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**Hearst-Argyle
vows to rejoin
the economic
boom in 2000**

Wait till next year

Cc-CEOs David Barrett ()
and Eric Marout

Sweeps roundup

**Cox to launch
Frisco duopoly**

SPECIAL REPORT

Weather gear

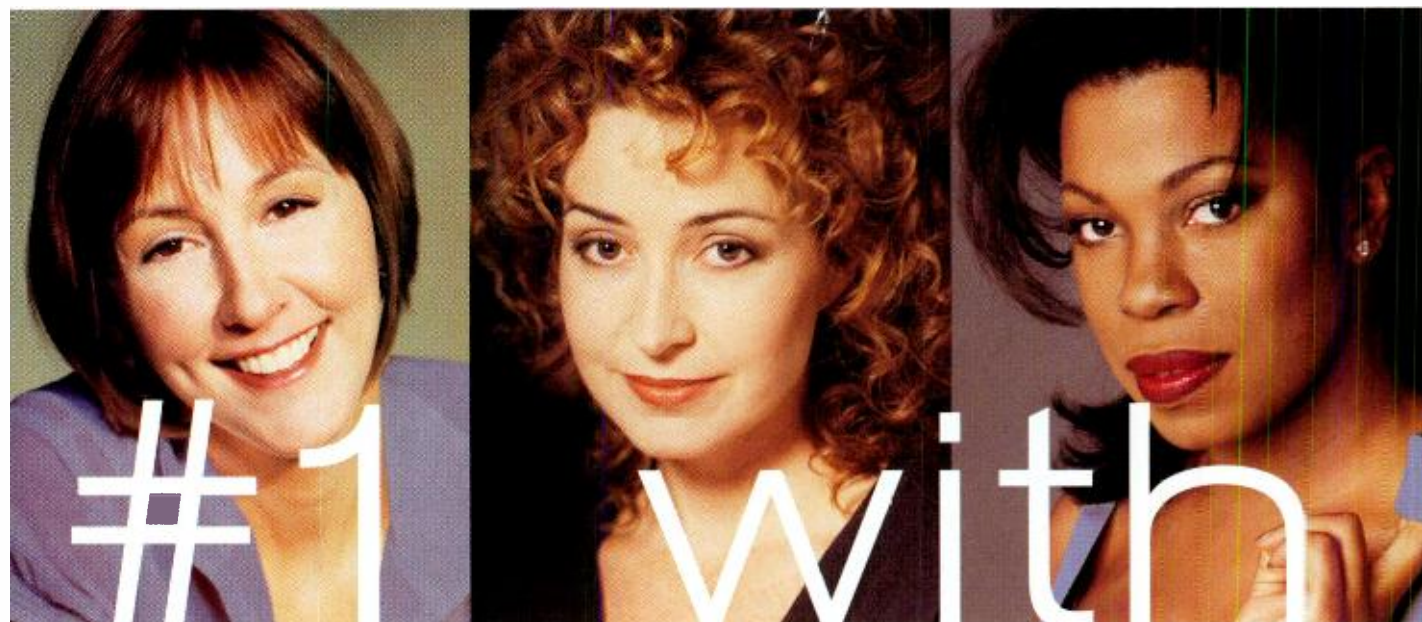
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Arnold Adler
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NDs take sweeps swipe

Some ABC affiliate news directors say 'Millionaire' halo did not extend to local news

By Dan Trigoboff

As ABC basked in its *Millionaire* glow last week, news directors in several major markets complained that the network was not sharing the wealth.

While the network claimed victory at the end of the sweeps, several top-30-market news directors—who spoke on condition of anonymity—told B&C that ABC's schedule of prime time hit *Who Wants to Be a Millionaire?* had done little or nothing to bring viewers to their late news, and that the network's late prime schedule was vulnerable to powerful entries from NBC and even CBS.

"ABC stations start every night in late news digging themselves out of a hole," said one news director.

"This is not a good book for a lot of ABC affiliates," said another. "While *Who Wants to Be a Millionaire?* is getting all this great play, we're still getting killed."

"Obviously, the needs of ABC's affiliated stations are our first concern when programming the sweep," said an ABC spokesperson. "We always attempt to broadcast the best and most exciting programming."

Not everyone agreed. "They don't care about us," said one of the news directors. "If you look at prime time, it looks like we did great. So while everyone is saying what a wonderful job ABC did, it makes us look like we were absent; like we screwed up."

None of the news directors interviewed disputed the success of some network shows, although some suggested that the only news lead-in among those network bright spots, *The Practice*, should be moved back to a weeknight to beef up ratings there.

"In addition," the ABC spokesperson said, "ABC has recorded the greatest percentage increase year-to-year of any of the three major networks for its prime time lead-in into local newscasts. On Tuesday through Sunday, from 10:30-11:00 p.m., ABC is up 9% among the key sales demographic of adults 18-49, and 4% among adults 25-54."

Nonetheless, NBC won the 10:30-11



'Who Wants to Be a Millionaire?' with host Regis Philbin, was a big hit for the network, but didn't bring in viewers for local late newscasts, say several affiliates.

p.m. lead-in to local news by 30% over ABC in adults 18-49, according to Nielsen Media Research.

A few of the news directors thought the network should have placed one or two episodes of *Millionaire* as a late-news lead-in. West Coast news directors were pleased—and others envious—with the performance of *Millionaire* in late prime time following *Monday Night Football*. For much of the country, *Monday Night Football* puts the late news so far back that ABC news directors look at Tuesday-Friday rather than Monday-Friday for their November averages.

Some of the complaints identify not only a perception that ABC is indifferent to the affiliates' problems, but actually adverse. All cited the network's decision to remove solid performer *NYPD Blue* for several months, including the November ratings period, in favor of network-owned *Once and Again*, which is also repurposed on Lifetime, against local news in many markets. The news directors remained concerned that even when *Blue* comes back in January, it may have lost substantial audience.

Several of the news directors suggested that the viewership for news-magazines has flattened, and that three or four nights of *20/20* may be too much.

Virtually all the news directors interviewed for this story agreed that more promotional time during successful shows like *Millionaire* could go a long way toward healing rifts between the network and local news.

KOMO-TV Seattle News Director Joe Barnes reported being up in all day-parts, and called November "a very successful book."

In No. 3 market Los Angeles, Cheryl Fair, news director at ABC-owned KABC-TV, said "I'm having a great book. *Millionaire* has had a halo effect, and it's a great starting point in rebuilding ABC's prime time. This is a much more successful season for ABC in quite awhile." Regarding struggling lead-ins, Fair said, "I play with whatever cards I'm dealt. It's my job to figure out how to make the best of what I've been given. There are lots of stations in lots of markets that do well that are not NBC affiliates." KABC-TV won among newscasts at 4, 5 and 6 p.m., but was beaten by KNBC(TV) at 11 p.m.

In No. 2 Chicago, ABC-owned WLS-TV's popularity is strong enough to have survived a technical snafu during its late news, holding a substantial number of viewers despite the absence of sound for several minutes on the last night of sweeps—enough, in fact, to beat CBS-owned WBBM-TV. ■

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OVER JOURNEY

HEAD TO HEAD!



ABC sweeps up in Nov.

'Millionaire' enriches Disney's network; CBS is surprising No.2; UPN improves most

By Joe Schlosser

The final answer was ABC. The question? Who was the across-the-board November sweeps champion. But the second-place finisher in two key ratings categories and the battle between UPN and WB came down to the final Nielsen calculations last week.

CBS made a late charge after the Thanksgiving holiday to take second place from NBC in both total viewers and households. The Tiffany network got strong ratings from its regular programs and a couple of original movies. NBC finished second in adults 18-49 and third in total viewers and households. It was the first time in five years that NBC finished third in the two ratings categories.

On a smaller scale than the Big Four networks' much-talked-about ratings race, UPN and The WB traded blows down to the final night (Dec. 1) of the sweeps, with The WB holding off UPN in most key categories. The two young networks tied in the adults 18-49 race (turning in identical 1.6 rating/4 share averages) and UPN made major gains over last year with a little help from its friends at the WWF.

But the only network receiving compliments from opposing network executives last week was ABC, which rode 18 nights of *Who Wants to be a Millionaire*? to its first November sweeps victory since 1994. ABC won in adults 18-49 (5.9/16), total viewers (15.2 million), adults 25-54 (6.5/16) and household ratings (9.8/16).

"We congratulate ABC on *Millionaire* and on winning the sweep," said NBC's West Coast president, Scott Sassa. "It really shows that broadcast networks have the ability to create shows than can capture the imagination of the entire nation."

Over at CBS, the network's president, Leslie Moonves, admitted he was



Like the 7th Cavalry, 'Rudolph the Red Nosed Reindeer' rescued CBS at the 11th hour, with help from 'Test of Love'

What a difference a year makes

Rating/share comparisons between November sweeps for adults 18-49

NET.	NOVEMBER '98	NOVEMBER '99	CHANGE
ABC	4.9/13	6.1/16	+24%/+20%
CBS	4.0/11	3.8/10	-5%/-7%
NBC	6.0/16	5.4/14	-10%/-13%
Fox	5.9/16	5.0/13	-15%/-17%

Note: Sweeps periods were Oct 29-Nov. 16 1998, and Nov. 4-22 1999

Source: National ratings from Nielsen Media Research

jealous of what *Millionaire* had accomplished for ABC. "ABC was sort of out of the game as we came into the sweeps and they came out the victor," Moonves said. "Is ABC smart for what they have done? Absolutely. They caught lightning in a bottle."

Their flattery is taking the form of imitation as well. Both NBC and CBS are readying game shows of their own for the upcoming February sweeps, and also rescheduling a number of shows around another ABC sweeps run of *Millionaire*. NBC is currently taping practice episodes of *Twenty-One* and last week CBS announced it is developing a quiz show, *Winning Lines*, from the London-based producers of *Millionaire*.

Not only did ABC win all of the major ratings categories, but the network's numbers were also up by double-digits across-the-board. The Disney-owned network was up 13% in adults

18-49 over last November, 16% in total viewers, 11% in households and 19% in adults 18-34. ABC won five of the seven nights (with the exception of Thursday and Sunday) each week during November, and had seven of the top 20 shows during the sweep.

"*Millionaire* has definitely turbo-charged our sweeps performance. We have made the water cooler a noisy and crazy place once again," said Stu Bloomberg, ABC Entertainment Television Group's co-chairman.

CBS, with its late charge during the sweeps, followed ABC in households and viewers, averaging a 9.3 /15 and 13.6 million viewers respectively. On the final night of the sweeps, the CBS combination of *Rudolph, the Red Nosed Reindeer* and *The CBS Wednesday Movie* ("Test of Love") won the night outright for the Tiffany network across all demographics, including adults 18-49. Of the Big Four networks, CBS' sweeps schedule contained the highest percentage (88%) of regular programming and least number of specials. NBC aired 83 percent regular programs, while Fox and ABC both were at 64 percent.

"I thought most of our shows handled the competition pretty well," said Kelly Kahl, CBS' senior vice president of scheduling. "Obviously we took some lumps like everyone else did because of *Millionaire*. We think we put a great importance in sweeps, but at the same time we value the core schedule more than we do getting a core number. Sweeps are important for our stations and affiliates, but I think it's important for us to establish our shows and weekly movies."

Thanks to *Millionaire*, NBC finished second behind ABC in both adults 18-49, with a 5.4/14 average, and adults 25-54, with a 6.2/15. NBC won the final seven nights of the November sweeps—after *Millionaire* was off the air—in the key

WNBC-TV: Big Apple's biggest

WNBC-TV New York recaptured the ratings crown in the nation's top market in November, due mainly to a 10% ratings drop by WABC-TV, which won the sweeps a year ago.

The NBC-owned station was up 2% year to year with an average 5.5 full-day household rating and a 14 share of audience. A year ago, it did a 5.4/13. WABC-TV averaged a 5.0/12, down from a 5.5/13 a year ago. *Judge Judy* helped WNBC-TV immensely, gaining 43% in rating to a 7.6/19 at 4 p.m., compared to its performance on WCBS-TV a year ago. *Judge Judy* knocked *Oprah Winfrey* out of first place in the time period. *Oprah* fell 15% to a 5.6/14. WNBC-TV won all three key news races—5 p.m., 6 p.m. and 11 p.m.—for the first time in 16 years. WNBC-TV won the prime battle with a 10.1/15, versus WABC-TV's 9.7/14, despite ABC's success with the game show *Who Wants to be a Millionaire*, which gave the network a sweeps win. WPix will finish third in the market overall with an average 3.9/10, followed by WCBS-TV, with a 3.7/9; WNYW with a 2.9/7; and WWOR-TV, with a 2.3/6.

In Los Angeles, *Millionaire* helped KABC-TV win the household race with an average 5.7/15, compared to a 4.8/13 for KNBC-TV and a 2.5/7 for KCBS-TV. KABC-TV also

easily won the prime time race in the market. But KNBC-TV continued to dominate the 11 p.m. news race, despite KABC-TV's huge prime time audience advantage. In fact, KNBC-TV's late news grew three share points over its prime time average, while KABC-TV's late news declined an average two share points. KNBC-TV also continued its dominance in the highly competitive early morning news race, winning at 5 a.m., 5:30 and 6 a.m., although ABC's *Good Morning America* beat NBC's *Today* in the market by a half a rating point.

In other major market news, CBS-owned WFOR-TV came on strong in Miami, climbing to first place among English-language stations with an average 4.8/11, just beating out WPLG, the ABC affiliate, which averaged a 4.7/11. WFOR-TV, which was greatly helped by the addition of *Oprah Winfrey* this fall, climbed two share points sign-on-to-sign-off, while WPLG fell one share point. *Oprah* more than doubled WFOR-TV's time-period rating at 4 p.m. and helped the station overtake NBC-owned WTVJ in the news race from 5 p.m. to 6 p.m. Univision station WLTv was again the top-rated station in the market overall with a 9.0/18.

—Steve McClellan

adults 18-49 demo and the network handily won the 10:30-11 p.m. lead-in to local news time period by 30% over ABC.

Fox, which had gotten off to a particularly slow start in both September and October, made big strides in the November book, but still was off considerably from the period a year ago. In households, Fox was down 14% from last November. In total viewers, the network was down 15% and in adults 18-49, Fox slipped 14% from 1998. On the positive side, Fox was the top network in adults 18-34 for the third November sweeps in a row and it was the top network among men 18-34 for the fourth consecutive November sweeps.

"What was really obvious during November was that Fox has a lot of work to do," said Stacey Lynn Koerner, TN Media's vice president of broadcast research. "They are going to be the network to watch after the sweep. They always seem to find a way to come back in the middle of the season, but they have a lot more holes to fill this season."

The WB saw its ratings dip in households (-15%), total viewers (-15%) and adults 18-49 (-16%) year-to-year during the sweeps. But WB executives claim that was mainly attributable to the network's loss of Chicago's Superstation WGN cable signal. Outside of those losses, The WB was the top network in its core demographic of teenage female viewers. The WB had nine of the top 20 female teen series during the sweeps.

At UPN, which was struggling to find an audience only a year ago, the November sweeps data proved to rival networks that its new male-driven format is starting to catch on. UPN saw the biggest gains of all of six networks during November, rising a dramatic 30% in households, 39% in total viewers and 33% in adults 18-49. Much of that success can be tied to the new weekly WWF series on Thursday nights, but

UPN's COO, Adam Ware, said that its more than just wrestling that is working at the 5-year-old network.

"People keep saying that its just *Smackdown* and that isn't such a bad thing, by the way, networks are run on hits," Ware noted. "But if you take away wrestling, you would see that our target demographic is growing on the other nights. No matter how you cut it, we were up."

'Millionaire' times three

America will have a chance to win a million dollars three nights a week. As expected, ABC said last week that *Who Wants to be a Millionaire?* will return as a regular series starting early next month. *Millionaire*, which helped propel ABC to its first November sweeps win in five years, will air three times a week on ABC starting Tuesday, Jan. 11. *Millionaire* will air at 8-9 p.m. (ET/PT) on Tuesdays, 9-10 p.m. on Thursdays and 9-10 p.m. on Sundays.

"This November, *Millionaire* moved beyond the realm of hit program and became a cultural phenomenon," says Stu Bloomberg, ABC Entertainment Television Group's co-chairman. "Tens of millions of viewers sent a very clear message that they wanted more *Millionaire* and we're going to deliver." ABC executives are also expected to bring *Millionaire* back in February as a consecutive-night series for the next round of Nielsen sweeps.

With the addition of *Millionaire* to the regular schedule, ABC had to shuffle a number of series and cancel a pair of dramas, including David E. Kelley's latest effort, *Snoops*, which had averaged 10.8 million viewers during the first two and half months of the new season. *Snoops* will finish production after 13 episodes of the 20th Century Fox drama are complete. So far 11 shows have been produced, ABC executives say. Disney-produced *Wasteland* was given the axe last month. Veteran comedy *Spin City* is also moving because of *Millionaire*, from 8 to 9:30 p.m. on Tuesday.

—Joe Schlosser

Foxy Cox: Let's play two

San Francisco opens its golden gate, gets duopoly that could be sports, news powerhouse

By Elizabeth A. Rathbun

Northern Californians looking for TV sports need look no further than Cox Broadcasting Inc. Last Monday Cox said it will buy independent KICU-TV San Jose/San Francisco, Calif., to create a duopoly with the company's Fox affiliate, KTVU(TV) San Francisco.

Together, the stations hold rights for every professional sports team in the region except one, says Kevin O'Brien, vice president of KTVU and executive vice president of Cox's independent group/Fox. And as for the San Jose Sharks hockey team, "we hope to entice them back," O'Brien says. (Fox Sports started running the Sharks exclusively this season after a dual arrangement with KICU-TV ended.)

Cox bought KICU-TV (ch. 36) for an undisclosed price, but pre-announcement estimates put the cost at up to \$150 million. BROADCASTING & CABLE also was the first to report that NBC Inc. might be in the bidding for KICU-TV after losing the auction for its own affiliate, KRON-TV San Francisco (B&C, Nov. 22). An NBC spokeswoman was



"Together the stations hold rights for every professional sports team except one "and we hope to entice them back."

—Kevin O'Brien

in San Francisco and could not be reached for comment.

KICU-TV is the flagship for Golden State Warriors basketball and the Oakland Athletics baseball teams. KTVU is the flagship of the San Francisco Giants baseball team and also airs San Francisco Forty Niners football games. Some Giants games may be moved to KICU-TV, partly to make room for Fox's

prime time programming, O'Brien says.

But the biggest changes at KICU-TV will come in the news arena, according to O'Brien. Currently, the station's only news is a half-hour syndicated *Headline News* at 5:30 a.m. weekdays (which also runs on KTVU) and a weekly half-hour *Silicon Valley Business* report, which will be expanded.

KICU-TV will simulcast all KTVU's morning and news shows, O'Brien says. That includes early news at 5-7 a.m., *Mornings on 2* from 7-9 and the half-hour *Noon News*. KTVU's hour-long news at 10 p.m., which was rated the No. 1 news program in Northern California in November, will be rebroadcast on KICU-TV at 11 p.m. nightly.

The independent station also will be painted as "the movie alternative in the market" and "we hope to buy better and more impactful...off-net product" for KICU-TV, O'Brien says. KICU-TV now broadcasts paid programming at 6-10 a.m. and 11:30 p.m.-2 a.m.

As for staff changes at KICU-TV, any staff member who is "willing to buy into our culture" can stay on, O'Brien says. He defines that culture as one with high expectations of success, where employees work hard, are sales-oriented and are dedicated to excellence. However, "there could be some shifting of responsibilities," he notes.

In an interesting sports link, the seller of KICU-TV is Buffalo Bills owner Ralph C. Wilson Jr., who in August said he was looking to take advantage of the FCC's new duopoly rules by selling the station.

Brokers on the deal were Brian Cobb and Charles Giddens of Media Venture Partners.

In another recent duopoly deal, Lowell W. "Bud" Paxson said he is buying the nine TV stations owned by his son, Devon. The deal, for up to \$173 million, gives Paxson duopolies in two markets and a triopoly in Boston, where Paxson already owns WPXN Merrimack, N.H./Boston. One station will have to be sold there to comply with the FCC's duopoly rules.

The deal also gives Paxson duopolies in Washington and Raleigh/Durham, N.C. (for details see "Changing Hands," page 85).

Frank to head P-N Stations



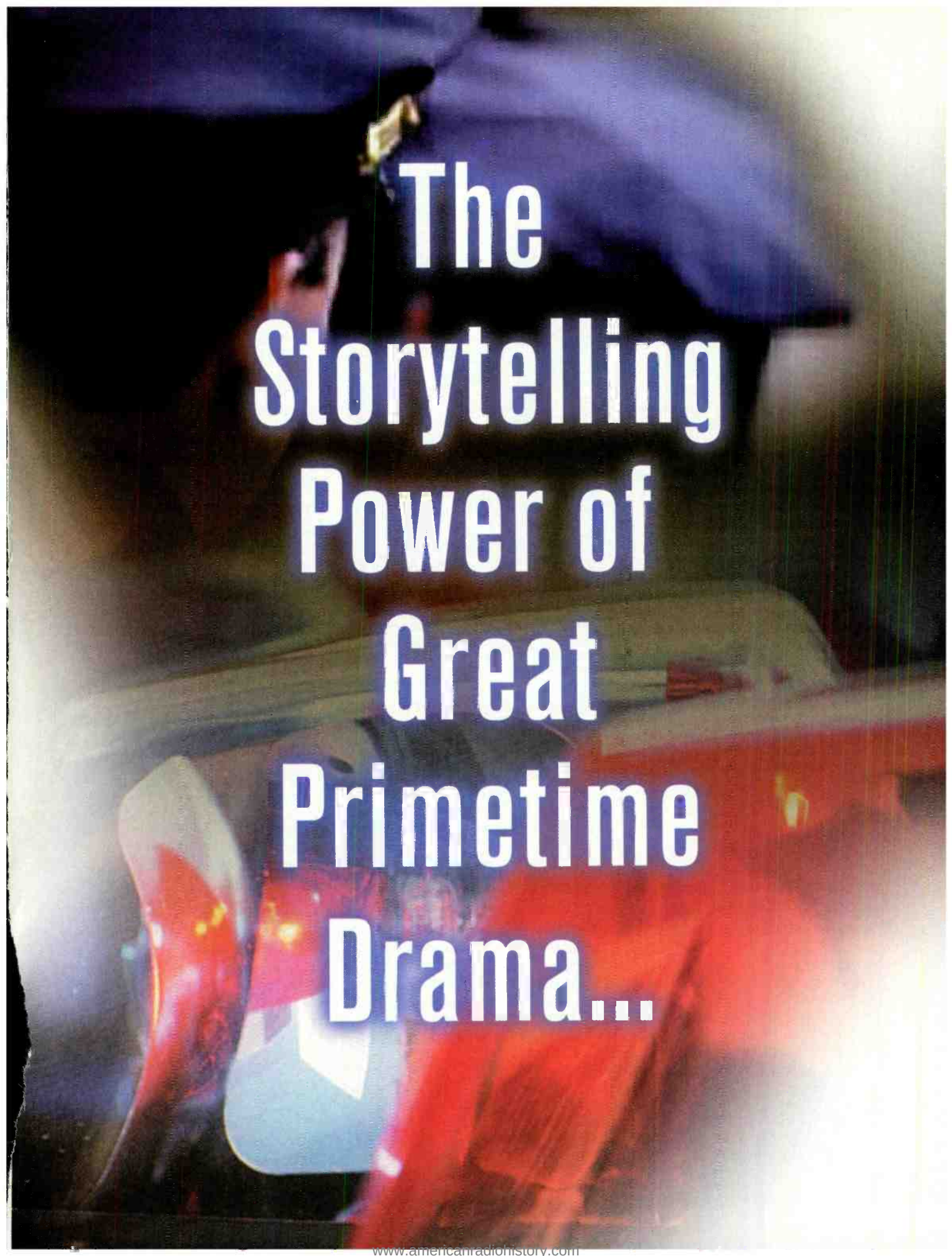
Newly named President Alan Frank, a 20-year veteran of Post-Newsweek, will be doing a lot of traveling in his new position.

Alan Frank, vice president and general manager of WDIV-TV Detroit, has been named president of the Post-Newsweek Stations, succeeding William Ryan, who steps up to chairman and who remains chief executive officer. Frank, 55, will maintain his residence in Detroit, but said last week that he will be splitting his time between the company's headquarters, in Hartford, Conn., and Detroit, as well as among the other five markets (Houston, Miami, Orlando, San Antonio and Jacksonville, Fla.) where the 21st-ranked TV group has stations.

Frank joined Post-Newsweek 20 years ago as WDIV-TV program manager, and has been vice president and general manager of the station since 1988. He was with Group W Television in the 1970s before joining Post-Newsweek. "Alan is one of the most talented leaders in broadcasting today," said Washington Post Co. President Alan Spoon, who made the

announcement. Spoon said WDIV-TV has been the top station in the market during Frank's tenure, and has been recognized for the quality and success of its news and public affairs programming. Frank, he said, "will reinforce these strengths across all of our Post-Newsweek Stations." Ryan, 58, has been president of the group since 1989, and before that ran the company's stations in Miami and Hartford.

—Steve McClellan



The Storytelling Power of Great Primetime Drama...

Universal says 'I do'

Developing relationship show that ends in marriage; HBO vet pitches comedy bowling

By Melissa Grego

Syndicated strip *Blind Date* goes a long way toward matchmaking, but the show's follow-up may take the relationship genre all the way to the altar.

Universal Worldwide Television has developed and produced a pilot on an hour strip, *Wed at First Sight*, that culminates in an actual marriage. "It's a wild show. In a nutshell, it's people who haven't met before the show getting married," says Matt Cooperstein, the distributor's senior vice president of domestic television syndication. "They meet throughout the hour."

Wed at First Sight is one of three shows Universal has in development, Cooperstein says. The company is in the process of evaluating the shows, and will likely decide to take one new strip out of the development bag for a fall 2000 launch.

In-Finn-Itly Productions is producing *Wed*, with company principal Pat Finn serving as an executive producer. During the hour, a potential newlywed uses the process of elimination—which includes the help of family, friends, a therapist and the audience—to narrow a pool of three suitors down to one.



'Let's Bowl,' from syndicator Mediacast, is being shopped for fall 2000. It's billed as a comic variety bowling show.

Universal has also developed and produced a pilot for an hour reality strip called *Right Here, Right Now* from Gold Coast Entertainment, which also produces *Blind Date*. The show will feature news stories taped live as they unfold through the eyes of reporters at bureaus across the country

that would theoretically be set up just for the show. The show will not feature home videos or follow-up stories after they happen, but while they happen, whether they be bank robberies, long-expected reunions or drive-by-shootings, Cooperstein says.

Cooperstein could not comment on the third project, but he did say that Universal is actively selling upgrades and renewals of *Blind Date*, as well as the third season of *Motown Live*. Action hour *Total Recall: 2070*, which currently airs on the Showtime cable network, will debut in broadcast syndication in January.

Bowling for clearances

Also pounding the syndication pavement for fall 2000 is New York-based syndication and ad sales company Mediacast with a show called *Let's Bowl*. Thirteen episodes of the half-hour weekly created by former *Mystery Science Theater 3000* writer Tim Scott have already been produced. The 13 episodes aired this spring in late-night on NBC affiliate KARE-TV in Minneapolis, where Scott began developing *Let's Bowl* about four years ago.

Let's Bowl is billed as a comic bowling variety show that will pit a 6-year-old against an old pro, a divorced couple against each other or recreate the Civil War in bowling shoes between representatives of the North and South. Former HBO executive Jon Rubin is executive producing along with Scott and Rich Kronfeld, who shares co-hosting duties with Steve Sedahl, a former Home Shopping Network host.

Hearst-Argyle TV Productions has two half-hour weeklies in development for fall 2000. One, *Wild Moments*, is an animal-related reality show hosted by Jack Hubley, who is accompanied by his dog, Trusty. Hearst-Argyle is producing and distributing the show, which is being touted as meeting FCC-friendly requirements. It's being offered on an even-split barter advertising basis.

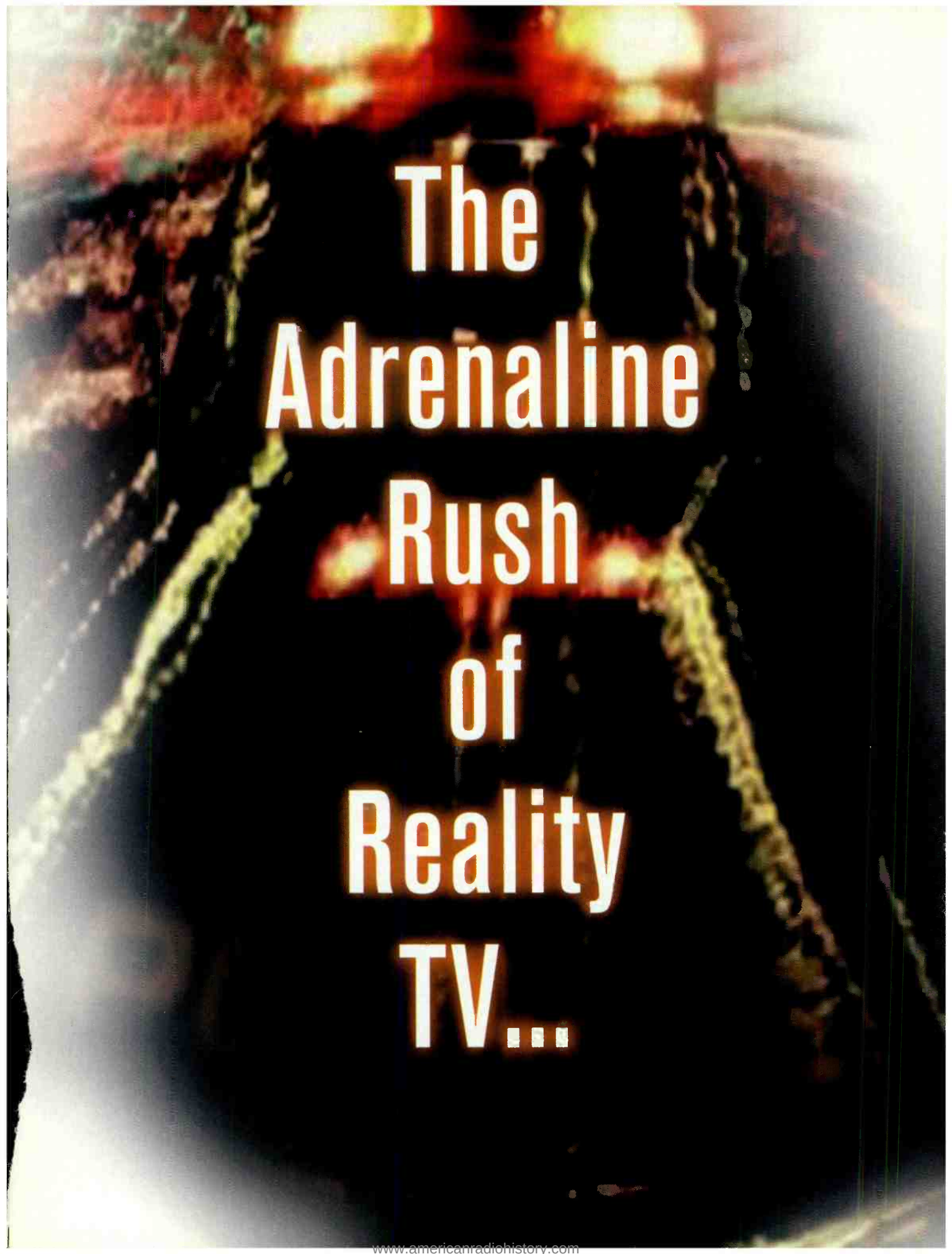
The other half-hour weekly, *Health Smart*, is a health magazine being offered on a barter basis by Illinois-based syndicator Grandolph-Juravic. ■

New 'Early Show' exec producer

One month after the reinvention of *The Early Show*, Al Berman, the CBS morning program's executive producer is out, replaced by Lyne Pitts. Since debuting Nov. 1, *The Early Show* has done little to improve its competitive position in the morning news race. The show is still third, well behind first place *Today* on NBC and second place *Good Morning America* on ABC. For the first three weeks of the November sweeps, *The Early Show* averaged a 2.5 Nielsen household rating and a 9 share, with an average 2.81 million viewers. *Today* averaged a 5.2/20 (6.28 million viewers) and *GMA* averaged 3.8/14 (4.48 million viewers).

Pitts, wife of Atlanta-based CBS News correspondent Byron Pitts, has been executive producer of the weekend editions of the *CBS Evening News* and also directs the network's millennium project, *Countdown to 2000*. Pitts will report to Steve Friedman, executive in charge of *The Early Show*. CBS says Berman is "developing new projects for CBS News," although those projects are so far undefined.

—Steve McClellan



The Adrenaline Rush of Reality TV...

FINANCIAL WRAP-UP

Week of Nov. 29 - Dec. 3

WINNERS

	12/3	% change
TCI	\$8.41	26.89
Playboy	\$24.31	21.94
Speedus.com	\$4.56	17.74
Cablevision	\$74.38	14.87
Telewest	\$54.00	11.92

LOSERS

	12/3	% change
Antec	\$49.13	(12.67)
Fox Ent.	\$21.00	(10.40)
Big City Radio	\$4.63	(7.50)
Shop@Home	\$11.88	(6.40)
Sirius	\$26.94	(6.71)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES

BROADCAST TV 12/02/98-12/03/99



Week ending 12/03	
Close	307.89
High	307.89
Low	301.94

1.0%

CABLE TV 12/02/98-12/03/99



Week ending 12/03	
Close	331.95
High	331.95
Low	318.64

4.9%

RADIO 12/02/98-12/03/99



Week ending 12/03	
Close	932.10
High	932.10
Low	899.45

3.8%

DOW JONES

Week ending 12/03	
Close	11286.20
High	11286.20
Low	10877.80

2.5%

NASDAQ

Week ending 12/03	
Close	3520.62
High	3520.62
Low	3336.16

2.9%

S&P 500

Week ending 12/03	
Close	1433.17
High	1433.17
Low	1389.07

1.1%

FCC hears from file foes

Broadcasters balk at recruitment rules requiring details of ethnic, gender makeup

By Bill McConnell

Broadcasters oppose an FCC plan to reinstate employee recruitment rules that would require stations and cable systems to keep extensive records of their efforts to hire minorities and women.

The five commissioners are currently reviewing a proposal that would require broadcasters and cable systems to choose one of two record keeping options. One alternative would require

stations and MSOs to post job openings in print media and make available the current job opening notice to any organization that requests it.

The second would require companies to actively recruit at locations where a broad demographic cross-section of job seekers is likely to be found. To demonstrate that a diverse population is learning of the job openings, companies would also be required to keep detailed records identifying the sources contacted to create a pool of job interviewees.

No matter which option the companies choose, they also would have to resume their filing of annual employment reports detailing the gender and ethnic makeup of their employee ranks. Unlike the old rules, however, that data could not be used to challenge companies' telecommunications licenses if their work forces don't match the demographics of their local communities. A federal appeals court struck down the previous rules in April 1998.

FCC Chairman William Kennard said last week he wants to bring the rules to a vote at the commission's Dec. 15 meeting. But there's no guarantee the five-person panel will agree to the timetable.

Because of the uncertainty, civil rights groups are not ready to cheer the FCC's effort just yet.

Broadcasters are pushing an alternative to the FCC's revision. They say that stations should be allowed to post their job openings on the Internet, which would make them available to anyone with a computer and a phone line.

While the FCC appears willing to accept the Internet effort as one step in satisfying the second recruiting option, civil rights groups have lobbied against allowing the Internet to suffice as a recruiting tool because minorities are less likely to own computers.

But NAB President Eddie Fritts in a Dec. 1 letter to Kennard urged the FCC to dump the record-keeping requirements. "We urge the commission to adopt a different type of EEO rule," he said. ■

Rivals.com, FoxSports.com team

Rivals.com, an aggregator of fan-oriented sports Web sites, struck a deal last week to incorporate content from Fox Sports' sites.

Rivals.com will be able to stream video from any college sports events to which Fox and its regional cable sports networks have digital rights, according to Jim Heckman, Rivals.com chairman and CEO. Rivals.com can also use any content from Fox team sites for its own network of team sites.

The concept behind the deal mirrors direct satellite packaging of pro football games: It enables displaced alumni to follow their schools' athletic exploits online, which is the basis for Rivals.com business. It gathers sports content from colleges around the country and provides Web site templates allowing more than 400 schools to maintain sites with community features.

"We aggregate the communities," Heckman says. "Rivals.com is creating a world of team channels where fans can watch their favorite team play, read live statistics feeds and purchase team-specific merchandise."

For sites it provides with templates, Rivals.com handles ad sales and splits revenues 50/50 with the content creators. It also takes a 20% cut of merchandise sales.

Its pact with Fox Sports is the first one it has struck with a major network. Fox owns 15% of Rivals.com and Intel Corp. holds a 10% stake in the Seattle-based sports site facilitator.

—Richard Tedesco

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Stamp
of
Dick
Wolf...

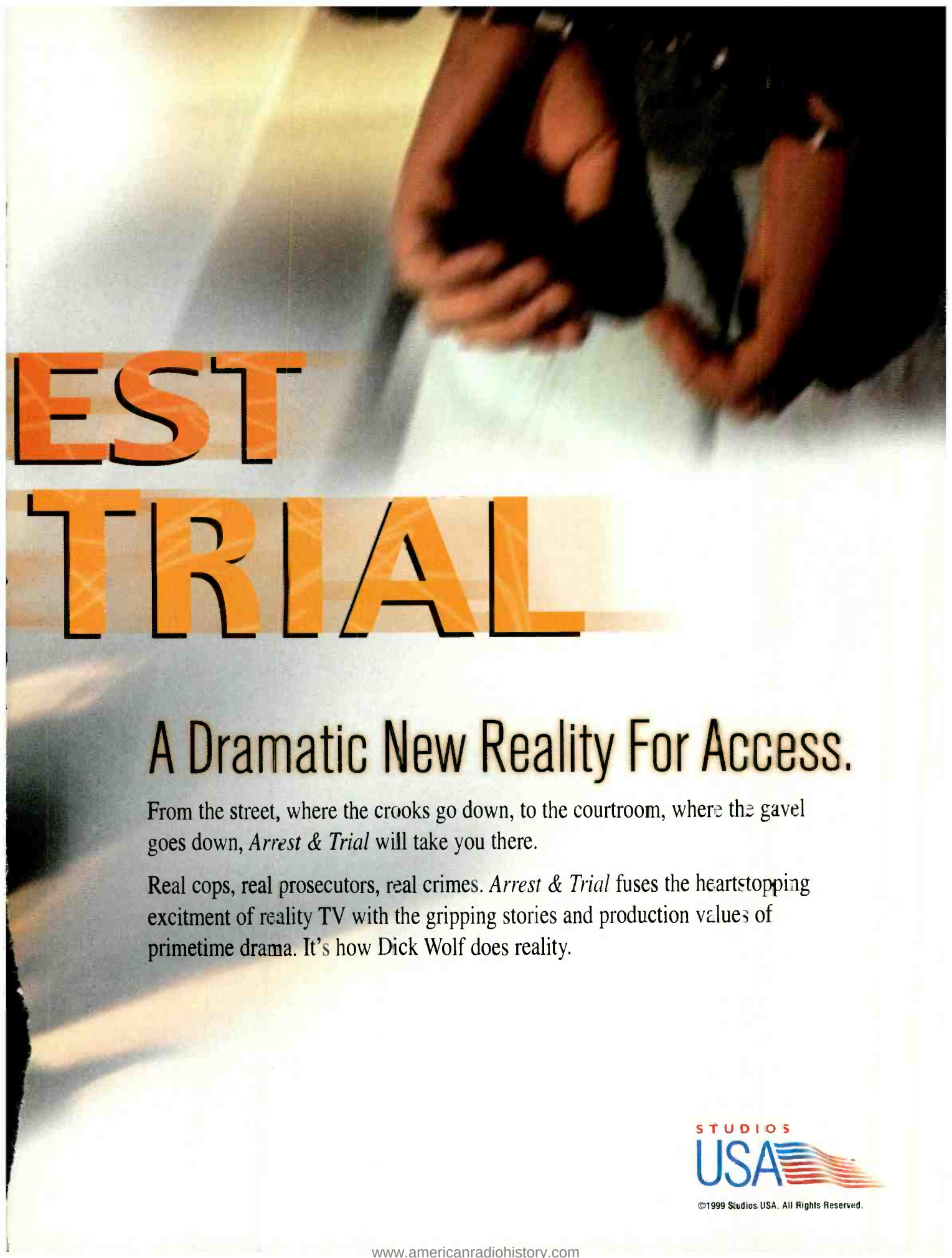
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STUDIOS
USA 

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Gender-bias suit settled

Post-Newsweek to pay ex-anchor undisclosed sum

By Dan Trigoboff

TV anchorwoman Janet Peckinpaugh and former employer Post-Newsweek Stations have ended their protracted gender-bias litigation with a settlement that has the station group paying the former WFSB(TV) Hartford, Conn., anchor an undisclosed sum.

The settlement supersedes both the \$3.8 million verdict—initially \$8.3 million, but reduced by a judge—and Post-Newsweek's appeal. Peckinpaugh sued, contending that she lost her job at WFSB (now owned by Meredith Corp.) in 1995 because of a determination that the station had more women anchors than it needed.

Post-Newsweek President Bill Ryan said he was happy with the settlement, especially with "the fact that the district court has vacated the judgment against the station and against the individual" Post-Newsweek executives, including Ryan. He reaffirmed his denial of gender bias, and said that his company is "very proud of the record of diversity we've achieved."

Peckinpaugh said she was "thrilled with the settlement," and added that despite any changes in the legal status of the judgment, "our victory is still clearly there." Peckinpaugh added that she will continue to work at WVT(TV) Hartford, and will be moved from morning anchor duties to early evening anchoring and reporting in January. She also will be making a cameo appearance in a feature film, *J.T. Foster's A Little Bit of Lipstick*, and is working on a screenplay about her case. ■



Janet Peckinpaugh says she's 'thrilled with the settlement' of her case.

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

NEW YORK

Mi casa no es su casa

Co-owned Petry Television and Blair Television are giving up their booths at the NATPE convention next month. The reason? "Serving coffee and donuts to foreigners has made NATPE an anachronism for us," says Petry Media CEO Thomas Burchill. Both reps have also scrapped their traditional NATPE cocktail parties and program presentations, although programming executives from both firms will be at the show to advise clients. The reps will also send taped presentations to all clients before NATPE to update them on the new and returning syndicated shows, says Burchill. "We have [seen] drastically reduced client attendance at NATPE," he said. "We had it last year as well. We're just going to market in a different way." There was some speculation that lost business (Petry just lost KRON-TV San Francisco and Petry and Blair lost stations when Hearst-Argyle consolidated business with Katz) may have sparked the decision as a cost-cutting move. But Burchill says no. He was an outspoken critic last year when domestic station attendance at NATPE fell off. "This is about how NATPE has changed, with the emergence of UPN, the WB and lots of group deals made well before the show. It's become an international convention." No word on how much Petry will save, but one source estimated it at \$300,000-\$400,000.

AT&T's got their number

The auction isn't creating much noise, but the bidding for a \$2.8 billion chunk of Cablevision Systems Corp.'s system operation is almost done, with AT&T looking to be the top suitor for most of it. Cablevision put a "for sale" sign on all its systems outside of metro New York, about 20% of its operation. Bear, Stearns & Co. and Waller Capital were working to sell the systems, but industry executives said AT&T seemed to have most of the systems, Boston and Cleveland,

in the bag from the get go. That's because MediaOne Group, which AT&T is buying, has virtually all the systems in metro Boston that Cablevision doesn't. Sources said Comcast, Adelphia and Charter bid for parts of the package. Kalamazoo, Mich., is seen as most likely to go somewhere other than AT&T. Executives with some bidders said the competition wasn't heated. "Let's face it, these operations face overbuilders," said a senior executive with one bidder. Cablevision wouldn't comment.

BALTIMORE

Sinclair to demo dual-stream DTV

As part of its campaign to include COFDM modulation in the U.S. digital TV standard, Sinclair Broadcast Group plans to demonstrate simultaneous HDTV and mobile DTV broadcasts at its Baltimore headquarters. According to an industry source, Sinclair will use European COFDM "hierarchical coding" gear to support two separate transport streams within a 6 MHz DTV channel. One stream will be encoded at 4.5 Mb/s and modulated in COFDM's robust mode to support mobile reception; the other will be encoded at 12.5 Mb/s and modulated for reception by portable and stationary receivers. Sinclair is scheduling the demonstration for the first week in January.

PEORIA

Road trip for FX

Fourteen top executives at Los Angeles-based cable network FX are going to find out what plays in Peoria this week. Led by network President Peter Liguori, the FX brass are heading to the small Illinois town for an unusual working retreat. Once there, they will meet with local Peorians to talk about TV and FX. "You can get a jaded view of what's really going on in the country from only being in Hollywood," says an FX spokesman.

Hosted by
Jeff Wadlow

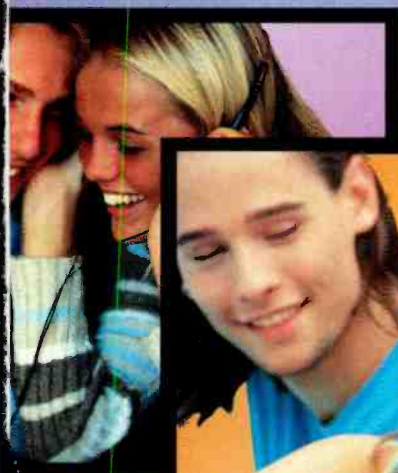


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An Action Adventure Network Presentation of A Telescene Film Group Production.
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Bunny gets High Court's ear

Playboy presents oral arguments in challenge to restrictions on adult services

By Paige Albiniak

In oral arguments before the Supreme Court, Playboy Entertainment last week defended its right to air scrambled adult programming 24 hours a day.

"This is a case of regulatory overkill," said Playboy Entertainment attorney Robert Corn-Revere, a partner in the Washington law firm of Hogan and Hartson.

At issue is whether cable operators should be required to confine sexually explicit cable channels—such as Playboy—to late hours in order to protect children from occasional "signal bleed," in which a clear signal leaks through a scrambled signal. The law, which is part of the 1996 Telecommunications Act, requires the ban, but another provision in that law also requires cable operators to make additional blocking technology available to cable customers who request it. That provision, Playboy argues, renders the ban unnecessary.

If Playboy wins, the Supreme Court will be upholding a decision by the U.S. District Court in Delaware last December. In that case, Judge Jane Roth found the law unconstitutional because limiting sexually explicit programming to late hours is not the "least restrictive means" of addressing the issue. Using technology to block unwanted content is a preferable alternative, Roth found. The Delaware court later ruled that Playboy could offer its scrambled programming all day, every day, as long as



Whether to restrict 'indecent' programming to late hours is the question before the Supreme Court.

it informed customers that additional blocking technology is available.

After the oral argument, observers predicted the court would rule in favor of Playboy. "I'd be very surprised if the court did not affirm," said Robert O'Neil, director of the Charlottesville, Va.-based Thomas Jefferson Center for the Protection of Free Expression, which filed an "amicus" brief supporting Playboy.

"We may have four votes there, but I doubt five," said Jan LaRue, senior director of legal studies for the Family Research Council in Washington. FRC supported the government in the case and LaRue said she was "disappointed that the government argument wasn't as strong as I think it could have been."

The government argued that limiting sexually explicit cable channels to late hours protects children and therefore should be upheld.

That argument didn't appear to con-

vince Supreme Court Justices, however. Justice Ruth Bader Ginsburg seemed unsettled by the notion of "government as super-parent" and said other provisions in the law mean "any parent who wants to stop this can with the price of a phone call."

Justice Antonin Scalia focused most of his questions on whether sexually explicit programming qualifies as obscene speech—if it does, it is not protected by the First Amendment and is prosecutable as criminal activity. If the programming is merely "indecent," as Playboy asserts and the Delaware court upheld, it is protected by the First Amendment and a higher standard of legal scrutiny applies.

The bottom line, all parties agreed, is that the problem will be solved once the cable industry can install technology that completely eliminates signal bleed.

"If there was no signal bleed, then they would be complying with the law," LaRue noted. LaRue and other family advocates like her claim adult channels deliberately allow signals to bleed.

"A lot of cable operators use modern technology to scramble. Most of them get a bright blue screen that's blank," LaRue said. "I've never had Mickey Mouse or Donald Duck bleeding through—it's a marketing device geared toward enticing people to subscribe."

Corn-Revere called the suggestion "ridiculous": "Everyone will be happier when the signal bleed problem goes away."

FCC hears creative pitches

AT&T, Viacom try inspired maneuvers to get their mergers approved

By Bill McConnell

AT&T and Viacom are asking their attorneys to pass the true test of a Washington lawyer: convincing government officials that the law doesn't mean what everyone in town thinks it means.

Both companies are trying to persuade the FCC to approve pending mergers despite regulatory entangle-

ments that on first glance would appear to kill the deals.

AT&T, pushing a lenient reading of new cable ownership rules, told the FCC Thanksgiving week that it will be well under the 30% cap on national audience reach after merging with MediaOne Group, despite critics' complaints that the new company would reach more than 40% of the country's multichannel subscribers. How? AT&T

says subscribers obtained through MediaOne's stake in Time Warner Entertainment should not count toward the subscriber limit.

Viacom, in its own attempt to defy conventional wisdom, told the agency that it should be able to keep its 50% stake in UPN after merging with CBS, despite rules preventing Big Four networks from owning UPN or the WB. The restriction was included in the 1996

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Telecommunications Act to prevent the large networks from buying upstart rivals as part of the lawmakers' decision to lift the total ban on dual network ownership. But Viacom says the limits are invalid because, company officials say, UPN is not really a network.

"Companies should come up with novel ideas because sometimes they work," says Scott Cleland, analyst for Legg Mason's Precursor Group, about the strategies.

AT&T, which will acquire a 25% stake in TWE and its 11.2 million subscribers, says the new subs shouldn't count towards the cap because new ownership rules exempt minority stakes if the investor is not "materially involved" in video programming. AT&T also points out that MediaOne gave up its TWE board voting rights this summer. Furthermore, AT&T says it will play no role in programming sales decisions made by Liberty Media, Rainbow and other programmers it holds a stake in.

FCC enforcers have long asserted that any ownership stake over 5% implies some level of control, but the

"materially involved" may provide enough of a loophole for AT&T to get what it wants. There also is a widespread presumption that the commissioners are eager to see the deal go through because of its pledge to provide local telephone competition over cable lines in MediaOne's markets.

"This is a huge gray area, and it's going to be a judgment call," Cleland said. "It's going to be a political deal that gets cut."

Consumer advocates worry that eagerness for telephone competition will cause the FCC to go easy on AT&T. By using a "jumble of management gimmicks," AT&T is asking regulators to approve a "trust-me situation," said Mark Cooper, research director at Consumer Federation of America. "We don't think the FCC should buy it. It's harder to see what goes on in the boardroom than the bedroom."

Viacom is also pushing a bold argument to reverse FCC thinking.

Although the congressional report of the history of the 1996 Telecommunications Act says the Big Four nets may not merge with UPN or WB, Viacom attor-

neys say the report conflicts with the actual law. To qualify as a network under the law, UPN would have to reach 75% of TV households, but, Viacom said, UPN reaches only 74% through "primary" affiliates—full power stations obligated to run four hours or more daily of the programming they receive. Secondary affiliates and low power outlets provide UPN with an additional 18% of household reach, but it's unclear how much UPN programming they actually offer or how many viewers can receive those stations' signals.

An FCC staffer cautioned that agency rules don't provide any leeway for secondary affiliates, but that Viacom's argument "can't be dismissed out of hand."

"If the commission wants to facilitate the merger with CBS, they could work with this interpretation," said Washington attorney John Feore, who represents Pax TV, which is exempt from the dual network restriction.

Still, Viacom isn't counting on FCC support and has asked for two years to find a buyer for UPN if it is forced to divest. ■



WASHINGTON WATCH

By Paige Alhiniak and Bill McConnell

Local-into-local finally here

The "Satellite Home Viewer Improvements Act" finally became law last week, which means that many customers in top TV markets can receive their local TV signals via satellite. President Clinton signed the bill just in time for Christmas—the busiest time of the year for the satellite TV industry. DirecTV's local TV service in New York and Los Angeles is up and running, with San Francisco, Washington, Denver, Detroit and Miami coming shortly. DirecTV also plans to announce service in up to 17 more markets as soon as carriage agreements are

in place. EchoStar Communications Corp. already is uplinking signals in 13 markets: New York; Los Angeles; Chicago; San Francisco; Boston; Washington; Dallas/Fort Worth; Atlanta; Miami; Phoenix; Denver; Pittsburgh; and Salt Lake City. It also plans to enter 20 more markets out of the following 30: Philadelphia; Detroit; Houston; Seattle/Tacoma; Cleveland; Minneapolis; Tampa/St. Petersburg, Fla.; Sacramento; St. Louis; Orlando; Baltimore; Portland, Ore.; Indianapolis; San Diego; Hartford, Conn.; Charlotte, N.C.; Raleigh/Durham, N.C.; Cincinnati; Nashville, Tenn.; Milwaukee;

Columbus, Ohio; Kansas City, Mo.; Roanoke, Va.; Oklahoma City; Albuquerque, N.M.; Las Vegas; Memphis, Tenn.; New Orleans; Jacksonville, Fla.; and San Antonio.

FCC reaffirms fees

The FCC is standing firm on its decision that broadcasters who use their digital spectrum to offer ancillary services, such as computer software distribution or paging services, should pay 5% of revenues derived from the services back to the U.S. Treasury. The 1996 Telecommunications Act requires the fee, which the FCC set in November 1998 over separate objections by broadcasters and public industry advocates.

Broadcasters argued that the fees should be only 2%, while public advocates said home shopping, infomercials and direct marketing services—which are free to viewers—should have been subject to the fee.

Antenna rights stay

Federal regulators are holding the line on their 1998 decision barring landlords and community associations from blocking the installation of antennas and satellite dishes by tenants and homeowners. The Community Associations Institute said renters should be required to get permission from landlords to make sure they install devices according to their rules. But the FCC said landlords already shoulder responsibility for verifying tenants' compliance with a variety of communitywide restrictions, and antenna placement should be no different.

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Just wait till next year

That's what Hearst-Argyle Television co-chief executives Bob Marbut (above) and David Barrett (below) say when asked about the lackluster performance of their station group in 1999. Of course they aren't alone; many television companies also had sluggish results this year, due mainly to a soft national spot market. Hearst-Argyle reported

in the third quarter that it expects a full-year pro forma revenue decline of about 2%, to approximately \$716 million. Pro forma broadcast cash flow is expected to be down roughly 5% from last year, to about \$330 million.

Nevertheless, the year ahead is looking much brighter, Marbut and Barrett believe, with political advertising, the Olympics and the Super Bowl expected to raise the com-



At a time when the network business is booming, not to mention radio and cable, why is the local station business stagnant?

Barrett: It's really just a short moment in time that this business is soft. I think you have to look at it on more of a macro basis. And we have a lot of confidence in the over-the-air television business. We're going into an extraordinarily strong year next year. Last year's heavy political spending, which we expect next year, makes 1999 a difficult comparison. We also think the millennium impact and the Olympics are going to contribute to a strong 2000.

Do you ever second guess yourself on your investments in Pulitzer and Kelly Broadcasting and think maybe that money would have been better spent investing in radio, AOL or some other new media venture?

elevision. Particularly network affiliates that are leading in their markets in news, because news leaders will get a disproportionately positive share of the political advertising, and they've got the Olympics and the Super Bowl. Wall Street has a very short-term horizon a lot of times.

The first half of 1999 was very soft for TV stations. At the time, you told analysts that the second half would be a lot better, essentially that it would turn around. But it didn't happen. Why not?

Marbut: We were more optimistic that there'd be increased demand in the second half of the year, based on the beginning wave of millennium-related advertising. And we expected to replace more of the political [ads] than we replaced; that was an assumption based on demand in the September period. And it's softer than we expected. In some

pany's revenues dramatically.

Hearst-Argyle Television, which was formed two years ago with the merger of Argyle Television and Hearst Broadcasting, essentially created a major television station consolidator out of two midsized companies that each had to grow or be sold. The company grew dramatically over the past year, effectively doubling in size with the acquisitions of Pulitzer Broadcasting and Kelly Broadcasting. The company is still adjusting to its new size in many respects, including a technical retooling that will regionalize some operations and centralize others.

In the following interview with B&C Deputy Editor Steve McClellan, Marbut and Barrett offer a postmortem on 1999 and predictions for 2000.

Marbut: No. Our goal has been to build a very vital television company, and I think those particular elections were very, very critical to that. I think the same amount of money could have been invested in some other stakes and we would have been disappointed. This business is something that people look at for the longer haul, and I don't think people would be paying the prices they're paying on a private market value basis today if they didn't truly believe that this is a very vital business and it would go forward. This business will be at the centerpiece of the convergence.

What is it going to take to get Wall Street and investors excited about local TV again?

Marbut: I think over the next few months they're going to begin to get a little bit more excited. Next year will be a banner year for local broadcast tel-

respects, we're a victim of our success from last year when we took a very disproportionate share of political advertising. It was a big hurdle for us to overcome, and I had expectations we'd be more successful doing that.

How much political advertising did you have last year?

Barrett: It was \$58 million. To put that in perspective, we had 11.5% of all the television political advertising in the country last year. That was a big number to overcome. We overcame most of that in terms of selling the inventory, but the rates weren't what we'd hoped they would be.

Why?

Barrett: There is a lot of inventory out there. We've had some other networks that have started here in the last couple of years and this is the first year that all

Hearst-Argyle in focus

Publicly traded TV station group
(HTV; NYSE)

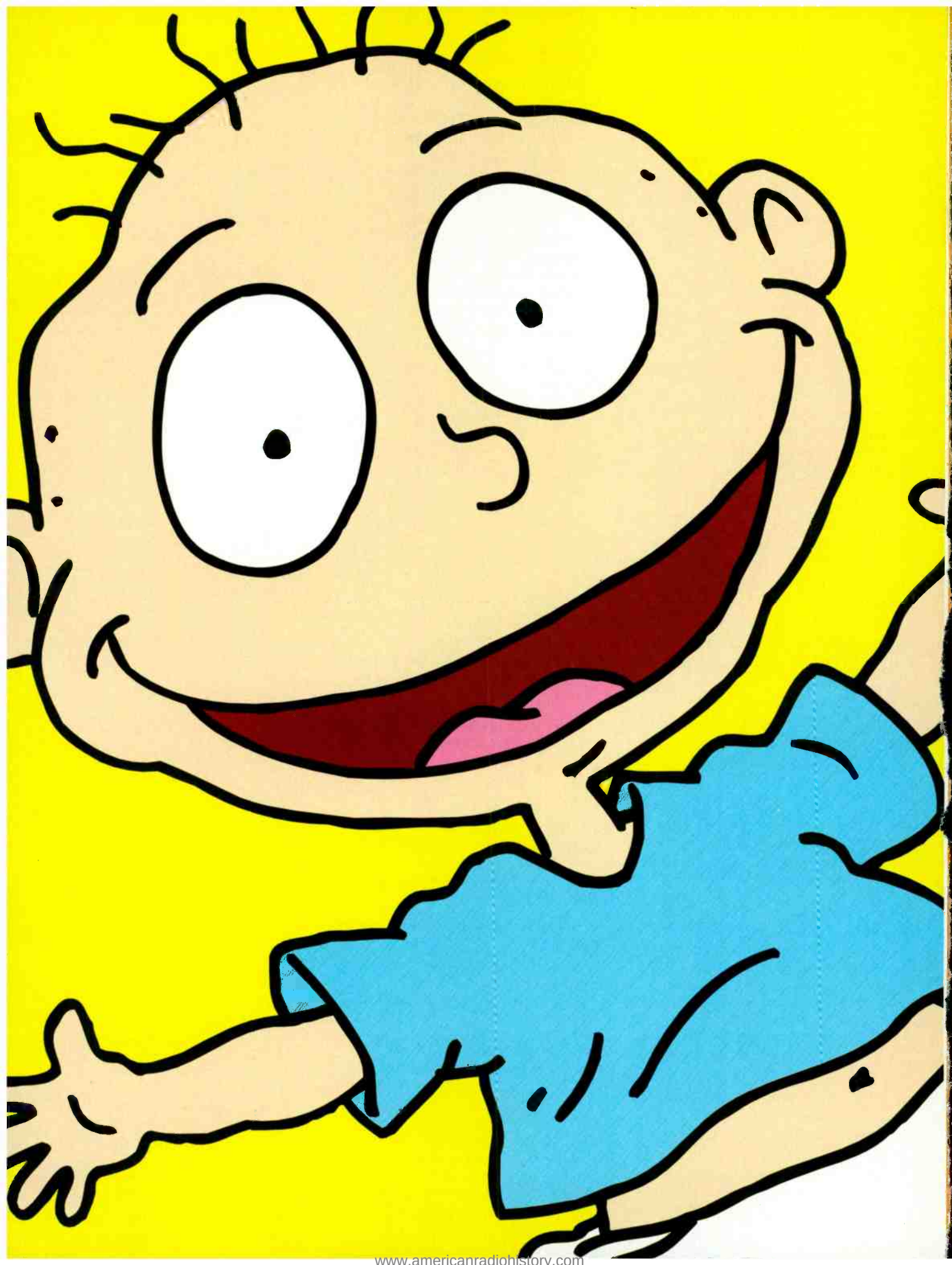
Controlling shareholder:
Hearst Corp. (58%)

TV STATIONS:

WCVB-TV	Boston
WWWB	Tampa, Fla.*
WTAE-TV	Pittsburgh
KCRA-TV	Sacramento, Calif.
KQCA	Sacramento, Calif. +
WESH	Orlando, Fla.
WBAL-TV	Baltimore
WISN-TV	Milwaukee
WLWT	Cincinnati
KMBC-TV	Kansas City, Mo.
KCWE	Kansas City, Mo.**
WYFF	Greenville, S.C.
WDSU	New Orleans
WPBF	Palm Beach, Fla.*
KOCO-TV	Oklahoma City
WGAL	Lancaster, Pa.
WXII-TV	Greensboro, N.C.
WLKY-TV	Louisville, Ky.
KOAT-TV	Albuquerque, N.M.
KCCI	Des Moines, Iowa
KITV	Honolulu
KETV	Omaha, Neb.
WAPT	Jackson, Miss.
WPTZ	Plattsburgh, N.Y.
WNNE-TV	Burlington, Vt.
KHBS	Fort Smith, Ariz.
KSBW	Monterey, Calif.

Other ownership stakes: Seven radio stations; approximate 30% interest in Internet Broadcasting Systems; and a less than 10% interest in Geocast Network Systems.

Notes: *Owned by Hearst Corp., managed by Hearst-Argyle; **LMA; + LMA in the process of being purchased.





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Hey now!

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*Source: Nielsen, NTL, NHI and NSS 9/7/98-9/5/99 based on Nick total day; Kids 2-11 share of national kids commercial programming subject to qualifications, which will be supplied upon request.
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of them, Pax included, have all been on the ground all year.

Where will you find your greatest growth going forward?

Barrett: In some markets we will see local sales grow to 65% of revenue. In some of our medium and small markets, 60% local and 40% national spot is the norm right now. In some of the larger markets, it's more like 50/50. But clearly we're building the local base while maintaining some kind of national base. This is going to be a business that is not unlike the newspaper business and not unlike the radio business in that it will be very locally driven. The local advertiser has a better appreciation for the quality and the leadership components that the individual stations represent. It's less of a commodity sell in a local market than it is in a national market.

You told analysts recently that you would try to "de-commoditize" the national business. How do you do that?

Barrett: We've put all of our stations' national representation into a new rep firm operated by Katz called Eagle Television Sales. They opened their doors Nov. 1 with 17 offices across the country. Ibra Morales, who had been senior vice president of sales for Hearst-Argyle, has moved over to Eagle to be the president. He's a brilliant seller, and he understands the dynamic of conceptual selling. Having the stations under one rep will help us better market and sell the value of the group to national advertisers.

This new arrangement will be cost efficient too, won't it? Won't you save around \$15 million over three years in commissions?

Marbut: Yes, but that's not the main benefit to it. It's the quality of the systems and the philosophy and people and sales approach. But it's certainly nice to have that efficiency as well.

Barrett: But if we don't accomplish significant growth on the revenue line by selling this group of stations smarter, we'll be disappointed.

What's your duopoly strategy?

Marbut: First of all, our strategy overall in the acquisition area is to be opportunistic, both in a strategic imperative way—that is, playing strong defense—and also where we see targets for opportunity where it would make sense, given what we're trying to do in the market. But we're also mindful that many of these opportunities

today are not bargain basement prices. And the difference between private-market value and public-market value of public companies leaves such a disparity that I don't think we, or anybody else in this business for the long haul, just goes out willy-nilly to find and buy the stations that are available at top private-market dollars.



David Barrett

President and co-chief executive officer, Hearst-Argyle Television.

Age: 51

Hometown: Chicago

Education: Attended Loyola University.

Previous jobs: Prior to the merger of Hearst TV and Argyle Television, was deputy general manager of the Hearst TV and radio group. Before that, he ran Hearst's TV and radio stations in Baltimore. Earlier, he ran radio stations for Doubleday Broadcasting in St. Louis and Washington.

Career start: As a Chicago radio-sales executive. He then relocated to Canada and at the age of 24 was named general manager of CHOM-FM Montreal. Under his leadership, the station became the highest-rated FM station in Canada.

Extracurricular: Past chairman of the board of governors of the ABC Television affiliates association. Current board member of the Ad Council, the NAB, Television Operators Caucus and Association for Maximum Service Television. Also sits on the Hearst and Hearst-Argyle boards and the Internet Broadcasting Systems board. In addition, active in a variety of charitable youth organizations.

What are you doing in your LMA markets?

Marbut: We've exercised our option in Sacramento. That was, strategically, a very attractive one for us. We're still evaluating Kansas City.

Do you anticipate doing better political business in 2000 than in '98?

Marbut: That would be saying a lot. And we're not assuming that in our planning, because 1998 was a very special year politically, and that's partly why the comparison of our fiscal '99 to '98 is such a difficult one. We told you that year was special. Last year was \$58 million, and we think it will be less than that in 2000.

How about the Super Bowl and Olympics? Are you pretty far along in the sales process?

Barrett: In both cases, it's pretty consistent with what the networks are doing. The demand and the ad rates for the Super Bowl are very strong. And advance sales for the Olympics, in our NBC markets, are very strong.

How will 2000 shape up compared to '98, your last good year, on a pro forma basis?

Marbut: We expect to see very favorable revenue and profit comparisons. Our free cash flow next year will be substantial. And one reason is our [capital expenditures] this year have been substantial and deliberately so. And capital expenditure next year will be about half what it was this year. If you look at our tax rate next year, it will be more favorable than it is this year. You put those things together, all the way up and down the income statement it will look very positive next year compared to this year and compared to '98. The analysts are projecting a 7%-9% increase for local revenue and 8%-10% for national spot, and we certainly

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Source: NIELSEN, Overnight Markets, 11/8-11/12/99.

DMA Weighted Average Rating, all access clearances 7-8 PM ETZ/6-7 PM CTZ.

*Millionaire aired 12:30 AM 11/15/99.

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expect to see gains within those areas.

Hearst-Argyle is a public company, with Hearst Corp. as the largest single investor. What role does Hearst play in the TV company?

Marbut: We've got a unique relationship with Hearst; they stand in the shadow there which enhances our credit rating even further. Also, they stand ready with capital if we need it for opportunities, if we don't go to the corporate market or some other private source. And the free cash flow that's expected to be generated will make the debt situation—and the company's debt capacity—significant again next year. So, in effect we'll be reloading the gun for opportunities.

What about programming costs?

Marbut: Programming costs will be down again next year. Our programming costs will be down nearly three years in a row. And as you know, programming is a big percentage of total cost.

Those costs are decreasing as a result of the growing size of the group?

Barrett: Yes, it's the advantage of the size and the scope of the company. And we have strong stations. We have desirable time periods for the syndicators. The value of the barter is arguably better on our stations, and we've been able to take advantage of the size of this company to acquire the programming we want at prices that are rational.

How much are those costs decreasing?

Barrett: Well, marginally, but in a marketplace where some people are reporting 7%, 10%, 12% increases in syndicated programming costs, being down a few percentage points is notable.

What about other cost cuts?

Barrett: We're continuing to work hard to take advantage of the size and scale of this company. Through the consolidation of Pulitzer and Kelly Broadcasting with the Hearst-Argyle stations, we've been able to eliminate some costs of the back office. A lot of

that is now done in one location in Charlotte. Going forward we expect to take advantage of some regionalization and probably create some technical hubs.

Where will the technical hubs be and what does that entail?

Barrett: What we're doing is combining the engineering facilities by region in a number of markets. It's more efficient, less expensive and gives us better

control over what we put on our air.

Why not take it a step further and centralize the operations?

Barrett: Parts of it will be. We're going to centralize the programming feeds and the commercial distribution. We also want to figure out a way to get the agencies to deliver the commercials directly to our servers so that there is no tape involved.

Is the regionalization going to save you employee positions?

Barrett: I'm reluctant to signal that, but it's a much more efficient way to operate our television stations.

Let's talk a little bit about affiliate issues. I think you reported a \$1 million compensation giveback to ABC for just the third quarter. What's it going to look like for the year?

Barrett: We represent about 10% of ABC's network coverage. So the \$40-odd million contribution to NFL is absorbed at the level of about 10% annually for us, or \$4 million.

Is that a direct hit on the bottom line?

Barrett: In the case of some of our strongest large market stations, on an annual basis, the inventory we got in exchange for the comp reduction will allow us to be revenue neutral. But for some of the smaller stations, where there is less demand in the marketplace and for some stations where the ratings are not as dominant, we won't get to revenue neutral on that proposition. In the third quarter, that million-dollar reduction was not revenue neutral because this issue wasn't settled until late in the day. We didn't have the advantage of selling inventory enough in advance and it was a low-demand quarter, so we couldn't optimize our opportunity with the inventory exchange there.

What about the other networks, NBC for example?

Barrett: Tony Vinciguerra, our executive vice president, has been active in those talks with several other affiliate group heads. I think those talks are constructive. There have been a lot of issues to resolve. Our record with all of these networks is to really see if we can get our business interests in better alignment. And we



Bob Marbut

Chairman and co-chief executive officer, Hearst-Argyle Television

Age: 64

Hometown: Athens, Ga.

Education: Engineering degree, Georgia Tech; MBA from Harvard.

Previous TV jobs: Co-founder, Argyle Television in 1994, which went public a year later and was merged with the Hearst TV group in 1997. In 1991, Marbut founded a television company, also called Argyle, that was sold to New World Communications in 1995 for \$716 million.

Major publishing stint: President and CEO of Harte-Hanks Communications for 20 years.

Earlier in his career: Refinery engineer at Standard Oil Co. (Exxon) and three years as an aircraft maintenance officer in the Strategic Air Command.

Extracurricular: Sits on the boards of Geocast Network Systems, Internet Broadcasting Systems, Tupperware, Ultramar Diamond Shamrock, and of course, Hearst-Argyle Television.

accomplished that to some measure with ABC, and we're hopeful that we're going to accomplish that with NBC.

To hear the networks talk about it, it seems as if broadcasters who expect to continue to get compensation much longer might be living in a fantasy world. What do you think?

Barrett: Those affiliate stations that distribute and exhibit network programming add great value to the network, and we've got to approach it in that

Is that essentially the affiliate counteroffer to NBC on compensation?

Barrett: I don't want to call it a counteroffer, but it's one of the things that has been discussed. You know the networks tend to view compensation as a cost to distribution. And that's just part of the ongoing discussion about restructuring the business model between networks and stations.

How will the relationship with the net-

works differ most significantly in the future?

Barrett: It's hard to answer that at this point. I think ultimately it will be a performance-based relationship. Each network would love to have the leading stations in each marketplace. And if they could capture leading stations in every marketplace, they'd have a huge advantage.

The network counter is that they spend billions to give you the programming

'Effectively, we help ABC and NBC deliver the ratings they've had.'

—David Barrett

fashion. And the radio networks have been very successful with compensation based on performance. And ultimately, television affiliates that perform well have a case to be made for getting consideration for the clearance and the major audience that they deliver. And we may be going in that direction of performance-based compensation.

What's your leverage in this negotiation?

Barrett: Some of our strongest stations add enormous value to the network, and the network would not be better off being on a lesser station in the marketplace. The reduction that they'd take in advertising revenues from that marketplace prorated against the national piece would far outweigh the compensation they pay to the stations as consideration for the clearance that they get.

The folks at NBC talk as if they're willing to take the risk. Are they bluffing?

Barrett: I am hopeful these network executives aren't going to be too short-sighted in that regard. And you don't have to look too far around the country to see even the leading network [CBS] is affiliated in some markets with fairly weak stations. And that impacts their overall top-line advertising. We have a collection of stations with both NBC and ABC that consistently overindex the national ratings. Effectively, we help ABC and NBC deliver the ratings they've had. If they were on other stations in our markets, their national ratings would be less. And that translates into real money.

Marbut: And that's not a bad model to pay for a performance, if you will.

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that helps make you the leading station in that market.

Barrett: We don't buy that argument. We add a lot of value to the networks through the promotion we give them in our news and strong syndicated shows. Leadership in a market is not defined so exclusively by network programming. We strongly believe that local news presence, the station's presence in the marketplace and how it conducts its business 24 hours a day define leadership.

How far along are you on converting your stations to digital?

Barrett: We've got seven stations that are converted, that have met and beat the timetable in our largest markets. And we're on track to build out the rest of them over the next several years. But our largest stations are transmitting digital programming.

How much will it cost to convert the whole group to digital?

Barrett: The cost per station we set in

the \$2 million-\$3 million range for the first wave of digital pass-through, or digital transmission. There is another wave of investment in digital production, doing the news in high definition. And we'll move more deliberately with that, based on the market penetration of HDTV sets. We're not going to produce our local news in high definition, and incur the cost of that, unless there's set penetration out there to support it.

'[Geocast and Internet Broadcasting] really are the backbone of our digital and Internet strategies.'

—Bob Marbut

To take it to the next level from pass-through to production, is that about double the cost?

Marbut: Yes, I would say another \$4 million-\$5 million per station.

You've made two strategic digital and Internet deals this year—in Geocast Network Systems and Internet Broadcasting Systems. How important are those agreements to your business plan?

Marbut: They really are the backbone of our digital and Internet strategies.

Some analysts say both investments are amorphous, with a payoff that's too far in the future to get excited about now. Are they being shortsighted?

Marbut: For some analysts, the future is the next quarter. You have to put all of that into perspective. We look at this as a continuum as to where we're going as an industry. What digital does for us is get us back in the mainstream. It allows us to compile, to archive. It allows us to do things that we couldn't do very effectively in the analog world. So it's an exciting time. Not only will we reach the mass audience, but also for the first time we can reach our customers on an individual basis and know who they are and have them talk to us.

In a nutshell, Geocast is a service that will deliver multimedia content to personal computers via broadcasters' digital spectrum, with launch projected for early 2001. Is the plan fully formed yet?

Marbut: I think it's fair to say that no

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new media company's strategy is fully formed—ever. I think they are emerging entities that are being opportunistic and being realistic in a very changing world. I think that's true of any successful Internet company and all these related companies. And I think that certainly will be true of Geocast.

So it's really just a concept at this point.

Marbut: But the fundamentals are there. The fundamentals are that we'll

get the best that broadcast has to offer, which is to be able to broadcast to a mass audience, massive amounts of bits, with those bits representing entertainment, whether they're audio, video, CD-quality music or data. And second, [we will] have a back channel through the Internet, so that we can have interactivity. We can provide unique content to each individual user. That fundamental concept is going to stay that way.

You've invested \$10 million in Geocast?

Marbut: We're committed to \$10 million, plus the value of our spectrum, whatever that may be in the eyes of the beholder. And that \$10 million will probably be invested by the end of this year.

What is your ownership stake in Geocast?

'[We will] have a back channel through the Internet, so that we can have interactivity.'

—Bob Marbut

Marbut: It's less than 10%.

And the content that you'll be providing for this service includes news and what else?

Marbut: It would include all kinds of local content that we've already created that may or may not have already been on the air. It may not ever have been on our air, because we create a lot more content than we use every day. But it is in digital form and they will take it, categorize it and label it in different ways so that it can be used as a database by the consumer, to meet his or her own appetites, if you will.

Today, much of the video that is streamed on the Internet is poor quality. How will the Geocast feeds compare?

Marbut: That's the exciting thing—it will be far superior. You can have full-motion video with 30 frames a second, so it's broadcast quality television, and you can have it occurring in part of your screen while you've got other things going on.

Consumers need a \$300 box and an antenna for their computer to access the Geocast service. What's the plan to get them to buy in?

Marbut: That's one of the unknowns as to how best to market this. But think about being able to get so many of the benefits that you normally get over the air with digital television where you had to spend \$6,000 or \$7,000 plus an antenna. If your PC is adding on something for \$299 to get this much capability, it is psychologically and, in every other way, a very positive thing.

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How will that roll out on the Hearst-Argyle stations?

Barrett: We'll have seven digital stations on the air by the end of this year, and it will probably be targeted to communities that are more wired, a little more technologically sophisticated. And Boston is probably one such market on our line, along with Sacramento.

'...it was time for us to seize the moment here.'

—David Barrett

Have the networks tried to dissuade you from doing such deals until they have their own digital strategies in place, and what has your response been?

Barrett: I think the networks have had a lot of advance time over the past couple of years to anticipate this kind of business opportunity. We were attracted to Geocast, and we moved quickly and seized that opportunity. Now if the networks anticipated this kind of business, they did not have a plan to show stations, and it was time for us to seize the moment here.

Has there been any reaction from the networks?

Barrett: No. NBC and ABC are kind of interested in this technology and what the business model is. They are legitimate candidates in their own right to be part of the Geocast system. They have stations in the top 10 markets, and they may be evaluating opportunities for Geocast.

But they're not trying to talk you into reserving the spectrum for them?

Barrett: No. It's kind of after the fact at this point.

Is IBS a national network of Web sites? Is that the best way to describe it?

Marbut: Yes. Our Internet strategy is aimed at doing two things. And that is to have strong leading local Web sites in each of our markets, possibly in partnership with other local content providers. And at the same time, we want to connect them horizontally in a network among themselves within our company, and with Web sites that are sponsored in other markets.

How far out is it before these two

major initiatives begin to make a return on investment?

Marbut: The IBS relationship is a two-tiered structure. We make an equity commitment into the parent company and then there are local partnerships where we share in the profits with them going forward. But until they become profitable, IBS foots the bill for the local expenses. So the local television station does not have any losses as a result of this. The employees who are involved in this are housed at our local

station, but they actually work for IBS.

So while digital and Internet applications may be big financial drivers some day, the upside is not known yet, is it?

Marbut: That's the good news, because it allows us to be flexible, to be open-minded and to be opportunistic. What we do know is that this is a fantastic new opportunity to use our content more than once, to use content that we produced that never saw the light of day and to find new sources of revenue. ■

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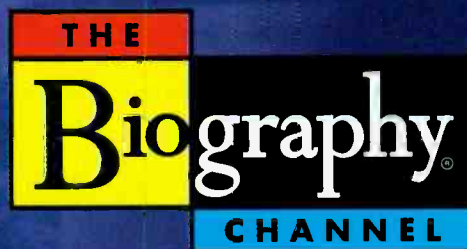
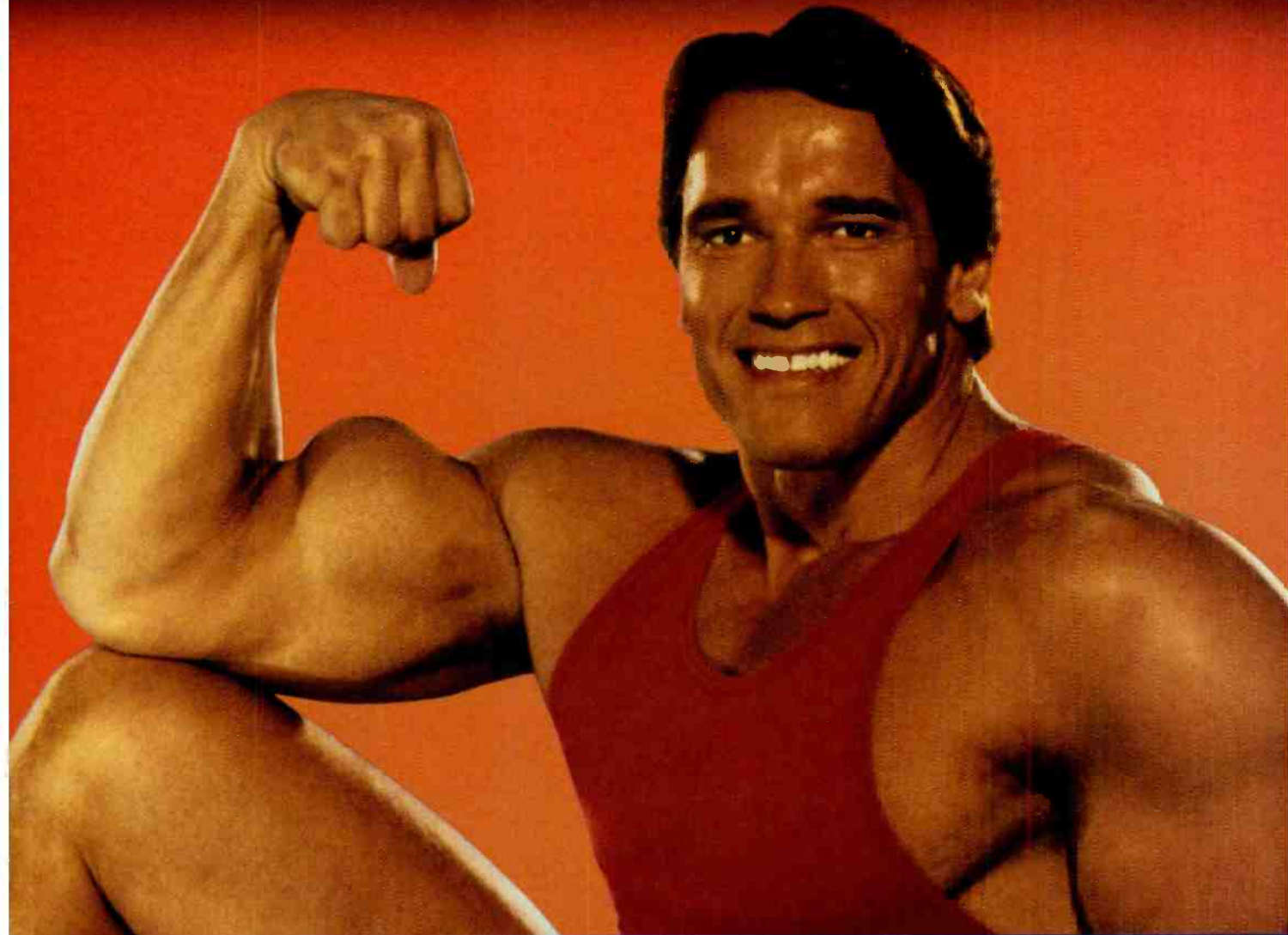
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Sci Fi goes out on its own

New GM to guide channel as it breaks free from USA Network tractor beam

By Deborah D. McAdams

No more sharing for Sci Fi. The channel is being given a separate corporate identity inside the USA Networks dominion, and a former doyenne of the World Wrestling Federation has been tapped to lead the effort. Bonnie Hammer, once the senior vice president of Sci Fi programming and USA original productions, will devote her energies exclusively to Sci Fi as the new executive vice president and general manager.

Hammer, an 11-year USA veteran, is no stranger to the fantasy genre. With



Hammer will raise awareness through cross-promotions.

more than two years of overseeing the WWF series, she knows her way around programming that skirts the edge of reality. Her truly science fiction fare includes USA's *Ray Bradbury Theater* and *Hitchhiker*. Farther back in her

past are programming gigs with Lifetime and PBS, where she developed everything from documentaries to talk shows. Talk will characterize one of her maiden projects as GM of Sci Fi, but this is not Johnny Carson, unless you're thinking of Carnac the Magnificent.

"John Edward is a psychic medium who talks to the dead. We're working on a reality-based show with him. We're shooting the pilot this week," she said in a Nov. 30 phone interview. If the pilot works out, *Crossing with John Edward* will show up next year stripped across weeknights. "We'll have an idea in a few weeks," she said.

Another series emerging next year, possibly in the second quarter, is *Exposure*, a showcase of science fiction flicks from the rawest of indie filmmakers.

Hammer also intends to beef up the channel's exposure with more cross-

network marketing and programming. "We might experiment with hybrids, something developed and produced for Sci Fi and played elsewhere, or if something on a network is strong for Sci Fi we might bring it to cable. We'll look at other cablers and say, 'What can we do for each other?'"

For now, Sci Fi will continue to share programmers Adam Shapiro and David Eick with USA, but that will eventually change as well. "We want it to build up its own muscle and not depend on USA," says Stephen Chao,

president of programming and marketing for USA Networks and Hammer's boss. "We're going to segregate these companies as much as we can afford to and as much as is reasonable."

Sci Fi will have its own dedicated staff instead of sharing programming development, marketing and ad sales with USA. Only affiliate sales will remain combined for the time being, Chao says.

"It's its own beast, and it should have to make its own profits and losses," he said. "This just makes it perform on its own." ■

Wired2K is here 4U

By Deborah D. McAdams

The hot buttons of the wired world are on the agenda at this year's Western Cable Show. Offerings range from global investments and growth in the international arena to interactive advertising and the evergreen bugaboo of public access.

The pre-games begin on Tuesday, Dec. 14, at the Los Angeles Convention Center with registration at 11 a.m., followed by two open sessions on global investment and digital roll-out overseas and a round-table session on the Latin American market. The forums conclude with a session on convergence in Silicon Valley.

Wednesday dawns with "Wired2K: A Cable Odyssey," in which Time Warner Vice Chairman Ted Turner, USA Networks Inc. Chairman and CEO Barry Diller and Bloomberg President and CEO Michael Bloomberg will share their insights on the shifting, elastic business of cable television. CNN's Jeff Greenfield will moderate the 9 a.m. session following opening remarks by William Geppert, chairman of the California Cable Television

Association (the show's sponsor) and vice president and general manager of Cox Communications; and Robert Sachs, president of the National Cable Television Association.

At 10:30 Wednesday morning, the doors of the exhibit hall swing open on nearly 500 companies.

FCC Chairman William Kennard will give a special address at 8 a.m. on Thursday before the morning's general session entitled "Wired2K: The New Frontier." Speakers include Liberty Media Chairman

John Malone, Replay Network Inc. Chairman and CEO Kim LeMasters, Broadcast.com founder and former president Mark Cuban, and Paul Bosco, vice president and general manager of Cisco Systems cable and wireless division. Comedy Central's Ben Stein will moderate the panel.

Thursday's concurrent sessions will cover topics ranging from Wall Street analysis to staff training, and two technical sessions on cable modems and regulators' issues will follow.

Friday's offerings will consist of several digital workshops in the morning, followed by SCTE certification testing. Exhibits close at 1 p.m. ■



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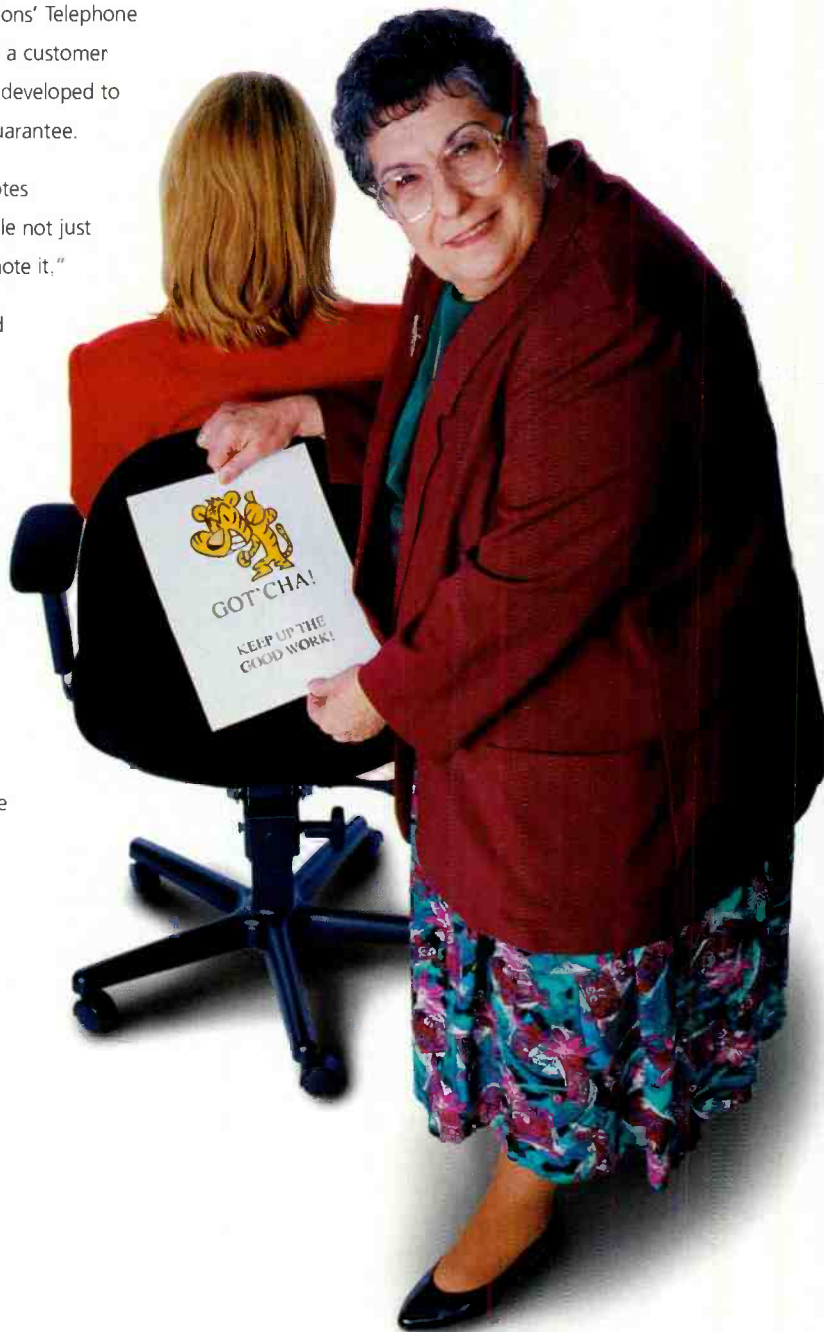
"GOTCHA!" says Marcia Shore, Insight Communications' Telephone Coach, in Columbus, OH, as she sticks a sign to the back of a customer service representative's chair. It's all part of the program she developed to reward Insight employees for promoting cable's On-Time Guarantee.

"I believe in motivational feedback," notes Marcia. "So I came up with an incentive to encourage people not just to remember to promote the OTG, but also to want to promote it."

The GOTCHA! program (the name comes from "Guaranteed On Time") is simple and effective. Whenever an Insight employee hears a CSR, technician or dispatcher promote the OTG to a customer, they report it to Marcia. She then places a GOTCHA! sign at the promoters' work stations, allowing them to choose prizes from the GOTCHA! box.

The GOTCHA! box contains prizes that staff told Marcia they wanted — restaurant coupons, movie passes, candy bars and many other fun perks. "There are about 30 GOTCHA! winners each month," explains Marcia. "And at the end of each month, I take the person with the most GOTCHA!s and the person who reported the most GOTCHA!s out to lunch to recognize their efforts."

GOTCHA! Is a hit. Marcia's program has helped all Insight employees to realize that teamwork, courtesy and good customer relations pay off — for them, for the company, and for the cable industry.



If you would like more information about the On-Time Customer Service Guarantee or have an OTG success story, contact Justin Brown at the NCTA, 202-775-3629 or visit our Web site, www.ncta.com.

Marcia Shore

Telephone Coach Insight Communications, Columbus, OH

The great fight hope

Pay-per-view event TV ponders its post-Tyson prospects

By Deborah D. McAdams

Mike Tyson's fights generated about one-third of pay-per-view boxing revenue over the last decade and accounted for about 17% of the money brought in by non-movie events. The dawn of the millennium begs the question for PPV: Who will be the next \$461 million franchise?

"It clearly won't be Tyson or Holyfield going into the next decade," says Mark Greenberg, executive vice president and general manager of Showtime Event Pay Per View. "Not unless they follow George Foreman."

Fights featuring Tyson or Holyfield, or both men, accounted for 13 of the top 20 PPV events in the 1990s, according to SET's Decade in Review, an overview of pay-per-view television in 1990-99. As both fighters edge closer to their 40s, it's less likely they'll generate the "big paydays," Greenberg says. "Reasonable paydays," yes, he adds, but not the blockbusters of yore. Tyson's last PPV appearance in January pulled in less than half the numbers of many of his earlier matches.

Boxing was the mainstay of PPV event revenue for the decade, contributing more than 50% of the category's \$2.7 billion payoff. Wrestling had the next biggest share of the pie, 40.8%. The division of PPV revenue among event types demonstrates the challenge to programmers who try to expand the category beyond boxing and wrestling. A total of 316 boxing and wrestling events brought in nine times the revenue of close to 400 concerts, alternative sports and other events.

While concerts did experience a resurgence in the last two years, thanks to the Spice Girls and the Backstreet Boys, interest in all other non-boxing or non-wrestling events declined. Attempts to break out of tried-and-true events have a miserable history. *Three Tenors*, for example, the operatic version of VH1's *Divas Live*, generated fewer than 10,000 buys.

"That was a cool event, but intellectually, you're dealing with a different psychographic" from boxing or wrestling, Greenberg says. "They're lighter viewers that definitely have the boxes or the dish-



PPV doesn't want to be like Mike anymore, now that he's not a big draw.

es, but how do you get them to use it?"

One possibility lies in movies. More people than ever before are buying pay-per-view movies, Showtime's study shows. Revenue in the category exploded in the '90s, from \$112 million in 1990 to more than \$1 billion in 1999. The take from movies nearly doubled in the last two years alone as DBS and digital cable upgrades expanded PPV shelf space. The roughly 3.5 million households with digital cable have an average of 27 PPV options, while more than 11 million DBS subscribers can access an average of 35 PPV channels. The numbers add up to more frequent movie start-times and a near-video-on-demand model. Sources say digital buy rates are five times that of analog buy rates.

Given the growth of movies, staging theatrical world premieres seems a logical strategy for expanding the event genre. STARZ!, the Encore Media Group-owned premium network, is attempting the closest thing yet to a world theatrical premiere with *Onegin*, a Samuel Goldwyn Films picture. *Onegin* will play in a limited number of theaters for six days in December to qualify it for the Oscars, then STARZ! will get the movie for a one-time telecast before it opens in theaters nationwide in April 2000.

Greenberg doesn't see theatricals replacing boxing, however. "Look at *Toy Story 2*—265 million people paid \$9 or \$10 per person to see that," he says. "There's big revenue in theaters." ■

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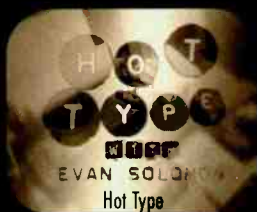
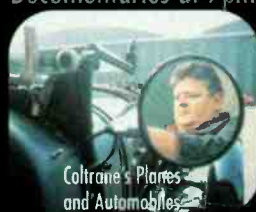
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Little relief at Fox Family

New shows of some help, but ratings still sluggish for hybrid network

By John M. Higgins

In the recent months of Fox Family Channel's ratings slide, the network's executives have been predicting that their Nielsen numbers would pick up once new series and new programming kicked in—in October and November.

The results of Fox Family's transformation into a hybrid kids/adult network so far are not stellar. The network has reversed a huge plunge in viewership during September. Saturday morning continues to be a standout with gains in both older and younger children. But overall, the network's ratings for children 2-11 are flat in the programming targeted at them. Performance among older children (6-11) is better, but the gains are miniscule.

Fox Family President Rich Cronin expresses no disappointment. He notes that the phenomenon of Pokémon is luring young eyeballs away from every other kids programmer except for Cartoon Network: "I'd say we're good, especially with the competition. The fact that we saw this growth, given that our competitors lost audience, is good." He cites Nielsen data showing that Nickelodeon has dropped moderately this season, while The Disney Channel is off 22%-33% in some demos.

Still, slack ratings at Fox Family Channel are helping create bigger problems at Fox Family Worldwide. Between the cable network and the children's syndication operation, network parent Fox Family Worldwide is so far short of expectations that it nearly fell into technical default on a \$710 million bank loan package. Another News Corp. unit lent Worldwide \$125 million, but at the huge interest rate of 20%. Part of that loan was extinguished with Worldwide's recent initial public offering of its Fox Kids Europe unit.

But Worldwide still has dramatic financial problems. A recent securities filing shows that the company burned through about \$114 million in operations and programming during the first quarter of fiscal 2000 that ended in September. That's triple the pace during the same period last year.

Glitches are to be expected in an overhaul as extensive as Fox Family's. When Fox Broadcasting parent News



Cronin: 'I'd say we're good. The fact that we saw this growth, given that our competitors lost audience, is good.'

shows for children during the day and family programming for adults at night.

The August 1998 debut of Fox Family's new schedule and look repelled The Family Channel's traditional viewers, pushing household ratings down 30%. Saban and Cronin were willing to take the loss to build demos that would generate higher ad rates.

Other data shows that the October premieres did help lift kids' viewership from a dismal September. But ratings for kids 2-11 returned only to levels reached

during the rerun-loaded summer. The new season is giving Fox Family the biggest boost on Saturday morning, when it airs the most new programming. Viewership among kids 2-11 is up 30%. Among older kids, viewership has jumped 65%, from a 0.57 to a 0.94. But no broad surge is in sight. Data provided by Fox Family shows that in all after-school and Saturday hours scheduled to grab children, Nielsen ratings for kids 2-11 are flat at 0.45. Narrowing it to kids 6-11, viewership is up 4%, to a 0.52 from a 0.51. Looking at all daytime weekday and weekend hours, viewership among older kids is up 11%, to 0.51 from 0.46.

Still, Cronin is happy with *Angela Anaconda*, a cutout animation show focusing on a third-grade girl and her friends. It's outdrawing programming previously in its time slots by 30%. Cronin just ordered additional episodes. He sees similar strength in *The Kids From Room 402*, a cartoon filled with eccentric 10 year olds.

In adult programming, Cronin got rights to the off-CBS series *Early Edition* and he's relying on more original movies to create buzz.

■

ComCentral adds shows

By John M. Higgins

Comedy Central has given the green light to two new series and has finalized a few acquisitions to beef up its schedule next year.

The network is importing *Don't Forget Your Tooth Brush*, slated as a weekly game show hosted by comedian Mark Curry (formerly with ABC sitcom *Hangin' With Mr. Cooper*). The show originated in England, but Buena Vista Television bought the format and will recreate the show for an American audience. The other approval was *Strip Mall*, a comedy starring comedian Julie Brown that is partly a takeoff on serial dramas, moving through the lives of the workers in various stores. Think *Melrose Place* set in a California shopping center.

Neither series will debut until June,

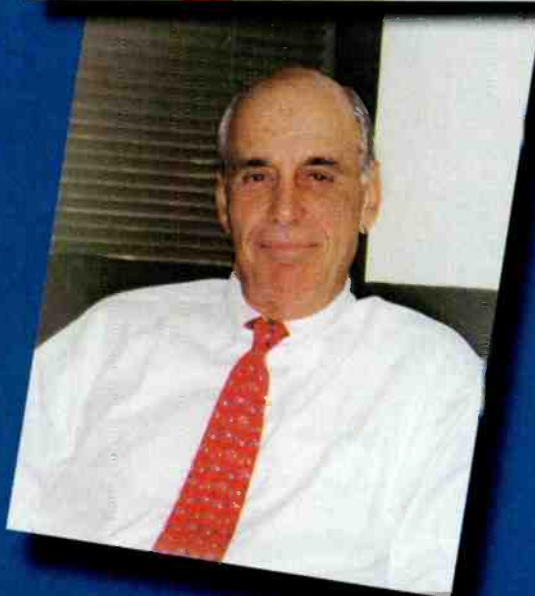
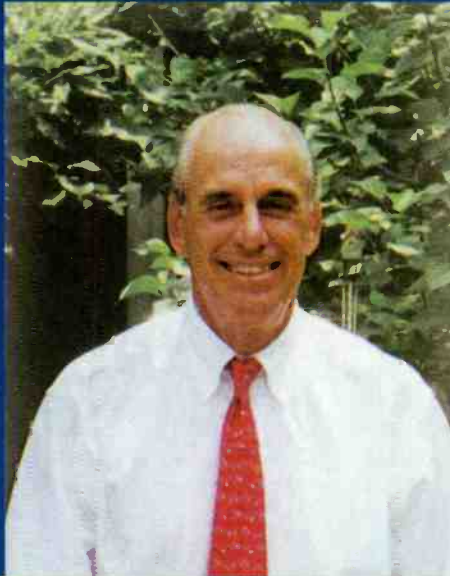
when Comedy Central typically introduces new series to take advantage of the broadcast networks' summer schedule of reruns.

The cable network also picked up three additional seasons of the British game show *Whose Line Is It Anyway?*, which has been running on the network for several years. The format was Americanized by ABC for a version hosted by Drew Carey.

Debbie Liebling, executive vice president of West Coast development, says she's looking for something to match up with what have been the network's clear success stories in original series: *South Park*, *The Daily Show*, *The Man Show* and *Win Ben Stein's Money*. "Each one holds its own unique spot," Liebling says. "We don't try to go out and copy ourselves."

Tooth Brush is a stunt show rather than

“...I agreed to commit \$25,000 to C-SPAN and helped drum up industry support.”



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I grew up in Woodmere, Long Island. My father was an importer in the millinery trade and my mother was a dress designer. I served in the military at the end of WWII, then entered Columbia University and graduated with a degree in business and economics. I was called back into the service for the Korean War, then reentered Columbia where I earned a master's in business."

"In the '50s, movie theater owners put in large-screen projection systems to show live events. Sid Caesar and people from *The New York Times* formed a theater television company to provide events and I started with them. A few years later, I joined Teleprompter."

"Besides Harlem Globetrotters and Notre Dame football games, we projected live business meetings for companies like Bank of America and Ford using long distance phone lines. We also distributed fights like Ali-Liston. One day, Bill Daniels called; he wanted to carry the fights on his cable systems. We agreed. After meeting Bill and learning about his business, Irving Kahn, who was running Teleprompter, decided the company should get into cable."

"Several years later, Teleprompter was negotiating to buy a system from a Spokane, Washington operator who was not interested in taking Teleprompter stock. With some partners backing me, I jumped at the opportunity. I flew to Spokane, saw my first cable system, and shook hands with the owner on a cash deal. It was 1961; I now owned a 3,000-subscriber system that became the first piece of Columbia Cable Systems. Over the next twenty years, we partnered with United Artists Theatres and built UA Columbia into one of the top public cable companies."

"I've always felt that live television was critical to getting and keeping customers. In 1977, in partnership with Madison Square Garden, we started to televise the NBA, NHL and Major League Baseball to cable systems nationwide. Then, Brian Lamb came to us with the concept for C-SPAN. I thought C-SPAN added a political dimension to our service, agreed to commit \$25,000 and helped drum up industry support. We used MSG Networks' unused daytime hours to feed C-SPAN to its affiliates."

"I saw C-SPAN as an opportunity to provide information of great value and importance to cable TV customers directly from Washington, D.C. It had to be evenhanded and uninfluenced by anything the industry was doing. That was the essence of C-SPAN, and it's never changed."

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Comedy Central is adding programming to surround its solid successes such as (l-r) 'The Daily Show,' 'South Park' and 'Win Ben Stein's Money.'

a quiz, with prizes and many of the games involving travel. One catch is that contestants will have to leave immediately after taping, and hence are encouraged to come with a packed suitcase. One contestant in the pilot, Liebling says, was blindfolded and asked to reach up under the kilt of three different men and asked to identify what was underneath. In one case the object was a hammer. Comedy Central has ordered 20 episodes of the show.

Strip Mall, produced in-house, will start with a 10-episode order. Brown

plays a fallen Hollywood child star who thought she married rich but is stuck running a store her husband owns in the shopping center. Liebling plans an ensemble cast with plots centered on "sex, murder, love, intrigue."

The network also acquired cartoon series *Duckman*, which originally ran on USA Network, to add to its late-night animation block. In addition, it picked up 2002 broadcast window rights to two theatrical releases, *Dogma* and *Out-of-Towners*. ■



CABLE'S TOP 25

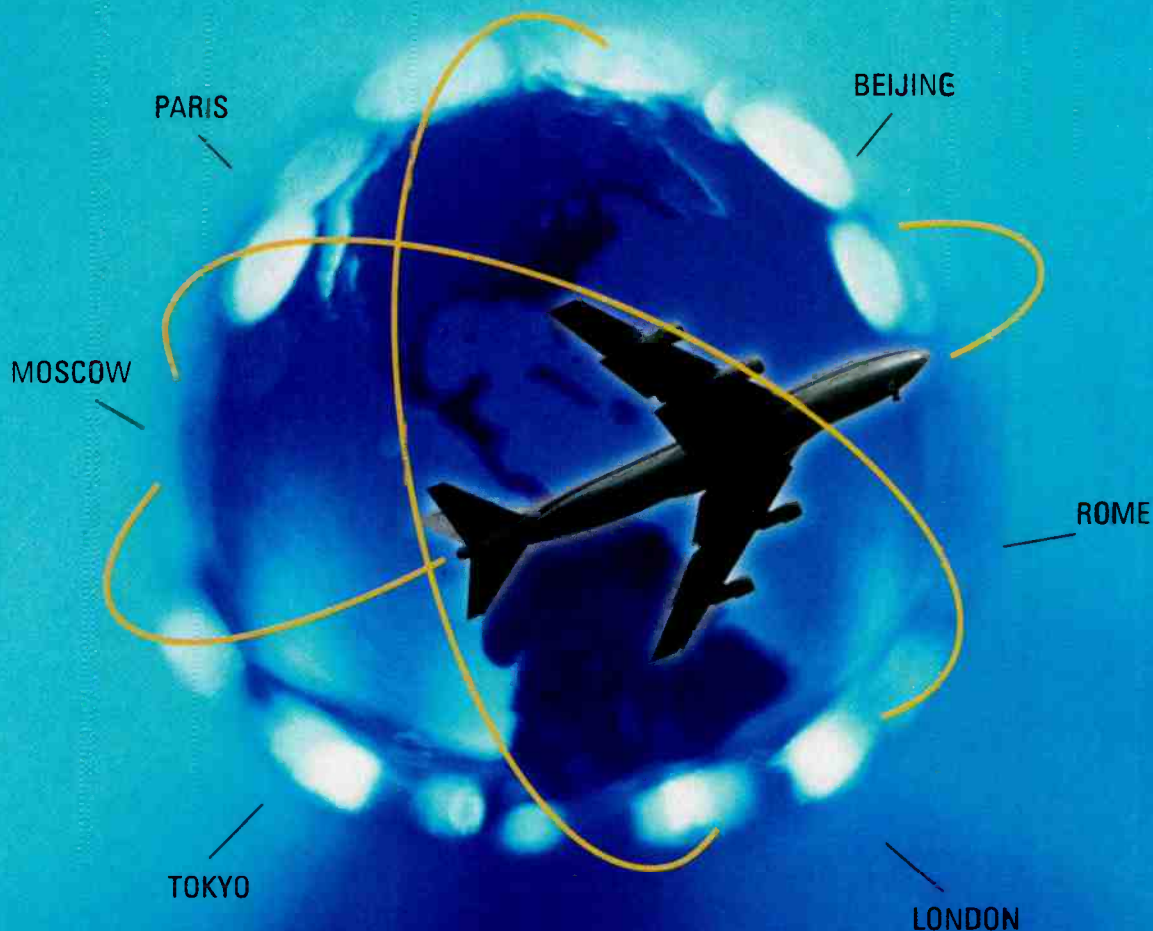
PEOPLE'S CHOICE

The James Bond marathon helped TBS shake and stir last week's cable ratings. Sean Connery's 'Diamonds Are Forever' was the highest rated film, with a 3.6 rating/5.4 share.

Following are the top 25 basic cable programs for the week of November 22-28, 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/Falcons/Panthers	ESPN	Sun	8:15P	216	6.6 5.2	5129	10.0
2	WWF Entertainment	USA	Mon	10:00P	66	5.5 4.3	4255	8.8
2	WWF Entertainment	USA	Mon	9:00P	60	5.5 4.3	4251	7.7
4	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.7 2.9	2851	5.3
5	Movie: 'Diamonds Are Forever'	TBS	Sun	7:01P	154	3.6 2.9	2843	5.4
6	Rugrats	NICK	Sun	6:30P	30	3.5 2.7	2681	5.6
6	Rugrats	NICK	Mon	7:30P	30	3.5 2.7	2652	5.5
8	NFL Primetime	ESPN	Sun	7:30P	45	3.4 2.6	2628	5.3
8	WCW Monday Nitro Live!	TNT	Mon	10:00P	67	3.4 2.6	2592	5.4
8	Rugrats	NICK	Sun	5:30P	30	3.4 2.6	2579	6.0
11	Rugrats	NICK	Sun	7:30P	30	3.3 2.5	2519	4.9
11	Rugrats	NICK	Sun	6:00P	30	3.3 2.5	2519	5.6
13	WCW Monday Nitro Live!	TNT	Mon	9:00P	60	3.2 2.5	2458	4.4
13	Rugrats	NICK	Tue	7:30P	30	3.2 2.5	2440	5.4
15	Movie: 'For Your Eyes Only'	TBS	Sat	8:04P	164	3.1 2.4	2423	5.4
15	Rugrats	NICK	Sun	7:00P	30	3.1 2.4	2390	4.8
15	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.1 2.4	2375	4.7
15	Movie: 'Death By Sunset...'	LIF	Sun	8:00P	120	3.1 2.4	2368	4.4
15	South Park	CMDY	Wed	10:00P	30	3.1 2.0	1944	5.1
20	Hey Arnold	NICK	Mon	7:00P	30	3.0 2.3	2297	4.9
20	Rugrats	NICK	Sun	5:00P	30	3.0 2.3	2252	5.6
22	Wild Thornberrys	NICK	Mon	8:00P	30	2.9 2.3	2243	4.3
22	Movie: 'Trial: Price of...'	LIF	Sat	6:00P	120	2.9 2.2	2150	5.5
24	Movie: 'License To Kill'	TBS	Sun	4:01P	180	2.8 2.2	2178	5.2
24	Rugrats Runaway Reptar	NICK	Sat	8:00P	60	2.8 2.2	2171	5.0
24	The Brady Bunch	NICK	Sun	4:30P	30	2.8 2.1	2124	5.5

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Cablevision gets Rainbow tax ruling

Cablevision Systems Corp. received a favorable tax ruling on a proposal to spin off its Rainbow Media Holdings programming division. The Internal Revenue Service ruled that Cablevision could shift ownership of the division from a subsidiary, CSC Holdings Inc., to either the parent company or to company shareholders without triggering a taxable event requiring shareholders to fork over cash to the gov-

ernment. The company sought the private letter ruling more than a year ago. The company said it is seeking the flexibility to spin the unit off, but that no decision whether to actually separate the companies has been made. Wall Street executives widely speculate that Cablevision Chairman Charles Dolan and his son, President James Dolan, may be interested in selling the company's system operations so that they may run just Rainbow's network and sports team units.

Liberty, Ascent deal falls through

Liberty Media Group terminated its agreement to acquire Ascent Entertainment Group because of the hotel pay-per-view company's failure to complete the sale of its sports-related businesses. Liberty had planned to buy Denver-based Ascent for about \$506.6 million in stock. However, the deal was contingent on Ascent's disposal of its sports teams, the Denver Nuggets and the Colorado Avalanche, plus Denver's Pepsi Center arena. A planned \$461-million sale of the sports assets to a Denver businessman fell through last Wednesday. If Ascent can pull off a sale, the Liberty deal could be revived.

Modem customers satisfied, says study

Cable modem customers are extremely pleased with their service, according to a study commissioned by the Cable & Telecommunications Association for Marketing. The study reports that 84% of cable modem customers say the service "meets or exceeds their expectations," while 74% have recommended the service to a friend, relative or co-worker. More than 90% of customers plan to continue the service through the next six months. Almost all cable modem customers say they appreciate the unlimited online time the service offers, while 59% say speed is the primary benefit.

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John Lithgow as **DON QUIXOTE**
(April 2000)



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Boom Times

Local cable ad sales ring up double digit gains—again

Local cable advertising sales appear headed for another year of double-digit growth in 1999, as operators ride the steadily-rising tide of audience increases that cable networks have been generating in recent years. Also fueling the gains are improvements in the back office, where much more efficient and reliable systems are opening up new options for marketers, while returning a bigger percentage of revenues to operators' bottom lines.

When all the figures are in, local cable ad sales, in aggregate, should post a 14 percent increase this year, according to the Cabletelevision Advertising Bureau, and a number of operators, both large and small, report increases in the neighborhood of 30 percent.

"We're having an extraordinary year," says Ed Dunbar, vice president of advertising sales at MediaOne.

A good deal of the growth appears to have come from advertisers who sent a bigger percentage of their budgets cable's way. "Customers we've had for years are spending more money with us," says Filemon Lopez, senior vice president of advertising sales at Comcast Cable Communications. "Their confidence in the medium has increased."

As revenues have risen, so have profit margins, as operators have centralized operations regionally, controlling back office and sometimes commercial

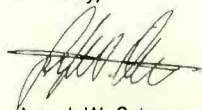
Leading the Way

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This special section focuses on key trends and developments during the past year that have further increased local cable's value to viewers and media decisionmakers, and its power to achieve marketing objectives.

Every year throughout the 1990s, local cable experienced double-digit ad revenue growth. We project—and look forward to—equally impressive gains in the decade ahead.

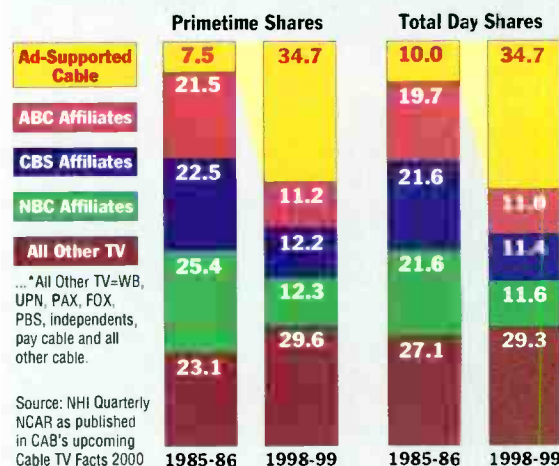
Sincerely,



Joseph W. Ostrow
President & CEO
Cabletelevision Advertising Bureau

How cable stacks up against the competition

Long Term U.S. Household Share Trend (1998-99 vs. 1985-86)



editing from a central location. In many markets, the largest operator now handles ad sales for all or most of the surrounding smaller ones, creating a one-stop shop for advertisers (see story, page 4). The move to centralize has bolstered local cable's credibility with ad buyers, says Ron Pancratz, vice president of advertising sales at CableOne. He points to Sacramento, where MediaOne, Comcast and CableOne now cooperate in an ad sales interconnect. "We're a viable competitor to broadcast there," he says.

Operators are also moving to improve local audience measurement, with AT&T ready to begin using Adcom ratings in San Francisco and Dallas by year's end, and Time Warner working with Nielsen Media Research to experiment with much larger household samples in two markets (see story, page 6).

Booming revenue and profit growth haven't left operators sitting on their heels. Companies large and small are diversifying more heavily into Internet ad sales, offering advertisers new, sometimes high-profile alternatives for their effort to reach Web-browsing consumers (story page 8).

Others are finding substantial growth by updating an old standby: the photocopied channel. The best of these now rank among the top revenue producing networks and are backed by extensive cross-promotional campaigns and dedicated sales and production staffs (see story, page 7).

As operators close the books on 1999, they can look forward to the strong possibility of even bigger growth next year, thanks to an influx of political campaign spending that could swell revenues significantly. "Each time we go through an election cycle, cable has become a much more prominent player in candidates' spending patterns," says Larry Zipin, vice president of advertising sales at Time Warner Cable. "Last time around, political spending provided a major boost for cable, and we anticipate even bigger growth in 2000." ○

Bigger, centralized operations centers are streamlining the back office for many cable operators

North Carolina offers an example of what Time Warner would like to create in a number of other areas where it owns a large cluster of cable systems, such as

The 40 Charter account executives working

[illegible]

Cox is even adding zones catering to special interests. In markets with big tourist industries, such as Myrtle Beach, S.C., Hampton Roads, Va. and Las Vegas, Cox has carved out tourist zones by installing separate insertion gear to send advertising targeted to tourists to large hotels. The tourist zones aren't very expensive to set up, Farina says, and they offer highly targeted vehicles for advertisers who want to reach the constant flow of travelers passing through town.

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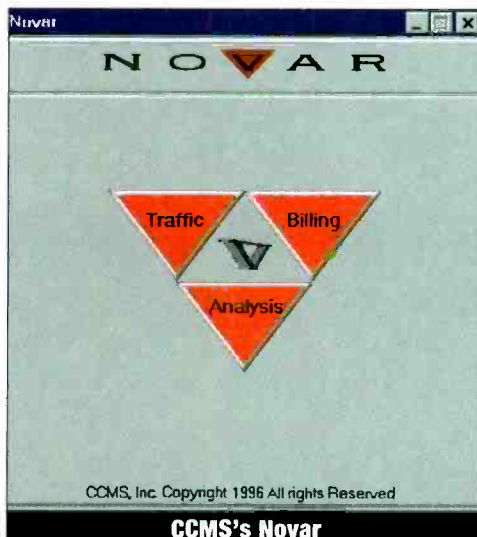
* Network Affiliate Sales Achievement Award Winner, 1999 CAB Cable Advertising Awards, Large Insertion Networks.

around the state enter their orders into Ad Blocks sales management software, which relays the orders directly to a Novar traffic and billing system installed by CCMS. From there, spots are scheduled and sent via satellite to the various headends, where they are fed into commercial breaks by nCube insertion gear.

Charter has even centralized commercial production in Sheboygan, which turns out about 200 commercials per month. Videographers based at local sales offices around the state shoot the commercial footage, then FedEx their tapes to Sheboygan, where a team of producers add music and voiceovers and then edit the spots on a suite of Avid editing machines. Next, spots are video e-mailed back to local sales offices, so they can be approved by the advertisers.

As with Time Warner Cable Adcast of North Carolina, Charter's Sheboygan operation is a test-bed, of sorts, for creating future operations centers in other system clusters. "We're the guinea pig," Holtz says.

The move to centralized operations centers is also bringing new opportunities to cable systems that haven't sold advertising in the past or are finding it hard to justify the cost of switching to digital insertion. Suburban Philadelphia-based Radius Communications, which manages the Philadelphia Interconnect with Comcast Corp., is in the early stages of marketing itself to cable operators who want to manage their own ad sales, but would like to outsource back office



operations like traffic, billing and insertion.

Radius has also pitched its system to rep firm National Cable Communications, which is working toward being able to traffic and transmit spots from national advertisers directly from its headquarters to the particular headends that will be running them. The project, dubbed Targeted TV, could open up a new category of advertising, enabling national marketers to target messages to specific neighborhoods, says Larry Zipin,

vice president of advertising at Time Warner Cable.

Also aggregating smaller and medium-sized systems in a single ad sales operation is Cable-Time, which represents cable systems reaching 2.56 million homes in 32 states. It routes commercials to 512 headends from a traffic and billing command center that has begun to add satellite transmission links to its client systems.

With robust traffic and billing systems able to handle hundreds of channels and scores of headends, how big will local cable advertising's operations centers get? It's a little early to say, but Time Warner Adcast's Faw is among a number of managers who believe there's a strong argument for keeping them small enough to stay tuned into local markets. "If someone said they could run North Carolina from South Carolina," he says, "I'd say they don't know the markets here." ○

Working Toward Better Measurement

Cable operators continue to struggle with local audience measurement that in most cases, seriously undercounts the viewers tuned into their programming. Two of the largest multiple systems operators moved this year to improve the situation.

Most recently, Time Warner footed the bill to have Nielsen Media Research triple the size of its diary sample in two markets, San Antonio and Austin. The goal in San Antonio was to alleviate the "zero cell" problem—a situation that occurs when meters pick up household viewing to cable networks, but diaries, which measure demographics, report none. Nielsen got back 1,749 of the diaries it distributed in February, but in May, after dramatically increasing the number it sent out, got back 5,560, says Laurie Murphy, director of research and special projects at Cable Advertising of San Antonio.

The result? Ratings for adults 25-54 rose 33 percent, with similar increases in other demographics and an even bigger one among kids. CASA paid again to triple the sample during the November sweep, Murphy says, and will

probably continue to do so for the May and November books for several years. Eventually, Murphy hopes Nielsen will be able to install people meters locally and end its reliance on diaries in many markets.

On another front, AT&T expects to begin receiving local ratings for San Francisco and Dallas in January from another research firm, ADcom, which has been measuring Jacksonville, Fla.'s audience for MediaOne since 1996. ADcom measures only the cable audience, using a household sample, about three times as large as the typical Nielsen local sample and conducts yearly phone interviews with its households to update information on demographics, spending habits and intentions to buy major consumer goods.

Along with adding those two markets, ADcom has been reaching out aggressively to ad agencies, convincing many to use its ratings in the three markets where it generates them, according to Dick Spooner, executive vice president of sales. Agencies that have so far agreed to use ADcom's numbers include Ogilvy & Mather, Bates USA, Creative Media, Starcom, Zenith Media and Western International Media.

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The Web's Expanding World

Speedy connections and hyper-local content are fattening online ad sales at many cable systems

When the American Advertising Federation recently asked senior marketers to name the media on which they expected to increase spending by five percent or more in the year 2000, the Internet led the list with a whopping 39 percent bulge in planned outlays. In fact, the Internet also led the list among media on which marketers plan to spend \$10 million or more (46 percent) and \$25 million or more (43 percent).

Those numbers are not surprising to cable MSOs that have seen their own early attempts at Web advertising sales blossom from \$1,200 to \$20,000 in extra income per month. Indeed, one MediaOne site in northern California projects "well over" \$1 million from e-commerce alone in 2000.

Cable Web sales reps cite two significant advantages in their race to compete in the Internet advertising marketplace: technology and content. With @Home and Road Runner, MSOs have high-speed modems in place, making access to the Internet quicker and richer than ever before. Beyond fast access, however, cable also has the advantage of ultra local content based on years of geographic zoning.

Cox Communications was among the first to exploit Internet advertising locally, beginning three years ago with "City Sites" in nine cable markets, including Atlanta (Accessatlanta.com), San Diego (Sandiegoin Insider.com), Phoenix (Accessarizona.com), Orange County, Calif.

"We use heavy cross-channel promotion to drive net viewership and increase click-through rates and awareness."

—Brad Heureux, Internet advertising specialist,
Comcast's Indetroit.com

(OCnow.com) and Omaha (Discoveromaha.com). "We believe the Internet is going to radically change society," notes Billy Farina, vice president of advertising sales. "It's going to change the way people consume information, entertain themselves, purchase products and [do] business-to-business."

Farina notes local cable on-line advertising easily generates revenue of \$1,200 to \$4,000 a month with Cox City Site revenues "dramatically higher."

Farina has his eyes on the prize as chair of the Cabletelevision Advertising Bureau's Committee On New Advertising Technology, formed late last year.

The committee hopes to release actual hard local cable Internet revenue figures by first quarter.

Time Warner's southern Maine systems have tripled on-line ad revenues in the past two years.

"While the Internet Advertising Bureau projects total Internet ad dollars in 1999 to be around \$3 billion, when it comes to local amounts, we haven't a clue," Farina says.

Two make-or-break issues will determine cable's success with local on-line ad sales, Farina says: content and marketing. Reports from local cable's virtual trenches look promising.

Comcast currently has 26 local sites under the "inyourtown.com" heading and Marla Downs, Michigan-area ad sales manager for "Indetroit.com," says she's averaging \$20,000 a month in revenue. Working with her own Internet advertising specialist, Brad Heureux, she pitches 10 Web channels in four systems (about 395,000 homes). In the past two years, with 10,000 of that number @Home subscribers, Indetroit rates run from \$600 to \$1,200 a month for a feature page plus coupon or taggable promotions.

Cross-promotion is key. "Most people's banners haven't been able to differentiate themselves," Heureux explains. "We use heavy cross-channel promotion to drive net viewership and increase click-through rates and awareness."

Once users identify themselves, Comcast contacts each individually for permission to e-mail them about future promotions and savings. Such added emphasis helped lure Vegas, a local supermarket, to begin advertising. "There's no waste," notes Heureux, adding that coupons are sent only to people already willing to receive them. Comcast even tracks its "cybersaver" coupons by viewer interest. "The result," he adds, "is that stores like Vegas are spending much more money with us than ever before."

Downs says having @Home is "most definitely"

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an advantage over Web sites offered via broadcast or print. "Our users average five hours a day," she begins. "We know exactly where they're from, and can ID the day, date, time and demo. Since this info is private, we've created a really protected dialogue."

Bill McEnaney, general manager of ad sales for Time Warner's southern Maine systems, says he's tripled his on-line revenues in the two years since he's begun offering on-line advertising via a rollout of Road Runner modems two years ago. He's grown from 1,000 early adapters to over 13,200 subscribers, a 17 percent penetration within his 63,000-sub system.

McEnaney says his success is "modest," averaging between \$1,500 and \$4,000 a month among 10 to 12 advertisers. Web site development, however, brings in an additional \$25,000 to \$35,000.

"What's important now," he says, "is that we sell with real numbers. We can prove 50,000 to 75,000 hits per advertiser per month."

"Our CPMs are less expensive than average, but that's not our strategy," McEnaney adds. "In fact, we've outgrown our pricing structure and I'm trying to correct that."

Even smaller MSOs have Web power. CableOne currently pitches its CableOne Malls, virtual shopping centers on web sites in Fargo, N.D.; Sherman, Texas; Ardmore, Okla. and Biloxi and Gulfport, Miss., among others.

"We have a combination of local and national advertisers, from Amazon.com to the guy selling local bird feeders," says Jim Heneghan, director of advertising sales, CableOne. "We sell retailers the site on our mall and we guarantee that we will promote our mall on our cable channels."

CableOne offers packages ranging from \$100 to \$300 per month. Heneghan says it's too early to tell just how high is up, but after only four months of operation, systems are averaging \$2,600 to \$3,000 a month. Additional revenue also comes through a deal with Netgateway which sets up and does all the back room management for CableOne.

Explains Heneghan: "They approached us. They handle our local advertising for a flat fee and we get a 50-50 split of whatever banner advertising they sell nationally."

CableOne appreciates having an exclusive net staff. "We couldn't have everyone out there selling on-line,"



he adds, so he designates an account executive as his "Internet Champion."

Cox also has a dedicated net staff, often as many as 25 people. "We offer local content integration, plus cross-promotion, plus provide five million page views per month," says Linda Kohlhausen, general manager at CableRep Advertising in Orange County, Calif.

Ocnw.com offers 13 "channels" ranging from autos to money to news, technology and chat.

Interactive polling is another of Kohlhausen's newest bells and whistles.

"We rate family restaurants, Halloween candy, minivans," she says, adding the polls are so popular that five new auto clients recently asked for additional Web listings. Unlike some systems, Cox does not require that Web advertisers already be cable advertisers. "We had a job doctor who advertised on the Web first, then went to cable," she notes.

MediaOne, however, likes to work only with cable clients already on board. Dena Lawton, director of sales for MediaOne's northern California region, boasts e-commerce opportunities for over 1 million households. "We want to build on the relationship and trust we've built with our cable clients," Lawton says. "We use a consultant sell to extend (the sale) through to the Internet."

Currently, MediaOne is testing a local Web site in its 100,000-subscriber Stockton, Calif. system. Like CableOne, Lawton is creating virtual malls—Shopstockton, Shoplodi, Shopthefoothills, and Shopmanteca—to aid in adding additional clients. Lawton's staff isolated categories not typically found on cable but ones that might welcome being a part of an on-line mall.

Lawton says her staff is currently out pitching hair salons, florists, candy stores and booksellers. "We want to be very content rich," Lawton says, adding she hopes to launch in fourth quarter with 30 storefronts in each of the four MediaOne "malls."

"We project well over \$1 million in incremental revenues from e-commerce alone in 2000," Lawton adds, despite competition from local radio and local broadcast Web sites. "Time is of the essence. Businesses are realizing that in order to compete, they must have a Web site. But there are different viewpoints within cable about how to go about it. Time will tell."



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CartoonNetwork.com

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Revving Up Photoclassified

A new breed of channels, backed up by a ton of promotion, is racking up big revenues

At a time when developing new revenue streams is a top priority, some cable operators are mining gold from an old standby: photoclassified. A well-run photoclassified channel can rank among a system's top five revenue producing networks, generating between \$8 and \$20 per subscriber annually, says Kathryn Schifferle, president and CEO of Multi-Image Network, which markets photoclassified equipment to operators and coaches them in marketing their channels. "When you consider that the average cable advertising sales operation generates about \$35 per subscriber per year by selling 30-second spots, you can see that \$20 per sub [for photo classified] is a pretty big opportunity," she says.

Cable operators cranking out that kind of revenue aren't doing it with their fathers' classified channels, however. They've overhauled their networks, giving them catchy names and fat cross-promotional schedules. Above all, they've stopped thinking about photoclassified as a step-sister operation reserved only for advertisers who can't afford 30-second spots and begun marketing it as a different kind of advertising altogether.

Any list of top producing photoclassified or video publishing channels would probably include Marketplace 6 in Lexington, Ky., which generates \$15 per sub—more revenue than any other network—for AT&T Media Services/ Insight Media Advertising. It

"You can't put a mink coat on someone who's used to wearing a wind breaker, but if you do it right, photoclassified can be a mink coat."

**—Chuck Crawford, AT&T Media Services/
Insight Media Advertising**

is on track to net \$1.2 million this year, "and that's net net, after agency and rep commissions and third party deals," says Chuck Crawford, general manager for AT&T Media Services, which sells time on the local Insight Communications systems.

Marketplace 6 punctuates its listings with lots of 10-, 20- and 30-minute infomercials it produces for clients, such as a local home builders' show, in which host (and Marketplace 6 general sales manager) David Solomon toured houses for sale. The network draws viewers in with coverage of local high school sports tournaments and a nightly half-hour recap of local thoroughbred racing.

Source 14, another photo classified channel, is

Deals On Wheels

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11:00am 2:00pm
5:00pm 8:00pm

source-14
Your Information Station

Source 14 is the fifth highest revenue producing network at Time Warner Syracuse.

the fifth highest revenue producing network in Time Warner Cable's Syracuse division. It is zoned and can send listings to three different areas—Newburg, Orange and Ulster counties, and Saugerties—and may add more zones over the next two years.

Source 14 has gone beyond the usual car and real estate listings to fill its program schedule, much of which airs in thematic blocks: local insurance companies sponsor the school lunch menus posted each evening, while party supply stores sponsor Celebration, a block that airs the photos of people (especially kids) who are having birthdays.

A growing number of cable operators that don't want to invest the resources it takes to build a successful channel, are partnering with Across Media Networks, a Golden, Colo.-based company that will install the hardware and software it takes to transmit a channel, and handle production and sales itself, sharing revenues with cable systems.

By centralizing sales and production, Across Media Networks saves tremendously on costs, says president Dave Downey. "We serve 5 million viewers out of one production studio," he says, adding that he also trims overhead by enabling advertisers to generate their own ads and submit them on-line.

Across Media Networks operates channels at 75 headends, many of them owned by Comcast Cable Communications, Downey says. Next year, it is scheduled to add another 250 headends, many of them owned by AT&T and Adelphia.

The bottom line in successfully operating a photo-classified channel lies in understanding the business, says AT&T's Crawford. "You can't put a mink coat on someone who's used to wearing a wind breaker," he says. "But if you do it right, photoclassified can be a mink coat." ○

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An Expanding Universe

Network promotional tie-ins are growing in number and in scope

Buoyed by multi-million-dollar results, cable networks are ramping up the number of local promotions and event sponsorships they offer local affiliates. Both the number and the breadth of participating advertisers have also mushroomed this year, and the sheer volume of promotional offerings is enabling affiliates to become more selective.

"A few years ago, there probably weren't more than 16 total affiliate advertising promotions available from cable networks, but this year MTV Networks alone created and managed that many," reports its affiliate advertising sales vice president Jason Malamud. He predicts that local promos from MTV, VH1, Nickelodeon and TV Land will help affiliates generate \$15-\$20 million in ad revenue this year.

Among them will be another high-profile sweepstakes targeted to young adults, which sent 20 local winners and their guests to the 1999 *MTV Video Music Awards*. The \$3.8 million in local advertising revenues it produced is believed to be the record for a one-night event, and the show went on to rack up record household ratings of 12 nationally and 18 in New York and Los Angeles.

Nickelodeon's Kids' Choice Awards—targeted to children and families—brought \$2.3 million in local ad revenue—the most ever for a Nick event. And the second annual VH1 Divas Live concert was the highest-rated event in the web's history, while ringing up \$1.7 in local ad sales.

Local ad groups are getting more sophisticated in the ways they prospect for sponsors, Malamud believes. The Dec. 5 *VH1 Vogue Fashion Awards* has BMW and Tommy Hilfiger as national sponsors, so ad groups have targeted local BMW dealerships and are seeking apparel retailers to sponsor it



ESPN2's NHL Made Simple vignettes help advertisers cut through the clutter with non-traditional programming.

locally and display point-of-purchase materials in their Hilfiger departments.

Along with sweepstakes, networks continue to offer a host of opportunities for affiliates and their advertisers to tie into social causes. Lifetime's annual Fighting Breast Cancer campaign, which included taggable local spots, generated \$1.5 million in local ad revenue for a record 1,400 participating affiliates.

"Comedy RX, which has our comics performing in various communities, is a popular event-marketing program that enables our affiliates to raise money for local health care organizations around the country, look good in their communities and generate incremental revenue," declares Jennifer McNab Baumann, Comedy Central's manager of affiliate ad sales.

One of the four annual BET campaigns that affiliates can tie into—nationally, locally or regionally—is the Personal Best Awards. "Our cable affiliates can submit the names of urban teens who have notable accomplishments in performing arts, sports, academics, community service or personal achievement," says Tallulah Anderson, BET's national director of local ad sales. Then they find local businesses to sponsor them. The grand prize winner receives a \$15,000 scholarship and appears on Teen Summit, and 10 monthly winners get computers, other gifts and a profile on the show.

Comedy Central recently helped Adlink generate over \$1 million in revenue by promoting a Los Angeles comedy competition, and it brought in nearly that amount with its second-annual Friars Club Roast sweepstakes,

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Promotional window - early May

VH1
MTV

July

ORIGINAL MOVIES
MTV'S SUMMER IN VENICE BEACH
Taggable sponsorship spots available for all

VH1
MTV

August

ORIGINAL MOVIES
Taggable sponsorship spots available

VH1

September

MTV VIDEO MUSIC AWARDS 2000
Promotional window - August

MTV

December

VH1 FASHION AWARDS
Promotional window - early November

VH1

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Use this schedule all year long for easy reference.



A TBS Dinner & A Movie campaign will help operators crack the tough supermarket category.



Broadway on Bravo sends winners to Manhattan for dinner, the theater and a shopping spree.

which flew 25 local winners to the taping.

"We are in the process of creating customized promotions for entire MSOs," says affiliate marketing vice president Steve Males. "With cable consolidation, coordinating and implementing effective system-wide promos now involves one-stop shopping."

Increasingly, affiliates want to make sure that promotions are co-branded with the network and the MSO, Males reports. To support its affiliates, Comedy Central provides all kinds of statistics to help them target potential sponsors, and its affiliates-only Web site gives cable system account execs immediate access to research results, upcoming programs and materials for all its time-locked and off-the-shelf/year-round promotions.

In an effort to compete, some networks are not only providing promotional materials, but are also bringing along national advertisers that can tie into local events. Bravo, which just launched local ad sales on June 6, has gotten a good response from

In an effort to compete, some networks are not only providing promotional materials but are also bringing along national advertisers that can tie into local events.

its first sweepstakes promotion, Broadway on Bravo, which sends local winners to Manhattan for dinner, theater and a shopping spree. "This really captures our upscale demo," declares Bravo Networks' affiliate sales and marketing executive vice president Gregg Hill. "We match up logical advertisers from local Playbills—such as cell phone firms, hospitals, high-end retailers and financial institutions. We are planning two big promotions next year, with strong on-air elements and national advertisers that make sense locally."

One trend that Discovery Networks is helping to fuel is the integration of different systems to support ancillary businesses like digital cable, telephony and

Internet. For instance, Discovery Kids' recent Your World, Your Adventure promotion, which allowed national and local winners to take their families on an adventure they created, was used in selling both the Discovery Kids block on the analog Discovery channel and the digital Discovery Kids channel. It was also customized for Time Warner in 20 markets, offering a different level of prizes.

"We make resources available to affiliates to help them customize, craft and market promotions in their local markets," explains Kelleigh Dulany, Discovery Networks' director of national promotions and affiliate marketing. "One such resource is iPak—our business-to-business Web site for affiliates for requesting materials."

Discovery very successfully launched its multi-platform Watch With the World campaign last year with *Cleopatra's Palace*, which was aired simultaneously around the world. It will do the same next year with *Raising the Mammoth*. Launched and driven by local and national sweepstakes promotions, the campaign included Egypt-themed merchandise in Discovery stores, on-line editorial, and publication of a special book. Merrill Lynch was one of several advertisers that took advantage of the unique opportunity to do a global buy.

Because of advertisers' increasing need to make their product messages stand out from the clutter, ESPN is co-branding local promotions with MSOs—utilizing both its own strong brand and the potent identities of leagues like the NFL and NHL, where it holds rights. "For the 13th year, ESPN is offering our NFL Operation Gridiron promotion, which includes an on-line football game that our affiliates play on our web site, a trip to an NFL training camp for the highest revenue-producing affiliates, and viewer in-store sweepstakes," says Joan Wilson, ESPN's vice president of local ad sales and new business.

An innovative ESPN 2 promotion with the NHL which debuted this month allows affiliates to down link a satellite feed of a fast-paced, original NHL show on Saturday mornings, sell local sponsorships



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and program locally with their own sports messages. "Associated with that, we send affiliates 30-second vignettes called Hockey Made Simple, which explain the rules, show what to look for and make watching hockey more enjoyable," Wilson adds.

"These are a real revenue-generator with the desirable 18-34 demo, as well as being a non-traditional way for an advertiser to associate its brand message with something that really cuts through the clutter," she continues. "It gives affiliates NHL spots they can run outside the games, while gaining more NHL awareness and greater ESPN tune-in."

Another new initiative, Sports Center 2000, allows systems to nominate a hometown hero and then drop information on that person into donut spots featuring ESPN talent. The network is also doing some ground-floor, market specific interactive advertising tests.

The Golf Channel is launching one of its first-ever promotions combining national consumer marketing and local ad sales, with *Greatest Golf Moments of the*



Discovery's business-to-business Web site lets affiliates order materials for promotions, such as Animal Planet's Crocodile Hunter Sweepstakes.

20th Century, airing Nov. 21-22. "What sets this promotion apart is the exceptional artwork of the materials, including a collectible poster featuring Jack Nicklaus, Tiger Woods and Nancy Lopez," says Chuck Conner, managing director of local advertising sales and new media development. "Our extensive materials package includes cross-channel spots with 24-second video clips and six-second tags."

Finally, TBS is developing a sweepstakes for Dinner & a Movie with grocery stores, which is typically a tough category for affiliates to break into. "MSOs can pick and choose among many more promos

today," says Turner Network Sales vice president of local advertising sales Jerry Ware, "so we are concentrating on developing ones that meet their expressed goals and objectives." ○

Kathy Haley researched, wrote and edited this special supplement with help from Alan Waldman and Jean Bergantini Grillo. David Borucki art directed and Ken Ray produced. Renée Martin and Renetta Sitoy of the Cabletelevision Advertising Bureau art staff created the cover design.

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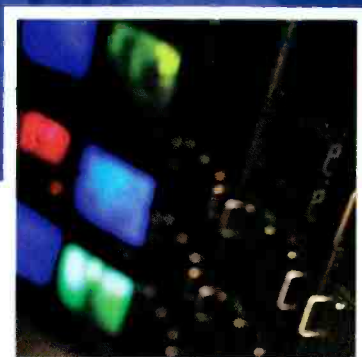
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CBS solos for NAACP

Moonves is only network president at diversity 'hearing'; other nets' execs balk, walk

Joe Schlosser

The NAACP came to Hollywood last week looking for answers from the Big Four broadcast networks to the charge that there is a dearth of diversity on the small screen. The results were mixed.

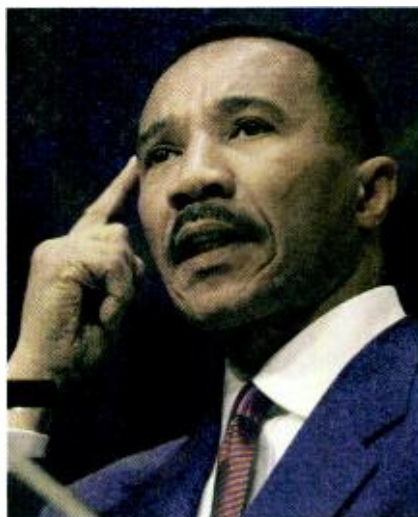
Billed as a one-day public hearing on diversity, the NAACP's Los Angeles forum Nov. 29 turned into something of a three-ring circus with Leslie Moonves in the spotlight and the other three networks doing a disappearing act.

NAACP President Kweisi Mfume, who has been outspoken about what he deems to be scant use of minority actors and few minority employees at the Big Four networks, invited the top executives from CBS, Fox, ABC and NBC to defend their networks' records on diversity. The hearing, said Mfume, would help establish a public record on the Big Four networks' "virtually unabated" denial of opportunity for people of color in the television industry.

Although all the Big Four network chiefs were invited, CBS Television CEO and President Leslie Moonves was the only one who came. NBC, ABC and Fox all sent other high-ranking executives instead.

Alone among the executives, Moonves, who cut short a trip to Rome, was given an early-morning solo forum to defend and outline CBS' diversity plans, which included tying management compensation to diversity hiring performance. Moonves received virtually a standing ovation from the 200 or so in attendance.

Complaining of what they considered "unequal treatment" by the NAACP compared to the forum accorded Moonves, the other network executives walked out, but stopped long enough to hold their own impromptu press conference to decry their treatment and defend their track records on diversity. "We were specifically told we would all be on the same panel together and be given fair treatment," said NBC senior vice president of business affairs Donald Gadsden. "I'm sure if people of equal stature would have been here from the



Mfume excoriates the broadcast networks because of the low numbers of African-American writers.

other three networks, they would have been higher up on the schedule," said the NAACP's John White in explaining the showcasing of Moonves.

As of late last week, there were no plans for a makeup session with NBC,



Moonves cut short a trip to Rome to attend 'hearing'; received an ovation for his pledge.

ABC or Fox, and NAACP executives were using the B word: "They run the real risk of a sustained, focused and continuous consumer action in the form of repetitive boycotts, picketing and large-scale demonstrations in front of their network headquarters.

ters, the offices of network-owned affiliates nationwide and the headquarters of their major advertisers," Mfume said. Sources within the NAACP say CBS will not likely be one of those boycotted.

That probably has a lot to do with Moonves' appearance, CBS' track record and the number of new diversity-oriented programs Moonves announced before the panel. Moonves

caught a lot of minority activists off guard when he unveiled plans for a new pay structure that will give senior managers at CBS financial incentive to hire more minorities.

"Senior managers are being asked to develop detailed plans for their departments for recruitment, mentoring and promotion of minorities and women," Moonves said. "The performance evaluations and compensation of those managers will be tied directly to their performance in this regard. Let me reiterate—managers' compensation will be directly tied to their ability to bring diversity to their departments."

Moonves also said the network is in the process of diversifying its banking operations, changing its hiring of outside professional services and donating money to various minority recruiting and training efforts. He also went over all of the network's current African-American and minority actors and outlined the network's upcoming urban medical drama from Steven Bochco (*City of Angels*) that will feature a predominantly minority cast and crew.

"We are proud of our record, yet we have many miles to go and much work to do," Moonves said. "You have my pledge and the pledge of the CBS Corp. to do what is right and necessary. We will do this work."

"It is clear that CBS has a rather impressive record, comparatively speaking," Mfume said. "I do not want it to be said that we are not appreciative as a coalition and as individuals of the efforts that you have made, a lot of which we believe has come late, but has come nonetheless. I'm very happy to know that CBS pledges its full support for dealing with the situation."

Mfume did have some tough words for CBS and the other three top networks on the hiring of minority writers. Armed with data compiled by a coalition of African-American TV writers, Mfume said that, at the start of this season, CBS had two African-American writers out of 144; ABC seven of 172, NBC one of 186 and Fox three of 163. Network executives do not dispute the numbers. ■

Fox is a go for O&O shows

Says its talk about using stations as test beds will now be action

By Melissa Grego

Fox has a New Year's resolution: back to basics in syndication. Starting in 2000, Twentieth Television, Fox's TV syndication arm, will begin rolling out shows at Fox owned and operated stations, perhaps as early as next March. The idea of testing and tweaking shows on a local level before going wide isn't new, but Fox's commitment is.

Twentieth's charge at large, says President/COO Rick Jacobson, is to develop first-run programming for the Fox stations that has national appeal. Using the O&Os to return to the style of growing shows locally is a development strategy the company has long talked about, he says. The difference now is that those conversations are about solid plans to make it happen in the coming year.

"This is not reinventing the wheel. It's a proven formula that we've gotten away from," says Jacobson, citing the success of such homegrown Fox shows as *A Current Affair*, *Cops* and *America's Most Wanted*. Other syndicated shows that have started local include *PM Magazine*, *Oprah*, *Live With Regis & Kathie Lee* and *Mike Douglas*.

"It's hard to tweak a national show, but you can certainly tweak a local show," Jacobson says. "We're not going to ignore national rollouts. We'll have a combination of national and local, and hopefully local leads into national."

One show, called

'Dharma & Greg' star Jenna Elfman will attend NATPE.



High-profile lawyers like Gloria Allred (r) will be featured on the new half-hour 'Power of Attorney.'

That's Life, will likely test on a local Fox-owned station as early as March, sources say. Another, tentatively titled *Crime & Punishment*, may be a prime local contender as well. Jacobson would not confirm any plans to do so with *Crime*, but he did say the show would likely not be presented at the NATPE convention in New Orleans in January, although it is in active development. The show documents actual crimes and their resulting trials and punishments.

Elsewhere on Twentieth's development front is *Truster*, which Twentieth almost brought out last season. Nancy

Glass (*American Journal*) is attached to host. *The Truster* has participants answer questions from Glass as they are being monitored by a lie detector device, developed for the Israeli military.

Power of Attorney, which was being billed as a companion to *Divorce Court* last week, has been cleared on all 22 of the Fox Station Group stations for next season, representing 40% of the country. The half-hour strip, formerly titled *See You in Court*, features high-profile attorneys such as Gloria Allred, Christopher Darden and F. Lee Bailey. New Jersey State Judge Andrew Napolitano will preside as judge. The show is being shot in Burbank, and *Divorce Court* producers will likely oversee the production.

Also on the NATPE agenda for Twentieth are *Divorce Court* renewals and the third season of *Forgive or Forget*, which is getting a new host, actress Robin Givens. Episodes featuring Givens begin airing Jan. 10.

Givens will attend NATPE if *Forgive or Forget*'s shooting schedule allows, as will *Dharma & Greg*'s Jenna Elfman, although that show is not being officially launched at the convention, Jacobson says. Weekend broadcast syndication windows are also open for *The Practice* and *Ally McBeal*. ■

BVT takes local tack with talker

Twentieth is not the only one growing shows locally for later national roll-outs. Buena Vista Television has been developing a local show for more than a year.

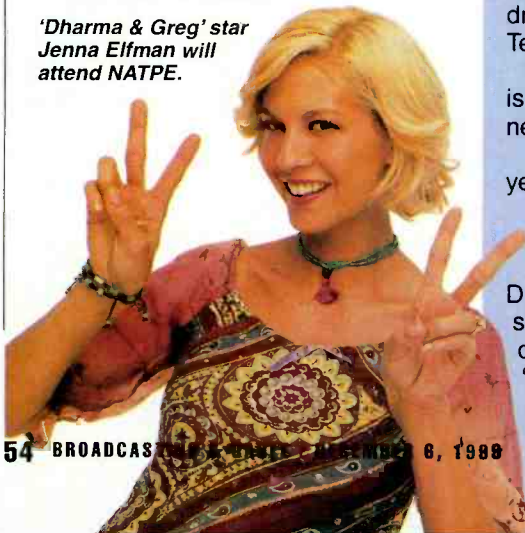
BVT's *Debra Duncan Show*, a locally hosted talk show in Houston, is a partnership between BVT and ABC-owned KTRK-TV, which airs the show. "*Debra* has been running in the market for 16 months now and has shown a dramatic growth story," says Janice Marinelli, new president of Buena Vista Television.

Now that BVT is creatively comfortable with the show, a national launch is just a matter of the right timing, which will be no earlier than September next year, she says.

Marinelli says BVT earmarked local development as a priority about two years ago, and although BVT and ABC are both owned by Disney, BVT will consider testing shows on other stations as well.

The practice of launching shows locally makes sense creatively and economically, says BVT senior vice president of programming, Stephanie Drachkovitch. "A local show is many times less expensive [than a national show] because you have a lot of efficiencies already built in...you're only dealing with that market," she says, adding that time is also of the essence. "For a lot of talent who have never done a national show, they may not have gotten their sea legs in six months. Nationally, stations may not hang in there."

—Melissa Grego



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STATION BREAK

By Dan Trigoboff

Another California highway shootout

Southern California TV viewers watched a man shot to death on a highway as a Los Angeles-area free-way chase extended to San Diego, with news choppers from both cities in the air above. In all, five stations—L.A.'s KNBC(TV), KTLA(TV) and KTTV(TV) and San Diego's KFMB-TV and KNSD(TV)—covered all or part of the chase, and were on hand for its end. "We don't do every car chase," said KNSD News Director Jim Sanders, "but this was the day after Thanksgiving; a big shopping day and a day when so many people are headed out on the highway." Reporting the location of the danger, he said, was crucial.

KFMB San Diego News Director Fred D'Ambrusi said the station would have been reluctant to cut into programming had it believed there were significant numbers of children watching, but it was running adult-oriented shows that morning. D'Ambrusi said that several controversial events have made both car chases and use of deadly force by police important stories in San Diego.

Delays were apparently not used when suspect Michael Thayer came out of his car with a gun and was killed in a hail of police bullets, although both San Diego stations said they pulled wide for their helicopter shots.

"A lot of what we broadcast is about death and destruction," said D'Am-

brusi, although stations seldom carry those occurrences live. "So we're very clear in telling the audience that this is a live event, and that they could see an arrest or a shootout."



Reno reporters Bill Frankmore and Shelby Sheehan share a private moment with a few thousand friends.

A really engaging assignment in Reno

KRNV(TV) Reno might have promoted the story for sweeps, but that would have killed the surprise. Reporter Shelby Sheehan was outside Toys 'R' Us the morning after Thanksgiving for a story on a Pokémon promotion, when anchor Tierra Griffiths told her there was one more question, deferring to a colleague who told Sheehan, "And it's coming from me, honey." Sheehan says that, at first, in the confusion, she did not recognize the voice of reporter Bill Frankmore, but she certainly knew who was talking by the time Frankmore finished proposing marriage.

Despite the surprise, she said, Frankmore's on-air proposal made sense, since their romance started and developed during their time together at the station. The two had talked

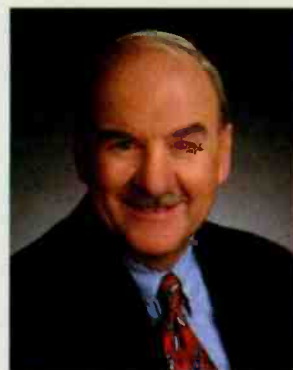
marriage before, so Frankmore was apparently pretty confident of a "yes," which he got. One drawback to the remote proposal. "I had to hug my cameraman," said Sheehan. "There was no one else around to hug." But she was back at the station within minutes, where Frankmore was waiting with a ring.

Sammy slamming again—in D.C.

WJLA-TV Washington staffers said their jaws dropped collectively when 85-year-old former Washington Redskins quarterback "Slammin'" Sammy Baugh accused teammates of throwing the 1940 NFL Championship game against the Chicago Bears. The 'Skins' 73-0 loss—the biggest rout in NFL history—had always seemed suspicious given that Washington had beaten Chicago in a close game only a few weeks before, but Baugh apparently had never spoken publicly about it. Sports anchor Dan Brady had traveled to Texas for a "Where are they now?" story on the legendary quarterback, but within days, the wire services and talk radio were airing Baugh's remarks, along with denials from a few surviving teammates and opponents and a no-comment from the NFL.

WRC-TV's Campbell hits silver note

WRC-TV Washington fixture Arch Campbell celebrated 25 years at the



Arch Campbell celebrates silver anniversary in the nation's capital.

NBC-owned station with a look back. "It takes courage," the popular entertainment reporter/personality offered. "You watch yourself age before your very eyes. In my mind, I still look like that 28 year old."

Campbell said his favorite stories included one in which the station sent him home to San Antonio in 1992 as part of an up-close series and ones that dealt with animals. In one series that lasted six months in the '70s, Campbell raised a pig as though it were his dog, even entering it in a singing contest, until he finally released the swine at a country home for pets, to the strains of "Born Free." In another story on turkeys, he seemed to train a group of pre-guillotine gobblers to cheer for his station, and in another a parrot took bites out of his hat at a Jimmy Buffett show.

Campbell also hosted a late-night variety show that lasted five years during the 1980s and featured pre-household-name appearances by Jay Leno and Roseanne Barr.

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

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

NOVEMBER 1-7

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	11.7	11.7
2	Jeopardy	9.7	9.7
3	Judge Judy	7.7	11.0
4	Friends	6.7	7.4
5	Seinfeld	6.5	6.5
6	Entertainment Tonight	6.4	6.5
6	Oprah Winfrey Show	6.4	6.5
8	Wheel of FortuneWKD	5.4	5.4
9	Frasier	5.3	6.1
10	Jerry Springer	4.8	5.2
11	ER	4.6	5.2
12	Judge Joe Brown	4.4	5.7
13	Seinfeld WKD	4.3	4.3
14	Drew Carey	4.2	4.6
14	Hollywood Squares	4.2	4.2
16	X-Files	4.0	4.4
16	Friends WKD	4.0	4.3
18	Ent. Tonight WKD	3.9	4.0
17	Extra	3.8	3.8
19	Rosie O'Donnell	3.7	3.7
19	Sally Jessy Raphael	3.7	3.7

TOP 10 FIRST-RUN ACTION

Rank	Program	HH AA	HH GAA
1	Xena	3.6	3.7
2	Baywatch Hawaii	3.4	3.5
3	Hercules	3.3	3.4
4	StarGate SG-1	3.0	3.2
4	VIP	3.0	3.1
6	Earth: Final Conflict	2.9	3.1
7	Beastmaster	2.7	2.9
8	The Lost World	2.2	2.3
9	Pensacola-WOG	2.1	2.1
10	Battledome	2.0	2.1

According to Nielsen Syndication Service Ranking Report 11/7/99 through 11/14/99.

Each rating point equals 1,008,000 households.
HH/AA—Average Audience Rating (households)
GAA—Gross Aggregate Average

Stalking the elusive young male



'Battledome' numbers grow as show clicks with the clicker set.

A broken leg was the first of many injuries, and ambulances lay in wait during every taping.

This is life on the set of syndicated action hour *Battledome*, which premiered this fall. It's intense, and it's supposed to be. The show features challengers facing off against a team of resident "warriors" in extreme sports competitions with ongoing story lines and an annual championship.

"[It's what you] see in wrestling," says David Mumford, executive vice president of operations and planning for Columbia TriStar Television Distribution, which distributes the show. "Combative-type situations, conflict, contestants and warriors—guys dig that stuff."

CTTD brought out the show to "offer stations something that appeals to the elusive young male audience," Mumford says. *Battledome* has apparently begun to deliver precisely that.

It's the top new weekly hour among male teens, with a season-to-date average of 2.4 in the demo. Among all weekly hours, new and returning, it's second only to *Hercules*, which ends its run in January. In national households, the show's ratings have grown 38% during the last four weeks—from the week ended Oct. 31, when it earned a 1.6, to the week ended Nov. 21, when it earned a 2.2.

Mumford says the show is catching on not just because "guys dig that stuff." He also points to the clicker, which men use much more often during viewing than women do, in explaining why *Battledome* might be finding success among men.

"The warriors are beating the challengers 15 minutes into the show and 30 minutes into the show," he says. "If you're putting a show out there for men on the weekend, you need to create a show you can join in progress."

—Melissa Grego

Nothing improves time periods like...



Source: NSI, SNAP, October '99 versus October '98 time period. Average of all occurrences. Based on share

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Judge Joe Brown

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A future of
opportunity

Cumulus: Pie in the sky?

\$242 million deal for 35 radio stations is company's largest so far; some Wall Street analysts skeptical

By Elizabeth A. Rathbun

Cumulus Media Inc. is on a spending spree, and Wall Street loves it. Or hates it, depending on who you talk to.

Last week, the mid- to small-sized radio market specialist said it had agreed to buy 35 radio stations from privately held Connoisseur Communications for \$242 million cash, fast-growing Cumulus' biggest deal yet.

That increases Cumulus' holdings to 299 stations. "I view the acquisition very positively," says Frank Bodenchack, media analyst with Morgan Stanley Dean Witter. He likes Cumulus too, saying it has "the best-performing stock in the media sector over the last 12 months" (Morgan Stanley led Cumulus' latest stock offering, which raised \$190 million Nov. 18).

"These guys keep paying numbers that I find a tad rich," counters James B. Boyle, vice president of equity research at First Union Capital Markets Corp. "One of [Cumulus'] challenges will be to see if they can continue to perform on a quarter-to-quarter basis.... This may not be a completely easy thing to do."

Boyle is one of two Wall Street analysts who currently recommends against buying the company's stock, with a "hold" rating; the six others who follow the Milwaukee-based company have recommendations of "strong buy," "market outperform" and "buy."

Interestingly, the other analyst who rates Cumulus as "market perform"—the equivalent of hold—helped take Cumulus public July 1, 1998. Andrew Marcus of Deutsche Bank Alex. Brown explains his current rating by saying, "We have near-term execution concerns, but significant long-term upside exists." He declines further comment.

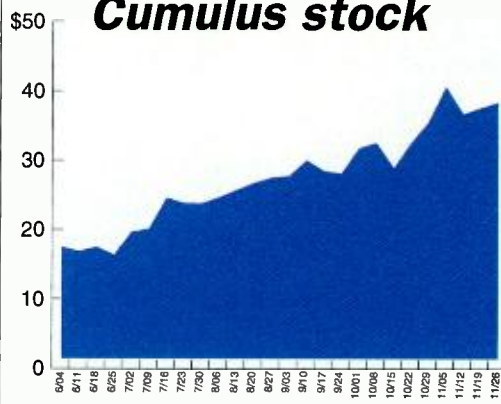
It is unusual to find such a strong proportion of analysts with weak ratings on a radio stock. As of last Wednesday, only one of 21 analysts on Clear Channel Communications had a hold on the stock

and one of 12 had a hold on Cox Radio Inc., while two of five on Saga Communications Inc. had it at "neutral."

Meanwhile, all 20 analysts of Infinity Broadcasting Corp.'s recommended that stock, as did all 17 of AMFM Inc.'s and all 13 of Citadel Communications Corp.'s and Emmis Communications Corp.'s.

While Cumulus has yet to turn a profit, its revenues have been climbing steadily. Between incorporation on May 22, 1997, through the end of that year, net revenue was \$9.2 million, according to a company prospectus filed Nov. 19 with the Securities & Exchange Commission. In 1998, revenue was \$98.8

The 6-month rise of Cumulus stock



million. In the first nine months of this year, revenue topped \$125.7 million. Meanwhile, net losses for those periods totaled \$2.6 million, \$1.4 million and \$4.3 million, respectively.

More important to analysts and competitors is broadcast cash flow (BCF) and cash-flow margins. In 1997, Cumulus' BCF was \$2 million, with a margin of 22%. Those numbers rose to \$26.6 million and 27% in 1998, and \$35.7 million and 28.4% in the first two-thirds of this year, the prospectus says.

Cumulus executives "have delivered the numbers. The stock market agrees," says Harry J. DeMott, who rates Cumulus a "strong buy" for CS First Boston.

Indeed, investors have been seeing the upside since Cumulus went public at \$14 per share. The stock hit a 52-week high of \$44 on Nov. 8 and was

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much e-mail no. 20,820

"What can I do???? I will buy a satellite system - if that's what it takes to get Much

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Mark C, Norfolk, MA

much e-mail no. 124,034

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p.s. I think Rick is cute."

Amy W, Sterling, Illinois



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Inga, Danbury, CT



trading up to \$41.50 last Wednesday.

"We have proven [Marcus] wrong for five consecutive terms," Cumulus Executive Chairman/Treasurer Richard W. Weening says. Boyle, he adds, doesn't understand the post-consolidation dynamics of smaller markets. Cumulus' strategy "is no longer a theory, it's an actuality.... The concrete evidence in our group [shows] that 40%-50% margins are possible. The key is having multiple stations in one market." Cumulus enjoys 50%-plus cash-flow margins in 15 of its 49 markets, he says.

Some have questioned whether Cumulus' numbers are "real." "There have been rumors about bookkeeping issues, rumors about whether these guys can manage it right, since day one," DeMott says. "Quite frankly, it hasn't shown up. The auditors audit the books and they give unqualified opinions.... There's a lot of noise but there's nothing on fire here."

Some of the latest rumblings are over how much Cumulus is paying for Connoisseur in terms of cash-flow multi-

ples. Cumulus is paying 15 times 2000 cash flow, Bodenchack says. That's 18 times trailing cash flow, according to DeMott, which is "not out of whack, honestly, if you really dig through all the data." But at 17.7 times current cash flow, according to Boyle, "you don't have that much margin of error."

"I like the fact that [Connoisseur's] markets are fairly well clustered, so some of the heavy lifting has already been done," Bodenchack says. But there's still room for growth: 24% of Connoisseur's markets fall short of what the FCC allows in terms of number of stations owned, he says.

Connoisseur is a great fit, Weening says. "They have a group that is very similar to ours" in terms of stage of development and type and size of markets. "So many things are the same [that] it was kind of obvious for us."

For example, Cumulus consistently buys stations in markets ranked 100-278 by Arbitron. Connoisseur's largest market is No. 97 Flint, Mich.; its smallest is No. 233, Waterloo/Cedar Falls, Iowa. ■

Seattle switch

Even his harshest critic acknowledges that KOMO-TV Seattle News Director Joe Barnes was looking for the high road. Barnes announced just prior to the World Trade Organization's meeting in Seattle last week that his station was "taking a stand on not giving some protest groups the publicity they want" and would not "devote coverage to irresponsible or illegal activities of disruptive groups. We will carefully evaluate each protest, but work to spend more time on the issue than the protest itself," Barnes said in the editorial.

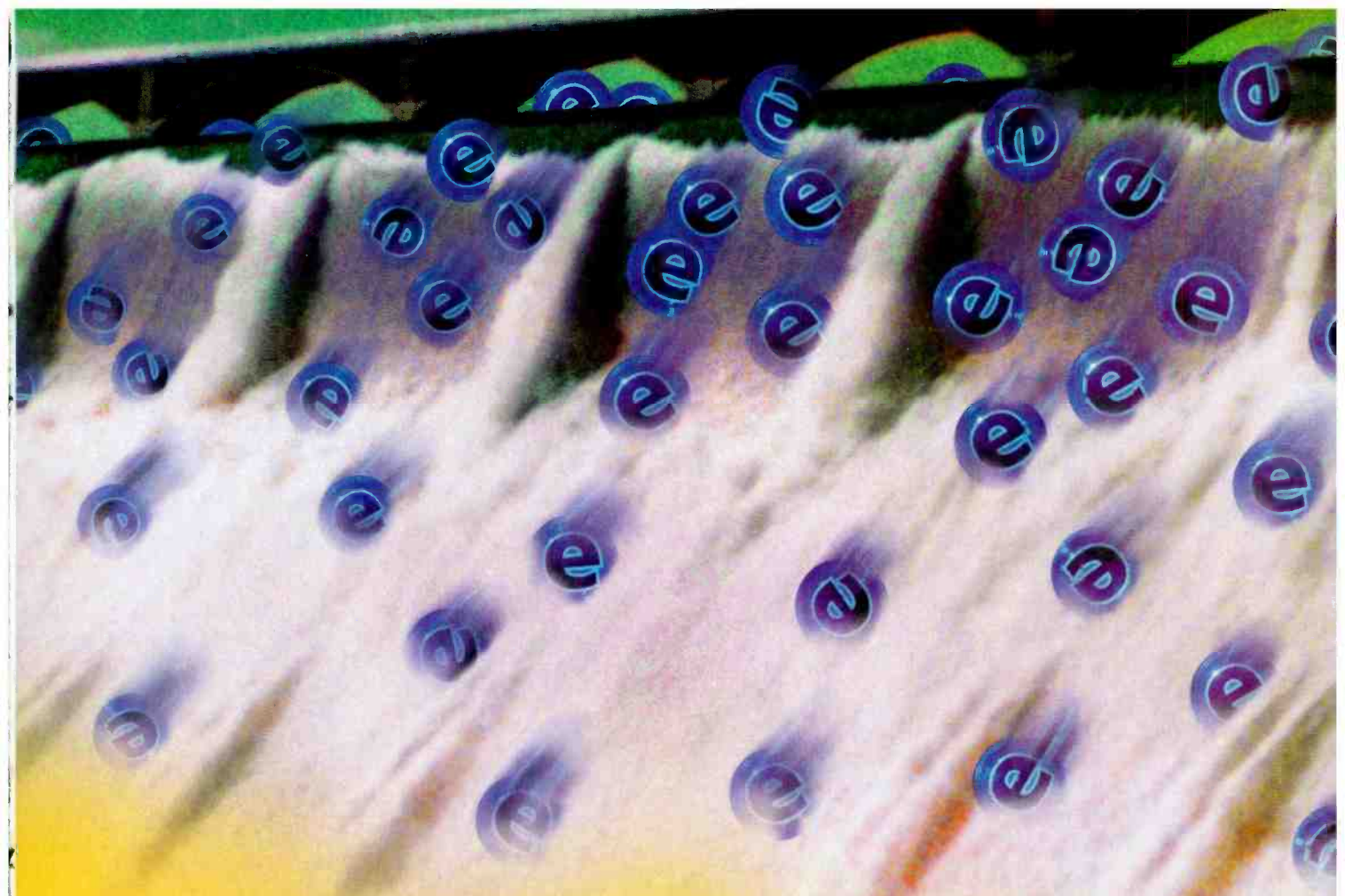
Barnes told *B&C* he likened the situation to the refusal of his and many stations to publicize the various bomb threats at schools around the country following the Littleton, Colo., shootings. "I went on the air," Barnes said, "because I truly wanted to see us cover the 'issues' and not what I thought would be side protesters who came to create trouble but not state a cause. Little did I know [the protesters and the vandals] would end up taking over the city," and the story.

By midweek, those protests had become the dominant issue, and viewers were told to "Stay with KOMO for complete coverage," of "Seattle Under Siege." But not before *Seattle Post-Intelligencer* TV columnist John Levesque called the initial hands-off policy "dumber than dumb."

"So if the Boston Tea Party were happening this week, KOMO wouldn't cover it? Or if Rosa Parks refused to move to the back of the bus this week, KOMO would ignore it? ...Is news 'legitimate' only when it's promulgated by the establishment?" Levesque wrote. KOMO did not go wall to wall as early as other stations, holding out until late Monday afternoon and providing regular updates until then—a move which, ironically, drew praise from critic Levesque. The station had put together several pieces analyzing trade issues. Some ran when they were supposed to; others were delayed by protest coverage.

Barnes appeared to have the edge in public opinion as expressed by calls and e-mail. "E-mail messages to KOMO and to this column indicate that, if nothing else, Barnes is a marketing genius," Levesque wrote in a follow-up column. One e-mailer told KOMO that he agreed with its policy, adding, "The real reason I am writing is to say that Mr. Barnes is one good-looking man! When will we see more of him on air?"

—Dan Trigoboff



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"Thank
you
Very
Much.

Jason, Indiana



BROADCASTING



By Joe Schlosser & Melissa Grego

CBS lining up 'Winning' game

CBS announced last week that it's bringing out a new game show from the producers of *Who Wants to be a Millionaire?* The network has acquired the format rights from UK-based Celador Productions for the quiz show *Winning Lines*. CBS execs say they are developing the popular BBC1 show for midseason and have inked Celador's Paul Smith (*Who Wants to Be a Millionaire?*) as an executive producer. Los Angeles-based Stone Stanley Productions will produce *Winning Lines*.

ABC mastering new UK game

ABC, which last week was finalizing future plans for its hit *Millionaire*, is also busy preparing British quiz show *Mastermind* for a possible midseason run. Michael Davies, executive producer of *Millionaire*, is developing *Mastermind*.

NBC avoids game

NBC executives are rescheduling 10-hour miniseries *The 10th Kingdom* for a later date during the February sweeps. The Robert Halmi-produced miniseries will air six hours during the February sweeps and four hours outside

of it in early March. NBC executives cited potential competition from *Millionaire* for splitting the run.

'Arrest' stands up

Studios USA has given the green light to the new syndicated strip *Arrest and Trial*, from Dick Wolf and Maury Povich's MoPo Entertainment. Studios USA has cleared the show on a number of Chris Craft stations.

Coffee with Kweisi

NAACP President/CEO Kweisi Mfume will be at the NATPE convention in New Orleans in January. Mfume has just been added to the continuing Q&A series *Coffee With....* Also heading to the convention are actors Eric McCormack and Debra Messing, stars of NBC's *Will & Grace*, who will host the Hollywood Radio and Television Society's International Broadcasting Awards.

UPN makes moves

UPN has slated the premiere of the hour stunt series *I Dare You* for Jan. 18. The show will feature highly controlled stunts by professional daredevils, according to the studio, and will be shot on location in Las Vegas. UPN has also ordered nine more episodes of *Shasta*, formerly *Shasta McNasty*, from Columbia TriStar Tele-

vision, and will move the show to 9 p.m. starting Jan. 18. *Dilbert*, which Columbia TriStar also produces, moves to 9:30 starting that night.

Givens to 'Forgive and Forget'

Actress Robin Givens will replace Mother Love as host of *Forgive or Forget*, the sophomore syndicated talk/relationship strip from Twentieth Television. Episodes of the hour program featuring Givens will begin airing in January.

Pearson jumps into Little Pond

Pearson Television has launched Little Pond Television to develop existing comedy formats for the United States and the United Kingdom. Juliet Blake, vice president of programming for Pearson Television and based in the company's Santa Monica offices, will head Little Pond with the title of senior vice president. Four projects are already in the works: *Single Cell*, which has a pilot commitment from Comedy Central; a forensics series for Court TV, *Cry Wolf*; a show based on a Canadian series in development with Paramount and Bristol Cities for NBC; and *Hairy*, a comedy for the BBC1 in England.

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BEAR STEARNS

NOVEMBER 22-28

Broadcast network prime time ratings
according to Nielsen Media Research

PEOPLE'S CHOICE

The CBS Sunday Movie 'One Special Night' anchored Week 10's highest-rated night; CBS won the week by one-tenth of a ratings point.

Week 10	abc	CBS	NBC	FOX	U/PIN	WB
	14.7/23	9.8/15	7.1/11	6.8/10	2.5/4	3.6/5
MONDAY	8:00 4. Who Wants to Be a Millionaire? 17.3/28	39. King of Queens 8.1/12	67. Friends 5.7/9	82. Time of Your Life 3.6/5	89. Moesha 2.5/4	76. 7th Heaven 4.5/7
		47. Ladies' Man 7.6/11	77. Veronica's Closet 4.4/7		86. The Parkers 2.8/4	
	9:00 7. NFL Monday Night Football—Oakland Raiders vs. Denver Broncos 13.0/22	11. Ev Lvs Raymd 11.8/17	47. Law & Order: Special Victims Unit 7.6/11	23. Ally McBeal 10.0/15	90. Grown-Ups 2.3/3	86. 7th Heaven 2.8/4
	9:30	17. Becker 10.7/16			91. Malcolm & Eddie 2.1/3	
	10:00	19. Family Law 10.2/17	34. Dateline NBC 8.7/14			
10:30						
TUESDAY	11.9/19	9.6/16	7.7/13	5.9/9	1.4/2	4.3/7
	8:00 5. Who Wants to Be a Millionaire? 17.2/27	26. JAG 9.8/16	60. Just Shoot Me 6.5/11	65. Fox Movie Special—Scream 5.9/9	100. Shasta McNasty 1.5/2	80. Buffy the Vampire Slayer 4.2/7
	8:30		59. Just Shoot Me 6.7/10		104. Dilbert 1.2/2	
	9:00 12. Dharma & Greg 11.7/18	32. 60 Minutes II 8.9/14	35. Will & Grace 8.3/13		101. The Strip 1.4/2	77. Angel 4.4/7
	9:30 24. Spin City 9.9/16		62. 3rd Rock fr/Sun 6.3/10			
10:00	44. Once and Again 7.8/13	21. Judging Amy 10.1/18	29. Dateline NBC 9.2/16			
10:30						
WEDNESDAY	11.3/19	8.0/14	8.0/14	5.8/10	3.1/5	2.7/5
	8:00 1. Who Wants to Be a Millionaire? 17.7/31	35. Celine Dion: All the Way 8.3/14	74. Dateline NBC 4.7/8	73. World's Sexiest Commercials 4.9/9	93. 7 Days 1.8/3	84. Dawson's Creek 2.9/5
	8:30					
	9:00 19. Drew Carey 10.2/17	42. CBS Wednesday Movie—Two Babies: Switched at Birth 7.9/14	41. West Wing 8.0/13	60. Greed 6.5/11	82. Star Trek: Voyager 3.6/6	88. Roswell 2.6/4
	9:30 56. Norm 7.0/12		14. Law & Order 11.4/20	56. Greed 7.0/12		
10:00	51. 20/20 7.5/13					
10:30						
THURSDAY	8.2/15	8.3/15	13.3/24	5.0/9	3.8/7	1.5/3
	8:00	24. Shania Twain: Come On Over 9.9/19	15. Friends 10.9/21	71. Fox Movie Special—Home Alone 2: Lost in New York 5.0/9	81. WWF Smackdown! 3.8/7	103. Charmed 1.3/3
	8:30		28. Just Shoot Me 9.3/18			
	9:00 38. Sears Family Theater: Forrest Gump 8.2/15	51. CBS Thursday Movie—Secret of Giving 7.5/13	9. Frasier 12.2/22			93. Charmed 1.8/3
	9:30		13. Will & Grace 11.6/21			
10:00		1. ER 17.7/31				
10:30						
FRIDAY	7.3/13	6.8/12	10.0/18	5.9/10	1.4/2	1.7/3
	8:00	47. Rickey Martin: 1 Night Only 7.6/14	15. Providence 10.9/19	65. Fox Movie Special—Jumanji 5.9/10	101. Blockbuster Cinema—Airtight 1.4/2	98. Jamie Foxx 1.5/3
	8:30					96. Jamie Foxx 1.7/3
	9:00 51. ABC Big Picture Show—Jingle All the Way 7.5/13	71. Now and Again 5.0/9				92. Steve Harvey 1.9/3
	9:30					93. For Your Love 1.8/3
10:00	56. 20/20 7.0/13	44. Nash Bridges 7.8/14	35. Dateline NBC 8.3/15			
10:30						
SATURDAY	4.2/8	7.9/14	7.9/14	5.7/10	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00			70. Cops 5.4/10		
	8:30			64. Cops 6.1/11		
	9:00 79. ABC College Football—Notre Dame vs. Stanford 4.3/8	54. Ice Wars: USA vs. the World 7.4/13	39. NBC Movie of the Week—Home Alone 8.1/15	67. AMW: America Fights Back 5.7/10		
	9:30					
10:00		31. Walker, Texas Ranger 9.0/17	46. World's Most Amazing Videos 7.7/14			
10:30						
SUNDAY	9.0/14	15.0/23	8.8/13	7.4/11		
	7:00			75. King of the Hill 4.6/7		
	7:30	7. 60 Minutes 13.0/21	55. Dateline NBC 7.2/12	69. King of the Hill 5.6/9	96. Safe Harbor 1.7/3	
	8:00 21. Wonderful World of Disney—The Santa Clause 10.1/15	9. Touched by an Angel 12.2/18	47. Third Watch 7.6/11	32. The Simpsons 8.9/13	98. Felicity 1.6/2	
	8:30			42. Futurama 7.9/11		
	9:00			30. The X-Files 9.1/13		
	9:30 62. Snoops 6.3/9	3. CBS Sunday Movie—One Special Night 17.5/26	18. NBC Sunday Night Movie—Men in Black 10.3/15			
10:00						
10:30 27. The Practice 9.7/15						
WEEK AVG	9.5/16	9.6/16	9.0/15	6.2/10	2.3/4	2.5/5
S-T-D AVG	8.5/14	9.2/15	9.7/16	6.2/10	2.6/4	3.0/5

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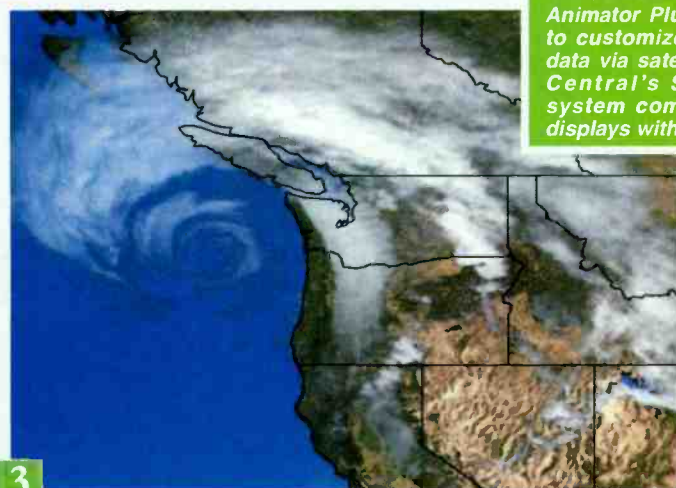
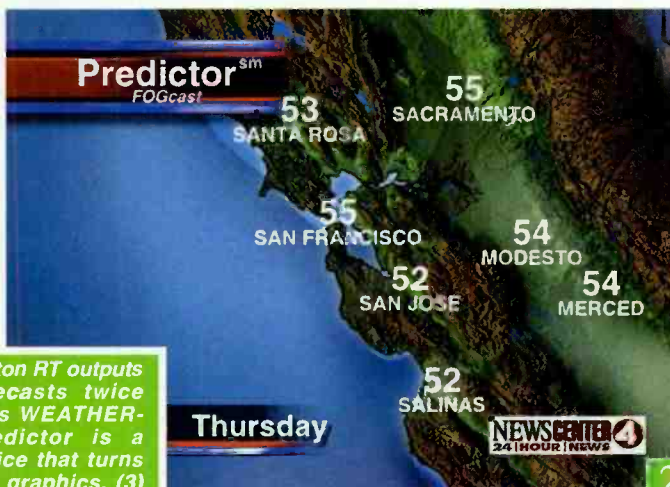

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Weather Report

Besides more powerful radar tracking, more accurate forecasts and customized local TV graphics, weather systems are becoming a valuable source of content for stations' Web sites. After all, re-purposing is the buzzword of the digital age. This report tracks the latest developments on the weather technology map.



(1) Kavouras Triton RT outputs animated forecasts twice daily. (2) WSI's WEATHER-producer Predictor is a modeling service that turns local data into graphics. (3) AccuWeather UltraGraphix Animator Plus allows access to customized graphics and data via satellite. (4) Weather Central's StormSentinel system combines NEXRAD displays with live radar.



Elemental wizardry

It's not just the glitzy graphics, but automation and localized forecasts

In the competitive world of broadcast weather reporting, pretty graphics and cool animation are not enough to impress today's meteorologists. To differentiate themselves, television stations expect more bang from their weather systems investment,

By Kristine Garcia

including powerful automation, localized content-generation and scalable, future-proof architectures.

"In general, weather departments

at television stations all have the same data to draw upon, and all the weather systems can create pretty animations. So it's harder for stations to come up with things that set them apart from the competition," says Vic Marsh, senior product man-

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ager for Weather Central.

Over the past few years, weather system manufacturers such as Weather Central, have enhanced the look and power of their graphics-display systems by running their software on speedy SGI O2 and Octane workstations. Even at small-market stations, 2-D and 3-D effects and fly-throughs that were once considered state of the art have become run of the mill.

"With each station trying to get more and more hits for their weather segment, they need a system that is fast and can produce graphics based on new information," says Mark D. Miller, director of product marketing for Weather Services International (WSI). "They are looking for 'event-driven' weather graphics—such as a satellite or radar loops—that are completely automated. They want to see their talent spending more time analyzing the information than producing a single graphic."

The four biggest names in weathercasting technology—AccuWeather, Kavouras, Weather Central and WSI—all offer data-delivery services, data-to-graphics automation and stand-alone graphics systems. They differ in areas such as interoperability, virtual sets, Internet offerings and branding capabilities.

AccuWeather

"I do roughly two shows an hour, and on each show I will use from six to 10 graphics," says CNBC Chief Meteorologist Joe Witte. Witte uses AccuWeather's UltraGraphix ULTRA Weather System for his live forecasts, which cover the impact of weather on business trends.

"Today for instance, they were talking on *Squawk Box* [CNBC's financial news show] about the cost of oil," Witte explains. "It was pretty easy for me to put together a long-range map for an extended outlook of what the temperature is going to be across the country. If it's going to be colder than normal, then that would probably drive heating-oil prices up. If it's going to be warmer than normal, prices could go down."

The UltraGraphix ULTRA, now up to version 2.6, runs on the SGI O2 platform and uses NEXRAD Doppler radar to automatically create time line weather animations, current and forecast fly-through animations, moving, morphing fronts and weather animations, and automated looping of satellite and images. The system's price, depending on market size and customization, ranges from \$50,000 to \$125,000 dollars.

"We will come out with 3.0 in the middle or end of next year," says AccuWeather

er president and founder, Joel Meyers. "We are constantly working on improvements and upgrades."

AccuWeather, based in State College, Pa., recently began integrating its weather systems with Devlin Design and Evan & Sutherland virtual set systems. The company has also been making strides in the Internet market, providing television stations with online weather coverage.

"Setting up television stations online is actually the fastest-growing area of our business," says Meyers.

AccuWeather's Internet services for broadcasters, ranging from a few hundred to a few thousand dollars a month, comprise several customized packages that include localized forecasts, radar, satellite images, weather maps and

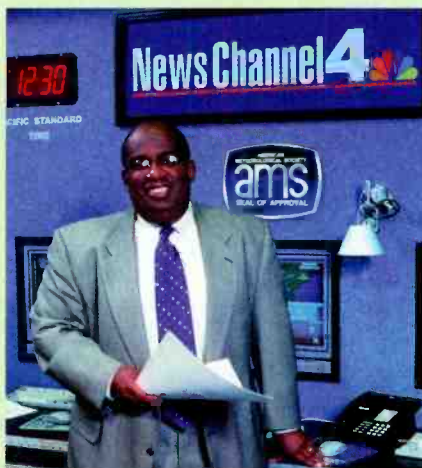
updates 24 hours a day, seven days a week. Approximately 200 television stations, including KDKA-TV Pittsburgh, WABC-TV New York, and WPVI-TV Philadelphia, are utilizing AccuWeather's Internet services.

Kavouras

Burnsville, Minn.-based Kavouras describes its Triton RT (Real Time) as being "as much a creative weather tool, as it is a scientific instrument." Triton RT is capable of producing free-form 3-D animations, multilayer views, radar and satellite loops, real-time updates and manipulations at 30 frames per second.

"The fly-throughs and animation elements are extremely smooth," says Terry Smith, news director at WTVA Tupelo, Miss. "Things like raindrops and light-

Today's weather



Veteran weathercaster Al Roker: 'If we look better than our competitors that's intrinsically a good thing.'

AI Roker can't say for sure if there is a correlation between weather graphics and ratings, but he does believe that people want to see something that looks good. "And if we look better than our competitors, that's intrinsically a good thing."

Since early November, NBC News' *Today* show has been using WEATHERproducer, a meteorological workstation and graphics production system from Weather Service International (WSI). The SGI-based WEATHERproducer replaced the show's six-year-old PC-based weather workhorse, the WSI 9000 system.

"In the beginning, a lot of these weather systems were PC-based," notes Roker. "Now they're SGI-based, which is literally like going from a very nice Chevy to a Lotus or Ferrari. There's just a lot more horsepower under the hood."

The transition to the more powerful system was easy for Roker. For more than a year he has been using WEATHERproducer to create forecasts on New York WNBC-TV's News Channel 4 *Live at 5* program.

"I get pretty hands-on with it," says Roker. "We have a meteorologist at the *Today* show who does all of the real meteorology on the system. And my forte is graphics. I've always loved graphics, so I make a lot of suggestions."

WEATHERproducer's flexible graphics creation tools allow meteorologists to quickly create 2-D and 3-D animations, fly-throughs and radar loops. The *Today* show's three-workstation configuration, automatically turns NEXRAD information into graphic displays.

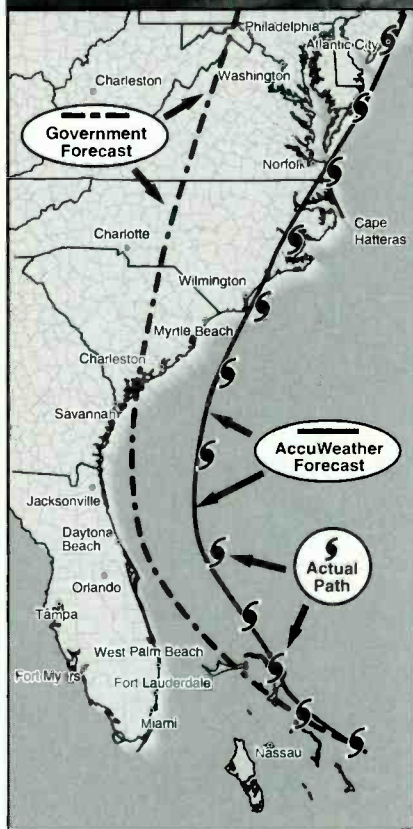
Although a fan of great graphics, Roker says flashy visuals should not distract from crucial weather information. "We work hard at not letting the graphics get in the way," he says. "We don't do all of these zoom-ins and zoom-outs just because we can. If we do them, it's because it helps advance the story."

—Kristine Garcia

Accuracy
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Hurricane Floyd

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**-- Jim Poling, Director of Operations
Florida Radio Network**

"Over the 20 years I've dealt with AccuWeather, their accuracy on hurricanes and severe weather has been outstanding, far better than any source in the country. Others forecast Floyd to be a severe threat for our area, but, with AccuWeather guidance, our forecast was for minimal impact here, and it was right on the button."

**-- Bob Smith, Chief Meteorologist
WRDW-TV Augusta, GA**

"AccuWeather's forecasts for Floyd were flawless so we were able to break the story way before the competition. Time and time again, AccuWeather has given us timely and accurate forecasts."

**-- Deborah Tibbetts, News Director
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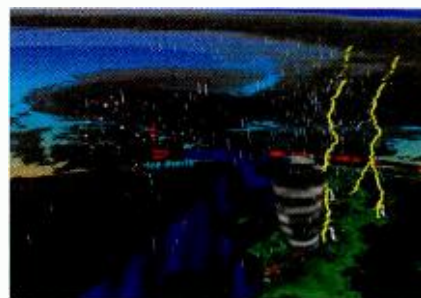
11 © 1999 AccuWeather, Inc.



Weather Central's A.D.O.N.I.S. MicroCast provides station-controlled, market-specific, high-resolution forecasts on the local level.



With the new WeatherTeam Live product, AccuWeather Senior Meteorologist Dr. Joe Sobel delivers a customized weather story within a live newscast.



The WSI WEATHERproducer features proprietary True 3-D and Showfx animation technology that allows pan and zooms from global to local perspectives.

ning have really been enhanced."

Triton RT, which began shipping last year, is being used by 31 broadcasters, including WTVA.

"Back in 1994, we were using the EarthWatch system. Since Kavouras bought EarthWatch out, we decided to go with their system when we needed to upgrade," says Smith. "It was a natural progression."

WTVA is using Triton RT with Kavouras' StormPro, a real-time storm surveillance service.

"Given the history of Tupelo, storm tracking is an extremely important part of our weather coverage," Smith explains.

Using Kavouras' Triton Doppler Radar, NEXRAD or both, StormPro can automatically produce graphics and maps, including customized cartography images, watershed boundaries, environments, thoroughfares, utility lines, waterways, transportation networks and landmarks incorporating user-selected parameters. The system can zoom-in, pan and scroll at street level.

At this year's NAB, Kavouras announced a strategic partnership with RT-Set for creating a product that will incorporate Triton RT weather graphics software into the RT-Set Virtual Studio system.

"It is designed so that a window of our Triton RT graphics video will show up on the virtual set," says Bill Schlueter, Kavouras vice president of sales. "Each of the weather graphics can be changed by the meteorologist in the traditional manner—with a clicker or garage door opener."

For stations that want to beef up their Internet weathercasting, Triton RT and StormPro images can be compressed and transferred, via Ethernet transaction, from the graphics systems to a station's local intranet and Web site.

"Our customers can also strengthen their Web sites by including a link to our wx.com site," says Schlueter. Kavouras' wx.com site features several weather-

coverage options for broadcasters, including a free custom-link page that has single-city forecasts and national current conditions maps, as well as a package deal, which for a fee, provides a full suite of weather information delivered via FTP to a station Web site.

Weather Central

For the past three years, WTNH-TV New Haven, Conn., has been using Weather Central's LiveLine Genesis graphics system with the A.D.O.N.I.S. FutureCast service. "It's completely automated and produces what I need without anyone having to touch it," says WTNH-TV meteorologist Geoff Fox. "The amount of data and accuracy provided is like never before."

Now serving over 170 stations, Madison, Wis.-based Weather Central has experienced a flurry of sales over the past four years with its flagship Genesis graphics system. Marsh says that the system's automation has been important in its appeal.

"Stations are very concerned about the level of automation," says Marsh. "A great deal of the weathercast deals with historical information—the last 12 hours of satellite and radar and so on. Genesis has a very elaborate and powerful scheduling feature that can keep a lot of those graphics and animation information up-to-date and ready to go at any time."

An add-on to the Genesis system is A.D.O.N.I.S. FutureCast, a service that provides hourly national forecasts and ready-to-air graphics and animations.

Weather Central developed A.D.O.N.I.S. MicroCast to deal with more localized coverage that has higher resolution and better accuracy. It produces forecast information in a space interval of 5 miles within a 30-minute time frame. The product's grid flexibility allows meteorologists to control what part of the country they want to map. "If there is no real weather happening in

Wichita, Kan., but there is a nice big hurricane happening over Florida, they can set this model up to run over that part of the country," explains Marsh. A.D.O.N.I.S. MicroCast has a dozen installations and A.D.O.N.I.S. FutureCast is being used by 50 to 60 stations.

Weather Central's product flexibility extends to the development of online weather coverage. Users can easily repurpose their local and branded Genesis maps to the station's Web site. WTNH-TV, for example, posts its Storm Doppler LIVE by outputting the radar's video into a Play Inc. Snappy video device that is hooked to the back of a 486 100MHz Windows 95 computer. The SnapCAP software program automatically captures the image and then FTPs it through a 56KB frame relay connection to WTNH's site host.

Weather Services International

WSI's flagship data-to-graphics system, WEATHERproducer, is being used domestically by about 250 broadcasters. The product, which runs on an SGI platform, features proprietary True 3-D and Showfx animation technology that enables pan and zooms from global to local perspectives on a real 3-D earth model.

For "neighborhood forecasting," WSI's proprietary Predictor modeling service offers a total modeling package specifically tailored to a station's DMA using the WEATHERproducer. Predictor produces comprehensive weather forecasts every 6 miles, every 30 minutes up to 36 hours. NBC News' *Today* show recently installed the WEATHERproducer to replace an earlier WSI workstation.

"With all the eye-popping graphics and animation WEATHERproducer makes possible, we're elevating network weather graphics to the level viewers have grown accustomed to in top local markets," says Al Roker, the

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show's longtime meteorologist.

At RTNDA, Billerica, Mass.-based WSI announced a partnership with virtual set-maker Orad. The Orad company showcased the interoperability between WEATHERproducer and Cyberset E.

WSI's Miller notes, however, that there is much more to WEATHERproducer than sexy visuals. "One of the things customers like about the WEATHERproducer is its distributed computing approach," he explains. "You can add multiple workstations and have several

people using the system at one time."

As the television market evolves to include digital broadcasting and the Internet, stations require an extensible and flexible weathercasting solution, Miller notes. "Our system is versatile and expandable so that you can scale to have one workstation dedicated to producing a nightly weather show, one dedicated to producing content for the Internet and one dedicated to producing content for a 24-seven cable outlet."

Although digital television is expected to affect weather graphics systems, Miller says that Weather Central is not yet fielding queries from broadcasters regarding HDTV. "I see a lot of customers using that digital spectrum in innovative ways, but the production of native high-definition weather content has not been an issue," he says.

Currently, most of WSI's installations are configured as two or three workstation systems. Typically, these configurations cost about \$100,000. ■

Storm-tracking tech

Building a better radar system by sharing weather information

Innovations in today's Doppler radar weather systems can now give local television stations the means to track storms that are farther away and more accurately predict where a storm is headed. But it's not just the new technology that has improved weather forecasting. One change that has proven to be equally important is the increase in information-sharing among stations, something that until a few years ago was virtually unheard of.

A pioneer in developing weather information sharing systems among local TV stations is Baron Services. The system software for Baron is called Network America, which allows the company's clients to tap into other real-time radar systems across the country.

Bob Baron, president of Baron Services, says the new software allows meteorologists to monitor approaching storm cells in neighboring states or other areas that generally influence their weather patterns. The company is beginning to line up participants, who will pay

By Edmond Rosenthal

a one-time participation fee of \$25,000. Baron will act as the gatekeeper, with live data coming into its facilities for redistribution to participating stations.

Another approach to information sharing among TV stations is being developed by Advanced Designs Corp. With some 120 Doppler radars in the field, nearly 100 of them for broadcast use, Advanced Designs Corp. now has software for what it calls "triple Doppler." The system costs about \$50,000 according to Marty Riess, president of Advanced Designs. The software lets users merge Dopplers from three different stations into one real-time display. Teaming up with other stations to exchange radar data lets participants overcome the constraints of the earth's curvature.

"You're looking at a radar in the position you're interested in," says Riess. "And you're no longer shooting above target."

For those stations broadcasting to areas where weather is a major concern, there are also Doppler radars with greater power to penetrate storms and receive accurate returns at longer ranges.

Kavouras, for example, has provided WMAQ-TV Chicago with what Bill Schlueter, Kavouras' vice president of sales, calls "the most powerful commercial Doppler radar in the world." Installed in 1998, the NEXRAD-class radar cost \$800,000 as compared to the \$350,000-\$450,000 that most stations spend for the company's Doppler radar product.

A recent entry to this high-powered

market is Baron Services, with the XDD-350C, a 350,000-watt C-band radar costing about \$500,000.

"This allows punch power to record a closer storm as well as one beyond it," Baron explains. "You typically can see as far away as 300 miles. But the storm has to reach 60,000 feet in order to get beyond the earth's curvature."

He expects the first of these to be installed at the beginning of next year.

For improved weather prediction, Baron has added something new to its VIPIR system (Volumetric Imaging and Processing for Integrated Radar). For about \$75,000 for the equipment, the VIPIR add-on is computer driven by dual processors, which can input multiple sources of information—primarily radar—and analyze them for severe oncoming weather conditions.

Baron says the ability to show viewers exactly where a storm might be forming gives users a five- to 10-minute advantage over competing systems. With about 25 installed over the past 18 months, VIPIR has received some



Baron Services' Fast Trac is the radar display for the Network America system which taps into other real-time systems.



Advanced Designs Corp.'s Dual Doppler feature incorporates radar weather data from two stations in one real-time map.

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national attention in covering more than a dozen tornadoes in the Oklahoma City-area in a single day last May. Baron says the stations with VIPIR were the first to detect the tornadoes as they began and to predict where they would be heading.

Recently incorporated into VIPIR is FutureScan, a radar projection and display product designed to project Doppler radar data into the future. The system was developed as part of a joint venture with Massachusetts Institute of Technology, which licenses Baron Services to utilize its patented capabilities.

FutureScan takes raw and derived Doppler radar data in real-time and produces a visual display of the data, projecting it forward into the next hour and up to three hours ahead.

Tubes vs. solid state

In the past, a major problem with Doppler radar systems, says Schlueter, was that tubes were being replaced as early as two months after installation. Now he says tube technology has been perfected in Kavouras' radars. Tube manufacturer, CPI Co. (Varian) has improved the length of tube performance, says Schlueter. Although Varian has borne the replacement cost and has been able to replace tubes before the signal degenerated beyond usefulness, the problem has become less frequent. The new tubes, says Schlueter, are warranted for a year and tend to last 15,000-18,000 hours, compared to 3,000-8,000 hours previously.

Advanced Designs, however, makes the only tubeless Doppler radars. Riess points to the cost advantage of tubeless radar—priced about \$240,000 for solid-state equipment. "It's less costly on the front end and also in terms of cost of ownership," he asserts.

Bundled into all new radars from Advanced Designs is a new user interface called OEP (Operational Enhancement Package). Riess says it improves the ease of using the display system, preempting any need for keyboard input. It also has a custom street-level map handler that makes it easier to select the map the station wants to use. The cost of adding OEP to a current version of the firm's software is about \$2,000.

In the display area, Kavouras has improved the speed in switching between radar products on the air and in moving in or out of any geographical area as storm cells are being tracked. Schlueter says it previously took several seconds to move from one point to another and now can take only a second or two. ■

Weather Channel gets new voice

Will include audio in local forecasts

By Glen Dickson

To make it easier for viewers to get their local weather information, The Weather Channel (TWC) plans to add audio segments to the local weather inserts that appear at 10-minute intervals during its normal programming. The audio feature, which TWC has dubbed the "vocal local," will be introduced at the Western Show in Los Angeles next week and launched nationwide in March 2000.

According to Bahns Stanley, TWC executive vice president of local, digital and new media, audience research indicated that adding audio to local weather forecasts would make the segments more convenient, particularly for busy morning viewers.

"Audio was consistently ranked at the very top of things viewers would like," says Stanley. "Not so much that they want someone to read the weather to them, but instead they want an audio cue that the local weather is up, even if they're not in front of the TV."

So starting in March, TWC's local weather inserts will begin with a voiceover reading the current local conditions—temperature, skies and wind—and close with a voiceover of the extended forecast. The audio service will be available to the 40 million cable subscribers currently served by TWC's second-generation Weather Star XL headend receivers.

The voiceovers will be recorded by TWC's television and radio personnel and not generated by computers, says Stanley. But there will be a high degree of automation to the local audio service, which will encompass about 2000 separate audio forecasts every morning, afternoon and evening. Current condi-

tions and extended forecasts will be recorded once as phrases, such as "78 degrees, partly sunny and light breeze" or "15 degrees, cloudy and windy." Once recorded, the phrases will be transmitted via satellite, stored in the Weather Star XL unit at the local headend, and replayed when indicated. Multiple voices will be used during the course of a one-hour local segment to avoid repetition, Stanley adds.

So far, TWC has tested the system in Georgia and New Jersey. "We've tested with consumers, and they've found it very acceptable," says Stanley. "They thought the voices sounded really good."

The longer 36-hour forecasts, which are provided by National Weather Service (NWS) local offices and make up the bulk of TWC's local weather inserts, will remain text only for now. According to Stanley, enhancing the 36-hour text forecasts with audio is too difficult because NWS meteorologists provide forecasts of

differing length and style. TWC is working to develop its own 36-hour local forecasts that it plans to implement with audio by late 2000.

"The text forecasts that you see on the screen are written by the National Weather Service in a couple thousand offices around the country," says Stanley. "There's no standard format, and there's no consistency. That's why we're putting in our own forecasting system."

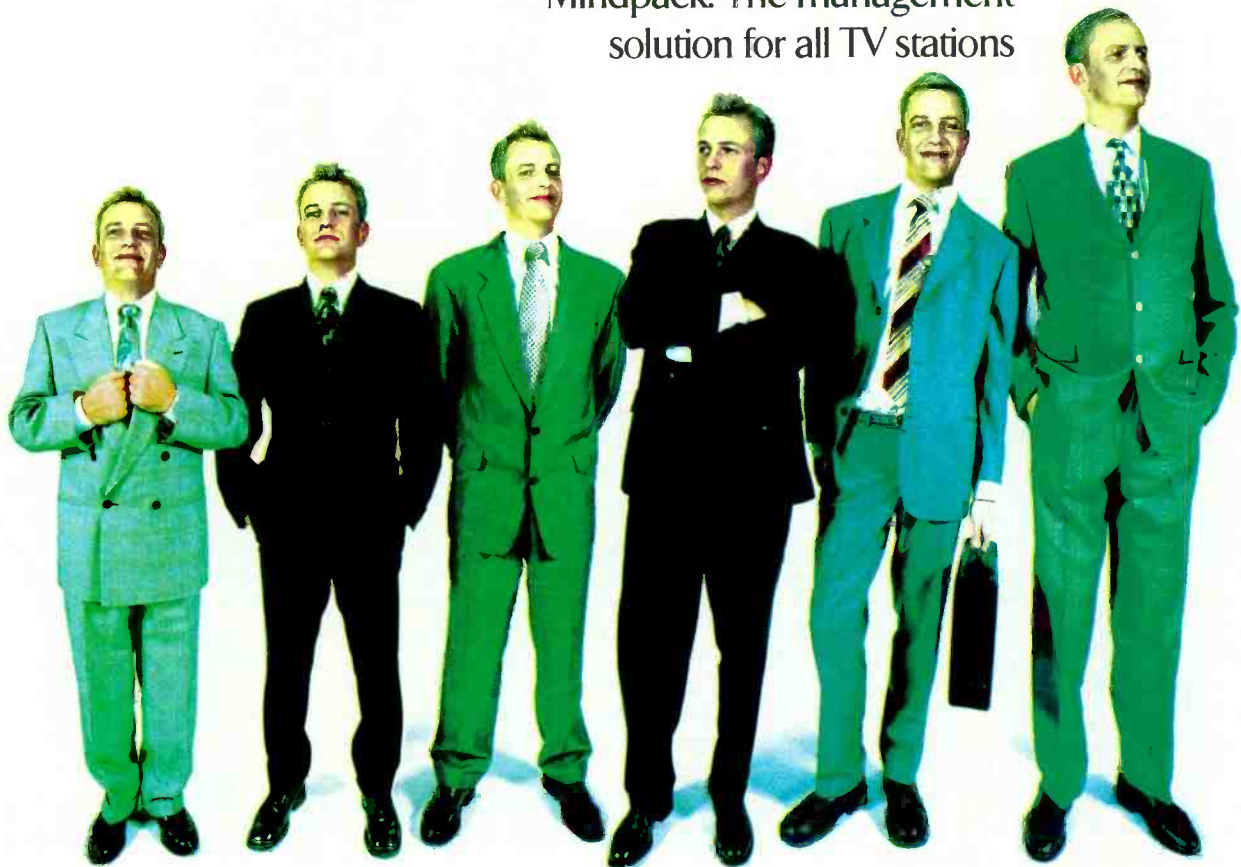
Stanley adds that TWC will continue to show all NWS watches and warnings. At Western, TWC will also preview another new local feature that correlates the length of the radar display to the weather's severity. With "weather-triggered radar," calm days will get very quick radar loops, while stormy periods will get long ones. ■



TWC viewers will be able to hear as well as see the information on current local conditions.

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MEDIA COMMERCE TECHNOLOGIES

Harris buys Louth for \$85M

Automation play is designed to open up cable television and satellite markets

By Glen Dickson

Harris Corp. has agreed to acquire software vendor Louth Automation for \$85 million in cash. Louth, which had 1999 sales of roughly \$35 million, would become an independent business unit of Harris' Broadcast Communications Division, which primarily makes broadcast transmission products. The transaction is expected to close in January 2000.

Harris Broadcast President and GM Bruce Allan says the Louth acquisition should bring Harris new business in the cable and satellite markets, while positioning Harris as a stronger systems supplier to broadcasters transitioning to DTV. "It's a fairly neat combination of products to provide to the broadcaster, and it also lets us look at some new markets," he says.

"It fits what Harris is doing very nicely," adds equity analyst Edward Wheeler of Buckingham Research Group. Wheeler estimates that Harris' Broadcast Communications business, which includes both television and radio products, accounted for about \$275 million of Harris Corp.'s \$1.74 billion in revenue in fiscal 1999.

Allan says that Harris and Louth have been talking "on and off" for the past four to six months about the acquisition. The companies already have a good relationship (Harris' systems integration arm has been a reseller of Louth's automation software for six years). That reseller relationship will continue, and Louth also will continue to sell its automation software through other systems integrators that compete with Harris. "We will treat all systems integrators equally, and the Louth business will be run independently of the systems integration business," Allan says.

One change will be who runs Louth, which has about 100 employees compared to Harris Broadcast's 1,000 staffers. Louth President and CEO Hayley Ditzler, daughter of company founder Ken Louth, will step away from day-to-day operations to become director of strategic planning. Don Naab, Louth's vice president of

automation and management products, will head the Louth unit for Harris. Ken Louth, who founded the company in 1988, will become chief technology officer.

While Harris enjoys a strong position in DTV transmitters and encoders, Allan says the company came to realize that "the rollout of the studio portion is the biggest element of the digital transition." The acquisition of Louth, which holds more than 50% of the domestic automation market, is a way to grab some of that business, particularly as broadcast station groups consolidate their operations in centralized facilities and control more functions remotely over wide-area networks.

In that vein, Harris plans to integrate Louth software with its existing network management technology for telephone companies to create a new remote automation product for broadcasters. The product, called the Harris Broadcast Manager, will debut at NAB 2000 in Las



Harris Broadcast head Bruce Allan says automation technology is becoming more important as TV and radio groups consolidate.

Vegas in April.

"Harris has a very successful product that it's been selling to the telecom industry, and we're going to be taking their technology and reapplying it to broadcasters in the Windows NT operating system," says Jay Adrick, vice president of Harris' systems integration unit. "It's designed to allow the consolidation of facilities by centralizing the monitoring and control. It's not just for transmitters—it can monitor status on servers, com-

pression devices, master control, routing switchers, basically anything that has the ability to input control [data] and output status."

Adrick says the Broadcast Control Manager can be implemented in different layers, such as within master control, at a chief engineer's home or at a network control center monitoring several stations. The product will offer a single terminal that will give engineers an overall picture of a plant's equipment. ■

Dielectric's tall deal

Will design DTV/NTSC antenna for 1,550-foot skyscraper

By Glen Dickson

Dielectric Communications has been selected by the Chicago Digital Broadcast Committee (CDBC) to design an antenna complex for a skyscraper in downtown Chicago that is planned to be the world's tallest building. The project will include both NTSC and DTV antennas for Chicago broadcasters, and will incorporate three separate masts with the tops of the antenna complexes reaching 2,000 feet above ground level (the Petronas Tower

in Kuala Lumpur is currently the world's tallest building at 1,483 feet).

According to Dr. Oded Bendov, Dielectric senior vice president and chief scientist, Dielectric is already in the preliminary design stages and should deliver a final design to the CDBC next year (he hopes Dielectric will eventually be selected to supply the antennas as well). That's when construction is due to begin on the 112-story skyscraper at 7 South Dearborn Street, which is being developed by European American Realty and is

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expected to be completed in 2003 or 2004. The CDBC signed a nonbinding agreement with European American Realty this summer for tower space on the proposed building (B&C, Aug. 23), and is negotiating with the developer, says Chuck DeCourt, CDBC chairman and WBBM-TV Chicago director of broadcast operations and engineering.

Each of the three masts will stand about 450 feet tall on top of the roughly 1,550-foot skyscraper, says Bendov, and each mast will accommodate multiple antennas that will be arranged in a triangular fashion. Bendov's prelimi-

nary design has 20 antennas supporting the analog and digital signals of 12 Chicago television stations. The antennas will be designed to withstand winds up to 90 mph.

"It's a big technical challenge," says Bendov, who has designed community towers for Mount Sutro in San Francisco and the World Trade Center in New York. But he says the Chicago job is far more complicated. "With those installations, the challenge was 10 channels. Now we are facing 24 channels."

The CDBC design deal isn't Dielectric's only action in the Windy City. The

Raymond, Maine-based firm is supplying an 85-foot stacked digital antenna on the Sears Tower for NBC O&O WMAQ-TV, ABC O&O WLS-TV and independent WPWR-TV. That antenna is scheduled to be installed this spring.

Fox O&O WFLD is the only station broadcasting a digital signal in Chicago, transmitting from an Andrew Corp. antenna atop the Sears Tower. WBMM-TV, a CBS O&O, is ready to begin DTV broadcasts from the John Hancock building, but its ch. 3 assignment has caused interference with local cable systems. ■



CUTTING EDGE

By Glen Dickson

SGI upgrades HD I/O card for Onyx2

SGI has developed several enhancements to the high-definition input/output (I/O) card it introduced last spring for its Onyx2 workstations and 200, 2000 and 2100 servers. A free software upgrade will now allow the XT-HD I/O card to support the 1080/24p and 1080/24p segmented frames formats for universal mastering of film and video content. The software upgrade also will allow the HD I/O to handle the 1035-line interlace Japanese HDTV standard, which has been used to produce much of the existing HDTV content. SGI has also created a new product, the HD Graphics-to-Video-Out (HD GVO) solution, to complement the XT HD I/O. The HD GVO allows an Onyx2 machine to output real-time HDTV graphics for virtual sets, template graphics and real-time character generation. HD I/O customers previously had to render HDTV graphics to disk before playout or run them through an analog-to-digi-

tal conversion, says Shawn Underwood, SGI marketing manager for HDTV. "Now they can do digital HD right out of the graphics pipe," says Underwood, who adds that the HD GVO can switch between SDTV and HDTV modes with the click of a mouse. The HD GVO will sell for around \$20,000 and is expected to ship by NAB 2000.

iXL creates new '20/20' look

iXL Digital Video Group, New York, helped create four new opens for ABC's 20/20 newsmagazines, including the 20/20 Monday open that starts with a circular ripple effect that solidifies into a transparent crystalline globe to provide a backdrop for the ABC News logo. iXL collaborated with ABC Art Director



iXL used the Discreet Flame to help create this '20/20' open.

Kelly Clauson on the project. "For the 20/20 opens, we worked closely together over a couple of weeks to develop an interesting look and some good special effects using Discreet's Flame," says iXL designer and animator Ron Wissing. "We also used a lot of plug-in Sparks effects to create a rippling motion and to create an elastic morph for the new logo."

NCC steps up EDI

Cable rep firm National Cable Communications (NCC) says it has been steadily implementing the Electronic Data Invoicing (EDI) system at its cable sites over the past year and is ready for Western Initiative Media's decision to charge a handling fee for paper invoices received after Jan. 1, 2000. NCC now has more than 800 EDI-enabled cable system sites nationwide, covering more than 140 markets, and it expects all of them to participate in EDI by the end of the year. The EDI system allows NCC affiliates to transfer advertising invoices and affidavits and perform electronic reconciliation using the Internet, thus reducing the paperwork that has traditionally been generated by the cable spot buying process.



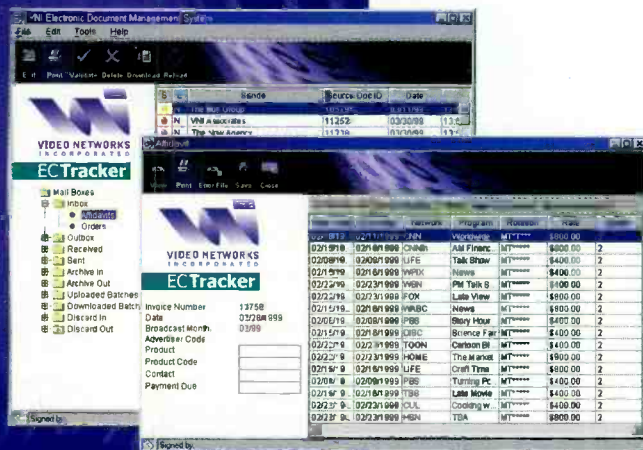
Conextant's new smaller-than-a-dime silicon tuner is aimed at the cable modem market.

Conextant unveils modem technology

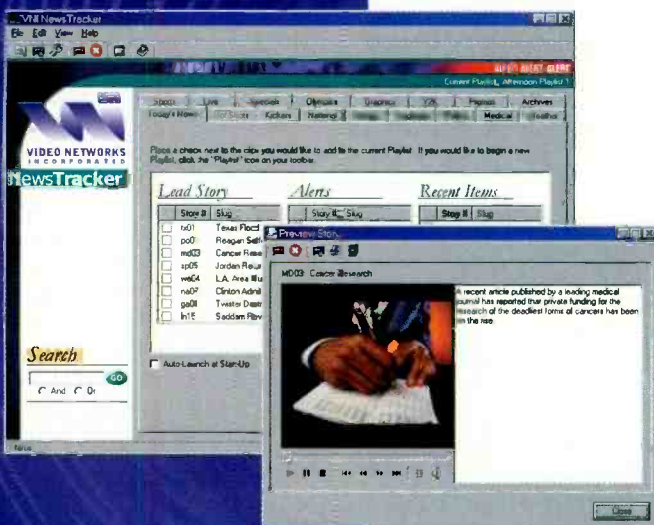
Chip supplier Conextant Systems has introduced two new cable modem products it will be demonstrating at the Western Show next week. The first is a single-chip silicon tuner, the InfoSurge CN2811, that will be sold together with Conextant's single-chip cable modem, the CN9414. The second is a cable modem reference design that makes cable modem manufacturing easy for new players in the market. The CN9420 reference design includes the CN9414 single-chip cable modem and a comprehensive suite of driver, application and operating system software. "We've included enough software that it takes you between 10 and 30 minutes to plug this into the headend or lab and surf the Net with it," says Conextant's Scott Keller, product line manager for digital ICs.

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Cisco's wireless Net act

It unveils plans for serving wireless Internet at \$500 a dish by the end of 2000

By Richard Tedesco

Cisco Systems will have hardware available to enable wireless Internet access to consumers via microwave late next year.

Cisco is touting the potential of using multichannel multipoint distribution service (MMDS) for Internet and voice telephony services as a multibillion dollar opportunity whose time has arrived. MMDS is that underutilized spectrum in the 2.5 GHz range previously reserved for subscription TV services that never emerged as competitors to cable.

Last week, Cisco executives outlined a system that would enable wireless Internet access from transmission sites that could each serve tens of thousands of Net surfers in a given market. Signals would be

received by way of small satellite dishes that would not require line-of-sight to the transmission points to receive the signals. The dishes would initially cost \$500 apiece. Download rates would be in the range of 1 megabit to several hundred kilobits per second.

"You can virtually have unlimited penetration of your market," says Greg Raleigh, director of engineering for Cisco's wireless services unit. "It's very flexible and low cost."

Cisco will supply transmission hardware and routers. Customer premise equipment (CPEs) to receive the microwave signals will come from Motorola, Samsung, Toshiba and Pace



Cisco WT2700 transmission hardware powers its wireless play.

Micro Technology. Texas Instruments will provide data signal processors and Broadcom Corp. will supply silicon chips. Bechtel Telecommunications, KPMG Consulting, LCC International and EDS are involved in systems integration.

Companies involved in the effort with Cisco have committed to establishing common technical standards for wireless broadband Internet services.

Meredith Rosenberg, senior analyst for The Yankee Group, says that's crucial if the wireless broadband business is to generate widespread interest in developing technical solutions to deliver it. "Once the standards are set, we're going to see a lot of other technology providers get into the game," she says.

Cisco claims it has successfully conducted trials of its technology with Excite@Home in the San Francisco Bay area and with CTI Hong Kong.

Cisco expects to implement business services early next year at a cost of approximately \$200,000 for the dedicated transmission and reception hardware required. But the lower cost point-to-multipoint service could supply Internet and telephony service to consumers much more efficiently.

The main service providers in the wireless broadband Internet market figure to be MCI and Sprint—or the eventual combination of the two—which last year spent more than \$2 billion in buying rights to more than 60% of the available MMDS spectrum in the U.S. Their idea: to use MMDS to bridge the gap in areas where telcos would never offer DSL.

In Rosenberg's view, delivery of data and voice via MMDS was a business plan awaiting a technical solution. "I see potential now that companies like Cisco have gotten into the game," she says. "Before now, there weren't really technical solutions to deliver on MCI and Sprint's vision." ■

NBCi plugs into Clear Channel

NBCi had a lackluster debut trading on the Nasdaq stock exchange last week, but made a connection with Clear Channel Communications that could put NBC back in the radio business—on the Web.

NBCi will pay Clear Channel \$25 million over three years to carry and promote NBCi services, including e-commerce, on 425 radio station Web sites. NBCi also is committed to spending \$400 million in advertising on NBC and its cable network over the next four years.

The deal with San Antonio-based Clear Channel could segue into a streaming audio co-venture between the two media companies. NBCi sources say NBCi and Clear Channel are actively exploring the prospect of live audio streaming akin to Broadcast.com. "Radio represents a great opportunity for us," says one NBCi source.

Bob Wright, NBC president and CEO, calls any discussion of a streaming project between the two companies "premature." But during an NBCi press conference last week, he said that the Clear Channel deal was "perhaps a path" to such a deal, noting that NBC's absence from the radio business after its sale of those assets several years ago is "a sore point."

Edmond Sanctis, NBCi president and COO, calls the Clear Channel relationship "a good predictor of where we can go next." And a Clear Channel spokeswoman called an audio streaming co-venture "a possibility down the road."

NBCi sites, particularly Video Seeker and Snap.com—NBC's joint venture portal with Cnet—contain video content. But the quality of audio streaming remains far superior to video streaming with the current range of connection speeds for PC users.

Meanwhile, the NBCi stock opened at \$88 per share and quickly slumped to the mid-70s, where it was trading at midweek. NBC owns 47.3% of NBCi, which comprises Xoom.com, Snap.com, Video Seeker, NBC.com and 10% of CNBC.com.

—Richard Tedesco

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Public Broadcasting Service Alexandria, Va.

Site features: The revamped PBS site remains the cream of the TV-site crop with 400 subsites and 85,000 pages of informative content, as well as video clips from signature series such as *Frontline* and *Nova*; newsfeed from *NewsHour with Jim Lehrer*; an expanded PBS TeacherSource with lesson plans for educators teaching grades pre-K through 12; and animated Shockwave games related to history and science documentaries.

Site launched: September 1995; relaunched Nov. 18

Site director: Cindy Johanson, PBS senior VP of Internet and broadband services

Number of employees: 30

Streaming technology: RealVideo

Traffic generated: Averaging 6 million visits monthly

Advertising: Banner ads

Revenue: N/A

Highlights: Organization in 10 topic "neighborhoods" facilitates navigation; PBS Kids remains the biggest draw of any section; recent *Frontline* documentaries presenting a historical perspective on the Book of Revelation and an examination of a syphilis outbreak among teenagers in an Atlanta suburb have also drawn a lot of traffic.

—Richard Tedesco

Film Roman rewrite

By Richard Tedesco

Film Roman's modest Internet play is designed to make an end run around traditional TV and film production and is aimed at producing a dramatic turnaround in the company's flagging financial fortunes.

It's as much of a departure from form as any of the three-minute animations on its new Web site, www.level13.net, but veteran animator William Shpal, Film Roman's chief operating officer, is convinced his company's plan to produce Web animation with an afterlife in mainstream media will be a winning ploy. "The scarcest commodity in Hollywood is creativity, not cash," he says. "If you get to bat with good material often enough, you will hit the long ball."

Big hits are what Film Roman needs to bail it out of the \$1.96 million hole it was in at the end of its recently concluded third quarter. After raising \$33 million for an initial public offering three years ago on the strength of *The Simpsons* and their then new cartoon *King of the Hill*, it has pushed less product to the small screen than in past years. "Our access to broadcasting slots has changed dramatically," says Shpal. "Our competition is the people who are now the gatekeeper for our product."

Its solution: play gatekeeper on its Level 13 site with edgy, comic animations that further test the limits of taste that it's been pushing with its TV series. Level 13's online animations include a sexy TV gossip, *Babs Babylon*, trashing Monica "Chewinsky" and Calista Flockhart in *Dirty World*, and a hilariously boneheaded review of *It's a Wonderful Life* in *Willis and Jonah*, two know-nothing cops. There's also *Flick and Flora*, a kind of *Beavis 'n' Butthead* redux, and a *Star Wars* send-up, *Tripping the Rift*, where clown vil-



'Flick and Flora' is one of the new oddball animated series featured on the new Web site www.level13.net.

lain Darth Bobo gets foiled by lascivious flight attendant Six of One.

And there's a subscription channel of adult animation (\$4 monthly) that's probably destined for a direct transition to home video, which is one option Shpal says he plans to explore. Level 13 also hopes for revenue leverage from merchandising.

Shpal sees the series evolving slowly—as the site starts drawing traffic—into longer form episodes that Film Roman hopes to turn into film, TV and home videos it can sell on the site. "I'm circumventing the entire distribution world as we know it," he says. "We will take our product to the end user. If they like it, we deserve to win. If they don't like it, we don't deserve to win."

Level 13 has a small sticker campaign going on at various colleges, but Shpal claims he'll be content to let chat-room buzz and Web word-of-mouth do the work in driving an audience of 18-to-28-year-olds to these oddball animations.

In addition to the low-cost Film Roman content (about \$5,000 per episode) on the site now, it has acquired rights to 100 short animations it soon will put up on Level 13. The hope is that there will be enough buzz—and series migrating to mainstream—to push Film Roman's stock (trading in the \$2-\$3 range) and its finances out of the doldrums. ■



Skidmore the Flasher is another offbeat Level 13 creation.



2000 MILLENNAVISION

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

PART I

HINDSIGHT

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

MILLENNAVISION: PART I

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

PART II

FORESIGHT

Want to know who will be whom and what what in the new millennium? Our January 3 issue will tell those stories and more in Millenavision Part II.

An informed and prophetic look forward that will outline the converging technologies of broadcasting, cable, satellites and the internet.

MILLENNAVISION: PART II

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


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DATEBOOK

MAJOR MEETINGS

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

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

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

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

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

tact: Lisa Benson (212) 768-7050.

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

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

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

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

THIS WEEK

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

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

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

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

DECEMBER

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

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

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

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

Dec. 13—*DBS Digest* DBS 2K: Pathways to Profits Conference. 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. 6-9, 2000—*CEMA 2000 International CES*—Your Source for Workstyle and Lifestyle Technology. Las Vegas Convention Center, the Sands Expo Center, the Las Vegas Hilton, the Alexis Park, Las Vegas. Contact: (703) 907-7605. 2001

International CES, Jan. 7-10, also in Las Vegas.

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

Jan. 11, 2000—*SCTE Technical Seminar*, Cascade Range Chapter. Holiday Inn, 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 or Chris Scheerer (702) 895-3598.

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

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

FEBRUARY 2000

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

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

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

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

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

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

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

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

MARCH 2000

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

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

March 15, 2000—*National Academy of Tele-*

vision Arts and Sciences/New York Chapter Television/Internet Conference: When Networks Collide. Marriott Marquis, New York City. Contact: Lisa Benson (212) 768-7050.

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

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

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

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

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

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

APRIL 2000

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

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

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

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

MAY 2000

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

JUNE 2000

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

JULY 2000

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

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

CHANGING HANDS

The week's tabulation of station sales

TVS

WHPX(TV) New London/Hartford, Conn.; **WIPX(TV)** Bloomington/Indianapolis, Ind.; **WWDP(TV)** (formerly WBPX) Norwell/Boston, Mass., and **WBPX(TV)** Boston (formerly WABU; including satellites **WNBUTV** Concord, N.H./Boston and **WZBUTV** Vineyard Haven, Mass./Providence, R.I.); **WZPX(TV)** Battle Creek/Grand Rapids, Mich.; **WPXS(TV)** Mount Vernon, Ill./St. Louis; **WRPX(TV)** Rocky

Mount/Raleigh/Durham, N.C.; **WPXW(TV)** Manassas, Va./Washington, and **WPXE(TV)** Kenosha/Milwaukee, Wis. **Price:** Up to \$173 million (final price to be determined by arbiter)

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns/is buying 54 other TVs, including **WPXB(TV)** Merrimack, N.H./Boston; **WFPX(TV)** Raleigh/Durham and **WXPX(TV)** Washington; is buying construction permit for TV in Tuskegee, Ala. (see next item)

Seller: DP Media Inc., Palm Beach, Fla. (Devon W. Paxson, vice president/son of buyer); no other broadcast interests. Note: Devon Paxson bought **WWDP** and then **WABU** and affiliates in May for about \$40 million (B&C, May 17)

Facilities: **WHPX:** ch. 26, 2,792 kw visual, 279 kW aural, ant. 1,251 ft.; **WIPX:** ch. 63, 2,000 kW visual, 200 kW aural, ant. 1,053 ft.; **WWDP:** ch. 46, 2,937.6 kW visual, 293.76 kW aural, ant. 314 ft.; **WBPX:** ch. 68, 1,350 kW visual, 135 kW aural, ant. 870 ft.; **WNBUTV:** ch. 21, 1,860 kW visual, 186 kW aural, ant. 1,128 ft.; **WZBUTV:** ch. 58; 1,191 kW visual, 119.1 kW aural, ant. 470 ft.; **WZPX:** ch. 43, 5,000 kW visual, 500 kW aural, ant. 1,058 ft.; **WPXS:** ch. 13, 302 kW visual, 30.2 kW aural, ant. 991 ft.; **WRPX:** ch. 47, 12.3 kW visual, ant. 318 ft.; **WPXW:** ch. 66, 5,000 kW visual, 500 kW aural, ant. 560 ft.; **WPXE:** ch. 55, 741 kW visual, 74.1 kW aural, ant. 449 ft.

Affiliations: All Pax TV except **WBPX:** independent

Construction permit for TV in Tuskegee, Ala.

Price: \$1.55 million

Buyer: Paxson Communications (see preceding item)

Seller: Tuskegee Associates LP, Columbus, Ga. (Kathy Anderson, general partner); no other broadcast

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$174,550,000 ■ 2
Combos ■ \$258,875,000 ■ 3
FMs ■ \$41,373,000 ■ 9
AMs ■ \$634,010 ■ 6
Total ■ \$475,432,010 ■ 20

SO FAR IN 1999

TVs ■ \$3,815,377,005 ■ 67
Combos ■ \$26,649,777,886 ■ 185
FMs ■ \$1,341,254,950 ■ 258
AMs ■ \$227,436,185 ■ 205
Total ■ \$32,033,846,026 ■ 715

interests

Facilities: Ch. 22, 2,820 kW, ant. 342 ft.

Broker: Norman Fischer & Associates

COMBOS

WROK(AM)-WZOK(FM) Rockford, **WXXQ(FM)** Freeport/Rockford and **WLUV-FM*** Loves Park/Rockford, Ill.; **Quad Cities, Ill./Iowa:** **KQLI(FM)** Geneseo and **WXLP(FM)** Moline, Ill., **KORB(FM)** Bettendorf, Iowa and **KBOB(FM)** and **KJOC(AM)** Davenport, Iowa; **WGBF(AM)** and **WYNG-FM** Evansville, Ind., **WTRI-FM** Mount Carmel, Ill./Evansville and **WGBF-FM** Henderson, Ky./Evansville; **KKCV(FM)** Cedar Falls/Waterloo, **KCRR(FM)** Grundy Center/ Cedar Falls/Waterloo and **KOEL-AM-FM** Oelwein/Cedar Falls/Waterloo, Iowa; **WMHG(AM)**, **WMUS-AM-FM** and **WSHZ(FM)** Muskegon, **WMRR(FM)** Muskegon Heights/Muskegon, **WDFD(AM)-WDZZ-FM** and **WWCK-FM** Flint, **WRSR(FM)** Owosso/Flint and **WTLZ(FM)** Saginaw, all Mich.; **WRQK(FM)** Canton, **WQXK-FM** Salem/Canton and **WHOT-FM** Youngstown, **WSOM(AM)** Salem/Youngstown and **WPIC(AM)-WYFM(FM)** Sharon, Pa./Youngstown, Ohio, and nearby **WLLF(FM)** and **WWIZ(FM)** Mercer, Pa.; plus **LMAs** for **WGAB(AM)-WDKS(FM)** Newburgh/Evansville, Ind., and option to buy **WFGF(FM)** Grand Rapids, Mich. **Price:** \$242 million cash (see story, page 58)

Buyer: Cumulus Media Inc., Milwaukee (Executive Chairman/Treasurer Richard W. Weening and Executive Vice Chairman Lewis W. Dickey Jr.);

owns/is buying 78 other AMs and 186 other FMs

Seller: Connoisseur Communications, Westport, Conn. (Jeffrey D. Warshaw, CEO/owner); no other broadcast interests

WKNE-AM-FM Keene, N.H., and **WKVT-AM-FM** Brattleboro, Vt.-

Brattleboro/Winchester/Keene, N.H. Price: \$8.875 million

Buyer: Tele-Media Communications Holding LLC, Pleasant Gap, Pa. (Pacesetter Growth Fund, 53.51% member [Thomas Geron, Divakar Kamath and Donald Lawhorne, principals]); owns/is buying four other AMs and nine other FMs

Seller: LB New Hampshire Inc., Keene (Richard Lightfoot, president); no other broadcast interests

Facilities: **WKNE(AM):** 1290 kHz, 5 kW; **WKNE-FM:** 103.7 MHz, 12.2 kW, ant. 991 ft.; **WKVT(AM):** 1490 kHz, 1 kW; **WKVT-FM:** 92.7 MHz, 6 kW, ant. 610 ft.

Format: **WKNE(AM):** news; **WKNE-FM:** adult hits; **WKVT(AM):** news/talk; **WKVT-FM:** classic rock

Broker: Media Services Group Inc.

KEYN-FM, KFH(AM), KNSS(AM) and KQAM(AM) Wichita and **KWSJ(FM)** Haysville/Wichita, Kan.

Price: \$8 million

Buyer: Entercom Communications Corp., Bala Cynwyd, Pa. (David J. Field, president); owns/is buying 29 other AMs and 57 other FMs. Note: Entercom is buying most of Sinclair Broadcasting Group Inc.'s radio stations

Seller: Out of trust for AMFM Inc., Dallas (Thomas O. Hicks, chairman; James de Castro, co-vice chairman/president, AMFM Radio); owns/is buying 124 other AMs and 319 other FMs, including **KKRD(FM)** and **KRBB(FM)** Wichita, **KRZZ-FM** Derby/Wichita and **KZSN(FM)** Hutchinson/Wichita, Kan. **Note:** *AMFM is being bought by Clear Channel Communications Inc., which owns about 512 radio stations*

Facilities: **KEYN-FM:** 103.7 MHz, 95 kW, ant. 859 ft.; **KFH:** 1330 kHz, 5 kW; **KNSS:** 1240 kHz, 637 W; **KQAM:** 1480 kHz, 5 kW day, 1 kW night; **KWSJ:** 105.3 MHz, 100 kW, ant. 1,000 ft.

Format: **KEYN-FM:** oldies; **KFH:** news/talk; **KNSS:** news/talk; **KQAM:** sports; **KWSJ:** smooth jazz

Broker: Star Media Group

FMS

WJBR-FM Wilmington, Del./Philadel-

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

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phia

Price: \$32.4 million

Buyer: NextMedia Group LLC, Palm Beach, Fla. (Steven Dinetz and Carl Hirsch, principals); owns/is buying three AMs and eight other FMs

Seller: Wilmington WJBR(FM) LLC, Wilmington (Frank Washington, trustee); no other broadcast interests

Facilities: 99.5 MHz, 50 kW, ant. 499 ft.

Format: AC

KFXJ(FM) Nampa/Boise, Idaho

Price: \$3.75 million

Buyer: Journal Broadcast Corp., Las Vegas (Kristine G. Foate, president; Carl Gardner, president, Radio Group); owns/is buying four TVs, 6 AMs and 15 other FMs, including KGEM(AM)-KJOT(FM) Boise,

KCID-AM-FM Caldwell/Boise, KQXR(FM) Payette/Boise and KSRV-AM-FM Ontario, Ore./Boise (to be divested)

Seller: Doubledee Broadcast Group Inc., Santa Barbara, Calif. (A.J. Krisik, president); no other broadcast interests

Facilities: 94.9 MHz, 49 kW, ant. 2,692 ft.

Format: Adult alternative

Broker: Jorgenson Broadcast Brokerage Inc.

KQEG(FM) La Crosse, Wis.

Price: \$2 million

Buyer: Mississippi Valley Broadcasting LLC, La Crosse (Patrick H. Smith and Howard Bill, principals). Bill owns one AM and two FMs in Rochester, Minn.

Seller: White Eagle Broadcasting Inc., La Crosse (Eleanor St. John, president); no other broadcast interests

Facilities: 102.7 MHz, 3.1 kW, ant. 863 ft.

Format: Oldies

Broker: Blackburn & Co.

KSFQ(FM) White Rock/Santa Fe, N.M.

Price: \$1.65 million

Buyer: Roberts Radio LLC, Pleasantville, N.Y. (Robert B. Sherman, president); owns seven AMs and 19 other FMs, including KBAC(FM) Las Vegas/Santa Fe, N.M.

Seller: Vista Broadcasting LLC, Santa Fe (Sal A. Jaramillo, principal); no other broadcast interests

Facilities: 101.1 MHz, 600 W, ant. 1,864 ft.

Format: Hits of the '70s

Broker: Norman Fischer & Associates

WYLT(FM) Byhalia, Miss./Memphis, Tenn.

Price: \$1.4 million

Buyer: Educational Media Foundation, Sacramento, Calif. (K. Richard

Jenkins, president), owns two AMs and 18 other FMs

Seller: Estate of Albert L. Crain, Franklin, Tenn. (Joy Crain Johns, executrix); no other broadcast interests

Facilities: 94.9 MHz, 6 kW, ant. 403 ft.

Format: AC

Broker: John W. Saunders

Construction permit for KOTT(FM) Otterville, Mo.

Price: \$100,000

Buyer: Don L. Cook, Midland, Texas; owns KKKK(FM) Crane, Texas

Seller: Sedalia Media Co., Greenville, S.C. (J.R. McClure, principal); no other broadcast interests

Facilities: 107.7 MHz, 6 kW, ant. 328 ft.

Construction permit for KRAJ(FM) (formerly KBHM) Johannesburg, Calif.

Price: \$45,000

Buyer: Robert Adelman, Ridgecrest, Calif.; owns KEDD(FM) Johannesburg and KLOA-AM-FM Ridgecrest

Sellers: Sue A. Avery and Jaque R. Lago, Sterling, Va.; no other broadcast interests

Facilities: 100.9 MHz, 370 W., ant. 1,312 ft.

Construction permit in New London, Iowa

Price: \$25,000

Buyer: Pritchard Broadcasting Co., Burlington, Iowa (John T. Pritchard, owner); no other broadcast interests

Seller: Big Ben Broadcasting, Greensboro, N.C. (Todd Robinson, principal); no other broadcast interests

Facilities: 97.3 MHz, 6 kW, ant. 99 ft.

Broker: McCoy Broadcast Brokerage Inc.

Construction permit for KDZY(FM) McCall, Idaho

Price: \$3,000

Buyer: Charles H. Wilson, Boise, Idaho; no other broadcast interests

Seller: Moonbeam Inc., Washington (Mary F. Constant, principal). Constant owns five FMs

Facilities: 98.3 MHz, 100 kW, ant. 259 ft.

AMS

WYRE(AM) Annapolis, Md./Washington

Price: \$200,000

Buyer: Bay Broadcasting Corp., Chevy Chase, Md. (Richard Dent, president); no other broadcast interests

Seller: M.B.C. Inc., Annapolis (Richard Winn, principal); no other broadcast interests

Facilities: 810 kHz, 250 W day

Format: Jazz/R&B

WSVM(AM) Valdese, N.C.

Price: \$170,000

Buyer: Hilker Properties LLC, Cornelius, N.C. (Robert Hilker, principal). Hilker has interest in WEGO(AM) Concord, N.C.

Seller: JBF Communications, Valdese (James H. Bishop, president); owns WCAB(AM) Rutherfordton, N.C.

Facilities: 1490 kHz, 1 kW

Format: Country

WTAN(AM) Clearwater/Tampa, Fla.

Price: \$100,000

Buyer: Wagenvoort Advertising Group Inc., Clearwater (David Wagenvoort, president); no other broadcast interests

Seller: Virginia Chagaris, Clearwater; no other broadcast interests

Facilities: 1340 kHz, 1 kW

Format: Talk

KMRC(AM) Morgan City, La.

Price: \$85,000

Buyer: Tri-City Broadcasting LLC, Morgan City (Warren J. Fortier, president); no other broadcast interests

Seller: Tiger Island Broadcasting Inc., Morgan City (Dennis C. Miller, president); no other broadcast interests

Facilities: 1430 kHz, 500 W day, 100 W night

Format: AC

WBIN(AM) Benton, Tenn.

Price: \$79,000

Buyers: John A. and L. Jane Sines (spouses), Collegedale, Tenn.; no other broadcast interests

Seller: B.P. Broadcasters LLC, Chattanooga, Tenn. (Dale Anthony, president, principal); owns WOCE(FM) Benton

Facilities: 1540 kHz, 1 kW day

Format: Southern traditional

WKRO(AM) Cairo, Ill.

Price: \$10

Buyer: Alexander Broadcasting Corp., Metropolis, Ill. (Samuel K. Stratemeyer, president/owner). Stratemeyer owns WRIK-FM Metropolis and WRIK(AM) Brookport/Metropolis, Ill.

Seller: Roger Lee Price, Thebes, Ill.; no other broadcast interests

Facilities: 1490 kHz, 1 kW

Format: Classic rock/country/news/talk

—Compiled by Alisa Holmes

AMPLIFICATION

In the \$23 million sale of WNGS(TV) Springville/Buffalo, N.Y., (B&C, Nov. 22), broker Richard A. Forman also represented the seller.

Loughlin's TV challenge

It looked like a job-buster when John Loughlin mistakenly cut off President Reagan. The chief of Meredith Broadcasting Group, then working for AT&T Corp., pulled an unmarked plug, disconnecting one of Reagan's weekly radio addresses. Executives from both AT&T and the White House choppered in and Loughlin's career was threatened, but not stalled.

Loughlin later discovered that the power of the media could work in his favor. Between his first and second years at Harvard Business School, he and a roommate published a graduate student's guide to Boston. "We ended up making a lot of money," Loughlin says. "I thought, gee, this media stuff is pretty cool."

The experience also gave Loughlin, who is responsible for Meredith's 12 network-TV affiliates, "an appreciation for the enormous influence that media generally, and the press specifically, have on public policy as well as public opinion."

Loughlin's respect for the media grew during his tenure at the New York Times Co., where he started in 1985 as a planning analyst. He rose quickly through the ranks. By 1991 he was senior vice president and group publisher for five business units, including book publishing and *Child and Fitness* magazines.

But Loughlin and his wife decided that New York was not the place to raise their growing family. In search of advice, Loughlin called Meredith Chairman William T. Kerr, who had hired Loughlin at the Times and then moved on to become president of the Meredith Magazine Group. Meredith just happened to need someone to run its custom publishing business along with its *Traditional Home* magazine. In short order, the Loughlins "made the move from lower Manhattan to middle Iowa," Loughlin says.

Loughlin repositioned Meredith's custom publishing arm, whose clients include Kraft Foods and Home Depot. Meanwhile, Meredith books had been losing "multiple millions" of dollars before Loughlin took over that segment in 1995. After a year, the division turned more than \$1 million in profit, he says.

Things were settling down after four years when "like a bolt out of the blue," Kerr asked Loughlin to take over Meredith's broadcast business (Philip A. Jones was stepping down after eight years as group president).



"We're creating content for multiple platforms. We're really pushing the envelope."

John Patrick Loughlin

President, Meredith Broadcasting Group, Meredith Corp., Des Moines, Iowa; b. March 7, 1957, Medina, N.Y.; B.A., English literature/political theory, St. Lawrence University, Canton, N.Y., 1979; M.B.A., Harvard Graduate School of Business Administration, Cambridge, Mass., 1985; AT&T: administrative supervisor, national sales office, Albany, N.Y., 1981-82; operations manager, Hartford, Conn., 1982-83; New York Times Co., N.Y.: planning analyst, 1985-86; VP operations, magazine division, 1989-91; senior VP/group publisher, Women's Magazines Group, 1991-93; VP/publishing director, Meredith Publishing Group, Meredith Corp., Des Moines, Iowa, 1993-97 (book-publishing duties added in 1995); current position since October 1997; m. Darlene Jeris, Oct. 10, 1987; children: Julia, 7; Adam, 5

Despite his dearth of TV experience—Loughlin didn't even own a television set until he got one as a wedding present—the magazine and book specialist didn't hesitate to say, "Hell, yes. It's half of our company's profit stream, and I saw it as a wonderful challenge."

However, Loughlin admits, he underestimated the magnitude of that challenge. While "broadcast had remained fundamentally unchanged for 30 years—the business of it, the technology" was changing rapidly around it.

Besides learning about an industry from the ground up, Loughlin had to rally his employees to face changes ranging from competitive to technological to regulatory. The new president's first step to "reinvent local broadcast television" was to position Meredith's TV stations as "news intensive," Loughlin says. News is "critical to one's local ID and...to survival in a fragmented marketplace." And that needs to happen on multiple platforms, not just broadcast, he says.

Among the changes Loughlin implemented: Adding more than 50 more hours of news programming across the station group over the last 18 months. Providing more thoughtful, less sensational news items. Declining sensationalistic syndicated shows from Howard Stern and Jerry Springer. Offering data-enhanced streaming video over the Internet. Turning the Meredith magazine *Better Homes and Gardens* into a TV show. Developing a fully automated news system at WOFL Orlando, Fla., that reduces the number of people behind the camera from 10 to three. Planning an all-new digital station in Atlanta.

"We're creating content for multiple platforms," Loughlin says. "We're really pushing the envelope."

The results so far? Station ratings generally have gone up over the past year, Loughlin says. Meanwhile, net earnings for the broadcast business grew 12.3% in the fiscal year that ended on June 30, while EBITDA rose 3.6% over fiscal 1998. And broadcasting's contribution to total Meredith Corp. revenue grew to 25.3% from 23.8% a year earlier.

"One of the few benefits [of being new] is you can walk into an industry and look at it in a new way," Loughlin says. And along the way, the process has given him a "profound appreciation for the power of the television medium." —Elizabeth A. Rathbun

FATES & FORTUNES

BROADCAST TV

Douglas Barker, VP, affiliate relations, Paxson Communications, West Palm Beach, Fla., named senior VP.

Stan Singer, manager, NBC News Archives, New York, named director, news technology, NBC News.

Cathleen A. Creany, senior VP, Television Group, Belo, Dallas, named senior VP, Broadcast Division.

Harvey E. Cohen, VP/general manager, WBZL(TV) Miami/Ft. Lauderdale, Fla., announced that he will retire after the first of the year.

William Stanley, general sales manager, WLKY(TV) Louisville, Ky., joins WTVQ(TV) Tampa, Fla., as VP and general manager.

Cathy Gugerty, director, marketing, Media General Broadcast Group, Tampa, Fla., joins WDEF-TV Chattanooga, Tenn., as VP and general manager.

Julie Nelson, general sales manager, WTTA-TV Tampa, Fla., named general manager.

Dawn Marie Hill, director, community development, Girl Scouts, Charlotte, N.C., joins WCNC-TV there as community projects manager.

Leesa Wilcher, general sales manager, WEMT-TV Johnson City, Tenn., named general manager.

Nancy S. Crocker, market research director, WGNT-TV Norfolk/Portsmouth, Va., joins WTVZ(TV) Norfolk as research director.

Mary Stewart, director, corporate communications, WETA(TV) Arlington, Va., named VP, communications.

Stephanie Waller, national sales assistant, WDIV-TV Detroit, named research assistant.

Jennifer DiLucia, marketing director, WPGH(TV)/WCWB(TV) Pittsburgh, joins WNPA-TV there as local account executive.

Kim Cunetto, owner, Cunetto Creative Resources, Bolivar, Mo., joins KSPR-TV Springfield, Mo., as account manager.

PROGRAMMING

Bob Cesa, executive VP, barter ad sales, Twentieth Television, Beverly Hills, Calif., named executive VP,

advertising and cable sales.



Severino

policy, Time Warner, named senior VP, global public policy; **John K. Martin Jr.**, director, investor relations, named VP.

JOURNALISM

Stacey Elgin, anchor/reporter/morning show co-host, WFMY-TV Greensboro, N.C., joins CNN Airport Network, Atlanta, as anchor and producer.



White

Tim White, anchor, WJZ-TV Baltimore, joins WKYC-TV Cleveland in same capacity.

Peter Frangie, morning producer, WBZ-TV Boston, joins CNBC, Fort Lee, N.J., as associate producer, *Power Lunch*.



Dallman

Bill Dallman, news director, WZZM(TV) Grand Rapids, Mich., joins KDVR(TV) Denver as VP and news director.

Appointments, KING-TV Seattle: **Margaret Larson**, correspondent, *Dateline NBC*,

Seattle, joins as co-anchor, *KING 5 News at 11:00 p.m.*; **Don Porter**, anchor, KSTW-TV Tacoma, Wash., joins as co-anchor, *KING 5 News*; **Allison McDowell**, news producer, NorthWest Cable News, Seattle, joins as news producer, weekend edition, *KING 5 News*.

Susan Lennon, anchor, KPRC(TV) Houston, joins KUSI(TV) San Diego in same capacity.

Alan Wang, feature reporter, KDFW(TV)

Dallas, joins WSB(TV) Atlanta as general assignment reporter.

Christa Delaney, reporter/anchor, News 12 The Bronx, New York, joins WVIT-TV Hartford, Conn., as reporter/anchor.

Susan Jones, producer/news writer, WUSA-TV Washington, joins CNSNews.com, Alexandria, Va., as morning editor.

Mike Machak, reporter, WSMV-TV Nashville, Tenn., named weekend anchor/reporter.

RADIO

Karl Meyer, general sales manager, Tele-mundo, Los Angeles, joins Radio Unica Corp. there as VP, West Coast sales.

Jhani Kaye, programming consultant, KBIG-FM Los Angeles, named program director and director, adult contemporary programming, Los Angeles, for parent company AMFM Inc.

Jack Foley, VP and general sales manager, WXKS-FM Boston, named senior VP, sales, Boston cluster, for parent company AMFM Inc.

Joe Bayliss, VP and general manager, KISQ-FM San Francisco, named senior VP, sales, San Francisco cluster, for parent company AMFM Inc.

CABLE

Bonnie Hammer, senior VP, Sci Fi Programming and USA Original Productions, New York, named executive VP, general manager, Sci Fi Channel.

Patricia Langer, VP, employment law and deputy general counsel, NBC, New York, joins Lifetime Television there as executive VP, legal, business affairs and human resources.



Morton

Angela Morton, senior VP, on-air presentation and network development, Fox Sports Networks, New York, named executive VP.

Daniel York, VP and general manager, HBO's Time Warner

Sports/TVKO Pay-Per-View, New York, joins Viewer's Choice LLC/iNDemand there as senior VP, programming, devel-

opment and acquisition.



Polaner

Melissa Polaner, chief counsel, Nickelodeon Production & Development, New York, named VP, law and business affairs, Nickelodeon.

Patricia La Vigne, VP, on-air promotion, Fox Kids

Network, named senior VP, on-air promotions, Fox Family Worldwide.



Hlade

Loly Hlade, VP, business development and strategy, Universal Television/Studios USA, Los Angeles, joins Playboy TV, Beverly Hills, Calif., as senior division VP, marketing.

Jim Zarchin, president/general manager,

Scripps Productions, New York, joins Do It Yourself there as general manager.

Appointments, CNN, New York/Los Angeles: **Andrew W. Gyves**, account executive, named New York sales manager; **Tim E. Russell**, account executive, named New York sales manager; **Scott T. Weller**, VP, Western region sales manager, named senior VP and national sales manager; **Stephen L. Pollack**, VP, Cartoon Network sales and marketing, Los Angeles, named VP and Western region sales manager.

Charles F. Theiss, VP, CNN Sales, New York, joins co-owned Turner Broadcasting Sales there as senior VP, interactive operations.



Bunnell

Tim Bunnell, manager, affiliate sales, ESPN International, New York, named director, affiliate sales, Americas.

Appointments, Bravo Networks, Bethpage, N.Y.:

Jessica Stewart, administrator,

consumer marketing, named manager, consumer marketing; **Valerie Barkan**, administrator, corporate marketing, named marketing supervisor, Western

division; **Nicholas Rinaldi**, junior publicist, affiliate and trade public relations, named marketing supervisor, Eastern division; **Michele Sinisi**, marketing coordinator, Scholastic Entertainment, New York, joins as marketing administrator; **Kristen Homoly**, special events coordinator, Nassau County Museum of Art, New York, joins as consumer marketing administrator.

Appointments, Romance Classics, Bethpage, N.Y.: **Valerie Green**, director, marketing, named VP; **Jennifer Geisser**, director, public relations, AMC and Romance Classics, named VP.

Cara Taback, director, public relations, MSG Networks, New York, named VP.

Appointments, NorthWest Cable News, Seattle: **Jan Thackaberry**, national sales manager, named national accounts manager; **Steven Fries**, account executive, TCI Media Services, Seattle, joins as regional accounts manager.



Fitzhugh

Troy Fitzhugh, general manager, cable systems, Prince William County, Va., Jones Communications, joins Comcast Cable, Woodbridge, Va., as VP/ general manager, Prince William County cable systems.

Jill Blades, accounts receivable associate, Mediacom, Middletown, N.Y., named accounts receivable supervisor.

ADVERTISING/MARKETING/ PUBLIC RELATIONS



Yarin

Rob Yarin, executive producer, *Hardball with Chris Matthews*, Washington, joins Frank N. Magid Associates, Universal City, Calif., as senior consultant.

Appointments, AdKnowledge, New York: **Jim**

Alla, Eastern Region sales director, named VP, sales. He will be succeeded by **Paul Ruck**, Eastern region sales director; **Leslie Moss**, account consultant, Marketing Resources Plus, New York, joins as Eastern Region director, client services.

TECHNOLOGY

Gary Traver, VP, broadcast and network operations, Primestar, Englewood, Colo., joins AT&T National Digital Television Center there as senior VP, video services.

INTERNET

Brian Bowman, director, new media, Disney Channel, Los Angeles, named VP and general manager of co-owned ABC.com. He will be based in both New York and Los Angeles.

Appointments, YackSM, New York: **Rambir Singh**, director, finance and operations accounting, Vanstar Corp., New York, named senior VP, finance and administration; **Ellen Kaye**, VP, enterprises, USA Networks, New York, joins as VP, marketing; **Jeffrey Litvack**, engagement manager, media and telecom practice, Mitchell Madison Group, New York, joins as VP, business planning.

Andrew Drake, VP, business development, AutoTrader.com, Atlanta, joins Cox Enterprises there as director, new media business development.

Mitch Rubman, director, sales and content securement, China Digital Group, Los Angeles, joins Realnewsnet.com, Woodland Hills, Calif., as national sales manager.

Daniel Freedman, online director, PBS The Business Channel, Washington, joins the Environment Defense, New York, as chief Internet officer.

ASSOCIATIONS/FIRMS

Karen Schmidtke Lincoln, senior VP, network/national sales, Pax TV, New York, joins KPMF Consulting there as director, content, communications and commerce practice.

Michael Woodley, engineer, Hardin & Associates, Virginia Beach, Va., named senior engineer.

ALLIED FIELDS

Trevor Sharot, chief, measurement science, media, Asia Pacific, joins ACNielsen Media International, Singapore, as chief, measurement science.

Ron Bardach, senior marketing consultant, RTNDA, Washington, joins DDG, San Diego, Calif., as director, sales.

—Compiled by **Mara Reinstein**
mreinstein@cahners.com

Broadcasting & Cable CLASSIFIEDS

RADIO

HELP WANTED MANAGEMENT

Radio Station General Manager: Progressive radio station seeks a General Manager experienced in station management including sales, station operations, programming and financial management to continue growth and profitability. Track record of enhancing station profitability in a competitive market utilizing innovative approach to attracting increased market share and advertising revenues. Attractive results oriented compensation package and benefits. Midwestern location. Fax resume in confidence to our consultants at: 262-367-3104

HELP WANTED SALES

International broadcast software company is seeking an International Sales Manager. Successful candidate is required to have a degree in Business Administration with emphasis in marketing, or the equivalent; 6 years experience in the design and implementation of digital products for the radio broadcast industry to include software based products; demonstrate such products internationally in a simulated radio on-air environment; deal with the regulations and customs of the international radio broadcast market; must be prepared to spend 30-50% of the time overseas. Responsibilities include coordination of sales distribution by establishing international territories, quotas, and budgets and advise representatives and/or distributors regarding sales and advertising techniques. Complete market analysis evaluating technical trends within the international radio broadcast marketplace and serve as a liaison between the international sales department and other related departments. Provide adequate representation at all pertinent trade association events to promote the company and its products. Please email resume and salary history to Attn: Jacques at jobs@ccc-dcs.com EOE.

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.

SITUATIONS WANTED MANAGEMENT

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

RADIO WANTED TO BUY RECORDS

Buying Radio Station. 45 RPM inventories. Top dollar paid for quality 45's, 1960's/1970's especially Soul/R&B. Will travel. (313) 792-2883.

**BROADCASTING & CABLE...
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ONE STEP AHEAD!**

TELEVISION

HELP WANTED SALES

Broadcasting & Cable International Group ADVERTISING SALES

Cahners, the world's largest business to business publisher, is well-known for providing essential information to readers, users and marketing partners around the world.

Leading international television magazine group needs top sales person to sell advertising space across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. Experience in ad sales or the entertainment industry required. Knowledge of international TV industry a plus.

We offer a competitive salary and benefits package. Please forward your resume and salary history to: Human Resources Dept BCSLS via fax: (212) 463-6455 or e-mail: hrny-prx@cahners.com. As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

Local Sales Manager FOX/UPN television LMA in Tucson has an opening for a proven performer with strong organizational skills and outstanding sales leadership. Successful aggressive candidates must be experienced in local sales with full knowledge of television research tools and inventory management plus strong media management and negotiation skills. Station is in a growing market (#72) in the sunny Southwest with an aggressive local sales staff and the strength of BELO ownership. EOE Apply to: KMSB-TV/KTTU-TV, Attn: HR Department, 1855 N. Sixth Avenue, Tucson, AZ 85705

Local Sales Manager: WTVR-TV, a CBS affiliate and Raycom Media station in Richmond, VA, is offering an exciting opportunity and challenge for the right candidate. Need two years of sales management experience, and be familiar with TVScan, Scarborough, and CMR. New business development a must! If you like to lead, train, and inspire- this is the right place for you. Send resume to Jody Trinsey, GSM, WTVR-TV, 3301 West Broad St., Richmond, VA 23230 or fax to 804-254-3699. WTVR-TV is an EOE M/F. Pre-employment drug screening required.

Website Account Executive WVEC.com, the Norfolk, Virginia subsidiary of Belo Interactive, has an immediate opening for a Website Account Executive. TV sales experience and good understanding of Internet advertising required. Please see application instructions on http://www.wvec.com/jobs.htm. WVEC is an Equal Opportunity Employer.

HELP WANTED SALES

Local Sales Manager, Unbelievable opportunity in Upstate, NY for professional with knowledge of the industry. Must be able to lead and train as well as an ace closer. Ability to think on your feet critical. Must know how to track and control inventory, sell and create packages and work on tight deadlines. Must be computer literate! If you are bottom-line, able to meet tight deadlines and cool under pressure, we want to hear from you. Excellent compensation, benefits and bonus for the right individual. Send cover letter, resume and a page on how you believe a TV Sales department is most effectively run and what you bring to the table to Box 01614.

WRIC TV8, the ABC affiliate in Richmond, has an opening for a Local Sales Manager. Candidate should have 3+ years in management. We are looking for an energetic leader who is well versed in business development, training, and inventory control, strong organizational skills and knowledge of TVScan, CMR and the ability to lead by example required. EEO/Drug screening required. Send resume and letter detailing your skills to: WRIC TV8 Personnel Department, 301 Arboretum Place, Richmond, VA 23236-3464 or fax your resume to (804) 330-8881. No phone calls please.

National Sales Manager Great Market, Great Station, Great Numbers. WFXG/WXTX, FOX affiliates owned and operated by Fisher Broadcasting - Georgia, L.L.C., is seeking an individual with a proven track record in National Sales. The ideal candidate should be a self-starter, goal oriented, with knowledge of VCI, Tapscan and have the ability to handle the national responsibility for both Augusta and Columbus television stations. They must have a minimum of 5 years broadcast experience and 2 years management experience. The company offers a strong benefits package for the successful candidate. Please mail your resume in confidence to: General Sales Manager, 3933 Washington Road, Augusta, GA 30907. No phone calls please, Fisher Broadcasting, GA., L.L.C. EOE

Account Manager: WESH, the Hearst-Argyle NBC affiliate in Orlando, is seeking an aggressive individual with strong communicative and negotiating skills, who is proficient in analyzing and interpreting statistical data. Four years previous television sales experience preferred. College degree preferred. Send resume to Claudia Wickham, Local Sales Manager, WESH-TV, 1021 N. Wymore Rd., Winter Park, FL 32789. No phone calls! An Equal Opportunity Employer.

General Sales Manager: General Sales Manager wanted for top 50 Southwest market. Candidate needs strong inventory management skills. Broadcast sales experience. Good packaging and ability to sell Olympics and specials. Leadership and motivational abilities a must. Experience with new media, web sales, etc., a plus. Successful candidate will have a strong NBC affiliate, with a strong news product to sell. Send resume to: Michael Burgess, Vice President/General Manager, KOB-TV, Job #41-99, 4 Broadcast Plaza, Albuquerque NM 87104. EOE/M-F.

HELP WANTED SALES

Director of Sales (GSM) FOX 17 WXMI, a Tribune-owned station in the 38th market, is searching for a Director of Sales. This position oversees the station's sales department including local sales, national sales, internet sales, research, budgeting, and reporting sales information to upper management. This position requires at least 2 - 3 years television sales management experience. A degree in sales and marketing is preferred. This position does necessitate some overnight travel. To apply, please forward your resume no later than December 15 to Human Resources Coordinator, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525; fax 616/364-8506; email: jobs@wxmi.com EOE

General Sales Manager: KGWN-TV, the CBS affiliate in Cheyenne, Wyoming has an immediate opening for an experienced General Sales Manager. Looking for a leader who can aggressively train, motivate, and lead a local sales team. If you have a sense of urgency about you, please send your resume to KGWN-TV5, 2923 E. Lincolnway, Cheyenne, Wyoming 82001. Phone calls welcome at 307-634-7755. KGWN is an EOE.

General Sales Manager - FOX Affiliate - No. 1 Club 3 out of last 4 years - excellent sales team looking for a motivated leader. Must be versed in inventory control, budgeting, ratings and training. Women and minorities are encouraged to apply. EOE. Great family place to live. kidy@fox-sanangelo.com 406 S. Irving, San Angelo, TX 76903

General Manager Are you a General Sales Manager who is ready for new challenges, responsibilities and the next step up? Group with NBC affiliate in single station market is looking for a GSM with a proven track record in all facets of sales. Applicants must have 8-10 years experience in broadcasting and possess good leadership qualities and interpersonal skills. Great station staff and opportunity. Please send resume to: Benedek Broadcasting Corporation, 100 Park Avenue, Rockford, IL 61101. EOE.

Corporate Sales Manager for Midwest mid-market television affiliates. Immediate opening for heavy hitting TV sales pro with proven track record. Aggressive leader with strong work ethic who has a "can do" approach to success, can build a superior sales team and perform beyond the averages. E-mail resume/vitae and your sales success stories in confidence to: CorpSalesMgr@aol.com. EEO.

HELP WANTED TECHNICAL

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HELP WANTED TECHNICAL

Television. Feel the rush of Live TV. Love to travel? Looking for variety? Are you a sports fan? Like the rush of live TV? If you answered yes, then we have the job for you! Conus Video & Satellite Services has a rare opening for a full-time mobile Satellite Uplink Technician. This position is responsible for operating portable satellite uplink and video production equipment. Successful candidate will possess a background in satellite communications and video production, an exemplary driving record and pass DOT requirements and operator certification. If you're interested in full-time, regular employment with excellent pay and benefits and the opportunity to travel, send your resume and salary history to: Conus, Human Resources, Job #114, 3415 University Avenue, St. Paul, MN 55114; Fax: (651) 642-4314; No Telephone Calls Please. EOE.

Television Maintenance Engineer: WPTV Channel 5 (NBC), West Palm Beach, FL. Knowledge of TV studio equipment maintenance, including routine maintenance and repair of DVCPro and Mil camcorders, VTR's. VPR80, VPR6 1" VTR's. DVE's, still storers, computer graphics, Chyron, switchers, audio systems, AVID, non-linear editing systems. Media Pool and Louth experience helpful. Digital facilities, RF and transmitter experience a plus. Knowledge of Windows NT and computer networking helpful. Minimum of an Associate EE Degree and/or 3-5 years of studio and transmitter maintenance experience. FCC General class license or SBE Certification desired. EOE. Cover letter, resume and salary requirements to: David McKinley, Assistant Engineering Manager, WPTV Channel 5, 622 N. Flagler Drive, West Palm Beach, FL 33401 Fax:561-653-5657

Maintenance Technician III KCTS-TV, a non-profit organization, seeks a full-time Maintenance Technician III to maintain and install analog & digital broadcast TV systems & equipment used in broadcast, production and remote facilities. Responsibilities: Perform system technical evaluations. Design & construct circuitry to perform specialized tasks; perform broadcast TV proof of performance tests as per FCC regulations & industry standards. Troubleshoot & repair broadcast analog & digital equipment using technical schematics, test equipment & hand tools. Repair component level equipment. Verify test procedures & recommend methods of proper testing. Order, inspect & inventory parts; research equivalent parts. Provide technical assistance to production & operating staff relating to equipment usage. Qualifications: Technical school degree or equivalent. 4 yrs experience in TV broadcast maintenance. FCC general radio/TV operator license or SBE certification as a TV broadcast engineer preferred. Additional technical school or college training preferred and may be substituted on a 2 for 1 basis, with minimum 1 yr experience required. Salary Range: \$39,823--\$58,833 (DOE), plus excellent benefits. To apply, please send 2 copies each of cover letter and resume to Margaret Feige, Recruitment Specialist, KCTS, 401 Mercer Street, Seattle, WA 98109. All applications must be postmarked or hand delivered by December 30, 1999. No telephone calls, e-mail or faxes, please.

Maintenance Engineer ABC 30 KDNL-TV St. Louis has an immediate opening for a Maintenance Engineer. Applicants should have experience in studio and RF systems. Experience with Odetics, DVCPro and digital systems desirable. Must be able to work with vendors and organize multiple projects. Send resume to: Personnel Administrator, KDNL TV 30, 1215 Cole Street, St. Louis, MO 63106. Resumes can be faxed to 314-259-5504. Pre-employment drug screening required. EOE. No phone calls please. Minorities are encouraged to apply. Deadline is December 13, 1999.

HELP WANTED INTERNET

INTERACTIVE SITE MANAGER

Must possess excellent news judgement, strong writing skills and thorough knowledge of Internet technologies and HTML. Journalism and web programming experience required. You will be directly involved in the business and creative development of our website. Please send resume only to: **Kenny Plotnik, Assistant News Director, WABC-TV, 7 Lincoln Square, New York, NY 10023.**

No telephone calls or faxes please. We are an Equal Opportunity Employer.



HELP WANTED NEWS

FOX ROCHESTER IS EXPANDING

The fastest-growing late newscast in the market has expansion plans. If you are interested in a dynamic environment in a good news town, this is the place for you. We're looking for energetic professionals with experience in the following areas:

Anchor/Reporters; Reporters; Producer; Assignment Editor; Photographer/Live Truck Operator.

These are immediate openings.

Send resumes and non-returnable tapes to:

Donna Dedee
News Director
WUHF Fox 31
360 East Avenue
Rochester, New York 14604

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Director Immediate opening for a Director/TD extraordinary for our fast paced, multi live, graphic intensive newscasts. We have all the toys, Ampex Century Switcher, DVC Pro, HP Broadcast Server, AVID non-linear editing and state of the art Mac based graphics systems. Duties will include but are not limited to pre-production planning, remote broadcasts, directing and switching newscasts. Working closely with producers. Communication skills and ability to work well with others are a must. A minimum of two years experience is required. A command of the English language, written and spoken, is required. Please send Tape, (with voice track if available) & Resume to: KOLD-TV, 7831 N. Business Park Dr., Tucson, AZ 85743

HELP WANTED NEWS

Weekend Evening Anchor - Fantastic opportunity at a station with a great tradition. WHO-TV, The New York Times NBC affiliate in Des Moines, needs a weekend evening anchor. You'll also report three nights a week. 2-3 years anchor experience preferred. Join the news department selected as state's best the past five years. Send VHS tape and resume to Al Setka, News Director, WHO-TV, 1801 Grand Avenue, Des Moines, IA 50309. EOE.

WRGB, the CBS affiliate in Albany, NY is looking for smart, aggressive creative team players who expect to win! Opportunities for: a **News Producer** with superior writing skills and line producing experience; a personality driven, certified **Meteorologist**; a general assignment **Reporter** who can tell stories with a passion; and a **News Assistant** willing to enlist in producer boot camp. Send your best work on VHS to: Joe Coscia, News Director, WRGB, 1400 Balltown Road, Niskayuna, NY 12309

Senior Executive Producer - WABC-TV, NY seeks a creative, innovative and experienced broadcast journalist to oversee content and production of all Eyewitness News broadcasts and special projects. Will be responsible for supervising line managers, producers, and assignment editors. Will be key liaison with marketing, promotion and creative services. Minimum 8 years major market news production and/or news management required. Please send resumes to: Bart Feder, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are Equal Opportunity Employer.

Reporter/Anchor. KSNF-TV, the NBC affiliate in Joplin, Missouri, is expanding its Hometown News staff. If you can capture and present a story that truly touches, effects and involves people, forward your resume, references and non-returnable VHS tape to Larry Young, News Director, KSNF-TV, 1502 Cleveland, Joplin, MO 64802. EOE.

Senior Editor Utilize linear editor (Sony BVE 2000) to edit news promos and tag syndicated show promos. Utilize non-linear (EditBox, Avid Media 1000) systems to assist in News, Sports and Entertainment promotions. Work with Promotions, News and Sales departments by providing imaginative ideas and technical assistance to our on-air products. Responsible for upkeep and preventive maintenance of editing equipment. Degree in Radio/TV/Film or Communications with a concentration in television production preferred. 2 years of editing experience. Non-Linear editing experience. Thorough knowledge of video production and video editing. Must be self-motivated and have good people skills. Must be able to work various hours and shifts. Please send your resume, cover letter and tape to: Human Resources, FOX-7/UPN-13, 119 E. 10th Street, Austin, TX 78701, Ref: position title on envelope. No phone calls, please. EEO Employer.

Full time position for an Administrative Assistant to the News Director At Fox 18 WCCB-TV available immediately **Job Requirements:** Seasoned Administrative Assistant with stable work history needed to assist News Director, with a minimum of 5 years experience working for top management. Excellent verbal and written skills a must. Must be a task-oriented person able to handle multiple duties. Requirements include being proficient in Word and Excel and being able to type a minimum of 60 w.p.m. Desktop Publishing skills a plus. If you are interested in this position, Mail a resume c/o personnel, Fox 18 WCCB-TV, One Television Place Charlotte, NC 28205 or fax to (704)376-3415, No phone calls please EEO

HELP WANTED NEWS

Promotion Producer: Know how to sell it? #1 station in Southern Arizona in search of creative self-starter to promote experienced, credible news team. 3 years promotions experience required. Responsible for developing image campaign and co-producing daily topicals. Send tape, resume to News Director, KVOA-TV, 209 West Elm, Tucson, AZ, 85705. No phone calls please.

Producer Looking for a creative, organized, professional who can produce viewer-friendly newscasts. Two of our producers have advanced to Top 20 markets. Resume, news philosophy, and non-returnable tape to Personnel Administrator-130, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No phone calls. EOE.

Photographers: Hey, Photographers! Want to shake up Christian TV? WSFJ serves the Columbus, OH market and we're looking for visual storytellers who have the skills and experience to create high quality Christian programming. You will work in the field and the studio on a dynamic new music video, daily talk show, commercial spots and many more exciting projects! Non-linear editing exp. & a teamplayer are a must! Send resume and demo tape to: Mike Edwards, VP of Production, WSFJ TV-51, 10077 Jackson-town Rd. SE, Thornville, OH 43076. EOE

News Reporter WHAS11 is looking for a general assignment reporter with a minimum of 3-5 years reporting experience. Strong story telling skills are critical using copy and video, ability to do live breaking news and use of creativity in your show is necessary. College degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #937, WHAS11, 520 West Chestnut Street, Louisville, KY 40202 EOE

News Producer: NBC affiliate in Arizona in search of creative, energetic newscast producer for a main newscast. Team player with a willingness to work and a need to win. 2 years experience a preference, 1 year a must. Send tape, resume to News Director, KVOA-TV, 209 West Elm, Tucson AZ, 85705. No phone calls please.

Reporter: Need a new challenge in your life? Love having the lead story night after night? You could be the person we are seeking. KFOR-TV, the number one station in OKC seeks a dynamic, enterprising, assertive general assignment reporter. We are looking for someone who will make a difference in our nightly newscasts. Three years news reporting experience preferred. Send resume and non-returnable tape to Personnel, KFOR-TV, P.O. Box 14068, Oklahoma City, OK 73113 EOE

News Producer, KCRG-TV, Eastern Iowa's 24 Hour News Source is searching for a producer to join our news team. If you're creative, and not afraid to try new things this is the job for you. Show stackers need not apply. Send tape and resume to Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE.

News Anchor: Top-rated KCCI-TV Des Moines has anchor opening for our two-and-a-half hour morning news and half-hour noon news. Send tapes and resume to Dave Busiek, News Director, 888 9th St., Des Moines, IA 50309. A Hearst-Argyle station. EOE.

We are a Midwest NBC affiliate that thinks like the big guys, and we need an Assignment Manager who does the same. This is great spot news market, but we need someone to go beyond the headlines to find the stories that make a difference. Must be highly organized and a good people person. Prior Assignment Desk experience preferred. Reply to Box 01617 EOE.

HELP WANTED NEWS

Editor We're looking for skilled personnel who want to change the face of Christian TV! WSFJ in Columbus, OH wants to create high quality Christian programs with teamplayers who have non-linear experience, specifically Avid Media Composer 1000 & Softimage DS. You will have the opportunity to work on a dynamic new music video, daily talk show and many more exciting projects! Send resume and demo tape to: Mike Edwards, VP of Production, WSFJ TV-51, 10077 Jackson Rd. SE, Thornville, OH 43076. EOE

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

Meteorologist/Reporter: Dominant NBC affiliate in 93rd Market is adding a meteorologist for weekend morning and noon newscasts. Previous reporting and on-air weather experience required; Meteorology degree and AMS seal preferred. Resume/Tape to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. No phone calls accepted. EOE/M/F/H/V.

Media General Broadcast Group www.mgbg.com WIAT-TV, CBS affiliate in Top 40 Market is looking for a TV News Anchor. Ideal candidate should be an experienced, creative, self-starter. 2-4 years television anchoring and reporting experience required. Looking for someone with solid news judgement, excellent storytelling abilities and a team player. EOE M/F Drug Screen. Send tape, resume, references and salary requirements to: Human Resources, WIAT-TV, P.O. Box 59496, Birmingham, AL 35259. No phone calls please.

KVRR-TV, the Fox station in Fargo is starting a 9pm newscast in July. We're looking for **News Anchor/Producers, Weather Anchors, Sports Anchors, News and Sports Reporters, and News and Sports Photographers.** Looking for dynamic, energetic people to work in highly competitive news market. Experience required. Send resume, salary requirements, and nonreturnable VHS tape to: Jim Shaw, News Director, KVRR-TV, Box 9115, Fargo, ND 58106.

Investigative Team If you have the passion for consumer/investigative work, this is the reporting/producing job you want. Top 25 market. High profile position. Station support, including staff, promotion, equipment, and commitment. You need great ideas and TV storytelling skills; productivity; team spirit; experience; seasoned news judgement; and comprehensive knowledge of and adherence to the highest legal and ethical standards. Send us a letter, resume and tape showing us all this and more, and we'll talk. Reply to Box 01616 EOE.

News Producer. NBC Affiliate, WNDU-TV is looking for an energetic, hardworking news producer who knows how to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one year experience in a television newsroom. If you'd love to be part of a winning team send your resume and non-returnable reel to: WNDU-TV, Attention: Human Resources, Position #00270, P.O. Box 1616, South Bend, IN 46634, or e-mail your resume to JOBS@WNDU.COM WNDU-TV is an Equal Opportunity Employer.

HELP WANTED NEWS

Executive Producer: WTVR-TV, a Raycom Media station, has an opening for an Executive Producer. This person will oversee content selection/presentation for major station newscasts. Good opportunity for distinguished large market producer to become EP. Resume and tape to Rob Cizek, News Director, WTVR-TV, 3301 West Broad St., Richmond, VA 23230. WTVR-TV is an EOEM/F. Pre-employment drug screening required.

News Photographer: NBC affiliate in Southern Arizona wants creative, energetic news photographers. Live experience necessary, 2 years experience. Love the sun? Want to work with a dynamic newsroom that treats photographers like journalists? Send tape, resume to Chief Photographer, KVOA, 209 West Elm, Tucson, AZ 85705.

HELP WANTED PROMOTION

Promotion Manager: Great opportunity for current number two to move up to running a full department and grow with a leading group. On the move NBC affiliate in Flint, Saginaw and Bay City, Michigan seeks a creative leader with strong writing and producing skills, particularly news image and topical promos. Responsibilities include overall station look, managing station events, public service, sales promotion and external advertising. At least three years promotion experience and college degree preferred. Attractive compensation package. Send resume and tape to: General Manager, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI, 48420. EOE. M/F. Women and minorities encouraged to apply.

HELP WANTED CREATIVE SERVICES**SR.GRAPHIC DESIGNER**

If you have the talent, we have the tools... 2 Paintbox Bravos, Hal, Mac DDR combo and 7 render boxes just for 3D!

We need a gifted designer to provide still and animated graphics for news, promotion and local programming in a cutting-edge, deadline-driven environment. Must have knowledge of Desktop computer graphics, including Illustrator, After Effects, Quark and Photoshop. (Lightwave 3D, Print and Web skills a plus).

Get your resume and non-returnable tape to:

Dennis Garcia
Design Director
KPRC-TV
8181 SW Freeway
Houston, TX, 77074



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HELP WANTED PROGRAMMING PRODUCER

Television

PROGRAMMING PRODUCER TRAINEE

ABC7 is seeking a highly motivated individual for a 12-18 month training program designed to promote diversity in production. The successful candidate will be involved in all phases of production. The candidate will work closely with producers and be given hands-on experience in programming productions, which will include writing, researching projects/stories and setting up field and studio shoots. A college degree in Journalism, Communications, Visual Media or a related discipline is preferred with a minimum of two years prior work experience.

Please send resume to: **ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. PPT/BC, 4151 Prospect Avenue, Los Angeles, CA 90027.** No phone calls please. Equal Opportunity Employer.

**HELP WANTED RESEARCH**

Director of Sales Research and Marketing KMBC-TV(ABC)/KCWE(UPN) in Kansas City, members of the dynamic Hearst Television Group, are looking for a talented Director of Sales Research and Marketing. Responsibilities include Marshall Marketing, NSI analysis, TV Scan, CMR... plus the important challenge of making business development soar! Excellent organization, writing, computer and presentation skills are a must! This creative professional will work closely with our entire sales team and directly with clients as we generate new advertiser revenues. Minorities and women are strongly encouraged to apply. Send cover letter and resume to: Bob Brandt, GSM, KMBC/KCWE, 1049 Central, Kansas City, MO 64105 or fax to 816/221-3633. EOE

HELP WANTED PRODUCTION

Chyron Infilnt! Operator - WAVY-TV has an opening for full-time Chyron Infilnt! Operator. Must have 2 years experience with chyron operations during live newscasts and must have working knowledge of all advance functions of the Chyron Infilnt! College degree in Mass Communications preferred. Send resume and salary requirements to Dave Whitener, Production Manager, WAVY-TV, 300 Wavy St., Portsmouth, VA 23704. EOE

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 INTERNET SERVICES

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

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

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Broadcast Engineer: Are you looking for an opportunity to grow and learn in a brand new, state-of-the-art technical facility? You could be on our team supporting and maintaining automation systems, servers, routers, switchers, related cabling and engineering field gear. Broadcast or related equipment maintenance experience is required along with technical school, college degree or the equivalent experience. Ability to develop a working knowledge of NT and UNIX operating systems is necessary and operational knowledge of microwave, satellite, fiber systems, and automation software is a plus. Be a part of the future of local television news in our new, digital facility in desirable Austin, Texas. Fax your resume today to: Human Resources, News 8 Austin, 12012 N. MoPac Expressway, Austin, TX 78758; Fax: 512-485-6186. We are an equal opportunity employer M/F/V/D.

The Weather Channel, Atlanta, GA, is looking to add the following Broadcast Engineering positions to our team: **Sr. Digital Video Engineer** - Seasoned Broadcast Engineer to provide expert information on audiovisual standards, technologies, open digital television systems, as well as other implementations and applications based on MPEG-1, 2, JPEG, MJPEG, DV and ITU-T standards for broadcast studio production and post production. SDTV and HDTV experience is a plus. Individuals must have both strategic and hands on expertise, 10 years industry experience. **Broadcast Project Engineer** - Project management, technical engineering support, vendor and customer management, and developing engineering standards. 5-7 years related broadcast industry experience required. *Looking for a bright and sunny future? Come work with us.* Please Email Resumes to Jobs@weather.com or fax attn: HR to 770/226-2959, and reference "Engineering BC" in subject of response. Visit our web site at <http://www.weather.com> for more information.

HELP WANTED OPERATOR

Satellite Truck Operator wanted for all-news local cable station. Please send cover letter and resume to: Director of Human Resources, NewsChannel8, 7600 D Boston Blvd., Springfield, VA 22153. Or fax to (703) 912-5436. No telephone calls, please. EOE.

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ALLIED FIELDS

HELP WANTED MEDIA PROGRAMS COORDINATOR

Media Programs Coordinator

The East-West Center is a nonprofit education and research institution established in Hawaii in 1960 with a mandate "to promote better relations and understanding between the United States and the nations of Asia and the Pacific through cooperative study, training, and research."

Applications are being accepted for a three-year limited position as Media Programs Coordinator. The coordinator plans and manages the Center's programs to enhance media professionals' knowledge and understanding about Asia and the Pacific through professional development programs for journalists; through interaction among journalists, media executives, scholars and other professionals; and through EWC seminars, briefings and study tours. The coordinator also develops collaborative relationships and projects with other organizations; prepares materials for publication; develops proposals for external funding; and contributes to the intellectual and cultural life of the East-West Center community.

SALARY: \$53,793.00 to \$60,965.00 per year, depending on qualifications, plus cost-of-living allowance (COLA) currently at 25% (subject to change) and an attractive benefits package.

Qualifications and application requirements, see: <http://www.ewc.hawaii.edu>

Send application materials to Human Resources Office, East-West Center,
 1601 East-West Road, Honolulu, Hawaii 96848-1601 or FAX to (808) 944-7970.
 Materials must be postmarked/FAXed by January 20, 2000.



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ALLIED FIELDS

HELP WANTED SALES

Sales Attn: Cable & Radio Reps Tired of being one of the "have-nots"? Do your skills and talent outweigh your account list? Become one of the "haves" on our small, select, highly entrepreneurial sales team. Sell premium ethnic and general market outdoor advertising in the New York metro market. College degree, bilingual (Eng/Sp) preferred. Fax Resume to Vista Media, Attn: VP/GM (718)784-3977

HELP WANTED FACULTY

The School of Mass Communications at Virginia Commonwealth University seeks to fill two tenure-track positions in electronic media beginning August 16, 2000. VCU is a Carnegie I research institution serving approximately 23,000 students in a media-rich and diverse urban locality. The School of Mass Communications has an undergraduate program with more than 900 majors in print and electronic media journalism, advertising and public relations. The School also offers an M.S. degree in advertising through the VCU Adcenter, a two-year graduate program, and professional training through the 21st Century News Center. The School has a two-track promotion and tenure system in which faculty are designated either as "professional" or "research". Faculty designated "professional" may engage in scholarly and/or creative activities in lieu of traditional research. **Electronic Media - Assistant Professor** - with expertise in broadcasting to teach undergraduate courses in basic and advanced reporting for traditional and new media, and introductory courses in mass communications, media writing and ethics. Will oversee production of public affairs news programming from the School's facilities. Requires: Ph.D. with professional experience or a master's degree with significant professional experience; record of excellence and innovation in the profession and in university teaching and scholarship; skills in computer-assisted research and digital technology. Submit: three non-returnable samples of scholarly and/or creative work. **Associate Professor** - to teach undergraduate and graduate courses in broadcasting (including production, new media, and concepts of electronic media as a social, cultural and global force); and to build upon an excellent record of research. Requires: master's degree, Ph.D. preferred; demonstrated record of excellent research and teaching; expertise in media convergence and new and evolving media technologies. Submit: two non-returnable samples of research. **For both positions:** application materials, including a letter of application specifying position applied for, a curriculum vitae, and contact information for three references, should be forwarded to: Search Committee, VCU School of Mass Communications, Attn: Ms. Nancy Shillady, P.O. Box 842034, Richmond, VA 23284-2034. For additional information, contact Nancy Shillady at (804) 828-2660. Review of applications will begin January 5, 2000, and will continue until the positions are filled. VCU is an equal opportunity/affirmative action employer. Women, minorities and persons with disabilities are encouraged to apply.

Temporary Instructor: Teach video, new technologies, copywriting. See our website www.bca.cmich.edu for further information. Deadline: January 26. EOE.

Graduate Assistant: Central Michigan University. Provide stipend and tuition remission. Deadline: February 2. See www.bca.cmich.edu for details.

HELP WANTED MERCHANDISING

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

PUBLIC NOTICE

The public television Interconnection Committee will meet at the Public Broadcasting Service located at 1320 Braddock Place, Alexandria, Virginia, 9:00 a.m. on December 16, 1999, to discuss technical issues related to interconnection, the CPB-PBS Interconnection Agreement, digital television, infrastructure and other business. Portions of this meeting may be closed.

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2 FM's/AM in Midwest 200+ market, \$3.3 Million

Arizona AM/FM in small market, \$1.0 Million

North Carolina FM with Cash Flow, \$4.0 Million

Mississippi UHF TV C.P., \$1.5 Million

South Carolina Low Country, \$1.6 Million

Northwest Georgia, 1 FM/2 AM, \$3.75 Million

Coastal Georgia, \$700K

For More Information Call (904) 285-3239

Southern California High Desert, FM/AM/FM, \$1.9 Million

California Central Coast, AM/FM, \$4.5 Million

California Central Valley, AM, \$350 Thousand

For More Information Call (415) 924-2515

Northern Michigan, 2 AM /2 FM, Cash Flow, \$1.5 Million

For More Information Call (401) 454-3130

Northern California Valley AM, Covers 3 Million Population, \$3.6 Million

For More Information Call (415) 289-3790

Virginia small market AM, \$225 Thousand, Terms

2 Class C FM CP's, Colorado, \$500 Thousand Cash

For More Information Call (804) 282-5561

Idaho Mountain Country, AM/FM, \$375 Thousand

Montana Resort Community, FM, \$585 Thousand

For More Information Call (435) 753-8090

Texas small market, AM/FM, \$975 Thousand

Texas rated market, 5 stations, \$3.5 Million

For More Information Call (972) 231-4500

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Broadcasting & Cable

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Display rate: Display ads are \$218 per column inch. Greater frequency rates are available in units of 1 inch or larger.

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

Blind Boxes: Add \$35.00 per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

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Online: **1 Week** ☐ **2 Weeks** ☐

Ad Copy: _____

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

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Phone: _____ **Fax:** _____

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Authorized Signature: _____

Payment:

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Clip and Fax or Mail this form to:

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FAX NUMBER: 212-206-8327

yatsumi@cahners.com

bnewmoyer@cahners.com

BROADCASTING & CABLE'S CLASSIFIED RATES

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

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

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

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

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

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

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

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

Color Classified Rates

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

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

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders,

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The Defense Department last week urged the FCC to open up debate on the current DTV modulation standard, 8-VSB. Echoing concerns raised by Sinclair Broadcasting, military officials told FCC Commissioner Michael Powell that uncertainty surrounding 8-VSB's ability to work with indoor antennas warrants additional review and consideration of a rival standard, COFDM. The military said it's interested in the issue because poor DTV reception will hinder communications with the public during emergencies such as storms, other natural disasters and "hostile propagation environments," which presumably is a euphemistic reference to an enemy attack. FCC sources were somewhat skeptical that the concerns, voiced by DOD's National Imaging Mapping Agency, were shared widely in the military. Also last week, the Association of Local Television Stations urged the FCC to seek

comment on the 8-VSB versus COFDM question.

Radio One last Friday said it acquired its second FM in Philadelphia, paying about \$80 million for WPLY-FM. While Lanham, Md.-based Radio One is an urban-format specialist, President Alfred C. Liggins III said there are no plans to alter WPLY's alternative format. WPLY tied for 12th place in Arbitron's summer ratings in the nation's fifth-largest market. Radio One's other Philly station is urban WPHI. The seller of WPLY is Greater Media Radio Co., which, pending FCC approval of the deal, will own no more radio stations. Radio One is being backed by Black Entertainment Television in its quest to buy radio stations being spun off from the merger of Clear Channel Communications and AMFM Inc. The second round of bids in that auction was said to be due last Friday.

A former Cleveland TV producer won a \$1.25

million racial discrimination judgment against her former station, WWSB, and parent company Scripps Howard Broadcasting. Cheryl Dickson had argued that her 1992 firing followed numerous racially motivated acts, including retaliation for her complaints to the local NAACP. Apparently, at least six of the eight trial jurors—required by law for a verdict—agreed that race was a factor in her job troubles. The station has maintained that she was fired for cause, and may appeal.

Clear Channel Communications officials apologized and suspended a disc jockey at WPSD(AM) Toledo, Ohio, last week, for offensive remarks about the Rev. Jesse Jackson. Scott Sloan was suspended for a week without pay after reportedly saying on Nov. 17 that Jackson wanted to be assassinated when he intervened in a dispute over stu-

dent expulsions at a high school in Decatur, Ill. The statements were "uncalled for and will not be tolerated by this company," Clear Channel Market Manager Andy Stuart said last Monday in a news release. "There is a limit to what we will allow on the public airwaves. ... While we sincerely believe that Mr. Sloan was in no way attempting to incite violence toward Jackson or any other civil rights leader, we also believe that his attempt at humor was totally inappropriate and outside the bounds of good taste." Black leaders in Toledo called for Sloan's firing, but he is scheduled to return to work today (Dec. 6).

FCC Commission Gloria Tristani said last week that she will not leave her FCC post to run for Congress. "Over the past months, I have given serious thought to returning to my home in Albuquerque, N.M., to run for Congress," she said in a written statement. "I viewed the U.S. Congress as an opportunity to serve the people of New Mexico every day. However, the administration has asked me to stay at the FCC and I will." Remaining in her current job, she said, will allow her to continue working to ensure all Americans have access to the Internet and educating parents about the V-chip's ability to protect children from sex and violence on TV.

New cable ownership rules obligate the FCC to dismiss an Internet company's request for eligibility to demand leased access on cable systems, Time Warner officials said last week. In October the FCC gave cable systems more leeway to enter telephone and Internet services by invest-

Court hears cable cap arguments

Cable ownership limits allow regulators to act as the "speech police" by limiting the number of viewers a cable system can reach," an industry attorney complained in federal appeals court last week.

"This is exactly what the government shouldn't be doing," Time Warner attorney Robert Jaffe told a three-judge panel.

If the court upholds the 1996 law mandating a cap, then a second round of arguments will be scheduled to debate whether the FCC's decision to cap U.S. subscriber reach at 30% and limit the number of affiliated channels a system can carry is justified.

Jaffe argued that the congressional mandate must be struck down because cable ownership limits are a clear violation of the constitutional right to free speech and there is no pressing need for such drastic action. "There was no evidence before Congress that unaffiliated programmers were in distress," he told reporters after the hearing.

Government attorneys countered that the law must meet a much lower standard of scrutiny—simply serving an important government interest. Even though no cable operators are pressing against the cap currently, there is potential for national domination by one or two MSOs, said Justice Department lawyer Jacob Lewis.

Questioning from the judges indicated that their decision will turn on whether the rules are justified under previous rulings upholding leased and public access channel requirements or whether Congress inappropriately imposed the law in order to encourage carriage of specific types of programming.

—Bill McConnell

ing in limited partnerships. But the companies cannot be "materially involved" in the partnership's video programming activities. "The commission has once again drawn a bright line between 'video programming' services and other services offered over cable systems such as Internet access," Time Warner said. Time Warner's comments were a response to an Oct. 22 announcement by Internet Ventures Inc. that a Houston low-power TV station's plan to use its facilities to offer Internet service proves that Web services qualify as video programming.

WRAL-TV Raleigh was scheduled at press time to produce and broadcast two nights of NCAA basketball in HDTV. Working in conjunction with Harris Corp., WRAL-TV planned to support live local and national HDTV broadcasts of the Food Lion MVP Classic in Charlotte, N.C., on Friday and Saturday nights (Dec. 3 and 4). The four games were to be produced with HDV-5, the new 53-foot hide production truck WRAL-TV developed with HD Vision of Dallas, and broadcast by WRAL-HD, WBTV-DT Charlotte, WCPO-DT Cincinnati, WFAA-DT Dallas, WBNS-DT Columbus, KING-DT Seattle, WTHR-DT Indianapolis, WFTS-DT Tampa, WETA-DT Washington, WKOW-DT Madison, KTVU-DT Oakland and WCVB-DT Boston. "It will be the first time NCAA basketball has been on WETA," quipped Dewey Blanton, WETA director of national program pro-

Game-show great Rayburn dies at 81

Gene Rayburn, the jocular host of *The Match Game*, died Monday, Nov. 29, of congestive heart failure. He was 81.

Known for his naughty double entendres and long, skinny microphone, Rayburn parlayed *The Match Game* into one of the longest-running game shows in television history. The show, in which contestants would try to match answers to inane questions with a panel of celebrities, ran every weekday on NBC from 1962 to 1969. Four years later, a new incarnation of *The Match Game* ran from 1973 to 1982, first on CBS daytime and later in syndication. The revamped version featured more celebrities and more humor. Rayburn also briefly presided over a revival of *The Match Game* for the 1983-84 season as part of *The Match Game/Hollywood Squares Hour*, and hosted *Break the Bank* briefly in 1985. Plans to host another revival of the show fell through in 1990. The show earned him five daytime Emmy nominations.



In addition to his hosting duties, Rayburn acted in live dramas on 'Kraft Theatre' and 'Robert Montgomery Presents.'

Born in Christopher, Ill., Rayburn first came to New York in hopes of becoming an opera singer. He became a disk jockey instead, earning notice as one-half of the radio comedy duo "Rayburn & Finch" on WNEW-AM in the early 1950s. The show helped popularize the idea of morning drive time. Rayburn first gained national exposure as Steve Allen's sidekick on the original *Tonight!*

show in 1954, serving as announcer, and participant in skits and news reports.

Rayburn's first appearance on a game show was in 1953 as a panelist on ABC's *The Name's the Same*. He subsequently hosted *Make the Connection*, *Life With Elizabeth*, *Tic Tac Dough* and *Dough Re Mi* before *The Match Game* call came in 1962. Rayburn's wife, Helen, who appeared with him on the game show *Tartletales*, died in 1996.

—Mara Feinstein

motion. Blanton said WETA-DT would replace the commercials within the broadcasts with informational messages and music.

Sens. Sam Brownback (R-Kan.) and Joseph Lieberman (D-Conn.) last week once again appealed to Hollywood to curtail violence and sex in movies, TV shows, music lyrics and video games—this time while actually in Hollywood. "We have come here today to make our appeal to Hollywood in Hollywood—not to blame or criticize or vilify, but simply to ask this great industry for its help in protecting our children, their

children, America's children, from harm," Lieberman said. "The real seat of power and influence is not Washington, but Hollywood," Brownback said. "What is on television, in the movies, and over the airwaves molds and shapes hearts, minds and attitudes far more than what happens in the halls of Congress." The two senators, along with former U.S. Presidents Jimmy Carter and Gerald Ford, want the entertainment industry to develop a voluntary code of conduct to "establish minimum standards and curtail the excessive violence and sexual content that has increasingly come to mark popular

entertainment, especially that directed at the young," according to the "Appeal to Hollywood."

Fox executives officially cancelled new sitcom 'Action' last week. The Columbia TriStar Television sitcom only aired five times before being pulled during the November sweeps. Action averaged a 2.6 rating/7 share in adults 18-49 and 4.9 million viewers prior to the sweeps, according to Nielsen Media Research. New episodes of game show *Greed* will fill *Action's* Thursday time slot for the short term, Fox execs say.

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Hare, hare!

Playboy should win its challenge to the 1996 Telecommunications Act's ban on adult services during daylight hours (Section 505 for those who track such things). Playboy made its case to the High Court last week, which needs only affirm the judgment of a lower court that threw the ban out as unconstitutional.

The issue is signal bleed—the occasional hot and heavy dialogue or flash of unscrambled skin that can result on scrambled adult pay services. The law, as written, requires cable operators to either confine adult services to overnight hours or guarantee that no child—or adult for that matter—will ever be exposed to any signal bleed, a virtual impossibility and the equivalent of trying to kill a fly with a howitzer. The effect of the law has been to ban those services for most of the day or force operators to drop them entirely. Whatever your take on adult fare, its excess of skin should not decrease its First Amendment protection so long as it is not obscene.

The problems with Section 505 are obvious. A ban, by definition, is not going to be the most narrowly tailored solution to a content call. And a daylight ban, as though that somehow makes it less of a ban, discriminates against those whose jobs or lifestyles do not conform to the norm. Besides, the less restrictive solution to the problem is already in the law, which requires cable companies to fix—at no charge—the signal bleed problems of any subscriber who complains of them, or who simply wishes to guard against the potential of them. By any reasonable standard, scrambling, combined with signal-bleed solutions on request is sufficient. The appeals court thought so. The high court should follow suit.

Too much

We suppose we should be supporting the FCC's proposed new minority recruitment rules, since they would require broadcast and cable companies to post all their job openings in an appropriate print medium (BROADCASTING & CABLE, for instance, just pulling a name out of the air), but we can't. The problem is that they would force broadcasters to turn in detailed reports of ethnic and gender makeup, or, alternately, of their recruitment efforts. That is more information than the government should be getting. And broadcasters have already volunteered to provide information on minority initiatives and to post all job openings on the Web. Although the FCC insists that hiring and interviewing profiles cannot be used to challenge a license—as had been the case with the old rules—once the information is handy, there is nothing to stop the next commissioner or some outsider from doing so.

Missed opportunity

Leslie Moonves reaped big dividends from his decision to attend the NAACP's diversity "hearings" in Hollywood last week. He received an ovation for his pledge that CBS' senior managers' compensation would be tied to their creating more racial and gender diversity. But otherwise the session was a bust. What could have been a useful examination of the issue turned into a battle of egos, with the other network executives taking a hike. If the NAACP felt slighted because the other networks sent VPs, it shouldn't have. The disparate treatment—NAACP gave Moonves a solo and left the other three in the chorus—created a side issue where none should have existed. It turned what could have been a dialogue into a single speech, albeit a good one.

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