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**At UPN, new ownership
is coming and the best
programming may be
going, but, what the heck,
ratings are finally up**

What - us worry?

**The whys of
Tribune and
Times Mirror**

**Storm clouds
over Cumulus**

**Court TV's new
show docket**

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TOP OF THE WEEK / 6
BROADCASTING / 26
CABLE / 38
TECHNOLOGY / 44
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TOP OF THE WEEK / 4

The whys of Tribune and Times Mirror Merger has the industry mulling crossownership's real value. / 6

'Judge Joe' tops gainers Jury is still out on shows that are on the bubble as distributors await returns. / 12

Congress balks at rural bucks Department of Agriculture says co-ops already have billions. / 14

Hill lights fire under FCC Pushes to speed merger reviews; Tauzin, Furchtgott-Roth decry 'secret meetings.' / 19

For more late-breaking news, see "In Brief" on pages 76-77



Trial balloons at CBS Network floats pet projects to Madison Avenue. / 9

A comedy loosely based on David Letterman's life story is being developed by the network.

COVER STORY

Photo: Murray De'Atilly

At UPN, new ownership is coming and the best programming may be going, but, what the heck, ratings are finally up

What-us worry?

BROADCASTING / 26

Paramount: The Dr. is in Dr. Laura apologizes; the syndicator pledges tolerance. / 26

Clear Channel all spun out Radio One buys \$1.37 billion worth of stations. / 28

Cisneros calls for end to hunger strike KFTV staffers pledge not to eat until issues are resolved. / 35

CABLE / 38

Court TV's new docket New appeal prompts Niensens surge as Schleiff sets new programming. / 38

A&E's Johnson is history Exit means advancement for Davids and Raven of The History Channel. / 40

Daniels remembered Cable pioneer memorialized by execs, family, friends. / 42

TECHNOLOGY / 44

LPTV station bumped by DTV Sacramento owner awaits FCC action on new channel assignment. / 44

Itel brings COFDM to U.S. Broadcasters have faced a shortage of equipment to test. / 45

Internet over satellite soars Operators eye the lucrative—and surging—worldwide IP market. / 46

WRAL offers NCAA multicast Viewers have four channels of basketball action available. / 51

INTERNET / 54

Real, Microsoft: We won Streaming rivals both crow as RealNetworks licenses Windows Media. / 54

Yahoo streams finance FinanceVision is first of several video services giant portal may launch. / 56

TV confronts a tangled Web NATAS panel explores creation of side-by-side Web-TV content. / 58

Changing Hands.....	59	Editorials.....	78	Get w/the Program.....	32
Classifieds.....	66	Fates & Fortunes.....	64	Nielsen Ratings.....	36, 40
Closed Circuit.....	14	Fifth Estater.....	63	Station Break.....	34
Datebook.....	62	Financial Wrap Up.....	16	Washington Watch.....	19



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The wave of the future?

Tribune-Times Mirror merger has the industry mulling crossownership's real value

By Steve McClellan

In the world of big-time communications and entertainment companies, the top players are betting that multimedia consolidation is the key to future sales and profits. The latest evidence of that came last week when the Tribune Co. plunked down \$6.5 billion to acquire the Times Mirror Co.

The deal will give Tribune co-ownership of TV stations and major daily newspapers in the top three markets and the assets to sell packages of multimedia advertising to clients on national, regional and local levels. The combined company will have one of the most visited sets of Web sites, with more than 600 million hits a month. Indeed, part of the rationale behind the merger is to curb the defection of classified advertisers from the companies' newspapers to cyberspace.

As they do in Chicago, Tribune's co-owned media in New York, where it would own WPIX(TV) and

Long Island's *Newsday*, and Los Angeles, where it would own KTLA(TV) and *The Los Angeles Times*, would explore ways to work together on the editorial side as well. Tribune also owns KSWB-TV in nearby San Diego.

After a week of pondering the deal, Wall Street seemed to buy into the rationale, giving Tribune back the \$7 or so in stock value it took away last Monday when the deal was first announced.

"It was wildly misunderstood," says Leland Westerfield, media analyst at PaineWebber. "It was wildly perceived as one publisher buying another. What it really is is a broadcaster attempting to create a new media network," where the top three markets serve as "access points" for national marketers to reach local audiences.

One of the questions being asked last week in the wake of the merger announcement was what exactly is the value—specifically the incremental value—of owning a newspaper and a TV station in the same market? It's not an easy question to answer.

In Tribune's case, the model already exists in Chicago, where the company currently owns WGN-AM-TV, the *Chicago Tribune* and a regional cable news channel, CLTV.

Competitors in the market minimize the impact of Tribune's cross-media sales in Chicago to date. But maybe they aren't paying close enough attention. Dennis FitzSimons, executive vice president, Tribune, says the company has had a separate staff dedicated to selling multimedia packages in Chicago for two years. He says that perhaps a couple of dozen clients, including utilities, real-estate and travel-services firms, have bought multimedia ad packages.

"It's significant," says FitzSimons, adding that such sales will grow in importance over time. "As we move to Los Angeles and New York, there will also be significant revenues [from cross-media sales] when you add it all up." But he also acknowledges that the ability to package different media in one sell "doesn't guarantee suc-

AP Photos

TRIBUNE

John Madigan,
chairman,
president, CEO,
Tribune Co.



Paper chase

Following its acquisition of Times Mirror for \$6.5 billion, Tribune will have a TV station and daily newspaper in the nation's three largest markets—New York, Los Angeles and Chicago.



TIMES MIRROR

Mark H. Wiles,
CEO, Times
Mirror Co.

Number of dailies:

4 including *Chicago Tribune* and *The Orlando Sentinel*

Number of stations:

22 including WGN-TV Chicago, KTLA(TV) Los Angeles and WATL(TV) Atlanta, plus a 25% stake in WB, 3 radio stations

Other holdings:

Chicago Cubs, Moviequest, Tribune Entertainment, CLTV cable

'99 revenue:

\$3.2B

Net income:

\$1.4B

Net income per share:

\$1.67*

Number of dailies:

7 including *The Los Angeles Times*, *Newsday* and *The Baltimore Sun*

Number of stations:

None

Other holdings:

Magazines, including *Golf*, *Field & Stream*, *Outdoor Life*

'99 revenue:

\$3.03B

Net income:

\$284.4M

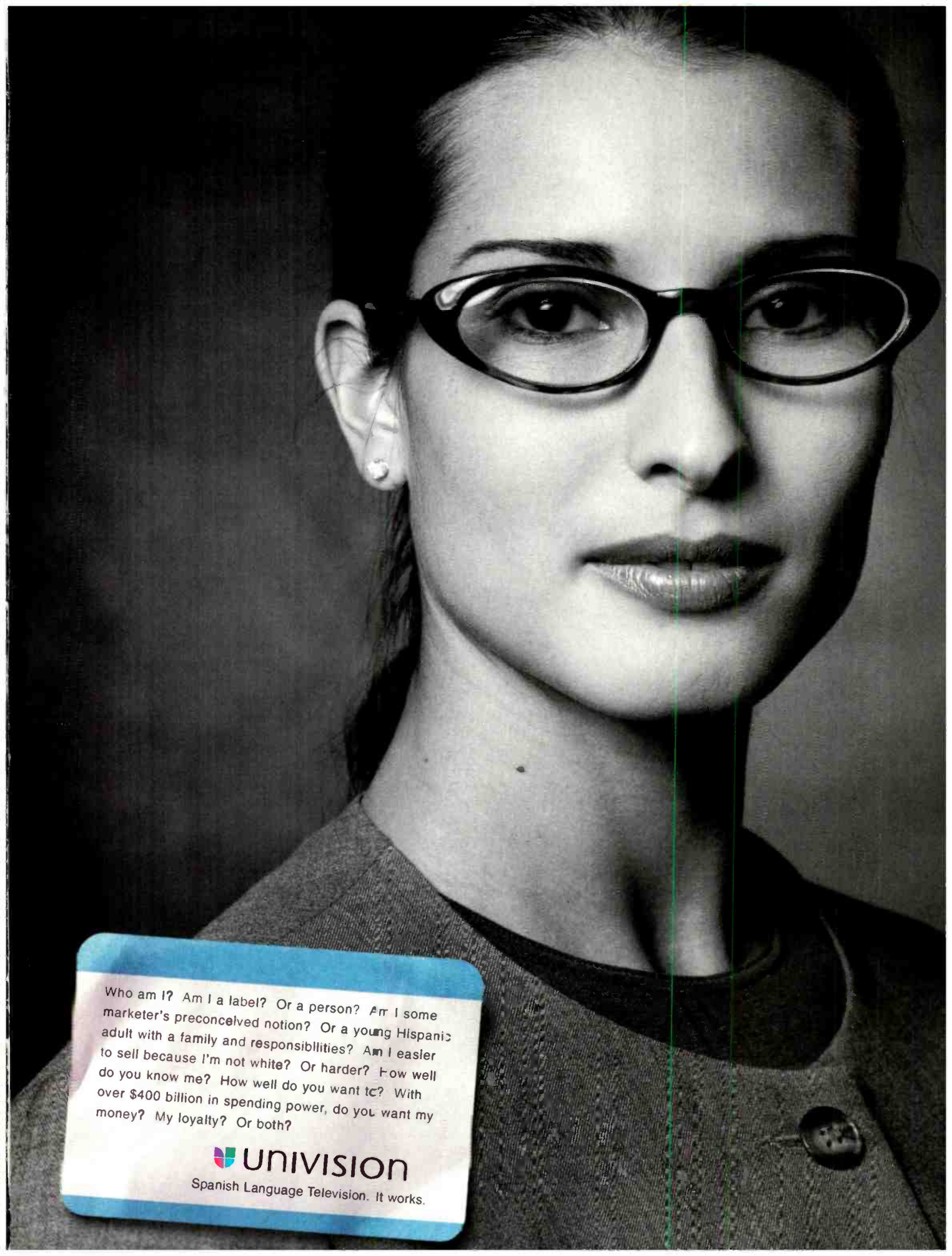
Net income per share:

\$3.23

*before non-operating costs

Source: company reports

Compiled by Nancy Catmull



Who am I? Am I a label? Or a person? Am I some marketer's preconceived notion? Or a young Hispanic adult with a family and responsibilities? Am I easier to sell because I'm not white? Or harder? How well do you know me? How well do you want to? With over \$400 billion in spending power, do you want my money? My loyalty? Or both?

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Still it is hard to measure the incremental value of the cross-media sell. Even at CBS, where the company has pursued such sales for over a year through CBS Plus, the real value isn't clear. The unit has been involved in sales worth hundreds of millions, but sources say its still not clear how much of that money would have been there anyway through individual sales. Still, CBS chief Mel Karmazin believes the potential is huge.

As for Tribune, competing station executives agreed it certainly makes sense to try to package multimedia sales. The challenge to packaging newspapers and TV stations they say, is that the demographics are different, with papers skewing older.

Media buyers last week said they remained open to the idea of multimedia ad buys, but that to date, they have seen scant evidence of the benefits to clients. The major complaint expressed by several agency executives last week was that usually sellers are looking for a premium on a single package that more often than not can be bought cheaper just by dealing with the individual operating units.

Jean Pool, executive vice president, J. Walter Thompson, says she's been pitched by lots of big media companies selling multimedia packages, including Tribune, Fox, Disney and Time Warner. "Our experience has been they want to charge more for the total package than the individual elements."

Why? "You'll have to ask them, I have no idea."

Allen Banks, executive media director for Saatchi & Saatchi, says he's had similar experiences. "Cross media deals are what agencies and media buyers have been doing for the past 100 years," he says. "We select the media that we think makes the most sense. We put cross-media deals together when we select magazines, newspapers, TV and radio to meet a client objective. When we get into this idea of one stop shopping it always sounds so wonderful, where you have cross media and added-value and promotion opportunities and all the varied pieces fit together so nicely. But I rarely see where this actually is something that makes sense for the client to take advantage of at this point."

FitzSimons acknowledges that a big challenge for the multimedia packager is crafting tailor-made products for individual clients. "It's not like you can force them to take anything," he says.

"You can't. You've got to come up with a product that meets advertisers needs."

But beyond that, FitzSimons says, the Times Mirror deal will help Tribune compete more effectively with other major consolidators such as Viacom, Time Warner, AT&T and AMFM. In Chicago, AT&T has 90% of the cable market and 60% of the total market where it sells advertising through a zoned interconnect that directly targets broadcast and newspaper ad dollars, he says.

Both AMFM and Infinity own 8 radio stations in the market. As one Tribune competitor puts it, if any bundled media package has proven it can be a potent sell, it's radio. "When you have six radio

stations together, prices go up," said the source. "It's called 'gotcha.'"

But the ultimate driver of cross-media sales may be the Internet. According to PaineWebber's Westfield, research shows that online media sites are where cyber surfers tend to congregate first. From there, they tend to go to e-commerce sites, where they spend money.

And lest there be any doubt, Tribune is still very dedicated to expanding its broadcast footprint. FitzSimons says the combined company will use its \$900 million in free cash flow in part to buy more TV stations. How many? As many as the rules will permit, he says. ■

It's almost as if there's no rule

Crossownership from \$6.5B merger won't matter until at least 2006; by then lobbyists think FCC will scrap regs

By Paige Albinak

Even though FCC rules forbid crossownership of newspapers and television stations, the commission will not even look at The Tribune Co.'s purchase of Times Mirror Corp.

That's because Times Mirror holds no licenses reviewable by the FCC, so there is no reason for the FCC to examine the acquisition. The FCC will examine Tribune's TV station licenses when they come up for renewal, but that is not until 2006. By that time, Tribune expects the FCC to repeal the rule.

A footnote in the crossownership rule allows companies to hold on to co-located newspapers and TV stations for one year or until the station licenses come up for renewal, whichever is longer.

There are three markets in which Tribune could eventually run into trouble: Los Angeles, where it will own the *Los Angeles Times* and KTLA(TV); New York, where it will own *New York Newsday* and WPIX(TV); and Hartford, Conn., where it will own *The Hartford Courant* and WTIC-TV. But those license renewals don't come up for six or seven years: LA expires Aug. 1, 2006; Hartford on Dec. 1, 2006; and New York on Feb. 1, 2007,

says Clark Wadlow, a partner with the Washington law firm of Sidley & Austin, who represents Tribune at the FCC.

Tribune already has a waiver, which it lobbied hard for, to keep both the *Fort Lauderdale Sun Sentinel* and WBZL(TV) Miami, and for a long time it has owned a media triumvirate in Chicago: the *Chicago Tribune*, WGN-TV and WGN(AM).

Lobbyists who have been pushing to get rid of the rule say they expect it to be gone by the time KTLA(TV) comes up for renewal in 2006.

"There is no logical policy or legal reason for retaining it, particularly after the FCC changed the broadcast rules to allow TV station owners to own more than one television station," says John Sturm, president of the Newspaper Association of America. "It seems to me that newspaper owners shouldn't be treated any differently than anybody else."

Indeed, although the FCC has no plans to review the newspaper-broadcast crossownership rule in the context of Tribune's \$6.5 billion purchase of Times Mirror, many say that the de facto crossownership that will take place will go a long way toward knocking it down.

"I think this merger sort of drives a

truck through the rule," Sturm says. The marketplace has moved smartly right past it, like CBS-Viacom has moved right past the dual network rule."

Opponents of the rule say that in a world where AOL can own Time Warner and AT&T can become Ma Cable, there is no reason why a single owner should not be able to own two media voices in a single market.

"The FCC should have abolished the newspaper-broadcast crossownership rule a long time ago," says House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "It's time for the FCC to recognize that the world has changed since those rules were put in place."

The FCC instituted the rule in 1975, when cable was in its infancy and there were still only three broadcast networks. At the time, the commission grandfathered hundreds of TV/newspaper combinations, only requiring divestiture in a handful of cases. Many big broadcasting companies have gotten waivers to own newspapers and TV stations in the same market, including Belo Corp., Cox Enterprises, Gannett, Hearst-Argyle, Post-Newsweek, News Corp. and Tribune.

But since 1975, the media market has changed dramatically. Consumers now can get information and programming from any number of sources, including seven broadcast networks, some 140 cable networks, an infinite number of Internet sites, plus radio stations, direct broadcast satellite and wireless cable systems.

"The rules were designed to foster multiple and diverse voices," Tauzin says. "But anyone in America can become a broadcaster right now on the Internet."

Meanwhile, Tribune will get some help in its lobbying to take down the ownership rules. The broadcast networks are eyeing Tribune's purchase as a good opportunity to make their own cases for deregulation.

Many of the station groups that also own newspapers are the same companies that argue that no broadcaster should be allowed to own enough stations to cover more than 35% of TV households. But network representatives say that if forbidding crossownership of newspapers and TV stations makes no sense in the new market, neither do ownership caps and other crossownership rules.

"It has been my experience that you can't do away with a rule on one hand while keeping it in place with the other," says CBS Senior Vice President Martin Franks. ■

Trial balloons at CBS

Network floats pet projects for fall to Madison Avenue

By Joe Schlosser

Next year's development slate at CBS features a lot of cops, lawyers, familiar faces and the return of former network and film formats.

Network CEO and President Leslie Moonves went to Madison Avenue last week to show the advertising community a quick snapshot of CBS' prospects for the 2000-2001 season and announced a handful of new projects along the way.

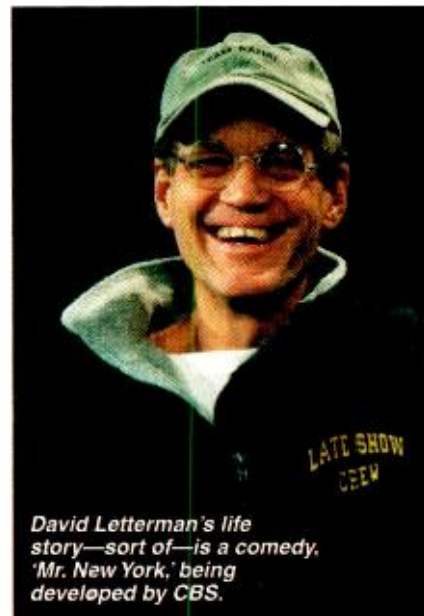
Unveiled were plans for new series and specials, including a live version of *On Golden Pond* with actress Julie Andrews at the helm. Also, former *Coach* star Craig T. Nelson has been cast as the lead in a potential network drama, and a comedy that seems very similar to the life of *Late Show* host David Letterman is in the works.

"We're very early in the process, and we've only started shooting a couple of the pilots so far," Moonves said in the presentation from the *Late Show*'s set in New York City. "And since we don't have a lot of needs, we're being a lot more selective this year."

A number of familiar faces are working on development projects at CBS right now, including Nelson, Ellen DeGeneres (*The New Ellen Show*); Tony Danza (*Homewood p.i.*); Danny Nucci (*Kiss Me, Guido*); Edward James Olmos (*American Family*); Rhea Pearlman (*Cheers*); and former *Wings* co-star Tim Daly (*The Fugitive*). Several top producers and directors are also working on CBS developments, including Jerry Bruckheimer on the action series *CSI*, Gregory Nava (*Mi Familia*) on a drama, *American Family*, and Terry George (*In the Name of the Father*) on a police series, *The District*. Actor-writer Danny DeVito is producing the drama *Further Adventures*.

Also working at CBS is *The Sopranos*' producer Frank Renzulli, producing a quirky New York police series entitled *Russo*, and *Law & Order* producer Rene Balcer, who is putting together the small-town crime series *Hopewell*.

The live production of *On Golden Pond* has not been given a firm date, but CBS executives say it will air sometime next season and probably



David Letterman's life story—sort of—is a comedy. 'Mr. New York,' being developed by CBS.

during a sweep month. Craig Anderson Productions, the producers of the network's recent hit *Sally Hemmings: An American Scandal*, is producing the live version of the Oscar winner.

Next month, CBS is scheduled to air its first live dramatic program in years, with George Clooney starring in the thriller *Fail Safe*, which will be broadcast in black and white.

As for Nelson, the former ABC sitcom star is set to play the police commissioner of Washington, D.C., in the project coined *The District* (CBS Productions/Studios USA). The Letterman project, entitled *Mr. New York*, is being produced by Letterman's Worldwide Pants, CBS Productions and Studios USA. *Mr. New York* stars comedian Jim Gaffigan as a Midwestern weatherman who gets his big break in show biz—somewhat similar to Indiana native Letterman's career rise.

Other projects at the network include a comedy from CBS Productions and Paramount Network Television with comedian Rocky LaPorte, and a drama based on writer Lynda LaPlante's (*Prime Suspect*) novel about a struggling policewoman, titled *Cold Shoulder*. This week, Fox, NBC and ABC are also scheduled to present their development slates to advertisers in Los Angeles. The actual network upfronts in New York City don't take place until May. ■

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Hill lights fire under FCC

Pushes to speed merger reviews; Tauzin, Furchtgott-Roth decry 'secret meetings'

By Paige Albiniaik

House Commerce Committee leaders are pushing to pass a bill that would require the FCC to complete most merger reviews in 90 days.

That was the subject of a hearing on the issue last Tuesday in Washington.

The FCC has the authority to review any transactions in which the companies need to transfer licenses. Several members of Congress want the FCC to keep those reviews to a simple look at whether transferring licenses would be in the public interest, rather than involving itself in antitrust or competition issues, which they feel are already the province of the Justice Department and the Federal Trade Commission.

FCC Chairman William Kennard and some Democrats—such as Rep. Edward Markey (D-Mass.) and Albert Wynn (D-Md.)—say that, to protect the public interest, the commission needs to have the freedom to examine the full range of issues of mergers that come under its purview. “The bill is, in short, a recipe for making scrutiny of mergers less public, less flexible and less likely,” Kennard said in prepared remarks. He was unable to testify because he was traveling in Latin America.

But others say the FCC applies its authority too broadly. That allows the agency to create policies through private negotiations rather than sticking to the law, said Rep. John Dingell (D-Mich.), the House Commerce Committee’s ranking member. And House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) accused the FCC of conducting “secret” meetings, during which FCC staffers extract “voluntary” agreements from companies to agree to conditions to get the FCC to clear their transactions.

“The FCC has a peculiar habit of identifying some potential competitive harm to the public,” said Dingell, “and then, on that basis, proceeding to extract concessions from the parties that have nothing to do with the transaction itself or the perceived harm that would flow from it.”

In particular, Dingell pointed to the 1995 CBS-Westinghouse merger, in which the FCC required CBS to air more



Kennard says bill would make scrutiny of mergers 'less flexible, less likely.'

educational children’s programming in order to clear the transaction. Even though Dingell agrees that the public is better served by having access to more children’s programs, it is “difficult to see the connection between this condition and the

competitive threat the commission was trying to alleviate.”

“It’s not in the public interest to have companies be forced to accept conditions behind closed doors,” Tauzin said after the hearing. As part of the legislation, he wants to require the FCC to an-



Tauzin would forbid many 'voluntary' concessions that the FCC extracts.

nounce all its meetings to the public. He also wants to forbid the FCC from forcing any conditions on a company other than what is needed to bring a company into compliance with an existing rule, particularly because companies cannot challenge in court conditions they agree to voluntarily.

Republican FCC Commissioner Harold Furchtgott-Roth has long been an outspoken critic of what he sees as the commission’s tendency to regulate by coercion. In fact, Tauzin’s talk of volun-

teerly.

Satellite carriage rules of the road

The FCC last week adopted rules to guide broadcasters and satellite TV companies as they negotiate local TV station carriage agreements.

The rules place the onus on broadcasters for conducting fair negotiations.

According to the rules, broadcasters must at least come to the negotiating table at a reasonable time and place and with some flexibility in their terms. They also cannot enter an agreement with any party if it is conditioned on refusing retransmission consent to any other provider. The law forbids broadcasters from granting anyone exclusive rights to their local programming.

There are no provisions in the new rules requiring the intervention of an independent if deals cannot be reached. The FCC had floated the idea, but broadcasters were strongly opposed, and satellite TV providers were not pushing the plan.

Satellite TV companies can still air local broadcast programming without deals in place until May 29, when the law requires retransmission consent agreements to be in place. DirecTV already has agreements with ABC, Fox and NBC, while EchoStar has an agreement only with Fox.

EchoStar has complained to the FCC that broadcasters are demanding unreasonable retransmission consent terms. Although EchoStar did not name the network, NBC “offered EchoStar proposals that are comparable to deals they have made with satellite and cable competitors. EchoStar has rejected these proposals and is now seeking to abuse the regulatory process in order to get special advantage compared to their satellite and cable competitors,” says an NBC spokeswoman.

In a March 10 letter to the FCC, EchoStar said a network was asking for more than 10 cents a subscriber per month to carry its affiliated cable networks while demanding some \$500 million for multiyear rights to “specialty programming.” NBC offers cable news channels CNBC and MSNBC and has been requiring multichannel providers to pay for its Olympics programming, which it will run on all three of its networks, as part of its retransmission consent deals.

—P.A.

tary agreements echoed Furchtgott-Roth's criticism of the FCC's regulation by "voluntary standard," which he outlined in a 1998 speech to The Media Institute in Washington. At last week's hearing, Furchtgott-Roth confirmed that "secret" meetings occur at the commission to which neither he nor his staff are invited. The meetings, he said, result in conditions and changes that commissioners aren't aware of until it's time to vote.

Fellow Republican Commissioner Michael Powell also said private meetings are held, but cast them in a somewhat less clandestine light. His complaint, he said, was that they "disinclude

other parties who might have an interest." Though not wholly against requiring companies to agree to conditions, he said, "they can become a short cut, signifying that the commission lacks the courage to get to the bottom of the issue."

Rep. Chip Pickering (R-Miss.) is sponsoring the House bill. A similar bill has passed through the Senate Judiciary Committee. It would put a six-month limit on reviews of mergers valued at over \$15 million and a three-month limit on those under \$15 million.

At last week's hearing, the House Telecommunications Subcommittee discussed whether it should define the

public interest legislatively and then require the FCC to adhere to whatever standard Congress may determine. But the Senate is hesitant to do that.

"We're pleased to see that the House is looking at timelines, which we think would be an enormous help, although if they are thinking about circumscribing the FCC's authority under the public interest test, it probably won't fly with the majority of the Senate," says an aide to the Senate Antitrust Subcommittee. The Clinton administration also would likely veto any bill limiting the FCC's ability to review mergers based on concern for the public interest. ■



WASHINGTON WATCH

By Paige Albiniak & Bill McConnell

Senators query Clear Channel/SFX merger

Senators Mike DeWine (R-Ohio) and Herb Kohl (D-Wis.) last week called into question the \$4.4 billion merger between radio group Clear Channel Communications and concert promoter SFX Entertainment. The lawmakers sent letters to Joel Klein, assistant attorney general for antitrust, and to FCC Chairman William Kennard. "This transaction may provide some benefits for consumers, but it would also create a media/entertainment giant with substantial ownership interests in a wide variety of venues, including radio stations, television stations, billboards, concert halls and Broadway theaters," the Senate Antitrust Subcommittee chairman and ranking member wrote. "This deal is the latest example of increasingly high levels of concentration in the media and entertainment industries, a sector that has undergone a wave of consoli-

dation in recent months, including the mergers announced between AOL and Time Warner, and Viacom and CBS. For these reasons, we urge you to carefully scrutinize the merger's competitive effects." Clear Channel, which will be the country's largest radio group after its merger with AMFM Inc. closes, earlier this month announced its purchase of SFX Entertainment.

WTTW wins three out of four

Window to the World Communications, licensee of noncommercial WTTW(TV) Chicago, has succeeded in getting its fine for broadcasting commercials on its station reduced from \$5,000 to \$2,000, with the FCC reversing itself on the majority of the alleged violations. The commission has conceded that three of the four underwriter credits—for Amoco, Sun America and Prudential—that had been cited as violations

of the commercial advertising prohibition in a 1997 notice of apparent liability, instead "fell within the bounds of what is permissible." In making that determination, the commission relied in part on the station's own "good faith" assessment that the credits were not promotional. A fourth violation, for a Zenith underwriting credit, was upheld (the station conceded the credit was out of bounds), with the commission concluding that the \$2,000 fine was the "appropriate base." The station said that it was happy with the decision.

DirecTV sues back

Satellite TV company DirecTV has filed a counterclaim against rival EchoStar Communications in a federal district court in Denver. DirecTV says EchoStar has committed "tortious interference, false advertising, trademark infringement and misleading claims" in conducting its business, says

DirecTV spokesman Robert Mercer. DirecTV also says the premise of EchoStar's suit against DirecTV—filed earlier this year—is "seriously flawed" because it is based on the company's ability to perform in the marketplace, which DirecTV says has not been hindered by DirecTV's business practices. "EchoStar's own conduct and statements undermine its entire case," Mercer says. In particular, DirecTV says that EchoStar's "bounty" program to capture Primestar subscribers is a misuse of Primestar's trademark, which DirecTV owns. It also says that EchoStar's plans to merge with ethnic broadcaster Kelly Broadcasting System violates a contract DirecTV has with Kelly.

Hearing planned on AOL-Time Warner

The House Telecommunications Subcommittee plans to hold a hearing next month on the AOL-Time Warner merger, subcommittee Chairman Billy Tauzin (R-La.) said last week. The subcommittee will invite AOL Chairman Steve Case and Time Warner Chairman Gerald Levin to testify.



For top execs at the No. 6 network, uncertainties are taking some of the fun out of the ratings rebound

UP 'N the air

By Joe Schlosser

UPN President and CEO Dean Valentine wasn't doing any back flips in his office last week, although other network executives probably would have been doing some sort of celebratory gymnastics had they the kind of February ratings increases that the struggling 5-year-old network just posted.

But Valentine and other top UPN executives are not allowing themselves to get too giddy right now for a number of reasons.

First and foremost, is the unclear future of the network itself. By the end of the day, Valentine should have a good idea who the owners of UPN will be. The

likely candidates are CBS' Mel Karnazin and Viacom's Sumner Redstone. But it also could be USA Network's chief Barry Diller, who has been said to be making a last-minute push for UPN. The network, which has already lost \$800 million and is expected to drop more than \$1 billion before ever reaching black ink, has been waiting for a clear ownership path for some time now.

Second, UPN may lose the one program, *WWF Smackdown*, that is most responsible for the network's sudden revival and evolving identity. Recognizing the enormous value of the franchise, the WWF has been shopping both the broadcast and cable rights for the las-

several months, and the outcome of the UPN ownership issue will likely have a big effect on the WWF's pending broadcast negotiations.

From its start in January 1995, the network has been co-owned by Viacom and Chris-Craft. But that partnership began to unravel when Viacom and CBS announced their \$37 billion merger last fall. Since the planned merger was made public, Viacom and Chris-Craft have become bitter enemies, and, until late last week, the two sides were fighting out the future of UPN in a New York courtroom. On Thursday, a New York Supreme Court judge threw out Chris-Craft's breach-of-contract suit against Viacom—a suit that

was intended to stop the pending Viacom-CBS merger.

Chris-Craft claimed that the CBS-Viacom merger would violate the original UPN pact between Viacom and itself, not allowing either partner to make a deal with a competing broadcast network. But with the dismissal of the suit, Chris-Craft now has only until the end of the day today to buy out Viacom's share of the network for \$5 million or sell it for the same price to Viacom.

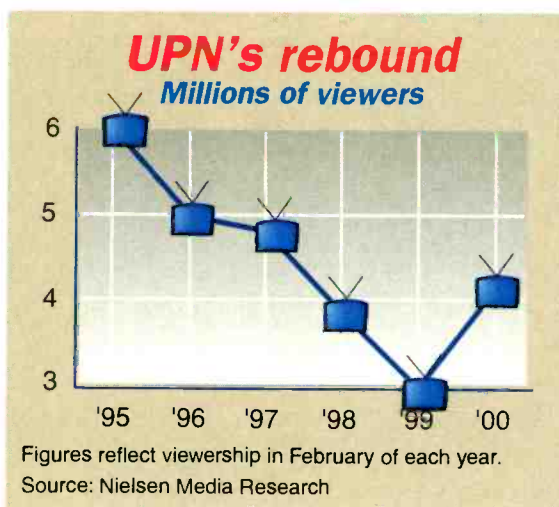
And on top of all that, UPN executives are hoping that they will not only renew *WWF Smack-down* but also pick up the WWF's new professional football league, the XFL. If UPN were to attain the rights to the XFL, the plan is to expand to a sixth night of programming in the middle of the 2000-01 season.

A long few rounds

When Dean Valentine was named president of UPN in the fall of 1997, the former Disney executive wanted to bring it into the big league with ABC, NBC, CBS and Fox.

Valentine, along with new UPN Entertainment President Tom Nunan, lobbied the network's owners to go from three nights of programming to five. The two executives also pushed a new programming direction, developing higher quality dramas and comedies for a broader audience. In Valentine's mind, the network had begun to rely too heavily on shows that appealed to African-Americans. Valentine would reach out to "Middle America."

Both strategies were quickly implemented in October of 1998, as the network added Thursday and Friday nights to its lineup and a programming slate consisting of new series like *Legacy*, *Guys Like Us*, *Love Boat: The Next Wave* and *DiResta*. "When we started, I



think we really had an idealistic approach towards recapturing the 'broad' in 'broadcasting,'" says Nunan.

But even with heavy promotion and some decent press on the shows, Valentine and Nunan's strategy failed, and it failed miserably. UPN's ratings dropped to first-season lows, the network became the laughingstock of Hollywood, and affiliates were up in arms. And The WB—the network that debuted at the same time as UPN in 1995—was starting to catch on with young viewers, the same audience that UPN had coveted. The WB stole a handful of UPN affiliates.

So how low did it get at UPN?

"It was low," says Valentine. "But I never thought that I should go over to B&B Guns and take out a .45 and shoot myself. It never got to that point. But it did get to the point of thinking, 'Oh my God, we have gone up on a ski jump, and I don't see the ground anywhere, and I think this is going to hurt.'"

Adds Nunan: "I think we both had a feeling of being hit across the face with a 2x4, because we frankly liked a lot of those shows. And we thought, if we put on shows that in essence had a broad

appeal, that à la *Field of Dreams* people would come to watch. And as it turns out, it was a naive and an overly aggressive approach with a young network schedule."

By the end of the November sweep, Valentine said it was pretty clear that UPN wasn't going to "light the world on fire," and that something needed to be done to stop the bleeding.

So the two executives began taking a closer look at what UPN meant to its affiliates and who its core viewers were: young, male sports fans. Valentine realized that no other broadcast network was specifically programming

for young "guys" at the time, even though it's an audience Madison Avenue clamors for.

Just as quickly as the ratings began to sink, UPN executives were already changing the network's course for the following season. No more Middle America; UPN was now all about young men. The network just needed a vehicle to drive those male viewers to the network. That's where the World Wrestling Federation comes in.

A year earlier, the WWF's Vince McMahon had paid Nunan and Valentine a visit to discuss the potential of professional wrestling on a broadcast network such as UPN. But nothing came of it. WWF at the time was flying high. Its USA Network programs were leading all cable shows in the Nielsen books by overlaying the in-ring histrionics with edgy, soap opera-like stories.

"The timing wasn't right," Nunan said of their first meeting with McMahon. "But it was always in the back of our minds that this could be a real programming and promotional coup for us if we could make the right deal with the WWF."

Having flopped with Plan A, Valentine and Nunan went back to McMahon

By the numbers: A tale of February sweeps

	HHLD Rtg/Shr	P12-34 Rtg/Shr	P18-34 Rtg/Shr	P18-49 Rtg/Shr	M12-34 Rtg/Shr	M18-34 Rtg/Shr	M18-49 Rtg/Shr	P12-17 Rtg/Shr	M12-17 Rtg/Shr	P2-11 Rtg/Shr
Feb-95	6.0/2.7	7.0/2.9	7.0/3.0	7.0/3.3	9.0/3.5	10.0/3.5	9.0/2.2	6.0/3.0	8.0/1.5	5.0
Feb-96	3.6/5.0	2.1/6.0	2.0/5.0	2.2/6.0	2.3/7.0	2.1/6.0	2.4/6.0	2.5/8.0	2.9/9.0	1.5/5
Feb-97	3.4/5.0	2.2/6.0	2.0/5.0	2.1/5.0	2.1/6.0	1.9/6.0	2.0/5.0	2.7/8.0	2.7/8.0	1.8/7
Feb-98	4.0/1.9	5.0/1.7	4.0/1.6	4.0/1.8	5.0/1.6	5.0/1.5	4.0/2.4	7.0/2.2	6.0/1.3	5.0
Feb-99	3.0/1.2	4.0/1.2	3.0/1.3	3.0/1.1	4.0/1.1	4.0/1.2	3.0/1.3	4.0/1.2	4.0/1.0	4.0
Feb-00	4.0/2.1	6.0/1.8	5.0/1.6	4.0/2.5	8.0/2.1	7.0/1.8	5.0/2.9	9.0/3.5	11.0/1.8	7.0

Source: Nielsen Media Research

and his agents at William Morris Agency and asked if McMahon would be interested in doing a special for the network during the upcoming May sweeps. McMahon agreed, and the April 29, two-hour special, coined *WWF Smackdown*, brought UPN its best Thursday night ratings of the season and a glimmer of hope for the 1999-2000 season.

After a lot of negotiating, Valentine and McMahon agreed to a two-year contract last spring that would bring WWF action back to broadcast television in the fall of 1999.

Smackdown has attracted the young viewers UPN coveted, and the network has used its new Thursday night platform to raise the level of awareness for all its other nights of programming.

UPN just came out of the February sweep with one of the most astounding Nielsen rebounds in recent history, even taking down rival WB along the way in the major ratings categories. The network averaged its best ratings in two years in households, total viewers, viewers 18-34 and a handful of other areas during the month. Suddenly, UPN affiliates are happier and the network is starting to add stations, rather than losing them to The WB.

"What a difference a year makes," said Valentine earlier this month.

"A lot of things have come together in the right way this year. But we are not going to beat our chests and say we've made it, because we still have a long way to go. What we have done is lay the groundwork and the conditions for future growth.

"I think there is a tendency, because we have been down so long here, that when things start going well, that people want to say that we are king of the world. Well we are not king of the world, we have accomplished something that we set out to do, which is take a sinking business and turning it around and making it possible to be a growing enterprise and a viable network."

UPN COO Adam Ware, who joined the network a year after Nunan and

Valentine arrived, says things are a little different now when he is out visiting TV stations. "A lot of stations gave up on UPN a little early and switched to The WB; now they are saying to themselves that maybe I should have rethought that decision," Ware says.

In the eye of a ...

Everyone has an interest in UPN's future these days: the FCC, the Securities Exchange Commission, the boardrooms at CBS/Viacom, WWF, Chris-Craft, USA Networks, Time Warner, even Sony. The network's future has been bounced around like its WWF wrestlers for over six months now. Valentine and Co. believe this is the final week of uncertainty.



'WWF Smackdown' puts the muscle in UPN's prime time schedule, helping to boost viewership during the February sweeps by 38% over last year. UPN has the rights to the Thursday series through the 2000-01 season. It hopes to sign a new contract for 2001-02 and beyond.

Following Viacom's agreement last September to buy CBS, Viacom began negotiating to buy out Chris-Craft's share of the network and its 10 UPN affiliate stations. But talks broke down, sources say, when Chris-Craft executives insisted on a price of over \$4 billion for their assets. Viacom/CBS executives balked at the lofty price, sources say. That triggered Viacom in February to force the buy-sell provision of their contract on Chris-Craft, giving the latter 45 days to respond to the \$5 million offer.

Last week's decision has set the groundwork for today, the final day of the 45-day period allowed under the buy-sell provision. Sources say Chris-Craft executives have had discussions with potential partners. Sony, Time Warner and USA Networks have been

contacted, sources say, and USA Networks has taken the most interest. For Barry Diller's USA Networks, which is currently negotiating with WWF executives to maintain their cable-WWF relationship intact, the UPN arrangement makes the most sense, analysts say.

On the flip side, under the proposed Viacom/CBS ownership of UPN, there remain a number of question marks. And they all depend on the \$37 billion merger of the two media giants being cleared by the government. Would the giant media conglomerate trash UPN's format and make it into CBS2? And will the FCC allow Viacom/CBS to own two broadcast networks?

The answers seem to be no and yes. Hollywood sources say CBS and Viacom executives like

UPN's current young-male skewing direction and want to exploit the young network through their various cable and media holdings. CBS and Viacom executives had no comment. Washington sources say FCC officials are leaning toward allowing Viacom-CBS to own two broadcast networks.

Regarding the WWF, Viacom and CBS executives have been in "serious" discussions with the suddenly powerful wrestling company for several months, wooing Vince McMahon with a cable-broadcast package of their

own. CBS/Viacom would likely place WWF programming on co-owned cable network TNN and keep it on broadcaster UPN. And with CBS/Viacom's broad media holdings, cross-promotional enticements are also said to be included in the bargaining. CBS and Viacom executives had no comment.

But is this sixth-place network that has so far lost \$800 million worth all fuss?

"If you would have asked me a year ago, I would have said take it out and shoot it as soon as you can and save the money," says Harold Vogel of Vogel Capital Management. "Today though, given that the mentality of a lot of people has changed towards potential ownership of more than one network and that the seems to be doing well in the

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ratings—you'd have to say this network needs more time to prove itself. It may actually turn out to be viable, and it is clearly more viable today, than it was a year ago. But I don't think anyone can say for certain whether this thing is going to survive long run or not. Ironically, it's a little too early to know that."

Valentine remains confident that, no matter the outcome of the Chris-Craft/Viacom squabble, UPN will continue to exist as a broadcast network.

"Under any circumstance, I can't see one where UPN disappears," says Valentine. "The reason UPN was created was because both Chris-Craft and Viacom came to the correct perception that there simply wasn't enough content to go around, that stations couldn't survive as independents anymore and that remains true today."

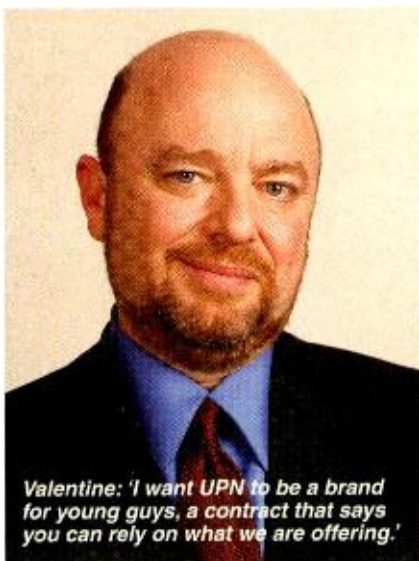
After falling down miserably two years ago when the network expanded to five nights of programming, one would think that adding another night to the current schedule would not be something that network executives would be crowing over. Think again.

UPN executives are preparing for a possible addition of Sunday night programming—that is if they can land the rights to the WWF's proposed football league. The league, which is scheduled to kick off its first-ever season in February 2001, would be perfect for the sixth night, Valentine says.

"This time when we expand, I want to make sure that we have the horsepower to do that," Valentine says. "I'd love to have The XFL. I think it's always a mistake to underestimate Vince [McMahon] and his ability to pull things off. I think there is room for a second professional football league, and I think the NFL has gotten boring and corporatized. I think a populist version of the game could really work."

UPN affiliates would have to be notified six months in advance for the new night to be tacked on next winter. The XFL season is scheduled for 13 weeks, and the remainder of the season's Sunday nights would likely be filled with specials and movies, UPN executives say.

"To use a football analogy, I'd say we are in the red zone," says UPN's Ware of the network's chances of landing The XFL. "There is likely going to be a cable component as well, but I think at the end of the day, we'll be a part of it. The broadcast piece for XFL can't be matched on any other platform. We've



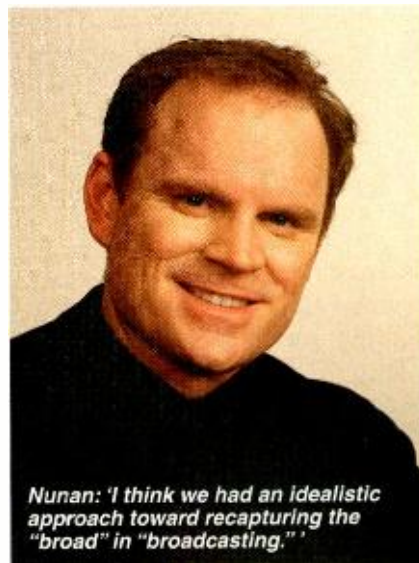
Valentine: 'I want UPN to be a brand for young guys, a contract that says you can rely on what we are offering.'

already shown what we can do with the WWF, and that is still growing."

WWF Entertainment President Linda McMahon says her company is looking to get deals done for both The XFL and WWF in the next few weeks. USA Networks, CBS/Viacom and Chris-Craft are all involved in the discussions.

"We try to negotiate for our programming the best platform and the best home for those particular shows, and, if they were to all fall into one basket, that could be a good thing or, if they are on several different networks or cable systems, that would be fine too, if the deals were right," McMahon says.

UPN would survive the loss of *Smackdown*, says Valentine. "If we do our job right this year, we should be able to face that possibility. It's certainly something that I would not look for-



Nunan: 'I think we had an idealistic approach toward recapturing the "broad" in "broadcasting."'

ward to happening. I think it's a terrific show, and I hope its here for the length of its life."

The beat goes on

This week, UPN launches its final mid-season series of the year, *The Beat*, from producers Tom Fontana and Barry Levinson (*Homicide: Life on the Street*). The New York-based cop series has received good press and will go into UPN's troubled Tuesday night lineup at 9 p.m. ET/PT.

UPN is up four out of its five nights this season. Only Tuesday hasn't benefited from the arrival of *Smackdown*. *Dilbert* has been canceled, *Shasta* is still struggling and *The Strip* was all but DOA last fall.

Nunan is hoping that *The Beat* and UPN's other late-season arrival, *Secret Agent Man*, can catch on and return next fall as part of a strong one-two Tuesday night punch. If not, UPN has a lot of other things in the works for the 2000-01 season, including a new reality series called *House Arrest*.

Nunan says he is looking to make Monday nights more diverse. They are now devoted to African-American comedies. A Hispanic-cast comedy is in the plans with comedian Freddy Soto and so is a half-hour series called *Girlfriends*.

UPN's first-year movie franchise, *Blockbuster Shockwave Cinema*, may be moving next season from Friday nights. UPN will air 21 original films this year at a cost of about \$500,000 apiece, and Nunan is trying to decide whether to keep producing originals or go with acquisitions next year. The network is also developing a couple of unique 15-minute projects, and 2000-2001 may be the final year for *Star Trek: Voyager*.

Despite the external distractions over ownership, Valentine is starting to look long-term. He says the current season has been good for the network in terms of building up brand awareness, but he believes a lot more has to be done before there is any celebrating going on at UPN.

"I want UPN to be a brand for young guys," he says. "What's a brand? It's a contract that says, every time you come my way, you can trust me and come to rely on what we are offering. That's true for Coke and that's true for Disney. And I'd like to make that true for UPN.

"I think, if we do that," he adds, "we will have created a really valuable piece of broadcasting real estate." ■

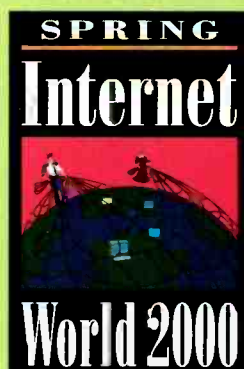
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Despite a poorly received apology, Dr. Laura intends to make it through this controversy and debut on schedule this fall.

Photo: Craig Matthew Photography

Paramount: The Dr. is in

Dr. Laura apologizes; the syndicator pledges tolerance

By Melissa Grego

Dr. Laura Schlessinger has apologized for any hurt her comments about homosexuals have caused, and Paramount Television Group has pledged that her show will be an open and tolerant forum for the free exchange of ideas. Those developments have not assuaged the people of stopdrlaura.com, however, which plans to demonstrate at Paramount in protest of upcoming talker *Dr. Laura*.

Stopdrlaura.com is behind a barrage of calls Paramount has received this month and has organized a demonstration at Paramount's studio gates for Tuesday morning. The Web site is one of the latest examples of protest from the gay community since Paramount announced it will launch a syndicated TV talk show for fall 2000 hosted by Schlessinger. The

gay community has taken issue with Schlessinger's comments on her radio show, including that gays are "deviant" and should seek "reparative therapy" for their sexual orientation.

Robin Tyler, a member of the national steering committee of stopdrlaura.com and the protest coordinator, says that the group's bottom line is "to see the show canceled" and that Schlessinger and Paramount's statements are too little too late.

A month after Paramount executives met with executives from the Gay and Lesbian Alliance Against Defamation, Schlessinger posted a statement on her Web site (www.drlaura.com) saying: "I never intend to hurt anyone or contribute in any way to an atmosphere of hate or intolerance. Regrettably, some of the words I've used have hurt some people, and I am sorry for that. ... [The

words] were not meant to characterize homosexual individuals or encourage others to disparage homosexuals."

Paramount issued a statement that same day, March 10, saying that Schlessinger's statement "expresses her commitment to a discussion of our society's moral and ethical issues in an environment free from hate, intolerance or the censorship of speech and ideas."

Paramount also said that the studio is "committed to the production of Dr. Laura's upcoming television show, which is planned to include multiple points of view derived from a variety of sources, [including] guests and a studio audience."

Tyler says that Schlessinger's statement "wasn't an apology; this was a statement to contain our escalating anger," and that "this half-hearted statement admits nothing and promises less."

She further points out that her organization is actually targeting Paramount—not Schlessinger's right to free speech—in order to encourage the company to "take corporate responsibility" and to not be in the business of "making money off of promoting hateful rhetoric."

The reception of Schlessinger's point of view on homosexuality among potential TV viewers remains to be seen. The controversy, however, appears to have captured the attention of a number of Internet surfers. Excite's Harris Poll (news.excite.com/news/poll/) posted the following question last week: Should TV stations decline to broadcast Dr. Laura's upcoming TV show, due to her remarks about homosexuality? More than 66,000 surfers submitted a vote by press time, with the majority (64%) saying stations should not decline to run the show.

Station reps have maintained that they expect *Dr. Laura* to make it through the controversy and to debut on schedule this fall.

"You can never underestimate the concern on the part of viewers," says station rep Bill Carroll, vice president and director of programming for Katz Media. "By the same token, we're talking about a show in the abstract that's not going on until September. Stations are looking carefully at what Paramount is doing, but I think they have faith in Paramount's ability to balance the controversial nature of Dr. Laura's personality—which is what makes her Dr. Laura—and the concerns of both the creative community and the community at large for her positions that they disagree with." ■

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Clear Channel all spun out

Radio One buys \$1.37 billion worth of stations

By Dan Trigoboff

Urban-oriented Radio One last week purchased 21 radio stations for nearly \$1.37 billion—most of that for 12 divested Clear Channel stations—more than doubling the company's revenue and listenership.

Clear Channel says this ends the massive divestiture, in which 110 stations were sold for \$4.3 billion and 19 others swapped.

Minority-owned groups, including Blue Chip Broadcasting, Inner City Broadcasting, Rodriguez Communications and Radio One, purchased 43 of those stations, more than a third. Cox Radio, Cumulus and Infinity were also prominent purchasers of Clear Channel stations (B&C, March 13).

The 12 Clear Channel stations that went to Radio One, sold for approximately \$1.3 billion cash, are located in several of the nation's largest markets, including Los Angeles, Houston, Dallas, Miami, Cleveland and Raleigh, N.C. Clear Channel is acquiring leading radio group AMFM Inc. for \$23 billion but had to sell more than \$4 billion in stations to clear the deal.

Radio One also said it will purchase three stations in Indianapolis from Shirk Inc. and IBL LLC for \$40 million in cash and stock. William Shirk is expected to stay on and continue running the Indianapolis operation. Radio One also plans to acquire Columbus, Ga.-based Davis Broadcasting Inc. and its six stations in Charlotte, N.C., and Augusta, Ga., for \$20.4 million, cash and stock.

Radio One was started by Washington, D.C., community activist Catherine Hughes, who has said she wants to represent to the black community what *Washington Post* icon "Katharine Graham has been to the white community: quality." Her son, Alfred Liggins, now runs the company. Most of the stations are already urban-format, Liggins said, so format changes will be unnecessary. Liggins and Scott R. Royster, chief financial officer, said the three acquisition deals mean they are the premier company targeting African-American audiences.

Liggins called the deal with Clear Channel "a transforming event. Not only will this acquisition greatly

increase the size of the company, but it also makes us one of the two largest operators of urban radio stations in the U.S. We expect to build on this powerful platform to benefit our shareholders in the near- and long-term."

Radio One is now the only publicly traded U.S. media company focused on black audiences. Black Entertainment Television founder Robert Johnson and AT&T's Liberty Media bought out BET Holdings' outstanding shares and took that company private in 1998.

David Honig, executive director of the Minority Media and Telecommunications Council, said that no special consideration or preferences were given to minority bidders but his group was engaged by Clear Channel to market the stations to minority-owned groups. "This shows that Clear Channel gave minorities a fair chance to participate," said Honig. He called Radio One's set of deals last week "the single biggest

set of transactions by a minority-owned company in any business ever."

Honig also cited Radio One as a clear refutation "of that incorrect conventional wisdom that big groups want to sell to minorities because they'll be weak competitors. When you look at the Clear Channel spin-offs—both minority and non-minority owners—these are the survivors. Radio One cleans a lot of companies' clocks every week."

These are the stations being acquired:

■ From Clear Channel and AMFM: KKBT-FM Los Angeles, KMJQ-FM and KBXX-FM Houston; KBFB-FM Dallas, WZAK(FM) and WJMO(AM) Cleveland; WVCG(AM) Miami; WQOK-FM, WFXK-FM, WFXC-FM and WNNL-FM, all Raleigh, N.C.; and WJMZ-FM Greenville, S.C.

■ From Davis Broadcasting: WCCI-FM Charlotte, N.C.; WAKB-FM, WAEG-FM, WAEJ-FM, WFXA-FM and WTHB-FM, all Augusta, Ga.

■ From Shirk Inc. and IBL, LLC: WHHH(FM), WBKS(FM) and WYJZ(FM), all Indianapolis. ■

'Survivors' settle in

Frisbees, tweezers, cameras? This must be Borneo

By Joe Schlosser

If you were stranded on a desert island in the South China Sea and could have only one personal item, what would it be? How about a Frisbee or a pair of eyebrow tweezers?

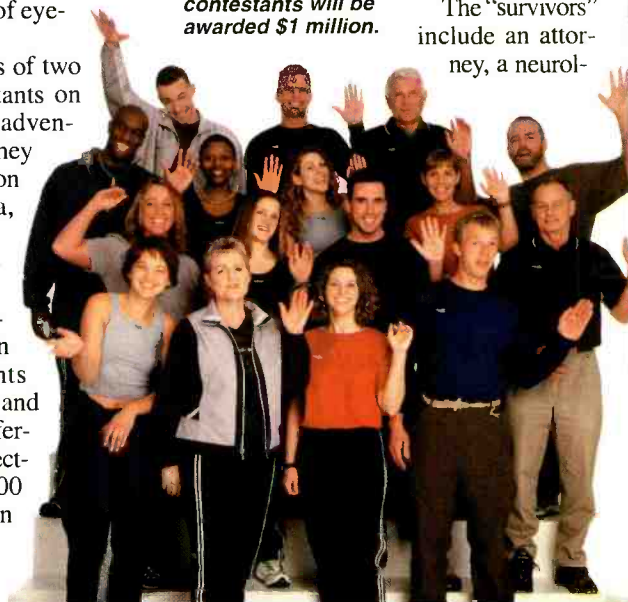
Those were the choices of two of the 16 plucky contestants on CBS' upcoming reality-adventure series *Survivor* as they began taping last week on the island of Pulau Tiga, just off Borneo.

CBS executives unveiled the contestants chosen to take part in the 39-day event, which will air in 13 one-hour installments this summer. Eight men and eight women of very different backgrounds were selected from more than 6,000 applicants to compete on

the show, which will award \$1 million to the last person left. The 16 people, who range in age from 22 to 72, were all given survival rations and one personal "luxury" item of their choice.

One of these 16 contestants will be awarded \$1 million.

The "survivors" include an attorney, a neurologist,



SYNDICATION WRAP-UP

PEOPLE'S CHOICE

FEBRUARY 3 - MARCH 1, 2000

TOP 20 SHOWS

Rank	Program	HH AA	HH GAA
1	Wheel of Fortune	12.0	N/A
2	Jeopardy	10.0	N/A
3	Judge Judy	7.5	10.7
4	Oprah Winfrey Show	7.0	7.1
4	Entertainment Tonight	7.0	7.1
4	Wheel of Fortune (wknd)	7.0	N/A
7	Friends	6.7	7.6
8	Seinfeld	6.3	N/A
9	Paramount Plus 3	5.9	6.1
10	Frasier	5.6	6.3
11	Hollywood Squares	4.6	N/A
11	Warner Bros. Vol 32	4.6	4.7
13	Jerry Springer	4.5	5.0
13	Drew Carey	4.5	5.1
13	X-Files	4.5	5.0
13	ER	4.5	5.1
17	Judge Joe Brown	4.4	5.7
17	Seinfeld (wknd)	4.4	N/A
19	Friends (wknd)	4.1	4.5
20	Rosie O'Donnell Show	3.9	3.9
20	Maury	3.9	4.0
20	Century 17	3.9	4.1

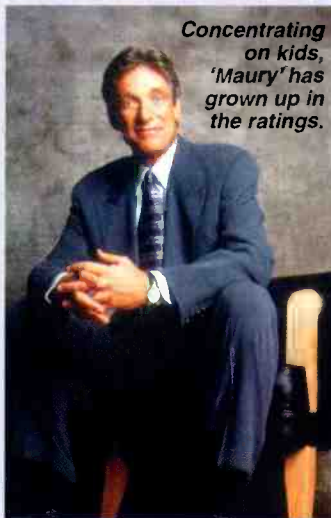
TOP 10 SHOWS (ADULTS 18-49)

Rank	Program	HH AA	HH GAA
1	Friends	4.7	5.2
2	Seinfeld	4.0	N/A
3	Paramount Plus 3	3.5	3.6
4	Frasier	3.4	3.8
5	Wheel of Fortune	3.3	N/A
6	Entertainment Tonight	3.2	3.2
7	Drew Carey	3.0	3.3
7	Judge Judy	3.0	4.2
7	Oprah	3.0	3.0
10	X-Files	3.0	3.3

According to Nielsen Syndication Service Ranking Report (Feb. 3 - March 1, 2000)

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

Weekdays with 'Maury'



Concentrating on kids, 'Maury' has grown up in the ratings.

Sending kids to boot camp has sent ratings for *Maury*, the syndicated talker hosted by Maury Povich, to personal record levels.

The show, which is produced and distributed by Studios USA Domestic Television, has grown steadily during the past year. In a February ratings sweep that brought little good news for the talk show genre, *Maury* turned in its best-ever sweeps rating, a 15% gain on last year's February sweep tally. *Maury* averaged a 3.9 national household rating for the sweep (Feb. 3-March 1), according to Nielsen Media Research.

Station rep Bill Carroll, vice president and director of programming for Katz Media, says content changes made last year are largely responsible for the

improved performance. "They looked at what worked and did more of it," Carroll says. "Part of it is an evolution of him as a host, and part is a way they produce the show. It's more one-on-one sharing; he dresses less formally."

Povich, who spent seven seasons hosting the show as *The Maury Povich Show* for Paramount before moving to Studios USA in September 1998, concurs.

"We've taken a lot of issues that are tough issues in terms of young people, and we brought them in with a lot of energy," he says. "For instance, the greatest social issue I think in this country is the relationship—or non-relationship—between parents and kids. We've mined those fields, and it's struck a chord ... whether it's a show about sending kids to boot camp, to visit a morgue, or jail, I think we've made a lot of difference with these kids' lives, and I think that's resonating."

Povich says the show started to focus on young people and their parents about a year ago and is diligent about following up on people featured on the program.

—Melissa Grego

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In Syndication!

DIVORCE COURT

Source: NSI, WRAP, Metered Markets - cross mkt rtg wktd avg, 2/3-3/1/2000 vs. 2/4-3/3/1999, all strips on NSS Ranking Report



ogist, a homemaker, a truck driver, a retired Navy SEAL, a river guide and a traveling salesman (but no Gilligan, or the skipper either). Each contestant has gone through extensive physical and psychological testing, and CBS executives say they are taking every precaution they can.

Susan, 38, a Wisconsin truck driver, was the contestant who chose the eyebrow tweezers. She says, "Thank goodness I'm getting out of the cold!" Twenty-four-year-old Greg, who CBS executives described as a "journeyman," opted for a Frisbee as his luxury item.

Sean, a 30-year-old neurologist from San Francisco, brought a shaving kit with him to the island. "I'm prepared for the unknown, and I'm ready to lock

horns with Mother Nature." For those keeping a list, other items selected by contestants included a ukulele, Chap-Stick, antibacterial soap and toothpaste.

Survivor is being hosted by VH1 personality Jeff Probst (*Rock and Roll Jeopardy*) and will be edited into 13 episodes after the month-and-a-half-long contest is finished.

Multiple camera crews have been set up on the island to cover contests that the survivors will have to participate in to remain in the game. On each episode, one contestant will be voted off the island by the others. On the final episode, all the contestants who failed to remain on the island will vote to decide which of the two contestants left will get the \$1 million prize. ■

Tribune signs on for 'Will & Grace'

In the first major sale of an off-network sitcom for 2002, NBC Studios' *Will & Grace* has been sold to the Tribune station group, which also carries *Friends*.

Will & Grace is distributed by Warner Bros. Domestic Television Distribution, which secured the sought-after rights in a deal in December with NBC Enterprises, an arm of NBC Studios, which does not have its own distribution company dedicated to selling shows into syndication.

The cash-plus-barter deal represents coverage of more than 38% of the country. Being first among the 2002 class of high-profile sitcoms also vying for station deals—which also includes Twentieth Television's *Dharma & Greg* and Carsey-Werner's *That '70s Show*—WBTD Executive Vice President for Sales Dan Greenblatt dubbed *Will & Grace* "the valedictorian."

WBTD President Dick Robertson indicated that the deal comprises a cable element but would not elaborate on which cable network might be involved. Tribune executives were not available for comment at press time.

If the cable portion of the deal follows the example of Warner Bros.' *Suddenly Susan*, it could land on Tribune's WGN Superstation, which reprogrammed itself with syndicated product and films after dropping its WB network programming last year. (Tribune and Warner Bros. are partners in The WB, with Warner Bros. owning 64%, Tribune owning 25% and WB CEO Jamie Kellner holding 11%.) *Susan* debuts this fall concurrently on Tribune stations and Superstation WGN. *Susan*'s cable window then shifts to Lifetime in 2003.

Warner Bros.' *Friends* and *Drew Carey* also add cable runs to their broadcast syndication play runs during their fourth years in syndication. Both will run on TBS, which is owned by Warner Bros. parent Time Warner.

—Melissa Grego

Paxson plays 'Twenty-One,' breaks even

NBC and Paxson have for the first time agreed to time-shift a prime time series on NBC—game show *Twenty-One*—to the family-friendly weblet. *Twenty-One* will begin airing once a week in the Saturday 9-10 p.m. time period on Pax TV starting April 8. The Pax run will start with episode seven and air in sequence, the network said. Paxson Communications President Jeff Sagansky said that move is "the first of a number of partnerships that we will be announcing over the next several months," that will encompass sports, news and entertainment.

Last September, NBC bought 32% of Paxson for \$415 million, with an option to increase that to a controlling stake if the FCC loosened its restrictions on TV station ownership. As part of that deal, NBC agreed to cross-promote Pax TV and allow that network to repurpose some of NBC's big-ticket programming (NBC already has cable repurposing deals for shows including *Once & Again*, which airs on Lifetime as well). In the February sweep, Pax aired two made-for that originally aired on NBC. Sagansky said the movies doubled the time-period rating for the demographic that Pax sells.

Separately, Paxson also reported year-end and fourth-quarter earnings last week.

For the fourth quarter, on an operating basis, the company turned the break-even corner just 16 months after launching the network. Operating income rose to \$800,000 from a \$38.6 million loss in fourth quarter 1998. The company reported a net loss of \$77 million, roughly the same as the year-ago period, although revenues rose 89%, to \$80.7 million. For the full year, the operating loss was \$45.8 million vs. a \$59.4 million loss for 1998. Revenues were up 85%, to \$248 million, and the net loss was \$314 million, compared with \$138 million in 1998.

—Steve McClellan

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GET WITH THE PROGRAM

By Joe Schlosser & Melissa Grego

Beckman out at NBC

NBC's top scheduling executive, Preston Beckman, has left the network after 20 years. An NBC spokeswoman said that there is no word on who will replace Beckman and that isn't likely to happen until the end of the season. Beckman joined NBC in 1980 as a research executive and worked his way up to executive vice president of program planning in 1997. Beckman did not discuss his plans.

Entangling alliances

Would-be merger partners CBS and Viacom unveiled another joint project last week. MTV and CBS signed MTV personality Carson Daly to a wide-ranging development deal. Daly, the host of MTV's *Total Request Live*, will remain as host of the cable channel series and has added an executive producer title on the show.

With CBS, Daly will host a number of special events, and the network is developing a number of projects with him. Since CBS and Viacom announced their planned merger, the two sides have made a number of joint deals, including the addition of Nickelodeon programming to CBS' Saturday-morning lineup.

ABC on the March

ABC continued its national ratings roll last week. The network won the battle for total viewers for the 11th consecutive week and beat

all rivals for the third consecutive time in adults 18-49. ABC averaged 14 million viewers and a 5.4 rating/15 share in adults 18-49 for the week ended March 12, according to Nielsen Media Research.

ABC, with a lot of help from *Who Wants to Be a Millionaire?*, is the only Big Four network up year-to-year. ABC is up 16% in total viewers and 14% in adults 18-49 for the season.

ABC had 11 of the top 20 programs among adults 18-49 last week, including three episodes of *Millionaire* and *The Practice*, which averaged a 9.1/23 in the demo. Fox jumped into the second spot in adults 18-49, with a 4.1 rating, slightly beating out NBC at a 4.0.

In total viewers, CBS followed ABC with 11.9 million viewers, NBC was third with 9.7 million, and Fox followed with 8.9 million. In adults 18-34, Fox and ABC tied at a 4.6/14. NBC's new controversial animated series *God, the Devil and Bob* averaged a 7.2/19 in adults 18-49 and was sampled by 14.4 million viewers.

In the battle of the weblets, UPN opened up some distance between it and The WB in both adults 18-49 and total viewers. UPN averaged a 1.6 rating in adults 18-49 and 3.8 million viewers last week. The WB averaged a 1.3 in adults 18-49 and 3.1 million viewers.

Merging mice

As part of the ongoing consolidation of The Walt Dis-

ney Co.'s TV operations, the production and post-production divisions of Touchstone Television and Walt Disney Television have been merged. The two divisions will go under the Touchstone title.

Ted Kaye will oversee the newly combined unit. Kaye had been senior vice president of production at Touchstone and formerly ran Walt Disney TV's videotape production division.

Pearson backs 'Spartacus'

Pearson Television has picked up the rights to distribute a new action/adventure hour titled *Spartacus*, from creators Neil Russell and Dennis Hackin.

The weekly show is slated for a fall 2001 debut in syndication. Whether Pearson will produce in addition to distributing is yet to be determined. The show centers on the adventures of Spartacus, the Roman rebel leader during the first century B.C.

Playing by ear

Watch out, ESPN Radio Network. On Tuesday, Premiere Radio Networks and Fox Sports unveiled a new joint 24-hour national sports radio network, named Fox Sports Radio Network. The new network is scheduled to launch June 28 and will feature Fox Sports personalities like Jim Rome and Cris Collinsworth. The network will also have access to all of Fox Sports' play-by-play announcers and analysts

and to Fox Sports News personalities like Keith Olbermann. New radio studios are being built at the Fox Network Center in Los Angeles and at Premiere Radio's Sherman Oaks, Calif., headquarters.

TV's top directors

Sopranos director David Chase, *Tuesdays With Morrie's* Mick Jackson and *Sports Night's* Thomas Schlamme were among the winners at the 1999 Directors Guild of America Outstanding Directorial Achievement Awards in Los Angeles. Chase won in the dramatic series category, Jackson won in movies for television and Schlamme topped the comedy series category.

Paxson fights Parkinson's

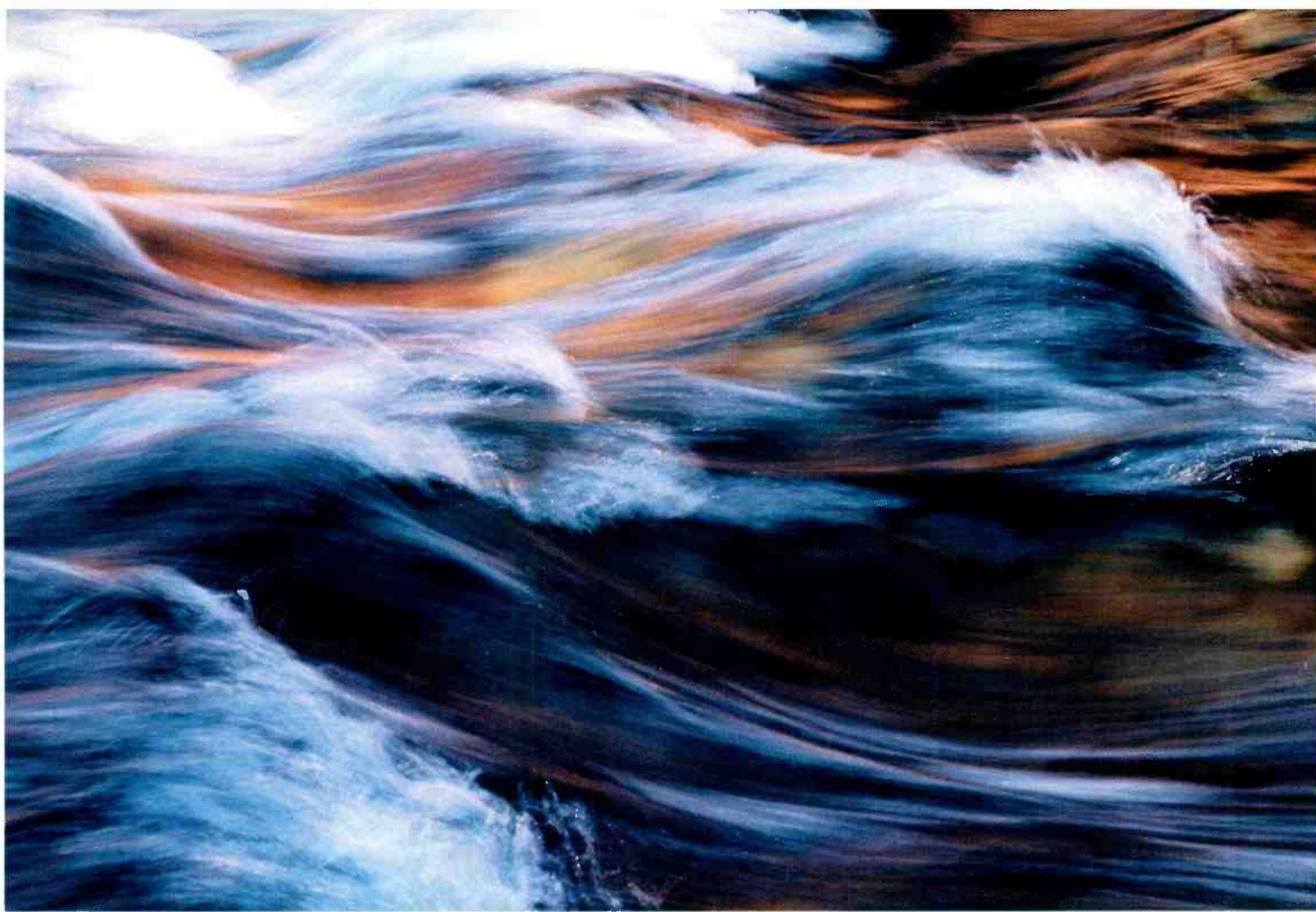
Paxson Communications is donating \$1 million in broadcast time on the PAX TV network and Paxson-owned TV stations to the National Parkinson Foundation to use for national public service messages about the disease.

Who wants to marry a defensive back?

New York Giants' defensive back Jason Sehorn surprised his girlfriend, actress Angie Harmon (*Law & Order*), during her appearance on NBC's *The Tonight Show With Jay Leno* last week.

When Leno asked Harmon about her personal life and if she was dating someone special, Harmon replied, "I don't talk about my personal life." Moments later, Sehorn appeared, knelt down on one knee and proposed to the surprised actress.

She said yes, and Leno invited her father on stage to join the happy couple.



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STATION BREAK

By Dan Trigoboff

Weather wars in Oklahoma

Oklahoma's storm season has also brought an unseasonable chill among Oklahoma TV stations. Following emergency warnings and extensive coverage on KFOR-TV of a tornado that apparently disappeared quickly, KWTW(TV) chief meteorologist Gary England criticized its rival on that evening's news for what he called its "Chicken Little" approach.

Since last May's devastating storms, English said, "people are absolutely spooked. This is like yelling 'fire' in a crowded auditorium. Most tornadoes are small and don't do much damage. People were calling us, asking, 'Why aren't you on the air with this?' We didn't believe it warranted full-time coverage. That's a scare tactic, a ratings ploy." Although English did not specifically name KFOR-TV, the reference was clear. "I've gone on the air like that to criticize another station three times in my career—same television station, same conditions."

Television coverage of last May's tornadoes was credited with helping avoid even greater loss of life. Although English is generally considered the market leader for weather, KFOR scored tremendous ratings during that storm. KFOR said its report was justified by the early damage from the tornado, including some sheared telephone polls. It also said it had an experienced eyewitness nearby

whose reports suggested significant danger. General Manager Tim Morrissey said simply: "We're going to continue to provide the kind of warnings our viewers expect from us."

You don't bring me flour anymore

Fisher Cos. plans to sell off its troubled flour-milling operations, the oldest part of its business, and concentrate on its communications properties. Fisher formed its flour business around 1910 and entered the radio business in the 1920s. "The return in broadcasting is much beyond that in food commodities," said Vice President Chris Wheeler. "Having milling operations and broadcasting is about as diverse a portfolio as one could have," Wheeler said. "But by selling, we'll do a better job focusing on broadcasting."

Only a week before, the company reported that Fisher Mills' continued losses—more than \$6 million last year—had a significant effect on consolidated earnings. Fisher purchased 11 TV stations from Retlaw Enterprises last year and may still be buying.

WJLA-TV news director departs

The JL in WJLA-TV Washington, D.C., doesn't stand for Jim LeMay. LeMay stepped down last week after 21 months as news director at the Allbritton-owned No. 8-market ABC affiliate. Station sources said disagreements in

approach and direction prompted the split. LeMay's tenure was eventful, if brief. The station settled a longstanding labor dispute with the National Association of Broadcast Employees and Technicians, launched the successful public affairs show *Capital Sunday*, and, most prominently, brought back former WUSA(TV)'s Maureen Bunyan as solo anchor for the late news. Efforts to grab some of the market's top-rated but entrenched talent—including WRC-TV's lead anchor Jim Vance, whose services were apparently in play during a brief contract lapse earlier this year—were less successful. The station just won two Edward R. Murrow awards from the Radio and Television News Directors Association. The station remained in third place in the ratings but gained in some newscasts and improved demographics.

Station fined over face-off breach

Grupo Televisa station XETV San Diego was fined \$1,000 last week, and its cameras were thrown out of court for violating a court order and showing the face of a homicide defendant. Trial Judge Christine Goldsmith had ordered the several TV stations and two newspapers covering the January arraignment of accused wife-killer Jody Cole to "tile out" Cole's face. The station, which had launched its newscast just that month, erred, it said, when a producer hit the wrong button

and showed Cole for an estimated 16 seconds. "Mistakes happen," said News Director Albert Pando. "We apologized, but the judge wanted to make a point." Although its cameras will be barred from future Cole trial proceedings, its reporters are not, and the station says it is permitted to hire another camera to shoot for it. "We've had a very successful launch, and we have a state-of-the-art shop," said Pando. "This is just a bump in the road."

Giles honored

Imagine the tenure of the average news director if you take Lee Giles out of the mix. Giles, who was in Washington last week to accept the 2000 First Amendment Service Award from the Radio and Television News Directors Foundation, has been with WISH-TV Indianapolis for 37 years, news director for 33. He attributes his longevity there to "some breaks" and his affection for Indianapolis. Because his station is typically at or near the top, there have been opportunities to move to bigger markets, "but, if you want to do TV news, this is one of the best places in the country. We're a state capitol, centrally located ... we've got every professional sport except Major League Baseball. And people here are very responsive to TV news." He also credits a relatively stable staff. Notable among the departures, though is NBC's Jane Pauley, who has long talked of Giles' mentoring and made the presentation last week.

All news is local.

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

CLOSED!

Photo by John Walker/Fresno B

Anchor Fermin Chavez (l) ended his fast late last week. Reporter Reina Cardenas remains on strike and is still negotiating for NABET.

Cisneros calls for end to hunger strike

KFTV staffers pledge not to eat until issues are resolved

By Dan Trigoboff

Two employees of Univision-owned KFTV(TV) Fresno, Calif., received a letter last week from former U.S. Housing Secretary—and current Univision Television President—Henry Cisneros asking them to end their hunger strike.

Saying he respected their commitment to their convictions and is proud of all Univision workers, he told reporter Reina Cardenas and master-control operator Martin Castellano—who say they have not eaten solid food for more than a month—that “collective bargaining is hard work” and that he was concerned for their health. BROADCASTING & CABLE obtained the letter from its recipients.

On Feb. 18, 14 National Association of Broadcast Employees and Technicians members at KFTV(TV) began a hunger strike to protest what they consider inadequate compensation and the slow pace of contract talks. Even though the number of fasting workers has dwindled to three, it has still attracted negative publicity to Univision.

In replying to Cisneros, NABET rep Carrie Biggs-Adams, who is also on the hunger strike though not a station employee, assured him that they were applying their full energies to the negotiations scheduled for Friday and Saturday. “The hunger strike has not deterred

us in our hunger for a contract,” Biggs-Adams said. “Your bargaining team has.” NABET again urged Cisneros to get involved in the negotiations. He has said his active involvement would be neither productive nor appropriate but he is keeping informed.

NABET has wanted Cisneros to play an active role in the negotiations since it began. Early on, the Univision Television president was in Fresno for a speech to a local Chamber of Commerce. NABET workers paid \$385 for a table full of food they did not eat in an attempt to get an audience with Cisneros. They did not.

Meanwhile, newspapers locally and nationally have carried photos and stories about the drastic weight loss and health problems of the hunger strikers—particularly lead anchor Fermin Chavez, who ended his fast under doctor’s orders.

Going into the weekend talks, the two sides appeared far apart on salary and on the union status of free-lancers.

KFTV and Univision have been mostly silent, except to characterize the dispute as typical in first-contract negotiations and note that, while the station has top ratings, it trails others in revenue and the job descriptions are different. Station workers have likened their situation to historic exploitation of Hispanic workers.

Calls to Cisneros were diverted to a New York public relations agency, which had no official comment. ■

KICU-TV,
San Jose, California
from
KICU-TV, Inc.
Jim Evers
President and
General Manager
to
Cox
Broadcasting, Inc.
Nick Trigony, President
for
\$130,000,000

Brian E. Cobb
and
Charles E. Giddens
Brokers

BRIAN E. COBB
202-478-3737

CHARLES E. GIDDENS
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MEDIA VENTURE
PARTNERS

MARCH 6-12

Broadcast network prime time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

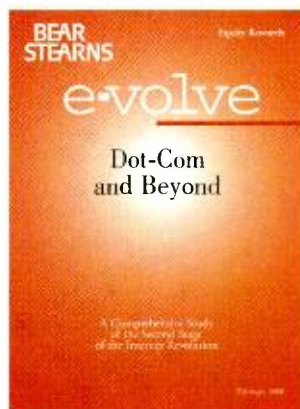
Despite its irreverent subject matter and the refusal of several affiliates to carry it, NBC's first airing of 'God, the Devil & Bob' placed 15th in Week 25.

Week 25	abc	CBS	NBC	FOX	U/PIN	WB
	8.4/13	9.2/15	6.8/11	6.0/9	2.3/3	2.7/4
MONDAY	8:00	17. King of Queens 10.0/16	47. NBC Sunday Night Movie—The 10th Kingdom, Part 5 7.1/11	65. That '70s Show 5.9/9	98. Moesha 2.4/4	92. 7th Heaven 3.6/6
	8:30	35. ABC Monday Night Movie—Broken Arrow 8.2/13	44. Grapevine 7.4/11	60. Greed 6.0/9	96. The Parkers 2.6/4	
	9:00	10. Ev Lvs Raymd 11.0/16	17. Becker 10.0/15	59. Ally McBeal 6.1/9	102. Grown-Ups 2.1/3	107. Popular 1.9/3
	9:30				104. Malcolm & Eddie 2.0/3	
	10:00	24. Once and Again 8.7/15	29. Family Law 8.4/14	60. Third Watch 6.0/10		
	12.9/21	8.4/14	5.8/9	6.2/10	1.8/3	2.7/4
TUESDAY	8:00	1. Who Wants to Be a Millionaire? 19.5/31	88. 3rd Rock fr/Sun 4.4/7	60. That '70s Show 6.0/10	107. Secret Agent Man* 1.9/3	96. Buffy the Vampire Slayer 2.6/4
	8:30	42. JAG 7.6/12	81. 3rd Rock fr/Sun 4.9/7	81. Family Guy 4.9/8		
	9:00	24. Dharma & Greg 8.7/14	49. Will & Grace 6.9/11	51. Greed 6.8/11	111. I Dare You! 1.7/3	95. Angel 2.7/4
	9:30	34. Sports Night 8.3/13	21. 60 Minutes II 9.3/14	54. Just Shoot Me 6.6/10		
	10:00	11. NYPD Blue 10.8/19	28. Judging Amy 8.5/15	67. Dateline NBC 6.1/10		
	7.5/13	8.0/13	9.4/16	4.4/7	2.8/5	2.2/4
WEDNESDAY	8:00	51. Two Guys & Girl 6.8/12	71. City of Angels 5.6/10	20. Dateline NBC 9.4/16	80. Beverly Hills, 90210 5.0/9	101. 7 Days 2.3/4
	8:30	54. Norm 6.6/11		29. West Wing 8.4/13	91. Get Real 3.8/6	98. Dawson's Creek 2.4/4
	9:00	27. Drew Carey 8.6/14	22. CBS Wednesday Movie—The First Wives' Club 9.1/15	12. Law & Order 10.4/18	93. Star Trek: Voyager 3.4/5	104. Roswell 2.0/3
	9:30	38. Spin City 8.0/13				
	10:00	43. 20/20 7.5/13				
	11.6/19	7.4/12	10.1/16	4.6/7	4.5/7	2.2/4
THURSDAY	8:00	49. Whose Line Is It 6.9/11	23. Diagnosis Murder 8.8/14	5. Friends 13.9/22	85. Fox Thursday Night Movie—Cool Runnings 4.6/7	107. Popular 1.9/3
	8:30	38. Whose Line Is It 8.0/13	57. Diagnosis Murder 6.2/10	15. God/Devil/Bob 10.1/16	86. WWF Smackdown! 4.5/7	98. Charmed 2.4/4
	9:00	3. Who Wants to Be a Millionaire? 17.2/27	47. 48 Hours 7.1/12	14. Frasier 10.3/16		
	9:30	15. 20/20 Downtown 10.1/18		36. Stark Ravg Mad 8.1/13		
	10:00			19. Frasier 9.9/16		
	6.5/12	6.0/11	7.9/14	5.6/10	1.7/3	1.8/3
FRIDAY	8:00	76. Boy Meets Wrld 5.2/10	79. Kids/Darndest 5.1/9	41. Providence 7.8/14	75. World's Wildest Police Videos 5.3/10	111. Jamie Foxx 1.7/3
	8:30	71. Boy Meets Wrld 5.6/10	86. Cosby 4.5/8		60. Greed 6.0/10	111. Jamie Foxx 1.7/3
	9:00	57. Sabrina/Witch 6.2/11	65. Now and Again 5.9/10	40. Soap Opera Awards 7.9/14		102. Steve Harvey 2.1/4
	9:30	81. The Hughleys 4.9/8	46. Nash Bridges 7.3/13			107. For Your Love 1.9/3
	10:00	29. 20/20 8.4/15				
	6.0/11	6.1/11	5.3/10	5.7/10	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 • PROGRAMS LESS THAN 15 MINUTES IN LENGTH NOT SHOWN • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
SATURDAY	8:00	60. ABC Saturday Night Movie—Sleepers 6.0/11	76. Early Edition 5.2/10	70. The Pretender 5.7/10	76. Cops 5.2/10	
	8:30		56. Martial Law 6.4/11	84. The Others 4.8/8	67. Cops 5.8/10	
	9:00		51. Walker, Texas Ranger 6.8/13	73. Profiler 5.5/10	67. AMW: America Fights Back 5.8/10	
	9:30					
	10:00					
	11.8/19	12.1/19	3.7/6	7.0/11	1.7/3	
SUNDAY	7:00	36. Wonderful World of Disney—Model Behavior 8.1/13	4. 60 Minutes 14.7/25	93. NBA Basketball Game 2 3.4/6	89. Futurama 4.3/8	111. 7th Heaven Beginnings 1.7/3
	7:30		8. Touched by an Angel 12.9/19		73. King of the Hill 5.5/9	
	8:00				29. The Simpsons 8.4/13	116. Felicity 1.5/2
	8:30				24. Malcolm/Middle 8.7/13	
	9:00	2. Who Wants to Be a Millionaire? 17.5/26	12. CBS Sunday Movie—Going Home 10.4/16	90. NBC Sunday Night Movie—Donnie Brasco 4.1/7	44. The X-Files 7.4/11	104. Jack & Jill 2.0/3
	6. The Practice 13.4/22					
WEEK AVG	9.3/16	8.3/14	6.8/11	5.7/9	2.6/4	2.2/3
S-T-D AVG	9.2/15	8.9/14	8.8/14	6.1/10	2.7/4	2.7/4

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Court TV likes the verdict

New appeal prompts Niensens surge as Schleiff sets new programming

By John M. Higgins

Riding one of the strongest ratings comebacks in cable, Court TV executives have set a slate of new programs they hope will stoke the trend.

Court TV hit a striking 0.8 household rating in Nielsen Media Research's cable ranking for the week ended March 12. While that puts the crime-oriented network only in the middle of the pack and may be short-lived, it represents a dramatic lift out of Nielsen's cellar.

Bumping its yearly program budget 20%, from about \$50 million to \$60 million, the network is looking to emulate its success in "reality" shows profiling criminals and major crimes, continuing its knockoffs of A&E's successful *Biography* and *Investigative Reports* magazine profile shows.

The network also doubled its marketing budget, allocating \$20 million for advertising and promotion this year, and switched to a new slogan, "Judgment Days, Sleepless Nights." For the past year, its slogan has been "Inside Crime and Justice."

Neither the ratings nor the spending would be remarkable for most cable networks. But just a year ago, Court TV was mired at the bottom of the rankings, with all-day coverage of live trials leaving the network stuck at 0.1 to 0.2. Prime time ratings often scored a hash mark: The audience was so small the ratings service couldn't find it.

The new shows, unveiled at Court TV's upfront presentation to ad buyers last week, include *The Wrong Man*, each episode a one-hour investigation into wrongful convictions. The series will be produced by the team behind HBO's acclaimed *Paradise Lost* and *Paradise Lost 2*, documentaries questioning the conviction of three Arkansas men for the 1993 ritual murders of three young boys.

Forensic Files will focus on how scientists help solve particularly mysterious crimes. Author Dominick Dunne will host a third, as yet untitled series, examining cases in which wealthy suspects often ultimately go free.

The network is also developing



Feature-length documentary 'Boardwalk Babylon' joins the Court TV schedule.

"docu-soaps," two-hour specials reminiscent of *Cops* but a bit higher-brow. One follows a female New Orleans defense lawyer. A second, called *Brooklyn North Homicide*, will take a similar approach to a New York City detective squad.



Henry Schleiff has boosted spending for programming by 20%, to \$60 million.

Academy Award nominee Robert Stone directs a feature-length documentary, *Boardwalk Babylon*.

Chairman and CEO Henry Schleiff still has plenty of tasks ahead. The network is available only in about 40 million homes, so he needs to boost cable distribution. The network's 5 to 7 p.m. time slot is weak. And heavier spending on programming means profits aren't likely any time soon.

Schleiff says he would like at least one more series: ABC's *The Practice*, which rolls into syndication this year.

He is not looking to abandon trial coverage, which he believes helps the network stand out. "It's what's distinguishing about Court TV. Part of our promise to the cable operator is be something different."

The network had dissipated the momentum generated during O.J. Simpson's 1995 murder trial, unable to match the drama that case created. After O.J., says Schleiff, the network "went into a witness-protection pro-

gram for four years."

But Court TV founder Steve Brill is a journalist and saw the network as a news channel, not an entertainment outlet. Court TV was spending just \$15 million to \$20 million on programming, primarily on trial coverage.

Brill, however, was pushed out by partners Time Warner Inc. and Liberty Media Corp., which considered scrapping the network outright and using the cable distribution for some other service, and brought in Schleiff, a former Viacom executive, 18 months ago to try to turn the network around.

He dumped trial coverage and legal shows from the evening schedule, substituting off-network crime series and movies, notably critically acclaimed NBC detective drama *Homicide*. He also took a page out of A&E's book and started *Crime Stories*, *Mugshots* and *Hollywood & Crime*.

By February, Court began averaging a 0.6 rating in prime time. "I'm happy to say it was our normal schedule," Schleiff points out. "There were no stunts or anything like this."

Homicide, for example, is fetching a 0.6 rating, about what it was getting on Lifetime Television. That was too weak for the more established network, which moved the series to 1:30 a.m. before agreeing to let Court TV have it last year and escaping its \$375,000-per-episode syndication commitment to NBC. (Creators Barry Levinson and Tom Fontana sued NBC Wednesday over the original Lifetime syndication deal, but that's unrelated to the Court TV license.) *Homicide's* ratings aren't enough for Lifetime, but they're great by Court TV's standards. And it's spilling over into other programs.

The network recently added a 1 p.m. talk show featuring former judge and CNN commentator Catherine Crier and is airing *Wiseguy*, a 15-year-old CBS drama about an undercover FBI agent.

"They're delivering what they said they would," says one senior cable executive, who doesn't want to praise the channel publicly because Court TV is negotiating to secure more distribution from the executive's company. ■

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* Source: September–October 1999 EquiTrend Survey, n=2000 consumers age 15 plus.

** Source: Nielsen Media Research GAA %, Sunday, 1/16/00 8–10 PM ET, 12M–2A ET within A&E universe.

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A&E's Johnson is history

Exit means advancement for Davids and Raven of The History Channel

By John M. Higgins

A&E Television Networks shuffled management, elevating two executives in the wake of the resignation of long-time A&E head Brooke Bailey Johnson.

After 10 years of managing the network, Johnson resigned as executive vice president and general manager last week, saying she wanted to take a break and spend time with her family. To replace her, AETN President and CEO Nickolas Davatzes appointed Dan Davids, who had been executive vice president and general manager of successful A&E spin-off The History Channel. In turn, Abbe Raven, Histo-

ry's senior vice president of programming, jumped to the network's top slot.

Johnson said she was weary of the job's demands on her time and simply wanted to spend time with her teenage children before they were too old and jetting away to college.

"This is my last chance to be around them," she said. "I have some other friends that have done this, and it's been wonderful for them."

Advancing will be two longtime veterans of the AETN operation. Davids has been at A&E since 1985 and will now be responsible for A&E's programming, marketing, brand development and day-to-day operations.

He has run History since its inception

in 1995, overseeing its surprisingly strong ratings and distribution success. History launched at a time when competition for space on cable systems was so tough that start-ups paid operators \$7 to \$10 per subscriber for distribution, with Fox News paying up to \$14 per sub.

But History avoided that trap. Davatzes offered some marketing support to systems launching the service but relied primarily on the strength of A&E plus his leverage over operators seeking to renew their deals. History now serves 62 million subscribers, 75% to 100% more than other start-ups of that time that offered launch fees.

Raven has been with A&E for 16 years, serving in various production posts. In addition to her History programming slot, Raven has been senior vice president of production for A&E Network, The History Channel and The History Channel International.

For all their successes, Davatzes and Johnson acknowledge that the operations have plenty of challenges. The company has no ambitious Internet strategy, using the Web primarily to promote its networks. *Biography* remains the anchor franchise for A&E, with crime-oriented *American Justice* and *Investigative Reports* not far behind. But a number of other networks have swiped those ideas and are having tremendous success on their own, including VH1's *Behind the Music*, E! Entertainment Television's *True Hollywood Stories* and Court TV's *Crime Stories*. ■



CABLE'S TOP 25
PEOPLE'S CHOICE

'Raising the Mammoth' lifted The Discovery Channel's ratings last week, scoring two spots in the top 25. The documentary on digging up the prehistoric beast put the channel at No. 1.

Following are the top 25 basic cable programs for the week of March 6-12, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 100.8 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	Raising The Mammoth	DISC	Sun	8:00P	120	7.8	6.1	6095	11.0
2	WWF Entertainment	USA	Mon	10:00P	66	6.9	5.4	5370	11.4
3	WWF Entertainment	USA	Mon	9:00P	60	5.9	4.6	4542	8.5
4	m/ 'Another Woman's Husband'	LIF	Mon	9:00P	120	4.3	3.3	3234	6.6
5	m/ 'Love, Lies & Murder, Pt.II'	LIF	Sun	4:00P	120	3.9	2.9	2932	8.1
6	Rugrats	NICK	Sat	9:30A	30	3.6	2.8	2793	10.7
6	Rugrats	NICK	Mon	7:30P	30	3.6	2.8	2775	5.8
6	m/ 'Another Woman's Husband'	LIF	Sun	6:00P	120	3.6	2.7	2729	6.1
9	Rugrats	NICK	Sun	9:30A	30	3.5	2.7	2681	10.4
10	Snick House 3	NICK	Sat	9:00P	30	3.4	2.7	2640	5.8
10	Snick House 4	NICK	Sat	9:30P	30	3.4	2.6	2632	5.7
10	Rugrats	NICK	Sun	9:00A	30	3.4	2.6	2580	10.4
13	Rugrats	NICK	Tue	7:30P	30	3.3	2.6	2570	5.6
13	Hey Arnold	NICK	Mon	7:00P	30	3.3	2.6	2535	5.7
13	Rocket Power	NICK	Sun	7:00P	30	3.3	2.5	2497	5.3
16	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.2	2.5	2511	5.1
16	Hey Arnold	NICK	Sun	10:30A	30	3.2	2.5	2495	9.1
16	m/ 'Nowhere to Land'	TBS	Sun	8:00P	120	3.2	2.5	2494	4.7
16	Wild Thornberrys	NICK	Sun	11:00A	30	3.2	2.5	2471	9.0
16	Snick House 4	NICK	Sun	5:30P	30	3.2	2.5	2437	6.3
16	Rugrats	NICK	Wed	7:30P	30	3.2	2.4	2429	5.5
22	Rocket Power	NICK	Sun	11:30A	30	3.1	2.4	2415	8.8
22	Raising the Mammoth	DISC	Sun	10:00P	120	3.1	2.4	2405	5.8
22	Spongebob	NICK	Sun	10:00A	30	3.1	2.4	2402	9.0
22	Rugrats Runaway Reptar	NICK	Sun	6:00P	60	3.1	2.4	2380	5.6
22	Wild Thornberrys	NICK	Mon	8:00P	30	3.1	2.4	2365	4.7
22	Rocket Power	NICK	Sat	11:30A	30	3.1	2.4	2344	8.9



Abbe Raven is in History's top slot.

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Daniels remembered

Cable pioneer memorialized by execs, family, friends

More than 1,000 cable executives and other mourners last week gathered to honor the memory of Daniels & Associates founder Bill Daniels, the man widely credited for securing the cable industry's financial future in its early days of development.

Daniels, 79, died two weeks ago in a Rancho Mirage, Calif., hospital of respiratory failure after years of lung and other health problems.

Daniels & Associates, knowing that they would need a large facility for the memorial service, secured an arena at the University of Denver's Magness Arena—built with donations from late Tele-Communications Inc. Chairman Bob Magness, who, like dozens of other executives, got his start in the business through Daniels.

The investment banker and system owner was eulogized for his business savvy and cowboy image, but also for his generosity to start-up entrepreneurs and those truly in need. Between the troubled whom he helped out with loans and the ailing Daniels & Associ-

ates executives who were never dropped from the payroll, even when they stopped working, industry executives had myriad examples of the warm side of Daniels.

"If Bill, like any rich man, had simply been admired for his wealth, there would be a lot fewer tears being shed in his memory," said John Saeman, a former chief executive at Daniels & Associates.

Ex-Continental Cablevision Inc. Chairman Amos Hostetter called Daniels "a tireless huckster, a one-man booster club for the industry. Bill mobilized the capital for the industry."

Attendees included Liberty Media Corp. Chairman John Malone, Time Warner Cable Chairman Joe Collins, Cox Communications Inc. Chairman James Robbins, former Liberty President Peter Barton and Speedvision Chairman Roger Werner.

During the service, stepson Mitchell Fox said Daniels' ashes will be scattered over the Pacific Ocean with those of his favorite cat, Sidney. ■



AT&T splits top cable posts

AT&T went to each side of its cable unit for its two top operating executives, picking one from the Tele-Communications Inc. side and one from MediaOne Group. AT&T Broadband named former TCI executive Jim Mazur president of its eastern systems, and MediaOne executive Teresa Elder president of its western systems. Since the company is not planning to name a

COO for the cable unit, Mazur and Elder will be the top operating dogs. Mazur, is currently regional vice president of AT&T Broadband's Pittsburgh division, while Elder is senior vice president of MediaOne's western region. Each will report to AT&T Broadband President Dan Somers.

Marketing slams EchoStar CF

Aggressive marketing cut into EchoStar

Communications Corp.'s cash flow during the fourth quarter. For the three months ended December, The satellite TV company revenues totaled \$515 million, up 79% from the same period the previous year. But EchoStar's negative cash flow also rose sharply to \$71 million, a 58% jump. That's because of the heavy cost of incentives to dealers signing up new customers to its Dish Network DBS service and other promotion costs.

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LPTV station bumped by DTV

Sacramento owner awaits FCC action on request for new channel assignment

By Ken Kerschbaumer and
Bill McConnell

A new law protecting low-power TV stations from losing their channel allotments came too late to save a Sacramento, Calif., station.

KBTV-LP Sacramento went off the air in late February after being forced to turn over its allotment for channel to KOVR-TV Sacramento. The low-power station has struggled to find another assignment but, after a string of unsuccessful requests to the FCC, finds itself with no place to relocate.

Owner and manager Bob Suffel complains that the 1997 law granting full-power stations a second channel to use for digital service has put low-power stations like his in a bind. "The congressional act had no mandate that the commission either protect community television stations in their assignments of DTV channels or that they assist LPTV stations in finding another channel."

KBTV is the first low-power outlet to go dark because of the DTV transition, according to FCC officials. But roughly 25% of the existing 2,200 LPTV outlets are expected to be displaced to new channels or bumped off the air, says Hossein Hashemzadeh, an engineer for the FCC's LPTV branch. Among the 8,000 LPTV and TV translator stations, roughly 2,000 have filed requests for new homes. The agency has granted about 1,700 requests; the others are still pending.

According to Hashemzadeh, the likelihood of other LPTV stations' going dark will increase as more full-power stations bring digital signals on line.

For Suffel, the fight to stay on the air has become his life's work. He says he has spent more time over the past five years lobbying for the survival of his one-man station (he estimates it had more than 100,000 viewers) than in developing future business.

First, he says, he asked the FCC to reverse the digital assignments of channel 30 in San Francisco and channel 25 in Sacramento to save two community stations. The commission, he says, told him it would be too complicated to reconfigure the digital allotments.

In June 1998, he asked for a construction permit that had been authorized for an open channel but was told after nine months that it had expired and would not be reissued.

His last step, a request for channel 8, remains unresolved. "That one is tied up in a legal fight with three parties: two full-power stations that are concerned it will cause interference in their fringe areas and a third station claiming that [it] filed first for the channel."

While Suffel awaits the FCC's ruling, his station is shutting down to make way for KOVR-TV, which takes over the channel on April 1.

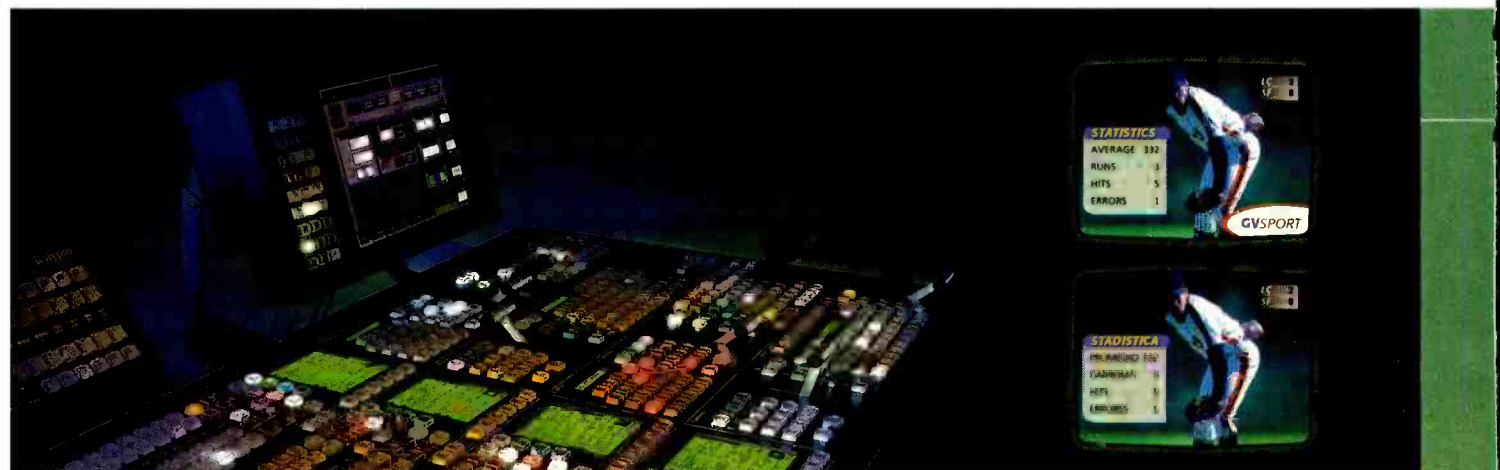
"I'm still open to looking at another channel, and one has been suggested to me," he says. "But I'm caught in a

Catch-22 in that the commission is telling me that, if I don't get a replacement channel within a year, I might lose the right to displacement because of another congressional ruling on silent-station authority. And yet it's the commission's delays that are holding me up."

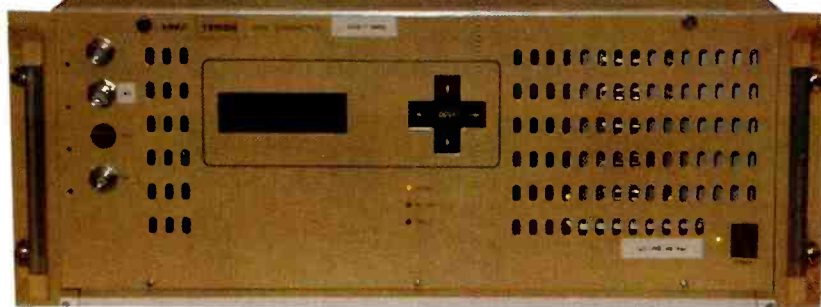
He believes that Congress and the FCC have made the situation unnecessarily complicated. "In addition to mandating that every big TV station get a second channel for digital and not protecting the 2,200 community stations, Congress also ordered the commission to auction off unused television channels. They not only could have been used for displaced stations but also for new stations, but there's been a freeze," Suffel says.

In the fall, Congress passed the Community Broadcasters Protection Act, but that law does little to help his station, because it protects LPTV outlets from encroachment by new full-power stations or stations seeking new digital assignments.

While Suffel's immediate concerns are for his own station, his greater concern is for the nation's 2,200 LPTV stations and the viewers who rely on them. "Hundreds of community stations will be lost, and that's a loss to the American public," he says. "The telecommunications act was supposed to promote competition and small business, but I see that it's doing exactly the opposite." ■



Italian manufacturer Itelco modified its 8-MHz exciter used in Europe to suit the American 6-MHz channel size.



Itelco brings COFDM unit to U.S. market

Broadcasters have faced a shortage of equipment to test

By Glen Dickson

Since the debate between 8-VSB and COFDM digital modulation was sparked by Sinclair Broadcast Group last summer, one of the difficulties that broadcasters have faced in evaluating COFDM is the scarcity of equipment suitable for the U.S. market.

Although Sinclair was able to procure some Rohde & Schwartz 8-MHz COFDM exciters and modify them for the U.S.'s 6-MHz channel size, even it had trouble holding onto the equipment, which was soon needed for DTV trials in Brazil. Zenith Electronics, which aimed to compare COFDM with the 8-VSB scheme it designed, even released an open letter to the industry requesting COFDM gear.

Now the days of begging for COFDM transmission equipment in the

U.S. may be over: Transmitter manufacturer Itelco has introduced a COFDM exciter for the North American market. The move could be considered a bit surprising for Orvieto, Italy-based Itelco, an established player in the European broadcast market but a relative newcomer to the U.S. transmitter business.

According to Vice President for North America Howard McClure, Itelco isn't taking sides in the 8-VSB/COFDM debate but is simply responding to customer demand. He points to a coalition of as yet unnamed U.S. broadcasters, manufacturers and consulting engineers that want to conduct their own 8-VSB/COFDM comparison tests and are looking for equipment.

"It's primarily for testing," says McClure. "We've had a couple of inquiries, and we've delivered one unit. There's been interest expressed from

some other people, but I don't know if they're all going to go through and do it or not. They seem to have problems getting information from the Sinclair people, so they're coming to us."

Sinclair Vice President of Corporate Relations Mark Hyman says there has been "a waiting list" for the modified COFDM gear the group procured. NBC has already used it for testing, he notes.

Although Itelco does have a U.S. manufacturing facility in Westminster, Colo., that's not where its 6-MHz COFDM exciter is being produced. Instead, the company is bringing in standard DVB-compliant COFDM exciters manufactured in Orvieto and modifying them at Westminster. Itelco has more than 50 COFDM transmitters deployed in Europe; seven 8-VSB models have been delivered in the U.S. (initial customers include USA Broadcasting and Hearst-Argyle).

"We've taken an 8-MHz and 2,000-carrier system and scaled it down to 6 MHz and 1,700 carriers," says McClure. "If there was a U.S. standard [for COFDM], this would be it."

The COFDM unit sells for about \$50,000, the same price as Itelco's 8-VSB exciter manufactured in Westminster.

The two units are interchangeable in Itelco's DTV transmitters, and the company is selling an optional \$7,000 "automatic changeover unit" that will allow remote control switching between the COFDM and 8-VSB exciters for field testing.

The company will be demonstrating the switchable COFDM/8-VSB test system at NAB next month in Las Vegas.

"Honestly, there's very little difference between the two," says McClure. "There are just two circuit boards you'd have to change out if you wanted to change to COFDM." ■

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Internet over satellite soars

Operators eye the lucrative—and surging—worldwide IP market

By Peter J. Brown

As global demand for Internet Protocol-based services soars, satellite operators are looking to cash in by exploiting their ability to quickly distribute high-bandwidth content.

Less than 10% of the \$6.7 billion in revenues from fixed satellite service last year came from Internet-based service; the distribution of video via satellite worldwide still accounted for most of satellite operators' revenues. But the IP opportunity is huge: More than 20,000 foreign ISPs need connectivity to the U.S. Internet backbone, where more than 70% of the world's IP content originates.

That's why satellite operators and satellite service providers are scrambling to meet the increase in demand for IP traffic over satellite. "Internet traffic represents the fastest-growing segment," says Vijay Jayant, a managing director at Bear, Stearns & Co. Inc., New York. "Satellite operators are looking to increase their per-transponder revenues by offering value-added products, such as gateway and peering services."

Total international IP backbone traffic is about 29 GB, Jayant estimates, and satellite transport already accounts for 15% to 30% of this traffic.

No single business model yet dominates the IP-over-satellite market. Providing inbound direct links to the U.S. Internet backbone via satellite and outbound IP links with value-added network-management services to foreign ISPs are important applications so far.

The affordability and flexibility of satellite suit the enterprise market well, says Susan Irwin, a Washington, D.C.-based satellite-industry consultant specializing in IP broadband. Besides providing cost-effective and reliable point-to-multipoint transmissions, the ability to support high-speed file transfers through satellite-based multicasting is a particularly strong selling point, she says. Business TV and interactive distance learning applications are also attractive IP applications.

"Retail, manufacturing and financial-services companies are looking for a single platform for audio, video and data broadcasting," says Irwin. "A variety of IP satellite solutions are being



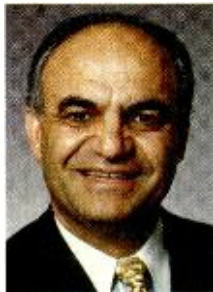
More than half of PanAmSat Corp.'s IP-over-satellite traffic is in the Asia-Pacific region.

designed to meet these requirements. The enterprise market is expected to provide the bulk of the revenue for the satellite broadband industry, with the consumer market [close] behind."

The emphasis to date in the IP-over-satellite sector has been on a one-way IP solution: Outbound IP traffic, or a reply, is beamed down to a satellite dish after the inbound traffic, or request, over the

World Wide Web has been made via a phone line. Now, however, two-way satellite systems called Satellite Interactive Terminals (SITs) are becoming available.

Consumer SIT versions are expected in the U.S. by late 2000, including Gilat-to-Home and a new two-way



GE Americom's Andreas Georghiou says IP traffic on his company's satellites has tripled over the past year.

version of Hughes Network Systems' DirecPC. Merrill Lynch is projecting that these services will attract more than 10 million subscribers in the coming decade. Israel-based Gilat Satellite Networks Ltd., provider of Gilat-to-Home, believes the Small Office /Home Office (SOHO) market will constitute a large part of the early adopters of this two-way

Another IP-satellite strategy is caching, in which content is delivered directly to ISPs via satellite and stored in local "edge" servers, bypassing traditional Internet bottlenecks. With content stored "close to the edge," consumers are able to access high-bandwidth content faster and more reliably. This delivery model is being pursued by a number of companies, including

iBeam Broadcasting, Orblynx and Cidera (formerly SkyCache).

With more than 250 customers worldwide, Cidera has about doubled its customer base since it started its service with 4 Mb/s in 1998, according to Director of Marketing Communications Doug Mohney.

"We have upgraded to 45-Mb/s capacity in order to support streaming media and the big-file delivery."

iBeam Broadcasting uses network services and a multicast gateway provided by Williams Vyvx Services and Loral Skynet's Telstar 7 satellite to feed IP content to its domestic MaxCaster servers. At press time, Santa Clara, Calif.-based

IP-over-satellite technology.

STM Wireless, ViaSat, Titan, Softnet Systems' Intellicom and Shiron with its Intersky system are also active in the budding two-way market. And, in early March, at the CEBIT show in Germany, Luxembourg-based SES Multimedia demonstrated its two-way Ku/Ka-band broadband interactive AstraNet service.



Vyvx saw a fivefold increase in its integrated teleport IP-related revenues, according to Wes Hanemayer.

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Teleport Access Systems is tapping a two-way satellite-based link through PanAmSat's teleport in Napa, Calif.



iBeam was in an IPO-related quiet period and wouldn't comment on future IP strategies. Its customer list includes Sony Music, Warner Bros. Online and MSNBC. Investors to date have included Microsoft, Sony, Covad, Intel, America Online, Pacific Century Group and Liberty Media. Liberty Media is also an investor in Ka-band satellite ventures iSky and Astrolink, slated for launch in 2001 and 2002, respectively.

In addition, Interpacket Networks Inc. (also in an IPO-related quiet period) has announced that it has teamed up with iBeam to broadcast streaming content across its vast overseas satellite-based broadband IP network. As of mid-February, Santa Monica, Calif.-based Interpacket was providing Internet connectivity and various value-added services to 468 customers in 80 countries using nine satellites, up from 69 customers in early 1999. Interpacket offers ISPs a range of satellite-delivered broadband Internet services, including voice-over-IP.

The concept of a hybrid fiber-satellite (HFS) network is gaining popularity with companies including Reston, Va.-based Teleglobe, MCI Worldcom and Tulsa, Okla.-based Williams Communications' Vyvx Services, which has introduced an IP/DVB satellite-based advertising-clip-distribution service. Raleigh, N.C.-based Microspace Corp. also offers a satellite-based ad-distribution service using its high-speed file-transfer system known as Velocity.

"Multicasting over satellite represents a very controlled environment," says Wes Hanemayer, Vyvx vice president of advertising distribution services. "With the use of satellite technology, you do not encounter the influ-

ences and complexities that arise from the hundreds or even thousands of switching points that you encounter on the ground. In the past year, we have seen a fivefold increase in our integrated teleport IP-related revenues. We see this continuing with more streaming media and MPEG-4-type signals."

Globecast, the broadcast services unit of France Telecom, is in the midst of a \$50 million, five-year upgrade of its four teleports in the U.S. "The biggest challenge was marrying broadcast technology with Internet technology, because the IP content had to be broadcast quality," says Robert Behar, president and CEO of Miami-based Globecast America, which just initiated satellite-based IP multicast services.

The market leader in global IP traffic is INTELSAT, which last year had \$90 million in IP-related revenues and managed more than 3.4 Gb/s in IP traffic, including 800 Mb/s in the Asia Pacific region alone, according to Marketing Manager for Internet Lacine Kone.

Last year, Korea Telecom became the first INTELSAT customer to use 16-QAM modulation over a DS-3 (45-Mb/s) satellite link, and China Telecom has two inbound 45-Mb/s links and a single 8-Mb/s outbound link. Among other things, INTELSAT has initiated OC-3 (155-Mb/s) IP over satellite services to Optus in Australia, Embratel in Brazil and Israsat in Israel.

"I estimate that the total amount of IP traffic has tripled over the past year on GE Americom's satellites," says Andreas Georgioui, senior vice president of global satellite services at GE Americom, Princeton, N.J. "While IP traffic accounts for approximately 15% to 25%

of our total satellite traffic worldwide, it varies region to region. For example, half of the capacity on our GE-1E satellite over Europe is IP-related."

Demand in Europe for such services is quite brisk. For example, since its launch on SES Astra 1G in January, CBL's new Starspeeder IP-over-satellite service has attracted more than 25,000 customers, and more than 10,000 are already online, according to Marcus Paquet, CEO of CBL Communications & Banking Equipment SA in Luxembourg.

One satellite executive believes that increased hacking on the Internet has helped boost demand. "I anticipate that many companies are going to revisit the issue of making their networks accessible only to closed user groups," says Peter Jackson, CEO of Hong Kong-based Asia Satellite Telecom (AsiaSat). "This means satellite-based private networks that can distribute corporate intranets over vast areas will definitely be on the agenda."

AsiaSat's largest data customer is Pacific Century Matrix, a joint venture involving Pacific Century Group and Daimler-Chrysler Aerospace AG (DASA).

PanAmSat Corp., Greenwich, Conn., recently announced that Taiwan-based Teleport Access Systems Inc. (TAS) had acquired two 36-MHz (45-Mb/s) C-band transponders on the PAS-8 satellite. More than half of PanAmSat's IP-over-satellite traffic is in the Asia-Pacific region.

TAS is tapping a two-way satellite-based link through PanAmsat's teleport in Napa, Calif., to a pair of backbones operated by MCI Worldcom's UUNet and Abovenet Communications Inc., which is now part of MultiMedia Fiber Network (MMFN). The Napa teleport is both DS-3 and OC-3 fiber-connected to Abovenet's facility in San Jose, Calif.

Rockville, Md.-based Loral Cyberstar has approximately 420 Mb/s devoted to IP traffic and distributes IP content to 135 ISPs worldwide. About half its ISP customers are in Europe, including Chello in the Netherlands and Netway in Austria. Asia, its fastest-growing region, accounts for 35% of its business, the remaining 15% coming from Latin America.

"We emphasize a global, end-to-end delivery capability, which is extremely attractive to ISPs and enterprise customers," says Cyberstar Vice President of Internet Marketing Ciaran Fisher. "The challenge is finding a cost-effective Internet architecture to deliver media-rich content closer to an ISP's subscribers." ■

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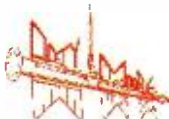
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CUTTING EDGE

By Glen Dickson

PVI hits the track

Virtual-advertising supplier Princeton Video Image has closed a deal with the Indy Racing League (IRL) to create and insert virtual ads into broadcasts of this season's seven remaining IRL races, including the international and domestic feeds of the Indianapolis 500 in May. At press time, PVI's first IRL broadcast was to be ABC's coverage of the Indy 200 race on Sunday, March 19, at Phoenix National Raceway. "NorthernLight.com has already taken advantage of this new advertising space created through PVI's technology, and we're very excited about expanding our advertising opportunities to our other sponsors," says IRL Director of Sales Buddy Mc-Attee. All the remaining

IRL races will be televised nationally on either ABC or ESPN.

Jacobs joins Sony BPC

CBS News veteran Steve Jacobs has moved to Sony Electronics' Broadcast & Professional Co. as senior vice president of Networked Systems Business, where he will be responsible for the sales and marketing of Sony BPC's Internet strategy. Jacobs, who worked for Sony Corp. of America Chairman Howard Stringer when Stringer headed CBS News, most recently served as executive producer/new media and deputy general manager of CBS.com. As an executive producer for CBS News, Jacobs received Emmy



Awards for coverage of the Gulf War and the Tiananmen Square uprising and a Polk Award for CBS' coverage of the crash of Pan Am Flight 103. At Sony BPC, he will oversee asset management, digital library, archiving, Web-casting and newsroom system products. "Steve's extensive knowledge and experience with both broadcast news and the Internet will allow us to play a leading role in our professional business, e-commerce and network strategy," says Sony BPC President Ed Grebow.

Panasonic helps opera hit high notes

Panasonic's 720p HDTV studio production truck recorded three performances of the opera *Little Women* by Houston Grand Opera in Houston last week. The HDTV recordings were done for a broadcast on WNET New York's *Great Performances* series, to be seen over public broadcasting stations across the U.S. during the next television season. Michael Bronson (above) and Brian Large produced and directed, respectively, and Mark Schubin was the engineer-in-charge.

Microsoft, NDS make a pact

Alliance aims to deliver VOD, interactive services to set-tops overseas

By Glen Dickson

A strategic alliance between Microsoft and News Corp.'s NDS unit will develop enhanced television based on worldwide open standards. Initially, the two companies will focus on delivering interactive services to the 1.5 million set-tops worldwide (none in the U.S.) that already use NDS middleware technology.

Microsoft is licensing software from NDS to create a new component of the Microsoft TV platform that will be aimed specifically at that market, comprising DVB-compliant set-tops made by Philips, Pace, Zenith and Samsung. Such boxes will be able to support video-on-demand and Internet-type applications, the companies said.



Targeting U.S. business will require support for both high-end digital set-tops and lower-cost units.

"This is a wonderful solution for network operators," says Phil Goldman, general manager of Microsoft's TV Platform Group. "Right away, they can deploy this solution, and it works on

existing set-top boxes."

The first customer for the Microsoft/NDS service is Globo Cabo, the largest MSO in Brazil, with 1 million subscribers. In the future, Microsoft and NDS will look to garner business in the U.S. by supporting interactive solutions on both high-end digital set-tops and lower-cost units. According to Goldman, the ability to support multiple platforms is a key requirement of U.S. MSOs.

"U.S. cable operators have a strong desire for such a solution," says NDS President and CEO Dr. Abe Peled, who is optimistic that the U.S. cable industry's move to the OpenCable standard will drive interactive applications based on common standards. "We will support ATVEF, OpenCable and ATSC, as well as Internet standards and protocols." ■

WRAL offers NCAA multicast

*Viewers have four channels
of basketball action*

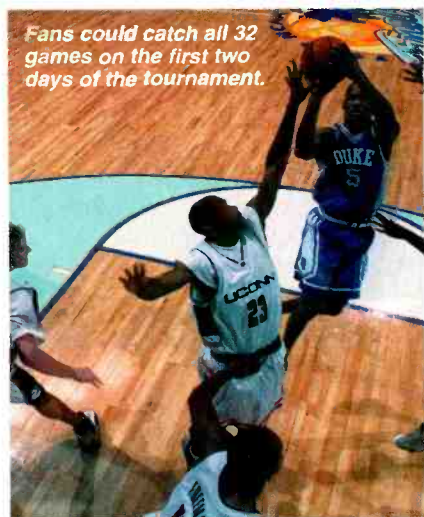
By Ken Kerschbaumer

If fans of the NCAA men's basketball tournament wanted to catch all 32 games on the first two days, they traditionally have had one option: spend the day at a sports bar.

But last Thursday and Friday, fans living in Raleigh, N.C., with a DTV set and tuner had another option: stay at home. WRAL-DT Raleigh, the local CBS affiliate, decided to take advantage of its digital spectrum to offer four channels of basketball action to viewers. WRAL joins WISH-DT Indianapolis in offering the multicast. Both stations installed additional descramblers to bring in the additional feeds.

There were some technical challenges, according to John Greene, vice president of Capitol Broadcasting Co. (parent company of WRAL). "We've been experimenting with multicasting and datacasting here at WRAL, so we've bought some extra Divicom encoders to do that," he explains. "The signals are compressed to 3.7 Mb/s per channel to carry the games."

For WRAL, the decision to multicast was based on the viewers' love for the Atlantic Coast Conference. "We've had conflicts when two or three ACC schools might be playing at the same time," says Greene. "So we asked CBS for permission to do this, and they said we could do it." ■



Fans could catch all 32 games on the first two days of the tournament.



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TECHNICALLY SPEAKING

Alan Yates

Director of
Marketing, Microsoft
TV Platforms group



JOB: Yates' current responsibilities include management of Microsoft's television platform software business.

CAREER: In more than nine years at Microsoft, he has been responsible for development of the Microsoft Solution Provider channel initiative and many other product-marketing activities. For the past five years, he has been one of the key individuals responsible for developing Microsoft's television products and strategy, getting Microsoft into the television software development business, including the WebTV Network. He joined Microsoft straight from Stanford University and had been Oklahoma State Senate staff director and also a policy analyst for the Mayor's Office in Los Angeles.

EDUCATION: B.A. from Harvard University; two master's degrees from Stanford University

FAMILY: Wife and four children

WOULD RATHER BE: "Nowhere else, or that is where I would be."

BEST LESSON: "It is more fun riding a large wave than trying to stop one."

Evangelizing for enhanced TV

DTV signals will provide a means to broadcast both video and data. What does this mean to a company like Microsoft?

We view DTV as a platform for a range of new, enhanced TV services delivered by broadcasters in conjunction with cable MSOs and satellite companies. Our role is very clear: We're a software supplier, and we offer client and server software that enable those enhanced TV services.

Do you differentiate the broadcast, cable and satellite markets, or do you see them as one large market?

Our software is agnostic to the transport, and we'll support the DTV transmissions we think have the best bet of reaching consumers' homes. We've been working all of the markets since early on, and we're trying to do a great job of supporting enhanced TV where there is a committed supplier.

What will you offer at NAB?

We'll be focused on promoting the ATVEF (Advanced Television Enhancement Forum) spec for enhanced TV services and will be showing third-party content for enhanced TV.

What's important about ATVEF?

It extends the Web to broadcast, and that implies a lot. First, ATVEF offers a common method of authoring that everyone is familiar with. At another level, it implies that, if you can write content once, it will work over terrestrial, cable or satellite. And finally, there's a well-defined, broad-consensus approach for the standard that is quite open.

How do you define the term *interactive TV*?

We have moved to use of *enhanced TV* as a broader term than *interactive*. *Interactive* has a specific connotation that it is interactive TV programming, meaning content or data provided simultaneously and joined with the video. That's a powerful method of programming, but it's not all that the enhanced TV platform supports. It also supports information services, whether Internet or intranet, and the e-commerce potential behind that. It also includes personal TV or digital video recording.

So how does enhanced TV change the traditional broadcast business model?

I think it's profound in the sense that it allows broadcasters to be very creative in

delivering maximum value out of the services that they can deliver over their bandwidth. Instead of one source of potential revenue, they can deliver a whole set of enhanced TV services and husband their bandwidth by providing the highest-value services over their bandwidth.

When you look at companies like Geocast and iBlast and the concept of datacasting, what does that mean for products like WebTV?

We were very excited to see the iBlast announcement. We think that's a form of data distribution that we've been advocating for some time, and whether it's a PC or a TV that receives those data services doesn't matter to us.

What kind of content do you think will be sent out via datacasting?

It's dependent on the receivers that are targeted. I do think there will be PC-centric services and TV-centric services.

Do you think there will be a convergence of the PC and TV in the home?

At a technical level, convergence is accomplished. The only difference is the user model at the receiver. On one hand, the user is surfing through content with a remote control 10 or so feet away, and on the other, you have fine-point control with the mouse and keyboard, and you're 2 feet away. So that user model is profound in terms of being able to target how the content is viewed, displayed and how the user is assumed to interact.

What's your thought on the rapid pace of change? Can consumers actually catch up to this pace so that they can understand what they're being offered?

At a certain point, there is something that catches on in a big way to the mass market. Our approach is that it's not magic; it's solving a series of chicken-and-egg problems in a focused way. It's having low-cost receivers so everyone can buy them, and it's having a rich and stable platform so enhanced services have something they can write to and count on. It's also evangelizing and working in the trenches with the content service providers so they come up with killer content. And last, it's getting the right critical mass behind those three things together so people know that they can go out and buy a box that allows them to play interactive *Jeopardy*. ■

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Real, Microsoft: We won

Streaming rivals both brag as RealNetworks licenses Windows Media

By Richard Tedesco

The arch-enemies in the Web battle for streaming dominance both claimed victory last week as RealNetworks licensed Microsoft's Windows Media technology.

Microsoft crowed first, calling the move an indicator of Windows Media ascendancy as the streaming player of choice among PC users. "Windows Media is now poised to be the universal format for streaming on the Internet," Will Poole, general manager of Microsoft's digital media division, declared.

Poole acknowledged that Microsoft didn't know how RealNetworks intended to incorporate its technology into its RealVideo or RealAudio technologies, but that didn't temper his enthusiasm. "For content providers, a universally adopted Windows Media format means their content will play anywhere," he said.

But RealNetworks' response with its own spin was swift, saying the move means its RealJukebox—the only place it plans to plug in Windows Media—is now *the* universal digital music player. "Basically, Microsoft wants to get Windows Media in the Jukebox, because it's the leading digital music jukebox software," said Rob Grady, product manager of RealNetworks consumer division.

RealNetworks sees Windows Media as just one more format its RealJukebox will support—one among eight, including MP3, AT&T's a2b, and Liquid Audio—according to Grady. He maintains Microsoft "has purposely tried to confuse the issue" and offers a terse response to the suggestion that any future integration between RealNetworks' streaming technology and Windows Media will occur: "I don't think so."

But Web analysts were seeing the development in a broader picture with interoperability of streaming technologies as more than an idyllic concept.

"I think it's about both of those guys' realizing that they need to make sure people can access the content," said Jim Penhune, analyst for the Yankee Group. "They're both being pressured by content providers."

Making their competitor's streaming



RealNetworks says it plans to use Windows Media with RealJukebox only.

software work with each company's own streaming player is the only way to avoid a costly format war, Penhune observes, adding that such a continuing software struggle with Microsoft could be a "disaster" to RealNetworks.

"It does mean some sort of acknowledgement of Windows by [Microsoft's] leading competitor," said Jeremy Schwartz, senior analyst at For-

rester Research.

Schwartz suggests that RealNetworks suffered a setback with the recent union of streaming network powers InterVu and Akamai. And he believes momentum around Windows Media seems to be building.

That's what Microsoft wants everyone to believe, claiming that 100 million licensed copies of its Windows Media software are currently in circulation and citing Media Metrix research indicating its streaming player was the one most widely used by PC users last December.

But RealNetworks dismisses that research, claiming that 95 million different PC users have downloaded the RealPlayer to date and 25 million different users are accessing music with RealJukebox.

But the move to include Windows Media in any RealNetworks format indicates a break in the quest for streaming dominance that could prefigure a break for consumers confused by the mutually exclusive formats. ■

News Corp. creates foreign Net fund

News Corp. set up a \$650 million fund last week to invest in companies outside the U.S., particularly in the UK and India.

News Corp. is contributing \$250 million to the latest initiative, dubbed the e-partners II fund, according to a News Corp. spokesman. Softbank Corp. of Japan is contributing \$200 million to the fund, with the balance coming from private investors.

News Corp. is expected to seek other investors.

The first \$150 million of the fund is intended for Internet start-ups and wireless ventures in the UK through Softbank UK Ventures, according to the spokesman. He also said another \$250 million from the fund is earmarked for eVentures, a 50/50 partnership between News Corp. and Softbank aimed at launching U.S.-based Internet companies in the UK, India, Australia and New Zealand.

News Corp. Chairman Rupert Murdoch declared his intention to invest in India's fledgling Internet structure during a tour of the country last week, when he also indicated plans to launch several Hindi-language channels on News Television India. News Television India is a unit of News Corp.'s Hong Kong-based Star TV.

Last week, Hong Kong-based Renren.com announced a strategic partnership with News Corp. to develop Chinese-language Internet content, with News Corp. investing an undisclosed amount in the company.

News Corp. committed \$350 million to its London-based e-partners venture last June. That fund spawned investments in 10 U.S. Internet companies, including Buy.com and Eyestorm.com.

—R. T.



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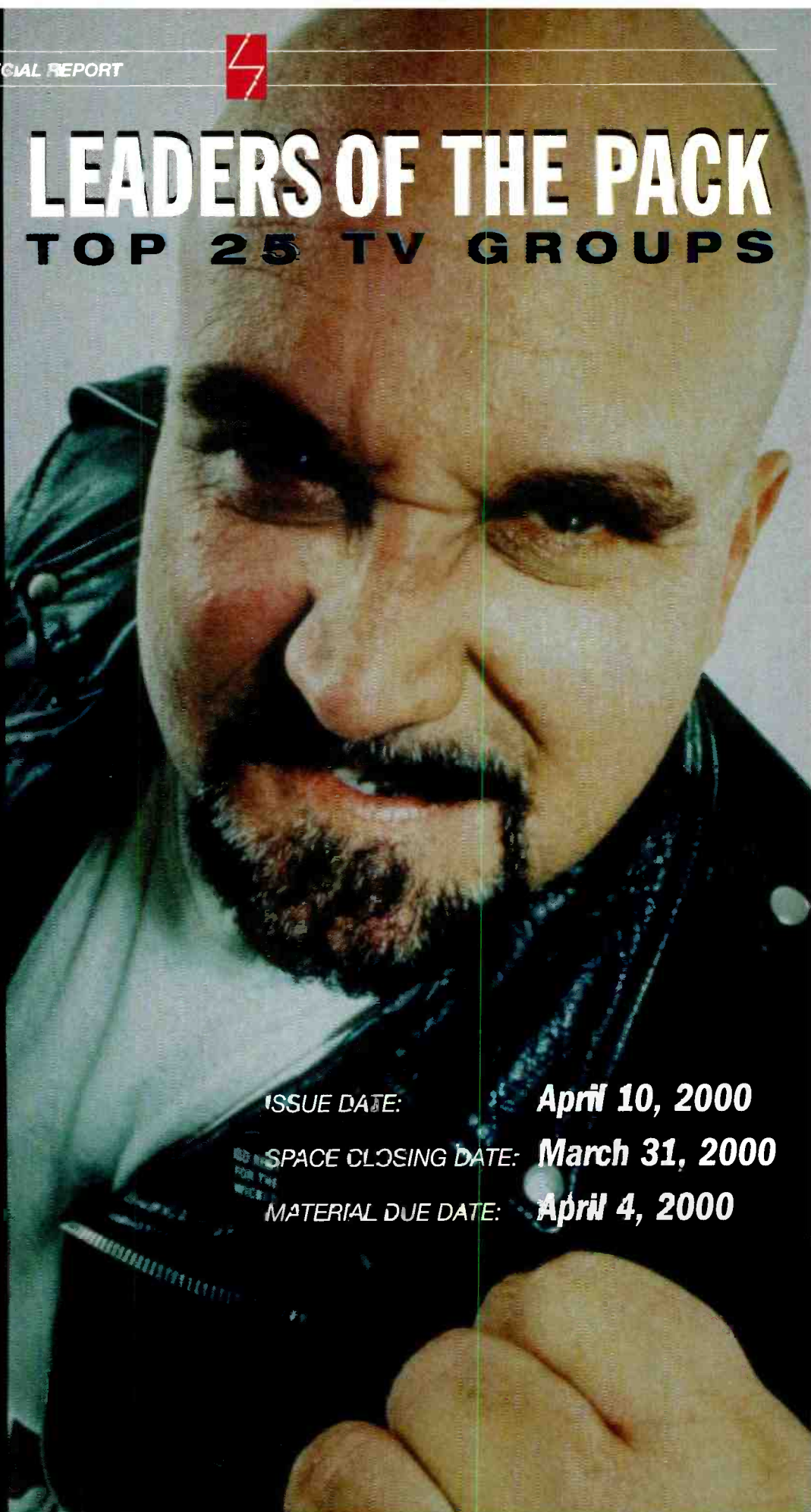
April 10, 2000

SPACE CLOSING DATE:

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April 4, 2000



Yahoo streams finance

FinanceVision is first of several video services giant portal player may launch

By Richard Tedesco

Yahoo last week became a financial-news Webcaster in a broadband play to aggregate content from third parties and produce its own streaming video and audio content in-house.

Yahoo FinanceVision, billed as Silicon Valley's first live Webcast, builds on Yahoo's high profile as a financial news source and its audience of 50 million Yahoo users with high-speed Web connections, according to Henry Sohn, Yahoo vice president of production.

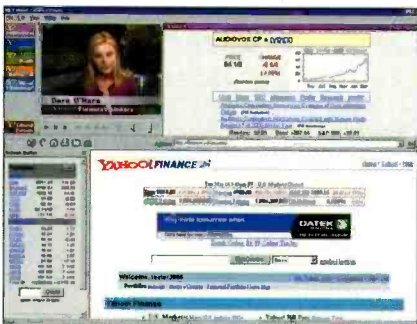
Reuters is providing video segments for Yahoo FinanceVision. CBS MarketWatch.com, Forbes.com and *Business Week* will provide anchors for other video segments Yahoo will produce, according to Sohn.

The Street.com, Red Herring, The Industry Standard and Standard & Poor's are also content partners in the venture. Sohn declined to provide financial details about the partnerships.

Regular video segments will include FinanceVision, HotCos, Wealth and Morning Calls, with a daily live stream of the shows from 6 a.m. to 2 p.m. (PT). Users can watch the video in a window on-screen while browsing the Web. Links to sites of companies covered in the segments appear in another window. Users also will be able to access personalized stock quotes. Video ads will be inserted in the streams of the shows, with Ameritrade among the initial advertisers.

Eric Scholl, former executive producer for CNNfn and *MoneyLine With Lou Dobbs*, is FinanceVision executive producer and director.

Sohn said Yahoo is contemplating



FinanceVision is the first of Yahoo's video news services.

other video channels for other popular topic areas, with sports and general news two easy possibilities. "Obviously, we're looking at other ways to expand into different topics or other areas of focus," says Sohn. "We're really just trying to get the ball rolling here."

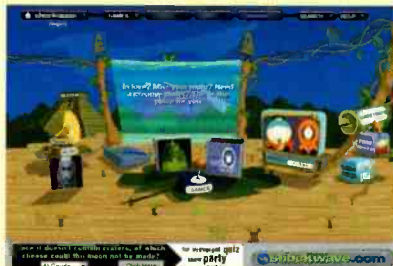
For future projects, Yahoo plans to follow a similar strategy of enlisting leading content partners, but Sohn declined to indicate a time frame for launching other projects.

The video strategy helps build traffic

for Yahoo, which already claims 120 million different visitors monthly but, more important, builds on the time those visitors spend on the site—an increasingly important consideration to Web advertisers these days. "It's going to be a different kind of traffic," says Sohn.

It's also a markedly different kind of content, aimed at the same users being lured by other broadband-oriented portals, including the new high-speed Web entry point created by Yahoo archival Excite for @Home. ■

Shockwave.com signs Brooks, reboots



Streaming site is stocking up with new animation and music.

Shockwave has signed another big-time producer as it moves toward a pay-per-view business model.

James Brooks, executive producer of *The Simpsons* and other television and movie hits, will co-produce 300 minutes of animation for Shockwave.com through his Gracie Films production company. No format is yet set for the animations featuring some original characters, according to Rob Burgess, Macromedia chairman and CEO, who says the animations will probably debut in the fall. "It's whatever format he wants," says Burgess, who is also Shockwave.com chairman.

Shockwave.com executives are still not revealing any details of animations to be created for the site by *South Park* creators Trey Parker and Matt Stone. Their five-minute animations are likely to debut sometime this summer and are likely to be among the first pay-per-view animations Shockwave.com produces.

The pay-per-view plans are part of what Vice President and General Manager Michael Yanover calls "e-content," which will also be available for downloading and sharing with other Web surfers online. Several other significant content deals are in the works to fuel the site's PPV pipeline, according to Yanover, who says "there'll be tons of stuff" but declines to enumerate about transaction fees.

Shockwave.com relaunches this week with animated music videos that are part of a broad strategic initiative to build up music content on the site.

The Shockwave singles in Flash animation, featuring Beck and other artists, are animations converted from live-action footage in a new wrinkle for the popular Macromedia software. Further improving its musical profile, Shockwave.com is also licensing content from SonicNet Radio.

Shockwave.com also has a deal in place for 10 original animations from Joe Cartoon, widely known in Web circles for his *Frog In a Blender* rendering.

A deal is also in place with Tim Burton for animations to be built around a character called Stain Boy.

Beyond the relaunch and new content, Shockwave.com got a big boost earlier this month when Robert Daly, former Warner Bros. film and CBS Television executive and current Los Angeles Dodgers chairman, took a minority stake in the venture and a seat on its board. —R.T.

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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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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 airing 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 invest 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.

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TV confronts a tangled Web

NATAS panel explores prospects for side-by-side Web-TV content creation

By Richard Tedesco

The problem of developing content for both television and the Internet is that subtle, highly subjective process of figuring out what works for each respective audience—and what may attract both.

And it's a fairly daunting judgment call to undertake in these early days of co-mingling between the two media, when the only reliable formula for success still seems to be trial and error.

Or, as Fred Seibert, president of Nickelodeon Online, put it during a panel about the Web's impact on TV at the New York NATAS TV/Internet conference last week: "The real deal is, none of us knows anything. Nobody on the Internet knows anything either. We're making it up."

Seibert described the current phase of Internet development as the "tin cylinder stage," in which "we stumble through, creating things that mean something."

The most meaningful crossover experiment Seibert could point to from the MTVi camp is webRiot, the music trivia game show aimed at the hip-hop crowd. The game show is stripped daily on MTV and available in a Web version for play on demand at any time. And for MTV, it has been that happy confluence resulting, according to Seibert, from trying to "figure out what everybody's going to like."

Gen X and Y types apparently like it.

But the Web audience is a bit broader than that, and Judy Girard, senior vice president of the Food Network, pointed out that pornography appears to present one of the few common points of appeal among Web users. She thinks food is another potentially basic common denominator to draw consumers, however, and her cable network is strategizing accordingly. "We're planning for what becomes programming for a Web site."

For now, converging the appeal of an on-air chef such as Emeril Lagasse by translating it into the essential elements—his recipes—on the Web, works quite well, according to Girard. "The Web site and the network are the same thing," she said.

Art Moore, director of programming



MTV's webRiot exists in two worlds: The music trivia game show is stripped on the cable network; the Web version is available anytime.

at WABC-TV New York, who directs production of *Live With Regis and Kathie Lee*, said the idea is to make older viewers' Web experience as simple as possible, making them less conscious of being on an alien medium. "Part of what we've tried to do is eliminate this thing that viewers do not understand."

But Krishna Pendayla, co-founder and executive vice president of MediaSite, argued that the medium molds the

A&E Network, said the network streams only short takes. "I'm not sure people will sit and watch an hour online," he said, "but they will watch for five or 10 minutes."

Jan Brzeski, of Webcasting start-up STV, believes the Web is the future of TV. "TV is becoming the front end of building franchises. TV is becoming a way to generate interest in a franchise to be monetized." ■

user response: "User behavior changes with the technology."

MediaSite offers searchable video services, the ability to randomly access news clips and other video content online or, as Pendayla put it, "a way to watch video faster than real time."

Barry Schulman, vice president of programming and strategic planning for

New man for new media at Warner



Tsujihara is a 'rare combination of futurist and pragmatist,' according to Warner Bros.' Barry Meyer.

Warner Bros. created a position for new-media oversight last week, naming Kevin Tsujihara executive vice president of new media.

Tsujihara, 35, will direct all new-media and Internet initiatives, including Warner Bros. Online and Entertainment.com. He will also be Warner Bros.' "point person" for its interactions with Time Warner Digital Media and America Online.

He had been senior vice president of strategic planning and development at Warner Bros., a position he had held since 1998.

"Our immediate goal is to step up our original content creation with the various creative forces within Warner Bros. and to take Warner Bros. Online to the next level," Tsujihara said in a prepared statement.

He joined Warner Bros. in 1994, in a management position with the company's Six Flags theme park interests. Two years later, he was named vice president of corporate projects, focusing on the company's cost-management efforts.

He also spent four years in the entertainment division at Ernst & Young. He subsequently earned an MBA at Stanford University, founding Quick-Tax, an electronic tax-filing firm, after he graduated.

Barry Meyer, Warner Bros. chairman and CEO, described Tsujihara as "that rare combination of futurist and pragmatist" in announcing the appointment to his new position last week.

—R.T.

CHANGING HANDS

The week's tabulation of station sales

COMBOS

KNLV-AM-FM Ord, Nev.

Price: \$185,000

Buyer: Sandhills Advertising Corp., Columbus, Nev. (E. Eugene McCoy Jr, president); no other broadcast interests
Seller: KNLV Inc., Ord (Dean W. Misko, president); no other broadcast interests
Facilities: AM: 1060 kHz, 1 kW day; FM: 103.9 MHz, 3.85 kW, ant. 379 ft.
Format: Both country

WMTD-AM-FM Hinton, W.V.

Price: \$107,000

Buyer: Southern Communications Corp., Beaver, W.V. (Ira W. Southern, chairman/director); owns WWS(AM)-WCIR-FM Beckley, W.V.
Seller: Bluestone Broadcasters Inc., Hinton (Lonnie R. Mullins, president); no other broadcast interests
Facilities: AM: 1380 kHz, 1 kW day; FM: 102.3 MHz, 160 W, ant. 1,008 ft.
Format: AM: news/talk; FM: classic rock

FMS

WKTJ-FM Farmington, Maine

Price: Around \$267,441

Buyer: Marc D. Fisher and Nelson B. Doak, Farmington; no other broadcast interests
Sellers: Alfredo E. and Nancy T. Ibarguen, Wilton, Maine; no other broadcast interests
Facilities: 99.3 MHz, 1.5 kW, ant. 400 ft.
Format: AC

KJOV(FM) Woodward, Okla.

Price: \$60,000

Buyer: Great Plains Christian Radio Inc., Meade, Kan. (Lee Isaac, president); owns KJIL(FM) and KHYM(FM) Copeland, Kan.
Seller: Christian Community Radio, Woodward, Okla. (Eric W. Cox, president); no other broadcast interests
Facilities: 90.7 MHz, 16.5 kW, ant. 403 ft.
Format: AC

50% of the construction permit for KBNH(FM) Homedale, Idaho

Price: \$10.00 for stock

Buyer: Leopoldo Ramos, Lake Oswego, Ore.; no other broadcast interests
Seller: Jose Silva, El Paso, Texas; no other broadcast interests
Facilities: 106.3 MHz, 98 kW, ant. 1,800 ft.

AMS

WAMT(AM) Titusville, Fla.

Price: \$650,000

Buyer: Starter Enterprises Inc,

PROPOSED STATION TRADES

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

THIS WEEK

TV/Radio ■ \$0 ■ 0
 TVs ■ \$0 ■ 0
 Combos ■ \$292,000 ■ 2
 FMs ■ \$327,451 ■ 3
 AMs ■ \$925,000 ■ 3
 Total ■ \$1,544,451 ■ 8

SO FAR IN 2000

TV/Radio ■ \$2,133,450 ■ 1
 TVs ■ \$469,934,156 ■ 14
 Combos ■ \$645,067,816 ■ 45
 FMs ■ \$289,692,768 ■ 76
 AMs ■ \$64,719,559 ■ 54
 Total ■ \$1,471,547,749 ■ 190

Atlanta (Bruce C. Maduri, president); owns seven other AMs
Seller: Radio Brevard Inc., Titusville (Eugene Sego, CEO); no other broadcast interests

Facilities: 1060 kHz, 10 kW day, 5 kW night

Format: News/talk

KJBC(AM) Midland, Texas

Price: \$175,000

Buyer: Queen of Peace Radio Inc., Jacksonville Beach, Fla. (J. Christopher Williams, president); owns/is buying one AM and two FMs
Seller: Donald R. Kennedy, Midland; no other broadcast interests
Facilities: 1150 kHz, 1 kW day
Format: Traditional country

WCPS(AM) Tarboro, N.C.

Price: \$100,000

Buyer: Johnson Broadcast Ventures Ltd., Warrenton, N.C. (Jimmy Johnson, president); owns WARR(AM) Warrenton
Seller: Coastal Plains Media Inc., Raleigh, N.C. (Donald W. Curtis, principal). Curtis also owns six AMs and eight FMs
Facilities: 760 kHz, 1 kW day
Format: News/talk

—Compiled by Alisa Holmes

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NAB Sellers Guide: TV Networks

ISSUE DATE • February 21, 2000

SPACE CLOSING DATE • February 11, 2000

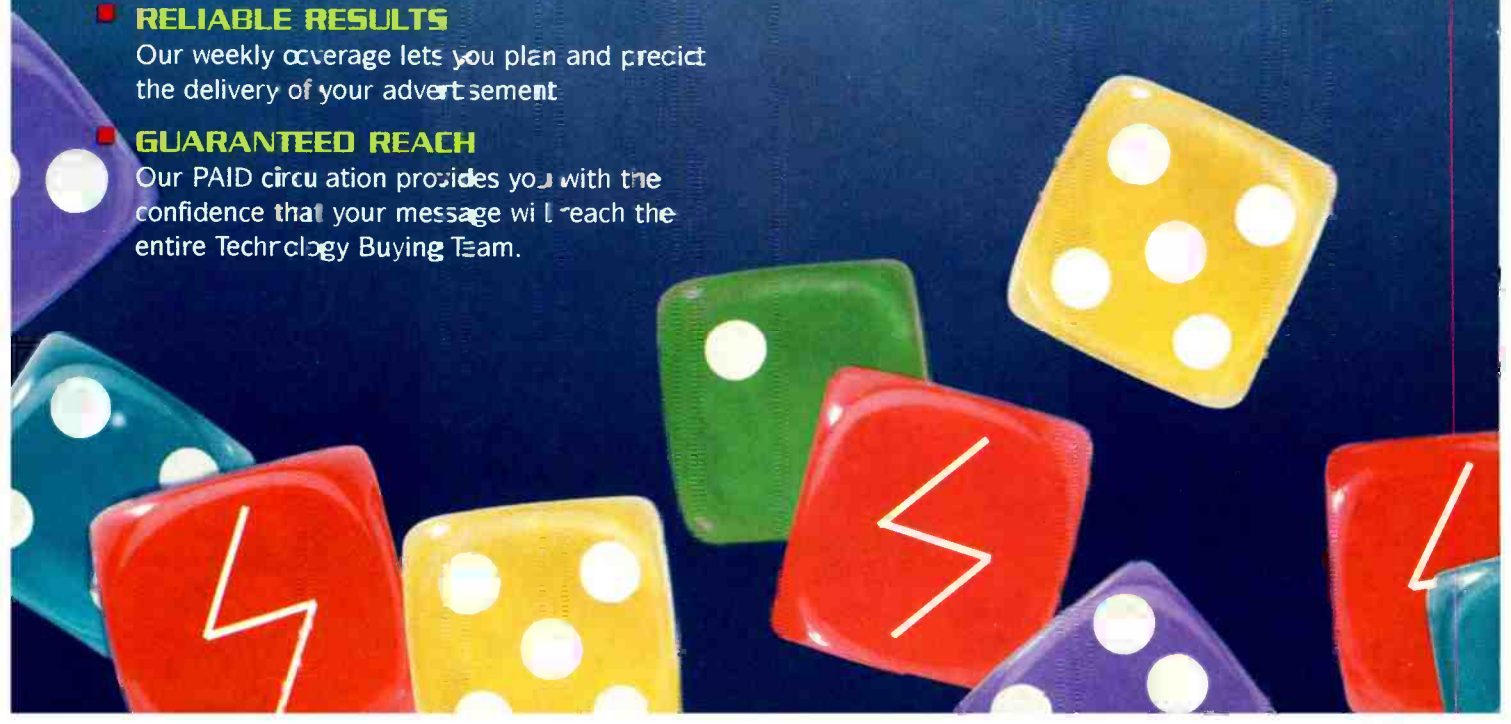
MATERIAL DUE DATE • February 15, 2000

NAB Sellers Guide Part 2: Major Station Groups

ISSUE DATE • March 13, 2000

SPACE CLOSING DATE • March 3, 2000

MATERIAL DUE DATE • March 7, 2000



Play to Win at NAB2000

NAB Web Guide

ISSUE DATE • March 20, 2000

SPACE CLOSING DATE • February 21, 2000

MATERIAL DUE DATE • February 23, 2000

BONUS DISTRIBUTION AT NAB2000

Road to NAB 1

NEW MEDIA

ISSUE DATE • March 27, 2000

SPACE CLOSING DATE • March 17, 2000

MATERIAL DUE DATE • March 21, 2000

Road to NAB 2

ISSUE DATE • April 3, 2000

SPACE CLOSING DATE • March 23, 2000

MATERIAL DUE DATE • March 28, 2000

NAB Convention Issue

TOP 25 TV GROUPS

ISSUE DATE • April 10, 2000

SPACE CLOSING DATE • March 31, 2000

MATERIAL DUE DATE • April 4, 2000

BONUS DISTRIBUTION AT NAB2000

NAB Midweek Issue

DIGITAL FACILITIES

ISSUE DATE • April 12, 2000

SPACE CLOSING DATE • March 31, 2000

MATERIAL DUE DATE • April 4, 2000



DATEBOOK

MAJOR MEETINGS

April 8-13—**National Association of Broadcasters** Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460. **Television Bureau of Advertising** Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.
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. Contact: Dr. Barry Sherman (706) 542-3787.
July 16-19—**Cable & Telecommunications Association for Marketing** Summit. Hynes Convention Center, Boston. Contact:

Seth Morrison (703) 837-6546.
Sept. 13-16—**Radio-Television News Directors Association** International Conference and Exhibition. Convention Center, Minneapolis. Contact: Rick Osmanski (202) 467-5200.
Sept. 20-23—**National Association of Broadcasters** Radio Show. Moscone Center, San Francisco. Contact: Gene Sanders (202) 429-4194.
Nov. 28-Dec.-1—**California Cable Television Association** Western Show. Los Angeles Convention Center, Los Angeles. Contact: Paul Fadelli (510) 428-2225.
Jan. 22-25, 2001—**National Association of TV Program Executives** 37th annual Conference and Exhibition. Las Vegas. Contact: Lana Westermeier (310) 453-4440.

THIS WEEK

March 21—**Entertainment Industries Council** Prism Awards 2000. Beverly Hills Hotel, Beverly Hills, Calif. Contact: Robin Mesger (323) 965-1990, ext. 324.
March 23—**CAB 18th Annual Cable Advertising Conference**. New York Marriott Marquis. Contact: Joleen Martin (212) 508-1214.
March 24-25—**AP TV-Radio Association of California-Nevada** 2000 APTRA convention. Disneyland Hotel, Anaheim, Calif. Contact: Rachel Ambrose (213) 626-1200.
March 24-26—**NAB Education Foundation** Making News: An Executive Seminar in Broadcast Journalism. Swiss Hotel, Atlanta. Contact: John Porter (202) 775-2559.
March 24-26—**RTNDF** News Management Training Seminar for Women and Minority News Professionals. Holiday Inn on the Bay, San Diego. Contact: Michelle T. Loesch (202) 467-5206.

ALSO IN MARCH

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: Dahlia Hayles (202) 333-5204.
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 28—**SCTE** Fiber Technology for Technicians. Embassy Suites, Phoenix. Contact: Jessica Dattis (800) 542-5040, ext. 239.
March 30—**National Association of Black-Owned Broadcasters 16th Annual Communications Awards Dinner**, Marriott Wardman Park Hotel, Washington. Contact: Lisa Douglas (212) 370-5483.
March 30—**Association of National Advertisers** 2000 Television Advertising Forum. The Plaza Hotel, New York. Contact: John J. Sarsen Jr. (212) 697-5950.

APRIL

April 1—**AP-RTNDA-Emerson College** Regional Conference & Awards Dinner. Braintree Sheraton Tara Hotel, Braintree, Mass. Contact: Bob Salsberg (617) 358-8100.
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 5—**Cable Positive** Fourth Annual [AIDS] Benefit Dinner, Marriott Marquis Hotel, New York. Contact: James Griffin (973) 331-1070.
April 5-7—**ICM Conferences Inc.** Cable Telephony. Hyatt Regency Hotel, Denver, Colo. Contact: Arlene Soumillac (415) 817-0400.
April 7-8—**Texas Associated Press Broad-**

casters Annual Convention. Marriott Quorum, Dallas. Contact: Diana Heidgerd (972) 991-2100.
April 7-8—**Radio and Television News Directors Foundation** Newsroom Decision-Making Workshop. Hotel Nikko, San Francisco. Contact: Kathleen Graham (202) 467-5216.
April 7-9—**Radio and Television News Directors Foundation** Covering the 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.
April 7-10—**Broadcast Education Association** 45th Annual Convention & Exhibition, Las Vegas Convention Center. Las Vegas. Contact: (202) 429-5354.
April 8—**Television News Center** Anchor Training. 1510 H St., NW, Washington. Contact: Herb Brubaker (301) 340-6160.
April 8-13—**National Association of Broadcasters** Annual Convention. Las Vegas Convention Center, Sands Expo, Venetian Hotel Center, Las Vegas Hilton. Contact: (800) 342-2460.
April 9—**Association of Maximum Service Television** annual spring board meeting. Desert Inn, Las Vegas. Contact: April Lee (202) 861-0344.
April 9-11—**Cable Television Public Affairs Association** Forum 2000. Hyatt Regency on the Riverwalk, San Antonio. Contact: Joann Pittelli (301) 206-5393.
April 10—**Association of Maximum Service Television** 44th annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: April Lee (202) 861-0344.
April 10-11—**Television Bureau of Advertising** Annual Marketing Conference. Las Vegas Hilton Hotel, Las Vegas. Contact: (212) 486-1111.
April 12—**National Association of Media Brokers** presents The Broadcasters' Foundation's 2000 American Broadcast Pioneer Awards. Las Vegas Hilton, Las Vegas, Tenn. Contact: (203) 862-8577.
April 16—**National Academy of Television Arts & Sciences/New York Chapter** New York Emmy Awards Gala. The Plaza, New York City. Contact: Lisa Benson (212) 768-7050.
April 17—**American Women in Radio & Television** 2000 Gracie Allen Awards. Hudson Theatre on Broadway, New York. Contact: (703) 506-3290.
April 18—**Illinois Broadcasters Association** annual Silver Dome Conference and Awards. Crown Plaza Hotel, Springfield, Ill. Contact: (217) 793-2636.
April 21-22—**Collegiate Broadcasting Group** 22nd Annual Black College Radio Convention. The Renaissance Hotel, Atlanta. Contact: Lo Jelks (404) 523-6136.
April 28-29—**Hawaiian Association of Broadcasters** Annual Convention. Hilton Hawaiian Village, Oahu, Hawaii. Contact: (808) 599-1455.
April 29—**Television News Center** Anchor Training. 1510 H St., NW, Washington. Contact: Herb Brubaker (301) 6160.

MAY

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 7-11—**CMP Media Inc.** 3D Conference & Expo. Santa Clara Convention Center, 5001 Great

America Parkway, Santa Clara, Calif. Contact: Kathleen Sachs (415) 278-5343.
May 8-10—**eMarketWorld** @d.tech.San Francisco. San Francisco Hilton & Towers, San Francisco. Contact: Lee Hall (800) 535-1812.
May 10—**Quinnipiac College** Fred Friendly First Amendment Award presentation. Metropolitan Club, New York City. Contact: Lou Adler (203) 288-5251.
May 13—**Television News Center**. Reporter training. Ventana Productions, 1825 K Street, NW, Washington. Contact: Herb Brubaker (301) 340-6160.
May 13-17—**American Center for Children and Media** Summit 2000. Toronto. Contact: Joe Pereira (416) 515-0466.
May 15-17—**DBS Digest** 7th annual Denver DBS Summit. Denver Hilton/Tech Center, Denver. Contact: Jay Rogers (719) 586-9761.
May 17-18—**CES** Business Solutions 2000. Hyatt Regency Hotel, Los Angeles. Contact: Lisa Fasold (703) 907-7600.
May 17-20—**Broadcast Cable Financial Management Association** 40th Annual Conference. Sheraton Harbor Island, San Diego. Contact: Mary Teister (847) 296-0200.
May 22—**George Foster Peabody Awards**, 59th annual presentation and luncheon, Waldorf-Astoria, New York. Contact: Dr. Barry Sherman (706) 542-3787.

JUNE

June 1-4—**Foundation World Television Forum Montreux** World TV Forum. Montreux, Switzerland. Contact: George Waters 011-353-1-668-0058 (Ireland).
June 3-6—**CAB** presents its 7th annual **Local Sales Management Conference**, Denver. Contact: Nancy Lagos (212) 508-1229.
June 5-6—**NJBA/MDDC**. Mid Atlantic States Expo. Caesars Hotel and Casino, Atlantic City, N.J. Contact: Phil Roberts (888) 6522-3663. (extra digit on phone number correct)
June 5-8—**SCTE** Cable-Tec Expo 2000. Las Vegas Convention Center, Las Vegas. Contact: Marci Dodd (610) 363-6888, ext. 217.
June 6-8—**eMarketWorld** @d.tech.Hamburg. The Kempinski, Hamburg, Germany. Contact: Lee Hall (800) 535-1812.
June 9-11—**Radio and Television News Directors Foundation and Pew Center Workshop** Civic Journalism 2000 Elections Workshop. Union Station Hotel, Nashville, Tenn. Contact: Avni Patel (202) 467-5215.
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.

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

An Emmy for people skills

A station manager in Hutchinson, Kan., said he would talk to him once he turned 16 and had a radio license. That was enough for Jim Chabin: He showed up at the broadcaster's office with a copy of his permit and the station manager's written promise, and he was on the air.

And these days? On Sept. 10, Chabin will be decked out in a tuxedo at the 52nd Annual Prime Time Emmy Awards in Los Angeles, presented by the Academy of Television Arts and Sciences, where Chabin is now president. It's hackneyed to say, but Jim Chabin isn't in Kansas anymore. But traits he learned there certainly haven't hurt him with those 10,200 ATAS members, whose skills cover the wide range of the television business.

His knack for getting through to people has continued. He got his first job in Hollywood by charming his way past a security guard and a bigwig's secretary into the office of Dean LeGras, then West Coast manager for CBS Radio Representative.

"I am working at my desk one day," LeGras says, "and get a knock at the door. It's this guy who says, 'Hi, I'm Jim Chabin. Do you have a minute?' He mentioned a couple of my friends and that he heard there was a job."

LeGras made Chabin a national radio rep. "He's one of those people you knew immediately was going to be a star," says LeGras, now vice president of San Rafael, Calif.-based radio and TV broker The Exline Co.

Chabin, who celebrates his first year as president of the ATAS next month, had wanted to live in Los Angeles since he was a kid. "I always wanted to end up in Hollywood because of the *Tonight Show* and all that the networks were doing."

He made it to California after working as a disc jockey in high school and college in Kansas and then in Colorado. He left a job in Vail, where he "could ski and work in radio," to sell studio equipment out of Santa Barbara to be "closer to L.A."

He moved to Los Angeles when LeGras gave him his break and subsequently parlayed that post into what LeGras calls "a hundred" other jobs within CBS. He got into TV ad sales in 1980 when he joined KCBS-TV Los Angeles, rising to western marketing manager of CBS TV Stations.

Then he went back to radio.

In 1983, Chabin and some investors bought a struggling radio station, KKIS San



"If you care about your constituents, your viewers or listeners, you'll rarely make a bad mistake."

James Boyd Chabin

President, Academy of Television Arts and Sciences, Los Angeles; b. Hutchinson, Kan., Aug. 27, 1952; Univ. of Kansas, 1972-73 (journalism); announcer, KWBW-AM, Hutchinson, Kan., 1968-71; announcer, KLWN-AM-FM, Lawrence, Kan., 1971-73; station manager, KVMT-FM, Vail, Colo., 1974-76; Western manager, CETEC Broadcast Group, 1977-78; account executive: CBS Radio Spot Sales, Los Angeles, 1978-80; KCBS-TV Los Angeles, 1980-81; CBS National Sales, Atlanta, 1982; Western marketing manager, CBS TV Stations, Los Angeles, 1983; president/GM, KKIS-AM-FM, San Francisco, 1983-89; vp, E! Entertainment Television, Los Angeles, 1990-92; president, Promax International, Los Angeles, 1992-99; present position since April 1999; single.

Francisco, for \$1.7 million. President and general manager there, he learned the real power of market research, which became his trademark strategy. Surveying listeners, he changed the beautiful-music format to adult contemporary, added traffic reports and turned the station around. The station was sold in 1989 for \$4 million.

"The people you serve are the source of your strength," he advises. "If you care about your constituents, your viewers or listeners, you'll rarely make a bad mistake."

Chabin went on to join E! Entertainment about 60 days after the cable network went on the air. As head of national promotion, he scored the coup of getting Arnold Schwarzenegger, Bruce Willis and Sylvester Stallone to appear in a cross-promotion between the network and the opening of the three stars' Planet Hollywood restaurant chain.

Over the years, Chabin's interest in non-profit industry work had been piqued by volunteer executive stints with the California Broadcasters Association. So, when a friend saw an ad looking for someone with experience in cable, broadcast television, radio, management and non-profit work, it seemed a perfect match.

"The next thing I knew, I was president of Promax," he says. At the time, the organization for the broadcast promotions industry was in bad financial shape, he says. He would spend seven years there and started by doing focus groups, member research and informal reviews with executives.

"After two years, I started to see big changes," he says. "At seven years, we were at \$9 million in revenue and were profitable."

At ATAS, Chabin jumped right in with focus groups and membership surveys. What he has found, he says, is what an ATAS member, a 47-year-old single mother, said best: She's worried she won't have a job in five years because of digital advances and consolidation.

In response, Chabin has earmarked \$100,000 and secured sponsorships to produce seminars and workshops and address members' concerns. Although ATAS represents a wide spectrum of professionals, he says, members have more in common than one might think: "Ultimately, we want to prosper and thrive with minimum interference and maximum creative freedom to create the most excellent things our minds and our colleagues minds can create."

—Melissa Grego

BROADCAST TV

Corey Lewis, general sales manager, WLWC-TV New Bedford, Mass. (Providence), joins WHUB-TV Boston as general manager.

Maureen Walsh, director network distribution, Fox, Los Angeles, joins UPN as VP, affiliate relations, there.

Todd Anderson, general manager, KQDS-TV Duluth, Minn., appointed general sales manager for KXJB-TV Fargo-Valley City, N.D.

Appointments at WNBC-TV New York: **Rokeya Smith**, research analyst, appointed interactive account manager; **Lissette Morales**, customer service representative, NBC television stations sales and marketing department, named interactive account manager.

David Burke, media director of management information systems, Raycom Media, Montgomery, Ala., appointed chief information officer, there.

Appointments at WCVB-TV Boston: **Reggie Roach**, account executive, Infinity Broadcasting/CBS Radio Group, Boston, appointed to account executive; **Ashley Kreb**, public service coordinator, WHDH-TV Boston, named sales promotion coordinator.

Appointments at Fox Broadcasting Co.: **Shannon Ryan**, senior publicist, Los Angeles, named manager, photo publicity; **Diane Cooper**, senior photo publicist, Los Angeles, named manager, photo publicity; **Karen Fedorock**, manager, media relations, Fox News Channel, joins as manager, publicity and corporate communications, New York; **Todd Adair**, senior publicist, Los Angeles, Yorke & Associates Public Relations, joins as publicist, publicity and corporate communications, there.

PROGRAMMING



Nichols

Appointments at Fox Family Worldwide: **Nicole Nichols**, VP, publicity, Fox Kids Network and Fox Family Channel daytime, Los Angeles, named senior VP, corporate communica-

tions and publicity; **David Baker**, syndication manager, Turner Entertainment Networks, joins as VP, advertising sales, New York; **Helen Karas**, senior account executive, A&E Television Networks, joins as VP, advertising sales, New York.

Sandra Pinckney, news anchor, WMAR-TV Baltimore, named host of "Food Finds," Food Network, there.

Leticia Estrada, sales administrator, Worldvision Enterprises, Atlanta, appointed director of sales administration, Salsa Distribution, Miami.

Appointments at Fox Sports Net: **Jerry Gepner**, chief operating officer, Sportvision, New York, joins Fox Sports Networks, as executive VP, operations and engineering, Los Angeles; **Adam J. Holzer**, account executive, eastern region network ad sales, New York, appointed manager.

Appointments at E! Entertainment, Los Angeles: **Jack Carey**, manager, operations group, production, engineering and master control, promoted to senior VP of operations and technology; **Dave Bernath**, appointed VP of program planning.

Sean Murtagh, director, strategic planning, CNNfn, New York, named VP of finance and administration, CNNfn.

Ian Fairweather, acting CEO, XYZ Entertainment, Australia, named general manager, Nickelodeon Australia.

Richard Chamberlain, sales manager, Turner Broadcasting Sales International, New York, named VP, eastern region international ad sales.



Loomis

named VP, Global Client Solutions, Turner Broadcasting System Inc., Los Angeles.

David McFarland, VP, affiliate advertising sales, Lifetime Entertainment Services, New York, named VP, affilia-

ate advertising sales and distribution marketing.

Amy Jurist, director, marketing and advertising, E! Entertainment Television Networks, Los Angeles, named director, marketing.

Myron Dubow, senior VP, business and legal affairs, Playboy Entertainment Group, Beverly Hills, to retire April 1.

Thomas Malanga, executive VP, finance and strategic planning for worldwide television, Metro Goldwyn Mayer, Santa Monica, Calif., named senior VP, finance, Buena Vista, Los Angeles.

JOURNALISM

Al Upchurch, assistant news director, WXYZ-TV Detroit, named news director.

Janet Hill, producer, KTLA-TV Los Angeles, named senior producer of *KTLA Morning News*.

Scott McDonald, news assignment editor, KUSA-TV Denver, named managing editor, KDVR-TV there.



Jones

Will Jones, reporter, WXMI-TV Grand Rapids, Mich., joins as reporter, KDVR-TV Denver.

Dennis House, 5:30 p.m. anchor, WFSB-TV Hartford, Conn., named 11:00 p.m. anchor also.

RADIO

Nick Bufano, controller, KFI(AM) Los Angeles-KOST (FM)-KACE(FM)-KRTO (FM) Los Angeles, named controller, Cox Radio, Atlanta.

Jeffrey C. Dorf, director of sales, USA Radio Network, Dallas, named VP of sales.

Appointments to United Stations Radio Networks, **Robert T. Ellis**, account executive, AM/FM Radio Networks, Dallas, named account executive, Southwest Region, Dallas; **Daniel E. Hayes**, new business representative, UniverseONE, New York, named account executive, there.

Allen Sherrill, chief engineer, Mitchell

Broadcasting, Omaha, Neb., joins Journal Broadcast Group-Tucson Operations, Tucson, Ariz., in same capacity.

CABLE

Appointments at Time Warner Cable, New York: **Joe DiGesio**, general manager, Road Runner, promoted to VP and general manager; **Norberto Rivera**, director, business services and operations, named VP, technical operations, southern Manhattan division; **Honey Rodman**, director, sales and marketing of business services, named VP; **Holly Winnick**, director, marketing, named VP, marketing strategy and planning; **Betty Campbell-Adams**, manager, pay-per-view, named director, marketing operations; **Bhupender Kaul**, manager, business services, named director, marketing operations; **Mun Chin Lau**, manager, business services, named director; **Yee Lew**, named director, customer service; **Tali Carmel**, senior designer, named creative manager; **Vince Gittens**, supervisor, field retention, Brooklyn/Queens division, named manager; **Suzanne Giuliani**, supervisor, public affairs, Brooklyn/Queens division, named manager; **Belinda Harris**, supervisor, IS operations, named manager, operations and application support; **Stella O'Hara-Burrell**, named recruitment manager; **Anna Zacchea**, named manager, learning and development; **Brendan Connolly**, manager commercial production, named director; **Douglas Higbee**, supervisor, MIS, named manager.

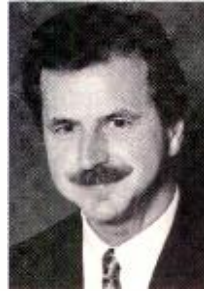
Jason Addington, director, affiliate sales and relations, ValueVision International Inc., Minneapolis, appointed regional manager, affiliate sales, NBC Cable, Fort Lee, N.J.

ASSOCIATIONS

Thomas F. Renk, division manager, membership and marketing, Lions Clubs International, Oakbrook, Ill., appointed director, administration, Broadcast Cable Financial Management Association and Broadcast Cable Credit Association, Des Plaines, Ill.

Appointments to the Museum of Television & Radio, New York and Los Angeles: **Gordon Crawford**, senior VP, Capital Research and Management Companies, appointed vice chair; **Leo J. Hindery**,

chairman and CEO, GlobalCenter Inc., appointed vice chair; **Mel Karmazin**, president and CEO, CBS Corp., appointed vice chair; **Marlo Thomas** appointed vice chair; **Geraldine Laybourne**, CEO, Oxygen Media, elected member; **Pierre Lescure**, chairman, Canal+, elected member; **Barry Meyer**, chairman and CEO, Warner Bros., elected member; **Rosalind Walter**, elected member; **Thomas S. Murphy**, retired chairman of the board and CEO, ABC Inc., named trustee emeritus.



White

Gary White, executive director, Kentucky Broadcasters Association, Frankfort, Ky., elected president, National Broadcast Executive Directors Association.

Peggy Binzel, senior VP, government relations, News Corp., Washington D.C., named executive VP, National Cable Television Association, there.

ADVERTISING

Dominique Bigar Kahn, creative manager, N.W. Ayer & Partners, New York, joins Bates USA, there, as senior VP.

Ericka Witnauer, executive VP and management director, Saatchi & Saatchi Advertising, New York, named VP, marketing, Statistical Research, Inc., Westfield, N.J.

TECHNOLOGY

Rod Calarco, senior VP, programming/sales, World Space Corp., Washington, D.C., named VP sales, radio, for eMadison, New York.

Colin Ritchie, business development manager, Quantel, Darien, Conn., named VP, sales and marketing, Mixed Signals Technologies, Culver City, Calif.

Chris Carey, VP, post-production services, named senior VP, post-production and technical operations, The Walt Disney Studios, Burbank, Calif.

INTERNET

Appointments at The FeedRoom.com, New York: **Matthew Shapiro**, VP, network development, NBC, named VP, business development; **Jay Fine**, senior VP and general manager, East Coast

broadcast operations, CBS, named chief technology officer; **Daniel Webster**, news director, KPXX-TV, San Francisco, named VP, West Coast, there.

Deborah Myers, senior VP, Western sales and special programming sales, Fox Broadcasting Co., Los Angeles, named VP, sponsorships, Lightspan.com, San Diego, Calif.

OBITUARIES

Philip Stogel, 74, founder of American Classic Radio Network, died February 6 of cancer. American Classic Radio Network is a two-hour monthly variety show syndicated to 220 stations nationwide and is now in its third year. Stogel and his wife, Florence, also ran The Stogel Companies, a New York City based advertising and marketing agency. Stogel was past president of the B'nai B'rith Hutchinson Lodge and the Westchester B'nai B'rith. He is survived by his wife; sons, Yale and Lawrence; three grandchildren; and a brother, Sanford.

Bob Bechir, retired general sales director at WNCN-TV in Charleston, S.C., died in February of a stroke. Bob began his career in 1960 as a salesman with Jingle Mill in New York. In 1961, he moved to TeleSound in Washington, D.C., to become sales manager. He was appointed president of Aladdin Productions in Minneapolis in 1965. While there, he created more than 1,500 singing commercials. He later joined WLXI-TV Greensboro, N.C., as sales manager. He then served as national sales manager of WHLL-TV Boston in 1986. He is survived by his wife, Romaine; daughter, GiGi; and sons, Bob Bechir Jr., Scott and Jason. He was 67.

Jeffrey C. Trullinger, 52, NBC executive, died March 3. Trullinger had been with NBC for 27 years in the human resources department. He was responsible for overall organization development and staffing needs. He is well remembered for the creation of the NBC Fitness Center in 1989, which now has more than 900 members. He moved from human resources with RCA to director of management-resources planning with GE's acquisition of NBC and went on to become vice president, employee relations, in 1988. He is survived by his wife, Anita; son Bradley; mother, Elinor; sister, Suzanne; brother-in-law, Robert; and a niece and nephew.

Broadcasting & Cable

How to advertise in the CLASSIFIEDS

Classified/Help Wanted Rates:

BASIC LINE ad - \$2.75 per word net (20 word minimum),
BOXED DISPLAY classified ad - \$240 per column inch
gross w/ art.

*Please note: Cable advertisers receive rate of \$163 per
column inch gross w/ art.*

Column inch is equivalent to 2 $\frac{1}{8}$ " wide X 1" deep.
(1 column width = 2 $\frac{1}{8}$ ", 2 column width = 4 $\frac{1}{2}$ ",
3 column width = 6 $\frac{3}{4}$ ")

BLIND BOX - \$40 extra charge, will forward replies.

Situations Wanted Rates:

BASIC LINE ad - \$1.50 per word (20 word minimum);
BOXED DISPLAY ad - \$163 per column inch gross w/ art.

Professional Cards Page Rates:

13X contract = \$115 per issue, 26X contract = \$110
per issue, or 51X contract = \$80 per issue.
Size = 1 $\frac{10}{16}$ " wide X 1" deep

ONLINE BONUS:

*Maximize your print ad! For an extra \$50.00 flat
charge, we will post your ad on our website for 7
days. Get exposure before the print issue comes
out. Our web site is updated hourly.*

www.broadcastingcable.com

We have a new issue every Monday!

Deadlines: SPACE: Tuesday 4:30 pm EST prior to the
following Monday's issue. MATERIALS DUE: Wednesday
prior to the following Monday's issue.

Payment: You may pay with a credit card, or we can
bill you per issue.

For more information please call

Brent Newmoyer: 212-337-6962 bnewmoyer@cahners.com

Yuki Atsumi: 212-337-6960 yatsumi@cahners.com

Fax: 212-206-8327

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Credit Card Number: _____

Card Number Expires: _____

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Fax _____

E-mail _____

Please indicate your preferences:

Industry Category:

- Television Radio
 Allied Fields New Media/
Internet

Job Category:

- Sales Management
 Marketing Technical
 News Programming
 Production Research
 Finance &
Accounting Other

Online:

- 1 Week 2 Weeks

Please attach a type written copy of your
ad to this order form and mail or fax to:

Broadcasting & Cable
245 West 17th Street
New York, NY 10011
Attention: Yuki Atsumi
or Brent Newmoyer

Fax Number: 212-206-8327
yatsumi@cahners.com
bnewmoyer@cahners.com

CLASSIFIEDS

TELEVISION

SALES CAREERS

ACCOUNT EXECUTIVE WTNH-TV Tremendous earnings opportunity with our exclusive coverage area! You'll develop new business plus handle an existing list of advertisers. Must have superior selling skills. 1-2 years TV sales experience preferred. Must be self motivated, with excellent computer and organizational skills. E.O.E. Send resume to: Roger Hess, LSM. FAX (203)773-1292, e-mail: roger.hess@lintv.com.

ACCOUNT EXECUTIVE WAVY-TV - Two to four years broadcast sales experience required. Successful candidate should be proficient in Nielsen ratings, TV Scan, negotiations and service of key accounts. Proven track record of new business development a must. College degree and experience with local market research a plus. Please send resume to John Cochrane, Local Sales Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls, please. EOE.

DOMESTIC TELEVISION SALES PERSON N.Y. based film and television distribution company with existing active library of 75 films seeks full time sales person to sell current catalog and new product. Salary and commission commensurate with experience. May be N.Y. or LA based. Fax resume attn: TV Sales 212-398-9558.

GSM WANTED WXXV Fox 25, Gultport MS, is seeking a teacher and leader to take us to the next level. We have a sales staff eager to improve and a growing area that offers a great coast lifestyle in a two station market. If you have the expertise and want to be part of a growing station and group, fax resume to David Roberson @ 228-832-8113 or call 228-832-2525.

NATIONAL SALES MANAGER National Sales Manager with a proven track record for #1 rated SE affiliate. Two to Three years prior NSM or Rep experience and BS degree preferred. Self-starter, organized, goal oriented and interested in growth oriented Broadcast Company. Some travel required. Send resume and cover letter to Box 01651 EOE M/F Drug Screen.

NATIONAL SALES MANAGER Top network affiliate in the 64th largest market, Flint/Saginaw and Bay City, Michigan, seeks a highly motivated, aggressive leader to maximize our national sales effort. Abilities to include developing close agency and client contacts, creating effective presentations and utilizing strong negotiating skills. Inventory management, forecasting and budgeting are also key job responsibilities. Should have 3-5 years of television sales experience, either at the Rep or station side. Great opportunity to grow with a leading television group. Send resume to: EEO Officer, Reference NSM job WEYI-TV NBC25, 2225 West Willard Road, Clio, MI. 48420. EOE. M/F. Women and Minorities encouraged to apply.

NATIONALLY SYNDICATED television show looking for motivated, dynamic person to handle syndication sales. Some travel required. Must know ins and outs of media. Phone and computer skills and pleasant personality a must for small office. Fax resume 334/633-2043.

SALES CAREERS

NATIONAL SALES MANAGER Requirements: WOTV an ABC affiliate, in the Grand Rapids, Battle Creek, Kalamazoo DMA is looking for a National Sales Manager. Responsibilities include developing revenue; managing and pricing inventory, directing the Blair Television reps and negotiations. Must have proven sales record and experience with major agencies. Strong communication skills, attention to detail and willingness to travel is required. Must be proficient with TV Scan, Word and Excel. Please send your resume to: Marc Elliott, Director of Sales, WOTV 41, 5200 West Dickman Road, Battle Creek, MI 49016. 616-966-6815. WOTV is an Equal Opportunity Employer.

RADIO-TV-CABLE-INTERNET Media Sales Recruitment - \$295 Total Cost to Employer; Free to Candidates! Over 1600 Employed Sales Executive looking...Over 125 jobs need to be filled immediately! Employers Advertise your position at www.birschbachmedia.com or call birschbach media sales recruitment 303-368-5900. Candidates apply free at www.birschbachmedia.com and fax resume to 303-368-9675.

REGIONAL SALES MANAGER Immediate opening for assertive, energetic professional to sell on-air weather presentation and forecast systems and services to the TV broadcast industry. Must learn to use and effectively demonstrate products. Candidate must have top communication skills and be an organized self-starter who enjoys travel and meeting people. 50%+ travel required. On-air weather experience w/outgoing energetic personality desired. Sales experience a plus. Great earning opportunity for the right person. Submit resume w/cover letter to: Patricia Borchardt, Weather Central, Inc., 5725 Tokay Boulevard, Madison, WI 53719, email: pborchardt@wxc.com, or fax 608-276-4609.

Cablevision Magazine, the cable television industry's only feature publication, has an immediate opening for a regional sales director based in New York City.

This highly visible sales position covers the New York City metro area, Boston, Philadelphia and Toronto, and requires someone who likes people, has drive and initiative, high energy and is organized.

Three to five years' sales or related experience required, 35% national and territory-wide travel. Maintain and grow existing accounts, develop new business. Understanding of the cable television industry is very important. Great working atmosphere in a lively office with the flexibility to work remotely from your home office.

Cablevision offers a competitive salary and benefits package. Cahners Business Information. HR-DS, 245 West 17th Street, 10th Floor, 10011. E-mail dsalomone@cahners.com. Fax: (212) 519-7486. Equal Opportunity Employer.

Cablevision

ACCOUNT EXECUTIVE

ABC7 is seeking an experienced Account Executive with at least three to five years' experience in major market television sales. Must have excellent communication, presentation and organizational skills. Marketing/Developmental experience a must. PC skills using Windows software is preferred.

Please send resume to **ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. AE/BC, 4151 Prospect Avenue, Los Angeles, CA 90027.**

No phone calls please. Equal Opportunity Employer.



KABC LOS ANGELES

MARKETING ACCOUNT EXECUTIVE Are you an experienced marketing/promotion sales person with qualified experience in new business development? An organized self-starter and creative thinker with good client contacts, good prospecting and presentation skills? (Television and/or Radio experience a plus). WABC-TV, New York is looking for a Marketing Account Executive that fits this description. If interested, please send resume to Nancy Jordan, WABC-TV, 7 Lincoln Square, New York NY 10023, or email resume to Nancy.C.Jordan@ABC.com (No phone calls or faxes, please)

TECHNICAL CAREERS

BROADCAST ENGINEER Univision 23 Miami is seeking a qualified broadcast engineer. Candidate must have solid background with component level repair skills including analog and digital equipment, also be skilled in computer systems and network. Travel on occasions and be willing to be on call when needed. Send resume to Douglas Petersen, 9405 NW 41 St. Miami, FL 33178.

ENGINEERING CONSULTANT Established Washington, D.C., consulting firm has opening for experienced associate. Salary and benefits negotiable. Responses confidential. Qualified applicants send resume and salary requirements to Box 01655.

TECHNICAL CAREERS

BROADCAST MAINTENANCE ENGINEER

KFDX-TV is seeking a Broadcast Maintenance Engineer. Duties will include, but not be limited to, repair and maintenance of audio and video amplifier and switching systems, video and audio monitoring systems, ENG systems, BETA recorders and editing systems, studio and field lighting systems and remote production facility operation and maintenance. The successful candidate will have knowledge of electronic troubleshooting and repairs at the component level, knowledge of mechanical advantage, pneumatics, hydraulics and electricity. Background in computer repair, PC and MAC a plus. FCC General or SBE also a plus. Send cover letter and resume to: Terry Porter, Chief Engineer, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

WE PLACE ENGINEERS

**Employer Paid Fees.
20 Years personalized &
confidential service.
All USA States & Canada**



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Phone (570) 655-7143 • Fax (570) 654-5765
website: keystoneintl.com

We respond to all
Employee & Employer Inquiries
ALAN CORNISH / MARK KELLY

MAINTENANCE ENGINEER Dynamic Hispanic Station in rapidly growing market is searching for a Broadcast Maintenance Engineer. We require a min of 5 yrs experience in component level troubleshooting of ENG. Broadcast Studio, Editing and RF systems. Great staff and work environment, good weather, low cost of living. Fax resume and cover letter to 713-243-4439.

SENIOR MAINTENANCE ENGINEER Immediate opening at Digital Jungle Post Production - Los Angeles, CA. Hollywood's newest digital post production facility is looking for a candidate who has experience in post production systems design, maintenance of linear and non-linear edit, graphic, telecine and audio suites. Ability to troubleshoot and repair tape decks (DBC, D1, D2 3/4") down to board level. Strong computer skills; working knowledge of Windows, windows NT and Mac. Proven knowledge of digital and analog theory. Experience and ability to repair and maintain Quantel Henry, Abekas switchers, DDR, Dveous, Grass Valley editors, K-Scope, Avid and Cintel manufactured equipment is a prerequisite. Posses managerial and communication skills to support all aspects of digital post production operations. Digital Jungle's clients include major studios, Warner Bros., Columbia Tri-Star, Paramount, Fox, etc. B.S. degree desired, but not required. Salary commensurate with ability and experience. Send resume with salary history to Digital Jungle, 6363 Santa Monica Blvd., Los Angeles, CA 90038. Or call Dennis Ho @ 323-962-0867.

MAINTENANCE ENGINEERS Want to get in on the ground floor of a great organization just beginning its transition to digital? Want to work in an environment where technology is tops and talented, skilled and committed engineers are respected? Want to leave behind wall-to-wall newscasts and the grind of daily local production? We're a state educational TV and radio network serving over fifty independent educational TV, radio and other affiliated services throughout Ohio. We're spending upwards of \$6 million in new technology including a state-of-the-art traffic and automation system. We've already installed a statewide digital fiber network and digital router. This summer we will replace our VTR's with a digital video server that in time will provide over 40 concurrent program channels and thousands of hours of online storage. And there's more to come. We offer a good salary and fabulous benefits. Interested? If you have 2 to 3 years of TV broadcast maintenance experience, especially digital, and are hip on computers, and digital technology, send us your resume now! We have two positions open, so we're ready to hire! Resumes to HR, Ohio Educational Telecommunications Network Commission, 2470 North Star Rd., Columbus, OH 43221. Fax: 614/644-3112. The State of Ohio does not discriminate on the basis of race, color, national origin, sex, religion, age, disability or veteran status or the provision of services.

CHIEF ENGINEER for our new, all digital, 24-hour news channel facility. We are looking for an exceptional manager and hands-on leader, capable of troubleshooting studio and ENG systems, developing and supervising our technical staff, overseeing vendor relationships and departmental budget. The qualified individual will have five years experience in a broadcast facility with knowledge of newsroom automation and video server systems. Must be familiar with digital video, DSNG, microwave and fiber transmission systems and related support and integration issues. An engineering degree or equivalent experience is required, and SBE certification preferred. Consider this excellent opportunity to join the News 8 Austin team in this key position; fax or email your resume today to: Human Resources, News 8 Austin, 12012 N. MoPac Expressway, Austin, TX 78758. Fax: 512-485-6186, jobs@news8austin.com M/F/D/V/EOE.

EIC/Uplink & Maintenance Engineers

QVC, Inc., the nation's preeminent electronic retailer, has excellent opportunities available for Maintenance and Uplink (EIC) Engineers with 5 to 7 years experience. Candidates must have an AS in electronics or equivalent (SBE certification or FCC license preferred). These positions require experience with set up and maintenance of cameras, switchers, VTRs, and audio equipment, component level troubleshooting, TV systems design and installation, and competence in dealing with live broadcasts. Detailed knowledge of Non-Linear editing systems and strong computer skills a plus. In addition, the EIC position will supervise technical operations for remote broadcasts (equipment set-up, maintenance & repair, uplink/downlink) and will require travel for 25% of the year.

QVC offers a comprehensive benefits package, competitive salary, room for personal and professional growth in a live, state-of-the-art broadcast studio environment, and a convenient location in a highly rated suburban area just 35 miles from Philadelphia. To apply, forward your resume, noting position of interest, to: **QVC, Inc., Human Resources - AB/BC/ENG, 1200 Wilson Drive at Studio Park, West Chester, PA 19380. Fax: (610) 701-1150.** Equal Opportunity Employer. Drug Free/Smoke Free Work Environment. Pre-employment drug screening required. Visit us online at www.qvc.com

QVC[®]
a great place to work



weather.com

The Weather Channel is looking for a motivated and reliable individual to join our team as a **BROADCAST SYSTEMS ENGINEER**. You will maintain and repair analog and digital video and audio systems, including routers, switchers, automation systems, VTR's, cameras, and related broadcast technology. Candidate must also have ability and desire to develop skills in UNIX, Windows NT, and networking systems. 4 years experience as a maintenance engineer, with television broadcast related systems and equipment is required. If you want to be a part of our team, send your resume today! Email your resume to Jobs@weather.com or fax to 770/226-2959. *Please reference "Engineer-BC" in response.

The Weather Channel, 300 Interstate North Parkway, Atlanta, GA 30339

TECHNICAL CAREERS**Manager, Technical Operations**

A&E Television Networks, has an immediate opportunity for a qualified technical manager to oversee the evolution of its digital file server playback activity at its Broadcast Operations facility in Stamford, CT. Primary responsibilities include coordinating the installation of all proposed equipment to be used by AETN, developing and maintaining a business process to implement a server based broadcast system.

Requirements include a college degree, 5-7 years major market/network broadcast experience, 5+ years managing a diverse staff and operational activity, and 2+ years technical knowledge of server based broadcast systems. Must possess strong problem solving & communications skills, and the ability to work under pressure.

For immediate consideration, please forward OR fax your resume to:



A&E TELEVISION NETWORK

A&E Television Networks
Attn: Human Resources Dept/MgrTech
235 East 45th Street
New York, NY 10017
FAX: (212) 907-9402
E-Mail: Recruiter@AETN.COM
NO PHONE CALLS PLEASE

EOE/M/F/D/V

NEWS CAREERS**FLORIDA REGIONAL PRODUCER/REPORTER**

This position is responsible for assisting in the management of a state-wide regional newsgathering operation by producing newsfeeds & live events; writing broadcast scripts; acting as backup bureau reporter; coordinating coverage of Florida legislative session & operating SNG & other ENG equipment. Qualifications include 1-2 years experience in local TV news, preferably as a producer or assignment editor (reporting background preferred); working knowledge of satellites & other methods of tape transmission; ability to field produce spot & issue oriented news; strong writing skills; Florida political knowledge & familiarity w/Florida TV markets. Please send resume to: CONUS Communications, Human Resources Dept., Job # 48-00, 3415 University Avenue, St. Paul, MN 55114. Jobline: (612) 253-5780. No Telephone Calls Please. Equal Opportunity Employer.

SCIENCE AND TECHNOLOGY CORRESPONDENT

Statewide public television newscast in one of the nation's premiere high tech regions is conducting a nationwide search for a seasoned and experienced television news science correspondent. The successful candidate will have substantial experience in network or major market television news, with a demonstrated track record in reporting on the sciences. The scope of experience should include reporting on science and technology innovations in the public and private sectors, and cross boundaries from academic research institutions to front line commercial R&D. The position holds senior correspondent status, and applicants' resume tape should present a television journalist of superior newsgathering and writing ability, a dynamic on-camera presence and the highest of production values. An affinity for longer-form television news stories is essential, as is the ability to present stories on the most complex of topics in a manner appealing to affinity as well as general interest audiences. An advanced academic degree in the sciences is preferred. However, highly qualified candidates without this specific credential should not hesitate to apply. This NJN News position is based in Trenton, New Jersey. The weeknightly broadcast is seen across New Jersey, which includes the New York City and Philadelphia television markets. EEO/AA Employer. Interested applicants should respond to William Jobes, News Director, NJN Public Television, 25 South Stockton St., Trenton, NJ 08625.

WEEKEND EVENING PRODUCER Media General Broadcast Group www.mgbg.com WFLA-TV Weekend Evening Producer. Looking for an individual who is aggressive, creative and has a clear vision on what makes a newscast relevant to the community. You must also have strong writing skills. During the week, you will assist other newscasts as well as serving as a backup producer. This is a newsroom that puts a high value on people who can lead, create and contribute to our overall success. A college degree is required along with two years on-line producing experience and good computer skills. No phone calls will be accepted! Send newscast (VHS only please), resume and references to: WFLA-TV HR Dept. 200 S. Parker Street, Tampa, FL 33606 EOE M/F Drug Screen.

BROADCAST ENGINEER Media General Broadcast Group www.mgbg.com WFLA-TV Broadcast Engineer - Join the NBC affiliate team at our new broadcast facility in Tampa. We're looking for a candidate with 4 years experience who has an understanding of broadcast automation (preferably Floral), and is familiar with server technology. Duties will include on-air switching, video tape operations, and satellite feeds. Handsome benefits package, including 401K. A Media General Company. Send resume to HR Dept., WFLA-TV 200 S. Parker St., Tampa, FL 33606 or email WFLA.com EOE M/F Drug Screen.

NEWS CAREERS

WWOR-TV UPN9 NEWS is seeking a uniquely talented, creative and energetic team player to assist in the development of broadcasts and web-site related special projects. Duties include but are not limited to writing headlines, stories and related to special projects on the web. Assist in the production of our Good News and similar interactive projects that appear both on the worldwide web and our newscasts. Will assist in story development both for our web-site and on-air. Candidates must demonstrate ability in journalism, news writing, and the production of digital media related to current events. Have extensive computer skills in video streaming; content manager, HTML code, web page development, and Java. Must work well in-group and individual settings with strong leadership abilities. Candidate should also be a self-starter who has management potential. Must have flexible hours. A college degree with both computer sciences and journalism studies is preferred. Please send resume and supporting materials to: WWOR-TV UPN9, 9 Broadcast Plaza, Secaucus, NJ 07096 Attn: Human Resources. EOE M/F/D/V.

AM METEOROLOGIST Sunny Southwest: Do you live and breathe weather? Does a thunderstorm cause your pulse rate to quicken? Is the latest hygrometer model all you want for Christmas? Then we're looking for you. Degree required, AMS Seal preferred. Send tape and resume to: Box 01652 EOE.

NEWS CAREERS

NEWS DIRECTOR WCTI-TV, the ABC affiliate in a beautiful Coastal Carolina market is looking for a new leader for our newsroom. Candidate must combine strong creative and organizational skills, sound editorial judgement and the ability to manage and motivate people. We are looking for someone who can take an outstanding product to the next level. We have three news bureaus in addition to our main studio, three microwave trucks, satellite truck and all the tools to succeed. Send resume to: General Manager, WCTI-TV, Post Office Box 12325, New Bern, NC 28561. EOE.

NEWSCAST PRODUCER Media General Broadcast Group www.mgbg.com WFLA-TV 11PM Newscast Producer - Are you ready to take over the highest rated newscast in Florida? If you believe you have the formula and winning edge to compete in an aggressive market with lots of breaking news, then you are the person we want! WFLA-TV, NBC/Tampa, is looking for an 11pm producer. We want a producer who is aggressive, creative and has a clear vision on what makes a newscast relevant to the community. You must be a great writer with a flair for production values. You must be able to handle lots of breaking news while staying calm under pressure. This is a newsroom that puts a high value on leaders who can think, create and contribute to our overall success. A college degree, more than three years on-line producing experience and good computer skills are required. EOE M/F Drug Screen. Send resume to HR Dept. WFLA-TV 200 S. Parker St., Tampa, FL 33606 or www.wfla.com.

CHIEF PHOTOGRAPHER K-EYE TV 42 (CBS O&O) is looking for a Photojournalist to lead team of talented and creative news photographers. Must have experience with budget process, Avid editing, and microwave truck operations. Minimum 5 years experience in TV news photography required. Send tape and resume to: Dave Overton, News Director, 10700 Metric Blvd, Austin, TX 78758. EOE. No phone calls, please.

NEWS CAREERS

CARIBBEAN OPPORTUNITY Commercial Writer/Producer. Television Centre, Cayman Islands requires a top-notch commercial writer who can shoot and edit for a television facility in a small but sophisticated market. Position calls for a well-rounded professional with 3-5 years experience. Non-linear editing, knowledge of Macintosh as well as Photoshop a plus, graphic skills preferred. Please reply to Operations Manager with resume and cover letter via fax to (345) 946-0236, e mail raciv@candw.ky or Mail to P.O. Box 30563 SMB, Grand Cayman, Cayman Islands BWI.

DIRECTOR WFMJ-TV 21 has an immediate opening for a part-time and a full-time director. Candidates must have previous directing experience, preferable directing live newscasts and other television broadcasts. Send tape and resume to, Mona Alexander, News Director, WFMJ-TV 21, 101 W. Boardman Street, Youngstown, OH 44503. EEO.

BUSINESS NEWS CORRESPONDENT

Statewide public television newscast in one of the nation's premiere high tech regions is conducting a nationwide search for a seasoned and experienced television news business correspondent. The successful candidate will have substantial experience in network or major market television news, with a demonstrated track record in business and economic reporting. The scope of experience should include reporting on all aspects of the economy, from Wall Street to the corner grocery. Field reporting will be an important component of this beat, and the applicant's tape should reflect strong contextual writing with dynamic visuals and high television news production values. The position holds senior correspondent status, and the applicant's resume tape should reflect that of television journalist with superior newsgathering and writing abilities, a dynamic on-camera presence and the highest of production values. An affinity for longer-form television news reporting is essential, as is the ability to present stories on the most complex of topics in a manner appealing to seasoned business, as well as general interest audiences. This NJN News position is based in Trenton, New Jersey. The weeknightly broadcast is seen across New Jersey, which includes the New York City and Philadelphia television markets. EEO/AA Employer. Interested applicants may respond to William Jobes, News Director, NJN Public Television, 25 South Stockton St., Trenton, NJ 08625.

EXECUTIVE PRODUCER WDAF-TV, a Fox O&O in Kansas City, is seeking an experienced professional to join its staff as an Executive Producer. Will supervise the on-air presentation of four hours of morning news programs with specific responsibility for the performance of the producers. Exercises authority in determining which stories will be incorporated into news programs and the manner in which they are presented. Also provides creative leadership. Three years experience in television news producing and a college degree are preferred. Must have strong team building skills and possess excellent news judgement. Please send resume and non-returnable VHS tape to WDAF-TV, Human Resources/BC, 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D.

REPORTER Qualifications: KCRA-TV, the Hearst-Argyle station in Sacramento, is looking for an experienced news reporter who knows how to deliver captivating stories. Creativity, excellent writing skills and an innovative approach are essential. Strong live reporting and an ability to generate exclusive stories will help you land this job. Resume and VHS Tape to: KCRA-TV, Attn: Ed Chapuis, News Director, 3 Television Circle, Sacramento, CA 95814. KCRA-TV/KQCA-TV is an Equal Opportunity Employer.

NEWSCAST PRODUCER A Producer position is open at Belo's CBS station in Tulsa, Oklahoma. KOTV already has the best producers in the market and is looking for another one to join our team. You need a bachelor's degree with at least one year's full-time commercial newscast producing experience. All candidates must be excellent writers, well-informed on current events and possess strong people and time-management skills. It's also an opportunity to join Belo, a company that provides opportunity to advance into larger markets. Rush resume, tape and references to Stephanie Hill, Executive Producer, KOTV, 302 S. Frankfort, Tulsa, OK 74120. EOE

NEWS PRODUCER Consumer Reports Television is looking for an experienced news producer in the New York tri-state area. Ideal candidates should have at least 2+ years experience covering consumer news for major TV news markets. Strong writing skills required. Position offers excellent benefits and a competitive salary range. To apply send resume and cover letter detailing experience and salary requirements to: Consumer Union, Human Resources Dept., Box HC, 101 Truman Ave., Yonkers, NY 10703.

SPORTS ANCHOR Top 70 market affiliate in a great SW sports city is looking for a Sports Reporter/Anchor who can bring credibility and sense of style to the job. Must be good communicator with great story telling ability. Five years experience as a TV Sports/Reporter Anchor. Reply to Box 01653 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. Send resume to: Bill Bouyer, WABC-TV, 7 Lincoln Square, New York, NY 10023. No telephone calls please. We are an equal opportunity employer.

PART-TIME REPORTER WWNY-TV, the CBS affiliate in Watertown NY, is looking for two part-time reporters. No promises, but our best part-timers often move up to fulltime positions. Solid writing important. The job requires the reporter to shoot and edit own material. Send tape, resume to: Scott Atkinson, News Director, WWNY TV, 120 Arcade St., Watertown NY 13601. EOE.

NEWSWRITER/PRODUCER Major market East Coast Station seeks experienced producer/writer. Ideal candidate is an excellent writer and self-starter who has produced daily newscasts and worked on special projects. Familiarity with NewStar computer system a plus. Send resume to: Bill Bouyer, WABC-TV, 7 Lincoln Square, New York, NY 10023 No telephone calls please. We are an equal opportunity employer.

DESIGNER CAREERS

AUDIO/VIDEO/BROADCAST DESIGNER Growing audio/video/broadcast technology consulting firm is looking for two experienced designers to work on commercial, retail, educational, extremely high end residential and broadcast projects. Knowledge of current audio/video/broadcast technologies and future trends, system layout, equipment specification, room configurations and infrastructure layout desired. Experience with AutoCADD 12/14, MS Word, MS Excel, MS Access (optional). Progressive firm located in Seattle, WA. Competitive salary, bonus, profit sharing plan and other benefits. Sparling, Technology Consultants, 720 Olive Way, Suite 1100, Seattle, WA 98101. Send resume by email to wji@sparling.com. Refer to position 4100. Position closes March 31, 2000.

RESEARCH CAREERS

DIRECTOR OF RESEARCH AND MARKETING Immediate opening for Director of Research and Marketing. Candidate must have proven track record as a top-notch researcher. Ability to interpret data into compelling sales presentations. Presentation skills a must. Personal knowledge of NSA, NHSI, Ad intelligence, Scarborough, Simons, P.L. Polk, Cross sell, Compass, Galaxy, Claritas and Donovan (DEM32, Proposer) Computer Literate: Microsoft Office. Resume to: Marilyn Hansen, GSM, WLTV-23, 9405 NW 41st St., Miami, FL 33178.

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RESEARCH**

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We have a position for an aggressive and motivated individual. You will be responsible for producing rating schedules for account executives on a daily basis or as requested, tracking overnight ratings and analyzing (Scarborough) marketing research and commercial monitoring services (competitive media). Must be computer literate in the use of the MS Office Package, specifically PowerPoint. A college degree is strongly preferred as well as minimum of two years related experience.

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RESEARCH CAREERS

FOX SPORTS NET

FOX Sports Net, a major producer of sports entertainment products, is currently seeking an experienced professional to join our programming department. We currently have the following opportunity available:

RESEARCH ANALYST

Individual will be involved in and support all quantitative and qualitative research projects relating to programming and scheduling; most specifically will track and analyze secondary research data including Nielsen television ratings of FOX Sports Net and competitive network programming.

Requirements include a Bachelor's degree; 1+ years' television research experience, cable preferred; strong sports knowledge, sports enthusiast preferred; experience with television research software such as Nielsen Galaxy Navigator and Star Track; excellent communication skills; knowledge of MS Office '98, including database applications; a detail-oriented, team player.

We offer competitive salaries and excellent benefits.

For immediate consideration, please submit your resume and salary history to: **Fox Sports Net, Human Resources Dept. Code: RL/RA; Fax to: (310) 444-8490; Email to: jobs@foxsports.net NO PHONE CALLS, PLEASE. EOE.**



PROGRAM EVALUATOR CAREERS

**PROGRAM EVALUATOR
HGTV**

Evaluate program content for original commissioned productions and acquisitions. Responsible for the content approval of program masters submitted to the network, review program proposals, conduct program research and fact checking; and assist in the evaluation of segment and episode ideas, scripts, run-downs, rough cuts and fine cuts.

Candidates should have at least 4 years of hands-on television production experience in a variety of formats (studio, field, etc.), or 3 years in network program development and evaluation. A college degree or equivalent experience is required. Home & Garden Television provides a creative work environment nestled in the foothill of the scenic Smoky Mountains. No phone calls please. Please send cover letter and resume to:

*Program Evaluator
HGTV Human Resources
P.O. Box 50970
Knoxville, TN 37950*

You may also email your resume to: jobs@scrippsnetworks.com. HGTV is a wholly owned network of Scripps Networks, a division of The E.W. Scripps Company. We are an Equal Opportunity Employer providing a drug-free workplace through pre-employment screening.



PROMOTIONS CAREERS

PROMO OPERATIONS COORDINATOR ABC-7 in Washington, DC needs a new member for our promo team. Your primary responsibilities will include inputting promo spots onto the station's log and working with our programming department. Please rush your resume and salary requirements to: WJLA-TV, Human Resources Department, 3007 Tilden Street, NW, Washington, DC 20008. EOE.

PROMOTIONS ASSISTANT Available May 2000 - Do you want to be part of the fastest growing station in the market? We need a team-player who is extremely organized, proactive and hard working. Writing skills, computer expertise and a broadcasting degree, a plus! Submit resume to: Julie Snell, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE M/F.

WRITER/PRODUCER Interviewing Immediately - If you write great copy, enjoy news promotion, are pro-active and don't mind hard work, WMBD wants you! We are searching for a promotion guru with innovative ideas and excellent writing skills, so bring your degree, experience and Avid expertise to us! Submit resume to: Julie Snell, WMBD-TV, 3131 N. University, Peoria, IL 61604. EOE M/F.

PRODUCTION CAREERS

COMMERCIAL PRODUCTION MANAGER KJTL-FOX 18 is seeking a Commercial Production Manager. Applicant must be very creative and possess good organizational skills. Responsibilities include creating, writing and shooting commercials for local production. Must be able to work well with clients as well as staff. Experience with Avid Editing System a must. Send cover letter, resume and non-returnable VHS tape to: Julie Pruet, Vice President and General Manager, KJTL-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KJTL-TV is an Equal Opportunity Employer.

PRODUCER CAREERS

COMMERCIAL PRODUCER Dynamic Central Texas television station is seeking an experienced Commercial Producer. The successful candidate will work closely with Production Operations Supervisor, as well as other commercial producers and videographer. Qualified applicants must possess the ability to produce effective commercials, write and produce long-form videos, as well as a variety of special projects. Commercial or promotion writing experience required; knowledge of linear and non-linear editing and field shooting desired. Two years experience and a Bachelor's in communications required. Please send resume, demo tape (VHS) and salary requirements to Production Operations Supervisor. Position closes 3/31/2000. EEO.

TV PRODUCTION CAREERS

NEW HD/DIGITAL MASTER CONTROL NBC affiliate is seeking a full-time master control operator. Qualified candidates must have a minimum of four years master control switching experience. Responsibilities include monitoring multiple transmitter signals, setting up microwave and satellite feeds, switching and recording programming, videotape duplication, and setting up studio cameras. Good benefits and competitive salary. Send your resume to: Position #00262, Attention: Human Resources Manager, WNDU-TV, PO Box 1616, South Bend, IN 46634. EOE. No phone calls please.

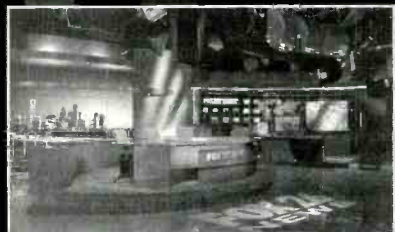
CREATIVE SERVICES CAREERS

ART DIRECTOR Summary Position Description: Responsible for development and maintenance of all articulations of the station look, including on and off air graphics, sets, stationary, signage, photography, merchandise, etc. Position Requirements: Ideal candidate will have at least one year of experience in managing a creative team and demonstrated ability to manage multiple projects on tight deadlines. Strong leadership skills a must. Experience in TV broadcast preferred. If interested in the above position, please send resume to: Employee Relations Director, WCAU, 10 Monument Road, Bala Cynwyd, PA 19004. We are an Equal Opportunity Employer, M/F/V/H.

CREATIVE SERVICES DIRECTOR KOAT-TV, the Hearst-Argyle station in Albuquerque, New Mexico is looking for a Creative Services Director who can lead the promotion and branding efforts in one of the most exciting and competitive markets in the Southwest. As key member of our management team, you will oversee the station positioning, image development, on-air promotion, branding and station packaging. You will work very closely with the news department and play a critical role in developing outside media strategies, community relations and special events. You will oversee both the Promotions and Graphics Departments, and both of these Department as well staffed and well equipped. If you are interested in joining one of the country's leading ABC affiliates and one of broadcasting's most aggressive companies, send your tape (include samples of image and topical promotional spots) and resume along with a cover letter stating where you found out about this job to: Mary Lynn Roper, President & General Manager, KOAT-TV, Box 25982, Albuquerque, NM KOAT-TV, A Division of Hearst-Argyle Television, is an Equal Opportunity Employer.

CREATIVE SERVICES CAREERS

Want to work in a TRULY STATE - OF - THE - ART Digital Playground?



Like to play with expensive toys? Always coloring outside the lines? Wanna spank the competition?

Well then, our Digital Playground could be just the place for you!

We are looking for a Creative Services Director to join:

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- A dynamic News Director committed to marketing & promotion.
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- And two awesome post suites in a virtually tapeless environment.

If you have a dynamite demo and you play well with others, rush your tape & resume to:

Personnel Director
FOX 26 KRIV-TV
P.O. Box 22810
Houston, TX 77227



OPERATIONS CAREERS

MANAGER, OPERATIONS AND CONTRACTS ADMINISTRATION

This position will be responsible for the day-to-day administration of all union contracts and assisting ABC7 managers in the preparation of, and documentation related to, all discipline, grievance and arbitration proceedings.

This position will serve as liaison with ABC corporate Labor Relations and other represented business units to insure that all company contract rights are fully implemented. In addition, this position will be responsible for scheduling NABET and IATSE represented employees and coordination of manpower requirements for the News, Programming and Engineering departments.

The successful applicant will be responsible for the installation and operation of a computerized scheduling and time-sheet reporting system as well as the coordination and implementation of contractually mandated training programs. Significant prior experience with labor contract negotiations, grievance and arbitration procedures and NABET, DGA, AFTRA, IATSE and STDU contracts required. Ability to multi-task in a fast paced, high-pressure environment is a must.

Send resume to **ABC7 Los Angeles, Attn: Kimberly Castillo, Dept. OCA/BC, 4151 Prospect Avenue, Los Angeles, CA 90027.** No phone calls please. Equal Opportunity Employer.



OPERATIONS MANAGER News 12 Connecticut has a diversified opportunity for an all-around, professional to schedule all studio and control room technical staff, and oversee crew replacement for sick personnel and review weekly time sheets. 2-5 years solid production experience, preferably within a news operation desired. Good working knowledge of all production equipment, and video/audio signals through proper reading scopes required. RF exp a plus. Good leadership and motivational skills a must. Please submit resume to: Rainbow Staffing-Dept CM, 1111 Stewart Avenue, Bethpage, NY 11714, Fax: 516-803-3044. EOE.

SATELLITE CAREERS



A TIME WARNER COMPANY

CNN has an immediate opening in the Satellites & Circuits Department.

SATELLITE-TRAINEE

As a Satellite-Trainee you will learn to book and coordinate end-to-end domestic and international news transmissions via satellites and fiber-optics, under pressure and against deadlines. A self-starter with excellent communication skills and an eye for detail are required. Bachelor degree in Communications or equivalent is preferred. Previous industry experience, computer, and language skills are an advantage. This is an entry-level position in a challenging organization and is based in Atlanta, GA. Please send resume and cover letter to:

Dan Wright
Operations Manager
CNN Satellites & Circuits
1 CNN Center
PO Box 105366
Atlanta, GA 30348-5366

CNN is an Equal Opportunity Employer
No phone calls please

TRAFFIC CAREERS

TRAFFIC MANAGER KINC TV the UNIVISION affiliate in Las Vegas is receiving applications for Traffic manager. Applicants must have three years experience in traffic Department and familiarity with Marketron Act II software. Candidate must have good numerical skills, detail oriented, record and book keeping skills, filing abilities and computer skills. Bilingual in Spanish a plus. Please send or fax resume to KINC TV 15, Human Resources, 702-434-0527 Fax, 500 Pilot Rd. Suite D, Las Vegas NV 89119. KINC is an EOE and encourages women and minorities to apply.

TRAFFIC MANAGER WXXV Fox 25, Gulfport MS, has an opening for a traffic manager. Must know Columbine. Great area, Great lifestyle. Contact David Roberson @ 228-832-2525 or fax resume to 228-832-8113.

SEND BLIND BOX RESPONSES TO:

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245 W. 17TH ST., 7TH FL.
NEW YORK, NY 10011

RADIO

MANAGEMENT CAREERS

EXECUTIVE DIRECTOR "Where the Music Matters!" KCMU-FM, Seattle's community-oriented alternative music station, is looking for an Executive Director with a commitment to public broadcasting, a dedication to music, and an interest in being part of a team pioneering uses of next generation internet and music publishing and access technologies. The Executive Director will supervise all aspects of KCMU operations. As a sister organization to the University of Washington's nationally recognized advanced networking, digital convergence and CS groups, and as a neighbor to Seattle's technology and innovative music, art and multimedia scenes, KCMU is perfectly positioned to work at the leading edge in a number of worlds. The Executive Director will be involved in creating and managing technology, outreach and artistically driven initiatives and partnerships both within the University and across a broad external community. And with UW-KCMU's advanced internet technology commitment and focus that means worldwide. Listen to KCMU at www.kcmu.org and visit www.washington.edu/admin/employment for more information. Job Reference: 2000-0156. University of Washington. An EO/AA Employer.

President and General Manager

Needed for a radio station in southern New England. Great opportunity for a take charge manager interested in ownership and establishing a strong financial future w/ equity. To own and operate station successfully you must be able to motivate and inspire with strong people skills.

Please send replies to Box 01654
Broadcasting & Cable
245 W. 17th St.
New York NY 10011

NEWS CAREERS

DIRECTOR News and Public Affairs: WV Public Broadcasting (statewide radio and television networks) seeks senior manager to create new department responsible for the content, format and editorial direction of all news and public affairs programming broadcast on the radio and television systems. BA in journalism or better, at least five years in management and eight years working in a professional capacity in broadcast journalism or related fields. Salary range \$35-45K. Write for an application to: Glenna Racer, West Virginia Public Broadcasting, 600 Capitol Street, Charleston, WV 25301. Deadline May 1. EEO.

WLPO(AM)/WAJK(FM)/WKOT(FM) has a fulltime opening for a news reporter. We're located in Illinois River Valley, about 1/2 hrs from Chicago, Rockford, Quad Cities and Peoria. Stable company. Good pay and benefits - great work environment! Send tape and resume to Joe Hogan, WLPO/WAJK/WKOT, PO Box 215, LaSalle, IL 61301. EOE

NEWS CAREERS

SENIOR EDITOR/REPORTER (primarily radio) Seasoned journalist to serve as assignment editor, anchor, and reporter for statewide network: Public Radio in Mississippi (PRM). Additional duties include staff supervision and some news/public affairs projects for statewide Public TV network: Salary: 31K +/-yr. Send for application: Confidential-Personnel, ETV, 3825 Ridgewood Road, Jackson MS, 39211 (601-432-6253) postmarked by April 3, 2000. EOE.

SITUATION WANTED MANAGEMENT CAREERS

GENERAL MANAGER SEEKS NEW OPPORTUNITY Currently managing two upscale stations in NorthEast. Years of major and medium market experience in Management, Sales, Promotion, & Programming. I can make your properties visible, involved and profitable. Fax your reply to (914)386-2319.

FOR SALE MAGAZINES

FOR SALE RADIO MAGAZINE & WEBSITE Los Angeles Radio Guide, a popular magazine for listeners and industry. Also available: Radio Guide U.S.A. (www.radioguide.com) (310) 828-7530.

FUNDRAISING CAREERS

DEVELOPMENT DIRECTOR NPR member stations KUNI/KHKE seek Development Director, responsible for raising funds for non-commercial public radio stations. Supervises full time staff of four. Develops, implements and analyzes fundraising programs. Supervises public relations activities. Maintains financial records and prepares reports for fundraising activities. Provides support through and liaison with active community friends support group. Bachelor's degree plus at least four years of fundraising, business, sales, or related experience required. Excellent written, verbal communication and managerial skills required. Application materials must be received no later than 4:00 p.m. on April 24, 2000. Additional information on radio stations is available at WWW.KUNIRADIO.ORG. Further information can be provided on request. (319-273-6400). Send cover letter, resume, names, addresses, and telephone numbers of three references to: Development Director/Search Chair, KUNI, Cedar Falls, Iowa 50614-0359. Fax 319-273-2682. Email: KUNI@uni.edu AA/EEO.

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INSTRUCTION CAREERS

BROADCAST NEWS TEACHER Lecturer, career-track teaching academic staff, with emphasis on electronic news. Responsibilities: Develop and teach classes in broadcasting and related subjects; take an active role in interdisciplinary and outreach efforts; teach core courses as needed; advise students and student organizations; establish and maintain strong links with news professionals. Requirements: significant experience in television news and master's degree in a relevant discipline. The ideal candidate also will have teaching experience and strong media technology skills. Applicants should send a resume, names and addresses of three references, and a letter outlining their teaching philosophy and interests to: Professor David Pritchard, Department of Journalism and Mass Communication, PO Box 413, Milwaukee, WI 53201. Applications must be postmarked by April 8, 2000. UW-Milwaukee is an equal opportunity, affirmative action employer that actively encourages applications from women and members of minority groups.

TECHNICAL CAREERS

RF/SATELLITE MAINTENANCE ENGINEER Must have 5 years experience in an Earthstation/TOC environment. Experience with SA PowerVu systems, TWTA's, Modulators, Upconverters, small aperture through 13 meter antennas, antenna M & C control systems, as well as baseband audio, video and file servers. Competency in data distribution a plus. Fax resume to: 818-775-2906. www.mckibben.com

VIDEO CAREERS

VIDEO TAPE EDITORS Northern New Jersey sports television production company is seeking freelance editors to edit sport highlight packages. Editing experience (off-line and non-linear) and strong sports knowledge a must. Hours are scheduled primarily on nights and weekends. Please fax resume to Denise Meola at 201-807-0272.

FACULTY CAREERS

BROADCAST JOURNALISM The Perley Isaac Reed School of Journalism at West Virginia University seeks a Tenure-Track Assistant Professor of broadcast journalism, beginning August 2000. Qualified candidates should be able to teach broadcast writing, TV reporting and production, and other journalism courses, as part of a converged print/broadcast curriculum. Ph.D. preferred. Masters and significant professional TV news experience essential. Web design and web-casting experience highly desirable. Deadline for Application May 1, 2000. The candidate should submit vita, three letters of reference, research goals, and a discussion of how the candidate's experience would fit into a convergence curriculum. Application and supporting materials should be addressed to: Maryanne Reed, Broadcast Sequence Head, P.I. Reed School of Journalism, PO Box 6010, West Virginia University, Morgantown, WV 26506. We will also interview for the position at the Broadcast Association's BEA 2000 Convention Placement Center on April 8, 2000. West Virginia University is an equal opportunity, affirmative action employer.

FOR SALE STATIONS

AUCTION: TV STATION NE Medium, UPN, ratings, LP class A. Best offer by 3/31/00. email Kankin@iwon.com

FLORIDA COASTAL MARKETS LPTV CPs for sale. Ft. Myers \$295K, Port St. Lucie/Stuart \$195K 954-340-3110 or radiotv@cris.com

FLORIDA GULF COAST Great lifestyle, with ownership of community oriented AM. Excellent facilities, growth area. Mayo Communications, 813-971-2061.

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PUBLIC NOTICE

Meetings of the Public Broadcasting Service New Technologies Committee and the Interconnection committee will take place at the Alexis Park Resort, Las Vegas, Nevada on April 9, 2000. Schedule and tentative agendas for the meetings follow:

Joint Interconnection/New Technologies Committee, 2:30 p.m., April 9
DBS, cable and internet distribution issues, enhanced programming, and other business.

Interconnection Committee, 4:30 p.m., April 9
interconnection budget and other business.

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The party is over at Fox for drama 'Party of Five.'

The series, which first premiered on Sept. 12, 1994, will end its six-year run this May on the network. Fox executives are moving the series back to Wednesday nights following *Beverly Hills 90210* for its final month. *Party of Five* will replace new series *Get Real* for the month of May in the Wednesday 9 p.m. ET/PT. *Get Real* will end its season on April 26. *Party of Five* has averaged a 3.6 rating in adults 18-49 and 6.5 million viewers this season on Tuesday nights, according to Nielsen Media Research.

Nearly 40 organizations this year so far have spent or committed \$114 million in issue ads, with health care in particular the focus, according to a study by the University of Pennsylvania's Annenberg Public Policy Center.

That number is nearly as much as was spent in the entire 1995-96 presidential cycle, in which 27 organizations spent an estimated \$135 million to \$150 million on issue ads (nearly a quarter of total political spending in that cycle), the report finds. Issue advertising has become an increasingly popular way to influence elections, with groups spending between \$275 million to \$350 million on ads in the 1997-98 campaign. A total real number is difficult to determine, Annenberg says, because organizations are not required to divulge how much they spend on issue ads. This year, at least 60 groups have aired ads, but only 37 have revealed how much they have spent. Top spenders include Citizens for Better Medicare (\$25 million), U.S. Term Limits (\$20 million), National Environmental Trust

(\$11 million) and the Republican National Committee (\$10 million).

Go Network, the Disney/ABC Web portal commissioned New York-based Web developer RazorFish Inc. to redesign the Go.com portal.

It also retained the Cliff Freeman & Partners ad agency to develop a promotional campaign to publicize the new portal on all media. The redesigned portal will be in place sometime this year, according to Judy Fearing, Go.com senior vice president of marketing, who declined to indicate how much would be spent on recasting it. Disney/ABC lost \$1 billion on Go.com in the past year.

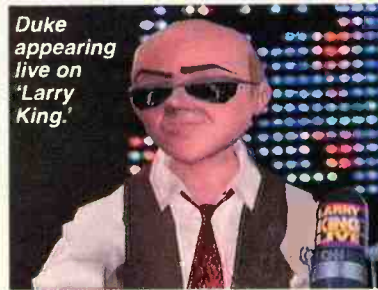
'Pokémon' and Kids WB! keep on rolling.

The WB's Saturday morning lineup cleaned up the competition again, posting its best-ever ratings in kids 2-11 on March 11. *Pokémon* led the way as the number one, two and three highest rated show of the morning in the key kids 2-11 demographic, according to Nielsen Media Research. Kids WB! averaged a 5.0 rating/18 share in kids 2-11 for the morning, topping Nickelodeon's 4.7/17, Fox Kids' 3.6/13 and ABC's 3.3/12. *Pokémon* averaged a 7.7/23 in kids 2-11 at 10 a.m., a 7.1/23 at 9 a.m. and 6.5/25 at 8:30.

Fox Kids Network is being revamped for the 2000-2001 campaign.

For its 10th season, Fox Kids Network is adding eight new series and close to 300 new episodes of children's programming to its weekday afternoon and Saturday morning lineups. The new series include 13 episodes of *Action Man* (Mainframe Entertainment); 13 episodes of *Cybersix*

Duke on the campaign trail



Ambassador Duke may not win the election, but he will definitely go down as the most animated presidential candidate in history. The *Doonesbury* character leapt

off the newspaper pages last Monday to appear "live" on CNN's Larry King and formally announce his candidacy. The national TV debut followed appearances on 35 morning news programs across the country on March 8.

San Francisco-based Dotcomix (www.dotcomix.com), an Internet animation studio, brings *Doonesbury* creator Garry Trudeau's character to "life." An actor is "motion-captured" to provide the general movements, and a puppeteer, using proprietary digital puppeteering software called Alive, adds subtleties like eyebrow movement and finger gestures. An SGI Onyx 2 with a Reality engine handles real-time rendering, and an SGI Octane will be used for Duke's campaign-trail appearances (to help interface with local production switchers and other devices).

"For the *Larry King Live* spot, there was nobody in Larry's studio. Everything was done via satellite," explains Buzz Hays, executive producer for Dotcomix.

Duke's campaign platform includes a tax cut that simply would be "double what anyone else is offering." He also proposes cutting school spending by putting one teacher for every subject on a cable channel and letting kids watch from home.

"We'd all like our kids to get a good education, but we'd also like someone to be at the house if a package comes," he told King. "The proponents of network censorship always say kids learn everything from watching TV. Fine then, let kids get their education from an institution they actually respect." —Ken Kerschbaumer

(TMS Entertainment and NOA); 26 episodes of *Escaflowne* (Bandai Visual); and 40 episodes of *Diabolik* (Saban International). Other series set for next season include 26 episodes of *Dinosaurs* (Sunrise and Bandai Visual); 13 episodes of live-action series *Los Luchadores*; 13 episodes of *The Ripping Friends* from *Ren & Stimpy* creator John Kricfalusi; and 13 episodes of *Xarandor: The Wizards' Academy*.

Howard Stern's new comedy for Fox-owned cable channel FX pulled in some impressive ratings for its premiere episode on Tuesday.

Son of the Beach, which is produced by Stern's production company, scored a 2.3 household rating in its debut—the highest ratings an original series has ever attracted on the five-year-old network. *Son of the Beach* also scored a strong 1.7 rating in adults

18-49, according to Nielsen Media Research.

NAB and 50 state broadcasters last week began their fight against the FCC's new equal employment opportunity rules.

In a self-proclaimed "unprecedented" effort, all 50 state broadcaster associations asked the U.S. Court of Appeals for the D.C. Circuit to strike down the commission's EEO rules, which it issued in January, on the grounds that they violate the Fifth Amendment and are "arbitrary, capricious and otherwise contrary to law." The 50 state associations also filed a petition at the FCC to stay the rules. Meanwhile, the NAB also asked the FCC to reconsider. "NAB believes the new EEO rules are substantially more burdensome than the former EEO rules with increased recruiting, record keeping and reporting requirements," the association said.

WTVJ-TV Miami, Fla., has purchased two Panasonic DVCPRO Smart Cart automated record/playback systems to archive both commercial and news material. The two units will be up and running following the station's move to a new digital plant this spring. The machines hold and play either DVCPRO25 or DVCPRO50 tapes. Plans call for the station to play material to air from Grass Valley Group Profile servers, with commercial archives maintained in DVCPRO50 and

news archives in DVCPRO25.

Utah Scientific, gone but not forgotten in the broadcast industry, is back again—and with two original founders.

Utah Scientific Inc., formerly Utah Comteck Video, has acquired the Utah series routing switcher product line from Artel Video Systems along with the rights to the Utah Scientific name. The "new" Utah Scientific will be headed by honorary Chairman Lyle O. Keys, Chairman of the Board Carmelo Catalano and CEO Earl Gray. Keys and Gray founded Utah Scientific in 1978. The company will have a booth at NAB.

Plano, Texas-based Microtune has introduced a complete RF tuning solution for OpenCable-compliant set-tops: the MM8838 MicroModule.

The silicon-based, credit card-size module includes Microtune's third-generation single-chip broadband tuner, a diplexer, an out-of-band tuner and associated RF components. "Our customers don't want to mess with RF," says Microtune Chairman and CEO Doug Bartek, noting that the MM8838 is the first Microtune product to leverage technology from Temic Telefunken, the German RF supplier it acquired in January.

BMG Entertainment and Universal Music Group are expanding GetMusic, their joint

Internet venture, to Europe, Asia and Latin America.

The two record labels plan to customize the foreign-based versions of the Web site with content specific to the country, in each country's language. The UK, France, Germany and Japan are the markets targeted for initial expansion of the site. The move represents a substantial additional investment in GetMusic, which was launched in April 1999.

Veil Interactive Technologies is collaborating with Sarnoff Corp. to develop a discount coupon technology for delivery to PCs, cell phones and hand-held devices.

The initiative is based on an electronic card created by Veil, which enables receipt of TV signals to record discounts that can be transacted at retail outlets. St. Louis-based Veil is on the verge of a national distribution of its ValuCards with two major advertisers.

Next Level Communications is partnering with PixStream to provide telephone companies equipment that will offer TV services to their customers over existing copper wire networks using VDSL technology.

The companies have been working with Bell Canada on a broadband services trial with more than 100 customers in a condominium apartment building. They're also in the process of deploying a

video networking solution for ExOp of Missouri, an affiliate of Utilicorp Communications Services, a local telephone exchange company serving rural Missouri.

Acrodyne Industries and Sinclair Broadcast Group have reached an agreement whereby Acrodyne will manufacture and sell the Sinclair-designed Quantum IOT analog and digital transmitter line.

The digital version is capable of both 8-VSB and COFDM transmission. "Since we operate 61 TV stations in 40 markets, we believe we have also created a universal product uniquely suited for most broadcaster applications," says David Smith, Sinclair CEO.

Corrections

In last week's Fifth Estater, the headline incorrectly gave the impression that Hank Price was with WMAQ-TV Chicago. He is, as the piece correctly points out, vice president and general manager of WBBM-TV.

In the March 13 issue, no attribution was given to a judgment on the future of King World's *Oprah*. The statement that Winfrey's show only had a "slim possibility" of returning to the ABC O&O stations after her current contract with the distributor is over should have been attributed to industry sources.

In the March 13 issue, no caption ran with the photo on page 61. The man in the photo is David Schwartz, CEO, ImaginationOn.

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

On deadline

Regulation by wink, nod and quid pro quo came under fire in a House Telecommunications Subcommittee hearing last week. The hearing was over a bill that would impose a timetable on FCC merger reviews. We have found from personal experience that deadlines do wonders for speeding the product along. They would also give the commission less opportunity to barnacle other business on the merger review process. So count us in the timetable camp.

Two years ago, FCC Commissioner Furchtgott-Roth was explicit in his dressing down of the commission for its use of regulation in one area to coerce conduct in another. The industry is "staring down the barrel" of indecency proceedings, cable-rate disputes [or, we would add, merger approvals], Furchtgott-Roth said in his 1998 speech. For instance, he said, there is nothing voluntary about the networks' adherence to a government-backed programming rating system.

Fast forward to last week, when House Telcomsubcom Chairman Billy Tauzin and ranking minority member John Dingell echoed that concern. Tauzin was more upset, blasting the "secret meetings" in which the deals are done. Dingell's concern was tempered by some of the good he sees coming from the deals. He cited the 1995 CBS-Westinghouse merger, in which the FCC required CBS to air more educational children's shows in order to win FCC approval. Even though that result was in the public interest, said Dingell, it is "difficult to see the connection between this condition and the competitive threat the commission was trying to alleviate."

It was the same point we were making last week about the spin-off of stations to minorities (which continued apace this week). The result is good, but the fact that the FCC has the power to coerce and pretend it was "voluntary" will always make the means suspect. That means that, when broadcasters do the right thing for the right reasons, their critics can always dismiss it as political expedience. There is something inherently convoluted about this. It is the tangled web woven when government has too much regulatory power over the media. It's high time to start untangling.

The good fight

Finally, *NBC Dateline* has some good news about a story involving trucks. We were pleased to report two weeks ago that a federal appeals court threw out a half-million-dollar trial verdict awarded to a trucker and the owners of a trucking company for a story that demonstrated abuses within that industry, and tragic consequences for innocent victims. In reversing the trial court, the First U.S. Circuit Court of Appeal noted the story's accuracy and its factual grounding in the plaintiff's own testimony.

A week earlier, the U.S. Supreme Court rejected an appeal from a plaintiff who had won a \$10 million judgment against ABC's *20/20* for a story he thought made him look like he was involved in an investment scam, but lost on appeal. The plaintiff had complained that the federal appeals court substituted its own judgment for the jury's regarding the broadcast's true meaning and truthfulness.

In both cases, a federal appeals court—the nation's highest, in one—decided that, as a matter of law, these network newsmagazines had committed no actionable offenses, and truth proved a successful defense. What we would like to see now is a change in this unfortunately time-honored routine of a media organization's losing at trial but winning on appeal. For small media companies without the resources of NBC and ABC, the prospect of expensive and time-consuming trials can intimidate them into silence. Trial judges must acquire the same understanding of First Amendment protections as the federal appeals courts have and stop routinely rejecting pre-trial motions to dismiss.

The media do their jobs when they protect—as here—the financial or physical health of a community. Trial courts do theirs when they protect media from libel suits that are destined to be cut down by federal courts that take the First Amendment freedom seriously.



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