermen this week is scheduled to decide whether to impose open-access rules as part of AT&T's franchise renewal. So far, open-access rules also have been imposed in Portland, Ore., and Fairfax, Va., and rejected in San Francisco, Denver and Los Angeles.

—Bill McConnell



Source: NTL Peoplemeter Average Audience Estimates Regularly
Scheduled Programming 9/20/99 - 10/17/99 vs. 9/21/98 -
10/18/98. Percent change based on rating. Includes preliminaries.
Subject to qualifications furnished upon request.

Digital must carry must happen

A commentary by Lowell W. Paxson, chairman, Paxson Communications Corp.

Broadcasting & Cable recently reported on the public commitment of FCC Cable Services Bureau Chief Deborah Lathen to issue a decision on digital must carry by the end of this year. Congress and broadcasters should take note of this commitment and do everything in their power to ensure that this is one promise the FCC keeps! While we acknowledge that this issue has generated controversy, the FCC cannot avoid its obligation to act.

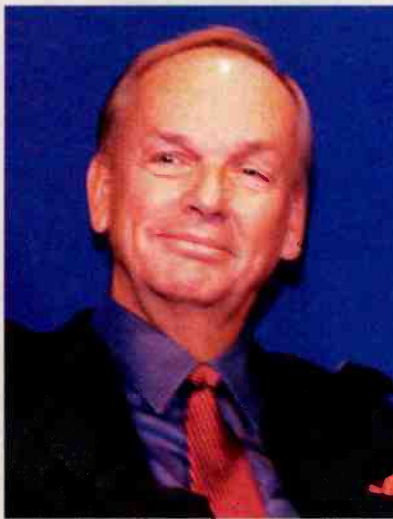
Make no mistake, without must carry broadcasters will lose the digital marketplace, and the Supreme Court's prediction about the cable bottleneck will come true. The Congressional Budget Office last month released its report on the transition to digital television in which it concludes that "a strong must-carry requirement for cable systems to carry DTV signals...will be necessary to achieve the mandated market penetration level by 2006...."

It has been reported that the DTV digital strategy in this country is in disarray, and, according to Strategy Analytics, the plan to return the analog spectrum by 2006 is "on the verge of collapsing."

The New York Times noted in a recent editorial reviewing telecommunications mergers, that there is a fear of "a world in which one or two companies take cover, concentrating control of the information that flows into a hundred million households"...potentially "squench[ing] the variety of news, information and entertainment." The FCC has approved cable consolidation and has now engineered rules that will permit approval of AT&T's ownership of MediaOne. If the public is not to face "a couple of behemoths that can strangle the information flow" (to quote the Times), digital must carry is a must requirement.

Since July 1998, the FCC has been reviewing the comments filed in the digital must-carry proceeding and, while voluminous papers were filed with the FCC, the issue is relatively straightforward:

First, the digital must-carry rights of television stations have already been guaranteed by Congress. In the 1992 Cable Act, Congress wrote: "At such time as the Commission prescribes modifications of the standards for television broadcast signals, the Commission shall initiate a proceeding to establish any changes in the signal carriage requirements of cable television systems necessary to ensure cable carriage of such broadcast signals of local commercial television stations which have been



"The digital must-carry rights of television stations have already been guaranteed by Congress.

Broadcasters will not gain digital must carry through negotiations with cable operators."

changed to conform with such modified standards (emphasis added; the reference to modified standards refers to technical issues, not the right to carriage).

Second, broadcasters will not gain digital must carry through negotiations with cable operators. CBS may reach agreement with Time Warner, and NBC and Fox may reach agreement with AT&T, but the hundreds of television stations not owned by the four major networks will be left at the mercy of cable without must-carry implementation. The agreements negotiated by the major networks were designed to provide more subscribers for their cable networks, to increase fees for cable network carriage and to permit the carriage of broadcasters' 1080i signal in a 720p format.

Third, all broadcast stations are now planning their DTV construction; applications are being filed, plans are being finalized and equipment is being purchased, all on an FCC-mandated schedule. The commission must not and cannot turn its back and require broadcasters to spend millions of dollars to upgrade their facilities without guaranteeing cable carriage in their markets.

Mandatory signal carriage for broadcast television has been critical to the improved economic status of our industry, and mandatory cable car-

riage of digital signals will be equally crucial to the continued economic viability and success of local digital television stations. Since the 1992 must-carry law was enacted, more than 100 additional broadcast television stations have gone on the air. Prior to must carry, there were four television networks and now there are nine. With must carry, broadcast television is now thriving, and this is clearly in the public interest, convenience and necessity.

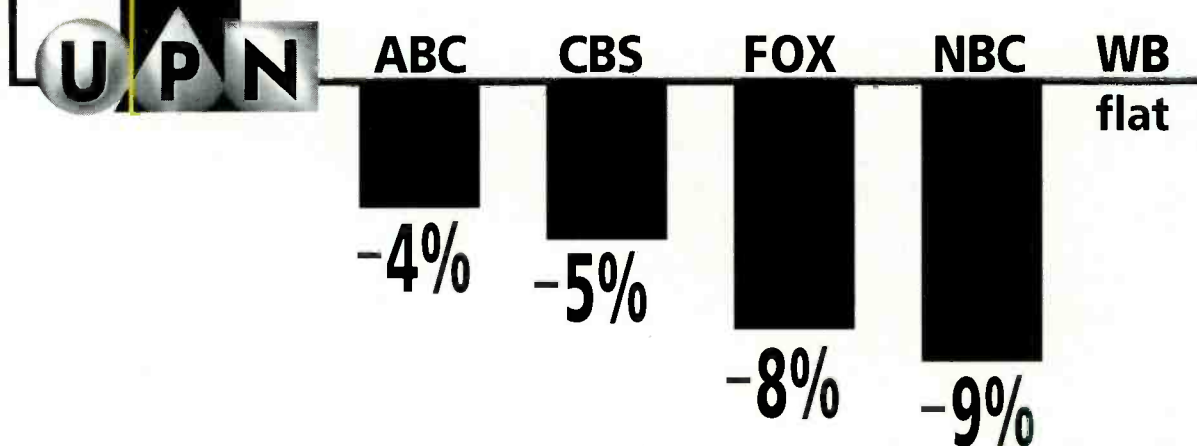
The industry and those who are appointed to regulate it in the public interest must not forget the conclusions of the Supreme Court in March 1997 that it is "apparent must carry serves the government's interest in a direct and effective way" and that "must carry ensures that a number of local broadcasters retain cable carriage, with the concomitant audience access and the advertising revenues needed to support a multiplicity of stations." The Supreme Court has spoken on must carry, as has Congress. It is time for the FCC to implement the law of the land.

Broadcasters are well advised to keep their elected officials informed as to the paramount importance of this matter pending before the FCC. ■

+36%

ADULTS 18-49

**Season-to-Date
1999 vs. 1998**



Source: NTI Peoplemeter Average Audience Estimates Regularly
Scheduled Programming 9/20/99 - 10/17/99 vs. 9/21/98 -
10/18/98. Percent change based on rating. Includes preliminaries.
Subject to qualifications furnished upon request.



WASHINGTON WATCH

By Paige Albinia and Bill McConnell

Gore stresses digital duty to public

Vice President Al Gore last week encouraged FCC Chairman William Kennard to begin a proceeding to "examine how broadcasters would use their digital spectrum for the public interest." Gore's letter comes nearly a year after the commission named for him submitted a report to the FCC with recommendations on the public-interest obligations of digital broadcasters. Gore told the FCC to look at four specific areas: high-quality political discourse, disaster warnings, access to digital programming for the disabled and broadcast diversity. Gore also supported recommendations that broadcasters voluntarily provide candidates five-minute chunks of time for political discourse and that the FCC prohibit any blanket bans on airtime sales to state and local candidates. "I urge you to evaluate to what extent the broadcasters are meeting their voluntary commitment to improving the public discourse on the airwaves, including free airtime," Gore wrote.

Who gets what from industry?

The TV, movie and music industries contributed \$16.4 million to campaigns and political parties during the 1998 elections, according to the Center for Responsive Politics, a nonpartisan, nonprofit political research organi-

zation in Washington. TV, movies and music led the communications and electronics sector in contributions, which totaled nearly \$55 million. That money was almost evenly split between Democrats and Republicans.

Top company donors included Time Warner at \$1.29 million; The Walt Disney Co. at \$1.14 million; Seagram at \$829,234; TCI at \$768,060; NCTA at \$752,518; NAB at \$657,892; News Corp. at \$546,744 and Viacom at \$437,142. Top recipients of that money included Senate Commerce Committee Chairman and Republican presidential candidate John McCain (R-Ariz.); defeated (former) Sen. Alfonse D'Amato (R-N.Y.); Sen. Barbara Boxer (D-Calif.), who often stands up for Hollywood on First Amendment issues; Sen. Charles Schumer (D-N.Y.), who unseated D'Amato; and the Senate Commerce Committee's ranking minority member, Ernest Hollings (D-S.C.).

On the House side, Minority Leader Richard Gephardt (D-Mo.) was the leading recipient of entertainment industry funds. Gephardt was followed by Rep. Rick White (R-Wash.), who was defeated in the 1998 election; Rep. John Dingell (D-Mich.), the House's most senior member as well as ranking Democrat on the Commerce Committee and Rep. Billy Tauzin (R-La.), who heads the House Telecommunica-

tions Subcommittee.

Kennard to telcos: Embrace rivals

FCC Chairman William Kennard wants to "create an oasis from regulation in the broadband world," he told phone company representatives last week at the United States Telephone Association's annual convention held this year in San Francisco. To do that, Kennard said he is willing to fight off those who are pushing for further regulation of the nascent broadband market, but in return the phone companies need to do their part. "You have to embrace competition," Kennard told phone company representatives. "Lip service and foot dragging are simply not good enough."

Public-private antiviolence team

The Federal Trade Commission, the National Association of Attorneys General and the YWCA are encouraging kids to "Tune Out the Violence," a weeklong effort to get kids to turn off violent TV, movies, music and video games. As part of the campaign, the groups have developed two initiatives to help parents monitor their kids' media intake. They developed a "Media Violence Inventory," a form to help parents keep track of the TV programs their kids watch. Also, the FTC—in conjunction with the Department of Justice, the NAAG and the

YWCA—developed a card for parents to carry in their wallets that includes thorough explanations of the ratings systems for films, music, CDs and video games.

As part of that program, MTV is distributing 200,000 antiviolence CDs and action guides to youth across the country, the network announced. Last week's antiviolence efforts were in conjunction with a two-day Congressional summit on youth violence led by President Clinton and House Minority Leader Dick Gephardt (D-Mo.). MTV produced the CDs in partnership with the Departments of Education and Justice as well as the Recording Industry of America. The CD includes music by superstars Lauryn Hill, Dave Matthews Band, Backstreet Boys, Jennifer Love Hewitt and the Beastie Boys' Adam Yauch. At the conference, MTV also screened the latest installment of its year-old antiviolence campaign "Fight For Your Rights: Through My Eyes," which will air Sunday, Oct. 24, at 10 p.m.

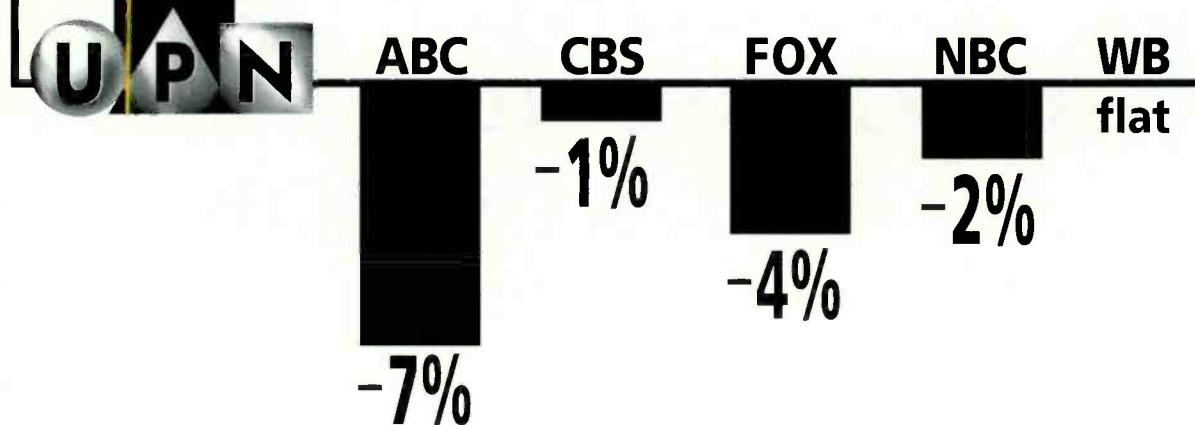
News Corp. newbie

News Corp. last week added a fourth person to its lobbying team, Angela McGlowan. She most recently was legislative affairs manager for the American Trucking Association and has also worked in public affairs for Mirage Resorts. In addition, the Ole Miss graduate has served on the staffs of former Rep. John Ensign (R-Nev.) and Bob Dole's Better America Foundation.

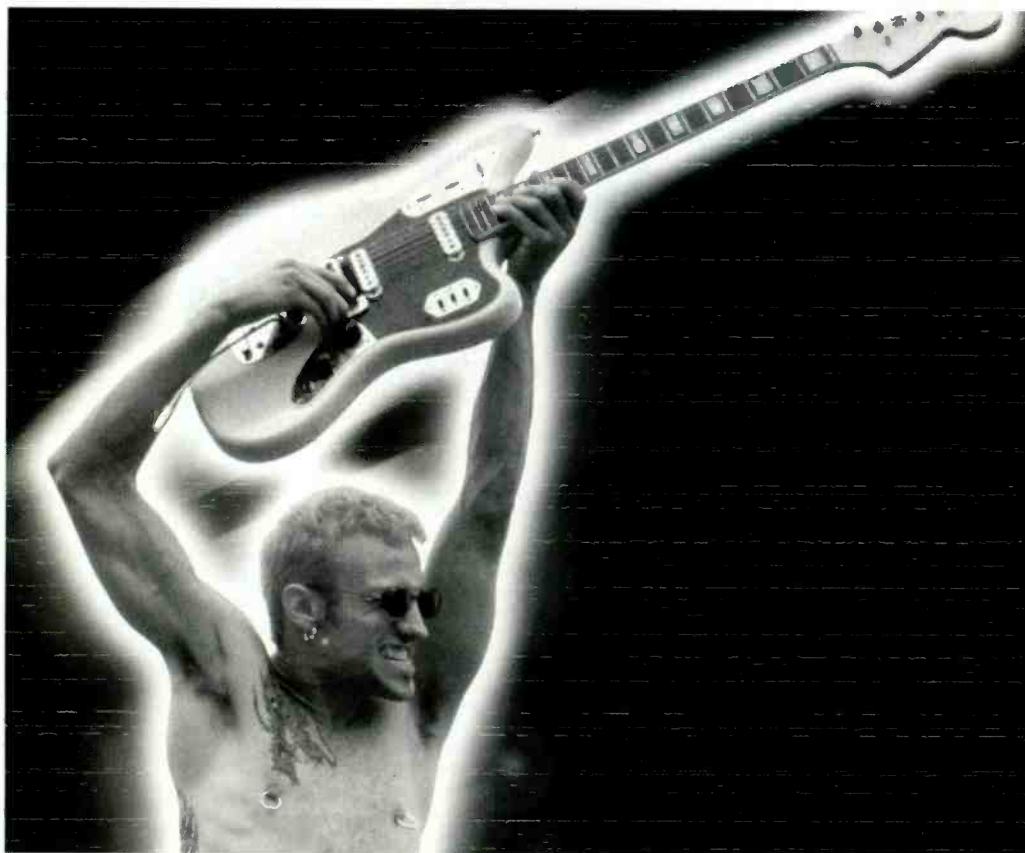
+30%

HOUSEHOLDS

**Season-to-Date
1999 vs. 1998**



Source: NTI Peoplemeter Average Audience Estimates Regularly
Scheduled Programming 9/20/99 - 10/17/99 vs. 9/21/98 -
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The Next Step

→ for Radio and the Internet.

The '1999 MTV Video Music Awards' show, hosted by Chris Rock, was the highest-rated program in MTV's history.



TV plays musical chairs

Despite fewer videos, music programming continues to grow

While radio is the broadcast media that has a longer history with the music industry, its television that has given music artists the visual high profile that has become a powerful tool in selling records.

But increasingly, music industry executives complain that networks are airing too many non-music programs. That trend has left some wondering whether music programming on TV and cable is on the decline. Surprising, considering several new music-video channels have been launched in the '90s—MTV2, MuchMusic USA and BET on Jazz. In 1997, The Box launched a spinoff package for digital cable and satellite TV called The Box Set, which includes Box Pulse (pop music), Box Classic (classic rock and R&B), Box Urban (R&B/hip-hop), Box Edge (alternative/modern rock), Box Exitos (Latin music) and Box Tejano (Tejano music). And in 1998, MTV Networks also launched a spinoff

package for digital cable and satellite TV called The Suite from MTV and VH1. MTV2, which launched in 1996, is also part of The Suite package.

But with competition from the Internet and the success of music promotions tied to theatrical releases—in some cases, the soundtrack sells better than the movie—is it really important to debut a new music video on MTV? And exactly where does television fit into the music mix?

Ask anyone in the music industry which TV outlet is best for selling records, and you'll probably get this response: "It depends on the artist. We look for outlets that will endear the artist to fans," says Steve Kleinberg, senior vice president of marketing at Elektra Records, which counts rock band Metallica and rapper Busta Rhymes among the company's current best-selling acts. By and large, whatever the genre—pop, hip-hop, country, Latin, bluegrass or

classical—there's a music channel for it.

Increasing the playlist

With the advent of specialty channels on cable and satellite TV, the music industry found a virtual gold mine to showcase music talent. MTV, the first 24-hour music network, is still considered the most influential. Though MTV is routinely criticized by some in the music industry for having too much non-music programming (in contrast to the network's early years when it consisted entirely of music videos), MTV is still regarded as the most coveted network on cable for pop music.

MTV is credited with being a major influence in recent breakthrough record sales for such teen pop acts as 'N Sync, Britney Spears and the Backstreet Boys, as well as rock acts like Limp Bizkit, Kid Rock and Blink 182.

Interscope Records head of marketing Steve Berman says MTV was crucial to exposing the record company's Limp Bizkit to a larger audience. "MTV is a huge part of the success of this band,"

By Carla Hay

says Berman. MTV featured Limp Bizkit on its *Fashionably Loud* program and its spring break and New Year's Eve specials. The band's videos receive heavy rotation on MTV. For several weeks, the network also had the exclusive rights to Limp Bizkit's video "Nookie," which MTV showed prior to the release of the band's latest album, *Significant Other*. Following the June 22 release, it became one of the fastest-selling albums of the year, selling 635,000 copies during its first week of sales.

Tom Calderone, MTV senior vice president of music, says: "MTV's musical diversity is something we're really proud of. It's a risk to take a chance on any new artist. But our goal is to develop new music stars beyond the first single."

Compared to other music channels, MTV still has tremendous distribution, reaching 72 million U.S. households, versus 68 million for its sister network VH1 and only 24 million for The Box. And although MTV is considered the premier pop channel for reaching 12- to 24-year olds, VH1 is closing in on the 18-to-34-year-old audience. VH1 continues to play veteran rockers like John Mellencamp and Sting in addition to newer acts like Eagle Eye Cherry, Train and Sixpence None the Richer.

Wayne Isaak, VH1 executive VP of talent and music programming, notes: "Since our business is entirely about music, the effects that VH1 has on the sales of records are harder to quantify in the short term. I think VH1's effect is greater over the long haul. We've really expanded our playlist selections. But we won't compete with MTV for their audience. We're servicing the older



Madonna (third from right) and several Madonna impersonators fill the stage at the '1999 MTV Video Music Awards.' Ricky Martin (l) shows off his awards.

audience who loves music."

But MTV and VH1 are not always the networks of choice. Although MTV has embraced more R&B and hip-hop music in recent years, many in the music industry consider BET the leading network to debut R&B and hip-hop acts to a national audience.

"Usually, with MTV, you've got to have record sales and radio behind an artist before they'll play the video," says Amani Duncan, national director of visual promotions at Island Def Jam Music Group. "But BET gives early support to R&B artists who may not be charting yet."

The Box, which was recently acquired by MTV, is another pop/hip-hop music channel with a "video jukebox" format that allows viewers to choose videos from a menu selection. "The interactive format in each market gives us an immediate read on what kind of consumer response is happening to a particular song," says Peter Cohen, senior vice president of programming for The Box. "Record com-

panies can also track record sales based on this market-by-market response."

But while The Box is strictly a music video channel—like 24-hour country music video networks Country Music Television (CMT) and Great American Country (GAC)—many of these services are unavailable or offered on a limited basis in some areas. That's true of The Box, GAC and CMT in the two top U.S. markets—New York and Los Angeles—where much of the music industry is based, thereby diluting their perceived influence.

Even all-music video channels like MTV2, an MTV spin-off that plays a free-form mix of videos 24 hours a day, has struggled with building cable distribution. MTV2 remains primarily available only on satellite since its 1996 inception, hovering at about 10 million households.

Canadian music channel MuchMusic and its U.S. counterpart, MuchMusic USA, are similar to MTV but with more music content. However with an audience reach of approximately 12 million U.S. households, MuchMusic USA is easily overshadowed by MTV's larger distribution, clout and profits.

Finally, CBS-owned TNN, which used to be known as the premier country music video channel, has evolved into a

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Is the country music world big enough for two channels?

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Pay-per-view music events are grossing more money than ever.

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An interview with BMI President Frances Preston

lifestyle channel, and its music video programming has essentially been relegated to its sister channel CMT.

Non-pop music networks

A lot of music outside the pop fringe is finding a network audience. Jazz has a forum on BET on Jazz, a BET spin-off channel. Contemporary Christian music has Z Music Television. And on Nov. 25, a 24-hour classical music channel called Fanfare is set to launch, backed by a partnership with Discovery Communications and public TV station WETA in Washington, D.C.

Even cable networks not known for music are starting to offer their own music series. Disney Channel has its *In Concert* series, and in March 2000, the channel will premiere a new documentary series, *2 Hour Tour*, pairing hit artists with unknown talent. The first band will be 98 Degrees. News net CNN has its weekly, half-hour music news series called *World Beat*. HBO has *Reverb*, a late-night live music series focusing on modern rock acts, and A&E has *Live By Request*, which mainly features adult contemporary acts.

Although mostly recognized as a network for classical music, PBS also offers popular music shows, including *Austin City Limits* for roots, blues and country music, and *Sessions At West 54th* for live performances featuring an eclectic mix of artists.

And the winner is...

Perhaps the biggest boon to music sales is the music awards show. The *Grammy Awards*—the music industry's Oscars—is considered the most prestigious music awards show. For the last two years, it has consistently been the highest-rated



Rosie O'Donnell hosted this year's '41st Annual Grammy Awards' show on CBS.

Major Music Networks

Network	Format	Hours of music programming*
BET	R&B/hip hop	37 hours/wk
The Box	Pop/hip hop/R&B	168 hours/wk
CMT	Country	168 hours/wk
GAC	Country	168 hours/wk
MTV	Pop/hip hop/rock/R&B	82 hours/wk
MTV2	Pop/rock	168 hours/wk
MuchMusic USA	Pop/rock	166 hours/wk
TNN	Country	7 hours/wk
VH1	Pop/rock/R&B	77 hours/wk

*There are hundreds of local and regional music shows on broadcast and cable TV and it's impossible to track them all. The information provided is for music videos only and excludes the number of hours devoted to music performances or interviews with artists. Networks that do not show videos 24-hours a day vary their music video programming, so the number quoted is a current estimate of hours per week that they allot for showing music videos.

Sources: Billboard and Broadcast Data Systems

awards show in music, earning a 16.6 rating/26 share this year, and a 17/27 last year. Because of the show's TV audience and its mainstream appeal, an appearance on the *Grammys* often results in increased record sales.

According to *Billboard* and SoundScan, U.S. album sales for R&B/hip-hop singer Lauryn Hill, this year's big Grammy winner who also performed during the show, soared 92% for her award-winning album, *The Miseducation of Lauryn Hill*, the week after the show.

Other nationally televised music awards shows that are considered important mainstream showcases for music talent are the *American Music Awards* (ABC), which sometimes tops the *Grammys* in ratings, the *Billboard Music Awards* (Fox), and the *MTV Video Music Awards*.

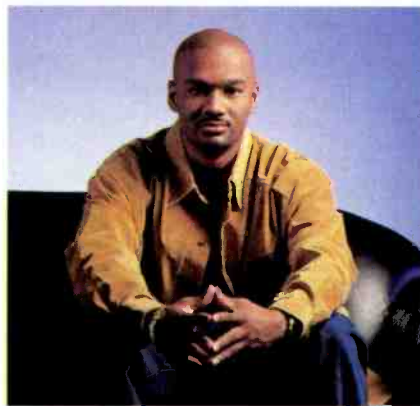
For R&B and hip-hop artists, the syndicated *Soul Train Music Awards* reaches its target urban music audience. That award show also has a spin-off—the *Soul Train Lady of Soul Awards*—that honors female artists. Country music has several awards shows: *The Academy of Country Music Awards* (CBS), the *TNN Awards* and the *Country Music Association Awards* (CBS).

In syndicated music programming, *Soul Train*, the longest-running TV music show (28 years), is still considered a prerequisite for most R&B and hip-hop artists. "The overriding characteristic of the *Soul Train* audience is that they're loyal," says Dick Askin, president/CEO of Tribune Entertainment, the company that distributes the show. "What's amazed me about the *Soul Train* project is that [executive producer] Don Cornelius has not only nurtured but also expanded this franchise for almost 30 years," he says. Other syndicated R&B and hip-hop shows include *Motown Live*, *Russell Simmons' Oneworld Music Beat*, and *Showtime At the Apollo*.

Warner Bros. is another a leading supplier of music-oriented series and specials to the pay-per-view and cable TV markets. "Shows like VH1's *Hard Rock Live*, PBS' *Sessions at West 54th* and the nationally syndicated *Russell Simmons' Oneworld Music Beat*, assure significant exposure and platforms for artists, in addition to building franchises and long-term assets for our company," says Eric Frankel, executive vice president, Warner Bros. Domestic Pay-TV, Cable & Network Features. Other series and specials distributed by the division include *Tu Ritmo* for Telemundo and *In Tune* for DirecTV.

With more and more channels, is music programming on TV going to continue growing or is the Internet the next frontier? As Emily Wittman, vice president of video promotion, Island Def Jam Music Group, sees it, "I think there's room for all of them." ■

Carla Hay is the music video editor and "Heatseekers" features editor for *Billboard*.



BET's 'Rap City: The Bassment,' hosted by Tigger, offers the latest hip-hop videos.

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It's a big country

Is the country music world big enough for two channels? CMT and GAC will find out

By Price Colman



LeAnn Rimes is one of country's biggest - and youngest - stars.

The more cable country music programmers Country Music Television and Great American Country brawl, the better cable operators like it.

For the past two years, Glenn Jones' Great American Country (GAC) has deftly carved off pieces of CBS' Country Music Television (CMT) market, using launch fees, extended free carriage and in at least one case, equity in GAC in return for carriage. In an era of ever-escalating programming costs, the feud has produced a mini-bonus for cable operators.

"Cable operators are happy to see Great American Country around because it gives them some leverage with Country Music Television," says a source at one large cable company. "For cable operators, 80% is the economics of the carriage deal, assuming the programming is OK."

Subscriber numbers reveal how suc-

cessful GAC has been. Since its launch in 1995 to 1.3 million captive Jones Intercable subscribers, GAC expects to hit the 12 million-plus subscriber mark by year-end. Much of that growth has come at CMT's expense. Since the battle heated up in 1997 with CBS' purchase of CMT and The Nashville Network (TNN) from Gaylord Entertainment and Group W, CMT has dropped from about 42 million subscribers to about 40 million in mid-1999.

Now, however, CMT may be poised to counter. Viacom's acquisition of CBS will put CMT in the most powerful cable music programming stable in the world as part of Viacom's MTV-VH1 operation.

"Any new cable network is fighting for carriage," says PaineWebber analyst Chris Dixon. "GAC is doing a good job of implementing its strategy to get critical mass. CMT already has pretty broad distribution, and with the [CBS] merger

with Viacom, there are clearly plenty of opportunities," he says.

The merger will have little impact on CMT until the deal closes in mid-2000, says Paul Hastaba, vice president-general manager of CMT. And while he's cautious in projecting how much the merger will help CMT hone its competitive edge, Hastaba is understandably enthusiastic.

"We're real excited about what it could portend for CMT," he says. "We're part of a radio group with CBS-Infinity. With the Clear Channel-AMFM deal, the group is one of the biggest in country music radio."

Predictably, the honchos at GAC are similarly upbeat.

The Viacom-CBS merger "definitely changes the landscape a bit," says Jeff Wayne, who was recently named president-COO of GAC parent Jones International Networks. "I would be lying if I didn't say that with the merger, CMT

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is a more formidable adversary. But having said that, I'm very confident in our ability to grow."

Keeping up with the Joneses

After two years of public bickering over the country music programming contest, GAC and CMT are beginning to downplay their head butting. That's one sign that the competition is taking a toll, though company financial reports reveal little.

CBS began breaking out cable results only at the end of 1999's second quarter, and those numbers—revenues and operating profits were up, cash flow down—are mostly influenced by last year's sale of *Eye On People* and *TeleNoticias*.

First half results for GAC, show ad revenues up, a small uptick in carriage fees and a \$2.1 million increase in "distribution agreement payments"—launch and related fees.

Representatives from both companies say they'd rather concentrate on



Shania Twain, one of country music's top artists, performs at the Country Music Awards, shown on CBS-owned CMT.

their respective networks than on what the other guy is doing. Still, comparisons are inevitable. "The timing of a direct competitor coming onto the landscape was really unfortunate," says

CMT's Hastaba. The reason: CMT was in the throes of programming changes, including increasing original programming, while cutting back on less costly music videos. At the same time, GAC was pitching itself as the network that offers more videos, more local commercial time than CMT, but fewer commercials overall.

"A lot of people said, 'You're just changing the network as a reaction,'" recalls Hastaba. "The real reason was, we were now owned by a real broadcaster, CBS. And they wanted us to start programming the network."

Given CMT's roughly 20-to-1 lead in subscribers at the time, CBS' rationale was to focus on increasing the network's revenues by boosting ratings, and thus attractiveness to advertisers.

But as Hastaba points out, the timing was awkward. GAC, assuming the role of a feisty contender, was differentiating itself in terms of programming and particularly economics. Since its launch in

Tunes take off

Pay-per-view music events will generate more than \$30 million in 1999, according to industry sources. Buoyed by three of the top 10 events in the last two years, concerts took the biggest year-to-year leap in revenue of any pay-per-view category, according to Showtime Event Television.

Woodstock '99, Backstreet Boys and N'Sync took in around \$9.7 million, according to SET, compared to last year's total of 18 pay-per-view concert events, which took in more than \$8 million.

Despite coverage of the event on MTV, Woodstock '99 took in more than \$4.9 million alone over a weekend in July, with more than 81,000 buys at \$59.95 each. Backstreet Boys' February concert was the biggest single buy-rate event of the last two years, with 156,000 buys at \$19.95 each generating more than \$3.1 million. N'Sync, another boy group, pulled in 89,413 buys at \$19.95 each for their September concert, generating more than \$1.8 million.

While concerts remain the stepchild in pay-per-view, compared to wrestling and boxing, cable operators recognize that

Top 10 grossing pay-per-view concerts

Date	Event	PPV Broker	Sub Fee	Viewers	Revenue
7/23/99	Woodstock	Woodstock '99, LLC	\$59.95	81,034	\$4.9 M
2/6/99	Backstreet Boys In Concert	SET	\$19.95	156,000	\$3.1 M
1/17/98	Spice Girls In Concert	SET	\$19.95	148,000	\$3.0 M
9/11/99	N'Sync in Concert	Buena Vista	\$19.95	89,413	\$1.8 M
12/12/97	Rolling Stones Bridges to Babylon	Viewer's Choice	\$19.95	58,800	\$1.2 M
7/18/97	Hip Hop Peace Fest '97	Viewer's Choice	\$19.95	44,000	\$878 K
11/15/97	Lilith Fair Concert	High Five Entertainment	\$19.95	42,000	\$838 K
12/31/97	The Bee Gees: One Night Only	TVKO	\$19.95	35,100	\$700 K
2/21/97	Rodeo Houston: '97 Female Concert	Spring Comm.	\$14.95	46,000	\$688 K
2/28/97	Rodeo Houston: '97 Male Concert	Spring Comm.	\$14.95	46,000	\$688 K

Source: Viewers Choice

music is a lucrative alternative to movies.

"If you have six channels of pay-per-view and you're charging \$15 for a concert, you're still making more than with movies," according to a spokesman at one of the major MSOs. "You'll make four times as much money from each concert buy than from each movie." Even so, he says, the payoff on PPV concerts doesn't justify the cost of promoting them; MSOs typically get about 50% of the take. "If you put some marketing into it, it destroys the profit margin," he adds.

John Rubey, president of Spring Communications, a Los Angeles PPV concert broker, believes it's in the interest of cable operators to promote con-

certs just to get subscribers to use their boxes more.

"We know from research that people who buy music are typically people who haven't bought pay-per-view before," he says. "It gets them engaged in the process," he adds. "If you're going to build a category, you've got to look at the diversity of the music customer as being a significant asset."

—By Deborah D. McAdams

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CMT broadcast Farm Aid '99 in September with long-time country music star Willie Nelson.

March 1983, CMT had suffered little or no competition, and now there was an upstart offering \$1 or more per subscriber in upfront launch payments, free carriage for five years or more and in certain instances, equity for carriage.

"[GAC] has been very smart about dealing with operators," says a source familiar with the sector. "I think they walked into some situations at the right time. And Glenn Jones has deep pockets."

Country's big-city economics

To outsiders, Glenn Jones' decision to launch a new cable network in 1995 may have seemed curious. Overall, the industry was hurting. The 1992 Cable Act that capped, and in some instances rolled back, rates continued to chill investor interest in the sector. Burdensome debt-to-cash flow ratios made borrowing money expensive.

But the year before, Glenn Jones had sold a minority stake in his distribution company, Jones Intercable, to Bell Canada and was sitting on a healthy pile of cash. Jones could see the end of his distribution days and a shift in focus to programming, where he already had certain holdings, among them various radio programming formats that included a strong concentration in country music.

"Given the fact that of 2,300 radio stations, we're hitting 450 on a 24-hour basis, getting into the country music video business was a natural extension for Jones at that point," says Wayne, who joined the company in 1997. "Jones had a satellite uplink facility, satellite transponder space and a lot of infrastructure.

After two years of testing and tweaking GAC on Jones Intercable systems, the network began going after the broader operator market in 1997.

For those other cable operators, the timing was ideal. In the summer of 1997, cable companies were coming out of the doldrums, with equity values beginning a dramatic increase and the consolidation juggernaut that would reshape the industry starting to roll. The economics of a more attractive carriage deal were just too compelling.

Along with a savvy sense of timing, GAC's chief tool has been its willingness to make cable operators look good by improving both top and bottom lines at a particularly opportune time.

In a time of consolidation, it's typically the would-be sellers looking for ways to enhance themselves financially. But, as Wayne notes, GAC was able to capitalize on buyers seeking similar improvements.

"If you're on the acquiring end, you're looking for ways to generate more revenue and improve bottom line, too," he says. "It works both ways."

Wayne declined to discuss specifics of any affiliation deals with cable operators, although he does acknowledge that GAC uses any leverage it can.



Crossover artists like the Dixie Chicks have some cable operators worried about the genre's future.

While the launch fees and extended free-carriage times have generated the most attention, Wayne says GAC also doubles CMT's local ad avails time from two minutes per hour to four minutes.

"Increased advertising avails time is very important to us," says an executive at a large cable company. "But obviously, the value of any additional ad time is dependent on how much the service is viewed."

Cross-promotion and crossover

Despite the cannibalization of customers, Hastaba says the cable country-music market is growing. But the sector that supplies the videos for cable, the country music business itself, is going through changes. Album sales were up only slightly—2%—in 1998. The sector looks healthy this year. Though some observers are concerned about the impact of "crossover," artists such as Shania Twain, Garth Brooks and The Dixie Chicks who veer into pop music markets. Moreover, country is dominated by only 10 to 12 top names at any time, Hastaba says. The effect is a limited audience.

Several catalysts are ahead for cable country music. As of Jan. 1, TNN is giving what remaining music programming it has to CMT. On the other side, Jones International Networks appears headed for an IPO, giving GAC more money to spend on carriage deals.

Cable plant expansions and digital compression are adding bandwidth. But that doesn't necessarily translate into cable operators carrying GAC and CMT, Hastaba says. At the same time, the either-or equation doesn't mean there isn't room for both services. For GAC, however, the question is whether it can counter a concerted economic attack by CMT.

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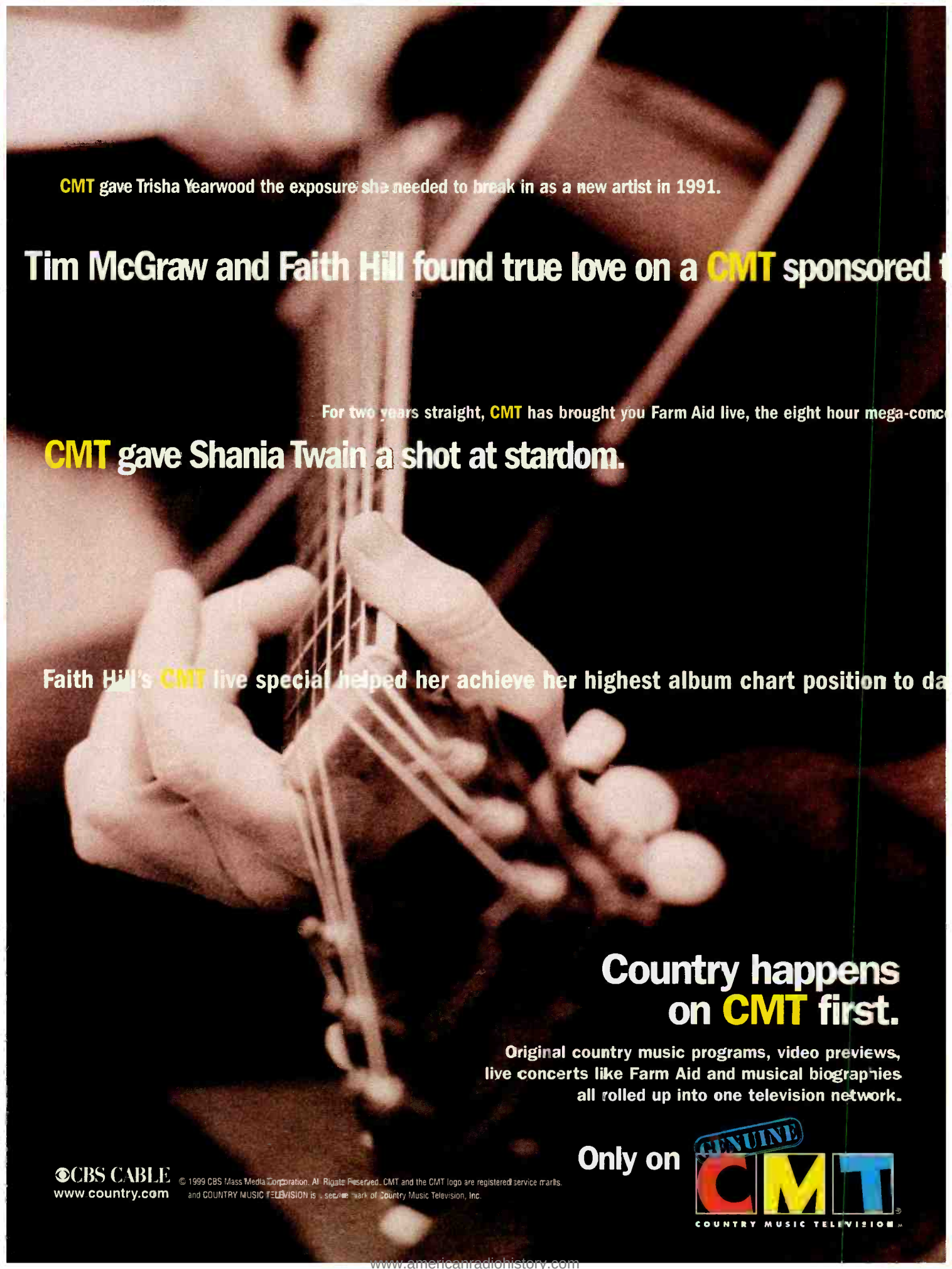
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Music videos move to Web

Former novelty becomes mainstay on Internet music sites as MTV, VH1 fans go surfing

By Richard Tedesco

Music fans who want their MTV the way it used to be can surf a growing number of Web sites that are programming music videos.

Once a round-the-clock staple on MTV and VH1, music videos now occupy a much less prominent portion of the programming schedule on those cable outlets. So the Internet has become an attractive medium for the promotional music vehicles of major record labels as well as the smaller independent labels—which have never had much success airing their bands on MTV anyway.

As an alternative to TV, the Internet offers on-demand streaming—palatable for three- or four-minute music-video formats—for an audience with an appetite for cutting-edge music. And as access to higher-speed Internet connections becomes more commonplace, that audience is likely to be a more enthusiastic one.

"In broadband homes that permit faster downloads, you'll see teenagers going for on-demand music video selections," says Peter Krasilovsky, analyst for the Princeton, N.J.-based Kelsey Group.

A sizable audience is already gathering for music videos online. "There are more people watching music videos on the Internet because they can't find them on television," says David Goldberg, CEO and co-founder of Launch Media. "There aren't any music videos on TV anymore. Today MTV is half-hour shows like *The Real World* and all

those shows for teenagers."

Launch.com drew 1.7 million PC users last June and streamed 1.8 million music videos to them from a library of approximately 1,500 offerings. Launch gained access to Sony Music videos earlier this year when it acquired Sony's SW Networks. It also has licensing deals in place with several independent labels.

"The labels are pretty supportive about it," says Goldberg. "They're nervous about security issues. But we're only playing the videos. They can't be downloaded."

The major labels are most secure about streaming music videos on their own sites, but the attraction of found money from third party programmers is broadening their outlook.

Launch's business model typifies the way Web programmers play music videos. Banner ads accompany most videos, with some preceded by 10-second or 15-second spots from movie studios or Nintendo. The labels get a share of the ad revenues.

That's an approach Web surfers find acceptable, according to Stephen Brown, president and CEO of Entertainment Boulevard, which runs 20-second video spots in front of each of the 2,000 music videos it has available on its site (www.entertainmentblvd.com). Users can skip the spots, but most don't. "Once they download the four-minute video, it only takes 20 seconds to play the commercial," says Brown.

Entertainment Boulevard has licensing pacts in place with EMI Music,

BMG Music, some Warner Music and a number of independents, according to Brown, who expects its inventory to expand to 5,000 music videos by year's end. The labels get as much as 25% of the ad revenues.

Entertainment Boulevard currently claims it's serving up one million music videos per month—streamed at speeds from 28.8 kb/s to 300 kb/s.

Les Garland, one of MTV's co-founders, has returned to his music-video roots as president of New York-based start-up Sputnik7.com, and sees online programming as the music industry's most promising new promotional frontier. Sputnik7.com has "handshake" deals for videos from Warner Music, BMG and EMI, according to Garland, who says Sputnik's focus is on presenting alternative bands not seen on MTV. "We really want to be on that cutting edge of music," he says. "If it's available on the TV experience, what's the point?"

Sputnik7 (www.sputnik7.com) maintains a rotation of between 300 and 500 music videos from its library of 1,500, offering streamed programs of videos with ad spots inserted between tunes or permitting users to select their own videos on demand. Promoting itself on college campuses, Sputnik7 wants to inspire a "lean forward" PC experience, as Garland puts it, in contrast to what he calls the passive "lean-back" TV experience. "Music will have that effect on people as they begin finding it online," he predicts.



Launch.com carries a library of 1,500 music videos for streaming.



Sputnik7.com aims to offer surfers a 'lean forward' experience.



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MTV itself is in the online music-video business too, through the Streamland section of SonicNet, the online music programmer it acquired earlier this year. Streamland offers PC users access to 450 videos from a variety of labels. Nicholas Butterworth, who heads MTV Interactive Web properties, says MTV is putting its online emphasis on audio programming, although it sees a growing audience for music videos as the streaming quality improves.

"Internet audio has broad appeal,"

says Butterworth. "We think that video has a strong appeal to a smaller, but still significant, audience."

It's a prime audience, aged 18 to 34, that music sites can't afford not to cultivate with all the content they can muster. "It's stickiness, page views and it's certainly something that any full-service music site should have," says Larry Carlat, editor of RollingStone.com. "There are still big pipe problems, but we're thinking that they're going to get solved pretty soon."

Reflecting the draw of its Tunes.com music video site, which currently carries 1,200 music videos, RollingStone.com recorded 1.4 million page views in August.

Variable video quality aside, that's the bottom line for music sites in an increasingly crowded market where audio quality is the prime concern for most PC users. Drawing users to music sites to play videos ensures extended visits, translating into quality time for programmers and advertisers alike. ■

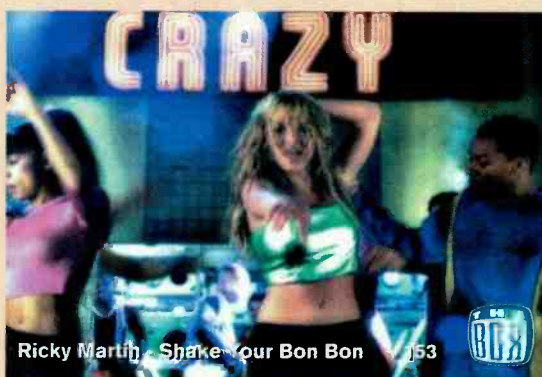
The Box: music by request

After a decade of trying to find its way in the cable business, interactive music video service The Box has finally fallen into the hands of the biggest power in TV music—MTV. But even though MTV executives have been examining their new toy for several months, the direction of The Box remains unclear—even to them.

MTV picked up The Box in July as part of its acquisition of the bulk of the assets of TCI Music, which is controlled by Liberty Media Corp., an affiliate of the old Tele-Communications Inc. The main lure of the deal was TCI Music's news-oriented Web sites—www.SonicNet.com and www.addictedtonoise.com. Sources say that The Box, while not necessarily an afterthought in the deal, was clearly secondary, accounting for less than 30% of \$150 million value of the TCI Music deal.

The challenge is that The Box is more than merely a music video channel, supported by advertising and license fees. Available on both cable and low-power TV stations, The Box is not distributed via a nationwide satellite signal, but through clips loaded on a video server in each market. Anyone can watch the network for free. But if a viewer is willing to pay \$2 per song, she can request a specific video by calling a 900-number.

That means what goes on the "air" at The Box is different in each market it serves—controlled by the tastes of local viewers. But phone ordering is clumsy and expensive to process. Even after 12 years, starting out as the Video Jukebox Network, the company has never found a successful financial formula.



MTV is still trying to find the right groove for the interactive music video service it acquired in the TCI Music deal.

Anyone not following cable deals closely wouldn't know that The Box had fallen into the hands of MTV. The name of the service hasn't changed. MTV's logos and branding appear nowhere on The Box's "air". And even though The Box's biggest problem is lack of distribution on cable systems, MTV hasn't moved to integrate The Box into its network group's powerful affiliate sales operation.

For now, at least, The Box remains a very separate operation and is sticking with a plan it was already pursuing. The big goal is to reinflate shriveled distribution, which has indeed doubled in the past 18 months—from 4 million to 7.9 million cable homes. One tactic is to tailor the historically rap-heavy playlist of each jukebox server more closely to its market, loading up on country videos for systems in the South, for example. Also the company is trying to exploit other ways for viewers to order videos, partly via the Internet and ultimately through smart set-top boxes.

"It's business as usual," says Alan

McGlade, president of The Box since 1994.

MTV general manager Van Toffler, who has added The Box to his management portfolio, said he and other MTV executives don't have any master plan they're ready to implement. "We're really kind of pleasantly surprised by the interactive piece, the server and the ability to locally program music," he says. "The question is what do you do with that?"

But another MTV executive was more blunt. "The Box is a technology in search of a business."

In 1993, the company reneged on revenue guarantees to operators that were supposed to be funded by growth in call revenue. The company lost its momentum. Toffler's biggest criticism of The Box is the old programming strategy.

"At MTV we programmed only with the audience as our master. We didn't look right or left."

Although as recently as last year The Box was still signing revenue-sharing deals, McGlade said he's now only licensing it as a conventional channel. That means offering launch fees that operators say run around \$3 to \$4 per full-time subscriber, but charging a license fee of 5-10 cents in exchange.

Developing new ordering systems will be tough. Bureaus that handle and bill 900-number calls take about 50% of each \$1.99 request.

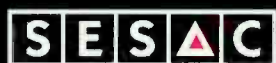
Toffler and McGlade both contended they can make The Box work without widespread deployment of interactive boxes, but acknowledge it could add a dynamic force to the business.

—John M. Higgins

*They say
you're only as
good as the
company you
keep...*

We must be really, really good.

We're SESAC, the second oldest performance rights company in the U.S. and we're proud to represent some of the best, brightest and hardest working TV and film composers in the broadcast industry. They invest their creativity in all they do and deserve to be rewarded for their efforts. IF YOU'RE PLAYING MUSIC, YOU'RE PLAYING SESAC.

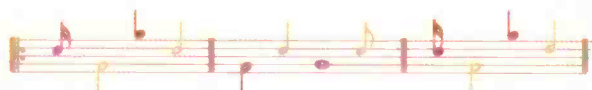


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It all begins with a

Frances Preston excels in an upside-down world. Her shareholders are all broadcasters who pay her for the privilege and don't make a dime from her success. Her clients are artists who end up with all the money. It may not be the American way, but it works for Broadcast Music Inc.—spectacularly since she took over as president in 1986.

Cited as "the most influential and powerful person in the country-music business" and "one of the 50 most powerful women in America," Frances Preston is a force to be reckoned with at the intersection of broadcasting and music, as is clear in this interview with B&C's Don West.



What is the most difficult problem affecting radio and the music-licensing business as we enter the new millennium?

The conglomerates—the merging of all the broadcasting entities together. I think it affects the way we license. And I think it's affecting listenership as well. From a business point of view, I see the reason for the mergers. But it certainly takes a little bit of the excitement out of local radio.

Is it a matter of giving so much leverage to the other side that you're disadvantaged in a negotiation?

Well, it's all so new. And of course, we are in the middle of radio negotiations now. And music, of course, is their main product. Where else could you get such a bargain? Because with the amount of music that's being used, it's the cheapest programming you can find.

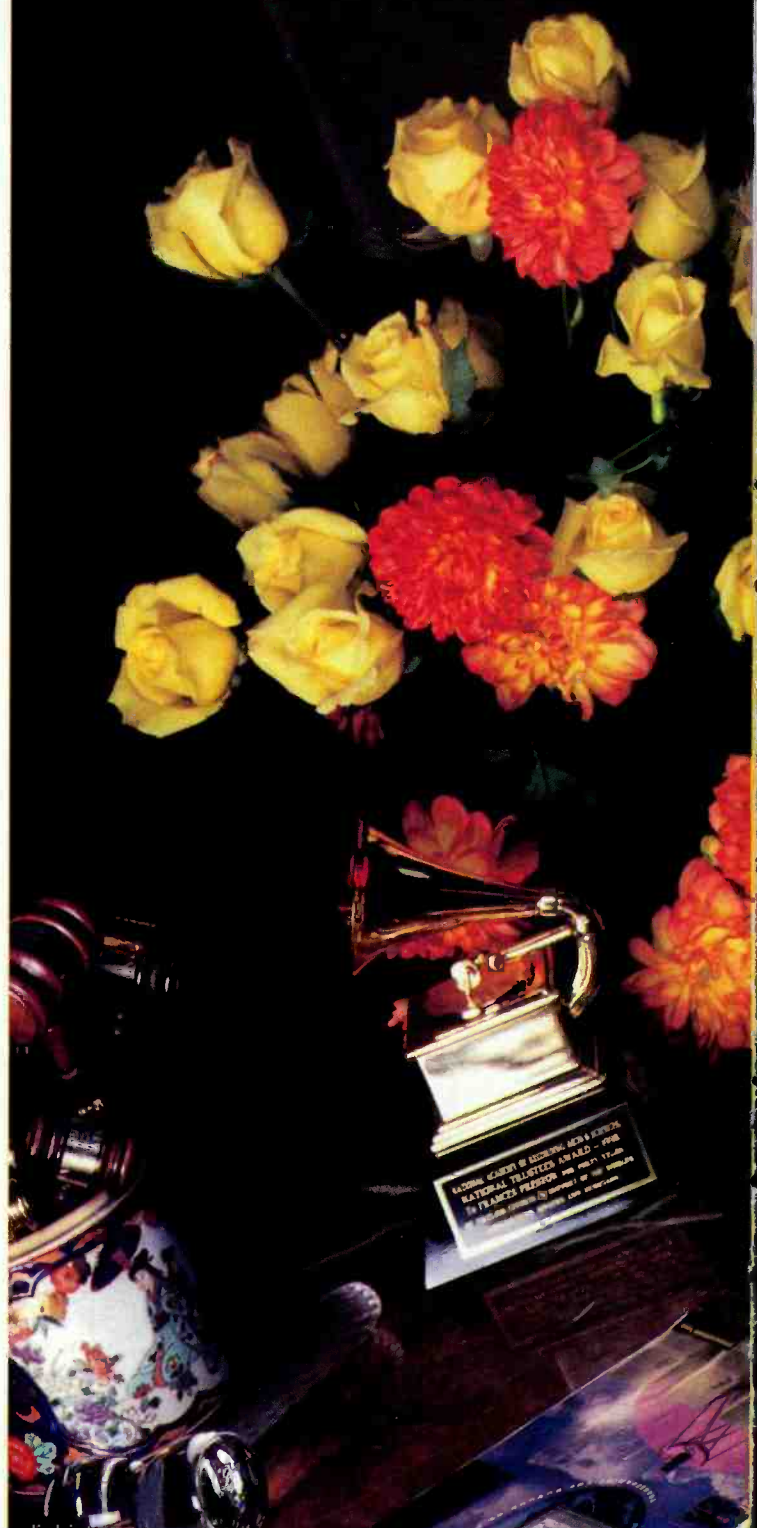
We are just on the fringes of this new consolidation. We don't know exactly how it will affect us. There's still product out there, and it's still the individual stations using the product. And our writers will still have to be compensated accordingly.

There might be limited airplay if programming is done by one station for all stations. I don't know that that will be the case, but when you start trying to save money, and you try to do programming for massive numbers of stations, it may limit the number of songs that have a chance to be heard.

Well, there's a fascinating attachment between BMI and the industry, which is most often evident during the BMI dinner at the National Association of Broadcasters convention, which used to be much more mysterious than it is today. Now, it's relatively out in the open, sort of like Herb Allen's seminar in Idaho.

Well, it's a situation of being able to get together with our shareholders, with the members of the NAB, with the members of the FCC, and those people that have served on those

son





boards. And shareholders. It's just a great chance to get together.... Our view of our broadcasting relationship, like all other clients, is that they are our customers, and we have great respect for them, and we try to give them service, while at the same time, we are protecting the rights of our creators. So we try to find that fine balance there.

Your creators are not your shareholders, but they get all the money.

They get the money; you're absolutely right, and if we don't keep them happy, then there won't be a supply of music for the shareholders, or the users.

Is the licensing fee all that stations pay for music?

Yes, usually. Most stations have the advantage of the record companies supplying them with product for promotional purposes. Or if they do buy the CDs, they are not that expensive. But in most cases they're serviced by the record companies.

How large a proportion of revenues or expenses of the radio station goes to the license fee? If I were to buy a radio station, how much would I expect to pay for the music that went on it? Would it be as little as 5%, or as much as 30%? Does it vary by station?

It's based on a percentage of revenues. Technically, it's 1.605%. But there are deductions that bring it down to 1.4%. That's not very much money, right?

That is one of the negotiation points in our current radio agreements, because some want to go off the percentage of revenues formula and negotiate a flat fee, or blanket license. Under the percentage formula, a station can play anything in our repertoire of over three million songs, as often as they wish. It also benefits the station in bad times. If their revenues go down, so do our monies. If their revenues go up, ours go up.

Well, how are revenues going? How is your business trending?

At the present time, we're at 89.6% of ASCAP, which has been a very nice growth.

Is that the Holy Grail? If you get 100% of ASCAP?

Well, we have more music than ASCAP, so we should be exceeding what ASCAP receives.

That's how BMI started, with a rebellion of sorts by broadcasters against ASCAP, back in the early '40s. For a long time, BMI had a lesser image in the world of music licensing.

I think you can see how the pattern has changed since 1987. BMI has had a growth of 96% versus ASCAP's 56%. They're at \$508 million, and we're at \$455 million. That's for the full year 1998.

Have you ever topped ASCAP?

No, we haven't. But as you can see, we're definitely closing in. This is one of the battles that we're having in our negotiations. BMI has 52% of all music, but 53.4% of the market.

How important is the word "broadcast" in Broadcast Music Inc.?

Radio and television are a large source of revenue, so media licensing is a very important part of BMI's revenues.

But they're no longer the majority of your revenues?

No. General licensing, the international department, cable, the



networks and now the Internet—together—now exceed radio.

But is BMI there essentially to keep ASCAP in line?

No. When BMI was first formed there was a limited source of music out there, and a large fee paid for this limited source of music—coming primarily from Tin Pan Alley and Hollywood. But breaking out all over America at that time was all of your roots music of America, which is country music, and gospel and jazz and blues, and folk music, and all of this Western music. And yet, the radio stations couldn't air this music unless they went out and sought to contact the writer directly and make an agreement what to pay, because they were not allowed into ASCAP. At ASCAP, you had to have five standard works to qualify. And it was very difficult for people to write five "Tea for Twos." So when BMI came along, it really opened the door for all types of music, and

gave broadcasters an unlimited supply of music.

I really feel that BMI had a large part to play in the explosion of American music. It was all the roots music of America, which later went on to make up rock and roll as we know it and the pop music of today. So I think that BMI did a great service to both the users of music, by giving them an unlimited supply and to the creators of music, by allowing them to have their music heard. So it was a two-fold situation.

Can you tell me about that part of your business, the supply side, as opposed to the demand side?

BMI is in all kinds of music, everything from Broadway shows to classical to jazz to country to rock and roll to rhythm and blues and hip-hop. All the new kinds of music—all kinds of music we're involved in. And so we have some 250,000 songwriters, composers and music publishers, and we repre-

If not BMI, then ASCAP or SESAC

BMI is not alone in music licensing. Composers and publishers may choose to sign on with The American Society of Composers, Authors and Publishers or SESAC Inc. ASCAP, a membership association based in New York and headed by Marilyn Bergman, is the oldest and largest. SESAC, found on Music Row in Nashville, is the second oldest, but the smallest of the lot.

ASCAP is currently battling with the television industry over royalties. "We want lower fees than what we have been paying, and they, understandably, want higher fees," says Television Music Licensing Committee Executive Director Jack Zwaska. The difference is "substantial."

Currently local broadcasters pay about \$98 million a year to ASCAP. But Zwaska points out that the formula used for the ASCAP license, which expired in April 1998, was based on the state of the industry in 1990, when the last rate court hearing took place.

"Since then, the changes in the local TV industry have been huge," he says. "The eyeballs and eardrums in 1990 are not there to the same extent today. They have migrated to cable and other outlets. At the same time, programming has changed. Every station has more news, reality shows and talk shows. And as a result, less music is being used."

Meanwhile, the National Cable Television Association is also engaged in hearings on similar issues with ASCAP. Legal action comes after months of fruitless negotiations, according to Vincent Candilora, senior vice president, licensing at ASCAP.

While emphasizing that ASCAP usually does not comment on pending litigation, Candilora says, "We are in the process of getting the court to set an interim fee for the local broadcasters to pay while we are going through this."

The broadcasters are now paying under the expired agreement. But once the interim fees are set, they will be retroactive to April 1998.

Zwaska said he expects a trial to begin by late 2000 or early 2001, and that similar action against BMI, which bills TMLC about \$79 million a year, may not be far behind. The BMI contract expired in April 1999.

"We continue to negotiate. But frankly, I am not real optimistic," he says, adding that BMI-rate court hearings would probably start next year.

Formed in 1930, SESAC was sometimes seen as an afterthought, until a team led by entrepreneur Stephen Swid purchased it in 1993. Since then, SESAC has introduced several new technologies to the music licensing game, and expanded beyond its Nashville base. By the end of October it expects to have a Los Angeles branch office up and running, with one very specific goal in mind.

"Our immediate focus is on Hollywood and on television writers in particular," said SESAC President and COO Bill Velez. "We are targeting some of the most popular shows for acquisition—and while the writers may not necessarily be household names, the shows they write for are."

In fact, over the past six months SESAC has added the composers for such programs as *Ally McBeal*, *Buffy*,

the Vampire Slayer, *The Practice* and *Party of Five*. And establishing the L.A. office under Senior Vice President, writer/publisher relations Pat Rogers, it figures to draw even more.

"We try to reinforce that our track record has been to pay competitively, faster and more accurately," Velez says.

The accuracy claim comes in the form of a digital watermark, MusiCode, now being introduced to monitor performances on television. (Currently, SESAC uses the same system as ASCAP and BMI: a combination of cue sheets filed by producers and programming data compiled by tracking firm TV Data.) The identifying watermark is read by a computer, which then compiles a list of plays throughout the market.

This follows SESAC's introduction of Broadcast Data Systems (BDS) technology to monitor radio airplay. The BDS system automatically registers which songs are actually being played on radio stations, as opposed to the old system of listening surveys and programmers' reports.

But the BDS system, which requires a minimum 54-second sample for accuracy, doesn't do well when used on 15- to 30-second commercials, especially with voiceovers. This problem is solved by MusiCode, which requires only a few seconds to "read" a composition.

"We feel that, with these technological methods, there is no way not to be interested in becoming a SESAC affiliate," says Velez. "We feel we are in a leadership role with this, and that ASCAP and BMI will follow our lead." —Kevin Zimmerman



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sent the rights of writers from various performing-rights organizations all over the world. We have reciprocal agreements with all foreign societies, so that we represent our creators' works abroad, and collect for them overseas.

That's a very highly competitive side of our business. That's where the real competition is, in trying to keep your songwriters—see that their royalties are good, see that their payments are prompt, see that services to them are good. Remember, it all begins with a song. The difficulty is in always trying to protect that performing right.

Is that an exclusive arrangement?

The songwriter signs either with BMI or ASCAP or SESAC, which also is in the mix now. He can only belong to one organization. A publisher could have a BMI company, an ASCAP company and a SESAC company, but a writer can only assign his performing rights to one organization.

Is there a standard cut for performers, or do the better and bigger names get more money?

The payment schedules are based on the actual performance of music, as it is performed over radio, or television or cable, and the Internet, and all avenues. And they're paid on a per-performance basis, based on the amount of money coming in. There are bonus arrangements that benefit the more-performed songs. We just gave a certificate to Bernie Mann and Cynthia Wyle for *You've Lost That Lovin' Feeling*, which is the most-played song in the repertoire. Or you take a Dolly Parton, or a Michael Jackson, or a Mariah Carey, or a Michael Bolton—they're also performers, but they were songwriters first. A songwriter makes his money primarily from the performance royalty. Yes, he gets paid for record sales, but it's a very minute sum of money.

Do they make a lot of money?

They make good money. But a songwriter has to work very hard to make a good living, and has to be very lucky, in addition to being talented. Because people have a way of not wanting to pay for the very thing that started the whole thing—the song. You know, they can see paying for the artist. They can see buying the record. They can see buying tickets to shows, but it's very difficult for them to look at where it all started, and that's with the songwriter. You don't find that in most foreign countries. They look on their music as part of their culture, and they're very protective of it. Nothing happens until the song is written.

How have the new media affected you? How are they performing as new business opportunities—cable, for example?

Cable is coming along. We've had good license agreements there. The networks are all good, and the Internet is just



Industry leaders joined in wishing former FCC Chairman and Commissioner James Quello a happy 85th birthday at the annual BMI dinner at this year's NAB Convention in Las Vegas. Pictured (l-r): Eddie Fritts, president and CEO; Phil Jones, chairman, BMI board of directors; Susan Ness, esq., FCC commissioner; Frances Preston, president and CEO, BMI; Quello; Richard Ferguson, vice president and COO, Cox Radio; K. James Yager, Benedek Broadcasting and member, BMI board of directors; Bill McElveen, executive vice president, Bloomington Broadcasting Corp.

beginning to happen. We have many licenses on the Internet arena, in the hundreds, but we need to have them in the hundreds of thousands before all this is over. Right now they're experimental licenses, and they are based on the U.S. only. But we are negotiating with the foreign societies now so that we can issue global licensing.

Does the Internet threaten to change everything in the business?

It's going to make a big change. I notice more and more radio stations having Internet sites.

Everybody right now has an Internet site. It was interesting; I was at a speech the other morning where Vice President Gore spoke, and he asked how many of the people in the room had a Web site. And I would say 99% of the people in the room raised their hands. So everybody is on the Internet.

They don't all know why they're on it.

You're right. And the Internet is still in a situation where a lot of people are investing a lot of money. I don't know that the returns are keeping up with the investments. But it is certainly something for the future, and will be a major force in delivering music.

How do you keep up with all those people using your music on the Internet?

Well we have an invention that BMI put together some years ago, with a company in Nashville called Edgenet, and we have what we call a music bot. This music bot goes into Internet sites all over the world, and it brings back information as to whether or not there are music files on the Internet. Then the information shows us who owns the site, where it's located and who the contact person is. Then we make an agreement with the Internet site. That will be even more sophisticated as time goes by and when people start putting an encryption or a watermarking code on the music.

Is this an extension of what you used to do with jukeboxes?

No, it's quite different from jukeboxes. In the jukebox industry, everything was done by hand. There was no electronic transmission of information. We used to have a tremendous field staff whose job was to go out and locate the areas where they had jukeboxes, and all the general licensees, and all of that. A good bit of that [field work] is now done by telemarketing and direct mail. Yes, we do have some field staff out there, but not the volume that we had in the days when we were trying to chase all that down.

One of my first jobs when I came to work for BMI was working in Washington to get the bill passed that made jukeboxes pay for the performance of their material.

LUIS MIGUEL
MARC ANTHONY
ENRIQUE IGLESIAS
RICKY MARTIN
GLORIA ESTEFAN
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SOCIAL CLUB
JENNIFER LOPEZ
GYPSY KINGS...

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- LATIN POP ARTISTS LIKE RICKY MARTIN, JENNIFER LOPEZ, MARC ANTHONY AND ENRIQUE IGLESIAS HAVE HAD MULTI-PLATINUM FIGURES IN RECORD SALES, AS THEY ALL CROSSED OVER TO THE DOMESTIC MARKET. SURPRISINGLY, THE BULK OF THEIR SALES HAVE COME FROM ANGILOPHONE BUYERS.
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'The Internet gives everybody a feeling that everything belongs to everybody, and that no clearances or fees are necessary, and that's not so.'

... people's musical works, art
... ..

45. When I first took the course, I was
 60

Seventy years after the death of this great composer, it had to be 50 years.

Q. 18-19 is the way it came up, which was not made demonstrative of the second day's business?

to say I do. When it comes to the actual purchase of music, it is the teenager's idea. The young buyers are ones that buy the records and are responsible for the new music that comes over the radio, which can be quite dif-

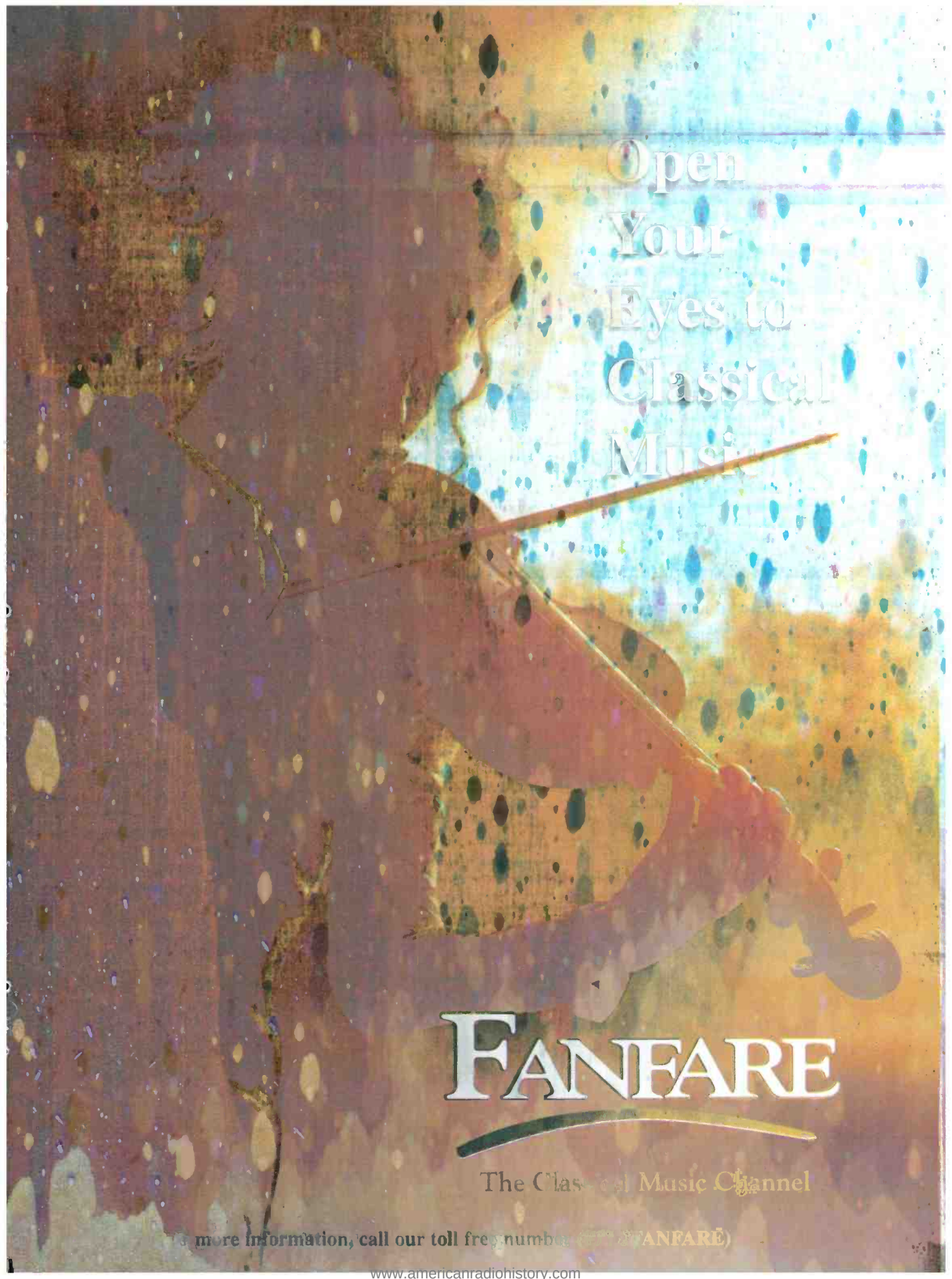
I was going through some of the material in the
 period I came to work at the FBI. I remember that going
 to the past was a little bit like going
 to the future. I was exactly how much they were going, but
 we were in the same way. I was in the same way.

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g a number of people. Cerebral anoxia explains the
e of many patients, the nature of the virus and its
manifestations are identical with a hypoxia, all
die that the brain is dead.

Want to tell the IRS you're doing it?

[illegible]



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Stations spotlight local spots

Execs think globally but act locally as national dollars dwindle and locals are untapped

By Steve McClellan

The 1999 network upfront market was the biggest in the medium's 50-year history, reaching the \$7 billion mark. Ten or 15 years ago that would automatically have meant a great year for the national spot business, because advertisers squeezed out of the upfront would have no place else to go. Broadcasters used to call it the trickle-down effect. But this year, national spot advertising will probably decrease compared to a year ago—only the third time in the history of the medium that this has happened.

Most broadcasters see the greatest growth opportunities on the local side of their businesses, with the growth of national spot dollars continuing to shrink over time.

Granted, the comparison of this year to last is dicey because of the record \$500 million-plus in political spending the spot market reaped in 1998. But in previous hammock years, the spot market has always managed to find replacement dollars. The two previous years when national spots declined, the main factor wasn't the absence of political campaigns. Rather, it was the ban on cigarette advertising in 1971 and the economic recession of 1991.

Station executives say that increased competition, from cable networks, and barter syndication, and more recently from new broadcast networks such as The WB, UPN and Pax TV, are sucking up ad dollars that a decade ago would have automatically gone to the national spot market.

"It is a truism that national spot was easy money," says Alan Bell, president of the broadcasting division of Freedom Com-



TBA's Butensky:
'You can argue the case that 1999 is a fluke year. Time will tell.'

munications. "You paid a commission [to a national rep] and you had to stand in line. But it was great money and you didn't have to push that hard to get it."

But that's all changed now, particularly for the top-50 market operators, which have always been the main beneficiaries of the spot market. With the flood of inventory from new competition, says Bell, there is increasing pressure on all stations to find new customers to whom to sell. "That pressure will force the larger market operators to do what the smaller market operators have done all along—develop business from scratch, be more imaginative in their sales techniques and be less order takers and more aggressive."

That's exactly what Sinclair Broadcast Group President Barry Drake recently told analysts Sinclair would do. The company is forecasting a dramatic shift in the ratio of local to national spot ad dollars over the next seven years. Drake told analysts that by 2006, Sinclair expected to generate 75% of its ad sales locally and just 25% from national spot advertisers. That's a ratio more akin to radio than television. The TV split in recent years averaged close to 50-50. Larger market stations tend to do more national spot business and smaller market stations tend to do more local business.

Sinclair's current advertising split, groupwide, is about 51% local, 49%

national spot. The company is implementing a plan to beef up spending on local promotion, marketing and sales efforts to address a sluggish revenue picture. Drake said last week that he's basically applying a radio model—where local sales account for 80% or more of a station's revenue—and applying it to television.

"It's about the local resources we have to help businesses grow," says Drake, a 25-year radio veteran who was named head of Sinclair's broadcast group in June. "In TV up to now, with a steady stream of national spot, there's been no motivation to do that." But now with limited growth projected for national spots, "we're going to turn the whole thing into a local sales machine."

Others say Sinclair's problems may be exacerbated by its failure to have made such investments earlier. But they also agree that the trend is clear—significantly slower rates of growth for national spot advertising, which must be made up by mining local sales opportunities more fully.

"The television business is getting more local than it has been," says Cox Broadcasting President Nick Trigony. Radio went through a similar process years ago, he says. "It used to be that television stations had more national business than local. And then it leveled out to about 50-50. Now, on our own TV stations, it's about 60% local to 40% national." And in the fourth quarter, the spot ratio is about 65% local to 35% national, he notes.

What stations have to do, and what many have been doing, Trigony says, is hiring more local sales people and implementing business development strategies to try to make up the disap-



Broadcasters are relying more on local spots to bring in the advertising dollars that national spots used to deliver.

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#2 New First Run Strip

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Source: Nielsen, Galaxy Explorer, GAA%/AA% (where applicable) rating
Percent increase w/o 8/20-26/99 vs w/o 10/4-10/99 A18-49 Rtg
A18-49 rank of all new first-run strips: 8/30-10/10/99
Weekly HH ratings, individual program premiere week thru w/o 10/4-10/99



10/4/99

pearing growth for national spots. Many broadcasters believe what Drake told Wall Street analysts several weeks ago: "The local market is truly infinite. As long as newspapers can generate \$45 billion in revenue, I don't ever see us maxing out on local."

At Belo Broadcasting, Jack Sander, president of the television group, reports that the ratio of local to national spot advertising at the group is shifting about one percentage point a year toward local. In 1996, Belo's local ad sales accounted for a little more than half the group's revenue. By 2000, local sales will represent closer to two-thirds.

"It has definitely shifted," says Sander. So far, he says, the total pile of national spot money hasn't declined, "but it's growing at a much smaller pace." Since 1996, he says, Belo's local TV advertising has grown at more than three times the national rate.

Sander and other broadcasters liken the national spot marketplace to a "commodity," where advertisers are concerned primarily with reaching the most eyeballs at the most efficient rate. At the local level, he says, broadcasters can sell the "value" of particular programs because advertisers know the programs and can immediately see the results of their advertising.

A sluggish first eight months

Local/national spot TV ad sales

	Jan.-Aug. 1999	Jan.-Aug. 1998	% change
Local	\$1,890,465,400	\$1,830,579,500	+3%
National spot	\$4,287,921,700	\$4,405,953,500	-3%

Source: Competitive Media Reporting

"I'd much rather be in the value-selling business because I don't control what [advertisers] are willing to pay for my commodity [gross rating points] today," Sander says. "And when I have less of that commodity, I have less revenue. But if the local car dealer sells 42 cars every week I still have important value to that advertiser."

David Barrett, president and chief operating officer at Hearst-Argyle Television, agrees. "Everybody is focused on selling locally," he says. "The root of that is you get better consideration for the quality of your product and people appreciate the value of the local audience better than in the national marketplace. The national buyers, more out of necessity, are focused on just the quantitative consideration. Locally, we can get credit for both the qualitative and the quantitative."

And the shift to local will continue for the foreseeable future, says Barrett. "There's an abundance of business out there to develop and compete for," he says.

At the Television Bureau of Advertising, President Ave Butensky acknowledges the very real possibility that national spots will end the year down "one or two clicks" from 1998. Indeed, the numbers show that there is a 14% downward swing for national spot business from the first half of 1998,

when it was up 8.3% to the first half of this year, when it was down 6.3%.

But Butensky argues that it is unclear whether 1999 is a "fluke year." While the political dollars are a major factor in the dip, he also cites a so-far unexplained 25% drop in spending by companies in the financial services category. He also projects that national spots will rebound next year, with a high-single-digit increase in spending due to the presidential election and Olympics.

"There are nay sayers who believe national spot won't be as formidable in the future," says Butensky. "That's hard to say. You can also argue the case that 1999 is a fluke year. Time will tell."

But Cox's Trigony says it's quite possible that, over time, local advertising may grow to account for three-quarters of the advertising that TV stations generate. And he should know. Cox owns a big TV group and is also one of the three major independent owners of TV rep firms, with Telerep, MMT and HRP. "That doesn't mean national spot is going to go away," he says. "It's a good business, but it may be that rep firms do business a little differently." One possibility, he offers, is the creation of new rep ventures designed to service one group, like Hearst-Argyle Television's recent deal with Katz.

Other rep-firm executives point to a slightly healthier national spot market in the second half of 1999 compared to the first half. As to slowing growth, Michael Spiesman, president, Katz Continental Television, responds, "that's a comment people can make. But when push comes to shove, people turn to TV and the perfect example of that is the dot.com category," which has exploded this year as a national spot category, particularly in the top-10 markets.

While many broadcasters discount political advertising when analyzing the long-term growth trend for national spots, Petry Television President John Heise, says it can't be ignored. He's projecting next year's political spending to be "bigger than it's ever been," including last year's record \$532 million take. ■

NBC 'Blue'?



Garth Ancier would welcome 'NYPD Blue' to his network.

Is there room for *NYPD Blue* at NBC? NBC Entertainment President Garth Ancier, appearing on CNN Oct. 15, made it clear that he would love to have the suddenly troubled ABC drama on his network. Ancier also added that he would put the Steven Bochco-produced drama on Tuesday nights if he could wrest it from ABC. Executives at ABC didn't find Ancier's comments too funny. An ABC spokesman quickly put out word last week that the network has no plans to give up the Emmy Award-winning drama anytime soon. "ABC has been the home of *NYPD Blue* for the last six seasons, and *NYPD Blue* is going to remain at ABC," the spokesman said. All of the drama over the drama came a week after Bochco was notified by ABC Entertainment Group Co-chairman Stu Bloomberg that *NYPD Blue* may lose its Tuesday 10 p.m. time period this season. ABC executives want to keep new drama *Once and Again*, which is produced by co-owned Touchstone Television, in the Tuesday nighttime period. *Once and Again* opened the season in *Blue*'s time slot and was scheduled to be replaced by *NYPD Blue* when it returns next month. ABC executives have still not decided what they are going to do with either series for the closely approaching November sweeps.

—Joe Schlosser

WEEKLY SYNDICATION WRAP-UP

...as reported by Nielsen Media Research

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1.	Wheel of Fortune	10.4	10.4
2.	Jeopardy	8.2	8.2
3.	Judge Judy	7.2	10.0
4.	Friends	6.1	6.7
5.	Entertainment Tonight	6.0	6.1
6.	Oprah Winfrey	5.8	5.9
7.	Seinfeld	5.2	5.2
8.	Frasier	4.6	5.0
9.	Jerry Springer	4.1	4.5
9.	Xena	4.1	4.3
9.	Hollywood Squares	4.1	4.1
10.	Judge Joe Brown	3.8	4.8
11.	Drew Carey	3.6	4.0
11.	ER	3.6	4.0
11.	Journeys of Hercules	3.6	3.7
11.	Rosie O'Donnell	3.6	3.6
12.	Stargate SG-1	3.4	3.5
13.	Entertainment Tonight (wknd.)	3.3	3.4
14.	X-Files	3.2	3.5
15.	Montel Williams	3.2	3.3
16.	Sally Jessy Raphael	3.2	3.3
17.	Regis & Kathie Lee	3.2	3.2

TOP 10 NEW SHOWS

Rank	Program	HH AA	HH GAA
1.	Divorce Court	2.9	3.8
2.	Peter Benchley's Amazon	2.1	2.1
3.	Profiler	2.0	2.1
4.	Battle Dome	1.9	2.0
4.	The Lost World	1.9	2.0
4.	Judge Mathis	1.9	1.9
5.	Caroline in the City	1.8	1.9
5.	Wayans Bros.	1.8	1.9
6.	Relic Hunter	1.7	1.8
7.	Family Feud	1.6	1.9
8.	National Enquirer	1.6	1.6
9.	Your Big Break	1.6	1.6

According to Nielsen Media Research Syndication Service Ranking Report 10/04/1999 through 10/10/1999
 Each rating point equals 1,008,000 households
 HH/AA—Average Audience Rating (households)
 HH/GAA—Gross Aggregate Average Rating (households)

PEOPLE'S CHOICE

OCTOBER 4-10

Roseanne not so rosy

The numbers continue to slide for King World's sophomore talker, *The Roseanne Show*. The most recently released national figures from Nielsen Media Research reveal that the show earned a 0.3 rating for the week ending Oct. 10. That represents a 20% drop from the previous week and a 50% drop from the season premiere. Compared to the same week last year, the show is down 82%.

The Roseanne Show's initial, unusually rosy outlook tends to make the decline of the show's ratings sting that much more, says Bill Carroll, vice president of programming at Katz Media. "This project from the beginning has been unique. It was one of the first times a major TV personality agreed to do a talk show; King World had by most estimations one of the best launch lists in terms of time periods and stations," he continues. "Sometimes it's better to be the little train that could, and add paint and a caboose as you go. Sometimes that's better than being the Metroliner expected to go right down the track; when it doesn't, it's more of a tragedy." Helping to slow that train was the decision of NBC stations in top markets to pull the show, even while paying for the second year.

Still, King World continues to produce the talker—which has been off the air or in late-night time periods in most of the top markets this season—keeping its commitment to produce the show through its second year.

Meanwhile, viewers are being called to the bench as the court genre continues to summon viewers. Warner Bros.' new show, *Judge Greg Mathis*, was up 27% from the previous week's rating, to a 1.9, for the week ending Oct. 10.

That's when the show's double-runs kicked in.

'Roseanne' is posting lower-than-last-year ratings.



Families and couples were also among the winners for the week. Pearson Television's new version of *Family Feud*, hosted by Louie Anderson, rose 14% from the previous week to 1.6. And Universal Television and Gold Coast Television Entertainment's new half-hour date-along, *Blind Date*, picked up steam, increasing 7% from the previous week to 1.5.

—Melissa Grego

ABC's #1 series is your next off-net weekend franchise.

The Practice

Coming Soon From

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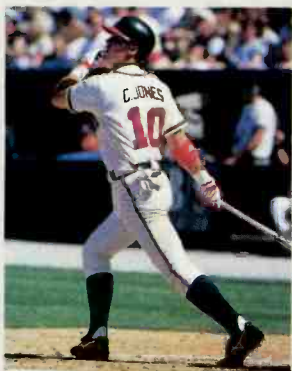


GET WITH THE PROGRAM

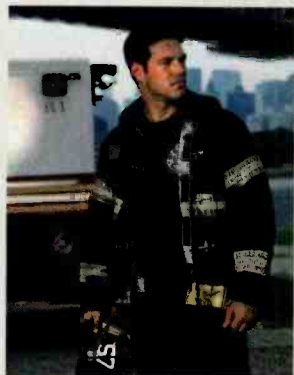
By Joe Schlosser & Melissa Grego

NBC tops again

With a little help from the Major League Baseball playoffs and another big night from *ER*, NBC captured the ratings crown for the fourth week in a row of the new season. NBC won the week ending Oct. 11 in adults 18-49 (6.1 rating/17 share) and in total viewers (15.6 million), according to Nielsen Media Research. Excluding the week of the Super Bowl on Fox, NBC attracted more viewers last week than any network during any week of the 1998-1999 season. MLB coverage keyed NBC's ratings throughout the week, including Sunday's 15-inning affair between the N.Y. Mets and Atlanta Braves, which averaged a 6.1/18 in adults 18-49. *ER* was the week's top-rated program on any network with an average audience of 30.5 million viewers and a 14.8/38 in adults 18-49. ABC was second in both adults 18-49 (4.6/13) and adults 25-54 (5.0/12). CBS was second in total viewers (13.2 million) and third in adults 25-54 (4.9/12).



The 15-inning Mets-Braves playoff game was a ratings hit for NBC.



An episode of NBC's hit series 'Third Watch' was bumped by a playoff game.

Prime time pulls

NBC's prime time lineup was thrown a curve by the 15-inning New York Mets-Atlanta Braves playoff game on Sunday, Oct. 17. Both a new episode of *Third Watch* and NBC's original movie *Mr. Rock and Roll: The Alan Freed Story* were bumped by the extended baseball game. NBC executives have rescheduled the film for Halloween (Oct. 31)—but that date might also change if the World Series, which is on NBC, is still being contested.

Woolery for 'Greed'

Former *Love Connection* host Chuck Woolery has signed on to host Fox's upcoming sweeps game show, *Greed*. The game, which is produced by Dick Clark Productions and features contestants competing for more than \$2 million, will debut on Fox on Nov. 4. *Greed* will air as a one-hour special for three consecutive Thursday nights during the November sweeps. Fox executives also announced that they are bringing back

The TV Guide Awards this season. The second annual special will air on Fox on March 5 and will be produced by Emmy-producer Don Mischer.

Delayed once more

King World Productions delayed its special shareholder meeting for the third time last week, pushing it back until Nov. 1. The King World meeting, which was last scheduled for Oct. 18, is to allow shareholders to vote on the syndication giant's pending merger with CBS Corp. The meeting was delayed again to give shareholders more information on the announced merger between CBS and Viacom.

Golden fleece?

NBC is going to lead off the May sweeps with the four-hour miniseries, *Jason and the Argonauts*. The Hallmark Entertainment-produced miniseries will air April 30 and May 1. Production has just started on *Jason and the Argonauts* in Turkey and will move to London later in the year.

Hearing voices

Feature film writer Bruce Joel Rubin and Studios USA are producing a new drama for NBC. Rubin, who wrote the films *Ghost* and *Deep Impact*, is producing an untitled drama about people who are led on a journey

by spiritual voices. NBC executives say the show is being developed for sometime next season.

Entertaining P.R.

Ogilvy Public Relations Worldwide has acquired the nation's largest independent entertainment public-relations firm, Beverly Hills, Calif.-based B/W/R Public Relations. B/W/R, also known as Baker/Winokur/Ryder, will continue to maintain its own name and brand.

'Max Steel' for kids

Kids WB! has ordered 13 episodes of *Max Steel*, a new 3-D CGI animated action-adventure, half-hour series from Sony Pictures Family Entertainment. The series will debut on Kids WB! in January.

'Court' proceeding

Twentieth Television's *Divorce Court* continues to add stations and time-period upgrades to its schedule, effective for the November sweeps. Among the new additions: WSEE(TV), the CBS affiliate in Erie, Pa.; WHO-TV, the NBC affiliate in Des Moines, Iowa; and Bismarck, N.D.'s KNDX-TV, a Fox affiliate, which is adding a second run.

'Divorce Court' keeps adding stations to its schedule.





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Enron Communications

Spanish radio hits the Street

Radio Unica shares rise more than 70% at IPO; HBC stock dips in wake of L.A. deal

By Elizabeth A. Rathbun

Radio Unica Communications Corp. was welcomed to Wall Street last week as its initial public offering price of \$16 per share rose 71.5% to close at \$27.4375 last Tuesday. The stock traded as high as \$29 that day.

Demand led Radio Unica to offer 6.84 million shares, adding to the 5.7 million it had initially planned to offer. The offering raised about \$109 million in gross proceeds for the Spanish-language radio network and station owner. Radio Unica plans to use the money to buy more stations to add to the 13 it already owns or operates and to help repay debt (B&C, July 19).

"The investment community really believes in the Hispanic radio network story that there is a business in network radio in Spanish," says Steven E. Dawson, Radio Unica's executive vice president and chief executive officer. "They bought into that idea." Radio Unica is the country's only Spanish-language radio network, says Dawson.

The offering was managed by Salomon Smith Barney. Radio Unica

shares closed at \$25.875 last Wednesday.

Also last week, radio-group owner Hispanic (formerly Heftel) Broadcasting Corp. filed with the Securities & Exchange Commission to sell up to \$1.5 billion in stock, warrants and debt securities whenever it wishes. HBC already has about \$32.2 million in stock available from a similar, earlier, "shelf registration."

HBC, which with 43 stations is the nation's largest Spanish-language broadcaster, said it would use the proceeds to buy more stations, to repay debt and for general corporate purposes.

Last Monday's announcement by HBC came three days after it said it would buy KACE(FM) and KRTO(FM) Los Angeles from Cox Radio Inc. for \$75 million cash (see "Changing Hands," page 86). That gives HBC four FMs and one AM in the country's second-largest radio market—also the largest Hispanic radio market—and closes out Cox's interests there after 25 years.

The two FMs at 103.9 and 98.3 MHz, respectively, will be programmed with a single Spanish-language format, HBC President McHenry T. Tichenor Jr. said

in announcing the deal. HBC already owns the No. 1 and No. 2 stations of any format in the market. But converting KACE and KRTO from their current English-language simulcast urban-gold format will mean losses into next year, Tichenor said.

HBC stock closed at \$82.3125 on Oct. 15, before the deal was made public, and by last Wednesday had dropped to \$77.25. Cox Radio shares rose slightly, from \$60.50 on Oct. 15 to \$61.4375 last Wednesday. Cox said it will use the proceeds from the deal to buy more stations.

Yet another Spanish-language broadcaster, Spanish Broadcasting System Inc., is expected to go public by the end of this month (B&C, Oct. 4). It reportedly plans to raise as much as \$300 million, although details of the IPO were not available by last Wednesday. However, Standard & Poor's says part of the proceeds will be used to fund SBS's recent \$90 million purchase of eight FMs in Puerto Rico from AMFM Inc. (B&C, Oct. 4).

Upon successful completion of the offering, S&P last Tuesday said it would grant the company's corporate credit a "B+" rating. The upgrade would reflect improving operations and cash flow and a proposed offering of \$235 million worth of senior subordinated notes that, along with the IPO, should strengthen the company's "financial profile," S&P said. But the rating also would reflect SBS' "continued high financial risk associated with heavy acquisition-related debt," S&P added. SBS owns 13 FM stations, excluding the eight new ones in Puerto Rico.

S&P said it expects SBS to buy more stations in Los Angeles and Chicago, where the company is "more vulnerable to direct competition from financially stronger Hispanic Broadcasting." New Hispanic-populated markets may also be targeted, S&P said.

Meanwhile, SBS remains strong in Miami and New York, where its FMs generate more than two-thirds of the company's revenue, according to S&P.

In other Wall Street action last week, newly public XM Satellite Radio Holdings Inc.'s stock price hovered around \$15 after being priced for sale on Oct. 5 at \$12.

Selling radio



Network radio advertised itself on Oct. 11, presenting its case before the annual conference of the Association of National Advertisers in Amelia Island, Fla. AMFM Radio Networks personality Casey Kasem (left) moderated a panel that included (l-r): ABC Radio talent Tom Joyner, AMFM President David Kantor, American Urban Radio Networks White House correspondent April Ryan, AURN President Jay Williams and Clear Channel/Jacor Communications Inc. personality Rush Limbaugh.

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STATION BREAK

By Dan Trigoboff

Pen pals?

Internet sites including Geocities.com and News-Blues have posted a 14-page letter purportedly from KTRK-TV Houston reporter Cynthia Hunt to accused murderer Angel Maturino Resendiz. In the letter, which takes a friendly, almost affectionate, tone toward the man accused of killing as many as nine people in three states, the writer shares a love of children and dogs, personal thoughts and experiences, including politics and spirituality, and lavishes praise on Resendiz. While one posting suggested the writer had a crush on the accused killer, the handwritten letter, if authentic, appears to have a more professional motive, and raises questions of how far a reporter should go in posturing for the "get." "I would like to be the reporter here [in] the USA that tells your story," the letter says, noting that the station is ABC-owned. "I would also like you to consider allowing me the first interview when you and your attorneys decide it is time... My TV station is powerful and we want to tell your story to the United States."

Hunt's news director, Bill Bouyer, said he was aware of the postings and had no knowledge of whether Hunt had actually written the letter. Hunt was unavailable last week, the station said, due to a family emergency. In August, after Resendiz surrendered to U.S. authorities, Hunt broadcast locally and nationally an 11-page letter she'd

received from Resendiz (B&C, Aug. 23). She told ABC News then she thought Resendiz selected her from among many reporters seeking contact because she'd visited his hometown in Mexico, and she understood his interest in religion and politics.



Miller: 'The women are just delighted for me.'

People-watching in Boston

WFXT-TV Boston reporter-anchor Emmett Miller will be featured in *People* magazine's "Sexiest Men" issue. Miller was suggested as a "regular guy" by a friend who runs a modeling agency. "It was great fun," says Miller of his audition and photo shoot. "But I don't want to destroy my credibility as a newsmen."

Has he taken any heat on the job? "There's been some good-natured ribbing as I walk by," he said. "From the men. The women are just delighted for me."

...and people leaving

WHDH-TV Boston News Director Mark Berryhill will leave the Sunbeam-

owned station to run a start-up talk radio operation. Berryhill will be vice president, general manager at WMEX(AM). Sixteen months ago, Berryhill became one of the youngest top-10 market news directors, at 32. Now he finds the opportunity to move into management too good to pass up. "I can stay in Boston, get my GM stripe and develop business and sales skills," Berryhill said. He'll also be building the station from the ground up, Berryhill says. No replacement has been named, and Berryhill said he'll stay through most of the November book.

Hail to the you-know-whos

The Washington Redskins may be looking to recoup part of its owners' \$800 million purchase price at the expense of local broadcasters. Use of the team logo in highlights—presumably promotional for both team and station—which had been free in the past is now carrying a price tag: up to \$200,000, according to the *Washington Post*.

So far, WUSA(TV) has renamed its Redskins Final and Redskins Blitz to the more generic Football Final and Football Blitz. WTTG(TV) and WRC-TV already have deals in place, so their broadcasts have been unaffected.

But team spokesman Karl Swanson says that enforcing copyright law increases the value of those deals both to the team and to the stations. "We're protecting those who pay to be

the official station of the team. It's no different than if someone wanted to use the team name and logo to make T-shirts."

George Washington University law professor John Banzhaf thinks he has a better idea. Banzhaf has already asked stations to stop using the word "Redskins," citing a recent Patent and Trademark Office decision, which, he says, finds the word to be an ethnic slur on Native Americans. Banzhaf has also called on the FCC to use its licensing power to influence stations' policy on use of the term. By not paying the team or using the name any more than necessary, he says, "the stations can save money and prevent racial disparagement."

Phoenix anchor nixes gossip

Despite rumors to the contrary, KTVK(TV) Phoenix anchor Liz Habib and comedian Tom Arnold are not an item. Arnold, who married into prominence years ago, had expressed interest in Habib to co-anchor Brad Perry during an interview from the local Improv. Habib says, though, that she was less-than-encouraged by Arnold's marital history. "All I kept thinking about was Roseanne," Habib said. "But it's all over town that we're going out." Ironically, the two ran into each other during Arnold's visit to Phoenix at a local nightclub, but each of the star-crossed personalities was with someone else.

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

TBN'S OMEGA CODE A HIT!

The Omega Code
opened with an eye-popping
\$7,869 per theater average.
...the highest of the top ten films.
The Hollywood Reporter, October 18, 1999

...one of the most interesting stories
this weekend surrounds a film
that many people haven't even
heard of. It's called "Omega Code."
CNN Showbiz Today, October 18, 1999

CASPER VAN DIEN MICHAEL YORK CATHERINE OXENBERG MICHAEL IRONSIDE

Trinity Broadcasting Network's "The Omega Code"
...scored a small victory in its quest to become a force in Hollywood.
Cox News Service, October 18, 1999

THE OMEGA Code

*The Omega Code is challenging Hollywood at its own game
...there's no question that TBN can deliver.*
The Atlanta Journal and Constitution, October 16, 1999

*Moviegoers turned out in droves over
the weekend for The Omega Code.*
USA Today, October 19, 1999

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OCTOBER 11-17

Broadcast network prime time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

It was ruled a single, but Robin Ventura's game-winning hit for the Mets Sunday night capped a grand-slam week for baseball and NBC.

Week 4	abc	CBS	NBC	FOX	U/PN	WB
	9.4/15	10.2/16	8.3/13	8.7/14	2.4/4	3.8/6
MONDAY	8:00 47. 20/20 7.0/12	35. King of Queens 8.8/14	76. Suddenly Susan 5.2/8	33. MLB AL Divisional Playoffs Game 5—Boston Red Sox vs. Cleveland Indians 9.0/14	101. Moesha 2.4/4	80. 7th Heaven 4.9/8
		42. Ladies' Man 8.2/13	69. Veronica's Closet 5.6/9		95. The Parkers 2.7/4	
	9:00 19. NFL Monday Night Football—Jacksonville Jaguars vs. N.Y. Jets 10.4/17	4. Ev Lvs Raymd 12.3/18	22. Law & Order: Special Victims Unit 10.2/15		99. Grown-Ups 2.5/4	96. Safe Harbor 2.6/4
	9:30	13. Becker 10.9/16	27. Dateline NBC 9.4/15		103. Malcolm & Eddie 2.2/3	
	10:00	19. Family Law 10.4/17				
TUESDAY	8.4/13	10.8/17	10.7/18	5.8/9	2.1/3	3.8/6
	8:00 41. Spin City 8.3/14	14. JAG 10.8/17	14. MLB NL Championship Series Game 1—N.Y. Mets vs. Atlanta Braves 10.8/18	77. Ally 5.1/8	108. Shasta McNasty 1.9/3	88. Buffy the Vampire Slayer 3.8/6
	8:30 50. It's Like, You Kn 6.8/11			56. That '70s Show 6.5/10	110. Grown-Ups 1.8/3	
	9:00 23. Dharma & Greg 10.0/16	24. 60 Minutes II 9.9/15		65. Party of Five 5.8/9	102. The Strip* 2.3/4	86. Angel 3.9/6
	9:30 43. Sports Night 8.1/12					
10:00 36. Once and Again 8.5/14	7. Judging Amy 11.7/20					
WEDNESDAY	7.6/12	8.2/13	10.2/16	10.3/17	3.0/5	3.7/6
	8:00 56. Two Guys & Girl 6.5/11	60. Cosby 6.1/10	25. Dateline NBC 9.8/16	14. MLB AL Championship Series Game 1—Boston Red Sox vs. N.Y. Yankees 10.8/19	96. 7 Days 2.6/4	86. Dawson's Creek 3.9/6
	8:30 61. Norm 6.0/10	75. Work With Me 5.3/9	30. West Wing 9.1/14		89. Star Trek: Voyager 3.5/5	89. Roswell 3.5/5
	9:00 30. Drew Carey 9.1/14	26. CBS Wednesday Movie—Lethal Vows 9.5/15	7. Law & Order 11.7/19			
	9:30 50. Oh Grow Up 6.8/10					
10:00 36. 20/20 8.5/14						
THURSDAY	4.6/7	8.5/13	15.1/24	9.8/16	4.6/7	3.5/5
	8:00 80. Whose Line Is It 4.9/8	30. Diagnosis Murder 9.1/15	2. Friends 13.8/23	19. MLB AL Championship Series Game 2—Boston Red Sox vs. N.Y. Yankees 10.4/18	82. WWF Smackdown! 4.6/7	96. Popular 2.6/4
	8:30 69. Whose Line Is It 5.6/9		12. Jesse 11.0/17			84. Charmed 4.3/7
	9:00 89. Wasteland 3.5/5	34. Chicago Hope 8.9/14	2. Frasier 13.8/21			
	9:30 77. 20/20 Downtown 5.1/8	44. 48 Hours 7.5/12	11. Stark Rvg Mad 11.3/17			
10:00 44. 48 Hours 7.5/12		1. ER 20.4/32				
FRIDAY	7.1/13	7.1/13	10.7/20	3.2/6	1.7/3	2.2/4
	8:00 63. Boy Meets Wrl 5.9/12	49. Kids/Darndest 6.9/14	14. MLB NL Championship Series Game 3—Atlanta Braves vs. N.Y. Mets 10.8/20	93. Ryan Caulfield: Year One* 3.0/6	111. Blockbuster Cinema—Chameleon II: Death Match 1.7/3	108. Jamie Foxx 1.9/4
	8:30 69. Odd Man Out 5.6/10	65. Love & Money 5.8/11		92. Harsh Realm 3.4/6		106. Jamie Foxx 2.0/4
	9:00 58. Sabrina/Witch 6.4/12	53. Now and Again 6.6/12				99. Steve Harvey 2.5/5
	9:30 59. The Hughleys 6.2/11					103. For Your Love 2.2/4
10:00 27. 20/20 9.4/17	36. Nash Bridges 8.5/15					
SATURDAY	5.5/10	7.4/14	8.0/15	5.6/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 73. ABC Saturday Night Movie—Apollo 13 5.5/10	52. Early Edition 6.7/13	39. MLB NL Championship Series Game 4—Atlanta Braves vs. N.Y. Mets 8.4/16	77. Cops 5.1/10		
	8:30	47. Martial Law 7.0/13	83. Dateline NBC 4.4/8	69. Cops 5.6/10		
	9:00	39. Walker, Texas Ranger 8.4/16		63. AMW: America Fights Back 5.9/11		
	10:00					
SUNDAY	7.8/12	11.7/18	12.8/20	7.1/11		
	7:00 46. Wonderful World of Disney—The Lion King II: Simba's Pride 7.1/11	7. 60 Minutes 11.7/19	6. MLB NL Championship Series Game 5—Atlanta Braves vs. N.Y. Mets 12.0/21	102. NFL Game 2 12.3/25		
	7:30	5. Touched by an Angel 12.2/18		45. MLB AL Championship Series Game 4—N.Y. Yankees vs. Boston Red Sox 7.4/12		
	8:00					
	8:30					
9:00 53. Snoops 6.6/10	10. CBS Sunday Movie—Silk Hope 11.4/17					
9:30		65. Dateline NBC 5.8/9				
10:00 18. The Practice 10.5/17						
10:30						
WEEK AVG	7.2/12	9.2/15	11.0/18	7.6/13	2.8/5	3.1/5
S-T-D AVG	7.7/13	9.3/15	9.8/16	6.1/10	2.6/4	3.2/5



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Cable's 2nd-chance strategy

Industry waiting to see effects of same-week reruns of broadcast network shows

By John M. Higgins

It happened so fast that *TV Guide* hasn't been listing Lifetime's reruns of ABC's *Once & Again* in its program grids.

But the effects of this season's experimental cross-pollination of big broadcast network series over to cable are taking shape. Nielsen Media Research ratings show that Lifetime is having moderate success with its same-week run of *Once & Again*, while USA Network is getting a stronger kick with its reruns of NBC's *Law & Order: Special Victims Unit*.

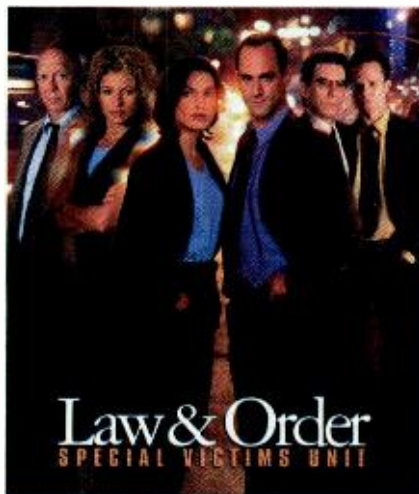
On the daytime front, a same-day repeat of NBC's *Today Show* on MSNBC at 1 p.m. is less impressive than some at the network had hoped. But one NBC executive noted that the news cycle has been quiet since the talk show came on the cable network Oct. 4.

The good news for broadcast nets—and their affiliates—is that there are no immediate signs that cable's almost immediate reruns are damaging the ratings of the episode's first run. But advertising and network executives agree that viewers' habits are still in flux and some effects could emerge later.

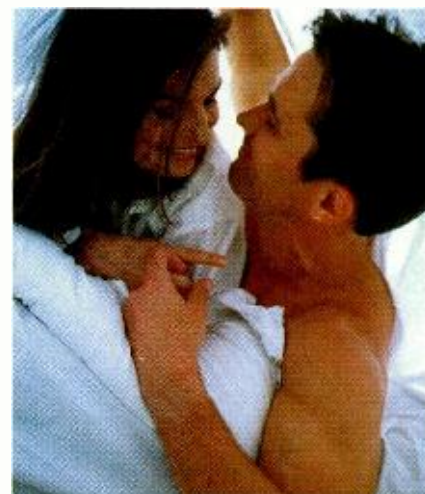
The fall season brought a virtually unprecedented shift of shows between broadcast and cable networks, reflecting the dynamics of power in the TV industry. The Walt Disney Co. used its partial ownership of the Zwick-Herskovitz-created drama *Once & Again* to push the series onto its 50%-owned Lifetime just three days after its Tuesday night airing on ABC.

But with *Special Victims Unit*, it was Barry Diller's Studios USA that had the leverage. Since the show is a spin-off of Studios USA's hit *Law & Order*, Diller squeezed NBC into allowing *Special Victims Unit* episodes to air on USA Network just 11 days after premiering on NBC's Wednesday night lineup.

That was seen as a big score for the cable network, which was hoping for a significant ratings boost from the strategy: it gets shows fresher than the four-year-old or so ones they can pick up in syndication, but at far less than it costs to



NBC's *'Law & Order: Special Victims Unit'* is building a following on the USA Network. ABC's *'Once and Again'* audience is more modest on Lifetime, but executives there say that they will be patient and are committed to giving viewership time to grow.



produce an original series on their own. But both have to put the series in rather unfavorable 11 p.m. ET time slots.

"It's a great experiment for us all," says Dawn Tarnofsky-Ostroff, Lifetime's executive vice president of entertainment. "We've got a great, hot new show on this week." "I think [*Special Victims Unit* is] going to work out real well," says Tim Brooks, senior vice president of research for USA Network."

To advertisers, the jury's still out. "It's good in that it gives more people a chance to sample very well done shows," says Paul Schulman, chairman of Paul Schulman & Co. The downside, he says, is that "viewers can also feel—if they're aware of the double run—[that] they don't have to catch it on the broadcast network."

In the three weeks the show has aired on USA, *Special Victims* has averaged a 1.5 cable household rating. That's up 36% over the same period last year and up 25% over the period earlier this fall. Each week, the show has built on its lead-in by at least 30%. The show is being watched by about 1.1 million households on USA, versus the 9.6 million watching it on NBC on a recent Monday, when the show airs against *Monday Night Football* on ABC.

One interesting pattern is how the audience is building through the hour. For example, USA's Oct. 10 airing

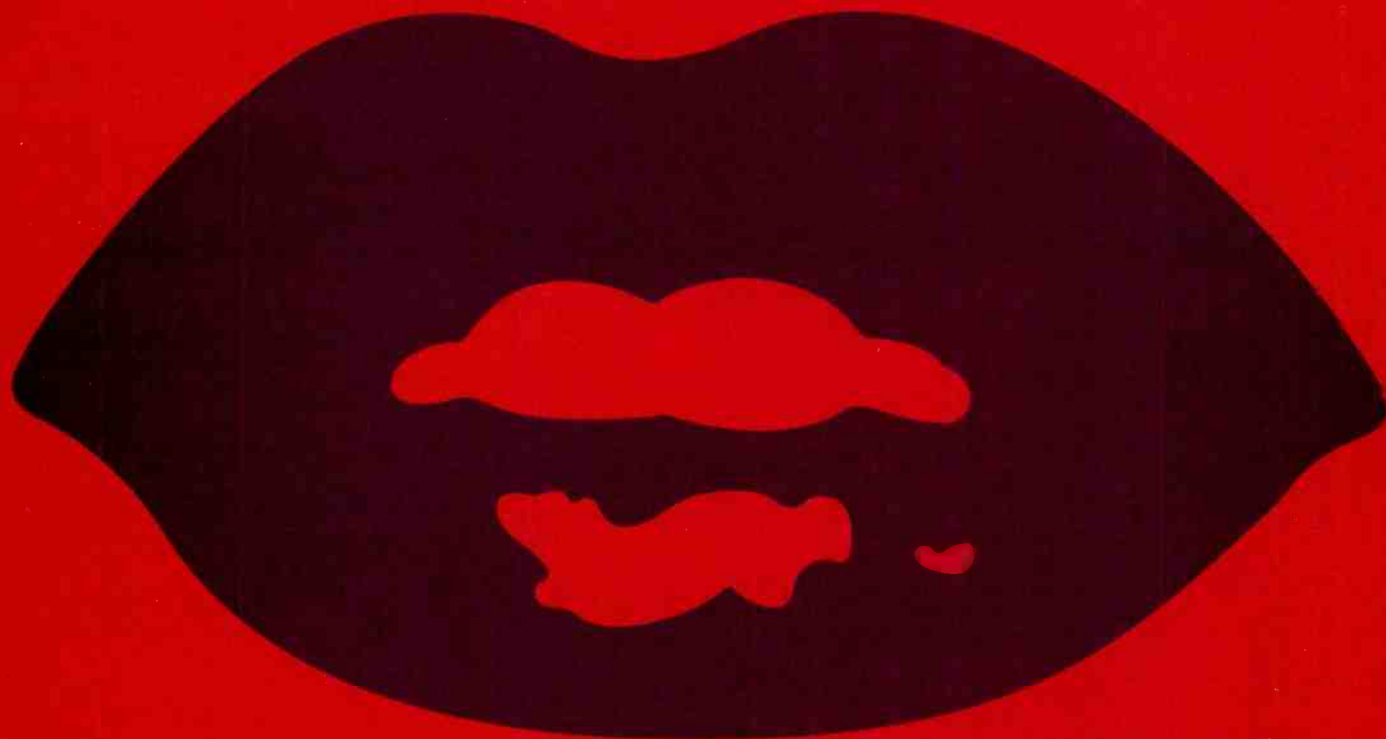
started out with a 1.0 in the first quarter hour, rose to a 1.2 in the second quarter hour and posted a 1.5 for the next two quarter-hours. "People are still finding the show," Brooks says.

Lifetime's experience is more mixed. On ABC, the show has been strong enough in *NYPD Blue*'s traditional Tuesday, 10 p.m. time slot that Disney wants to bump the police show in favor of its own series.

On Lifetime, *Once & Again*'s 1.2 average cable household rating is 50% higher than the same period last year. Among Lifetime's core demo, women 18-49, viewership is up 17%. That means 875,000 households and 330,000 women are tuning in. On ABC, the show gets viewership of 9.5 million households and 3.8 million women.

But Larry Hyams, ABC vice president of audience research, says *Once & Again* is building only modestly on the same period in the weeks immediately before its premiere on Lifetime. "It's very, very flat," he says. "It isn't as if Lifetime's [ratings] have spiked and ABC's have gone flat."

Tarnofsky-Ostroff notes that the network hasn't had time to promote *Once & Again* in newspaper listings and TV publications and believes the show has legs. Lifetime has an option to renew after 13 episodes. ■



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Source Media gets Insight

Company hopes MSO's \$25 million investment will attract more money

By John M. Higgins

Source Media could be an easy company to dismiss. Big losses. Huge debt. Declining revenue. One of a dozen or so nascent interactive cable businesses trying to crowd their way into smart digital set-top converters. Negligible sales. A big need for more cash. If only the Dallas-based company didn't keep attracting such interesting investors.

Within a few weeks, Source expects to complete a deal with Insight Communications Inc. The MSO plans to inject \$25 million of badly needed cash into Source to fund deployment of its



Willner: 'There are big advantages in the products.'

Interactive Channel, a mix of services including e-mail, an interactive TV program guide, plus loads of local information useful to subscribers.

Now, \$25 million isn't going to come anywhere close to alleviating a looming financial crunch at Source. The company openly acknowledges that even with the money it plans

to try to convince bondholders to restructure Source's debt by trading part of their \$100 million in bonds for equity in the company. Source cannot afford interest payments due next spring.

What Insight Chairman Mike Willner brings to the table—other than badly needed cash—is a conservative reputation and a traditional hesitance to invest in side ventures other than cable systems.

The Insight deal isn't salvation, but Source Chairman Steve Palley and Willner are betting that it will help attract the two things Source needs desperately: distribution from cable operators and cash from additional investors. Aside from its obvious financial problems and a recently busted deal with TV Guide Inc., Source has to overcome a long history of unfulfilled expectations about its interactive products.

"With operators, my expectation is that the transaction with Insight is going to do a lot to allay the credibility issues," said Palley, former COO of syndicator King World Productions, who joined Source last April. "They're not mercurial, they're sensible. Operators may not agree this is the best solution, but I expect they will listen more carefully."

Willner joined Source's board of directors in 1998 primarily for the opportunity to learn how to fit interactive products into his cable operation. Insight already was rolling out Source's products when TV Guide scrapped a deal to invest in the company and stave off a financial crisis. TV Guide's planned entry had already impressed investors, who pushed Source's stock price up to huge new highs. Flush with cash from Insight's \$650 million initial public offering, Willner said he readily agreed to step in with direct investment.

"There are some big advantages in the products that I already wanted on my systems," Willner said. Insight will put \$13 million into Source's cable unit and another \$12 million into the parent company. Some operators are impressed. "Mike doesn't throw his money around," said an executive with one MSO, who asked not to be identified because his MSO may launch Source's service.

Source is clearly a battered company. Even though its roots trace back to 1988,



CABLE'S TOP 25

PEOPLE'S CHOICE

'The Timeshifters,' a TBS original thriller starring Casper Van Dien, Catherine Bell and Martin Sheen, was last week's highest-rated movie. It was No. 8 with a 3.4 rating/4.9 share.

Following are the top 25 basic cable programs for the week of October 4-10, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

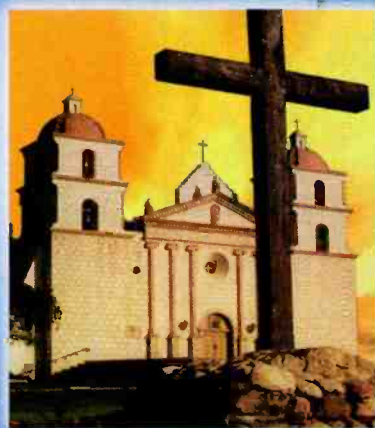
Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	9:00P	60	6.2	4.8	4751	8.7
2	WWF Entertainment	USA	Mon	10:00P	67	6.0	4.6	4621	9.2
3	NFL/Redskins/Cardinals	ESPN	Sun	8:15P	194	5.4	4.1	4124	7.9
4	NASCAR/Winston 500	ESPN	Sun	1:00P	240	4.0	3.1	3069	8.3
5	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.7	2.9	2836	5.5
6	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.6	2.8	2747	5.5
6	Rugrats	NICK	Sat	9:30A	30	3.6	2.8	2736	10.9
8	Movie: 'The Timeshifters'	TBS	Sun	8:00P	120	3.4	2.7	2702	4.9
9	Rugrats	NICK	Sun	9:30A	30	3.2	2.5	2459	9.7
9	Rugrats	NICK	Thu	7:30P	30	3.2	2.4	2415	5.6
9	Real World VIII	MTV	Tue	10:00P	30	3.2	2.3	2322	4.9
12	Rugrats	NICK	Mon	7:30P	30	3.1	2.3	2314	5.1
13	NFL Sportscenter	ESPN	Sun	11:29P	61	3.0	2.3	2298	6.8
14	Rugrats	NICK	Wed	7:30P	30	2.9	2.2	2177	4.9
14	Rugrats	NICK	Sat	9:00A	30	2.9	2.2	2174	9.1
16	NFL Primetime	ESPN	Sun	7:30P	45	2.8	2.2	2159	4.3
16	Movie: 'Grease'	TBS	Mon	8:05P	137	2.8	2.2	2154	4.1
16	Hey Arnold	NICK	Sun	10:30A	30	2.8	2.1	2097	7.6
16	Wild Thornberrys	NICK	Wed	8:00P	30	2.8	2.1	2095	4.4
16	Biography of the Millennium	A&E	Mon	8:00P	120	2.8	2.1	2090	4.2
21	Movie: 'Michael'	TBS	Sun	2:59P	136	2.7	2.1	2092	5.3
21	Rugrats	NICK	Sun	9:00A	30	2.7	2.1	2084	8.8
21	Hey Arnold	NICK	Thu	7:00P	30	2.7	2.1	2071	5.2
21	Spongebob	NICK	Sun	10:00A	30	2.7	2.0	2028	7.6
21	Wild Thornberrys	NICK	Thu	8:00P	30	2.7	2.0	2017	4.2
21	Movie: 'Speed'	FAM	Sun	8:00P	150	2.7	2.0	2005	3.7
21	Dragon Ball Z	TOON	Fri	5:00P	30	2.7	1.6	1633	7.0
21	Dragon Ball Z	TOON	Tue	5:00P	30	2.7	1.6	1608	6.9



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the company is practically in start-up phase. Source has burned through the \$156 million it has raised over the years, including \$120 million picked up in a stock and bond sale. Debt service eats up about \$12 million in a company that will lose about \$30 million this year before interest costs. The company's stock has plunged from as high as \$46 per share, when takeover rumors were afoot earlier this year, to around \$7.

Its only revenue-generating business is far from the cutting edge: supplying audiotext services, primarily to phone companies and papers. That's generating about \$20 million in sales this year.

But Willner's interest is in cable applications. Source has developed and bought technology to deliver information services through digital cable converters. One function is an interactive program guide. Others include news information services, with a heavy emphasis on local news.

Source has been wrestling with the

product for several years, writing off an expensive initial rollout in Century Communications Corp.'s Colorado Springs, Colo., system that required a standalone converter. Source wrote off its inventory of \$350 converters last year.

The company's selling point now is efficient use of cable hardware. Many applications being developed by companies like Wink Communications and Microsoft Corp. require a fair amount of processing power in the digital cable boxes operators are rolling out.

Source's services are different. The processing occurs primarily in a server at the system's headend, not taxing the 8 megabytes or so in each set-top. Palley said that no Source application requires more than 256 kilobytes of memory to operate. "The advantages are gigantic," he said. An operator can either cut costs by not loading its set-tops with memory, or use Source to create room for other services. While Source is pitching its products to operators deploying memo-

ry-lean first-generation digital converters, Palley contends that his products will serve those using fatter, more advanced units, like General Instruments' DCT-5000. "You're not going to be able to simply have a Yellow Pages in the 5000 box. With us, you will."

The downside is possible network congestion as several thousand people flip through the program guide simultaneously. Palley said such "contention" problems will be minor. But he acknowledged that he wouldn't be able to demonstrate that there will be no problems until Source is on a system with thousands of viewers using the channel at the same time. Even Insight's current rollout in Rockford, Ill., won't be enough to conclusively prove that congestion will be minimal.

The company's biggest risk isn't balky operators or investors. It's other software companies that include much of the company's functions in their operating systems. ■



'NBC Nightly News' gets interactive

On Oct. 19, MSNBC began daily production of interactive TV for *NBC Nightly News* with Tom Brokaw. Web TV-plus subscribers now have access to *Nightly News* with more in-depth editorials, interactive timelines, stock quotes, community chats, e-mail, personalized weather and health quizzes produced by MSNBC. Daily programming will also include interactive features for breaking news such as the MSNBC Live Vote viewer polling, daily news chats and online feature reporting. During broadcasts of national news stories, users will have access to related local news items and statistics, as well as links to related Web sites.

'Biography of the Millennium' a hit

The conclusion of A&E's premiere of *Biography of the Millennium: 100 People...1,000 Years* was the second-highest rated and second-most-watched *Biography* to air in 1999. The show, which aired on Monday, Oct. 11, averaged 2.1 million households, according to Nielsen Media Research.

NASCAR in the next millennium

ESPN will examine the future of NASCAR with special programs and features under the banner *NASCAR 2000*. Part of a broad promotional and marketing campaign by NASCAR, the programming will include four themed specials as well as year-long exposure across

NASCAR programming on ESPN, ESPN2 and ESPN Radio. ESPN will produce four original programs covering six hours.

Bravo's \$1 million campaign

Bravo will mark its 11th annual "Broadway on Bravo" celebration the week of Nov. 1 with the network's largest theater tribute and promotional campaign to date. The network will spend more than \$1 million on a consumer marketing initiative incorporating a 25-market print and spot cable advertising buy set to break on Nov. 1, a national sweepstakes contest, in-market retail presence, an aggressive cross-channel campaign and heavy on-air promotion. The highlight of this year's tribute will be the premiere

of a Bravo original theatrical co-production, *Moon Over Broadway*, which stars Carol Burnett and Philip Bosco, on Thursday, Nov. 4, at 8 p.m. ET.

Atlanta added to modem markets

Cable operator MediaOne is adding Atlanta to the markets where it's offering CableLabs certified cable modems at retail outlets. In an expansion of its existing relationship with MediaOne, consumer electronics retailer Circuit City is offering cable modems and MediaOne Road Runner service to MediaOne customers. MediaOne customers also can buy or rent cable modems directly from the company. The modems cost \$199 after a \$50 rebate, and the Road Runner service is \$39.95 a month for subscribers who purchase a modem. Modem rental adds \$10 a month to the Road Runner bill. MediaOne is waiving the \$99 installation fee during the promotion.

Power to the headend

ICTV to operators: It's not the set-top, it's the interactive services subscribers want

By Price Colman

Interactive TV developer ICTV has a simple message for cable operators: It's not the set-top, it's the services that make subscribers want to shout.



Hoffman: 'It's not necessarily the case that selling an expensive box generates great margins all around.'

The real trick is for ICTV to convince those operators that its model—processing power in the cable headend as opposed to in the set-top box—has a place in their world. Given the current affection for set-tops, that may be a tough sell.

"It's a major shift," acknowledges ICTV President Wes Hoffman. "It requires a lot of talking, a lot of moving through examples to provide what operators want to see."

Operators may be getting a glimpse of it from ICTV's deployment on St. Joseph Cablevision's system in St. Joseph, Mo. The 27,000-subscriber system, which launched ICTV in April, is the company's first full commercial effort.

ICTV quickly grew to 5% penetration of addressable set-tops—about 300 customers—in St. Joseph and Hoffman projects 15%-20% penetration over three years. More impressive were the early revenues of \$40 a month per subscriber, which Hoffman attributes primarily to the "novelty" factor. That's fallen to \$20, a figure Hoffman considers solid and sustainable.

Bresnan Communications has committed to roll out the analog version of ICTV on its 65,000-subscriber, Bay City, Mich., system in December. Michael Collette, ICTV's newly named senior vice president of marketing, projects digital launches in early 2000.

Ultimately, what operators want to see are increased revenue, cash flow and, eventually, profits. Right now, the advanced digital set-top box, possibly free to subscribers, offers the view

that's captivating cable companies. In much the same way that PC manufacturers are offering "free" PCs in return for long-term Internet service commitments, cable operators are looking past

the \$200-\$500 per box they may end up eating to the \$25-to-blue-sky monthly revenue per subscriber they hope to generate from box-enabled services.

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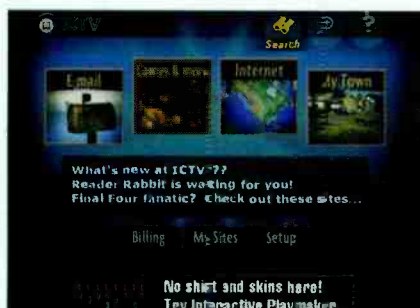
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ICTV seeks to differentiate itself via its infrastructure, basically a powerful PC.

interactive CD-ROM game and information library. But that's primarily a hook, Hoffman says: "We believe it's a service we need to supply to get cable operators comfortable with the infrastructure."

That infrastructure—essentially a powerful personal computer running ICTV software—is where ICTV seeks to differentiate itself. Put the power in the headend, and the cable operator can buy set-tops without fear of obsolescence and accompanying replacement costs, Hoffman contends. "It's not nec-

essarily the case that selling an expensive box generates great margins all around," he says. "I think in general suppliers of boxes understand that as a box becomes more like a PC, the risk of technological obsolescence becomes more real. A more middle-ground box is maybe a better approach."

So far, that argument is finding few takers. "They have clever technology," says Jim Chiddix, chief technology officer at Time Warner Cable. "They've had a clever technology for years, but so far it hasn't found the right niche." And for now, ICTV won't be finding that niche with Time Warner because the company intends to focus its efforts on the set-top "client," Chiddix says.

ICTV isn't alone in the headend-centric approach. WorldGate and Source Media's Interactive Channel are taking a similar tack. Other interactive TV players are relying more on a set-tops powerful enough to handle their services. Those players include Wink, WebTV, CableSoft, Peach Networks and Morecom.

Los Gatos, Calif.-based ICTV clearly faces substantial competition, but it has emerged as one of the more enduring players in the interactive TV arena. Founded in 1990, privately held ICTV has obtained funding from Lauder Partners (headed by Estee Lauder grandson Gary Lauder, vice chairman of ICTV's board), IBM, and Cox Communications. ICTV successfully tested an early interactive effort called Prism on Cox's Santa Barbara, Calif., system.

But analog bandwidth constraints prevented cable operators from adopting ICTV until the St. Joseph Cablevision launch.

According to ICTV's business model for analog, subscribers pay a base fee of \$9.95 per month for the first 10 hours of use. Thereafter, the cost is \$1.95 per hour in prime time and 95 cents a hour in non-prime time. The first \$8 per subscriber per month goes to the cable operator, the next \$8 to ICTV. After that, ICTV and the operator split the revenue down the middle.

Because ICTV's digital version is far less bandwidth-hungry than the analog version, ICTV intends to offer it at a lower price to push penetration more quickly. Also, ICTV reportedly is offering equity stakes to cable operators that join its advisory board (and presumably launch the service).

The numbers ICTV is drawing in St. Joseph "are an indicator of the appetite for cable-delivered games," says Leslie Ellis, analyst at Paul Kagan Associates. ■

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Eagle eye in the sky

Ikonos satellite offers broadcasters high-resolution imaging capabilities

By Karen Anderson

It's like something out of a futuristic spy movie—black and white aerial photos taken of Washington from 400 miles in space with resolution so clear you can make out cars, buildings and historical monuments. And anyone can have access to this roving eye-in-the-sky for a fee.

But this is not a spy movie. Last month Ikonos, a 1,600-pound remote sensing satellite, owned and operated by Denver-based Space Imaging, was launched as the first commercial imaging satellite. It collects 1-meter resolution black-and-white images and 4-meter resolution color images. It is designed to take digital images while moving at a speed of about 4.5 miles per second—that means it can take images at any point on the earth and will hit the same point every three days.

For a price—\$30 to \$300 per square mile—broadcast journalists will be able to use the sky-high footage. “High-resolution satellite imagery provides the ultimate high shot, giving richness and context to a story not available before,” says Space Imaging spokesman Mark Brender. “The imagery can even be 3-D, which gives the reader or viewer a unique aspect.”

For broadcast news, the Ikonos satellite means better coverage from areas previously “off limits,” says *NBC Nightly News* producer Bob Windrem.

Satellite imagery is nothing new for newsgathering, yet CBS News producer Daniel Dubno believes Ikonos signals the “dawn of a profound new age of reality. Now with the commercial satellite imagery of high resolution like the Ikonos’ 1-meter product, journalists will have enhanced capabilities of reporting on many areas previously denied to the public. We are delighted at the prospect that dramatic and clear images of the earth will be available to enhance our reporting.

“There are a number of ways we have used satellite photos in the past that were not as good as Ikonos,” Windrem adds. The footage was low resolution and NBC



This is one of the first images taken from the Ikonos satellite, which is operated by Denver-based Space Imaging.

needed help from photo analysts to decipher the images. In the past, NBC News has used satellite photos to show “weapons of mass destruction sites”: a chemical weapons site in Libya, a biological weapons site in Iraq, an Iranian missile site and a nuclear missile site in Israel.

Both Dubno and Windrem cited natural disaster coverage as an application that has great potential for the new high-resolution satellite. “There have been four major earthquakes and five major hurricanes within the past two months,” Dubno says. “It is clear that for disasters, such imagery would be very useful in indicating the scope of the problem. Nothing beats a camera on the ground, but until we get a camera [to a site], satellite imagery can be invaluable to illustrate a story.”

There could be one major problem. According to government regulations on commercial satellites, the government has “shutter control,” a clear viola-

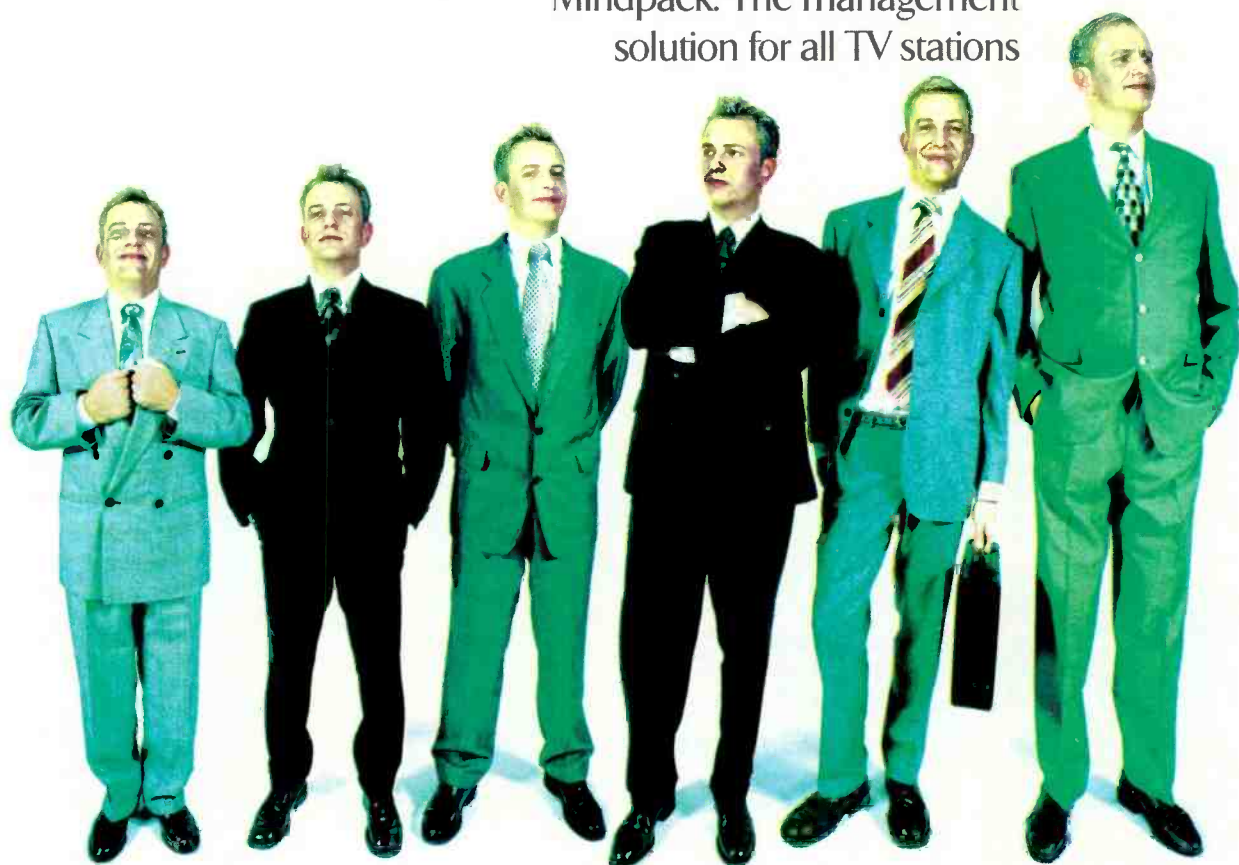
tion of the First Amendment, some say.

According to government policy on commercial remote sensing satellites: “During periods when national security or international obligation and/or foreign policies may be compromised as defined by the Secretary of Defense or the Secretary of State, respectively, the Secretary of Commerce may, after consultation with the appropriate agencies, require the licensee to limit the data collection and/or distribution by the system to the extent necessitated by the given situation.”

“There is a First Amendment concern about the vaguely written language the government may use to impose shutter control on commercial satellites,” Dubno notes. “A camera in space seems to be a camera protected by the First Amendment, and all journalists must be concerned if the government attempts censorship by prior restraint.” ■

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MEDIA COMMERCE TECHNOLOGIES

PanAmSat to deliver digitally

Partnership with Media DVX will use satellites to send IP video to stations

By Karen Anderson

Satellite operator PanAmSat formed a strategic alliance with a new commercial distribution company, Media DVX, to offer satellite delivery of digital video files.

The new service uses Internet Protocol to multicast television commercials via satellite to television stations throughout North America, beaming digital content to hundreds of locations simultaneously and offering content providers an alternative to duplicating and shipping traditional analog videotapes.

"Our clients, TV stations and networks, where we deploy these systems are the same companies that we believe will originate most of the video content that will ultimately make its way to the Internet," says Robert Rudelius, chairman and CEO of Media DVX. "So this IP multicasting platform, we believe, is ideally suited for delivering digital



PanAmSat's Atlanta teleport will provide the link for DVX's new digital ad distribution service.

video content to [Internet service providers] and affiliates around the country." Media DVX was formed earlier this year to deploy store and forward technology for digital encoding and delivery of commercials and other video content to TV stations.

PanAmSat's satellites and teleport services will provide the link between dubbing and shipping operators and TV stations. The stations will use Media DVX's receive site server, a Compaq Compliant 3000, provided for free by

Media DVX to the stations. The material can then be loaded to a Grass Valley Profile video server or transferred onto tape via a 601 or analog output.

PanAmSat will receive digital video files at its Atlanta operations center from dubbing and shipping operators throughout North America and store the information on a Media DVX server. Then the commercials will be beamed to stations in either JPEG or MPEG2 formats using satellite IP multicasting technology. A 1.2 meter satellite dish will downlink the signals to a satellite receiver for storage on the Media DVX receive site server. The digital video files can be moved to the Grass Valley Profile for playback via a fiber channel.

"The real key is that this is the beginning of a change of distribution patterns of video, and it's a very good change for the industry and our customers," says Michael Antonovich, PanAmSat executive vice president and chief technology officer. "We can deliver this digitized video content to multiple locations simultaneously and far more efficiently than alternative systems." ■



CUTTING EDGE

By Karen Anderson and Glen Dickson

BT boosts Latin America services

BT Broadcast Services has expanded its services in Latin America by extending a joint marketing agreement with Wold International that provides C-band and Ku-band satellite services to the region. Through the expanded agreement, BT has gained additional capacity on the New Skies 806 satellite and high-powered C-band capacity on Intelsat 805, which replaces services previously provided on Intelsat 605. In addition,

BT has made available two transportable earth stations in Buenos Aires that are equipped with MPEG encoders for digital transmission.

CBC re-uplinks with ATC teleports

The Canadian Broadcasting Corp. has renewed its satellite uplink agreement with ATC Teleports Inc., a subsidiary of American Tower Corp. Under the deal, ATC will continue to provide CBC with 24-hour-a-day analog uplink service of

news feeds out of ATC's Washington teleport. The news feeds, which are transmitted via the Anik-E2 bird, are used on *CBC Newsworld*, CBC's self-supporting cable service.

PVI snags new first-and-10 patent

While it may be embroiled in a patent battle with rival Sportvision (B&C, Oct. 18), that hasn't stopped Princeton Video Image (PVI) from collecting a new patent relating to the virtual first-

down line it creates for CBS' NFL broadcasts. PVI has been granted U.S. Patent 5,953,076 for its "adaptive occlusion processing," the technology that allows players to walk over the virtual down marker. The technology can also be used to insert virtual advertising, says PVI Director of Business Development Roy Rosser. In other PVI news, the company has nominated Major League Soccer Commissioner Don Garber to its board of directors, subject to shareholder approval. Before being named MLS commissioner, Garber worked for the NFL for 15 years, most recently as senior vice president of NFL International.

MTV sites set to relaunch

Radio SonicNet, aka Buggles Project, scheduled to debut next month

By Richard Tedesco

MTV Interactive will roll out its revamped trio of Web sites in a mid-November relaunch aimed at rocking the Internet music world with more multimedia, interactivity and e-commerce.

Dramatically retooled versions of MTV.com, VH1.com and SonicNet will debut on Nov. 15, along with SonicNet Radio, an upgraded version of Imagine Radio. MTV Networks acquired Imagine Radio as part of the initiative dubbed the Buggles Project earlier this year.

The Web properties were reorganized under MTV Interactive in August with Nicholas Butterworth, former SonicNet president and co-founder, named president and CEO of MTV Interactive.

MTV plans to push traffic to the sites with a \$150 million promotional campaign running simultaneously with the relaunchees.

SonicNet Radio will permit personalization of audio content through a range of genres, according to Butterworth: "This property allows any user on the Internet to create their own radio channel in one easy step."

MTV.com will undergo what Butterworth calls a "top-to-bottom" redesign, with central features on MTV artists, improved navigation and a new emphasis on interactive programming. PC users will be able to play along on MTV.com with a new MTV game show, *Web Riot*, debuting on Nov. 29. "We think it's a visually engaging experience that marries TV to the Web site," Butterworth says. "One big focus for MTV and VH1 is convergence programming."

The recast VH1 site features an animated "smart agent" called The Roadie who will point PC users to sources for tunes and information about their favorite artists. Web surfers specify their musical preferences, and The Roadie serves up the content. Much of that content will be on the expanded VH1.com itself, including updates on series such as *Storytellers* and *Behind the Music*. New features will include regularly refreshed music news on The



MTV has put a fresh, interactive spin on all of its various Web sites.

Wire and user reviews of music.

Playing to the older demographic VH1 attracts, a live auction show, *VH1 Rock and Roll Collector*, is planned, according

to a source, with online bidding for autographs, memorabilia and concert tickets.

That's part of the expanded e-commerce functionality that MTVi plans to incorporate into the sites, including digital music downloads by Christmas, according to Butterworth. MTVi has invested in RioPort, which already has deals with some record labels and provides the technology to enable the digital downloads.

The next big step in the MTVi game plan is a possible initial public offering, but no firm decision has been made yet, according to Butterworth: "We're evaluating a number of options and we think we've got a lot of value to offer." ■

Arepa.com, ready to PlayNow

Arepa.com gets serious about playing games online when it launches its PlayNow service in a Comcast Cable system next week.

Some 30,000 Excite@Home subscribers on Comcast's Union, N.J., system will have access to 100 entertainment, educational and practical software titles in the Arepa.com library. Recent releases (3-6 months old) can be downloaded to PCs at two-day rentals of \$2.99; other titles are available at \$1.99 for five days. (They disappear from users' hard drives when the rental expires.) Games and educational or practical titles (language, how-to) will also be accessible as categories for \$5.99 per month.

Arepa.com is drawing titles from a range of sources, including Electronic Arts, Learning Company and Disney. It splits revenue with the cable operators, who in turn split revenue with the content providers.

Arepa.com supplies the headend servers to the operators. The Cambridge, Mass.-based start-up hopes to convince other Excite@Home MSOs to market the service, according to Vincent Grasso, Arepa.com president, who projects its reach will be 100,000 households by year's end.

"We think there's no content for broadband, and this is basically the definition of broadband," Grasso says. "It's a terrific experience to get this in real time."

Downloading the software from servers over high-speed pipes is supposed to eliminate latency. Arepa.com claims it's conducted a smooth trial run among 1,000 households on the Union, N.J., system.

Arepa.com also is hoping to hitch up with Road Runner. A \$15.4 million round of funding in June included investors MediaOne Ventures, a unit of MediaOne Group (Road Runner co-owner), Motorola and Inktomi. Prior investors include Fidelity Ventures, Intel Corp. and Venrock Associates.

—Richard Tedesco



Arepa.com delivers a menu of software titles over high-speed Internet cable links.

Web PPV: boxers, bras

By Richard Tedesco

The cutting edge of pay-per-view Webcasts is forming along the traditional entertainment lines of sex and violence.

The big events, recent and upcoming: former champ Mike Tyson fighting former champ Orlin Norris, and Playboy playmates on parade in a lingerie fashion show.

The 12-round Tyson-Norris bout, which was to take place last weekend, was a simulcast. Viewers could watch it on the Showtime pay cable channel and pay to catch additional camera angles and sound from the fighter's corners on Showtime's Web site (www.sho.com). The Webcast cost \$6.99 for narrowband PC users or \$16.99 for surfers with high-speed Web links.

"It's purely experimental," says Mark Greenberg, Showtime executive vice president of corporate strategy. "There are not that many homes that are going to get this."

But Showtime expected a core of fight fanatics to tune in both ways, based on millions of PC users who've simultaneously watched Showtime bouts and scored them on its site. Showtime plans to produce Webcasts to coincide with future boxing events, according to Greenberg.

Playboy is a more solid bet to get an audience for its scantily clad Play-



Mike Tyson returned to the ring over the weekend in a Showtime Webcast.

mates, based on February's Victoria's Secret Webcast that drew more than a million viewers and turned away a million more. Surfers can see the runway event for free online as it's being shown live on cable's Playboy Channel. But for the backstage dressing-room bits, the price is \$5.95.

Playboy is using its lingerie fashion show to pump up subscriber numbers for its Cyber Club, which offers full access to the event as part of the monthly \$6.95 membership fee. It also hopes to spark e-commerce activity with lingerie sales.

"It's really important that a variety of shows are being tested," says Gary Arlen, president of Bethesda, Md.-based consulting firm Arlen Communications. He calls the Playboy event a "no-brainer" and says Showtime is reaching for a new audience online with its use of boxing, a "mainstay" of pay-per-view on cable. ■

SBC revs up DSL, revisits video

In the latest telco effort to build momentum against cable, SBC Communications will accelerate rollout of its digital subscriber line (DSL) service with a \$6 billion investment over the next three years.

Project Pronto, as SBC dubs it, will revive video-on-demand service over copper wire, according to an SBC spokesman.

SBC announced plans last week to make DSL service accessible to 77 million customers by the end of 2002 (representing 80% of its customer base) through Pacific Bell, Nevada Bell, Southwestern Bell, SNET and Ameritech.

"It certainly would have been more 'pronto' if they did it last year rather than this year," says Mark Zohar, an analyst at Cambridge, Mass.-based Forrester Research. But Zohar says the initiative will enable SBC to go beyond DSL service by creating a "next-generation" telephone network.

SBC is on track to make its DSL service available to 10 million customers this month. It is projecting 40% completion of Project Pronto by the end of next year, reaching an additional 16 million customers.

SBC currently offers two levels of DSL service: 1.5 Mb/s downstream (384 Kb/s guaranteed) for \$39 monthly, and 6 Mb/s (1.5 Mb/s guaranteed) for \$129 monthly.

—By Richard Tedesco

SITE OF THE WEEK

www.wlbt.com



WLBT(TV) Jackson, Miss. NBC, ch. 3

Site features: Live streaming of daily newscasts at 5:30, 6 and 6:30 a.m., noon, 5, 6 and 10 p.m.; Saturdays at 6 and 6:30 a.m., and 6 and 10 p.m.; Sundays at 6 and 6:30 a.m. and 10 p.m.; links to NBC.com and MSNBC.com; regional weather maps and Hurricane Tracker

Site launched: 1997

Site director: Will Jayroe, WLBT Webmaster

Number of employees: 2

Site design: MSNBC

Traffic generated: 109,000 hits in September

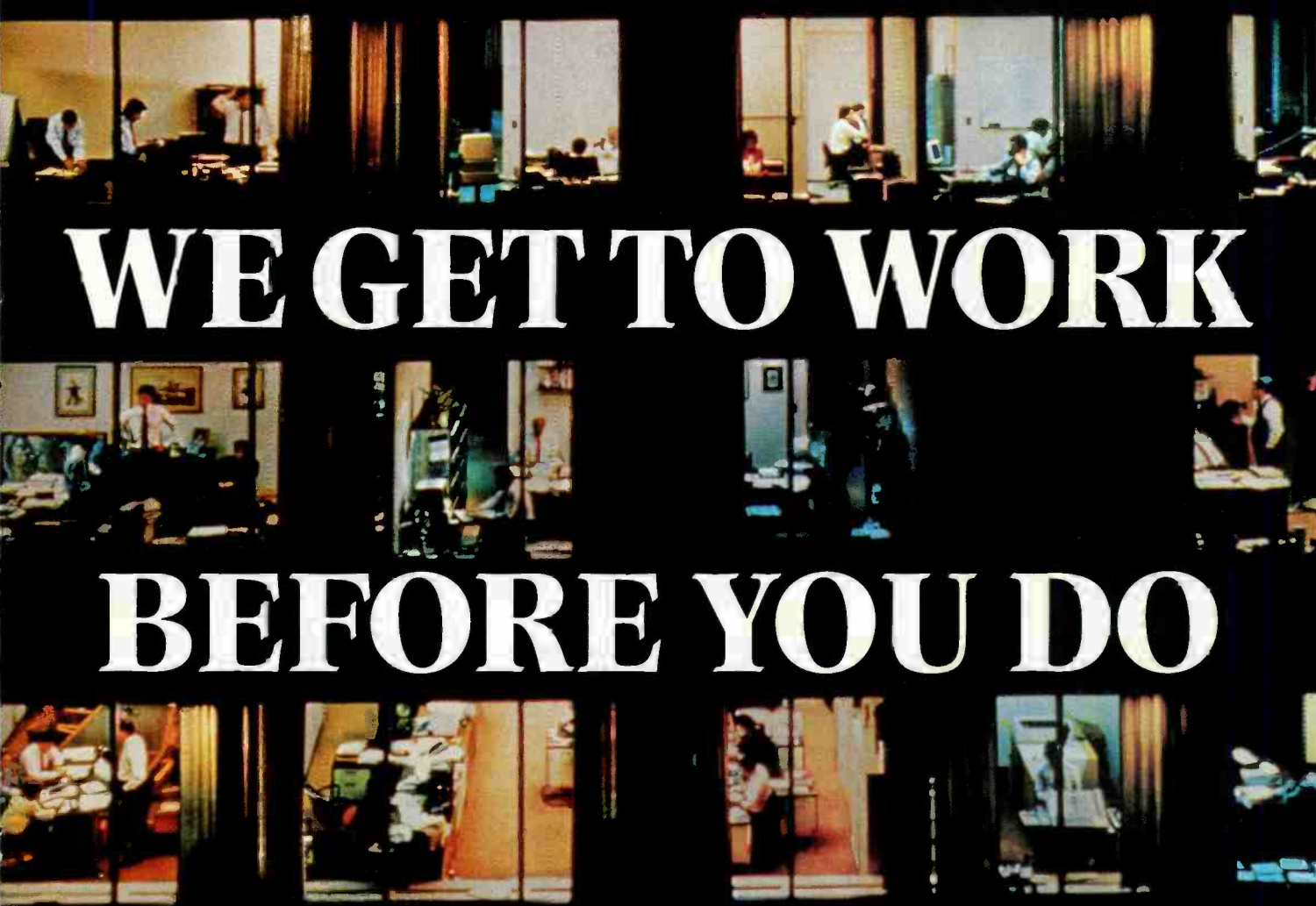
Streaming technology: RealVideo

Advertising: Banner ads

Revenue: N/A

Highlights: WLBT just started streaming newscasts two weeks ago; traffic peaked last summer with coverage of sex scandal implicating Gov. Kirk Fordice (R); weather maps regularly draw traffic

—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

HELP WANTED SALES

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 jbirsch@birschbachmedia.com. birschbach media sales recruitment or apply at our website at www.birschbachmedia.com.

General Manager/General Sales Manager: Burbach Broadcasting Company is seeking qualified candidates for management positions in its Pennsylvania, Ohio and West Virginia radio station operations. Qualifications: prior GM or strong GSM, extensive sales background and leadership abilities. Multipart compensation and benefits package. Excellent opportunity for the right individual. Please forward your resume and references to: Nicholas A. Galli - President, Burbach Broadcasting Company, 104 Broadway Avenue, Carnegie, Pennsylvania 15106. EEOC.

FOR SALE MAGAZINE

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

SITUATIONS WANTED MANAGEMENT

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.

TELEVISION

HELP WANTED SALES

SALES MANAGER

WTVD-TV, the ABC owned station in Raleigh/Durham, N.C. is looking for an experienced television sales manager. Qualified candidates must have at least three years broadcast experience in television, be highly motivated with specific ability to lead and manage part of the local sales team and work with our national sales force. Heavy emphasis on new account development. Basic computer skills required with knowledge of broadcast research data.

Send resume to: William Webb,
411 Liberty Street
Durham, NC 27701



EOE

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

Senior Account Executive-Beaumont, Texas ABC affiliate looking for experienced salesperson to be our regional Account Executive. Must be motivated with excellent communication and presentation skills. Salary very competitive to the industry. Send resumes to: EEOC Officer KBMT-TV, P.O. Box 1550, Beaumont, TX 77704. EOE.

Media General Broadcast Group www.mgbg.com KALB-TV Local Sales Manager: responsible for generating Local Revenue. A Bachelors Degree in Marketing, Advertising, or Communications is preferred. Must have excellent communication (oral and written), presentation, and organizational skills, and rate and inventory management experience. A minimum of 3-5 years experience in sales management is preferred. Computer skills required. EOE M/F Drug Screen. Send resume to HR Dept. 605 Washington St., Alexandria, LA 71301

General Sales Manager: 100+ southern affiliate with good ratings needs GSM, to guide and manage local staff. Strong TV sales background a must, prior SM experience preferred. Must be creative with special promotions and alternative revenue. Reply to Box 01602 EOE.

HELP WANTED SALES

Local Sales Manager: WKJG-TV is seeking an experienced LSM to manage a first-class, six person sales team. The ideal candidate has a minimum of six years broadcast experience in a 90110 ranked market. Integrity, drive, organizational skills. This person will be a leader and a teacher, who is experienced in, and comfortable with, carrying out management's goals. WKJG is on a fast growth track. Are you ready to step up to the station that is taking the leadership position in Fort Wayne television? If so, send your resume to: Personnel, WKJG-TV, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E.

KNVA, the WB affiliate in Austin, TX has opening for General Sales Manager. Seeking successful motivator to oversee TV advertising sales. Duties include hire, train and develop staff while maximizing revenue from inventory. Skills include thinking outside the box, new business development strength, Internet capabilities and passion for Rangers and Spurs. Experience with VCI, TV Scan and Marshall Marketing a plus. Requirements: two years sales supervisory experience, excellent computer and communication skills, and college degree. Our dynamic and growing Austin market offers southwestern charm with high technology. KNVA is an LMA of LIN Television. Send letter/resume to G M, KXAN-TV, 908 W. MLK Blvd., Austin, TX 78701. Fax 512/476-1520. EOE, M/F. No phone calls.

HELP WANTED TECHNICAL

Shook Electronics USA, leading manufacture of mobile television vehicles, is looking for a "Head Installation Technician". This person should have a radio/television installation background, and must be knowledgeable in all aspects of broadcast engineering, including computers, computer networks, and CAD. A SBE certification would be helpful, as well as HDTV knowledge. Fax, mail or "E" mail your resume to VP of Engineering, Shook Electronics, 18975 Marbach Lane Bldg. 200, San Antonio, TX 78266. Fax 210-651-6354; "E" Mail traven@shook-usa.com.

Director of Engineering WVPT-TV, an award-winning PBS station located in the beautiful Shenandoah Valley, seeks a Director of Engineering. The ideal candidate will manage all aspects of the Engineering and Operations departments. Capital planning, familiarity with budgets, and strong supervisory skills required. Will oversee WVPT's DTV conversion, maintenance, and technical operations. Requires excellent communications skills, prior management experience, working knowledge of analog and digital transmitters, microwave, studio, master control equipment, linear/non-linear production systems, MAC, PC, UNIX, computer networking systems. Prefer FCC General Class license or Senior Engineer SBE certification. Plant in very good condition; capital needs have been addressed annually as we begin our migration to DTV. Reply to Executive Secretary, WVPT, 298 Port Republic Road, Harrisonburg, VA 22801. EOE/AA

Bonus distribution at...

HELP WANTED TECHNICAL

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

Chief Engineer/Station Mgr: Progressive small independent TV station in Seattle DMA needs hands on technically skilled manager to help build TV stations DTV plant and major NTSC upgrade. Responsibility for overseeing transmitter/antenna upgrade, construction of new master control and managing staff. Fax resume to 323-965-5411. Attn: Bill

Chief Engineer: UPN affiliate WAOE-TV in Peoria, Illinois, needs a hands-on, technically skilled engineer to help build television station's analog and DTV plant. Responsibilities include overseeing transmitter/antenna upgrade, construction of new master control. Qualifications include minimum 8 years technical and RF experience, excellent computer skills, knowledge of FCC requirements and formal education equivalent of AA degree in electronics. Fax resumes to Ms. Julie Brinks at 309/674-5959. EOE.

Broadcast Maintenance Engineer: Three years experience in all phases of television broadcast maintenance. Transmitter and/or computer experience a definite plus. Send resume to WBZL, 2055 Lee Street Hollywood, FL 33020 or fax it 954-922-3965, Attn: Steve Ellis. No phone calls please. A Tribune Broadcasting Station. EEO

HELP WANTED NEWS

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

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

Producer: WTVD-TV ABC O&O Station in Raleigh-Durham, NC. Morning newscast. Decide story placement. Write stories and teases. Direct overnight news coverage. Manage live crew and helicopter traffic reports. Supervise graphics and other editorial and production elements. Must have 3 to 5 years of newscast producing experience. Contact: Rick Willis, Executive Producer, WTVD-TV, PO Box 2009, Durham, NC 27702.

HELP WANTED NEWS

Reporter: We're looking for a reporter who comes to work each day with story ideas that can lead the broadcast. We're the News Leader in West Michigan with all the tools and support you need. We're searching for a career journalist who wants the job for the right reasons. If you're a real storyteller with a couple of years experience, send a tape that shows it. We want to see your best work! This is a general assignment position with frequent opportunities for anchoring. Send the tape with a resume and references to: (no calls please) Jim Loy, News Director, WOOD TV 8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer

Reporter. If you're the best reporter in your market, you're in the running. If you're the one who brings home the exclusive lead story most nights, I want to see your tape. If you enterprise the angle no one else thinks of, I'll watch the whole tape. And if, in addition to all that, you take me somewhere and show me something, do phenomenal live shots and think of yourself as a storyteller, I'll want to meet you here in Memphis. Join The New York Times Company Broadcast Group as a reporter at WREG-TV. Tape & Resume to Craig Jahelka, VP/ND, 803 Channel 3 Drive, Memphis, TN 38103.

Producer: The producer of The Buzz, our nightly entertainment & arts segment, is moving on into show business! So if you'd like a shot at one of the best producing positions in one of the best markets, make your move now. You'll cover Art, Theatre, Music, Film, Print, Nightlife, Gossip and Personality. Plus, you'll work with some of the best shooters and cutters in the country. We're moving fast and we want the best. If that's you, convince us. Tape and resume to Alan Beck, Assoc. News Director, KMSP-TV, 11358 Viking Dr., Eden Prairie, MN 55344. KMSP is an equal opportunity employer.

Producer: Children's Television Workshop (CTW), a global leader in using media to educate and entertain children, and Common Ground Productions (CGP), a leading producer of media to reduce conflict, have co-produced a dramatic new Macedonian series, *Nashe Maalo* (Our Neighborhood) targeted to children ages 7-12 and focused on conflict resolution and intercultural understanding. CGP is seeking an experienced producer for the second season of this pioneering series that will be shot in Macedonia in 2000. Producer will need to be in Skopje for a minimum of nine months between February and November overseeing a talented local team. Must have solid experience in producing story-driven television programming. Cultural sensitivity and strong organizational/management skills a must. Hiring ASAP. Email resume to Lisa Shochat: lshochat@sfcg.org.

News Operations Manager: WABC-TV, New York, seeks an experienced broadcast professional to oversee ENG operations and manage staff of news photographers, field engineers, and editors. Duties include preparation of capital budget, oversight of conversion to digital newsroom, purchasing of technical equipment and coordination of special events and remotes. Must have at least 5 years television news experience, including management and/or supervisory responsibilities. Please send resume only to: Bart Feder, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

HELP WANTED NEWS

Producer wanted for national TV talk show based in NYC. Talk show exp. a must. Please fax resume to Supervising Producer @ 212-399-7861.

News Promotion Producer Do you think 'out of the box' when creating on-air news promotion? Can you produce promos with 'viewer benefits'? Are you tired of following the same old rules when promoting the exact same stories that your competition is airing? Fox 18/WCCB in Charlotte, NC (DMA #28) has built the market's first fully digital station. Now we're seeking a news promotion producer with a can-do attitude to write and edit topicals and image promos for our new 10pm newscast. We need someone to produce unique creative that speaks directly to the Fox prime time viewer. Applicants must be versatile with a strong background in all facets of production: copywriting; linear and non-linear editing; graphics; and directing in the studio or on location. Hands-on post-production experience is required. Candidates must be team players with strong pre-production skills and adaptable to tight deadlines. Applicants must also have a minimum of three years station experience producing news promotion. Rush your tape and resume to: Jeff Arrowood, Program/Promotions Manager, Fox 18, One Television Place, Charlotte, NC 28205. No phone calls please. EOE.

KCRA-TV, the Hearst-Argyle owned NBC affiliate in Sacramento, CA, is looking for an experienced professional with a diverse news, computer and engineering background to take over as our News Operations Manager. This position will oversee the newsroom's AP Newscenter Computer, payroll and budgets and quality control for the 8 hours of news KCRA produces each day. This news manager helps to lead and support a large staff of photographers, editors and news engineers and acts as vital link between the news and engineering departments. Send resume to: KCRA-TV/KQCA-TV, Attn: Ed Chapuis, News Director, 3 Television Circle, Sacramento, CA 95814. Position will be filled at earliest possible date. KCRA-TV/KQCA-TV is an Equal Opportunity Employer.

Job Openings: Reporter: ABC affiliate seeks journalist with strong news judgement, college degree and 2 years minimum experience. Producer: Journalist needed with creative, conversational writing style, strong news judgement, and minimum one-year job/college-related experience. Non-returnable tapes, resumes to Debra Harris, News Director, WAND-TV, 904 Southside Drive, Decatur, Illinois 62521. No phone calls, no emails. EOE

GSM wanted for one of America's great NBC stations. WSAZ Television in the Charleston-Huntington DMA (58) seeks someone who understands the responsibilities of the market leader and who can take a solid foundation already in place to the next level. Responsibility, accountability, television sales management a must. Good station, good market, good opportunity. Send resume: WSAZ Newschannel 3, Attn., H.R. Manager, 645 5th Ave., Huntington, W. VA. 25701

...the Western
Cable Show...

HELP WANTED NEWS

Chief Photographer: Must have professional experience shooting & editing television news tape. Must have microwave live shot experience, demonstrated leadership ability, and technical and aesthetic proficiency. No beginners. Assistant News Director/Assignment Manager: Need seasoned newsroom leader with strong writing and management skills to guide young reporters in aggressive weekday coverage from story selection through final product oversight. Substantial news experience required. No phone calls, faxes or e-mail. Send a letter explaining why you are the best candidate along with a resume and a non-returnable VHS videotape to: News Director, WVIR-TV, 503 E. Market Street, Charlottesville, VA 22902 EOE

CBS affiliate in beautiful Charlotte, NC is looking for creative Photo Journalists. You must have a keen eye, great attitude, and experience in live truck operations. We are looking for photographers who are not afraid to shoot off the shoulder, and excel under deadline pressure. We've got great resources, great people, and a great place to live. Show us your best video, plus your most dynamic live shots. 2-3 years experience shooting, editing, and live truck operations. Send tape and resume to: Human Resources, WBTV, One Julian Price Place, Charlotte NC 28208. EOE

Are you a Meteorologist? Do you have a great on air presence? Do you want to work at a place with all the latest in weather technology? Weather is our station's number one priority, so we're expanding our weather team. We've got our own Doppler, a brand new weather set, and the latest weather technology. If you want to be part of an exciting, experienced, winning weather team, send resume and reel to: WNDU-TV, Human Resources Manager, Position # 00267 PO Box 1616, South Bend, IN 46634. EOE. Or e-mail your resume to JOBS@WNDU.COM No phone calls, please! WNDU-TV is an Equal Opportunity Employer.

Anchor WPGH-TV is looking for Weekday Anchor for The 10 O'clock News. Excellent communicator involved in the news gathering process and to become part of the community. Superior reporting/writing skills. Reporting exp imp, Journalism degree pref. Send Tape To: Tom Burke, News Dir., WPGH Fox-53, 750 Ivory Ave., Pgh, PA 15214 EOE/M/F

HELP WANTED PROMOTION

World-class skiing! The Winter Olympics! There's a lot going on in Salt Lake City where a rapidly growing WB affiliate needs your talent. KUWB, Utah's WB 30 has an immediate opening for an experienced Promotion Producer. You can write, shoot and edit. Previous promotion experience is required. Non-linear editing experience is highly desired. The exceptional candidate has mastered Photoshop and After Effects. Please rush a cover letter, resume and reel to: Jim Crownover, Creative Services Director, PO Box 57922, Salt Lake City, UT 84157-0922. No phone calls please. Open until filled. KUWB is an equal opportunity employer.

HELP WANTED PROMOTION

**Can you produce?**

TV Guide, Inc. is a global diversified media and communications company. TV Guide Networks is the leader in providing electronic television program guide and pay-per-view promotional services worldwide. If you desire the challenges of an innovative work environment, then we welcome you to explore the many new opportunities at TV Guide.

We are currently seeking self-motivated individuals with initiative and desire to work in a growing, fast paced company, for the following position.

**On Air Promotions
Writer/Producer**

TV Guide Channel has an immediate opening for someone that can set themselves apart from the rest. Proven creative skills, extensive production experience, and a background in Network branding is essential as you will be responsible for major image campaigns. Your lively and unique concepts will also weigh heavy into cross platform On Air promotion which requires working directly with online, the magazine and interactive and more to further develop the strong synergy amongst all facets of TV Guide.

For immediate consideration, forward your resume and reel (Beta or 1/2") to:

TV Guide, Inc.

Workforce Planning
Attn: Lori Stevens
7140 South Lewis Ave.
Tulsa, OK 74136-5422

EOE

HELP WANTED PRODUCTION

Vyvx Teleport Denver has several openings for Master Control Operators. We are expanding our facility to include multiple channels of automated video server playback and digital compression. Duties include: on-air switching, video recording, program playback, ability to perform basic editing, interfacing with traffic manager, inputting daily program logs, operating digital file servers & compression gear, monitoring automation systems, and performing quality control & troubleshooting on analog & digital program signals. Qualified applicants should have prior operations experience in commercial television broadcasting or a closely related field. Positions start November/December. To apply, please send resume, references, and salary requirements to: Vyvx Teleport Denver, Attn: Teleport Recruiter, 9174 S. Jamaica Street, Englewood, CO 80112, or fax to 303-799-8325. EOE.

HELP WANTED MISCELLANEOUS

Assitant MIS Administrator: WTVD-TV is seeking a professional to assist the Manager of Information Technology. Responsibilities will include the installation and configuration of new PC's in a modern LAN environment, desktop support, and web site design and support. Must be proficient with PC hardware, Microsoft desktop operating systems and Microsoft applications. Knowledge of Microsoft & Novell server & network architecture is a plus. Applicants must possess excellent verbal and documentation skills and interact well with end users. Must be comfortable in a time sensitive broadcasting environment and willing to work overtime when required. Please send resume and salary history/requirements to: Brandon Rice, WTVD-TV, PO Box 2009, Durham, NC 27702.

HELP WANTED ANNOUNCEMENT

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

...Deceember 13th issue...

HELP WANTED PRODUCTION

Studio Floor Director/Camera Operator needed for diverse production facility near Chicago. Top rated prime-time newscasts and #1 daily national agricultural news program. Previous work or educational experience with studio cameras required. Lighting experience helpful. Send resume and reel to: WNDU-TV, Human Resources Manager, Position #00246, P.O. Box 1616, South Bend, IN 46634. EOE. Or e-mail your resume to JOBS@WNDU.COM No phone calls please! WNDU-TV is an Equal Opportunity Employer.

HELP WANTED TALENT

Are you a top notch health reporter? This is the opportunity of a lifetime for the right person - to host a health magazine show covering everything from bandaging a knuckle to coping with chemotherapy. Send a non-refundable VHS tape, resume and letter of interest to Box 29, Westport, CT 06881-0029.

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broadcast a plus! There are lots of places to work. But only one Studio Park. To apply, forward your resume, reel and salary requirements to: QVC, Inc., Human Resources-LS/BC/GA, 1200 Wilson Dr. at Studio Park, West Chester, PA 19380. Equal Opportunity Employer. Drug Free/Smoke Free Work Environment. Pre-employment drug screening required.

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Fax ad to (212) 206-8327.

HELP WANTED VARIOUS POSITIONS

Disney/ABC Cable Networks was established in 1996 and its mission is to create and develop new networks and oversee and manage a portfolio of properties. These include: Disney Channel, Toon Disney and SoapNet, which will be launched in January 2000 built around the long-standing success of ABC Daytime Soap Operas. Based in Burbank, CA, our Engineering and Operations Group has the following positions available:

Master Control Operators - You will be responsible for the uplinking of programs to air by operating an on-air automation system and ensuring that all on-air videotapes are accurately aired for the assigned feed. Ability to troubleshoot video and audio problems and a working knowledge of videotape/film formats, television and commercial standards are essential. Computer literacy and a minimum of 1 years' television broadcast experience and a working knowledge of Louth Automation systems, LMS and File Server technologies a plus. Must be flexible to work shifts including nights, weekends and holidays.

Copy Coordinator - You will oversee the placement of commercial spots on the on-air log and the extensive coordination with our sales department and agencies to ensure that positioning is correctly utilizing the Enterprise Traffic system. Computer literacy, clerical and data input experience and 1 - 2 years of experience in television traffic are required.

Contract/Inventory Control Admin - You will maintain the accuracy of the Enterprise contract data and review and confirm all contract data and updates ensuring that information is accurate and constantly updated. Computer literacy, clerical and data input experience and 2 - 4 years of experience in television traffic are required.

Inventory Coordinator - Working with internal and external departments, your responsibilities will involve the coordination of the delivery of commercial and promotional elements for air. Accuracy and attention to detail are key as information is tracked, checked and run times confirmed. Working knowledge of Louth Automation systems, LMS and File Server technologies a plus. Computer literacy, clerical and data input experience and 1 - 2 years of experience in television traffic or broadcast operations are required.

Log Editor - You will be responsible for the creation of the on-air log and ensuring that all of the programming and promotional materials are properly placed into the Enterprise Traffic database prior to commercial placement. Extensive coordination across departments and the ability to pay attention to detail are critical. Computer literacy, clerical and data input experience and 1 - 2 years of experience in television traffic are required.

For all the above positions, an AA or Bachelor's degree, preferably in TV/Radio Broadcasting or related field is preferred.

For immediate consideration, either fax resumes to: Human Resources, (818) 846-8281 or email to: Jill.Evans@Disney.com, referencing 102599 in subject. No phone calls please. EOE.

Disney / abc Cable Networks

HELP WANTED PRODUCTION**Director, Library Systems**

A&E Television Networks is seeking an experienced professional for a newly created position overseeing all video library systems. The individual will be responsible for upper level budget and process control, development of enhanced library procedures, and ability to meet the demands of a robust and dynamic environment. The qualified candidate will have 7-10 years experience conducting tape library traffic, edit session support, dubbing and conversion, and technical quality control. 5 years experience in tape tracking and archive management and 3-5 years experience in new technologies, close-captioning, and hybrid information integration is required, along with day-to-day management of a diverse staff spread throughout various facility locations in the tri-state area.

Please forward resume with SALARY REQUIREMENTS to:

A&E Television Networks
Human Resources/DLS
235 East 45th Street
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Email: recruiter@aetn.com



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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.

Color Classified Rates

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

Online Rates: \$50 additional to cost of ad in magazine

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

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

CABLE

HELP WANTED ALL POSITIONS

GROWTH MEANS OPPORTUNITY!

Turner Entertainment Networks is growing by leaps and bounds. With two new networks (Turner South and Boomerang) launching within six months, along with our current networks (TBS Superstation, TNT, Cartoon Network, Turner Classic Movies), the time is right to jump into a booming and dynamic workplace. Turner Entertainment Research has the following positions available for the right candidates:

Senior Project Manager - Research

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

Project Manager - Research

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

Senior Research Analyst

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

Research Analyst

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

For consideration, please send resume and salary requirements to:

Rick Clodfelter
1050 Techwood Dr., N.W.
Atlanta, GA 30318
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TV - 5 X LPTV Network Affiliate	 \$4.0M
TV - LPTV Network, South Florida	 \$3.5M

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For Sale: Low power TV station in Central Georgia. Includes property, buildings, equipment, tower, transmitter. (912) 537-9721 Ask for DiAnne. Must sell.

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America's #1 consumer-focused interactive health Web site, led by former U.S. Surgeon General Dr. C. Everett Koop is seeking a Vice-President, Marketing for their Austin, Texas office. The Vice-President, Marketing will direct all of the company's corporate marketing activities and brand stewardship via traditional and new media advertising and PR, marketing communications, traffic acquisition, event marketing, association relations/public service, and marketing research. This position will also establish and execute marketing programs to attain corporate traffic, awareness, and sales profitability goals. Position will report directly to the CEO, and requires a minimum 10 years experience in media company marketing management. The Demonstrated experience of efficiently and effectively executing a multi-million dollar advertising budget strategy is required, and healthcare brand marketing experience a plus. **No phone calls.** Please direct written or e-mail inquiries to:

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University of Wisconsin-Eau Claire. Department of Communication and Journalism: Assistant Professor (tenure-track), August 2000. Print Journalism position to teach courses in News Reporting and Writing, Public Affairs Reporting, Magazine Editing and Design, Advanced Reporting, and Communication in the Information Age (the introductory survey course). Five years of relevant professional experience is required. Ph.D. is strongly preferred. Priority deadline: December 10, 1999. Send inquiry to: Print Journalism Search Committee, Department of Communication and Journalism, University of Wisconsin-Eau Claire, WI 54702-4004. Phone: 715-836-2528; Fax: 715-836-3820; More information: www.uwec.edu/Admin/AcadAff/Personnel/Vacancy/fv.html

Broadcasting Faculty: Assistant Professor tenure-track position to begin August 1, 2000 or thereafter. Faculty member needed to teach undergraduate/graduate courses in one or more of the following areas: (1) multimedia production and new technologies; (2) mediated communication, ethics, and society; (3) broadcast advertising, copywriting, and promotion. Also expected to develop a substantial program of refereed research or creative activity, to perform service assignments, and to advise students. Part of the duties may include serving as coordinator of the student radio station, WUTK FM. Masters or equivalent required. Ph.D. in Communications or a related discipline desirable. University teaching experience and professional experience preferred. Send letter of application, names of three references, and vita to: Dr. Barbara Moore, Department of Broadcasting, 333 Communications Building, University of Tennessee, Knoxville, TN 37996-0333. Review of applications will begin December 9 and will continue until the position is filled. UT Knoxville is an EEO/AA/Title VI/Title IX/Section 504/ADA/ADEA institution in the provision of its education and employment programs and services.

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Parrot Media Network (www.parrotmedia.com) offers online databases of over 70,000 media executives with extensive up-to-date info on thousands of media outlets. U.S. and International TV Stations, Networks, Groups, Reps, Cable Systems, MSOs, Cable Networks, Satellite Operators, Radio, Press/Publicity, Newspapers, Advertising Agencies, Movie Chains and Movie Theatres. \$49.95/month. **Call for FREE one day password.** All information also available in directory and computer disk formats. **1-800-PARROT**

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CHANGING HANDS

The week's tabulation of station sales

TVS

WAPA-TV San Juan, P.R.

Price: About \$70 million

Buyer: LIN Television Corp., Providence, R.I. (Paul Karpowicz, vice president, television; Gary R. Chapman, president; Hicks, Muse, Tate & Furst Inc., 80% owner [Thomas O. Hicks, chairman]); owns/operates 13 other TVs. Note: LIN assumed deal from Hicks' former Chancellor Media Corp.

Seller: General Electric Capital Corp., Stamford, Conn. (Dennis J. Nayden, president); subsidiary of General Electric Corp., which owns NBC

Facilities: Ch. 4, 53.7 kW visual, 8.13 kW aural, ant. 2,865 ft.

Affiliation: Independent

Facilities: KICD

WCMS-AM-FM Norfolk, Va.

Price: \$15.5 million

Buyer: Barnstable Broadcasting Inc., Newton, Mass. (Michael Kaneb, president); owns five other AMs and 12 other FMs, including WGH-AM-FM Newport News/Norfolk and WFOG-FM Suffolk/Norfolk, Va.

Seller: WCMS Radio Norfolk, Norfolk, Va. (Marjorie Crump, owner); no other broadcast interests

Facilities: AM: 1050 kHz, 5 kW day, .36 kW night; FM: 100.5 MHz, 50 kW, ant. 499 ft.

Formats: AM: country FM: duplicates AM

Broker: Kalil & Co. Inc. (buyer)

KICD-AM-FM and KIGL(FM) Spencer, Iowa

Price: \$6.4 million

Buyer: Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president); owns two TVs, 16 other AMs and 26 other FMs, including nearby wnax(am)-kclh(fm) Yankton/Sioux Falls, S.D.

Seller: Iowa Great Lakes Broadcasting Co., Spencer (William R. Sanders, president); no other broadcast interests

Facilities: KICD(AM): 1240 kHz, 1 kW; KICD-FM: 107.7 MHz, 100 kW, ant. 310 ft.; KIGL: 104.9 MHz, 25 kW, ant. 279 ft.

Formats: KICD(AM): farm/MOR/news/talk; KICD-FM: country; KIGL: AC

WVNA-AM-FM

Tuscumbia/Florence/Muscle Shoals, Ala.

Price: \$5 million

Buyer: Cumulus Media Inc., Milwaukee

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$70,000,000 ■ 1
Combos ■ \$32,085,000 ■ 7
FMs ■ \$85,165,000 ■ 7
AMs ■ \$12,795,500 ■ 4
Total ■ \$200,045,500 ■ 19

SO FAR IN 1999

TVs ■ \$2,639,727,005 ■ 60
Combos ■ \$26,113,601,886 ■ 163
FMs ■ \$1,271,262,817 ■ 225
AMs ■ \$202,432,623 ■ 167
Total ■ \$30,227,024,331 ■ 615

kee (Richard W. Weening, chairman; Lewis Dickey, vice chairman); owns/is buying 74 AMs and 182 FMs, including WLAY-AM-FM Muscle Shoals and WKGL(FM) Russellville/Muscle Shoals, Ala.

Seller: E.H. Darby, Tuscumbia; no other broadcast interests

Facilities: AM: 1590 kHz, 5 kW day, 1 kW night; FM: 100.3 MHz, 100 kW, ant. 245 ft.

Formats: AM: news/talk; FM: classic rock

Broker: Don Sailors & Associates

KUMU-AM-FM Honolulu

Price: \$3.365 million

Buyer: Emerald City Radio Partners LLC, Washington (Paul W. Robinson, managing member); owns KKBG(FM) Hilo, and KKOA(FM) Volcano/Hilo and KLEO(FM) Kahaluu/Kailua-Kona, Hawaii

Seller: Pacific West Broadcasting Corp., Honolulu (Jeff J. Coelho, president); no other broadcast interests

Facilities: AM: 1500 kHz, 10 kW; FM: 94.7 MHz, 100 kW, ant. 78 ft.

Formats: Both easy listening

WCSW(AM)-WGMO(FM) Shell Lake, Wis.

Price: \$800,000

Buyer: Zoe Communications Inc., Golden Valley, Minn. (co-owners Michael Oberg, president, and George Manus); no other broadcast interests

Seller: Charles R. Lutz, Shell Lake; no other broadcast interests

Facilities: AM: 940 kHz, 1 kW day; FM: 95.3 MHz, 3 kW, ant. 168 ft.

Formats: Both country

KKAQ(AM)-KKDQ(FM) Thief River Falls, Minn.

Price: \$620,000

Buyer: Iowa City Broadcasting Co., Minnetonka, Minn. (Thomas E. Ingstad, president); owns four AMs and seven FMs, including KTRF(AM) Thief River Falls and KSNR(FM) Thief River Falls/E. Grand Forks, Minn. Ingstad owns/has interest in six AMs and eight FMs

Seller: Ault Marketing Inc., Thief River Falls (Everett Ault, president); no other broadcast interests

Facilities: AM: 1460 kHz, 2.5 kW; FM: 99.3 MHz, 6.5 kW, 167 ft.

Formats: Both country

Broker: McCoy Broadcast Brokerage Inc.

WBNL-AM-FM Boonville, Ind.

Price: \$400,000 for stock

Buyer: John P. Engelbrecht, Evansville, Ind.; no other broadcast interests

Seller: Norman Hall, Evansville; no other broadcast interests

Facilities: AM: 1,540 kHz, 250 w day; FM: 107.1 MHz, 3 kW, ant. 185 ft.

Formats: AM: automated country; FM: easy listening

Broker: American Communications Partners Inc. (seller)

FMS

KACE(FM) Inglewood/Los Angeles and KRTO(FM) West Covina/Los Angeles

Price: \$75 million cash

Buyer: Hispanic Broadcasting Corp., Dallas (McHenry T. Tichenor Jr., president); owns/is buying 43 radio stations, including KTNO(AM)-KLVE(FM) Los Angeles and KSCA(FM) Glendale/Los Angeles

Seller: Cox Radio Inc., Atlanta (Robert F. Neil, president); owns 18 AMs and 54 FMs; is selling KFI(AM) and KOST-FM Los Angeles. Note: Cox bought KACE for \$11.3 million in 1994 and KRTO for \$19 million in 1997

Facilities: KACE: 103.9 MHz, 1.65 kW, ant. 390 ft.; KRTO: 98.3 MHz, 2.3 w, ant. 328 ft.

Formats: KACE: urban gold; KRTO: simulcasts KACE

KQOD(FM) Stockton/Modesto, Calif.

Price: \$5.14 million

Buyer: AMFM Inc., Dallas (R. Steven Hicks, CEO; James de Castro, vice chairman/president, AMFM Radio); owns/is buying 124 AMs and 318 FMs, including KJAX(AM) and KWG(AM) Stockton/Modesto and KFIV(AM)-KJSN(FM) and KOSO(FM) Modesto. Note: AMFM is being bought by Clear Channel Communications Inc.

Seller: Carson Group Inc., Stockton (Susan Carson, principal); no other

broadcast interests

Facilities: 100.1 MHz, 6 kW, ant. 285 ft.

Format: Oldies

WWKZ(FM) Aberdeen/Jackson, Miss.

Price: \$2.925 million

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman, Lew Dickey, vice chairman); owns/is buying 74 AMs and 182 FM

Seller: Broadcasters & Publishers Inc., Meridian, Miss. (G. Dean Pearce, president); owns one AM and five FM. Note: B&P bought station for \$1.1 million in 1997

Facilities: 105.3 MHz, 30 kW, ant. 295 ft.

Format: CHR

KUSZ(FM) Proctor/Duluth, Minn.

Price: \$1 million

Buyer: NB III LLC, Evansville, Ind. (Alan Brill, president). Brill owns five AMs and 11 FM, including KLDJ(FM) Duluth

Seller: Befera Broadcasting Inc., Duluth (Frank B. Befera, president/owner). Befera owns 48.5% of WHLB(AM)-WUSZ(FM) Virginia, Minn.

Facilities: 107.7 MHz, 7.7 kW, ant. 912 ft.

Format: Rock

WFPC(FM) Petersburg, Ind.

Price: \$400,000

Buyer: Original Co., Vincennes, Ind. (Mark R. Lange, president); no other broadcast interests

Seller: Pike Broadcasting Inc., Petersburg (Michael Voyles, president); no other broadcast interests

Facilities: 102.3 MHz, 3 kW, ant. 321 ft.

Format: C&W

WVXI(FM) Crawfordsville, Ind./Cincinnati

Price: \$400,000

Buyer: Key Broadcasting Inc., Corbin, Ky. (Terry E. Forcht, chairman/owner); owns eight AMs and nine other FM, including WIAI(FM) Danville, Ill.

Seller: Xavier University, Cincinnati (James King, director of radio); owns seven FM

Facilities: 106.3 MHz, 3.4 kW, ant. 440 ft.

Format: News

Broker: Thoben-Van Huss & Associates Inc. (seller)

WEZG(FM) Jefferson City/Johnson City, Tenn.

Price: \$300,000

Buyer: Bristol Broadcasting Co., Bristol, Va. (W.L. Niningger, president); owns five AMs and six FM, including wxbq-AM-FM Bristol, Tenn./Va. and waez(FM) Elizabethton, Tenn./Bristol, Va.

Seller: Berton B. Cagle Jr. and Eaton P. Govan III, Johnson City; no other broadcast interests

Facilities: 99.3 MHz, 3 kW, ant. 654 ft.

Format: CHR

AMS

WHB(AM) Kansas City, Mo.

Price: \$8 million

Buyer: Union Broadcasting Inc., Independence, Mo. (Jerry Green, chairman); owns KCTE(AM) Independence

Seller: Kanza Inc., Carrollton, Mo.

(Mike L. Carter, president); owns

KAOL(AM)-KMZU(FM) Carrollton

Facilities: 810 kHz, 50 kW day, 5 kW night

Format: Country

WLVI(AM) Royal Palm Beach/West Palm Beach, Fla.

Price: \$3,945,500 (for stock)

Buyer: James Crystal Holdings Inc., West Palm Beach (James C. Hilliard, principal); owns WDJA(AM), WJNA(AM) and WRLX(FM) West Palm Beach, WRMF(FM) Palm Beach/West Palm Beach and WFTL(AM) Fort Lauderdale, Fla.

Sellers: Carl J. Auel, Robert A. Jones and Scott L. Smith, West Palm Beach. Auel has interest in five other AMs and four FM

Facilities: 640 kHz, 25 kW day, 4.5 W night

Format: Religion

WREJ(AM) Richmond, Va.

Price: \$600,000

Buyer: Radio Richmond 1540 Inc., Richmond (Michael O. Mazursky, president); no other broadcast interests

Seller: 1540 Broadcasting Corp., Richmond (Charles Cummings, chairman); no other broadcast interests

Facilities: 1540 kHz, 10 kW day

Format: Urban contemporary

WHLY(AM)/WJVA(AM) South Bend, Ind.

Price: \$250,000

Buyer: Broadcast Management Inc., Indianapolis (Arthur A. Angotti, president); owns two AMs and five FM, including WNDU-AM-FM South Bend

Seller: Times Communications Inc., South Bend (William Dobslaw, president); no other broadcast interests

Facilities: WHLY: 1580 kHz, 1 kW day, 500 W night; WJVA: 1620 kHz, 10 kW day, 1 kW night

Formats: Both MOR

Compiled by Alisa Holmes

WAITT BROADCASTING

has acquired

**WAKT-FM WLHR-FM
WMXP-FM WRBA-FM**

Panama City, Florida

from

ROOT COMMUNICATIONS

for

\$6,500,000

The undersigned acted as exclusive broker
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DATEBOOK

MAJOR MEETINGS

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 presented by the *California Cable Television Association*. Los Angeles Convention Center. Contact: (510) 428-2225.

Feb 1-2, 2000—*Arizona Cable Telecommunications Association*

Annual Meeting. Phoenix Marriott Hotel. Contact: (602) 955-4122.

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. 8-Nov. 28—Rapid Eye Movement: R. E. M. on Television Exhibition at *The Museum of Television and Radio*, New York and Los Angeles. Contact: Tracey Halliday (212) 621-6785.

Oct. 22-Dec. 19—Denk You Viddy Much: The Comedy of Andy Kaufman at *The Museum of Television and Radio*, New York and Los Angeles. Contact: Tracey Halliday (212) 621-6785.

Oct. 24-26—*National Association of Broadcasters* European Radio Conference. Sheraton Hotel, Brussels, Belgium. Contact: Mark Rebholz (202) 429-3191.

Oct. 25—*American Women in Radio & Television* Luncheon Series. Yale Club, New York. Contact: Rosemarie Sharpe (212) 481-3038.

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—*National Academy of Television Arts and Sciences/New York Chapter* Silver Circle Awards. The Roosevelt Hotel, New York. Contact: Gordon Hastings (212) 768-7050.

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. 2-5—19th annual *TeleCon West*. Anaheim Convention Center, Anaheim, Calif. Contact: (800) 854-3112.

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. 9—*Venice Interactive Community with cooperation from the American Center for Children and Media* "Y2Kidz: Empowering Kids in the Digital Age." Skirball Cultural Center, Los Angeles. Contact: (310) 452-2088.

Nov. 10-11—*Kagan Seminars* "Sports Values & Finance." The Park Lane Hotel, New York. Contact: Marie Hook (831) 624-1536.

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. 15-17—33rd annual *Virginia Cable Show*. 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. 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's* 27th annual Media Conference. The McGraw-Hill Building, New York. Contact: Amy Rosenberg (212) 713-8510.

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

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. 17-18, 2000—*World Television Journalism Conference*. Tropicana Hotel, 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 1-2, 2000—*Arizona Cable Telecommunications Association* Annual Meeting. Phoenix Marriott Hotel. Contact: (602) 955-4122.

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

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

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

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

MARCH 2000

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

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

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

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

APRIL 2000

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

MAY 2000

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

—Compiled by Nolan Marchand
(nmarchand@cahners.com)

Serving the public two ways

Greg Walden, the Republican who represents Oregon's second congressional district, has tried several times to quit politics and return to his broadcasting roots, only to be sucked back in by political mentors who thought they knew better than he where his real career lay.

It looks like those mentors were right. Walden won his seat in the U.S. House of Representatives last November with a 61.5% majority.

One year into the job, Walden is happily honing his political skills in Washington after years in the Oregon House of Representatives. Walden has been involved in politics since he was 20. He got his first internship in the Oregon Legislature in 1977, the same year his father, Paul, retired after serving three terms in that body.

But Walden has another career in which he's been involved even longer: broadcasting. "I grew up around broadcasting and public service," he says. He began working at the family radio station when he was a sophomore in high school, doing everything from janitorial work to on-air stints. Blessed with a broadcaster's baritone, Walden even spent a year at the University of Alaska in Fairbanks learning about broadcast journalism and working on-air at a Fairbanks radio station.

By 22, Walden was campaigning for Rep. Denny Smith (R-Ore.). By 24, Walden was Smith's press secretary in Washington. He did that job for four years and served as Smith's chief of staff for three, which showed him how the political process works on a national scale.

Walden decided to hang up his political hat for the first time in 1986. He and his wife, Mylene, bought his parents' two radio stations in Hood River, Ore., and made plans to return after the '86 election.

Once home, Walden managed to stay out of politics for all of six months. When asked why he got right back in the ring, Walden just says, "Larry Campbell." Campbell was Oregon's House Minority Leader from 1983 to 1991 and then Speaker of the House from 1991 to 1995.

"[Greg] could hold that seat until he's Methuselah," Campbell says of his protégé. "And that bodes well for the state of Oregon. The more seniority you have, the more effective you are."

Walden served as a representative to the



"I grew up around broadcasting and public service."

Gregory Paul Walden

Republican member of the U.S. House of Representatives, Washington; b. Jan. 10, 1957, The Dalles, Ore.; B.S., University of Oregon, Eugene, 1981; Oregon Legislature, 1977-81; press secretary to Rep. Denny Smith (R-Ore.), Washington, 1981-84; chief of staff to Rep. Denny Smith, Washington, 1984-86; owner, Columbia Gorge Broadcasting, The Dalles, Ore., 1986-present; member, Oregon House of Representatives, Portland, 1989-95; Majority Leader, Oregon House of Representatives, 1991-93; Assistant Majority Leader, Oregon State Senate, 1995-97; current position since November 1998; m. Mylene Simons, Aug. 21, 1982; child: Anthony, 9.

Oregon State House from 1989 to 1993. In 1990, he was elected House Majority Leader, a position he held until October 1993.

When he made the decision to step down as House Majority Leader that fall, he was but one week from announcing a campaign for the governorship. He put those plans aside when he learned that his wife was carrying a child with such serious heart defects that he would have to have a heart transplant upon birth. The child died shortly after birth.

Walden's House term expired in January 1995, but simultaneously a seat in the Oregon Senate became open when State Sen. Wes Cooley won a seat in the U.S. House. Walden was appointed to fill his seat.

"I did that through January 1997. Then I decided not to seek the Senate seat and really go into the business and get out of politics. Which I did for a year."

Then Dooley left office—under a cloud—and Bob Smith retook his former seat. One day, Walden got a call in the middle of a board meeting. It was Smith, telling Walden that "in less than one hour I'm going to announce that I'm not running for re-election and I'm going to publicly endorse you to replace me. I hope you'll run."

It took the Waldens six weeks to decide that "if I was ever going to get back to politics, and at this level, this was certainly the time to do it." He ran for Congress and won in November 1998.

Although Walden is knowledgeable about the day-to-day issues of broadcasting, his efforts in Congress focus on the rural concerns of his district. Oregon's second Congressional district is the second-largest geographical territory in Congress and is filled with farms and ranches.

This presents a challenge for Walden. While, like most of the country, Oregon's urban areas are booming, the state's rural locales have 12%-15% unemployment.

While Walden deals with matters of state in Washington, Mylene runs Columbia Gorge Broadcasting's four radio stations at home and raises their only child, Anthony. Walden flies home to Oregon every weekend to spend time with his family, work in his business and talk to his constituents. "I've always been involved in the business in one way or another. Every weekend I go home and get my honey-do list," he says with a big smile.

—Paige Albiniak

FATES & FORTUNES

BROADCAST TV

Margery Baker-Riker, executive director and executive producer, CBS News Productions, New York, named VP.

David L. Underhill, VP, video and audio, Tribune Publishing Co. and general manager, Tribune Regional Programming, Chicago, named VP, intergroup development, Tribune Co.

Diane Santall, assistant publicist, BBC, London, named manager, communications, BBC Worldwide Americas.

Appointments, WLVI-TV Boston: **Gerald McGavick**, national sales manager, named local sales manager. He will be succeeded by Richard Graziano, national sales manager, WAGA-TV Atlanta.

Michael Brooks, station manager, WTVW(TV) Evansville, Ind., joins WBAK-TV Terre Haute, Ind., as VP and general manager.



Feltner

Taylor Feltner, production/facilities manager, WCET(TV) Cincinnati, named director, production.

Eileen Kibrick, senior account executive, WSBK-TV Boston, joins WCVB-TV there as account executive.

Rhonda McVey, accounting manager, WTLV-TV Jacksonville, Fla., named business manager.

PROGRAMMING



Kantor

Susan Kantor, senior VP, advertising and promotion, Studios USA Domestic Television, West Hollywood, Calif., named executive VP, marketing.



Schneider

David Tetrault, manager, marketing, Warner Bros., Los Angeles, joins Twentieth Television there as director, advertising and promotion.

Andrew Schneider, director, marketing, Columbia TriStar Interactive, Culver City, Calif., named VP, programming.

Tamara Woolfork, director, business and legal affairs, Warner Bros. Feature Animation, Los Angeles, joins Sony Pictures Family Entertainment, Culver City, Calif., as director, business affairs.

Lisa Halliday, VP, national publicity, Buena Vista Pictures Marketing, Burbank, Calif., joins Harpo Entertainment, Chicago, as head, corporate and media relations.

Lisa Halliday, VP, national publicity, Buena Vista Pictures Marketing, Burbank, Calif., joins Harpo Entertainment, Chicago, as head, corporate and media relations.

JOURNALISM

John Gilmore, White House producer, CNN, Washington, named executive producer.

Margaret Larson, correspondent, Dateline NBC, Seattle, joins KING-TV there as news anchor.

Chris Rose, sports anchor/host/reporter, CNN/CNN-SI, New York, joins Fox Sports News there as anchor and reporter.

Appointments, WMAQ-TV Chicago: **Frank Whittaker**, news director, named VP, news. He will be succeeded by **Vickie Burns**, assistant news director.

Chris Halsne, head, investigators' unit, KWTU(TV) Oklahoma City, joins KIRO-TV Seattle as investigative reporter.

Dean Acosta, sports anchor, KABB-TV San Antonio, joins KPNX-TV Phoenix as consumer reporter.

Ken W. Jobe, assistant news director, WABC-TV New York, joins WLWT-TV Cincinnati as news director.

Appointments, WCNC-TV Charlotte, N.C.: **Kelly Ryan**, anchor/reporter, KMGH-TV Denver, joins as co-anchor; **Anzio Williams**, assistant news director, WLWT-TV Cincinnati in same capacity.

Cynthia Victorian, news assignment editor, KPLC(TV) Lake Charles, La., named news director.



Stanton

Stephanie Stanton, weekend anchor, KESQ-TV Palm Springs, Calif., joins CareerTV, Pax TV, West Palm Beach, Fla., as host/anchor.

Audra Levy, day-side executive producer, WTMJ-TV Milwaukee, named nightside executive producer.

Steve Barber, sports director and anchor, WBKP-TV Marquette, Minn., named news director/anchor.

CABLE

Appointments, USA Networks, New York: **Victor A. Kaufman**, chairman and chief financial officer, named vice chairman; **Mike Sileck**, VP, finance, Sinclair Broadcast Group, Baltimore,

OPEN MIKE

Don't forget AP

EDITOR: We at The Associated Press Broadcast News Center read with great interest your Sept. 20 special report "Top 25 Media Groups." We respectfully suggest you make room for one more.

Reaching more than one billion people per day, the AP is the largest newsgathering organization in the world. We serve as a key source of news, photos, graphics, newsroom technology, audio and video for media outlets around the globe. As the backbone

of the news industry, we impact the day's news agenda. As content providers and distributors we, too, have an undeniable influence on the media, reaching more viewers, listeners and print and online readers than any other news source. —*John K. Jones, manager, marketing communications, AP Broadcast Services, New York*

Editor's note: The groups are ranked by revenue. AP's 1998 revenue—\$495 million—was simply too little to crack the Top 25.

joins as chief financial officer.

Bob Bakish, senior VP, planning, development and technology, Viacom, New York, named executive VP, planning and business development, for subsidiary MTV Networks.

Paul Ward, VP, communications, Nick at Nite and TV Land, New York, named senior VP.

Ken Schwab, VP, worldwide program planning and acquisitions, Turner Entertainment Group, Atlanta, named senior VP.



Nugent-Jamieson

Appointments, TBS Superstation, Atlanta: **Jane Glasgow**, senior project manager, named director, research; **Angela Cretegnny**, senior project manager, named project manager; **Tana Nugent-Jamieson**, director,

development, named VP, original programming. She is based in Los Angeles.

OBITUARIES

William S. Green, 75, lawyer who specialized in communications and broadcast law, died Oct. 16 of a stroke. After serving in the Army in the Pacific during World War II, Green graduated from Yale University and its law school. His career in broadcast law began in 1952. He participated in a number of cases involving FM and television technology and went on to focus on programming and political broadcasting. Indeed, during the 1988 and 1992 elections, Green was in charge of a hot line for the broadcast industry. He retired in 1989 after 32 years with the firm of Pierson, Ball & Dowd in Washington. He is survived by his wife, Tamara; three sons; and eight grandchildren.

Jim Jensen, 73, WCBS-TV news anchor and reporter who was a fixture in New York journalism for more than three

decades, died Oct. 16 of an apparent heart attack. Jensen worked at WCBS-TV from 1964 to 1995. Most of those years were spent as a news anchor—indeed, in 1982, the station announced that he had been “New York’s longest-running anchorman.” (At that time, Jensen had been the anchor for WCBS-TV on both the 6 p.m. and 11 p.m. broadcasts.) He lost his job briefly in the 1980s, but returned in the 1990s. One memorable broadcast occurred in 1993 after the World Trade Center bombings. Anchoring the coverage, Jensen conversed with a trapped worker on the 107th floor. He reassured the worker by telling him that “we’re going to try to get help to you.” Jensen also reported on the 1964 Robert Kennedy Senate campaign, the turmoil in the Middle East and racial discord in the 1960s. His son Randall died in a hang gliding accident in 1979. Jensen is survived by his wife, Rachel, two daughters and a son.

—Compiled by Mara Reinstein
mreinstein@cahners.com

Humorist Jean Shepherd dies at 78

Jean Shepherd, the humorist whose nightly broadcasts on WOR(AM) New York attracted a huge East Coast following for more than 20 years, died Oct. 16 of natural causes at Lee Memorial Hospital near his home on Sanibel Island, Fla. He was 78 and had been in failing health in recent years.

Born in Hammond, Ind., a town of steel mills and oil refineries outside Chicago, Shepherd drew on his childhood in the 1930s and '40s for the stories he spun, seemingly ad-libbed, over the air. Media critic Marshall McLuhan called him “the first radio novelist.”

After serving in the Signal Corps in World War II, he began his radio career at stations in Cincinnati and Philadelphia before joining WOR in 1956. More than simply nostalgia, his shows were filled with the things that interested him. That was a broad canvas that stretched from the particularly ridiculous news story of the moment to the poems of Robert Service, all in a voice that was one of the medium’s virtuoso instruments.

He was a master at playing to his listeners’ imaginations. Here’s how he described going to the theater (the Orpheum, run by one Leopold Doppler) during the Depression: “So night after night the Faithful would gather, bearing sacks of Butterfinger bars and salami sandwiches, to huddle together in the darkness, cradled in Mr. Doppler’s gum-encrusted seats, staring with eyes wide with longing and lit with the pure light of total belief at the flickering image of Ginger Rogers, dressed in a long, flowing, sequin-covered gown, swirling endlessly atop a piano with wasp-waisted Fred Astaire, flicking an ivory cane carelessly and spinning his tall silk hat as he sang, in a high, squeaky voice, ‘The Carioca.’ In the darkness the sound of girdles creaking in desire and the cracking of

Wrigley’s Spearmint in excitement provided a soft but subtle counterpoint to Sam Goldwyn’s hissing sound track.”

The combination of WOR’s 50,000-watt, clear channel signal and his late night slot meant he reached a large portion of the East Coast, attracting an incredibly loyal fan base he dubbed the “Night People.”

He broke into television early in his career. A show in Philadelphia called *Rear Bumper* was seen by original *Tonight* show host Steve Allen, who recommended Shepherd as his replacement. That didn’t pan out, but in the 1970s he hosted two PBS shows, *Jean Shepherd’s America* and *Shepherd’s Pie*. Later he wrote and narrated four teleplays for PBS’ *American Playhouse*. Also in the '70s, his radio show was picked up by public radio, further extending his audience.

Many of the tales he told were written later as short stories for a variety of magazines and collected into books. He adapted some chapters of his 1966 best-seller, *In God We Trust, All Others Pay Cash*, into the screenplay of the now-classic 1983 film *A Christmas Story* (he narrated and had a small part as a snarling adult).

He traveled in hip company: Writer Shel Silverstein wrote the country hit *A Boy Named Sue* after listening to Shepherd complain about going through life with a “girl’s name.” Shepherd provided extemporaneous lyrics to *The Clown* by jazz legend Charles Mingus, and *The Village Voice*’s Nat Hentoff once called him “one of the best continuous ad-libbers I’ve ever heard. He was like a jazz musician—he knew the chords, but second to second he didn’t know what melody he was going to put on them.”

A memorial celebration of his works is being planned in New York.

—Mark K. Miller

The Senate antitrust subcommittee plans a hearing Thursday, Oct. 28, to examine the antitrust implications of Viacom's proposed merger with CBS. Witnesses tentatively scheduled to testify include Viacom chief Sumner Redstone, CBS head Mel Karmazin and public interest advocate Andrew Schwartzman of Media Access Project.

FCC Chairman William Kennard delayed a proposal to create a digital radio service after it was clear that three commissioners opposed language in the plan they felt implied that the FCC would go ahead with a separate and controversial effort to create a low-power FM service. Commissioners Susan Ness, Harold Furchtgott-Roth and Michael Powell wanted to

make it clear that digital radio would not preclude the creation of a low-power service but at the same time demonstrate that the agency has not decided whether there is room for a new service on the FM dial. The panel was scheduled to issue its digital radio proposal at its Oct. 21 meeting. But when the commissioners failed to reach agreement during a lengthy recess from the proceedings, Kennard decided to work things out privately and issue the plan early this week.

The city of Cambridge, Mass., is considering requiring AT&T to let unaffiliated Internet service providers use AT&T's broadband network, city manager Robert Healy told the company last week. Healy would require AT&T to open its network to competitors as a condition of transferring MediaOne's

local franchise to AT&T, if the government approves AT&T's purchase of MediaOne. "I believe that nondiscriminatory access to the MediaOne/AT&T cable modem platform is of the utmost importance to the city," Healy wrote in a letter. "In practical terms, this means that AT&T ... must provide nondiscriminatory access to its cable modem platform in Cambridge for unaffiliated providers of Internet and online services." Healy asked AT&T to respond to his letter by Wednesday.

MGM Worldwide Television will attend the annual NATPE convention in January in New Orleans after a three-year absence. The studio will return to the market to present a programming lineup that includes renewals of *National Enquirer TV* and *Stargate SG-1*, as well as *MGM's 75th Anniversary*

Movie Package and new late-night half-hour talk show, *Chat Room America*.

Katz Television is merging its Katz American Television division with co-owned Seltel to create a new rep firm, Millennium Sales & Marketing. Millennium will represent stations from Clear Channel Communications, Paramount, Sinclair, Fisher, Media General, Com Corp. and Gocom. The stations Katz will represent from those groups have combined billings in national spot advertising totaling more than \$500 million annually. Seltel, which Katz has owned since the early 1990s, represents primarily Fox and UPN affiliates in small and medium-sized markets. Katz American, is Katz's large-market division, where many of the Hearst-Argyle stations were before Katz and Hearst

Powell pushes for equal First Amendment rights

Putting an exclamation mark on a speech he gave to the same body a year and a half ago, FCC Commissioner Michael Powell told a crowd at the Media Institute's annual dinner that the scarcity of broadcast spectrum is no reason to limit broadcasters' First Amendment rights.

"We have deemed broadcasters uniquely unworthy of complete First Amendment protection, allowing greater intrusion on broadcast content. Yet, equally powerful communications media such as newspapers and magazines, cable television, satellite television and the Internet all enjoy the full shield of the First Amendment," he trumpeted, while accepting the Media Institute's Freedom of Speech Award last week in Washington.

"...[I]f scarcity was ever a defensible explanation, it is certainly farcical in the modern digital era, which is marked by abundance. Choose your measure: growth in the number of networks; the number of radio and TV stations; or the arrival of new media such as cable (which openly boasts of the 500-channel world), direct-broad-



Receiving honors at the Media Institute's dinner were Powell (l) and Anstrom.

cast satellite (which actually delivers it) and the Internet (a bottomless well of information). Yet, under the law, every one of these other media enjoys the full benefit of the First Amendment. It is simply intellectually dishonest to say that the First Amendment changes as you surf through the channels of your modern television set."

While Powell's speech was perfectly tailored to the media-friendly crowd, he didn't let broadcasters off easily—in fact, he chastised them for frequently trading their First Amendment freedoms for business perks: "The industry has regularly traded its First Amendment rights to obtain favors from the government. However, I submit, the framers did not mint the First Amendment to serve as currency. To offer it as such is to trade away one's moral right to cry victim when the bargain is accepted."

The Media Institute also gave its American Horizon Award to Decker Anstrom, former president of the NCTA and current president of The Weather Channel.

—Paige Albiniak

Top executives out at Avid

Avid Technology announced that its two top executives, President and COO Clifford Jenks and CEO William Miller, resigned after the digital audio- and video-editing software company's third-quarter results failed to meet expectations.

Revenue for the quarter fell about 2%, to \$113.3 million, from \$116.2 million in third quarter 1998. The Tewksbury, Mass.-based company also posted a net loss of 6 cents a diluted share, Avid announced last Wednesday (Oct. 20). Its stock closed that day at 13 7/8, off 3/8. The company's total net loss for the quarter was \$1.4 million, excluding amortization charges related to its acquisition of SoftImage in 1998. In third quarter 1998, the company reported net income of \$8 million, or 30 cents a diluted share.

Avid CFO William Flaherty was named interim CEO while David Crall, an executive with the company's DigiDesign audio unit, replaced Jenks.

Several factors led to Avid's financial turmoil. Accord-

ing to Flaherty, the company's 50% discount promotion of its new ABVB-based Media Composers backfired. Although it resulted in increased Macintosh-based sales over the prior two quarters, it hurt gross margins and constituted a large part of the quarter's operating loss.

In addition, he notes: "The broadcast news market has been sluggish, partly because there is still a lot of uncertainty over HDTV formats," and partly because broadcasters have been allocating their money for digital transmission equipment. "As the transition occurs, we would hope to be a part of the second wave of the investment cycle of DTV," Flaherty says. But that second wave has been "significantly slower" in coming than the company expected.

Avid's plan to ramp up its operations as it introduced new products also slowed growth, Flaherty adds. "We have determined that we have to resize our expenses," he says. Avid will announce restructuring plans in 30 days and has begun the search for a new CEO. —Karen Anderson

announced the formation of Eagle TV Sales, a new rep firm designed to serve the interests of the Hearst-Argyle stations. Heading the new Millennium rep will be Jim Murtagh, who was recently named president of Seltel, replacing Jack Higgins, who left six months ago. Prior to joining Seltel, Murtagh was senior vice president, corporate development of the Katz Television Group.

Cox Cable and Meredith Broadcasting are at an impasse in retransmission consent negotiations concerning Meredith's WOGL-TV Gainesville and WOFL-TV Orlando, both Florida.

For years, Cox carried both stations on its Marion County system, technically in the Orlando Nielsen DMA, but geographically located closer to the Gainesville station. Cox wants to drop WOFL-TV from

the Marion County cable system, citing program diversity as the reason. But Meredith argues that out-of-side of prime time (both stations are Fox affiliates) the two stations are programmed entirely differently. Meredith proposed a 45-day "cooling off" period, where Cox could carry one of the stations as the two sides continue to negotiate. But Meredith says Cox ignored the offer, leaving both stations off the cable system. Cox officials couldn't be reached at deadline.

Playboy will try to convince the Supreme Court on Nov. 30 that it is unconstitutional to require cable operators to limit adult programming to late hours. Provisions in the 1996 Telecommunications Act required cable operators to run the channel only from 10 p.m. to 6 a.m. unless the cable operator

could guarantee that the feed's audio and video were fully scrambled. Last year, a federal district court overturned that law. That court found that another provision in the Telecommunications Act, which requires cable operators to provide subscribers with the capability to fully scramble any programming upon request, adequately protects cable subscribers. The government appealed that finding and the Supreme Court accepted the case last July.

All five FCC commissioners will appear again before the House Telecommunications Subcommittee on Tuesday (Oct. 26), when Chairman Billy Tauzin (R-La.) holds his last hearing on FCC reform, says Tauzin spokesman Ken Johnson. Tauzin would like to introduce FCC reform legisla-

tion before Christmas, Johnson says, to give everyone in question a chance to look at it before Congress returns to Washington after the holidays.

In less than one week, USA Broadcasting will switch its second local TV station from a home shopping format to that of more traditional (but ever-so-feisty) independent. The second station is KSTR-TV Dallas (ch. 49), which will have such eclectic fare as *Andy of Mayberry* reruns, the *Ricki Lake* show and Dallas Mavericks NBA games. The format switch takes place Oct. 30. The first Mavericks game is Nov. 2. The general manager is Rick Mills, who jumped from KTXA-TV in the market, where he was also GM. USA's first station to make the switch was WAMI(TV) Miami about two years ago.

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Words to live by

Every broadcaster in America should have been at the Media Institute dinner in Washington last Wednesday when FCC Commissioner Michael Powell delivered what could be the definitive speech on radio and TV's right to First Amendment protection. We're doing the next best thing: posting the full text at www.broadcastingcable.com. These industries have waited most of a century for such a champion. They should not fail to capitalize on his logic and his eminence.

Not that broadcasters come off unscathed in his view of the disparity in their treatment as organs of speech. "The industry has regularly traded its First Amendment rights to obtain favors from the government," Powell said. "However, I submit, the framers did not mint the First Amendment to serve as currency. To offer it as such is to trade away one's moral right to cry victim when the bargain is accepted."

But his bigger stick is for the government, whose "willful denial of reality in order for government to retain the power to control speech, unimpeded by the First Amendment, is, to my mind, a subversion of the Constitution." To ours as well. Is it too early to proclaim: "Michael Powell for President"?

I spy

The image on page 72 of this magazine raises a new set of First Amendment challenges. It's a picture of the Washington Monument and surrounding area taken by a satellite orbiting 400 miles above the earth. If you look closely, you can clearly see cars and other objects of similar size. For the first time, such aerial closeups are available for a fee from a commercial enterprise, Space Imaging of Denver.

The news value of this new camera-in-the-sky is as clear as those taxis ferrying tourists to the Smithsonian Museum of American History. Editors and news directors now have the

means to zero in on any spot on the globe. The problem is in the resolution. The images reveal so much detail that the federal government felt it had to put itself in the position of censor. (Never mind the public's right to know.) Space Imaging's license to operate the satellite gives the government "shutter control." The government may "limit" the taking and distribution of the images, if it determines that "national security or international obligations and/or foreign policies...may be compromised."

We recognize the difficulty policymakers have in squaring old rules with new technology, but in its rush to keep pace and through its licensing powers, the government has given itself overly broad control over a potentially powerful tool for journalists. Its response was an overreaction, and one that sets a troubling precedent.

Holding the lion

Our hats are off to ABC News for fighting the good—and lengthy—federal court fight against the Food Lion supermarket chain. Certainly a \$5.5 million adverse judgment is incentive enough to keep fighting. But that judgment was reduced dramatically to \$315,000—surely a check the Disney Co. could have cut, and run.

But the principle in the Food Lion case was more important than the money. Although case law has given the media important constitutional protections against lawsuits involving defamation, Food Lion—which cried that it had been defamed—never brought such an action. Instead, it attacked *not the accuracy* of ABC's story, but the tools of its news-gathering. The attack put hidden cameras and mikes, and undercover reporting, on the firing line.

But ABC stood behind its story and principles of reporting, and it now owes Food Lion only \$2 for two minor offenses. The real cost of victory, of course, was far greater; but ABC understood that there was much more at stake.

New York 245 West 17th Street, 10011; 212-645-0067; Fax 212-337-7028

Harry A. Jessell, editor

Stephen McClellan, John M. Higgins, deputy editors
Mark K. Miller, managing editor
Evette Porter, assistant managing editor (special projects)
Todd Gast, art director

Glen Dickson, Richard Tedesco, associate editors
Karen Anderson, Deborah McAdams, staff writers
Kim McAvoy, contributing editor
Patricia A. Carter, senior copy editor
Beatrice Williams-Rude, copy editor
Nolan Marchand, assistant editor
Adam Woods, assistant art director
Mara Reinstein, editorial assistant

Washington 1627 K Street NW, Washington, DC 20006
Phone: 202-463-3711 Editorial Fax: 202-463-3742

John S. Eggerton, assistant managing editor, bureau chief
Dan Trigoboff, senior editor
Elizabeth A. Rathbun, assistant editor
Paige Albinia, Bill McConnell, staff writers
Alisa Holmes, Web production manager
Doris Kelly, office manager, Washington

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036;
323-549-4100; Fax 323-937-4240
Joe Schlosser, bureau chief
Melissa Grego, staff writer

Denver 28310 Pine Dr., Evergreen, CO 80439;
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

Broadcasting&Cable

William McGorry, vice president
Lawrence Oliver, group publisher
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CAHNNERS BUSINESS INFORMATION

Brian Nairn, chief operating officer
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production: 212-463-6524; Fax 212-463-6563

Sol Talshoff, founder and editor (1904-1982)
Lawrence B. Talshoff, chairman emeritus

New York 212-337-6940; Fax 212-337-6948

Denise O'Connor, associate publisher/ad director

Yvonne Pettus, senior account executive
Robert Payne, Sandra Frey, account executives
Georgina Sculco, creative services
Nikki Kraus, marketing services coordinator
John Snyder, sales assistant

Los Angeles 323-549-4114; Fax 323-937-5272

Marcia Orcutt, advertising director/syndication
Chuck Bolcom, director of technology advertising
775-852-1290; Fax 775-852-1291

Classified advertising 212-337-7073; Fax 212-206-8327

Brent Newmeyer, manager, inside sales
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International Group

Television International □ Television Asia □ Television Europe
New York 212-337-6946; Fax 212-337-6948
Randi T. Schatz, associate publisher
Maureen Oxley, senior sales manager
Lisa Wagner, advertising services coordinator

Richard Life, group editor, international
6 Bell Yard London WC2A 1EJ England;
44-171-520-5280; Fax 44-171-520-5226

Circulation Inquiries

Broadcasting & Cable: 800-554-5729
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Seminars

Bits, Bytes, and Broadcasting: Radio on the Internet

Wed., October 27; 6:00-7:30 p.m.

Webcast provided by
Yahoo! Broadcast

Chuck Armstrong, E.V.P./Chief
Marketing Officer, AMFM Interactive

Dave Herman, Program Dir.,
eYada.com

Len Jordan, Sr. V.P., Media
Systems, RealNetworks

Peggy Miles, Pres., Intervox
Communications

Bill Pearson, Pres., RadioWave.com

Todd Schmidt, Pres./COO,
Magnitude Network

Brian Smith, Seeing Ear Theatre

Greg Verdino, V.P./Gen. Mgr.,
Internet Information Services,
Abitron New Media

This seminar is sponsored by
Interop Interactive

The Heart and Heritage of Urban Contemporary Radio

Thurs., October 28; 6:00-7:30 p.m.

Doug Banks, On-Air Personality,
ABC Radio Networks/WBLS-FM

Vinny Brown, Program Dir.,
WBLS-FM

Walt Love, Urban Ed., R&R

Wendy Williams, On-Air
Personality, Power 99, Philadelphia

Additional panelists to be announced.

This seminar is sponsored by
WinStar Radio Networks

A Conversation with Dr. Laura Schlessinger

Mon., November 1; 6:30-8:00 p.m.

The Digital Revolution: Radio for a New Century

Tues., November 2; 6:00-7:30 p.m.

David Margolese, Chm./CEO,
CD Radio

Hugh Panero, Pres./CEO,
XM Satellite Radio, Inc.

Ron Rodrigues, Ed.-in-Chief, R&R

Robert Struble, Pres./CEO,
USA Digital Radio, Inc.

William Suffa, V.P. of Strategic
Development, Clear Channel Radio

This seminar is sponsored by
Interop Interactive

College Radio and the Musician

Presented in conjunction with CMJ
Thurs., November 4; 6:00-7:30 p.m.

Cheryl Botchick, Music Ed., CMJ

Mike De Pippa, Mgr., College
Promotion, Elektra Records

Pat DiNizio, The Smithereens

John Flansburgh, They Might
Be Giants

Tal Levin, Music Dir., WVKR-FM,
Vassar College

Lawrence Lui, National College
Promotion, V2 Records

Brian Turner, Music Dir., WFMU-FM

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and participants are subject to change.

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Mon., October 25;
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The Rick Emerson Show

Mon., October 25; 4:00-8:00 p.m.
Tues., October 26; 4:00-8:00 p.m.

WNYC-AM, New York New York & Company with Leonard Lopate

Wed., October 27; 12:00-2:00 p.m.

WWRL-AM, New York All-Star Morning Show with Ken Webb

Thurs., October 28; 6:00-10:00 a.m.

Sunny 1430, WNSW-AM, New York The Chuck Leonard Show

Thurs., October 28; 3:00-7:00 p.m.

ABC Radio Networks The Doug Banks Morning Show

Fri., October 29; 6:00-10:00 a.m.

WHUD-FM, Peekskill The Ed Baer Affair

Fri., October 29; 5:00-9:00 a.m.

WLIR-FM, Long Island Jerry Rubino and Left of Center

Sun., October 31; 4:00-8:00 p.m.

WABC-AM/ABC Radio Networks The Matt Drudge Halloween Party

Sun., October 31;
10:00 p.m.-12:00 a.m.

Nationally Syndicated The Mike Gallagher Show

Mon., November 1;
9:00 a.m.-12:00 p.m.

Nationally Syndicated The Dr. Laura Program

Mon., November 1; 3:00-6:00 p.m.

Nationally Syndicated/AMFM Networks Rockline 1,000th Live Broadcast featuring David Bowie and other special guests

Mon., November 1;
11:00 p.m.-1:00 a.m.

Nationally Syndicated Jim Lowe & Company

Wed., November 3;
11:00 a.m.-3:00 p.m.

WABC-AM The Sean Hannity Show

Fri., November 5; 3:00-6:00 p.m.

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Stage Shadows Mystery Theatre "Radio Like You've Never Seen It!"

WFUV-FM, 90.7 FM
Fri., October 29; 7:00-8:30 p.m.

SCI FI Channel's Seeing Ear Theatre Past and Future Starring Claire Bloom

Sat., October 30; 8:00-10:00 p.m.

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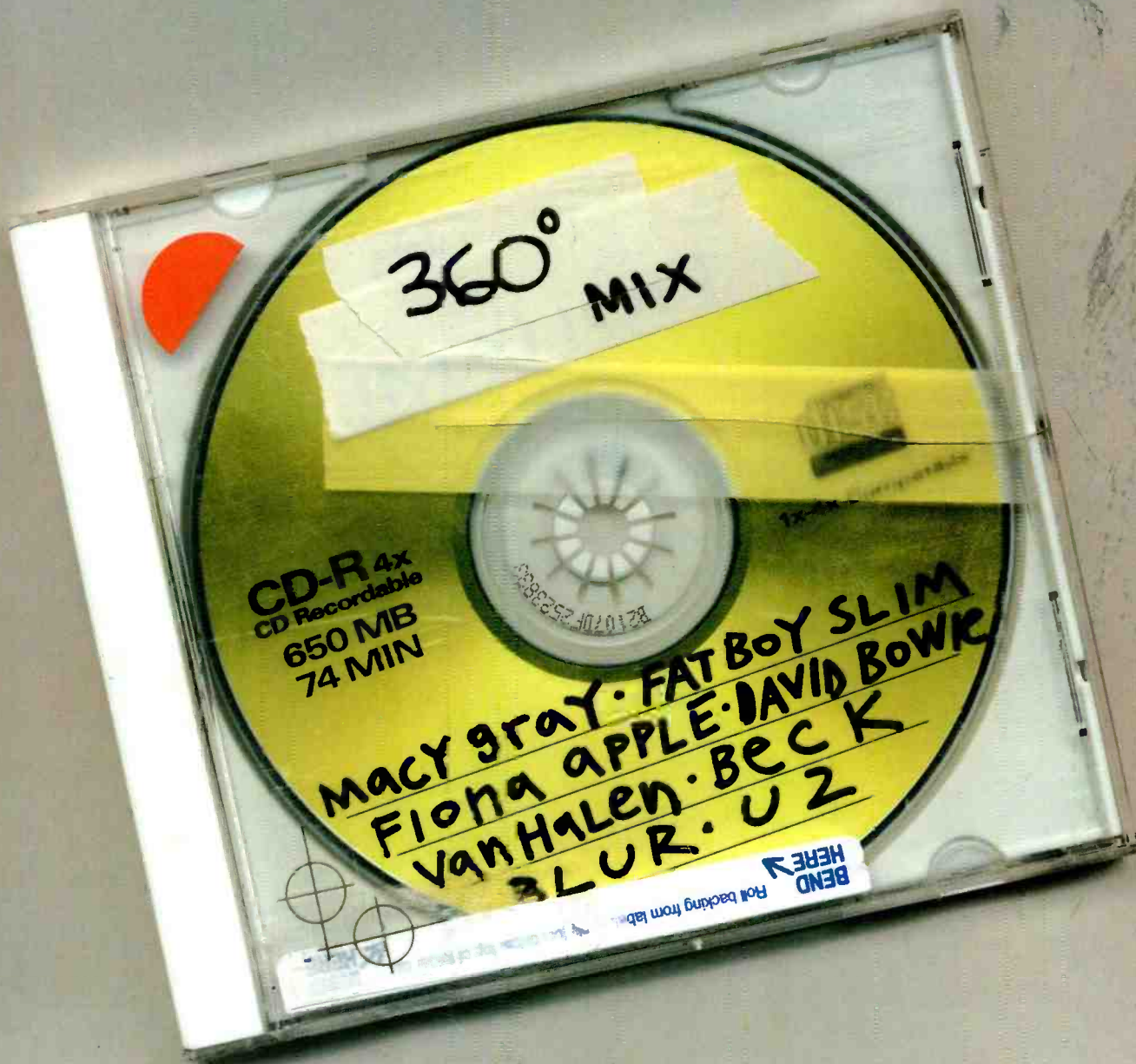
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