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**RAB's Gary Fries
tells why radio
loves the Web**

**More syndie
court shows**

**Broadcasters
fund minority
ownership**

**Competition
aims for BET**

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WVTM Birmingham	WVEC Norfolk	WIVB Buffalo
WJAR Providence	WNEP Wilkes Barre	KVVU Las Vegas
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WMTV Madison	WBND South Bend	KRDO Colorado Springs
KCEN Waco	WILX Lansing	KOLO Reno
WLTZ Columbus, GA	KRIS Corpus Christi	WEAU La Crosse
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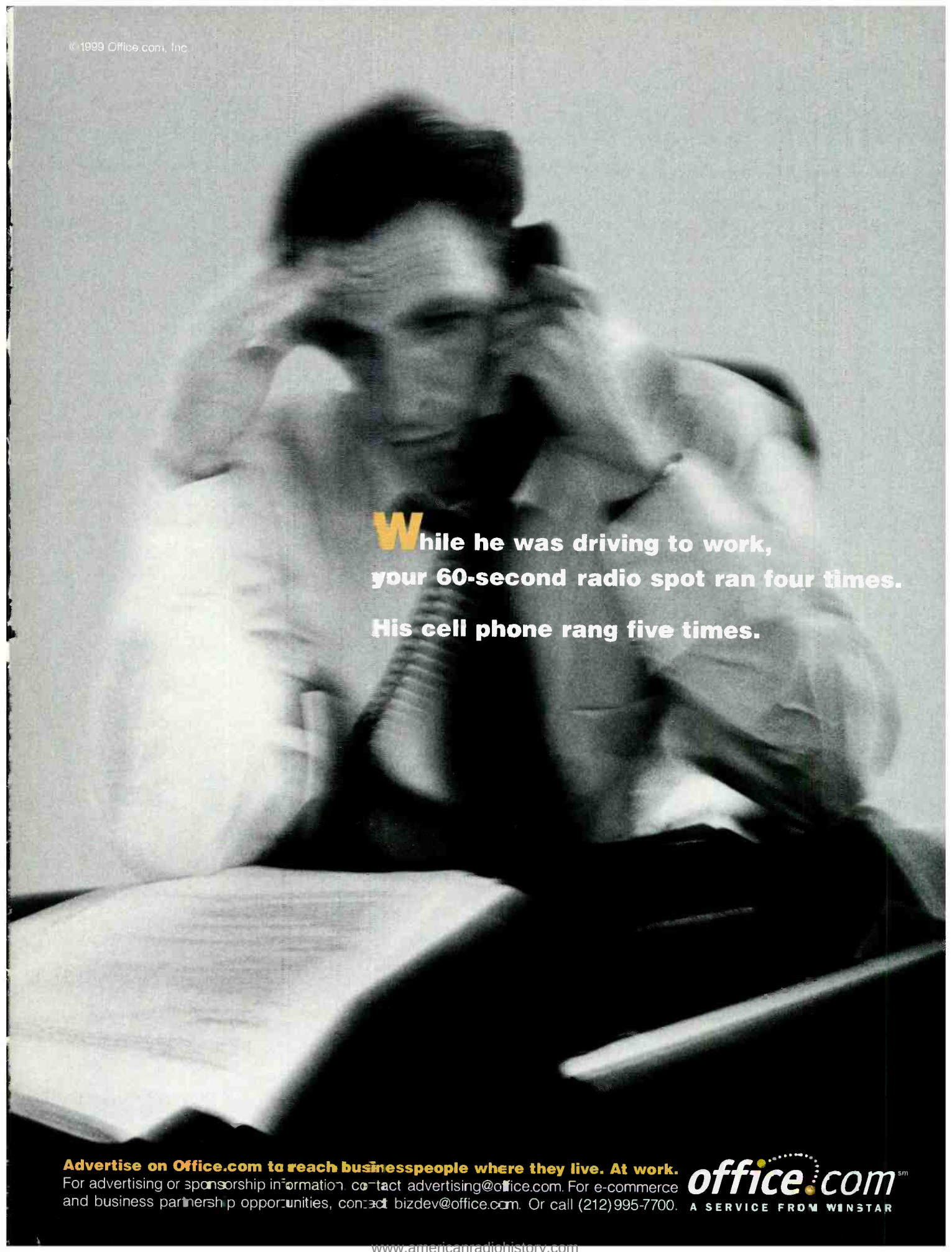
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Mickey Mouse earnings

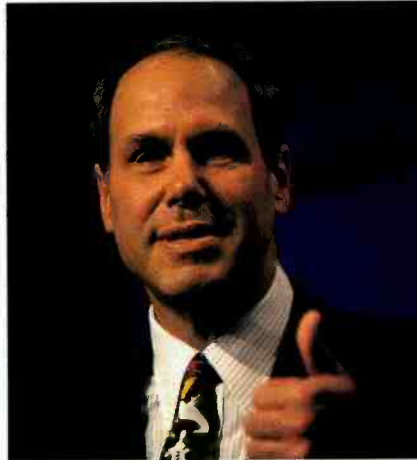
Disney reports 30% drop in net income; turnaround not expected until at least 2001

By Steve McClellan

In fiscal 1999, the mouse didn't roar. Results for Walt Disney Co.'s media assets were mixed: ABC-TV continued to be a drag on earnings, while ESPN remained Disney's cash cow in the sector. But it wasn't enough to prevent an overall 8% dip in operating income for the company's media business segment.

For almost 15 years Disney's revenue and profits soared, and its stock price reflected that growth. The company was so confident of its prospects that it basically blew off Wall Street, declining to review quarterly results with analysts, contrary to the practice of most other public companies.

But all that changed last week, as the company reported a 30% drop in net income for the year, on a mere 2% revenue gain. And the stock continued to tumble last week after company executives indicated that fiscal 2000 won't be any better than 1999. Early last Fri-



In 1995, Disney Chairman Michael Eisner was optimistic that acquisition of ABC would help propel stock price forever upward. He was wrong.

day, Disney shares were trading at \$26.50, down more than 37% from its 18-month high of \$42.375.

For the first time last week, Disney held a conference call with analysts to

review quarterly and year-end results, and to announce a major change in strategy—away from the development of new assets to focus on exploiting assets and brands already in place.

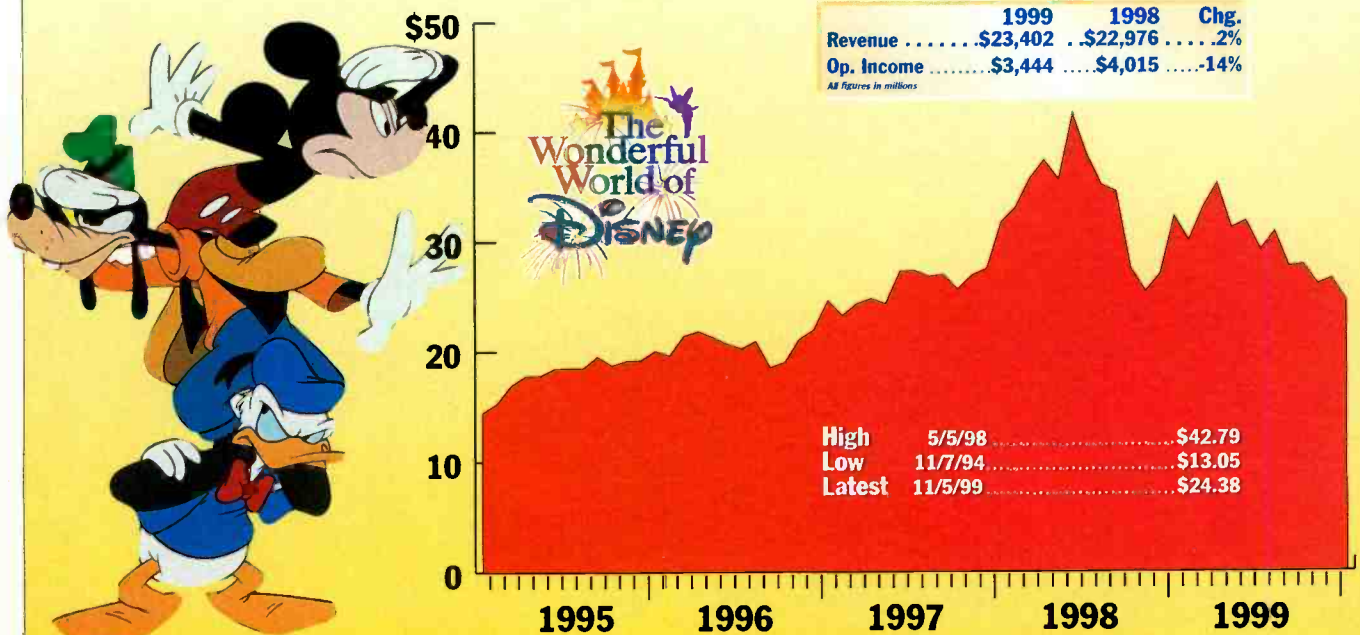
The company also took a \$132 million cost-cutting charge in the fourth quarter and said further overhead cuts and operating efficiencies would come next year. The goal, executives told analysts: to realize \$500 million in annual cost savings starting in 2001.

Disney Chairman Michael Eisner said the company was undertaking a "review of all company practices across the board." The company has lost some of its "bottom-line discipline," Eisner said. "Duplication and inefficiencies inevitably crept into our operations." Such duplication and inefficiencies, he said, "will be squeezed back out."

Eisner told analysts there would be a "tougher test" before new capital expenditures are authorized. The same holds true for acquisitions. He said it

Which way is up?

Walt Disney Co. stock takes a wild ride from November 1994 to November 1999



was all but certain that Disney would not be a significant duopoly (for TV or radio) player in today's market because any upside is offset by sky-high prices.

Cost savings will come from a cut-back in the number of films produced each year, the consolidation of marketing operations, the merger of the TV production operation into ABC and a restructuring of international operations, Eisner said. Further cuts and savings will be identified as the review process continues, executives said.

Disney's primary focus going forward will be "making the most of the entertainment experiences that are already on the ground," Eisner told analysts. The company's 1999 results, he admitted were a big "disappointment."

As part of its effort to communicate more effectively with Wall Street, Disney also is breaking out its earnings in more detail, showing results for five operating segments instead of just three. Previously, cable and broadcast results were lumped together in one figure. Now, under the Media Networks operating segment, cable and broadcasting will be reported separately.

For the fourth quarter, operating income for the broadcasting segment—consisting of ABC-TV, the 10 owned TV stations and ABC Radio—was down 19%, to \$145 million, on an 8% revenue decline, to \$1.029 billion. For the year, broadcasting operating income was down 33%, to \$659 million, on a 1% revenue decline, to \$4.7 billion.

As they have been in previous quarters, cable results were considerably more positive. Driven by ESPN, fourth-quarter cable earnings were up 76%, to \$224 million, on a 19% revenue gain, to \$769 million. For the year, cable earnings were up 24%, to \$952 million, on a 17% revenue gain, to \$2.8 billion.

Particularly hard hit were the home video and merchandising sectors of the company. Home video was hurt by the company's decision not to release "classic" Disney titles during the year, as well as by the current transition of the industry to DVD (digital videodisc). Eisner said a new home video strategy would be announced shortly.

The Disney movie studio continues to do well at the box office. But costs are out of control, which resulted in an 85% drop in operating income in 1999. Controlling costs at the studio is a top priority, Eisner said. ■

CBS bids \$2 billion for Chris-Craft

NBC and Fox continue to pursue San Francisco station

By Steve McClellan

CBS has offered \$85 per share, or \$2.15 billion, for Chris-Craft Industries, group operator of 10 TV stations, including WWOR-TV New York and KCOP-TV Los Angeles, and 50% owner of UPN. That's according to sources familiar with the negotiations, who also say that a deal is not imminent.

Meanwhile, the bidding for KRON-TV San Francisco has been extended until the end of this week. The Wall Street firm Donaldson Lufkin Jenrette, which is advising KRON-TV owner Chronicle Publishing on the sale of the station, issued a letter last week to prospective buyers saying that the deadline for bids has been extended.

Chris-Craft has been talking to several major media companies since CBS and Viacom announced their merger in September. Those companies include News Corp., Tribune, Disney and Gannett. But both News Corp. and Disney have said they aren't in negotiation for a major station play and aren't likely to be.

From the start, CBS was expected to be the most aggressive pursuer of Chris-Craft, and it now appears that the talks between those two companies are furthest along. But sources stress that a deal is far from done and that there is no assurance the two sides will come to terms.

It's a safe bet, sources say, that CBS will close on its King World acquisition—a vote by KWP shareholders is now set for Nov. 15—before it does a deal for Chris-Craft.

Chris-Craft stock has risen almost \$25 since the CBS-Viacom merger was announced in early September, on speculation that the company, Viacom's partner in UPN, would sell out. Last Friday, Chris-Craft stock was at \$75.50 in mid-day trading, up 50 cents. Analysts said last week they would not be surprised to see the price of Chris-Craft surpass \$85 per share. "They've got great station assets that are undermanaged," said one analyst. "There's a lot of upside there."

But some wonder whether a CBS-Chris-Craft deal would pass regulatory

muster, given the concern that's already been expressed about the far larger CBS-Viacom merger. The CBS-Viacom stations combined cover 41% of the country, six percentage points above the current 35% ownership cap imposed by the FCC. Adding Chris-Craft to the mix would bring the group's coverage to about 45%.

All the networks are lobbying aggressively in Washington to have the cap raised to at least 40%, but there's a lot of opposition, both from non-network-owned broadcasters and citizen groups concerned about media concentration.

As for KRON-TV, the only known bidder at this point is NBC, which has an offer for \$700 million on the table, sources confirm. The network had requested an exclusive 30-day negotiating window from Chronicle, which Chronicle turned down last week.

NBC had indicated to DLJ that it would withdraw its bid if it did not receive the 30-day window. But after evaluating the situation, network executives changed their minds and the network's bid remains on the table. "We're still in discussions," says a network source.

It was unclear last Friday, who else, if anyone, had made a formal bid for the station. One Wall Street source said it was his understanding that News Corp. had requested the bid extension so that it could mull making a formal offer a little longer.

NBC apparently succeeded in scaring off some would-be bidders with a letter to DLJ several weeks ago that said any other buyer that expected to keep the NBC affiliation should anticipate less favorable terms going forward, including no compensation. Raycom and Young are said to be two broadcasters who bowed out of the process after receiving the letter.

Fox sources confirm there is definite interest on the network's part in KRON-TV. At the same time however, the network is in the middle of renewal talks with its affiliate in the San Francisco market, KTVU Oakland. ■

SHE'S AMERICAN LEAD-IN LAD

Judge Judy Is Good News For News, Improving Numbers For Newscasts That Follow Her.

JUDGE JUDY AND NEWS THAT FOLLOWS-GROWTH!

MARKET	STATION/TIME JUDGE JUDY/NEWS	JUDGE JUDY		NEWS '99		NEWS '98		NEWS ADVTG%	
		RATINGS	SHARE	RATINGS	SHARE	RATINGS	SHARE	RATINGS	SHARE
NEW YORK	WNBC/N 4/5PM	7.5	19	7.1	15	5.6	13	27%	15%
SAN FRANCISCO	KRON/N 4:30/5PM	6.1	18	6.4	17	5.4	14	19%	21%
PHOENIX	KSAZ/F 4:30/5PM	6.3	15	5.5	11	4.6	10	20%	10%
PITTSBURGH	WPXI/N 4:30/5PM	9.7	22	8.0	17	7.1	15	13%	13%
BALTIMORE	WNUV/W 6/6:30PM	5.6	12	4.8	10	4.4	8	9%	25%
NEW ORLEANS	WVUE/F 4:30/5PM	6.6	14	6.2	12	4.9	9	27%	33%
JACKSONVILLE	WTEV/U 6/6:30PM	6.5	12	5.5	10	2.7	5	104%	100%

SOURCE: NSI WRAP, 9/13/99-10/8/99 VS. 9/24/98-10/21/98. HHS. PGM. AVGS.

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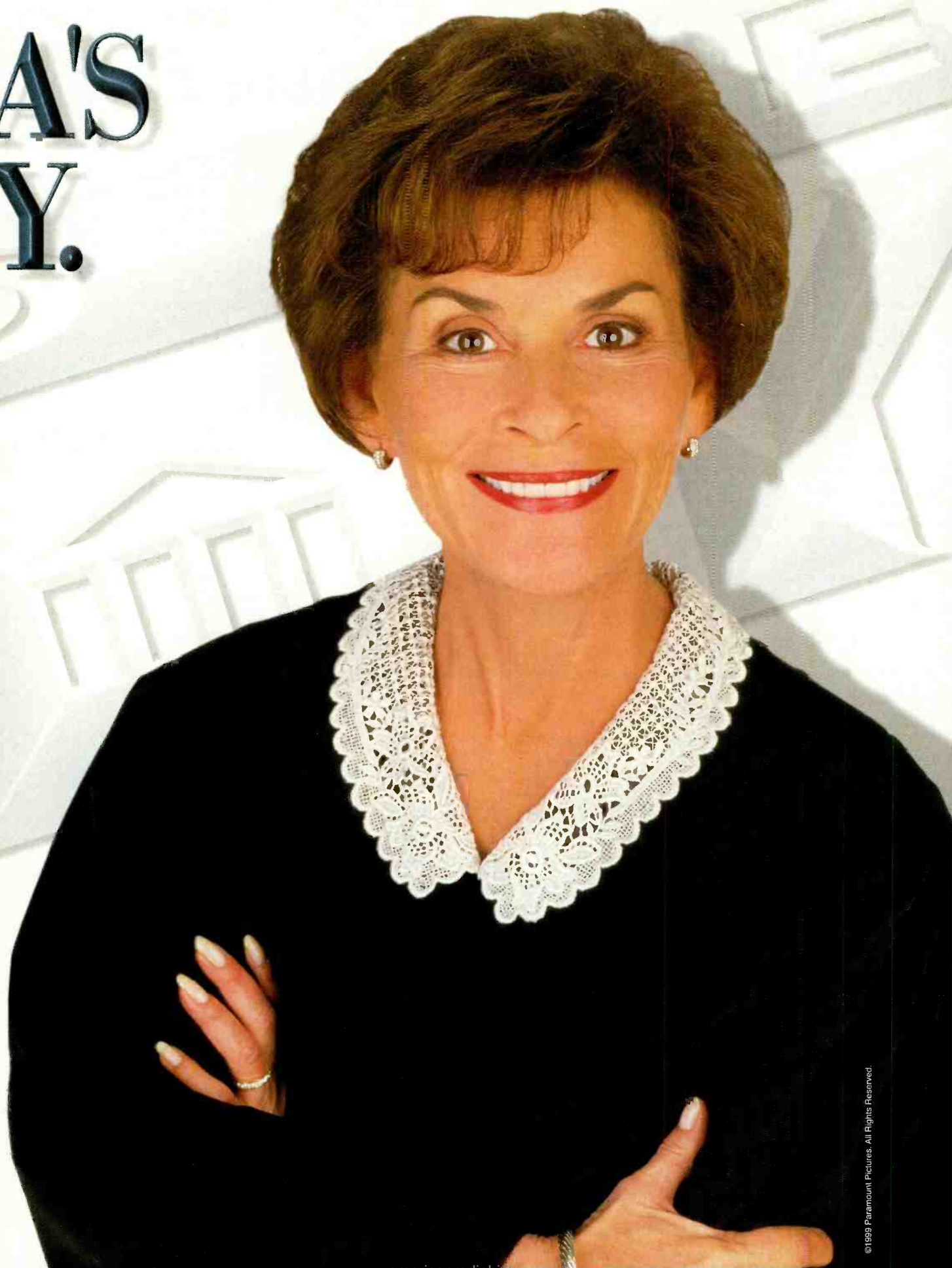
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Y.



Industry seeds Prism Fund

CBS, Clear Channel, others commit \$175 million to minority investment pool

By Paige Albiniak

Broadcasters last week formally announced their long-awaited investment fund, which will provide up to \$1 billion in buying power to media businesses owned by minorities and women.

Led by CBS CEO Mel Karmazin and Clear Channel CEO Lowry Mays, a number of major radio and TV groups have committed \$175 million in corporate cash to what has been christened the Prism Fund.

Companies that have invested in the fund include A.H. Belo, Bonneville International, CBS, Cox Enterprises, Disney/ABC, Cumulus Media, Emmis Broadcasting, Fox Broadcasting Company, Granite Broadcasting, Infinity Broadcasting, NBC, Radio One, Susquehanna Radio, Tribune Broadcasting and Viacom.

Among the prominent TV groups not now participating: Paxson Communications, United Television/Chris-Craft,



CBS' Mel Karmazin (r) and Clear Channel's Lowry Mays announce the formation of the Prism Fund which will provide funding for media companies owned by women and minorities.

Gannett, Hearst-Argyle, USA Broadcasting, Sinclair Broadcast Group, Univision, Telemundo, Young Broadcasting, E.W. Scripps and Post-Newsweek.

CBS and Clear Channel each have large mergers pending before the FCC, but Karmazin and Mays discounted suggestions that the fund was created, in part at least, to appease FCC Chairman William Kennard. Kennard has made increased minority ownership a priority of his FCC.

"This is not a fund driven by CBS and Clear Channel," said Karmazin. "It's an industry effort to make something happen that we all believe is right."

"I can't remember when we haven't had something pending before regulatory bodies," said Mays. "The idea for this fund started a year before any recent transactions."

Last year, Kennard challenged broadcasters to create such a fund as one part of a multipronged effort to increase the number of women and minorities who own

broadcast properties.

"At a time of rising prices for radio and TV stations, the fund will help women and minorities purchase and run their own radio and television stations, giving them the opportunity to participate more fully in one of our nation's most important communications mediums," Kennard said in a statement.

Broadcasters also are supporting other measures meant to increase minority participation in broadcasting and telecommunications. They include legislation, sponsored by Sen. John McCain (R-Ariz.) and soon-to-be-introduced by Rep. Charles Rangel (D-NY), which would give companies tax credits if they sold properties to minorities or women. Broadcast groups and the National Association of Broadcasters also administer education and mentoring programs to bring minorities and women into the broadcast business or to help them move ahead in their established broadcasting careers.

The investment fund will be administered by Chase Capital Partners, the private equity arm of Chase Manhattan Corp. Now that the broadcast industry has made a financial commitment to the fund, Chase expects to add pension and investment monies that will bring the fund's cash alone to as much as \$500 million. Once that money is in place, the fund's creators expect its aggregate purchasing power to be around \$1 billion. A general partner—separate from Chase—will review business plans from minorities and women and invest in selected projects.

It ain't over 'til it's over

Broadcasters were all but ready to declare victory on satellite TV reform last week when the political winds suddenly shifted.

Friday morning, Commerce Secretary William Daley sent House and Senate conferees a letter saying the bill they were about to sign off on "appears to create economic and regulatory disincentives for providing local into local carriage of broadcast signals, to limit consumer programming choices, to permit discriminatory conduct, and to increase the potential cost of satellite programming for consumers."

And Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), who until then had been broadcasters' biggest champion, suddenly caved in to pressure from Senate Majority Leader Trent Lott (R-Miss.). Lott wants to be sure the bill allows satellite to compete with cable, thus driving down cable rates. (Sources say Senate Commerce Committee Chairman John McCain (R-Ariz.) already has decided the bill is anticompetitive and plans to vote against it.)

As of Friday morning, four contentious points still were in play: how to create a signal-strength standard that determines which households are eligible to receive distant network signals; whether to allow satellite carriers a phase-in period before they must have local TV signal carriage agreements in place; whether to let satellite TV subscribers get one distant signal or two; and whether to allow the government to offer loan guarantees to any organization that wants to build a satellite system that would bring local TV signals to rural markets.

The bill is expected to pass by next Wednesday.

—Paige Albiniak

Stations go low-key with shootings coverage

CNN's Lou Waters noted, during live coverage of the manhunt following a shooting rampage in a Seattle shipyard that left two dead last Wednesday afternoon, that the helicopter shots from local affiliates were either very long or very tight.

It was no accident, say the local news directors who ran the coverage. Seattle news directors—whose resources had been strained by coverage of an election and because the EgyptAir plane that crashed off the New England coast had been built in the Seattle area—say they were conscious throughout last week's six-hour live story of the need for restraint.

"The underlying premise is that the community deserves for us to be more committed to getting it right than to getting it first," said KING-TV news director Dave Lougee. Following the live drama that played in front of the nation at Littleton, Colo., Lougee said, KING-TV brought Poynter Institute's Bob Steele—author of widely distributed guidelines for live coverage—in for a seminar. "The wives of SWAT team members have the right to expect that we're thinking about their husbands' safety," he said.

As is expected in an unfolding story covered live, not everything went smoothly in Seattle. The showing of a body being brought from a shipyard office was unfortunate, KOMO-TV news director Joe Barnes acknowledged. "There was no expectation on the part of our crew that a body was going to be brought out. What was fortunate," Barnes said, "was the humanity and compassion" with which anchor Dan Lewis dealt with the situation. Lewis quickly explained the error.

"We all showed restraint," said KIRO news director Bill Lord, "and we brought the audience into that coverage. We have to tell them what we're not showing them, or what we're not showing live. We delayed an awful lot of tapes."



All the Seattle TV stations 'showed restraint,' said KIRO-TV's Bill Lord.

Only a day before and a few thousand miles west, seven people were killed in the worst mass murder in Hawaii's history. But that tragedy—possibly because of the distant location, possibly because of the immediacy of the Seattle shootings and possibly because the drama did not play out in real time as it did in Hawaii—did not appear to capture the same national attention as did the tragedy in Seattle. Although there were many break-ins to pro-

gramming, none of the stations gave wall-to-wall coverage, noted KHON-TV Honolulu news director James McCoy, and there were no helicopters providing coverage. Moreover, McCoy suggested, in Seattle the manhunt—which was still ongoing late last week—meant a killer was still on the loose. The suspect in the Honolulu shootings was found quickly.

"Not having a helicopter," said KCPQ(TV) Seattle news director Todd Makhtari, "cuts down on the temptation" to run risky live shots, although his station quickly rented a helicopter, which was used for taped footage of the crime scene and manhunt. KCPQ, which also ran a post-Littleton seminar, did not stay with the story wall-to-wall, as did other Seattle stations, because "we weren't advancing the story." However, he said, complimenting his colleagues and rivals: "I thought the live coverage in this market was very responsible overall. It fit the city."

Perhaps the ultimate restraint was exercised by ABC News, which reported the Hawaii shootings, but did not cover the Seattle killings. "Every day in this country, 48 people are murdered," anchor Peter Jennings said later. "These can be important stories—but they do not become important simply because a live helicopter picture is available to sustain cable news for hours at a stretch."

—Dan Trigoboff

WFLA scraps sweeps coup

Jailhouse interview is pulled when news director learns police were taping too

By Dan Trigoboff

WFLA-TV Tampa scored a major coup when it got a jailhouse interview with Valessa Robinson, a local teenager accused of helping to kill her mother. But only a day before the story was to air, and after days of promoting the piece—scheduled to run the first night of sweeps—the station pulled the story.

Vice President of News Dan Bradley said that he yanked the story because it was simultaneously videotaped by a photographer working for the sheriff's

department, and that it was not the role of the station to become an agent for law enforcement.

It was not a sudden revelation followed by a decision. Bradley knew of the sheriff's taping after the interview, although he did not know of the sheriff's office presence at the time of the interview, and he said the station's staff should never have gone forward with the story.

"It was a good story," Bradley said. "That's why we went forward with it. But we fight subpoenas for our out-takes all the time. That's why we

should have objected from the beginning. As we got closer, I became more uncomfortable. There were a lot of internal discussions, and we decided to kill the story. In the end you've got to do what's right."

Bradley said Robinson's attorney, who was unaware the sheriff was taping the interview, has had the sheriff's tapes sealed. The station will seek a second talk with Robinson, but the sheriff's office has indicated it wants to tape any such TV interview, raising additional questions of bias against broadcast media.

Syndie goes a court-ing

More than a half dozen new court shows are said to be in the works for 2000-2001

By Melissa Grego

As full as the court-show docket may already appear, a number of heavyweight personalities are said to be approaching the bench with new syndicated court shows.

Dennis Prager, Christopher Darden, Gloria Alred and F. Lee Bailey all have either signed on or are strong candidates for new court shows headed for syndication next season.

Prager, the syndicated radio personality, has signed on to lead Warner Bros. Domestic Television Distribution's *Moral Court*. The hour-long strip is being produced by Stu Billett, who produced the original *People's Court* in 1981, as well as the current incarnation distributed by Warner Bros.

Darden, Alred and Bailey are among the high-profile lawyers being considered for a show tentatively titled *See You in Court*, in development at Twentieth Television. Twentieth, which produces newcomer *Divorce Court*, is said to be developing another court series, temporarily titled *Crime & Punishment*.

Buena Vista Television is developing a court series with the working title *Mediator Court*, and Pearson is shooting a pilot for *Judgment Day*. Also in development: *Relationship Court* at King World; *Singles Court* and *Legacy: Rest in Peace*, both at Unapix Entertainment; and *Arrest and Trial*, from Studios USA and MoPo Entertainment.

Although six court shows currently air in syndication, there could still be room for more, says Janeen Bjork, senior vice president of Millennium Sales and Marketing. "There are people who said there's *Donahue*, *Sally* and *Oprah*—there couldn't be room for *Geraldo*, then it works. I don't think anyone thought we could have 16 talk shows, and a lot of people thought we couldn't have six or seven court shows performing as well as they are," Bjork says. "Of course it's worth taking a chance."

Taking that chance means coming to the market with a clear variation on the genre, says Rick Jacobson, president of Twentieth. "The court genre is clearly working, and we run the risk of oversaturation," Jacobson says. "What we need



Radio talk show host Dennis Prager will preside over Warner Bros.' *'Moral Court.'*

to do is not just another small claims show, but another twist with conflict and resolution. We're trying to take the genre to another level with both shows."

The twist to *See You in Court* is that the lawyers, not the judges, are the show's focal point. The show gives people a chance to see if, given the best lawyers, they could win cases that might not otherwise have gone their way. Audrey Lavin and Jim Stein are executive producing the half-hour strip, whose pilot is being shot on the *Divorce Court* set. No judge has been set.

Crime & Punishment is being produced jointly by Twentieth and Rocket Science Productions and features real crimes, their trials and outcomes, sources say. The show has gained access to a number of jurisdictions, where they will follow real judges, real sentences and real consequences. Fox Broadcasting executive Mike Darnell,

executive vice president of alternative and special programming at the network, is said to be involved in the show's development.

Moralist, author and radio personality Prager is hosting the hour-long *Moral Court*, during which cases of right versus wrong are argued. Cash rewards will be given to the party Prager deems as "doing the right thing."

Buena Vista's *Mediator Court* will involve a professional mediator. It plans to tape a pilot later this month.

Pearson is working on a pilot for *Judgment Day*, a half-hour strip that will be shot in New York. "In this courtroom, the participants are going to battling over principles as opposed to legal small claims," according to Alexandra Jewett, executive producer of the show. There will be immediate resolution, and the actual sentence will be carried out within the broadcast. The host is "as tough as nails and extraordinarily charismatic, but does not come across as a moralizer or someone who offends," says Jewett, who declined to identify the host.

King World is preparing to take out *Relationship Court* for fall 2000. The show deals with disputes between people who know each other.

On the docket

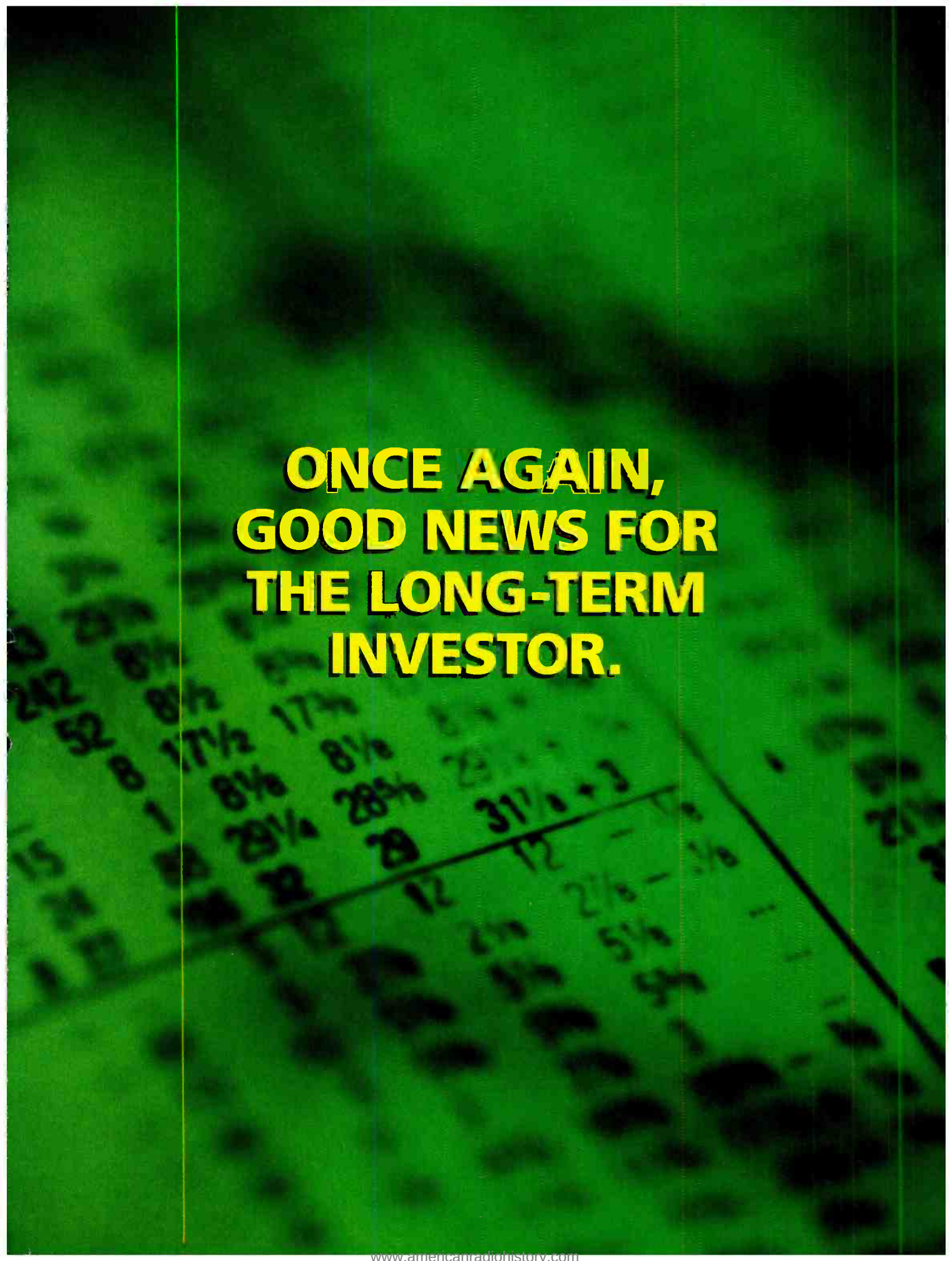
Court shows in syndication

ON-THE-AIR

Divorce Court	Twentieth Television
Judge Joe Brown	Paramount Domestic Television
Judge Judy	Paramount Domestic Television
Judge Mathis	Warner Bros. Domestic Television
Judge Mills Lane	Paramount Domestic Television
People's Court	Warner Bros. Domestic Television

IN DEVELOPMENT FOR 2000-2001

Arrest and Trial	Studios USA Domestic Television
Crime and Punishment	Twentieth Television
Judgment Day	Pearson Television
Legacy: Rest in Peace	Unapix Entertainment
Mediator Court	Buena Vista Television
Moral Court	Warner Bros. Domestic Television
Relationship Court	King World
See You In Court	Twentieth Television
Singles Court	Unapix Entertainment



**ONCE AGAIN,
GOOD NEWS FOR
THE LONG-TERM
INVESTOR.**

AFTER 19 YEARS, E.T. IS

 **HOUSEHOLDS**
12%

 **ADULTS 18-49**
15%

 **ADULTS 25-54**
14%

 **WOMEN 18-49**
20%

 **WOMEN 25-54**
21%

Source: NSS Explorer, 9/13 – 10/24/99. % change vs. 9/14 – 10/25/98. GAA (000).

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STILL PAYING DIVIDENDS.



ALWAYS THERE.



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FINANCIAL WRAP-UP

Week of November 1-5

WINNERS

	11/5 midday	% change
Big City Radio	\$4.50	26.30
TCI Sat. Ent.	\$5.31	23.20
Cumulus	\$41.00	17.60
Unapix	\$2.25	16.10
NTL Inc.	\$85.00	10.40

LOSERS

	11/5 midday	% change
Paxon	\$10.44	(12.60)
Walt Disney Co.	\$24.19	(6.20)
Insight Comm.	\$23.38	(4.80)
Time Warner	\$66.25	(4.50)
Gray Comm.	\$17.63	(3.90)

BROADCASTING & CABLE/BLOOMBERG STOCK INDEXES

BROADCAST TV (11/04/98-11/05/99)



Week ending 11/05	
Close	300.31
High	300.31
Low	294.94

1.3%

CABLE TV (11/04/98-11/05/99)



Week ending 11/05	
Close	297.62
High	302.34
Low	297.10

1.9%

RADIO (11/04/98-11/05/99)



Week ending 11/05	
Close	881.21
High	881.21
Low	861.68

4.9%

DOW JONES

Week ending 11/05	
Close	10704.50
High	10704.50
Low	10581.80

0.3%

NASDAQ

Week ending 11/05	
Close	3102.20
High	3102.20
Low	2967.65

4.6%

S&P 500

Week ending 11/05	
Close	1370.22
High	1370.22
Low	1347.74

0.5%

FCC weighs aid for blind

Mulls requiring audio help for sight-impaired on par with closed captioning for deaf

By Bill McConnell

The blind would receive a benefit similar to closed captioning for the deaf under a proposal the FCC is expected to unveil at its Nov. 18 meeting.

The commission is examining whether TV stations and cable operators should be required to offer audio that describes on-screen scenes and action not mentioned in characters' dialogue.

"This will make an amazing difference in how much we get out of TV," said Margaret Rockwell Pfanstiehl, who chairs the National Television Video Access Coalition.

If approved, video description rules would be one more step in FCC Chairman William Kennard's effort to improve disabled people's ability to access telecommunications services. The rules would likely be modeled on closed-captioning rules approved in September 1998. These regulations required the four major networks, all TV broadcasters in top 25 markets and cable networks serving more than 50% of multichannel subscribing households to meet specific real-time captioning benchmarks beginning in January 2000.

The FCC will not propose any specific video description requirements, but will ask for comments on plans being pushed by the National Television Video Access Coalition and the WGBH Educational Foundation.

The coalition wants video descriptions of all prime time programming to be phased in over a seven-year period.



The FCC chairman is also a target of an EEOC complaint.

Kennard accused of ethics violation

Senate Commerce Committee Chairman John McCain (R-Ariz.) is urging the FCC Inspector General's Office to investigate allegations that agency Chairman William Kennard violated ethics rules by expediting a temporary approval for a Texas race track operator's low-power TV transmissions. The allegations were filed by former Compliance and Information Bureau Chief Richard Lee, who also has an equal employment opportunity complaint pending at the agency. In a written statement, the FCC said the April 23 approval was a "common sense" decision.

—Bill McConnell

Live news, sports and talks shows would be exempt because there is little action not already covered by the dialogue.

Specific rules enacted in this proceeding would apply only to analog transmissions. Digital rules would be drafted after more homes are equipped with DTV sets.

Advocates for the blind say video-description rules would be less burdensome to TV programmers than closed-captioning rules. "We don't need as much description as the deaf need," Pfanstiehl said.

A 1997 report by the WGBH Education Foundation, which markets a proprietary descriptive system, said the cost of equipping a TV station with technology to transmit the service over secondary audio programming channels ranges from \$5,000 to \$25,000, depending on the size of the station. The cost for equipping a cable operator ranges from \$500 to \$5,000. Adding video description to a TV show costs an average of \$3,400 per program hour.

Broadcasters haven't weighed in officially on video-description requirements, but an industry source said compliance costs may be much higher than advocates for the blind are predicting. Furthermore, relying on secondary audio channels to transmit the description may interfere with ongoing efforts to broadcast Spanish dialogue.

At last count by WGBH, only half the country's TV sets were equipped to receive secondary audio channels. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

SAN ANTONIO

Hot properties

Bids were due last Friday for the 103 stations Clear Channel is spinning off as part of its \$23.5 billion purchase of AMFM Inc. [B&C, Oct. 11]. Among the stations for sale—though Clear Channel officials said the list is subject to change—were kktb-fm, one of the leading urban stations in Los Angeles. Also on the block were four FMs in Phoenix, including kyot, the smooth-jazz station ranked No. 1 in the market among listeners 25-54.

Also making the list were seven FMs and three AMs in Houston; five FMs and one AM in Denver; four FMs and three AMs in Cleveland, and two FMs each in San Francisco and Dallas. One interested bidder said Clear Channel wants to move fast; winners could be determined this week. Among the known bidders: Citadel, Emmis and urban specialist Radio One. Most of the stations for sale—61—are currently owned by AMFM, while the remaining 42 are Clear Channel's. Clear Channel is said to be expecting to raise some \$4.5 billion from the sale, the largest station divestiture in radio history. Minority owners in particular are expected to benefit.

HOLLYWOOD

Gore fans in tinsel town

If the 2000 presidential election were held tomorrow, the entertainment industry would apparently go for Vice President Al Gore. Gore has collected \$642,865 from Hollywood from January through September, according to the non-partisan Washington research firm Center for Responsive Politics.

Hollywood gave Gore's Democratic opponent, Bill Bradley, \$328,524. Candidate George W. Bush, who has collected a record \$57 million so far this year, pulled in \$488,327 from TV/movie/music industries, while Sen. John

McCain (R-Ariz.), who heads the Senate Commerce Committee, took in \$180,938. Hollywood's nearly half-million dollar contribution to Bush barely got the industry into Bush's top-20 contributor list, while its much smaller contribution to McCain made the top four.

WASHINGTON

Put it in writing

AT&T officials this week are expected to spell out in writing how they plan to comply with the FCC's new cable ownership rules after the company's merger with MediaOne. Even though enforcement of the ownership limits has been stayed pending the industry's court challenge, the agency has made it clear that the company's ability to comply will be a factor in the agency's merger review.

"AT&T needs to make a showing and certification that its proposed acquisition... will fit under the commission's revised cable ownership rules," wrote To-Quyen Truong, associate chief of the Cable Bureau, in a Oct. 26 letter to the company.



Broadcasters met with FCC officials last week to unveil plans for an industry fund designed to help minorities get into the business. But CBS Chairman Mel Karmazin (r), whose company's pending merger with Viacom is being reviewed by the FCC's Mass Media Bureau, used the opportunity to get a little face time with bureau chief Roy Stewart.

AMFM gets Web boost

By Elizabeth A. Rathbun

Internet-related companies have supplanted telecommunications firms as the leading advertisers on AMFM Inc.'s approximately 460 radio stations, company officials say.

While the entire industry is clearly enjoying the benefits of so-called dotcom advertising (see "Cover Story," page 24), AMFM's disclosures during a conference call last Thursday offered an inside look at how the phenomenon is playing out at the station level.

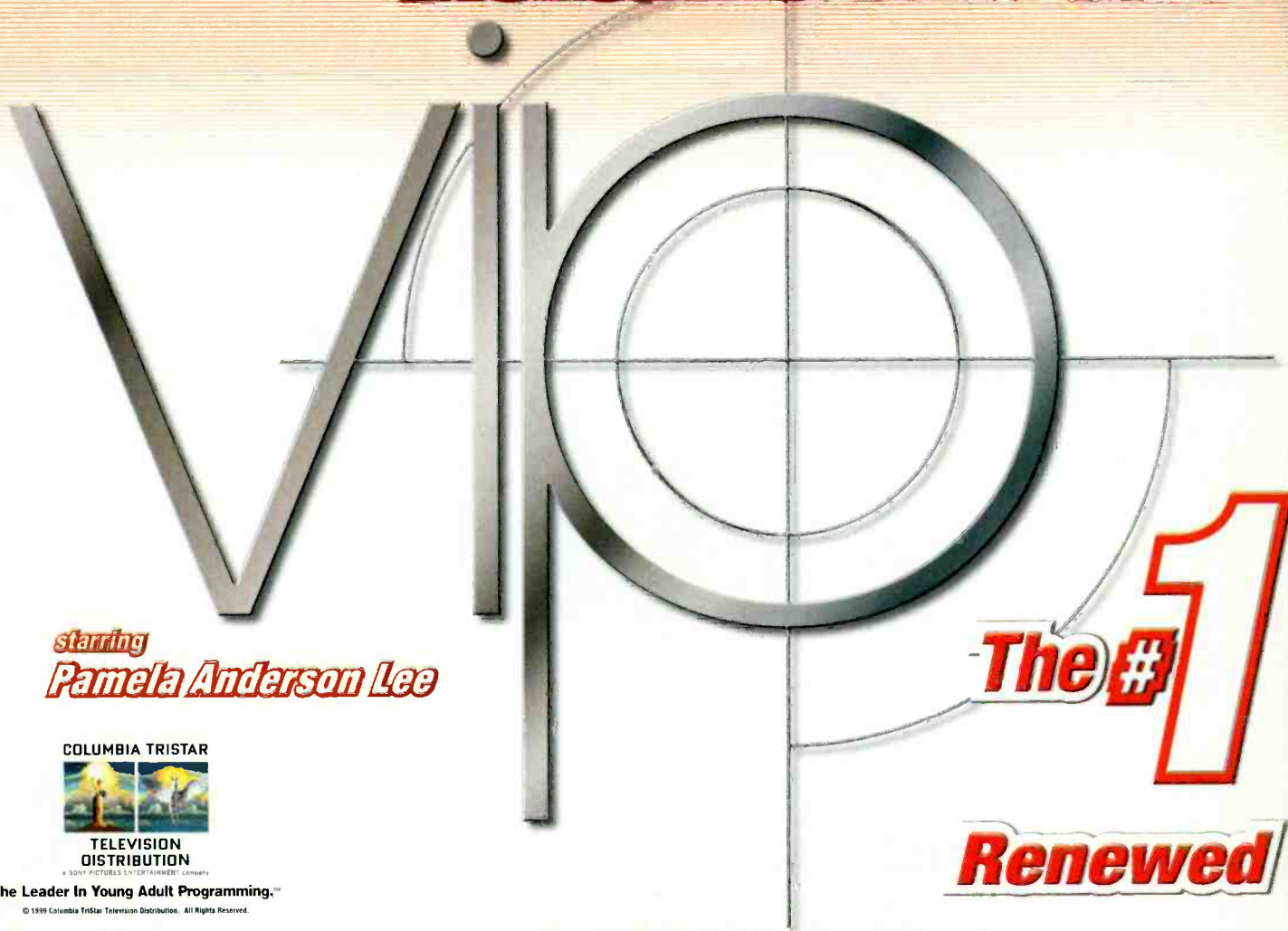
Besides displacing telecommunications as the ad-buying leader, demand for airtime by dotcom advertisers means that AMFM has been able to increase its ad rates. In San Francisco, for example, AMFM was "begging" for \$125 per 30-second spot on KYLD(FM) when it acquired the station in 1996. Those spots now command up to \$1,700 each. "That's absolutely incredible," AMFM Radio President James E. de Castro said.

Meanwhile, a spot that went for \$200-\$300 on WHTZ (FM) New York three years ago is now selling for more than \$2,000. In Chicago, where AMFM owns five FMs and one AM, the average spot cost of \$325-\$375 has more than doubled, to \$700-\$900, he said.

AMFM has improved both stations and their ratings, which contributes to being able to command higher prices, de Castro said. But demand, currently being fueled to a heretofore-unseen extent by dotcom buyers, "is a significant contributor to that."

In the third quarter of the year, 5.4% of AMFM's \$1.4 billion in net revenue is attributable to dotcom advertising, de Castro said. That's up from 2.4% in the first quarter and 3% in the second. So far in the fourth quarter, dotcom's revenue share is up to 9.5%. Certain top markets are rocking: In New York and Sacramento, Calif., where AMFM owns five and four stations, respectively, dotcom money is contributing up to 20% of 4Q revenue. In Boston, where it has three stations, the dotcom share is 14%; at Washington's eight stations, it's 13.4%, de Castro said. ■

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First step for digital radio

FCC begins evaluating technologies for aural band; IBOC looms large, but others challenge

By Bill McConnell

Radio stations are a step closer to entering the digital age. The FCC formally began the process of creating a terrestrial digital radio service last week. The regulators say they are giving special attention to the front-running "in-band, on-channel" technology, which allows a radio station to incorporate a new digital signal into its existing analog channel. IBOC would obviate the need for new channels to be issued to radio owners along the lines of those allotted for TV stations' digital transition.

Top among issues the FCC will be considering is whether to go with IBOC or other methods, which have received little attention.

IBOC proponents say the technology is the best way to ensure a graceful transition to digital. But if the FCC decides to go with IBOC, it also must choose among competing methods being developed by USA Digital Radio, Lucent Technologies and Digital Radio Express.

Officials for those companies say they are happy with the FCC's plan so far. "We're ecstatic," says Robert Struble, chief executive of USA Digital Radio. "They clearly stated that digital audio broadcasting is in the public interest and laid out criteria for quickly evaluating the technology."

The FCC's criteria, which place a high priority on preserving spectrum, give IBOC a leg up, says Nick Miller, president of Digital Radio Express. "Clearly if IBOC is proved viable, it is the preferred route," he declares.

Other key factors influencing the FCC's decision will be a digital system's ability to improve sound quality, resist interference, be compatible with existing analog transmissions, keep equipment costs low and cover an entire market.

Suren Pai, chief executive of Lucent Digital Radio, is a little more cautious about the FCC's evaluation than his IBOC competitors. By raising the possibility of non-IBOC technologies, the agency will cause only needless delay for the digital rollout, he says.

But FCC officials say IBOC may have some drawbacks.

For starters, the FCC questions whether current IBOC system designs, which are premised on doubling the bandwidth licensed to each channel, might hinder future spectrum assignments for new broadcasters and other services. The agency also questions whether tying digital signals to existing channels will rob stations of flexibility necessary for adding data and other auxiliary services.

Still, recent improvements in IBOC technology provide the impetus for launching the rulemaking. The commission began examining digital radio in 1990, but decided the technology—for land-based systems anyway—wasn't quite ready.

In 1995, the agency created a satellite-delivered digital radio system, with two of those systems scheduled to go online beginning in summer 2000. While IBOC's viability is not yet

proven, the FCC says "great strides" in the technology "hold real promise."

If the FCC selects the in-band, on-channel route, choosing among the competing IBOC technologies won't be easy.

All three say their systems, which operate at different bandwidths and data rates, offer distinct advantages. To evaluate the systems, the FCC suggests it might rely on the National Radio Systems Committee, an industry group, to conduct comparative testing. But Lucent has questioned the NRSC's testing in the past and the FCC says it will "provide an alternative" if the commission loses confidence in the group.

The FCC is also examining whether agency Chairman William Kennard's plan to create a low-power FM service will cause unacceptable levels of interference. Unfavorable interference reports will hurt low power's chances. ■

High noon nears on digital doings

Hollywood and hardware groups go head to head on what may be copied, when and by whom

By Paige Albiniak

Ongoing disagreements between Hollywood and equipment manufacturers are slowing the flow of digital content to the consumer, industry representatives testified before Congress.

The computer industry has developed a standard, known as 5C, that can keep consumers from copying digital content. The two sides are fighting over who gets to decide what digital content can be copied and when.

Hollywood wants as much protection from consumer copying as possible. Until an agreement is reached on a multi-industry content-protection schema, the entertainment industry is holding off on making digital content available for high-definition television and other digital outlets. Computer makers say that adding

the technology to implement Hollywood's stance would slow down computers considerably. Consumer electronics manufacturers say Hollywood is trying to limit consumers' copying rights.

All parties to the dispute testified before the House Telecommunications Subcommittee late last month that they could agree to terms that would apply analog copyright rules to digital programming. Those rules allow unlimited copies to be made of free over-the-air broadcasts and basic cable programming, one copy of premium cable programming such as HBO, and no copies of pay-per-view or home video.

All parties to the dispute testified that they are willing to apply those copyright rules to digital products, but how each side interprets applying the rules varies.

One entertainment industry lobbyist

said computer makers want to make the final decision on what types of programming gets protected. "We're not willing to have the manufacturers of the lock tell us what we can lock up," the lobbyist said.

But the computer industry says that after it worked to build 5C at the request of the movie industry, "we now find that the game has changed," asserted Michael Moradzadeh, director of legal affairs at Intel Corp. and chairman of the group that created the 5C copyright protection system. "Instead of supporting the [5C] system for use as originally planned, the major motion

picture companies are seeking to create significant new policies and burdens at the expense of consumers and manufacturers as a condition of accepting this protective technology."

Gary Klein, representing the Home Recording Rights Coalition, accused the entertainment industry of "taking the L out of the play button and turning it into a pay button." Klein also is vice president of government affairs for the Consumer Electronics Manufacturers Association.

"Indeed, the use of encryption has allowed the MPAA to raise its objectives, so as in some cases to endanger

lawful consumer viewing as well as recording," Klein testified. "If a program has been protected against recording by means of encryption, the MPAA now does not want to allow a signal to pass between a set-top box and a TV set unless that interface is encrypted too."

Talks regarding the disagreements are ongoing. An interindustry group, called the Copyright Protection Technical Working Group, meets each month in Burbank, Calif. All parties say they would prefer to resolve the issue through industry negotiations rather than going to Congress for a legislative solution. ■



WASHINGTON WATCH

By Paige Albiniak and Bill McConnell

Kennard keeps up merger defense

FCC Chairman William Kennard last week was in the familiar position of defending the FCC's merger review powers before a congressional committee. Kennard said the agency's critics have it wrong when they complain that the FCC lacks clear procedures for reviewing telecommunications mergers. He said the FCC, over 65 years, has developed application requirements, rules for governing discussions between the agency and parties with pending mergers and procedures for handling confidential documents, all of which have been published in the *Federal Register*. "We have lots of rules," he said during a House Judiciary Committee hearing. "This is not an amorphous area." But many Republican lawmakers see things differently, and several have introduced legislation that would limit the agency's broad merger powers. Last week's hearing focused on

legislation that would require the FCC to establish strict merger rules for itself, including time limits for approvals. The legislation is sponsored by Reps. George Gekas (R-Pa.) and Bob Goodlatte (R-Va)

Channels 60-69 up for grabs next year

Tucked away in the Defense Department's fiscal year 2000 spending bill, which President Clinton signed into law last month, is a sneaky measure requiring the FCC to auction by the end of next September the spectrum occupied by channels 60-69. And the commission doesn't just have to hold the auction by that time, it has to come up with the auction's rules, sell the spectrum, collect the receipts and deliver whatever money results to the U.S. Treasury. Congressional budgeteers snuck in the provision in an attempt to keep planned defense spending below budget caps imposed by Republicans in the 1997 Balanced

Budget Act. According to the bill's conference report language, the so-called budgeteers expect the auctions to bring in \$2.7 billion. Never mind that the Congressional Budget Office scored the stop-gap plan at zero, meaning that in CBO's best reckoning, the planned spectrum auctions will bring no money into the U.S. Treasury, and, like all other broadcast spectrum due to be auctioned in 2003, the 60-69 spectrum won't be available for use until 2006.

Set-top court fight begins

Regulators violated congressional orders when they commanded cable operators to separate the security and channel surfing functions of digital set-top boxes, the industry told a federal appeals court last week. "The FCC decided it should engineer an environment in which a consumer would have no reason at all to prefer navigation devices offered by his or her service provider over navigation devices

offered by retailers," cable equipment makers and the National Cable Television Association said in a court brief. When Congress directed the FCC to issue rules that ensure competition in the set-top box market, the agency was told not to impair cable operators' ability to sell boxes, diminish security protections, dictate detailed technical requirements or reverse approvals of currently permitted products, the cable groups said. The FCC's reply is due Dec. 1. Oral arguments are set for April 6.

Fine upheld for kids' ad violations

The FCC has upheld a \$110,000 fine levied against WRSP-TV Springfield, Ill., and co-owned wccu(TV) Urbana, Ill., for 304 violations of children's programming ad limits between August 1992 and March 1996. The stations appealed the fine, one of the largest ever imposed for a programming violation, on the grounds that it was out of line with past FCC fines. But the agency rejected the stations' argument that violations by other broadcasters were excused during a "three-year trial-and-error period" following enactment of the ad limitations in 1990.

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A promotional poster for the television show 'D! The Country After'. The background features a woman with long, flowing blonde hair, wearing a Native American-style dress with a beaded necklace. The text is overlaid on the image.

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Radio and the Internet A love

affair

Radio ad rates are up. Stations across the country are selling out of commercial time. And it's due in large part to another medium. The Internet is powering what Radio Advertising Bureau President Gary Fries says will be his industry's best revenue year ever.

It's going so well that Fries expects radio to finally shatter its goal of controlling 8% of the nation's total advertising spending this year. Fries projects radio revenue to hit \$17.4 billion this year, 8.3% of the approximately \$210 billion in ad spending projected by Salomon Smith Barney. Last year's \$15.4 billion in radio spending accounted for 7.7% of \$199 billion.

When it comes to the dotcoms, radio is getting more than its usual share of advertising. According to Competitive Media Reporting, those firms—which include Internet service providers as well as “e-tailers” like amazon.com—spent nearly \$91 million on national spot and network radio in the first half of the year. That's 12% of the \$755 million that they spent on newspapers, magazines, television, outdoor and radio. But radio's share should be even higher. CMR's dollar figure excludes local radio advertising, which traditionally accounts for about 80% of all radio revenue.

Local and national revenue has been rising every single month since Fries took over as radio's chief salesman in 1991 (he's also doubled membership in the New York-based trade group to more than 5,000 stations). However, Fries says he's never seen anything like the gains of late. “We've had very high growth and very high sell-out percentages in the last few years, but they are now at the highest level that I can recall in my 37 years of radio.”

In a interview with BROADCASTING & CABLE's Elizabeth A. Rathbun, Fries discusses why the newest electronic medium is embracing the oldest.





You say radio loves the Internet. How come?

We love it for two reasons. First, we love the Internet from the standpoint of ad revenue. We're experiencing a tremendous amount of ad revenue from the new companies, which we classify as dotcom or 'e-tail' companies. They've embraced radio as major anchor media for promoting and branding and communicating with consumers.

The second thing, which we really like about the Internet, is the compatibility of the Internet and radio listening. We're finding that streaming radio over the Internet is becoming very popular and is extremely important as part of the link for the e-commerce transactions that are taking place today.

To what extent has the Internet embraced radio?

We did a survey of 13 of the top 15 markets in the first six months of 1999 and found that 41.3% [of dotcom companies' advertising budgets] are being spent on radio.* That was a very, very exhilarating period of time, but it seems like the dollars continue to flow stronger and stronger as the year goes along.

What percentage of radio revenue is coming from dotcom companies?

That's a real puzzle.... It is different by cities, and it is also different by market size. There's no question that the top 25 markets are definitely seeing the most dotcom advertising.

Can you give us any numbers?

No. This traditionally is the way of any category and the way any national advertiser enters. They enter the biggest markets and then they work their way down. [But dotcom advertising] is going to trickle down in different ways. The next wave is the local/regional dotcom [advertiser], which I think will be developing throughout next year.

The local retailer, who has never had the capital structure to put a bookstore in every shopping mall in their region, now can become amazon.com in their local market. And there is no border to this market. All of a sudden they can be a retailer of magnitude, as big as anybody else can.

The RAB has been pushing local radio stations not to wait until their customers—their retailers—decide to enter, but to actually go and help them set up their own Web sites and their own e-commerce plans. [RAB] is going around the country doing workshops for radio-station salespeople so they can fully understand what the opportunities are. This is like basic training at this particular point in time.

For any army that hasn't been formed yet.

Right. None of us went to college and got this. This is a whole new industry and a whole new method of communications. Whole new paradigms are being built here. And so you have to start at the beginning, and you have to educate people. The only difference between this and other movements in the past

**Actually, according to a document provided by RAB, the study by accounting firm Miller, Kaplan, Arases & Co. LLP included eight of the top 15 markets and five other markets ranked between 16 and 30. Radio received \$55.9 million of the markets' "share of Internet/e-commerce expenditures," which totaled \$135.5 million. TV—including cable—garnered \$52.7 million, or 38.9%, while newspapers got \$26.8 million, or 19.8%.*



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is that it's moving faster than most people can comprehend it.

[Unfortunately,] we are slow to embrace the new technology. We would like, as like any medium would like, everything to basically stay the same. There's a high degree of comfort. Business is good, and I'm basically challenging radio broadcasters to look out into the future. The potential of the future far exceeds the expectations of what traditional radio people think of their revenue today. You've heard me say this before: This [opportunity] is ours to lose.

Could your current dotcom gains come at your expense later on? As the Internet gets bigger, will Internet advertising eat into traditional radio advertising?

No, I don't think so. We do not find evidence that the money that is going into Internet advertising is being done at the expense of radio. [The dotcom money now pouring into radio] seems to be from either new companies, which are definitely using radio from an advertising standpoint, or traditional companies that are creating new marketing budgets.

When you look at radio's revenues and analyze them, you can see that radio is growing at a faster pace than other advertising media at this point. That means there's a larger inflow of money into the traditional revenue streams disproportionate to what other media are seeing.

It [also] appears that whenever there is increased competition, there is also increased defensive [spending by traditional advertisers]. As we're looking into the fourth quarter of this year, we're finding a tremendous demand from all fronts, not just the e-tailer or the retailer but from all fronts, for radio inventory.

So, why does the Internet love radio?

Several reasons. Number one, [Internet companies] recognize that their customer is essentially a very active, very participating and lifestyle-type customer. And that person is easily reached by the radio, particu-

larly the out-of-home listener. We're very portable, we're very mobile and we are part of the lifestyle of the particular customer they're trying to reach. [Listening to] radio is not an appointment decision [like TV], where you make a conscious decision that tonight at 9 o'clock you're going to sit down and [watch a particular show].

Radio is a surrounding lifestyle-type thing and the Internet likes to envision itself the same way—people get up, jump on, jump off, create transactions, do things, search for information. And it's kind of a lifestyle event.

The second reason Internet loves radio is that radio is a very economical and a very rapid way to build a brand. You can buy [ad] frequency at all times of the day, in all different venues. And [Internet companies] like that. These people are not brick-and-mortar retailers; they don't have locations in shopping centers; they don't have signs out front directing people. They need to go to the people. They need to reach out to tell people who they are, what their brand is and what services are available to that brand and how to get there. And that radio message can be done very particularly, and it can be done with a high degree of frequency.

The fact is that a radio station can overlay, without question, exactly who its listeners are and what the demographic traits are and the quality of traits of its particular listeners. It's just a matter of laying one on top of the other and coming up with a perfect match.

Radio ad rates are lower than other media. Is that another factor that makes radio so attractive to advertisers?

[Radio's rates] allow advertisers to buy strong frequency, and strong frequency is a key part of the strategy of an emerging advertising trying to establish a brand. And radio's rates are still priced way below the traditional media's.



“[Internet companies] recognize that their customer is essentially a very active, very participating and lifestyle-type customer. And that person is easily reached by the radio.”

> The zit-faced video clerk just informed you that the last copy of Waterworld has been checked out.



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How much room is there to grow those rates?

I'm a very strong proponent that the radio industry has traditionally underpriced itself. And this is definitely a time of high tide. And when you're in high tide you should take advantage of it. I don't think we've really seen a ceiling yet, but even when a ceiling comes down, it won't be like a blanket ceiling. It will be when all of a sudden the efficiency of buying other media outperforms the cost structure of buying radio, when and if we reach that plateau.

You recently predicted that this year radio will garner more than 8% of the total advertising pie.

I believe that in 1999 we'll cross that barrier into 8% [for a total of \$17.4 billion]. Radio crossed the 7% barrier, from 6.9% to 7%, in 1995. Salomon Smith Barney is predicting 7.9% at the conclusion of 1999, however, that [is based] on a 10% growth rate for radio for 1999. And we are seeing a solid 13% [growth rate] right now [for national and local advertising]. For the month of September, we will be up 12% local and 20% national for a total of 14%. And that will put us, year-to-date through September, at a solid 13% local, 13% national and 13% overall [increase. The overall growth rate for] 1998 was 12%.

How much of the current growth is being fueled by dotcom advertising? If it was 12% last year, I guess not that much.

Well, dotcom is a big number in a big category, and it's definitely fueling the consumption of inventory....But people should not be under the illusion that radio's growth is because of dotcom and dotcom only. We've been seeing this growth trend for several years now in double-digit numbers and before dotcom, which is a nice layer to put on top of an already very, very successful growth medium.

Are markets or stations now selling out where they have not sold out before?

For the last six months we have seen, and are looking forward [to seeing] into the fourth quarter, 100% consumption of the available inventory at many stations across the board. [It's] as simple as supply and demand. When you have 100% consumption of inventory and you have the highest level of demand, including [the fact that] in some markets the dotcoms are being priced higher because the category demand is so high, rates are

Fries frame

Personal: Born Aug. 8, 1941, in Omaha, Neb. The son of an Air Force officer, he spent his youth in such exotic locales as Germany and Morocco. Married to Linda; they have three sons.

What is the RAB? A New York-based trade association with about 5,300 member stations. RAB offers a variety of conference, seminars and workshops around the country to train radio salespeople and their managers. It recently opened a sales-training academy in Dallas. Another key mission is to pitch radio as a medium to advertisers.

How long he's been president: Eight years. In March, Fries was awarded a five-year extension of his contract, ensuring his presidency through 2006

Previous presidencies: Unistar Radio Networks; Transtar Radio Networks; Sunbelt Communications' Radio Division

Other jobs: Vice president, ITC Communications; vice president, Multimedia Broadcasting Inc.; sales manager, KRGI-AM-FM Grand Island, Neb. (first full-time job)

First job: Part-time salesman while attending college, KFOR(AM) Lincoln, Neb.

Education: B.A., University of Nebraska, business administration, 1963

Hobbies: Model trains; hockey (he once owned a semi-pro team in Illinois)

Travel: Fries spends two-thirds of the year on the road and makes his home base in Breckenridge, Colo.

—Elizabeth A. Rathbun

at an all-time high, as they should be in a very full economy. But it is not just one category that has caused this. It's across-the-board acceptance of radio and the media.

[Also,] as the major advertisers have been recalibrating their media decisions over the last three or four years, people are saying, 'Maybe we shouldn't be doing it the way we were before.' As they go through this recalibration, radio seems to be consistently winning in that battle.

How much of the growth in radio revenue is attributable to companies inserting more ads per hour?

Inserting more inventory per hour is a calculable thing that has been an age-old question. It's not something that has emerged as a new question in radio. [And] we in the radio business have probably been as articulate at watching our consumer levels and our consumer tolerances as any medium.

We have in-house research that basically gives us early warning signs for all formats, and we have this [Arbitron ratings] report card that comes out in full form every three months, but in reality, every month with rating updates. No prudent

radio operator in the country is going to do anything to self-destruct [his/her] radio station.

But that doesn't mean that there's not room for a station to insert an extra 30 seconds or a minute per hour.

As long as their listenership accepts that. The core listeners of different formats will tolerate different levels of commercials. If the listenership deteriorates, any radio operator...would see this as an early warning sign and would make corrective decisions.

But has commercial inventory indeed been rising over the last few years?

Everybody looks [at] maximizing inventory and some of the major companies have 'blanketly' attempted to raise inventory and, in most cases, have been very, very successful with it. [For example,] AMFM added inventory; that was probably the most across-the-board. [With the creation of AMFM Networks in January 1998, AMFM-owned stations were required to turn over one minute of airtime per hour to the network.] We know that CBS has carefully looked at its inventory levels.

**LAST YEAR, THE WB
WAS THE NETWORK TO WATCH.
THAT WAS THEN. THIS IS NOW.**

WB

+45%

UPN

-10%

**Adults 18-34
Season-to-date 1999 vs. 1998**



THE FASTEST GROWING NETWORK IN AMERICA

Source: NTL, 9/20/99-10/31/99 vs. 9/21/98-11/1/98. Regular prime programming. Percent change based on A18-34 ratings. Subject to qualifications upon request.

www.americanradiohistory.com

One of the effects of consolidation has been the formation of mega companies like Clear Channel Communications-AMFM Inc., which created a national footprint that rivals broadcast TV networks [B&C, Oct. 11]. Will that change the traditional radio revenue model of 80% local [advertising revenue] and 20% [national]?

No. Advertisers still buy into the local marketplace. Even though a platform such as Clear Channel has a broad total [national] leadership, it's still the market-cluster selling platform that will prevail. [Meanwhile,] there has been a very strong increase in network revenue in 1999. Through August, we've seen an 18% increase in network revenue. [That's] \$532 million vs. only \$450 million [through August 1998].

Why do you think that's happening?

That's the platform where you'll see those dollars spent when people are buying the footprint. All of the major radio companies today have a very large [network] footprint. CBS does, obviously, through its Westwood One division, which includes the Westwood radio networks and the old CBS network. You've got the new Clear Channel. Basically, it will have the AMFM Radio Network along with Premiere Radio Network. And, of course, ABC has its network. Everybody has basically moved into this area. So there's a platform already in existence for buying the total footprint that these new companies will have.

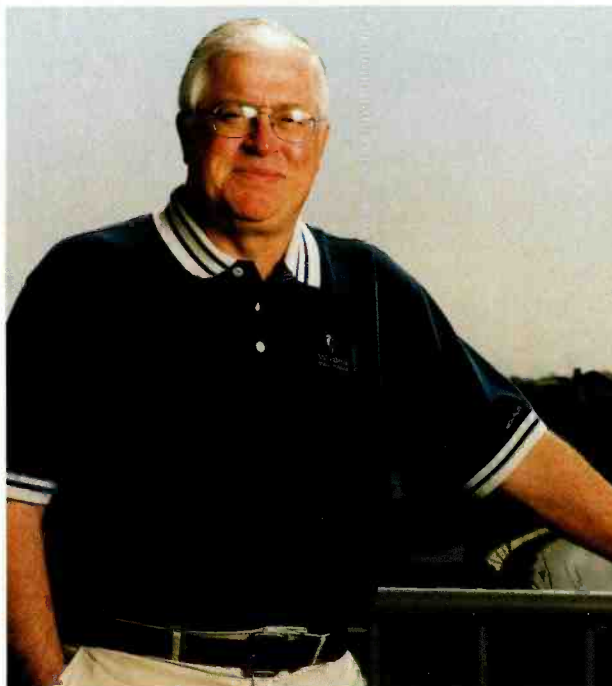
Having been in network radio myself for a period of time, the people you talk to and the revenue budgets that are generated for this type of coast-to-coast, border-to-border strategy are usually exclusive from the spot-buying marketplace.

What you will see now...is a lot more regionalization, with advertisers such as an Anheuser-Busch or a Pepsi-Cola that has regional distribution from regional centers and wants to run area-wide promotions and various campaigns.

You can do that now with these clusters more effectively than you could when you were dealing with lots of individual stations throughout a geographic area.

Has consolidation helped radio's image in general?

Consolidation has led to a major focus on the industry by Wall Street. Whenever Wall Street focuses, the tentacles of that focus spread out through many other business publications and reporting mechanisms. But I think the main reason, when you really look at it, is the understanding that we have a very changed consumer. We have a very time-deprived consumer who is deeply involved in many activities and this person is mobile. This person is on the go and is trying to pack a lot of events into the day. Radio's targetability, but also its frequency at reaching that person, is unsurpassed.



One of radio's advantages has been listening in the car. As cell phones get more popular, is there a concern that that might eat into car listening? And there is talk now about putting the Internet into cars.

Technology is going to move forward and technology is going to win. However, as technology moves, consumers accept it and embrace it at their own pace in their own good time. To say that a cell phone does not affect listening to the radio would be ridiculous. But by the same token, the majority of time in a car is still going to be spent paying attention to what you're doing, which is basically driving. And so far, we've seen no demise of radio listenership.

What about some other potential competitors? How about microradio?

I consider microradio in its present form not to be a threat. Where it could go in the future is something that the radio industry has to watch very carefully and, in my opinion, should oppose at basically every turn.

Talk a little about satellite radio.

Satellite radio is another means of communication. [But] I think it's going to lack the key ingredient that has made radio successful, and that is localism.

TV is looking at radio's success and going more for local advertising [B&C, Oct. 25]. Do you think that could hurt?

It's definitely a factor. [Radio's success] is like an awakening of the giant, and we're going to have to be better at marketing and selling than we've ever been before because the television industry wants to clone us.

What challenges do Internet-only radio stations present?

I believe there's a place for them, but I don't believe they will be nearly as successful [as traditional radio stations] simply because the radio industry is so articulate and skilled at presenting its product that there is no need for a second level of product. And if there is, the radio industry has traditionally been able to show that it can meet the challenge.

If there is definitely a marketplace there for [an Internet-only] listener base of significant proportions, somebody that is traditionally in radio will be providing that service.

In answer to all these challenges, the hour is here when radio stations should be reassessing their programming and making sure that they are doing it as well as possible. In other words, accept the fact that there is going to be a competitive threat and program defensively to raise the quality of what they're providing for their listener. Listeners do not change if there is quality service available.

The brain-switch project

Web site inspired by 'Now & Again' is part of CBS guerilla campaign

By Joe Schlosser

When CBS promotion and advertising executives were planning their launch strategies for the new season this past summer, they realized that they had to do something a little different to develop some buzz for new drama *Now & Again*.

The Glenn Gordon Caron (*Moonlighting*) produced drama from CBS Productions and Paramount Network Television is not typical fare at the Tiffany network. The show, described by CBS executives as an action/comedy/drama/romance, is about a middle-aged insurance executive who dies a violent death and wakes up to discover that his brain has been "saved" by government agents and put into the body of a manufactured 26-year-old man.

CBS advertising executives Ron Scalera and Jack Parmeter decided *Now & Again* didn't really work in the traditional advertising forms used to promote CBS programs like sitcom *Everybody Loves Raymond* or drama *Touched by an Angel*. So, the pair, with a little help from Paramount Network Television creative types, stole a page out of *The Blair Witch Project*'s successful marketing plan and put together a "guerilla-type" campaign.

"We wanted to sell this show as a unique show, which it is, but we wanted to get across that you would have equal parts drama and humor and romance along with sci-fi," Scalera says. "So we sat down and said, 'lets do something different.' We came up with the idea that we would make up a conspiracy: What if there was a conspiracy that government agents wanted peoples' brains? And it grew from there."

The result was an underground Web site and massive poster campaign in Los Angeles and New York City alleging that a government operation similar to that of the show's premise was actually taking place. The Web site, www.brainharvest.com, says nothing about the CBS show, nor does it have any obvious ties to the network.

"I'm a college student on the East Coast. That's all I can tell you about me at this time," says the Webmaster on the



The brainharvest.com site was created as a parody of 'The Blair Witch Project' to elicit buzz for the network's new show.

home page. "What I've found will seem ridiculous, maybe even impossible. I want you to believe me, but if you don't, I understand...The Government Has Harvested A Human Brain From The Body Of A Dead Man."

The Web site went up in August, and

CBS executives say it has received close to 200,000 hits. A number of visitors to the site questioned its validity, others bought into it and Scalera says a number of people figured it was a hoax by following clues left on the site. Well, CBS has finally 'fessed up to the site, and network executives say it was all done in fun.

"It was as fake as *The War of the Worlds* or as fake as *The Blair Witch*. It was entertaining, fun and playful," says Parmeter. "It wasn't dangerous and it didn't hurt anybody."

It's hard to gauge the extent of the role played by the Web site, posters and some TV spots, but *Now & Again* has become one of the network's top new hit dramas. CBS picked up the final nine episodes of the show last month, and it has averaged over 11 million viewers per episode in a tough Friday night time period.

The Web site is still up and running, and Scalera and Parmeter say they are working on something similar for the upcoming CBS comedy *Grapevine*. ■

'ET' on a roll

Weekend version, strip up over already-winning numbers

By Melissa Grego

You don't have to figure *Entertainment Tonight*'s age in dog years to know it's no puppy. Yet in its 19th season, the show is still growing.

Six weeks into the season, ratings for the weekend version are up 39% compared to last year, with an average 3.2 rating, according to Nielsen Syndication Service figures. In the second week this season, the weekend edition beat all other first-run weeklies, tallying a 3.8—a 73% increase for the show compared to the same week last year. The *ET* strip is also faring well, with its 6.1 season average up 13% from last year.

A long-anticipated format change is primarily responsible for the ratings

surge, says Paramount Domestic Television Co-President Frank Kelley, who has been with the show since it's second season, when he joined the company in 1983.

Now promoting the weekend show as "Stories you haven't heard from the shows you love to watch," *ET* began airing and promoting the show as taking an insider, behind-the-scenes, biographical take on television shows. Ratings and audience response suggest it's working.

"What happened this year is we came up with a format that told the audience clearly that this is unique material," Kelley says, explaining that the show previously was a compilation of entertainment news from the previous week.

In addition, small changes are made each season to the strip, which has topped



'ET' will go to the videotape for features on classics like 'Happy Days' and 'Family Ties.'



all other syndicated magazines for 170 consecutive weeks. The most recent change is last week's addition of MTV's Carson Daly as a special correspondent.

The audience response, Kelley says, is "part of the general surge and desire to look at entertainment material. As you look at that constant hunger out there, you look at different ways to feed that, and different ways to package that material."

Although this season's weekend format is new, the idea to change it is not, Kelley says. "These are conversations that have been going on a long time in the form of roundtable discussions

among programming people."

The genesis of the new format started in part with the fact that Paramount had been producing biographies for A&E's popular *Biography* series. That *ET* has a 19-year-old archive didn't hurt either. "We thought rather than look at different people, why not shows? And we have the tape to back it up," Kelley says.

Although there are no plans to profile people in the weekend version, it could happen down the line. In November, *ET*'s weekend edition features reports on *Charlie's Angels*, *Happy Days*, *Family Ties* and *Cheers*. ■

Photojournalist Margaret Bourke-White takes a bird's-eye view of the city from atop the Chrysler Building.



PBS wants to be a part of it

PBS is taking several bites out of the Big Apple during the November sweeps with "New York: A Documentary Film." The six-part special (five parts air in November), directed by Ric Burns, debuts Nov. 14 as part of PBS' *The American Experience* and will be supported though companion Web sites (www.wnet.org/newyork and www.pbs.org/newyork) as well as a glossy hardcover book published by Alfred A. Knopf.

The 12-hour series, in two-hour installments, will air over five consecutive nights, with the final two hours scheduled for spring 2000. The series, which traces the city's history and significance from its Dutch roots in the 17th century to its sky-scraping present, took five years to produce and includes the insights of a host of New Yorkers including Martin Scorsese, Pete Hamill, Fran Lebowitz, Donald Trump and Sen. Daniel Patrick Moynihan. The Web sites will include a virtual tour of some city landmarks, an interactive game, and educational elements targeted at teachers and their students.

The series, which is narrated by David Ogden Stiers, is a production of Steeplechase Films in association with WNET(TV) New York, WGBH-TV Boston and the New-York Historical Society. Major funders for the project include The Ford Foundation, Chase Manhattan, The National Endowment for the Humanities and the Arthur Vining Davis Foundations. —John Eggerton

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WEEKLY SYNDICATION WRAP-UP

PEOPLE'S CHOICE

OCTOBER 18-24

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	10.9	10.9
2	Jeopardy	9.2	9.2
3	Judge Judy	7.5	10.5
4	Entertainment Tonight	6.1	6.2
5	Oprah Winfrey Show	5.9	5.9
6	Seinfeld	5.4	5.4
7	Frasier	4.5	4.9
8	Jerry Springer	4.3	4.7
9	The X-Files	4.2	4.5
10	Hollywood Squares	4.2	4.2
11	Wheel of Fortune (wknd)	4.1	4.1
12	ER	4.0	4.5
13	Judge Joe Brown	3.9	5.0
14	Xena: Warrior Princess	3.7	3.8
15	The Drew Carey Show	3.6	3.9
16	Extra	3.4	3.5
17	The Rosie O'Donnell Show	3.3	3.3
18	The Montel Williams Show	3.2	3.3
18	Entertainment Tonight (wknd)	3.2	3.2
18	Live w. Regis & Kathie Lee	3.2	3.2

According to Nielsen Syndication Service Ranking Report Oct. 18-24. Each rating point equals 1,008,000 households.

HH/AA—Average Audience Rating (households)

HH/GAA—Gross Aggregate Average Rating (households)

TOP ORDER IN THE COURT

Rank	Program	HH AA	HH GAA
1	Judge Judy	7.5	10.5
2	Judge Joe Brown	3.9	5.0
3	Divorce Court	2.9	3.0
4	The People's Court	2.5	2.5
5	Judge Mills Lane	2.2	2.8
5	Judge Mathis	2.2	2.2

According to Nielsen Syndication Service Ranking Report Oct. 18-24. Each rating point equals 1,008,000 households.

HH/AA—Average Audience Rating (households)

HH/GAA—Gross Aggregate Average Rating (households)

High courts



Shows such as veteran 'Judge Judy' and newcomer 'Judge Mathis' are summoning growing audiences.

Judge Judy and the rest of the TV bench are having success courting viewers in syndication this season.

Industry experts had wondered whether there would be room for more syndicated court shows after Judge Judy's arrival. There are now six syndicated court series on the air and all are faring above average in the national Nielsen Media Research ratings, including the two new shows added to the docket this season: Twentieth Television's *Divorce Court* and Warner Bros.' *Judge Mathis*, but Judge Judy, now

in its fourth season, is far and away the leader of the pack and still trending up. For the week-ending Oct. 24, *Judy* (with a 7.5 rating) was the third-highest-rated show in all of syndication, trailing only King World's pair of game show icons, *Wheel of Fortune* and *Jeopardy*.

Following Judge Judy in the court hierarchy is another Paramount series, *Judge Joe Brown*, which is now in its second season. *Judge Joe Brown* averaged a 3.9 rating in the most recent weekly national ratings, 56% higher than last season at this time.

Newcomer *Divorce Court* has quickly moved up the national ratings, ranking 27th (tie) out of 132 nationally syndicated shows for the week of Oct. 24 with a 2.9 national rating. *Divorce Court* is up 21 percent from its season debut and is the highest-rated new first-run series on weekday television. *The People's Court* (season three) and *Judge Mills Lane* (season two) are holding their own in the national numbers, averaging a 2.5 and 2.2, respectively, in the most recent weekly numbers. Freshman series *Judge Mathis* reached its best national mark during the week of Oct. 24—averaging a 2.2 national rating. *Judge Mathis* has grown 47% from its season premiere the week of Sept. 20.

And there look to be more on the way. King World, Unapix Entertainment, Twentieth Television, Studios USA, Warner Bros. and other studios are mulling court shows for 2000-01 (see "Top of the Week").

—Joe Schlosser

Source: NTA, Galaxy Lighting, 1999-2000 Season to Date through 10/17/99. HH Rating includes preliminary data.

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STATION BREAK

By Dan Trigoboff

Police barricade in Washington

Fairfax County, Va., police say will not be dealing with a WJLA-TV Washington reporter after the station aired an interview with the mother of a sexual-assault victim that briefly showed the 5-year-old victim.

WJLA-TV News Director Jim LeMay said the station will try to keep reporter Jody Benyunes from reporting Fairfax County police stories. LeMay acknowledged that mistakes were made in violation of station policy regarding the identification of sexual-assault victims, especially juveniles, and that the incident showed "errors in judgment." But LeMay was reluctant to discuss the matter further for fear of calling additional attention to the assault victim or doing real damage to Benyunes' career.

Police said the story was brought to their attention after the mother, who had agreed to sit down with Benyunes, had second thoughts. Police contacted the station with their concerns, but, police said, it was extremely close to airtime and apparently too late to have the story pulled. Station management went to Virginia to meet with the police prior to the decision to end its dealings with Benyunes. Police said they were impressed by the station's effort, suggesting that the sanctions against WJLA might have been worse.

■ Also at WJLA-TV, an apparent misunderstanding of ABC's network schedule led to the station's running a 10-year-old martial arts movie, *Best of the Best*, instead of new episodes of *Spin City*; *It's Like, You Know*; *Dharma & Greg* and *Sports Night*. The station presumed the network would be running reruns just prior to November sweeps, a typical scenario. The original episodes were scheduled to air at 1:05 a.m. last Friday.

One tough commute

WHDH-TV Boston's acting news director, Nancy Nydam, was sleeping in her Miami home when she got a call from General Manager Mike Carson at 4:30 last Sunday morning about the EgyptAir crash near Nantucket. Nydam, who until recently was assistant news director at Sunbeam sister station WSVN(TV) Miami, was in South Florida tying up loose ends, but those would have to wait as she took the first flight back to find her staff well into the story. "This is a very talented staff," she said.

Sunbeam management apparently thought enough of Nydam and the staff to allow its news director, Mark Berryhill, and assistant news director, Staci Geger-Childers, to take early exits: he to begin running a start-up radio station and she to become news director at WKBW-TV Buffalo. Reportedly, Nydam has taken a firm grip on news management, and during

her first week suspended a reporter for foul language off-air, but in earshot of pedestrians. Nydam would not comment.

Minneapolis pilots killed in crash

KSTP-TV helicopter pilot Scott Greenan and part-time pilot Brian Freund were killed in a crash last week on their way to Green Bay, Wis., to provide aerial shots for ABC's *Monday Night Football*.

Greenan, 33, and his father, Roger, owned EAC Helicopters, which has worked for KSTP-TV for decades. "Our relationship with the Greenan family goes pretty deep," said assistant news director Mark Ginther. "We're all very shocked and sad."

Chemo for K. C. weatherman

Popular KSHB-TV Kansas City, Mo., weatherman Gary Lezak began treatment last week for a rare form of bone cancer.



Kansas City weatherman Gary Lezak, here with his dog Windy, will continue to broadcast, despite cancer treatment.

Lezak will undergo chemotherapy over a four-month period, but plans to appear on television during those times he's not being treated—despite the expected hair and weight loss. News director Laura Clark said his mood was positive, and that he'd been calling the station for on-air updates. The cancer was caught early, the station said, and Lezak's prognosis is good.

Lezak and his dog, Windy, had just finished taping an appearance on working dogs for Animal Planet. Lezak was a longtime weatherman on rival station WDAF-TV, and used Windy to promote his channel switch. Lezak himself was barred from appearing on KSHB-TV because of a noncompete clause in his former contract. But while Windy was part of the on-air schtick, apparently the noncompete did not cover canine co-hosts, and Windy made some promos for KSHB-TV.

Eye erred, says Eye anchor in Chicago

An ad done by CBS O&O WBBM-TV Chicago anchor Katherine Bliss for a Kansas City laser eye surgery center raised some eyebrows at her current workplace. Bliss said she did the ad for an old high-school friend who owns the clinic, was not paid for the appearance and paid for her own surgery. Nonetheless, she apologized. The station said it was an honest mistake, and took an undisclosed disciplinary action.

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

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We salute this year's honorees, thank them for their contributions—past and present—and welcome them warmly into an Honor Roll made more lustrous by their presence.



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David C. Adams



As a top NBC executive for most of three decades, Adams was privy to the power plays and players of the broadcast business' most dominant years.

In his 32-year career at NBC, David Adams saw the company go from dominant TV network by default in the late 1940s to perennial prime time bridesmaid to CBS for a quarter century to the first hints of the prominence that would begin under Grant Tinker in the 1980s. His vantages ranged from the general counsel's chair to the chairman's office (1972-74). Preferring to work as the power behind the throne, however, Adams provided the ideal institutional memory for the creation of the NBC TV network, the transition to color TV and the move from sponsored programs to selling ad time to all comers, all of which he had a hand in shaping as executive or adviser.

In the process, he was privy to the power plays and players of the broadcast business' most dominant years. (He graciously shared those memories in a frank and exhaustive interview with BROADCASTING & CABLE on NBC's 60th anniversary in 1986.)

Adams was born in Buffalo, N.Y., and received his undergraduate and graduate degrees from the University of Buffalo. Tiring of law practice in 1941, he headed to Washington to hunt for a job. After 18 interviews with government agencies and no responses, he was headed back to Buffalo when, an hour before train time, he received three offers, including the one he chose. It was from the FCC, where he spent a half-dozen years in the Common Carrier Bureau.

While at the FCC, he said his most interesting government service was as a member of several U.S. delegations that helped set international telecommunications policy. He joined NBC in 1947 as assistant general counsel and began his climb to the board room as, successively, general counsel, vice president, staff vice president, executive vice president, senior executive vice president, and chairman of the board. His corporate life was allied most closely with business issues in New York and policy issues in Washington.

Through it all, Adams had a reputation as a wise counsel with what then-NBC President Julian Goodman described as an "unparalleled grasp of our business."

Adams retired in 1979 and died, at age 85, in December 1998 in New York.

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Gracie Allen



Behind the woman who never seemed to get the joke was a skilled comedienne whose following grew to include an entire country.

Long before TV fell in love with Lucy, radio loved Gracie. She was the scatterbrained queen of the non sequitur and malapropism, a sublimely ridiculous comic foil whose timing and teaming with partner and husband George Burns helped propel the pair to the top ranks of broadcasting's first roster of stars.

Behind the woman who never seemed to get the joke was a skilled comedienne whose following grew to include an entire country of fans that became fiercely protective of her.

Allen was born July 26, 1905, in San Francisco and toured with her song-and-danceman father from childhood. She met George Burns through mutual friends, teaming with him for a vaudeville act and then for life when they married in 1926. They began their radio career in Britain when they started promoting their act on the BBC. That led to an NBC audition, but Gracie's voice was thought to be "too squeaky," according to John Dunning's *Encyclopedia of Old Time Radio*.

In 1931, however, reigning radio king Eddie Cantor, also a former vaudevillian, invited Gracie on his show. She was a hit and her radio career took off (despite what her husband said was a lifelong fear of the mike).

She and George Burns were booked as the regular comics on Guy Lombardo's radio show in 1932 and, by 1933, *The New York World Telegram's* radio-editors poll

named Allen the country's favorite comedienne. Although the Burns and Allen routine had begun with Burns the comedian and Gracie the straight woman, her setups got more laugh lines than his payoffs, and the roles were reversed. In 1934, the pair got their own show, *The Adventures of Gracie*, which was soon one of the top-10 programs on radio. It would eventually be renamed *Burns and Allen* (with Burns writing the material and providing the deadpan setups and reactions) and run in several forms with several sponsors until 1950.

In 1950, the team made the transition to TV and enjoyed a successful 8-year run. Gracie retired in 1958 and died of a heart attack in 1964. In 1997, American Women in Radio & Television renamed its achievement award for programming "by women, for women or about women" the Gracie Allen Award to honor her pioneering achievements in the medium.

Congratulations

NICKOLAS DAVATZES

on your
induction
into the
Broadcasters
Hall of Fame



The Marketing Driven Media Services Company



Nickolas Davatzes



"Whenever we make an investment, I always ask: 'If this were your child's college fund, would you make this investment?'"

Nick Davatzes, a former Marine, sets priorities then leads by example rather than by force. The president and CEO of A&E Television Networks has combined an understanding of profit pictures (a B.A. in economics) with a concern for personality profiles (a masters degree in psychology) to lead that company to the top ranks of cable programmers.

"I believe that psychology, sociology and philosophy are the basic tools of any manager...understanding the society that you live in," Davatzes once told BROADCASTING & CABLE. "Understanding people and having a value system [are key]. So that someone can say, 'This is the way that Nick will react in this kind of situation,' rather than wondering, 'What is he going to do?'"

What Davatzes has done ever since he got out of college and the Marines was to apply that philosophy to turn red ink to black. He spent over a decade at Xerox, helping its management and services and industrial education division turn a profit.

In 1978, after having moved another company into the black, Davatzes was tapped by then Warner-Amex Cable Chairman Gus Hauser to create an organizational structure for the fast-growing company. He soon moved into system management at the executive level as senior vice president and group executive, in charge of systems in Dallas, Chicago and

Houston. When the choice became to uproot his family and move to Houston or leave the company, Davatzes chose the latter. He was recruited by Herb Granath to take the reins of the start-up A&E, a co-venture of ABC, RCA (NBC) and Hearst.

Under Davatzes leadership, A&E has grown from a business plan and satellite space to a marquee brand and one of the powerhouses of the wired medium.

He once summed up his philosophy of managed growth this way: "Whenever we make an investment, I always ask: 'If this were your child's college fund, would you make this investment?'" That philosophy has propelled the A&E family's growth and prosperity. The company now boasts 78 million subscribers for A&E (on its way to 90 million, says Davatzes), a franchise show in *Biography* (and now a new Biography Channel), as well as The History Channel (launched in 1995) and a strong international presence.

Among Davatzes awards are Cable's Vanguard Award, the Cable Television Public Affairs Association's President's Award and the Chevalier des Arts et Lettres from the French government.



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EDWARD O. FRITTS

WARD L. HUEY, JR.
ROBERT W. PITTMAN
FRANCES W. PRESTON

BERNARD SHAW
DICK WOLF

POSTHUMOUS HONOREES

DAVID C. ADAMS

E.G. MARSHALL
GRACIE ALLEN

DAVID SUSSKIND

DEAN MARTIN



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www.americanradiohistory.com



Edward O. Fritts



Fritts has been instrumental in promoting and quantifying the public-service efforts of the broadcasting industry.

In its profile of the town's top lobbyists, *Washingtonian* magazine described Eddie Fritts as someone who "still lobbies the old fashioned way—and usually gets what he wants."

Fortunately for broadcasters, what Fritts wants is a broadcast industry free to respond to the challenges of an increasingly competitive media marketplace and the dictates of its audience. As president of the National Association of Broadcasters since 1982, Fritts has been instrumental in clearing away some of the regulatory impediments to a level playing field and securing the digital second channel that is broadcasters' ticket to the future.

Fritts' broadcast career began in high school, where he worked as the self-described "world's worst disk jockey" at a station his father managed. After graduation from the University of Mississippi, Fritts bought his first radio station, WNLA(AM) Indianola, Miss., at the age of 22, with a loan from his father. He built a radio group, using a trailer as his office and traveling to a different station each day. The trailer was equipped for remote broadcasts and visits were often timed to coincide with promotional opportunities.

Fritts got his first taste of trade association leadership as president of the Mississippi Association of Broadcasters in 1972. From there it was on to the national stage, with stints as NAB board member and joint board chairman, where he was regarded as one of the hardest-working and most politically savvy chairmen in memory. The national stage suited Fritts, who campaigned hard for the presidency, winning a close and contentious race, then working to unify the industry behind a push for a level regulatory playing field and full First Amendment freedoms for broadcasters.

Fritts has been instrumental in promoting and quantifying the public-service efforts of the broadcasting industry. In 1998, those efforts totaled \$6.8 billion and another census is currently under way. He has also been active internationally in the effort to establish private broadcasting in Eastern Europe.

Fritts serves on the boards of The Ad Council and the National Commission Against Drunk Driving, among others. He was vice chairman of President Reagan's White House Private Sector Initiatives Board. His awards range from the first Ole Miss Silver Mike Award to the French Medal of Arts and Letters.

Congratulations, Eddie!

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for bringing community service home.



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Ward L. Huey Jr.



Huey has put a premium on his people, instituting training programs and emphasizing ethics and localism.

In an industry known for peripatetic career paths, Ward Huey, vice chairman and president of the broadcast division of Belo Corp., has risen to the top while keeping his feet planted firmly in his hometown of Dallas.

While attending Southern Methodist University in the late '50s, Huey was torn between his interests in show business (a jazz band) and "business" business. In television, he decided, he could have some of both. He became a familiar face around WFAA-TV Dallas-Ft. Worth, where General Manager and future Belo Broadcasting President Mike Shapiro became a mentor.

Shapiro, who also had entertained notions of a career in jazz, helped Huey decide on a career in the broadcasting business. After a brief stint as an advertising copy writer and account executive, Huey got a weekend job on the night floor crew at WFAA-TV. From the production department, Huey moved into the management track as sales service manager in 1961. From there the climb was steady. He moved through the sales ranks to general sales manager by 1967 and added sales oversight of co-owned KFDM-TV Beaumont, Tex.

He was named station manager in 1972 and a vice president in 1973. He became general manager of the broadcast group in 1975 and president of the division and vice chairman of the Belo board in 1987. Huey has put a

premium on his people, instituting training programs and emphasizing ethics and localism, including strong local news. Huey does not support mandated free airtime, but has given away time to candidates because he thinks it's the right thing to do. Responsibility, Huey says, is the best defense broadcasters have against over-regulation.

And while he would rather spend the money on people, he has embraced new technology. WFAA-TV had the distinction of being the first station to broadcast a nonexperimental HDTV signal when the switch was thrown Feb. 27, 1998.

Huey has taught the lesson of service by example. He is past chairman of both the ABC affiliates board and the Television Operators Caucus board and is currently a member of the Association for Maximum Service Television. He is also a trustee of Southern Methodist University and its Maguire Center for Ethics and Public Responsibility.

WARD L. HUEY, JR.



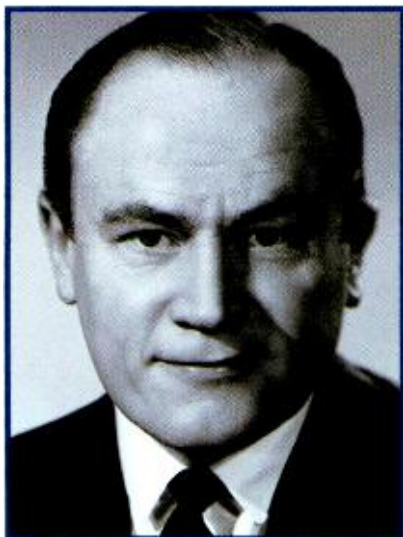
Beginning as a cameraman at WFAA-TV in 1960, Ward Huey rose through the ranks of Belo to become Vice Chairman of the Board of Directors and President of the Broadcast Division. Ward is the consummate broadcaster, and has played the principal role in the growth and success of Belo's Television Group, as well as being a leader for the entire broadcast industry.

WARD, WE SALUTE YOU AND ALL THE 1999
BROADCASTING & CABLE HALL OF FAME HONOREES.

BELO



E.G. Marshall



He was usually cast as a doctor, lawyer, judge or elected official thanks to a commanding voice and an air of avuncular authority.

From a *Studio One* production of "Mary Poppins" in 1948 to a reprise of his *Defenders* role for a 1998 TV movie for Showtime, E. G. Marshall's career spanned 50 years and virtually the entire history of network television, not to mention human history:

His TV roles ranged from *You Are There* episodes on the death of Socrates and The Boston Tea Party to the lives of Alexander the Great and Dwight Eisenhower. In that career he would win plum roles, numerous awards and the respect of his peers.

Born Everett Marshall on June 6, 1910, in Owatonna, Minn., he was studying for the clergy when a local radio appearance changed the course of his life. He began his broadcasting career in the early '30s on radio stations in St. Paul, Minneapolis and Chicago, and was featured in a *Theater Guild On the Air* version of Eugene O'Neill's "The Iceman Cometh." He would return to radio later in life as narrator of *CBS Radio Mystery Theater* in the 1970s.

With stage and screen appearances added to his radio résumé, Marshall brought his authoritative presence to TV in the late 1940s in New York, where he became a workhorse in the early days of drama. He was usually cast as a doctor, lawyer, judge or elected official thanks to a commanding voice and an air of avuncular authority. He seemed one of the medium's ageless figures even as he worked into his late 80s. Although his credits included plenty of serious golden-

age dramas for anthologies including *Studio One*, *Actors Studio* and *Philco Television Playhouse*, he was not above the guest shots on *The Brady Bunch* or *Night Gallery*, *The Virginian* or *Cosby*. His series credits included the role of Dr. Craig on *The Bold Ones* on NBC in 1969-73. His most acclaimed continuing role was that of Lawrence Preston, the father in a father-son law firm in *The Defenders*. The series aired on CBS between 1961 and 1965 and was notable, and controversial, for dealing with issues such as abortion, euthanasia and blacklisting.

Throughout his career, Marshall's voice was much in demand for advertising voiceovers and narration, perhaps most notably a series of National Geographic specials that aired on PBS.

Marshall died in 1998 at his home in Bedford, N.Y. He won Emmys in 1962 and 1963 for his work on *The Defenders*.

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Ward L. Huey, Jr.

Vice Chairman, A.H. Belo Corporation

on his induction into the
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America's Broadcasting Company



Dean Martin



Martin's laid-back singing and personal style, which could be described as calculated casual, made him an enormously popular TV entertainer.

Dean Martin had major careers as a film and recording star, but television was arguably the scene of his greatest success. His broadcasting credentials are long and impressive. He began as a band singer on radio, first locally and then nationally as his name began appearing in reviews that compared him favorably to Sinatra, Crosby and Como.

He moved from singer to star, however, after partnering with Jerry Lewis. They appeared on the first Ed Sullivan show (then called *Toast of the Town*) June 20, 1948. According to Alex McNeil in *Total Television*, the budget for talent was \$475 on that first show, with Martin and Lewis splitting \$200. Martin would improve on that figure in later TV incarnations. The pair also had an NBC radio show for several years. In the early '50s, Martin and Lewis competed against Sullivan as frequent hosts of the *Colgate Comedy Hour*. Martin's laid-back singing and personal style, which could be described as calculated casual, made him an enormously popular TV entertainer; the swinging '60s version of Perry Como.

After countless guest appearances, Martin got his own show on NBC in 1965. Under only a one-year contract, Martin was in the driver's seat when the show took off and NBC wanted to negotiate a long-term contract. It increased his salary sixfold to the neighborhood of a quarter-million dollars an episode (and that was back when \$250,000 could buy a Chicago TV station) and threw in stock in parent RCA Corp.

as icing. The total value of the multi-year agreement was pegged at somewhere north of \$30 million. It was the biggest contract in TV history at the time and got Martin into the *Guinness Book of World Records* as the highest paid entertainer of his day. The show ran for nine years and ultimately evolved into a series of Martin-hosted "roasts" modeled after the notorious Friars' Club affairs.

Martin was born Dino Paul Crocetti in Steubenville, Ohio, in 1917. After jobs that included gas station attendant, shoe shine boy, steel worker and boxer (he said of his 12 professional fights that he won "all but 11") Martin became a band singer in Columbus, then Cleveland, where he made his coast-to-coast broadcast debut over WTAM(AM) in 1942. It was on to top clubs in New York, afternoons on WOR(AM) and WABC(AM) and eventually the pairing with young comic Lewis that would make them the top comedy team of their generation.

ASSOCIATES FIRST CAPITAL CORPORATION

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Ward L. Huey, Jr.

*on his induction into
the 9th Annual
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Robert W. Pittman



His model [for MTV] was radio, his motivation the belief that the TV set had replaced the family car in the affections of the masses.

Bob Pittman's career path parallels what may prove the evolutionary arc of the electronic age: broadcasting to cable to online. But while others may follow his lead, few can match his résumé.

Pittman was program director of flagship WNBC(AM) New York at 23; head of MTV, which he helped create, at 28; chairman of Court TV at 36, and now president and COO of America Online. Somewhere in between he managed to found his own entertainment company, help generate record earnings for Century 21 and double the market value of Six Flags Amusement parks. His, it seems, is a roller coaster that only goes up. Pittman, who shares a Mississippi heritage and a love of flying with another Hall of Fame honoree, Eddie Fritts, began his broadcast career as a part-time announcer at WCH(AM) Brookhaven, Miss., where his research orientation put him on the radio fast track.

While sampling colleges from Mississippi to Michigan, Pittman worked on both sides of the mike in some major markets, including a stint as program director at WMAQ(AM) Chicago at 20 and from there to WNBC(AM).

After 10 years in radio, Pittman made the jump to cable. He was hired by Warner Amex Satellite Entertainment Co. Executive Vice President John Lack in 1979 as director of pay TV programming in charge of The Movie Channel. He was named a senior VP the next year, and followed that with the creation of MTV. His model was radio, his motivation the belief

that the TV set had replaced the family car in the affections of the masses. "A music service made sense," he told BROADCASTING & CABLE at the time. "The audience we're seeking is 14-34 and more specifically, 14-24. They were raised on television and raised on music." And looking beyond cable, Pittman's foresight was 20/20: "To those of my generation, it makes sense for television to provide more and more—video games, home shopping, home computers."

Pittman's "fascination with the future of communications" took him to AOL in 1996 as president and CEO, where he has helped make the online service a household word. From "I Want My MTV" to "You've Got Mail," Pittman has helped change the language of communications. Among his honors: one of *Business Week's* top-10 executives of 1998; one of *Life* magazine's five original thinkers of the 80s, and the White House Conference on Small Business Award for Entrepreneurial Excellence. He is on the board of the New York City Ballet and the New York School of Medicine.



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wish to congratulate Robert W. Pittman
and all the inductees into the
Broadcasting & Cable Hall of Fame.

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Frances W. Preston



Preston has been called the most powerful woman in the country-music industry and one of the 50 most powerful women in America.

Ubiquitous is the word that best describes Frances Preston, the president and CEO of BMI whose job it is to make sure that the piper—including the author, composer and publisher—gets paid whenever a song is performed in any venue.

Preston has been called the most powerful woman in the country-music industry and one of the 50 most powerful women in America.

She began her career at WSM-AM-TV in her native Nashville. The radio station was then originating the Grand Ole Opry broadcasts over NBC Radio and Preston began meeting artists and songwriters, as well as publishers who came by to pitch songs. She expanded her musical connections with a bookkeeping sideline for country artists including Hank Williams.

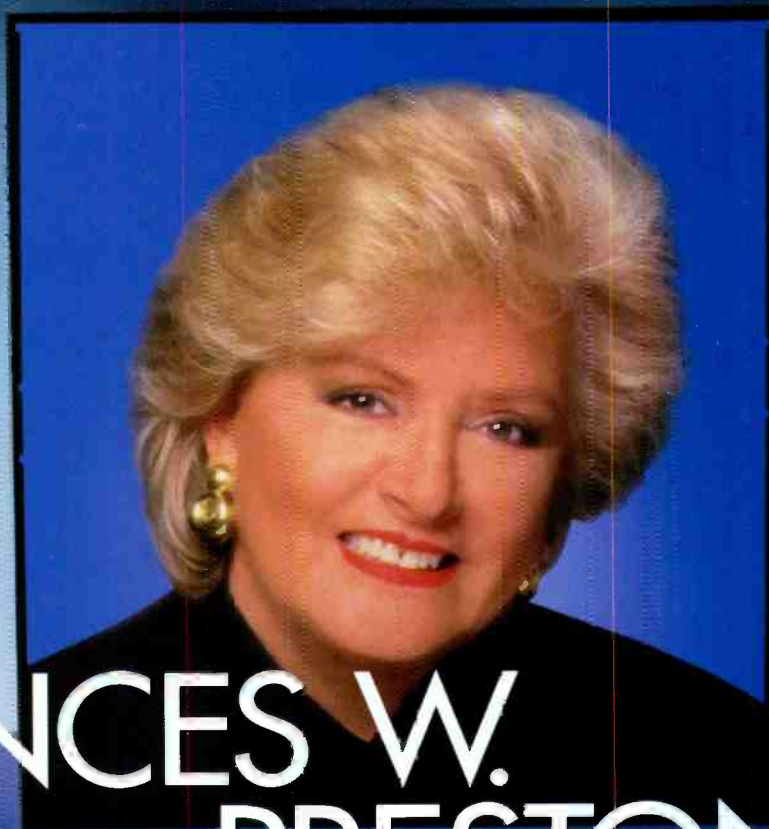
In 1964, BMI President Robert Burton asked her to open a regional office in Nashville. Preston and the industry grew together as singers including Elvis Presley, Chuck Berry and Jerry Lee Lewis passed through the office. From a two-person operation, the Nashville branch has grown to more than 400. Preston was named a vice president in 1964, then moved to New York as senior vice president, performing rights, in 1985. She was named president and CEO the next year.

In her ongoing effort to protect the rights of songwriters and widen the available repertoire to music users, Preston

has expanded domestic licensing efforts, pushed successfully for copyright protections in the Copyright Amendments Act of 1992 and led the fight against one-time payments in lieu of continuing royalties.

Preston's list of activities and awards covers several pages, but here's a top-10 countdown: member, Country Music Association Hall of Fame; first woman board member, Friars' Club; "most powerful woman in the country music business": *Esquire*; outstanding achievement award, American Women in Radio & Television; president, T.J. Martell Foundation for Leukemia, Cancer and AIDS Research; Trustees Grammy, National Academy of Recording Arts & Sciences; member, national advisory board, Peabody Awards; board member, Rock & Roll Hall of Fame; member, National Information Infrastructure Advisory Council; distinguished leadership award, Vanderbilt School of Law.

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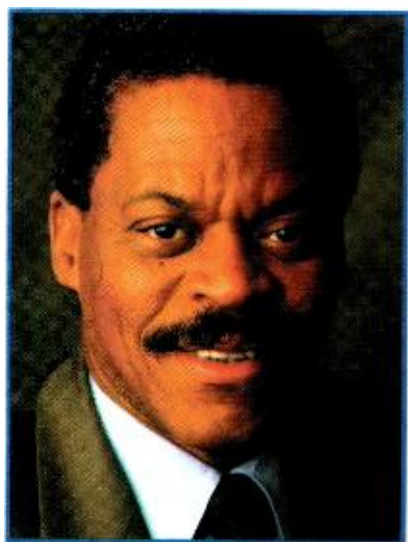
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Bernard Shaw



"You have to be interested in everything because you never know where you are going to be assigned."

As a young marine in 1961, Bernard Shaw had a chance to meet CBS anchor Walter Cronkite, who advised him to "read, read and read." It reinforced the message sent by Shaw's father, who, he says, read newspapers to the point that there were stacks of them scattered throughout the house.

The advice has served him well, CNN's Washington anchor once told BROADCASTING & CABLE. "You have to be interested in everything because you never know where you are going to be assigned or what you are going to cover. You have to be a vacuum cleaner when it comes to human life."

Reading is one thing, but anchors as news readers is another altogether. "A lot of people think that anchors are just there, reading copy. Anchoring is much more than that," says Shaw. "It requires using journalism skills that you could only learn having been a reporter."

Shaw has those skills and experience in abundance. He began his broadcast journalism career in 1964 "pulling copy," reporting and anchoring for all-news WNUS(AM) in his native Chicago. He moved to WIND(AM) there as a reporter, then made the jump to Washington as White House correspondent for WIND owner Westinghouse. He joined the home of Cronkite and the late Ed Murrow (another idol) in 1971 as a Washington correspondent, then jumped to ABC in 1977 to cover Latin America, eventually becoming senior Capitol Hill correspondent.

Turner courted him to move to start-up CNN in 1980. With a wife and kids to think about, the decision between security (ABC was negotiating a new contract) and the unknown of a cable news newcomer was tough. But his wife's support and the lure of breaking news won out. "That is when I really love this business," he says. "When there are no scripts; when it's happening and it's you against the world." Shaw has met that challenge admirably, from his Emmy winning coverage of Tiananmen Square to sharing perhaps TV news' biggest spotlight during coverage of the Gulf War.

Among Shaw's many awards are a Peabody; the Paul White Lifetime Achievement Award from the Radio-Television News Directors Association; the National Press Foundation's Sol Taishoff award for excellence in broadcast journalism (named for the co-founder of BROADCASTING & CABLE), and the National Association for the Advancement of Colored People's Chairman's Award for Outstanding Journalistic Excellence.

C O N G R A T U L A T I O N S



**Congratulations Bernard Shaw,
on your induction into the
Broadcasting & Cable Hall of Fame.**

From your colleagues at





David Susskind



Behind the cameras, as producer and later head of his own company, Susskind and his team collected more than two-dozen Emmys.

David Susskind was one of TV's renaissance men. In front of the cameras, the urbane Harvard-educated New Yorker was a talk show host for almost three decades, first with *Open End* and later with *The David Susskind Show*. But his on-screen persona was always secondary to his first love: producing. Behind the cameras, as producer and later head of his own company, Susskind and his team collected more than two-dozen Emmys for shows ranging from *Death of a Salesman* to the acclaimed miniseries *Eleanor & Franklin*. And then there is his movie producer's hat, sporting which his credits included "Raisin in the Sun," "Requiem for a Heavyweight" and "Alice Doesn't Live Here Anymore."

Following graduation from Harvard and service in the Navy in World War II, Susskind in 1946 went to work as a publicist, first for Warner Bros. in New York and then Century Artists and MCA/Universal. He co-founded his own agency, Talent Associates, in 1952 with Alfred Levy and immersed himself in the world of TV, working on as many as eight shows and 20 to 30 TV specials at one time. *Philco/Goodyear Playhouse*, *Armstrong Circle Theater* and *The Play of the Week* were just some of the shows with a Susskind hand or two in them.

Susskind moved in front of the camera in 1958 as host of *Open End* on noncommercial WNET(TV) New York. It was later distributed nationally as *The David Susskind Show*. True to its name, *Open End*, which began at 10 p.m. on Sunday nights,

ended whenever Susskind or his guests ran out of things to say, at which point the show and station signed off. When the show was distributed nationally, it would eventually assume two-hour, one-hour and 90-minute formats. The record for *Open End* was four hours, 10 minutes. The guests: Sidney Poitier, Harry Belafonte, Shelley Winters and Anthony Franciosa.

Among the stars cutting their teeth on a dramatic TV role in a Susskind production were Robert Duvall, Telly Savalas, and Liza Minnelli. In his book *Total Television* Alex McNeil credits Susskind as being ahead of his time with the 1963 CBS drama *East Side, West Side*. The show, about social workers, dealt with various controversial issues, including race relations, and featured the first black in a regular role on a noncomedy series (Cicely Tyson). Susskind died in New York in 1987 at age 66. He was elected to the Academy of Television Arts & Sciences Hall of Fame the next year.

ALWAYS CRY WOLF...

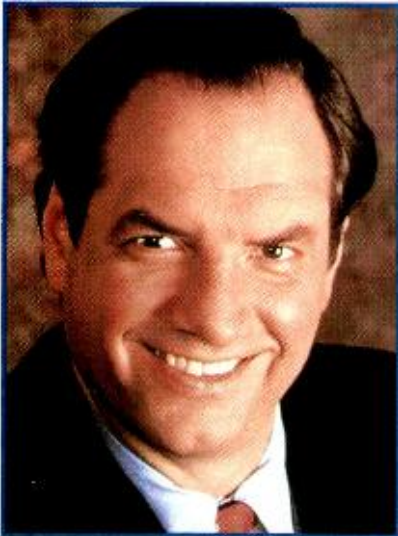
(ESPECIALLY WHEN YOU WANT
GREAT DRAMA)



**NBC congratulates Dick Wolf
and all the deserving inductees of the Broadcasting & Cable Hall of Fame.**



Dick Wolf



From the pilot system ("insane") to the V-chip (Big Brother) Wolf has never been reluctant to put his passions on the record.

Law & Order creator and executive producer Dick Wolf has fought crime (and cavities) on TV and the censors off of it. And he is a feature-film writer who actually favors the small screen. "There's no question that most TV dramas are better written than 99% of the features," Wolf told BROADCASTING & CABLE. "Everything from the issues they deal with to the characters."

Wolf has been responsible for a lot of that quality drama. His credits include *Hill Street Blues* (as a writer), *Miami Vice*, *New York Undercover*, *Law & Order* and, most recently, *Law & Order: Special Victims Unit*.

Wolf began his broadcast career in the advertising industry, spending the summers at agencies while in college (University of Pennsylvania). Although hoping to write the great American novel, Wolf settled for penning the great American slogan. He became an increasingly skilled copywriter ("You can't beat Crest for fighting cavities" was his). At age 30, with a future in the ad business seemingly as bright as those Crest smiles, Wolf decided he "didn't want to spend the rest of my life selling toothpaste."

He spent the next nine years writing and selling screenplays, that, though none became a big hit, didn't exactly represent starvation wages either. In 1985, and not hot on the idea of TV writing, he was approached by his favorite show, *Hill Street Blues*. He wrote a script and was offered a full-time post. Wolf continues the story: "At first I said, 'God, no.' I didn't want to start having to go into an office every day again. But my agent explained they would pay me not only for every script I wrote but also a salary for being there every week. My wife immediately said: 'He'll be there.'" He was, and since 1988, he has created at least a dozen TV series through his company, Wolf Films.

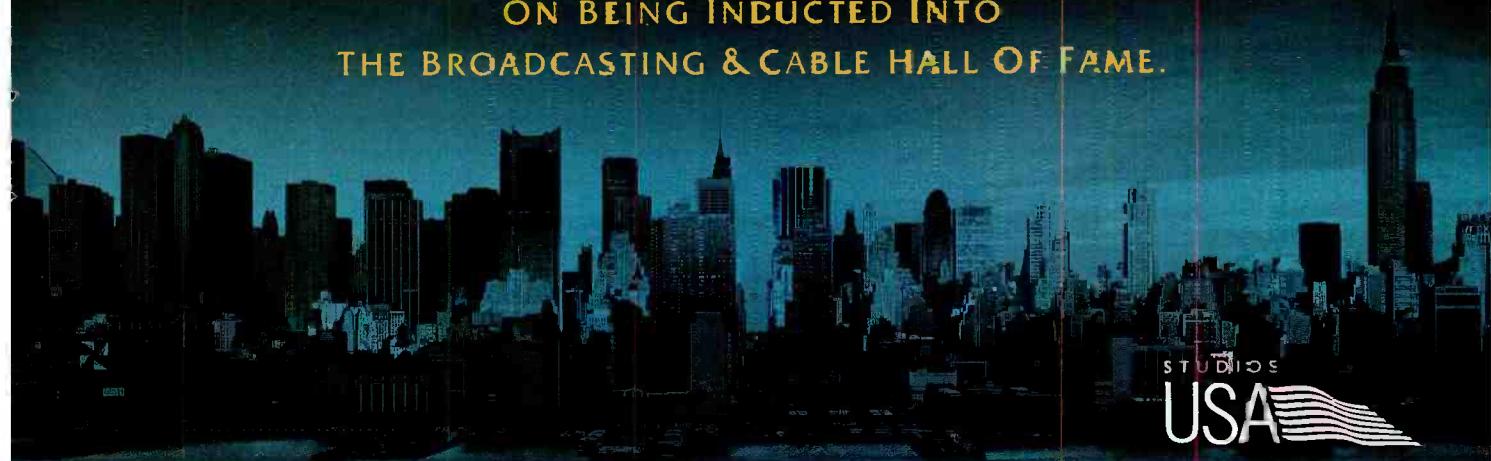
As a writer and producer of gritty police dramas, he has come under his share of criticism for the violence on his shows. He, in turn, has become one of the most vocal defenders of creative freedom and opponents of government content regulation. From the pilot system ("insane") to the V-chip (Big Brother), Wolf has never been reluctant to put his passions on the record.

Also on the record are his show's Emmy awards, a Peabody and other accolades. Among his other personal honors are the Anti-Defamation League's Distinguished Entertainment Industry Award and the Governors Award from the New York chapter of the National Academy of Television Arts & Sciences.



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1

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Gracie Allen	Fred Coe	Peter Goldmark
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Roone Arledge	Frank Conrad	Merv Griffin
Edwin H. Armstrong	William Conrad	Ralph Guild
Gene Autry	Joan Ganz Cooney	Jack Harris
Merlin Aylesworth	Don Cornelius	Mary Hart
Lucille Ball	Howard Cosell	Paul Harvey
Red Barber	Walter Cronkite	Carl Haverlin
Julius Barnathan	Bing Crosby	John Hendricks
Ralph Baruch	Bill Daniels	Ragan Henry
Robert M. Bennett	Nickolas Davatzes	Jim Henson
Jack Benny	Lee DeForest	Don Hewitt
Edgar Bergen	John DeWitt	C.E. Hooper
Milton Berle	Barry Diller	Bob Hope
James Blackburn Sr.	Charles Dolan	Amos Hostetter
John Blair	Phil Donahue	Harold Verne Hough
Martin Block	Sam Donaldson	Stanley E. Hubbard
Steven Bochco	Jim Dowdle	Stanley S. Hubbard
David Brinkley	Hugh Downs	Ward L. Huey Jr.
Tom Brokaw	Allen DuMont	Chet Huntley
Dean Burch	Jimmy Durante	Robert Hyland
Dan Burke	John Fetzner	Peter Jennings
George Burns	Joe Flaherty	Bob Johnson
Raymond Burr	Fred Friendly	Glenn Jones
Sid Caesar	Edward O. Fritts	H. V. Kaltenborn
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- ▼ David C. Adams
- ▼ Gracie Allen
- ▼ Nickolas Davatzes
- ▼ Edward O. Fritts
- ▼ Ward L. Huey, Jr.
- ▼ E.G. Marshall
- ▼ Dean Martin
- ▼ Robert W. Pittman
- ▼ Frances W. Preston
- ▼ Bernard Shaw
- ▼ David Susskind
- ▼ Dick Wolf

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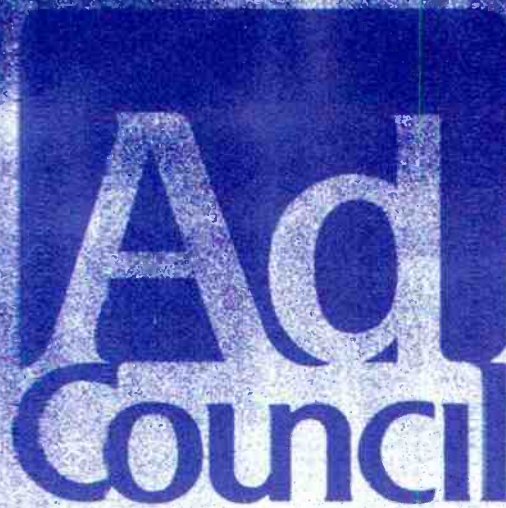
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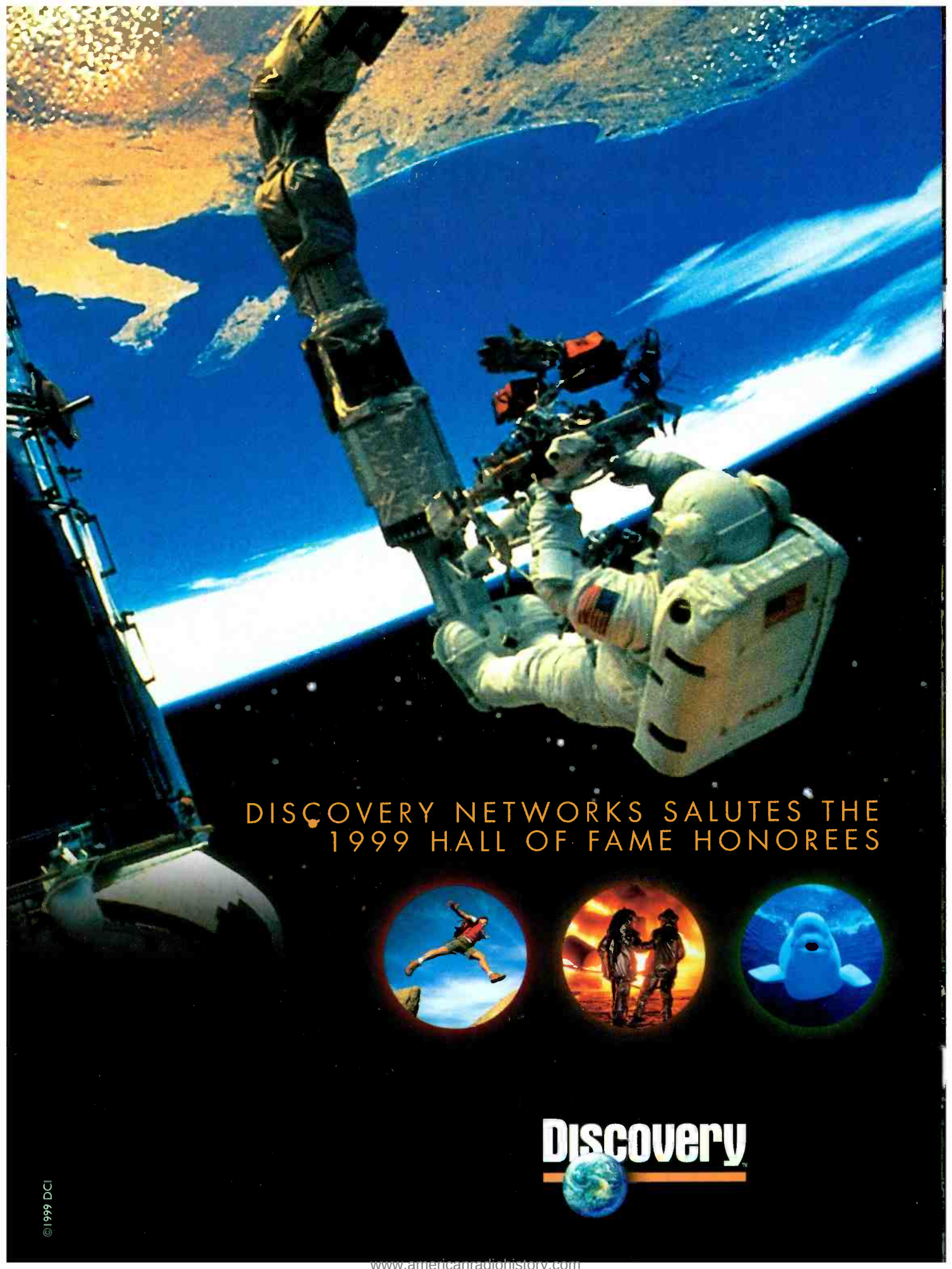
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A large background image showing an astronaut in a white spacesuit working on the exterior of the Space Shuttle Discovery. The shuttle's robotic arm is visible, and the Earth's blue and white horizon is in the background.

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Discovery


Press shield law upheld

California top court reverses order to jail TV news director; outtakes, notes protected

By Dan Trigoboff

The long arm of the law might not have reached from California to North Carolina, but Ellen Miller was happy nonetheless that her former station, KOVR(TV) Sacramento, won a reversal from the California Supreme Court of a trial court order to put her in jail.

KOVR argued that California's shield law, enacted in 1980, protected journalists from having to produce notes and outtakes. The state argued that a 1990 constitutional amendment, voted in by ballot initiative, gave the people of California "the right to due process of the law." But the court held that the 1980 provision "specifically provides an absolute immunity from contempt for journalists who refuse to furnish unpublished information. We presume that this specific provision was not altered or partially repealed by the general recognition of the people's right to due process later added to the Constitution."

Charity Kenyon, the attorney representing the TV station, said "This decision puts California in the forefront of protect-

ing the press from government interference in the news gathering function."

Two California courts had ordered Miller, formerly KOVR(TV) news director, to turn over tapes from a 1996 jailhouse interview between reporter Tom Layson and confessed killer Anthony Lee DeSoto, holding over her the threat of a contempt citation and jail. DeSoto, then an 18-year-old youth-facility inmate, was accused of torturing and killing cellmate Timoteo Silva. In the interview, which was broadcast in part in March 1996, DeSoto explains how he committed the crime—apparently contradicting statements he'd made to sheriff's deputies. Prosecutors wanted the tapes.

While it is generally accepted that journalists might be forced to turn over crucial information needed by a defendant, prosecutors in this case argued that that they had the same authority. A united media front argued that such orders could turn reporters into virtual government investigators, diminishing their independence.

"The threat to the autonomy of the press," wrote Justice Stanley Mosk, for the court, "is posed as much by a crim-

inal prosecutor as by other litigants.

"The threat ... is particularly clear in light of the press' unique role in society," Mosk wrote. "As the institution that gathers and disseminates information, journalists often serve as the eyes and ears of the public. Because journalists not only gather a great deal of information, but publicly identify themselves as possessing it, they are especially prone to be called upon by litigants seeking to minimize the costs of obtaining needed information."

Three different news directors have been in place at KOVR during the life of the case. Jim Sanders, now with KNSD(TV) San Diego was news director when the interview was taped, but Miller had the job when the court ordered production of the tapes. Rick Reynolds is now KOVR news director. Reporter Tom Layson is now at WSYX(TV) Columbus, Ohio. ■

NAACP targets February sweeps

The NAACP delayed a planned broadcast-TV boycott last week, but declared itself ready to take its shot at the February sweeps and issued an ultimatum for network action on the diversity issue.

It has yet to name the specific network to be targeted, and whether the boycott will include advertisers.

But barring what NAACP President Kweisi Mfume called "a real measurable effort" from the four major broadcast networks to improve minority-hiring practices, a boycott against ABC, NBC, CBS or Fox would commence in January. "There is no best and there is no worst [network] right now," he said.

On Nov. 8, the NAACP will submit goals and timetables to the networks to remedy minority under-representation in all phases of TV production, according to Mfume. It will also convene what he called "field hearings" with industry insiders in Los Angeles on Nov. 28 to explore the issue further.

Mfume blamed what he called the "self-perpetuating" network production system on a "homogeneity of thought" based on "who you golf with or who your mother or father were."

And he suggested the pending CBS/UPN merger might serve to intensify the system by burying UPN's high-profile minority shows: "It concerns us that efforts by UPN on the on-screen side don't get swallowed up by CBS."

Responding to Mfume, NBC said in a statement that it "has been responsive to the NAACP and the larger issue of diversity. We have met with the NAACP and, given their concerns, we would be happy to meet again."

CBS said it "is proud of its leadership role in the minority investment fund that was announced earlier today in Washington (See "Top of the Week").

—Richard Tedesco

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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

Fox jumps, but NBC still No. 1

The return of *Ally McBeal* and a handful of Halloween specials brought Fox a much-needed ratings boost, but NBC and its World Series coverage continued the Peacock network's streak in winning the sixth straight week of the season. NBC averaged a 5.2 rating/15 share in adults 18-49 and 13.7 million viewers for the week ending Oct. 31, according to Nielsen Media Research. Fox had

its best week of the new season, tying ABC for second place in adults 18-49 with a 4.6/13 average. CBS placed second in total viewers with 12.7 million viewers, followed by ABC (11.4 million) and Fox (9.2 million). NBC's coverage of the World Series was up 11% in both adults 18-49 (8.4/23) and adults 25-54 (9.4/23). The World Series was also up 17% in total viewers (23.7 million viewers) over Fox's coverage last year. Fox's *Ally McBeal* was the second-highest rated show

of the week with 11.3 million 18-49 viewers, while a pair of *Simpsons* Halloween episodes ranked as the fifth and seventh most-watched shows in the key demo.

Paramount inks Isaacs, Levine

Paramount Network Television has signed writer-producers Ken Levine and David Isaacs to a three-year deal to develop and produce comedies. The pair is developing and writing an ensemble comedy series pilot for CBS entitled *Midnight*. Isaacs and Levine have written and produced for a number of top sitcoms, including *M*A*S*H*, *Cheers* and *Frasier*.

Heeeeere's Jerry, spanning the sea

Jerry Springer may be the next Jay Leno in both the UK and U.S. Springer, who has cut a deal with London's ITV for a series of late-night specials there, is apparently close to doing a similar weekly talk/variety show in the U.S. Studios USA executives say they are looking to do a "sixth day" of Springer in syndication, and sources say that it will likely be a late-night, weekend show. *The Jerry Springer Show* is currently sold for five weekday original episodes, and many stations carry a sixth weekend episode that is normally a repeat. That sixth episode could be turned into an original, talk/variety show with

celebrity guests sources say. Studios USA executives would not comment on the type of show.

When a kiss ain't just a kiss...

The second episode of the season of Fox's *Ally McBeal* (Nov. 1), which featured a steamy kiss between female characters Ally and Ling, brought the Emmy-winning comedy its highest rating ever. *Ally* averaged a 9.8 rating/22 share in adults 18-49 and attracted 16.9 million viewers. It also scored a 10.7/26 in adults 18-34 and 11.8/26 in women 18-49, according to Nielsen Media Research.

NBC gets Cold Feet, reheats repeats

NBC canceled its second show of the new season last week, killing drama *Cold Feet* after only four episodes. The Granada Television/NBC Productions series averaged a 3.2 rating/10 share in adults 18-49 and 7.2 million viewers, according to Nielsen Media Research. NBC executives say repeats of *Law & Order* will replace the Friday night series indefinitely.

They're like, you know, benched

ABC executives have benched sitcoms *Sports Night* and *It's Like, You Know...* for the November sweeps. The two Tuesday night comedies will be replaced by limited series *Who Wants To Be A Millionaire?* and repeats of *Spin City* and *Dharma & Greg* during the sweeps. ABC executives would not comment on the future of either show beyond the sweeps.

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OCTOBER 25-31

Broadcast network prime time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

The millennium's last World Series was short but sweet, ratings-wise; Games 3 and 4 took second and first, respectively, giving NBC the week.

Week 6	abc	CBS	NBC	FOX	UPN	WB
	11.2/18	9.9/15	8.3/13	8.4/12	2.3/3	3.6/5
MONDAY	8:00 42. 20/20 7.7/13	30. King of Queens 8.7/14	46. Friends 7.1/11	69. Time of Your Life* 5.7/9	100. Moesha 2.4/4	80. 7th Heaven 5.0/8
		39. Ladies' Man 8.0/12	64. Veronica's Closet 6.1/9		98. The Parkers 2.6/4	
	9:00 3. NFL Monday Night Football—Atlanta Falcons vs. Pittsburgh Steelers 12.5/21	5. Ev Lvs Raymd 11.7/17	25. Law & Order: Special Victims Unit 9.2/13	10. Ally McBeal 11.1/16	104. Grown-Ups 2.1/3	102. Safe Harbor 2.2/3
		9. Becker 11.2/16			106. Malcolm & Eddie 1.9/3	
	10:00 20. Family Law 9.9/16		25. Dateline NBC 9.2/15			
	10:30					
TUESDAY	8:00 45. Spin City 7.6/12	9.1/14	16.1/25	5.2/8	1.6/2	3.8/6
	8:30 55. It's Like, You Kn 6.7/10	27. JAG 9.1/14	7. MLB Pregame 11.4/20	85. Ally 4.8/8	116. Dilbert 1.5/2	89. Buffy the Vampire Slayer 4.1/6
	9:00 19. Dharma & Greg 10.0/15			72. That '70s Show 5.6/8	116. Dilbert 1.5/2	
	9:30 42. Sports Night 7.7/11	28. 60 Minutes II 9.0/13	2. World Series Game 3—Atlanta Braves vs. N.Y. Yankees 16.8/27	79. Party of Five 5.2/8	109. The Strip 1.7/3	90. Angel 3.6/5
	10:00 35. Once and Again 8.5/14	24. 48 Hours 9.3/15				
	10:30					
WEDNESDAY	8:00 48. Two Guys & Girl 7.0/11	60. Cosby 6.3/10	13. MLB Pregame 10.5/19	74. Beverly Hills, 90210 5.5/9		91. Dawson's Creek 3.5/6
	8:30 57. Norm 6.6/10	55. King of Queens 6.7/10		93. Get Real 3.4/5	97. Star Trek: Voyager 2.8/4	96. Roswell 2.9/4
	9:00 23. Drew Carey 9.6/15		1. World Series Game 4—Atlanta Braves vs. N.Y. Yankees 17.8/29			
	9:30 42. Oh Grow Up 7.7/12	35. CBS Wednesday Movie—A Secret Affair 8.5/13				
	10:00 30. 20/20 8.7/14					
	10:30					
THURSDAY	8:00 75. Whose Line Is It 5.4/9	16. Diagnosis Murder 10.2/17	6. Friends 11.6/19	93. Night Headless Horseman 3.4/5		
	8:30 62. Whose Line Is It 6.2/10		30. Jesse 8.7/14	99. Action 2.5/4	85. WWF Smackdown! 4.8/8	102. WB Radio Music Awards 2.2/3
	9:00 51. Best Commercials Never Seen 6.9/11	22. Chicago Hope 9.8/15	10. Frasier 11.1/17	100. Action 2.4/4		
	9:30 64. 20/20 Downtown 6.1/10		30. Stark Rvg Mad 8.7/14			
	10:00 16. 48 Hours 10.2/17		16. ER 10.2/17			
	10:30					
FRIDAY	8:00 69. Boy Meets Wrlld 5.7/11	67. Great Pumpkin 5.9/11	6.2/12	4.9/9	1.7/3	1.7/3
	8:30 75. Odd Man Out 5.4/10	78. Garfield H'ween 5.3/10	14. Providence 10.4/20	88. Shocking Behavior Caught on Tape 4.3/8		112. Jamie Foxx 1.6/3
	9:00 48. Sabrina/Witch 7.0/13	59. Kids/Darndest 6.5/12			109. Blockbuster Cinema—The Disciples 1.7/3	109. Jamie Foxx 1.7/3
	9:30 53. The Hughleys 6.8/12	60. Candid Camera 6.3/11	83. Freaks & Geeks 4.9/9	72. World's Scariest Police Chases 5.6/10		112. Steve Harvey 1.6/3
	10:00 20. 20/20 9.9/18	39. Nash Bridges 8.0/15	93. Cold Feet 3.4/6			108. For Your Love 1.8/3
	10:30					
SATURDAY	8:00 7.1/13	7.1/13	4.4/8	5.0/9	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:30 46. ABC Saturday Night Movie—A Time to Kill 7.1/13	62. Early Edition 6.2/12	91. Freaks & Geeks 3.5/7	85. Cops 4.8/9		
				75. Cops 5.4/10		
		51. Martial Law 6.9/13	83. The Pretender 4.9/9	80. AMW: America Fights Back 5.0/9		
		38. Walker, Texas Ranger 8.2/15	80. Profiler 5.0/9			
	10:00					
	10:30					
SUNDAY	7:00 6.7/11	11.1/18	6.3/10	9.6/15		1.9/3
	7:30 69. ABC Big Picture Show—Casper 5.7/9	7. 60 Minutes 11.4/19	67. Dateline NBC 5.9/10	93. NFL Game 2 17.5/30		106. 7th Heaven Beginnings 1.9/3
		4. Touched by an Angel 12.0/18	48. Third Watch 7.0/11	57. King of the Hill 6.6/11		
	8:00			34. The Simpsons 8.6/13		112. Felicity 1.6/3
	8:30			29. The Simpsons 8.8/13		
	9:00 53. Snoops 6.8/11		64. NBC Sunday Night Movie—Mr. Rock 'n' Roll 6.1/10	41. The X-Files 7.9/12		105. Jack & Jill 2.0/3
	9:30	12. CBS Sunday Movie—Any's Bell 10.6/18				
	10:00 37. The Practice 8.4/15					
	10:30					
WEEK AVG	7.8/13	8.9/15	9.6/16	6.1/10	2.6/4	2.7/4
S-T-D AVG	7.7/13	9.2/15	10.1/17	6.0/10	2.7/4	3.1/5

Minorities eye more nets

AT&T deal fuels momentum, but barriers remain for would-be competitors to BET

By Deborah D. McAdams

While the cable industry proclaims its intention to diversify, minority-targeted networks still face obstacles in getting carriage, including the perception that one network, BET, is enough. One year after its launch, the African American-targeted network from Major Broadcasting Corp., MBC Gospel, has only about 3 million subscribers, even with launch support and no subscriber fees, sources say.

"The people marketing the systems see high turnover in urban areas," one industry expert says, "even though when you look at revenue per homes passed, those homes look better, and even if they have a huge number of minority cable customers, they will say they have BET for African Americans."

Both MBC and New Urban Entertainment TV, an embryonic African American-targeted start-up, at least made preliminary headway in the cable world last week when they announced deals with Satellite Service Inc., the programming division of AT&T. The deals encompass price agreements, but no specific carriage commitments, according to an AT&T spokeswoman.

For NUE-TV, the deal brings crucial momentum to the start-up, says Bob Townsend, president, COO, and one of the principals of Space Station TeleVision, the parent company of NUE-TV. Townsend and partner Dennis Brownlee initially intended to launch the network in September on a digital platform after securing an agreement for carriage on AT&T's HITS package. However, the pairs' original financial backer backed out, delaying the launch. Townsend says a new, albeit unnamed, investor has stepped in and specific financial agreements "are in place." He now expects to launch NUE-TV by mid-2000. It will be about 40% original programming (with equity partner Quincy Jones contributing content) and 60% acquired material, Townsend says.

Prospects are picking up for MBC, a private venture whose partners include



Cecil Fielder, Evander Holyfield, Marlon Jackson and Willie Gary. Comcast launched the network on a 100,000-subscriber system in Mobile, Ala., on Nov. 1, and the MSO's 350,000-subscriber Detroit system will be added Dec. 1. Both are analog launches, says CEO Alvin James. A Time Warner roll out is expected before the end of the year, deals are pending with Adelphia and Cox, and the network is in talks with Cablevision. (Time Warner confirms only that it is in "discussions" with both MBC and NUE-TV.)

While the cable industry has "embraced the ideal of promoting diversity in an underserved market," James says it labors under a "cultural

▲ **Bob Townsend (l) and Dennis Brownlee plan to launch their NUE-TV cable channel aimed at an African-American audience by the middle of next year. Quincy Jones is an equity partner.**

◀ **Another new channel, MBC, just launched in Mobile, Ala., last week.**

misconception that the entire African-American community can be served with a single type of programming." African Americans, he adds, are highly brand-conscious and gravitate toward specific "cultural reference," so MBC's family, gospel music and spiritual programming may ultimately have an entirely different audience from BET's variety and movies programming. Advertisers such as Coca-Cola and General Motors get it, he says, and both are looking at the network despite its small subscriber base.

One factor favoring both MBC Gospel and NUE-TV is timing. Both networks are rising amid a miasma of racial contention and political intrigue gripping the television industry. Broadcasters ponied up a \$175-million minority media start-up fund last week, the same day that NAACP leader Kweisi Mfume announced the status of his network boycott plan (see story, page 37). Industry sources also have said that enmity between former AT&T

president Leo Hindery and John Malone, head of Liberty Media and a controlling stockholder of AT&T, may have been an obstacle for the emerging black networks. Liberty is 35% owner of Black Entertainment Television, the only widely distributed African-American cable network, with nearly 59 million subscribers. Hindery favored bringing in competitors, while Malone was inclined to protect his investment, sources say. Hindery managed to help start the SSI deals with MBC and NUE-TV before his departure from AT&T, which nearly coincided with a slew of bad press for BET. The 20-year-old network came under scrutiny



Chairman Robert Johnson's BET faces competition from several newly created networks targeting African-American viewers.

for its labor practices when comics boycotted it over low pay. The flak is driving MSOs to more seriously consider other African-American networks, sources say.

BET has been slow to respond. Three months after the American Federation of Television and Radio Artists called the strike, BET has yet to resolve the dispute. Network officials adamantly contend that wages at BET reflect the network's value in the market. Indeed, BET's fourth-quarter 1998 prime time cost per thousand was \$8.70, while Comedy Central and History Channel's similarly sized universe brought \$11.75 and \$14.75, respectively, according to Paul Kagan Associates. That said, BET's cash flow for 1999 will exceed both of those networks' (History's by more than half).

"We run all our businesses off the BET dollar," says Curtis Symonds, executive vice president of affiliate sales and marketing. He said BET's magazine, restaurant and other cable networks are losing money, but are "on line with their business plans." He says that the labor issues are being addressed, new programming is rolling out in February and a first-ever, year-long, \$2 million marketing campaign is being launched.

"As far as the negative press," Symonds says, "it certainly reminds us we need to maybe step up our efforts a little quicker than we anticipated." ■

Charter offering down to the wire

Company expects IPO to raise more than \$3 billion

By John M. Higgins

Convincing investors that Paul Allen can run companies, not just buy them, is the goal of Charter Communications Inc. executives as they prepare to launch one of the largest initial public offerings ever this week.

After weeks of delays, Charter executives and their investment bankers were looking to price the \$3 billion-plus IPO as early as today (Nov. 8), wrapping up a two-week road show to

investors around the country. Allen is worth around \$25 billion, primarily from the fat stake in Microsoft Corp. he got as co-founder of the software giant. But his taste for investing in cable systems only goes so far—\$11 billion of his fortune, so far. So he's turning to the public markets both for cash and to create another currency to use for further acquisitions.

The stock sale would be the third-largest U.S. IPO in history, ranking behind the \$4.4 billion sale of oil company Conoco Inc. last year and the \$3.7



CABLE'S TOP 25

PEOPLE'S CHOICE

Barry who? As the Detroit Lions scored over Tampa Bay, ESPN scored in the cable ratings. Its Sunday night telecast was atop, with an 8.2 rating/13 share.

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

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	NFL/Buccaneers/Lions	ESPN	Sun	8:15P	191	8.2	6.3	6289	13
2	WWF Entertainment	USA	Mon	10:00P	67	5.6	4.3	4323	8.8
3	WWF Entertainment	USA	Mon	9:00P	60	5.5	4.3	4258	7.6
4	NFL Primetime	ESPN	Sun	7:30P	45	5.0	3.9	3864	7.9
5	South Park	CMDY	Wed	10:00P	30	4.1	2.5	2504	6.3
6	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	4.0	3.1	3061	5.8
7	Rugrats	NICK	Sun	9:30A	30	3.8	2.9	2860	9.6
8	Rugrats	NICK	Sun	9:00A	30	3.7	2.8	2801	9.5
9	Rugrats	NICK	Wed	7:30P	30	3.6	2.8	2735	6
10	Spongebob	NICK	Sun	10:00A	30	3.5	2.7	2673	9
11	Rugrats	NICK	Tue	7:30P	30	3.4	2.6	2590	5.6
11	ACC Ftb/Florida St./...	ESPN	Sat	7:00P	199	3.4	2.6	2578	6.3
11	Hey Arnold	NICK	Wed	8:00P	30	3.4	2.6	2563	5.2
14	NFL Sportscenter	ESPN	Sun	11:26P	64	3.3	2.6	2573	8.3
14	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.3	2.6	2566	4.6
14	Rugrats	NICK	Sat	9:30A	30	3.3	2.5	2499	9.9
14	Rugrats	NICK	Mon	7:30P	30	3.3	2.5	2498	6.2
14	Rugrats	NICK	Thu	7:30P	30	3.3	2.5	2493	5.6
19	WCW Monday Nitro Live!	TNT	Mon	10:00P	66	3.2	2.5	2492	5.1
20	Kenan & Kel	NICK	Wed	8:30P	30	3.0	2.3	2294	4.4
20	Catdog	NICK	Tue	8:00P	30	3.0	2.3	2292	4.6
20	Spongebob	NICK	Sat	10:00A	30	3.0	2.3	2289	8.9
23	Hey Arnold	NICK	Sat	10:30A	30	2.9	2.3	2237	8.8
23	Hey Arnold	NICK	Sun	10:30A	30	2.9	2.2	2235	7.5
23	Rugrats	NICK	Sat	9:00A	30	2.9	2.2	2202	90
23	Wild Thornberrys	NICK	Mon	8:00P	30	2.9	2.2	2190	4.3
23	Comedy Central Presents	CMDY	Wed	10:30P	60	2.9	2.9	1771	5.1

Take Part in C-SPAN's New "Cable's Gift to America" Campaign

January, February and March 2000

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—Joe Collins, Chairman
C-SPAN Executive Committee



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billion IPO of investment banker Goldman Sachs Group Inc. in May. United Parcel Service, however, is pushing ahead with a \$4.3 billion offering.

Wall Street executives expect the deal to go smoothly, with demand seemingly strong enough that Charter executives and bankers at Goldman Sachs & Co. are considering bumping the price of the deal up beyond what was previously stated. "Goldman is telling people that they're well oversubscribed," said one Wall Street executive tracking the sale. The company plans to sell 195 million shares at \$17-\$19 each. The stock is not

expected to immediately soar as shares in Internet startups often do because Charter is issuing so many shares.

The road show for investors has been fairly sedate, participants say, with no appearances by Allen or even his top dealmaker Bill Savoy. Allen is featured only on a videotape shown to investors. Charter CEO Jerry Kent's approach is to hammer home—over and over—Charter's strong 4% subscriber growth, which is double or triple the cable industry's recent average.

Rather than selling the company as an explosive Internet player, Goldman

Sachs is pitching Charter as a solid cable operator, working more efficiently than its peers and with plenty of growth potential from new businesses like high-speed Internet. That's in part to blunt the biggest question—Allen's business acumen. His holdings have been composed primarily of partial investments. Using Charter as the base of a five-million subscriber cable empire is the first sizable operating business Allen has built since leaving Microsoft. "Kent needs to convince investors Allen can do more than go on a shopping spree," said one money manager. ■



WorldGate yanks stock sale

Internet-over-TV provider WorldGate Communications is withdrawing its registration for a secondary offering of 4.1 million shares. The key reason: WorldGate's stock has dropped dramatically from its 52-week high of \$55.75—which came about the time the secondary offering was announced—to the mid-\$20s. WorldGate last month cut back terms of the offering, saying that existing shareholders would sell only 600,000 shares instead of the 1.5 million originally proposed. WorldGate's official statement: A secondary offering at this time under current market conditions would not be in its shareholders' best interest, and that it has plenty of cash to fund operations and expansion.

MediaOne scores 3Q increase

MediaOne Group reported operating cash flow for the third quarter ended Sept. 30 increased 9% pro forma, to

\$542 million, compared to last year's third quarter. Net income hit \$148 million, a sharp reversal from a net loss of \$184 million last year, largely because of a \$581 million gain on the sales of investments and improved operating cash flow. The net income translated into earnings per share of 18 cents, vs. a 32 cents per share loss last year. Results came on proportionate revenue (reflecting MediaOne's share of joint-venture revenue and expenses) of \$2.1 billion, up 15% pro-forma. MediaOne increased high-speed data customers 24%, to 173,000, cable telephony customers 62%, to 42,000. Basic video customers grew 1.7%, to 4.98 million.

EchoStar earnings gain in 3Q

Direct broadcast satellite provider EchoStar Communications Corp. recorded strong increases in pre-marketing cash flow, revenue and subscribers but a decline in EBITDA and larger losses for the third quarter ended Sept. 30. EBITDA (defined by

EchoStar as earnings before interest, taxes, depreciation and amortization and other non-cash deferred compensation) fell to a negative \$47 million compared to a positive \$9 million in the comparable quarter last year. EchoStar also reported a 427% jump in its operating loss, to \$79 million, and a 139% increase in its net loss, to \$124 million, or 55 cents per share. At the same time, revenue increased 82%, to \$427 million, and pre-marketing cash flow jumped 107%, to \$153 million. Customer growth at EchoStar subsidiary Dish Network was the key factor for increases and declines alike. During the quarter, Dish Network added 375,000 customers, up 65% from the comparable quarter last year. The strong growth hit the bottom line because of increased marketing and operating costs. Operating expenses increased 91%, to \$199 million, as marketing expenses increased 205%, to \$200.6 million. Dish Network ended the quarter with

approximately 3 million subscribers.

Turner reorganizes sports division

Hockey is in, wrestling is out, and Mark Lazarus is in charge after a reorganization at Turner Sports. Lazarus, the executive vice president of Turner Sports Sales, becomes president of Turner Sports. He will be in charge of sports programming and production in addition to his current responsibilities overseeing advertising and promotions in sports programming, with Joe Uva, president of Turner Entertainment Group Sales and Marketing. Lazarus also is responsible for the sales efforts of Philips Arena and Turner Field. He'll be based in Atlanta and report to Steven J. Heyer, president and chief operating officer of TBS Inc. Coverage of the Atlanta Thrashers, the city's National Hockey League expansion franchise, will come under the auspices of Stan Kasten, president of the Atlanta Braves and Atlanta Hawks and chairman of Philips Arena. Turner's World Championship Wrestling will go under the entertainment umbrella led by Bradley J. Siegel, president of General Entertainment Networks, TBS Inc.

Fine line of open access

What constitutes Internet cable connection is at heart of AT&T/Portland case

By Price Colman

The high-profile national debate over "open access" to cable networks took a turn down memory lane last week as the issue of "unbundling"—separating content from conduit—resurfaced.

The case pitting AT&T against Portland, Ore., and surrounding Multnomah County has focused largely on whether the city can legally force AT&T to open its cable network to outside Internet service providers (ISPs).

The city ordered just that nearly a year ago. AT&T objected but lost the first round in U.S. District Court and promptly appealed. Last Monday, federal judges hearing that appeal signaled their ruling may come down to a fundamental issue: the definition of a cable connection to the Internet.

***"It strikes me
[that] everyone is trying
to dance around the
issue of whether we are
talking about a
telecommunications
service."***

—Judge Edward Leavy

"It strikes me that everyone is trying to dance around the issue of whether we are talking about a telecommunications service," U.S. Ninth Circuit appellate Judge Edward Leavy said during last Monday's oral arguments. (Appropriately, the hearing was recorded and rebroadcast over the Internet.)

The outcome of AT&T's \$100 billion bet on broadband cable could very well hang on what Leavy and fellow judges Sidney Thomas and Ferdinand Fernandez decide, although both Portland and AT&T contend they'll win under almost any scenario.

Portland's perspective: If a cable connection to the Internet is a cable service, then the city is well within its legal bounds. If it's a telecommunications service, and thus under state and

FCC purview, then it's subject to the same rules as telephone companies, which are required to offer non-discriminatory access to their networks.

"If, in fact, the court throws a mon-

key wrench into this and says a cable line is a telecom facility, that's fine," said Portland Commissioner Erik Sten in a briefing following oral arguments. "If the judges term it a cable facility,

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we won [already] in district court."

AT&T's contention: If Internet-over-cable is a telecommunications service, then AT&T is delivering it over a telecommunications "facility" regulated by state utilities regulators and the FCC. Thus, Portland overstepped its bounds. If it's a cable service, then service and pipe can't legally be unbundled.

"Fundamentally, this comes down to the difference between services offered over cable systems and the pipe over which those services are carried," said Mark Rosenblum, AT&T vice president-law, at a post-hearing briefing. "What Congress said is when you separate the service from the pipe that service is carried over, that pipe standing alone is a telecommunications facility."

Indeed, it was AT&T that resurrected the unbundling concept during oral arguments. Terrence Thatcher, deputy city attorney for Portland, registered a quick complaint, saying it was the first time AT&T had introduced the issue.

But Leavy wasn't buying. "If we decide this is a telecommunications service or facility, this case is over, is it not?" he asked.

"If the court throws a monkey wrench into this and says a cable line is a telecom facility, that's fine. If the judges term it a cable facility, we won [already] in district court."

—Portland Commissioner Erle Sten

Although Thatcher agreed, odds are the case is headed to the U.S. Supreme Court no matter how the appellate judges rule. Their decision isn't expected before the first quarter of 2000.

For Portland, it's a matter of principle. Its case is built around the idea that there are essentially two ways of connecting to the Internet: telephone dial-up service, which is the choice for 25 million-plus U.S. residents, and broad-

band cable service, used by roughly 1 million U.S. cable customers.

That translates into cable holding a de facto monopoly on broadband Internet service, according to Portland, although it acknowledges that telephone company digital subscriber line (DSL) service reaches another 250,000 customers. To prevent cable from controlling Internet access—and possibly killing fledgling Internet service providers—cable should be required to open its network as phone companies are required to open theirs, Portland says. "We think people should have a choice on how they get onto the Internet," Sten said.

Portland's stance has generated support elsewhere. Several municipalities, including St. Louis; Weymouth, Mass.; Fairfax, Va.; and unincorporated Broward County, Fla., have approved "open access" ordinances. (St. Louis' mayor hasn't signed that city's ordinance into law yet.) Others, including Atlanta and several suburban Detroit communities, are watching the Portland case for a sign on how to proceed while minimizing legal risks and costs. ■

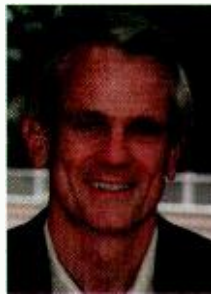
CNNfn chief chosen

Former 'Los Angeles Times' editor tapped for top spot

By Deborah D. McAdams

CNNfn's fortunes are in the hands of a veteran print journalist. Shelby Coffey was named president of Turner's financial network last week, four months after the sudden departure of money man Lou Dobbs.

Coffey initially will concentrate on developing consumer and personal finance news, he said. His larger concern will be how to compete with CNBC's 70 million-subscriber universe with a network reaching only 12.5 million households. A former executive editor at the *Los Angeles Times*, Coffey comes to CNNfn at a time when CNBC is in take-no-prisoners mode to own television financial news. Within a week of Dobbs' departure, CNBC expanded *Business Center* to an hour and placed it in the 6:30 p.m. time slot in direct opposition to CNNfn flagship *Moneynline*. Then, soon after CNN announced it would take CNNfn's new market program, *Street Sweep*, to the floor of the New York Stock Exchange, CNBC beat it to the punch by



Shelby Coffey has been named president of CNNfn. He faces a tough battle against entrenched financial net CNBC.

moving the *Business Center* set to the floor for its nightly telecast.

Coffey said it's too soon for him to discuss his competitive strategy, but his network will get exposure as part of a new \$15 million cross-channel ad campaign for CNN and CNNfn launching today (Nov. 8).

He's also got a staff of 370, plus access to CNN's 36 global news bureaus.

Sources inside the CNNs say his arrival is welcome, and that he is a competent and level-headed newsman. Even though his television journalism experience is limited to 17 months as an executive vice president at ABC News, he reportedly earned the respect of his colleagues there.

Coffey's route to television resembles that of CNN's president, Chairman and Chief Executive Officer Tom Johnson, also a former *Times* chief. Prior to the *Times*, Coffey plied his trade at the *Dallas Times Herald* and *U.S. News & World Report*.

"I saw him develop the business and financial sections of those newspapers. I've known him since the 1980s," Johnson said.

Johnson acknowledged the challenges ahead for CNNfn, including getting more analog placement on crowded cable systems. Many MSOs have clearly stated that one financial new channel on analog is sufficient, and CNNfn can only hope for digital carriage.

"We recognize we're in a fiercely competitive environment," he said. "We intend to launch CNNfn on every platform where we can achieve distribution. We will pursue analog distribution, which is very difficult right now."

Coffey will be responsible for the all-business and financial programming for CNN/U.S., CNN International, CNN Headline News, CNN Airport Network and the news content of CNNfn.com. Assuming his responsibilities Nov. 15, Coffey will be based at CNNfn's world headquarters in New York and will report to Johnson. ■

Maine voters give DTV nod

They approve a \$9.4 million bond issue to convert the state's five public stations

By Glen Dickson

The digital future of Maine's public broadcasting system was decided last week, as Maine voters approved millions of dollars in state funding for Maine Public Broadcasting Corp. (MPBC) to convert its five stations to DTV.

Roughly 65% of Maine voters supported a Nov. 2 referendum on a \$9.4 million bond issue earmarked for MPBC's digital conversion. MPBC had secured the bond issue from the state legislature in January, after several years of pleas for DTV funding had fallen on deaf ears. But the funding measure still had to be approved by voters, something MPBC was unsure of less than a month ago (B&C, Oct. 11).

"We'd been doing polling all along, and we were very worried," says Russell Peotter, MPBC director of marketing and development. "Our lowest polling point was only 29% yes, and the only bond losing at the time was ours. People didn't understand digital TV and what the digital conversion was."

So for its consumer education campaign on "Question 5," MPBC focused less on the benefits of DTV and more on the possible death of public television in Maine. According to Peotter, MPBC seized on the message that if it didn't get DTV stations on air by 2003, it would lose its digital licenses and cease to exist after 2006, when the analog spectrum is due for return to the government.

Using the slogan "Keep Maine's PBS Alive—Vote Yes On Five!," MPBC launched an intensive campaign including spots on commercial TV stations in the state, communications with MPBC's 60,000 members, speaking engagements and what Peotter called "saturation bombing" on MPBC's own airwaves.

"The TV commercials were very simple," he says. "Basically, they asked: 'When the digital conversion comes, do you want your PBS station to be one of the choices on the dial?' If so, you've got to vote for this bond."

The campaign, which cost roughly \$150,000, provided a quick boost in MPBC's pre-vote polls. "In the last few

days we knew the numbers had come up fairly far, and we knew we were over 50%," says Peotter, who adds that MPBC received some criticism from local media for using "scare tactics" to get voters to support the DTV bond.

Combined with a \$2 million state grant MPBC received in 1998, the public broadcaster now has more than half of its projected DTV conversion budget of \$21 million, which includes money for new

DTV programming. MPBC will rely on a private capital campaign to raise the rest, and hopes to reach \$5 million in private funding by the end of this year.

Since MPBC has received its DTV go-ahead, it now plans to fire up a low-powered DTV transmitter at WCBH Augusta in the next few weeks and pass through PBS' national DTV feed. It hopes to have all of its DTV stations on the air by 2002. ■

CBS taps PVI for virtual branding

'Early Show' adopts electronic insertion technology

By Glen Dickson

To help promote its new morning news program, *The Early Show*, CBS is putting signs throughout the area surrounding its Manhattan studio at 58th Street and Fifth Avenue. But the *Early Show* signs are for on-air consumption only—they don't really exist.

Instead, the signs are virtual images created using Princeton Video Image's electronic insertion technology. PVI, which already supplies CBS with virtual first-down lines for its NFL coverage, signed a multiyear deal with CBS News to provide virtual branding for *The Early Show* and other CBS News properties. The agreement is exclusive for one year to *The Early Show* among morning news programs. The deal marks the first time PVI's technology, which has mainly been used to place virtual billboards and graphic enhancements within sports broadcasts, will be featured in daily weekday programming.

CBS is using the PVI Live Video Insertion System in conjunction with various robotic cameras it has installed on buildings surrounding *The Early Show* set. Once a camera is focused on a particular spot, it takes less than 2 minutes for



Nobody got wet putting 'The Early Show' logo in the Plaza Hotel fountain.

the PVI system to insert a virtual *Early Show* logo (the system, however, doesn't rely on camera data or special landmarks to insert the image, says PVI). Virtual logos placed on a plain background can support motion in front of them, such as people walking on top of a sidewalk sign. But logos used to cover an existing sign can't support motion in the foreground (the sign would show through). So far, CBS has used the system to place *Early Show* logos in the fountain in front of the Plaza Hotel, on the sidewalk and street in front of the studio, on the side of the studio itself and in a window on the adjacent Bergdorf Goodman store.

According to Frank Governale, CBS News vice president of news opera-

tions, CBS first approached PVI about the virtual branding at this year's NAB convention in Las Vegas. *The Early Show* was looking for a way to cover the Trump sign on the outside of the Donald Trump-owned building that was to be its future home. Although Trump wound up removing his name anyway, CBS decided the PVI technol-

ogy still had production value for "branding all over the city," Governale says. The two companies reached an agreement on Oct. 29, just two days before *The Early Show's* debut.

Bill Jarr, PVI executive director of broadcast sales, says PVI offered the system to several other morning news programs, but found no takers.

"Our location," says CBS' Governale, "lent itself to using this creatively and expanding our reach into the neighborhood." He adds that CBS' promotion department is interested in the PVI system, which can be used with live video or tape. *48 Hours* has already inquired about using the technology for its *Millennium* show. ■

NJN serves as DTV testbed

New Jersey low-power to try out Comark transmitter, Thomson encoder, IBM routing

By Glen Dickson

With the Oct. 6 launch of WNJT-DT Trenton, N.J., a high-definition technology joint venture founded in September 1995 has finally found a broadcast home to test the products it developed.

The low-power noncommercial DTV station, operated by NJN Public Television, is serving as a "real world test and verification environment" for the High-Definition Television Broadcast Technology Project, says program manager Dr. Frank Marlowe of Sarnoff Corp. The HDTV project is funded by the U.S. Department of Commerce's National Institute of Standards and Technology (NIST) and includes technology from Sarnoff, MCI, Sun Microsystems, Thomson Consumer Electronics, IBM, NBC and Comark

Communications.

The NIST project was originally conceived as a three-year, \$58.1 million project that would develop interoperable broadcast equipment (B&C, Sept. 25, 1995) and test it in a working station. NIST contributed \$28.4 million in funding, while the remaining \$29.4 million came from eight companies with Sarnoff leading the team (original members Advanced Modular Devices and Philips dropped out, while Wegener recently joined, Marlowe says). In September 1998, the group decided to extend the project by two years, since it hadn't used all of its funding. And that's where NJN has come in.

NJN, which joined the NIST initiative in December 1998, will now test some NIST-developed equipment, such as a Comark DTV transmitter, a Thomson HDTV encoder and ATM routing

technology from IBM. WNJT-DT also has received non-NIST gear donated by NuComm, E.F. Data, SGI and Sony, and is one of three PBS station testing digital datacasting equipment from LG Electronics. NJN also netted a \$608,000 grant from the National Telecommunications and Information Administration that it will put toward a high-powered DTV transmitter.

"We let companies put their fingers in the pie and learn," says Bill Schnorbus, NJN director of engineering.

WNJT-DT will launch a high-power DTV service in Trenton by late 2000, says Schnorbus, who is happy to use loaner DTV equipment while he can. He says the total DTV conversion for NJN, which also operates stations in Montclair, Camden and New Brunswick and studios in Newark and Atlantic City, will cost more than \$30 million. ■



By Glen Dickson

Meredith goes digital with GI

Meredith Broadcast Group has selected General Instrument ATSC-compliant Digicipher II encoders to convert its 11 stations to DTV transmission. Meredith has already been using a GI high-definition encoder at wgnx Atlanta since November 1998, and will use GI encoders to launch DTV at its four top-30 mar-

ket stations in Phoenix, Orlando, Portland, Ore., and Hartford, Conn., over the next six months.

DTV Utah hits airwaves

Eight stations have completed a \$7 million, 330-foot community DTV tower in the mountains outside Salt Lake City and two stations have begun broadcasts from the site. The "DTV

Utah" site, on Farnsworth Peak in the Oquirrh Mountains, will support the DTV operations of kbyu, kjzz, ksl, ktvx, kued, kulc, kutv and kuwb. Only ksl-dt, an NBC affiliate, and ktvx-dt, an ABC affiliate, are currently equipped for digital broadcasts.

Match Frame Fires up with Discreet

Match Frame San Antonio,

a digital production and post production firm, has purchased a Discreet Fire HD editing system. The Fire system is fully HDTV-capable and includes SGI's high-definition input/output board. The Fire suite also supports Dolby 5.1 surround sound using Genelec audio monitors.

DTV Utah's 330 foot digital tower is now operational.



Web ads get glitzy, savvy

But will streaming and targeted spots be enough to snare Net surfers?

By Richard Tedesco

The online ad picture is changing graphically: Internet ads are delivering more video, audio and animation in bigger windows that sometimes pop up on Web pages without warning.

And technologies are in place to determine whether a particular PC user meets the demographic and geographic target for a particular ad spot.

IBM released the latest version of its HotMedia software last week, enabling advertisers to combine streaming audio with animated images to create more eye-catching ad banners. The technology has been in limited use with some interesting results: a banner on Boston.com plugging the MP3 digital music platform presents a musical clef with musical notes that each play a different tune when clicked.

Thus far, HotMedia has been used for virtual museum tours and distance learning, but ad applications are its projected "sweet spot," according to William Pence, IBM director of development for Internet media, who says Big Blue is "working up to video" for the software.

It's currently intended for low bitrate streaming, animating banners without requiring any downloading or extra effort on the part of the PC user. "We expect too much of the consumer," Pence says.

San Francisco-based start-up Veon aims to keep things simple for consumers too, but it is banking on an impulse for interacting with its 30-second video spots, leading to increasing sophistication among consumers. "You can do some very subtle things with these interactive spots, but you have to get people accustomed to them first," says Gaurav Suri, Veon chief financial officer.

Veon has begun producing the video spots that pop out of banners for @Home, incorporating product sample offers to encourage PC users to play along. It expects to graduate shortly from consumer product ads for laundry soap and shampoo to spots for auto makers, and has produced a video cata-



Interactive ads created with Enliven software on @Home enable PC users to see cars in different colors.

log for Toy R Us that permits virtual browsing and pop-up video windows so kids can try out the toys.

But some observers doubt that creating TV-like ads on PC screens can suddenly make them more palatable to Web surfers. "This is not about TV," says Jim Nail, advertising analyst with Cambridge, Mass.-based Forrester Research. "This is a consumer-controlled medium."

Excite@Home is pushing another frontier in targeted online ads with TrueMatch, a technology from its MatchLogic subsidiary. MatchLogic servers recognize demographic characteristics and geographic locations of PC users clicking onto Web sites through anonymous profile data about that user. It then allows customized spots to be "assembled" from produced elements in real time for transmission to that site. The banners enlarge as they are animated with elements created by Enliven software.

The high-speed Internet cable provider is putting together a pilot program of charter advertisers—Procter & Gamble is one likely participant—to test the technology, according to Susan Bratton, vice president of marketing for Excite@Home. The prospect of running ads that combine the Veon and TrueMatch technologies make @Home a

viable competitor with TV as an ad conduit, she says: "We know more about how people interact with this kind of advertising than anyone in the universe."

Dan Lavin, research director of Burlington, Calif.-based International Venture Associates, says Web programmers have a long way to go in competing with TV for ad consumers. "You just don't have the sort of relationship on the Web that you do in cable or broadcast TV."

Meanwhile, potentially obnoxious streaming ads are popping up—literally—on Web pages in a format called "superstitials" from San Francisco-based Unicast. Like virtual land mines, they're triggered when a Net surfer clicks on encoded Web site content. They dominate PC screens with movie trailers for titles that have included *Three Kings*, *The Bone Collector*, *The Mummy* and *Austin Powers: The Spy Who Shagged Me*.

Unicast struck an alliance with CMGI's Engage Technologies unit last week to start using Engage's database of 35 million anonymous PC user profiles to target its superstitial spots.

Forrester's Nail doubts that pushing big video windows in PC users' faces can make them willing participants in the process, when they still retain the prerogative to click off. ■

SITE OF THE WEEK

www.eonline.com



E! Entertainment Television Los Angeles

Site features: Revamped E! Online site has lots of multimedia, mostly movie trailers from new feature releases, along with latest home video and DVD; clips from featured celebrity interviews; and transcripts of archived interviews. Ted Casablanca still rules with Hollywood gossip in his own version of the Awful Truth. The slicker format includes news, features, reviews, amusing new Flash animation games (including Buffy's Stake House) and, of course, shopping (you can buy your very own bare-chested Bruce Lee figurine or a 3rd Rock From the Sun commander coffee mug).

Site launched: August 1996; relaunched in mid-October

Site director: Lew Harris, editor-in-chief

Number of employees: 90

Design: in-house

Traffic generated: averaging 4.9 million different users each month

Streaming technology: RealVideo, QuickTime

Advertising: animated banner ads

Revenue: N/A

Highlights: New scoop columns in TV, movie and music sections of E! Online Plus section; streamed movie premiere events, live and archived; Ted Casablanca, the news and the top 12 in various categories for the past century are biggest draws.

—Richard Tedesco

Streaming after redo

Real.com revamps in wake of JukeBox privacy gaff

By Richard Tedesco

RealNetworks is recasting itself as a major video content source with the relaunch of its Real.com site this week as the Real.com Network.

It's actually RealNetwork's second attempt to reinvent itself as more than

the pre-eminent streaming technology provider it has been for the past several years. Its Real Broadcast Network has been aggregating video news and entertainment content, but this latest effort marks a more extensive aggregation of content that coincides with the release of RealPlayer 7.

Downloads of RealPlayer, and the recently controversial Real JukeBox digital music player, will be available at a separate RealNetworks corporate site (www.realnetworks.com).

PC users who download the new RealPlayer gain access to a Real.com Take5 feature that highlights up to 25 video news features, short films or events readily available on its opening page. A Real.com News Flash offers immediate access to breaking news, and RealPlayer 7 users will receive e-mail alerts on major news events.

Real.com Network incorporates new content from approximately 100 video programmers, in addition to an extensive list of content partners that were already co-locating their content with RealNetworks. "We are trying to provide our content partners with a way to get to this huge [Internet] audience," says Rob Grady, RealPlayer product manager for RealNetworks' consumer division.

An expanded list of TV stations and some 2,000 radio stations also can be tuned in through the new site.

Real.com also is ramping up its music content, playing MP3 and providing users links to 140,000 legally downloadable tunes through Listen.com.

RealNetworks has an informal "understanding" about distribution with the major record labels, according to Grady, along with a formal distribution deal with Warner Music that it put in place earlier this year.

The company was doing heavy damage control last week after admitting



Real Player 7 users will get news alerts via email.

that its Real JukeBox automatically recorded the tunes to which users were listening. RealNetworks denies that it actually used the technology to compile any information, but issued a software "patch" to ostensibly stanch the flow of potentially valuable marketing data from Real JukeBox users. "Our company is very much grounded in a consumer-consent model," says Grady.

That's been an effective business model so far, with 85 million RealPlayers downloaded to date, along with 13 million Jukeboxes.

The reason for the re-emphasis on RealNetworks' role as an audio/video content distributor is the perception that this is an opportune time, according to Grady: "We really think we're at a flash point at getting to critical mass on the content and audience side."

Microsoft's Windows Media Player, at more than a million downloads, is RealPlayer's only real competition in that market. In the absence of any other problems about invading PC users' privacy, RealNetworks seems poised to remain on its fast streaming track.

RADIO

HELP WANTED NEWS

Alaska Public Radio Network, Sr. Producer for nightly news mag. Excellent writing, producing, and on-air skills. Salary DOE. Send tape/resume: News Director, 810 East 9th Ave., Anchorage, AK 99501. E-mail: APRNews@aol.com. APRN is an EEO employer.

HELP WANTED FINANCIAL & ACCOUNTING

Controller: Entercom Boston, a leading 5-station cluster in the nation's 8th ranked market has an excellent opportunity for an experienced controller. This high level position requires strategic and conceptual thinking, advanced computer skills and experience in all aspects of accounting functions: fiscal analysis and budgeting process/management. This position oversees the day-to-day operation and manages 5 business office employees. Accounting degree required. CPA/MBA and broadcasting experience preferred. Send resume/cover letter to: HR Department, ENTERCOM, 1820 Eastlake Ave., East, Seattle, WA 98102. Fax (206) 726-6964. E-mail: noreen.mccormack@kioradio.com EOE

HELP WANTED MANAGEMENT

General Manager: American University is seeking a General Manager for its public radio station, WAMU-FM 88.5, one of the leading public radio stations in the nation. Position includes oversight of all programming, fundraising, station operations, and management of a full- and part-time staff of more than 60. Requirements include a bachelor's degree (masters preferred); minimum of 10 years experience in radio or broadcast journalism; senior management and supervisory experience, including excellent communication, interpersonal, and motivational skills; fund raising experience; knowledge of the public radio system; and an appreciation of the university-radio station relationship. The General Manager will be expected to build on WAMU's substantial strengths and strategically position the station for a vibrant future. Please submit resume and references to: WAMU General Manager Search, David Taylor, Office of the President, American University, 4400 Massachusetts Ave., N.W., Washington, D.C. 20016.

General Manager Wanted: Connoisseur Communications has a rare opening for a General Manager's position in the Quad Cities, IA/IL. The candidate must be someone with strong leadership abilities and must possess the skills and experience necessary to oversee our five station radio cluster. If you want to join a leader in the industry known for its integrity and commitment to the development of its people, then this is the opportunity for you. If you are looking for a challenge, are a proven leader, and are self-motivated, apply for this position at once for it will fill quickly. You will receive great compensation and benefits, in addition to working in a tremendously creative and exciting environment. Send resumes to: Jeff Dinetz, Vice President, Connoisseur Communications, 136 Main St., Westport, CT 06880. Or fax to 203-227-2373. Connoisseur Communications is an equal opportunity employer.

HELP WANTED MANAGEMENT

Manager of Classical 24 Minnesota Public Radio (MPR) seeks someone to manage all aspects of the country's only LIVE 24-hour syndicated classical music service. Provide station relations and marketing; supervise on-air staff; oversee operational and production aspects; and manage programming. Requires 5 yrs broadcast exp, 3 yrs supervisory exp and at least 2 yrs on-air work. More info. visit our website www.mpr.org Send cover letter and resume to: Minnesota Public Radio, c/o MCG Human Resources (255), 444 Cedar Street, Suite 1900, St. Paul, MN 55101. AA/EEO

HELP WANTED HOST

WUSF 89.7 seeks an exceptionally talented announcer to host **Morning Edition**. WUSF 89.7 owns the NPR franchise in this top 25 market, and its Tampa Bay and Sarasota audiences of approximately 215 thousand* listeners are 45%-54% loyal: about 12% more than the overall public radio audience. This is a highly visible position for an engaging communicator who's passionate about life and interested in community: people, arts and culture, government, education, environment, business, etc... The ideal candidate has a great voice and a companionable and intelligent air presence. He or she has professional radio announcing and journalistic experience and can tell compelling stories with strong writing, editing, interviewing and production skills. Public radio sensibilities, personal maturity and stamina for morning drive are essential. The Morning Edition host produces news material for broadcast and makes public appearances as part of WUSF 89.7's community outreach activities. He or she is supported by a news director, technical assistant, three reporters, top national talent coach Loma Ozmon, audience research, promotion, professional development opportunities, and successful fundraising. WUSF 89.7 provides a progressive work environment where diversity, collaboration, creativity, research, and personal development are valued. Employees enjoy very competitive salaries, no state income tax, and full benefits packages including four weeks annual vacation and tuition waiver at the University of South Florida. Bonus: eternal summer, miles of white sand beaches, fabulous sunsets, a lively cultural scene and countless recreational activities. Send cover letter, resume and democassette to: Hetty Glusman, Human Resources Manager, USF Public Broadcasting, 4202 Fowler Ave., WRB 219, Tampa, FL 33620. Resumes without cassettes will not be considered. Application deadline: November 22. For more information, please contact: Livingston Associates, Search, Strategy, Assessment, Operations, 4005 Iva Lane, Fairfax, VA 22032; 703.978.6970 (voice); 703.978.5980 (fax); livingst@erols.com *Arbitron estimates. Monday - Sunday. 6am - midnight, persons 12+, Tampa - St. Petersburg - Clearwater, Spring 99. Minimum qualifications: Master's degree or bachelor's degree and two years radio experience. Preferred Qualifications: Master's degree plus demonstrated radio announcing, production and writing strength; or bachelor's degree in journalism, communications, English, theater, liberal arts or other related field plus two years radio experience including demonstrated announcing, production and writing strength. Professional experience may substitute on a year-for-year basis for the required degree. The University of South Florida is an equal opportunity, equal access, affirmative action institution. For ADA accommodations, call Hetty Glusman: 813-974-8666. The search/selection process will be conducted in compliance with provisions of the "Government in the Sunshine" laws of Florida. Screening committee meetings are open to the public and all search documents are available for public inspection.

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

NATIONAL SALES MANAGER

WOFL Fox 35 seeks National Sales Manager to supervise the daily selling efforts of our national representative, **Telerep, Inc.**, and to assist the General Sales Manager in all aspects of sales, traffic and customer service. The successful candidate must have prior national sales or rep firm experience with excellent negotiation and technical skills. Some travel required.

Location: Orlando, FL
Send resume with cover letter and salary history in confidence to:
Business Office
WOFL-TV
35 Skyline Drive
Lake Mary, FL 32746

An equal opportunity employer



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.

**More Classifieds....
More Opportunities....
You're in good hands with
Broadcasting & Cable!**

HELP WANTED SALES

SYNDICATION
NEW SERIES

Premiering at NATPE in January. As a leading producer of syndicated TV Series, we need to add on additional experienced syndicators that have sold to TV Stations before to handle the volume on our three new series and library of features. **EXPERIENCED ONLY PLEASE.** *Selected parties will sign up major groups prior to NATPE, plus sell stations and groups at NATPE.* Series have already been cleared in many major markets.

Fax AMERICANA 703-256-7183.

GENERAL SALES MANAGER

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



Account Executive - West Coast. GlobeCast, a leading supplier of satellite transmission and production services to the broadcasting community, has an immediate opening in our Los Angeles area sales offices for an Account Executive. The selected individual will be resp. for the dev. of customers and revenue in the Western Region of the U.S. including building customer base, cold calls, writing proposals, negotiating and closing contracts. This position requires min. 4 Yr college degree in broadcasting, sales, communication or related field, plus at least 2-4 years sales experience in the broadcast industry. GlobeCast, a France Telecom company, offers competitive salaries and an excellent benefits package. For immediate consideration, please fax your resume to L. LaRosa at (212) 885-8701. No phone calls please.

HELP WANTED SALES

Local Sales Manager: WINK-TV, the CBS affiliate, in Fort Myers, Florida, is looking for a proven manager from a top-rated TV sales department to lead our local sales team to an even higher level of local sales performance. This highly motivated individual must be able to exhibit success stories with new business development programs, qualitative research, as well as direct-to-client sponsorships. Individual must be willing to carry a list, lead the sales team by example and put in the necessary hours to insure success. Excellent references a must! Please send resume and references to: General Sales Manager, WINK-TV, 2824 Palm Beach Blvd., Fort Myers, FL 33916. EOE.

Growing 3 station group seeks GSM at dominant station in beautiful N.W. market with #1 local late news of all CBS's in America. Candidates must be fully versed in inventory control, pricing, budgeting, motivation, ratings and training. Knowledge of traffic and sales related software a must. Ability to administer successful sales promotions critical. Successful candidate will also have the ability to create one-sheets and research pieces to support all sales. Winning candidate will have to be willing to go the extra mile. Position manages national, regional and local sales. This is a FULL-TIME position! Send resumes to: Corporate Dir. Station Group Sales, Catamount Broadcast Group, 1100 Blue Lakes Blvd. North, Twin Falls, ID 83301. No phone calls please. EOE. Drug-free workplace.

General Sales Manager: WNWO-TV in Toledo, Ohio, a Raycom Media station, is seeking a GSM to lead and train a growing sales staff. Your background should include previous sales management experience, the ability to see the big picture, strong local sales and solid leadership. We offer a challenge coupled with a great opportunity. If you are ready for the next step, send your resume to: General Manager, WNWO-TV 300 South Byrne Rd., Toledo, Ohio 43615. Deadline: TFN. WNWO is an Equal Opportunity Employer.

Account Executives: Winston Salem, NC NBC affiliate in 47th market is looking for experienced broadcast salesperson with excellent communication and sales development skills. Working knowledge of sales research and development tools and computers necessary. Must be a creative, self-motivated team player with strong work ethics. Send resumes to Hollis Boardman, General Sales Manager, WXII-TV, 700 Coliseum Drive, Winston Salem, NC 27106

HELP WANTED MARKETING

Sales Marketing Manager: Winston Salem, NC WXII-TV, a Hearst-Argyle NBC affiliate, is looking for an innovative, self-motivated individual to work with the sales staff on developing non-traditional revenue opportunities. This member of the sales management team will assist in identifying new to television prospects and provide special project and promotional support. Will also manage production of commercial and promotional announcements. Send resume to Hollis Boardman, General Sales Manager, WXII-TV, 700 Coliseum Drive, Winston Salem, NC 27106

HELP WANTED TECHNICAL

Maintenance Technician: Williams Communications (Atlanta Vyvx Teleport) a major provider of worldwide video and data transmissions is looking for a Maintenance Technician. The successful candidate for this position should have two years formal training from a recognized institution majoring in electronics, computer science or electrical engineering. Three to five years of applicable experience in the field of electronics working in a Broadcast/Satellite teleport environment may be substituted for formal training. RF, VSATE or wireless communications experience a plus. Must be willing to work flexible hours in a 24x7/365 day operations. Please submit resume to: Williams Communications, P.O. Box 15498, Atlanta, GA 30333. Please email resume (MS Word format only) to chris.clayton@wilcom.com.

Engineering Manager: WETA TV 26 & 90.9 FM, a public broadcasting station serving the DC Metropolitan area, seeks an Engineering Manager to manage and supervise the division's television production staff and technical facility on a project-specific basis, and assist in the general operation of the division. Function as the front-line supervisor during the preparation and production phases of any project. Req. a bachelor's degree in a relevant field, min. 7 yrs exp. in a national, network-level TV production operation, including 5 yrs at a managerial or supervisory level, and exp. supervising union staff. Send resume and cover letter with salary req. to HR Dept., 2775 S. Quincy St., Arlington, VA 22206 or fax to 703-998-2034. <http://www.weta.org>, for job specifications. EOE/D/M/F/V

Chief Engineer: WTVR-TV, a Raycom Media station, in Richmond, VA has an immediate opening for a highly motivated Chief engineer who thrives on supporting all aspects of station operations to include a fast paced news operation. Station equipped with SNG truck, 3 ENG trucks, DVCPRO Avid, Doppler Radar, Profile and much more. Candidates should have 3-5 years experience as a Chief or Asst. Chief Engineer, have an FCC License, and be thoroughly experienced in transmitter operations, FCC regulations and IS. Please send resume to: Matt Heffernan, Director of Operations and Technology, WTVR-TV, 3301 W. Broad St. Richmond, VA 23230. WTVR-TV is an EOE M/F. Pre-employment drug screening required. No phone calls please.

Broadcast Technician: Candidate is responsible for performing the operation of a full-service teleport. Duties include, but are not limited to, booking, setting up and monitoring end to end transmission solutions. This includes fiber, teleport and satellite transponder needs. Ability to work well under pressure, effective communication skills and a sense of humor are a must. As this is a 24x7 operation, this position will require evening, overnights, and some holiday shifts. Please submit resumes to: Williams Communications Teleport, P.O. Box 15498, Atlanta, GA 30333. Or you can email them to steve.smith@wilcom.com.

Send Blind Box responses to:

Box _____, BROADCASTING & CABLE
245 W. 17th St. 7th Fl.
New York, NY

HELP WANTED NEWS

News Director - KMVT-TV, CBS: Southern Idaho's News Source, seeks a special individual to lead our market-dominating news department. Successful applicant must have a community-based editorial vision, top journalistic abilities, outstanding people and coaching skills, and at least three years experience managing or producing news. Position will also include anchoring the early newscast. Send resume, news philosophy and tape to: Lee Wagner, General Manager, KMVT-TV, 1100 Blue Lakes Blvd. N., Twin Falls, Idaho 83301. Smoke-free and drug-free work environment, EOE. A Catamount Broadcast Group Station.

Top north Texas NBC affiliate is seeking an Anchor/Producer. Position involves anchoring our morning newscast as well as anchoring and producing our noon newscast. Applicant should have a college degree and one year's experience. Our last anchor jumped to market 56. Send cover letter, resume and non-returnable VHS tape to: Scott Coppenbarger, News Director, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

Top north Texas NBC affiliate is seeking a Weekend Anchor/Reporter. Applicant should have a college degree and one year's experience. Our current anchor is making a big jump to Salt Lake City. Send cover letter, resume and non-returnable VHS tape to: Scott Coppenbarger, News Director, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

TV Reporter: WAVY News 10 is looking for an aggressive reporter who loves live shots. The ideal candidate will be a journalist who can enter a story yet jump directly into spot news when duty calls. You must be a self-starter with at least two years experience as a television reporter and a college degree. No beginners. No phone calls. Please send tape and resume to David Strickland, News Director, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE.

Reporter: NBC33 is looking for a reporter who can mix video, words, and sound into compelling news packages. Excellent writing is a must. Live experience a plus. We keep losing reporters to top 50 markets, so this is obviously an excellent opportunity to grow and learn. No beginners. Send resume and VHS tape to: Personnel, WKJG-TV, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E.

Reporter (2); Weekend Anchor. Positions available now. Non-returnable tape, resume, references 1st time to Human Resources Director, KNOE-TV, P.O. Box 4067, Monroe, LA 71211. EOE

Univision Noticias 23 is expanding its news operations. We are looking for self-motivated and experienced professionals for the following positions: **Producer/Assignment Editor** - 2yrs, **Editor/Audio** - 1yr, **Photographer** - 2yrs, **Graphic Artist** - 1yr, **Tape Operator/Editor** - 1yr, **Anchor/Reporter** - 2yrs, **Sports Anchor** - 2yrs, **Weather/Feature Anchor** - 1yr. [Bilingual English/Spanish required for some of these key positions.] If you are a talented, driven professional wishing to join our growing dynamic station, please come to the Univision Center and apply in person: KUVN-Channel 23, Attn: HR Ref #00-A, 2323 Bryan Street, Suite 1900, Dallas, TX 75201. Or Fax (214) 758-2306. EOE.

HELP WANTED NEWS

own the STORY

Television Reporter/Anchor

Bloomberg L.P. is the premier high tech, multi-media information services firm, providing news, sophisticated data and analysis to investment professionals and major companies worldwide. We are seeking a Television Reporter/Anchor to operate from a New York City base.

The seasoned professional we select will have experience in markets reporting and be familiar with the financial beat. To succeed in this position, you must have on-camera reporting experience as well as news writing skills.

We offer compensation commensurate with skills and experience. Let the world know you are an expert on financial issues with Bloomberg L.P. Send your resume and tape to:

Bloomberg L.P.
HR Dept. BDCST
499 Park Avenue, New York, NY 10022
Fax: 212-893-4040
E-mail: careers@bloomberg.com

No phone calls, please.
Bloomberg L.P. is an Equal Opportunity Employer

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FINANCIAL MARKETS
COMMODITIES
NEWS
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Newscast Producer: NBC33 is looking for a creative person who thinks outside the box. The ideal candidate can put together a fast paced mid-day show that's informative and entertaining. If you are an aggressive news junkie who wants to come along on our ride to number one, send resume and VHS tape to: Personnel, WKJG-TV, 2633 W. State Blvd., Fort Wayne, IN 46808. E.O.E.

News Executive Producer: The "jewel of the South," WBRZ-TV, has an immediate opening for the #2 leadership position in its acclaimed news department. Duties include overseeing day-to-day editorial content and management of a dynamic special projects unit. Applicants must have top journalistic abilities, editorial vision, outstanding people and coaching skills, extensive production knowledge, and at least five years experience managing or producing news. Our broadcasts set the standard for people, pacing and pictures. Send resume and non-returnable resume tape to Jamie Politz, Director of HR, WBRZ-TV, P.O. Box 2906, Baton Rouge, LA 70821. Smoke-free and drug-free work environment, EOE.

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

Chief Photographer WCBD-TV Media General Broadcast Group www.mgbg.com WCBD-TV2 in beautiful Charleston, South Carolina has an immediate opening for a Chief Photographer. Candidates must be able to shoot and edit videotape. This person will also hold the responsibility of overseeing our team of photographers, monitoring newsroom operations and purchasing production and office supplies. Prior videotape editing and photography required. Prior experience in a commercial television facility is preferred. Send resume to HR Dept. 210 W. Coleman Blvd. Mt. Pleasant, SC 29464. EOE M/F Drug Screen.

Assignment Editor: To help direct news gathering effort, monitor scanners, assign camera crews, write fact sheets & news stories. Position provides important editorial & logistical support for news staff. Requires a highly motivated self-starter. Prior experience in broadcast news is a plus. Schedule may include overnights and/or weekends. Send resume (no calls/faxes) to Tanya Husar, Assignment Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE

Assignment Editor: NBC-17, a NBC owned and operated station, is looking for an energetic, organized assignment editor. Responsibilities include generating story ideas, monitoring scanner traffic, making beat checks, assisting reporters with research and logistics, and managing daily assignments for multiple crews. Previous newsroom experience is a must. Please send resume to Lowell Briggs, News Director, NBC-17, 1205 Front St., Raleigh, NC 27609. EOE

HELP WANTED NEWS

KLAS-TV, CBS for Las Vegas, Assistant News Director: This person will lead the day-to-day operations of the newsroom. Looking for strong leader with excellent news judgment. Will be responsible for news coverage, working with and reviewing reporters. Will work closely with News Director planning for the future including strategic planning and budgeting. This is a great opportunity for a smaller market ND or EP looking to move up in management. **PM Executive Producer:** Will oversee our early and late news shows. Looking for someone who knows that the words are as important as the pictures. You must have outstanding people skills and be able to teach. Five years as Producer or Executive Producer. A degree in journalism or related field required. Apply if you are a quality person with high standards. **AM Executive Producer:** We're looking for a creative leader for our three hour morning news block. Must have at least five years Producer or Executive Producer experience with a passion for morning news. A degree in journalism or related field required. Looking for someone with great people and motivational skills. **Assignment Manager:** Experienced, aggressive Assignment Manager. We're looking for someone who can effectively utilize the reporting and photography staff, develop contacts and find great stories that the other stations don't have. Requires superb news judgement with organizational and leadership skills. Journalism degree and previous professional news experience preferred. **Anchor/Reporter:** Proven winner needed to co-anchor our Noon and 4:00 PM newscast. Minimum five years anchor/reporter experience. Must have strong writing and reporting skills and be a team player. Send resume and non-returnable tape. **Reporter:** Great storyteller with exceptional live skills. We're looking for someone who has lead story ideas and can make compelling live television. If you just feed off the assignment desk don't apply. Strong writer, with at least three years reporting experience. Send resume and non-returnable tape. Send inquiries to Gene Ross News Director: KLAS-TV, 3228 Channel 8 Drive, Las Vegas, Nevada 89109 EOE.

Producers wanted: strong field producers for show airing on Animal Planet. Must have strong writing, shooting, and post skills. Must be willing to move to Philadelphia area. Send tapes and resumes: Glass/Difede Productions, 96 East Lincoln Street, Media, PA 19106.

HELP WANTED PROMOTION

Promotions Director WNWO-TV is seeking a Promotions Director. Qualified candidates must possess writing skills, sales marketing experience as well as a general knowledge of all media. Qualified candidate should have experience in news promotion. Marketing degree is preferred or 3-5 years experience. Send resume, cover letter and non-returnable demo tape to: Marc Stover, General Manager, WNWO-TV, 300 S. Byrne Rd., Toledo, Ohio 43615. Deadline: TFN. EOE

Promotion Producer: Looking for the ideal station and job in the 10th market? The nations premier WB affiliate would like to invite promotion specialist's to submit their reels for consideration. Enthusiasm, attention to details, unlimited imagination, strong writing skills, and 2 years non-linear editing experience required. Send non-returnable tape and resume to: Mark Drury, WATL-TV, One Monroe Place, Atlanta, GA 30324. EOE.

HELP WANTED PROMOTION

Promotion Producer, Qualifications: KQCA-TV 58, the WB affiliate in Sacramento is firing up the fun train and looking for a hot Promotion Producer to jump on board. If you're enthusiastic about trying new approaches, passionate about having fun, and itchin' to just "go for it" with creative promotions, send us your reel. Applicants must be a team player, a skilled writer and top-notch producer. Duties include writing and producing daily topicals for non-news and news programming, as well as working with the Promotion Manager to create fun, exciting and fresh image spots. Candidates must have a solid knowledge of every phase of production. Resume Along With Tape To: KCRA-TV/KQCA-TV, Attn: Gene Robinson, Creative Services Director, 3 Television Circle, Sacramento, CA 95814. Closing Date: Position will be filled at earliest possible date. KCRA-TV/KQCA-TV is an Equal Opportunity Employer.

Hey, promotion gods! Looking for one of the best marketing gigs in the country? Then, follow the yellow brick road to KWCH-TV and the Kansas Broadcasting System. We're looking for the best and brightest leader in the biz to work your magic here. Tapes and resumes to Dean Bunting, VP and GM, KWCH-TV, PO Box 12 Wichita, Kansas 67201. KWCH-TV is a drug free workplace. Offer of employment contingent on passing a substance abuse screening. Successful applicant must have a valid driver's license and a clean driving record. KWCH-TV is an EOE. Minorities & Women are encouraged to apply. M/W/V/D

HELP WANTED TRAFFIC

Traffic Manager: VCI Traffic System Manager for Fox & WB Stations in Jackson, MS. 3-5 yrs Exp Pref. Analytical, solid communication skills, accuracy & efficiency a must. Operate & administer all functions of traff dept. Exc Ben. EOE/ Drug Free. Send resume to: WDBD, P.O. Box 10888, Jackson, MS 39289.

HELP WANTED MISCELLANEOUS

**ACCOUNT EXECUTIVE
Snap Software - NY**

Experience with a program distributor, network, station, or rep firm is required. Also required is knowledge of Snap & computers in general. Responsibilities include: service and sales of all non-LA Snap clients - installation, upgrades, training, and contract negotiations.

Contact: George Gubert
27800 McBean Pkwy, Suite 379
Valencia, CA 91354
Fax: 661-513-9533
E-mail: george@snapsoftware.com

HELP WANTED WEBSITE MANAGER

Interactive Site Manager: Must possess excellent news judgement, strong writing skills and thorough knowledge of internet technologies and HTML. Journalism and web producing experience required. You will be directly involved in the business and creative development of our website. Please send resume only to: Kenny Plotnik, Managing Editor, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

**HELP WANTED
FINANCIAL & ACCOUNTING**

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

HELP WANTED PUBLICITY

Director of Communications: MacNeil/Lehrer Productions is seeking a Director of Communications, a senior member of the MLP management team with a wide range of responsibilities focused primarily, but not exclusively, on press and public relations, marketing, and promotion. This person will provide daily oversight of *The NewsHour's* public relations efforts, including reporter contacts, as well as guide ad campaigns, on-air promos, and promotional events for *The NewsHour* and other MLP projects. Editorial responsibilities include monitoring all relevant communications; serving as Exec Editor of quarterly PBS station newsletter; and writing/editing all publicity and communications materials as required. Management of small staff. Position is based in Washington, DC, area and reports to the President. Candidates should have proven editorial and writing skills and the ability to work well with others. Prior experience in journalism and broadcasting highly desirable. Experience with public broadcasting community and knowledge of audience, marketing and programming research is desired but not required. Salary commensurate with experience. **Senior Publicist:** The Senior Publicist helps shape and implement communications, station relations, and public relations strategies for *The NewsHour with Jim Lehrer* and other MLP Productions. Includes story placement, daily and long range promotion, and writing and editing communications materials. Position is based in Washington, DC, area and reports to the President. Candidates should have proven editorial and writing skills and the ability to work well with others. Prior experience in public relations desired, as is background in journalism, marketing, or public broadcasting community. Salary commensurate with experience. Qualified applicants send resume and cover letter to Pam Wyatt, MLP, 2700 So. Quincy St., Ste 250, Arlington, VA 22206. EOE.

HELP WANTED CREATIVE SERVICES

Sr. Graphic Artist WDAF-TV, a Fox O&O in Kansas City, is looking for a Sr. Graphic Artist. Responsibilities include designing 3D animations; news projects and ad print work. Strong background in layout and design, good people skills, and ability to hit deadlines a must. Candidates should have at least 2-4 years of TV news graphic experience. Graphic design degree or related degree needed. Working knowledge of Mac & SGI programs such as Flint, After Effects, electric Image & PhotoShop a definite plus. For consideration, please submit resume and demo tape (VHS) to: WDAF-TV, Human Resources Dept., 3030 Summit, Kansas City, EOE M/F/V/D

HELP WANTED PRODUCTION

Graphics Operator: Empire Sports Network located in Western NY is seeking a qualified Graphics Operator possessing a four-year degree in broadcast communications or comparable technical degree. Must have at least three years experience in live commercial TV. Must be proficient with infinite type chyron equipment. Should have working knowledge of standard video production including video editing. Experience in operating infinite graphics on live sporting events is desired. Should be self-motivated and have a keen desire to create. Should have a resume tape with an impressive body of work available and be able to visually demonstrate past experience. A genuine interest and understanding of sports and programming is essential. Must possess a valid drivers' license with a good driving record. Successful applicant must pass a drug test, physical examination, criminal record check, and driving record check. Submit resume, (specify position and ESN90508), by Nov. 22, 1999, to: Empire Sports Network, Attn: John Demberle, 795 Indian Church Road, W. Seneca, NY 14224. No phone calls. EOE.

Commercial Producer/Editor, 'WJWB-TV Media General Broadcast Group www.mgbg.com. WJWB-TV, Jacksonville, FL's WB affiliate seeks a Commercial Producer/Editor for the Production Department with strong editing skills on both linear and non-linear equipment. Duties include 3-5 years production experience with 1-2 years experience producing commercials in a television environment. BS degree in Broadcasting or equivalent experience required. Knowledge of computer graphics and lighting techniques a plus. EOE M/F Drug Screen. Fax (904)642-0593 or send resume to HR Dept. 9117 Hogan Road, Jacksonville, FL 32216

HELP WANTED PRODUCER

Producer/Director: Requirements: WOTV/ABC 41 is seeking candidates for a Producer/Director position. Non-linear editing experience and shooting skills a plus. Broadcast degree preferred. Reliable transportation and schedule flexibility a must. Contact: Send your resume to: Thom Bruce, Production Manager, WOTV/ABC 41, 5200 W. Dickman Road, Battle Creek, MI 49016. No phone calls please. WOTV is an Equal Opportunity Employer.

SITUATIONS WANTED RESEARCH

Production research by an experienced librarian-MLS. Meticulous, detail-oriented information specialist can research, organize and write the reports you need in a professional, timely manner. I am computer literate and conversant with TV/radio terminology. Excellent writing, editing and indexing skills. Willing to do a variety of tasks. Contact V. Schneer, 914-337-1500, 914-337-3107, vschneer@wls.lib.ny.us

SITUATIONS WANTED LIGHTING

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

TV RESUME TAPE

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.

CABLE**HELP WANTED MANAGEMENT**

Manager, Current Programming: Fast-growing, fast-paced NY television production company specializing in non-fiction programming for national cable networks seeks jack-of-all-trades creative executive. You can write, re-write, oversee all aspects of research, production and post-production, and execute the creative vision of 3-4 series simultaneously. Strong supervisory skills and 6+ years experience in national cable programming a must. Fax resume to VP/Programming: 212-661-6244.

HELP WANTED NEWS

Show Producers wanted. Must have strong writing, field, and post production skills for shows airing on HGTV and Animal Planet. Must be willing to move to Philadelphia. Send tape and resume: Glass/Difede Productions, 96 East Lincoln Street, Media, PA 19063.

Senior Producer: National cable news program based in Nashville is looking for a strong, creative leader to oversee weekly news magazine operations and take it to the next level. Must have proven track record in broadcast journalism and demonstrated capacity to interpret stories on social, ethical and spiritual concerns. BA, strong news production and staff management skills required. Resumes with salary requirements to: Odyssey Network, Attn: HR Dept., 74 Trinity Place, New York, NY 10006 or Fax to 818-755-2473. Visit us at www.odysseychannel.com. EOE.

Documentary Writer-Director-Producers / Travel Series: Fast-growing NY-based television production company seeks creative, dynamic freelance writer-director-producers for national cable network travel series. Must have proven experience writing, directing talent, producing in challenging locations, and executing an exciting visual style. 5+ years experience producing national cable programming a must. Dream opportunity for the right person. Fax resume asap to: Executive Producer 212-661-0153.

HELP WANTED NEWS

News Director needed for cable station. Must have ability to supervise and coach news department to develop a superb nightly newscast. Must be able to function as senior reporter (shooting, editing, and writing required). Degree in broadcasting journalism or a related field required. Mail resume tape and salary history to PrestigeVision, PO Box 190, Cartersville, GA 30120. EOE.

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Time Warner Cable

41-61 Kissena Blvd.,

Flushing, NY 11355

Fax: 718-670-6899

E-mail: michael.wiseltier@twcable.com

EOE. M/F/D/V

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Cable Advertising of Metro Atlanta (CAMA) has an immediate opening for an Advertising Account Executive. We are looking for a creative and driven professional who will take a consultative approach with new and existing clients. You will be responsible for new business development and assessing and matching clients' needs for our products. You must possess a minimum of 1 year of print, television or radio sales experience and be highly motivated and detail oriented, with excellent presentation skills.

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HELP WANTED PRODUCTION

Unit Manager/Production Accountant wanted for Philadelphia production company. Send resume to: Glass/Difede Productions, 96 East Lincoln Street, Media, PA 19063.

Production Assistant needed for cable station. Experience required. Will work in all aspects of video production, including directing, shooting, editing. Great attitude and creative skills required. Mail resume tape and salary history to PrestigeVision, PO Box 190, Cartersville, GA 30120. EOE.

Promotion Writers & Producers: Seeking experienced entertainment news, and family lifestyle promo producers for both freelance and full-time positions at national cable networks. Must be willing to travel and/or relocate. Please send resume to 1.800.835.7445 or by email to TV_Positions@yahoo.com

Promo writer/editor needed for cable television series. Knowledge of Avid on-line, graphics software (Adobe Photoshop, After Effects) and college degree required. On-air VO experience a plus. Great opportunity with a growing television production company. Fax resume to: 818-756-5140 or 5240, attn: Human Resources.

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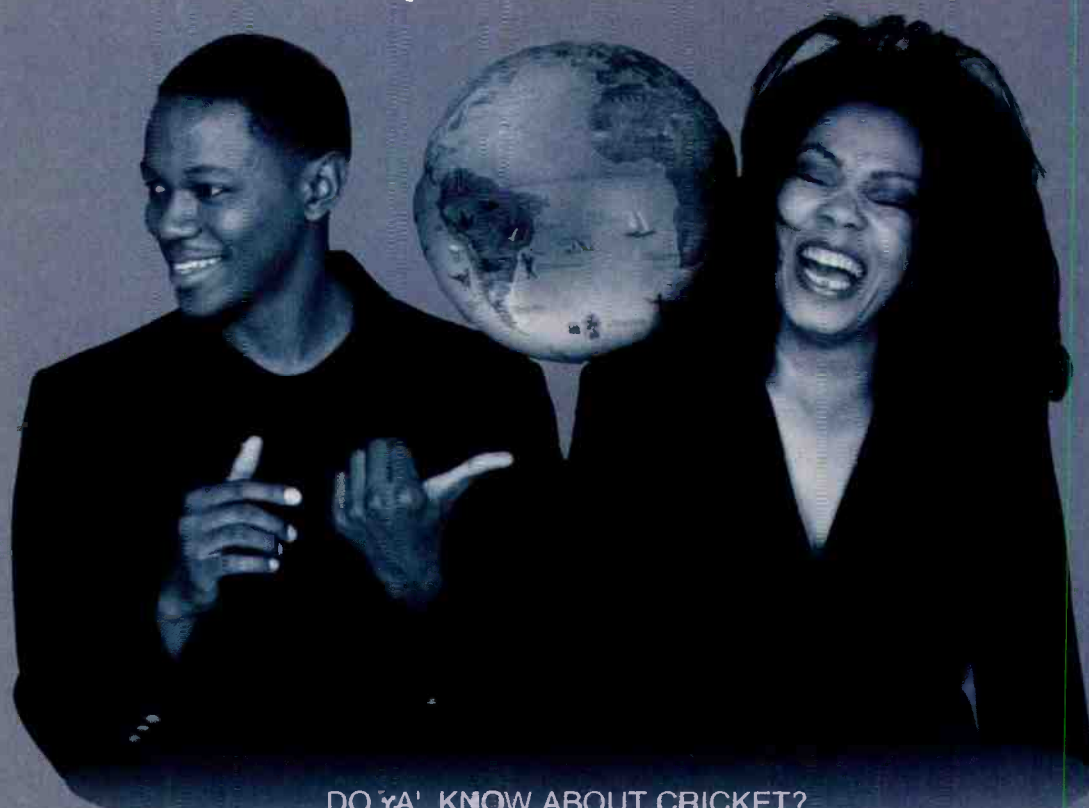
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A&E Television Networks is currently seeking a managerial professional to support its in-house documentary production unit, HTV Productions, which is responsible for producing programs for both A&E Network and The History Channel. Responsibilities include managing schedules, budgets, and administration for HTV Productions' documentary production teams, as well as the management of footage and still archive deals and internal research databases for use within A&E/TN, and amongst external program suppliers.

Requirements include 3-5 years experience in one or more of the following areas: television production, facility management, rights and clearances and/or financial accountability. Strong computer skills in Windows 95 environment is required (Microsoft Word & Excel), as well as Internet and Lexis-Nexis experience. Strong initiative, managerial and organizational skills are a must. A college degree is required (BA/BS Liberal Arts, History, Political Science).

Please forward resume and cover letter, stating salary requirements to:

A&E Television Networks
235 East 45th Street
New York, NY 10017
Fax: (212) 907-9402
E-mail: recruiter@aetn.com
(When responding via email,
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HELP WANTED FACULTY



Faculty Position Television, Radio and Film

Syracuse University's Newhouse School announces a tenure track faculty opening in television and film production and writing. The ideal candidate has at least 5 years of experience working on nationally and/or internationally distributed programs or films, and has a thorough knowledge of post production. MA or equivalent. Women and minorities are encouraged to apply. Apply to **Richard Breyer, Television, Radio and Film Department, Newhouse School, Syracuse University, Syracuse, NY 13244-2100** or via Email: rbreyer@syr.edu Deadline 1/15/00

The Newhouse School of Public Communications at Syracuse University seeks applicants for a tenure-track position in the Broadcast Journalism Department beginning mid-August, 2000. The Department may also hire a full-time visiting professor for the same starting date, depending upon need. The successful candidate(s) will teach writing, reporting and producing for television, radio and web-based news and may be asked to teach other communications courses. The successful candidate(s) must have strong professional and/or teaching experience in at least two of the following areas (at least one must be in TV): Line producing/TV, Field producing/TV, Reporting/TV, Anchoring/TV, Long format/TV, News management, Web-based news, Radio news. Finally, an advanced degree is strongly preferred. Women and minorities are strongly encouraged to apply. Application screening will begin January 7, 2000. Send cover letter, resume, and the names and phone numbers of four references to: Dona Hayes, Chair, BJ Search Committee, 362 Newhouse II, Syracuse University, 215 University Place, Syracuse, NY 13244. Syracuse University is an Equal Opportunity/Affirmative Action Employer.

HELP WANTED FACULTY

The School of Journalism and Broadcasting at Oklahoma State University seeks a tenure-track assistant professor in the broadcast sequence to teach video production, non-linear editing, corporate media and multi-media, including web page design & production. A master's degree (doctorate preferred) and five years or more of relevant hands-on experience is required. Teaching experience and evidence of potential for research or creative activity and/or professional extension activities are required. Submit application letter, curriculum vita, transcripts and names, addresses and telephone numbers of three references to Chair, Broadcast Search Committee, School of Journalism and Broadcasting, 206 Paul Miller Building, Oklahoma State University, Stillwater, OK 74078-4053. Phone: (405) 744-6354. Applications deadline is November 15, 1999. A review of applications will start November 15, 1999 and continue until position is filled. Oklahoma State University is an ADA/EEO/Affirmative Action employer. The School of Journalism and Broadcasting is committed to diversity within the faculty and student body and solicits applications from women and ethnic minorities.

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Applications for this position must be received by 29 November 1999. Acknowledgment will be sent only to shortlisted candidates.

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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.

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CHANGING HANDS

The week's tabulation of station sales

COMBOS

35 stations in 11 markets (B&C, Nov. 1)

Price: \$190 million

Buyer: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 38 AMs and 88 FM

Seller: Broadcasting Partners Holdings LP, New York (Lee S. Simonson, chairman); no other broadcast interests

WCHA-AM-FM and WIKZ(FM) Hagerstown/Chambersburg/Waynesboro, all Pa.

Price: \$8.3 million

Buyer: Dame Broadcasting, Harrisburg, Pa. (Al Dame, president); no other broadcast interests.

Seller: Chambersburg Broadcasting Co., Chambersburg (Margaret B. Ehle, president); no other broadcast interests

Facilities: WCHA(AM): 800 kHz, 1 kW day, 196 W night; WIKZ(FM): 95.1 MHz, 50 kW, ant. 449 ft.; WCHA-FM: 94.3 MHz, 3.5 kW, ant. 430 ft.

Formats: WCHA(AM): country; WIKZ(FM):

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$0 ■ 0

Combos ■ \$208,030,000 ■ 4

FMs ■ \$6,671,400 ■ 6

AMs ■ \$2,590,000 ■ 3

Total ■ \$217,291,400 ■ 13

SO FAR IN 1999

TVs ■ \$2,640,027,005 ■ 61

Combos ■ \$26,349,432,886 ■ 173

FMs ■ \$1,283,010,756 ■ 238

AMs ■ \$216,205,623 ■ 180

Total ■ \$30,488,676,270 ■ 652

AC; WCHA-FM: country

Broker: Richard A. Foreman Associates

WRTK(AM)-WBBG(FM)

Youngstown/Warren, WTNX(FM)

Sharpville/Youngstown/Warren and

WICT(FM) Grove City/

Youngstown/Warren, all Ohio

Price: \$7.6 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lawry Mays, chairman; Randy Michaels, president, Clear Channel Radio); owns/is buying 19 TVs, 174 AMs and 340 FMs, including WNIO(AM), WKBN(AM), WBTI(FM), WMXY(FM) and WNCD(FM) all Youngstown. Clear Channel is buying AMFM, Inc., which owns 443 radio stations

Seller: GOCOM Communications LLC, Charlotte, N.C. (Richard L. Gorman, president); GOCOM is being bought by Grapevine Communications and Gorman will be CEO of Grapevine. Grapevine owns/is buying 16 TVs

Facilities: WRTK: 1390 kHz, 9.5 kW; WBBG: 93.3 MHz, 50 kW, ant. 280 ft.; WTNX: 95.9 MHz, 3 kW, ant. 328 ft.; WICT: 95.1 MHz, 19 kW, ant. 735 ft.

Formats: WRTK: talk; WBBG: oldies; WTNX: easy listening; WICT: county

99.39% of KOFI-AM-FM Kalispell, Mont.

Price: \$2.13 million for stock

Buyers: Davis R. and Tana C. Rae (spouses), Michael Jorgenson and Scott L. and Lisa M. Davis (spouses), Kalispell; no other broadcast interests

Sellers: Ronald J. and Kathrine M. Hopkins (spouses), Douglas D. and Darlene P. Kohlbeck (spouses) and Curtis W. and Rolane Meyer (spouses), Kalispell; no other broadcast interests

Facilities: AM: 1180 kHz, 50 kW day, 10 kW night; FM: 103.9 MHz, 100 kW, ant. 571 ft.

Formats: AM: oldies; FM: country

FMS

KTUX(FM) Carthage, Texas/Shreveport, La.

Price: \$5.55 million

Buyer: Clear Channel Communications Inc., San Antonio (L. Lawry Mays, chairman; Randy Michaels, president, Clear Channel Radio); owns/is buying 19 TVs, 174 AMs and 340 FMs including KEEL(AM), KWKH(AM), KITT(FM), KRUF(FM) and KVKI(FM). Clear Channel is buying AMFM, Inc., which owns 443 radio stations

Seller: KTUX Inc., Shreveport, La. (Ken Stephens, general manager); no other broadcast interests

Facilities: 98.9 MHz, 100 kW, ant. 1,049 ft.

Format: New rock

MATTER OF RECORD

On October 28th, 1999

Emmis Communications Corp.

completed its acquisition of

WKCF-TV, Channel 18

the WB affiliate in Orlando, Florida, from

Press Communications LLC

Ben La Rue of H.B. La Rue, Media Brokers, Beverly Hills, was the exclusive broker in this privately negotiated transaction.

The Price was \$191.5-million.

H.B. La Rue, Media Brokers

Serving the Broadcast Industry for over Thirty Years

(310) 275-9266

KMBV(FM) Navasota, Texas**Price:** \$675,000**Buyer:** Sunburst Media Corp., Dallas (John M. Borders, president); owns one TV five AMs and 22 FMs**Seller:** Nicol Broadcasting Ltd., Crockett, Texas (Tom Nicol, CEO); owns KWBC(AM) Navasota and KBHT(FM) Crockett, Texas and has interest in KLIS(FM) Frankston, Texas
Facilities: 92.5 MHz, 6 kW, ant. 263 ft.
Format: CHR**Construction permit for KPBB(FM) (formerly KAKP(FM)) Chino Valley, Ariz.****Price:** \$250,000**Buyer:** Prescott Radio Partners, Villa Park, Calif. (Joan E. Primm, Samuel W. Primm (spouses) and James L. Primm (son), partners)**Seller:** 21st Century Radio Ventures Inc., Torrance, Calif. (not available); no other broadcast interests
Facilities: 103.9 MHz, 8.1 kW. Ant. 567 ft.**26% of KKSI(FM) Eddyville and KRKN(FM) Eldon, both Iowa****Price:** \$162,400 for stock**Buyer:** Bruce Linder (son of seller), Mankato, Minn.; no other broadcast interests**Seller:** Donald Linder, Mankato; has interests in three AMs and seven FMs**Facilities:** KKSI: 101.5 MHz, 49 kW, ant. 498 ft.; KRKN: 104.3 MHz, 25 kW, ant. 328 ft.**Formats:** KKSI: classic rock, KRKN: new country**KSAR(FM) Salem, Ark.****Price:** \$20,000**Buyer:** Mountain Lake Broadcasting Corp., Mountain Home, Ark. (Charles C. Earls, CEO; Scottie S. Earls, president)**Seller:** Bragg Broadcasting Inc., Salem (James and Ruth Bragg [spouses], principals); owns KFCM(FM) Cherokee Village, KAUW(FM) Viola, both Ark., and a new FM in Thayer, Mo. The Braggs also own 2.5% LP interest in KTLO LP (KLTO-AM-FM Mountain Home and KCTT-FM Yellville, both Ark.)
Facilities: 95.9 MHz, 2.5 kW, ant. 325 ft.**Format:** Country**Construction permit for Arcadia, La.****Price:** \$14,000**Buyer:** Houston Christian Broadcasters Inc., Houston (Bruce Munsterman, president); owns two AMs and four FMs**Seller:** Charles and Patti Odom (spouses), Minden, La.; no other broadcast interests**Facilities:** 92.5 MHz, 5.5 kW, ant. 300 ft.**AMS****WTKZ(AM) Allentown, Pa.****Price:** \$1.25 million**Buyer:** Mega Communications LLC, Silver Spring, Md. (Alfredo Alonso, president); owns 15 AMs and two FMs**Seller:** The Holt Corp. of Pennsylvania Inc., Allentown (Arthur Holt, president); no other broadcast interests
Facilities: 1320 kHz, 5 kW day, 1 kW night**Format:** Sports news**Broker:** Norman Fischer & Associates**WMCW(AM) Harvard, Ill.****Price:** \$790,000**Buyer:** WPW Broadcasting Inc., Monmouth, Ill. (David Madison, president); owns/is buying seven AMs and seven FMs**Seller:** State Line Radio Inc., Harvard (Mianne S. Nelson); no other broadcast interests**Facilities:** 1600 kHz, 500 W day, 19 W night**Format:** AC**KGEZ(AM) Kalispell, Mont.****Price:** \$550,000 for stock**Buyer:** Z-600 Inc., Bigfork, Mont. (John P. Stokes, owner); no other broadcast interests**Seller:** Ambrose G. Measure, Estate of Charles Lee, Dallas I. Herron, Stephen Breeze and Loraine K. Measure, Kalispell; no other broadcast interests**Facilities:** 600 kHz, 5 kW day, 1 kW night**Format:** Classic rock**AMPLIFICATION**

In the sale of WTMS(AM) Melbourne-WAOA(FM) Melbourne/Orlando, Fla., to Gem Broadcasting for \$10 million (B&C Nov. 1), the buyer, Southern Broadcast Group LLC is headquartered in East Lansing, Mich. (Michael H. Oesterle and G. W. Stover II, managing members). Oesterle and Stover are also managing members of Kansas City Radio Assets I LLC (KOEZ(FM) Newton, Kansas). Stover also owns, and Oesterle is president of, WinCom Communications Inc. (WHFB-AM-FM Benton Harbor, Mich.)

*—Compiled by Alisa Holmes***CURTIS SQUIRE**

has acquired

WWAX-FM & KZIO-FM

Duluth, Minnesota

from

ECLECTIC ENTERPRISES

for

\$2,100,000

The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.

**Kalil & Co., Inc.**

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

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. 16—**National Academy of Television Arts & Sciences/New York Chapter**. Robert MacNeil Luncheon. Friars Club. Contact: Gordon H. Hastings (212) 768-7050.

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

Nov. 8—9th annual **Broadcasting & Cable Hall of Fame** Reception and Program. New York Marriott Marquis Hotel, New York. Contact: Steve Lubanski (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.

NOVEMBER

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

Nov. 15-17—33rd annual **Virginia Cable Show**. Williamsburg, Va. Contact: Barbara Davis (804) 780-1776.

Nov. 16—**National Academy of Television Arts & Sciences/New York Chapter**. Robert MacNeil Luncheon. Friars Club. Contact: Gordon H. Hastings (212) 768-7050.

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. Con-

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

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

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

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

JANUARY 2000

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

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

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

Jan. 17-18, 2000—**World Television Journalism Conference**. Contact: Herb Brubaker (301) 340-6160.

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

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

FEBRUARY 2000

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

Feb 3-5, 2000—**Eckstein, Summers & Co.** The Television Industry's Annual Conference on New Business Development. Marriott's Mountain Shadows Resort & Golf Club, Scottsdale, Ariz. Contact: 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 23—**CAB 18th Annual Cable Advertising Conference**. New York Marriott Marquis. Contact: Joleen Martin (212) 508-1213.

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

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

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

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

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

APRIL 2000

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

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

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.

JULY 2000

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

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

Lyttle's Big Ticket to success

Buffalo Bob just wouldn't listen. Long before Larry Lyttle was president of Big Ticket Television, he was a four-year-old boy who got to appear on the *Howdy Doody Show*. He drank "a lot of grape juice" so that he could describe the taste in a commercial. But it was too much juice, Lyttle says. He took off running for the restroom, forcing another kid to do the spot.

Missing his first crack at appearing on-screen didn't deter Lyttle from television, however. Sitting in his office, Lyttle explains that his love affair with TV indeed is long-standing. Every night as a kid, Lyttle watched TV and memorized the credits.

As president of Big Ticket for all of the company's five-year existence, Lyttle has brought to the table syndicated shows *Judge Judy*, *Judge Joe Brown* and *Night Stand with Dick Dietrick*, as well as UPN comedies *Moesha* and its spin-off, *The Parkers*, and the upcoming midseason Fox show *Gary & Mike*. While all of these are generally considered successful, *Judge Judy* is a bona fide hit, consistently ranking among the top five syndicated shows.

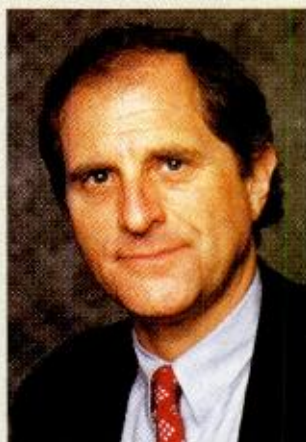
Lyttle started the company as a division of Spelling Entertainment, with seven employees. It was to be a production unit making comedies and first-run shows to complement the dramatic fare coming out of Spelling Television. Now the company is a Paramount Television Co. owned by Viacom, and it employs more than 40 people.

The key to Big Ticket's success? "Luck," Lyttle says. "And I attribute the success of Big Ticket to the really smart people here."

Lyttle also has an arsenal of experience and an impressive professional pedigree to draw upon. He came to Los Angeles in 1977, when he was 26, after being promoted by Metromedia, a company later bought by Fox, to be national sales manager of KTTV(TV) Los Angeles. He had worked in TV sales in Chicago since earning a master's degree from Northwestern University's prestigious Medill School of Journalism.

Working in TV sales was the best thing Lyttle ever did for his career, he feels, because it "teaches you, it gives you a foundational, fundamental understanding of broadcasting," he explains. Plus, many of the people he worked with in those days are now the heads of TV stations and station groups, which can come in handy in the first-run syndication business.

"I always thought I wanted to be in



"I'd be perfectly happy staying in this job for the rest of my life."

Lawrence Andrew Lyttle

President, Big Ticket Television, a Paramount/Viacom Co., Los Angeles; b. Dec. 29, 1948, New York; B.A., political science, University of Wisconsin, Madison, Wis., 1971; M.S.J., Medill School of Journalism, Northwestern University, Evanston, Ill., 1972; NBC spot sales, Chicago, 1972-76; TV sales, Metromedia, Chicago, 1976-77; national sales manager, KTTV(TV) Los Angeles, 1977-79; television packaging agent, ICM, Los Angeles, 1979-82; Warner Bros. Television, Burbank, Calif.: senior vice president, creative affairs, 1982-90; executive producer, 1990-94; president, Spelling Television, Los Angeles, 1994-95; current position since 1995; m. Audrey Lavin, Oct. 4, 1996; children: Charlie, 3, Zoey, 1.

development, like I'm doing now, developing television shows," Lyttle says. So Brandon Tartikoff (a close friend from Chicago, who at the time had a low-level job at ABC) gave him some names, and Lyttle made many phone calls. While no one in development would bite, Lyttle got offers from agencies based on his sales background, and became a TV packaging agent at ICM in 1979. He took an enormous pay cut to become an agent, but it was "the best way to enter the business and the production end, because you get to meet everybody," he notes.

After about three and a half years at ICM, Lyttle spent nearly 12 years at Warner Bros., the first eight as an executive, the rest as a producer. There he developed network series including *Night Court*, *China Beach*, *Life Goes On* and *Murphy Brown*. He also executive produced the Emmy Award-winning TV movie *Babe Ruth*.

Lyttle left Warner Bros. himself to work directly for Aaron Spelling, whom Lyttle calls a "high priest of sociology." Lyttle came in as president of Spelling Television, a division of Spelling Entertainment, which was owned by Blockbuster. When Spelling Entertainment decided to create the label that became Big Ticket, Lyttle wanted to call it Blockbuster Television. But then Blockbuster and Viacom merged, and Steve Berrard, who was vice chairman of Blockbuster Entertainment at the time, told Lyttle it wasn't going to happen because the company's future was uncertain.

On his way home, Lyttle drove by a local Blockbuster store and got inspired, he says. "I saw that big ticket logo, and I said, 'all right, you won't let me call it Blockbuster? I'll call it Big Ticket Television.'"

Now the company is on the cusp of another merger, between Viacom and CBS. Although Lyttle is not at liberty to comment on it, or Big Ticket's future with the eventual conglomerate, he did say that Big Ticket's business plan is expansive. A new first-run pilot is in the works for fall 2000, as is a drama pilot, and the company is expecting to branch out from doing just first-run and comedy.

Where Lyttle is sitting in his office at Sunset-Gower Studios in Hollywood, he faces a huge lithograph of *Howdy Doody*, and calls the here and now the highlight of his career: "I'd really be perfectly happy staying in this job for the rest of my life."

—Melissa Grego

BROADCAST TV



Kennedy

Appointments, Fox, Los Angeles: **Charles Kennedy**, VP, program and market research, named VP, programming; **Mindy Hahn**, VP, strategic planning and research, FX, Los Angeles, joins as VP, program and market research.

Michael Forman, VP, prime time series programs, UPN, Los Angeles, named senior VP, programming.

Appointments, Univision Communications Inc., Los Angeles/New York:

Adam Stewart, account executive, Discovery Communications, Bethesda, Md., joins as VP, sales development and marketing, Western region; **David Downs**, senior VP, network operations and development, ABC, New York, joins as senior VP, sports division.

Mark McKinnon, local sales manager, KBMT-TV Beaumont, Texas, named VP and station manager.

Ira Lazernik, coordinating director, WAMI-TV Miami Beach, Fla., joins WTTG-TV Washington as production manager.

David Bangura, senior account executive, WJBK-TV Detroit, joins WDWB-TV there as local sales manager.

PROGRAMMING

Appointments, Warner Bros. Domestic Distribution, Burbank, Calif.:

Jacqueline Hartley, VP, Southwestern sales manager, Dallas, named senior VP, Southwestern sales manager; **Marlynda Salas Lecate**, director, Southeastern sales, named VP, Southeastern sales.



Cugliari

Appointments, Children's Television Workshop, New York: **Anna Maria Cugliari**, VP, strategic marketing, named senior VP, strategic marketing and brand management; **Jerry**

Harvey, VP, human resources, named senior VP; **Rob Madell**, VP, interactive technology, named group VP and general manager.

JOURNALISM

Phelps Hawkins, executive producer, New Jersey Network, and general manager, NJN's radio network, Trenton, N.J., joins CNBC, Fort Lee, N.J., as business news editor.



Ruiz

Appointments, WSYX-TV/WTTE-TV Columbus, Ohio: **Mike Rowe**, anchor/reporter, WTVT-TV Youngstown, Ohio, joins as reporter; **Tram Mai**, reporter, WCFN-TV/WOFL(TV) Orlando, Fla., joins as reporter; **Keisha Grant**, general assignment reporter, KMIR-TV Palm Springs, Calif., joins as reporter.

Doug Petcash, anchor, KPVI-TV Pocatello, Idaho, joins WWTW/WWUP-TV Cadillac, Mich., as co-anchor.

Jeffrey S. Nelson, assignment editor, KIMT-TV Mason City, Iowa, joins KDLT-TV Sioux Falls, S.D., as news director.

RADIO



Childress

named senior VP; **Martin Raab**, VP, marketing and promotions, named senior VP.

Appointments, AMFM Inc., Dallas: **Harve Alan**, VP, programming, Atlantic Star region, Capstar Broadcasting, named senior VP, programming; **Alan Furst**, VP, programming, Gulfstar

Appointments, AMFM Radio Networks, Dallas: **Marla Bane**, VP, operations, named senior VP; **Karen Childress**, VP, affiliate marketing, named senior VP; **Rhonda Munk**, VP, advertising sales,

regions, Capstar Broadcasting, named senior VP, programming; **Rich Hawkins**, VP, programming, Pacific Star region, Capstar Broadcasting, named senior VP, programming; **David Lange**, VP, programming, Central Star region, Capstar Broadcastings, named senior VP, programming; **Buddy Scott**, VP, programming, Seat Star region, Capstar Broadcasting, named senior VP, programming.

Brian Szweczyk, broadcast sales specialist, studio distribution products, Harris Corp., Cincinnati, named radio district sales manager.

Enrique J. Perez, senior VP and general manager, Radio Unica, Los Angeles, named senior VP, sales.

Appointments, Christal Radio, New York: **Gerryann Agovino**, New York sales manager, named director, sales. She will be succeeded by **Wendy Jones**, senior account executive.

CABLE



Willis

Appointments, CNN Headline News, Atlanta: **David Willis**, managing editor, named VP and managing editor; **Jake Carreau**, senior director, operations, named VP.

Appointments, Comedy Central, New York: **Cathy Tankosic**, VP, marketing, named senior VP; **Lynne Levey**, director, advertising sales, Chicago, named VP, director advertising sales.

Dani Effron, VP, DBS, Showtime Networks Inc., New York, named senior VP.



Hogan

Angela Cretigny, senior project manager, TBS Research, Atlanta, named director, TBS Research.

Appointments, The Weather Channel, Atlanta: **Mary Hogan**, VP, Western division, named senior VP;

Pam Bertino, national accounts director, named regional VP, Western divi-

sion; **Ann Hart**, national account director, Eastern division, named regional VP.

Appointments, Bravo Networks, Bethpage, N.Y.: **Carla Williams**, regional affiliate marketing manager, BET Networks, Los Angeles, named regional sales manager, Western region; **Shauna Wharton**, account executive, EZ Seek, Long Island, N.Y., named manager, local advertising sales, Eastern division.

Gary Snegaroff, director, special projects, E! Networks, Los Angeles, named VP, original production.

Appointments, Fox Family Worldwide Advertising Sales, New York: **Jennifer O'Dea**, manager, research, named director; **Gretchen Von Stubbe**, manager, advertiser marketing, named account executive.



Welles

Dara Welles, anchor and senior producer, WLIV(TV) Garden City, N.Y., joins Cablevision Systems Corp., Bethpage, N.Y., as editorial director, New York.

Willie J. Hernandez, director, affil-

iate relations, CBS Telenoticias, Miami, joins The Weather Channel Latin America there as regional director, affiliate sales.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

Carolyn Archambault, director, marketing and communications, Miranda Technologies, Salt Lake City, joins Wall Street Communications there as head, Montreal office.

TECHNOLOGY



Bornstein

Henry Bornstein, VP/general manager, Broadcast Video Rentals, New York, joins Plus8Video there as head of operations.

Donald P. Dulchin, director, business development, Cable Television Laboratories Inc., Louisville, Colo.,

named senior director, OpenCable.

Appointments, DirecTV Inc., El Segundo, Calif.: **Larry Rissler**, special counsel, named VP, Signal Integrity; **Jim Arnold**, director, special markets, named VP, distributor and group sales.

John D. Watson, consultant, CTS Corp., West Lafayette, Ind., named VP and general manager, CTS Microelectronics.

INTERNET



Higson

Jill Higson, Western advertising director, E! Online, Los Angeles, named national sales director.

Paul Ramaker, executive, Warehouse Music, Los Angeles, joins DVD Express Inc. there as VP, merchandising.

ASSOCIATIONS/FIRMS

Paul Gilbert, general sales manager, Chicago region, Time Warner Cable, Chicago, joins National Cable Communications there as Midwest affiliate relations manager.

Cal Boyington, assistant, International Creative Management, Los Angeles, named departmental assistant.



Weibel

Appointments, Nelvana Communications Inc., Los Angeles: **Irene Weibel**, VP, national sponsorship, WGBH-TV Boston, joins as VP, marketing, corporate sponsorship division; **Jill Newhouse**

Calcaterra, VP, marketing, licensing and public relations, PorchLight Entertainment, Los Angeles, joins as VP, marketing, corporate sponsorship division.

Lloyd R. Sams, managing director and group head, communications, media and technology group, First Union Corp., Chantilly, Va., joins BIA Financial Network there as president and managing director, BIA Capital Corp.

George Ivie, partner, Ernst & Young's Information Systems Assurance and Advisory Services practice, New York,

joins the Media Rating Council there as executive director and chief executive officer.

OBITUARIES

Frank DeVol, 88, the composer of more than 50 film scores and television tunes, died Oct. 27 of congestive heart failure. De Vol received five Academy Award nominations for his scores, which included *Guess Who's Coming to Dinner* and *Pillow Talk*, and five Emmys, among them a nomination for the catchy, 21-line *Brady Brunch* theme in the 1970s. He also composed music for the television series *My Three Sons* and *Family Affair*. A former arranger for Doris Day, Kay Starr and Tony Bennett, DeVol broke into film and television in 1954 when he worked on the low-budget Robert Aldrich film *World for Ransom*. It earned him an Oscar nomination. He went on to work for more Aldrich films, including *The Dirty Dozen* in 1967. As a character actor, DeVol appeared on the *Jack Benny Show*, Norman Lear's *Fernwood 2-Night* and the 1961 film *The Parent Trap*. Two wives preceded him in death. DeVol is survived by two daughters from his first marriage and two grandsons.

Abraham Polonsky, 88, director and screenwriter whose career was cut short by Joseph McCarthy's blacklist, died Oct. 26 of apparent heart failure. In the early 1950s, Polonsky, whose movies included *Force of Evil* (1948), refused to testify about his Communist Party affiliations or name party members. He was soon fired by 20th Century Fox. Unable to find work, Polonsky used other writers' names as pseudonyms to write for television shows like *You Are There*, a history series. A World War II veteran, Polonsky also wrote radio and television scripts before turning to films. Earlier this year, Polonsky helped lead the protest against the Academy of Motion Picture Arts and Sciences when it announced that it would present an honorary Oscar to director Elia Kazan. (In 1952, Kazan had named eight people, including Polonsky, as having once belonged to the Communist Party). Most recently, Polonsky taught at the University of Southern California and California State University at Northridge. His wife, Sylvia, died in 1993. He is survived by two daughters and two granddaughters.

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The FCC last week approved a \$30 million deal between Trinity Broadcasting, National Minority TV and two companies that had challenged their licenses in four markets. Trin-

ity would pay Glendale Broadcasting and Maravillas Broadcasting \$24 million to drop their competing applications and give another \$2 million to civil rights groups also challenging two of Trinity's licenses. National Minority, which owns one of the stations, will contribute \$4 million to Maravillas. The deal is intended to replace a \$55 million agreement Trinity and National Minority offered to eliminate challenges against the four stations and Trinity's Miami operation. The earlier settlement was thrown out in April when the FCC revoked the Miami permit for lying to regulators. Trinity is appealing the revocation in federal court.

Digital subscriber line services sold for bulk discounts to Internet service providers by

local telephone companies do not have to be sold to competitors at an additional discount, regulators said last week. The FCC ruled that bulk sales to ISPs are not retail services and therefore not subject to the FCC's wholesale pricing requirements. (The wholesale rules force incumbent exchange carriers to offer retail services such as local phone networks to resellers at wholesale discounts.) The FCC exempted DSL services from the wholesale rules to encourage local companies to make bulk deals with ISPs.

Comments on the FCC's plan to give low-power TV stations more protection from being bumped from their channel allotments by full-power digital stations are due Dec. 21. Replies are due Jan. 20, 2000.

A consortium of Denver stations that wants to build a new DTV tower on an existing tower farm has petitioned the FCC to preempt local authorities' denial of

its zoning application. Lake Cedar Group LLC, which comprises KUSA-TV, KCNC-TV, KMGH-TV, KRMA-TV and KTVD-TV, maintains that

the Aug. 3 denial of its tower plans by the Jefferson County (Colo.) Commissioners "has stymied the implementation of digital television to the Denver market." The group says the county's decision is in conflict both with federal policy to deploy digital television and recover analog spectrum and local environmental initiatives to consolidate existing communications towers outside Denver. The group wants to replace three existing NTSC towers on Lookout Mountain with one multiuse community DTV tower, but has met staunch opposition from local residents who claim the new tower would pose a radiation threat (BROADCASTING & CABLE, June 7). Lake Cedar Group says alternative tower sites proposed by Lookout Mountain

Sea of answers



Members of the media covering the tragic EgyptAir crash last week get information from Coast Guard Lt. Chris Webb, on the fantail of the cutter 'Reliance,' docked in Middleton, R.I. (Associated Press photo)

'Greed' is good for Fox



Viewers are 'Greed'y, with Fox posting its best Thursday in five months.

Fox's debut of prime time game show *Greed: The Multi-Million Dollar Challenge* gave the network a strong start to the November sweeps.

The Dick Clark-produced special grew sharply in the ratings over the duration of its two hours last Thursday, averaging a 4.0 rating/10 share from 8-10 p.m., according to Nielsen Media Research fast-national numbers. *Greed*, which gives contestants an opportunity to win more than \$2 million, attracted 10 million viewers and scored a 6.5/10 in households. Fox scored its best Thursday night ratings in over five months, excluding the recently completed Major League Baseball playoffs, improving its Thursday night prime time average for adults 18-49 by 60%.

Greed averaged a 2.7/7 in adults 18-49 for its first half-hour (8-8:30) and improved to a 5.0/12 in its final half-hour (9:30-10)—an increase of 85%.

The game show will air again in one-hour installments over the next two Thursdays (Nov. 11 and 18).

—Joe Schlosser

opponents would vastly reduce the stations' DTV coverage area.

King World Productions Inc. has mailed to its stockholders a supplement to its Definitive Proxy Statement, according to a company statement issued on Friday. The special meeting of stockholders, set for Nov. 15, will vote on the proposal to adopt the Agreement and Plan of Merger with CBS Corporation. The meeting has been postponed several times since it was originally scheduled Sept. 7. The postponements were in anticipation of the supplement being distributed. The supplement contains information on the announced merger between CBS and Viacom. The King World statement indicated that the company "anticipates that its merger with CBS will be consummated immediately following the Special Meeting."

A Boston TV reporter's interview became front-page news last week, when he quizzed presidential candidate George W. Bush on a few of the world's hot spots. During a break in campaigning, WHDH-TV's Andy Hiller—whose aggressive reporting style is promoted by the station as "The Hiller Instinct"—asked Bush to name the leaders in Chechnya, India, Pakistan and Taiwan. Bush's answers drew fire from Democrats for his lack of knowledge and a defense from Republicans who noted that the gover-

nor was seeking to lead the free world, not compete on *Jeopardy!*.

(Should the Bush campaign change its mind, *Jeopardy!* is willing. Harry Friedman, executive producer at *Jeopardy!* said, "We would love to have a show featuring presidential candidates as contestants. I don't think it will happen, but wouldn't it be great?") Hiller said that after Bush dismissed the notion of his weakness on foreign affairs, stating that "I've got a clear vision of where I want to lead America," Hiller asked him to name the world leaders. When asked if he could name the leader of Chechnya, Bush answered, "No, can you." When asked to name the president of Taiwan, Lee Teng-Hui, Bush responded, "Yeah, Lee... Wait a minute... Is this 50 questions?" Asked to name the man who recently took over Pakistan, Bush could not, although he repeated his title, "General... General..." a few times. Bush tried to turn the tables on Hiller, asking the reporter if he could name the foreign minister of Mexico. Hiller responded, "No sir, but I would say to you that I'm not running for president." According to the transcript from WHDH-TV, Bush responded: "What I'm suggesting to you," said the governor, "is that if you can't name the foreign minister of Mexico, therefore you're not capable of what you do, but the truth is you are... whether you can or not."

Sony Pictures Family

Birthday bash for PBS



The world of public broadcasting celebrated itself in Washington on the occasion of the 30th anniversary of the Public Broadcasting Service. The more than 400 guests included a lengthy list from the worlds of government, education, journalism and PBS member stations. Among the PBS celebrants at the gala gathering were (l-r): Charlie Rose, host of 'Charlie Rose' and the evening's MC; Mark Russell of the 'Mark Russell Comedy Specials'; Colin Campbell, PBS chairman of the board; Ray Suarez of 'The NewsHour with Jim Lehrer'; and journalist Bill Moyers. Broadway performer Nell Carter provided the entertainment.

Entertainment has acquired the rights to the popular video game Heavy Gear, which the studio will bring to TV next fall as a syndicated, animated action/adventure series. The show will be added to BKN Kids Network's lineup.

Pearson Television has acquired worldwide rights to 199 episodes of 'Baywatch' from Fremantle. Previously, Pearson, which produces *Baywatch*, held only U.S. distribution rights. The company now controls worldwide distribution of *Baywatch* and *Baywatch Hawaii*.

'Sir Arthur Conan Doyle's The Lost World' has millennium fever. New Line Television is offering stations that carry the new syndicated action

hour a choice of four or nine hours of the show almost barter free to air any time during New Year's weekend. New Line retains four 30-second spots per hour episode, with the remaining 24 spots available for affiliates to sell. One episode contains scenes with brief nudity. A family-friendly version of the episode also will be made available. Stations have until Nov. 12 to determine whether they'll participate in the promotion. So far, four stations have signed on for the family-friendly marathon: WBRR-TV Baton Rouge, La.; WWB-TV Louisville, Ky.; KWBA-TV Tucson, Ariz.; and WPME-TV Portland, Maine. WB affiliate WTV5 in Toledo (a cable channel, white area affiliate) has signed on for the racier version.

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate, *Broadcasting-Television* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Elsevier (Nederland) B.V., used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. *Reg. U.S. Patent Office.

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The good fight won

This week we commend KOVR(TV) Stockton, Calif., and the Sinclair Broadcast Group for their successful fight against prosecutors' efforts to win video outtakes of a jailhouse interview by threatening to jail KOVR's news director. It would have been easier and far less costly in time and money for the station simply to turn over the tapes, but KOVR refused to take the expedient road and, despite adverse lower court decisions, eventually won out.

The interview between then-KOVR reporter Tom Layson and confessed killer Anthony Lee DeSoto appeared to contradict what DeSoto had told investigators about his torture-murder of a cellmate. Only part of the interview was broadcast, and prosecutors wanted the rest—threatening to jail then-news director Ellen Miller if she did not comply.

We also thank California's Supreme Court. What might have been a precedent that gives the state the power to turn the media into assistant prosecutors is instead a model for press protection. California added a shield law to its constitution in 1980, but 10 years later, the state Supreme Court said a voter initiative may have given defendants the right to unpublished information from a reporter under limited circumstances. Many of California's voters may well have intended to extend that right to the people themselves, as represented by district attorneys. But prosecutors already have considerable investigative powers and the court, wisely, interpreted the law to preserve press autonomy. We believe the First Amendment would not have tolerated any less.

The value of a free press often escapes the populace, especially in the throes of a sensational trial. But just as courts are intended to engage in a search for truth, so are journalists—in large part to keep the arms of the government in check. This is what the U.S. Constitution intended, and the winners in this case extend well beyond journalism.

The colors of money

Broadcasters last week put their money where their mouths have been for quite a while, contributing \$175 million to the new Prism Fund—a pot of gold intended to help minorities and women buy TV and radio stations. The fund is expected to swell to half a billion dollars, which can be leveraged to about a billion dollars in buying power, we're told. Protestations to the contrary, the industry was also putting its money where its interests are, which is in an FCC willing to give it more rein in the race toward consolidation if there is some mechanism to insure minorities are not left behind. That both the interests of big broadcasters and small are served, and that there is self-interest as well as altruism in the effort, does not change the soundness of the strategy or the benefit that will accrue to minority broadcasters and their audiences.

Off base

The NAACP's Kweisi Mfume was trying to light a fire under the networks last week. At a press conference in New York, he gave them an ultimatum: We'll provide the timetable and goals for improving your minority hiring practices. Follow them or we'll pick a network and boycott it. While we recognize that Mfume's power is his pulpit and that the NAACP has always had to fight for the gains it has made, Mfume's linking of this effort with the fight to enact anti-lynching laws at the beginning of the century was off base. Although his reference was to a similar activism, rather than issue, the choice of the analogy trivializes the anti-lynching movement and seems unnecessarily inflammatory, given the industry's willingness to concede much of the criticism and to work to improve its record.

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**ISSUE
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Special Supplement Published in Conjunction with the CAB

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