

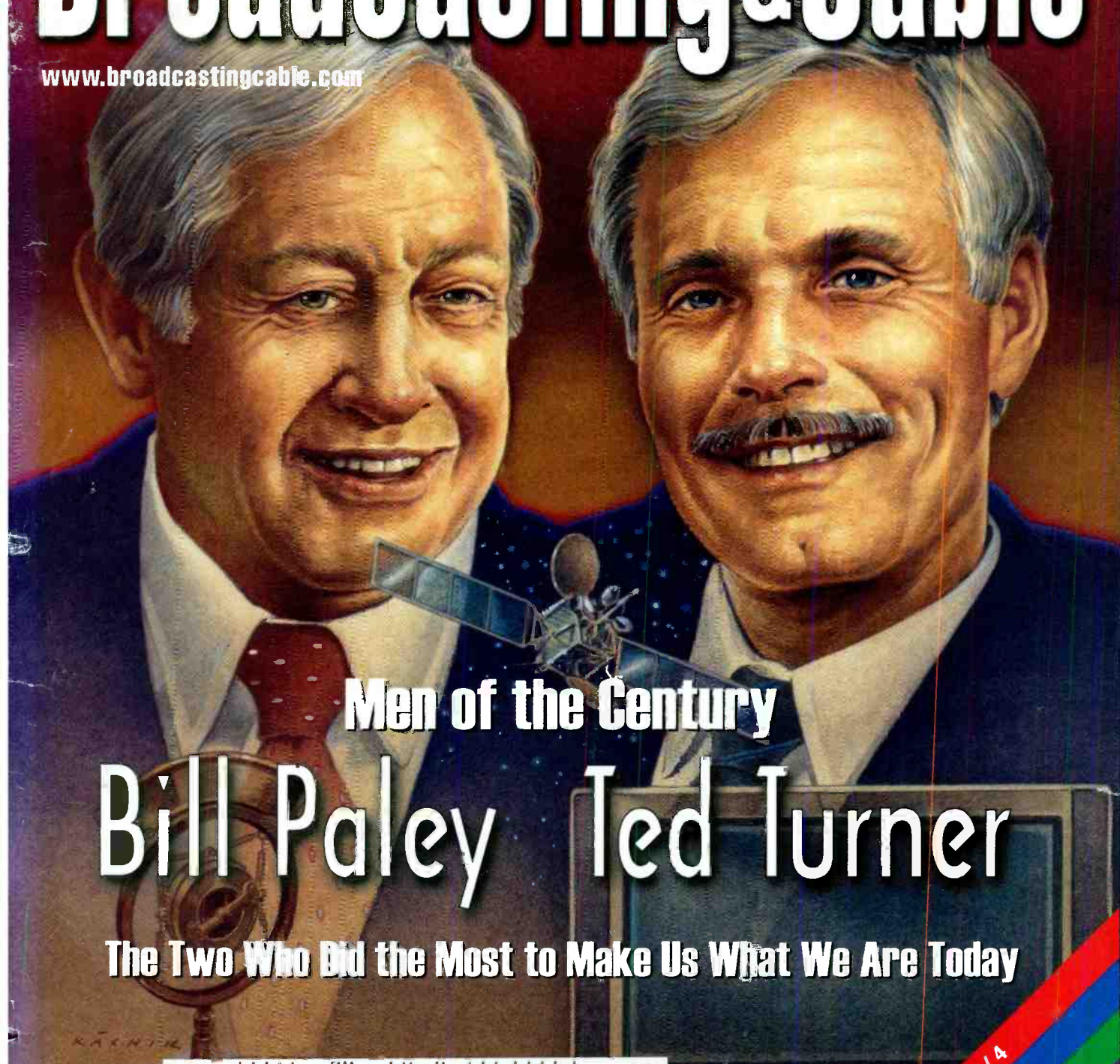
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Bill Paley Ted Turner

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BROADCASTING / 43
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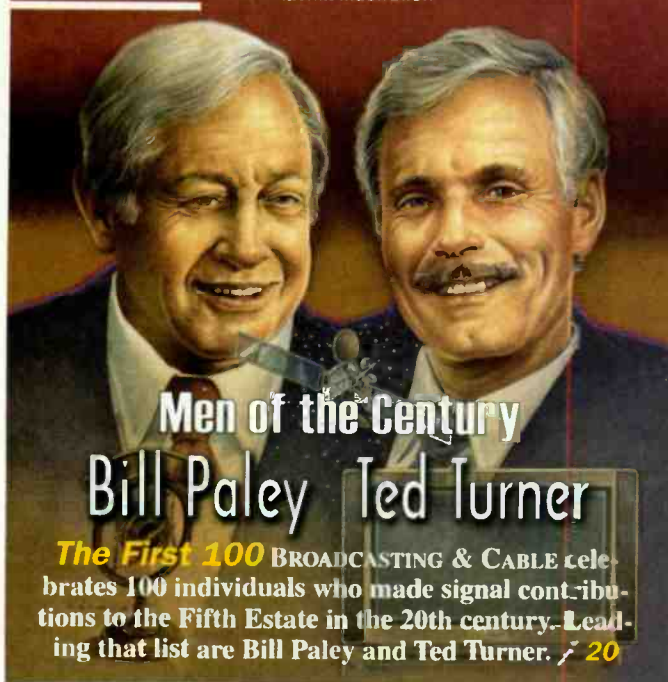
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'Open access is a
'Pandora's box.'

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Cover illustration:
John Kachik Illustration



Men of the Century Bill Paley Ted Turner

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'Net pulls tighter around cable

Operators warned that 'forced access' jeopardizes their video and phone services

By John M. Higgins

The threat of the open access fight on cable operators' nascent high-speed Internet business has been a hot topic in the industry for months. But industry players gathering in Los Angeles last week focused on a much greater hazard: that Internet providers will use government-mandated access to cable systems to compete with MSOs for TV viewers and even telephone customers.

Some media executives attending the Western Cable Show warned that the government-mandated open access sought by America Online and other providers wouldn't limit them to delivering Web pages or chat sessions to PC users. They could deliver anything digital that would fit in the pipe. That includes telephone calls, which are expected to employ the same Internet protocols as packets of Web data, and even full-blown video services.

That's a big risk for cable operators—who prefer to characterize the position that AOL and the Baby Bells are lobbying heavily for as “forced access.” That poses a big risk because even optimists on advanced services are expecting cable operators to depend on plain vanilla cable for 85% of their revenue as late as 2004.

But at the convention's opening general session, ex-AT&T Broadband & Internet Services President Leo Hindery warned that “if the Pandora's box opens, the demons are multiple. That was always the point. Streaming video is in that box.” Hindery recently was named chairman of Global Crossing's GlobalCenter Internet services unit.

Sanford Bernstein & Co. media analyst Tom Wolzien, who spoke at a panel during a CTAM broadband workshop in Los Angeles last Tuesday, said that as the quality of video streaming through the Internet and the quality of content each



Leo Hindery (top), chairman of GlobalCenter Internet, sees streaming video as a grave threat to the cable industry. Media analyst Tom Wolzien says AOL could be delivering pay-per-view movies and sitcoms someday.

advance, AOL could as readily deliver pay-per-view movies, sitcoms and news as readily as it delivers online stock quotes. “Mandated access without limitation to conventional Web data threatens the heart of cable economics,” he said.

Right now, operators insist that Excite@Home and Road Runner prevent subscribers from downloading more than 10 minutes worth of broadcast-quality streaming video. They contend that such video puts too much of a drag on server capacity bandwidth. But critics charge that operators don't want subscribers to be able someday to get A&E or CNN cable over the Internet and drop their basic cable subscriptions.

Hindery sees streaming as a grave

threat and says that such restrictions are “important to the lifeblood of the industry.” But given the political pressure facing the industry, those restrictions “are going to look more offensive.”

Operators are not going to drop the streaming restrictions easily. Speaking at PaineWebber's annual media investment conference in New York last

week, Hindery's successor at AT&T Broadband, Daniel Somers, said he was “philosophically opposed” to allowing high-speed data subscribers to tap streamed video with no restrictions. “I think we've spent \$55 billion to \$56 billion to have the blood sucked out of our veins,” Somers said sarcastically.

There are a few major limitations to watching video on the Internet. The first is bandwidth. In most systems, it's too limited to get anything but a jittery, low-quality picture. But cable modems and telephone companies' DSL service is about to change that. Reasonable-quality bootlegs of theatrical movies are becoming common on the Internet, watched mainly by college students with high-speed connections in their dorm rooms.

A second obstacle is program rights. MTV and ESPN don't put their feeds on the Internet and cable operators would scream if they did, even if they charged a subscription fee.

But PaineWebber Inc. media analyst Chris Dixon said that it won't be long before America Online or some Internet content provider will try to secure the same kind of program access that Congress granted DBS services in the 1992 Cable Act. AOL already has lobbied Congress to not be blocked from claiming rights to transmit the signals of broadcast stations.

“HBO drove cable, e-mail drove usage of the Internet,” Dixon said. “HBO could come around and drive broadband.”

AOL executives did not return calls seeking comment. But, although Liberty Media Corp. Chairman John Malone sees streaming in an open access world as a risk; networks like Home Box Office won't necessarily have the rights to distribute their individual programs over the Internet, even if ordered to by Congress. "That's a question of intellectual property rights of the guys that own the underlying product, the movies," Malone said. "Does HBO have the rights to distribute over the Internet?"

Streaming poses a big risk if cable operators lose control of their pipe, Hindery said. In a digital world, "0's and 1's are indistinguishable from each other," he explained. Pointing to panel members Time Warner Vice Chairman Ted Turner and Charter Communications Inc. CEO Jerry Kent, he said: "If somebody in a legislative or regulatory context determines that Ted's pipes or Jerry's pipe are, in fact, openable, then they will be opened for streaming."

Bloomberg's Michael Bloomberg

said the threat is wider than simply open access, because Baby Bells, MCI Worldcom and other competitive telephone companies are seeking to provide high-speed bandwidth to the home through other methods. "The public is going to have multiple paths into their home, all of those paths are going to do exactly the same thing," he said. "Nobody is going to pay much for that path."

However, Kent and Turner—whose companies actually own cable systems—minimized the problem. Turner acknowledged that open access is a threat, but so are other methods of high-speed access. "Satellite poses a threat; telephone poses a threat; there are a lot of threats," he said.

But Turner also emphasized that Time Warner has no desire to prevent its customers from accessing their AOL e-mail boxes: "They can get AOL. We're not shutting anybody out. The thing is, we want them to have to go to Road Runner to get to AOL. It's our wire, and we'll do what we want to with it." ■

Changing times

The biggest cheers at last week's Western Cable Show were not from the crowd swaying to Bonnie Raitt or the mosh pit erupting in front of Sugar Ray in private concerts at the annual convention. No, the loudest applause came when California Cable Television Association Chairman William Geppert told a crowd that next year's show wouldn't be held so close to Christmas.

Indeed, scheduling the three-day gathering to end last Friday, just eight days before Christmas, had been expected to dampen attendance and enthusiasm. But while many industry executives said beforehand they were skipping the show because of the schedule, CCTA officials reported that the final tally of registrations was expected to slightly exceed the 30,000 on hand last year.

—John M. Higgins

Kennard fires shot at cable

Warns that consumers could rebel over broadband access issue—recalls Boston Tea Party

By Bill McConnell

Don't let arrogance provoke a "modern-day Boston Tea Party" over broadband access, FCC Chairman William Kennard warned the cable industry last week.

"The American people still have a penchant for throwing things over when they feel they can't control their own destiny," Kennard told the Western Show. Noting that his Dec. 16 speech was being delivered on the 226th anniversary of the famous protest in Boston Harbor, he warned that a similar revolt will result if consumers decide the industry is abusing the federal government's hands-off policy toward broadband deployment.

"I suspect that some of you out there are thinking that you have put this access issue behind you That you are winning on all fronts: at the FCC, in Congress, and in most of the municipalities," Kennard said. "All I can say is: Be careful ... King George felt the same way."

The federal government will not be able to stand by idly if consumers believe they are being denied access to



'Be careful, King George felt the same way.'

the Internet Service Providers of their choice or if cable companies bypass low income or rural neighborhoods, he said.

To keep the government off its back, Kennard said cable should:

— **D e m a n d**

open technical specifications that allow applications and equipment to be designed under common platforms

—Require unrestricted interconnection between competing content and service providers

—Ensure that prices are determined by the market, rather than government or private rate setters.

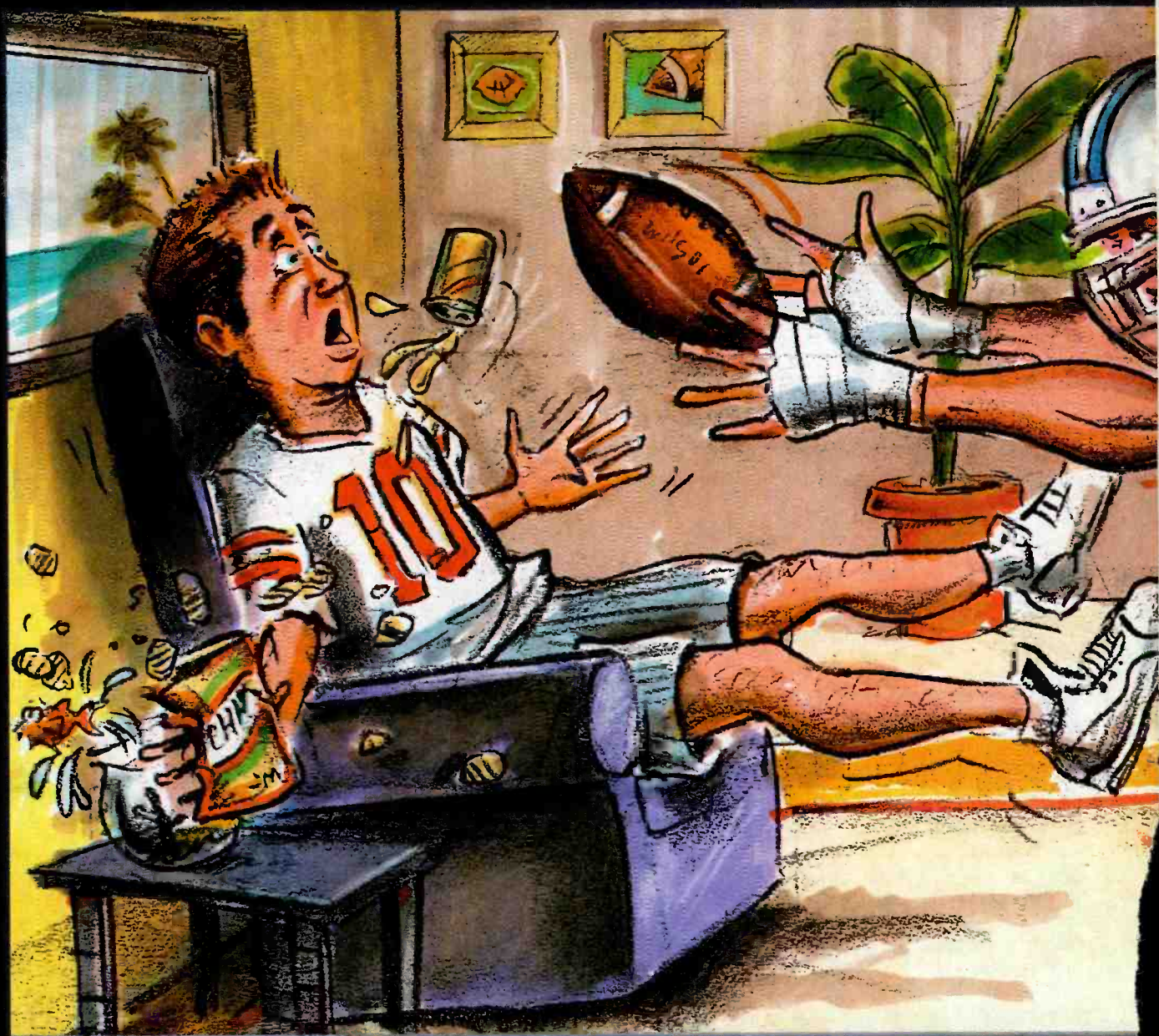
"If you want regulatory restraint ... then it will be incumbent upon the cable industry to show it is taking voluntary action to create the open systems everybody says they want," FCC Cable Service Bureau Chief Deborah Lathen told

conventioners later in the day."

"If it turns out people really want video streaming products ... the market will take care of it," said Robert Pepper, head of the FCC's Office of Plans and Policy. If cable resists consumer wishes, telephone digital subscriber line and fixed wireless competitors will eat into the cable industry's lead, according to the regulators.

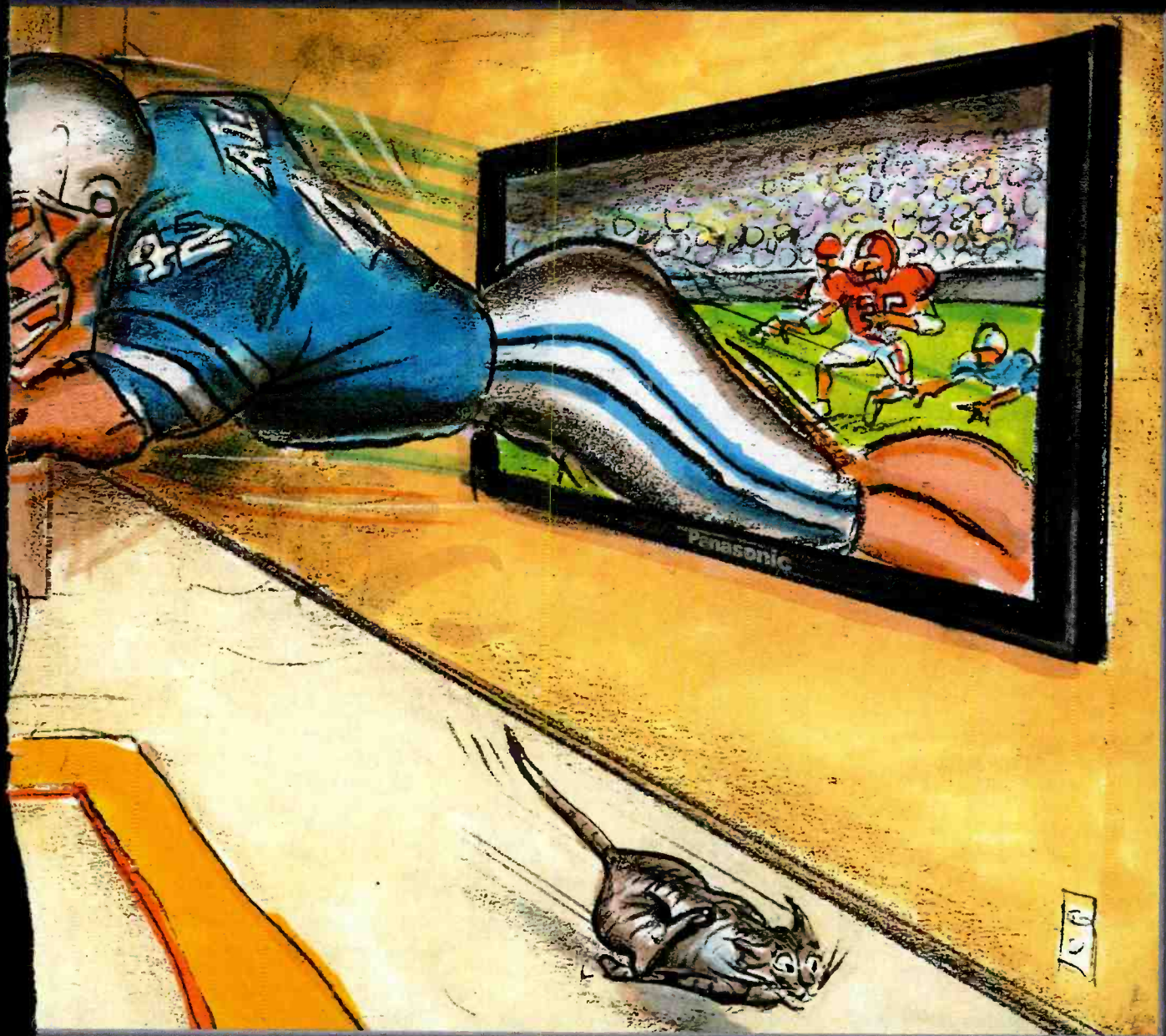
Kennard said he was encouraged by AT&T's announcement two weeks ago of plans to strike carriage deals with unaffiliated Internet service providers. Still, he said AT&T's plan is little more than a blueprint for open access. What matters most, he noted, will be the terms of actual deals struck when AT&T's exclusive contract with Internet partner Exite@Home expires in two years.

Elaborating on his chief's remarks later in the day, Kennard staffer Thomas Power said the commission is taking seriously concerns raised by consumer groups about the AT&T deals. Media Access Project, for instance, complained AT&T's deal would allow the company to restrict its ISP offerings to a handful of providers. ■



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NBC ready to bolt NAB

Network says association generally hasn't pushed hard enough on deregulation

By Paige Albinlak

One more network is on its way out of the National Association of Broadcasters.

NBC President and CEO Bob Wright last month informed NAB President Eddie Fritts that if the association didn't change its position on broadcast ownership regulation, NBC would leave. NBC has threatened the move since last summer, when Fox Broadcasting Co. exited the association. Since broadcast affiliates and non-network-owned station groups have no intention of changing their position, they say, NBC's departure appears imminent.

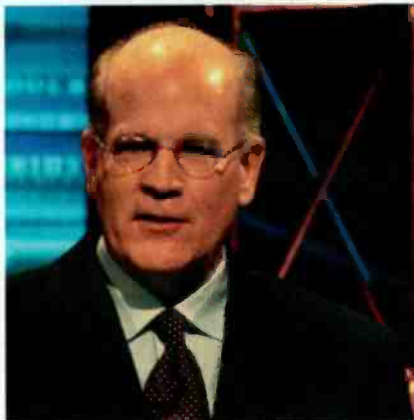
Most see the dispute centering on one issue: the FCC rule that caps station ownership at 35% of TV households. But NBC executives say the issue is larger.

"There is enough diversity in the marketplace that broadcasting should be deregulated," says NBC Vice President Bob Okun. "NAB is not aggressively pursuing a ... deregulatory agenda for broadcasters."

NBC wants to see the TV industry deregulated much like the radio industry was by the 1996 Telecommunications Act.

"In the context of the changes sweeping the communications marketplace, the NAB should have been debating what new deregulatory structures were needed to allow free over-the-air television to compete with the newly dominant pay services, and then—precisely because it is an issue of competitive survival—moving heaven and earth to bring these changes about," Wright wrote to Fritts. "The NAB did this in radio. But in television, the NAB has frankly, somehow, become captured by a perspective that unfortunately is focused on a past that no longer exists rather than the future that is staring us all in the face."

Okun and his boss, NBC Executive Vice President Rick Cotton, plan to present their arguments at the NAB's winter board meeting in Palm Springs next month, but non-network broadcasters have no plans to alter their position on ownership, they say. Last month, the ABC and CBS affiliate boards affirmed that they want the 35% ownership cap to remain.



Wright (above) to Fritts: 'There is enough diversity in the marketplace that broadcasting should be deregulated.'



"It is unfortunate that their membership comes down to this one issue," says Paul Karpowicz, executive vice president of LIN Television, chairman of the CBS affiliates advisory board and vice chairman of the NAB television board.

Despite NBC's claim that the disaffection with NAB goes deeper, some broadcasters insist it is the cap that is driving the decision. "It does seem strange that the single issue of buying more television stations somehow is positioned as more important than any other issue in broadcasting," one broadcast executive comments.

Longtime broadcasters say that while they don't believe the defection will hurt the organization, it's still not good for the industry.

"The precious political resources of the NAB should not be expended on internecine industry warfare," says Martin Franks, CBS senior vice presi-

dent and a member of NAB's executive committee. "With all of the external threats we face, why are we forming our firing squad in a circle?"

"I maintain that someone has to respectfully remind Mr. Wright and the elders of NBC that NAB's mission is beyond tactics and strategy and shareholder value and all the buzzwords of business. Anything that diminishes NAB's mission diminishes the whole tribe," says Bill O'Shaughnessy, president of Whitney Radio and an NAB board member.

Still, the executives assert, NAB doesn't have to have NBC in the fold to do its work effectively. "Anyone who is familiar with NAB institutionally knows that the real effectiveness of our association comes from the fact that we have 6,600 local stations in virtually every Congressional district, every city, every hamlet in America," says Dennis Wharton, NAB spokesman. "Our strength comes from the grass roots."

In fact, some say, the lobby might be better off without the networks.

"It was not unheard of for NBC and Fox to sit in on NAB's inner council meetings and then immediately go to the Hill to oppose those positions," one executive notes.

"If all the networks left NAB, life would probably be easier for Jim and Eddie," says one broadcast lobbyist, referring to NAB President Eddie Fritts and NAB top lobbyist Jim May.

But even if NAB continues to win policy fight after policy fight, NBC's threatened departure makes clear how deep the rift between networks and affiliates really runs. In the face of a split industry, Congress and the FCC will be hard-pressed to make any changes in broadcast regulation.

"There's no question that it puts the broadcast industry as a whole in a more difficult position when it comes to lobbying Capitol Hill," says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "History has shown us that broadcasters, when they are united, are one of the most, if not the most, effective lobbying forces in Washington. So it only stands to reason that any time you have fissures, it's going to undermine your organization as a whole." ■

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AT&T playing ball

By Deborah D. McAdams

Add football to the AT&T portfolio. Dan Somers, president of AT&T Broadband and Internet Services, says the company is courting the National Football League along with other the major sports leagues for the types of out-of-market deals so popular with DirecTV customers.

AT&T's programming partner, Viewer's Choice (co-owned by four other MSOs) recently secured its first sports deal with the National Hockey League for out-of-market games. It's also talking to Major League Baseball and looking to secure deals from the National Basketball Association as well as the NFL when the NFL's contract comes up for bids in 2002.

Out-of-market sports packages are among the most lucrative products for

DBS, Somers notes, and cable operators ought to get a piece of that. Revenue from specialty sports packs would also help offset the escalating expense of sports in basic services—cable's greatest expense in terms of license fees.

Matt Bond, head of programming for AT&T BIS adds: "The biggest pressure here is on the sports side [for games] that a minority of customers want but that we are contractually restricted from putting on a tier." Somers says that AT&T had executed 10-year deals with most of the networks to "manage programming costs over a longer period." Positioning Viewer's Choice, traditionally a pay-per-view distribution vehicle, as a content provider gives AT&T and the other partners a way to profit from programming instead of strictly paying for it. ■

Liberty shops

Liberty Media Corp. turned to distressed companies for the latest additions to its growing portfolio of data-distribution investments, agreeing to buy pieces of ailing Cendant Corp. and bankrupt NextLink Corp.

Seeing value in a beaten up franchiser, Liberty Media Corp. agreed to pump \$400 million in Cendant Corp., owner of the Days Inn hotel and Century 21 Realtor chains. Liberty Media got a 2.5% stake in Cendant and two-year warrants to buy another 4% at \$23 a share. Malone is most interested in delivering high-speed Internet services to travelers at hotels willing to pay premium prices. Cendant's hotel franchises include Howard Johnson, Ramada and Travelodge. —John M. Higgins

Turner still primed for peacock

Says Time Warner should buy network, since WB 'better than nothing,' but not enough

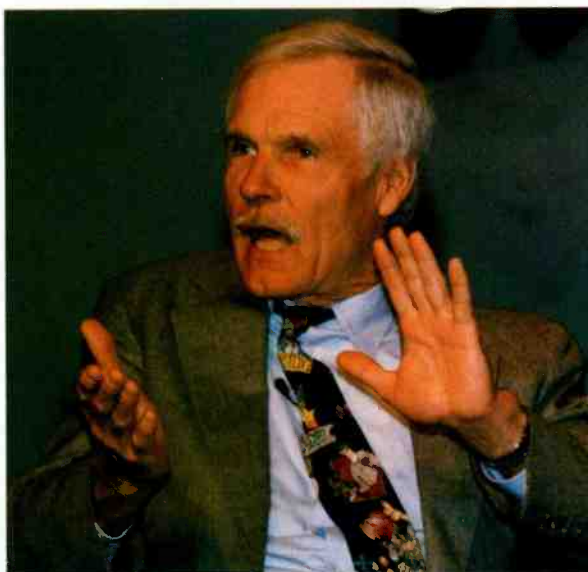
By Harry A. Jessell

Ted Turner thinks Time Warner ought to acquire a second broadcast network—NBC, "assuming we can get it."

"Double your pleasure, double your fun; own two networks instead of just one," the Time Warner chairman said last Wednesday during the opening session of the Western Show in Los Angeles.

Turner's comments came on the heels of General Electric Chairman Jack Welch's firm denial that parent GE had offered to sell NBC to Time Warner for \$25 billion. "We have no intention of selling it," Welch told reporters during a Tuesday teleconference. "I've tried to say that as many ways as I can, even when Rupert went off the reservation."

"Rupert" is News Corp. Chairman Rupert Murdoch, who last month during a TV interview said GE was selling and that a Time Warner board mem-



Turner: 'If we are going to be big, we might as well be big ... I want one of everything.'

ber—presumably Turner—was pushing that corporation to buy.

Turner said that he has wanted to acquire a major broadcast network for a "long time" and that Time Warner is "disadvantaged" without one.

The WB, Time Warner's 5-year-old

network, isn't big enough and it isn't really a network because it does not offer news or sports, Turner said. "It's a syndicated programming service It's better than nothing. I think it's a place where Warner Bros. has a platform to produce programming."

Asked why he wants another network by session moderator Jeff Greenfield, Turner said, "I just want to be big. If we are going to be big, we might as well be big I want one of everything We ought to buy DirecTV." DirecTV is the leading satellite TV operator with more than 7 million subscribers.

Of course, Turner said, there is a limit. Time Warner doesn't want to be "so big that you would interfere with antitrust."

Others at Time Warner had no response.

Although Welch quashed the Time Warner talk, NBC sources say the network has had discussions about strategic alliances with several companies, including Sony and USA Networks Inc. ■

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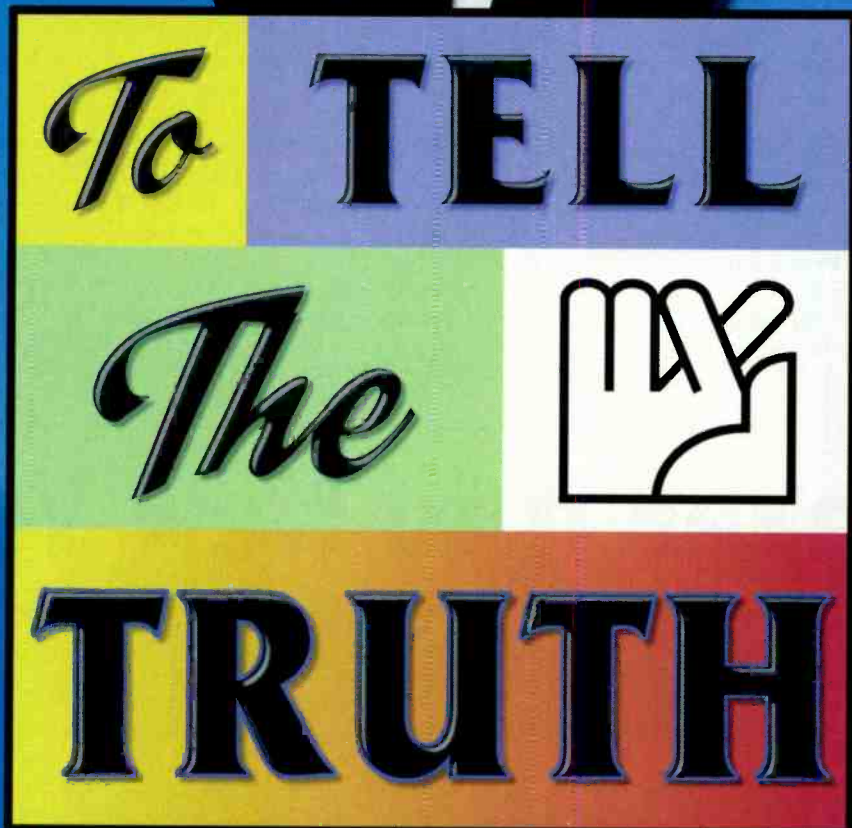
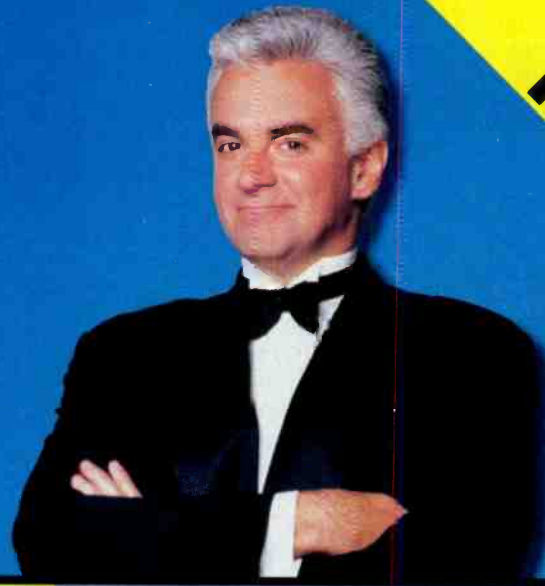
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Viacom defends MTV deals

Says Justice Department probe will turn up no antitrust evidence in The Box purchase

By Paige Albiniaik

Viacom executives last week brushed aside the Justice Department's investigation into the company's MTV Networks for possible violations of antitrust law.

"We're cooperating fully with the Department of Justice review of The Box transaction," said MTV spokeswoman Carole Robinson. "We believe that when it's concluded, they will agree that the program-services market in which we operate is highly competitive and that there are no antitrust issues."

Another company executive said "this is the record companies trying to exert a little influence. They have huge distribution problems and they are frustrated. They've been asleep at the switch for a long time."

The Justice Department would confirm only that the investigation was ongoing: "We're looking at the possibility of potentially anticompetitive practices involving music video networks," said Jennifer Rose, spokes-

woman for the Justice Department's antitrust division.

The investigation comes as part of Justice's examination of Viacom's purchase of The Box from TCI Music, now Liberty Digital, last May.

The Justice Department is researching music industry complaints that MTV demands exclusive rights to music videos as part of its licensing agreements with record labels, according to a report that appeared in *The Wall Street Journal* last week. That article also said music executives complain that MTV pays much less than market value to air videos because competition in the music video programming market is so limited. MTV reaches 72 million homes, while VH1 reaches nearly 69 million homes.

"MTV has some deals with some, not all, record companies whereby we pay a certain amount of money to take on occasion a video for an exclusive period of time, which is usually a week or two," Robinson said. "This year ... we took seven exclusively. The practice is used very, very infrequently."

Black Entertainment Television Executive Vice President Curtis Symonds said the company was approached in September by Justice lawyers asking how MTVN's deal affected the company. Symonds said he told the lawyers that the deals had no effect on BET's ability to secure distribution. As for BET's inability to immediately air many videos, he said that it "hasn't been crippling."

Exactly how the Justice Department defines the "program-services market" in which MTV operates remains subject to debate. Among music-oriented channels, MTV is clearly king. But there are a limited number of those channels, which include VH1, M2, The Box, BET Holdings' Black Entertainment Television and MuchMusic, which is partly owned by Cablevision Systems Corp. Otherwise, MTV's competition for advertisers can be defined as broadly as all television networks, among which MTV ranks 15th, according to BROADCASTING & CABLE's most recent ranking (B&C, Dec. 13). ■

FX makes it to New York

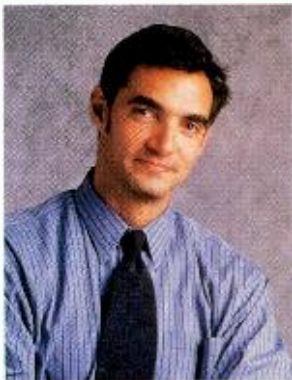
Time Warner will add Fox cable channel to most of its systems by end of 2002

By Joe Schlosser

FX is coming to the Big Apple and to a Time Warner cable operator near you in the not-so-distant future.

The 5-year-old News Corp.-owned cable network landed its biggest distribution deal ever last week, when Time Warner Cable agreed to put FX on 80% of its systems by the end of 2002. The once-fledgling cable channel will add 7 million subscribers with the Time Warner deal, which includes carriage in the nation's largest market, New York City.

FX executives also announced that



Liguori: "... it's very hard to keep a network that popular off your air."

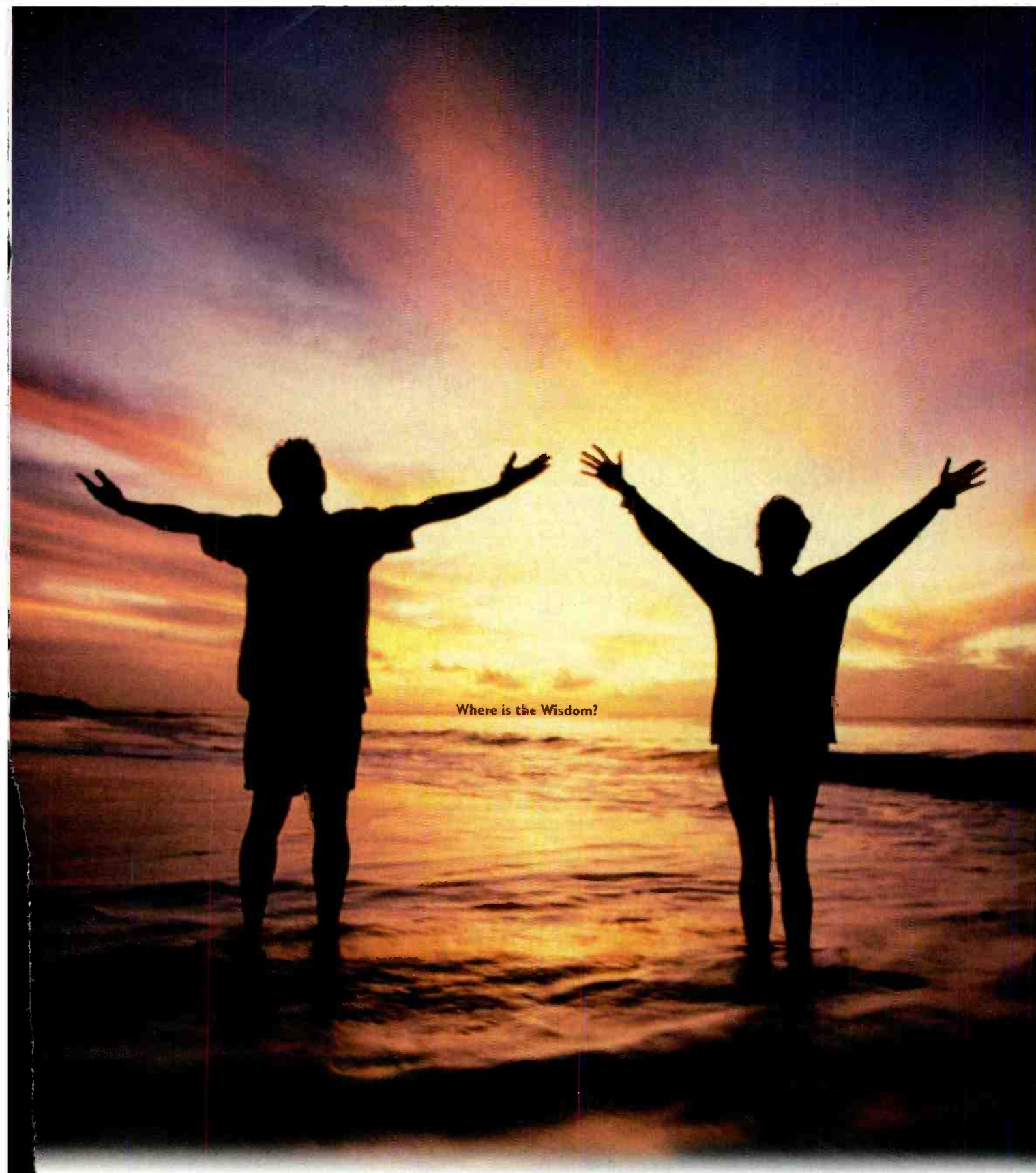
they have deals with a number of other MSOs, including AT&T, which will bring the network to more than 55 million homes by the start of 2003. Time Warner already offers FX to 3 million of its subscribers.

The deal with Time Warner Cable came a week after the MSO signed a 10-year pact with Fox Channels Group to carry all of Fox's regional sports networks in communi-

ties where Time Warner owns cable systems. Time Warner had kept any new deals with FX in limbo for months in order to get the important regional

sports channel pact locked up. Sources say FX will get close to its 25 cents per subscriber fee from Time Warner.

Peter Liguori, president of FX Networks, says the regional sports deal with Time Warner Cable played a role in FX's new contract, but he says a major part of the additional rollout has to do with FX's improved programming lineup: "The reality of it is, no one is going to take a network unless they feel it is of some value." Liguori, who was named FX president in August 1998, adds: "It's not like these guys have unlimited channel space. FX is becoming of greater value. We are a top-10 cable network, and it's very hard to keep a network that popular off your air too long." Liguori says he hopes to take the network past the 60 million-subscriber mark in the next two years. ■



Where is the Wisdom?



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WBTD won the off-net syndication rights to NBC Studios' *'Will & Grace.'*

WB has real 'Will' power

By Melissa Grego

As the NATPE convention nears, syndicators are firming up their syndication plans.

In one of the most highly anticipated deals, Warner Bros. Domestic Television Distribution nabbed the rights to the off-net syndication run of NBC Studios *Will & Grace*, and will be bringing the show to NATPE in preparation for a fall 2002 launch.

The stars of *Will & Grace*, Eric McCormack and Debra Messing, are already scheduled to appear in New Orleans for the convention as hosts of the Hollywood Radio and Television society's International Broadcasting Awards.

NBC Enterprises, the distributor for NBC Studios, has been shopping the show around to syndicators for several months, sources say. NBC does not have its own domestic syndication arm.

WBTD has handled the off-net runs of NBC programs before. WBTD launched the off-net syndication run of NBC Studios' *In the House* in September, as well as that of NBC's *The Fresh Prince of Bel-Air* in 1994.

The two companies also currently work together in the first-run arena, with syndicated magazine *Access Hollywood*. WBTD handles station sales and marketing for the show, while NBC produces. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

LOS ANGELES

Dumping Diva

Video-on-demand hardware maker Diva Systems was evicted from *TV Guide's* booth on the floor of the Western Show in Los Angeles last week. Diva was demonstrating its system in several companies' booths, showing how subscribers could instantly call up whatever movie they want. The demo was using *TV Guide Interactive* as a program guide, so had set up in a corner of the company's booth. But on Wednesday, Diva announced that it was developing its own electronic program guide. Oops. When Diva's demonstrator showed up the next day, *TV Guiders* shut down the Diva equipment and told the demonstrator to leave.

NEW YORK

Glint in the Eye

For several years, CBS has had the image of being the most affiliate-friendly network, but station sources say it is playing hardest ball on network compensation. Sources say all of CBS' negotiations on the issue start out the same way: zero comp. "That's not where they are ending up in many cases," says one executive. "But NBC and ABC are saying, 'we need to get this down to reasonable levels.'" ABC recently did a new five-station deal with Benedek Broadcasting in which the broadcaster took a comp cut, Jim Yeager, company president, confirms. He wouldn't reveal how much, saying, "under the circumstances, we're happy with the deal." Word has it that Quincy Broadcasting was forced to take a huge cut in comp by NBC. But even at CBS, affiliate sources say stations that perform well in the ratings do have some leverage. The only comment Peter Schruth, CBS head of affiliate relations, has on comp talks is that stations should, "be prepared to negotiate."

Opening up?

Donaldson Lufkin Jenrette stirred up a hornet's nest two weeks ago when it excluded the press from its first annual media conference, which it scheduled in direct competition with the decades-old PaineWebber Media Conference in New York. Dow Jones withdrew and *The New York Times* said it wouldn't participate in the future unless DLJ opened it up. And it appears DLJ will do just that. According to executives who participated in the DLJ conference, next year's event will be open. "Right now, they're talking about letting reporters into an adjoining room to listen to the speakers," said one executive. DLJ public relations staffers didn't return calls.

WASHINGTON

Narrowcasting

Broadcasters are looking at a new technology that will allow digital TV stations to air different versions of programming within the same channel. For example, a station could air one version of the local news for Maryland's Prince George's County and another for neighboring Montgomery County; or it could run Cadillac ads during sporting events in upscale areas and Chevrolet ads in less-wealthy areas. An ATSC subcommittee is mailing ballots to its members asking them to vote on whether the standards-setting association should start looking at the issue, called "directed channel change."

All business, of course

One of FCC Chairman Bill Kennard's requests at the Western Cable Show was a private audience with singer Bonnie Raitt, who performed at the convention. Kennard told California Cable Television Association executives he wanted to discuss some issues Raitt had related to a low-power TV station in which she has invested. "She's probably never heard that one before," quipped one industry executive. No word on whether Kennard got his wish.

FINANCIAL WRAP-UP

Week of December 13-17

WINNERS

	12/17	% change
TCI Satellite	\$10.63	41.70
ValueVision	\$50.38	13.20
Insight Comm.	\$28.88	12.70
Infinity Bcst.	\$39.69	12.60
USA Networks	\$55.88	11.75

LOSERS

	12/17	% change
Granite Bcst.	\$9.63	(36.40)
TiVo	\$30.47	(17.30)
Radio One	\$65.63	(15.00)
Tribune	\$52.13	(10.30)
Acme Television	\$32.75	(9.50)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Week ending 12/17
Close318.75
High318.75
Low311.44

3.5%



Week ending 12/17
Close347.15
High348.82
Low338.11

4.7%



Week ending 12/17
Close981.79
High981.79
Low958.19

5.3%

DOW JONES

Week ending 12/17
Close11257.40
High11257.40
Low11160.2

0.3%

NASDAQ

Week ending 12/17
Close3753.13
High3753.13
Low3571.66

6.6%

S&P 500

Week ending 12/17
Close1421.06
High1421.08
Low1403.17

0.8%

Outstanding Performance.

At Veronis, Suhler & Associates, we are committed to helping our clients, equity partners, and investors attain their financial objectives. *Case in point:* VS&A Communications Partners, our private equity affiliate, invested equity in Triax Midwest Associates in 1996. The Fund helped Triax implement an ambitious growth plan, which included nearly \$100 million in systems acquisitions and a three-year rebuild program. The result was a significant increase in the value of Triax, leading to a successful sale.

VS&A Communications Partners II, L.P.
an affiliate of Veronis, Suhler & Associates Inc.,
acting as lead investor with certain institutional
co-investors and management

has agreed to sell

Triax Midwest Associates, L.P.
a cable television partnership which owns cable systems
located in Illinois, Indiana, Wisconsin,
Iowa and Minnesota

to

Mediacom LLC
a leading U.S. independent cable television company

for

\$742,500,000

We acted as financial advisor to
VS&A Communications Partners II, L.P.

November 1999

To learn more about our firm or to discuss possible initiatives in complete confidence, contact:

Francis L'Esperance
Managing Director
Broadcast, Cable and Entertainment
lesperancef@veronissuhler.com

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Digital commitments

FCC begins to consider broadcasters' public service responsibilities

By Paige Albiniak

The FCC last week began considering digital broadcasters' requirements for public service performed in exchange for the government loan of potentially billions of dollars worth of spectrum.

The commission put out a notice of inquiry (NOI) approved by four commissioners. Commissioner Harold Furchtgott-Roth concurred in part with the inquiry while dissenting in "large part," he said at a meeting last week. Furchtgott-Roth said the law only allows for a "very narrow examination of how to continue the existing standard...I do not support anything that expands the public interest because there is no basis for that in the statute."

The commission is calculating how much channel capacity digital broadcasters should be required to devote to the public interest in a multichannel broadcast world; how DTV will best provide disaster information; how DTV will best serve disabled communities; and how DTV could improve political discourse. This last point has

proven particularly divisive, even though the notice suggests only that broadcasters voluntarily provide five minutes of "candidate-centered discourse" each night during the 30 nights preceding an election.

The FCC based its NOI on recommendations filed last June by People for Better TV and the presidential advisory committee on the public interest obligations of digital broadcasters—otherwise known as the Gore Commission—last December. The Gore Commission, whose 22 members include five broadcasters, last year recommended that broadcasters voluntarily provide the five minutes of political coverage each night for 30 nights. Campaign reform advocates have been frustrated that broadcasters have not taken up the cause.

"The longer the industry turns a deaf ear on the recommendations of the Gore Commission for voluntary free airtime for candidates, the stronger the case becomes for mandates," says Paul Taylor, executive director of the Alliance for Better Campaigns. Taylor says his organization, in concert with others such as the Media Access Pro-

ject and the Center for Media Education, will continue to push broadcasters to improve campaign discourse.

Right now, analog broadcasters face fairly loose public interest requirements. Each week, they must air three hours of educational children's programming at the same time and place, and they can advertise for only a limited period of time during that programming. Broadcasters are required to give political candidates equal airtime to respond to any editorial attacks. They are expected to air public-service announcements, although there are no guidelines outlining how many or how often. They also must keep files of their public interest activities on hand in case of inquiry and to show to the FCC when they apply to renew their broadcast licenses.

Analog broadcasters are expected to maintain their public interest obligations during the transition to digital television, and to translate those obligations to their digital channel until the FCC comes up with new rules.

Public comments on the inquiry are due at the end of March, replies at the end of April. ■

DBS deadline nearing

DirecTV is ready with public service nets; EchoStar petitions for more time

By Paige Albiniak

Direct broadcast satellite providers faced their deadline to begin using 4% of their spectrum to fulfill public interest obligations with varying degrees of readiness.

DirecTV has six new channels, but EchoStar Communications Corp. last week requested more time. The 1992 Cable Act and FCC rules require DBS companies to carry channels that serve the public interest, as defined by the FCC.

DirecTV's total public interest lineup includes nine networks that offer a mix of political, spiritual, educational and cultural programming: C-SPAN, Eternal World Television Network, Trinity Broadcast Network, WorldLink TV, the

NASA Channel, PBS YOU, StarNet, Clara+Vision and Inspirational Life.

EchoStar hasn't selected its final public interest networks, although it has 20 interested suitors, said EchoStar spokeswoman Judianne Atencio. The company already carries C-SPAN, the NASA Channel, the Eternal World Television Network and Trinity Broadcasting. A petition EchoStar filed at the FCC last week asserts that only three of the 20 networks applying for space would have been ready for carriage by Dec. 15.

EchoStar last week asked the FCC to allow it to put off its new public interest services until the end of January, while it sorts out year 2000 issues and finishes getting its new satellite at 110 degrees west longitude fully operational. At

press time, the FCC had not responded.

EchoStar also needs time to rearrange its programming across its five satellites in four orbital slots to comply with the commission's set-aside rules. EchoStar must move its public interest programming from its originally planned location at 61.5 west longitude, which only covers the eastern half of the country, to other slots that cover the entire U.S.

EchoStar CEO Charlie Ergen said in a statement that he was "disappointed" with the commission's new rules because he had planned to create an "educational neighborhood" at the 61.5 location. The rules "will result in a less attractive and less viable educational package for consumers," Ergen asserted. ■

Ad Council

The Advertising Council
Public Service Events
2000

The Advertising Council Public Service Events

2000

JANUARY

Back-to-School Winter Term

Community Schooling
Connect for Kids
Discouraging Academic Cheating
Education Reform
Gender Equity in Education
Learning Disabilities
National 4-H Council
Recruiting New Teachers
United Negro College Fund
Value of Math and Science

1 Environmental Policy Act Anniversary

Earth Share
Earth Share/Environmental Protection Agency
Forest Fire Prevention
Reduce. Reuse. Recycle.

8-16 Wilderness Wildlife Week of Nature

Earth Share
Earth Share/Environmental Protection Agency
Forest Fire Prevention

11-18 International Thank You Week

17 Martin Luther King, Jr. Day

Anti-Discrimination/Value of Diversity
United Negro College Fund

FEBRUARY

Black History Month

Anti-Discrimination/Value of Diversity
United Negro College Fund

2 Groundhog Day

6 Pay a Compliment Day

14 Race Relations Day

Anti-Discrimination/Value of Diversity

14 Valentine's Day

14-20 National Child Passenger Safety Awareness Week

Drunk Driving Prevention
Safety Belt Education

20-26 National Engineers Week

Value of Math and Science

20-26 International Friendship Week

21 President's Day

MARCH

National Kidney Month

Organ and Tissue Donation

National Talk with Your Teen about Sex Month

Importance of Listening to Children
Talking with Kids about Tough Issues



23-29 National Volunteer Week

America's Promise
Connect for Kids
Do Good. Mentor a Child.
National 4-H Council

24-30 National TV Turnoff Week

27 Take Our Daughters to Work Day

Gender Equity in Education

30 May 6 National Science and Technology Week

Education Reform
Recruiting New Teachers
Value of Math and Science

MAY

Asian Pacific American Heritage Month

Anti-Discrimination/Value of Diversity

Family Support Month

Community Schooling
Connect for Kids
Fatherhood Initiative
Give Kids The World
Parental Responsibility
Parents as First Teachers (Spanish only)

Women's Health Care Month

Healthy Start

9 National Teacher's Day

Recruiting New Teachers

14 Mother's Day

Healthy Start
Parents as First Teachers (Spanish Only)

14-20 National Transportation Week

Drunk Driving Prevention
Safety Belt Education

20 Armed Forces Day

Employer Support of the Guard and Reserve

21 Youth Against Violence Day

Crime Prevention
Safe Gun Storage/Gun Violence Prevention
Talking with Kids about Tough Issues
Violence Prevention/Reason to Hope

22-29 Buckle Up America! Week

Safety Belt Education

29 Memorial Day

Employer Support of the Guard and Reserve
WWII Memorial

JUNE

Student Safety Month

Child Abuse Prevention



Education Reform
Fatherhood Initiative
Gender Equity in Education
Office of National Drug Co
Violence Prevention/Reason

Graduation

Recruiting New Teachers
United Negro College Fund

Summer

Forest Fire Prevention
National 4-H Council

AUGUST

Back-to-School Mon

Community Schooling
Connect for Kids
Discouraging Academic Cheating
Do Good. Mentor a Child.
Education Reform
Gender Equity in Education
Learning Disabilities
National 4-H Council
Parents as First Teachers
Recruiting New Teachers
United Negro College Fund
Value of Math and Science

22 Be an Angel Day

Do Good. Mentor a Child.

26 Women's Equality Day

Anti-Discrimination/Value of
Gender Equity in Education

29 Sept 4 National Sobriety C

Drunk Driving Prevention

SEPTEMBER

Children's Health a Safety Month

Child Abuse Prevention
Connect for Kids
Fire Safety
Healthy Start
Safe Gun Storage/Gun Violence Prevention
Safety Belt Education

National School Su

Discouraging Academic Cheating
Education Reform
Recruiting New Teachers
Value of Math and Science

4 Labor Day

15 Oct 15 National Hispanic

Anti-Discrimination/Value
Crime Prevention (Spanish
Drunk Driving Prevention



DEAR COLLEAGUE:

For 57 years, the Advertising Council's campaigns have raised public awareness of important social issues; they have inspired individuals to take action in their communities; and most importantly, they have saved lives.

The Ad Council's success is a testament to the remarkable media partnerships that have developed to promote these campaigns. This success is thanks, largely, to the generous efforts of the media outlets that allow us to speak to the American public about key social issues.

Thanks to your support of the Ad Council's important messages:

- 79% of Americans say they have personally stopped someone from driving drunk, since the beginning of the "Friends Don't Let Friends Drive Drunk" campaign in 1983.
- 98% of American school children recognize McGruff the Crime Dog as a symbol of crime prevention.
- 68% of Americans now use safety belts, up from 21% in 1985, when Vince and Larry, the crash-test dummies debuted.
- Over \$1 billion has been raised with the memorable line, "A Mind Is a Terrible Thing To Waste," by The United Negro College Fund, which has sent 300,000 students to college.

As we arrive in the much anticipated year, 2000, we continue to witness technological advances that herald dramatic changes in every aspect of our lives. Meanwhile, the importance of getting the Ad Council's messages to the intended audiences remains steady. These cultural changes also represent an exciting opportunity to discover how technology can offer ways of communicating with more people. We look forward to continued success in our work with you, the media, as we address such topics as child abuse prevention, education reform, parental responsibility, fire safety, and many others.

We hope that you find the Public Service Events Calendar for 2000 helpful in coordinating your PSA schedule with topical events, as well as relevant editorial content. Our messages, shown against the fitting backdrop of your media content will continue to make a positive social impact on communities around the country.

Thank you for your continued support of the Advertising Council, and our efforts to create a better America for everyone.

Sincerely,

A handwritten signature in cursive script that reads "Peggy Conlon".

Peggy Conlon



JANUARY

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NOVEMBER

National American Indian Heritage Month

Anti-Discrimination/Value of Diversity

5-11 National Chemistry Week

Education Reform
Recruiting New Teachers
Value of Math and Science

6-12 Random Acts of Kindness Week

7 General Election Day

Get Out the Vote

11 Veteran's Day

Employer Support of the Guard and Reserve
WWII Memorial

12 America Recycles Day

Reduce, Reuse, Recycle.

12-18 American Education Week

Community Schooling
Discouraging Academic Cheating
Education Reform
Gender Equity in Education
Learning Disabilities
Recruiting New Teachers
United Negro College Fund
Value of Math and Science

17 World Peace Day

19-25 National Family Week

Connect for Kids





SPONSOR CONTACT INFORMATION

CAMPAIGN	SPONSOR ORGANIZATION	PHONE	HOTLINE	WEBSITE
America's Promise	America's Promise: Alliance for Youth	703-684-4500	1-888-55-YOUTH	www.americaspromise.org
Anti-Discrimination/Value of Diversity	Leadership Conference Education Fund	202-466-3311	1-800-934-3430 1-800-558-5233	www.civilrights.org
Child Abuse Prevention	Prevent Child Abuse America	312-663-3520	1-800-CHILDREN	www.preventchildabuse.org
Children's Partnership	The Children's Partnership	202-362-5902		www.childrenspartnership.org
Community Schooling	Children's Aid Society	212-949-4800		
Connect for Kids	Coalition for America's Children/ Benton Foundation	202-638-5770	1-888-544-KIDS	www.connectforkids.org
Crime Prevention	National Crime Prevention Council	202-466-NCPC	1-800-WE-PREVENT 1-800-722-TEENS 1-800-727-UNETE	www.weprevent.org www.McGruff.org
Discouraging Academic Cheating	Educational Testing Service	609-921-9000	1-888-88-CHEAT	www.nocheating.org www.ets.org
Do Good. Mentor a Child.	Save The Children USA	203-221-4000	1-800-243-5075	www.savethechildren.org
Domestic Violence Prevention	Family Violence Prevention Fund	415-252-8900	1-800-END-ABUSE	www.fvpf.org
Drunk Driving Prevention	U.S. Department of Transportation	202-366-4000	1-800-424-9393	www.nhtsa.dot.gov
Earth Share	Earth Share	202-537-7100	1-800-875-3863	www.earthshare.org
Earth Share/Environmental Protection Agency	Energy Star Program	202-775-6650	1-888-STAR-YES	www.epa.gov/energystar.html (adult) www.wattsnew.com (kids)
Education Reform	Education Excellence Partnership	202-872-1260	1-800-38-8ESMART	www.edex.org
Employer Support of the Guard & Reserve	National Committee for ESG&R	703-696-1400	1-800-336-4590	www.esgr.org
Fatherhood Initiative	National Fatherhood Initiative	301-948-0599	1-800-790-DADS	www.fatherhood.org
Fire Safety	For a Safer America Coalition/ National Consumers League	202-835-3323	1-800-876-7060	www.usfa.fema.gov/kids
Forest Fire Prevention	USDA Forest Service	202-205-1483		www.smokeybear.com
Get Out the Vote	Federal Voting Assistance Program	703-588-1584	1-800-438-8683	www.fvap.gov
Give Kids The World	Give Kids The World	407-396-1114	1-800-995-KIDS	www.gktw.org
Healthy Start (Prenatal Health Care)	U.S. Department of Health & Human Services	301-443-0543	1-888-463-6337	www.hrsa.dhhs.gov
Importance of Listening to Children	Country Music Association	615-244-2840		www.tuneintokids.com
Learning Disabilities	Coordinated Campaign for Learning Disabilities	202-326-8700	1-888-GR8-MIND	www.ldonline.org
National 4-H Council	National 4-H Council	301-961-2800	1-888-77-YOUTH	www.areyointoit.com
ONDCP	Office of National Drug Control Policy	202-395-6700	TBD	www.whitehousedrugpolicy.gov
Organ & Tissue Donation	Coalition on Donation	804-330-8620	1-800-355-SHARE	www.shareyourlife.org
Parental Responsibility	Administration for Children and Families	202-401-9373		www.acf.dhhs.gov
Parents as First Teachers (Spanish Only)	El Valor Corporation	312-997-2021		
Recruiting New Teachers	Recruiting New Teachers, Inc.	617-489-6000		www.rnt.org
Reduce, Reuse, Recycle	Environmental Defense Fund	212-505-2100	1-800-CALL-EDF	www.edf.org
Safe Gun Storage/Gun Violence Prevention	National Crime Prevention Council	202-466-6272	TBD	www.weprevent.org
Safety Belt Education	U.S. Department of Transportation	202-366-4000	1-800-424-9393	www.nhtsa.dot.gov
Talking with Kids about Tough Issues	Children Now/Kaiser Family Foundation	510-763-2444/ 650-854-9400	1-800-CHILD-44 1-800-656-4533	www.childrennow.org
United Negro College Fund	United Negro College Fund	703-205-3400	1-800-331-2244	www.uncf.org
Value of Math and Science	NACME, National Council for Minorities in Engineering	212-279-2626	1-800-97-NACME	www.nacme.org
Violence Prevention/Reason to Hope	American Psychological Association & American Association for the Education of Young Children	202-336-5500	TBD	www.apa.org
WWII Memorial	American Battle Monuments Commission		1-800-639-4WW2	www.wwiimemorial.com



THE ADVERTISING COUNCIL

MISSION:

To identify a select number of significant
public issues and stimulate action on
those issues through communications
programs that make a measurable
difference in our society.

22 National Stop the Violence Day

Community Schooling
Fatherhood Initiative
Important of Listening to Children
Parental Responsibility
Parents as First Teachers (Spanish only)
Talking with Kids about Tough Issues
Safe Gun Storage/Gun Violence Prevention
Violence Prevention/Reason to Hope

23 Thanksgiving

National Drunk and Drugged Driving
Prevention Month
Office of National Drug Control Policy
Drunk Driving Prevention
Holiday Season (through January 2001)
Crime Prevention
Do Good. Mentor a Child.
Domestic Violence Prevention
Drunk Driving Prevention

Universal Human Rights Month

Anti-Discrimination/Value of Diversity
Gender Equity in Education

1 World AIDS Day

Talking with Kids about Tough Issues

21 World Peace Day!

22-29 Hanukkah

25 Christmas

31 New Year's Eve

Violence Awareness

(Spanish Only)

Month
(Diversity)

Peace Month

Tough Issues

State with Your Kid

Tough Issues

Prevention Month

Prevention Month

Prevention Policy

Prevention About Young

Prevention

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JULY

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NOVEMBER

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DECEMBER

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WASHINGTON WATCH

By Paige Albinia

MPAA most powerful entertainment lobby, 'Fortune' says

Fortune's third annual ranking of the top 25 most powerful lobbying organizations in Washington is out, and again the Motion Picture Association of America and the National Association of Broadcasters are fighting for top spots. This year, MPAA beat NAB easily, coming in at 17 to NAB's 20. Last year, NAB was ahead by just a bit, voted No. 18 while MPAA was No. 19. Neither the National Cable Television Association nor the Satellite Broadcasting and Communications Association made the list. NCTA hasn't had a legislative fight on its hands for some time now, while the relatively small SBCA has done nothing but fight to push satellite TV reform through Congress—for the past two years. *Fortune's* list is put together by Democratic pollster Mark Mellman and Republican agency Public Opinion Strategies, who mail surveys to all sorts of Washington insiders to discover who gets their ears and how. The No. 1 lobbying organization remains the ever-vigorous American Association for Retired Persons, but this year that group was given a run for its money by the ever-controversial National Rifle Association. The NRA proved its power last spring when it killed Congressional votes on gun

control for the year, even though the pressure was on after a spate of high school shootings rocked the nation.

Live from Las Vegas, it's 'Saturday Night'

The NAB will place NBC show *Saturday Night Live*, which is celebrating its 25th season, in its Broadcasting Hall of Fame at the association's 2000 annual convention this April in Las Vegas. Producers Lorne Michael and Dick Ebersol as well as current and past cast members will be on board to accept the award.

Digital radio industry grows smaller

Digital radio companies USA Digital Radio and Digital Radio Express last week agreed to join together to back USADR's in-band on-channel digital audio broadcasting system. That means USADR/DRE will take on the remaining industry player, Lucent Technology, which was spun off from AT&T. USADR is a coalition of broadcasters and investors, including ABC Inc., AMFM Inc., CBS Corp., Chase Capital Partners, Citadel Communications Corp., Clear Channel Communications, Cox Radio Inc., Cumulus Media Inc., Emmis Communications, Entercom Communications, Gannett Company Inc., Hispanic Broadcasting Corp., RadioOne Inc. and Sinclair Broadcast Group.

The FCC last November issued a rulemaking on digital radio.

AT&T cap claims 'lunacy,' consumer groups say

AT&T's claims that MediaOne's 25% ownership of Time Warner Entertainment should not count against the cable ownership cap and that it does not have a controlling interest in programmer Liberty Media are "lunacy," advocacy groups Media Access Project, Consumer Federation of America and Consumers Union last week told the FCC. "AT&T/MediaOne have attempted to craft a 'Potemkin' marketplace of illusory competition premised on wildly implausible premises and wholly unbelievable promises," MAP said last week in a statement. "Even a master novelist could not make this scenario rise to the level of fiction." AT&T is arguing that under the FCC's new cable ownership rules, it should be able to keep MediaOne's 25% interest in TWE because it has no control over Time Warner's programming. AT&T also says that it has no voting control over Liberty Media, which is run by Tele-Communications Inc. and Liberty Media founder John Malone, although AT&T does own a large portion of Liberty's stock. While the groups disputed AT&T's claims, they also criticized the FCC for "com-

pliantly tolerating this arrogance The FCC's handling of the merger makes it appear that the FCC cares more about servicing AT&T than protecting the public."

Media Institute adds two to board

The Media Institute elected Cox Enterprises' Alexander "Netch" Netchvolodoff and Stephens Group's Frank Thomas to its board of trustees, the organization announced Monday. Netchvolodoff has been with Cox for eight years and is vice president of public policy for the company. Cox, headquartered in Atlanta, is the ninth largest media company in the U.S. and owns cable systems, newspapers and TV stations. Thomas is vice president and assistant to the president for media and government relations at Stephens Group of Little Rock, Ark. Stephens is the parent to DonreyMedia Group, which owns 14 newspapers and seven outdoor advertising companies.

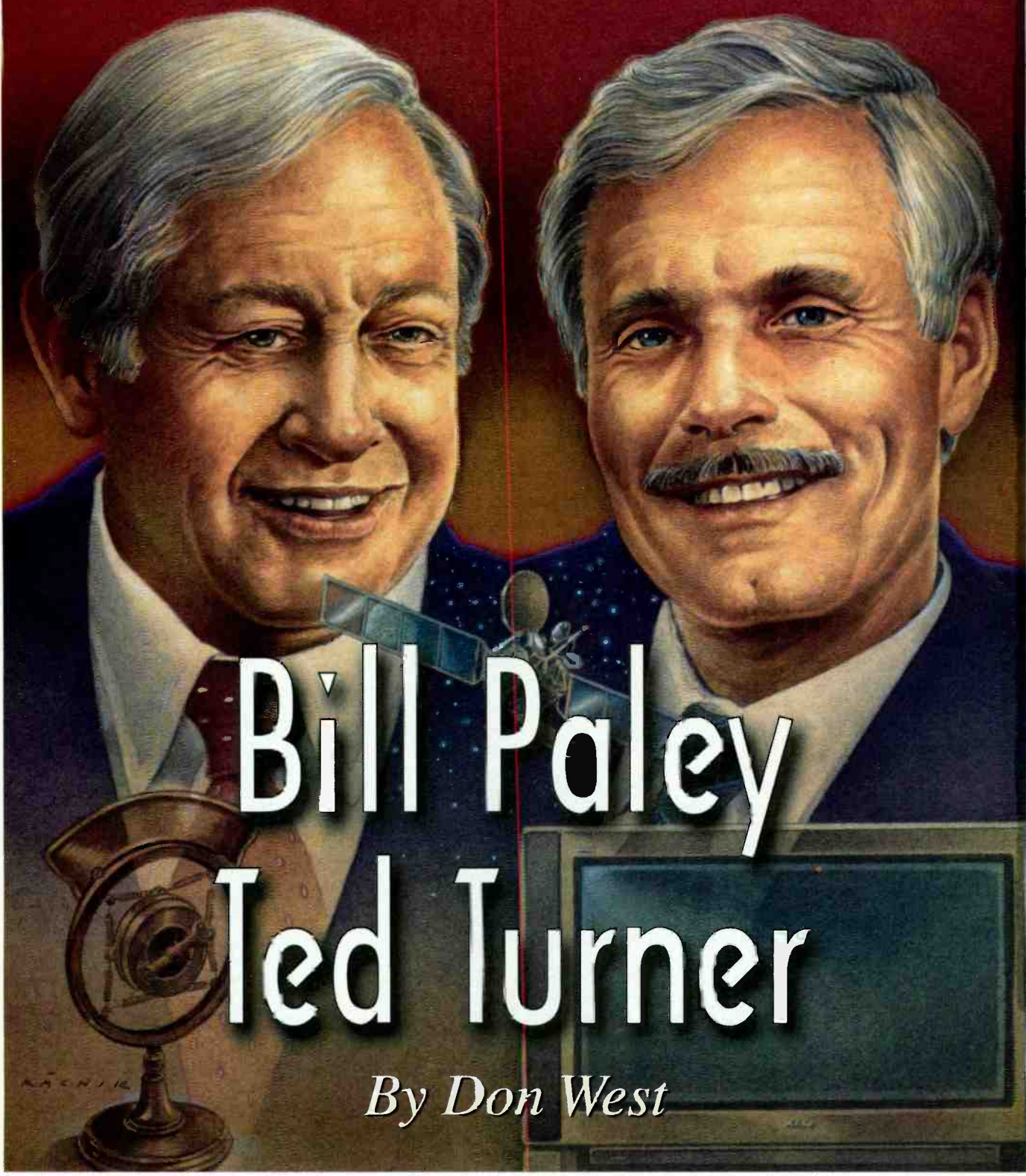
Three new to T. Howard Foundation

The satellite industry's T. Howard Foundation last week announced that it had elected three new board members. Joining the foundation are: Yolanda Robins, vice president of corporate communications at Pegasus Communications Corp.; Bill Gerski, senior vice president of marketing and sales at Golden Sky Systems; and Sean Bratches, senior vice president of affiliate sales and marketing at ESPN. The T. Howard Foundation is a nonprofit organization dedicated to diversity in the satellite business.

FIRST 100

FIFTH ESTATERS

BROADCASTING & CABLE's Men of the Century



Bill Paley
Ted Turner

By Don West

Illustration: John Kachik Illustration

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In anticipation of the new millennium, the editors of BROADCASTING & CABLE set out to identify 100 individuals who made signal contributions to the Fifth Estate during the 20th Century. They then narrowed that search to the

individual or individuals who could be said to have led all the rest. Two names emerged. The accomplishments that singled them out are detailed below. The roles of 98 significant others (and pairs) are profiled on pages 25 through 42.

Bill Paley created the greatest broadcast organization the world has ever seen; little wonder CBS was called the Tiffany network. Ted Turner created the Superstation and the first all-news network and energized the entire cable industry. Both transformed their media and the world.

In the opinion of the editors of BROADCASTING & CABLE, William S. Paley and Robert Edward Turner III rank as the pre-eminent Fifth Estaters of the 20th century. More than any other two individuals, they propelled their media to greatness.

Paley was the first generation, Turner the second. Paley was the old bull that the young bull Turner could never unseat, although he spent years trying. Their dislike was evident and passionate.

Yet, in a sense, they were the same

Paley, flanked by Edmund Chester (l), director of broadcasting to foreign countries, and by Paul White (r), generally considered the leading news executive of his day.



The CBS founder enjoyed this inauguration moment with his wife, née Barbara Cushing, and Edward R. Murrow. Babe Paley was known for her beauty and for the remark, "You can never be too rich or too thin."

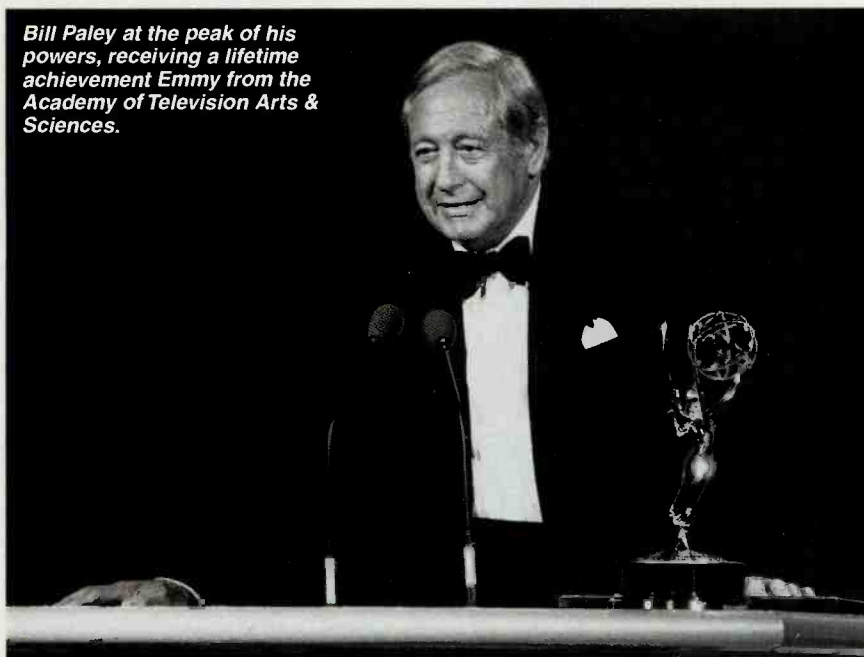
persona. Both broke away from successful and wealthy backgrounds to triumph outside the family businesses. Both knew a wave when they saw it and were quick to jump on. Both were handsome and charismatic. Each was as ruthless as he had to be. Both acted more viscerally than cerebrally, and each was willing to bet the enterprise on the turn of a card. Both overcame mistakes that would have sunk lesser players—Paley's CBS Hytron, Electronic Video Recording and

CBS Cable, which cost upwards of \$40 million each, and Turner's MGM, which almost cost him his company (but turned out to be a goldmine). Both played as hard as they worked, and their liaisons were legendary. Paley was as elegant as Turner could be crude. Each married beautiful women—Paley the celebrated Barbara (Babe) Cushing Mortimer, Turner the glamorous star and political activist, Jane Fonda. Both left marks on history that have yet to be equalled.

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Bill Paley at the peak of his powers, receiving a lifetime achievement Emmy from the Academy of Television Arts & Sciences.



In 1932, four years after he took over what was to become the Columbia Broadcasting System, BROADCASTING magazine wrote of the 31-year-old Paley that "youth was no handicap, for he brought with him a substantial business education, collegiate and practical, a fine intellect and an openmindedness that soon dispelled any thought among his associates that here was a rich man's son who would soon suffer delusions of grandeur." By 1990, BROADCASTING & CABLE would say of Paley that "he was to American broadcasting what Carnegie was to steel, Ford to automobiles, Luce to publishing and Ruth to baseball."

Paley's story and that of the company he is credited with founding more than 70 years ago began in 1928 when he persuaded his father, a Russian emigrant who had become a prominent cigar manufacturer, to invest \$500,000 for a controlling interest in a radio network. Young Paley, then turning 28, served as president of Philadelphia's United Independent Broadcasters and its 16-station radio network. He gained complete ownership in 1932 when he bought the half-interest in the network owned by Paramount Public Corp.

Under Paley's leadership, Columbia prospered in radio. In the 1930s and



▲ In an earlier time, with Leopold Stokowski.

1940s, he aggressively signed new affiliates and recruited such talent as Bing Crosby and Frank Sinatra. In the widely publicized talent raids of 1948, Paley lured the likes of Jack Benny, Red Skelton and Edgar Bergen from the senior competitor, RCA's National Broadcasting Co.

Paley's greatest acquisition may have been Frank Stanton, quite his opposite in temperament and style, who came to CBS directly after earning his Ph.D. Originally a pioneer in audience research, Stanton displayed intellectual and organizational skills that persuaded Paley—after he returned from World War II service on Eisenhower's staff—to turn over the presidency in 1946. From then on Stanton ran the company, in the process becoming the industry's

leading statesman and defender of the First Amendment, while Paley concentrated on programming, balance sheets and the international social whirl.

Paley also left his mark on the Fifth Estate by supporting the efforts of Paul White and Edward R. Murrow in building a legendary news team at CBS. But the network chairman often seemed at odds with newsmen and parted company with many famous news names including H.V. Kaltenborn, Howard K. Smith and Daniel Schorr.

The Paley success story includes a few chapters on losing, as well. In 1955, CBS threw in the towel on its incompatible (with existing black-and-white sets) mechanical-wheel color TV system with Paley admitting, "I think the RCA camera has us beat." And the network made a disastrous acquisition in 1951 when it gave up 25% of its stock to acquire Hytron Radio & Electronics Corp.—nominally for \$18 million—to get into TV set and tube manufacturing. The company failed and the loss of all that stock cost CBS dearly.

A few years later, CBS Laboratories developed Electronic Video Recording, or EVR, which became another economic failure. As it had been in color, CBS was ahead of the curve, but with a flawed device. EVR's innovation was playback-only, employing optical film in an age of video tape. It eventually lost out to VCR (video cassette recording).

Another CBS disaster was its failed attempt to break into cable with a cultural network (CBS Cable). Paley tried to buy his way into the growing wired nation with an extravagant product and expensive promotion, but was rebuffed by an industry with strong anti-broadcasting habits and without the capacity it has today.

Later, Paley confided to BROADCASTING that "the secret of success is to win more often than you lose, and to win in a big way rather than a small way."

Under those criteria, he qualified conspicuously. During its prime time, CBS made more money than any other broadcasting network, dominated the schedules, won in entertainment and news and was the industry's leader in innovation and policy. The CBS eye became a symbol of excellence admired to this day, and its Eero Saarinen-designed sky-

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scraper in New York the epitome of elegance in communications. Extracurricularly, Paley was a power in and long chairman of the Museum of Modern Art, founded the Museum of Television and Radio and, in his father's honor, built a vest-pocket park that is one of New York's jewels. His alumni remain the industry's staunchest, dedicated to the glory that was the old CBS.

In his final years, Paley saw CBS fall from the eminence it had enjoyed for so long. He relinquished the CBS

chairmanship in 1983 to Thomas Wyman, one of a series of successors to Frank Stanton who didn't last on the 35th floor. After fighting off a takeover attempt by Ted Turner, control of the company passed in 1987 to Larry Tisch, a hotel executive and financier more interested in the bottom line than in the traditions that had made CBS the Tiffany network. Even though Paley was reinstated as chairman, he struggled but failed to keep the old CBS alive within the new. Tisch, in turn,

relinquished the reins to Westinghouse. The throne is now occupied by Mel Karmazin, who is merging the company with Viacom—ironically, a company spun off from CBS in the '70s by government decree. Having lost the historical lead in the 20th century, CBS could again be part of it in the 21st.

Paley held the title of chairman until his death in 1990 at age 89. At the time, Walter Cronkite said: "The pioneer era in the history of broadcasting dies with William Paley."

Ted Turner, in many ways the nemesis of broadcasting who boasts that he was cable before cable was cool, still calls his company Turner Broadcasting. That's perhaps the least of the paradoxes that attend this complex, charismatic, flamboyant, gutsy genius who grew a media empire from an unlikely acorn—a faltering Atlanta UHF station.

When he was 24, in 1963, Turner was thrust into the business world after the suicide of his father. To block the sale of the senior Turner's outdoor advertising companies, Ted III scrambled to raise \$200,000 to hold onto the business. In 1970, he bought two independent TV stations—WTBS(TV) Atlanta and WRET-TV Charlotte, N.C., both of which played important roles in the rise of Turner Broadcasting System.

Recognizing the potential of cable, in 1976 Turner put the signal of WTBS on a satellite and beamed it to virtually every cable system in the country, in the process creating the nation's first Superstation. As TBS, it is now the largest basic cable service, reaching more than 78 million subscribers.

In 1979, Turner sold WRET-TV for \$20 million, gaining the seed money for the creation of Cable News Network. On June 1, 1980, he flipped the switch in Atlanta for a 24-hour news service picked up by 172 cable systems. Twelve years later, Time magazine named Turner its "Man of the Year."

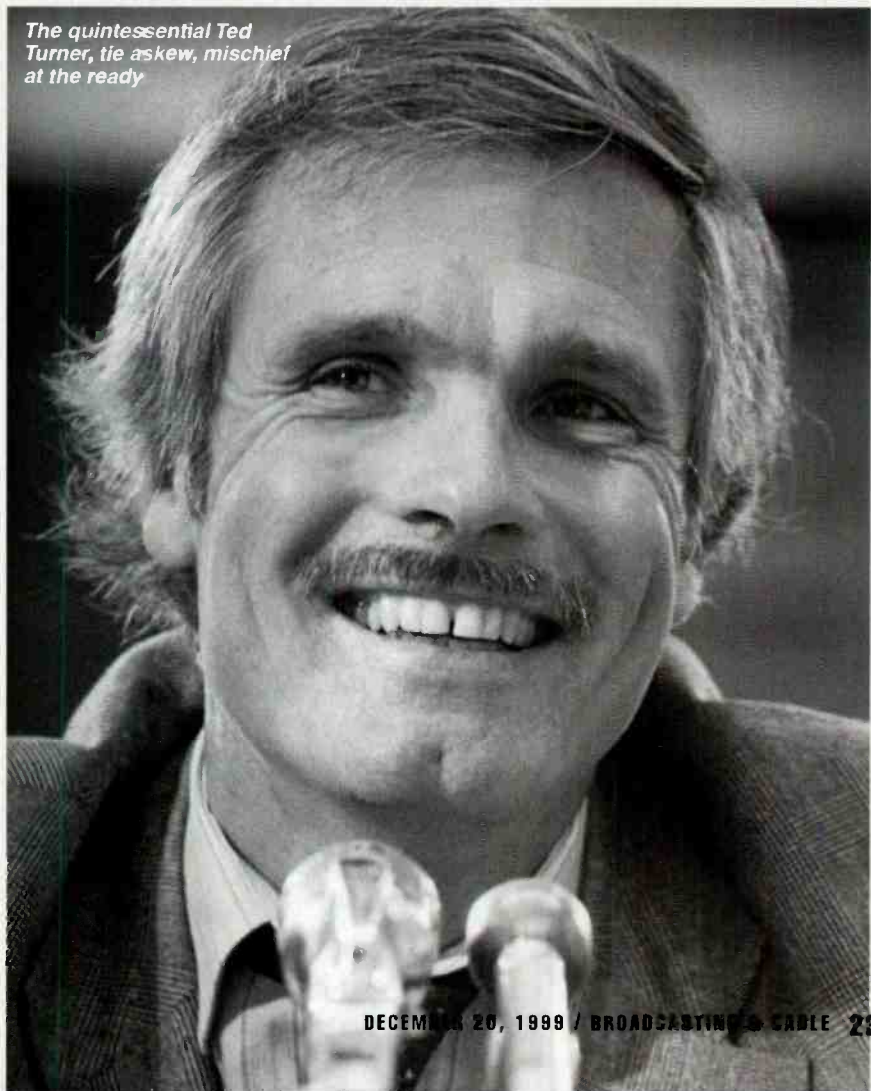
But Turner had ambitions to own a broadcast network. In 1981, he met twice with CBS brass to discuss "some marriage or relationship" between TBS and CBS. Then, in 1985, Turner made an

offer to buy CBS for \$5.2 billion, a move that was given more credit for brashness than for stockholder appeal. CBS managed to hold off the takeover attempt with a \$1 billion share repurchase.

Although he failed to acquire CBS,

Turner had his eye on another billion-dollar company—MGM/UA. This time, he sealed the deal. Although the \$1.4 billion purchase in 1986 almost broke him financially, the studio of "Gone With the Wind" gave Turner films, TV series and

The quintessential Ted Turner, tie askew, mischief at the ready



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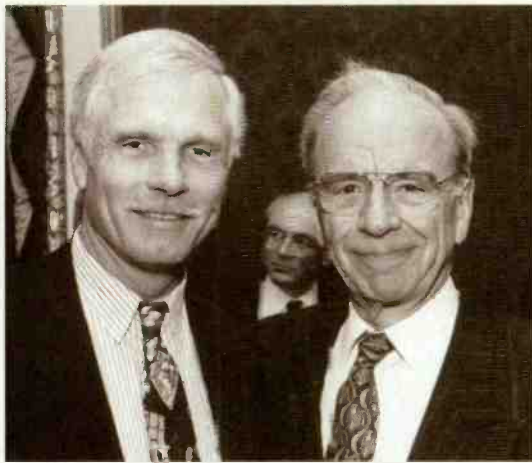
cartoons to feed the programming needs of the Superstation and still other programming ambitions. Thus, the creation of Turner Network Television. That cable channel was launched in 1988 with big-time sports, expensive original programming and a steady stream of motion pictures from TBS' now extensive library. Today, TNT is the sixth-largest basic cable network with 77 million subscribers.

MGM/UA wasn't to be the last studio in Turner's portfolio. In 1991, he bought Hanna-Barbera for \$320 million with the creation of an animation channel in mind. A year later, the Cartoon Network was launched. The Hanna-Barbera library, which included 3,000 animated half-hours, also was used to bolster programming on WTBS and TNT.

In 1994, news reports had Turner talking with NBC about some sort of business alliance, but nothing came of it. (Recent news reports have renewed that speculation, alluding to a deal between Time Warner and NBC.) The same year, he considered buying the Home Shopping Network, but that did not materialize. Turner did launch a new cable network that year, Turner Classic Movies, followed by the launch of CNNfn in 1995.

The media company that emerged from Turner's wheeling and dealing was itself an attractive target. In 1996, Time Warner absorbed Turner Broadcasting System's extensive domestic and international assets in a \$7.5 billion merger. Turner was the biggest winner, cashing in the company he built virtually from scratch for a \$2.5 billion, 11.3% stake in the largest media and entertainment company in the world.

Today, Turner serves as vice chairman of Time Warner. He oversees the cable networks division, comprising the assets of TBS including CNN (which includes such CNN networks as CNNfn, CNN Radio and CNNSI), Headline News,



Cartoon Network, TBS Superstation, Turner Classic Movies and Turner Network Television as well as HBO, Cinemax, Warner Bros. International Networks and Time Warner's interest in Comedy Central and Court TV. He also is in charge of New Line Cinema (with which Turner merged in 1994), and the company's professional sports teams: Atlanta Braves (Turner bought the baseball team in 1976); Atlanta Hawks basketball (which he bought in 1977); and the Thrashers hockey team.

Despite running a fast-growing media conglomerate, Turner has committed time and money to other endeavors such as the Goodwill Games, which he originated in 1985, and he is an active environmentalist. Turner, 61, is a yachtsman and has pursued the sport with the same competitiveness with which he goes after business ventures. He has won national and world sailing titles, including the America's Cup in 1977. He has been the subject of numerous biographies, including "Lead, Follow or Get Out of the Way," which picks up on the slogan that captures his management style.



▲ At top: Turner in a more amiable moment with arch foe Rupert Murdoch. Center: Receiving an International Radio & Television Society award from NBC's Betty Hudson.

Bottom: Under the table after winning the America's cup.

CBS and TBS are the extended shadows of the men who gave them life. To a degree, so too are the industries they led and shaped in the process. Broadcasting is a little older and more settled in its ways; cable has yet to shake the frontier from its lifestyle. Both are poised to attack the 21st century with confidence, spirit and hope.

Bill Paley and Ted Turner made of their lives and their enterprises great adventures—one bold resolve after another. They and their colleagues in the forefront of the Fifth Estate leave a legacy of individualism and accomplishment—and 100 hard acts to follow. ■

Contributing Editor Kira Greene played a key role in researching and assembling the Paley-Turner history.

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▲ **Goodman Ace** was arguably the most successful, most prolific and funniest writer/performer in radio and early television. As a performer, his career began in 1928 on CBS, where *Easy Aces* became an audience favorite. As a writer he provided material to Danny Kaye, Milton Berle and Sid Caesar, among the proverbial host of others.

▼ **Roone Arledge** revolutionized TV sports, treating it as breaking news rather than past events. He established TV's most enduring sports franchise in ABC's *Wide World of Sports* and pioneered the use of instant replay and slow motion. Later, as president of news, he raised the network's profile with such shows as *20/20* and *Nightline*.



Lucille Ball was TV's first sitcom star. More than any other show, *I Love Lucy* set the standard for the TV comedies to follow, both in production and distribution. It was the first hit sitcom and the first hit in syndication. After gaining control of Desilu, founded with husband Desi Arnaz, she became the first woman president of a major Hollywood studio.



▼ **Edwin H. Armstrong** pioneered the FM band. In 1933, the inventor was awarded four patents for key components of a wideband FM system. He built the first FM radio station in 1939, after which the FCC agreed to open up a band of spectrum for the service. With his assistant, John Bose, Armstrong engineered multiplexing, which led to FM stereo.



▼ **Red Barber** rode his skill at painting vivid word pictures—of the Yankees and occasionally Dodgers and their getting into World Series—to a career as the pre-eminent sports-caster of his day. "Joe DiMaggio up, holding that club down at the end. The big fellow, Hatten, pitches...a curve ball, high and outside for ball one."

▲ **Fred Allen** was radio's consummate wit, more humorist than comedian, whose series of successful shows on NBC from 1932 to 1948 made him a household name. Allen made network executives the butt of his jokes decades before David Letterman: "If the United States can get along with only one vice president," Allen asked, "why does NBC need 26?"

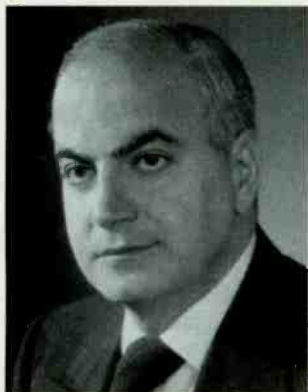


▲ **W.R.G. Baker** was one of early radio's pioneers. As a scientist with General Electric in the 1920s (later he would work for RCA), Baker helped develop the first high-power broadcasting transmitter and was instrumental in the development of short wave for international communications. He was also an early proponent of television. WRGB-TV Schenectady, N.Y., was named in his honor.



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▲ When CBS was forced to spin off its syndication arm, veteran TV sales executive **Ralph Baruch** turned the renamed Viacom Enterprises into a syndication powerhouse and multimedia force that now embraces its former parent, CBS. He also championed cable deregulation in the 1980s, helping fuel that medium's explosive growth.

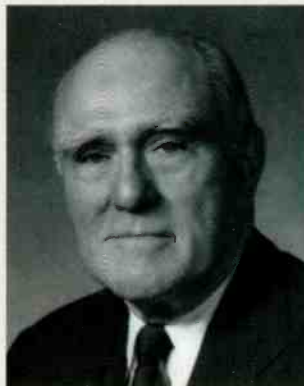
▼ **Jack Benny** was one of radio's biggest stars, then successfully made the transition to television. For more than four decades, the Benny radio and TV families, including his wife, Mary Livingston, were weekly staples in millions of American households. Among Benny gags that became part of the nation's fabric were his countless 39th birthdays and his squeaky violin.



Milton Berle was TV's first star. His Tuesday night NBC show, *Texaco Star Theater* and later *The Milton Berle Show*, was must-see for the vast majority of TV viewers—it drew ratings as high as the 80s—and helped turn TV from a novelty to a contender with radio and theater for the nation's ear and eye. Berle's show was said to have sold more sets than any ad campaign.



The human half of one of radio's long-standing partnerships, ventriloquist **Edgar Bergen** delighted radio audiences for three decades with his pals Charlie McCarthy, Mortimer Snerd and Effie Klinker. Although Bergen entertained presidents and princes, he is best known for raising the depression- and war-weary spirits of a nation, and for a daughter who triumphed in TV on her own.



▼ **Dan Burke** came to represent the gold standard in media management, first with Capital Cities and later the merged CapCities/ABC. As general manager of radio and TV stations, he learned the business in toto. As a senior executive, he stressed editorial independence, community service and balancing work/family. Retired from broadcasting, he now owns baseball teams.

▲ The media brokerage business, which has proliferated with the rising fortunes of broadcasters and the declining regulation of ownership, all began with Blackburn & Co. "Developing a service we felt was needed," **James Blackburn Sr.**, lacking the money to buy a radio station, co-founded the first such company (with partner Ray Hamilton) in 1946.

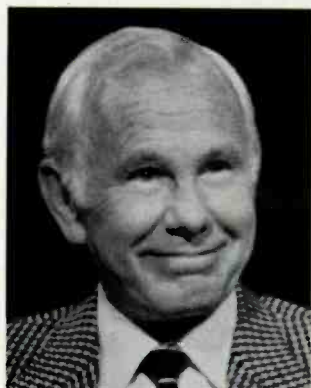


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▲ **Carol Burnett**, the five-time Emmy award-winning comedienne, is in the first tier of TV comics, and among its most enduring stars. She began her career in 1955 and for some part of five decades has made TV audiences laugh with her mix of physical comedy, impeccable timing and compassion for the characters she portrays.



▲ **Johnny Carson** was TV's masterful master of ceremonies. With his quick wit and deadpan double takes, he dominated late night television for a quarter of a century, eventually becoming a major force as producer in addition to entertainer. His *Tonight Show* on NBC launched scores of TV careers and became the Holy Grail for up-and-coming comics.

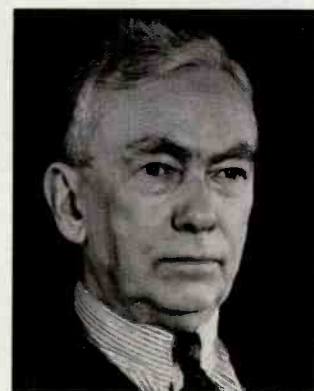


Like many of radio's first stars, **George Burns** and **Gracie Allen** took their vaudeville act to the airwaves, where they became among the dominant entertainment figures of their era. Their radio show was launched in 1933, and the team continued for the next three and a half decades on the airwaves—including a successful transition to TV. Allen died in 1964; Burns in 1996 at age 100.



Sid Caesar and **Imogene Coca** pioneered sketch comedy on TV at a time when the single-punch-line gag was the norm. As leading man and lady of *Your Show of Shows*, the two were among TV's earliest and biggest stars, attracting a talent pool of writers and performers that included Mel Brooks, Neil Simon, Woody Allen, Carl Reiner and Larry Gelbart.

▼ Success has many parents, but **Frank Conrad**, holder of more than 200 patents, stakes a strong claim to the title "father of radio." The Westinghouse Electric engineer put experimental station 8XK on the air from Pittsburgh in 1916. With call letters KDKA, the station was the first commercially licensed in the country when it went on air in 1920.

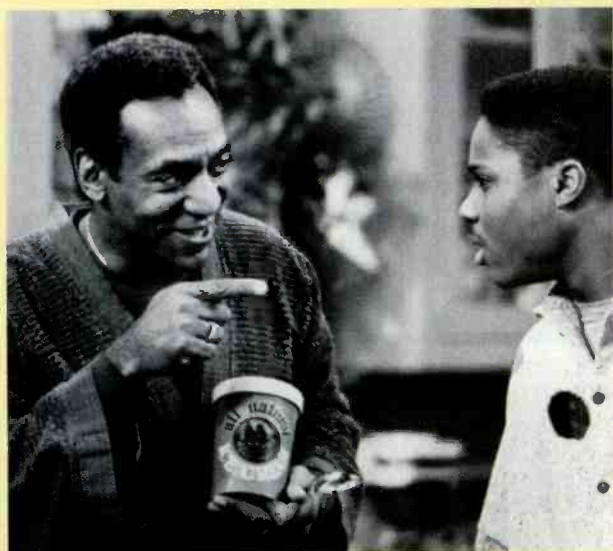


▼ As head of The Children's Television Workshop, **Joan Ganz Cooney** changed the face of children's television with a show that she wanted to be "fast, funny and quintessentially American." The result was *Sesame Street*, which represents the most successful and enduring marriage to date of TV's power to educate and entertain young minds.



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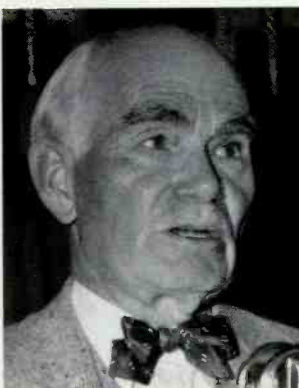


▲ **Bill Cosby** was TV's first African American superstar. His cutting edge but clean humor, built on insight and keen observation, made him the ideal point man in the assault on the color barrier when he co-starred in NBC's *I Spy* in 1965. But it was through Dr. Cliff Huxtable on NBC's *The Cosby Show* that he became one of the top TV powers of his day.



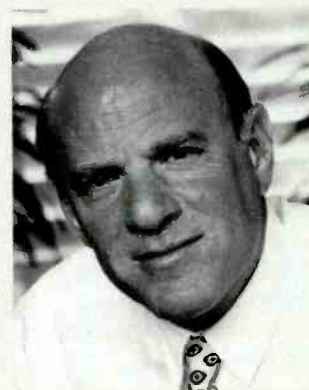
▼ **Bill Daniels** is a pioneer among cable's pioneers. He has been involved in almost every phase of the business, and is responsible for starting a host of MSOs. He began by bringing TV signals via cable to Casper, Wyo., eventually giving up the insurance business to build a cable company, Daniels & Associates, that includes cable system brokerage, ownership and consulting.

▲ Both as star entertainer and canny businessman, **Bing Crosby** helped build the radio and TV businesses into the powerhouses they became. As a singer and actor, he was among the first rank of radio stars. He went on to produce television with Bing Crosby Productions and sped the introduction of videotape as an early investor in Ampex.



▲ As inventor of the audio vacuum tube, **Lee De Forest**, holder of more than 300 patents, was a key figure in the development of electronic communications. The tube—a combination signal detector, oscillator and amplifier—was a key element in the development of wireless and wired voice communications, including radio, television, radar and computers.

▼ USA Networks chief **Barry Diller** has been a programming trailblazer. His launching of the Fox Network would be enough to distinguish him, but it is not all. As a programmer with ABC, Diller developed the TV Movie of the Week concept, then, deciding viewers' attention could be held over several nights, developed the first mini-series.



Walter Cronkite was the iron man at CBS News when it was the undisputed leader among network news operations. As evening news anchor for 19 years (the 1960s and 70s), he was a touchstone for a host of seminal moments—the Kennedy assassinations, the moon landing—and remains one of the most trusted and respected journalists ever.

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▲ **Cablevision Systems** Chairman **Charles Dolan** is a cable pioneer on both the operation and programming sides. He helped turn an industrial film supplier into a major cable player, pioneered local cable news and program channels including Bravo and AMC, and developed a pay-movie service to cable systems that would evolve into HBO.

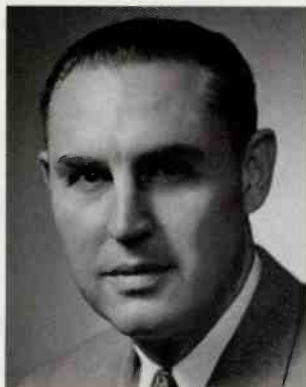


▲ **Allen B. DuMont** was both a programming and equipment pioneer. He founded the first, short-lived, fourth network (Jackie Gleason made his first TV appearance there, and Bishop Fulton Sheen was an ecumenical phenomenon), but more importantly, his DuMont Laboratories perfected the first affordable cathode ray tube and the first all-electronic TV receiver.



▼ **Philo T. Farnsworth** is considered by many to be the inventor of television. The Utah-born engineer filed his first patents for a TV transmission system in January 1927, based on a drawing he had first made in high school (he would lose a number of patent fights to RCA). He made his first experimental transmission in September of that year.

▼ **John Fetzer** built one of the nation's first radio—and later TV—groups in Fetzer Broadcasting. He is credited with helping guide the early development of the U.S. radio system and with recognizing that local service would be the key to the medium's success. He could also claim some part of two World Series championships as longtime owner of the Detroit Tigers. Fetzer's connection to radio began with a ham radio set in 1917 and continued for 79 years.



▲ **Joe Flaherty** is one of the pre-eminent broadcast engineers of the century's latter half. As the architect of CBS technical development, he forged a national and international consensus on electronic standards that will last into the 21st century. He is credited with being the father of HDTV, as well as electronic newsgathering, among other accomplishments.

▼ **Fred Friendly** helped build CBS News into the outstanding news operation

of his generation and was a pioneering force in TV public affairs and documentaries. His teaming with Edward R. Murrow on *See It Now* helped expose Senator Joseph McCarthy, and his documentaries included the seminal look at the plight of migrant workers, *Harvest of Shame*.



▼ **Jackie Gleason** was one of TV's biggest variety show stars and a staple on CBS from the 1940s through the '60s playing a host of characters. But he will be best remembered for creating one of TV's most enduring figures in Ralph Kramden, the everyman bus driver with a big heart and a mouth to match, in one of TV's best, *The Honeymooners*.



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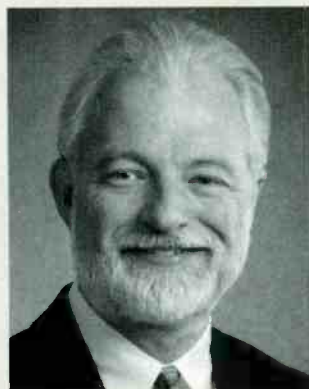
▼ Radio was characterized by stentorian delivery and near reverence for the sponsor until **Arthur Godfrey** came along. His folksy delivery was perfectly suited to the personal medium of radio, and his irreverent treatment of sponsors demonstrated that humor could sell. He became one of radio's, and later TV's, biggest stars.



▼ **Leonard Goldenson** is the executive most associated with ABC's rise to full network status. When he took over the network in 1953 after its merger with Paramount Theaters, ABC reached only 35% of the country. By the 1960s, it was on par with CBS and NBC and on the road to prime time victories and innovations such as the first miniseries.



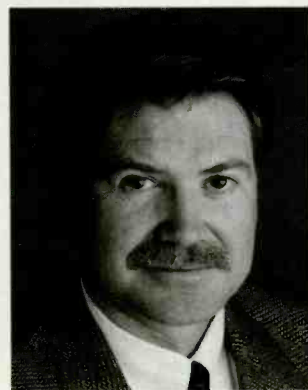
▲ **Jack Harris** has been rightly called one of the finest broadcasters in the business. He was clearly among the first to recognize the importance of local news and public affairs, and to invest in their future. As general manager of KPRC-TV Houston, he set the pace in the use of weather graphics, videotape and electronic newsgathering.



▼ **Paul Harvey** is arguably the most familiar voice on radio. With his informal delivery and mastery of the dramatic pause, he has become one of the most successful newsmen in that medium's history. Proving that age is no barrier, the octogenarian dominates network radio with his news and commentaries after more than six decades in broadcasting.



▼ If CBS pioneered the first generation of TV documentaries, **John Hendricks** has taken the genre to a whole new level. In The Discovery Channel, he has built one of cable's premier franchises, extended it globally and added new cable services via start-up and acquisition. He is also pioneering interactive TV.



▲ Harvard-educated attorney **Ragan Henry** broke new ground and opened the door for others when his company, Broadcast Enterprises National I (BENI), became the first minority-controlled company to own a VHF TV station in 1979. Henry had gotten his first taste of the medium as an investor in Sheridan Broadcasting. He went on to found BENI and build a radio-TV empire.



▲ **Jim Henson** was TV's premier puppeteer. His first love was TV, and his cloth-and-foam family of Muppets were his way of realizing the dream of working in the medium. Beginning in the 1950s on local TV, then nationally on *The Jimmy Dean Show*, *Sesame Street*, *The Muppet Show* and many more, he brought some of TV's most enduring characters to life.



We are proud to salute Broadcasting & Cable magazine for their consistent, timely, and accurate reporting on the historic events that have shaped the broadcasting industry. Broadcasting & Cable magazine has been there from the beginning, and continues to lead coverage into the digital age.



KSTP-TV KS95-FM KSTP-AM
Minneapolis/St. Paul, MN

WDIO-TV
Duluth, MN

KSAX-TV
Alexandria, MN

BOUND TO BE READ
Albuquerque, NM

WNYT-TV
Albany, NY

WHEC-TV
Rochester, NY

PRO TV
Albuquerque, NM

HUBBARD MEDIA GROUP
St. Paul, MN

F&F PRODUCTIONS, INC.
St. Petersburg, FL

KOB-TV
Albuquerque, NM

KOBR-TV
Roswell, NM

KOBF-TV
Farmington, NM

CONUS COMMUNICATIONS
Minneapolis/Washington D.C.

DIAMOND P SPORTS, INC.
St. Petersburg, FL

PHOENIX TELEVISION
London, England

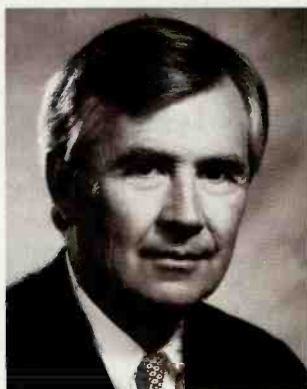
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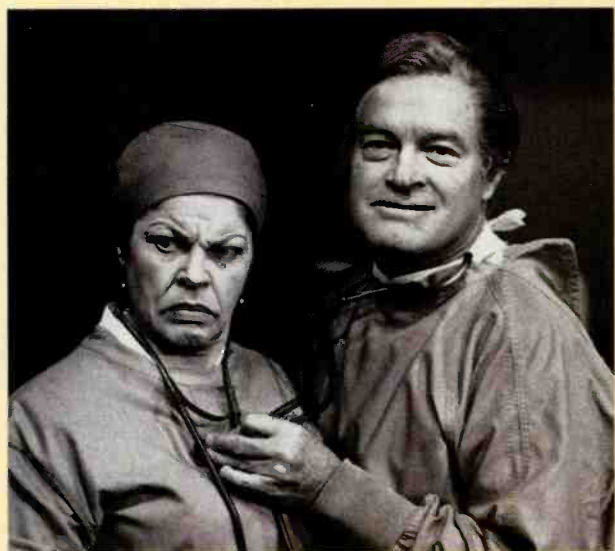


▼ **Amos Hostetter** built one of cable's premiere cable system operating companies, while at the time earning the respect and praise of his peers as one of its solidest citizens and most capable executives. He co-founded Continental Cablevision in 1963, built it into a powerhouse, and has weathered mergers and takeovers to emerge as one of the industry's leading lights.

▲ **Don Hewitt** is responsible for the single most successful news program in TV history. A 50-plus-year veteran of CBS, Hewitt worked with Edward R. Murrow and directed the first Kennedy-Nixon televised debate, but it is his creation of *60 Minutes* and its legacy of ratings and journalistic success that has become his defining achievement.



Chet Huntley and **David Brinkley** established what became the standard anchor-team format for local and national TV newscasts with their *Huntley-Brinkley Report* on NBC from 1956 to 1970. Both cut their teeth in radio and came into their own in the early days of network TV news, where they were particularly distinguished for their election coverage.

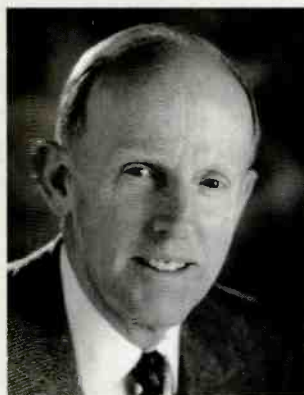


Bob Hope (here with Martha Raye) is broadcasting's premier funnyman and most astute businessmen. The star of radio and TV (and stage and screen) began his broadcast career in 1934, and for the ensuing 65 years has entertained millions—from families snug in their living rooms to soldiers huddled in foxholes far from home. Hope embodies broadcast service with a smile.



▼ **Stanley E. Hubbard** is a member of radio's first family. He put his first radio station on the air in 1923, then went on to build one of the industry's premier radio and TV groups. Trail-blazing runs in the family. In addition to overseeing the KSTP station group, son

▼ **Stanley S. Hubbard** is a satellite broadcasting pioneer; one of the first to see the future in offering programming service direct to home dishes (through U.S. Satellite Broadcasting). He also pioneered the use of satellite newsgathering and founded Conus, the cooperative satellite news exchange.

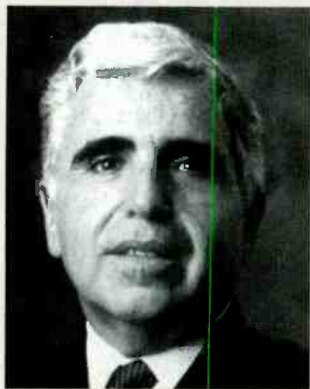


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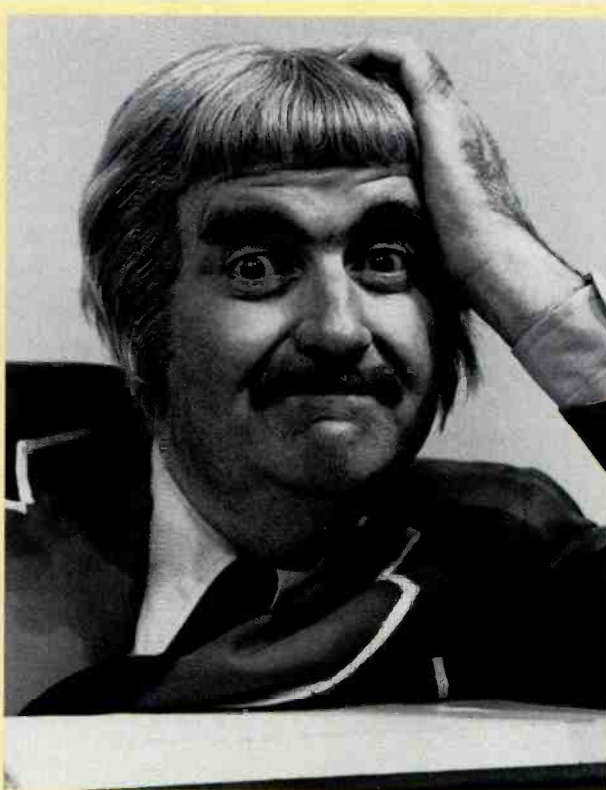
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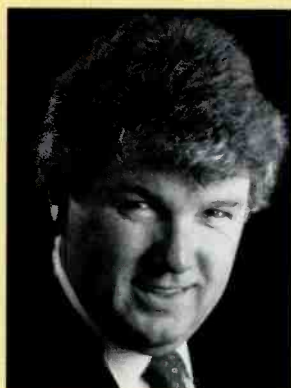
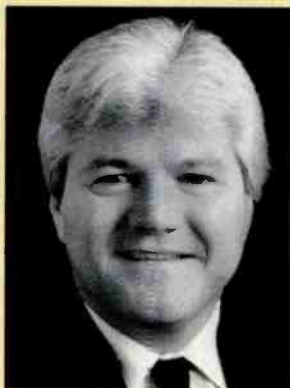
▲ **H.V. Kaltenborn** pioneered remote broadcasts in peace and war as one of radio's vanguard newsman/commentators in the 1930s and '40s. A print journalist who became a radio regular by 1923, Kaltenborn made history in 1936 when his remote from a Spanish Civil War battleground became the first live broadcast from a war zone.



▲ Long one of radio's strongest champions, CBS chief **Mel Karmazin** has become one of the premier multimedia players in the industry, presiding over interests that include radio, TV, cable, outdoor, Internet and more. He embodies the new media dealmaker, making strategic buys and mergers, then working to ensure those investments pay off.



Bob Keeshan was the most beloved and enduring figure in network children's television, and host of its longest-running show. As Captain Kangaroo from 1955-84 on the CBS morning staple, Keeshan encouraged a generation to read, think and care. He was also among the first to clearly identify commercial breaks for young viewers.



With a combination of business acumen and great timing, **Michael** and **Roger King** took a small independent syndicator and turned it into an industry powerhouse—King World. In the process they changed the face of prime time access syndication with game shows *Jeopardy!* and *Wheel of Fortune*, then helped change the course of talk with *Oprah*.



▲ **Robert Kintner** brought a newsman's sensitivities to the top jobs at both ABC and NBC, while producing ratings and revenues. At NBC, he helped build the news department into a contender, pledging to top the hours devoted to news by any of his competitors (the formula generally was "CBS plus 30") and scrapping prime time lineups for extensive reports on important stories.



▲ **John Kluge** built Metromedia, one of the industry's premier TV and radio groups. By investing in major-market TV, he proved that independents could be competitive in large markets by airing a mix of reruns, movie packages and sports, capped by strong local news at 10 p.m. His station group was sold to Fox and became integral to its growth as a network.

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▲ **Kay Koplovitz** is one of cable's pioneering programmers as the founder and driving force behind USA Network, the country's first ad-supported cable network. She negotiated the first cable rights to a number of major sports, as well as securing major off-network programming and pioneering original movies and series.



▲ **Brian Lamb** took the media's broad public-service mandate and made it his personal mission. Lamb capitalized on government's permitting broadcast coverage of an electronic window on the governing process—and boosted the sale of “power ties”—when he launched C-SPAN (the Cable-Satellite Public Affairs Network) in 1979, created to provide gavel-to-gavel coverage of the House. The Senate, and C-SPAN II, were added in 1986.

▼ **Norman Lear** changed the face of TV with his seminal *All in the Family*, still considered by many the most incisive and socially relevant comedy in the medium's history. Lear's stable of programs would grow to include other cutting-edge shows—and his empire to include TV stations—but it was *All in the Family* that put social consciousness on the dial to stay.



▼ As head of Time Warner, **Gerald Levin** presides over a multimedia empire. But he is a pioneer as well as a captain of industry. Levin was instrumental in the creation of HBO, and convinced the company to change the delivery of movies from landlines to satellite, thus helping propel the cable industry from a retransmission service to a programming power.



▲ **John Malone** combined business acumen with engineering prowess to become the most powerful man in cable, leading the nation's top MSO in TeleCommunications Inc., and its most powerful programming arm in Liberty Media. As such he was instrumental in the cable industry's explosive growth over the past quarter century.



▼ **Lowry Mays** has come to embody the resurgence of the radio industry. Armed with investment banking experience and the belief that bigger could also be better, the former petroleum engineer and lifelong Texan built a single radio station into Clear Channel Communications, the largest radio group in the country at 830 stations.



▼ **Donald McGannon**, chairman of Westinghouse Broadcasting (Group W), was one of local broadcasting's greatest champions and its most unswerving conscience when it came to fulfilling its public service potential. He led the fight for the creation of the prime time access rule and was a believer in vigilant monitoring of ad content.



▲ Italian physicist **Guglielmo Marconi** invented wireless telegraphy in 1895. When the dots and dashes were replaced by voices and instruments, the medium became known as radio and a communications revolution was born. The Radio Corp. of America (RCA) was formed partly to acquire U.S. interests in the new technology.

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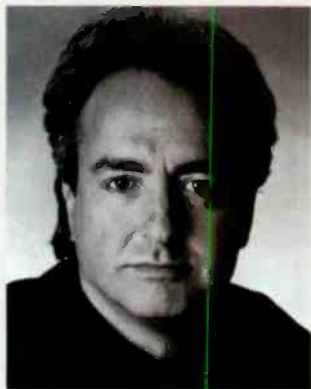
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▼ **Mary Tyler Moore**, along with Lucille Ball and Carol Burnett, occupies the top tier of TV comedienne. In addition to capturing the hearts of a nation on sitcom classics *Dick Van Dyke* and her own *Mary Tyler Moore Show*, she co-founded a production company, MTM Enterprises, that became an incubator for groundbreaking television.

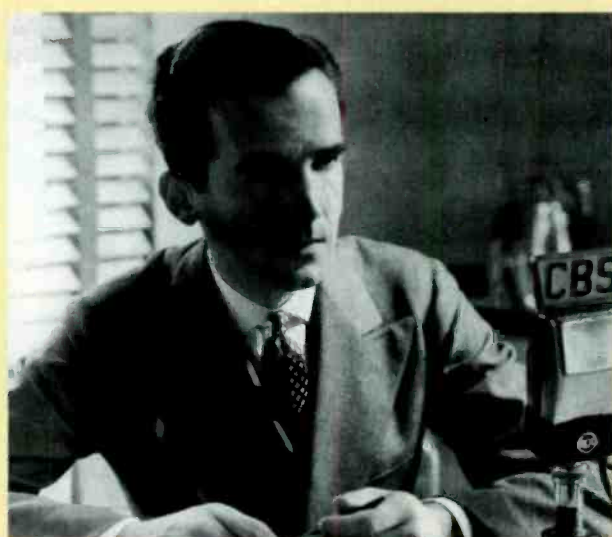
▲ **Gordon McLendon**

was a radio pioneer who recognized early on the possibilities of niche formats. He used his radio group to test those formats in the 1960s, including helping popularize Todd Storz's idea of combining lists of the day's top records with colorful disk jockeys, which became Top 40. McLendon was also the first to try an all-news format and was an early radio editorialist.



▼ **Akio Morita**, co-founder of Sony Corp., was one of the driving forces behind the revolution in radio and TV technology. He built the company from the ashes, literally, of post-World War II Japan and turned it into a global technology and later entertainment empire. Among Sony's firsts: magnetic tape, the transistor radio, transistorized TV sets and of course, the Walkman.

▲ **Lorne Michaels** was the creative force behind another of TV's seminal shows as producer of NBC's *Saturday Night Live*. When the program debuted in 1975, it broke ground with its irreverent, cutting-edge sketch comedy, became a cultural icon for baby boomers and launched or furthered the careers of myriad comedians.



Edward R. Murrow has come to represent the best in broadcast journalism. From his radio broadcasts from London during the WWII to his exposé of Joseph McCarthy, Murrow set the highest standards for his profession and contributed greatly to CBS' news dominance of the day. Embittered at the end, he became head of the U.S. Information Agency under President Kennedy.



▲ **Rupert Murdoch** heads News Corp., one of the world's largest media companies comprising satellite and terrestrial broadcasting, TV and film production, print and more. A native Australian, he moved to New York in 1985 to begin building his U.S. media empire, which included buying the Metro-media station group and Twentieth Century Fox and launching the Fox Network.

▼ **Tom Murphy**, former chairman of Capital Cities (and later the merged CapCities/ABC), has been hailed for his ability to balance profitability with moral responsibility. While managing his station group to greater profitability in every year under his leadership, he also made sure his outlets were leaders in local news and public service.



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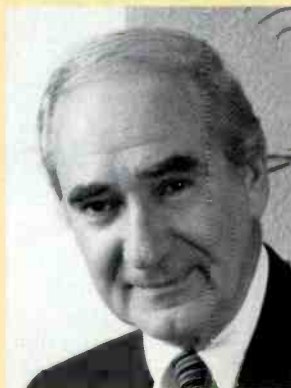
▲ It is no stretch to call **Edward Petry** the father of station sales representation. Petry, a veteran broadcaster and ad salesman, founded the first such company, Petry Television, in 1932. Petry brought a system of rates and standards to the spot broadcasting business that allowed it to grow and flourish. It was also the first rep to open a separate television division.



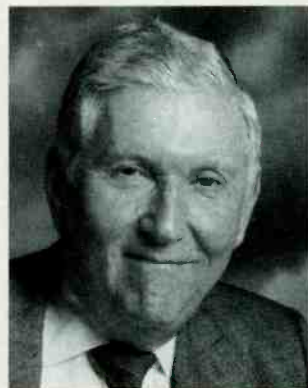
▲ **Ward Quaal** rose through the ranks to become one of the industry's most influential and respected statesmen. He earned that status by being one of its hardest working and most successful station executives at Chicago's Tribune Broadcasting in the 1940s, '50s, '60s and '70s. He helped build WGN-TV into the model of the modern major-market independent station.



Dan Rather has covered some of the biggest stories of the past half-century, almost all of them for CBS, the leading TV news organ of the day. From the Kennedy assassination to Watergate and beyond, Rather got a reputation for accurate and insightful reporting. He has since taken over, and made his own, the anchor chair he inherited from Walter Cronkite.



Two generations of **Roberts**—**Ralph** and son, **Brian**—turned Comcast into one of the leading cable companies in the nation. Hailed as dealmakers with equal parts toughness and honor, the two positioned the company for success in a global telecommunications market through the acquisition of programming services, sports franchises and new technology.



▲ **Sumner Redstone** combined Harvard-trained business acumen with unflagging optimism to turn a small group of drive-in theaters, National Amusements, into one of the premier media empires—the combined Viacom-Paramount, with CBS expected to be added to the family. He is among the industry's handful of heaviest hitters.



▲ **James Leonard Reinsch** was a triple threat as pioneer in broadcasting—radio and TV—and in cable, as well as a major force in Democratic politics. Reinsch, chairman of Cox Broadcasting from 1930 until 1973, oversaw its expansion into multiple media. He was a broadcaster who cared deeply for his medium and his country, and had a vision for both.

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Brig. Gen. David Sarnoff was the driving force behind RCA and NBC and a major force in the communications revolution of the century. He envisioned radio as a "magic music box" in 1916, and worked to make it a reality. It was also his determination that resulted in the first all-electronic TV system and compatible color. Here, he's introducing television at the 1939 World's Fair.



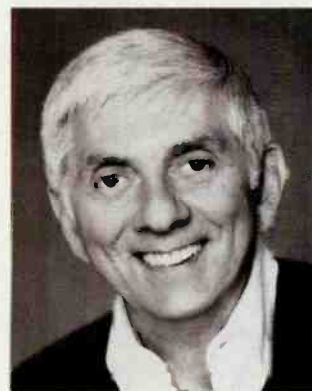
▲ **Lucie Salhany** began as a secretary and became the first woman to head a television network. Identified early on with Field and Taft Broadcasting, she became a one-woman legend in the programming business, the first to head a major syndication company (Paramount) and the first to be chairman of Fox Broadcasting. She then became the founding president of the UPN Network.

▼ **Jerry Seinfeld** represents the intersection of TV star power, NBC's dominance of network prime time in the 1990s and the growth of syndication. The comedian's off-beat network sitcom—it was said to be about nothing—became a cultural phenomenon and was among the most dominant shows in history.



▲ Hailed as the best news writer of his generation, **Eric Sevareid** was also credited with breaking the story of France's surrender to Germany in 1940. A broadcast newsman for almost 50 years, Sevareid was among the group of CBS reporters that, under Edward R. Murrow, provided the medium's premier coverage of World War II.

▼ **Aaron Spelling** is the most prolific writer/producer in television history. He began as an actor in the 1950s. Selling a script for *Zane Grey Theatre* changed all that. He started his own production company in 1965, and has since produced thousands of hours of television, earning himself a place in the Guinness Book of World Records.



Frank Stanton was among the most vigorous defenders of First Amendment rights for broadcasting in the medium's history. He was Bill Paley's partner in creating the Tiffany network and was considered the broadcast industry's leading statesman. As president of CBS for a quarter century, he fought against the equal time rule and risked jail by refusing to give Congress CBS News outtakes.

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▲ **George B. Storer** launched the first major radio station group, Storer Broadcasting, with his purchase of WTAL(AM) Toledo, Ohio, in 1928. He was also a TV pioneer, among the first to lease a major-market TV station—he owned three by 1949—and adding cable to his portfolio while many others were dismissing that medium.



▲ **Todd Storz** is the father of Top 40 radio. In the 1940s, he got the idea of programming a station with only the top songs, having heard the same songs over and over on the local juke box. He bought KOWH(AM) Omaha (and eventually two more stations), added upbeat jingles and fast-talking disk jockeys, and contemporary hit radio was born.

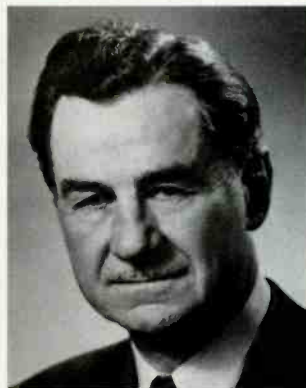
▼ **Ed Sullivan** presided over TV's longest running, most successful (and really biggest) variety show. In the process, he gave countless future stars their first TV exposure. Sullivan showed remarkable tolerance for the new and different, and appearances by Elvis Presley and The Beatles became touchstones for the baby boomer generation.



▼ **David Suskind** was one of TV's renaissance men. As a producer, he was one of the most prolific in the business and collected more than two dozen Emmys for productions ranging from *Death of a Salesman* to the miniseries *Eleanor & Franklin*. As a performer, he was host of his own talk show, *Open End*, for three decades.

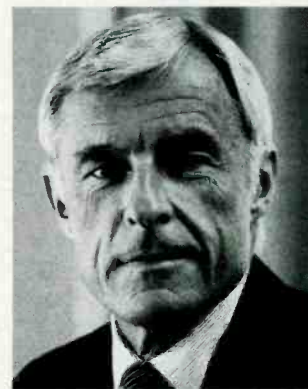


▲ **Brandon Tartikoff** was the youngest network programming head in the medium's history. He helped turn NBC from also-ran to front runner with programming instincts that made him the leading programmer of his generation. Hits on his watch included *The Cosby Show*, *Cheers* and *Hill Street Blues*, the last of which set the new pace for TV drama.



▲ Among radio's first rank of newsmen, **Lowell Thomas** made his first radio news broadcast in 1925 over the nation's first station, KDKA(AM) Pittsburgh. His first fame came from chronicling Lawrence of Arabia. He followed that with a network radio career in which his voice would be heard nightly for decades in newscasts that ritually ended with "So long until tomorrow."

▼ **Grant Tinker**, as head of MTM Enterprises with wife, Mary Tyler Moore, and later as NBC chairman, represented class in programming and management and embodied a commitment to quality programming. Under his guidance, NBC began its climb to the top in prime time with *The Cosby Show*, *Hill Street Blues*, *Cheers* and *St. Elsewhere*.



▼ Scientific-Atlanta chief **Sidney Topol** wanted his company to be a "catalyst for cable-satellite activity." Both the man and the company were as good as his word, helping cable make the move from landline to satellite transmission and teaming with HBO to change the face of cable distribution and help pave the way for the satellite revolution.



Scientific-Atlanta Salutes
Our Own "Top 100" Industry Innovator

Broadband
Access

Subscriber

Satellite

Digital
Video

Services



(before)

SID TOPOL

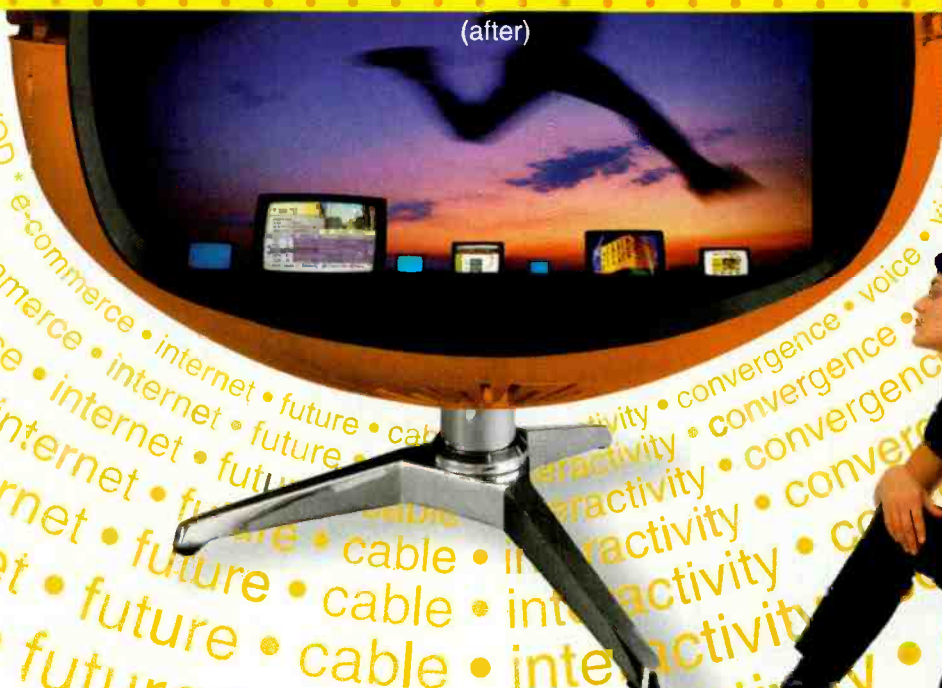
Pioneer, Visionary, Leader

The future of cable is bright
because you saw its promise.
Thank You and Congratulations.



**Scientific
Atlanta**

(after)



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▼ **Mike Wallace** has become synonymous with *60 Minutes*, the most successful news magazine in television history. Wallace came to define the investigative TV interviewer with his confrontational style and take-no-prisoners follow-ups. Still at it in his 80s, he earned his stripes in radio news, local TV and as a CBS News correspondent, including coverage of TV's war, Vietnam.



▼ **Paul White** is considered the most influential executive in the development of radio news. He joined CBS as its first news executive in 1930, assembling the reporting team, including Edward R. Murrow, Elmer Davis and John Daly, that would set the industry standard for news coverage, particularly during World War II.

▲ The difference between network television before and after **Sylvester (Pat) Weaver** was literally like night and day. As NBC president and later, chairman, he developed the early morning *Today* show and late night *Tonight*, both of which would become the much-copied models for the dayparts. He also saw the potential in home video and satellite long before either became a reality.



▲ **John Walson** took an antenna and some wire and helped turn a mountain into a medium. The pioneering TV-set-salesman-turned-cable-operator found that people would buy his sets if he could deliver a clear picture over the mountains of Pennsylvania using an antenna and some cable. A company (Service Electric Cable) and an industry were born.

▼ At a time when many in the movie business saw TV as the enemy, MCA's **Lew Wasserman** saw it as an opportunity. He got his first TV set in 1939, deciding even then that TV could be a market for Hollywood products. Eventually he would buy film libraries and license them to TV, and make MCA a premier program supplier.



▼ **Orson Welles** was radio's boy genius, as well as the theater's and films' (*Citizen Kane* for openers). While still in his 20s, he had numerous radio drama credits and was one of the busiest voices on the air. But he will always be linked with the night of Oct. 30, 1938, when his *War of the Worlds* broadcast created nationwide panic prompting new rules on using news simulations.

This announcement is neither an offer to sell, nor a solicitation of an offer to buy,
any of these securities. The offer is made only by the Prospectus.
October 29, 1999

2,875,000 Shares



Emmis Communications Corporation
6.25% Series A Cumulative Convertible
Preferred Stock

Price \$50.00 Per Share

Copies of the Prospectus may be obtained in any State from such of the undersigned as
may legally offer these securities in compliance with the securities laws of such State.

Donaldson, Lufkin & Jenrette
Book-Running Manager

Goldman, Sachs & Co.
Co-Lead Manager

Deutsche Banc Alex. Brown

Morgan Stanley Dean Witter

This announcement is neither an offer to sell, nor a solicitation of an offer to buy,
any of these securities. The offer is made only by the Prospectus.
October 29, 1999

4,232,000 Shares



Emmis Communications Corporation
Class A Common Stock
Price \$62.50 Per Share

Copies of the Prospectus may be offered in any State from such of the undersigned as
may legally offer these securities in compliance with the securities laws of such State.

Donaldson, Lufkin & Jenrette
Book-Running Manager

Goldman, Sachs & Co.
Co-Lead Manager

Credit Suisse First Boston

Deutsche Banc Alex. Brown

Morgan Stanley Dean Witter

Banc of America Securities LLC

First Union Securities, Inc.

Robertson Stephens

A.G. Edwards & Sons, Inc.

PaineWebber Incorporated

Schroder & Co. Inc.

Barrington Research Associates, Inc.

CIBC World Markets

Credit Lyonnais Securities (USA) Inc.

Lehman Brothers

J.P. Morgan & Co.

Prudential Securities

SG Cowen

This announcement appears as a matter of record only.

November 18, 1999



Emmis Communications Corporation

has sold 2,700,000 shares of
Class A Common Stock to

Liberty Media Corporation

The undersigned initiated the transaction, served as
Financial Advisor to Emmis Communications Corporation,
and assisted in the negotiations leading to this transaction.

Donaldson, Lufkin & Jenrette

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DONALDSON, LUFKIN & JENRETTE®
Investment
Banking
Worldwide

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▲ **Richard E. Wiley** has emerged as the dominant communications attorney representing a Who's Who of broadcasting and cable companies. That distinction followed distinguished service as chairman of the FCC in the 1970s. He is also a candidate for "father of HDTV" honors for his pioneering work in bringing about the next generation of TV.



▲ Gossip columnist **Walter Winchell** had one of the highest-rated programs in radio history, which he used to dish the dirt on the rich and famous. His show opened with the trademark line: "Good evening Mr. and Mrs. North and South America and all the ships at sea..." His focus on the personal changed, for good and ill, the nature of reporting on celebrity.



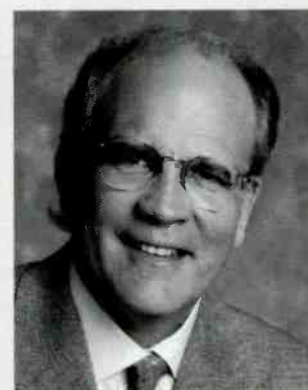
Frederic Ziv pioneered syndication. He distributed radio transcriptions to local stations across the country, becoming one of the early maven's of the radio syndication business. He then formed Ziv-TV, where his strategy of producing, acquiring and distributing programs to individual stations were the seeds of what was to become a multibillion-dollar industry.



Russian-born **Vladimir Zworykin**, inventor of the iconoscope camera tube and kinescope TV picture tube, was arguably the father of television. He developed both at Westinghouse, but refined them at RCA. In 1954, he predicted that a TV camera aboard a spaceship would give us the first look at the moon.



▲ **Oprah Winfrey** is one of the most powerful and successful personalities in the history of television. Her talk show changed the genre and became the standard to which others aspired. She then became a force behind the camera, where her business acumen has made her among the wealthiest people in or out of communications.



▲ **Robert C. Wright** has helped engineer NBC's transformation from a broadcast company to a multimedia player with investments in a score of cable channels, including CNBC and the groundbreaking partnership with Microsoft in MSNBC, and record investments in Olympic rights. He has also been hailed for his stand against government content regulation.

Broadcasting & Cable

1999 CONTENT WEB GUIDE

INDUSTRY WEBSITES
AND BEYOND



A SUPPLEMENT TO BROADCASTING & CABLE

INTRODUCTION

A vintage computer monitor and keyboard are shown on a dark surface. The monitor is a CRT type, displaying a blue-tinted screen with some text and graphics. The keyboard is a standard full-sized keyboard with a numeric keypad. The lighting is dramatic, with the monitor's glow illuminating the surrounding area.

It seems unimaginable that as recently as 1994, there were only about 3000 Web sites on the Internet or that the internet itself was then generally regarded as a shadowy, exotic realm accessible only to an elite group of technonerd hunched over their keyboards late into the night, exchanging arcane secrets in indecipherable languages. Today there are an estimated 2.5 million web sites with new ones being launched on what seems to be an hourly basis.

Today, the web can still be a complex and baffling place without a road map. Hence this guide, which shows at a glance some of the valuable information and resources that are only a mouseclick or two away at cable-related websites. And in case you need just a smidgen of help about exactly where to click that mouse, we've included an easy-to-use primer that will help you navigate your way through this new cyberworld.

OVERVIEW

Programmers Pump Up Net

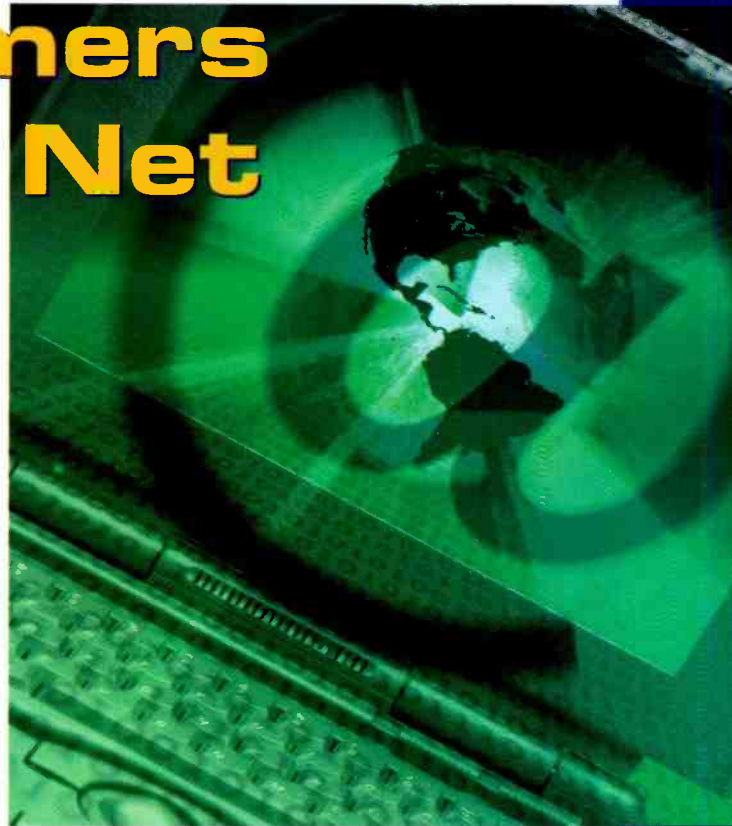
There was a time in the not too distant past when the concept of an Internet presence was a novel one for TV programmers. It seemed like a good idea, although nobody seemed particularly sure of what strategic purpose Web sites served.

Broadcast and cable networks and syndicated programmers all had relatively modest origins in cyberspace: promote shows with slick photo layouts, cast bios, schedules and perhaps the odd video clip.

But ideas in the entertainment business shift as rapidly as the content of the Internet itself, and now a Web presence is considered to be an essential asset for TV programmers of size and import. And the purpose goes well beyond the original notion of extending the all-important brand into cyber-space: the idea is to provide a base for extending programming content, establishing a new point of content through streamed clips and interactive elements, and ultimately building additional audience through those online outlets.

"It's always changing," says CBS spokesman Dana McClintock. "We see it to be complementary to other businesses and significant to making them thrive."

The CBS evolution online has been, perhaps, the most dramatic development in cyberspace among the major broadcast players over the past year. CBS had been the passive player in that crowd since making some noise with a \$50 million stake in MarketWatch and a \$62 million investment in SportsLine two years ago. Then it spent more than \$650 million in a series of equity-for-promotion pacts over the past year, starting with a stake in Hollywood.com last spring. The kicker was a \$100 million deal to bankroll and plug an online sweepstakes portal dubbed iWon.com. "We are a media company that has a number of platforms under one



umbrella," says McClintock. "We think that the Internet makes the properties we hold more attractive, as well as giving us a foothold in another medium."

It also has the effect of creating a double rebound effect of reinforcing consumer affinity for the network brand and generating money from the newly-tapped medium. "They're hoping to build loyalty, and also realize incremental revenues," says Peter Krasilovsky, analyst for the Princeton N.J.-based Kelsey Group. Krasilovsky points out that the strictly self-promotional approach wasn't working: "Network effort to build network-centric Websites haven't been successful."

Even before CBS started cobbling its online network in earnest, Disney/ABC had one in place with its impressive collection of network Web sites that included the Disney sites, ABCNews.com and ESPN.com. It capped its online efforts late last year by forming the Go Network portal with a \$209 million acquisition of Infoseek. Even though Go hasn't gone smoothly—most recently running into legal

OVERVIEW

tussle over its logo—ESPN.com and the NFL and NBA Web properties it produces remain strong components as online sports continue in their ascendancy.

"Our sports fans are insatiable in their thirst for sports news and information," says Geoff Reiss, senior vice president of programming and production for ESPN Internet Ventures. "In order to satisfy that thirst, you basically have content that's accessible to them in any number of ways."

The basic objective, says Reiss, is to make the

bringing their PCs into play during the game, tracking real-time stats during Sunday and Monday night NFL contests.

NBC, easily the most innovative cyber-player of the big three networks, experimented briefly with a similar scheme during its Intericast venture with Intel Corp., porting NFL games to PC screens with users able to access supplementary content on-screen.

NBC's aggressive Internet efforts spawned a portal play with CNet in Snap.com and a public spin-off of its Web properties in the NBCi stock that recently opened trading. But the accumulation of those assets, including NBC.com, the VideoSeeker video clip site, CNBC.com and Snap.com, really have a singel objective. "We're interested in a much larger audience base," says NBC President and CEO Bob Wright.

That's Warner Bros. objective too in the unique extensions it has created on the Internet for its syndicated shows. For the past year, episodes of The People's Court have been streamed live on the Warner Bros. Web site, with PC users able to vote for verdicts preceding the rulings on TV. On Mondays, Rosie O'Donnell uses a laptop to field questions for guests from an AOL chat room for her show. And a webcam now sits backstage on the set of The Jenny Jones Show to offer a different perspective and to spark additional interest in the telecasts.

"It puts the shows in front of a whole new demographic who, more and more, are leaving Tv for other media," says Jim Moloshok, president of Warner Brothers Online. "But it gives us the opportunity of tapping into that demographic and bringing those people back to the TV."

The most dramatic example of Warner's efforts was last month's webcam episode of The Drew Carey Show on ABC. Drew's home became an online product demo site for his department store and a webcam recorded what was going on there when Drew was elsewhere in a real-time webcam experience simultaneous with the show. The results indicate the sort of synergy what can be done when these two media feed off one another: 1.9 million page views were recorded for the webcam during the half-hour episode, suggesting that convergence may be more than a media seer's fanciful plot line.

ESPN brand ubiquitous: "ESPN is not a TV network. ESPN is sports and sports get expressed on TV, radio, in print and on the Internet."

It's natural that the sports phenomenon online has caught fire, with one media experience effectively fueling the other, according to Krasilovsky, for "the same reason people bring TVs into Yankee Stadium." In the case of ESPN.com, viewers are

GLOSSARY

NET SURFING LINGO...

Okay, you're pretty savvy on the Internet already. And you're getting what you need most of the time. However, there may be a few easy terms of Internet jargon that have eluded you so far. Or perhaps someone in the next office or cubicle may be just starting on the World Wide Web.

In the interests of passing along some helpful terminology—whether you're a newcomer or a veteran surfer—BROADCASTING & CABLE offers these 15 phrases to build your Internet vocabulary. They're arranged in order of usefulness, rather than alphabetically.

Contrary to what you may read in many computer and Internet books, a full history of World Wide Web esoterica or knowledge of elaborate terms really isn't necessary to be a great surfer.

For instance, every Web address begins with "http://"—which is short for hypertext transfer protocol, with protocol being a common language between computers over a network. Now that you know that, forget it. No need to remember what "http" stands for, and no need to even type those few letters or even "www." If you just typed "broadcastingcable.com" your browser would fill in the rest for you. See how easy it is already?

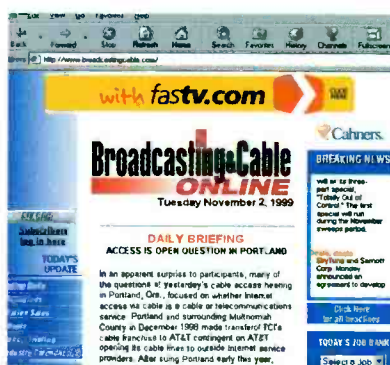
INTERNET SERVICE PROVIDER

(ISP)—The company that provides you the technical on-ramp to the vast Internet computer backbone. ISPs range from small mom-and-pop dial-up services, to America Online, to round-the-clock access via cable modems. Think of it like your basic telephone service.

BROWSERS—The software used to surf the Internet. The most popular are Netscape



Navigator and Microsoft's Internet Explorer. This glossary mentions terms used by both browsers.



WEBSITES/HOME PAGES—The locations you visit to get information. They range from simple one-screen presentations to elaborate interactive locations with hundreds of screens.

URL—A Website address or location, such as "http://www.yahoo.com." Just for trivia



quizzes one day. "URL" stands for Uniform (sometimes Universal) Resource Locator. Early terminology was a bit cumbersome since the Internet started as a government-funded, scientific, university-active enterprise. We're now in the consumer phase, where the lingo has to be much simpler.

DOMAIN—The letters that follow the dot in a URL, as in .com. The .com is a commercial site while .net is a network; .org is a non-profit organization and .edu is an educational institution.

SEARCH ENGINES/PORTALS—

Websites that provide the means for searching the Internet via key words. Increasingly, the term "portal"

GLOSSARY

is being used as the search engines offer many links and serve as a gateway for specific topics offered at other sites. In this way they really function as a "launch platform" out into cyberspace. You've probably heard of Yahoo!.



Excite, Infoseek and others. There's one called dogpile.com, which is a search engine of search engines. Instead of clicking on "search" when you've entered key words at dogpile, you click on "fetch." There's plenty of quirky humor across the Net.

HYPERLINKS/LINKS—Words and phrases that can link you to another site. For instance, you may be reading an article that mentions Microsoft and Netscape, as well as information contained in a recent edi-

- [News \(11\)](#)
- [Web Directories \(3\)](#)

tion of *Forbes* magazine. You can click on underlined words for a link to another Website featuring that subject.

BOOKMARKS/FAVORITES—

Browsers offer icons with these terms so your software can remember sites you want



to visit frequently.

REFRESH/RELOAD—By clicking on these browser buttons, the Web page you are visiting will provide its most current version. For instance, this action will update stock quotes, news or sports information.

BACK/FORWARD—Word buttons you can click on to direct your browser back and forth to



sites visited on your current Internet session.

BASIC/PREMIUM—Somewhat like cable TV, basic sites are available at no additional charge beyond what you pay to access the Internet while premiums may be charged for certain material within a basic site or for initial access to some sites. Fees usually are billed online via a credit card.

COOKIES—A bit of information stored on your hard drive by a Website's server. When you return to that site, the cookie signals that you have been there before. Contrary to some cynical rumors, computer experts advise that cookies do not read your hard

drive or engage in other nefarious activities.

CACHING—Sometimes Web pages are stored in a temporary and intermediate location, in order to speed retrieval and avoid traffic jams at popular sites. So, if you are using your cable system as an Internet Service Provider, via such entities as @Home or Road Runner, data from the original content site may actually be resting on their servers and just return to the original location as needed for updates.

BANDWIDTH—You've got to know this one to work in cable. Unless you're a technical person, just remember that it refers to the size of the pipe going into a home or office. Pipes are considered narrow or fat depending on how many bits-per-second (BPS) they can deliver.

MODEM—The critical access box that converts signals back and forth from digital to analog and vice versa. A 28.8 telephone modem moves 28,800 bits per second. There's a 56.6 version, and then you leap to warp speed with cable modems.

Now that you've come this far, pass on this article to a colleague or personal friend (in case s/he's still getting up to speed on this remarkable electronic library known as the Internet).

A - C



Anti-Gravity Design Group

www.anti-gravitydesign.com

Anti-GravityDesign.com showcases the agency's portfolio, philosophy, contact information, directions and QuickTime™ movies of the agency's work in broadcast, film, and new media design. Anti-Gravitydesign.com is a Flash! driven site. The site involves the user with a richly animated home page, which sets the pace for an inventive, high-energy and extremely functional journey. Each subcategory of the site animates itself from the home page while the navigation builds before the user's eye.



Audio Plus Video International, Inc.

www.apvi.com

Audio Plus Video International, Inc., offers standards conversion using the Alchemist Plus with Ph.C, the TK3:2 process, and ADAC. International post-production services include: tape duplication, NTSC and PAL multi-format editing, aspect ratio conversion, multi-standard digital film-to-tape transfers and video restoration. Audio capabilities include: restoration, music and effects rebuilding.

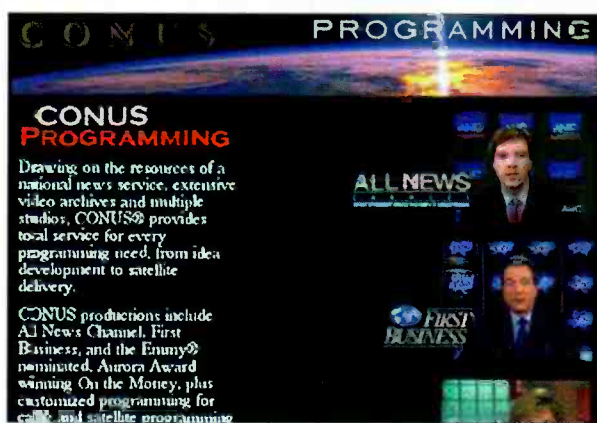
New services: DVD authoring and compression, high definition up and down conversion as well as high definition film-to-tape transfer via daVinci 2K color corrector and Cintel C-Reality.



azfamily.com (KTVK/KASW)

www.azfamily.com

azfamily.com, powered by KTVK and KASW in Phoenix, is a comprehensive online portal for Arizonans. One of the largest television station sites in the country, azfamily.com features thousands of pages of news, weather, sports and special content features. Highlights include personalization, multimedia, electronic postcards and event reminders, a comprehensive calendar of Arizona events, customized television listings and a large dose of overall interactivity. azfamily.com also offers Web design and online media buying services.



CONUS Programming

www.conus.com

Ten years of award-winning excellence

Drawing on the resources of a national news service, extensive video archives and multiple studios, CONUS provides total service for every programming need, from idea development to satellite delivery.

CONUS productions include All News Channel, First Business, and the Emmy nominated, Aurora Award winning On the Money, plus customized programming for cable and satellite programming providers including Showtime Networks Inc., USA Network and VH1.

651-642-4645

www.conus.com

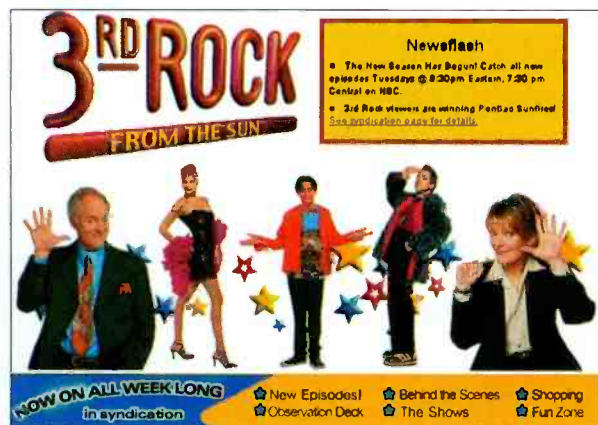
THE CARSEY-WERNER COMPANY

Currently in Production



Carsey-Werner
www.carseywerner.com

We make the hits of today and the classics of tomorrow. CarseyWerner.com is your link to Hollywood's most original and successful production company—known for such hits as "Cosby," "Roseanne," "3rd Rock From the Sun," "That '70s Show" and coming soon the wildly funny "God, The Devil and Bob." Log on for production information, show descriptions, cast curiosity, or to find out more about this phenomenal company, its history, its news, and the people that make it all happen.



3rd Rock From the Sun
www.3drock.com

Aliens have landed on the World Wide Web! Log on to 3rdRock.com and head straight to the Cool Stuff section for out-of-this-world shopping or the Ultimate Fun Zone to chat with the cast. Get the inside scoop on new and syndicated episodes with show summaries, character bios, behind-the-scenes, even a peek at Carsey-Werner's own Big Giant Heads. It's your mission to observe 3rdRock.com and bookmark for further exploration!



That '70s Show
www.that70sshow.com

Hey man, lace up those platforms and crank up the tunes...it's That '70s Show.com. Definitely the hippest website out there and your link to the grooviest show on TV. Complete with games, contests, shopping, great downloads, jammin' tunes, even an episode guide and a chance to chat with the cast. So log on and Freak out! This site is so cool, it's inspired over 100 fan sites!

Watch for "God The Devil and Bob" coming to NBC in early 2000.



God, the Devil and Bob
www.godthedevilandbob.com

Imagine if God and the Devil got together and hatched a plan to prove if mankind was worth saving based on one average guy's life. Enter Bob—an ill-tempered, melodramatic, paranoid icon of mediocrity. With the weight of the world on Bob's wobbly shoulders, it's easy to see why it's nothing but fun at GodTheDevilandBob.com. This state-of-the-art website will soon include interactive intelligence (so you can talk to God), show information, games, shopping and much more (March launch date).

C - D

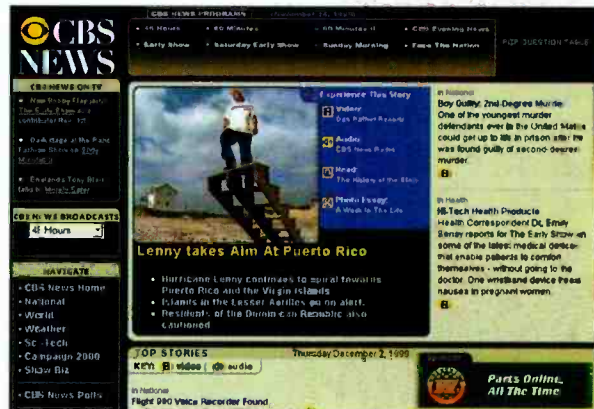


CBS Entertainment

www.cbs.com

CBS.com is designed to extend, deepen and personalize the CBS-TV experience. The site is a virtual backstage pass for fans of CBS shows and stars. Loyal fans check out:

- The *Late Show* mini-site featuring live Web-casts of performing bands.
- The CBS Daytime Soaps mini-site offering newsletters, bulletin boards and more.
- A deep primetime section with behind-the-scenes clips/info on over 20 shows.
- Fun, interactive content areas that tie-in with major mini-series and TV specials.
- The Web home of summer 2003's *Survivor* series and the new CBS Online Store.
- Unique e-Commerce tie-ins (e.g. videos, CDs) to high profile CBS events/specials.



CBS News

www.cbsnews.com

CBSNews.com, the Internet's only network-affiliated news model. CBS News brand leverages its heritage and resources online. It's a virtual press pass for news hungry information seekers. Users access:

- Updated breaking news with deep and interactive coverage.
- Audio/video clips from all CBS TV/Radio local, national and international bureaus.
- Interactive content sections on major issues and events.
- Engaging mini-sites on the latest subjects (i.e. Election 2000).
- *60 Minutes*, *48 Hours* and *Early Show* sites plus Web columns by Rather/Cronkite.
- Seamless access to 150 CBS-TV local affiliate sites.



TV Industry

www.tvindustry.com

TV Industry is the broadcast industry's online community offering daily news, feature articles and information on the art, technology and business of broadcasting.



Discovery Channel Online

www.discovery.com

The award-winning discovery.com, the online destination for the Discovery Channel, is the ultimate guide to life's adventures, providing dynamic ways to explore and interact with the real world. Featuring original content for the web, discovery.com is the comprehensive resource for daily science news headlines, real-time expeditions around the world, and original features taking visitors deeper and connecting them more personally, to a world of science, technology, nature, history and exploration. Constantly adapting to fit the needs of its growing audience, look for exciting and expansive changes at discovery.com in 2000!

E - H



ERICKSEN ADVERTISING & DESIGN

A full-service design group and advertising agency that has specialized in the entertainment industry since 1979. A small sampling of our work can be viewed on this site. To see more, please select "contact us" in the menu below. Thank you.

Sample Work Client List Contact Us About EAD

Ericksen Advertising & Design, Inc.

www.ericksenadvertising.com

A full-service advertising and design group that has specialized in the entertainment industry since 1979. EAD is a highly regarded, fully integrated, award-winning agency that prides itself on providing the highest degree of creativity and personal service utilizing state-of-the-art computer technology with maximum cost efficiency. We have worked in virtually every entertainment market including network, affiliate network, basic cable, pay cable, pay-per-view and syndicated television, as well as home video, music, theatrical, CD-Rom, e-commerce, web design and more.

A partial listing of our clients includes ABC-TV, A&E, Hearst Entertainment, USA Home Entertainment, Warner Bros., WCBS and WNBC.

welcome to
eyemark entertainment

Eyemark Entertainment, a division of CBS Enterprises, is a leading supplier of first-run and off-network syndicated programming.

HOME SITE SHOWS CONTENT




Eyemark Entertainment

www.eyemark.com

Eyemark Entertainment, a division of CBS Enterprises, is a leading supplier of syndicated programming with a roster that includes such longtime first-run hits as "Martha Stewart Living," "Pensacola: Wings of Gold," "Psi Factor: Chronicles of the Paranormal" and "Bob Vila's Home Again" along with new hits "Dr. Joy Browne," "Peter Benchley's Amazon" and off-net's "Caroline in the City." Each site is packed with unique features including: Games • E-mail to a friend • Trivia • Photo Galleries • Daily Tips • Screen Savers • Wallpaper • Local Directories • Message Boards • Sweepstake Highlights • Personal Appearances AND MORE! The Eyemark web site is also a useful reference for a complete listing of company representatives.



FastTV.com
www.fasttv.com

FastTV.com

www.fasttv.com

Keeping viewer loyalty isn't easy, and conflicting schedules mean missed opportunities. At FastTV.com, we help keep your viewers loyal by keeping your content in front of them 24/7. Consumers rely on us for the latest in news, entertainment, sports, business and lifestyle. Extend your programming and reach a global audience at FastTV.com, the largest searchable video destination on the Web. To join our prestigious content provider team, call Craig Stanford at 323.954.7671 or e-mail programming@fasttv.com.



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Hearst Entertainment

www.hearstcorp.com

Hearst Entertainment Distribution, a subsidiary of The Hearst Corporation, is a leading producer and distributor of made-for-television movies, animated series and reality and documentary programming for the global marketplace. Hearst Entertainment Distribution produces and distributes a variety of live-action, first-run programs for broadcast television and cable. Among them is our newest series Ron Hazelton's HouseCalls, and in their third season each is B. Smith with Style and Popular Mechanics for Kids.

Logon to find out more about these exciting series. Get home improvement tips from Ron Hazelton, recipes and lifestyle tips from B. Smith, and answers to kids' most-asked questions from our young hosts on Popular Mechanics for Kids.

I - N



itstv.com
www.itstv.com

Itstv.com is an international television information, sales and marketing company. Itstv.com is an on-line catalogue of programmes available for international television distribution, a newsletter for programme buyers and sellers worldwide, and a market for buyers to purchase programming directly via the itstv.com sales service.

Joe Sullivan
& Associates, Inc.

www.joesullivanassociates.com

Joe Sullivan & Associates, Inc. is a leading retained executive search and recruitment firm in the broadcasting, cable, satellite and more recently, internet industries. For 23 years, the firm has served its clients by identifying and recruiting exceptional senior level executives. This web site features a profile of JS&A, a roster of client companies, testimonials and other information to help prospective clients make executive search decisions. There is also a note for prospective candidates.



NATPE
www.natpe.org

WWW.NATPE.ORG provides essential resources for NATPE members and industry professionals, listing events at NATPE and within the industry, and hosting Online Kiosks (customized listings of industry vendors). Experience the latest in technology through streaming media; the HDTV Consortium offers resources for speeding the transition to HDTV. In NATPE's Cyber Lounge, explore pertinent industry Internet topics through an Online Roundtable, and use the Web Site Tool Kit's instructor and advice for web site construction to hone your own online presence.



New Line Cinema
www.newline.com

New Line's web site serves as a promotional vehicle for feature film releases and TV programs including THE LOST WORLD. The main screen provides links to sites devoted entirely to each project. The site also boasts an on-line store where visitors can purchase everything from a talking AUSTIN POWERS standee to A NIGHTMARE ON ELM STREET video box set. An auction section allows fans to bid on props from their favorite New Line Productions.

NEC



CNBC

www.cnbc.com

Since 1989, there's been only one place for serious investors when they turn on the television: CNBC. Now, the power of CNBC comes to your desktop with CNBC.com—the only personal finance website that brings you the cutting edge, real-time, in-depth information that's made CNBC the unparalleled leader in business news. Chat with a leading stock expert. Get free real-time quotes and track your stocks. Interact with CNBC personalities. All this, plus the powerful interactive tools you'd expect from the world's leading financial news network.

CNBC.com—profit from it on the Web.



MSNBC

www.msnbc.com

The 1999 Internet news leader, MSNBC.com is the first choice for news online for millions of users at home and at work. The MSNBC.com newsroom delivers the best of NBC News combined with original reporting for the Web. In-depth coverage includes content from *Newsweek*, *The Washington Post*, *The Wall Street Journal*, NBC Sports and CNBC. With expansive content and innovations such as Zip Personalization for instant local news, weather and sports. News Alert to notify users when news breaks and one click navigation to any story on the site, MSNBC.com attracts more than one and a half million people everyday. MSNBC.com, the Internet news leader.



NBC Television

www.nbc.com

Think of it as "Must-Click TV." A service of Snap.com, NBC.com provides the latest information on every NBC primetime series and every network star, as well as featuring the complete lineup of daytime dramas, movies and upcoming special events. In addition, many of the individual show sites—including "The Tonight Show," "Late Night" and "Saturday Night Live"—feature unique web-only programming. The site also features links to hundreds of individual NBC affiliates, as well as CNBC.com and MSNBC.com.



NBC Olympics.com

www.nbcolympics.com

Get ready to experience the Olympic Games like never before. NBC Olympics joins forces with digital sports entertainment leader Quokka Sports to bring you internet coverage of the XXVII Summer Olympic Games. For the first time in Olympic history, television and the Internet will work together to enhance your Olympic experience through athlete journals, daily news features, television schedules, expert commentary, profiles, results and official rules. Unique to the site is a section called "Athlete's Voice," in which Olympic-caliber athletes provide firsthand accounts of their pursuit of excellence through a variety of digital media, including audio, e-mail or online diaries. Now live, nbcolympics.com offers a preview of what's to come in Sydney 2000 across all 35 Olympic sports.



FOX.com
www.fox.com

FOX.com is the ultimate entertainment experience on the Web, allowing users to join a community that immerses them in the world of FOX programming.

Whether you are looking for more on 'The Simpsons,' 'The X-Files' or any of the new hit shows like 'Time of Your Life,' FOX.com has everything a fan could wish for: Bios, pictures, synopses, video clips and even a forum to share your views and opinions.



FOXNEWS.com
www.foxnews.com

FOXNEWS.com blends the vision and capabilities of the FOX News Channel with the global resources of News Corporation to create the most captivating and informative news service on the Web today. Through the use of cutting-edge technology, old-school journalistic know-how and an exciting and fresh approach to news reporting, FOXNEWS.com has created a community where honesty, integrity and exciting, accessible reporting mix to form the ultimate news site.



FOXSPORTS.com
www.foxsports.com

FOXSPORTS.com is the definitive sports authority online today. Exclusive interactive content and the same style and attitude that make our television broadcast network a success ensure that our users are the crème de la crème of sports fans. Team information from FOX SPORTS NET, world coverage from FOX SPORTS WORLD as well as exclusive feature contributions from our popular network shows are just part of what we offer.



FOXMARKETWIRE.com
www.foxmarketwire.com

FOXMARKETWIRE.com continues its pioneering coverage of the financial world after bringing our users the Internet's first free real-time stock quotes. Created in partnership with Thompson Financial, FOXMARKETWIRE.com provides extensive financial services to our users, including portfolio tracking, insider trading, first call, CDA company reports, daily Flash e-mail updates and much more. Partnerships with other leading providers of financial information ensure that the information you're getting is always timely and accurate.

N - P



N.S. Bienstock, Inc.
www.nsbienstock.com

The N.S. Bienstock, Inc. web site provides an inside look at one of the most prominent broadcast news and reality based programming talent agencies in the business. This site describes the Bienstock Advantage that has given television and radio talent an edge for more than 35 years and features a description of the agency, a history of accomplishments as told by the press, and profiles of the agents that make up the firm.



Odyssey Network
www.odysseychannel.com

Odyssey, a Henson & Hallmark Entertainment Network, provides today's families with a content-rich interactive Web-site that will enhance their experience in watching the network's series, movies and specials. Innovative and unique features on the site include: The custom-designed Channel Finder search engine where visitors can locate Odyssey in their area; a weekly TV schedule with links to specific Odyssey program pages; an Odyssey Theater that streams Quicktime video clips and Odyssey Online, a virtual store, lets consumers purchase books, the Kermit plush toy and Hallmark movies.



Parrot Media Network
www.parrotmedia.com

Parrot Media Network is the leader for fast, accurate online information for busy media executives. Providing constantly updated online information/personnel listings for TV, Cable, Radio, International TV, Syndicators, Producers and more. ParrotFAX is an easy way to create, store and fax your custom-made lists online using Parrot's most timely information, saving time and money. Parrot Communications offers Internet-based online inventory to all its fulfillment clients plus digital distribution of radio & TV spots/programming.



PBS Online
www.pbs.org

Only PBS Online:

- Puts local station schedules and community calendars just one click away;
- Presents supersites dedicated to kids, preK-12 education, lifelong learning and independent film; and
- Creates multifaceted neighborhoods devoted to subjects such as the arts, history and technology.

With more than 85,000 pages, PBS Online also features Web sites for more than 400 PBS series and specials, original Web content, real-time online adventures and much more!

Log on today at pbs.org

P - R



PBS TeacherSource

www.pbs.org/teachersource

PBS provides a vast collection of online resources for educators called PBS TeacherSource. Here, teachers can find more than 1,400 lesson plans, teacher's guides and online student activities, all designed to complement PBS's award-winning television programs.

PBS TeacherSource. Where teachers go to get all the answers.



REALNEWSNET.COM

www.realnewsnet.com

REALNEWSNET.COM is the Leading aggregator of Broadcast Ready news clips and Radio features from the Internet to stations worldwide.

Hollywood celebrity events, unusual regional footage, evergreen b-roll, movie EPKs, new product VNRs and pre-produced entertainment features available anytime from our website to your station.

Broadcasters search a comprehensive database and preview video & audio before downloading MPEG2 files to newsroom desktop computers or to non-linear editing bays.

Visit RNN and see how we are revolutionizing the way you get content!



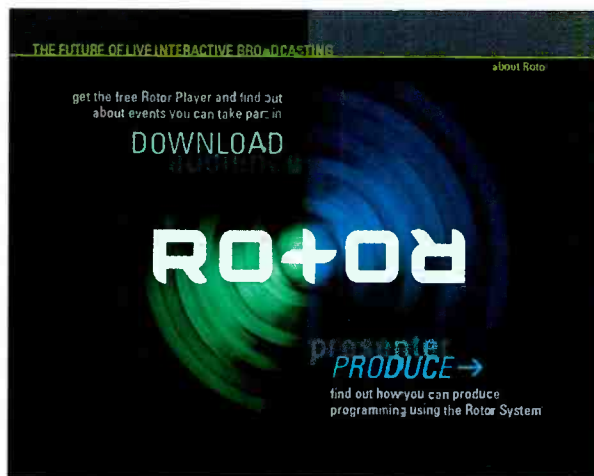
Princeton Video Image

www.pvi-inc.com

Princeton Video Image has developed a unique, proprietary technology that allows video programmers to insert real time virtual images into live television broadcasts, in such a way that the virtual image appears to viewers as if it is physically part of the scene they are watching.

Would you like to make your image, message or ad part of the next great moment in television? Are you curious about how we put the 1st Down Line in the CBS Football games or how the logo landed in the fountain on CBS' 'The Early Show'?

Visit us at www.pvi-inc.com and find out the answer to these questions and see the 'magic' live.

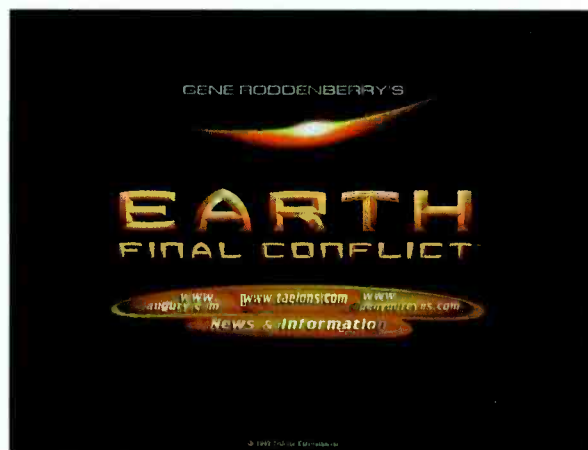


Rotor.net

www.rotor.net

Rotor is an extraordinary system that enables you to create live interactive programming on the Internet, allowing your audience to actually take part in what happens on their screen. Have your audience ask the questions, take a quiz or talk directly to the host. Want to test a show, idea, trailer, commercial or product? Let the audience tell you exactly what they like and don't like. You can do all this and more and do it live!

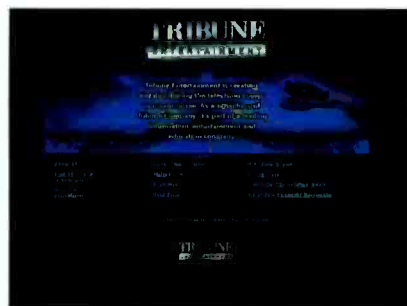
TRIBUNE



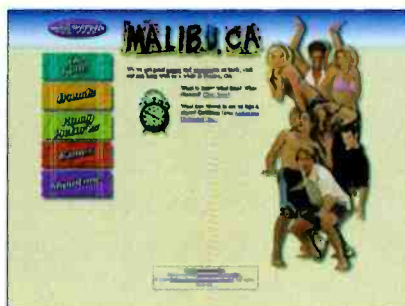
www.efc.com



www.dars-home.com



www.tribtv.com



www.malibu-ca.com



www.tribtvweb.com

Tribune Entertainment Company

Tribune Entertainment provides exceptional support for all of its series with imaginative web sites that burst with originality:

- Efc.com was judged the highest rated site for a sci-fi TV series on the web by Sci-Fi Entertainment, which said, "Tribune Interactive deserves bonus points for its sheer creativity in designing the four web sites that together comprise the official home of 'Earth: Final Conflict'." Over 16 million page views to date attest to the popularity of this portal, which provides a virtual perspective that presents the series and show characters in a unique manner.
- Tribune's site for BeastMaster is dars-home.com, the #1 new action hour in syndication.
- Tribtv.com presents a company overview of current series with active hotlinks to the web sites for all of the Tribune Entertainment series.
- Meet the fun characters of "Malibu, CA" at malibu-ca.com and play an original on-line skateboard game.
- Instant access to essential promotional resources are available on-line for our client stations at Tribtvweb.com. Included are bios, synopses, print materials, radio promos and streaming video of all on-air promos.

S - V



Swart Advertising, Inc.

www.swartad.com

Swart Advertising creates ad campaigns for the world's most successful television franchises. We are intensely focused on marketing, branding, key art and web/interactive design. Executed to a high level of finish at our Los Angeles area studios, Swart Advertising delivers award-winning concepts that sell entertainment.

This site will introduce you to our creative process and the SwartAd Portfolio.



TV France International

www.tvfi.com

TV France International's web site, www.tvfi.com was created in 1995 and has been growing ever since. The site provides information about over 155 French companies and 5,000 television programs. The number of visitors has also increased: 6,500 people visited the site in November 1999, compared with 1,000 at the end of 1998. People from over 60 countries visit our site and consult 60,000 pages every month. TVFI's web site is available in French, Spanish, Japanese and Chinese versions.



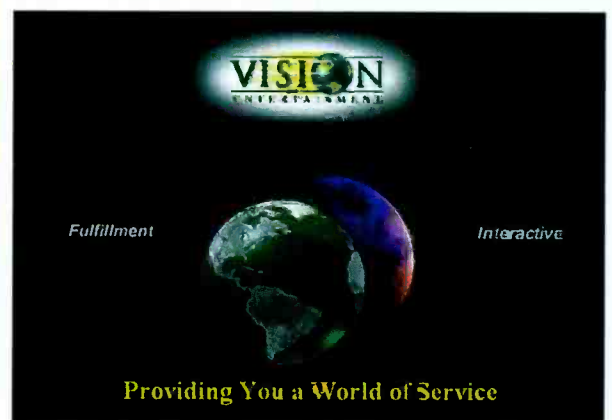
Universal Worldwide Television

www.universalstudios.com/tv

Universal Worldwide Television (UWT) is the domestic division of Universal Television & Networks Group, a global distribution, production and networks operation. UWT distributes syndicated television programming.

BLIND DATE is the new half-hour series that delivers a voyeuristic look into blind dates with entertaining instant analysis! MOTOWN LIVE spotlights new host Montell Jordan plus legendary artists and magical Motown Live Moments!

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Vision Entertainment

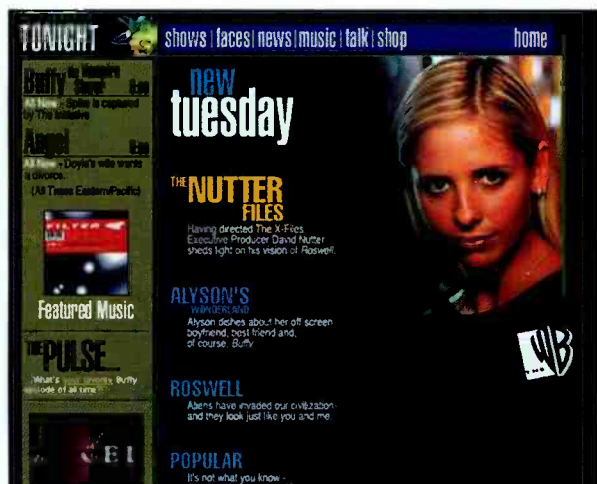
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THIS WEEK'S MAGAZINE



UPN may reduce programming. Sinclair Broadcasting President, Barry Baker says that UPN has privately admitted its error in going to five nights this season before getting its first three nights firing on all cylinders. Baker told a gathering yesterday at the Paine Webber Media Conference in New York that he wouldn't be surprised if the network - which is down 30%-40% in the ratings this season - cut back by a night or two to shore up its schedule. Sinclair operates seven UPN affiliates.



Speaker-elect speaks out on LMA. House Speaker-elect Bob Livingston (R-Va.) has signed a letter telling the FCC to drop a proposal that would eliminate local TV marketing agreements (LMAs) because it is contrary to the 1996 telecommunications Act. "Most broadcasters who invested the time, money and resources in LMAs will face financial hardship if forced to walk away from their investments," the letter says. "This is a harsh message to send to broadcasters who now face the multi billion dollar challenge of absorbing the infrastructure costs in the transition to digital television."



AT&T waits on Time Warner. Cable operators being wooed by AT&T to cut telephone joint ventures are waiting for Time Warner Cable to do its deal first. At least that's what cable executives were saying in the hallways of the Paine Webber, Inc. annual media investment conference in New York, Tuesday. Even after buying Tele-Communications Inc., AT&T needs to line up other MSOs as telephone affiliates to fully execute its strategy of finding a way around the Baby Bells' monopoly of funneling long distance calls to the home.

BREAKING NEWS

TOP OF THE NEWS

With the cancellation of the NBA All-Star game, NBC becomes yet another casualty in the basketball lockout. NBC planned to air the game during the key Feb. sweeps.

CENTURY UP

The New Canaan, Conn.-based Century Communications Corp., expects cash flow to increase 12.5%.

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Millennium fever

Television networks to provide extensive coverage of Y2K events

By Steve McClellan

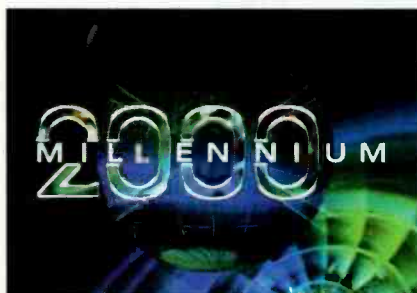
The major news networks will devote thousands of people and millions of their program budgets to cover the world's millennium festivities in the week leading up to the new year.

Among the major commercial broadcast networks, ABC has plans for the most ambitious single program—a live 24-hour broadcast that will start in the pre-dawn hours (ET) of New Year's Eve. Coverage will begin just before midnight strikes in the South Pacific, where the new millennium first arrives at the international date line. NBC and CBS are planning coverage throughout the day, with hourly updates and extensive programming during regular news shows.

Among the cable news networks, CNN is putting together a mammoth 100-hour millennium marathon that starts on New Year's Eve. MSNBC is planning 30 hours of non-stop coverage.

ABC and PBS are the U.S.-based members of a worldwide consortium of 63 broadcasters (in 100 countries) that are pooling their efforts to cover the millennium festivities. PBS will air much of the consortium's feed and provide its own commentary.

While ABC will air some consortium programming, most of its coverage will be unilateral. It will take about



CNN will broadcast 100-hour marathon of events from all 35 of its bureaus.

1,000 staffers worldwide to stage, including 650 engineers and 225 producers and other technicians.

But while producers have developed what Tom Yellin, one of the project's executive producers, calls a comprehensive "back-up plan," how the coverage actually unfolds won't be known until the festivities begin. "We will all find out how the new millennium is celebrated as the world reveals it," said ABC's Peter Jennings, who will anchor the entire 24 hours of coverage from New York.

ABC will scatter its anchors and correspondents around the globe. Elizabeth Vargas, for example, will be in Australia, while Barbara Walters will be in Paris and Charles Gibson will be in London. Diane Sawyer will be in New York.

At CNN, roughly 4,000 people will help stage its "Millennium 2000" production, a news spokesman said. All 35 of its bureaus around the world will be involved. As with ABC, the overwhelming majority of its coverage will be live. But the network will also show 50 taped reports and features reviewing the major economic, political and social issues facing the world in the 21st century.

CNN sources say it will spend about \$2 million putting on its millennium show. The network sold out its advertising for the program in early December.

At ABC News, President David Westin would only say that ABC's coverage would cost "in the millions" and that ABC had not yet sold out its available inventory. But that's good, he said, because otherwise it would mean the sales department sold it too cheaply.

At CBS, the news division is planning

a week's worth of millennium coverage, much of it in regularly scheduled news programs. But several specials are also planned, including a one-hour special report on Monday, Dec. 27, jointly produced with *Time* magazine, called *Person of the Century*. The finalists: FDR, Einstein, Martin Luther King Jr., Hitler and Mohandas Gandhi. Dan Rather will anchor the *CBS Evening News* from Times Square on both Dec. 30 and 31, and the network will do hourly updates on New Year's Eve starting at 11 a.m.

NBC News will do hourly updates on millennium festivities on Dec. 31 starting at 5 a.m. NBC will also have correspondents at locations around the world and will provide extensive coverage during its regular news programs.

All the networks say they'll be on the alert for Y2K computer problems that emerge around the world and will have people at the Federal Aviation Administration, which is monitoring global air traffic over the New Year's holiday. ■

Albert's back

Bob Costas will be splitting his time between NBC and HBO starting in 2001, and is stepping aside as NBC's top NBA announcer to make room for Marv Albert to return to that spot. Albert had been NBC's top NBA announcer until he was engulfed in a sex scandal in 1997 that led to his dismissal. But earlier this year, he returned to NBC with a contract to call some NBA games, as well as handle Olympics announcing in 2000 and 2002.

But Costas is cutting back somewhat at NBC to do what's being billed as a "Nightline-type" program that will focus on the world of sports. With that move, NBC has reappointed Albert as its top NBA announcer. The new Costas show on HBO is slated to bow in February 2001. Costas will still continue to work for NBC, including an extensive amount of Olympics duty. —Steve McClellan



Barbara Walters will host ABC's coverage of Y2K festivities in Paris.

Pearson picks a president

Scotti appointed to new position of directing domestic marketing and distribution

By Melissa Grego

Pearson Television has promoted Joseph Scotti to the newly created position of president of domestic distribution and marketing for Pearson Television North America. Scotti will be responsible for distribution of all programming for first-run syndication, cable and satellite, and will oversee all marketing-related activities including advertising, promotion and public relations for the North American division. He will continue to be based in New York reporting to Tony Cohen and Robert Turner, co-chairmen of Pearson Television North America.

As president of both distribution and marketing, Scotti says he will be responsible for overseeing domestically syndicated products from concept to renewal. "I'll be involved in every aspect of domestic syndication from development of show ideas, to producing them and the marketing and sales part of the



Joseph Scotti: 'I'll be involved in every aspect of domestic syndication...'

process," he says. "As far as cable and satellite, in simple terms, it means I'm responsible for exploitation of all programming out of Pearson Television in North America."

The distribution aspect of the job has been open since George Back, a co-founder of All American Inc., left the company in 1998 in the wake of All American's acquisition by Pearson in November 1997. Back now heads Unapix Entertainment.

Scotti, who joined All American Television, Inc. as senior vice president of domestic distribution and marketing in 1994 before it became part of Pear-

son, most recently served as executive vice president of domestic distribution and marketing for Pearson Television North America.

As executive vice president, Scotti has been the force behind the launch of the current incarnation of *Family Feud*, which stars Louie Anderson, and renewals of *Baywatch*.

Pearson will be offering a talk-court strip, *Judgment Day*, for fall 2000, at the NATPE convention in January, as well as a new version of *To Tell the Truth*, based on the format in the company's vast game show library. Another show, *So You Think You're Funny*, may also be added to the slate (B&C, Dec. 13, 1999).

Beyond that the company will concentrate on "continuing to be leaders in the game-show business," Scotti says. "We have the largest library of game shows. When we go out with a game show, stations know we'll be back next year with another classic, branded, tried-and-true game show." ■



By Joe Schlosser & Melissa Grego

Fox is tops with adults 18-49

ABC is out and Fox is in—atop the national ratings for the week ending Dec. 12. After five consecutive weeks at No. 1 among adults 18-49, ABC was replaced by Fox during the second week of December in the key demographic. Fox, which averaged a 4.5 rating/13 share in adults 18-49, won the category for the first time this season. NBC placed second among adults 18-49 with a 4.4/12, and ABC dropped to third with a 4.2/12. Fox, which had a strong Sunday night

showing with *The X-Files*, *The Simpsons* and the *Billboard Music Awards*, also topped all networks in the adults 18-34 category with a 4.9/15. *The X-Files* averaged an 8.1/18 in adults 18-49, and *The Simpsons* drew 13.8 million viewers. The *Billboard Music Awards* averaged a 9.5/31 in teens, according to Nielsen Media Research. In total viewers, CBS topped the competition with an average of 12.3 million viewers. NBC was second with 11.1 million viewers, followed by ABC with 10.8 million and Fox at 9.8 million.

Hyde to head Film Roman

John Hyde has been named the new president/CEO of animation studio Film Roman, succeeding David Pritchard, who exited in October. A 30-year veteran of the entertainment industry, Hyde has experience in all areas of entertainment, from TV and film to music and new media.

Paramount names veeps

Paramount Network Television has promoted four executives to the vice presidents. Ralph Berge,

Marilyn Loncar and Ron Von Schimmelmenn have all been named vice president of production, and Mark Weissman has been named VP of production finance for the division. Berge is being promoted from production executive and is responsible for overseeing the day-to-day operations of made-for-TV movies. Loncar, who is being promoted from production executive, will supervise the day-to-day physical production of half-hour comedies. Von Schimmelmenn, who is being upped from production executive, will oversee production of one-hour drama series. And Weissman, who is being promoted from executive director of TV estimating, will supervise all aspects of production finance for all programming formats.

SYNDICATION WRAP-UP

PEOPLE'S CHOICE

NOVEMBER SWEEPS

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	11.3	3.2
2	Jeopardy	9.4	3.0
3	Judge Judy	7.6	3.3
4	Friends	6.6	4.5
5	Oprah Winfrey	6.5	2.7
6	Entertainment Tonight	6.3	2.9
7	Seinfeld	6.2	3.8
8	Frasier	5.3	3.2
9	Wheel of Fortune (wnd.)	4.9	1.4
10	Jerry Springer	4.6	2.6
11	Hollywood Squares	4.5	1.8
12	The X-Files	4.4	3.1
13	Judge Joe Brown	4.3	1.8
14	Seinfeld (wnd.)	4.3	2.6
15	Drew Carey	4.1	2.7
16	ER	4.0	2.3
17	Friends (wnd.)	3.8	2.5
18	Entertainment Tonight (wnd.)	3.7	1.9
19	Extra	3.7	1.6
20	Rosie O'Donnell	3.6	1.6

(According to Nielsen Syndication Service Ranking Report 11/4/99 through 12/1/99)

* HH = Television Households; AA = Average Audience; GAA = Gross Aggregate Average; 1 Nielsen rating point = 1,008,000 TV Households, which represents 1% of the 100.8 million TV Households in the United States

TOP COURT SHOWS

Rank	Program	HH AA	HH GAA
1	Judge Judy	7.6	3.3
2	Judge Joe Brown	4.3	1.8
3	Divorce Court	3.3	1.6
4	People's Court	2.5	1.0
5	Judge Mills Lane	2.3	1.1
6	Judge Mathis	2.1	1.1

(According to Nielsen Syndication Service Ranking Report 11/4/99 through 12/1/99)

* HH = Television Households; AA = Average Audience; GAA = Gross Aggregate Average; 1 Nielsen rating point = 1,008,000 TV Households, which represents 1% of the 100.8 million TV Households in the United States

Judges—Judy and Joe—rule

The majority of nationally syndicated TV shows took a dive in the just completed November sweeps, with court shows being the one major genre still holding its own.

Talk, magazine, action-hours, off-net series and game shows were virtually all down in year-to-year comparisons of November sweeps numbers, released last week by Nielsen Media Research.

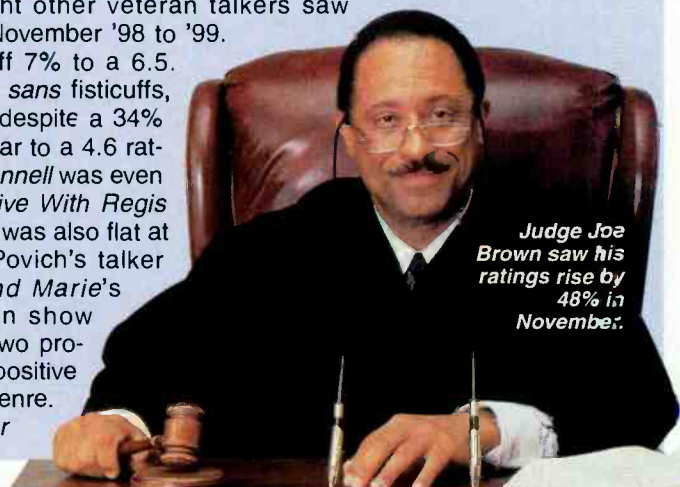
The court genre was led by two Paramount Domestic Television series, *Judge Judy* and *Judge Joe Brown*. That helps explain why eight other court series are currently in development by rival Hollywood distributors for next fall.

Judge Judy continues to dominate the courtroom, rising 13% from a 6.7 national household rating last November to a 7.6 rating for the 1999 sweeps (Nov. 4-Dec. 1). *Judge Joe Brown* followed with the biggest growth spurt among all syndicated series, jumping 48% to a 4.3 rating. In the November book, *Brown* scored a 2.9 rating last season. Newcomer *Divorce Court* from Twentieth Television was the highest rated new first-run syndicated series—averaging a 3.3 in its first sweeps race. A pair of veteran court series, *People's Court* and *Judge Mills Lane*, took some hits in the national ratings—the former fell 4% to a 2.5, the latter 18% to a 2.3. Warner Bros.' new court series *Judge Greg Mathis* averaged a 2.1.

In the talk show race, *Oprah Winfrey* continues to rule the roost, but along with eight other veteran talkers saw declines from November '98 to '99.

Winfrey was off 7% to a 6.5. *Jerry Springer*, sans fisticuffs, placed second despite a 34% dip from last year to a 4.6 rating. *Rosie O'Donnell* was even at a 3.6 and *Live With Regis and Kathie Lee* was also flat at a 3.5. Maury Povich's talker and *Donny and Marie's* second-season show were the only two programs to show positive growth in the genre.

—Joe Schlosser



Judge Joe Brown saw his ratings rise by 48% in November.

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Put this in my diary - Bill

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Radio groups go public to grow

Citadel, Beasley and Regent tap equity markets to fund station buying

By Elizabeth A. Rathbun

How hospitable is Wall Street to radio offerings these days? So hospitable that Citadel Communications Corp. last Monday filed a \$1 billion shelf offering. Yes, *billion*, not million.

So hospitable that Beasley Broadcast Group Inc., with just 32 radio stations in seven Eastern markets, is poised to go public, as is 42-station Regent Communications Inc.

"The equity markets have treated us very nicely," Citadel Chairman Lawrence R. Wilson says. While the shelf offering "doesn't mean you're going to go out and raise a billion dollars," it will give Citadel the leeway to continue to pursue deals at its quick pace, he says. (A shelf filing allows a company to offer stock at any time with a minimum of administrative work.) In just 12 years since Citadel went public, the company has bought more than \$700 million worth of radio stations, Wilson says. It now counts about 160

stations in 34 markets.

Also last Monday, Las Vegas-based Citadel said that it has arranged a \$400 million credit facility with Credit Suisse First Boston to help pay for pending deals worth some \$251.2 million. Citadel's stock price hit a 52-week high of \$58.8125 on Dec. 6, but last Wednesday was trading at about \$51.

Beasley, meanwhile, wants to raise \$150 million with an initial public offering, the company said in a Nov. 24 Securities & Exchange Commission filing. The money will be used to buy more debt and to repay an undisclosed amount to company Chairman George G. Beasley. The date of the offering and the stock price have not been set.

Naples, Fla.-based Beasley Broadcast Group is a family-owned, family-run company founded in 1961. George Beasley's three children hold the top posts: Bruce G. Beasley is president and COO; B. Caroline Beasley is vice president and CFO, and Brian E. Beasley is vice president of operations.

The company's strategy is to build clusters in the nation's top 100 radio markets, the filing says. Among the cities where Beasley owns radio stations are No. 5 radio market, Philadelphia; No. 11, Atlanta; and No. 12, Miami.

In its Nov. 26 filing, Regent Communications said it wants to raise about \$130.5 million to repay debt and fund pending acquisitions in Chico, Calif.; Utica/Rome and Watertown, N.Y.; and El Paso, Texas. The Covington, Ky.-based company expects to price its shares at \$6.50-\$8.50 each. A date for the offering has not been set.

Regent wants to continue to expand in its existing markets and into new small and mid-sized markets. Chairman/Treasurer Terry S. Jacobs has plenty of experience in that realm: He founded Jacor Communications Inc., which merged with radio giant Clear Channel Communications Inc. The pending acquisition of AMFM Inc., when completed, will make the Clear Channel the nation's largest radio group. ■



STATION BREAK

By Dan Trigoboff

News team makes news in Beantown

How big an event was the separation of longtime WCVB-TV Boston news anchors Chet Curtis and Natalie Jacobson? Two of the station's competitors reported the change in marital status, local newspapers devoted numerous stories and thousands of words after the separation was made public—offering colleague reaction and historical perspective—and it's safe to assume the topic hit a few water coolers and coffee shops. The well-regarded and highly-rated

pair have been anchoring together for nearly 20 years, and have been married nearly 25. The station said that the "amicable and mutual...but intensely personal" decision to separate will not impede their ability to work together. Paul LaCamera, president/GM of the Hearst-Argyle-owned ABC affiliate said the two anchors met with him and with news director Candy Altman before going public.

Michigan lockout

Michigan broadcasters will have less access to 44,000 prisoners in more

than 50 facilities, under new rules from the state department of corrections. Although the rules have not been formally adopted, media officials say, proposed rules keeping both still and video cameras and all audio equipment out of the system are currently being enforced.

Lisa Mikalonis, attorney for the Michigan Press Association, said the restrictions will obviously affect broadcasters more than print journalists, and suggested that the timing of the restrictions is suspicious, given recent reports of female prisoners alleg-

ing sexual abuse.

Consumer activist back to Denver TV

Consumer troubleshooter Tom Martino, who left KCNC(TV) Denver in September contending that TV news was too mild a medium for his activist, advocacy approach, will return to the small screen next summer when KDVR(TV) there begins its newscast. Although Martino said when he left that he found the objective approach to television reporting too confining for his aggressive style, he did not rule out a return at another station.

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



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DECEMBER 6-12

Broadcast network prime time ratings
according to Nielsen Media Research



PEOPLE'S CHOICE

'Tis the season to show made-fors: CBS won Week 12 with help from two top-ten telemovies, 'A Season for Miracles' (1) and 'A Holiday Romance.'

Week 12	abc	CBS	NBC	FOX	U/P/N	WB
	12.7/20	7.9/11	7.0/11	5.9/8	2.3/4	1.0/1
MONDAY	8:00 14. 20/20 9.2/15	48. King of Queens 6.9/11	85. Suddenly Susan 4.9/8	92. Kmart Presents CinderElmo 4.1/6	99. Moesha 2.8/4	96. 7th Heaven 3.5/5
		51. Ladies' Man 6.7/10	87. Veronica's Closet 4.7/7		100. The Parkers 2.7/4	
	9:00 3. Monday Night Football—Minnesota Vikings vs. Tampa Bay Buccaneers 14.3/24	12. Ev Lvs Raymd 9.9/15	28. Law & Order: Special Victims Unit 7.8/11	50. Ally McBeal 6.8/10	104. Grown-Ups 2.4/4	102. 7th Heaven 2.6/4
		16. Becker 8.9/13			107. Malcolm & Eddie 2.2/3	
	10:30	34. And So This Is Christmas 7.6/12	21. Dateline NBC 8.5/14			
TUESDAY	7.2/12	8.3/13	7.7/12	4.5/7	1.7/3	2.6/4
	8:00 44. Spin City 7.2/12	23. Frosty/Snowmn 8.4/14	62. Just Shoot Me 6.2/10	75. That '70s Show 5.5/9	110. Shasta McNasty 2.0/3	97. Buffy the Vampire Slayer 2.9/5
	8:30 56. Oh Grow Up 6.4/10	23. Frosty Returns 8.4/13	48. 3rd Rock fr/Sun 6.9/11	94. Ally 3.9/6	114. Dilbert 1.6/2	
	9:00 39. Dharma & Greg 7.5/12	19. 60 Minutes II 8.7/14	34. Will & Grace 7.5/12	90. Party of Five 4.3/7	115. The Strip 1.5/2	104. Angel 2.4/4
	9:30 56. Sports Night 6.4/10		21. Frasier 8.5/13			
WEDNESDAY	7.1/11	9.8/18	8.3/13	8.1/13	2.5/4	2.2/4
	8:00 45. Two Guys & Girl 7.1/12	39. Martha Stewart's Christmas 7.5/12	20. Dateline NBC 8.6/14	27. 10th Annual Billboard Music Awards 8.1/13	108. 7 Days 2.1/3	106. Dawson's Creek 2.3/4
	8:30 56. It's Like Y Know 6.4/10	10. CBS Wednesday Movie—A Holiday Romance 11.0/18	51. West Wing 6.7/10		97. Star Trek: Voyager 2.9/5	108. Dawson's Creek 2.1/3
	9:00 41. Drew Carey 7.4/12					
	9:30 64. Norm 6.1/10		13. Law & Order 9.5/16			
THURSDAY	5.7/8	6.0/10	12.1/19	1.3/8	4.3/7	3.1/5
	8:00 68. Whose Line Is It 5.9/10	77. The Story of Santa Claus 5.4/9	6. Friends 11.8/19	88. Guinness Special 4.6/7	90. WWF Smackdown! 4.3/7	103. Popular 2.5/4
	8:30 68. Whose Line Is It 5.9/9		8. Jesse 11.1/18			
	9:00 93. Out of Control: Nature 4.0/6	56. Chicago Hope 6.4/10	1. Frasier 16.0/24	70. Greed 5.7/9		95. Charmed 3.7/6
	FRIDAY	9:30		7. Stark Rvg Mad 11.5/18	53. Greed 6.5/10	
10:00 47. 20/20 Downtown 7.0/12		64. 48 Hours 6.1/10	8. ER 11.1/19			
10:30						
6.6/12		6.4/11	7.5/14	5.7/10	2.7/5	1.7/3
8:00 85. Boy Meets World 4.9/9		75. Raggedy Anne & Andy 5.5/10	34. Providence 7.6/14	77. Wildest Police Videos 5.4/10	100. Blockbuster Cinema—Lost in the Bermuda Triangle 2.7/5	111. Roswell 1.9/3
8:30 82. Odd Man Out 5.2/9						
9:00 60. Sabrina/Witch 6.3/11	60. Candid Camera: Funniest Mmnts 6.3/11	43. Dateline NBC 7.3/13	77. Greed 5.4/10	115. Angel 1.5/3		
SATURDAY	9:30 77. The Hughleys 5.4/9		32. Law & Order 7.7/14	53. Greed 6.5/11		
	10:00 17. 20/20 8.8/16	41. Nash Bridges 7.4/13				
	10:30					
	8.0/11	6.1/11	5.5/10	6.0/11	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TV UNIVERSE ESTIMATED AT 100.8 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 1,008,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • S-T-D=SEASON TO DATE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 67. ABC Saturday Night Movie—Mr. Holland's Opus 6.0/11	89. Garfield Xmas 4.4/8	70. The Pretender 5.7/11	77. Cops 5.4/10		
8:30			62. Cops 6.2/11			
9:00	70. Stars on Ice 5.7/10	82. Profiler 5.2/9	64. AMW: America Fights Back 6.1/11			
9:30						
SUNDAY	10:00 34. Walker, Texas Ranger 7.6/14		73. World's Most Amazing Videos 5.6/10			
	10:30					
	8.3/10	13.2/20	7.3/11	8.3/11		
	7:00 73. Wonderful World of Disney—Switching Goals 5.6/9	11. 60 Minutes 10.1/17	34. Dateline NBC 7.6/12	(nr) NFL Game 2 9.9/18		
	7:30			53. King of the Hill 6.5/10		
8:00	4. Touched by an Angel 12.4/19		26. The Simpsons 8.3/13			
8:30			28. Futurama 7.8/12			
WEEK AVG	7.3/12	8.5/14	7.9/13	6.3/10	2.7/4	2.3/4
	8.4/14	9.1/15	9.4/15	6.2/10	2.7/4	2.9/5

Courting the killer app

Oxygen Media's Carsey and Mandabach say the old media world is gone

By Deborah D. McAdams

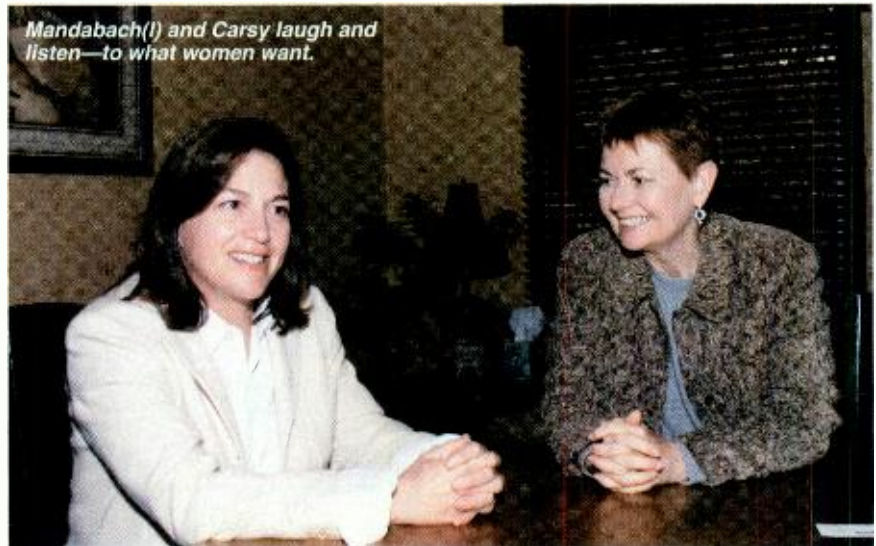
Two of the most successful producers in all of television rush into the room, talking at once to each other, the receptionist, various publicists, a guest and possibly to the ether.

Marcy Carsey and Caryn Mandabach, the birth mothers of *Roseanne*, *3rd Rock From the Sun*, *The Cosby Show* and *That '70s Show* don't just exude energy; they give off sparks. And they've managed (with what can only be a balancing effect from partner Tom Werner, who is absent today) to funnel that fire into some of the most successful programs on TV. The \$325 million question for this team is can it translate its success with 30-minute situation comedies into the 24-hour cable network-in-waiting known as Oxygen?

"The assumptive thought is, because we do stories in 23-1/2 minutes, that's all we do," says the charged-up and compact Mandabach. "This feels like the same thing with a different palette," says Carsey, an ageless, energetic woman with short-cropped red hair. "The subject matter is not so different from what we've done." Shows like *Cosby* and *Roseanne* reflect real life, and so will Oxygen, she says.

Yet what they and Oxygen inventor Geraldine Laybourne intend to do is not only a departure from the Carsey-Werner-Mandabach trademark funny-family formulas, but a departure from traditional television programming. There will be no situation comedies or fictional families on Oxygen. Only real people, with real stories, often in real time, with a \$325 million programming budget over three years. The Oxygen schedule has themed blocks of time, such as the comedy-oriented Oxygen Tent at 6-8 p.m. weekdays (formerly Oxygen.comedy) and Pure Oxygen, at 8-10 p.m.

Within the first block, for example, formatted (but not scripted) shows will be floated in a free-form sea of live and taped comedy sketches and reportorial vignettes. Think ABC's Saturday morning, only in pre-prime time and for women, Mandabach says. Pro-



Mandabach(l) and Carsey laugh and listen—to what women want.

grams under the Oxygen Tent thus far include a funny food vehicle called *Mouthful*; *Shavonne's World*, a kitchen table chatfest hosted by "a black woman in Camden, N.J.;" and *I've Got a Secret*, the "first game show hosted by a woman," Mandabach says.

The prime time Pure Oxygen block is where the game and chat formats end and where the true experimenting begins. The bulk of Oxygen's weekday prime time will rely on the feedback of women, interviewed by several "guides," on remote location and live online from the network's studios in Manhattan's Chelsea district. Oxygen.com and its many X-chromosome Web links form the nexus of this dynamic, with fodder from chat rooms, on-line polls, surveys and conversations. Then there's Mandabach sleuthing through the production studio offices, asking women what they want to know, see, hear and experience on and through television.

"Everybody's got a story," she says, like the Puerto Rican receptionist dealing with juvenile diabetes, the employee negotiating a wedding around divorced parents, or the woman trying to get rid of a urinary tract infection. "We're just taking the little issues of everyday life that we were doing before. Instead of sitcoms, it's educational entertainment."

Mandabach is obviously high on turning these little issues into television, but will a movie- and sitcom-loving audience really gravitate toward chit-chat about a urinary tract infection? "You can't predict the audience," Carsey says. "The audience is way smarter than we are. You have to work from your gut."

"Look, the change in programming is coming," says Mandabach, referring to the broadband evolution. "We'll all be programming for ourselves anyway. Programming in half-hour hunks will be [obsolete]. This 50-year-old medium is changing. The guy with his hand in his pants going: 'Hey that guy Raymond is really funny,' well, that world is gone."

"There will be nothing dry about this," Carsey declares. "Look at Oprah. She's had the most successful show in daytime TV for more than a decade. Her only intent is to serve the audience. It's not flashy, there are no dancing girls—she just serves the audience. Our story is similar: To serve."

Mandabach contends the world is finally ready for this marriage of television and Internet, and Oxygen is the ideal vehicle to launch it. "What if women really are the killer app?" she asks. Only the audience will know for sure, on Feb. 2, 2000, when Oxygen launches in about 10 million households across the country. ■

'Breaking News' on TLC

New show will take viewers behind-the-scenes of journalism operations

By Dan Trigoboff

The Learning Channel is putting the behind-the-camera process of TV news in front of the camera. Produced by New York Times-owned NYT Television, *Breaking News* will reveal the organized and disorganized chaos that typically turns out polished newscasts across the country. NYT Television has shot newsrooms in Los Angeles, Miami and Denver to produce several hour specials. The Los Angeles show, which ran earlier this year, served as a pilot.

The concept is another in TLC's series of behind-the-scenes looks at grave, but hectic, work environments. NYT Television is the production company behind *Trauma: Life in the ER* and *Paramedics* for TLC. In each of the newsrooms, four video journalists film and interview newsroom staff over hundreds of hours, which will each be edited over a 14-week period into the hour documentaries.

A show about the broadcast news process "seemed natural" in NYT's world of "real, verite television," says Hersh, who worked with ABC news in the early 1990s. "This is great drama," she says. As with *Trauma* and *Paramedics*, the quick-take, quick-cut, handheld video style reflects the pace of the show's subject. Reflection and analysis is provided by the subjects themselves.

The shows from Miami's WTVJ(TV) will likely run in February, followed by the Denver shows from KCNC-TV in June. Although the shows are now in the editing process, producers are already considering new *Breaking News* locales.

For the purpose of the documentary, Hersh said, "sometimes the news event itself is not as important as the people and the choices they make. We sat in on editorial meetings, and on one-on-one conferences; everything. We got as comprehensive a view of what it takes to get on the air as possible."

Also interesting, series producer Neil Cohen said, "is the bargaining; the tit-for-tat process that goes on when one station gets the killer moment, and other stations want to use the footage."



WTVJ's 'Swimming to Miami' episode of 'Breaking News' featured reporter Andrea Brody (top) and News Director Ramon Escobar (bottom, in dark shirt).

More often than not, a station won't trade footage with a rival.

"Viewers get a voyeuristic thrill by getting a peek into these places. It's a tough business. Some of what we captured is that pressure that falls on these men and women every day; it's incredibly competitive. Day after day you can see how the news directors need to obsess about the numbers; studying those numbers to seek what kind of stories bring eyeballs in, and what kinds of stories make the eyeballs go away."

"We get into some of the ethical crises that arise as the news gets made," said Cohen. "At what point, for instance, is a fact confirmed? Cohen cited an instance where Miami news cameras taped Coast Guard spraying what appeared to be mace or tear gas at Cuban refugees in the ocean. The Coast Guard was trying to pull them from the water before they reached shore, but reporters needed to contact the Coast Guard about what the substance was, before it could be reported. The agency confirmed that its boats carried a kind of tear gas, and the station went ahead."

"We talk about whether we name or don't name a crime victim," said KCNC-TV News Director Angie Kucharski. "We talk about whether a videotape is appropriate for the air...which of two stories need to be reported, how we apply our resources on a particular day."

Breaking News crews have just left Denver's KCNC-TV, after spending the month of November there. "We were intrigued by the idea," said Kucharski. "It's a good opportunity for us to share some of those decision-making processes people don't get to see. Viewers watch us, but they don't get to see behind the scenes. This is more about understanding the process; the successes and struggles of the news."

"There may have been people who were a little uncomfortable," Kucharski said, although "no one came and talked to me about it. Their crews were sensitive to people who didn't wish to participate. They were very respectful of the systems we had in place to do our jobs. Nothing had to be moved or altered for the benefit of their cameras. But with our key people, they were given full access."

"We worked very hard before the project started to address people in the newsroom. It's an unusual position for people used to covering the news to be the subject. Every day we get the challenge and privilege of telling the dramatic stories of many people," Kucharski said. "Each newsroom has its moments of brilliance and moments they would do differently if they could do it again." Ironically, Kucharski says, it was one of the quietest months Denver has had in a year that included a Super Bowl victory, the retirement of local sports legend John Elway, the recently concluded Jon-Benet Ramsay grand jury, and, of course, the Columbine shootings in nearby Littleton.

Yet, Cohen noted, "months later, every story with a violent angle is seen through 'Columbine' eyes. TV news people can be really jaded, but the clear memory of Columbine was still with them; it had touched them." That influence, he said, "will absolutely come across in one of the hours from Denver."



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Sachs: Go slow on rate hikes

Modest increases and improved service will keep rivals and regulators at bay

By Bill McConnell

Robert Sachs opened his first Western Show as NCTA president last week with admonitions for his industry and its rivals.

To keep the lead over satellite, telephone, and fixed wireless competitors, cable must keep subscription prices in check and service levels high, he said.

"There's no reason why cable operators can't compete successfully and win subscriber loyalty," he said as he delivered the kick-off speech for the three-day convention. Operators must be disciplined about rate increases, even when there is ample cost justification.

Also, for the dual goals of winning widespread customer loyalty and thwarting calls for government regulation, cable operators must make good on promises to bring high-speed services to urban neighborhoods and rural areas.

"As long as we're not impeded by government regulation, I am confident we can do just that," he said.

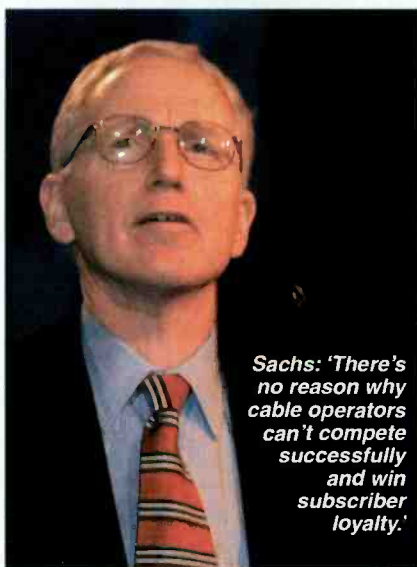
Decker Anstrom, Weather Channel CEO and Sachs' NCTA predecessor, agreed that the marketplace for new high-speed services is cable's to lose. "There's no question that cable is in the lead," he said. "The infrastructure is incredibly robust. There are systems that have been providing voice and data for more than a year."

So far, cable's rivals have "failed to get much traction" in persuading federal and local governments to make cable operators open their broadband networks to other Internet providers, Sachs continued.

Even though the fight is far from over—a federal appeals court is expected to rule soon on the validity of the open access requirements Portland, Ore., imposed on AT&T—Sachs warned America Online and others seeking mandated access to be "careful for what you ask for." AOL and GTE, "our most litigious competitor," may find themselves saddled with similar open access requirements.

"We learned the hard way [that] government regulation is a poor substitute for competition," Sachs said.

He urged competitors to "take a page from cable's playbook." Instead of



fighting for burdens that discourage cable's broadband rollout, they should focus on developing their own broadband services.

If anyone questions cable's willingness to back up words with deeds,

Sachs pointed out that the industry supported legislation allowing satellite providers to offer local broadcasters signals. The new law will make things tougher for cable operators, but will force them to sharpen up their customer service as well.

"Make no mistake, cable is facing formidable competition on many fronts," he said. "But that's good for business."

But one would-be competitor says cable's play calling isn't as magnanimous as Sachs indicates. Don Janke, whose Internet Ventures Inc. appears to be fighting a losing battle to win leased access carriage rights for Internet service providers, says cable operators have banded together to prevent the free market from working and have squelched his ability to strike carriage deals with individual operators. "Internet video streaming attacks cable operators' core business," he said. "Cable has decided they don't want anyone on besides the ones they want; that's why we have the leased access rules." ■

Selling broadband

Vendors tell marketers that 2000 will be the breakthrough

By Glen Dickson

Over 10 million cable homes will be enjoying interactive services by the 2002 Western Show. And those interactive services won't be viewed by cable operators as an add-on feature or a peripheral business, but as the natural evolution of the entire tele-

vision medium.

That's according to executives from leading interactive firms who addressed the CTAM conference last Tuesday. In a panel titled, "Applications—How to Make It Happen," Microsoft, OpenTV, Liberate and IntoNetworks (formerly Arepa.com) executives painted their visions of the

Liberate's Kertzman, Microsoft's Yates, IntoNetworks' Grosso and OpenTV's Berman touted diverse interactive cable applications at the CTAM conference.



broadband future. And while they presented operators with different business models and demonstrated diverse applications, all of them agreed that MSOs are finally ready to generate revenues from broadband services.

"2000 will really be a breakthrough year, particularly in the U.S., for broadband," said Alan Yates, Microsoft's director of TV platform marketing.

Yates says that interactive applications can range from simple enhanced content to e-mail and Internet functions and, finally, to fully-on-demand content. He also suggests that MSOs can create a "cableweb" by adapting the best of the Web for delivery over their broadband pipes, and use their broadband connections to reach new devices in the home such as PCs or the networked appliances of the future.

But those pipe upgrades must keep coming, Yates cautions. "You have to have the economics to build the bandwidth or everything gets stalled," he says.

Liberate President and CEO Mitchell Kertzman says that compared to its broadcast and satellite competitors, cable has "the greatest opportunity to take advantage of the technology of broadband" because of its two-way architecture. But simply aiming to provide broadband Internet access to television would be a mistake, he says.

"It's not about the Internet, it's about television," says Kertzman. "When you try to bring the PC experience to the TV, you run the risk of ruining the TV experience."

What cable operators can do is take advantage of the Internet's "ubiquitous infrastructure" to deliver new services such as e-commerce. Adding hypertext links to advertising, for example, can "move the point of sale to the point of advertising" and give MSOs a slice of the online shopping business.

Kertzman also demonstrated a VOD application running off SeaChange servers that would allow cable subscribers to start, stop and pause programming with the same functionality as TiVo and Replay personal video recorders. The application also would let subscribers purchase membership in a VOD service, such as the Encore movie package Kertzman demonstrated.

IntoNetworks CEO Vincent Grosso presented the idea of selling and delivering software, such as CD-ROMs, over cable pipes. While entertainment software is a \$5 billion business, "the whole consumer process for buying software is all wrong," says Grosso.

Instead of traveling to a retailer, buying a CD-ROM sight unseen, and then figuring out they don't like it, consumers could instead sample software via a cable connection and then purchase it for broadband delivery.

Mitch Berman, OpenTV senior vice president of worldwide marketing, cautioned CTAM attendees that they had to look closely to see through all the inter-

active hype. But he used the 4.5 million homes currently equipped with OpenTV's operating system, mostly digital satellite customers in Europe, as proof that viewers want interactivity. Berman demonstrated a baseball broadcast enhanced with voluminous statistics and multiple camera angles, a feature he said will roll out on EchoStar's DISH Network in first quarter 2000. ■

Forging ahead into broadbandland

Cable marketers work on 'making the fat pipe exciting' by offering attractive content options

By Deborah D. McAdams

Now that people are embracing cable Internet access as quickly as the modems can be cranked out, the next big step is finding out what they want in the form of broadband content.

In many ways, the advent of broadband capacity means filling an entirely new medium with an entirely new type of content, which possibly has yet to materialize. In the meantime, programmers on the forefront of designing broadband content are marrying the known elements—video and audio—with



Bagwell: 'What we think content is all about isn't necessarily what the audience thinks content is all about.'

the customizing force of interaction. Among traditional cable networks, MTV is arguably cutting an edge in the broadband conduit with content ranging from a build-your-own online radio network to the rambunctious iWebRiot.

The network is now comfortable enough in the broadband arena to blow its own horn with a marketing campaign pushing cable Internet access. "We make the fat pipe exciting," says Kris Bagwell, repeating MTV's new hipshot broadband slogan. Bagwell, senior vice president of business devel-

opment for MTV Networks Online, outlined MTV's approach to filling that pipe at a CTAM session on the subject Tuesday afternoon.

MTV's Internet real estate includes MTV.com, VH1.com, SonicNet.com, plus at least eight Nickelodeon or other kid-related sites. "We are trying, in the most aggressive ways we can, to understand what our audience wants in broadband content," Bagwell said. "What we think content is all about isn't necessarily what the audience thinks content is all about."

Bagwell was being modest. MTV, by its nature, is in a catbird seat as broadband is deployed, given its target demo of the post-CD, MPEG-3 generation, adept at downloading music off the Internet. "Music is a white hot area online," Bagwell noted. MTV's response was to launch a new service on SonicNet.com in mid-November, allowing Web surfers to custom design playlists from 34 different radio channels.

Live concerts are another option for filling the fat pipe, he said. Games are also emerging as an obvious option in broadbandland. Charlie Barbour, general manager of SegaSoft Networks' HEAT.NET envisions online games and competitions that could go on into "infinity." Broadband capacity allows for faster play, more complex games, greater download speeds and—best of all for guys like him—more players. The fat pipe will propel online game sales into the hundreds of billions by 2003, Barbour predicts. Unlike the roll-playing devices of Sega, MTV's online game,

WebRiot, resembles a network quiz show with 250,000 participants playing online. Programmers see it as a show with a Web presence. "We look at it as an online game show with a half-hour infomercial once a day," Bagwell said.

MTV's other stronghold is the little kid population, the generation suckled on both the Internet and Nickelodeon. Nick franchise Rugrats, one of the most popular shows on cable TV, is also one of the most popular features

in MTV's cyber properties. As far as traditional video programming, the networks have nothing to fear from broadband delivery, at least not yet, said Glenn Britt, president of Time Warner Cable.

"The question I have is what does it mean, streaming existing channels over Internet? I think that would be cool because then we wouldn't have to pay for them, but since most cable channels rely on two streams of revenue, that

probably won't happen."

Yet MTV and fledgling New Frontier Media are both considering how to take their short-form video products to the Web for tailor-made broadband delivery. New Frontier is digitizing its library of adult material for instant access on the Web in preparation for the bigger and better pipeline. "The Web will be the place to go to give everyone their own channel online," Bagwell said. ■

Starz!, Encore combine

By Deborah D. McAdams

The Starz! have aligned. John Sie, chairman and CEO of Encore Media Group, is pulling together the company's 12 channels into a single entity, ostensibly to drive digital penetration for MSOs, but more likely to stake Encore's claim in the exploding digital universe.

Sie's new marketing tour de force will be called the "Starz Encore Super Pak," and he's reinforcing his intention by renaming the company Starz Encore Media Group LLC. Come February, the company will roll out a \$30 million "branding" campaign touting the Super Pak as "12 channels for \$12," he said.

Sie presented his strategy as a tool for MSOs to drive digital penetration "north of 50%," saying that the majority of digital customers pick up the service to get additional movies. Indeed, programmers at several major MSOs, including Cox, are filling their digital tiers with premium movie packages and pay-per-view.

But because the biggest MSOs are reporting picking up digital subscribers at a rate of around 10,000 a month, Sie's move can also be interpreted as a flanking maneuver to grow distribution for his networks and get on the digital dance card in front of the competition. HBO, Showtime and Cinemax all have movie packages offered on digital tiers, HBO being Encore's strongest competitor.

Current satellite and cable carriage for the networks include 9.7 million subscribers for Starz!, 13.4 million for Encore; 7 million for MOVIEplex; and 23.1 million for the six-channel Thematic Movieplex. According to Sie's estimate, digital penetration stands at about 15 million households, with 70%

penetration expected within 10 years.

The price configuration for the channels now is typically about \$6 for the Thematic Movieplex and about \$10 for Starz! and Encore. When asked what would motivate MSOs to offer even more Encore channels for less money, Sie's answer: Satellite.

"As we all know, DBS is eating cable's lunch," Sie said. The gauntlet is even further refined now that satellite operators can provide local channels,

he said, and DBS is picking up about 250,000 subscribers per month. On top of that, DirecTV's most popular package is the Silver Starz! Pak—12 channels for \$10. "That's here," he said. "That's a reality."

Then why not the same deal for cable operators: \$10 instead of \$12?

Cable operators who opt for the Super Pak can actually carry the 12 channels in both feeds, creating a 24-screen option for \$12, he said. ■

Time Warner keeps Exploring

Reaffirming its commitment to Scientific-Atlanta's digital cable technology, MSO Time Warner is buying 500,000 new Explorer digital set-tops that will be used to support video-on-demand and other interactive services. The boxes are due for delivery by June 30, 2000.

Time Warner has already received 400,000 Explorer set-tops over the past year, and began installing them in subscriber's homes this past summer. "People love these digital set-tops," said Time Warner Chief Technical Officer Jim Chiddix at a Wednesday Western Show press conference. Chiddix says the Explorer boxes are easy for Time Warner technicians to install, and have a "great guide."

Although Time Warner is currently using the Explorer set-tops "in a fairly pedestrian way," says Chiddix, more functionality will come as Time Warner continues to upgrade its headend equipment. Time Warner is delivering VOD in Austin, Tex.; Tampa, Fla., and Honolulu, and plans to roll out "real services" in other markets in the next few months, says Chiddix.

While Time Warner continues to buy set-tops from S-A competitors Pioneer and Pace, it is relying solely on S-A for digital headend technology. It has installed Scientific-Atlanta's digital gear at 36 headends. Chiddix predicts that by the end of 2000, "all 20 million [Time Warner] passings will have digital services available" and that at least 800,000 Time Warner subscribers will have digital set-tops.

While the new boxes can do VOD, other services are still in the planning stages. The boxes won't include a DOCSIS cable modem, says Chiddix, since including an integral modem "isn't justified yet." The boxes can receive high-speed IP data encapsulated in MPEG-2 streams, however.

The boxes also won't include a hard disk to allow TiVo-like personal video recording. But Chiddix says Time Warner is interested in time shifting alternatives being demonstrated by server manufacturers at Western, which may allow PVR functions to be "done cheaper and better at the headend."

—Glen Dickson

GI inks deals with Charter

General Instrument has struck deals to supply Charter Communications with next-generation digital set-tops and cable modems as Paul Allen's expanding MSO targets interactive revenues.

In a follow-up to a 1997 digital set-top deal, GI will provide Charter with one million digital set-tops. The set-top amount is incremental to the 1997 deal and the boxes will be purchased in the years 2000 and 2001. Charter will buy both GI's DCT-2000 boxes, which it has already deployed in some markets, and GI's DCT-5000+. GI has also been tapped by Charter to provide it with SURF-board SB3100 cable modems, which passed CableLabs certification tests last week. And David Robinson, GI's senior vice president and general manager for digital network systems, says that GI will install over 100 digital headends for Charter by mid-2000.

According to Robinson, some of Charter's DCT-5000 boxes will include hard-disk drives to enable PVR-functionality, such as provided by the TiVo and Replay retail PVR products. Although GI has demonstrated PVR applications with TiVo and Replay before, and Allen's Vulcan Ventures holds stakes in both companies, GI's hard-disk recording won't rely on any TiVo or Replay technology, says Robinson.

In other GI news, the company has teamed with Lucent Technologies to develop IP telephony products and made a \$7 million equity investment in VOD firm DIVA. GI is also experimenting with HDTV statistical multiplexing in its Western Show booth, running two 1080i and two 720P HDTV streams in one 256 QAM cable channel.

—Glen Dickson

Glaser: Cable finds its broadband bootstraps

RealNetworks is pushing higher-quality for fewer bits

By Glen Dickson

As it enters the year 2000, the cable industry is finally ready to "bring the promise of broadband into every household," RealNetworks Chairman and CEO Rob Glaser told a CTAM audience Tuesday morning. Operators can deliver interactive services because they finally have the "technical and economic bootstraps."

Those bootstraps were missing when cable first promised broadband interactive TV in 1993, Glaser said. Cable's early broadband efforts, such as Time Warner's Full Service Network in Orlando, Fla., were conducted on a city-by-city basis with set-tops built "from scratch" that ran "proprietary solutions," he said. In addition to lacking a "technical bootstrap," Glaser said high-development costs and the lack of economies of scale also didn't provide an "economic bootstrap."

"The killer application was supposed to be VOD," Glaser recalled, but potential revenues didn't justify costs of \$8,000 per home. "So they created the world's most expensive pizza ordering system."

At the same time, the narrowband Internet flourished because of mass PC penetration and a "set of standards that worked," even though many came from the military and academia. The bet that Glaser made back in 1994, when he decided to create RealNetworks, was that the narrowband Internet's early success had "set the stage for rich media." RealNetworks content partners now generate 350,000 hours per week of such content, with 250 broadcasters and cable networks participating. And RealNetworks' RealJukebox, which allows users to download digital media files and play them at their leisure, has gained 18 million users in less than six months.

"The Internet phenomenon has been like when cable hit its stride" with pop-

Glaser: 'If cable created channels 6 to 30 [for the consumer], this is like channels 101 to a million.'



ular new networks such as CNN and ESPN, Glaser said. "If cable created channels 6 to 30 [for the consumer], this is like channels 101 to a million." And he predicted Internet and broadband content can have the same sort of "share-shifting impact" that cable

has had on broadcasting over the past 20 years.

But broadband does have its challenges, one of the biggest being the creation of high quality content for a low bit-rate environment, particularly as consumers get used to the quality of DVD and HDTV. "We all have champagne tastes on a beer budget," Glaser said. He then proceeded to demonstrate a variety of RealNetworks applications, ranging from an ABC News Web page with video, audio and text links to movie trailers and music videos offering VHS-or-better picture quality at bit rates under 1 Mb/s (one movie trailer was streamed at 300 kilobits per second). According to Glaser, RealNetworks' compression algorithms can deliver a higher resolution than MPEG for half the bit rate.

Another challenge is getting rid of bandwidth bottlenecks when distributing popular content. RealNetworks is tackling that problem both by splitting terrestrial distribution into more local connection points and by utilizing satellite technology to distribute content nationwide to local data centers or headends; RealNetworks has struck new satellite partnerships with Loral and Astra to target Europe.

Glaser also demonstrated new broadband advertising applications, including rotating banner ads and ads created with computer-generated graphics that give a video-like experience at 50-100 kilobits per second, as well as RealGuide, an electronic program guide with active links to Web sites.

Time Warner and again

TW chief sees broadband services rivaling video in cable's future

By Deborah D. McAdams

Time Warner Cable is in the pizza business. As of Dec. 12, according to Glenn Britt, president of Time Warner Cable, the world's second largest MSO peddled 58 pizzas on the big island of Oahu, where pies were tied in with yet another Time Warner video-on-demand rollout over the weekend.

"Well, there we have it, the broadband opportunity," responded Decker Anstrom, referring to the pizzas more than the VOD. The roll-out came up as Anstrom and Britt discussed Time Warner's broadband strategy at Tuesday's CTAM luncheon. Delivering VOD has long been a major part of Time Warner's broadband game plan.

"By 2001, we'll roll it out aggressively," Britt said. "We think it has a lot of potential beyond movies...there are other uses. In Orlando, we tested soap opera packages, where people stored a week's worth of soaps on a hard drive. We think we can sell subscriptions and packages."

After years of fits and starts with VOD experiments, Time Warner is finally reaching the structural capacity neces-



Decker Anstrom (l) and Glenn Britt say pizza is just part of Broadband's potential.

sary to deploy the service on a widespread basis. A \$6 billion system upgrade to 750 MHz is 85% complete, and expected to be finished by end of 2000, Britt said. Around 400,000 Time Warner homes will have two-way, real-time digital boxes by the end of this year, and more than 300,000 homes subscribe to RoadRunner high-speed data service.

Both numbers will more than double in the next year, Britt said. Digital boxes are selling as fast as Time Warner can get them in. The palette of

broadband services will be as important as video for the future of cable's business model, he added.

"We have 750 MHz that we can use pretty much however we want. We'll have about 80 analog channels in the clear, with nothing scrambled. Anyone without a set-top can get those channels. Another portion will be used to carry the digital broadcast tier, then VOD, both two-way and interactive. Then there's a little spectrum allocated for RoadRunner and some for telephony. That's how we're going to use our bandwidth right now."

Britt alluded to the single-bill model being a great benefit for cable operators who add services and therefore revenue streams, to the video business.

"There's enormous power in charging once a month. People will get an incredible array of information that they don't have to pay for (individually). If you compare what we've done historically to the telephone industry, we're simpler, just sending out a flat bill each month."

And how will subscription and other new revenue models affect programmers, Anstrom wanted to know.

"Will you continue to pay content provider license fees, or will you have them pay for access? We think as a company, we're going to keep paying those license fees, but we do think we're going to temper them a little bit. There's an expectation of double-digit growth by some of these companies, and we can't do that," he said. "We're sending a message to all the programmers, they need to change their expectations." ■

Liberty tweaks Todd-AO buy

Liberty Media Corp. revised the terms for its planned investment in production house Todd-AO Corp., paying up for a clear majority of the company's stock and equalizing the financial treatment of outside shareholders.

Liberty sees the deal for Todd AO and two other TV and film production houses as a play in emerging digital media. Liberty President Dobb Bennett has said he figures that the development of enhanced television will require TV producers and ad agencies to encode a lot of new data in video signals. So he's been shopping for post-production facilities that will be called upon—and paid for—things like embedding web links in car commercials to entice digital interactive cable subscribers to click on for more information, or perhaps a rebate coupon.

Outside investors will now get a much better deal. Liberty will now pay holders of both Todd-AO supervoting Class A and low-voting Class B shares the same amount, \$21.50 per share. Under the previous agreement announced in July, Liberty valued Todd-AO Class A shares held by company insiders at \$21.70 each, but Class B shareholders—mostly outsiders—were to get just \$18.40 per share. That's 17% better than under the old deal.

Liberty will now also end up with a 60 percent equity stake and control 94 percent of Todd-AO's voting power. The old deal would have given Liberty a 50 percent stake and 82 percent voting power. The complicated structure of the deal will leave Todd-AO a separate company, whose stock will be publicly traded. The deal values Todd AO around \$300 million.

—John M. Higgins



Wired2K

The Western Show Briefs

IVI makes Washington push

Concerned that the FCC will reject their request to qualify for leased access carriage, officials from Internet Ventures Inc. last week made a last-ditch pitch to regulators. Internet-streamed content soon will be of sufficient quality to warrant cable carriage for ISP's willing to pay the price, company officials said in a filing Tuesday. To sway apparently skeptical regulators, IVI executives met with Chairman William Kennard and Commissioner Susan Ness. The commission is expected to rule on IVI's request, which is widely opposed by the cable industry, before year's end.

HBO locks up 20th films

HBO has renewed its exclusive rights agreement for Twentieth Century Fox films for another 10 years. The price was not disclosed, but sources familiar with the arrangement said the value of the deal will exceed \$2 billion over its term, from 2000 through 2009. The final value will be determined in part by how well the films do at the box office. The agreement, known as an output deal, covers all Fox Filmed Entertainment theatrical releases, including those

from 20th Century Fox Film, Fox Searchlight, Fox 2000 and Fox Animation Studios. Upcoming titles covered by the deal include *The Beach* with Leonardo DiCaprio and *Navy Diver* with Robert DeNiro.

"We have been business partners with HBO for nearly 20 years and its gratifying to know that this relationship will extend long into the future," says Bill Mechanic, chairman and CEO, Fox Filmed Entertainment.

Big November for EchoStar

EchoStar Communications Corp. said the pace of new subscriber additions rose sharply in November, driven in large part by new legislation allowing DBS services to carry local TV stations. EchoStar said it added 137,000 subscribers last month, a pace 36% higher than the same period last year. The DBS service now has 3.3 million subs.

On Nov. 19, Congress enacted a law allowing retransmission of local signals, putting EchoStar and rival DBS service DirecTV on more equal footing with cable operators. The companies now offer local programming in New York and Los Angeles. DirecTV also increased its subscriber base 36% during November, but has more than

twice the number of subscribers.

FX snags Time Warner universe with sports leverage

FX came riding into Time Warner's universe on the back of sports. The Fox networks stepchild gained 7 million Time Warner subscribers in a carriage deal struck last week, according to Lindsay Gardner, executive vice president of affiliate sales and distribution for Fox Channels Group. The carriage deal was connected to a long-term extension of Time Warner's fee for Fox sports networks.

"Time Warner now has predictability over the regional sports networks' licensing that they didn't have before," Gardner said. The deal goes out for at least five years, possibly more.

The deal will put FX over the 55 million mark. The network is currently in 45 million homes, including 3 million Time Warner subscribers through previous acquisitions by the MSO. The network will be launched across the additional 7 million households by the end of 2002, putting FX in 80% of Time Warner's world.

First open digital platform Launched

MediaOne has partnered with Canal+ Technologies, DiviCom, and Philips to launch the nation's first open digital cable platform in Jacksonville, Fla. The system features a customized version of the open platform software that Canal+ Technologies currently has deployed in more than five million households around the world. DiviCom is supplying headend equipment while Philips is supplying

the digital set-top boxes. "From an operator standpoint, not only do we see an immediate potential cost benefit, but there is also the sense that as everything opens up from the headend down to the consumer's TV set, the consumer benefits as more and more features and functionality are built into the set-top box," says James R. Schirmer, MediaOne's director of brand strategy.

GTE americast taps nCUBE servers

GTE americast is using nCUBE 300 video servers to provide near-video-on-demand TV services to customers in Tampa, Fla. The servers will be located at a headend in Clearwater and will offer pay-per-view movies on 50 GTE americast channels. Each server is capable of storing and delivering broadcast-quality video content over several simultaneous analog channels at scheduled intervals.

Box Fusion launching

MTV Networks' The Box Music Network and HyperTV Networks, an ACTV subsidiary, are launching Box Fusion Dec. 31. The service is an interactive TV/Web hybrid that allows viewers to access a playlist via computer and order up a video using HyperTV's software, then access content about the video including liner notes, trivia, concert information, chat rooms and more. "I think it's going to hold people on the channel longer. We're trying to provide a complete music experience by adding layer after layer," said Alan McGlade, president and CEO of The Box. The Box's prime demo is 12-24 and the channel claims 18 million cable households in 180 markets.

Web marriage key to TV

Incorporating Internet elements today will keep viewers tomorrow, panel says

By Bill McConnell

Simulcasting with Web content is key to keeping TV audiences, broadband content developers said yesterday.

"We have to find ways to keep viewers attached to our telecast," said Jonathan Leess, vice president of the enhanced television division of Go.com/ABC.

Leess and other Web content experts speaking during a CTAM panel session on broadband research, said that although few homes have broadband

access today, now is the time to develop content that will make TV viewing an integral part of the Internet experience. If TV goofs, the "eyeballs" so essential to their advertising revenues will slip away, they said.

The key to developing engaging Web content, said researcher Bonnie Johnson, is to build on the deeply personal relationship viewers have developed with their TVs by carrying it over to the integrated broadband experience.

"Think love," said Johnson, who chairs consumer research for Interval Research Corp., a company launched

by Microsoft founder and cable/Internet investor Paul Allen. "If you're going to create a broadband future, it's important to remember what things we really do love."

ABC is well on its way to creating an innovative add-on to one much-beloved programming sector—NFL football.

Football fans can choose a variety of interactive PC activities that ABC coordinates in real time as they watch TV broadcasts of Sunday and Monday night games.

Between 50,000 and 90,000 ABC NFL viewers are now logging on to each game's Web simulcast. What's more, the Webcasts are holding the average user for 40 minutes per log-on. "A 40 minute connect time is huge," Leess said.

Viewers get to choose from three applications. One is a real-time interactive game that combines the Webcast with the TV action by letting users predict the next play. Points are earned for accuracy in forecasting the offensive coach's decision and the outcome. Constant updates allow players to compare their performance to leading logged-on players.

The site also allows users to get live stats for team members. Finally, trivia polls and user surveys—frequently conducted during TV commercial breaks to keep viewers from leaving the broadcast—are added into the mix.

Leess stressed that the interactive content is available only during games.

"This is not a Web site," he said.

Though the always-available Web portals ESPN.com and NFL.com are used to direct users to the interactive service during games, the primary audience driver is TV broadcasters' promotions during the games. In fact, 86% of users polled say they decided to log on because of the on-air promotions. Other numbers, some surprising, have been generated by the on-air surveys.

Originally, ABC thought Web-savvy college guys would be the primary users of the interactive service, but in fact they found that the 18-26-year-old males make up only 2% of users. The primary audience is older: 60% are ages 26-45.

Male users account for 91% of the audience and 57% say they never miss a Monday Night Football game. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

'The Shawshank Redemption,' Stephen King's first adapted prison drama, locked up the No. 7 spot last week. The ill-titled, much-loved film notched a 3.5 rating/5.3 share.

Following are the top 25 basic cable programs for the week of December 3-12, 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/Vikings/Chiefs	ESPN	Sun	8:15P	201	9.2	7.1	7073	13.8
2	NFL/Raiders/Titans	ESPN	Thu	8:15P	176	6.9	5.4	5330	10.8
3	WWF Entertainment	USA	Mon	10:00P	66	6.3	5.0	4894	9.9
4	WWF Entertainment	USA	Mon	9:00P	60	5.6	4.3	4316	7.8
5	NFL Primetime	ESPN	Sun	7:30P	45	3.9	3.0	3001	6.2
6	WCW Monday Night Live!	TNT	Mon	8:00P	60	3.9	2.9	2927	5.6
7	Movie: 'The Shawshank...'	TBS	Sun	7:01P	181	3.5	2.7	2723	5.3
7	Rugrats	NICK	Wed	7:30P	30	3.5	2.7	2666	5.8
9	NFL Sportscenter	ESPN	Sun	11:36P	69	3.4	2.7	2639	8.2
9	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.4	2.6	2588	5.3
9	Doug	NICK	Wed	8:00P	30	3.4	2.6	2571	5.4
12	Rugrats Runaway Reptar	NICK	Fri	7:30P	60	3.3	2.5	2521	5.9
12	Rugrats	NICK	Sun	9:30A	30	3.3	2.5	2489	9.6
14	Movie: 'Octopussy'	TBS	Tue	8:05P	166	3.2	2.5	2503	5.0
14	Rugrats	NICK	Mon	7:30P	30	3.2	2.5	2452	5.1
14	Rugrats	NICK	Tue	7:30P	30	3.2	2.4	2435	5.3
14	Rugrats Vacation	NICK	Fri	8:30P	30	3.2	2.4	2424	5.5
18	Rugrats	NICK	Sat	9:30A	30	3.1	2.4	2401	9.7
18	Kenan & Kel	NICK	Mon	8:00P	30	3.1	2.4	2382	4.7
18	Rugrats	NICK	Thu	7:30P	30	3.1	2.4	2361	5.2
21	Movie: 'A Holiday To ...'	LIF	Thu	9:00P	120	3.0	2.3	2294	4.7
21	Movie: 'If You Believe'	LIF	Sun	4:00P	120	3.0	2.2	2226	5.6
23	Movie: 'Absolute Power'	TBS	Sat	8:06P	152	2.9	2.3	2308	5.2
23	Movie: 'Absolute Power'	TBS	Sun	4:29P	152	2.9	2.3	2265	5.4
23	Movie: 'Hefner: Unauthorized'	USA	Sun	8:00P	60	2.9	2.3	2262	4.3
23	Hey Arnold	NICK	Tue	8:00P	30	2.9	2.3	2243	4.6
23	Walker, Texas Rangers	USA	Mon	8:00P	60	2.9	2.3	2239	4.3
23	Rugrats	NICK	Fri	7:00P	30	2.9	2.2	2217	5.5
23	Rugrats	NICK	Sat	4:30P	30	2.9	2.2	2194	7.0
23	Rugrats Chanukkah	NICK	Thu	8:00P	30	2.9	2.2	2186	4.5

CHANGING HANDS

The week's tabulation of station sales

TVS

WWMBB(TV) Panama City, Fla., and WKRG-TV Mobile, Ala./Pensacola, Fla.; WJBF(TV) Augusta and WRBL(TV) Columbus, Ga.; KIMT(TV) Mason City, Iowa; KWCH-TV Wichita, KBSC-TV Ensign/Wichita, KBSL-TV Goodland/Wichita and KBSH-TV Hays/Wichita, Kan.; WSPA-TV Greenville, S.C./Asheville, N.C., and WNEG-TV Toccoa, Ga./Greenville/Asheville (and LMA with WASV-TV Asheville), and WBTW (TV) Florence/Myrtle Beach, S.C.

Price: \$605 million (merger; B&C, Dec. 13)

Buyer: Media General Inc., Richmond, Va. (J. Stewart Bryan, chairman; James Zimmerman, president, Broadcast Group); owns 13 TVs, including WNCT-TV Greenville/Asheville

Seller: Spartan Communications Inc., Spartanburg, S.C. (Tom Watson Brown, chairman); owns one AM and one FM

Facilities: WMBB: ch. 13, 316 kW visual, 63 kW aural, ant. 1,549 ft.; WKRG-TV: ch. 5, 100 kW visual, 20 kW aural, ant. 1,906 ft.; WJBF: ch. 6 100 kW visual, 20 kW aural, ant. 1,300 ft.; WRBL: ch. 3, 100 kW visual, 12 kW aural, ant. 1,780 ft.; KIMT: ch. 3, 100 kW, visual, 10 kW aural, ant. 1,510 ft.; KWCH-TV: ch. 12, 316 kW visual, 63.1 kW aural, ant. 1,522 ft.; KBSD-TV: ch. 6, 100 kW visual, 10 kW aural, ant. 720 ft.; KBSL-TV: ch. 10, 316 kW visual, 56.2 kW aural, ant. 990 ft.; KBSH-TV: ch. 7, 316 kW visual, 33.6 kW aural, ant. 710 ft.; WSPA-TV: ch. 7, 316 kW visual, 31.6 kW aural, ant. 2,001 ft.; WNEG-TV: ch. 32, 647 kW visual, 129 kW aural, ant. 835 ft.; WASV-TV: ch. 62, 5,000 kW visual, 250 kW aural, ant. 1,823 ft.; WBTW: ch. 13, 316 kW visual, 31.6 kW aural, ant. 1,950 ft.

Affiliations: All CBS except WMBB and WJBF (ABC) and WASV-TV (UPN)

KVBM-TV Minneapolis/St. Paul, Minn.

Price: \$45 million (see B&C, Oct. 18)

Buyer: Hubbard Broadcasting Inc., St. Paul (Stanley S. Hubbard, president); owns KSTP-TV Minneapolis/St. Paul and WHEC-TV Rochester and WNYT(TV) Albany, both N.Y.; has interest in four TVs and KSTP-AM-FM Minneapolis/St. Paul

Seller: KVBM Television Inc., Shoreview, Minn. (Daniel Peters, president). Peters has interest in WQPM(AM)-

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$786,728,659 ■ 16

Combos ■ \$46,181,000 ■ 5

FMs ■ \$20,230,296 ■ 6

AMs ■ \$1,975,000 ■ 4

Total ■ \$855,114,955 ■ 31

SO FAR IN 1999

TVs ■ \$4,635,505,664 ■ 85

Combos ■ \$26,818,455,886 ■ 192

FMs ■ \$1,469,485,246 ■ 267

AMs ■ \$229,826,185 ■ 212

Total ■ \$33,153,272,981 ■ 766

KLCI(FM) Princeton, Minn.

Facilities: Ch. 45, 5,000 kW visual, 500 kW aural, ant. 1,230 ft.

Affiliation: Independent

KTAQ(TV) Greenville/Dallas/Fort Worth, Texas

Price: \$25 million

Buyer: New World Broadcasting Corp., Dallas (Marcos A. Rodriguez, chairman); owns/is buying one AM and three FMs, including KTCY(FM) Pilot Point/Dallas. Rodriguez owns KDMM(AM) Highland Park/Dallas

Seller: Mike Simons, Greenville; no other broadcast interests

Facilities: Ch. 47, 240 kW visual, 24 kW aural, ant. 515 ft.

Affiliation: Independent

Broker: Gammon Media Brokers Inc.

WTXX(TV) Waterbury/Hartford/New Haven, Conn.

Price: \$19.149 million (for stock; B&C, Nov. 22)

Buyer: Tribune Broadcasting Co., Chicago (Dennis J. Fitzsimons, president); owns/is buying 22 TVs, including WTRC-TV Hartford, and two AMs and two FMs

Seller: Tiberius Broadcasting Inc., Hartford (David Brewer, president); no other broadcast interests. Note: Tiberius bought WTXX in January 1993 for \$3.6 million

Facilities: Ch. 20, 2,239 kW visual, 223.9 kW aural, ant. 1,200 ft.

Affiliation: UPN

WJSU-TV Anniston/Birmingham, Ala.

Price: Up to \$19 million (B&C, Nov. 22)

Buyer: Allbritton Communications Co., Washington (Robert L. Allbritton, president); owns/operates nine

TVs, including WCFT-TV Tuscaloosa/Birmingham; has interest in one FM

Seller: Flagship Broadcasting Corp., Arlington, Va. (Bridget Hubbard, principal); no other broadcast interests

Facilities: Ch. 40, 724 kW visual, 93.3 kW aural, ant. 880 ft.

Affiliation: ABC

Broker: Alex Brown & Co.

WCWB(TV) Pittsburgh

Price: \$17.808 million

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president); owns/is buying/operates four AMs, five FMs and 63 TVs including WPGH-TV Pittsburgh and WUXP(TV) Nashville, Tenn. (see item, below)

Seller: WPTT Inc., Pittsburgh (Edwin L. Edwards Sr., president/owner).

Edwards also owns/is buying 11 TVs

Facilities: Ch. 22, 5,000 kW visual, 500 kW aural, ant. 921 ft.

Affiliation: WB

KMCI(TV) Lawrence/Topeka, Kan./Kansas City, Mo.

Price: \$14.6 million (B&C, Dec. 13)

Buyer: E.W. Scripps Co., Cincinnati, Ohio (William R. Burleigh, president); owns nine TVs, including KSHB-TV Kansas City

Seller: Miller Broadcasting Co., Lawrence (Monte M. Miller, principal); no other broadcast interests

Facilities: Ch. 38, 5,000 kW visual, 1,000 kW aural, ant. 1,038 ft.

Affiliation: NBC

WJTC(TV) Pensacola, Fla./Mobile, Ala., and KASN(TV) Pine Bluff/Little Rock, Ark.

Price: \$11.663 million (\$2.088 million cash; \$9.575 million assumption of debt (B&C, Nov. 22)

Buyer: Clear Channel Communications Inc., San Antonio (L. Lowry Mays, chairman; Charles E. Giddens, trustee for stations); owns/is buying 172 AMs, 340 FMs and 19 TVs, including KLRT(TV) Little Rock and WPML(TV) Mobile/Pensacola. Clear Channel also is buying AMFM Inc., which owns/is buying 443 radio stations.

Seller: Mercury Broadcasting Co. Inc., San Antonio (Van H. Archer III, owner). Archer owns WTEV-TV Jacksonville, Fla.

Facilities: WJTC: ch. 44, 3,289 kW visual, 328.9 kW aural, ant. 1,493 ft.; KASN: ch. 38, 5,000 kW visual, 500 kW aural, ant. 2,008 ft.

Affiliations: Both UPN

WUTR(TV) Utica, N.Y.

Price: \$7.89 million

Buyer: Ackerley Group Inc., Washington (Barry A. Ackerley, chairman); owns two AMs and 12 TVs, including nearby WXTV(Syracuse) and WVT(TV) Binghamton, N.Y.

Seller: Utica Television Partners LLC, Bellevue, Wash. (George Kriste and Lance Anderson, principals). Principals own three FMs

Facilities: Ch. 20, 1,150 kW visual, 173 kW aural, ant. 800 ft.

Affiliation: ABC

KDFI-TV Dallas/Fort Worth

Price: \$6.2 million

Buyer: Fox Television Stations Inc., Los Angeles (K. Rupert Murdoch, owner); owns 23 TVs, including KDFW-TV Dallas/Fort Worth

Seller: John A. McKay, Dallas; no other broadcast interests

Facilities: Ch. 27, 5,000 kW visual, 500 kW aural, ant. 1,690 ft.

Affiliation: Fox

WENY-TV Elmira, N.Y.

Price: \$4.8 million

Buyer: Lilly Broadcasting LLC, Natick, Mass. (Kevin T. Lilly); no other broadcast interests

Seller: WENY Inc., Elmira (Howard L. Green, principal); owns one TV, three AMs and two FMs

Facilities: Ch. 36, 468 kW visual, 85.4 kW aural, ant. 1,050 ft.

Affiliation: ABC

Broker: Kozacko Media Services

WFTV(TV) Rock Hill, S.C./Charlotte, N.C.

Price: \$4.5 million

Buyer: Capitol Broadcasting Co. Inc., Raleigh, N.C. (John F. Goodman, president); owns WJZY(TV)

Belmont/Charlotte and WRAL-TV -FM Raleigh/Durham, N.C.; is buying WRAX(TV) Raleigh/Durham (see item, below)

Seller: TV 55 LLC, Charlotte (H. Wharton Winstead Jr., managing member); no other broadcast interests

Facilities: Ch. 55, 5,000 kW visual, ant. 1,870 ft.

Affiliation: UPN

WAXN(TV) Kannapolis/Charlotte, N.C.

Price: \$2.95 million (\$150,000 cash; \$2.8 million assumption of debt)

Buyer: Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president); owns/is buying 18 AMs, 54 FMs and 11 TVs, including wsoc-TV Charlotte

Seller: Kannapolis Television Co., Kingsport, Tenn. (George E. DeVault Jr., chairman/president; Kannapolis

Broadcasting, 55% owner); no other broadcast interests

Facilities: Ch. 64, 129 kW visual, 12.9 kW aural, ant. 282 ft.

Affiliation: Independent

WUXP(TV) Nashville, Tenn.

Price: \$2.829 million (B&C, Nov. 22)

Buyer: Sinclair Broadcast Group (see wcwb item, above); owns WZTV(TV) Nashville

Seller: Mission Broadcasting I Inc., Wadsworth, Ohio (David D. Smith, president/president of buyer)

Facilities: Ch. 30, 5,000 kW visual, 500 kW aural, ant. 1,410 ft.

Affiliation: Fox/UPN

WRAX(TV) Raleigh/Durham, N.C.

Price: \$1 million (see B&C, Nov. 22)

Buyer: Capitol Broadcasting (see WFTV item, above); owns WRAL-TV -FM Raleigh/Durham

Seller: Carolina Broadcasting System Inc., Raleigh (Thomas H. Campbell, principal); no other broadcast interests

Facilities: Ch. 50, 5,000 kW visual, 500 kW aural, ant. 1,088 ft.

Affiliation: Fox

Construction permit for KFFX-TV (formerly KAUP(TV)) Pendleton, Ore./Yakima, Wash.

Price: \$239,659

Buyer: Mountain Licenses LP, Okemos, Mich. (Brian W. Brady, president); owns KAYU-TV Spokane, Wash.

Seller: Communications Properties Inc., Berkeley Heights, N.J. (Birger Brinck-Lund, principal); no other broadcast interests

Facilities: Ch. 11, 60 kW visual, ant. 1,359 ft.

TV/RADIO COMBOS

KSBS-TV Steamboat Springs/Denver, KXRE(AM) Manitou Springs/Colorado Springs and KAVA(AM) Pueblo/Colorado Springs, Colo.

Price: \$3.9 million

Buyer: Council Tree Communications V LLC, Longmont, Colo. (Jacob Adams, president; Madison Dearborn Capital partners II LP, 49.17% member; Toronto Dominion Capital Inc., 25% member). Principals have interest in WBEE(AM) Harvey, Ill., and WACI(TV) Atlantic City, N.J./Philadelphia

Seller: David Drucker (principal), Evergreen, Colo.; has interest in KDMD(TV) Anchorage, Alaska; KDEN(TV) Longmont/Denver, Colo., and WEYS(TV) Key West/Miami/Fort Lauderdale, Fla.

Facilities: KSBS-TV: ch. 24, 5,500 kW visual, 500 kW aural, ant. 515 ft.; KXRE: 1490 kHz, 500 kW; KAVA: 1480

kHz, 1 kW day

Affiliation: KSBS-TV: Telemundo

Formats: KXRE: Spanish; KAVA: Spanish contemporary

RADIO COMBOS

WXST(FM) Delaware/Columbus, Ohio, and WOMP-AM-FM Bellaire, Ohio/Wheeling, W.Va./Pittsburgh and WSTV(AM)-WRKY(FM) Steubenville, Ohio/Wheeling, W.Va./Pittsburgh

Price: \$20 million (for stock)

Buyer: Stop 26 Riverbend Inc., Columbus (Frank Halfacre, president); owns WSMZ(FM) Columbus

Seller: Associated Radio Inc., Pittsburgh (Myles P. Berkman, president); no other broadcast interests

Facilities: wxst: 107.9 mHz, 6 kW, ant. 285 ft.; WOMP(AM): 1290 kHz, 1 kW day, 33 kW night; WOMP-FM: 100.5 mHz, 48 kW, ant. 518 ft.; wstv: 1340 kHz, 1 kW; WRKY: 103.5 mHz, 16 kW, ant. 879 ft.

Formats: wxst: hits of the '80s; WOMP(AM): news/talk; WOMP-FM: AC; WSTV: news/talk; WRKY: country

KVFD(AM)-KUEL(FM) Fort Dodge, Iowa; KCUE(AM)-KWNG(FM) Red Wing, Minn., and KJQJ(AM)-KKKQ(FM) Brookings, KORN(AM)-KQRN(FM) Mitchell, KCCR(AM)-KLXS-FM Pierre, KDLO-FM and KWAT(AM)-KIXX(FM) Watertown, KKSD(FM) Milbank/Watertown and KYNT(AM)-KKYA(FM) Yankton, all S.D.

Price: \$18 million

Buyer: Gold Circle Waitt Broadcasting, Omaha, Neb. (Norman Waitt Jr., owner). Waitt owns five other FMs and five TVs

(See related article on next page.)

Seller: Sorenson Broadcasting Corp., Sioux Falls, S.D. (Dean P. Sorenson, president); no other broadcast interests

Facilities: KVFD: 1400 kHz, 1 kW; KUEL: 92.1 mHz, 3 kW, ant. 300 ft.; KCUE: 1250 kHz, 1 kW day, 110 W night; KWNG: 105.9 mHz, 20 kW, ant. 300 ft.; KJQJ: 910 kHz, 500 W; KKKQ: 102.3 mHz, 25 kW, ant. 234 ft.; KORN: 1490 kHz, 1 kW; KQRN: 107.3 mHz, 100 kW, ant. 450 ft.; KCCR: 1240 kHz, 1 kW; KLXS-FM: 95.3 mHz, 3 kW, ant. 299 ft.; KDLO-FM: 96.9 mHz, 100 kW, ant. 1,571 ft.; KWAT: 950 mHz, 1 kW; KIXX: 96.1 mHz, 97 kW, ant. 977 ft.; KKSD: 104.3 mHz, 100 kW, ant. 981 ft.; KYNT: 1450 kHz, 1 kW; KKYA: 93.1 mHz, 100 kW, ant. 469 ft.

Formats: KVFD: adult standards; KUEL: bright AC; KCUE: news/talk; KWNG: rock classics; KJQJ: oldies; KKKQ: CHR/MOR/AOR; KORN: oldies; KQRN: AC; KCCR: MOR; KLXS-FM: oldies;

KDLO-FM: C&W; KWAT: MOR; KIXX: AC; KKSD: classic rock; KYNT: oldies; KKYA: modern country

Broker: Chapin Enterprises

KRCO(AM)-KJJK(FM) Prineville/Bend and KWEQ(FM) Warm Springs/Bend, Ore.

Price: \$2.5 million

Buyer: Horizon Broadcasting Group LLC, Bainbridge Island, Wash. (Keith Shipman, president); is buying KSRV-AM-FM Ontario, Ore./Boise, Idaho

Seller: Jay Man Productions, Eugene, Ore. (Jonathan Man, principal); no other broadcast interests

Facilities: KRCO: 690 kHz, 1 kW day, 77 W night; KJJK: 95.1 mHz, 100 kW, ant. 472 ft.; KWEQ: 96.5 mHz, 100 kW, ant. 1,092 ft.

Formats: KRCO: classic country; KJJK: modern country; KWEQ: AC

Broker: Exline Co.

KSOU-AM-FM Sioux Center/Sioux City and KHK(FM) Rock Valley/Sioux Center/Sioux City, Iowa

Price: \$1.781 million

Buyer: Waitt Media Inc., Omaha, Neb. (Norman W. Waitt, owner/chairman); owns five TVs, four other AMs and 11 other FM's, including KMEG(TV) Sioux City and KZSR(FM) (formerly KOLK) Onawa/Sioux City, Iowa

(See related item on previous page.)
Seller: Sioux County Broadcasting Inc., Sioux Center; no other broadcast interests

Facilities: KSOU(AM): 1090 kHz, 500 W day; KSOU-FM: 93.9 mHz, 3 kW, ant. 300 ft.; KHK: 106.9mHz, 25 kW, ant. 328 ft.

Formats: KSOU-AM-FM: AC; KHK: country

FMS

KRKI(FM) Estes Park/Denver, Colo.

Price: \$12 million

Buyer: High Peak Broadcasting, Chicago (Bruce Buzil, manager). Buzil is manager of Marathon Media LLC, which owns 11 AMs and 23 FM's

Seller: Michael Radio Enterprises of Colorado, Cheyenne, Wyo. (Vic Michael, president); owns co-located KEZZ(AM) Estes Park.

Facilities: 1470 kHz, 1 kW day, 53 W night

Format: Rock hits

Broker: Star Media Group Inc.

WLNF(FM) Lumberton/Gulfport, Miss.

Price: \$5 million

Buyer: JMD Inc., Gulfport (J. Morgan

Dowdy, president/owner). Dowdy owns six AMs and 13 other FM's, including WGCM-AM-FM, WROA(AM) and WZKX(FM) Gulfport and WRPM(AM) Poplarville/Gulfport

Seller: Tralyn Broadcasting Inc., Muscle Shoals, Ala. (John McLearn, principal); owns WXAB(FM) McLain/Gulfport and WIGG(AM) Wiggins/Gulfport, Miss.

Facilities: 95.3 mHz, 3 kW, ant. 289 ft.

Format: CHR pop

KLRX(FM) Madrid/Ames/part of Des Moines, Iowa

Price: \$1.5 million

Buyer: LifeStyle Communications Corp., Wilbraham, Mass. (James S. McBride, president); owns KJJC(FM) Osceola/Indianola and KIIC(FM) Lamoni, Iowa. McBride owns 49% of KGRA(FM) Jefferson and KKRF(FM) Stuart, Iowa

Seller: G.O. Broadcasting Inc., Ames (Brad Olson, president); no other broadcast interests

Facilities: 96.1 mHz, 2.5 kW, ant. 515 ft.

Format: Classic hits

Broker: Johnson Communication Properties Inc.

KWHQ-FM Kenai/Soldotna, Alaska

Price: \$850,000

Buyer: Chester P. Coleman, San Francisco; owns four AMs and two other FM's, including KSLD(AM)-KKIS-FM Soldotna

Seller: KSRM Inc., Soldotna (John Davisual, president); owns KSRM(AM) Soldotna

Facilities: 100.1 mHz, 3 kW, ant. 260 ft.

Format: Country

KSKD-FM Chowchilla, Calif.

Price: \$600,000

Buyer: Del Rosario Talpa Inc., Oxnard, Calif. (Mario R. Meza, president/owner); no other broadcast interests

Seller: Educational Media Foundation, Sacramento, Calif. (K. Richard Jenkins, president), owns two AMs and 19 FM's

Facilities: 93.3 mHz, 2.95 kW, ant. 335 ft.

Format: Contemporary Christian

Broker: MCH Enterprises Inc.

WHPZ(FM) Bremen/South Bend, Ind.

Price: \$280,296

Buyer: LeSEA Broadcasting Corp., South Bend (Stephen, Peter and David Sumrall, trustees); owns eight TVs, including WHME-TV South Bend, and WHME(FM) South Bend

Seller: BOMAR Broadcasting Corp.,

Marion, Ind. (Michael Day, president); owns WLEZ(FM) Terre Haute and WGOM(AM)-WMRI(FM) Marion/Terre Haute, Ind.

Facilities: 96.9 mHz, 2.99 kW, ant. 462 ft.

Format: Contemporary Christian

Broker: William R. Rice Co.

AMS

WTRI(AM) Brunswick, Md.

Price: \$900,000

Buyer: JMK Communications Inc., Los Angeles (Jae Min Chang, president); is buying WPWC(AM) Dumfries, Va./Washington

Seller: Capitol Broadcasting Corp., Brunswick, Md. (Alfred Hammond, president); no other broadcast interests

Facilities: 1520 kHz, 9.3 kW day

Format: Oldies

Broker: Blackburn & Co. Inc.

KWPA(AM) Pomona, Calif.

Price: \$750,000

Buyer: Lotus Communications Corp., Los Angeles (Howard A. Kalmenson, president); owns 14 other AMs and eight FM's

Seller: Multicultural Radio Broadcasting Inc., New York (Arthur Leu, president); owns 16 other AMs, including KMNY(AM) Pomona, and two FM's

Facilities: 1220 kHz, 250 W

Format: Gospel

KTRT(AM) Claremore, Okla.

Price: \$250,000

Buyer: Reunion Broadcasting LLC, Tulsa, Okla. (D. Stanley Tucker, owner); owns KSRX(AM) El Dorado, Kan., and KMUS(AM) Muskogee, Okla.

Seller: Oklahoma Sports Properties Inc., Las Vegas (Fred Weinberg, president); owns KADS(AM) Elk City and KMYZ(AM) Pryor, Okla. Weinberg owns KRLV(AM) Las Vegas

Facilities: 1270 kHz, 1 kW

Format: Talk

WAJF(AM) Decatur, Ala.

Price: \$75,000

Buyer: Priority Communications LLC, Hoover, Ala. (Danis L. Willingham and James D. Early, members); is buying WYAM(AM) Hartselle/Decatur, Ala.

Seller: WAJF Inc., Huntsville, Ala. (Archie Bobo, representative of the estate of Dorsey E. Newman); no other broadcast interests

Facilities: 1490 kHz, 1 kW

Format: Talk

—Compiled by Alisa Holmes

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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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DATEBOOK

MAJOR MEETINGS

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 and Internet Conference: When Networks Collide. Marriott Marquis, New York City, New York. Contact: Lisa Benson (212) 768-7050.

March 27-28, 2000—The Citizenship Education Fund Minority Broadcast Advocacy: Turning the Tides for Minority Entrepre-

neurship Conference. The International Trade Center, Washington. Contact: (202) 544-6708.

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.

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. 16-20, 2000—Association of Music Personnel in Public Radio Annual Conference. The Doubletree Hotel in the French Quarter, New Orleans. Contact: Deanne Poulos (480) 833-1122.

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

March 16, 2000—Radio and Television News Directors Foundation 10th annual Banquet and Celebration of the First Amendment. Washington Monarch Hotel. Washington. Contact: Colony Brown (222) 467-5217.

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.

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/

JUNE 2000

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

June 5-8, 2000—SCTE Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 363-6888, ext. 217.

June 9-11, 2000—Cultural Industries Research Centre, Faculty of Business, University of Alberta Public Service Broadcasting: Beyond 2000. Banff Centre, Banff, Alberta, Canada. Banff, Alberta, Canada. Contact: Prof. Stuart McFadyen (780) 492-4977.

June 11-16, 2000—Banff Television Foundation BTVF 2000. Banff Strings Hotel Convention Centre. Banff, Alberta, Canada. Contact: Heidi Bobiak (403) 678-9289.

June 16-17, 2000—Nevada Broadcasters Association Golf and Tennis Tournament and Awards Luncheon, annual Hall of Fame dinner-dance, Desert Inn Country Club, Las Vegas. Contact: Bob Fisher (702) 794-4994.

June 19-22, 2000—New York State Broadcasters Association 39th annual Executive Conference. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacon (518) 456-8888.

JULY 2000

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

AUGUST 2000

Aug. 23-26, 2000—Asian-American Journalists Association 2000 Annual Conference. Marriott Marquis, New York. Contact: ReneAstudillou (415) 346-2051

SEPTEMBER 2000

Sept. 8-12, 2000—IBC 2000 International Broadcasting Convention. Amsterdam, Netherlands. IBC office: Aldwych House, 81 Aldwych, London WC2B 4EL, UK. Contacts: Robin Lince, Gina Christison, Jarlath O'Connell 44-20-7611-7500.

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

Package dealmaker

Most people outside Hollywood don't know who Mark Itkin is. But nearly everyone is familiar with his work in one way or another.

He's not a director, a producer, a studio mogul or an actor for that matter—but he's still one of the most influential people in the television industry today. Itkin, senior vice president and West Coast head of syndication, cable and network reality programming at William Morris Agency, has helped "package" many of today's top TV programs over the last decade.

This year alone, Itkin has brokered deals that helped put the WWF onto struggling UPN; put *Who Wants to be a Millionaire?* on ABC; got *Greed* into Fox's lineup and Queen Latifah and Martin Short into syndication. And those are only a few of the shows Itkin has positioned this season. Past series that Itkin has had a hand in include MTV's *The Real World*, Comedy Central's *South Park* and The WB's *Buffy, the Vampire Slayer*.

But Itkin didn't take the straight and narrow path to get to his current position. The Los Angeles native started out as a DJ and on-air news reporter for UCLA's campus radio station KLA in the early 1970s and seriously considered a career in radio. Itkin, who has a deep, almost-made-for-radio voice, says he was known around campus in those days as the "king of R&B." Upon graduating in 1975, Itkin was offered a full-time job at CBS as a studio page, but he instead listened to his parents and opted to go to law school.

"I really wanted to go and work at CBS. It sounded so exciting," says Itkin, who received his J.D. from the University of California at Berkeley in 1978. "But after some pressure from mom and dad, I went to law school. And I knew if I was going to get my law degree, I was going to use it for a career in the entertainment industry somewhere down the line."

Itkin went to work for Los Angeles-based entertainment law firm Mitchell, Silverberg & Knupp after graduation. He worked as an associate in the firm's music division for three years. But being a lawyer at a top entertainment firm wasn't enough for him.

"I learned a ton at the firm and the ins and outs of the music business," he says. "But I wasn't really happy being a lawyer. I felt it wasn't creative enough for me. I just wasn't enjoying myself at all."



"In becoming an agent, I told myself I didn't want to just be an agent. I wanted to do something different and be proactive."

Mark Allen Itkin

Senior Vice President, West Coast head of syndication, cable and network reality programming, William Morris Agency, Beverly Hills, Calif.; b. July 26, 1953, Los Angeles, Calif.; B.A., Communication Studies, UCLA, 1975; J.D., UC Berkeley, 1978; associate lawyer, music department, Mitchell, Silverberg & Knupp, Los Angeles, Calif., 1978-1981; agent, television packaging department, William Morris Agency, 1982-1987, Beverly Hills, Calif.; vice president, West Coast head, first-run syndication and cable packaging department, William Morris Agency, 1987-1991; current position since 1991; single.

So Itkin quit his job and decided to stop practicing law—at least for a while. In 1981, Itkin took a year off and traveled around the country. But Itkin says he got "really bored" and felt the world was passing him by, so he called on a friend for some career advice.

"He was sort of a rabbi to me, sort of counsel to me," Itkin says of Lee Mimms, a former talent manager. "He thought that I would be a great agent and suggested that I meet with some of his friends at William Morris Agency."

Itkin took a job at William Morris in January of 1982. Only he didn't start out as an agent—he began in the mailroom.

"I knew I was going to have to pay my dues in the mailroom. Nearly everyone has to when they start out here," Itkin says.

After six-weeks in the mailroom, Itkin was promoted to work as an assistant in the company's cable and syndication division. In 1983, he was bumped up to be an official William Morris agent, specializing in TV packaging. A year later, Itkin put together his first deal—a July 4th special with the Beach Boys and cable network Showtime that drew close to a million people.

"In becoming an agent, I told myself I didn't want to just be an agent. I wanted to do something different and be proactive," he says. "Being on the cable and syndication side, it was a growing area back in the early 1980s, and you could take chances in the kinds of shows you put together. Because we were competing against the [broadcast] networks, we needed to create things that were going to get attention."

Currently, Itkin is working with William Morris clients on a number of potential network and syndicated projects for the 2000-2001 season, including Eye-mark Entertainment's talk show project with Internet star Cindy Margolis.

Throughout each week, Itkin meets with the top executives at all of the major networks, dines with various actors and writers and wheels and deals behind the scenes in Hollywood. So why after 17 years at Williams Morris isn't Itkin running a major studio or network?

"People have asked me to do development, but I'm a strategist and I don't want to just develop a project. I want to develop it and strategize how to sell it," he says. "I love what I do here anyway. I have incredible autonomy, and I continue to challenge myself."

— Joe Schlosser

FATES & FORTUNES

BROADCAST TV

James Hedges, VP, finance, Buena Vista Television, Los Angeles, joins co-owned ABC Entertainment Television Group as senior VP, finance.



McHoul

Kary McHoul, director, alternative development, Fox, Los Angeles, named VP, alternative and latenight development.

Michael S. Raounas, national sales manager, national sales unit,

Katz Television Group, New York, named VP, sales and management development.

Jinny Goldstein, president and chief executive officer, PBS The Business Channel, Alexandria, Va., named senior VP, education, PBS.

Jeffrey Birch, director, engineering, CNBC, Fort Lee, N.J., joins WNBC-TV New York as director, engineering and operations.

Brenda Woodman, local sales manager, WWOR-TV Secaucus, N.J., named general sales manager.

Michele Phillips, senior account executive, KTWB(TV) Seattle, named director, new business development.

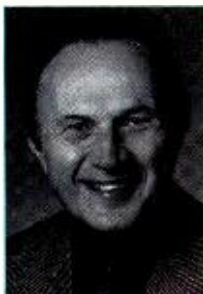
PROGRAMMING

Joseph J. Scotti, executive VP, domestic distribution and marketing, Pearson Television North America, New York, named president.

Karen Toulon, deputy managing editor, Reuters America, New York, joins Bloomberg there as executive producer, U.S. affiliate programming and syndication, television and radio.

Jose Abad, managing director, Spain and Portugal, Warner Bros. International Television Distribution, Madrid, Spain, joins Turner Broadcasting System in same capacity. He will continue his current duties.

Andrew P. Mooney, chief marketing officer and head, global apparel, Nike, Portland, Ore., joins Walt Disney Co., Burbank, Calif., as president, Disney Consumer Products Worldwide.



McCoy

David C. McCoy, senior VP, national sales/advertiser marketing, Fox Family Worldwide, New York, joins NewsNet Central there as senior VP, advertising.

Mary Beth Casey, account supervisor, The Tierney Group,

Philadelphia, joins Comcast SportsNet there as director, communications.

JOURNALISM

Ramon Escobar, VP and news director, WTVJ-TV Miami, joins MSNBC, Secaucus, N.J., as executive producer.

Carol Fowler, assistant news director, WGN-TV Chicago, named news director.

Appointments, CNBC, Fort Lee, N.J.:

Petra Wright, special projects producer, *News 12 New Jersey*, Edison, N.J., joins as associate producer, *Market Wrap*; **Judy Chung**, freelance writing/reporting, Jagnotes.com, joins as segment producer, CNBC News Desk; **Rob Contino**, associate producer, Business Center, named producer.

Appointments, WFSB(TV) Hartford, Conn.:

David Nelson, general assignment reporter/weekend anchor, WBIR-TV Knoxville, Tenn., joins as co-anchor, *Eyewitness News This Morning*; **Kevin Hogan**, general assignment reporter/anchor, named co-anchor, *Eyewitness News This Morning* weekend edition.



Kountz

Keith Kountz, anchor, WJXX-TV Jacksonville, Fla., rejoins KTNH-TV New Haven, Conn., as co-anchor.

Appointments, KOAT-TV Albuquerque, N.M.: **Tauna Lange**, news director,

KRQE-TV Albuquerque, joins as assistant news director; **David Ruff**, photographer/editor, named chief news photographer; **Marisa Maez**, part-time reporter/AP, named reporter.

Jay Rossow, executive producer, WSVN-TV Miami, joins WTMJ-TV Milwaukee as assistant news director.

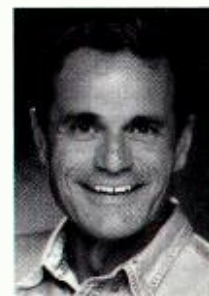
Sabrina Fang, reporter, WRGB-TV Albany, N.Y., joins KDFW-TV Dallas in same capacity.

Appointments, WCCB(TV) Charlotte, N.C.: **Kirsten Gum**, morning anchor, WRBC(TV) Chattanooga, Tenn., joins as weeknight anchor; **Shanai Harris**, weekend anchor/reporter, WIS-TV Columbia, S.C., joins in same capacity.

Scot Haney, weather anchor, News 12, Westchester, N.Y., joins WFSB(TV) Hartford, Conn., as weekend weather anchor.

RADIO

Appointments, AMFM Inc., Washington Cluster, Washington: **Catherine Meloy**, senior VP and general manager, WBIG-FM Washington, named senior VP, sales. She will continue her current duties. **Jim Zagami**, director, sales, named VP, director of sales; **Jim Weiskopf**, general sales manager, WTEM-AM, named director, AM sales and operations. He will continue his current duties.



Del Rosso

Mike Del Rosso, program director, KESZ-FM Phoenix, joins WLIT-FM Chicago in same capacity.

Kim Leslie, regional promotions manager, Elektra/Asylum, Nashville, Tenn., joins AMFM

Radio Networks, Dallas, as director, talent relations, Country Live Tonight!

CABLE

Appointments, Fox Sports Networks, New York: **Neal Tiles**, senior VP, marketing and promotion, Fox Sports, New York, named executive VP, Fox Sports Marketing Group; **Rebecca O'Sullivan**, VP, on-air promotions, named senior VP, strategic planning, Fox Sports Marketing Group; **Scott Bantle**, VP, creative director, named senior VP, creative director.

Bill McGowan, senior VP, advertising sales, Discovery Networks U.S., New York, named executive VP.

Cynthia Sobieraj, director, business development, Showtime Networks Inc., New York, named VP, business development, new media.

Todd Merkow, VP/general manager,

Fox Sports Net Arizona, Phoenix, joins Fox Sports Net's West/West 2 cable channels, Los Angeles, in same capacity.

Cathy Weeden, assistant general manager, Sunshine Network, Orlando, Fla., joins Fox Sports Net Arizona, Phoenix, as VP/general manager.

Mary Dixon, editor, *Community Banker* magazine, Washington, joins Lifetime Television, New York, as VP, public affairs.

John DeRoche, general sales manager, Paxnet, New York, joins National Cable Communications there as sales manager, American team.

ADVERTISING/MARKETING/ PUBLIC RELATIONS

John Mracek, VP, engineering, Adknowledge, Palo Alto, Calif., named president.

TECHNOLOGY

Paul McGuire, president, Electro-Voice, Buchanan, Mich., announced his retirement.

Steven Pinkus, executive director, National Video Center, New York, named VP/managing director, entertainment division.

INTERNET

Scott H. Erlich, senior VP and executive producer, News Digital Media, Los Angeles, joins Rivals.com, Seattle, as executive VP and general manager.

Catherine Levene, VP, business development, Times Company Digital, New York, named VP, strategy and business development.

Tonya De Gance, director, marketing and promotions, MTV Online, Los Angeles, joins HomePage.com, Pasadena, Calif., as VP, marketing.

ASSOCIATIONS/FIRMS

Steven Greengold, chief financial officer, Television Bureau of Advertising, New York, named VP and chief financial officer.

Appointments, T. Howard Foundation, Alexandria, Va.: **Yolanda Robins**, VP, corporate communications, Pegasus Communications Corp., named board member; **Bill Gerski**, senior VP, marketing and sales, Golden Sky Systems Inc., named board member; **Sean Bratches**, senior VP, affiliate sales and marketing, ESPN, named board member.

ALLIED FIELDS

Thomas G. Cronin, market development specialist, information sales division, TVData, Glens Falls, N.Y., as VP, cable sales.

OBITUARIES

Alvin G. Flanagan, 84, retired president of Gannett Broadcasting, died Nov. 24. Flanagan's career in broadcasting began at WRUF-AM Gainesville, Fla., where he was an undergraduate at the University of Florida. In 1942, he joined the Marines as a private and served as a combat radio operator in the Pacific; he was discharged as a captain. Flanagan soon joined the West Coast-based Don Lee television stations in 1948, becoming a pioneer executive in the new medium of television. He was named program director of KFMB-TV San Diego in 1949 and became program manager of the Western division of ABC and KECA-TV (now KABC-TV) two years later. By the early 1960s, Flanagan joined Mullins Broadcasting as VP and general manager of KBTR(AM) radio and KBTB-TV (now KUSA-TV) in Denver. He took over as president of Mullins in 1969 and remained president when Mullins was purchased by Combined Communications. When Gannett merged with Combined Communications in 1979, Flanagan was named president of Gannett Broadcasting. He became chairman of Gannett in 1982 and retired a year later. Survivors are unknown.

Werner Wedam, consumer electronics engineer and chairman of the Consumer Electronics Association Engineering Policy Council, died Dec. 6 of cancer. For more than 25 years, Wedam participated and chaired numerous standards and policy activities, and led projects in the consumer electronics industry. He assisted in the establishment of Sharp Laboratories of America, where he had worked since 1992 as director of liaison and support. He also established and staffed a U.S. satellite laboratory for a Korean electronics company and had extensive background in displays, HDTV systems and advanced VCRs. Wedam was granted 15 career patents (five pending) and was the recipient of the RCA Laboratories Outstanding Achievement Award in 1983. He is survived by his wife, Karen, and three children.

—Compiled by Mara Reinstein
mreinstei@cahners.com

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New HD truck hits the road

Stations may rent unit; goal is to make HDTV production more affordable

By Ken Kerschbaumer

There's a new HD production truck on the road, and it's for rent. First stop was North Carolina for an HD production of a college basketball tournament. Next, it's off to Las Vegas for the Consumer Electronics Show, Jan. 5-9.

The mobile truck is a joint venture of WRAL Digital, DTV Resources and HD VISION and is part of an effort to make HDTV production more affordable for HDTV Consortium member stations. Stations may book the truck for five-day periods, with the standard NATPE/HDTV Consortium configuration price including the truck, five Sony cameras and three Sony HDCAM VTRs. (Additional equipment is priced separately.)

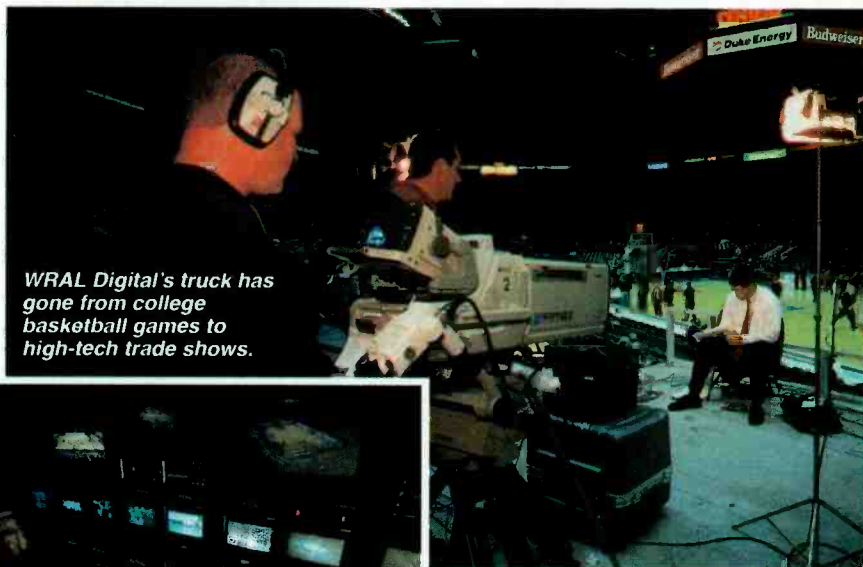
"We're relying on volume, and I anticipate keeping the truck very busy," says Randall Paris Dark, president of HD VISION. "We're doing this for the consortium and are trying to have cost-effective programming. It's not like we built it so we could make lots of money. We just want to pay the bills."

The truck's first event, the *Food Lion MVP Classic* basketball tournament in Charlotte, N.C., Dec. 3-5, was produced and broadcast by WRAL-TV, Harris and Raycom Sports. It was carried on 10 DTV stations across the country (including WETA-TV Washington, which became the first PBS station ever to broadcast a college basketball game).

At press time, the truck was under contract for four events, and another dozen are in negotiation. While in Vegas, the truck will be used for the production of a daily newscast in high-definition, to be broadcast throughout the convention floor.

"We'll be doing the wraparounds with portable Sony HD cameras, and we're also putting together a studio," Dark says. "The biggest limitation to HD that everyone has been pointing to is having no programming. Having another HD truck creating cost-effective programming will add to the overall mix."

Dark says the cost to rent the truck is slightly higher than that for a 601 digital



WRAL Digital's truck has gone from college basketball games to high-tech trade shows.



truck. "It's a great learning tool. Stations can rent a truck that has a post room and get their feet wet without paying too much extra. It's a great way to get your hands wet without purchasing anything."

The truck features an array of HD equipment including four Sony HDC-700 studio cameras and four Sony HDC-750 portable cameras, each outfitted with Canon lenses. It also has four Sony HDW-500 HDCAM VTRs, and can be outfitted with two additional HDCAM units and four Panasonic HD-D5 VTRs, if desired.

The production switcher is a Snell & Wilcox HD1024 1-1/2 ME version, with integrated still store, two DVEs, three keyers, three chromakeyers, three expanded border generators, seven color correctors and four positionable frame buffers. On-board graphics are handled by a Collage Clarity-HD graphics system and a Sony BVE-9100 linear editing system can be used to create packages using the VTRs and Tascam DA98 recorders.

Audio signals are handled in a pair of Mackie Digital 8-Bus mixers providing 48 analog inputs, 48 digital inputs, and digital, analog, and eight-channel surround outputs. There also is on-board Dolby encoding and decoding equipment for both AC-3 and Dolby E. ■

In-band data broadcasting offered

SkyStream and General Instrument Corp. are working together on an integrated data broadcasting solution for digital cable applications to broadband cable operators worldwide. The system is designed to allow cable operators to deliver a variety of high-speed data programming and content, including ATVEF (Advanced Television Enhancement Forum) compliant, HTML-based television content; large data file downloads; and cacheable Internet content to General Instrument's DVi-5000+ (DVB) and DCT-5000+ (ATSC/OpenCable) advanced interactive digital consumer set-top terminals.

In-band data broadcasting also enables cable operators to reserve the DOCSIS spectrum for increasingly bandwidth-hungry, point-to-point Internet data transactions. SkyStream's media routers will be integrated with General Instrument's digital cable headend system. —Ken Kerschbaumer



By Ken Kerschbaumer

GTE using nCUBE for NVOD in Fla.

GTE americast is using nCUBE 300 video servers to provide near-video-on-demand TV services to customers in Tampa, Fla. The servers will be located at a headend in Clearwater and will offer pay-per-view movies on 50 GTE americast channels. Each server is capable of storing and delivering broadcast-quality video content over several simultaneous analog channels at scheduled intervals.

Liberate goes Poparound the world

Liberate Technologies has introduced Liberate PopTV Program, a developer and technology-partner program that provides end-to-end interactive TV solutions for cable operators. "The PopTV Program is designed to be a community of content, application and hardware providers dedicated to our vision of open standards like JavaTV and ATVEF, and simplifying the broad deployment of interactive TV offerings," says Mitchell Kertzman, president and CEO of Liberate Technologies. PopTV partners will have access to the standards-compliant Liberate Content Developers Kit (CDK), which will be available to content providers on a secured section of the PopTV Program Web site, <http://www.developers.liberate.com>.

Cable companies including MediaOne, Comcast and Cox are

expected to deploy service offerings running on the Liberate platform next year, as is the world's third-largest satellite provider, Star TV, which covers Asia.

First U.S. open digital cable platform debuts

MediaOne has partnered with Canal+ Technologies, DiviCom and Philips to launch the nation's first open digital cable platform—in Jacksonville, Fla. The system features a customized version of the open platform software that Canal+ Technologies has deployed in more than 5 million households around the world. DiviCom is supplying headend equipment while Philips is supplying the digital set-top boxes. "From an operator standpoint, not only do we see an immediate potential cost benefit, but there also is the sense that as everything opens up from the headend down to the consumer's TV set, the consumer benefits as more and more features and functionality are built into the set-top box," says James R. Schirmer, MediaOne's director of brand strategy.

Digital ad insertion in works for cable

SeaChange International and V-Bits are working together to enable digital advertising insertion into cable's digital tier. The solution will include the SeaChange Spot digital advertising insertion sys-

tem and V-Bits Rate Mux statistical re-multiplexer. The two technologies will allow cable operators to insert demographically targeted ads simultaneously into multiple national cable channels carried on the multiplexed digital streams. Mike Moone, V-Bits president and CEO, said, "We want to make sure that no cable operator is left standing without a full-featured and scalable solution."



A Beehive 'MNF' montage

Beehive spots give MNF new buzz

Beehive, a New York-based production house, completed a number of spots for ABC's *Monday Night Football*. The five promos are designed to highlight 30 years of *Monday Night Football* while promoting the current week's game. Graphics were created using After-Effects with editing completed on an Avid nonlinear editing system. The spots play historical montages over moving dates and a red mosaic collage of football images. They resolve on a game-specific end page with dates and times of upcoming games.

Program package due via SA's MDR

Time Warner Cable is using Scientific-Atlanta's PowerVu Plus multiple decryption receivers to deliver AthenaTV to Time Warner Cable's digital headends. Kevin Leddy, senior vice president of

new-product development at Time Warner Cable, says, "We know that our local divisions need programming choices when they are building their digital channel lineup. The PowerVu Plus system enables Time Warner Cable to transmit a complete programming package that has widespread appeal. We can cost-effectively maximize satellite capacity and match with cable capacity, so we benefit from efficient use of bandwidth on both the satellite and cable sides."

In addition to assisting with the installation of the PowerVu Plus Encoders and BitMizer Statistical Multiplexers at Time Warner Cable's uplink, S-A also provided support for MDR deployment at TWC cable systems.

Picture-in-picture comes from Peach

Peach Networks has taken picture-in-picture to the next level with a new interactive TV technology that combines TV video, Windows applications and Internet access via any digital set-top box. The system works by allowing the subscriber to select the picture-in-picture mode with the channel feeding into the Interactive Media Server. The server then digitizes the video, compresses it to a lower bit rate and combines it with the computer output into a single MPEG-2 stream that is relayed to the digital set-top box. Ofir Paz, president and CEO of Peach Networks, says, "Cable operators have made it clear that the ability to simultaneously access PC and video applications has exciting subscriber and retention possibilities."

Streaming by satellite

RealNetworks, Loral CyberStar to test transmission of 15-20 channels in Europe

By Richard Tedesco

Dial-up Internet delivery seems increasingly outdated as Web content begins winging its way via satellite. RealNetworks and Loral CyberStar are getting together to test delivery in Europe of high-quality streaming content through satellite transmissions.

Some 15 to 20 channels of RealNetworks' Real Broadcast Network (RBN)—including Discovery Online, ABC Radio and Disney content—will be streamed over Loral's WorldCast for carriage to Internet Service Providers (ISPs) in up to 10 countries.

The trial begins in January and will segue to the launch of a service in mid-2000, says Carl Wu, vice president of Internet services for Loral CyberStar. He estimates there are 30 million to 40 million Internet users in Europe.

RealNetworks demonstrated the satellite-delivered content with Loral at last week's Western Cable Show, an



Loral CyberStar will transmit Real Broadcast Network's channels in its European test.

appropriate venue since Loral plans to introduce the service in the U.S. Loral CyberStar's Internet-access revenue is projected to reach \$200 million next year and \$350 million in 2001, according to Wu.

To launch the service, Loral intends to line up a range of streamed content from localized Web programmers to be provided to the European ISPs without charge, along with premium content such as concerts for pay-per-view events.

"We are making this content available

on the edge of the Net," Wu says. "It doesn't matter how bandwidth-intensive the content is. We can deliver it by multicast."

The streams will be delivered from RealNetworks' G2 system during the trial in six-megabit multicast feeds, ramping up to multicast streams as high as 20 megabits. A single multicast stream can be accessed by multiple ISPs from WorldCast, which enables delivery of U.S. Internet content to 140 European Internet providers.

Zaballos sees Loral's initiative making Webcasting more like broadcasting: "I think we're on the cusp of where this will give the TV-viewing public a TV-like experience."

Loral plans to conduct a similar trial for delivery of broadband content to Covad and other digital subscriber-line providers in North America beginning in February. It also seeks to set up similar transmission schemes with other broadband suppliers, including high-speed cable Internet service in the U.S. One of those players could be @Home, according to Pete Zaballos, RealNetworks' director of systems marketing. @Home is one of several U.S. Web service companies that support the RBN infrastructure, along with Sprint, AT&T, GTE, EarthLink and SNET Internet. ■

TW opens its digital war chest

By Richard Tedesco

Time Warner backed up its professed digital priorities last week by sinking \$500 million in an investment fund to be doled out by its digital media unit.

Time Warner Digital Media will use the \$500 million—half cash and half in on-air promotional time—to continue to acquire minority stakes in cutting-edge companies involved in e-commerce, interactive content or various aspects of digital technology. The going rate will be \$5 million or \$20 million per venture.

The objective is to turn around

Time Warner's previously star-crossed fortunes online and aggressively invest in companies likely to advance its agenda. "This is clearly an outgrowth of the digital makeover at Time Warner," says Richard Bressler, chairman and CEO of Time Warner Digital Media. "We're going to step up the pace a little."

That pace has been considerably slower over the past year, with Time Warner investing a total of \$50 million in several companies including Replay Networks, OpenTV, InterVu, WebMD, Fortune City and Bolt Inc. Its \$10 million investment in OpenTV has paid off to the tune of \$100 million.

Time Warner Digital Media was reorganized earlier this year. Bressler was appointed and charged with revamping Time Warner's Web properties after the failure of its Pathfinder strategy. When the Pathfinder site was decommissioned, Time Inc. powerhouse publications, including *Time* and *Sports Illustrated*, were broken out as individual brands and sites online.

Time Warner's grand internal online strategy centers on the creation of news and entertainment "hub" sites, the first of which was launched earlier this month as *Entertainment.com*, a Warner Bros. Online entry. ■

SITE OF THE WEEK

www.wisdommedia.com



Wisdom Media Group Bluefield, W. Va.

Site features: The Web site includes live streaming of Wisdom's cable TV programming and syndicated radio shows with archived video of several regular series, including *New Millennium*, *Book Tours*, *Corinne Edwards Interviews* and *Living in Balance on Shakti Hill*; TV and radio transcripts are archived; content reflects Wisdom Media's new age and holistic-healing orientation; e-commerce section offers 1,300 video and audio titles.

Site launched: launched 1997; relaunched Dec. 13

Site director: Jack Howard

Number of employees: 10

Design: in-house

Streaming technology: RealVideo

Traffic generated: Averaging 100,000 page views monthly

Advertising: banner ads

Revenue: N/A

Highlights: Most popular site features are columns by vocation adviser Marsha Sinetar, Wisdom's newsletter and TV and radio schedules; archived streams of on-air shows were added with the site's recent relaunch; chat rooms are being added soon.

—Richard Tedesco

IBS close to IPO

Post-Newsweek deal helps fuel likely public offering

By Richard Tedesco

Internet Broadcasting System's recent equity pact with Post-Newsweek provides even more momentum for an IPO to capitalize on the value of its broadcast partnerships. Two other equity deals with other broadcast station groups are in negotiation, according to IBS executives.

The Post-Newsweek \$10 million investment in IBS for an 11% stake in the broadcast Web site developer follows Hearst-Argyle's \$20 million investment for a 30% stake. IBS will develop Web sites for Post-Newsweek's six stations and 24 Hearst-Argyle properties. IBS currently has five sites online, including KCBS in Los Angeles and WCCO-TV (CBS) in Minneapolis. The deals will likely push IBS past 40 stations for its network sometime next year, providing considerable momentum for a public offering.

"We think there's an excellent chance of our going public," says IBS CEO Tolman Geffs. "It's a very key thing that we

have a network in place now."

IBS has support for the IPO from its broadcast partners, according to Geffs. Given the cachet of Internet offerings, it is logical that those partners would want to enhance the value of their equity stakes.

The IBS strategy includes enhancing station Web sites with e-commerce and print-media partnerships. The company uses archived streaming content to drive traffic and heighten the stations' Web profiles in their respective markets.

"We think people want to look at specific things that have been in a newscast and look into them more deeply," says Reid Johnson, IBS president and founder.

IBS provides editorial and sales staff for each local station and has 50/50 revenue-sharing partnerships in place. The goal is to produce content and ad sales for TV stations covering 60% of U.S. TV markets, according to Johnson.

Thus far, Johnson claims strong results for its charter affiliates. WCCO's site currently draws nearly 9 million page views monthly, while KCBS is in the 2 to 3 million page-view range. ■

Road Runner gets Into games

Road Runner subscribers will pay to see through the *Myst* and experience *Doom* when the PlayNow CD-ROM service debuts on the high-speed Internet service next year.

Some 100,000 Road Runner customers of cable systems in the Northeast will have access to PlayNow, a service from Into Networks, in the first quarter of next year. PlayNow offers a menu of 100 CD-ROM game titles, as well as educational and productivity software. Pricing will be in the \$3 range for a two-day rental of a single title or \$6 for unlimited access to a "channel" of titles.

The strategic partnership between Road Runner and Into was virtually inevitable when MediaOne Ventures led a \$15.4 million round of financing for the software service (then Arepa Inc.) in June. MediaOne Group, MediaOne Ventures' parent, operates Road Runner with Time Warner Cable.

PlayNow gives Road Runner a route to broadening its service, according to Meredith Flynn-Ripley, Road Runner's vice president of corporate development: "Into represents an opportunity for us to differentiate our service in the broadband environment."

Road Runner plans to introduce the service in other regions quickly, according to Ripley, including cable systems in San Diego; Tampa, Fla.; Austin, Texas, and San Antonio.

Into expects eventually to be available to 90% of Road Runner's 420,000 subscribers, says Into's CEO Vinnie Grosso.

Through its launch in November in Comcast's Union, N.J., cable system, Into has a relationship with Excite@Home. The Union system has 30,000 subscribers.

—Richard Tedesco

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KTXA TV-21, the Paramount owned station in Dallas, Texas is looking for qualified Assistant Chief Engineer. The Assistant Chief Engineer is responsible for the repair and maintenance of all equipment at the studio location. Applicants must be familiar with Sony Beta tape machines. Digital systems experience will be required. Phillips Media Pool (UNIX) experience is desirable. RF experience is a plus and you should have experience with Windows NT, Excel and Autocad. Candidates should have a minimum of 5 years broadcast maintenance experience. Application deadline is December 23, 1999 Interested applicants should rush resumes to: Engineering Department, KTXA TV-21, 301 N. Market, Dallas, Tx. 75202. E-mail: UPN21@paramount.com (in Word or .rtf format), Fax: 214-743-2121

HELP WANTED TECHNICAL

Master Control/Air Ops Local television station is seeking an experienced Master Control/Air operations technician. Must have knowledge of Saturn switcher, LOUTH automation system, Venus routing system, Sony LMS and Betacam VTR's. Must have 2 to 3 years experience minimum. Apply in person at: 500 Frank W. Burr Blvd., 6th Floor, Teaneck, N.J. 07666. EEO.

TV Microwave Technician Arkansas Educational Television Network, the PBS system serving Arkansas, seeks a RF technician to maintain full power television transmitters and microwave STL equipment. This position is based in Arkadelphia, Arkansas. Candidates should have formal education equivalent of a high school diploma; plus two years vocational or related training in electronics, plus two years experience in electronic repair and maintenance. Proven maintenance experience, ability to independently trouble shoot, knowledge of digital audio/video transmission equipment, and FCC general class license is desirable. Valid drivers license, minimum requirements for the state vehical safety program, and extensive in-state travel required. Submit a State Application, current resume with cover letter, three professional references and salary history to: AETN-Human Resources Supervisor, PO Box 1250, Conway, AR 72033. Application review begins January 31, 2000. AETN is an AA/EO/ADA employer. Minorities and Women are encouraged to apply.

Senior Engineer/Broadcast Maintenance Engineer - Information Technologies/Telecommunications, Seminole County Government. Bachelor's Degree in electronics or a closely related field and five (5) years experience in broadcast engineering/maintenance. This position requires considerable knowledge of operating theory of video systems in analog and digital formats. Knowledge of maintenance procedures for field production equipment including cameras, lighting and audio equipment. Working knowledge of specialized test equipment to include vectorscope, waveform monitor, spectrum analyzer, field strength meter, voltmeter and oscilloscope. Knowledge of cable, fiber and satellite receiving equipment. Knowledge of computer design and formats used in broadcast production. Must have the ability to design, operate, maintain, troubleshoot and repair television studio equipment including production facilities, control rooms, television studios, live broadcast systems, automated playback systems and audio systems. Possession of a FCC Restricted Radio Telephone Operator Permit is preferable. Possession of a FCC General Class License is desirable. This position may require the incumbent to work a flexible schedule including evening hours and weekends. Must possess and maintain a valid Florida Driver's License. This position is exempt from Veteran's preference. **Closing Date: January 19, 2000.** Apply to Human Resources, 1101 East First Street, Sanford, FL 32771. Resumes may be faxed to (407) 665-7939. Seminole County is a drug free workplace and is committed to a diverse workforce.

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WNEP-TV The News Station one of the highest rated news station's in the country and the number one player in the market is looking for a News Director. We have a beautiful, state of the art facility, filled with the best equipment. We own our chopper, sat truck and a fleet of mobile news rooms and have a high energy, talented staff. Anything you can think of, we have. We set the standard for news in the market. What we need now, is you. A concept person, who is interested in content and quality, a team builder and a person who has a vision of news of the future. If you want to be a part of our creative, inspiring, aggressive news world, please contact: Rene' LaSpina President, GM, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507, Fax: 570-347-0359, WNEP-TV is owned by the New York Times Company and we are an EOE.

WFMJ-TV has an immediate opening for two full-time weather anchors. Qualified candidates must have previous on-air experience, strong ability to ad-lib and be able to communicate credible weather forecast information. Meteorology background a plus. Send and resume to: Mona Alexander, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

WFMJ-TV has an immediate opening for a full-time television news reporter. Strong writing and live shot skills a must. We are looking for someone who likes to cover hard news. This is not an entry level position. If you are qualified, send tape and resume to: Mona Alexander, New Director, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

WFMJ-TV has an immediate opening for a full-time news videographer. Qualified candidates must have experience shooting and editing videotape and proven ability to work under deadline pressure. Non-linear editing experience a plus. We are looking for team players only. If qualified, send tape and resume to: Hank Perkins, Chief Videographer, WFMJ-TV, 101 W. Boardman Street, Youngstown, Ohio 44503. EOE

Reporter: RNN is looking for a reporter. We are growing regional news network covering the tri-state area. If you have one year of experience and can shoot and edit, we're ready to put you on the air in the nation's number one market. Send VHS tape with resume and references to: Richard French, General Manager, RNN, 721 Broadway, Kingston, NY 12401

Reporter/Anchor Positions We are seeking a reporter with two years experience. Strong writing, editing skills and ability to work under deadlines. Also, weekend anchor position with at least two years experience. Degrees required. No phone calls. Send resume, VHS tape to: Dan Steele, WPSD-TV, 100 Television Lane, Paducah, KY 42003. EOE.

WCPO is Expanding! Nationally recognized newsroom needs two committed professionals to help add hour local news on weekend mornings. Meteorologist: Must be dynamic and accomplished forecaster who uses latest technology to creatively communicate a relevant, weather story to viewers. Newscast Producer: Self motivated leader with strong writing skills and keen editorial judgement. Our producer will craft people-oriented newscasts, strong on viewer benefit. Send letter, tape, resume to: Scott Diener, News Director, WCPO-TV, 500 Central Avenue, Cincinnati, OH 45202. WCPO is an equal opportunity employer and great place to work.

Producer: RNN is looking for a producer. This is not a job for beginners. We are a growing regional news network covering the nation's number one market. You'll have Emmy award winning graphics and all the toys at your disposal. If you have one year of experience, send your VHS tape, resume, and references to: Richard French, General Manager, RNN, 721 Broadway, Kingston, NY 12401.

Photojournalist- Richmond's No. 1 news operation is looking for a Photojournalist. Successful candidate will have 2 years experience and proven initiative in news gathering. Send cover letter with non-returnable VHS demo tape and resume to: Woody Coates, Assistant News Director, NBC12, P.O. Box 12, Richmond, VA 23218. No phone calls. EOE M/F/D

Photographer/Editor: KCRG-TV is looking for a hotshot photographer/editor for Eastern Iowa's 24-Hour News Source. If you can do more than just point and shoot, send tape and resume to: Personnel Coordinator, KCRG, P.O. Box 816, Cedar Rapids, IA 52406. EOE

Photojournalist- Responsible for the video-graphic documentation of news events and the ability to dynamically edit video taped images into television news stories of high quality and an ability to operate ENG microwave equipment. Applicants should have at least two years of direct news shooting and editing experience. The successful candidate will be self motivated, will demonstrate an aggressive attitude toward producing the best product possible. Special preference will be given to those who possess college and technical degrees, professional workshop exposure and hold honors for exemplary performance. Proven professional demeanor, a safe driving record and proven history of responsible operation and care of assigned company equipment is a must. Our goal is to become the best team of photojournalists in the state. We're looking for an aggressive first class news videographer/editor who loves television news and produces great TV news stories. Send Resume to: WPEC News 12, P.O. Box 198512, West Palm Beach, FL 33419-8512, Attn: Jerry Ridling, Director of News & Operations.

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

Executive News Producer: WUPW, Sunrise Television's FOX affiliate in Toledo, OH is expanding! We need an executive producer to produce our 10pm newscast and play a key role in planning for our expansion in 2000. You need to be a good writer, producer, able to handle breaking news, guide reporters and videographers to put on the best newscast possible. At least two years of producing experience is preferred. If You are up to this challenge rush your resume and tape to: Gary Brown, News Director, WUPW FOX 36, 4 Seagate Toledo, OH, 43604. Fax: 419-244-4972. EOE.

Associated Press Television News is seeking a bilingual Spanish-English reporter with experience covering consumer and business related topics. Send cover letter, tapes and resume to: Roberto Soto, APTN, 1995 Broadway, New York, NY 10023.

KPIX-TV, San Francisco's CBS O&O is seeking a Senior Producer to help make our daily Evening Magazine the best television in the Bay Area. We need a seasoned and accomplished story teller, who can, not only deliver compelling, long-form features, but also mentor our other Producers and A.P.'s. If you would like to work with a great crew and produce gripping television in the greatest place on earth, please send tape and resume to: Michael Orkin, Evening Magazine, Executive Producer, KPIX-TV, 855 Battery St., San Francisco, CA 94111.

Midwest NBC station is looking for a producer. Must be highly organized, creative and a strong leader. We have the best equipment and most talented news team in the market. Please send resume and tape of a recent newscast you have produced. EOE/M-F. Reply to Box 01621.

Anchor/Reporter NBC affiliate in Montana's largest city is looking for an anchor with a strong writing and reporting background. Position includes producing and reporting, as well as anchoring M-F evening news. Successful candidates will be great storytellers, creative thinkers and true team players. For consideration, forward resume and non-returnable tape with cover letter to: Blaire Martin, News Director, KULR-8, 2045 Overland Ave., Billings, MT 59102. EOE

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Want to work for the HDTV industry pioneer? Capitol Broadcasting Company is looking for a topical producer to promote WRAL's #1 5:00pm newscast and Fox 50's #1 10:00pm newscast. That's right! Sister stations, WRAL and Fox 50, need a producer with at least two years of promotion producing experience who can write copy full of viewer benefit and edit on a non-linear system. If you want to join a team of award winning producers and designers, send your tape and resume. **Job #99-152**

Here, you'll receive an excellent compensation package as well as professional development. Please send resume indicating job number to: **Corporate Human Resources, WRAZ, P.O. Box 12800, Raleigh, NC 27605; Fax (919) 890-6011.** EOE



Division of Capitol Broadcasting Company, Inc.

WWW.FOX50.COM

HELP WANTED PROMOTION

Promotion Writers/Producers NBC affiliate in 74th market seeking a senior writer/producer with minimum 2 years experience writing and editing compelling image, news and sales campaigns. Also, a topical writer/producer to handle daily topicals, special projects and internet promotions. A chance to flex your creativity on TSR, edit on AVID. Degrees required. No phone calls. Send resume, VHS tape to: Dan Steele, WPSD-TV, 100 television lane, Paducah, KY 42003. EOE.

Promotion Writer/Producer: Are you a clever copywriter with an eye for great shots, an ear for strong sound bites, and a desire to produce creative and poignant spots in the 11th largest market? Then we've got a job for you! Paramount Station Group's KTXH-TV has an opening for a Promotion Writer/Producer. You'll produce phenomenal movie promos, station image campaigns and theme week spots that drive viewership. If you've got the "write" stuff, college degree, 2+ years of TV promo experience and some non-linear editing ability to boot-rush your resume and reel to: Promotion Director, KTXH-TV, 8950 Kirby Drive, Houston, TX 77054. No calls please. EOE.

Promotion Writer/Producer Tampa's UPN O&O has an immediate opening for an experienced promotion writer/producer. The person who joins our creative team will have strong writing skills, several years of non-linear editing experience, a great imagination and a burning desire to play with others in a fun, team oriented environment. A sense of humor, an enthusiastic attitude and a real passion for your work wouldn't hurt your chances, either. Send your reel and resume to: Writer/Producer Opening c/o Promotion Department, 365 105th Terrace NE, St. Petersburg, FL 33716. No phone calls please. WTOG UPN44 is an Equal Opportunity Employer, M/F

Promotion Producer WISH-TV has an immediate opening for a Promotion Producer. Qualified candidates should have 1-3 year's experience in television promotion with strong writing and producing skills and the creativity and drive to dominate in a highly competitive market. Media 100 or non-linear experience is a plus. Rush your resume and non-returnable tape to: Director of Creative Services, WISH-TV, 1950 N. Meridian Street, Indianapolis, IN 46202. No Phone Calls! WISH-TV is an equal opportunity employer. (EOE-M/F)

KPIX-TV, San Francisco's CBS O&O is looking for the best Promotion Writer/Producer in the country. Must have outstanding writing ability, Avid editing experience and a killer reel. We offer state of the art editing suites, award winning designers and an office with the coolest view in the business. If you have what it takes, and are ready to be challenged to do the best work you can do, send your reel and resume to Ed Cushing, Promotion Manager KPIX TV 855 Battery St. San Francisco CA 94111.

HELP WANTED RESEARCH

KUWB TV, Salt Lake City is looking for a Research/Marketing Director. Must be computer literate with a working knowledge of TV Scan and Nielsen. Scarborough and CMR helpful. If you're a quick learner, organized, and have attention to detail, send resume to: KUWB, Attn: H/R Research position, 6135 S. Stratler Avenue, Murray, UT 84107 or fax 801-281-4503

HELP WANTED RESEARCH

Research Director-WMC-TV, Memphis, TN NBC affiliate, the market news leader and Raycom Media station, seeks a Director of Research. Must have experience in Sales Marketing including collecting and analyzing data, preparing written and graphic presentations. Must be able to use qualitative research including, TVScan, Marshall Marketing, Nielsen Galaxy Navigator. Will be working with rep firm to create projections and estimates and update station inventory avails system. Prepare sales pieces for presentation to local and national clients. Train account executives in use of research sales tools. Accompany sales personal on client calls as necessary. Must be computer literate. Knowledge of Nielsen, TVScan, Microsoft Office. Must possess oral and written presentation skills. Qualified applicants send resume to Bill Applegate, VP/GM, 1960 Union Ave., Mphs., TN 38104, or e-mail resume to bapplegate@raycommmedia.com. EOE M/F/D

Director of Research: KING 5 TV, the #1 station in the Pacific Northwest, is seeking a Director of Research. Will provide the analysis for developing the rational for ratings estimates, develop market positioning pieces, maintain quantitative and qualitative research efforts, and work in conjunction with KING management with current and potential clients to identify station opportunities to generate revenue through the use of research tools. Successful candidate will have a college degree with extensive experience and a proven track record in television research; excellent analytical and interpersonal skills; knowledge of Nielsen ratings, Birch Scarborough, Qualtap/ TapScan, and Market Manager; and strong computer skills. Experience in news and programming strategy preferred. If qualified, send 2 copies of your resume to: KING 5 TV, Attn: HR Dept., #K99A100, 333 Dexter Ave., N., Seattle, WA 98109. EOE-M/F/D/V

**HELP WANTED
FINANCIAL & ACCOUNTING**

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

HELP WANTED CREATIVE SERVICES

Senior Graphic Designer Immediate opening for a designer to produce news graphics and animation on our Quantel Paintbox (FAT/Full Animation Toolset). Must have strong design skills and thrive under deadlines. Degree, Paintbox and desktop publishing experience. No phone calls. Resume and VHS demo to: Dan Steele, WPSD-TV, 100 Television Lane, Paducah, KY 42003. EOE.

HELP WANTED CREATIVE SERVICES**DIRECTOR OF CREATIVE SERVICES**

KDFW, the Fox O & O, and KDFI, Dallas/Fort Worth, is seeking a Director of Creative Services to develop and manage promotion strategies and creative design. Individual will serve as creative director on all news, station promotion and graphic projects. Also responsible for planning and overseeing on-air promotion scheduling, outside media spending and public relations. A minimum of 3-5 years experience as Creative Services Director strongly preferred. Individual must possess strong motivational, organizational, and planning skills. Strong oral and written presentation skills and a good graphic sensibility required. If you are ready to lead the Fox creative team in Dallas, send resume, tape, salary requirements and promotional philosophy to:



Human Resources
KDFW Fox Television
400 N. Griffin Street
Faxes accepted at 214.954.0315
Job Line: 214.720.3236
No Phone Calls Please
E/M/F/D/V

HELP WANTED GRAPHIC ARTIST

MATC and Milwaukee Public Television (Channels 10 & 36) have an immediate opening for a **Television Graphic Artist/Producer** with demonstrated illustrative and television graphics design ability including video animation. Duties include creation, design, coordination and execution of original visual art forms required for television productions and related materials; and supervision of assigned staff. Considerable knowledge of and skill in the use and applications of electronic paintbox, virtual set/backgrounds, character generator operations and other forms of computer based and digital video effect devices is required. Required a Bachelor's degree in commercial graphics or related field, extensive artistic and technical experience in television production to include a minimum of 5 years working experience in various art forms or any equivalent combination of training and experience. To apply, please call (414) 297-7770 for an application and job description. **Deadline is December 29, 1999.** Resumes and letter of application will not be accepted in lieu of an official MATC application. MATC is an Affirmative Action/Equal Opportunity Institution and complies with all requirements of the Americans with Disabilities Act.

Send Blind Box responses to: Box _____

BROADCASTING & CABLE 245 W. 17th St. 7th Fl. New York, NY 10011

HELP WANTED CREATIVE SERVICES

Research Director: WTVD, NewsChannel 11-ABC, in the rapidly growing Raleigh-Durham Market, has an immediate opening for the position of Research Director. Successful candidate should have at least 3 years research experience. Will work closely with the #1 sales team in the market to effectively utilize both quantitative and qualitative research to maximize advertising revenues. Candidate should be familiar with Nielsen Overnight & Sweeps Data, Donovan Avail System, STAR & NSI Plus, Nielsen Galaxy, Scarborough & CMR's Adtel 12k. Candidate must also have excellent written and communication skills and be highly proficient with computer software, especially MS Excel and Powerpoint. Send resume to: Chris Nesbitt, General Sales Manager WTVD-TV, PO Box 2009, Department BC, Durham, NC 27702. EOE.

HELP WANTED PRODUCTION

KPIX-TV, San Francisco's CBS O&O is seeking an AVID Editor for our Evening Magazine staff. If you can make an Avid sing and understand the relationship between video structure and storytelling.....we would like to see your reel! Send it along with a resume to Michael Orkin, EVENING MAGAZINE, Executive Producer, KPIX-TV, 855 Battery St., San Francisco, CA 94111.

Camera person ENG/Production Local television station is looking for experienced camera personnel with 3 to 5 years of experience. Familiarity with Betacam Format. Must be creative, dynamic and have knowledge of the tri-state area. Apply in person at: 500 Frank W. Burr Blvd., 6th floor, Teaneck, N.J. 07666. EOE.

Videographer Emmy winning digital and High Definition field production unit with PBS credits has an opening for a Videographer with demonstrated skills in lighting and a variety of shooting styles. Editing experience preferred. Excellent benefits include tuition grants. Mletcher@cpt.ua.edu. University of Alabama Center for Public Television and Radio. Apply: UA Human Resources Department, Box 870364, Tuscaloosa, AL 35487. Deadline: January 14, 2000. An Equal Employment Opportunity/Affirmative Action employer.

Media General Broadcast Group
www.mgbg.com **WTVQ-TV** Newscast Director: The person selected will be a leader, aggressive, energetic, and able to handle fast paced newscasts and award winning local coach's show. 1-2 years experience switching and directing multi-anchor newscasts required. GVG, Chyron MAX/Infinite' experience beneficial, not mandatory. Send resume and non-returnable VHS tape to Human Resources Dept. P.O. Box 55590, Lexington, KY 40555 EOE M/F Drug Screening.

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Amount enclosed:

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City:

State:

Zip:

Authorized Signature:

Payment:

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Visa ☐

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Credit Card #:

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Exp. Date:

Phone:

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FAX NUMBER: 212-206-8327

yatsumi@cahners.com

bnewmoyer@cahners.com

HELP WANTED RESEARCH



MASTER BLACK BELT/ BLACK BELT

NBC has immediate openings in its Six Sigma organization for Black Belts and Master Black Belts in several key divisions including Corporate, TV Stations and CNBC.

Six Sigma is a formal system of analyzing, improving and controlling every process we engage in to produce quantifiable results in terms of customer satisfaction, revenue growth, and/or increases in efficiencies.

The successful candidates for the Black Belt and Master Black Belt positions will be responsible for effectively applying Six Sigma principles, tools, and methodologies across various businesses. Responsibilities include training, mentoring and providing leadership to project teams and assisting in a range of data collection methodologies.

You must be able to effectively engage and energize both leadership and employees to impact and change business processes. Analytical, quantitative and process skills are also required. Candidates must also have demonstrated leadership and project management skills as well as excellent PC and, communication/ presentation and facilitation abilities. College degree is required and news/cable operations experience is a plus. Advanced degree preferred. Teaching or training experience is desired. Must be a team player with the ability to work under pressure and meet deadlines and be a change agent with the skills to influence and implement change within the business.

If interested, please send resume, including salary requirements to:

NBC Employee Relations
30 Rockefeller Plaza, 16th Floor, New York, NY 10112
Job Code: QNBC - BB/MBB

We regret that we will only be able to respond to those applicants in whom we have an interest. An Equal Opportunity Employer M/F/D/V.

For more information on NBC and its programming, visit the network's internet site at

WWW.NBC.COM

KDVR-FOX O & O News Launch in Denver. An opportunity to live & work in one of the nation's finest cities. **Research Director:** Evaluate and analyze Nielsen and Scarborough data and prepare reports on the same. Develop and produce sales tools related to program schedule ratings estimates, post-analysis of sports, specials and regular programming, creation of sales one-sheets and sales presentations. News research coordination. Responsible for programming, promotions and corporate projects concerned with qualitative and quantitative research. Research experience in major market television and exceptionally strong written and verbal communication skills required. College degree preferred. Must be proficient in Galaxy Navigator, TV Scan, Word Perfect, and Excel. Knowledge of Audience Analyst, Qualtap and AdTelligence required. **Graphic Designer:** Design and produce on-air graphics for News, Promotion, Production and Sales. Work in tandem with Design Director to ensure all graphics produced are consistent with station look. Design and produce print advertising for News, Promotion, Production and Sales. Assist with design and maintenance of station website. College degree in Computer Graphic Design and/or extensive professional broadcast experience required. Proficient on Quantel paintbox, Hal, Mac and Chyron products. One year experience in producing graphics in a television newsroom environment. Creative, and must be able to work under extreme deadlines. No phone calls, please. Send/fax resume and cover letter with salary requirements to: KDVR Fox 31, Attn: Human Resources, 501 Wazee St., Denver, CO 80204. Fax: 303-357-3953. Email: jtaka974@fox.com EOE

SITUATIONS WANTED PRODUCTION

TV Production Manager ready for new challenge. Heavy multicamera remote and satellite experience. Shoot, edit, produce, direct, operate satellite truck. BS Business MA Television. Email: satellitepro@mail.com

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CALL 212-337-6962 TO PLACE YOUR AD.



Major cable network seeks reporter for daily news magazine show. Candidate must possess solid writing and reporting skills with a minimum of 3-5 years experience. Crime, justice or law background preferred. Some travel. Send cover letter, resume and tape to: Human Resources, 600 Third Avenue, 2nd Floor, NY NY 10016

News Director: A cable news operation in the Northeast is looking for a news director. This is not a "behind the desk" position. You must be willing to get your hands dirty while working with young reporters. But you will be working for a growing station with lots of toys in the nation's number one market. Respond to Box 01623.

HELP WANTED NEWS

The National Cable Television Association is seeking experienced telecommunications professionals to join a team charged with keeping up with rapid changes in technology policy and standards. These are high visibility positions with opportunities to represent the cable industry before the FCC and in national standards organizations, and to work closely and collaboratively with key technologists. **Director of Engineering** - The qualified candidate will have extensive experience with cable plant theory and design, system engineering, and cable operations. A familiarity with video technologies and applications is desirable. **Director, Broadband Technology** - The qualified candidate will have significant understanding and experience with broadband technologies and systems, including cable modem, DSL, telephony and packet-based networks. Qualified candidates will have excellent written and verbal communications skills, and BSEE or equivalent training. Please send resume including salary requirements to: Joan Phelan, National Cable Television Association, 1724 Massachusetts Ave., NW, Washington, DC 20036; Fax (202) 775-3676 or email: nctatech@ncta.com NCTA is an equal opportunity employer.

HELP WANTED PRODUCER

Executive Producer: Newschannel 8, the only 24-hour all-news cable station in Washington, D.C., is seeking an Executive Producer. Please visit our Jobs link at www.newschannel8.net. Send cover letter, resume, and non-returnable Beta or VHS tape to: Director of Human Resources, Newschannel 8, 7600 D Boston Blvd., Springfield, VA 22153 or faxed to (703) 912-5436. No telephone calls, please. EOE.

ALLIED FIELDS

HELP WANTED NEWS

Video Writer/Reporter Mississippi State University Television Center Mississippi State is seeking a energetic, creative on-camera talent/reporter who can produce, write, and edit video features and packages. Excellent voice and on-camera delivery skills are essential as are writing and video tape editing skills. Teaching opportunities in broadcast journalism or television production may be available. **Minimum requirements:** One year experience as a writer/reporter for a television news or sports department or related organization and bachelors degree in broadcast journalism or related field. **Preferred:** Three years experience plus a masters degree in above field. The MSU TV Center is one of the top university production facilities in the south. Please explore our web site at <http://www.msstate.edu/dept/ute/> for a complete description of our programs and services. Professional position with full benefits. Salary range \$22-\$25,000. **Review of applicants:** January 15, 2000, or until acceptable candidate found. Finalists will submit resume tape on VHS. Resume and three letters of reference to: Chairperson, Video Writer/Reporter Search Committee, P.O. Box 6101, Mississippi State, MS 39762. MSU is an AA/EOE.

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HELP WANTED SALES

Advertising Sales Manager & Account Executives - Chicago & New York Captivate Network, *Delivering the Internet to Elevators*, America's Newest Advertising & Information Medium, is seeking experienced Media Sales Managers & Reps. 2+ years experience in ad sales of Internet, TV, Radio, Cable or Place Based Media Sales preferred. Developing offices in both New York & Chicago. Candidates should have a thorough knowledge of the Chicago or New York advertising community. BA/BS degree or equivalent. Fax you resume to Captivate Networks, (978) 392-0312 or E-mail to contactus@captivenetwork.com Attn: Linda Samuelson. EOE.

HELP WANTED FACULTY

University of Idaho - Assistant Professors (2): The University of Idaho's School of Communication invites applications for an Assistant Professor of Visual Communication with an **emphasis in video production and new media** and an Assistant Professor of Visual Communication with **emphasis in digital imaging and web communication**. *Required qualifications for both positions:* Terminal degree in appropriate and relevant field, demonstrated accomplishments in visual communication, and evidence of teaching effectiveness. *Application procedure:* Applicants must submit a letter of application, curriculum vita, a one-page statement of their teaching philosophy, summary of teaching evaluations, and names and contact information for three references. The search will be closed when a sufficient number of qualified applicants have been identified, but no earlier than March 1, 2000. Mail materials to: Chair, Visual Communication Search Committee, School of Communication, PO Box 441072, University of Idaho, Moscow, ID 83844-1072. For a more detailed vacancy announcement & information: <http://www.uidaho.edu/LS/Comm> To enrich education through diversity the University of Idaho is an equal opportunity/affirmative action employer.

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DirectTV last Friday began offering local TV service via satellite in Chicago, Cleveland, Dallas and Houston, and it added Fox affiliate, WSVN, to its service in Miami.

DirectTV now provides ABC, CBS, Fox and NBC affiliates in all five markets, except for Belo's WFAA-TV Dallas, an ABC affiliate, and KHOU-TV Houston, a CBS affiliate. The satellite provider will begin carrying those two stations once it reaches a retransmission consent deal with Belo, the company said. DirectTV already is offering local TV service in Atlanta, Detroit, Los Angeles, New York, Philadelphia, Phoenix and the San Francisco Bay area.

In related news, DirectTV last week

signed a deal with Kelly Broadcasting to carry 16 non-Hispanic foreign channels, including Russian channels NRT and Moscow Independent Broadcasting Co.'s TV-6; Lebanon's Future TV; the Arabic-language Egyptian Space Channels and Dubai Satellite Channels; and Asian and Indian channels B4U, Sun Television and Pakistan TV. Later, DirectTV and Kelly also will provide Chinese, Italian and Korean programming. Last week, EchoStar Communications Corp. received approval from a New Jersey district court to buy some assets of ethnic programmer SkyView Media Group for \$23 million after SkyView last spring declared bankruptcy. SkyView provides foreign

language to DirectTV, but a DirectTV source says the company plans to transfer its approximately 20,000 SkyView customers to Kelly's high-power service sometime in first quarter 2000. Until that time, a non-compete clause in SkyView's contract with DirectTV should prevent EchoStar from accessing that subscriber list, says the DirectTV source.

LIN Television Corp. is acquiring a CBS affiliate in Lafayette, Ind., and the option to buy an NBC affiliate in Springfield, Mass., via a series of transactions, the company announced last week. LIN is getting WLFI-TV in Lafayette from Blade Communications Inc. In exchange, family-owned

Blade gets 67% of LIN's WAND(TV), an ABC affiliate in Decatur/Champaign, Ill. Lafayette is the nation's 194th largest TV market, according to Nielsen; Decatur is the 83rd. In a separate deal, LIN President Gary R. Chapman will acquire ABC affiliate KAKE-TV Wichita, Kan., and NBC affiliate wowt(tv) Omaha, Neb., which recently was sold by Chronicle Publishing Co. to privately owned Benedek Broadcasting Corp. for \$141 million. Chapman will immediately flip the stations to Benedek and buy Benedek's wwlp(tv), the NBC affiliate in Springfield, for \$123 million. The flip is structured as an asset exchange, which is tax-free. Benedek will pay the balance of the purchase price of \$18 million in cash. Wichita and Omaha are the nation's 65th and 73rd largest markets, respectively. Springfield is market No. 105. Chapman will sell wwlp there to LIN under certain, undisclosed circumstances, an LIN news release said. LIN is 80% owned by the private investment firm Hicks, Muse, Tate & Furst Inc., which also controls Sunrise Television Corp. and AMFM Inc. Radio group AMFM is being merged into Clear Channel Communications Inc.

NCTA spokeswoman Josephine Martin has resigned from the association, effective Jan. 1. Martin joined NCTA on Feb. 15, after former NCTA senior VP Victoria Clarke left to run political advertising firm Bozell Eskew (and since has moved on to become general manager of Washington PR firm Hill & Knowlton). Martin came to NCTA from the American Red

KLFY-TV in center of hostage crisis

KLFY-TV, the CBS affiliate in Lafayette, La., found itself in the middle of the jailhouse hostage crisis that lasted through last week.

After several Cubans detained in the St. Martin Parish jail took the warden and three guards hostage Monday, they placed a call to KLFY-TV, asking to speak with News Vice President Maria Placer. The station said Placer was contacted because she is a native of Spain and her delivery of broadcasts in Spanish has made her well known to local Spanish-speaking people. A Cuban inmate identified as Jonne Ponte-Landrian said he felt he could trust Placer, who could speak with him in Spanish. Placer went on to relay messages to authorities. KLFY-TV News Director Dee Stanley, a longtime reporter and former public official, became the point man for much of the early coverage of the hostage situation.

Station anchor Blue Rolfes, who is married to Stanley, said he had played a similar role in a hostage crisis several years ago. The station was involved in the release of one hostage, a sheriff's deputy, who was freed after KLFY-TV aired a statement from the captors. Police had been led to believe two would be released following the statement.

Ponte-Landrian, who has been convicted of burglary and assault on a police officer, told Stanley the hostage-takers were tired of waiting for deportation proceedings, and wanted to be released, sent back to Cuba or to another country. Other detainees have been held for years after being convicted of various other crimes, including robbery and sexual assault. The Immigration and Naturalization Service has said the cases of the long-term detainees are reviewed regularly, and that the men were being detained until reviews determined they were no longer a threat.

Rolfes said the station's conversations with the captors were not monitored by police, but that the station kept in constant touch with local and federal authorities. The station remained at the center of the story through the week, providing information for CBS News and other news organs, and Stanley updated Bryant Gumbel on *The Early Show*. By mid-week, KLFY-TV and other local news outlets were joined by news crews from networks and major newspapers. Negotiations were still ongoing at press time.

—Dan Trigoboff

Cross, where she also performed spokesperson duties. Rumors that Martin might be out of NCTA have been swirling around Washington since last July, when Robert Sachs was named successor to former NCTA chief Decker Anstrom. Anstrom took over as president of The Weather Channel last August.

The U.S. copyright industry—including TV programs, movies, books, software and video games—contributes more to the U.S. economy than any other manufacturing sector, the International Intellectual Property Alliance reported yesterday. In 1997—the last year the organization could gather full data—U.S. copyright industries accounted for 4.3% of the U.S. gross domestic product, or \$348.4 billion. The report also says that in the past 20 years, employment in the U.S. copyright industries has grown nearly three times as fast as the rest of the economy. The IIP comprises associations that represent major copyright companies such as the Motion Picture Association of

Correction: In the Dec. 13 "Top 25 Television Networks" feature, James G. Held was incorrectly listed as president and CEO of Home Shopping Network. Mark Bozek is HSN president/CEO.

CBS asks, Clinton tells in radio interview



President Clinton sat down with correspondents from CBS Radio News for a Dec. 11 interview. The president revealed for the first time that his "don't ask, don't tell" policy toward gays in the military has been a failure, calling it "out of whack." Pictured (l-r) CBS White House Correspondent Peter Maer; CBS Radio General Manager Mike Freedman; CBS News vice president, radio, Harvey Nagler; and CBS White House Correspondent Mark Knoller.

America, the Recording Industry Association of America, the Interactive Digital Software Association, the Business Software Alliance and the Association of American Publishers.

FCC officials last week said that the agency is again considering whether to split its decision over cable's carriage of digital broadcast signals into two proceedings. If the FCC chooses to split the issue, it will rule on less controversial issues such as procedures for digital retransmission consent agreements early next

year. The incendiary part of the ruling, whether cable systems must carry both the digital and analog signals of digital broadcasters during the DTV transition, would be decided when broadcasters' digital business plans are more apparent. FCC officials predict that the agency will face a court challenge no matter which way it goes on this controversial topic, and acknowledge that they are having a difficult time deciding the right way to go.

Paramount Domestic Television has renewed syndicated court series 'Judge Mills Lane' in

more than 65% of the country for the 2000-2001 season. The second-year series has been cleared on 15 Tribune Broadcasting stations, including WPIX-TV New York and KTLA-TV Los Angeles. This is Paramount's first sales effort for Lane's show because it was formerly distributed by Rysher Entertainment. Earlier this year Paramount acquired the distribution rights to all of Rysher's TV properties through a deal with Cox Communications. Lane has also been renewed on the majority of Cox-owned stations, including KTVU-TV San Francisco.

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One down

With this issue, BROADCASTING & CABLE signs off on its first century, and that of the industries it has been our honor to chronicle. (Our co-founder, Sol Taishoff, would have insisted we call them art forms.) It hasn't been quite a hundred years for either the industries or their press, although given the recent pace of change it feels like it. Looking back, we're relatively pleased with our role in keeping up, and enormously proud of the accomplishments made by the Fifth Estate—radio, television, cable, satellites and now the Internet.

There's nostalgia enough for a lifetime in this week's cover story, singling out Bill Paley and Ted Turner as the men of the century and citing the 98 others (or pairs of others) whom the editors selected as the First 100 Fifth Estaters. What visions of glory are conjured up by the likes of David Sarnoff and Frank Stanton and Edward R. Murrow and Lucille Ball. What pride is to be taken in the likes of Tom Murphy and Red Barber and Ward Quaal. Not to mention Bill Daniels, the virtual father of cable, or Pat Weaver, who reinvented NBC, or Joe Flaherty, who made sure we won't go into the 21st Century with a 20th Century technology. They and their colleagues leave behind a heritage and a tradition that this magazine will hold up as an example to the Fifth Estaters of the 21st Century. All of them meet in varying degree our three primary criteria: pioneering, accomplishment and longevity.

Our preoccupation in the past weeks has been with the people of the Fifth Estate. But what of the media themselves? First radio, and then television, became the transforming communications media of the century. The truth is, they will be even more so in the next millennium, in ways hard to project at the moment, but closer at hand than most expect. They have truly made of the globe a village.

AM started it all, creating programming models still in vogue and spurring the electronics revolution. (The radio begat the vacuum tube, which begat the transistor, which begat the integrated circuit, which begat the computer chip.) TV further enthralled the public with the visceral dimension of pictures. FM added high fidelity. In just 20 years, cable and satellites produced a video cornucopia. And the VCR began to put the viewer in charge of the program schedule—an incipient revolution that will change everything in the next century. The computer was the other revolutionary communications innovation of the 20th Century. In the 21st, its fate and television's will be inextricably intertwined. If each is powerful alone, combined they will be a force beyond reckoning. They will empower communicators in ways unimaginable today, and empower the audience as well.

The editors who occupy these chairs a hundred years from now—in the best of all possible worlds—will witness a landscape in which the promise of the First Amendment will have been visited upon the Fifth Estate as well as the Fourth (and, who knows, by then a Sixth). The argument of scarcity that has been used to subject radio and television to governmental fiat will have been replaced by a communications abundance that will be its own greatest difficulty. We who write now are not so sanguine. Old habits are hard to break, and especially those that bring such satisfaction to the habitué. Worst still, the will to win against government control has nearly been bred out of the broadcasting and cable establishments in recent decades. We have yet to see a second Frank Stanton.

To the extent we can help, the Fifth Estate can count on this page. Back during Sol Taishoff's editorship we added the phrase "Committed to the First Amendment and the Fifth Estate" to our editorial page. "Radio as free as the press" we declared as our goal in 1931. It will still be in 2000 et seq.

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