

January 10, 2000

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CBS' 'City of Angels'—with a mostly minority cast and crew—debuts Jan. 16

AM, N
John Jackson M.D.
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Dramatic Step

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Make It Maury!

While Most Shows Are Flat Or Down, *Maury* Had The Largest Year-To-Year Growth Of Any Syndicated Talk Show.

Household Ratings Nov'99 vs. Nov'98

	Nov'98	Nov'99	Change
MAURY	3.2	3.5	+9%
Regis & Kathie Lee	3.5	3.5	Flat
Rosie O'Donnell	3.6	3.6	Flat
Oprah	7.0	6.5	-7%
Ricki Lake	3.3	2.9	-12%
Montel Williams	3.9	3.4	-13%
Jenny Jones	3.2	2.4	-25%

Source: NSS/Explorer, 11/4/99 - 12/1/99 vs. 10/29/98 - 11/25/98; HH AA% Ratings
Fastest growing among Total Viewers 2+. Excludes Sally, Jerry Springer Show, Donny & Marie, Forgive Or Forget, and The Roseanne Show.

Talk about momentum. This November sweep, *Maury* was up an incredible 35% among women 18-34, and up 9% in households year-to-year. In fact, among total viewers, *Maury* is the fastest-growing talk show on TV.

So if you want to make it in talk, make it *Maury*.

maury[™]

STUDIOS
USA 

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Make It Fun.

Make It Exciting.

Make It True.

Make It Different.

Make It Relevant.

Make It Better.

Make It Grow.

TOP OF THE WEEK / 4

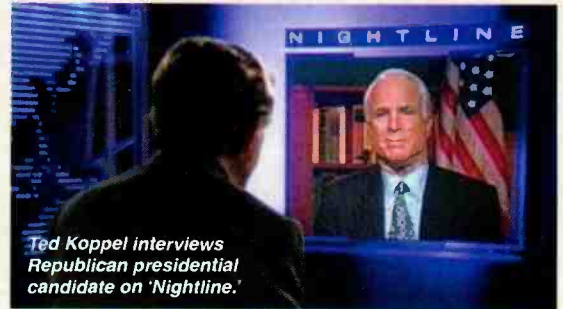
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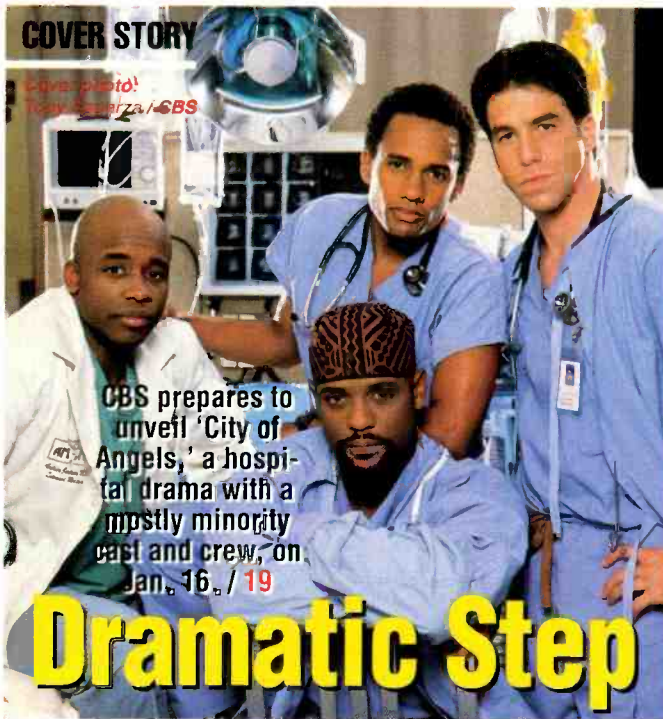
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Ted Koppel interviews Republican presidential candidate on 'Nightline.'

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Cover photo: Tony Sparza / CBS

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Dramatic Step

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Station group, heal thyself

Gannett, Hearst-Argyle decide to phase out news consultants, tap in-house expertise

By Dan Trigoboff

Jim Snyder, former vice president for news at Post Newsweek Stations, had an edict against the use of news consultants that was well-known in the industry. "We used to say that, if we can't figure out what's wrong, we should get out of the business."

As the new year begins, two major TV station groups are dropping their use of outside news consultants in favor of in-house expertise.

Gannett Broadcasting begins the year without contracts with news consultants at any of its 21 stations, having allowed existing contracts to expire. And Hearst-Argyle Television, which has 24 stations carrying news, told consultants last week that contracts for news consulting will not be renewed. Both companies will be restructuring internally, they say, to maximize in-house talent and internal communication.

Officials at both station groups said the moves were not intended as a dismissal or criticism of the sometimes controversial consulting industry and that stations may continue to use consulting firms for other functions, such as research, coaching and talent recruiting.

"There are good consultants, there are bad consultants; just as there are good news directors and bad news directors," said Gannett Senior Vice President Dick Mallary—himself a former consultant. "Over time, we've had some pretty strong relationships with consultants."

During the budget process last year, he said, some Gannett station general managers said they believed they could put the money spent on consultants to better use. "In other instances, we recommended that the general managers consider using an internal system."

Mallary, who oversees TV news for Gannett, says he is being tapped for other corporate projects this year and will reduce the number of stations with which he works directly. Rob Menne, who had been news director at Gannett's WUSA(tv) Washington, is already working directly with stations as part of the corporate staff, and Lane Michaelsen, news director at Gannett's KTHV(tv) and

"We were not unhappy with the service from our consultants. We want to bring these important things in-house."

—Tony Vinciguerra, Hearst-Argyle

a former Poynter Institute faculty member, is being added. Both Menne and Michaelsen will report to Mallary.

Hearst-Argyle Executive Vice President Tony Vinciguerra likened his group's new approach to consulting to its decision last year to put its stations' national representation into Eagle Television Sales, a new rep firm formed with Katz Television. "We were not unhappy with the service from any of our consultants. We just want to bring these important things in-house." Nor, he said, was the move intended as cost-cutting: "This will cost just as much, if not more."

Vinciguerra said Hearst-Argyle will be bringing on its own consultants—the first expected in a few weeks—who will work with the news directors at individual stations. Although the consultants will report to News Vice President Fred Young, "we also want to keep an arm's-length relationship with the corporation so that the news directors and consultants can work together better."

Mallary agrees that a key factor in the success of the new policy will be balancing the corporate connection with independence at the station level. "We want to be part of [the station's] team," he said. "This calls for a lot of confidence in those of us inside the company. This move may put a bit more responsibility on the news directors themselves." The policy will be evaluated and re-evaluated, probably from year to year at budget time.

The changes by two of the nation's largest station groups obviously means a loss of business for several consulting firms, including Marion, Iowa-based Frank N. Magid Associates, Dallas-based Audience Research & Develop-

ment (AR&D) and San Antonio-based Broadcast Image Group. Station executives said contracts can range from the low five figures a year to low six figures. Consultants' reaction ranged from concern that the moves might be perceived as the beginning of a trend to assertion of consultants' value.

Several prominent consultants insisted that their business will continue to grow. "Different companies operate in different fashions," said Brent Magid, president of Frank N. Magid Associates' North America Television, commented last week. "What two groups do does not necessarily lay precedent for everyone else."

Magid Associates has never had a significant relationship with Gannett, he noted, "and there is no doubt in my mind we will continue to have a significant relationship with Hearst-Argyle, although it may be that the structure of that relationship and how we serve them will change."

Larry Rickel, president and CEO of Broadcast Image Group, was similarly confident. Although the company is particularly associated with Gannett stations, he said, its business plan protects it from becoming too dependent on any particular station group. "Sure, we lost some clients," he acknowledged. "But more than likely we'll end up across the street" working for competitors of former clients. "I can't remember a time when we've been busier."

AR&D President Jim Willi, a former Gannett newsman, believes "there is the danger of losing the outside perspective. That's what outside consulting brings: that detached eye. And people inside the stations are much more likely to argue with a consultant than with a corporate executive."

News consultants advise on everything from equipment and staffing to sets and presentation, and are used by hundreds of stations. They are seen as saviors by some station executives, as pariahs by others. Some managers praise them for innovation and for helping implement proven approaches; others criticize conformity and lowest-common-denominator philosophies. ■

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their tentacled hands on Lady
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then do it for your country!
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A TIME WARNER COMPANY

An Action Adventure Network Presentation of A Telescene Film Group Production
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FINANCIAL WRAP-UP

Week of January 3-7

WINNERS

	1/07	% change
Big City Radio	\$7.38	55.26
Granite	\$10.88	7.40
Disney	\$31.94	7.05
Hispanic Bcst.	\$97.75	6.00
Shop at Home	\$10.31	3.77

LOSERS

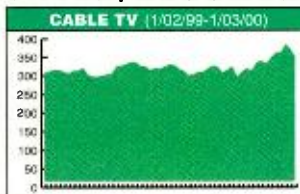
	1/07	% change
Citadel	\$51.38	(20.81)
Emmis	\$100.13	(19.67)
Sony	\$233.50	(18.00)
Spanish Bcst.	\$33.13	(17.70)
Entercom	\$55.81	(15.76)

BROADCASTING & CABLE / BLOOMBERG STOCK INDEXES



Week ending 1/07	
Close	318.66
High	318.66
Low	310.97

3.1%



Week ending 1/07	
Close	334.59
High	360.11
Low	334.11

6.1%



Week ending 1/07	
Close	1042.78
High	1091.09
Low	999.07

8.2%

DOW JONES

Week ending 1/07	
Close	11522.60
High	11522.60
Low	10997.90

0.2%

NASDAQ

Week ending 1/07	
Close	3882.67
High	4131.15
Low	3727.13

4.6%

S&P 500

Week ending 1/07	
Close	1441.46
High	1455.22
Low	1402.11

1.9%

Gordy clearing out of cable

Forever isn't forever; money manager has sold \$8 billion in MSO stocks

By John M. Higgins

Gordon Crawford, perhaps the most influential media stock investor and a longtime champion of cable, has lost his faith in the cable business and liquidated almost all of his multibillion dollar positions.

Crawford, senior vice president of Capital Research Management, has privately told Wall Street and industry executives that he's extremely worried about threats to operators from surging DBS services, overbuilders like RCN Corp., telcos selling high-speed DSL Internet service and open access regulation. "He has totally lost affection for cable," says one industry executive.

The mutual fund firm and a related institutional money management arm has sold holdings in cable companies over several months that Capital had held for years, in some cases for two decades. After holding around \$8 billion in pure-play cable operators at the beginning of the year, Capital is believed to be down to around \$600 million.

According to securities filings, Wall Street traders and investment bankers, Capital has completely exited Cox Communications Inc., Adelphia Communications and MediaOne Group Inc. At times, Crawford has shrunk Capital's position in Comcast Corp. by 40%, and in Cablevisions Systems Corp. by 66%. He has told associates that he's still interested in his Cablevision stake because of the planned creation of a



Gordon Crawford 'has totally lost affection for cable.'

tracking stock tied to its Rainbow Media cable programming subsidiary.

Crawford has held on to broader entertainment stocks, such as Viacom Inc. and News Corp. Capital has trimmed a \$3.6 billion position in Time

Warner Inc. by 10%, but Crawford has expressed confidence that the risk of its sizable cable operations are offset by the promise of its movie studio and cable networks.

Crawford would not comment on his trading activity. And other Wall Street executives familiar with Crawford's sales would not discuss him on the record, expressing fear of annoying their most important client.

Crawford is the leading member of Wall Street's "Media Mafia," a small group of money managers and analysts who championed media and entertainment stocks in the 1970s and '80s when their heavy debt and lack of net income left them out of favor. Media Mafia members focused instead on the rich cash flow many companies were able to generate, calculating that created value far beyond what their meager net earnings—or heavy net losses—indicated.

A combination of 27 years following media companies and the size of Capital

Research's holdings has made Crawford as much adviser and confidante to media moguls as stockholders. Capital Research runs about \$196 billion on behalf of mutual fund investors. Media is by far the company's largest sector, about \$18 billion when the company last detailed its holdings in September. A sister company, Capital Guardian, runs \$65 billion on behalf of pension funds and other institutions and has about \$3.3 billion invested in media stocks. Capital was an early backer of Tele-Communications Inc., even when the company faced desperate financial problems in the 1970s.

Part analyst, part portfolio manager, Crawford's counsel is sought by the likes of Liberty Media Corp. Chairman John Malone, Time Warner Inc. Chairman Gerald Levin and USA Networks Inc. Chairman Barry Diller.

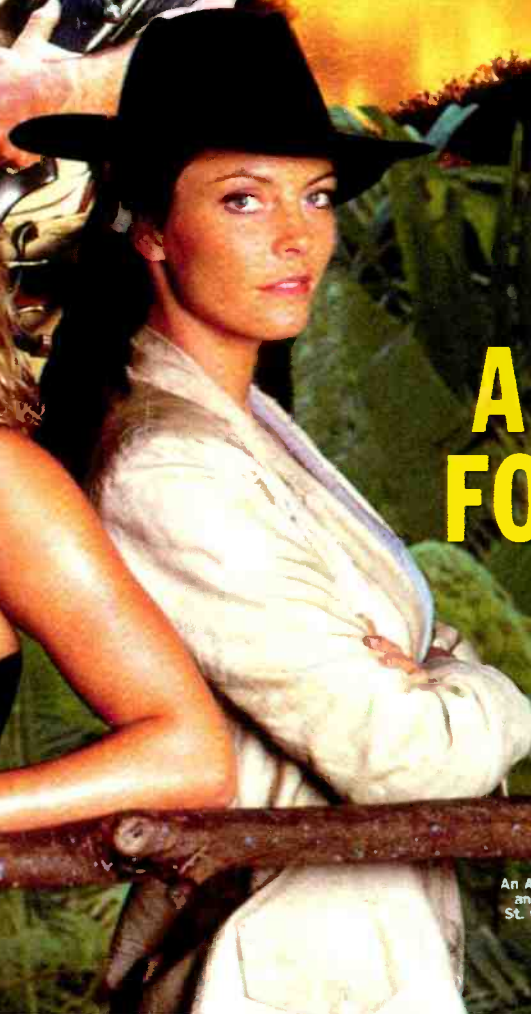
Crawford works for a mutual fund company that doesn't just buy and hold. Capital seeks to "buy and hold forever," Crawford had previously said. Given Wall Street's fixation on short-term performance, that could mean two quarters to many players, but not to Crawford. "I think forever is forever, unless something gets grossly overvalued."

But forever obviously isn't forever. Sources said the purge started late last winter, just as AT&T Corp. was completing its stock-swap takeover of Tele-Communications Inc. Crawford unloaded his TCI stock in part because of doubts that AT&T could execute its cable telephone scheme. Other sales followed in the spring and fall and more are expected. ■

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THE LOST WORLD



A FIRM GO FOR YEAR II



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McCain comes under fire

Push on FCC vote favorable to campaign contributor Paxson irks public interest groups

By Bill McConnell

Senator and presidential hopeful John McCain's role in the transfer of two Pittsburgh TV licenses threatened to jeopardize his claim to the ethical high ground after major news organizations last week picked up on recent complaints by public TV advocates.

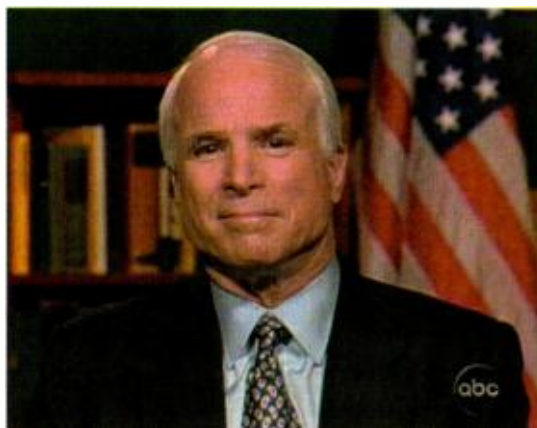
Citizens groups attacked the Arizona Republican shortly before Christmas after he pressed the FCC to finally reach a conclusion on a complex swap of TV licenses that ultimately allowed Paxson Communications to enter the Pittsburgh market. In Dec. 10 letters to each of the five FCC commissioners, McCain demanded that they either vote on the station transfers, which had been pending for more than two years, or explain in writing why they had not.

McCain's efforts are coming under such intense scrutiny because the lawmaker has painted himself as a champion of campaign finance reform, even as his campaign accepted \$20,000 from Paxson and he made campaign trips on the company's jet. Furthermore, until McCain canceled the event last week, Paxson Chairman Bud Paxson was scheduled to hold a \$1,000-a-head fund-raiser for him this past weekend in Palm Beach, Fla.

McCain's efforts were brought to light by public TV advocates and reported by BROADCASTING & CABLE (*TV Fax*, Dec. 22; *B&C*, Jan. 3) and other media publications. The general press picked up the story after a Jan. 5 *Boston Globe* story detailed McCain's efforts on behalf of Paxson and other campaign contributors.

The lawmaker defended his actions during a campaign appearance in New Hampshire and on ABC's Jan. 5 *Nightline*. "My job as chairman of the Commerce Committee is to see that the FCC does their job," he told *Nightline*'s Ted Koppel last week. "They weren't doing their job."

McCain said he never told the FCC commissioners which way to vote and insisted that Paxson's campaign contributions had no bearing on his actions. Still, he acknowledged, there could be an appearance of impropriety.



McCain on 'Nightline': 'My job as chairman of the Commerce Committee is to see that the FCC does their job. They weren't.'

But two FCC members insist that McCain's actions were blatantly inappropriate. "In my two years on the commission, I have never received such an out-of-line request," Commissioner Gloria Tristani said last week. Although McCain complained that the deal had been pending for more than two years, Tristani countered that the deal was very complex, was opposed by a coalition of community groups and, because of the challenge, FCC members were limited in what they could say about the case. "We are an independent agency and were...acting in a quasi-judicial role. It was inappropriate to ask for a vote by a certain date."

FCC Chairman William Kennard also criticized McCain, telling the lawmaker his request could influence commissioners' decisions and damage due process rights of the parties.

The station deal allowed WQED Pittsburgh, the operator of two noncommercial stations in that town, to turn over one of those outlets, WQEX, to religious broadcaster Cornerstone Television. In turn, Cornerstone will sell its commercial station WPCB to Paxson and split the proceeds with WQED Pittsburgh.

The decision created a great deal of controversy among the five FCC commissioners. Kennard and Tristani, who both voted against the transfer of the WQEX license, said questions about the religious broadcaster's qualification to run an educa-

tional station were sufficient to turn the case over to an FCC administrative law judge.

But Commissioner Susan Ness, who provided the swing vote for the deal, noted that FCC rules give applicants for educational licenses wide discretion—even if it is arguably too much leeway—to determine what programming qualifies. Ness, whose re-nomination is pending before McCain's committee, said her political fate did not factor in her decision.

The transfer of WQEX generated a different set of worries for the FCC's two Republicans.

Though they supported the transaction, they warned that the "additional guidance" addendum gives the FCC too much power to interfere with broadcasters' judgment.

The additional guidance requires:

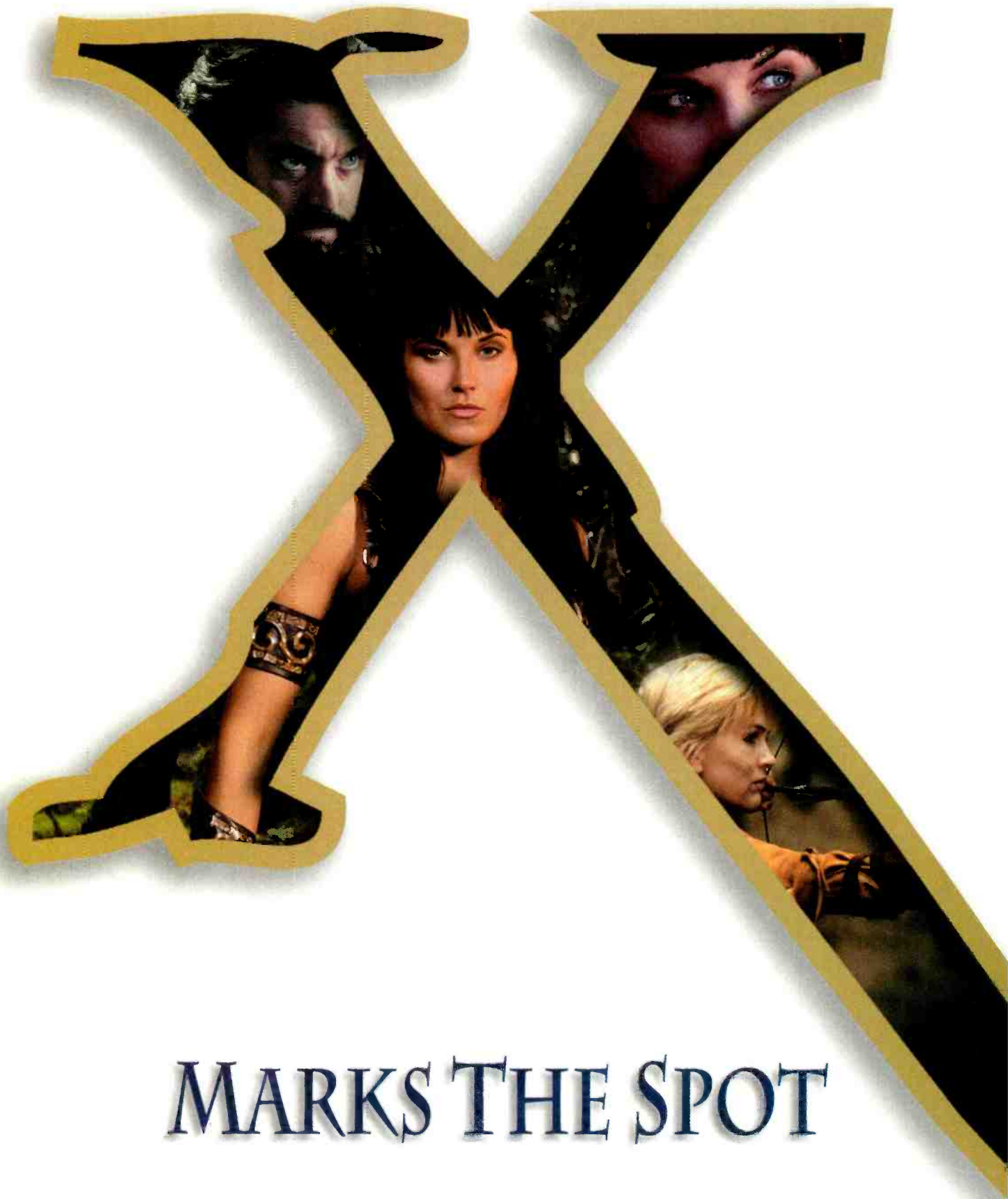
1. More than half of a noncommercial licensee's programming must serve an "educational, instructional or cultural purpose" in the local community.

2. Any program used to meet that obligation must have serving educational, instructional or cultural needs as its primary purpose.

3. Religious programming must merely teach about religion to qualify toward a noncommercial broadcaster's obligations, while content "devoted to religious exhortation, proselytizing or statements of personally held religious views and beliefs" would not qualify.

The new conditions also are opposed by the National Religious Broadcasters, which said it might either ask the FCC to reconsider or challenge them in court. The new rules "contain a disquieting implication" that religious broadcasters on educational TV will be tolerated only when they are "drained of human emotion," said NRB President Brandt Gustav.

Reps Michael Oxley (R-Ohio) and Cliff Stearns (R-Fla.) urged the FCC to reverse the new rules or see Congress overturn them. ■



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1999-00 Premiere-to-Date GAA HH Ratings

Rank	Program	GAA HH Rtg
1.	XENA	3.8
2.	Hercules	3.4
3.	Stargate SG-1	3.2
4.	Baywatch Hawaii	3.1
5.	VIP	3.0
6.	Earth: Final Conflict	2.9
7.	Beastmaster	2.8
8.	Pensacola: WOG	2.3
9.	Relic Hunter	2.1
10.	P. Benchley's Amazon	2.0*

Source: NSS 1999-00 Premiere-to-date through 12/19/99; Top 10 action hours listed above. *AA HH Rtg where applicable.



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NBC picks 10 drama pilots

By the end of this week, NBC Entertainment President Garth Ancier says, the network will have placed all of its drama pilot orders for the upcoming season.

According to Ancier, the network is ready to green-light 10 pilots for the 2000-01 season, including a new FBI drama from Tom Fontana (*Homicide: Life on the Street*) called *Good Guys, Bad Guys*. The comedy pilots order, also for 10, will likely be finalized by Feb. 15, he says.

NBC has already given series commitments to two dramas for next season: *Law & Order* producer Dick Wolf's police series with Oliver Platt and Steven Spielberg's military drama called *Semper Fi*. Ancier says the other eight, including *Good Guys, Bad Guys*, are a very diverse group of shows that will be under new

NBC budget restrictions. All pilots at NBC will now be pilot presentations, roughly half the length of a normal 45-minute to one-hour drama pilot and nearly half the price.

Ancier, the former head of entertainment at The WB, says that all drama presentations at NBC this year will have \$1.35 million budgets: "Everyone is going to get equal treatment. We did it at The WB from the beginning, and it saved us millions of dollars and gives us more shots to make more projects. You can easily tell from a 30-minute piece of film whether or not the idea and cast works. I also love the fact that you can throw out the tape if you want to recast or make substantial changes in a pilot without much guilt because the cost is so much lower."

—Joe Schlosser

Kennard pushes low-power FM

Chairman wants new service to be approved at commission's Jan. 20 meeting

By Bill McConnell

FCC Chairman William Kennard is moving ahead with his plan to launch low-power radio.

One year after the FCC's low-power plan was first proposed, Kennard is urging his colleagues to approve a non-commercial service on the FM dial at the commission's Jan. 20 meeting.

His plan calls for the creation of two new classes of FM licenses. One class would allow recipients to broadcast at levels 10 watts and lower; the other, at 100 watts and lower.

Low-power advocates last week said they were excited by the prospect of an FCC decision. "We're hopeful that we can move forward and that these sta-

tions will do a lot of good for local communities and local radio," said Michael Bracy, executive director of the Low Power Radio Coalition.

By going the noncommercial route, Kennard alleviates some of the headaches regulators will have in doling out low-power licenses. The commission's first African-American chairman has said he is determined to help minorities, women and local communities gain more representation in the telecommunications business, even as the industry consolidates. Although low power is intended to be one of those avenues, federal law requires noncommercial licenses to be auctioned to the highest bidder, making it nearly impossible to ensure that most for-profit

licenses would be awarded to people for whom the new service is designed.

Still, issuing noncommercial licenses may not be easy either. FCC officials would not say how competing requests from qualified applications would be settled. Public advocacy group Media Access Project has urged the FCC to consider a weighted point system that credits applicants on such criteria as the amount of locally originated programming, content not already available in the community, and opportunity for public access.

Although MAP argues that commercial broadcasters should be permitted to hold low-power licenses, too, Kennard's plan is a "reasonable first step," said Cheryl Leanza, MAP deputy director.

Although Kennard has scaled down his proposal significantly from the one issued last January, the National Association of Broadcasters has shown no signs of diminishing its opposition. "No matter how you slice it, LPFM will result in additional interference on an already congested radio band," said NAB President Eddie Fritts. Last year's proposal also contemplated a third, 1,000-w class that would create "low-power" stations with more power than many existing full-power stations. But few large markets have room for such new stations.

Despite the NAB's protest, Kennard appears willing to lift third- and second-adjacent-channel restrictions in some cases, although specific changes planned for interference safeguards were not available at press time. ■

Chairman demands digital standards

Broadcasters, cable companies and equipment makers received a digital ultimatum from FCC Chairman William Kennard Friday. Kennard said he's tired of waiting for industry groups to resolve disputes over technical standards that are slowing the digital TV transition and ordered them to come up with a solution by April or face a federally imposed solution.

"Your time and our patience are running out," Kennard said during a speech at the Consumer Electronics Show in Las Vegas. "The American public will not let the commission wait much longer for you to agree on standards, and the law gives the commission clear responsibility to act if you do not. Among the lingering disputes is a disagreement between cable companies and equipment makers over whether all TV sets labeled "digital ready" must include the so-called "firewire" connection needed for interconnection with VCRs, set-top boxes and other digital accessories. Equipment makers are also at loggerheads with the movie industry over copy-protection standards.

—Bill McConnell

New life for Model Station

By Glen Dickson

After being officially shut down in December, the Model HDTV Station Project in Washington is back in business for the next 18 months. With the help of original sponsors MSTV and CEA and new financial participation from NAB, the Model Station will continue to work on resolving DTV implementation issues with PSIP, closed captioning, lip sync and DTV reception, and will conduct tests in new areas such as data broadcasting and conditional access.

The Model Station, housed at NBC O&O WRC-TV, was created in 1996 to build and test a complete, automated HDTV broadcast facility. Half of the project's \$6 million budget came from the Consumer Electronics Association, while the remaining \$3 million was split between the Association for Maximum Service Television and broadcast equipment manufacturers. While much of that work was accomplished, the 300 TV stations and 40 equipment manufacturers that served as Model Station members felt there was still work to be done, says Tom Gurley, MSTV vice president and chairman of the Model Station's technical committee. "It's a combination of completing the unfinished issues from the original Model Station, plus getting into new areas," Gurley says. "We expect the transmitter to be back on-air probably in a couple of weeks."

Getting restarted won't be very difficult because the Model Station held on to most of the donated equipment it had been using. MSTV board members voted to continue the project in October, Gurley says, and started informing manufacturers of its renewed plans then. Many already have pledged new equipment.

Besides PSIP and lip-sync implementation problems, one of the specific technical issues the Model Station will now address is interoperability between DTV encoders and decoders. Gurley also plans to perform long-term DTV reception tests by installing receivers at selected sites and gathering data over several days to gauge the reliability of DTV reception. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

WASHINGTON

NAB bars Fox, Sinclair

Fox Broadcasting, which withdrew its membership from NAB, planned to attend a pow-wow at association headquarters on what legal strategy to take against Canadian Internet TV company iCraveTV.com, which is streaming U.S. TV station signals without TV stations' or copyright holders' permission. Not so fast. NAB said that if Fox appeared, NAB would be present with security to escort company representatives out. "The NAB building is intended for NAB members only," said NAB spokesman Dennis Wharton. Fox didn't show, but still was privy to the meeting via conference call as a member of the copyright-focused Motion Picture Association of America. Wharton said non-NAB-member Sinclair Broadcasting also wanted to attend the meeting and was refused.

NEW YORK

Disjoint venture

Talks between USA and ABC about a possible joint venture involving programming and the companies' TV station groups have broken off. "Those talks are dead," said one source familiar with the situation, although they could resume. "Right now, there is nothing going on," the source said. USA Chairman Barry Diller told media analysts and reporters last month he expected to have a duopoly-type alliance with a big-market station group by February.

Chris Craft/CBS stalled

For weeks there has been widespread speculation that Chris-Craft would sell its TV stations and interest in UPN to CBS, which hopes to merge with UPN's co-owner Viacom in the first half of 2000. But now word comes that the Chris-Craft-CBS talks are at an impasse. Sources say the big issue is (what else?) price. Early on, Chris-Craft executives were said to

be pressing for a per-share price in the mid-to-high 80s. But that was when the stock was trading at a yearly high of \$77.25 back in November 1999. Last week the stock was trading \$10 below that benchmark, although by midday Friday the stock had rallied to \$69 and change. At one point, sources said CBS was prepared to pay \$85 per share for Chris-Craft, but sources within Viacom/CBS said CBS President Mel Karmazin dismissed that price as too high. Still, the smart money is betting the two sides will make a deal.

Sopranos party a hit

HBO was mobbed in more ways than one for its New York premiere of Mafia drama, *The Sopranos*. A splashy debut of the second season of a TV series seems pretty odd, but *The Sopranos* was a late bloomer and the scene was crazed. Usually about 30% of people who RSVP to these things are no-shows. Only 5% didn't show this time, so despite booking the largest and best theater in Manhattan (now owned by Cablevision's Chuck Dolan) hundreds of New York party-goers were shut out and got an offer they couldn't refuse: Go instead to the more modest screening room in HBO's headquarters.

LAS VEGAS

Set makers see problem

While FCC Chairman Kennard may be threatening TV set-makers with regulatory action if they don't solve interoperability issues with cable, that's not set-makers' biggest concern about the HDTV rollout, says Consumer Electronics Association President Gary Shapiro. Instead, set makers are more worried about Sinclair's petition to the FCC for a modification of the U.S. digital transmission standard, even if they have publicly dismissed Sinclair's claims that the current standard is flawed. Shapiro is confident that cable interface and copyright issues will be resolved in new digital sets.



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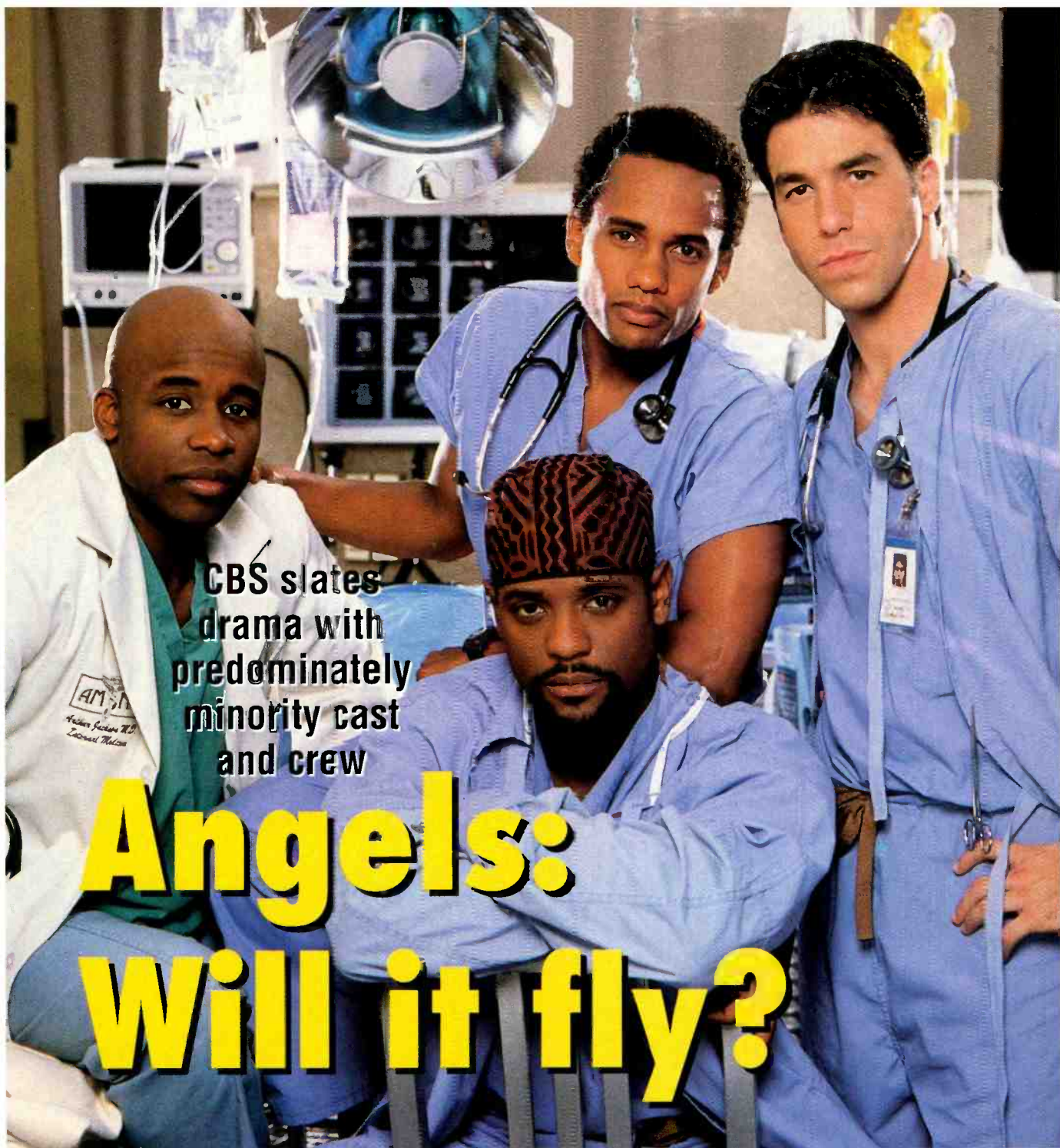
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CBS slates
drama with
predominately
minority cast
and crew

Angels: Will it fly?

Photo: Tony Esparza / CBS

Ten-time Emmy Award-winning producer Steven Bochco grew up in a predominately Puerto Rican neighborhood on Manhattan's Upper West Side and often played basketball after school in one of New York City's red-brick project complexes. He also attended a New York City high school that was a mix of Caucasians, Jews, African Americans and others.

Bochco, who has created and produced such series as *NYPD Blue*, *Hill Street Blues* and *L.A. Law* during his

prolific career, says he had a chance to see a side of America that most young, Caucasian children don't. Throughout his career, the majority of his network dramas have featured leading minority cast members, something he says probably has a lot to do with that upbringing. (He received the Directors Guild of America's 1998 Diversity Award.)

But new Bochco is taking diversity to a whole new level.

By Joe Schlosser

Starting this Sunday (Jan. 16), Bochco and CBS will unveil what many in the TV industry say is the first "real" minority drama, one that features not only a predominately minority cast, but a production team composed almost entirely of minority writers, producers and camera operators.

City of Angels, starring former *L.A. Law* co-star Blair Underwood and *Getting Personal's* Vivica A. Fox, is set in a troubled county hospital in the heart of inner-city Los Angeles. Not only is 85% of the cast minorities, but 70% of

the production crew is as well.

City of Angels' debut comes just over a week after NBC and the other major broadcast networks agreed to changes in hiring, recruitment and training practices to try to increase minority participation in every level of the TV business—including the executive suites.

But the show wasn't rushed on to CBS' midseason lineup to appease the NAACP, says Bochco and CBS executives. The series was pitched and sold to the network last March. Bochco says he came up with the idea for the series 10 years ago, while producing *Hill Street Blues*.

"It sort of evolved in sections," says Bochco. "I think the first part of it came when I was doing *Hill Street Blues*, where I was struck by the really remarkable talent pool of black artists. I thought 'Oh my God, there aren't anywhere near enough roles to accommodate all of these terrific performers, and what a treat it would be to be able to work with them all.'"

Bochco had produced and created a police drama for CBS in 1979 called *Paris*, which starred James Earl Jones and Michael Warren. Warren later starred in *Hill Street Blues* and is now a member of the *City of Angels* cast. But Bochco says *Paris*, which lasted only five months, wasn't a show centered on minorities, but rather "just a cop show that I could have done better at."

A few years after conceiving the storyline for *City of Angels*, Bochco was in talks with ABC executives about a number of shows, including what turned out to be *NYPD Blue*. Bochco mentioned the *City of Angels* idea to ABC executives, but says he never formally pitched it to the network. But ABC executives at the time wanted *NYPD Blue*, and that has had Bochco tied up now for the last seven seasons. In February of last year, after his highly anticipated police drama *Brooklyn South* failed to attract many viewers at CBS, Bochco sold CBS President and CEO Leslie Moonves on *City of Angels*.

"When Steven and I first started talking about the projects he wanted to do for us, even before *Brooklyn South* began, he said, 'You know what, I really want to do a black hospital drama,'" says Moonves, who had Bochco under an exclusive output deal at the time. "That was the first time he mentioned it to me. A year ago, when he sat down to do his next show for us, he said that is the one I want to do. So we discussed

NBC, ABC seal diversity deals



NBC's Bob Wright (l) and the NAACP's Kweisi Mfume celebrate the network's new initiative on minorities.

NBC and ABC pledged last week to increase the presence of minorities at their networks in separate pacts with the NAACP and a coalition of other minority organizations.

The agreements followed months of frequently tough negotiations and largely defused a threatened boycott against one of the broadcasters during the February sweeps period.

NAACP President Kweisi Mfume lauded the NBC deal as a model, and said he expected agreements with CBS and Fox this week. "This sets the stage for the future to make right the things that have not been right in network TV over the last 50 years."

Bob Wright, NBC president and CEO, called the pact a "positive result" for the network. "These aren't niche programming services. If we're not committed to programs of diversity, then we're not likely to reach a diverse audience."

Both the NBC and ABC deals are intended to create career opportunities for minorities in the production and corporate structures of the organizations.

Prime points of the NBC pact are:

- Adding writing positions for minorities on second-year shows and encouraging producers to consider minorities for full-time and freelance writing jobs.
- Hiring qualified minority directors for the 2000-01 season.
- Expanding the associate program to 25 year-long training positions.
- Expanding college scholarships and seeking minorities for internships.
- Purchasing \$10 million in products and services from minority-owned companies over the next 18 months.

Scott Sassa, NBC West Coast president, estimated that the second-year shows would effectively create five to seven new writing positions, noting, "Working on a successful show is the best way for any successful writer to become a show runner."

Highlights of the ABC pact included:

- Creating development programs for minority directors and writers, working with the Directors' and Writers' Guilds to identify candidates.
- Grants to selected minorities through college scholarship programs.
- Creating an associates program.

"It's one step on the road to creating a more inclusive environment," said ABC Television President Pat Fili-Kushel.

As to the other networks, Mfume said he was hoping to "codify" initiatives outlined by CBS Television CEO and President Les Moonves at an NAACP hearing in November. And after facing what he believed was an "impasse" with Fox, Mfume said he was confident of making progress there, too.

He noted "serious problems" with diversity at WB, UPN and the cable TV networks and indicated that the NAACP would consider a course of action with them after concluding negotiations with the four major broadcast networks.

At the NAACP hearing, Moonves unveiled an incentive plan to give pay increases to senior executives based on their recruitment and promotion of minorities and spoke of donating money for minority recruiting and training.

Mfume didn't take his boycott card off the table, but said, "We don't want to go down that street unless we have to."

—Richard Tedesco



NBC's Scott Sassa (r), with Mfume and Wright, outlines the network's plan for creating writing positions on second-year shows.

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GET THEM ON YOUR SIDE!

the pros and cons. Why hadn't a black episodic drama worked before on network television, and other things.

"Steven felt that black series were always about being black as opposed to being just a straight melodrama that dealt with situations where the cast just happened to be black. Which is a big difference. That's why he felt this one could work, and we said, 'Go.'"

'Angels' in centerfield

In light of the NAACP's criticism of the networks for what it said was a failure to cast minorities in leading roles—last July, NAACP President Kweisi Mfume said the broadcast schedule for 1999-2000 was a "virtual white-wash"—*City of Angels* has received more than the usual amount of attention for a midseason replacement.

"The reality is, this show has become highly scrutinized, and people are watching to see how it will succeed. So there is an added pressure on the performance of the show," says Underwood.

Paris Barclay, a two-time Emmy Award winning director from *NYPD Blue* and one of the few African Americans in Hollywood producing and directing prime time network dramas, says he is trying to treat his work on the series as he would if it were an episode of *NYPD Blue* or *ER*.

But TN Media's Stacey Lynn Koerner says that because *City of Angels* is in a league of its own, the show is going to draw special attention no matter how the producers or actors go about their business.

"I think the danger is that, because there are not a lot of minority shows and because everyone knows there are not a lot of them, that when one comes along, it gets scrutinized to the nth degree," she says. "Whether it's good, bad or indifferent, it's set up in an almost impossible situation of representing the one attempt at trying to bring an African-American drama to television. All of the things we would normally judge a program by kind of go by the wayside, because it becomes almost a political issue."

From the outset, Bochco has said he doesn't want *City of Angels* to become a "political football," but he does concede that the show is in an important position.

"I'm very conscious of the significance of this show," Bochco says. "I understand that if this show succeeds, there will be many shows following it, that will seek to emulate the kind of work



'City of Angels' stars Vivica Fox and Blair Underwood flank co-executive producer/creator Paris Barclay.

we're doing and the way we're doing it."

How long?

Success has been hard to come by for minority dramas on television.

Over the years, a number of top comedies have featured mainly minority casts, the most successful of which was NBC's *The Cosby Show* in the '80s. *The Jeffersons*, *Good Times*, *What's Happening*, *The Jamie Foxx Show* and a handful of other sitcoms have featured African-American casts and achieved ratings success and a degree of longevity on highly mutable network schedules. But the same can not be said for minority-led dramas, which are rare and come and go faster than network executives can explain why there haven't been any hit dramas with African Americans, Hispanic Americans or Asian Americans in recent years.

Bochco's CBS drama, *Paris*, starring James Earl Jones, lasted barely half a season—from September 1979 through January 1980—averaging a 12.7 rating/23 share, according to Nielsen Media Research, a rating that would be enough to win most time periods these days.

Another CBS drama, *Under One Roof*, about an African-American family and, again, starring Jones, managed only six outings. The drama debuted on March 14, 1995, and was cancelled after its April 18 airing, averaging only a 7.7 rating/13 share. Bochco calls *Under One Roof* a wonderful show that should have been "kept on a lot longer." *413 Hope Street* debuted on Fox in September of 1997 and was pulled four months later

after only averaging a 4.1/7.

"Hollywood is constantly trying to second-guess Middle America on what they will accept and what they won't," says Underwood. "I think time and time again, we underestimate the audience. I think whenever you have excellence, it sells. I asked Steven what has changed in the last few years to allow *City of Angels* to happen, and he said one of the things was that CBS has had a string of successful minority-led specials, like *Mama Flores' Family*.

Some critics say *City of Angels* is set up to fail on CBS because of its initial time period of 8 p.m. Wednesday. Most dramas, unless they are of the family variety, air at either 9 or 10 p.m. Bochco, whose shows normally push the limits in

terms of acceptable content and generally air at 10 p.m. in most time zones, is not dwelling on the time period.

CBS has ordered 13 episodes of the drama, and *Moonves* says he has only modest ratings expectations for the show at the outset. *City of Angels* will go up against Fox's last season of *Beverly Hills 90210*, *Dateline NBC* and a pair of comedies on ABC.

The big question advertisers, industry executives and CBS programmers are waiting to see answered is who is going to watch *City of Angels*. And will viewers outside of the African-American community tune in for the so-called black version of *ER*?

And will *City of Angels* bring long-term change to network television on the diversity front? Barclay and others involved in the show say they hope that will be the case, but they aren't worrying about that right now—they have deadlines to meet for the network. CBS currently has a number of minority projects in development, including a Latino family drama from director/producer Gregory Nava. The other major broadcast networks all say they are working on minority-based dramas and comedies for next season as well. But the bottom line, Bochco says, is for individual producers, directors and network programmers to take it upon themselves to make a difference.

"We have always tried to cast minority actors, actresses and crew members," Bochco says. "You don't have to try extra hard, you just have to try. And if you try, you do. It's not that hard." ■

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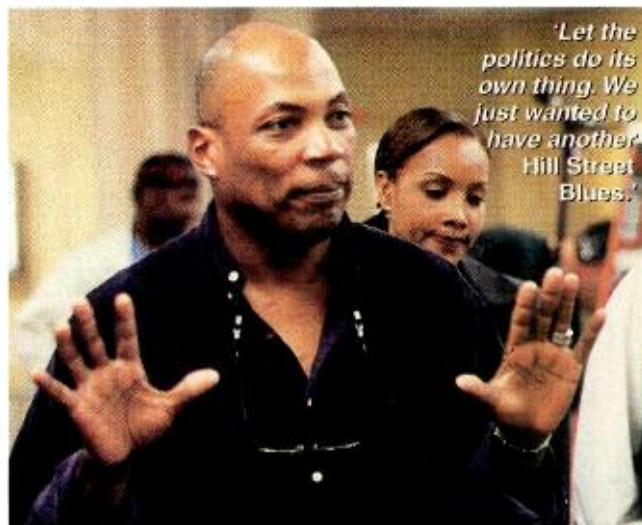
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WHAT HAVE I CREATED?

Building 'City of Angels'

Paris Barclay has transformed a successful stint in the advertising industry into an Emmy Award-winning television and film producing/directing career. Barclay, who is the co-executive producer and co-creator of CBS' upcoming drama 'City of Angels,' is one of Hollywood's most outspoken producers on the lack of minorities in front of and behind the camera in both television and the movies. He discussed the recent attention given to minority issues at the major broadcast networks and what has gone into putting together 'City of Angels' with *BROADCASTING & CABLE*'s Joe Schlosser.



We've seen *The Cosby Show*, *The Jeffersons*, *Good Times* and other sitcoms that feature all black casts, and other comedies featuring Hispanics and other minority groups—why hasn't there been an African-American-led drama or minority-led drama in a while?

Steven's theory, which I ascribe to, is that they haven't been built up enough around situations of jeopardy. They have been built around families, which works for a sitcom, but it's hard to sustain in a drama as opposed to doing an African-American cast police show or even a law show or a hospital show where it's a life-and-death circumstance every week. That's very compelling, whether they are black or white.

Much has been made of the show's heavy minority production crew and cast. I read a quote from you saying: "Most people who develop and oversee network television shows are white males who live in Malibu, Brentwood or Bel Air." How did you go about making the crew so diverse, and did you bend over backwards to do that?

We were fortunate in that because we were the only African-American drama, we kind of had our pick of a lot of talent that was waiting to be employed on a network television series. We had five to 10 choices for every position, some of whom were African-American and some of whom were not. A lot of people, like our director of photography Charles Mills, had been working on features. He did *Boyz in the Hood*, and we were lucky to get him because he is not offered these kinds of opportunities a lot of times. The writers also; we had so many we could have chosen from. We chose the best of the ones that we got. The same with the actors. If there were a lot of different minority casts and crew shows out there, we probably would have had a more difficult time. But because of the lack of them, it's been to our advantage.

How did your relationship with Steven Bochco come about, and is he really one of the few producers in Hollywood who attempts to include all kinds of people in the mix?

Absolutely. I guess my relationship with him started when I first

saw the pilot of *Hill Street Blues*, I thought it was a black show. Even though there were a lot white characters in it, for some reason I thought it was an extremely soulful show that dealt with African-Americans in a very real way, and I had always wanted to make that kind of television. Later on with *NYPD Blue* in particular, I saw that he could bring to the screen characters that everybody wasn't doing. When I first met him, I was surprised to find that he wasn't this on-high creative uber producer, but a really down to earth, good guy who actually knows black people and has lived with them and has grown up with them and is not afraid of dealing with issues of race and color.

A lot of people, including Les Moonves, say the timing was right for a show like this. Why now and not 30 years ago?

I think the time would have been right 30 years ago, too. But it's really right now because I believe people in their hearts want to see all of us as the same, and they really don't want to live in a world of intolerance. Right now there seems to be so much violence and expressions of hatred that hit the news that don't really reflect what most people are thinking about and the way most people want to live. So I think the hope and the pride and the positive energy that *City of Angels* provides will be really welcomed.

You have been outspoken on the lack of minority jobs and representation in Hollywood. What needs to be done and how are you looking to help that cause?

I think what needs to be done is what Steven is doing—you need to find new writers. Steven has opened it up so that a lot of people can have opportunities to work on a show at the highest level of television. They are going to grow up and produce and do other shows. In the same way he was mentored by Grant Tinker and others, he is going to mentor another group of people. I have been reaching out to the producers like David Kelley and John Wells, encouraging them to bring new blood into the room and teach them the things that they know so they can go out and create the kinds of shows that will reflect a wider America. ■

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The cost of spots

'Drew Carey' tops the list of the highest priced shows in syndication

By Gene Accas

Seinfeld might be a bigger name. Oprah might be the queen of syndication. And Pat Sajak might attract the largest audience. But Drew Carey commands the most advertising bucks.

Drew Carey, in its freshman syndication year, coming off a continuing successful run on ABC, gets \$143,300 for a national 30-second spot—more than any other show in syndication, according to BROADCASTING & CABLE's cost-of-spots ranking of syndicated shows.

With television programming—especially syndicated programming—the “traffic price” depends on a number of factors. These include the program's popularity (past and present) and its age. Add to this its predictability—how comfortable buyers are estimating future performance, based on past performance—and current “location,” where it runs and what its competition is. *Drew* gets high marks on all counts: good demos on the network, a solid track record, a strong lead and a different kind of comedy.

Similarly, second-ranked *Friends*—excellent youth appeal, attractive young leads, an NBC Thursday “must see TV” product and dynamite numbers—has plum syndicated time periods in its station lineup. That puts it well over the \$100,000 price tag.

Seinfeld, the “show about nothing,” is about something in syndication. With good stations, good time periods and good demos, it can attract \$100,000-plus per commercial unit, even in its second cycle. That's good for third place on the list.

Entertainment Tonight is the highest-priced first-run syndication series, playing in the audience-rich prime time access period. And the show has stayed fresh by covering not only show biz but also hot criminal cases, and feeding the apparently endless viewer appetite for “the buzz” in such arenas. It also complements the local news nicely.

King World's *Wheel of Fortune* and *Jeopardy!* rank seventh and eighth,

respectively, on the strength of the game shows' prime access slots, top ratings, longevity and reliability. *Wheel* garners \$66,300 per spot; *Jeopardy!*, \$59,400.

Oprah, of course, is incomparable. Playing in daytime, with Ms. Winfrey's special magic and her special ability to touch people, this is the quintessential program gold mine—priced at more than \$50,000 per spot, extraordinary for an everyday daytime show.

Just below *Oprah* at number 11 is *ER*, another “must see” NBC Thursday alumnus whose syndicated audience appeal, and the price it attracts, are

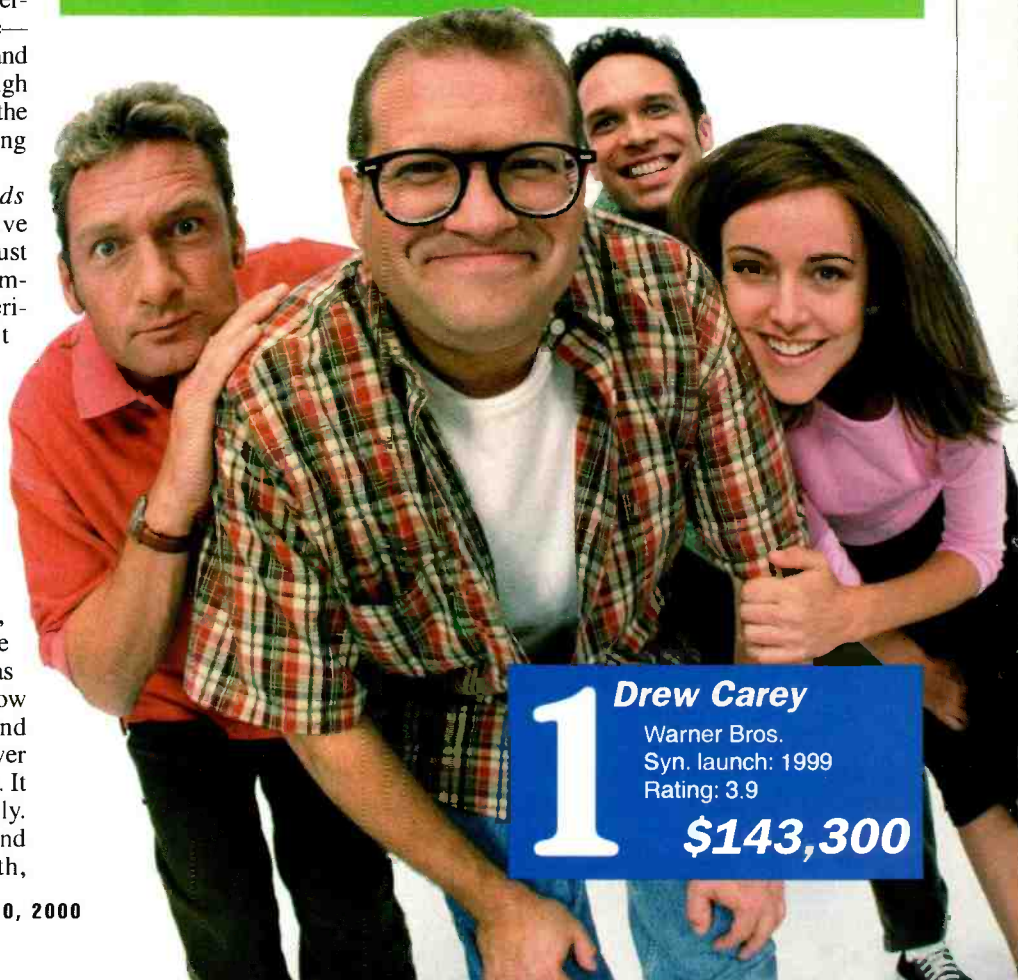
undoubtedly eroded by the early evening stripping of the medical series on Turner's cable channel.

Since the birth of UPN and The WB virtually eliminated choice time slots on what used to be independent TV stations, action hours find it hard to secure attractive time slots. Hence the lower pricing of *Xena*, as compared with court, game and talk half-hours, which are more flexible, and more broadly appealing.

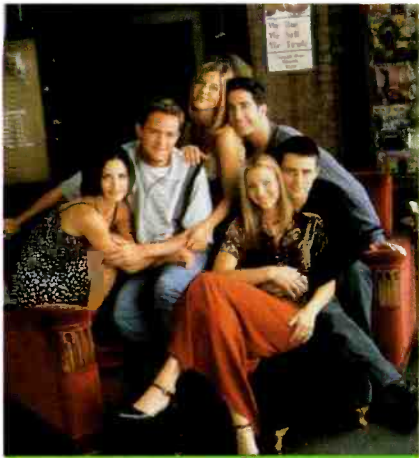
Programs *Rosie* (14) to *Divorce Court* (tied at 19) are daytime vehicles, largely with women-only appeal. This is reflected in their lower pricing. ■

Top 20 syndicated programs

(Ranked by estimated average cost of national 30-second spot)



1 **Drew Carey**
Warner Bros.
Syn. launch: 1999
Rating: 3.9
\$143,300



2

Friends

Warner Bros.
Syn. launch: 1998
Rating: 6.2

\$119,800

3

Seinfeld

Columbia TriStar
Syn. launch: 1995
Rating: 5.8

\$109,400



4

Entertainment Tonight

Paramount
Syn. launch: 1981
Rating: 6.0

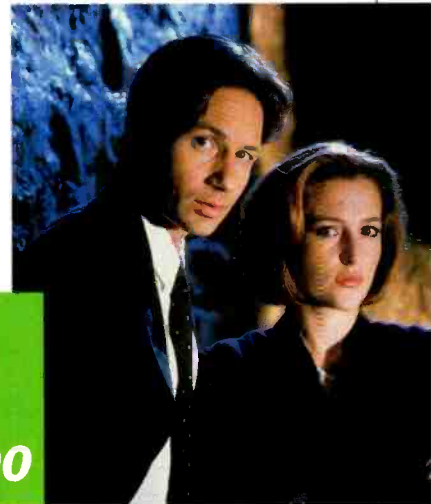
\$84,900

5

X-Files

Twentieth Television
Syn. launch: 1997
Rating: 4.2

\$78,500



6

Frasier

Columbia TriStar
Syn. launch: 1997
Rating: 5.0

\$73,500



7

Wheel of Fortune

King World
Syn. launch: 1983
Rating: 10.8

\$66,300

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Nielsen Media Research confirmed data and data descriptive text.



8 **Jeopardy!**
 King World
 Syn. launch: 1984
 Rating: 8.9
\$59,400



9 **Extra**
 Warner Bros.
 Syn. launch: 1994
 Rating: 3.5
\$59,000



10 **Oprah Winfrey**
 King World
 Syn. launch: 1986
 Rating: 6.1
\$51,400



'ER'



'Xena'

11 **ER**
 Warner Bros.
 Syn. launch: 1998
 Rating: 3.9
\$47,600



'Hollywood Squares'



'Rosie O'Donnell'

12 **Xena**
 Studios USA
 Syn. launch: 1995
 Rating: 3.6
\$36,700

13 **Hollywood Squares**
 King World
 Syn. launch: 1998
 Rating: 4.3
\$35,700



'Judge Judy'



'Jerry Springer'

14 **Rosie O'Donnell**
 Warner Bros.
 Syn. launch: 1996
 Rating: 3.6
\$31,300

15 **Judge Judy**
 Paramount
 Syn. launch: 1996
 Rating: 7.3
\$23,700

15 **Jerry Springer**
 Studios USA
 Syn. launch: 1991
 Rating: 4.5
\$23,700



'Regis & Kathie Lee'



'Montel Williams'

17 **Regis & Kathie Lee**
 Buena Vista Television
 Syn. launch: 1988
 Rating: 3.4
\$12,700

18 **Montel Williams**
 Paramount
 Syn. launch: 1992
 Rating: 3.3
\$12,000



'Judge Joe Brown'



'Divorce Court'

19 **Judge Joe Brown**
 Paramount
 Syn. launch: 1998
 Rating: 4.1
\$7,200

19 **Divorce Court**
 Twentieth Television
 Syn. launch: 1999
 Rating: 3.0
\$7,200

Source: Competitive Media Reporting, survey of advertising agencies. Rating: AA household current season-to-date through Dec. 26, 1999.

Syndie advertising to hit \$3B

Increases ranging from 8% to 10% are predicted for this year and beyond

By Gene Accas

This year is expected to be a banner one for the TV industry, from networks to stations to cable, and broadcast syndication is no exception. By most accounts, national syndication advertising will cross the \$3 billion threshold for the first time.

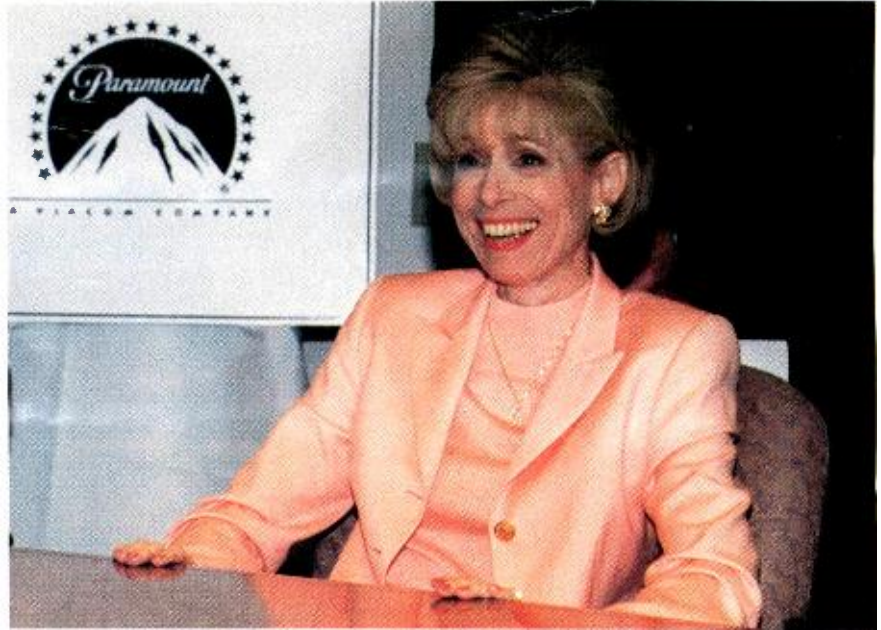
Universal McCann, the New York ad agency, projects an 8% gain for syndication, to \$3.045 billion. Wall Street heavyweight Merrill Lynch predicts the medium will post a 10% gain this year, to about \$3.08 billion, while competitor Bear Stearns hedges a little with an 8%-10% prediction. Standard & Poor's, the financial ratings service is most bullish, with a projected gain for the medium of 11%.

In 1998 (the last calendar year for which data is available), the Top 10 agencies rang up more than \$1.3 billion in syndicated program buys for their clients, more than 20% from the previous year. That is about 50% of total syndication spending for '98.

Allison Bodenmann, president of the Syndicated Network Television Association, says she's confident that rates for syndicated advertising will increase this year and beyond. And ad buyers contacted didn't dispute that. Although it's a little early to make a firm prediction for next season, Bodenmann considers a 10% gain realistic.

Says Bodenmann: "There are advertisers and agencies who don't know enough—sometimes almost nothing—about syndication, what it is, how it works, and what it can do as a marketing tool. We have a mission statement which says such companies are our target, and we mean to convert as many as we can to knowers and users of syndication as possible."

All executives interviewed said they believe syndication billings will continue to grow at a healthy clip. Indeed, the future seems rosy, particularly in light of the bullish ad expenditures by the "dot-com advertisers," says Media-Vest's Reno Scanzoni. Add to this new product category heavy spending for prescription drugs and continuing advertiser appeal for many first-run and off-network shows, and the picture



Must-listen radio personality Dr. Laura Schlessinger, coming to syndication in the fall in 24 of the top 25 markets, could become a must-see talk star.

for syndication looks bright.

Mediacom's Jon Mandel voices the widespread view that, while there may be continuing copycat offerings in the talk and court genres, there is no reason to fear that new hits won't emerge. "There is a growing feeling in the advertising community that success isn't so much dependent on genre as on whether stations promote programs properly," Mandel says, adding that, according to data tracked by the agency, many stations appear not to be promoting in the most efficient way.

He spotlights, as an example, action shows in syndication, which have a young male audience demo. Promoting such series on female-skewing shows on the station schedule is counterproductive, he claims. Conversely, when action-adventure is promoted in male demo sports programming, there is an up-tick in the action shows' ratings.

With their large volume of on-air promotion spots, stations are their own "largest advertisers," Mandel says. And he wonders why those stations aren't more careful about matching product demographics to program audience profiles.

Driven by the success of *Judge Judy*, court shows remain the hottest new

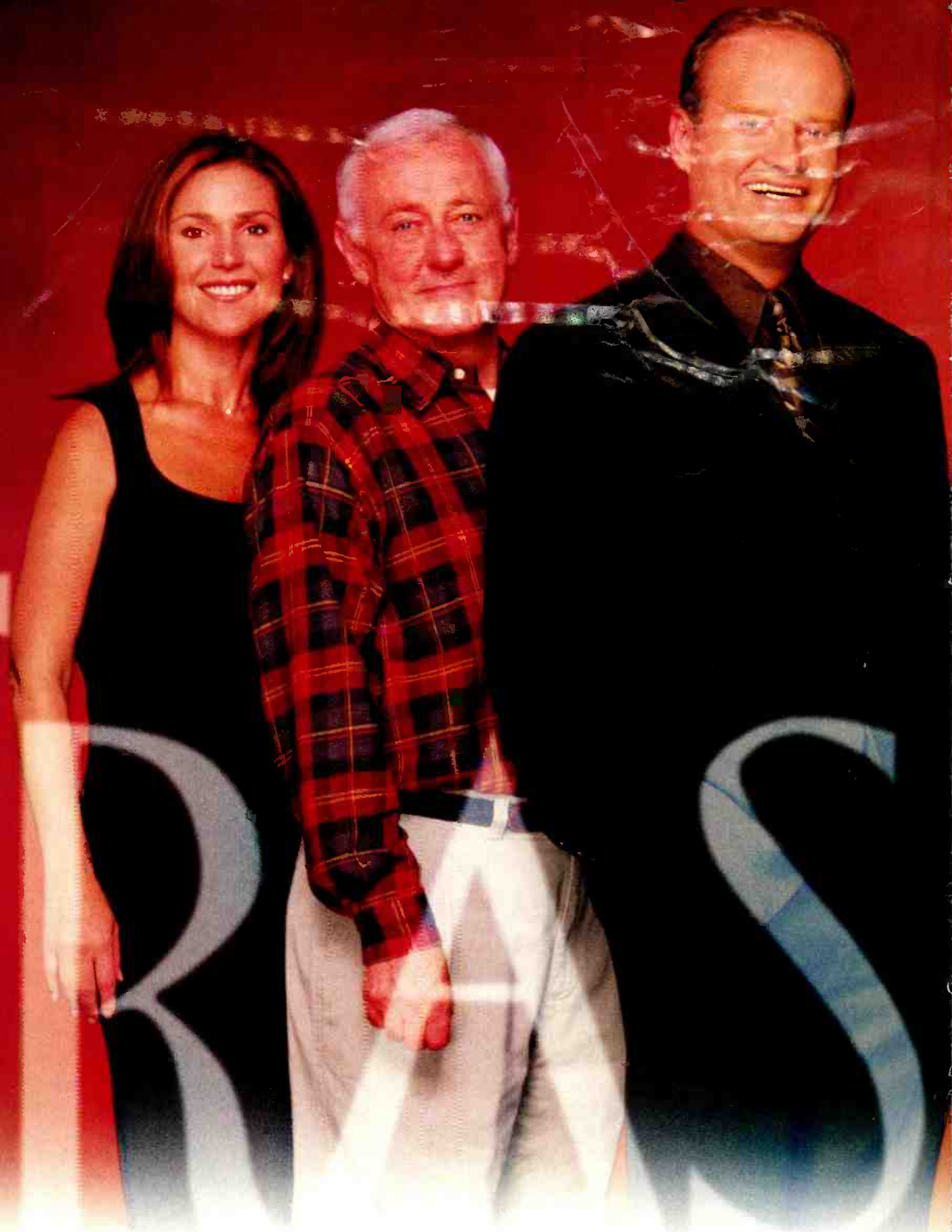
genre in syndication. Six are on the air, and another nine are in development, although it's unlikely that any more than three of those nine will make it to air, according to industry followers. Talk shows remain popular, but the industry has failed to develop any new hits in that category, at least in the past two seasons. The syndication game show category continues to be dominated by veterans *Wheel of Fortune* and *Jeopardy!*, while most of the hot newcomers are airing on the networks.

The cost of doing business in syndication—as in all media—varies widely, according to the product. Competitive Media Reporting's figures for fourth quarter 1999 (see listing starting on page 26) show an average cost per 30-second spot ranging from a high of over \$140,000 (*Drew Carey*) to a \$7,200 low for *Judge Joe Brown* and *Divorce Court*.

Dick Kurlander, vice president, programming, at Petry Television, has some objections to the way syndicators have marketed shows in recent seasons. "It's been an artificial and even silly [program sales] calendar. To expect stations to commit in summer or early fall, before ratings are in, is just unrealistic."

Yet Mediacom's Mandel says he understands that "game." Syndicators

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*The #1 Comedy
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Outstanding
Series Emmys*

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cast, writers, producers,
directors and crew
for setting the standard
for excellence.*



are salesmen, he notes, and, like their network counterparts, if they can create a buying frenzy and close deals on their timetable, they will. "If I were selling, I'd try to panic buyers, too."

In line with this observation, this past summer, Paramount went to market and made hay while the sun shone. It finally concluded discussions, negotiations and format "tweaking," and signed Dr. Laura Schlessinger to a daily hour of advice and counseling. Schlessinger, whose straight-from-her-shoulder style made her a must-listen radio personality, will come to syndication in the fall.

While it remains to be seen whether her hard-hitting, no-coddling style of

counseling will translate successfully to television, it is clear that 150-plus stations (as of mid-November) covering more than 80% of television homes, seemed to agree. With 24 of the top 25 markets cleared, *Dr. Laura* has the potential of becoming the next talked-about talk star.

In the talk format, variations are appearing. Buena Vista's *Ainsley Harriott*, which premieres this month, is a combination of talk and variety. *Fashion Police*, as the name implies, also from Buena Vista, combines talk and style.

Whether the success of recent game shows on the networks will generate a flood of new syndication game shows,

remains to be seen. Bill Carroll of Katz Television isn't so sure. With *21*, a 1950s network hit, and *Greed*, a current Fox big-money game, and the thrice-weekly return of *Who Wants to be a Millionaire?* to ABC later this season, Carroll feels there may not be room for more than one or two new, or retread, games in syndication.

But the next season will not lack for product—off-network or first-run syndication. Twenty-five new series are already identified as "committed" with, undoubtedly, more to come. ■

Gene Accas is president of CanLib Inc., a Woodland Hills, Calif.-based media programming and research firm.

Commercial overload

Unarguably, TV is the most powerful and effective (though not necessarily the most cost-efficient) means of moving consumers from the couch to the supermarket. (As for e-biz, the returns are not yet in.)

But those who control TV these days may be suffocating its programs and lessening their appeal to advertisers by inserting too many commercials and promos, say advertisers and ad agencies that track closely the amount of "clutter" in TV programming.

And syndicated programming is a prime culprit. According to the Association of National Advertisers and the American Association of Advertising Agencies, in 1998, the last year for which data are available, syndicated programming, "sign-on to sign-off" carried 13:56 of commercials per hour: 3:53 for national barter time, plus 10:03 for local advertising.

Syndication's 1998 total caps a decade of steadily increasing clutter (see chart) and exceeds that of any broadcast or cable networks. Among broadcast networks, ABC had the most non-programming material (12:29 per hour) followed by The WB (12:00); NBC (11:55); UPN (11:50); Fox (11:19); and CBS (11:17).

On the cable side, only *Headline News* (14:51) packed more spots into an hour than syndication. Others high on the clutter list: *E!* (13:26); *TBS* (13:12); *MTV* (13:12); *CNN* (12:54); *Lifetime* (12:18); and *Fox Family* (12:12).

Among the top 20 syndicated shows (adults 18-49) in November 1998, Warner Bros.' syndicated *Family Matters* served up the most spots per hour (15:29) in November 1998. The runners-up: Columbia's *Ricki Lake* (14:58); Warner Bros.' *Jenny Jones* (14:50); Paramount's *Entertainment Tonight* (14:46); and Buena Vista's *Roseanne* (14:45).

However, Buena Vista's *Home Improvement* may hold the record, at least in syndication. The Tim Allen vehicle carried a total of 16:50 in May 1997 and 17:01 in May 1998.

Allison Bodenmann, president of the Syndicated Network Television Association, believes that clutter has peaked. "Commercial time in network, syndication and cable are at levels that should be acceptable to buyers

Sorting through the clutter

Advertising per hour in syndicated programming

Year	Total Commercial time	National Syndicated	Local
1991	13:14	4:05	9:09
1992	13:27	4:20	9:07
1993	12:44	3:57	8:47
1994	12:51	3:27	9:24
1995	13:05	4:03	9:02
1996	13:19	3:26	9:53
1997	12:53	3:38	9:15
1998	13:56	3:53	10:03

Data are reported in hour equivalents, whereby all shows are treated as hour long, regardless of actual length. Thus, the advertising times for 30-minute programs, such as *Wheel of Fortune* or *Home Improvement*, have been doubled to meet the hour equivalent standard.

Sources: AAAA/ANA Television Commercial Monitoring Report, AIS & Nielsen Monitor-Plus, and Competitive Media Reporting

and sellers," she says. "I do not see there being syndicated commercial time increases in the 2000 season."

"Even though some players may wish it, the business won't support more," adds Garnett Losak, VP, director of programming, Blair Television.

The buyers hope Bodenmann and Losak are right. "If advertisers are realists, and don't chase a limited objective of the lowest CPMs, which measure efficiency but not effectiveness, there won't be buyer pressure for more commercial time," says Jon Nandel, VP, general manager of Grey's Mediacom. "We on the buying side think enough is enough."

—Gene Accas

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Litton comes out swinging

Company seeks to bring boxing back to broadcast TV with syndicated 'Thunderbox'

By Joe Schlosser

South Carolina-based Litton Syndications is looking to return top-rank boxing to broadcast TV, with a 21st-century twist.

Litton, the company that brought *The Toughman World Championship Series* to cable's FX last year, is teaming with video game producer EA Sports, boxing specialist Cedric Kushner Promotions and music talent agency BMG Entertainment for a new weekly boxing series, *Thunderbox*.

The hour syndicated series, which is being sold for weekends, will combine an eight-round heavyweight fight, a performance by a top musical act, virtual on-screen fighting and "beautiful" ring girls. Litton and company are looking to grab some of the young male audience that has fueled professional wrestling's success on cable and broadcast, but they are aiming even higher.

Cedric Kushner Sports Networks' Jim DiLorenzo says they are hoping for a series that will be as much a fixture as the popular 1950s *Gillette Cavalcade*



Litton Syndications' *Thunderbox* will feature a weekly eight-round heavyweight fight surrounded by entertainment including music and animation.

of *Sports* (aka the Friday-night fights), which lasted 12 years on NBC.

"We're not saying that this is going to [reproduce] what Gillette had in the '50s and '60s," DiLorenzo says, but he likens it to "MTV meets professional boxing," and calls it "a whole new paradigm. This is very futuristic. It is going to return boxing to a position on free broadcast television, which we think is essential for the health of the sport."

Dave Morgan, Litton Syndications' president, wants to be to boxing what Pete Rozelle was to the National Football League. "Pete saw that there was a good product but needed better television exposure and play in the national media," he says. "We think we can do that for boxing. There are 20 million people who follow boxing, five million pretty closely. They are underserved, and we think *Thunderbox* will help fill that void."

Forty-four original episodes of *Thunderbox* will be produced for a fall rollout. The majority of the fights will take place at New York City's Hammerstein Ballroom; a handful of others will be taped in Los Angeles, Miami and other major cities. Cedric Kushner Promotions represents over 60 heavyweight boxers and has syndicated a monthly heavyweight bout to over 100 countries for six years.

Thunderbox will feature only heavyweight boxers, the majority ranked in the top 40, DiLorenzo says. A small group will compete for the *Thunderbox* crown, to be handed out every 13 weeks. The boxers will be awarded points for knockouts and wins and even style points for their entrance into the ring.

BMG Entertainment, which represents many of today's top youth-oriented music acts, will supply recorded music and live musical acts. Rap star Kid Rock is featured in Litton's presentation tape.

EA Sports, which produces video games (including for Sony's popular PlayStation), will provide a video-game-like scoring system, short virtual fighting segments and animated fantasy bout pieces. The *Thunderbox* atmosphere will be one big party surrounding top-ranked fights, the producers say.

Are they worried about cheapening a sport with a rather tarnished reputation? "Absolutely not," DiLorenzo says. "The fights will be pure, great boxing. The packaging will be very new and very exciting. The boxing purist will get great boxing, and, hopefully, we'll attract a lot of new, young fans to the sport." ■

On the move in syndication

■ New syndicated talk show *Queen Latifah* will receive time-slot upgrades on Fox O&O WTXF-TV Philadelphia and NBC O&O WRC-TV Washington, starting Jan. 10. In Philadelphia, the show is moving from 9 a.m. to 2 p.m., and, in Washington, it is moving from 11 a.m. to noon. *Queen Latifah*, which just earned a series-high national rating of 1.4, is distributed by Telepictures Distribution, a Warner Bros. company.

■ Warner Bros.' syndicated talker *The Rosie O'Donnell Show* is shifting time periods on five Fox O&Os in markets where the show is scheduled to move to different stations next season. WJBK-TV Detroit, WJW-TV Cleveland and WITI-TV Milwaukee have moved the show from 4 p.m. to 2 p.m., and WGHP-TV Greensboro, N.C., is moving it from 3 p.m. to 2 p.m. Starting Jan. 10, KTBC-TV Austin, Texas, is moving it from 4 p.m. to 3 p.m. "Rosie is moving to different stations in these markets. It's customary that stations strategically move their replacement shows into the time period [of the show being moved]. And they're doing so with our blessing," says a spokesman for Warner Bros.

■ Twentieth Television's *Divorce Court* has secured a number of upgrades for the new year. The Fox O&O in Atlanta, WAGA-TV, is replacing *Jerry Springer* in the 4:30 p.m. time slot with *Divorce* starting Jan. 10. In San Francisco, KBWB-TV, a WB affiliate, is upgrading the double run to 6 p.m. CBS affiliate WNEM-TV Flint, Mich., is moving its double run to 3 p.m. starting Jan. 10. Also, Providence WB affiliate, WLWC-TV, upgraded the show to 6 p.m., and added a new second run that will immediately follow, creating an hour block effective this week.



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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

'The Early Show' taps high profilers

Two New York political heavyweights will join CBS' *The Early Show* to comment regularly on issues, candidates, debates and other events as they develop in Campaign 2000.

Former New York Governor Mario Cuomo and Jack Kemp, former New York Congressman and HUD secretary under George Bush, will make their first appearance Monday, Jan. 10, in a sort of point/counterpoint format, according to a spokeswoman for the show.



Times Square on New Year's Eve as seen on ABC.

2000 and won, an ABC Odyssey

On the strength of millennium coverage and a handful of college and professional football games, ABC started the new year as the top-rated network in both total viewers and adults 18-49. ABC averaged 14.0 million viewers and a 5.5 rating/15 share in adults 18-49 for the week ending Jan. 2,

2000, according to Nielsen Media Research. The network's millennium coverage, *ABC 2000*, averaged 18.6 million viewers in prime time and a 6.6 rating/21 share in adults 18-49 last Friday night. ABC also attracted its biggest Saturday night audience in more than four years with its Rose Bowl and Orange Bowl coverage. CBS and NBC (4.0/11) tied for the week in adults 18-49—the first time CBS has pulled even with NBC in more than a year in the demo. The CBS Sunday Movie, "Beyond the Prairie: The True Story of Laura Ingalls Wilder" was the week's top-rated and most watched program, averaging 23 million viewers and a 7.3/17 in adults 18-49. CBS finished second in total viewers with a 12.6 million average, ahead of NBC at 10.2 million and Fox at 8 million.

Picachu power

On the strength of *Pokémon*, Kids' WB! captured the fourth-quarter ratings crown among all networks, broadcast and cable, on Saturday mornings in kids 2-11. Kids' WB! averaged a 4.2 rating/18 share in kids 2-11 during the last three months of 1999, according to Nielsen Media Research. Cable network Nickelodeon finished second with a 4.0/17 average, ABC followed with a 2.7/13 and Fox Kids scored a 2.7/12. *Pokémon* was the top-rated kids show on Saturday morning, averaging a 7.2/26 among kids 2-11 and

8.8/32 in kids 6-11 in its 10 a.m. time slot.



The Sugar Bowl sweetened ABC's ratings.

How sweet it is

ABC's coverage of the college football national championship game on Tuesday (Jan. 4) brought the network its best Tuesday night ratings since the *Home Improvement* finale seven months ago. The Sugar Bowl, which pitted Florida State against Virginia Tech (State won 46-29), averaged 26.1 million viewers and a 10.4 rating/26 share in adults 18-49, according to Nielsen Media Research.

On the up and up

■ The WB 100+ Station Group has named Lynn Stepanian senior VP of programming and distribution for the Group. Stepanian will now oversee programming and acquisitions, research, technical operations and distribution. Stepanian joined the company in January 1998 as VP of programming. The group programs cable channels as WB affiliates in so-called white areas—markets without a WB broadcast affiliate. ■ Karsten Amlie has been named president and Ben

Ly has been named vice president of Pax Internet Inc. Amlie was formerly vice president of Paxson Communications Corp.'s Internet division, while Ly was director of online business development for Pax TV.

■ Sidney Clifton has been named director of television development for Film Roman Inc. Clifton had been manager of television development.

■ NBC's newly created in-house advertising and promotion agency has named four senior vice presidents: Jim Vescera, Vivi Zigler, Frank Radice and Jenness Brewer. Vescera was formerly vice president of on-air promotion at NBC Entertainment; Zigler had been vice president of affiliate advertising and promotion services there; Radice was East Coast vice president of advertising and promotion; Brewer was print ad VP at NBC.

The ever-hungry entertainment beast

CNN Newsource Sales has cleared its *Daily News From Entertainment Weekly* on more than 70 stations, representing 55 percent of the country. The twice-daily news feed provides 30- and 60-second packages of entertainment news and features. The feed also provides TV versions of *Entertainment Weekly* signature features including *Reel World* and *Remote Patrol*.

20th reups Jacobson

Writer-producer Sam Jacobson has signed a new four-year contract with 20th Century Fox Television. Jacobson, who has spent the last four years at 20th, co-created NBC's *Mad About You* and ABC's *Two Guys and a Girl*.

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STATION BREAK

By Dan Trigoboff

Stalker suspect arrested in S.C.

Spartanburg, S.C., police have charged a local man with stalking a TV journalist and sending obscene messages to several anchors at area stations. Danny Joe Terry is accused of targeting the women of WSPA-TV, particularly anchor Pamela Graham, who, colleagues said, was instrumental in the investigation. Anchors who received the letters said the messages from 42-year-old Terry ranged from harmless to obscene. Graham, who was unavailable for comment, apparently received gifts intended for herself and her children, and her returning the gifts may have triggered the more offensive messages, according to several sources.

Her colleague Amy Wood said she herself had never received anything she perceived as threatening, but did receive some religious information and even instruction on how she should dress. "He started writing to all the female anchors on the staff. I would see it, close it and get rid of it. This was someone who seemed to have way too much time on his hands." Wood, who has been through this kind of thing before, commented that, although she hated to see people who need help prosecuted, "These things can get disgusting, annoying and alarming, and no one has the right to do this."

WHNS-TV anchor Connie LeGrand said she also received letters that were "graphic, sexual ... strange, really" when she was at



Longtime WBZ-TV Boston personality Rex Trailer and WBZ-TV General Manager Ed Goldman open a time capsule that had been buried on the station's grounds in June 1957. Prof. Jonathan Karas, who had hosted and produced science series '200 A.D.' for WBZ-TV, had buried the capsule. Found in the capsule were 1957 issues of 'TV Guide' and 'Time' magazines, items used in the 1950s, along with predictions for the 21st century from Prof. Karas and noted historians and scientists. Among Karas' predictions were pocket-sized vision phones; handheld propulsion devices; cures for common colds, cancer and multiple sclerosis; manned space satellites; and advanced computer and automation applications. Karas had predicted that he would not be there to open the capsule; the professor died only last fall.

WSPA-TV, but that "he was mostly focused on Pam." She was spared some of the distraction, she said, because some of the letters were intercepted by station staff after they learned to recognize Terry's handwriting.

Apparently, Terry had sent things out both signed and unsigned, and investigators were able to track him through fingerprints left on both.

Y2K crisis in KC

KMBC-TV Kansas City, Mo., anchor Chris Ketz was working New Year's Eve when he got a phone call from an armed woman who was holding several bank employees hostage following an attempted robbery.

Police said the woman was upset over losing her job and over family difficulties. Ketz said he quickly got word to news VP Brian Bracco, who contacted the police negotiator. "I felt very nervous," said Ketz. "The last thing I wanted to do was to say the wrong thing. I didn't want to take part in any negotiations between her and the police. That's not our job."

Police apparently trusted his instincts. Ketz said he was given no instructions regarding his conversations with the woman, who eventually surrendered without injuring anyone.

The Poynter Institute's Bob Steele, who has written crisis guidelines for the Radio-Television News Directors Association, advises stations to anticipate such situations and retain experts who can advise journalists on how to handle calls from suspects holding hostages. Journalism organizations generally discourage initiating contact with such suspects.

Miami station moves to arena

WTVJ(TV) Miami will locate a new broadcast facility in the American

Airlines Arena, and will take a cue from NBC's *Today Show* with a picture window into the studio. Don Browne, president and general manager of the NBC-owned station, said the downtown facility "will take an innovative approach in bringing event television to our South Florida viewers."

WTVJ says it will be broadcasting live from the new studio within a few months. The station is also building a state-of-the-art main campus in Miramar, which it expects to be completed by spring. Last week, WTVJ posted a video regarding progress at Miramar at its Web site.

'Cane scrutiny

WFOR-TV Miami is taking the unusual step of naming its chief meteorologist Bryan Norcross to the newly created position of Severe Weather Specialist. Such specialization exists at The Weather Channel, experienced weathermen say, but is rarely, if at all, seen at local broadcast stations. Longtime South Florida meteorologist Bob Soper will take over Norcross' day-to-day forecasts.

Norcross, who has been called "Mr. Hurricane" locally, will appear occasionally to cover weather emergencies, the station said, and "will use the new position to enhance his efforts in supporting and strengthening the community's emergency preparedness."

Norcross will likely make frequent appearances, a station spokesman said, given the area's lengthy hurricane season.

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



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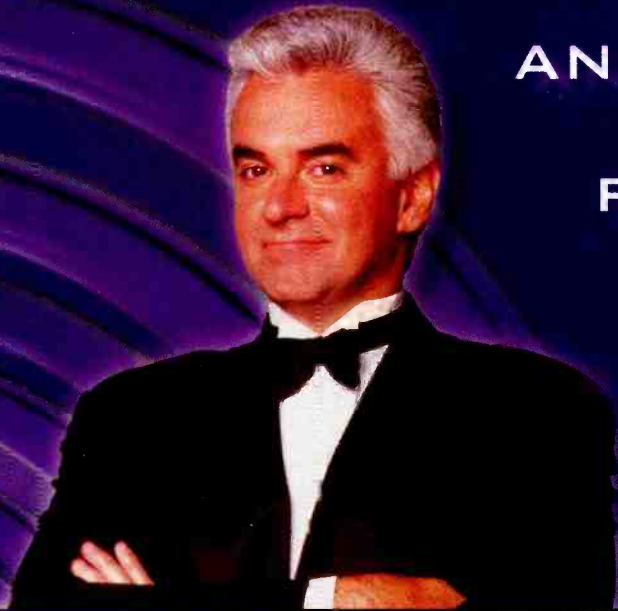
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DECEMBER 20-26

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

The Packers-Vikings matchup on 'Monday Night Football' took the top slot, drawing 28% more viewers than second-place '60 Minutes' on CBS.

Week 14	abc	CBS	NBC	FOX	U/P/N	WB	
	12.2/20	8.8/14	6.1/10	6.4/10	2.1/3	2.8/4	
MONDAY	8:00 36. 20/20 6.9/12	18. King of Queens 8.8/14	68. Suddenly Susan 4.4/7	83. Time of Your Life 3.4/6	95. Moesha 2.2/4	80. 7th Heaven 3.5/6	
		10. Ev Lvs Raymd 9.6/15	74. Veronica's Closet 3.8/6		93. The Parkers 2.5/4		
	9:00 1. Monday Night Football—Green Bay Packers vs. Minnesota Vikings 15.1/26	4. Ev Lvs Raymd 10.9/17	48. Law & Order: Special Victims Unit 6.0/9	12. Ally McBeal 9.3/14	100. Grown-Ups 1.9/3	95. Popular 2.2/3	
	9:30	10. Becker 9.6/15			103. Malcolm & Eddie 1.8/3		
	10:00 36. Family Law 6.9/11		25. Dateline NBC 8.3/14				
10:30							
TUESDAY	7.2/12	8.8/15	8.0/13	5.9/10	1.6/3	2.5/4	
	8:00 31. Spin City 7.3/12	20. JAG 8.7/15	42. Just Shoot Me 6.3/11	50. Fox Movie Special—Miracle on 34th Street 5.9/10	103. Shasta McNasty 1.8/3	90. Buffy the Vampire Slayer 2.7/5	
	8:30 53. Oh Grow Up 5.8/10		35. 3rd Rock fr/Sun 7.1/12		111. Dilbert 1.3/2		
	9:00 25. Dharma & Greg 8.3/13	20. 60 Minutes II 8.7/14	30. Will & Grace 7.2/12		107. Totally Ridiculous 1.7/3	94. Angel 2.3/4	
	9:30 38. Sports Night 6.6/11		15. Frasier 8.9/14				
10:00 30. Once and Again 7.5/13	15. Judging Amy 8.9/15	12. Dateline NBC 9.3/16					
10:30							
WEDNESDAY	6.9/12	8.0/14	9.0/15	4.6/8	2.3/4	1.9/3	
	8:00 47. Two Guys & Girl 6.1/11	44. Cosby 6.2/11	14. National Geographic Millennium Special 9.2/15	58. Beverly Hills 90210 5.3/9	103. 7 Days 1.8/3	97. Dawson's Creek 2.1/4	
	8:30 56. It's Like Y Know 5.4/9	40. King of Queens 6.4/11					
	9:00 31. Drew Carey 7.3/12	18. CBS Wednesday Movie—The Christmas Wish 8.8/15		74. Get Real 3.8/6	90. Star Trek: Voyager 2.7/4	107. Roswell 1.7/3	
	9:30 38. Norm 6.6/11						
10:00 27. 20/20 7.9/14		22. Law & Order 8.6/15					
10:30							
THURSDAY	6.6/12	5.3/9	9.8/17	3.9/7	4.4/8	2.2/4	
	8:00 64. Whose Line Is It 4.8/9	48. A Home for the Holidays 6.0/11	9. Friends 9.7/18	73. Fox Movie Special—Multiplicity 3.9/7	68. WWF Smackdown! 4.4/8	103. Popular 1.8/3	
	8:30 63. Whose Line Is It 5.0/9		15. Jesse 8.9/16				
	9:00 33. America's Funniest Videos 7.2/12	64. Chicago Hope 4.8/8	5. Frasier 10.7/19				92. Charmed 2.6/4
	9:30 28. 20/20 Downtown 7.8/14	59. 48 Hours 5.2/9	6. ER 10.4/19				
10:00							
10:30							
FRIDAY	4.1/10	4.5/11	4.1/10	3.1/8	1.9/5	1.9/5	
	8:00 80. Boy Meets Wrlld 3.5/9	71. CBS Friday Movie—Mrs. Santa Claus 4.1/10		89. American Red Cross Music Special 2.8/7	100. Blockbuster Cinema—Piranha 1.9/5	107. Jamie Foxx 1.7/5	
	8:30 86. Odd Man Out 3.2/8						98. Jamie Foxx 2.0/5
	9:00 74. Sabrina/Witch 3.8/10		71. It's A Wonderful Life 4.1/10	83. World's Funniest Christmas 3.4/8		100. Steve Harvey 1.9/5	
	9:30 78. The Hughleys 3.6/9					98. Steve Harvey 2.0/5	
10:00 60. 20/20 5.1/12	56. Nash Bridges 5.4/13						
10:30							
SATURDAY	5.0/11	6.1/13	4.0/9	3.1/7	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 66. Disney World's Christmas Parade 4.5/10	44. Early Edition 6.2/14	78. NBA Basketball—N.Y. Knicks vs. Indiana Pacers 3.6/9	80. Simpsons 3.5/8			
	8:30			88. The PJs 2.9/6			
	9:00 50. Bloopers 5.9/12	44. Martial Law 6.2/13	66. NBA Basketball—San Antonio Spurs vs. L.A. Lakers 4.5/10	87. Futurama 3.0/6			
	9:30	53. Walker, Texas Ranger 5.8/12		85. King of the Hill 3.3/7			
10:00							
10:30							
SUNDAY	5.4/9	10.4/18	6.5/11	6.4/11	1.4/2		
	7:00 40. Wonderful World of Disney—Wild America 6.4/11	2. 60 Minutes 11.8/22	74. Geraldo Rivera: Nueva America 3.8/7	29. NFL Postgame 7.6/15	110. Safe Harbor 1.6/3		
	7:30			60. King of the Hill 5.1/9			
	8:00 68. ABC Big Picture Show—Flirting With Disaster 4.4/8	8. Touched by an Angel 9.8/16	60. Third Watch 5.1/9	42. The Simpsons 6.3/11	111. Felicity 1.3/2		
	8:30			55. The Family Guy 5.6/9			
9:00		7. CBS Sunday Movie—The Marriage Fool 10.1/17	22. NBC Sunday Night Movie—While You Were Sleeping 8.6/15	50. The X-Files 5.9/10	111. Jack & Jill 1.3/2		
9:30							
10:00							
10:30							
WEEK AVG	6.7/12	7.6/14	6.8/12	4.9/9	2.5/4	2.1/4	
S-T-D AVG	8.2/14	9.0/15	9.2/15	6.1/10	2.6/4	2.9/5	

Y2K a blast for cable

Operators, programmers were well prepared for new millennium, with few problems reported

By John M. Higgins

Gunshots caused more cable service outages than the Y2K bug on New Year's Eve.

Cable techies joined the rest of the computer world in the most boring New Year's Eve party ever, as SWAT teams bracing for Y2K bugs to devour the grid found very little to swat.

The greater problem turned out to be one that happens somewhere every New Year's Eve, as celebrants get a tad over-enthusiastic and fire guns into the air at the stroke of midnight. Some are thoughtful enough to avoid the risk of randomly killing someone several blocks away as the bullets rain back to earth. Unfortunately, their idea of safe celebrating is to fire into cable equipment hanging from poles.

That's how a few hundred AT&T Broadband & Internet Services subscribers lost service for several hours in Washington at the dawn of the New Year when someone blew away an amp strung from a pole. "It's not exactly Y2K-related," said an AT&T spokeswoman.

Other problems were far less glamorous. Some hotel guests couldn't order movies. Some customer bills have gone out with the date "19100." Some installers weren't going to be able to access orders via voice mail. A text-based channel declared that the date was "Jan.1, 21000."

Executives in every part of the industry reported nothing but minor snags that were for the most part invisible to customers and easily resolved. "We were feeling pretty good," says Cox Communications Chief Information Office Scott Hatfield. "We had nothing that should be customer-affecting." DBS companies reported the same absence of problems and no gunshot-related outages.

The lack of Y2K excitement followed two years of preparation by MSOs and key vendors to make sure their systems would handle the unusual date change smoothly. Operators spent millions to investigate and upgrade software and hardware. As with many other businesses, cable systems were

filled with equipment that read only the last two digits of a year and would hiccup as the date passed from 1999 to 2000 and assumed the world had suddenly gone backwards to 1900.

But critical systems had been upgraded or replaced in time. At Time Warner Cable, one system saw a couple of servers handling pay-per-view orders for hotels crash after the date rolled over at midnight, according to Ed McCarthy, senior vice president of information services. Turning the servers off and back on again solved the problem. A Cox Communications central voice-mail system used to dispatch installers and technicians failed and required software patches. Comcast Corp's Philadelphia system displayed the wrong year on a teletext community bulletin-board system.

At Group W Network Services—which uplinks for seven U.S. cable programmers—a third-level backup tape system for A&E's feed failed after midnight Saturday. But the primary and even secondary systems the failed system was protecting were fine and the network's

feed was unaffected. "We were obviously very concerned with Group W Service clients," President Altan Stalker says. "There really weren't any on-the-air issues that developed."

It could have been a lot worse. As industry executives started seriously investigating their Y2K risk, they found all sorts of vulnerabilities. Switching devices, advertising insertion equipment, satellite video playback equipment, addressable set-top box controllers and billing and accounting systems all had serious holes in them, particularly older equipment.

The cost of solving the problem depended a lot on the condition of an operator's systems. AT&T BIS spent more than \$120 million upgrading software and hardware to head off Y2K failures. But previous owner Tele-Communications Inc. had for years spent far less upgrading and improving technology. More aggressive operators didn't have as many costs. Cox spent just \$3 million, far less per subscriber than AT&T. Time Warner, which has almost as many subscribers as AT&T, spent \$25 million. ■

Motorola completes GI buy for \$17 billion

Major acquisition offers a path to cable operators

By John M. Higgins

Moving to exploit the meshing of cable and telecom services, Motorola completed its \$17 billion acquisition of leading cable equipment supplier General Instrument Corp.

In addition to trading on the expected growth curve from GI's dominant position as a supplier to the U.S. cable industry, the stock swap-deal is aimed at giving Motorola a better channel through which to offer voice and data telecom technology it has developed chasing the wireless

telephone and paging industries.

Motorola CEO Christopher Galvin says the deal hinges on his belief that there is "an infinite amount of demand [from] consumers for communications." Motorola has sold some communications products to cable operators for years, and has attempted to push cable modems. But owning GI will make the company a major supplier to cable. Foremost, it puts Motorola at the head of the line as operators dole out increasing billions of dollars for hardware, particularly advanced digital set-top con-

MGM cable net not

By Deborah D. McAdams

verters. As cable operators move into high-speed Internet and telephone services, Motorola anticipates using GI to push technology developed through years of being a major supplier to cellular phone and paging firms.

"The convergence story is bandwidth to the home, where we can bring video, data and voice together," Galvin says.

The GI subsidiary, which becomes Motorola Broadband, will remain based in suburban Philadelphia, and GI Chairman Ed Breen will stay on to run the company. Breen says that in addition to bolstering GI's cable phone technology, Motorola will give the cable unit much better access to overseas customers and a stronger brand name as cable modems and digital set-tops are retailed to cable subscribers.

GI shareholders voted last Wednesday to approve the deal, which paid 0.575 share of Motorola common stock for each GI share. When the deal was announced last September, the terms valued GI at \$10.7 billion. Both companies' stock prices have soared since then, with Motorola shares rising 44%, from \$93 to \$134. GI shares jumped 52%, from \$50.50 to \$77.19.

That's in part because of the market's appetite for technology stocks, but is more directly tied to the November IPO of GI's Next Level phone equipment subsidiary. Next Level has more than tripled from its \$20 initial offering price, hitting \$68.63. That left GI's 80% stake in Next Level worth \$4.3 billion, up \$3 billion.

Breen says that "only a handful of corporate function jobs" in GI's Horsham, Pa., headquarters would be eliminated or relocated to Motorola's Schaumburg, Ill., base and that he expects the 1,200-employee broadband unit to grow. Since GI and Motorola are in different parts of the communications business, there's not a tremendous amount of overlap. Motorola's worldwide network, however, could lead to further shuffling.

Breen makes out very well in the deal. His options on GI stock are worth about \$38 million. Motorola is paying him about \$1 million in salary and bonuses. As further incentive to stay, he got \$1.2 million in immediate cash plus more than \$3 million in restricted Motorola stock. He'll also get options on an additional 325,000 Motorola shares.

Motorola has agreed to pay another \$14 million in "retention bonuses" to other GI executives who stick around, plus \$10.4 million in restricted stock. ■

Jules Haimovitz is shopping the MGM movie library around to create a mini-pay cable network, but no launch is imminent, according to an MGM spokesman.

For several months, Haimovitz, president of MGM Networks, has been toying with the idea of creating MGM's own form of distribution for its 4,100-title library. He's talked to satellite and cable operators, including AT&T, about possible distribution deals, and a spokeswoman at AT&T confirmed that such talks were in the most preliminary stages.

Haimovitz made partnership overtures early in 1999, most notably to John Sie, president of Starz/Encore

Media Group, but a deal cut later with Turner Broadcasting System precludes such partnerships.

Renegotiating a deal giving Turner exclusive rights to 800 titles through 2005, Haimovitz got television rights to 200 titles plus limited, non-exclusive rights to the 600 titles remaining under Turner's control. However, one provision of the agreement is that MGM can use those 600 titles only on its own newly formed and fully owned and operated pay network, and not in any sort of partnership. In return, Turner got a two-year extension on its rights to those 600 titles, which include *West Side Story*, *Annie Hall*, *Moonstruck*, *The Magnificent Seven* and selections from the *Rocky* and *Pink Panther* series. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

Penn State's 24-0 drubbing of Texas A&M kicked off a week of bowl victories for ESPN. The network placed eight times in the Top 25, led by the Alamo Bowl's 5.2 rating/8.3 share.

Following are the top 25 basic cable programs for the week of Dec. 27-Jan. 1, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating	Cable U.S.	HHs (000)	Cable Share
1	WWF Entertainment	USA	Mon	10:00P	66	6.1	4.8	4724	9.9
2	WWF Entertainment	USA	Mon	9:00P	60	5.5	4.3	4283	8.3
3	Alamo Bowl: Penn St. vs. ...	ESPN	Tue	7:30P	187	5.2	4.0	3974	8.3
4	Holiday Bowl: Kansas St. ...	ESPN	Wed	8:00P	224	4.8	3.7	3698	8.0
5	WWF Sunday Night Heat	USA	Sun	7:00P	60	4.1	3.2	3149	6.1
6	WWF Special	USA	Sun	8:00P	61	3.9	3.0	2981	5.4
6	Peach Bowl: Clemson vs. ...	ESPN	Thu	7:30P	232	3.9	3.0	2973	6.5
8	WCW Monday Nitro Live!	TNT	Mon	8:00P	60	3.7	2.9	2838	5.8
9	Movie: 'Die Hard'	TBS	Sun	8:00P	175	3.4	2.7	2671	4.9
9	Movie: 'In a Child's Name...'	LIF	Sun	8:00P	120	3.4	2.6	2570	4.8
11	Outback Bowl: Georgia vs. ...	ESPN	Sat	11:00A	257	3.3	2.6	2562	6.9
11	Law & Order	A&E	Tue	11:00P	60	3.3	2.5	2471	6.4
13	Franklin	NICK	Tue	10:30A	30	3.2	2.4	2414	9.9
14	Independence Bowl: Okla. ...	ESPN	Fri	8:43P	203	3.1	2.4	2413	6.0
14	Movie: 'Fifteen and Pregnant'	LIF	Sun	4:00P	120	3.1	2.4	2355	5.7
16	Franklin	NICK	Thu	10:30A	30	3.0	2.3	2303	9.2
16	Walker, Texas Ranger	USA	Mon	8:00P	60	3.0	2.3	2285	4.6
18	Millennium 2000 Special	CNN	Fri	7:00P	60	2.9	2.3	2247	5.4
18	Franklin	NICK	Wed	10:30A	30	2.9	2.2	2220	9.0
18	Movie: 'The Perfect Mother'	LIF	Mon	9:00P	120	2.9	2.2	2184	4.5
18	Law & Order	A&E	Thu	11:00P	60	2.9	2.2	2169	5.4
22	Liberty Bowl: Col St. vs. So.	ESPN	Fri	5:00P	223	2.8	2.2	2163	5.4
22	Walker, Texas Ranger	USA	Thu	8:00P	60	2.8	2.2	2149	4.6
22	NFL Primetime	ESPN	Sun	7:30P	60	2.8	2.2	2148	4.2
22	Movie: 'Danielle Steel's...'	LIF	Sat	8:00P	180	2.8	2.2	2151	4.6
22	Music City Bowl: Syracuse...	ESPN	Wed	4:00P	210	2.8	2.1	2130	6.2

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*SOURCE: NOVEMBER 1999 BETA RESEARCH CABLE SUBSCRIBER STUDY—INTEREST IN MID-SIZED/EMERGING NETWORKS. 60 NETWORKS;
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Discovery Channel docketed

Copyright infringement suit pursued by 'Titanic' filmmaker seeking \$4.5M in damages

By Deborah D. McAdams

Images of the watery sarcophagus of the *RMS Titanic* are scheduled to be shown in court today in a copyright infringement suit filed against The Discovery Channel. The suit, filed in Southern U.S. District Court in Manhattan, seeks \$4.5 million in damages for Alex Lindsay, a British filmmaker who helped produce footage of the sunken luxury liner.

The charges involve about 12 minutes of film that Lindsay's attorney,

Peter Frank of CR Carpentieri P.C. in New York, characterizes as "the Zapruder film" of *Titanic* footage and documentaries appearing on Discovery. Lindsay didn't actually shoot the video himself, but choreographed the lighting and the direction for the salvage company in charge of the project, *RMS Titanic Inc.*, now a co-defendant in the suit. The salvage company subsequently assumed all rights to the film, which it licensed to Discovery without Lindsay's consent. Judge Harold Baer Jr. has ruled that Lindsay's

extensive participation in the shoot gives him authorship rights to the video. Baer has denied the defendants' requests for summary judgments and dismissal motions.

Frank says Lindsay had a "verbal contract" with the salvage company and the Bethesda, Md.-based network for a piece of the profits derived from the expedition. Lindsay says he invested more than \$80,000 in making the shoot and was paid \$25,000. The suit was originally filed in December 1997. ■



Cable Co-op sale OK'd

After a number of failed attempts, the financially troubled Cable Co-op of Palo Alto, Calif., approved its sale to AT&T Broadband & Internet Services. The 28,000-subscriber community-owned system has suffered in recent years from its point of pride, rates that were dramatically lower than nearby commercial systems. But that left the operation unable to handle the \$40 million it borrowed to build and upgrade the system, much less afford to pay to launch new products like high-speed Internet service. Critics said the system's management was gridlocked by a vocal contingent of activist board and community members. AT&T is committing \$90 million to the deal, \$53 million to buy the system, \$20 million for upgrades and \$17 million to fund

public access programming. The total comes to \$3,200 per subscriber for one of the more demographically attractive parts of the San Francisco market. Because of its structure as a cooperative, the for-profit operation had to ask subscribers to vote on the deal. The mail-in ballot tally came to 6,555 subscribers in favor of the sale and 1,300 against.

Three up at NCTA

National Cable Television Association President Robert Sachs last week promoted three senior staffers and appointed an interim spokesperson. Sachs named Jadz Janucik, a 23-year NCTA veteran, senior vice president of association affairs. Janucik is in charge of state and local affairs and NCTA's offices of Rural and Small Systems and Cable Signal Theft. Sachs also promoted Barbara

York to senior vice president of industry affairs.

Sachs named York NCTA's chief administrative officer when he took office last September. Eleanor Winter becomes vice president of special projects. She has been at NCTA since 1988 and oversees NCTA's Cable Political Action Committee. Winter was formerly senior director of special projects for NCTA's government relations department. Finally, former Cable Telecommunications Association spokesman Jim Ewalt will serve as NCTA's acting vice president of public affairs. Former public affairs VP Josie Martin announced her resignation last month.

Odyssey gains in Texas

Odyssey ended the year with a present: 310,000 analog subscribers in the San Antonio market, the network reports. As of Dec. 31, Odyssey was added to Time Warner's Paragon Cable lineup on ch. 53. The deal follows another agreement for 500,000 subs with a Time Warner affiliate in

Tampa, Fla., and Winston-Salem, N.C.

Time Warner receives Pleasure

Pleasure has a hunting license from Time Warner Cable, according to a statement from the adult pay service. Pleasure, one of the New Frontier Media networks, has been given the corporate go-ahead from the MSO to solicit carriage deals from local Time Warner affiliates. Pleasure was launched on Time Warner systems in the Los Angeles area in June 1999. It reaches around 3.3 million homes via cable and satellite.

It's hi-def Showtime

Premium service Showtime is launching HDTV service on Jan. 23 at 8 p.m. ET/PT, with the debut of *Star Trek: Insurrection*. HD Showtime will be in 1080i format with a widescreen, 16:9 aspect ratio and Dolby Digital 5.1 audio. The HD feed will be available to affiliates at no extra cost as long as subscribers are not charged more for it. Showtime is also adding 5.1 audio to digital feeds of its seven networks.

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CBS nets HD sports deals

Gains underwriting subsidies for NFL, NCAA production from set makers

By Glen Dickson

After launching prime time series and movies in HDTV this past fall, CBS is maintaining its HDTV programming momentum with underwriting deals for two big-ticket sporting events: the National Football League AFC Championship Game and the Final Four of the NCAA Men's Basketball Tournament. CBS' new subsidy deals with Mitsubishi Electronics and Thomson Consumer Electronics, announced at the Consumer Electronics Show in Las Vegas last week, signal a continued push by the network and TV set-makers to drive sales of expensive HDTV sets.

Mitsubishi currently underwrites 12 hours of weekly HDTV programming (15 CBS prime time series, including *Touched By An Angel* and *Everybody Loves Raymond*) and also sponsored CBS' hi-def broadcast of the U.S. Open Tennis Championships last September. The manufacturer will now cover the costs of producing in HDTV the AFC Championship Game, which will be hosted on Jan. 23 by the highest remaining seed in the AFC playoffs.

CBS also showed the AFC Championship Game (between Denver and New York) in HDTV last year, one of four NFL games the network aired in HDTV during the 1998-99 season. Like those games, the 2000 AFC championship will be produced separately in HDTV from CBS' NTSC broadcast, using National Mobile Television's HD-3 1080i production truck equipped with seven Sony cameras. Ian Eagle and Sam Wyche will call the game, which will be produced by Jim Rikhoff and directed by Bob Lanning. It will be carried by 18 CBS owned and affiliated DTV stations.

While CBS has done hi-def football before, its new deal with Thomson Consumer Electronics will enable the network's first HDTV broadcasts of NCAA basketball. Through its RCA brand, Indianapolis-based Thomson will sponsor HDTV broadcasts of the Final Four from its hometown stadium, the RCA Dome, on April 1 (5:30-10:30



The HDTV truck CBS will rely on for the Final Four was used successfully for the HDTV production of a college basketball tournament in North Carolina last month.

p.m. ET) and April 3 (9-11:30 p.m. ET).

"The sport of basketball kind of lends itself to HDTV, since it's another east-west sport [like tennis and football] that works well with the 16:9 aspect ratio," Aagaard says.

The Final Four games will be produced using a new, smaller HDTV production truck built by a joint venture of HD Vision, WRAL-TV Raleigh, N.C., and DTV Resources. Aagaard hopes to use five or six cameras for the NCAA coverage, which will also be produced separately from CBS's NTSC broadcast.

"The one thing we don't want to do, whether it's the tournament or the AFC Championship, is to disturb the standard production we already do," he says. "We don't even want to step into those waters."

According to CBS spokesman Dana McClintock, the NFL and NCAA underwriting deals are similar in structure to CBS' previous agreements with Mit-

subishi for prime time series and Samsung Electronics for Sunday- and Wednesday-night movies. In exchange for sponsoring the HDTV broadcasts, Mitsubishi and Thomson will get banner messages within the NTSC broadcast proclaiming their involvement; McClintock says an "advertising commitment" is also part of the deal.

CBS may not be done yet, as both McClintock and Aagaard hinted that other program underwriting deals might be in the works. "There could be one more blockbuster down the road very soon," Aagaard says. ■

In search of DTV's magic price point

By Ken Kerschbaumer

New digital television products once again took center stage at the Consumer Electronics Show (CES) held at the Las Vegas Convention Center last week, as manufacturers looked to capitalize on growing consumer demand for future-ready big-screen monitors.

One thing is clear—the DTV product market is going to get a lot more competitive and crowded in 2000. And for a broadcast industry clamor-

ing for something to jumpstart DTV viewership, that competition might be just the spark.

"You're finally going to be seeing sets that a consumer can buy with confidence; [they're] not just experimental," says Edward Grebow, president of Sony Broadcast and Professional Co. Like many from the broadcast side of the industry, Grebow went to Las Vegas to see what the consumer side is offering. Ira Goldstone, Tribune Broadcasting vice president, engineering and technology, is another who was curi-



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ous. "There will be a market for the tube sets, but the big screens will do better," he says. "What those sets do for existing NTSC and DVD picture quality will be where the value is. [Consumers] may hold off on the tuner, but products like the RCA DTC100, which offers DirecTV, NTSC and HDTV in one box, may change that. For an extra \$300 over the cost of a regular DirecTV box you can get DTV receive capability."

There were a number of trends at CES, but the one that many in the retail and broadcast community are waiting for are DTV and HDTV sets that are "affordable." This year's introductions pointed to two rough price points: \$3,000-\$4,000 for a 1080i direct view set in the 30- to 34-inch range and \$4,000-plus for 46-inch and larger projection HDTV sets.

"I see digital set prices beginning to move down, and the quality of introductions moving up," Grebow says. "A lot of technical issues are being cleaned up."

For example, last summer the China-based manufacturer Konka made news when it announced plans to offer a 30-inch fully integrated HDTV set for \$3,449. At CES Konka says it plans to deliver the set later this month (it also introduced a 50-inch rear-projection HDTV-ready display, although pricing wasn't set on that model).

Konka wasn't the only manufacturer to go lower than \$3,500 for a 30-inch HDTV set. Philips introduced the 30PW9815, which is a 30-inch, 16:9 set with a resolution of 1080i. It will ship in the second quarter with a suggested retail price (SRP) of \$3,000 (a 34-inch version will be available for \$4,000). Both models will scale all formats to a 1080i resolution, except NTSC analog sources, which are scaled to a 540p format. Philips also plans to ship an integrated 34-inch 1080i HDTV set, the 34PH9915, in the second quarter with a \$5,000 SRP.

Another 34-inch direct-view HDTV 1080i monitor was introduced by Sharp, under its SharpVision brand. The 34N-WF5H features a 34-inch widescreen picture tube, HD component video inputs, 1080i HDTV scan capability, and dual NTSC tuners. It is scheduled to ship in March with an SRP of \$3,995.

Sony's second-generation of HDTV sets includes two new direct view models in the Wega lineup: the 34-inch KW-34HD2 and the 36-inch with 4:3 aspect



Sony's Grebow: *'You're finally going to be seeing sets that a consumer can buy with confidence; [they're] not just experimental. A lot of technical issues are being cleaned up.'*

ratio, the KD-36HD2. SRP on the sets is \$5,500 and \$5,000, respectively.

One of the "bigger is better" offerings came from JVC, with the D'Ahlia 3D Hologram, its first rear-screen projector based on the D-ILA display system. The projection set (the AV-61S901) features a 61-inch 16:9 screen and is scheduled to ship in the second

quarter with a \$5,999 SRP. Native scan resolution is 1080i, and it will also present 480i and 480p signal sources.

Panasonic offered its first 65-inch rear projection set, the PT-65WFX95, which will display both 1080i and 720p HDTV in native format. Pricing is still to be announced.

Sony's latest in the big-screen arena includes the 57-inch KWP-57HD2 and the 65-inch KWP-65HD2, both 1080i and expected to sell for \$6,000 and \$7,000, respectively.



Goldstone: *'There will be a market for the tube sets, but the big screens will do better. What those sets do for existing NTSC and DVD picture quality is where the value is.'*

And Philips will add three new rear-projection sets to its lineup as well: the 60-inch 4:3 display (60PP9601) will carry a \$4,200 SRP, the 60-inch display (60PP9701) is \$5,500 and the 55-inch 16:9 display (55PP9701) is \$5,000.

Going progressive

While ABC still fights the battle to have 720p officially recognized by the ITU as an HDTV format, Samsung threw its support behind that format

with two HD-ready rear-screen projection TVs. Most importantly, the technology used allows for the cabinets to be very narrow—the 43-inch version, for example, is only 14 inches deep.

Both models are based on new Ferro Electric Liquid Crystal technology—the 43-inch 16:9 version will carry an SRP of \$5,999; a 50-inch 16:9 version will also be available in the second quarter, at an expected price of \$6,999. Both models will need set-top decoders connected via HD component video or RGB via VGA jacks to display DTV broadcasts.

Samsung also plans to expand its Tantus series with the introduction of three flat-screen 480p direct-view sets, called Pure Flat. These will include a 27-inch 4:3 model (TSK2700F, \$1,099), a 32-inch 4:3 model (TSK3200F, \$1,699) and a 30-inch 16:9 model (TSK3000F, \$2,199).

All are billed as "digital-ready" and will display images in the 480p SDTV native-scan rate when connected via HD component video jacks to a DTV set-top box. Additionally, the models incorporate dual NTSC tuners and video processing to present interlace signals in progressive-scan mode. All three models will ship in August.

There were also a number of set-top box announcements, with the most significant being Panasonic's new digital decoder that is believed to be the first to output all of the ATSC formats, as well as NTSC and DirecTV standard, local and HDTV programming. The new DTV set-top decoder (model TU-HD520) will carry a \$1,099 SRP when it ships in May.

Zenith, while unable to provide specifics, also announced a new set-top box that will be available in the fourth quarter. It will receive all 18 ATSC formats and output at user-selectable levels for 480i, 480p, 720p and 1080i. It also includes an NTSC tuner. Zenith also introduced three new HDTV 1080i rear-projection sets (in 61-, 60- and 53-inch sizes) and three new direct-view 480p sets. Pricing was unavailable.

Sony introduced a new ATSC set-top decoder box. Vic Pacor, Sony TV and digital media vice president, says it will also receive DirecTV standard, local and HD services. "We're bullish about DirecTV," Pacor says, "but we are also bullish about the potential for cable, cable modems and datacasting devices. There is a lot on the horizon, some of which has been standardized, and some of which has yet to be standardized." ■

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Sinclair: new DTV sets no better

Broadcaster cites new negative results from latest Baltimore and D.C. tests

By Glen Dickson

After testing the latest-model DTV receivers from Thomson Consumer Electronics and Sony over the past month, Sinclair Broadcast Group says they aren't significantly better in fighting multipath interference than the early Panasonic and Pioneer units Sinclair tested last summer.

Sinclair, which has petitioned the FCC to add COFDM modulation to the ATSC digital television transmission standard, made this pronouncement early last week, perhaps looking to stir debate at the Consumer Electronics Show in Las Vegas. The station group conducted its latest tests of 8-VSB reception in mid-December in Baltimore and Washington, using Thomson's DTV set-top (DTC-100) and Sony's 34-inch HDTV set (KW-34HD1). Sinclair visited eight of the now-infamous Baltimore sites as well as new locations in downtown Washington, including in front of ATSC and FCC headquarters and on top of Capitol Hill.

According to Sinclair, the Sony receiver showed no improvement over the Panasonic and Pioneer models in the Baltimore tests, and the Thomson unit showed only marginal improvement. In Washington, Sinclair claims, neither



Sinclair's Ostroff:
'We didn't get any usable reception.'

Ostroff, Sinclair vice president of new technology, who says that the December measurements were made with the same two antennas used in the August tests. Unlike the August tests, however, Sinclair didn't do any indoor testing.

"The Sony is a big beast of a receiver, so we had it in the back of the van," Ostroff says. "We didn't do any indoor testing—all the testing was done at outdoor sites or in parking garages."

Ostroff admits that the December tests also represented a "limited evaluation" of the Sony and Thomson receivers. "We took it to eight sites in Baltimore where we know COFDM worked," he says. "When we did not get 8-VSB reception, we saw no point

receiver was able to receive more than two of five DTV stations broadcasting, while an analog Sony Watchman handheld TV was able to receive all nine UHF analog stations.

"We didn't get any usable reception," says Nat

in going any further."

Sinclair plans to conduct further demonstrations of the Sony and Thomson units in Washington over the next two months for interested members of Congress.

Sony spokesmen didn't return calls for comment on Sinclair's findings. Thomson spokesman David Arland says Thomson stands behind the DTC-100 and has shipped more than 10,000 units to dealers. But one industry source says the findings aren't surprising, since even though the Thomson and Sony receivers are newer than the Panasonic and Pioneer models, they still represent first-generation 8-VSB demodulation technology. Several chip makers, including Motorola, Philips and NxtWave, have announced second-generation 8-VSB chips that promise better multipath performance. But those chips have yet to find their way into a consumer product.

Sinclair also plans a February demonstration of simultaneous mobile and HDTV reception using COFDM modulation. The station group originally had planned such a demonstration for this month (B&C, Dec. 6, 1999), but has had trouble securing equipment from European suppliers. ■

Geocast Networks picks new CEO

By Ken Kerschbaumer

Geocast Network Systems went outside the company to find a new chief executive officer as the company moves into its second phase of operation—commercialization. James Ramo joins Geocast from TVN Entertainment Corp., a cable television transaction programming service company, where he was president and chief operating officer.

Ramo will work closely with Geocast's former CEO, H. Joseph Horowitz, who will continue as chairman. Horowitz will drive the strategic direction of the company, as well as manage key partnership activities.

"In Joe's former job as chairman and CEO he was responsible for the financing and start-up of Geocast," Ramo



Ramo: 'We have to create programming so that consumers will get our box for the PC.'

rather than one."

Prior to working at TVN, Ramo spent seven years at DirecTV as executive vice president, where he oversaw all programming and was responsible for

says, "and now we're moving to phase two in which Joe will continue to be the main strategic dealmaker for Geocast. I have more of the operating background, so if all goes according to plan we'll end up with two sets of eyes and ears

sales, marketing and customer service operations. He also has worked at Hughes Communications, Times Mirror Cable Television and CBS Television.

With the success of the DirecTV launch on his resume, Ramo has experience translating ideas into consumer success stories, so while he understands the unique challenges Geocast faces, he believes he and the company will be ready: "We have to create a programming service that is attractive enough so that consumers will get our box for the PC that allows for the full-motion video, rich media, multiple downloads, etc. This year we'll create the service, put the box into the manufacturability stage, create a beta test—hopefully in the third quarter—and then launch the business early next

A
distinguished
ACHIEVEMENT

Friday, January 14, 2000 is the deadline for the receipt of entries for the 59th Annual George Foster Peabody Awards. Radio and television programs broadcast in the calendar year of 1999 (January 1 to December 31) in the following categories are eligible: News, Documentary, Entertainment, Education, Programs for Children, Public Service and Individuals/Institutions/Organizations. For entry information, contact: Barry Sherman, Director, Peabody Awards, 706-542-3787 (tel.); 706-542-9273 (fax); e-mail: www.peabody.uga.edu.

The singularly prestigious Peabody Awards — administered by the University of Georgia's College of Journalism and Mass Communication — recognize distinguished achievement and meritorious public service. A universal symbol of extraordinary accomplishment, a Peabody Award is a highly coveted prize in television, radio and cable.

As part of our May 22 issue, *Broadcasting & Cable* is proud to officially present the Peabody Awards Souvenir Journal. This exclusive special section will serve as the event program at the May 22 awards gala and will also run in the May 22 issue of *Broadcasting & Cable*. A portion of your ad dollars will be donated to the Peabody Awards Fund dedicated to continued excellence in broadcasting and cable.

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year. Next year the challenge becomes branding the service, and promoting it to provide consumer awareness."

In a related story, Thomson previewed the first RCA-branded Geocast receiver at the Consumer Electronics Show in Las Vegas last week. Ramo, who worked closely with Thomson in his previous positions, says he is delighted to be working with them again. "They know

how to manufacture, and they know how to distribute. I think it's an exciting strategic new product for them, and we think it's the beginning of an excellent partnership."

One good omen Ramo sees is the acceptance of the personal video recorder into living rooms across the country. "I think you can begin to see that this type of product has accept-

ance, whether it's [as] a TV set-top box or a computer peripheral," he says. "We're looking at this as a computer peripheral, which differentiates us from some of the others in the business. But it's clearly a way to obviate some of the difficulties of bandwidth that exist, even with broadband that is being delivered over cable or DSL." ■



CUTTING EDGE

By Glen Dickson

Paramount compresses with Harris

Paramount Stations Group has selected Harris Corp. to supply it with DTV encoding systems for its 19 television stations. Paramount has purchased Harris' top-of-the-line FlexiCoder ATSC MPEG-2 encoders, which can be upgraded to support HDTV and multichannel SDTV broadcasts with plug-in modules. Initial shipments are scheduled for WKBD-DT Detroit and KTXA-DT Dallas.

SeaChange acquires software firm

Video server supplier SeaChange International has purchased Digital Video Arts, a software developer for interactive television, in exchange for 330,000 shares of SeaChange common stock (roughly \$11.7 million). SeaChange plans to integrate Digital Video Arts' video-on-demand software with its server-based Interactive Television System, which is being tested by Time Warner and Comcast and deployed by Telewest in England. According to Yvette Gordon, SeaChange vice president

of interactive technologies, Digital Video Arts' value is in its relationships with multiple set-top players, including General Instrument. Kevin Keefe, GI's director of product management, agrees: "It gets SeaChange a very quick way to evolve applications to work with our set-tops."

Eagles do virtual deal with Orad

Electronic insertion and virtual set supplier Orad has signed a contract with the NFL's Philadelphia Eagles to provide the team with in-game advertising insertions and on-field graphics for its 2000 pre-season games. The Philadelphia Eagles Television Network will use Orad's CyberSport and IMA GINE virtual advertising systems to create graphics such as a "virtual Jumbotron" within the playing field.

KGMH buys NVision, Leitch DTV gear

KGMH-DT, McGraw-Hill's ABC affiliate in Denver, has purchased an NVision Envoy routing system for its new digital plant. "The key factor in making this decision was NVision's ability to demonstrate deliverable

product that could manage AES, SDI and HD-SDI signals competently," says KGMH Director of Engineering Mike Howey. "Test signals at all data rates passed through their routers multiple times without bit errors." KGMH has installed an Envoy 6128 router, populated at 64x64 SDI (270 Mb/s) and 8x8 "Super Wideband" (1.5 Gb/s), as well as a 64x64 synchronous AES audio router and the new Envoy control system.

In other KGMH HDTV news, the station has purchased Leitch Corporation's Juno upconverter and HDTV logo generator after extensive evaluations of HDTV conversion products. McGraw-Hill sister stations KGTV San Diego and WRTV Indianapolis have also purchased Leitch HDTV processing gear.

Philips bows DTV tuner for PC

Philips Semiconductors has introduced a DTV front-end reference design, called the Maui board, aimed at PCI-based applications such as personal computers and set-tops. The ultra-compact Maui supports both ATSC and NTSC reception and includes Philips' second-generation 8-VSB demodulator. Philips is working with software firm Ravisent to advance DTV reception via PCs, as the Maui board can use Ravisent's CineMaster HDTV software decoder to deliver a complete ATSC

receiver system. Simon Wegeriff, Philips Semiconductors product marketing and business development manager, says the Maui should find its way onto store shelves this year as an add-on PC card that could cost less than \$100 in volume production. "This definitely provides a way of getting DTV systems in to the market, and PCs are a versatile platform to design for," says Wegeriff, who adds that many PC makers are quicker to see the upside of DTV capability than traditional consumer electronics manufacturers.

Sarnoff lends support to 8-VSB

Technology firm Sarnoff Corp. has issued a position paper supporting the current ATSC digital television standard and its use of the 8-VSB modulation scheme. Sarnoff says that arguments made by "one broadcasting group" (i.e. Sinclair) supporting COFDM modulation and criticizing 8-VSB's multipath performance aren't new, but were instead "extensively studied" during the formulation of the ATSC standard. Sarnoff claims that 8-VSB "offers the best balance" in meeting the U.S.' diverse reception requirements, and adds that new demodulation chips (such as the one Sarnoff designed with Motorola) deliver "excellent resistance" to multipath interference.

iCraveTV.com tries new ploy

Renegade Canadian Webcaster pitches business proposition to broadcasters

By Richard Tedesco

With lawsuits from U.S. and Canadian broadcasters looming, iCraveTV is attempting to go legit.

Seemingly oblivious to the legal challenges it may soon face, iCraveTV.com is approaching Canadian broadcasters with a proposal to Webcast their signals to U.S. Net surfers and split the resulting ad revenue. IcraveTV.com would insert commercials to replace on-air spots, according to William Craig, who says he's held "very, very" informal talks with two Canadian broadcasters thus far. "They're calming down," says Craig. "As people are looking at this issue, I think they're seeing there's an opportunity here."

The opportunity Craig perceives is

increased exposure for Canadian programmers via the Internet in a market that has been largely inaccessible to them. "Canadian program producers have had a real problem getting their programming released in the U.S.," he says.

Technically, iCraveTV, a unit of TVRadioNow Corp., can start those Internet retransmissions next month, according to Craig, who expects to easily clear news signals, but anticipates a "real challenge" over entertainment content.

A consortium of Canadian broadcasters led by the Canadian Broadcasting Corp. has retained Toronto law firm McMillan Binch, contemplating legal action to halt Craig's initiative that put their programming online in the first place. Their letter demanding that Craig's company desist has been rebuffed, according to David Kent, liti-

gation partner for McMillan Binch, who declined to comment on whether a lawsuit is forthcoming.

The Canadian broadcasters, including CTV, City-TV, WIC, TVO, Rogers and Global, contend that iCraveTV.com is infringing on the respective copyrights of their Toronto TV signals that iCraveTV.com is putting online. Craig, however, claims that he is operating legally under Canadian law: "In Canada, we have the right to redistribute their signals."

The iCraveTV registration process relies on PC users to identify themselves if they are logging on from the U.S. and includes a long disclaimer putting any liability on the user for violating its prohibition against U.S. Web surfers accessing the streamed signals. "I believe that, fundamentally, Americans are honest," Craig says. "Maybe the lawyers aren't."

One or more lawsuits are likely to be filed by U.S. broadcasters and programmers, which have been meeting with the National Association of Broadcasters, according to a source close to those talks. Participating companies include LIN Broadcasting, Granite Broadcasting, Grant Television and Gannett Co., which all have stations in Buffalo, N.Y.—part of the Toronto DMA signals iCraveTV is retransmitting over the Net. The Motion Picture Association of America, Major League Baseball, the National Basketball Association, the National Football League and the National Hockey League are also potential suitors who have been involved in the NAB meetings.

Meanwhile, Craig plans to conduct his unusual business as usual, claiming his business proposal to the Canadians is not a "peace proposal," and declaring his intention to pay all programmers rights fees to be determined by Canada's copyright tribunal.

iCraveTV plans to build on its audience—800,000 visitors to its site in December—by retransmitting signals from Vancouver and Seattle with a new antenna it's erecting. "This is like the early days of cable TV in the U.S.," Craig says. ■

CBS names Internet CEO

Last week CBS Corp. appointed Russ Pillar to be president and CEO of its newly formed CBS Internet Group.

Pillar, 34, takes the post after having served as president and CEO of Virgin Entertainment Group since mid-1998. That job included directing Virgin-Ventures, which took equity stakes in several Internet companies.

CBS has followed a similar strategy in building its Internet portfolio. When Pillar assumes his new role later this month, he will oversee a unit that encompasses all of the CBS Web assets, including CBS MarketWatch, CBS SportsLine and iWon.com.

The restructuring of the Web properties in a separate unit clearly prefigures an IPO CBS has been contemplating based on those assets. Pillar echoed public comments from other CBS executives about the prospects for that IPO last week: "We're all about building shareholder value at CBS. If an IPO winds up being the best way for us to pursue that goal, I'm sure you'll see us pursue that with vigor."

While he declined to specify his priorities as he approaches the new job, Pillar clearly puts the launch of an Infinity.com Webcasting venture near the top of his list: "I think Infinity is one of our secret weapons. I think we're going to have a killer offering in that space."

CBS will be evaluating its portal strategy, according to Pillar, who says it's "premature" to say whether it will create anything beyond the iWon.com sweepstakes site it currently maintains as a portal.

Prior to his term at Virgin Entertainment, Pillar was president, CEO and vice chairman of Prodigy Internet. He was a member of the investor group that bought Prodigy from IBM and Sears in 1996.—Richard Tedesco



Pillar: 'We're all about building shareholder value at CBS.'

SITE OF THE WEEK

www.nbc6.com



WCNC-TV Ch. 6, NBC Charlotte, N.C.

Site features: Live streaming of newscasts daily at 5 and 11 a.m., and 5, 6 and 11 p.m.; three days of newscasts archived; customizable news down to neighborhood level; weather forecasting with Doppler radar; Charlotte jobs, Carolina homes and online shopping sections; Instasport section enables tracking of high school sports teams statewide

Site launched: July 1999

Site director: Ginger Smith, manager of NBC6 new media

Number of employees: 6

Design: In-house

Streaming technology: RealVideo and Windows Media

Traffic generated: Averaging 300,000 page views monthly; 800,000 page views in December 1999

Advertising: Banner ads

Revenue: N/A

Highlights: Average site users stay for more than 23 minutes per visit, indicating high usage of streamed newscasts; delivered 1,000 concurrent streams for coverage of Charlotte millennium celebration

—Richard Tedesco

Excite fuels free Net

By Richard Tedesco

Excite@Home launched a free Internet access service last week dubbed FreeWorld, integrated with the Excite.com Web portal.

The move ensures increased traffic for the Excite portal. In addition, it advances Excite@Home's strategy of enabling and encouraging ubiquitous Internet access via narrowband or broadband.

FreeWorld (freeworld.excite.com) offers unlimited Web access on a free dial-up connection at connections speeds up to 56 kb/s. Users are provided a personalized opening page based on their interests, e-mail service, a personal calendar and links to shopping, news and chat services. Ready access is offered to the Blue Mountain Arts electronic greeting card site (www.Bluemountain.com), recently acquired by Excite@Home in a \$100 million deal.

"Encouraging mass adoption of the Internet is fundamental to our business model, and we expect to take full advantage of the projected growth in the free ISP arena," says George Bell, Excite@Home president.

The presumption is that the high-

speed Internet access company can readily encourage a certain percentage of PC users to upgrade from narrowband to broadband service once they develop a taste for Web surfing. Excite@Home already has enjoyed some success in promoting its @Home broadband service through its targeted MatchLogic advertising unit. @Home currently claims more than one million subscribers for its high-speed cable Internet access service.

The service will be run by 1stUp.com, a unit of CMGI, which provides ad-supported Internet access services. It provides a sponsored navigation bar that remains on screen at all times whenever a user is surfing the Internet, thus enabling the free Web access.

Anyone registering for FreeWorld must provide demographic background about themselves, which is, in turn, used by advertisers to deliver targeted banner spots. Proflowers.com, an online florist service, is the charter advertiser.

PC users can plug into the service by downloading a FreeWorld application at the site or ordering a CD-ROM for delivery by mail. ■

Superheroes rule on Entertaindom

Brilliant Digital's dynamic duo of *Xena: Warrior Princess* and *Superman* appear on Warner Bros.' Entertaindom site in force this year.

Time Warner Digital Media exercised an option for 15 additional interactive animated 3-D episodes of Brilliant's multipath *Superman* movies. So the Warner site (www.Entertaindom.com) will carry 30 5- to 8-minute interactive episodes about the man of steel that permit PC users to select plot paths.

"Webisodes" of *Xena* are a new addition to the Warner site, which will also carry eight episodes of *Kiss Immortals*, a new Brilliant series using the original music and voices of the rock group. Warner plans to feature five multipath series from Brilliant on Entertaindom's Multipath Movie Channel.

PC users can play the multipath movies by downloading Brilliant's free Digital Projector. Its animations, enabled by Brilliant's proprietary B3D tool set, are also accessible on its own site (www.multipathmovies.com).

Brilliant has also created multipath animations based on Popeye and Jim Carey's Ace Ventura character.

—Richard Tedesco



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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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CHANGING HANDS

The week's tabulation of station sales

TVs

For a compilation of duopoly deals valued at \$141,259,156, see page 80.

COMBOS

KSSE(FM) Riverside/Los Angeles, KSZZ(AM) San Bernardino/Los Angeles, KCAL(AM) Redlands/Riverside, KRRE(FM) Shingle Springs/Sacramento, KLOK-FM Greenfield/Salinas/Monterey, KSES-FM (formerly KVRG-FM) Seaside/Salinas/Monterey, KSES(AM) (formerly KVRG) Soledad/Salinas/Monterey, KBRG(FM) and KLOK(AM) San Jose/San Francisco and KMYC(AM)-KRCX-FM Marysville/San Jose, all Calif.; KMXA(AM) Denver and KJMN(FM) Castle Rock/Denver, Colo.; KRZY(AM) Albuquerque and KRZY-FM Santa Fe/Albuquerque, N.M., and WACA(AM) Wheaton, Md./Washington
Price: More than \$250 million (merger)
Buyer: Entravision Communications Co. LLC, Los Angeles (Walter F. Ulloa, chairman; Philip C. Wilkinson, president/COO); owns 17 TVs, including KSMS-TV Monterey/Salinas, KCEC(TV) Denver, WMDO TV Washington and KLUZ-TV Albuquerque, and nine radio stations

Seller: Latin Communications Group Inc., San Jose, Calif. (Martin D. Payson, chairman [Trefoil Latin Investors LP, owner]); is buying KRNV-FM Reno and KVBC-FM Las Vegas, Nev. (see first FM item, below), and owns *El Diario* New York daily newspaper. Trefoil is a partnership of Shamrock Holdings Inc., owned by the Roy E. Disney family, General Electric Investments, New York State Pension Fund and other investors
Facilities: KSSE: 97.5 MHz, 72 kW, ant. 1,571 ft.; KSZZ: 590 kHz, 1 kW; KLOK-FM: 99.5 MHz, 50 kW, ant. 492 ft.; KCAL: 1410 kHz, 5 kW day 4 kW night; KRRE: 101.9 MHz, 47 kW, ant. 505 ft.; KBRG: 100.3 MHz, 14.5 kW, ant. 2,580 ft.; KLOK: 1170 kHz, 50 kW day, 5 kW night; KMYC: 1410 kHz, 5 kW day 1 kW night; KRCX-FM: 99.9 MHz, 1.74 kW, ant. 2,181 ft.; KSES-FM: 107.1 MHz, 1.85 kW, ant. 587 ft.; KSES(AM): 700 kHz, 2.5 kW; KMXA: 1090 kHz, 50 kW day, 500 w night; KJMN: 92.1 MHz, 30 w, ant. 627 ft.; KRZY(AM): 1450 kHz, 1 kW; KRZY-FM: 105.9 MHz, 100 kW, ant. 1,936 ft.; WACA: 1540 kHz, 5 kW day

Formats: KSSE: Spanish contemporary hits; KSZZ: Spanish/news; KLOK-FM: Christian music; KCAL: Spanish/news; KRRE: Spanish; KBRG:

PROPOSED STATION TRADES

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

THIS WEEK

TVs ■ \$141,259,156 ■ 5
 Combos ■ \$308,107,500 ■ 8
 FMs ■ \$43,115,010 ■ 10
 AMs ■ \$18,815,000 ■ 8
 Total ■ \$511,296,666 ■ 31

SO FAR IN 2000

TVs ■ \$141,259,156 ■ 5
 Combos ■ \$308,107,500 ■ 8
 FMs ■ \$43,115,010 ■ 10
 AMs ■ \$18,815,000 ■ 8
 Total ■ \$511,296,666 ■ 31

soft AC; KLOK: Spanish/news; KMYC: sports; KRCX-FM: Spanish/news; KSES-FM: regional Mexican; KSES(AM): contemporary Spanish music; KMXA: Spanish; KJMN: Spanish; KRZY(AM): regional Mexican; KRZY-FM: Spanish/news; WACA: Spanish/news

KBTM(AM) Jonesboro, Ark.-KIYS(FM) Jonesboro, Tenn./Memphis and KFIN(FM) Jonesboro/Memphis

Price: \$26.5 million for stock

Buyer: Cumulus Media Inc., Milwaukee (Richard W. Weening, chairman; Lewis W. Dickey Jr., vice chairman); owns/is buying 77 AMs and 190 FMs

Seller: Larry A. Duke, San Antonio, Texas; no other broadcast interests

Facilities: KBTM: 1230 kHz, 1 kW; KIYS: 101.9 MHz, 100 kW, ant. 1,059 ft.;

KFIN: 107.9 MHz, 100 kW, ant. 600 ft.

Formats: KBTM: news/talk; KIYS: CHR;

KFIN: contemporary Christian

Broker: Americom Radio Brokers Inc.

KCCN-AM-FM and KINE-FM Honolulu

Price: \$17.8 million

Buyer: Cox Radio Inc., Atlanta (Robert F. Neil, president); owns/is buying 19 AMs and 56 FMs including KGMZ(AM) and KRTR-FM Honolulu and KXME(FM) Kaneohe/Honolulu, Hawaii. Cox is selling KGMZ(FM) Aiea/Honolulu, Hawaii

Seller: KHWY Inc., Los Angeles (Howard Anderson, president); owns five FMs

Facilities: KCCN(AM): 1420 kHz, 5 kW; KCCN-FM: 100.3 MHz, 100 kW, ant. 1,965 ft.; KINE-FM: 105.1 MHz, 100 kW, ant. 1,948 ft.

Formats: KCCN(AM): traditional Hawaiian music; KCCN-FM: contemporary

Hawaiian music; KINE-FM: contemporary Hawaiian

KABQ(AM) and KXKS(AM) Albuquerque and KEXT(FM) Bosque Farms/Albuquerque, N.M.

Price: \$7.4 million

Buyer: Clear Channel Communications Inc., San Antonio, Texas (L. Lowry Mays, chairman; Randy Michaels, president, Clear Channel Radio); owns/is buying 20 TVs, 172 AMs and 340 FMs including KPEK(FM), KTEG(FM) and KZRR(FM) Albuquerque, KSVA(FM)

Corrales/Albuquerque and KLSK(FM) Santa Fe/Albuquerque, N.M. Clear Channel also is buying AMFM Inc., which owns/is buying 443 radio stations

Seller: Continental Broadcasting Corp., Beverly Hills, Calif. (Freddy Morales, president); no other broadcast interests

Facilities: KABQ: 1350 kHz, 5 kW day, 500 W night; KXKS: 1190 kHz, 10 kW day; KEXT: 104.5 MHz, 100 kW, ant. 1,822 ft.

Formats: KABQ: Spanish/news; KXKS: Spanish/religion; KEXT: Spanish

KSRV-AM-FM Ontario, Ore./Boise, Idaho

Price: \$2.5 million

Buyer: Horizon Broadcasting Group LLC, Bainbridge Island, Wash. (Keith Shipman, president); is buying one AM and two FMs in Bend, Ore.

Seller: Journal Broadcast Corp., Las Vegas (Kristine G. Foate, president; Carl Gardner, president, Radio Group); owns/is buying four TVs, five AMs and 14 FMs including KGEM(AM)-KJOT(FM) Boise,

KCID-AM-FM Caldwell/Boise and

KQXR(FM) Payette/Boise

Facilities: AM: 1380 kHz, 5 kW day, 1 kW night; FM: 96.1 MHz, 100 kW, ant. 450 ft.

Formats: Both country

Broker: Kalil & Co.

KZNG(AM)-KQUS-FM Hot Springs, Ark.

Price: \$2 million

Buyer: Powell Broadcasting Co. Inc., Baton Rouge, La. (Nanette N. Kelley, president); owns/is buying four AMs and six FMs, including KLXQ(FM) Hot Springs and KZBR(FM) Mountain Pine/Hot Springs, Ark.

Seller: Demaree Media Inc., Cave Springs, Ark. (Levoy P. Demaree, principal). Demaree owns KWCK-AM-FM Searcy, Ark.

Facilities: AM: 1340 kHz, 1 kW; FM:

97.5 MHz, 100 kW, ant. 860 ft.
Formats: AM: news/talk; FM: C&W

KXYL-AM-FM Brownwood and KSTA-AM-FM Coleman, Texas

Price: \$1.625 million
Buyer: American Communications Enterprises Inc., Austin, Texas (Dain L. Schult, president); no other broadcast interests

Seller: Watts Communications Inc., Brownwood (Phil Watts, president); no other broadcast interests

Facilities: KXYL(AM): 1240 kHz, 1 kW; KXYL-FM: 104.1 MHz, 74 kW, ant. 321 ft.; KSTA(AM): 100 kHz, 250 w day; KSTA-FM: 107.1 MHz, 3 kW, ant. 180 ft.
Formats: KXYL(AM): AC; KXYL-FM: hot new country; KSTA-AM-FM: both rock 'n' roll

KRLW-AM-FM Walnut Ridge, Ark.

Price: \$282,500
Buyer: Floyd Broadcasting Co. Inc., Walnut Ridge (Will Floyd, owner); no other broadcast interests

Seller: Voices Unlimited Inc., Walnut Ridge (Don House, president); no other broadcast interests

Facilities: AM: 1320 kHz, 1 kW day; FM: 106.3 MHz, 3 kW, ant. 328 ft.
Formats: Both oldies
Broker: Sunbelt Media Inc.

FMs

KRNV-FM Reno and KVBC-FM Las Vegas

Price: \$17.5 million (\$14.25 million for KRNV-FM and assets and time brokerage agreement; \$3.25 million for KVBC-FM stock and licenses)

Buyer: Latin Communications Group (see first Combo item, above)

Sellers: KRNV-FM: Sunbelt Communications Co., Las Vegas (James E. Rogers, president); owns 14 TVs, including KVBC(TV) Las Vegas and KRNV(TV) and KWNV(TV) Winnemucca/Reno, Nev. KVBC-FM: Meridian Communications Co. (Suzanne E. Rogers, president/daughter of James Rogers); no other broadcast interests

Facilities: KRNV-FM: 101.7 MHz, 1.3 kW, ant. 426 ft.; KVBC-FM: 105.1 MHz, 50 kW, ant. 1,614 ft.

Formats: KRNV-FM: news; KVBC-FM: news/talk

Broker: Sam Bush (Sunbelt)

WWFX(FM) (formerly WQVR(FM)) Southbridge/Worcester/Boston, Mass.

Price: \$14.3 million
Buyer: Citadel Communications Corp., Las Vegas (Lawrence R. Wilson, chairman); owns/is buying 52 AMs and 124 other FMs including WXLO(FM) Worcester/Boston and

WORC-FM Webster/Worcester/Boston
Seller: WBA Inc., Worcester (Jeff Wilkes, principal); no other broadcast interests

Facilities: 100.1 MHz, 3 kW, ant. 295 ft.
Format: Country
Broker: Bergner & Co.

WHOB(FM) Nashua, N.H./Boston

Price: \$5 million
Buyer: Tele-Media Communications LLC, Pleasant Gap, Pa. (Robert E. Tudek and Everett I. Mundy, principals); owns/is buying six AMs and 12 FMs

Seller: Gateway Broadcasting Associates, Newton Center, Mass. (Mario DiCarlo, president); no other broadcast interests

Facilities: 106.3 MHz, 3 kW, ant. 100 ft.
Format: Pop alternative

WGBM(FM) Mishicott/Green Bay, Wis.

Price: \$2.1 million
Buyer: Woodward Communications Inc., Madison, Wis. (Craig Trongaard, president); owns two AMs and six FMs including WKSZ(FM) De Pere/Green Bay

Seller: Bay Lakes Valley Broadcasters Inc., Green Bay (Phil Robbins,

president); no other broadcast interests
Facilities: 94.7 MHz, 6 kW, ant. 328 ft.
Format: AC

WCFR-FM Springfield, Vt., and WMXR(FM) Woodstock, Vt./West Lebanon, N.H.

Price: \$1.5 million
Buyer: Conriver Broadcasting LLC, Chatham, N.J. (Richard L. Sharpe, Kirk Warshaw and Jonamy Broadcasting Inc. [Mary Cristinano, principal], 33.3% each). Warshaw also has interests in three AMs and 12 other FMs
Seller: Robert J. and Shirley P. Wolf (spouses), West Lebanon, N.H.; own WNBX(AM) Springfield

Facilities: WCFR-FM: 93.5 MHz, 3 kW, ant. 300 ft.; WMXR: 93.9 MHz, 670 W, ant. 682 ft.

Formats: WCFR-FM: hits of the '70s, '80s, '90s; WMXR: classic hits and good times

Broker: George Silverman

WVMQ(FM) Key West and WZMQ(FM) Key Largo, Fla./Miami

Price: \$1 million
Buyer: South Broadcasting System Inc., Coral Gables, Fla. (Raul Alar-

CITADEL COMMUNICATIONS

has acquired the

CARIBOU

OKLAHOMA CITY STATIONS

for

\$60,000,000

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



Kalil & Co., Inc.

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

con Sr., president/owner/also director of seller); no other broadcast interests

Seller: Spanish Broadcasting System Inc., Miami (Raul Alarcon Jr., president); owns 13 FMs

Facilities: wvmq: 107.9 MHz, 100 kW, ant. 548 ft.; wzmq: 106.3 MHz, 6 kW, ant. 150 ft.

Formats: Both Spanish/AC

WOKH(FM) Bardstown/Louisville), Ky.
Price: \$1 million

Buyer: Western Kentucky Radio LLC, Russellville, Ky. (Kerby E. Confer, Donald J. Alt and William K. McGinnis, members); owns WIVR-AM-FM Mayfield, Ky. Confer also has interest in 13 AMs and 25 other FMs. Alt also has interest in 13 AMs and 22 other FMs. McGinnis also has interest in three AMs and three other FMs

Seller: Commonwealth Broadcasting Co., Glasgow, Ky. (Steve Newberry, president); owns nine AMs and 10 FMs, including WBRT(AM) Bardstown
Facilities: 96.7 MHz, 3 kW, ant. 160 ft.
Format: AC

WIMV(FM) Madison, Fla.

Price: \$400,000

Buyer: Southbridge Radio Corp., Claremont, N.H. (Jeffrey D. Shapiro, president/owner). Shapiro also has interest in five AMs and eight other FMs

Seller: New South Radio of Florida, Madison (Randolph W. Williams, principal); no other broadcast interests

Facilities: 102.7 MHz, 3 kW, ant. 900 ft.

KLUE(FM) Soledad, Calif.

Price: \$315,000

Buyer: Z-Spanish Media Corp., Sacramento, Calif. (Amador Bustos, CEO); owns 14 AMs and 19 other FMs. Bustos has interest in KAFY(AM) Bakersfield and KZSJ(AM) San Martin, Calif.

Seller: CBS Corp., New York (Mel Karmazin, president); owns/is buying 22 TVs, 18 AMs and 24 FMs

Facilities: 106.3 MHz, 6 kW, ant. 1,720 ft.

Format: AC

KZSP(FM) South Padre Island, Texas

Price: \$10

Buyer: Alternative Broadcasting Corp., West Palm Beach, Fla. (Susan Lundborg, president/owner); owns KESO(FM) South Padre Island

Seller: Rio Bravo Ltd., South Padre Island (Maria Helkme, principal); no other broadcast interests

Facilities: 95.3 MHz, 2.5 kW, ant. 353 ft.

Format: Country

AMs

WHSR(AM) and WWNN(AM) Miami and WSBR(AM) West Palm Beach, Fla.

Price: \$18 million

Buyer: Beasley Communications Inc., Naples, Fla. (George Beasley, chairman); owns/is buying 14 other AMs and 21 FMs

Seller: SMH Broadcasting Inc./HHH Broadcasting Inc./HMS Broadcasting Inc., West Palm Beach (Howard S. Goldsmith, president); no other broadcast interests

Facilities: WHSR: 980 kHz, 5 kW; WWNN: 1470 kHz, 50 kW; WSBR: 740 kHz, 2.5 kW

Formats: WHSR: international entertainment; WWNN: health/talk; WSBR: business/talk

Broker: Blackburn & Co.

WXVQ(AM) DeLand, Fla.

Price: \$250,000

Buyer: Black Crow Broadcasting Inc., Daytona Beach, Fla. (J. Michael Linn, president); owns one other AM and four FMs

Seller: Green Broadcast Group Inc., DeLand (Rick Green, president); no other broadcast interests

Facilities: 1490 kHz, 1 kW

Format: News/talk

Broker: Doyle Hadden

WGFS(AM) Covington, Ga.

Price: \$200,000

Buyer: IPS Inc., Conyers, Ga. (Philip M. Sullivan, principal); no other broadcast interests

Seller: Radio Covington Inc., Covington (G. Christopher Elder, vice president). Elder is secretary/treasurer of Radio Moultrie Inc., which owns WMGA(AM) Moultrie, Ga.

Facilities: 1430 kHz, 5 kW day, 250 W night

Format: Country

WLES(AM) Lawrenceville, Va.

Price: \$150,000

Buyer: Chesapeake-Portsmouth Broadcasting Corp., Winston-Salem, N.C. (Nancy A. Epperson, president/owner; Stuart Epperson, secretary). Stuart Epperson owns seven AMs and has interest in Salem Communications Corp., which owns/is buying 35 AMs and 15 FMs

Seller: Willis Broadcasting Corp., Norfolk, Va. (Bishop L.E. Willis Sr., president/owner). Bishop owns 14 AMs and one FM, including WHFD(FM) Lawrenceville

Facilities: 580 kHz, 500 W day

Format: Country

WSBV(AM) South Boston, Va.

Price: \$100,000

Buyer: Linda Walter-Barton, Semo-ra, N.C.; no other broadcast interests

Seller: Taylor Communications Inc., South Boston (Leslie Hughes, president); no other broadcast interests

Facilities: 1560 kHz, 2.5 kW

Format: Gospel

KJTT(AM) Oak Harbor, Wash.

Price: \$55,000

Buyer: West Beach Broadcasting Corp., Oak Harbor (James E. Tilton, owner); no other broadcast interests

Seller: Oak Harbor Communications Inc., Friday Harbor, Wash. (Pat O'Day, president); no other broadcast interests

Facilities: 1110 kHz, 500 W day

Format: Classic rock

WSQV(AM) Berwick, Pa.

Price: \$35,000

Buyer: FBS Wireless Corp., Scranton, Pa. (Kevin Fennessy, president); owns WAAT(AM) Olyphant/Scranton, Pa.

Seller: Heritage Broadcasting Inc., Wilkes-Barre, Pa. (Michael D. Bart, principal); no other broadcast interests

Facilities: 1280 kHz, 1 kW day, 175 W night

Format: Oldies

Broker: Ray H. Rosenblum

KVLH(AM) Paul's Valley, Okla.

Price: \$25,000

Buyer: DFWU Inc., Marlow, Okla. (Sherry Austin, president/owner); owns KFXI(FM) Marlow and KIXO(FM) Sulphur, Okla. Austin is president of the Sister Sherry Lynn Foundation Inc., which owns KFXT(FM) Sulphur

Seller: Wright & Wright Inc., Bonham, Texas (Roy Floyd, president); no other broadcast interests

Facilities: 1470 kHz, 1 kW day

Format: Country

—Compiled by Alisa Holmes

CORRECTION

WTEV-TV Jacksonville, Fla., and KTFO(TV) Tulsa, Okla., were omitted in an item about the \$11.663 million sale of WJTC(TV) Pensacola, Fla./Mobile, Ala., and KASN(TV) Pine Bluff/Little Rock, Ark. (B&C, Dec. 20, 1999). The cost of the omitted stations is included in the \$11.663 million price.

DATEBOOK

MAJOR MEETINGS

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

March 15—*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.

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

April 10-13—*National Association of Broadcasters* Annual Convention. Las Vegas Convention Center, Las Vegas. Contact:

(202) 429-5300.

May 7-10—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—*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.

July 31-Aug. 2—*National Cable Television Cooperative's 16th Annual Members' Meeting*. Doubletree Hotel, Newport, R.I. Contact: Caprice Caster (913) 599-5900 ext. 305.

THIS WEEK

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

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

Jan. 15—*AP-TV-Radio Association (APTRA) Seminar: Who Is Watching and Listening to Us?* KESQ-TV, Palm Desert, Calif. Contact: Rachel Ambrose (213) 626-2100

ALSO IN JANUARY

Jan. 17-18—*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 Schearer (702) 895-3598.

Jan. 19-20—*E.J. Krause & Associates* Sport Summit. Marriott Marquis, New York. Contact: Craig Tartasky (301) 493-5500.

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

Jan. 27—*New York Chapter of National Lesbian and Gay Journalists and New York Advertising and Communications Network*—A look at news coverage of the gay community by local news organizations. Newseum, 580 Madison Ave. New York. Contact: Michael Collins (203) 375-3567

FEBRUARY

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

Feb 3-5—*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—*National Religious Broadcasters* 57th Annual Convention and Exposition. Marriott Hotel, Anaheim, Calif. Contact: (703) 330-7000.

Feb. 7-9—*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—*Oklahoma Association of Broadcasters* Annual Convention. Westin Hotel, Oklahoma City, Okla. Contact: Carl Smith (405) 848-0771.

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

Feb. 16-20—*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—*Broadcast Cable Credit Association*

Credit Conference 2000. Seattle Sheraton Hotel, Seattle. Contact: (847) 296-0200.

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

MARCH

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

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

March 15—*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—*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—*CAB 18th Annual Cable Advertising Conference*. New York Marriott Marquis. Contact: Joleen Martin (212) 508-1213.

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

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

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

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

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

APRIL

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

April 7-8—*Texas Associated Press Broadcasters* Annual Convention. Marriott Quorum, Dallas. Contact: Diana Heidgerd(972) 991-2100.

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

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

April 12—*Broadcasters' Foundation* American Broadcast Pioneer Awards. Las Vegas Hilton, Las

Vegas Contact: Gordon Hastings (203) 862-8577.

April 17—*American Women in Radio & Television* 2000 Gracie Allen Awards. Hudson Theatre on Broadway, New York. Contact: (703) 506-3290.

April 28-29—*Hawaiian Association of Broadcasters* Annual Convention. Hilton Hawaiian Village, Oahu, Hawaii. Contact: (808) 599-1455.

MAY

May 17-2—*Broadcast Cable Financial Management Association* 40th Annual Conference and Exposition. Sheraton Hotel, San Diego, Calif. Contact: Mary Teister (847) 296-0200.

May 22—*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

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

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

June 9-11—*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—*Banff Television Foundation* BTVF 2000. Banff Strings Hotel Convention Centre. Banff, Alberta, Canada. Contact: Heidi Bobiak (403) 678-9289.

June 16-17—*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—*New York State Broadcasters Association* 39th annual Executive Conference. Sagamore Resort Hotel, Lake George, N.Y. Contact: Mary Anne Jacon (518) 456-8888.

JULY

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

July 31-Aug. 2—*National Cable Television Cooperative's 16th Annual Members' Meeting*. Doubletree Hotel, Newport, R.I. Contact: Caprice Caster (913) 599-5900 ext. 305.

AUGUST

Aug. 26-29—*American Women in Radio & Television Association* 2000 AWRT Annual Convention. Regal Biltmore Hotel, Los Angeles. Contact: (703) 506-3290.

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

A Frank assessment

The first real challenge for Alan Frank as president of Post-Newsweek Stations will be to find a head for the group's biggest station. The last person to run WDIV(TV) Detroit stayed at the station for 20 years, and ran it for more than 11—unusual stability in a business known for quick transitions. That person? Alan Frank.

Frank's long tenure with the Post-Newsweek station had a great deal to do with his ascension to the group's presidency, according to the man Frank replaces. "Having run the biggest asset in the broadcast division," says Bill Ryan, who just became chairman of the group, "Alan was the most natural choice. WDIV is one of the most successful television stations in the country. They do television the way many more stations did it 15, 20 years ago." Ryan recommended Frank to Washington Post Co. leadership as his successor. "They do lots of local programming that looks like network programming in terms of its quality. Our stations across the board do a pretty good job of this, and Alan's expertise in that area will be felt by all the stations. There aren't many of those really good pure programmers anymore in television," Ryan says.

More than 30 years of TV experience goes into Frank's programming expertise. He started out as a volunteer at KDKA-TV Pittsburgh, "sweeping floors and hanging lights, and eventually I talked my way into a paying position." Working while in school at Duquesne, where he studied journalism, he got hands-on experience directing and producing local programming. He went back to KDKA after getting a master's degree at Syracuse, but following enlistment in the Army, he quickly went from producing Pirates baseball to producing Bob Hope Christmas specials from Vietnam (featuring, he recalls, Lola Falana).

Programming was Frank's specialty as a professional broadcaster, and he traveled literally from coast to coast, developing local and national programming. "Eventually, I came here as program manager at WDIV. I was hired for a year or two, to troubleshoot," he says of his arrival more than 20 years ago. "Then I'd be able to go anywhere. I'd never been anywhere for more than a year or two." But promotions came, and Frank eventually took his programming approach to other Post-Newsweek stations. "I was really enjoying



"I never really wanted to be a general manager; but when I took over, I had a clear mindset of what I wanted to do and how I wanted to do it."

Alan W. Frank

President, Post-Newsweek Stations, Hartford, Conn.; b. June 2, 1944; B.A., journalism, Duquesne University, Pittsburgh, 1967; M.S., Syracuse University, Syracuse, N.Y., 1969; director, KDKA-TV Pittsburgh, 1965-67; producer, KDKA-TV, 1967-69; producer, David Frost Revue, New York, 1971; executive producer, KPX-TV San Francisco 1972-74; programming manager, WBZ-TV Boston, 1974-75; WIZ-TV Baltimore, 1976-78; WDIV-TV Detroit, 1979-84; vice president of programming and audience development, WDIV-TV, 1984-86; vice president of programming and production, Post-Newsweek Stations, 1986-88; vice president and general manager, WDNV-TV, 1988-99; current position since Jan. 1, 2000; m. Ann Hodson, July 27, 1969; children: Jordan, 26, Alex, 23, Ben, 20

that," he says, but in 1988, Bill Ryan offered him the opportunity to run the station. "I never really wanted to be a general manager; but I decided to do this. When I took over, I had a clear mindset of what I wanted to do and how I wanted to do it. I wanted to accentuate the uniqueness of the personalities here, and I wanted to be more of a home run—big event—station. We took over the Thanksgiving Day Parade; our 4th of July fireworks became a big event. We used our anchors and reporters as part of these events, and they helped define us in the community." Among special projects, the station just concluded its Choice of the Century, which asks viewers to vote their choices for Michigan's Man, Woman, Performer, Team, Decade, Athlete, Song, Landmark and Mistake of the Century. Winners will be presented in a special show to air on WDIV.

Frank adds that keeping stability among senior station management has helped the station succeed. Yet stability can be a mixed blessing, he suggests. "The good news is you're stable," he says. "The bad news is you're stable. Sometimes history can weigh you down. We always have to re-examine what we're doing."

Besides offering programming expertise, Ryan says, Frank "is a mature guy. He knows how to attract really good managers, and knows how to motivate them. And he knows our corporate culture and buys into it, [in fact] he did a marvelous job helping shape it."

"Different stations operate in different ways," Frank said. "I would expect our station in Houston to look different from our station in Jacksonville. We don't have Post-Newsweek uniforms or a Post-Newsweek set. What defines a Post-Newsweek station is a commitment to journalism and to serve the local community. Those values won't change."

There will be, he says, "accelerated change involving the Internet." Late last year, Post-Newsweek Stations invested \$10 million for an 11% stake in Internet Broadcasting Systems. The group's six stations will become part of the IBS network, and Post-Newsweek will join the IBS board. "Some of our stations have sites that are successful, some are not so successful. We want to make all our sites bigger and more successful."

—Dan Trigoboff

BROADCAST TV



Favale

Vincent Favale, director, late-night programs, CBS Entertainment, New York, named VP.

Gordon Peppers, national sales manager, KTLA-TV Los Angeles, named local sales manager.

Appointments, WWL-TV New Orleans: **Billie Bonnett**, local sales manager, named national sales manager. She will be succeeded by **Tod Smith**, director, research and audience development, named local sales manager.

Sandi Lowe, regional sales manager, WVTM-TV Birmingham, Ala., joins WFXL-TV Albany, Ga., as general sales manager.

David Kaye, general sales manager, WKYC-TV Cleveland, joins WTVK-TV Bonita Springs, Fla., as national sales manager.

Greg Schaefer, director, sales, WCBS-TV New York, named station manager.

Paula A. Kerger, VP and director, development, WNET(TV) New York, named station manager.

Kieran Clarke, local sales manager, KTLA-TV Los Angeles, joins KTXL(TV) Sacramento, Calif., as general sales manager.

Rex Hansen, president and general manager, MidWest Family Broadcast Group, Springfield, Mo., joins Journal Broadcast Group, Springfield Operations there as VP and general manager.

Tracy Vosburgh Frieden, interim director of production, WPSX-TV University Park, Pa., named director, programming and production.

Kevin Scofield, news operations manager, WCNC-TV Charlotte, N.C., joins KDVR(TV) Denver in same capacity.

Michael Miller, local sales manager, WUTB(TV) Baltimore, named general sales manager.

PROGRAMMING

Sidney Clifton, manager, television development, Film Roman, North Hollywood, Calif., named director.

JOURNALISM

Lauren Sanchez, anchor/reporter, *Fox Sports Tonight*, Fox Sports Network, Los Angeles, joins KCOP-TV there as co-anchor, 10 p.m. broadcast.

Sabrina Leslie, weekend news producer, WVOA-TV Tucson, Ariz., joins KGUN-TV there in same capacity.

Paula Andrews, VP, Regan Communications, Boston, joins WLVI-TV there as assignment manager.

Jim Tellus, news director, KSNW-TV Wichita, Kan., joins WVEC-TV Norfolk, Va., as executive news director.

Rick Iler, news director, KSNF-TV Joplin, Mo., joins KCEN-TV Waco, Texas, in same capacity.

Judy Steffes, reporter/anchor, WISN(AM), Milwaukee, joins WTMJ(AM) there as producer/news anchor.

RADIO

Ken Stevens, VP and general manager, WYSP-FM Philadelphia, joins WNEW-FM New York in same capacity. He will continue his current duties in Philadelphia.

Alan Hay, VP and general manager, WXYV-FM Baltimore, joins WLIF-FM/WJFK-AM there in same capacity. He will continue his current duties.

Alan Leinwand, general sales manager, WJFK-FM Washington, named VP and general manager.

Frank D. DiMatteo, general sales manager, KWNR-FM/KFMS-FM Las Vegas, named director, sales, for parent company Clear Channel Broadcasting. He will continue to be based in Las Vegas.

CABLE

Pancho Mansfield, VP, development, original programming, Showtime Networks Inc., New York, named senior VP.



Nittler

Appointments, Starz/Encore Media Group, Englewood, Colo.: **Leslie Nittler**, VP, new media sales and affiliate relations, named senior VP; **Jillaina Wachendorf**, VP, cable sales and affiliate relations, named senior VP; **Marc McCarthy**,

director, communications, named executive director.

Appointments, Lifetime Television, New York: **Kevin Moran**, account executive, named VP, business development; **Kathy Connelly**, senior VP, group director, national broadcast, Procter & Gamble business, Mediavest, New York, joins as account executive.

Stephen Earley, director, national promotions, Twentieth Century Fox Film, New York, joins Viewer's Choice there as VP, promotions marketing.

Todd Walker, senior VP and general manager, TV Guide Data Services, Tulsa, Okla., named senior VP and product manager, TV Guide Interactive.



Hummel

Valerie Hummel, director, legal affairs, HBO Latin America Group, Miami, named VP.

Sharon Stallings, general manager, Fort Wayne, Ind., system, Comcast Cable, named VP and general manager, Chesapeake,

Md., group.

Jayson Juraska, VP, operations, Cox Communications, Atlanta, named senior VP.



McCollum

Gary McCollum, VP and general manager, Cox Communications, Roanoke, Va., named VP and general manager, Cox Communications, Northern Virginia.

ADVERTISING/MARKETING/
PUBLIC RELATIONS

Jim Thomas, director, communications, Washington Apple Commission, Chicago, joins Porter Novelli there as VP.

Kevin Conway, VP, taxes and chief tax officer, United Technologies Corp., New York, joins Seagram Co. there as senior VP, taxes.

TECHNOLOGY

Terry A. Canning, president, Bell Gateways, Toronto, joins Leitch Technology Corp. there as VP, marketing.



Marc Vogl, music editor/associate editor, City Search, San Francisco, joins Scout Electromedia there as content editor.

Robert Smith, senior account executive, Telemundo, Dallas, joins IT

Network there as director, national accounts, streaming audio division.

Nina M. Benzi, director, business and legal affairs, Twentieth Television, New York, joins National Video Center there as VP, business and legal affairs.

INTERNET

Don Brown, president and co-founder, Qradio.com, New York, joins Space.com there as VP, business development.

Diego T. Ruiz, station manager, KMEX-TV Los Angeles, joins Univision Online there as VP/general manager.



Appointments, iwin.com, Santa Monica, Calif.: **Julie Fields**, VP, creative services, E! Entertainment Television, Los Angeles, joins as senior VP, creative development; **Erik Stroman**, VP, integrated sales and

marketing, Fox Sports Net, Los Angeles, joins as VP, sales and marketing; **Jenny Benidt**, head, public relations, TVN Entertainment Corp., Los Angeles, joins as VP, corporate communications.

Bob Danielle, director, operations, Northwest Cable News, Seattle, joins Activate.net there as director, broadcast division.

ASSOCIATIONS/FIRMS

Mary Bennett, senior VP, national marketing, Radio Advertising Bureau, New York, named executive VP.

OBITUARIES

Betty Rea, 82, daytime casting director, died Dec. 23 of respiratory failure. While working as a talent agent for the Trantum Agency in 1970, Rea was persuaded by executives at *Guiding Light* to take the job as the new casting director. She continued to serve as the casting director of the popular CBS soap until 1996, while simultaneously cast for *As the World Turns* from 1979 to 1983. She was also a casting consultant for Procter & Gamble Productions for *Another World*, *As the World Turns* and *Guiding Light* from 1996 to 1998. Notable actors Rea discovered include: Kevin Bacon (*Guiding Light*), Dana Delaney (*As the World Turns*), Meg Ryan (*As the World Turns*) and Marisa Tomei (*As the World Turns*). She was inducted into the Soap Opera Hall of Fame in 1997. Rea is survived by two daughters, Didi and Maggie; son, Peter; and seven grandchildren.

John Archer, 84, actor and radio announcer, died Dec. 5 of lung cancer. As announcer of the 1940s radio series *The Shadow*, Archer introduced the phrase "Who knows what evil lurks in the hearts of men? The Shadow knows." His voice was also heard on radio's *The FBI in Peace and War* and a daily soap opera called *Amanda of Honeymoon Hill*. In 1950, Archer was the lead role in the science fiction film *Destination Moon*. He has more than 50 other film credits. Immediate survivors are unknown.

Sandy Prudden, 54, stage manager for Columbia TriStar Television Distribution's *Donny & Marie*, died Dec. 11 following a brief illness. Prudden's association with the Osmonds dates back to 1974, when he served as stage manager on *The Donny & Marie Show*. He was also a stage manager for numerous other series and specials during his 35 years in show business. They include: The Emmy Awards, The Academy Awards, *The Smothers Brothers*, The Academy of Country Music Awards and The American Music Awards. He is survived by his wife, Stuewe; four children, two stepchildren and 15 grandchildren.

—Compiled by Mara Reinstein
mreinstein@cahners.com

OPEN MIKE

Unhomogenized

EDITOR: Your editorial, "Homogenized News," (Jan. 3), which raises questions about the newly announced arrangement to share footage among the news services of ABC, CBS and Fox, is based on a fundamental misunderstanding of the new service.

Simply put, the main purpose of Network News Service is *not* joint coverage of news events, as the editorial states. The contention that the networks are now proposing the single-camera approach to events of "potentially critical importance" is simply incorrect. Everyone still "covers the fire" with his or her own cameras.

In fact, far from weakening competition among stations, NNS depends for its very success on the current model, in which stations compete aggressively against one another in their own markets. Every station remains exclusive in its own market, so no one will be able to rely on NNS for coverage of a hometown story or worry that hard-won local footage will appear on a cross-town rival's air. NNS—and every affiliate of ABC, CBS and Fox—will benefit from this vigorous competition among stations because everyone will now have three sources of video on breaking news rather than having to rely on just one.

Rather than "homogenizing" the news, NNS has the potential to make individual stations and networks even more distinctive from one another. The underlying principle is that routine news footage has become a generic commodity necessary as raw material, but no longer sufficient to make newscasts unique. It's what we all do with that material that will ultimately determine how well we serve our audience. And because participating broadcasters will now have access to video from multiple sources, their ability to interpret and present an event in their own way will be enhanced, not diminished.

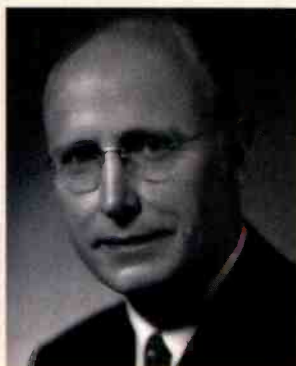
Finally, the most misleading

image in the editorial is that of accountants “doing high fives over the cost savings.” Apparently the accountants at BROADCASTING & CABLE are a more ebullient lot than ours. Any potential cost savings generated by NNS—a new entity that the partners are creating from scratch, with attendant capital and operating costs—would be incidental to its purpose, which is to enhance each network’s affiliate news service. In any case, the cost savings promise to be far too modest to engender unseemly displays of glee among the green-eyeshade set.—*Andrew Heyward, president, CBS News*

EDITOR’S NOTE: We may be guilty of hyperbole, an occupational hazard of editorial writers, in suggesting accountants were doing high fives. Our concern was, and is, that the feed was driven by economics rather than journalism to the potential detriment of the latter. We reserve final judgment until we have seen the feed at work. We hope Mr. Heyward is right.

Make that the ‘First 105’

EDITOR: The Dec. 20, 1999, issue is fantastic. The “First 100 Fifth Estaters” is especially well done. I had always thought that television/radio ratings had a lot to do with the success of the media, especially television over the past 50 years through the evolution of meter technology, sample research and overnight delivery of ratings. Television and radio had a lot of special things going for them, not the least of which were the ratings. The measurement, especially electronic measurement, provided the media with a unique advantage over all other media—and media giants such as Bill Paley and Ted



Arthur C. Nielsen

Turner were masters of marketing ratings as well as creating programming. So the measurement, at least to me, has always seemed closely linked to the measured media.

That’s why I was so surprised that Arthur C. Nielsen Sr., by far the greatest of the audience measurement geniuses of the 20th century, is missing from the honor roll. Art Nielsen, as you may recall, always believed that the critical aspect of audience measurement was to report what people actually did, not what they said they did. Many people think the name Nielsen is just the name of a company. But the 26-year-old engineer who founded the company in 1923 was real enough, as Claude Hooper found out in 1950 when Art Nielsen drove his diary-based radio measurement service out of business with his superior samples and technology, i.e., the Audimeter. Art Nielsen had an enormous influence on the media, yet he was content to remain out of the headlines, devoting his research to providing the best measures of media. In time, his commitment to excellence in research established the “Nielsen ratings” as the currency of television, and today transactions totaling more than \$40 billion are based on

those ratings.

In all, not a bad accomplishment, and maybe even worthy of a footnote among the 100 or so who shaped the media in the 20th century.—*Jack Loftus, senior vice president, communications, Nielsen Media Research, New York*

EDITOR: Bill Paley was a great broadcaster, and CBS a great network, and Mr. Paley did a great deal for our industry. Having said that, I would like to point out that I and many others believe that there was one—and only one—man of the century in our industry, and that was Brigadier General David Sarnoff.

History reveals that David Sarnoff built radios at RCA. In order to sell the radios, there had to be something for people to



David Sarnoff (left) with Guglielmo Marconi

listen to, and so David Sarnoff formed the National Broadcasting Co. Later, the same thing happened with television. RCA built television sets, and in order to sell them, he moved NBC into the television business to provide programming. Also, we must remember that it was General Sarnoff’s leadership that provided compatible color television.

The record that General Sarnoff established takes nothing away from Bill Paley, but, as my dad, who

was very knowledgeable about the business, used to tell us in the early days, everything that Sarnoff did, Paley copied.

It would be my suggestion that the next issue of BROADCASTING & CABLE have a picture of one person on the cover: Brigadier General David Sarnoff, the Man of the Century in Electronics and Telecommunications.—*Stanley S. Hubbard, chief executive officer, Hubbard Broadcasting Inc., St. Paul, Minn.*

EDITOR: I know that it’s a bit late to make comments about your selections for Men of the Century, but I hope that you’ll consider my thoughts, even if they’re a bit tardy. I can certainly accept your decision to make William Paley and Ted Turner co-Men of the Century; both men are eminently qualified, and both deserve the title. As a technologist by trade, however, I wonder if the contributions of the technologists who built the foundation for both broadcasting and cable have been fully recognized.

In my own mind, it’s impossible to think of William Paley without thinking about David Sarnoff, and vice versa. To a large extent, Sarnoff built the infrastructure that made Paley’s success possible. In his day, Sarnoff was as fierce a competitor and as driven by monopolistic goals as Bill Gates is today; his RCA dominated every facet of broadcasting save one, programming, and that was where Paley excelled.

Personally, Paley and Sarnoff were fierce rivals for decades; the oft-told story for why Sarnoff was known as “General Sarnoff” was that Paley

had been given a commission as a colonel during WWII, and if Paley was a colonel, Sarnoff wouldn't settle for anything less than general. The two men were from the same, and simultaneously wildly different, backgrounds; both Russian Jews, Sarnoff immigrated nearly penniless to the U.S. as a child, while Paley was born in the U.S. to a family that had found great success in the cigar business. Their hunger for achievement came from the same roots but different experiences.

The story of Paley's and Sarnoff's long rivalry, their parallel climbs to success, and, ultimately, the parallel dissolutions of the empires they had built, is one of the greatest in the history of American business, with lessons for us to learn even today.

Clearly, placement of any of the "First 100" in the list was a judgment call, but Sarnoff's (and his company's) achievements and their impact on broadcasting outclass the achievements of all but a handful of the other members (and this is not meant as any sign of disrespect for the achievements of everyone in the "First 100"). Once you made the decision to appoint Men of the Century, I think that it would have been fitting to honor the two men most responsible for the broadcasting industry we have today, as well as Ted Turner.

One final note: As a former Pennsylvanian, I was disappointed not to find Milton Shapp in the list. His Jerrold Corp. (now General Instrument) built most of the infrastructure for the cable industry of the 1950s and '60s, and is still a leader in the industry (not to mention the fact



Milton Shapp

that it was Dr. John Malone's employer prior to TCI).—*Len Feldman, president/CEO, Equipoint Corp. and Comedyaudio.com*

EDITOR: As a woman in broadcasting for the past 15 years, I was disappointed and appalled at your failure to include Barbara Walters as one of the single individuals who made significant contributions and led the way for women in broadcasting over the first 100 years. Not only was she the first woman in broadcast news, she continues today to make significant contributions with her supremely skilled, and legendary intuition and style.

Barbara Walters certainly ranks right up there with

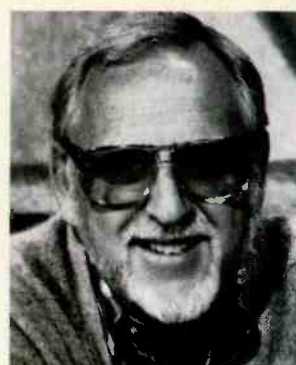


Barbara Walters

her peers in the industry that were recognized in the article: Walter Cronkite, Chet Huntley, David

Brinkley, Dan Rather, Mike Wallace and Oprah Winfrey.

BROADCASTING & CABLE made it abundantly clear that women are still enduring the lack of proper recognition in the male-dominated broadcasting field. Of the 100 people recognized, 94 were men!—*Linda J. Gill, New Orleans*



David Wolper

Channel without the pioneering influences and successes of David Wolper. And let's not forget about *Roots* and the Olympics, too. Even at the expense of dropping two of your other honorees, Mr. Bochco and Mr. Wolper should have been on your list.—*Arnold Shapiro, Santa Monica, Calif.*

PBS among top TV networks, too

EDITOR: Thank you for the article in the Dec. 13, 1999, issue that ranked the "Top 25 Television Networks." I was interested in seeing how you would measure the success of the newer cable channels.

It was disappointing that you ranked the Top 25 based on their ad revenues, not TV homes reached or average viewership. Has there ever been any thought to showing the world how PBS stands up to the competition (especially genre competitors like Discovery, A&E, CNN, CNBC, Nickelodeon and Disney, to name a few)? From what I see, PBS holds its own with comparable niche cable services. Omitting PBS seems to create a void in your research and credibility.—*Sally Robson, corporate and foundation development manager, Iowa Public Television, Johnston, Iowa*

EDITOR: There will never be consensus, of course, on anyone's Top 100 list of anything. So I take exception to your "First 100 Fifth Estaters" (Dec. 20, 1999) because of two glaring omissions: Steven Bochco and David Wolper.

Aaron Spelling made your list as the most prolific writer/producer. But Bochco's numerous dramatic series (*Hill Street Blues, NYPD Blue, L.A. Law*) have changed TV for the better and significantly influenced the look and "envelope" of dramatic television.

David Wolper certainly



Steven Bochco

deserves to share the spotlight with John Hendricks. As TV's most prolific documentary producer, Wolper's programs entertained and educated a far larger audience for a much longer time than the Discovery Channel. There would be no Discovery

RADIO

HELP WANTED NEWS



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Our radio department is expanding and has multiple full time opportunities for

RADIO BROADCASTERS

These positions provide customer driven, value-added weather information and audioproducts to customers of the Radio/Audio department. Strong broadcast skills are required. Candidates must be flexible and able to work various shifts to support our 24hr/7day operation.

Meteorology and computer skills preferred. Please submit standard audio cassette aircheck and resume to The Weather Channel, Attn: HR, 300 Interstate North Parkway, Atlanta, GA 30339, jobs@weather.com or fax to 770/226-2959, and reference "Radio Met BC" in the subject of response. Visit our website at <http://www.weather.com> for more information.

WAMC Northeast Public Radio seeks a reporter for its nationally syndicated programs. Excellent writing skills and good voice a must. Apply in writing (with demo tape, if possible) to WAMC Reporter Search, PO Box 66600, Albany, NY 12206. No calls. EOE. Women and minorities encouraged to apply.

SITUATIONS WANTED MANAGEMENT

Radio Station Developer highly skilled in all aspects for startups, turnarounds, or to take you to the next level. Permanent or interim, 813-920-7102. radio35@netscape.net

SITUATIONS WANTED ANNOUNCER

Columbia School Grad with over 5 years experience seeking On-Air Position in the Midwest. Willing to relocate. Contact John 316-852-3347.

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TELEVISION

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Broadcasting & Cable

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Leading international television magazine group needs top sales person to sell advertising space across multiple titles. Successful candidate will have proven track record in sales and be an aggressive self-starter and closer. Experience in ad sales or the entertainment industry required. Knowledge of international TV industry a plus.

We offer a competitive salary and benefits package. Please forward your resume and salary history to: Human Resources Dept BCSLS via fax: (212) 463-6455 or e-mail: hrny-prx@cahners.com As an equal opportunity employer, Cahners provides a work environment free from all forms of discrimination. This commitment to a diverse workforce is the source of our strength.

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PRN Entertainment Television is seeking an account executive for its NY office. This position will handle all sales activity to various East Coast entertainment clients. Our successful candidate will have sales experience within the entertainment/new media industry and will possess excellent communication/negotiation skills. If you fit the bill and are looking to work within a fast growing company with a solid history and incredible potential, send your resume to 310-264-7201. Attn: Human Resources.

TV Account Executive WHPX TV-26 is looking for an aggressive, self motivated, new business development oriented salesperson. TV, Radio, Cable knowledge helpful but being hungry is best. Resume to 860-440-2601. Phone Bruce Fox GM 860-444-2626. Top Earning Potential. EEOC.

Senior Account Executive KVDA-TV, the Telemundo affiliate for beautiful San Antonio, Texas is looking for a Senior Account Executive. A strong background in new business development is required plus a minimum of two years of television sales experience is preferred. Interested parties should send a resume to Mark Trevino, Local Sales Manager, KVDA-TV, 6234 San Pedro, San Antonio, TX, 78216. EOE.

HELP WANTED SALES

Sales and sales management candidates needed for over 150 positions in 30 states. Research, Marketing, Traffic & Billing, Technical positions also available nationwide. Free service to candidates. Confidential. Fax resume to 303-368-9675 or email to jbirsch@birschbachmedia.com. [birschbach media sales recruitment](http://www.birschbachmedia.com) or apply at our website at www.birschbachmedia.com.

Sales Account Executive: ShortTV is looking for an experienced PT/FT/Freelance Account Executive to build national spot dollars. Highly motivated self-starters, excellent written and oral skills. Candidates will have experience in the television industry, and a proven track record in reaching billing goals and developing new business. Very high commission. Fax: (212)925-5802.

Local Sales Assistant Individual's responsibilities support overall sales efforts of local sales television staff. Responsibilities include typing, the input and maintenance of client orders, filing, faxing and answering phones. Must be proficient in PowerPoint, Excel, and Microsoft Word. Ideal candidate will have a college degree. EOE. Send resumes to: Steve Calkins, KNVA-TV, P.O. Box 490, Austin, TX 78767, No phone calls, please.

General Sales Manager: WKCF-TV, Orlando, a top rated WB affiliate has an immediate opening for a heavy hitting GSM. The ideal candidate will be an aggressive leader with a strong work ethic, proven track record in broadcast sales. Candidates must have the ability to handle continuous changes in market conditions. A minimum of 3 years management experience and knowledge of TVSCAN/Scarborough is preferred. Submit resumes to Wayne Spracklin, General Manager, WKCF/GSM, 31 Skyline Drive, Lake Mary, FL 32746 or email spracklin@wb18.com. Emmis Communications is an equal opportunity employer.

General Sales Manager We have a terrific career opportunity with the dominant NBC station in the 147th Market. We are an important part of a highly respected family owned operation with six small-to-medium market affiliate stations. We seek a proven sales leader who can properly market the value of our position, and lead our staff of professionals into the next millennium. Excellent fringe benefit package. Contact GSM, WVVA-TV. P.O. Box 1930, Bluefield, WV 24701. 304/325-5487. EEO/MF.

Director of Sales (GSM)- FOX 17 WXMI, a Tribune-owned station in the 38th market, is searching for a Director of Sales. This position oversees the station's sales department including local sales, national sales, internet sales, research, budgeting, and reporting sales information to upper management. This position requires at least 2-3 years television sales management experience. A degree in sales and marketing is preferred. This position does necessitate some overnight travel. To apply, please forward your resume to Human Resources Coordinator, FOX 17 WXMI, 3117 Plaza Drive NE, Grand Rapids, MI 49525; fax 616/364-8506; e-mail jobs@wxmi.com. EOE.

HELP WANTED SALES

Account Executive: WPVI-TV, the ABC/Disney owned station in Philadelphia is seeking a seasoned A.E. with extensive agency experience and a measurable record of client development services. A minimum of 3 years as a top producer in TV is strongly preferred. A college degree and competency with computer and the Internet is also preferred. Send resume (no calls/faxes) to James Aronow, Sales Manager, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 or EOE.

HELP WANTED TECHNICAL

TV Broadcast Technician (Salary \$48,796 - 63,436.00): WORLDNET Television & Film Service is seeking a TV Broadcast Technician to effect emergency and routine repair and perform preventative maintenance of television broadcast and production equipment down to the component level. Must have working knowledge in computer networking, be able to modify existing or new equipment and/or systems, make modifications in accordance with equipment manufacturer's bulletins to update equipment performance; install new and existing broadcast equipment and systems consisting of multiple component parts, interconnecting wiring and equipment racks and have good working knowledge of current state of the art digital/analog electronics, electrical and mechanical installation procedures and methods. Interested candidates *must* call for copy of vacancy announcement in order to address special rating factors. Application *must be received or postmarked by 1/18/2000*. Submit application & special rating factors to: IBB, Personnel Office, PA/PO, Room 1543, 330 Independence Ave., SW Washington, D.C. 20547. For further information contact Susan King, 202-619-3117.

Studio Maintenance Engineer: Must be able to perform the following duties: install and maintain studio transmission equipment including video switchers, audio consoles, DVE, CG, SS, cameras and robotics. Familiarity with automation systems and master control environment. Should possess a general computer/networking background. Must be able to work on a routine shift schedule. Candidates should have an engineering degree or equivalent technical training. SBE/FCC certification is a plus. If you want to be a part of the exciting transition to HDTV in the most exciting city in the world, please send your resume and cover letter to Kurt Hanson, Chief Engineer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Director, TV Operations and Engineering: KQED seeks Director, Television Operations & Engineering responsible for the planning, management & daily supervision of the Television Operations/Engineering Dept. Ideal candidate will ensure highest possible quality of broadcast and production of on-air programs and service to external and internal customers. Must possess demonstrated knowledge & exp. managing employees represented in collective bargaining agreements. Min. 7 yrs. Management/Supervisory exp. in TV production & TV broadcasting in a medium or large TV market. Strong technical, communications & organizational skills w/ ability to handle multiple tasks. Competitive benefits & salary. Send cover letter, resume & salary requirements to: KQED, Inc., Attn: Human Resources, 2601 Mariposa St., SF, CA 94110-1426; or fax to: 415-553-2183; or apply through web site: www.kqed.org/jobs/ EEO/AA

HELP WANTED TECHNICAL

Maintenance Technician: KTVX the ABC affiliate in Salt Lake City has an immediate opening for a full time maintenance technician. Job responsibilities include repair of SONY SP, and SX field and studio equipment, multichannel audio consoles, Grass Valley switching and distribution equipment. We are constructing a new 49,000 square foot facility, completion March 2000. Minimum qualifications include SBE certification, 5 years experience in television broadcast or cable maintenance. The position requires computer literacy. Reply in writing only...Edwin Karl, Chief Engineer KTVX 1760 Freemont Drive, Salt Lake City, UT 84104. No Phone calls. KTVX is an EOE M/F

Engineering Technicians KUSA-TV, Denver, Colorado, a leading NBC affiliate, is seeking two experienced technicians to join our engineering team. The **Operations Technicians** is responsible for master control and air operations, coordinating satellite and ENG feeds, robotic camera operation and video servers. Must have experience with Sony SX, Beta and D2 VTR equipment. The **Maintenance Technician** is responsible for troubleshooting equipment to board level, resolving equipment problems and maintaining/adjusting the whole integrated system. Must be familiar with FCC technical specifications, the use of standard TV broadcast test equipment and microprocessor-based equipment. Both positions require at least three years of relevant experience, the ability to work irregular hours and at remote locations and a good driving history. We offer an excellent salary and benefits package. Please send your cover letter with position title listed and resume to Director of Engineering, KUSA-TV, 500 Speer Blvd, Denver, CO 80203-4187; e-mail to careers@9news.com; or fax to (303)871-1801. We are an equal opportunity employer.

Chief Engineer This position will assist the Director of Operations and Engineering in all technical aspects of the television station. This includes consulting, design, short, medium and long-range planning, logistical coordination during implementation, budgeting and maintenance of broadcast, telecommunication, information systems and facilities' equipment and resources. Requires minimum 10 years experience in a television maintenance/information systems supervisory role. Send resume to: Mike Biltucci, KGTV Director of Operations and Engineering, P.O. Box 85347, San Diego, CA 92186, E-mail mbiltucci@kgtv.com (No phone calls) KGTV is an Equal Opportunity Employer

Assistant Chief Engineer WUPA-TV, a Paramount O&O has an immediate opening. New Chief Engineer is seeking a "hands on" Asst. C.E. for our studio and HDTV/NTSC transmitter facility. Candidate must have strong RF background, UHF transmitter maintenance experience and knowledge of FCC rules and regulations. Extensive knowledge of Master Control operations and maintenance is necessary. Candidate must be available all hours and in emergencies, have strong organizational skills, computer knowledge and help supervise the engineering department. Exceptional benefits! Send resume to: WUPA-TV UPN 69, Personnel Office ACE-BC, 2700 NE Expressway, Building A, Atlanta, GA 30345, Fax: 404-728-4624 No phone calls please E.O.E.

Chief Engineer: Small southern affiliate has an immediate opening. Must be knowledgeable of UHF transmitters, satellite equipment, SVHS & BETA cameras, audio equipment, etc... Must have degree in electronics or equivalent in broadcast experience. Send resume to Box 01625 EOE.

HELP WANTED TECHNICAL

Director of Engineering: Unique operation with three Television stations and three Radio stations in the same university town. Ramar Communications wants to hire you if you have a passion for Television and Radio. Our company is not for sale, we are debt free and we embrace new technology. We have several projects planned for the next few years and we need your help. Ramar Communications is in Lubbock, Texas. Please fax your resume to Brad Moran at 806-748-9304. Ramar Communications is an equal opportunity employer.

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

HELP WANTED NEWS

NEWSCAST PRODUCER
Local Motion

KXAS-TV, the NBC O&O in Dallas/Fort Worth has an exciting opportunity for a Newscast Producer who can keep production moving under fast-paced, intense deadlines.

To qualify, you must be a team player with a Bachelor's Degree in Journalism, or a related field of study, and 3+ years' experience producing local news in a top 25 market. Excellent writing skills, an acute attention to detail and very strong interpersonal skills are also essential.

We offer a salary commensurate with experience and solid benefits. For immediate consideration, please send your resume to:

Employee Relations Department
KXAS-TV
3900 Barnett Street
Fort Worth, TX 76103
Fax: 817-654-6442
An Equal Opportunity Employer

Weathercaster KTRK-TV is looking for weekend Weathercaster. Applicants should be familiar with weather computer systems including WSI Weather Producer, Doppler Radar with Vipir, Baron Storm Tracker and other modern weather tools. Candidates must have a good knowledge of weather forecasting, weather patterns and storm coverage, able to present comprehensive, easy to understand weather forecasts and storm coverage on the air in a professional manner. Prior weather experience is preferred. A college degree and AMS seal are preferred. KTRK prefers to deal only with applicants, and not third parties. Interested applicants should rush resume, references, cover letter and non-returnable Beta or VHS resume tape to: Bill Bouyer, News Director, KTRK-TV, 3310 Bissonnet St., Houston, TX 77005, No telephone calls. Equal Opportunity Employer M/F/V/D

HELP WANTED NEWS

WDEF-TV, News 12, a Media General Broadcast Group is seeking a full-time Television Director. Must be capable of directing fast paced, dual anchor live shows. Successful candidate will have a minimum of two years experience as a director or technical director. Must be capable of working nights and weekends. Send resume to: Human Resources Dept., WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EOE, minority applicants encouraged to apply, drug screen required. M/F, no phone calls please.

Traffic & Internet Reporter WSOC-TV and GoCarolinas.com are looking for a uniquely talented individual who can handle on camera reporting with fast-changing traffic conditions and computer mapping for Charlotte's number one morning show. This person should also be computer savvy, and be able to generate online news reports and handle a variety of website projects as assigned by GoCarolinas. If you have on-air experience and are ready to get in on the best of both worlds, then we need to hear from you. Please send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F

Sports Director- NBC affiliate in Hagerstown, MD is looking for a highly motivated person with strong leadership abilities to manage three person sports department. Must be willing to focus on local sports and able to shoot, write, edit and anchor. **Weather/Multi-Media Producer**- NBC affiliate in Hagerstown, MD is looking for unique individual to multi-task. Must be personable with good on-air delivery, offering easily understandable weather forecasts. Will also produce local MSNBC web page. We offer a comprehensive benefit package. Send tape and resume to NBC-25, Dept W, 13 E. Washington St., Hagerstown, MD 21740. Drug Screen Required. EOE.

Reporter: WOTV/ABC41 needs an experienced reporter to lead its nightbeat coverage. We report on events in the 38th market, and we want someone who can get the job done night in and night out. We have state of the art equipment, and a great team of journalists. If you're ready to lead the 11p.m. newscast, rush your tape, resume and salary history to: Tim Malone, News Director, WOTV/ABC 41, 5200 W. Dickman Road, Battle Creek, MI 49016, No phone calls please. WOTV is an Equal Opportunity Employer.

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

Main Weather Anchor: Great on-air presence. Must tell the weather story. Some reporting. Rush tape and resume: KEPR-TV, P.O. Box 2648, Tri-Cities, WA 99302.

HELP WANTED NEWS

News Videotape Editor: WTVD-TV, an ABC owned station, has an immediate opening for an experienced videotape editor. Successful candidate must be able to handle a high story count while maintaining attention to detail. Beta format editing experience a plus. No beginners. Send resume and tape (no music pieces) to: Rob Elmore, News Director, WTVD-TV, 411 Liberty Street, Durham, NC 27701. No phone calls. EOE.

Photojournalist WCCO-TV (CBS affiliate) has a full time opening for an experienced photojournalist. Candidate must have a minimum of three years photojournalist experience in a medium to large market. Responsibilities include shooting and editing daily news stories, as well as completing work within newscast deadlines in a creative, clear, and accurate manner. Please send non-returnable tape to: Denny Behr, WCCO-TV 90 South 11th St., Minneapolis, MN 55403. No phone calls please.

News Reporter KTRK-TV is looking for an outstanding News Reporter. Applicants should have significant experience in general assignment reporting, including Live ENG and satellite work. You must be able to develop your own contacts, enterprise good, hard news stories, and respond well to breaking and spot news. The ability to do good features is important as well, although this is primarily a hard news position. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. This position includes mornings and/or weekend mornings. KTRK prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resumes tape to: Bill Bouyer, News Director, KTRK-TV, 3310 Bissonnet St., Houston, TX 77005, No Telephone Calls. Equal Opportunity Employer M/F/V/D

News Photographer: WOTV/ABC 41 has an immediate opening for a news photographer in the 38th market. We are looking for someone who is a team player and can handle deadline pressure. Candidate should have experience as a news photographer. We shoot DVCPro and edit on Avid Newscutter. Experience with microwave live vans a plus. Rush a VHS tape, resume and references to: Kent Saunders, Chief Photographer, WOTV/ABC 41, 5200 W. Dickman Road, Battle Creek, MI 49016, No phone calls please. WOTV is an Equal Opportunity Employer.

News Producer: WESH-TV, Orlando's Hearst-Argyle station and NBC affiliate, is seeking a producer with at least three years experience in line producing, script writing and demonstrated news judgement in the preparation and production of regularly scheduled newscasts. Must be familiar with the internet. Must be able to work flexible hours and under deadline pressure. College degree in broadcast journalism is preferred. Send resume and non-returnable show tape immediately to: Russ Kilgore, News Director, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No phone calls. An Equal Opportunity Employer.

Meteorologist: Personable and outgoing weathercaster needed for #1 morning newscast. We've got the tools, including our own Doppler Radar. If you've got the experience, know weather, and can interact with the public in a live setting, then we need to see your tape! Reply to Box 01627 EOE.

HELP WANTED NEWS

News Director Long-time market leader and top rated station seeks manager to lead news team to the next level. Superior editorial, production, and promotional skills all a must. We have all the tools and toys in a market where all stations like to compete. Send cover letter and resume to: Henry Florsheim, President & General Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005 Equal Opportunity Employer (M/F/V/D)

National Talk Show, based in NY, is seeking production assistants, associate producers and producers. Fax resume to Chris 212-399-7861.

Media General Broadcast Group www.mgbg.com WNCT-TV WNCT-TV seeks a News Director who will be responsible for the complete operation of the News department and the implementation of the strategic plan. News Director must oversee the content and the execution of the news product, develop news franchises, and have the ability to critique newscasts and personnel. The position requires extraordinary people skills, communication and organizational skills. Duties will include managing budgets, planning and coordinating schedules, supervising a staff, and advance planning for future events. EOE M/F Drug Screen. Send resume to HR Dept. 3221 South Evans St., Greenville, NC 27834

KTXL-TV, the FOX affiliate in Sacramento is seeking a weekday anchor to team with our female co-anchor and produce high-profile stories for our 10PM newscast. Minimum of five years experience required. Must be a strong writer who can dig out tough stories and present them through compelling storytelling. Must be an effective communicator as an anchor with energy and creativity, both in-studio and live in the field. Send resume to HR Dept., KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820; Fax 916/733-3145. EOE

Listings Editor Paxson Communications Corporation is seeking an individual to be based out of LA to act as a liaison between the network and the newspaper listing editors in every market. Assure that PAX TV is listed in every newspaper in markets we are airing. Pursue and find resolutions with papers that are not listing PAX TV. Provide the listing companies with all program information, schedules, schedule revisions within it's deadlines. Assist GM's with listing questions about their local papers. Maintain files and information on every markets' papers as well as media clippings. Input episodic ratings for all of PAX TV's programming for all stations and listing companies. Assist Vice President of Publicity and Publicity Coordinator with projects. Submit resume with salary and history information to: Paxson Communications Corporation, Ref: TV Listings Editor, 601 Clearwater Park Road, West Palm Beach, FL 33401, Fax: (561)655-7343, Email: employment@pax.net EOE

Executive Producer: Must have a proven track record of newsroom leadership and editorial excellence. Must be knowledgeable in all aspects of contemporary news gathering and production. Major market management and/or producing experience required. Please send resume to: Bart Feder, WABC-TV, 7 Lincoln square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

HELP WANTED NEWS

Assistant News Director- WHO-TV. The New York Times Company's NBC affiliate in Des Moines has a fantastic opportunity for the right person. We're looking for a #2 person to run our daily newsroom operations and oversee special events/projects. Strong producing, organizational and people skills are required. We create nearly 30 hours of live programming each week with a staff of 39. If you're up to the challenge and want to help lead the news department selected as the state's best the past five years, please send a resume, cover letter stating news philosophy and a VHS tape of recent newscasts to: Al Setka, News Director, WHO-TV 1801 Grand Avenue, Des Moines, IA 50309. EOE.

Assignment Editor- FOX O&O in Kansas City is seeking a Weekend Assignment Editor. Position offers 4-days/40 hour work week(Thursday-Sunday)and more potential for creativity than any other desk job in the shop. Weekends are fully staffed with 5 reporter/photog crews doing 6.5 hours of news. One-year assignment desk experience preferred. For consideration, please send resume to WDAF-TV; Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/N/D

AM News Producer- Seeking a producer for AM news on weekends to help create and format vibrant news shows using sound editorial judgment. The ability to write correct, concise copy under deadline pressure is required. Three years experience of producing TV newscast a plus. Send resume and recent show tape with a brief critique (no calls/faxes) to Camille Edwards, Asst. News Director, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE

HELP WANTED PRODUCTION

Weekend Director-WAVY (NBC) and FOX43 are looking for a Saturday and Sunday director and work three other weekdays on production duties including camera, audio, and pre-production director. May also TD weekday newscasts. Two years newscast directing and switching required. Send tape, resume and salary requirement to David Whitener, Production Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. EOE

Television Director: The International Broadcasting Bureau, an international TV/Radio service of the U.S. government, located in Washington D.C., is seeking candidates for full-time employment for a TV Director. Extensive experience as a director of news and information programs in a major television commercial market is required. Call for a copy of Vacancy Announcement No. PA-99-183A for complete listing of qualification requirements, special rating factors, and instructions on how to apply for the position at: 202-619-3117. Send resume to: Office of Personnel, International Broadcasting Bureau, 330 Independence Ave., SW, Washington D.C. *Closing Date, January 21, 2000.*


Chyron Infnit! Operator-WAVY-TV has an opening for a full-time Chyron Infnit! Operator. Must have 2 years experience with Chyron operations during live newscasts and must have working knowledge of all advance functions of the Chyron Infnit. College degree in Mass Communications preferred. Send tape, resume and salary requirement to David Whitener, Production Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. EOE

HELP WANTED PRODUCTION

HD/Digital Master Control Operator needed for NBC affiliate, WNDU-TV in South Bend, Indiana. Qualified candidates must have a minimum of two years master control switching experience. Responsibilities include monitoring multiple transmitter signals, setting up microwave and satellite feeds, switching and recording programming, video duplication, and setting up studio cameras. Good benefits and competitive salary. Send resume to: WNDU-TV, Position #00262, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46634. Or e-mail your resume to JOBS@WNDU.COM No phone calls please. WNDU-TV is an Equal Opportunity Employer.

Chyron Max Specialist: The International Broadcasting Bureau, an international TV/Radio service of the U.S. government, located in Washington D.C., is seeking candidates for full-time Chyron operators. Experience in creation, on-air playback, and sophisticated design of text and graphics using the Chyron Max and Maxine for news and live shows in a major television commercial market is required. Call for a copy of Vacancy Announcement No. PA-99-184 for complete listings of qualification requirements, special rating factors, and instructions on how to apply for the position at: 202-619-3117. Send resume to: Office of Personnel, International Broadcasting Bureau, 330 Independence Ave., SW, Washington D.C. *Closing Date, January 21, 2000.*

HELP WANTED FINANCIAL & ACCOUNTING



Experienced Broadcasting Financial Managers – looking for a unique opportunity with a rapidly expanding CBS affiliate in the fastest-growing top-10 market in the country? Read on!

WGNX, CBS Atlanta is looking for a strategic thinker and hands-on manager to run the business department, reporting directly to the General Manager. Responsible for Business Department, strategic planning, personnel administration

Position Summary: Direct activities of the business department, including personnel, salary administration and EEO compliance, employee benefits, credit and collections, and building maintenance.

Education: Four-year degree in accounting/business administration or equivalent work experience.

Experience: Minimum 5 years in broadcast accounting area or position of equivalent responsibility and scope. Business office management experience preferred.

Specific Knowledge: Proficient working knowledge of GAAP, internal controls, accounting theory, accounting systems (both manual and computerized), strategic planning and analyzing various business alternatives.

Send resume, references and salary requirements to: Human Resources, WGNX-TV 1810 Briarcliff Road, NE; Atlanta, GA 30329; or fax to 404/327-3075. EOE



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/MF/DV.

HELP WANTED CREATIVE SERVICES

Graphic Designer Supervisor The ABC owned station in Philadelphia is looking for a talented & experienced designer to lead the art department. Responsibilities include designing promotional & news projects, 3-D animations, & print work, as well as supervising other designers & monitoring station's overall look. Must have strong organizational & communication skills, & work well under deadline. Prefer 5+ years experience in TV graphic design. Quantel paintbox, Hal, MAC, Photoshop, After Effects and Electronic Image a +. Send non-returnable VT & resume(no calls/faxes) to Caroline Welch, Director of Creative Services, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131 EOE

Creative Service Director. Birmingham's NBC O&O is looking for the right person to lead our Creative Services Department in the year 2000 and beyond. We have all the tools (new set, new graphic look) and the toys(brand spanning new AVID) and a great team in place. All we need is You! This Department Head level position is responsible for overseeing our on-air look, outside media, special events, community relations, sales marketing and most importantly, finding the best way to promote our award-winning newscasts. We're looking for someone who can combine great creative concepts with a keen strategic insight. Birmingham is metered, moving and making things happen and you can help take us to the next level. A minimum of three years promotion management experience is required. Please send cover letter and resume to: Human Resource Department, NBC 13, 1732 Valley View Drive, Birmingham AL 35209. No phone calls....EOE

WCAX-TV, Burlington, VT seeking writer/producer for its Creative Services Dept. Must be experienced, proficient in writing and producing TV commercials. No beginners please. Hands on experience in a professional post production environment desired. Good interpersonal skills and experience in working with clients are essential. Send resume & tape of best work to Creative Services, WCAX-TV, job #112, P.O. Box 608, Burlington, VT 05402. No phone calls. EOE.

Senior Graphic Artist: WDAF-TV, a FOX O&O in Kansas City, is looking for a Sr. Graphic Artist. Responsibilities include designing 3D animations; news projects and ad print work. Strong background in layout and design, good people skills, and the ability to hit deadlines a must. Candidates should have at least 2-4 years of TV news graphic or post house experience. Graphic design degree or related degree needed. Working knowledge of Mac and SGI programs such as Flint, After Effects, Electric Image, and PhotoShop a definite plus. For consideration, please submit resume and demo tape (VHS)to WDAF-TV; Human Resources Dept; 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D

HELP WANTED PROMOTION

Senior Promotions Producer- Take the next step and produce break through promos on a senior level! The qualified applicant should exhibit intense moments of uncontrollable creativity and will have a minimum of 2 years prior news/television promotion experience. College degree and AVID or non-linear video editing preferred. Strong writing and producing skills are essential. We produce more daily local news here than any other affiliate station in the country. Please send demo reel and resume to WDAF-TV; Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/V/D

Promotion Producer: Tired of news teasers? Come to the station that beats the news! Live at the beach and use state of the art equipment in a fun, fast-paced environment for the #1 UPN affiliate in the country. Creative mind with initiative will go far, plus there is No News! Must be able to write, produce and edit on Avid. College degree plus 3-4 years broadcast TV experience required. UPN 27 is a Paramount O&O with awesome benefits, creative freedom...it doesn't get any better! Candidate must be a team player who can meet deadlines. Send VHS or Beta tape today with producing and editing examples, resume and short cover letter to Dept. #105, WGNT, 1318 Spratley Street, Portsmouth, Virginia 23704. WGNT UPN 27 is an Equal Opportunity Employer. No phone calls, please.

CABLE

HELP WANTED PROMOTION

Be part of the future at America's fastest growing news network, MSNBC, the 24 hour news cable network from NBC News and Microsoft..

PROMOTION
WRITER/PRODUCER

Responsibilities will include producing image campaigns, topical promos, and corporate presentations. Excellent writing skills and knowledge of the Internet is required. Experience with film, non-linear editing, and state of the art graphics is preferred.

This is a once-in-a-career opportunity to be part of the future of news. Flexibility with respect to hours necessary. Schedules will rotate, but must be able to work all shifts, including weekends and overnights. Must be able to work additional hours beyond scheduled shift with little or no notice if needed.

For immediate consideration, please send resume to: MSNBC Employee Relations Dept - EC One MSNBC Plaza Secaucus, NJ 07094, Fax: 201-583-5819, E-mail: employment@msnbc.com An Equal Opportunity Employer M/F



HELP WANTED NEWS



THE GOLF CHANNEL®

We're looking for experienced Producers, AP's and PA's to work on our nightly news show; Golf Central, our news magazine shows; Leaderboard Report and Viewer's Forum, and our talk shows; Golf Talk Live and Academy Live. Passion and knowledge for golf is a must. Live studio experience. is essential Send resumes/tapes to:

The Golf Channel
Human Resource Department-VF
7580 Commerce Center Drive
Orlando, FL 32819
EOE



Responsible for developing stories, field reporting on breaking sports news, creating feature packages and doing live pre and post game interviews. Also ability to anchor studio sports news show.

Experience/Skills Required: Four year degree in broadcast communications, at least five years of commercial broadcast experience in live studio or sportsnews format. Working knowledge of editing video tape and support equipment. Superior verbal and written communication skills. Keen interest in sports and a working knowledge of NYS regional sports teams. Background in radio talk format is helpful. Should have a resume tape with an impressive body of work available and be able to visually demonstrate past experience. Must possess a valid driver's license and a good driving record.

Resumes to: John Demerle, Empire Sports Network, 795 Indian Church Road, West Seneca, New York 14224. NO PHONE CALLS PLEASE.

FAX YOUR AD
212-206-8327

HELP WANTED NEWS

Comcast SportsNet, Philadelphia's regional sports network, seeks hard working anchor/reporter. If you can handle more than 3 minutes per night and write quality packages we want to hear from you. Send Non-returnable Beta or VHS tape to: Box 01628 EOE.

HELP WANTED TECHNICAL

News/Multimedia Engineer Bloomberg L.P. is looking for a detail-oriented professional to maintain, install and troubleshoot A/V systems. Utilizing technical savvy, you will assist in the design and evaluation of news systems, supervise television studio operations, train reporters/producers on related equipment, and oversee software and computer systems problems. Ideal candidates must possess 3-5 year's experience maintaining and/or installing A/V broadcast equipment, solid computer networking skills and in-depth knowledge of Windows 95/NT, Television background preferred. If you are optimistic and refreshed by challenge then you are answering the right ad. We offer a pleasant suburban working environment plus excellent benefits which include 401k, tuition reimbursement and company sponsored meals. For consideration, please send resume and cover letter, indicating salary requirements, to: Bloomberg L.P., Human Resources, Dept. BC-NME, 100 Business Park Drive, Princeton, NJ 08542. Fax: (609)279-2028; e-mail: ptoncareers@bloomberg.com. No phone calls please. EOE M/F/D/V. Bloomberg L.P.

HELP WANTED VARIOUS POSITIONS



The Weather Channel is seeking individuals for the following areas:

DESIGN DIRECTOR

Motivated leader with exceptional design skills to lead a design staff of 8 in the design and production of on-air graphics for the cable network. Available design tools include SGI Liberty & Flint, Mac with After Effects, Photoshop and Illustrator. You must be effective operating in a team environment with a minimum of 5-8 years in broadcast design. Management or supervisory experience is required. Reference: MAR013 Design Director

CREATIVE SERVICES
WRITER/PRODUCER

Creative individual who can produce on-air promotions and internal videos. You should be able to concept, write and produce outstanding creative product. Required: 3 years in advertising and/or broadcasting. Reference: PAR001-006 Creative Writer Producer

Please forward VHS demo reel and resume including the above reference number to The Weather Channel, Attn: Jobs, 300 Interstate North Parkway, Atlanta, GA 30339. You may email your resume to jobs@weather.com. Visit our website at <http://www.weather.com> for more information.

HELP WANTED SALES

Hot Market. Cool Career Move.

General Manager - CableRep Arizona

CableRep, the media sales division of Cox Communications, is seeking a dynamic media professional to lead its diversified cable, local news and sports and Internet sales operations in Phoenix and Tucson. Qualified applicants must possess a minimum of five years' successful track record managing a multiple-product media sales business. A capacity to guide people to the attainment of aggressive goals and to lead in a fast-paced environment is a must.

**Competitive only need apply to
CableRep, Attn: HR-EV-GM
2020 No. Central Ave., #400
Phoenix, AZ 85004
FAX (602) 379-2459
No phone calls please. EOE**



HELP WANTED TECHNICAL

We can't stop it!

We are continuing to grow and we are looking for energetic self-motivated people who are looking to grow with us. If you are interested in working for a highly recognized network in beautiful sunny **South Florida**, this could be your opportunity. We currently have the following positions available in our Engineering department:

Assistant Engineering Manager, Systems

This position requires hands-on maintenance, as well as employee supervision and training. The Systems Engineering Staff is responsible for the maintenance and support of all master control and post-production suites, as well as core equipment. We are looking for a self-motivated team player with a minimum of 5 years' Television/Broadcasting systems experience, including significant experience in a digital environment; ability to diagnose to the component level; and familiarity with test signals and equipment. **This is not an IS position.** Minimum of 3 years' supervisory or management experience. Excellent communications skills, both written and oral, are a must. SBE certification and/or general classes license and knowledge of Spanish and/or Portuguese is a plus.

Systems Engineer

Be part of a team of engineers responsible for, but not limited to, the preventative and corrective maintenance of all television equipment in regards to the Television Center. Requires a minimum of 3 years' Television/Broadcasting systems experience, including significant experience in a digital environment; the ability to diagnose to the component level; and familiarity with test signals and equipment. **This is not an IS position.** SBE certification and FCC general class license and knowledge of Spanish and/or Portuguese is a plus.



Please send your resume to: **Strategix Human Resources, 6505 Blue Lagoon Drive, Miami, FL 33126; FAX: (305) 507-1583; e-mail: bobby_owens@discovery.com**

EQUAL OPPORTUNITY EMPLOYER

Send Blind Box responses to: Box _____

BROADCASTING & CABLE 245 W. 17th St. 7th Fl. New York, NY 10011

HELP WANTED PRODUCTION

MSNBC, a 24 hour news network, is seeking enthusiastic self-starters to join our award winning team. Both positions require the ability to work well as part of a team and thrive under deadline pressure. Successful candidates will have effective communication, interpersonal, organizational and creative problem solving skills. Flexibility with respect to hours is necessary. Successful candidates must be able to work additional hours beyond scheduled shift with little or no notice if needed.

VIDEO TAPE PLAYBACK OPERATOR

Seeking individual with experience operating Sony BVW-75 tape machines. Must have in-depth understanding of machine menus and set up. Ability to read and set-up 601 digital waveform/vectorscope. Knowledge and understanding of digital disc recorders preferred. Interested individual must also have ability to take direction and communicate with control room on an on going basis. Knowledge of basic editing skills would be an asset.

CHYRON OPERATOR

We also seek energetic Chyron Operators to operate our electronic graphics generator for live cable television program. The successful candidate should have knowledge of Chyron MAX! and INFINITE! as well as 1-2 years of relevant experience. In addition, the ability to marry text with background and knowledge of transforms & networking is required.

For immediate consideration, please send resume to: MSNBC Employee Relations Dept.-EC One MSNBC Plaza Secaucus, NJ 07094, Fax: 201-583-5819, E-mail: employment@msnbc.com An Equal Opportunity Employer M/F



Hallmark Entertainment Networks - Production Manager, Englewood, Colorado. Job Summary: Position is responsible for managing a 5-member team of Production Coordinators. The Production Manager will be responsible for coordinating, scheduling, and shipping all on-air promotional and marketing video productions. This includes, but is not limited to, scheduling out of house edit sessions; coordinating the trafficking of interstitial voice-overs, translations and dubbing; coordinating on-location productions; and communicating effectively to all Hallmark Entertainment Networks departments international and domestic. Requirements: High School Diploma or equivalency certificate, College Degree or equivalent related broadcast work experience. Must have a minimum of 2-3 years production experience or related post production experience. Must have a minimum of 2-3 years management or supervisory experience. Prefer second language skills. To Apply: Send Resume and salary requirements in confidence via Mail or Fax to: Human Resources, Hallmark Entertainment Networks, 6430 South Fiddlers Green Circle, Suite 500, Englewood, CO 80111; Fax: (303) 224-0879. Hallmark Entertainment Networks is an Equal Opportunity Employer w/m/d.

CREATIVE SERVICES



The strongest business news brand on-air wants you to be a part of it!

We have opportunities for experienced professionals within these areas:

Sr. HAL Designer

(Staff position)- Strong design, typography & HAL skills. Knowledge of Macintosh Photoshop, Illustrator and After Effects a plus. Work on animations to support Business News, Promotions and Primetime programming.

Paintbox Designer

(Freelance position)- Strong design, typography and Quantel Paintbox skills required. Knowledge of Macintosh QuarkXPress, Photoshop, and Illustrator are a plus.

Chyron Operator

(Freelance position)- Experience working with Infinalt, Maxine and Quantel Stillstore.

Design Assistant

(Freelance position)- Junior Designer for entry level position. Recent graduates with a design degree are possible candidates. Knowledge of Macintosh QuarkXPress, Photoshop and Illustrator are required. We will train on Quantel Paintbox.

Please mail, fax or email resume indicating position of interest with salary history and non-returnable tape (if applicable) to:

Jessica Michaud
Director of Graphics
CNBC

2200 Fletcher Ave., 6th Fl.
Fort Lee, NJ 07024

P: (201) 346-6742 F: (201) 346-6543
jessica.michaud@nbc.com

**DON'T JUST
WATCH US,
JOIN US!**

EQUAL OPPORTUNITY EMPLOYER M/F/D/V

ALLIED FIELDS

HELP WANTED CREATIVE DIRECTOR

Creative Director: Seeking experienced, hit-producing DRTV (long and short form) Producer/Writer/Director for staff position as Creative Director with leading DRTV ad agency. Fast-paced, team-oriented environment. Requirements include: planning/organization, budget and multiple-project management, leadership, oral/written communication, creative and presentation skills. Competitive salary and comprehensive benefit package. EOE. Qualified candidates send resume, demo reel, salary history and cover letter to Evie Phillips, *hawthorne direct inc*, 300 North 16th Street, Fairfield, IA 52556 or email: ephillips@hawthornedirect.com

HELP WANTED MEDIA RELATIONS

Media Relations Specialist, National District Attorneys Association (NDAA). Manage media relations for NDAA, develop publications and provide training and technical assistance on the goals, philosophies, and priorities of NDAA and America's prosecutors. Candidate must have BS/BA, 5+ yrs experience in PR or related field, preferably working with large media, and excellent writing and interpersonal skills. Experience or knowledge of prosecution desired. Send cover letter, resume, salary requirement and work samples to Personnel, Suite 510, 99 Canal Center Plaza, Alexandria, VA 22314. Fax 703/836-3195. Closing date 1/31/2000.

HELP WANTED ASSISTANTS

Graduate Assistants (6) Miami University in Mass Communication Master's degree program. The following assistantships are available: (3) work for WMUB FM, full time 24.5 kw NPR member, news/talk format -- positions in news (1), development marketing (1), and operations (1). Also, (3) positions as teaching & researching assistants. Stipends for 2000-2001 academic year approximately \$8,147 plus waiver fee waiver. 3.0 GPA required. Send letter of inquiry immediately to Dr. David Sholle, Mass Communication, Williams Hall, Miami University, Oxford, OH 45056. AA/EOE. Deadline for application February 14, 2000.

FOR SALE STATIONS

WHLS and WSAQ, located in Port Huron, Michigan, will be sold due to the death of long time owner, John F. Wismer. Both are full time, successful stations with strong community ties. Serious inquiries should be directed to: Richard C. Engle, President, Wismer Broadcasting, Inc., c/o Linscheid, Austin & Niester, P.C., 600 Fort Street, Suite 100, Port Huron, MI 48060.

Midwest FM. C-2 at 1000' with city-grade over Lincoln, NE. 30-year old FM has new tower, more power...tremendous growth potential. \$2.5M (402) 362-4433 Tom Robson.

INTERNET

HELP WANTED PRODUCER

**Executive Producer/Broadcasting Projects**

Tribune, a leading media company with businesses in 20 major markets, recently created Tribune Interactive (TI), which joins broadcasting, publishing, and education as the company's fourth line of business. Tribune Interactive brings together the interactive functions of the company's 19 television stations and four daily newspapers. Delivering 70 million page views per month and revenues near \$30 million annually, TI is a powerful business positioned to continue on the leading edge of the interactive world.

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Roger King is expected to be left wearing the crown when the dust settles on the soon-to-be-merged King World-Eyemark syndication company. CBS and King World executives were working hard last week to put the final touches on the merger of the two companies' syndication assets, and a formal announcement of the restructuring is expected by the end of this

week, sources say. Eye-mark President Ed Wilson will be second in command, reporting to King. A number of layoffs in sales and other overlapping areas are expected.

Disney had a down year in 1999 and Chairman Michael Eisner paid for it—he got no bonus.

That's the first year since 1993 that he failed to get a little something extra at the

end of the year. Disney's operating profits slipped about 30%, and Eisner's compensation slipped a lot more. He received \$754,000 in compensation for 1999, down from about \$5.8 million in 1998 and \$10.7 million in 1997, according to Disney's recently filed proxy statement.

The FCC last Friday asked for comments on

a plan to apply cable industry rules on allowing broadcasters to protect their exclusive rights to network and syndicated programming to the satellite industry. Regulators also requested comments on plans to impose the cable industry's sports blackout rule, which prevents any TV outlet in a market from airing a local game if the local holder of exclusive broadcast distribution rights is barred from airing the game as well. Comments are due Feb. 7; replies Feb. 28.

The FCC last week issued rules for the upcoming auction of spectrum once slated for TV chs. 60-69. The auction is slated to begin this spring. TV stations have been gradually moved off the 60 MHz band during the past three years following congressional orders to take back the spectrum and use it for wireless telephone and high-speed Internet services. Twenty-four MHz will be used for law enforcement and 35 MHz auctioned off. The FCC said 30 MHz at auction will be divided into six geographic locations, although bidders may try to win licenses in each region. Still to be decided is what to do with the remaining 6 MHz which bumps up against the law enforcement band and may be susceptible to interference.

The Washington-based Media Research Center last week said network news operations are biased in favor of more gun control. Looking at 653 TV news stories on ABC, CBS, NBC and CNN from June 1, 1997, through June 30, 1999, the MRC found that 60% "clearly

Duopoly deals flow through FCC

While TV-group owners by and large are announcing their plans to create duopolies as they go, they have been reluctant to reveal the prices they are paying for their second station in a market. However, as the deals are filed with the FCC, prices become public knowledge. Here are the duopoly deals released last week by the FCC:

Cox Broadcasting Inc. is paying \$130 million for independent KICU-TV San Jose/San Francisco, Calif. B&C had reported that the price for KICU-TV could go as high as \$150 million (Nov. 22). Cox will create a duopoly of KICU-TV and its Fox affiliate in San Francisco, KTVU(TV). Seller is Buffalo Bills owner Ralph C. Wilson Jr.

Based on the terms of a May 1996 LMA, KONG-TV Everett/Seattle, Wash., is worth \$4 million to **Belo Corp.** Belo already owns KING-TV Seattle, an NBC affiliate. Seller is Zeus Corp. of Washington Inc. Zeus' Walter F. Ulloa is chairman of Entravision Communications Co. LLC, which owns 17 Univision affiliates.

Sinclair Broadcast Group Inc. is maintaining management of a second station in four markets by coordinating the sale of the stations to Carolyn C. Smith, mother of the four brothers who own Sinclair. She will acquire Fox affiliate WNUV(TV) Baltimore; NBC affiliate WRGT-TV Dayton, Ohio; ABC affiliate WCHS-TV Charleston, W.Va.; and UPN affiliate WMMP(TV) Charleston, S.C., which have been operated by Sinclair under a July 1998 time brokerage agreement. Sinclair owns WBFF(TV) Baltimore, WKEF(TV) Dayton, WCHS-TV Charleston, W.Va., and WMMP(TV) Charleston, S.C. Carolyn Smith is paying Edwin L. Edwards \$1.5 million for the four stations. All are Fox affiliates except WNUV, which is with WB. As part of the deal, Smith also is getting stand-alone Fox affiliate WTTE(TV) Columbus, Ohio.

Meanwhile, Sinclair creates duopolies

with previously LMA'd stations in Birmingham, Ala.; Milwaukee, Wis.; Anderson, S.C.; Durham, N.C.; and Kerrville, Texas. Edwards gets about \$1.68 million in Sinclair stock for independent WABM(TV) Birmingham, where Sinclair already owns WTTQ(TV) (WB); about \$2.2 million in stock for WVTU(TV) Milwaukee (WB), where Sinclair owns WCGV-TV (independent); \$329,156 in stock for WASC-TV (independent) Anderson, S.C./Greenville/Asheville, N.C., where Sinclair owns WLOS(TV) (ABC); about \$2.3 million in stock for WRDC(TV) (UPN) Durham/Raleigh, N.C., where Sinclair owns WFL(TV) (WB); and about \$1.4 million in stock for KRRT(TV) Kerrville/San Antonio, Texas (WB). Sinclair already owns KABB(TV) San Antonio (Fox).

David S. Smith—unrelated to the Smith brothers of Sinclair—gets \$50,000 and cancellation of debt for his WUPN-TV (UPN) Greensboro, N.C., where Sinclair is buying WXLV-TV (ABC).

All the deals require approval by the FCC and, in some cases, the Justice Department.

Meanwhile, **Raycom Media Inc.** has won FCC approval for what it says is the nation's first official TV duopoly. The FCC on Dec. 29, 1999, approved Raycom's purchase of KFVE(TV) Honolulu. The deal closed two days later, Raycom President John Hayes said. Raycom acquired the LMA for KFVE, which carries both UPN and the WB, this past summer when it bought Honolulu's NBC affiliate, KHNL, along with KASA-TV Albuquerque, N.M. That \$88 million cash deal closed on Nov. 1.

In a news release last Monday, Raycom also said it plans to double its holdings in Cleveland by buying UPN affiliate WUAB(TV) there. Raycom already owns the CBS affiliate in the market, WOIO(TV), and operates WUAB under an LMA. The price of the conversion was not disclosed. —Elizabeth A. Rathbun

crossed the line from reporting to public policy advocacy," says Brent Bozell, chairman of the organization. "We hear these kind of complaints all the time," says ABC News spokeswoman Eileen Murphy. "The anti-gun lobby says we don't do enough for them. You have to take the criticism from where it comes." "Our goal is to cover all the news fairly and accurately and we believe we've done so on the issue of gun control," says Sandy Genelius, CBS News spokeswoman. "We work hard to make sure our reporting is accurate and balanced," says Alex Constantinople, NBC News spokeswoman.

ABC is adding a new animated series called 'The Weekenders' to its Disney's One Saturday Morning lineup.

The series, which revolves around four friends' quest for the ultimate weekend, will join ABC's Saturday morning lineup on Feb. 26. The Walt Disney Television Animation half-hour will air each week at 8:30 a.m. ET.

RealNetworks struck deals with Universal Music Group and Sony as part of its ongoing initiative to be a major music player on the Internet. Web surfers will be able to download tunes from Universal's music catalog using RealNetworks' RealJukebox software as Real incorporates a secure download format. And RealNetworks will incorporate Sony's digital music technologies into

New faces at B&C

Veteran TV editor and reporter P.J. Bednarski is joining BROADCASTING & CABLE today as executive editor. Bednarski will be the magazine's number-two editor, reporting to Editor Harry A. Jessell. Bednarski will handle day-to-day management and be part of the team of senior editors that formulates editorial strategy and policy.

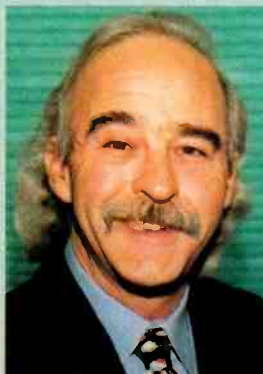
In another key appointment, Susan Qualtrough will take over as managing editor on Jan. 31, reporting to Bednarski. She will succeed Mark Miller, who has been serving as managing editor on an interim basis since last October.

Also joining the magazine this week as an associate editor is Ken Kerschbaumer. He will cover technology and new media.

Bednarski is the former editor of *Electronic Media*. Prior to joining *EM* in 1994, Bednarski worked at *The Chicago Sun Times* as television critic, media business reporter and entertainment editor supervising arts and entertainment coverage. He started his career as the TV critic for the *Dayton (Ohio) Journal Herald*, later moved to the *Cincinnati Post* and, in 1982, became one of the two original TV critics for the then-new *USA Today*. A native of Cleveland, he is a graduate of Ohio University.

Qualtrough is the former managing editor of *Video Business*, a Cahners newsweekly covering home video. Before *Video Business*, she was editorial systems manager for *American Machinist*. She has a B.A. from Austin College and a master's degree from the University of Virginia.

Kerschbaumer comes to the magazine from *Digital Television*, where he was editor. Prior to *Digital Television*, he was managing editor of *Television Broadcast*.



Bednarski



Qualtrough

RealJukebox, enabling PC users to transfer tunes from RealJukebox to Sony portable devices such as the Memory Stick Walkman and the VAIO Music Clip.

EchoStar Communications Corp. is offering new customers its Dish 500 programming service for \$39.98 per month, and giving away equipment and installation for free through March 31, 2000, the company announced last week at the Consumer Electronics Show in Las Vegas. Customers must commit to

receive Dish 500 programming, including America's Top 100 CDE programming package and one premium movie package, for one year. The company also unveiled its new Dish HD receiver, which will allow Dish Network subscribers to receive high-definition television. The receiver will be available to consumers in the second quarter for \$499. EchoStar added almost 1.5 million new subscribers in 1999, a 63% increase in subscribers over 1998. In December, EchoStar

added nearly 160,000 new subscribers, a monthly record, the company said. EchoStar competitor DirecTV added nearly 225,000 new customers in December, which also marks a monthly record for DirecTV. In addition, DirecTV moved 89,000 customers from its medium-power Primestar satellite TV service to DirecTV's high-power service. December's business brings EchoStar's subtotals to 3.4 million, while DirecTV counts more than 8 million subscribers.

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If we ran the zoo

The very public retransmission consent fight between Fox and Cox had a happy ending, with the two sides striking a deal last Thursday. But there is a cautionary tale in the acrimony of the negotiations, which spread to finger-pointing newspaper ads, generated some ill will in the community, prompted letters from local officials and national legislators, set satellite companies' hearts aflutter, and became a big story in the local and national news. One Fairfax County, Va., supervisor, faced with headlines like "Cox Blocks Fox," likened the battle to "a bad Dr. Seuss book." We know a cue when we hear one.

Fox on Cox

In the town of Fairfax
Was a fellow named Cox
Who had a big zoo
That included a Fox.

He carried the zoo
In a very big box
That also contained
several mice and peacocks.

He charged people money
To look at his zoo
And watch all the things
That his zoo crew could do.

Then one day the Fox said:
"I do lots of tricks,
But you get the money.
Now, this we must fix.
Since I'm the performer,
but you pass the hat,
If I give you this, well,
you must give me that.

Then Cox said, "Hold on there.
What's all this to-do?
Just remember the zoo
holds much more than just you.
Why, if we give you that,
then the mouse wants it too.
I'm sorry, but no."

We recognize that the stakes are high in retrans negotiations, with both sides ready to flex their muscles in a relationship with new dynamics but old wounds, but they are also mutually dependent, even if cable is no longer the only game in town. Frankly, broadcasters should be able to flex their muscle in private negotiations over a commercial dispute. What were those senators doing sending a letter to both companies last week with veiled threats? Congress gave broadcasters the power to withhold their channels if they feel they are not being compensated sufficiently for their retransmission. They ought to be able to leverage that power without the government's sticking its "don't-forget-we-control-your-license" two cents in.

From the tone of Fox's rhetoric during the fight, it was clear that the network wanted a little respect for the value of its channel in cable's programming mix. On the cable side, Cox, which wants to retain control over its programming and leverage over its business, did not want to set a precedent that would carry forward into the next round in the next market with the next broadcaster. For Fox, Washington may have seemed the ideal place to demonstrate the value of the broadcast signal to cable. Fox was no doubt emboldened by the fact that viewers have an alternative—if cable operators do not agree to terms—in the form of satellite operators with a new license to deliver local signals.

Cable and broadcasting are both arguing from positions of strength, so the negotiations are bound to be tough. But the negotiations played out so acrimoniously and so publicly in Washington that the demonstration appeared to be one of billion-dollar companies' putting their interests before those of their customers. That won't play well anywhere.

"Then I'm leaving the zoo,"
Said the Fox, with a frown
And he bid "Toodleoo."

Come back, pleaded Cox,
Or my zoo's not complete.

"Then you must pay my price.
Pay my price, I repeat."

"I will not," replied Cox,
"for your price is too too high."

I'm afraid we are stuck,
said the Fox, with a sigh
As he waved to friends
Charlie and Eddy nearby.

So the people who came
to see Fox at the zoo
Had no Fox to see, and
they all went "Boo-hoo."
And with all of this shouting
and hooing and booing
A muckety muck said:
"What are you folks doing?"

So in came this fellow, initials D.C.,
Saying, "Stop all your fighting
and listen to me.

If you cannot agree
and desist from all this fuss,
Then you'll both join a zoo
run by people like us."

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The Channel Management System that grows with you

Mindpack: The management solution for all TV stations



Whether you're a small TV station or a multinational broadcasting company, reliable, cost-effective channel management is essential. Mindpack is a convenient, scalable channel management system that grows as you grow - from single channel to multi-channel operations. And at a price you can afford.

Mindpack has been specially designed to cater for networks and channels broadcasting on analogue and digital platforms.

It comprises full rightsmanagement, including budget modeling and finance, a media library, and planning and presentation scheduling, in one fully-integrated package. And all of this with the reliability that comes from years of fine-tuning to meet the demands of today's TV stations.

So when your business is head and shoulders above the rest, Mindpack will always be there to support you.

BuyMedia.com Performance Review

Last Year

\$1 million a day
30,000 station orders

This Year

\$500 million+
85,000 station orders

Next Year

\$1 billion+
175,000 station orders

Let's do a quick performance review of the superstar on your sales team. BuyMedia.com is bringing in big-time revenue for radio and TV stations across the country. And the track record is flawless. Buyers in 900 cities use our site to gain access to your station, the avail requests pour into your office, you close the deals. Easy. Almost too easy.

It's the same way you've always done business, only with less work on your part. Best of all, the sales commission is just 3% on all orders.

BuyMedia.com is a top performer in your sales department. So keep an eye on your fax machine. You might be surprised.



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